



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

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NEWS SHEET

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Announcements/Annonces

EAAE/ARCC Conference 2004

School of Architecture, DIT, Dublin, Ireland, 2-4 June 2004

Announcement

The proposed conference will be the latest in a series of international research conferences sponsored jointly by the *European Association for Architectural Education (EAAE)* and the *Architectural Research Centres Consortium (ARCC)*. These conferences are held every second year. Previous conferences were held in Raleigh, North Carolina, USA, Paris, France and Montreal, Canada.

The objective of these conferences is to provide a focussed forum for discussion and dissemination of architectural research findings, philosophies, approaches and potentials.

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

Historically, ARCC's members have been schools of architecture that have made substantial commitments to architectural research, often by forming centres. ARCC sponsors workshops, undertakes sponsored projects, sustains networks, and exchanges information and experience in architectural schools and beyond.

Topic: Between research and practise

Architectural discipline seeks to close the gap between teachers, practitioners and researchers – while at the same time allowing synergies to develop without loss of individual character or identity.

The aim of the conference are:

- To examine how practice and research are knowledge producers and how they could collaborate to create a synergy.
- To examine the links between researchers and practitioners and explore the potentiality they create for each other.
- To examine current research collaborations between individual schools and between schools and practitioners in the areas of design methodology, technology, sustainability, conservation, computers, etc.

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Editor/Editrice

Anne Elisabeth Toft
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EAAE/ARCC Conference 2004

School of Architecture, DIT, Dublin, Ireland, 2-4 June 2004

Conference Timetable

Day 1, Wednesday, June 2, 2004

Venue: Bolton Street, DIT

08.30 Registration/ Coffee
09.30 Conference opening
09.45 Keynote Speech by Chris Luebke
10.30 Session One: Plenary Session, Four Papers
12.30 Questions & Answers
13.00 Lunch
14.00 Session Two
Stream A, Stream B
16.00 Coffee
17.00 Discussion Groups
Stream A, Stream B
18.00 Plenary Session
18.30 Close Day 1
20.00 Conference Dinner

Day 2, Thursday, June 3, 2004

Venue: Botanic Gardens

08.30 Coffee
09.15 Keynote Speech by Ciaran O'Connor
10.00 Session Three
Stream C, Stream D
12.30 Lunch
14.00 Session Four
Stream E, Stream F
16.30 Coffee
17.00 Discussion Groups
Stream C/D, Stream E/F
18.00 Plenary Session
18.30 Close Day 2
20.00 Evening in Dublin

Day 3, Friday, June 04 2004

Venue: Bolton Street, DIT

08.30 Coffee
09.15 Keynote Speech by Prof. Brian Norton
10.00 Session Five
Stream G, Stream H
13.00 Lunch
14.00 Session Six
Stream J, Stream K

16.30 Coffee
17.00 Discussion Groups
Stream G/H, Stream J/K

18.00 Plenary Session
18.30 Close of Conference
19.00 Wine Reception & Exhibition of School of Architecture

Day 4, Saturday, June 5, 2004

Venue: Varies

Guided Tours of Dublin
12.00 End of Tours

• Chris Luebke

Prof. Luebke is an engineer and architect, currently a director of research and development with Arup. He has taught at University of Oregon, ETH in Zurich, Chinese University of Hong Kong and at MIT.

• Ciaran O'Connor

Mr. O'Connor is the assist. principal architect in the Office of Public Works. He has won numerous architectural awards for his work chiefly: the Europa Nostra Gold Medal 1997, the RIAI Triennial Restoration Medal 2001. His work has been extensively published and exhibited in Ireland and abroad. He is actively involved in promoting standards in construction and education.

• Prof. Brian Norton

Prof. Norton is president of DIT. He has made major theoretical and experimental contributions to research in solar energy. His work is cited extensively internationally. He has received numerous awards chiefly: the gold medal of the Amir of Bahrain for outstanding achievement in solar thermal applications, 1996 Napier Shaw medal & 1999 Roscoe Award of the Institute of Energy.

Conference Co-ordinator

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Editorial

News Sheet Editor - Anne Elisabeth Toft

Dear Reader

Which competences are essential for an architect to possess?

Which competences should the architectural education give the students?

These two basic questions are often raised and discussed in the **European Association for Architectural Education**. In recent years – especially after the formulation of the Bologna Declaration in 1999 – the questions have been quite central for among others the discussions at the EAAE's annual **Meeting of Heads of European Schools of Architecture**.

The questions are also discussed outside the EAAE. In September 2003, for instance, the questions formed the starting point of three days of intense discussions at the **16th International Design Forum Ulm**.¹ The 16th annual symposium of the **International Design Forum Ulm** - entitled **Positioning Design and Architecture, From Training and Study to a Career?** - focused on the fundamental subject of education and professional life for designers and architects. The symposium took place in Ulm, Germany, from 19 to 21 September 2003 and brought together leading figures from within the fields of cultural theory, architecture and design from around the world. Among the keynote speakers were German architect **Ole Scheeren** and German designer and design theorist **Dr René Spitz**.

I am very happy to be able to present an interview with **Ole Scheeren**. The interview took place on 20 September 2004 in connection with the above symposium.

Ole Scheeren is a partner at the **Office for Metropolitan Architecture (OMA)** in Rotterdam, The Netherlands. Since 1999 he has been leading the office as director and is in charge of a number of OMA's large projects – among others the China Central Television Station (CCTV) in Beijing, China; the Los Angeles County Museum of Art (LACMA), Los Angeles, USA; as well as the new concept for the Italian fashion company Prada

Cher lecteur

Quelles sont les compétences importantes qu'un architecte doit posséder ?

Quelles sont les compétences que l'enseignement de l'architecture doit apporter aux étudiants ?

Ces deux questions fondamentales sont fréquemment soulevées et discutées au sein de l'**Association européenne pour l'enseignement de l'Architecture**. Au long des dernières années – notamment après la Déclaration de Bologne formulée en 1999 – ces questions ont été le pivot autour duquel tournent les débats de la Conférence annuelle des **Directeurs des Ecoles d'Architecture européennes de l'AEEA**.

Ces questions sont aussi débattues en dehors de l'AEEA. En septembre 2003 elles ont par exemple été à la base de trois jours de discussions intenses au **16e Forum international pour le Design à Ulm**.¹ Le 16e Symposium du **Forum International pour le Design à Ulm** – intitulé **Positioning Design and Architecture, From Training and Study to a Career? Positionner le design et l'architecture, de la formation et des études à une carrière ?** – était consacré au sujet fondamental de l'enseignement et de la vie professionnelle des designers et des architectes. Ce symposium, tenu à Ulm en Allemagne du 19 au 21 septembre 2003, a rassemblé des quatre coins du monde les principales personnalités dans les champs de la théorie de la culture, de l'architecture et du design. Parmi les orateurs de renom, citons l'architecte allemand **Ole Scheeren**, ainsi que le **Dr. René Spitz**, designer et théoricien du design.

Je suis heureuse de vous présenter une interview avec **Ole Scheeren**. Cette interview a eu lieu le 20 septembre 2003 à l'occasion du symposium déjà mentionné.

Ole Scheeren est co-propriétaire du **Bureau d'Architecture métropolitaine (OMA)** à Rotterdam aux Pays-Bas. Directeur du Bureau depuis 1999, il est responsable de plusieurs grands projets de l'OMA – parmi lesquels la Chaîne de Télévision centrale de Chine (CCTV) à Beijing, Chine, le LACMA (Los Angeles County Museum of Art), Los Angeles, USA, ainsi que le nouveau concept de maison de mode italienne, Prada, avec ses



with stores in New York, Los Angeles and San Francisco.

On page 19 you can read the interview:

A Question of Position with Ole Scheeren.

I am also very happy to present **Dr René Spitz'** keynote speech: **Risiko Ausbildung – Risikoausbildung**. In the keynote speech Dr René Spitz perspectivates the current educational situation in Germany, among other things by describing a number of thought-provoking scenarios.

The speech is in German and is published in this issue of the EAAE News Sheet in the original language. The EAAE News Sheet normally only includes texts in English and French. As editor I have taken the liberty to make an exception from this rule as I think that Dr René Spitz' speech is not immediately suited for translation.

Dr René Spitz studied history, German studies and communication sciences in Munich and Cologne. He completed his studies in Cologne (Universität zu Köln) in 1997 with a doctoral thesis on the political history of the **Ulm School of Design (HfG) 1953-1968**. Since 1998 he has been a partner of the advertising agency **rendel & spitz, Cologne**. Since 2002 he has been a lecturer (design history, design theory, design criticism) in Wuppertal (Bergische Universität), Düsseldorf (Akademie für Kommunikationsdesign), and Cologne (ecosign Akademie für Design). He has received several internationally acclaimed design awards. He writes about design and design matters, and has had a number of books and articles published on the subject. In addition to this he is a member of the Advisory Board of the Stiftung Hochschule für Gestaltung, Ulm (Foundation Ulm School of Design).

You can read **Dr Spitz'** keynote speech on page 29²

The EAAE elected a new president last year. At the **EAAE General Assembly** on Friday 5 September 2003 the presidency was passed on from **Herman Neuckermans** (Belgium) to Vice-President **James Horan** (Ireland). According to the traditional practise the **General Assembly** took place in connection with the EAAE's **annual Meeting of Heads of European Schools of Architecture**.

In the **EAAE News Sheet # 67** you could read **Herman Neuckermans'** resignation speech in English. You could also read **James Horan's** inaugural speech in English.³

boutiques à New York, à Los Angeles et à San Francisco.

Voyez en page 19 notre interview avec **Ole Scheeren: A Question of Position** (Une question de prise de position).

J'ai aussi l'immense plaisir de vous présenter le discours du **Dr. René Spitz: Risiko Ausbildung – Risikoausbildung**. Dans ce discours, le Dr. René Spitz met en perspective la situation actuelle de l'enseignement en Allemagne, entre autres en décrivant toute une série d'étonnants scénarios.

Ce discours est rédigé en allemand et publié dans le présent Bulletin de l'AEEA en langue originale. Vous avez sans doute remarqué que le Bulletin de l'AEEA ne présente habituellement que des textes anglais et français. Je me permets exceptionnellement de déroger à cette règle en qualité de rédactrice, parce que je pense que le discours du Dr. René Spitz est difficilement traduisible.

Le Dr. René Spitz a étudié l'histoire, l'allemand et les sciences de la communication à Munich et à Cologne. Il a complété ses études en 1997 à l'Université de Cologne par une thèse de doctorat sur l'histoire politique de **l'Ecole de Design d'Ulm (HfG) entre 1953 et 1968**. Depuis 1998 il est co-proprétaire de l'agence de publicité **rendel & spitz, Cologne**. En 2002, il devient titulaire d'une chaire universitaire (histoire du design, théorie du design, critique du design) à Wuppertal (Bergische Universität), à Düsseldorf (Académie du Design de la Communication) et à Cologne (ecosign). Il a reçu plusieurs récompenses internationales pour son design. Ses écrits portent sur le design et les thèmes assimilés et il a publié plusieurs œuvres et articles sur ces sujets. Sans oublier qu'il est Membre du Conseil consultatif de la Fondation Hochschule für Gestaltung, à Ulm.

Le discours du **Dr. Spitz** vous est présenté en page 29.²

L'AEEA a changé de Président l'année passée. A l'occasion de **l'Assemblée générale de l'AEEA** le vendredi 5 septembre 2003, **Herman Neuckermans** (Belgique) a passé la présidence au Vice-Président **James Horan** (Irlande). Selon la pratique habituelle, **l'Assemblée générale** s'est tenue à l'occasion de la **Conférence annuelle des Directeurs des Ecoles d'Architecture européennes**.

Vous avez pu lire en anglais le discours de départ de **Herman Neuckermans** dans le **Bulletin # 67 de l'AEEA**. Vous y avez également trouvé le discours inaugural de **James Horan** en anglais.³

Both speeches are published again in this issue – now in French. On page 34 you can read **Herman Neuckermans’** speech *Tout comptes fait*, and on page 36 you will find **James Horan’s** speech *Discours inaugural en qualité de Président de l’AEEA*.

As mentioned before the change of president took place during the EAAE’s annual Meeting of Heads of European Schools of Architecture. The keynote speaker at the meeting was in 2003 Professor **John Habraken**.

John Habraken is a Dutch architect, Emeritus Professor at the Massachusetts Institute of Technology (MIT) and for a number of years Head of the Department of Architecture there. I am very happy to be able to present Professor **John Habraken’s** keynote speech *Questions That Will Not Go Away: Some Remarks on Long-Term Trends in Architecture and Their Impact on Architectural Education*. You will find Professor **Habraken’s** speech on page 42.⁴

This issue of the EAAE News Sheet includes the following announcements:

On page 15 you can read about the **EAAE Prize 2003-2005 – Writings in Architectural Education**. The **EAAE Prize** was first awarded in 1991. Since 2001 the prize has been sponsored by **VELUX**.

VELUX is also the initiator of a brand new award – the **International VELUX Award 2004 – Light of Tomorrow**. The award is given to students or a team of students of architecture every second year. On page 12 you can read more about the award, which was given for the first time in 2004.

On page 18 you can read the latest news about the **EAAE/AG2R Architectural Competition: The Architecture for the Third and Fourth Age – The Architectural Environment for the Elderly**. Completed projects for this competition should be submitted by 1 May 2004.

The European Symposium on Research in Architecture and Urban Design, 12 to 14 May

Ces deux discours vous sont à nouveau présentés dans le présent Bulletin – en leur version française cette fois. Vous pouvez lire en page 34 le discours de Herman Neuckermans Tous comptes faits, et en page 36 celui de James Horan Discours inaugural en qualité de Président de l’AEEA.

Le changement de Présidence s’est déroulé comme nous l’avons dit à la Conférence annuelle des Directeurs des Ecoles d’Architecture européennes de l’AEEA. Le principal orateur de la Conférence était en 2003 le Professeur John Habraken.

John Habraken est un architecte néerlandais, Professeur émérite de l’Institut de Technologie du Massachusetts (MIT) et pendant un certain nombre d’années, Directeur du Département d’Architecture. J’ai l’honneur de pouvoir vous présenter le Discours du Professeur John Habraken Questions That Will Not Go Away (Questions qui s’obstinent). Some Remarks on Long-Term Trends in Architecture and Their Impact on Architectural Education (Quelques remarques sur les tendances à long terme en architecture et leur impact sur l’enseignement de l’architecture). Le discours du Professeur Habraken se trouve en page 42.⁴

Le présent Bulletin de l’AEEA annonce en outre une série d’événements:

Voyez en page 15 le Prix de l’AEEA 2003-2005 – Ecrits sur l’Enseignement de l’architecture. Le Prix de l’AEEA, décerné pour la première fois en 1991, est sponsorisé par VELUX depuis 2001.

VELUX sponsorise de même un tout nouveau concours – le Prix international VELUX 2004 – Lumière de demain. Ce concours s’adresse à des étudiants ou groupes d’étudiants d’architecture de seconde année. Voyez en page 12 les détails de cette récompense qui sera attribuée pour la première fois en 2004.

Les dernières nouvelles du Concours d’architecture de l’AEEA/AG2R vous sont présentées en page 18. The Architecture for the Third and Fourth Age – The Architectural Environment for the Elderly (Architecture pour le troisième et le quatrième âge – Environnement architectural pour les personnes âgées). Les projets à soumettre à ce Concours devront être présentés avant le 1er mai 2004.

Le Journées européennes de la Recherche architecturale et urbaine, qui se tiendront entre le 12 et

2004, aims to address the harmonisation of doctoral programmes and degrees, taking into account the diversity of approaches, subjects, practices, and scientific publications. The symposium - which will be the first meeting of **European Architecture Researchers** - is organised by the **Architecture and Heritage Department of the French Ministry of Culture and Communication**. The symposium is supported by the EAAE. On page 8 you can read more about the symposium which will be hosted by the **School of Architecture of Marseilles, France**.

The **EAAE/ARCC Conference 2004** will take place at the **School of Architecture, DIT, Dublin, Ireland**, in the beginning of June. The proposed conference will be the latest in a series of international research conferences sponsored jointly by the EAAE and the **ARCC**. Previous conferences were held in Raleigh, North Carolina, USA; Paris, France and Montreal, Canada. The heading of this year's conference is: **Between Research and Practise**. You can read more about the conference on page 1.

On page 9 you can read about the international conference **The European City. Architectural Interventions and Urban Transformation**. The conference is organised by the **Faculty of Architecture, DTU, The Netherlands**, and the **Henry van de Velde Institute, Antwerp, Belgium**, in co-operation with the EAAE. The conference takes place from 27 to 30 October 2004. Invited keynote speakers to this conference are: **Zaha Hadid, Renzo Piano, Jo Coenen, Françoise Choay** and **Anne Vernez Moudon**.

Yours sincerely

Anne Elisabeth Toft

*le 14 mai 2004, sont consacrées à l'harmonisation des programmes et diplômes doctoraux, compte tenu de la diversité des approches, sujets, pratiques et publications scientifiques. Ces Journées – qui concrétiseront la première réunion des **Chercheurs européens en architecture** – sont organisées par la **Direction de l'Architecture et du Patrimoine du Ministère français de la Culture et la Communication**.*

*Ces Journées sont soutenues par l'EAAE. Nous vous invitons en page 8 à vous informer sur cet événement qui se déroulera à l'**École d'Architecture de Marseille, France**.*

***La Conférence 2004 de l'EAAE/ARCC** aura lieu à l'**École d'Architecture de Dublin, DIT, en Irlande**, début juin. Cette Conférence conclut une série de conférences internationales sur la recherche appuyées conjointement par l'EAAE et l'ARCC. Les Conférences précédentes se sont tenues à Raleigh, en Caroline du Nord, à Paris, en France, et à Montréal, au Canada.*

*Le thème principal de cette conférence annuelle est **De la Recherche à la Pratique**. Plus de détails sur cette conférence en page 1.*

*Une autre conférence internationale retiendra votre attention en page 9 : **La ville européenne. Interventions architecturales et Transformation urbaine**. Cette Conférence est organisée par la **Faculté d'Architecture, DTU, aux Pays-Bas**, et **Henry van de Velde Institute, Anvers, en Belgique**, en coopération avec l'EAAE. La Conférence a lieu du 27 au 30 octobre 2004. Parmi les orateurs invités à la Conférence, citons : **Zaha Hadid, Renzo Piano, Jo Coenen, Françoise Choay** et **Anne Vernez Moudon**.*

Sincèrement

Anne Elisabeth Toft

Notes and References

1. For further information on the **16th International Design Forum Ulm**: www.ifg-ulm.de
2. Dr René Spitz' keynote speech will be published in the proceedings publication from the **16th International Design Forum Ulm**. For further information: www.ifg-ulm.de
3. Neuckermans, Herman: A Farewell to Arms. In: EAAE News Sheet # 67, October 2003, p. 17-18

Horan, James: Inaugural Address as President of EAAE. In: EAAE News Sheet # 67, October 2003, p. 19-22
4. Professor John Habraken's keynote speech will be published in the proceedings publication from the 6th Meeting of Heads of European Schools of Architecture. The transcript of John Habraken's speech was written by Maria Voyatzaki and Constantin Spiridonidis.

Notes et références :

1. *Pour plus d'information sur le 16e Forum international pour le Design, Ulm*: www.ifg-ulm.de
2. *Le discours du Dr. René Spitz sera publié dans le recueil d'exposés du 16e Forum international pour le Design, Ulm. Pour plus de détails :* www.ifg-ulm.de
3. *Neuckermans, Herman: A Farewell to Arms (L'Adieu aux armes). Bulletin #67 de l'AEEA, Octobre 2003, p. 17-18.*

Horan, James: Discours inaugural en qualité de Président de l'AEEA. Bulletin #67 de l'AEEA, Octobre 2003, p. 19-22.
4. *Le Discours du Professeur John Habraken sera publié dans le recueil d'exposés de la 6e Réunion des Directeurs des Ecoles d'Architecture européennes. La transcription du discours de John Habraken a été assurée par Maria Voyatzaki et Constantin Spiridonidis.*

European Symposium on Research in Architecture and Urban Design / *Journées européennes de la recherche architectur et urbaine*

School of Architecture of Marseilles, May 12-14, 2004 / L'école d'architecture de Marseille-Luminy, Mai 12-14, 2004

Considering the implementation of doctoral studies in architecture

This first meeting of European Architecture Researchers is organised by the Architecture and Heritage Department of the French Ministry for Culture and Communication. The Sorbonne declaration on 25 May 1998 and the Bologna declaration on 19 June 1999 confirmed that it was important to harmonise the course programmes offered in institutions of higher education in 29 European countries. Further to these statements, programmes in French schools of architecture are being reformed.

The European Symposium on Research in Architecture and Urban Design in Marseilles, supported by the European Association for Architectural Education (EAEE), aims to address the harmonisation of doctoral programmes and degrees, taking into account the diversity of approaches, subjects, practices, and scientific publications.

The topics that will be developed during the symposium shall help design the Ph.D in Architecture and foresee the future of research in architecture and urban design. This approach goes far beyond the obligatory survey of current practices focusing on institutions and related organisations. This symposium will enable its participants to strengthen existing European collaboration and to engage in starting new scientific exchanges and projects.

Topics

The four following topics are open to European researchers, professors, teachers, recent Ph.Ds and doctoral students involved in research in architecture and urban design.

- Doctoral research and architectural projects
- Architecture and education subjects
- The thesis: experiencing multi-disciplinary work
- Scientific research and professional stakes

Deadlines

- Abstract submission by March 19 04.
- Notification to authors by April 2 04.
- Final text submission by April 23 04.

La question doctorale

Cette première rencontre européenne des chercheurs en architecture est organisée à l'initiative de la Direction de l'Architecture et du Patrimoine du Ministère de la Culture et de la Communication. La déclaration de la Sorbonne du 25 mai 1998 et la déclaration de Bologne du 19 juin 1999 ont confirmé l'importance de l'harmonisation des cursus dans les établissements d'enseignement supérieur au sein de 29 pays européens. Dans le prolongement de ces déclarations, la réforme de l'enseignement des écoles d'architecture a été mise en chantier.

Ces Journées Européennes de la Recherche Architecturale et Urbaine à Marseille, soutenues notamment par l'Association Européenne pour l'Enseignement de l'Architecture (AEEA), se proposent d'appréhender la question doctorale parce que s'exprime là, dans les approches, les objets, les pratiques et les productions scientifiques, une diversité qui ne devrait pas échapper à l'ambition d'harmonisation européenne des cursus et des diplômes. Au delà d'un état des lieux institutionnel nécessaire mais pas suffisant, les thématiques retenues pour ces journées d'étude doivent permettre d'appréhender les définitions possibles du doctorat en architecture et les évolutions de la recherche architecturale et urbaine. Ce colloque offrira à ses participants l'occasion de renforcer les collaborations européennes existantes et d'envisager de nouvelles dynamiques scientifiques.

Programme des journées

Quatre sessions de communication sont ouvertes aux chercheurs confirmés, aux enseignants-chercheurs, aux jeunes docteurs et aux doctorants européens impliqués dans la recherche architecturale et urbaine.

- La recherche doctorale et le projet
- L'architecture et les disciplines
- La thèse, laboratoire de l'interdisciplinarité
- La recherche scientifique et les enjeux professionnels

Dates importantes

- Réception des résumés au plus tard le 19 mars 04.
- Notification aux auteurs au plus tard le 2 mars 04.
- Envoi de la version finale des articles au plus tard 23 avril 04.

For further information, please visit the EURAU website :

www.culture.fr/eurau2004

or contact:

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The European City. Architectural Interventions and Urban Transformations

Faculty of Architecture, Delft University of Technology, The Netherlands & Henry van de Velde Institute, Antwerp, Belgium. 27 - 30 October 2004



Key words:

Research by design, urban transformation, architectural interventions, typo-morphological studies, the European city, urban architecture.

Theme of the conference:

The history of Western architecture is intimately bound up with the development of the European city. From Antiquity to Gothic times, through the ages of the Renaissance, Baroque and Classicism, into the industrial era, the subsequent urban architectures determined the characteristic composite form of the European city.

This conference wants to investigate the role and impact of the architectural projects on the formal identity of the European city. In what way do architectural interventions contribute to and catalyze the process of transformation and renewal of existing urban areas, both now and in the past?

Which are the programmes, typologies and architectural languages that anticipate these continues processes of urban transformation in Europe?

But also: can the architectural idea of a 'European city' still persist, in a time of ongoing globaliza-

tion, or has it by now become an anachronism?

The conference committee invites professionals from both research and practice dealing with the built environment (architecture, urbanism, geography, history, archeology) to send in abstracts for papers on one of the following sub-themes:

A: Typo-morphological studies:

Plan-analytical studies of urban areas in European cities that investigate the coherence between the urban morphology and building typology, both now and in the past.

Sub-questions:

- Which are the typological and morphological elements that characterize the specific form of the European city?
- How do transformations in urban morphology effect changes in building typologies, and visa versa?

B: Research by Design

Design studies for urban areas in European cities that investigate the spatial potential for transformation and renewal by means of

concrete design proposals: architectural interventions.

Sub-questions:

- Which building typologies, programmes and architectural languages can contribute to the renewal of urban areas?
- How to relate new architectural interventions to the existing urban and built structures?

C: Theoretical studies

Investigations into the theories, methods and techniques of typo-morphological research and architectural design.

Sub-questions:

- Why and how should typo-morphology be a pre-requisite for architectural design?
- Which are the innovative ideas and techniques in the field of design methodology and design studies?

Call for papers

Abstracts with proposals for papers on one of the mentioned sub-themes should be sent by 30 April 2004 to the conference committee. The committee will blind peer-review the abstracts, after which a notice of acceptance will be sent to the authors by June 2004. If accepted, the participant is requested to send a full paper of 4000 words or less before 30 September 2004, to be presented on the conference in October.

As there are a limited number of places available for this conference, the reviewing of abstracts will be strict. Their selection will be based on: relevance to the conference themes, significance of the topic, originality of the approach, scientific quality the research or design project, creativity of the proposals and solutions, balanced structure and clearness of style.

Abstract format

Abstracts should not exceed 400 words. The first page must contain the following data: title abstract,

name, position, affiliation, phone, fax, e-mail and correspondence address of the author(s). The second page contains the title, theme, keywords and the abstract itself, without indication of the author. Abstracts should be sent by e-mail both as attachment in MS-Word-format and within the body of the e-mail to: architectuur@bk.tudelft.nl. The text file should be named: 'abstract-your last name.DOC'.

Please write in the subject box of the e-mail: 'conference abstract'.

Abstracts can be accompanied by 1 digital illustration, maximum 1.5 MB, saved as 'jpeg' file with a resolution of 300 dpi. The illustration should be named 'illabstract-your last name.JPEG', and send as attachment by e-mail.

Please write in the subject box of the e-mail: 'conference illabstract'.

Conference language

All abstracts and papers are expected to be written and presented in English.

Conference publications

All accepted abstracts will be published in a conference book, which will be available to all registered participants at the moment of registration. A selection of full papers will be published in the conference proceedings, to be sent to the participants after the conference.

Conference registration

Participants have to register in advance by sending in a registration form before September 2004. The registration fee is 250 euro; for EAAE members 200 euro. This fee includes participation to the conference, receptions, 3 lunches and 2 dinners, transfer by bus Delft-Antwerp v.v., a conference book and the proceedings. Please note that hotel accommodation and travel are not included in this fee.

Keynote speakers (invited):

The conference committee invited 3 architects and 2 theorists to reflect on the questions mentioned in the sub-themes, both from their experience in

practice as in their teaching and research at the university.

- **Zaha Hadid**
- **Renzo Piano**
- **Jo Coenen**
- **Françoise Choay**
- **Anne Vernez Moudon**

Although starting from different architectural perspectives, these architects/theorists share the idea that through architectural interventions we continuously shape and re-shape the city.

Scientific committee:

- Prof. Leen van Duin,
Delft University of Technology
- Prof. S. Umberto Barbieri,
Delft University of Technology
- Assoc. prof. Henk Engel,
Delft University of Technology
- Prof. Richard Foqué,
v/d Velde Institute, Antwerp
- Prof. dr. Piet Lombaerde,
v/d Velde Institute, Antwerp
- Prof. James Horan,
president of the EAAE,
Dublin School of Architecture
- Prof. Vittorio Lampugnani,
ETH-Zürich
- Prof. Antonio Monestiroli,
Politecnico di Milano

Organizing committee:

- Assis. prof. Roberto Cavallo, Delft University of Technology
- Assis. prof. François Claessens, Delft University of Technology
- Assis. prof. Filip Geerts, Delft University of Technology
- Assis. prof. Esther Gramsbergen, Delft University of Technology
- Assis. prof. Koen van Kleempoel, v/d Velde Institute, Antwerp
- Assis. prof. Susanne Komossa, Delft University of Technology
- Assis. prof. Marc Schoonderbeek, Delft University of Technology
- Assis. prof. Willemijn Wilms Floet, Delft University of Technology
- Mrs. Annemieke Bal-Sanders, Delft University of Technology

Programme:

Wednesday, 27 October, Delft
Evening: reception & registration

Thursday, 28 October, Delft
Opening conference
Key-note speaker(s)
Morning paper sessions
Lunch
Afternoon paper sessions
Key-note speaker
Dinner buffet

Friday, 29 October, Delft
Morning paper sessions
Lunch
Afternoon paper sessions
Key-note speaker
Reception

Saturday, 30 October, Antwerp
Transfer to Antwerp by bus
Key-note speaker
Closing plenary discussion
Lunch
Excursion city of Antwerp
Farewell dinner
Transfer to Delft by bus

Correspondence

Delft University of Technology
Faculty of Architecture
Mrs. Annemieke Bal-Sanders, room 3.10
Berlageweg 1
2628 CR Delft
The Netherlands

Telephone: (+31) 15 2781296
Fax: (+31) 15 2781028

e-mail: architectuur@bk.tudelft.nl

Time table:

- Call for Papers: November 2003
- Deadline abstracts: 30 April 2004
- Reviewing abstracts: May 2004
- Notification on abstracts: June 2004
- Deadline conference registration: 30 September 2004
- Deadline full papers: 30 September 2004

International VELUX Award 2004 for students of architecture

Light of Tomorrow

Scope

Daylight has been an implicit part of architecture for as long as buildings have existed. Daylight has been used for centuries as the primary source of light for the interior. Daylighting schemes have been designed to allow maximum penetration of daylight into the building and to help avoid undesired heat gain as well as direct or reflected glare.

Daylight and sunlight play a determining role in how buildings are perceived and used. Daylight has a major influence on people and is crucial for the visual comfort as well as for the health and well-being of people who work or live in a building. But in the course of recent developments of new technologies, there has been a setback in the role of daylight in design prioritising.

The International VELUX Award wants to pay tribute to daylight just as it wants to discuss, stimulate and re-think the virtues and values of architecture with conscious daylighting design.

The award aims at projects with specific focus on volumes with high visual quality and interior comfort in order to add quality to people's lives and living environments.

The award encourages innovative use of daylight in buildings, and the projects should demonstrate that daylighting has been considered in depth.

The award aims not only at projects that have been elaborated in detail - but also at projects based on conceptual ideas or reflections.

The award

The International VELUX Award - *Light of tomorrow* - is given to students (or a team of students) of architecture every second year (the first time in 2004).

The International VELUX Award celebrates and promotes excellence in completed study works. Entries can be made for study work complying with the initial prize scope on re-thinking the values of conscious daylighting design - including any building type or scale with focus on people's living or working environments.

The International VELUX Award wants to acknowledge and reward not only the students but

their tutors as well. The tutors of the projects will be awarded a tutors' award.

The International VELUX Award is organised in co-operation with UIA, International Union of Architects and EAAE, European Association for Architectural Education.

Who can enter?

The award is open to any registered student of architecture at schools in Europe; Albania, Austria, Belarus, Belgium, Bosnia-Herzegovina, Bulgaria, Czech Republic, Croatia, Cyprus, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lichtenstein, Lithuania, Macedonia, Malta, Moldova, Netherlands, Norway, Poland, Portugal, Romania, Russia, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, Turkey, Ukraine, United Kingdom and Yugoslavia.

The award welcomes projects from individuals or groups of students, who are students during the study year 2003-2004. Submitted projects have to be prepared during the study year 2002/03 or 2003/04. Projects made by interdisciplinary teams (including engineering, design, etc) are encouraged and welcomed.

All participating projects must be nominated by a named teacher/tutor. Evidence of the recommendation and supervision of the schools should be available in the form of a letter or certificate.

There is no limit to the number of entries from each school, but participating schools should focus on the total number of projects coming from the school and in that way guarantee and secure the quality of submitted study projects.

Schedule

- Opening of registration: 5 January 2004
- Registration ends: 15 April 2004
- Deadline for questions: 15 May 2004
- Deadline for answers to questions: 31 May 2004
- Submission deadline for handing in or dispatching entries (postmark will be proof): 31 July 2004

- Entries posted on the closing date must be received by the organizer before 22 August 2004
- Jury meetings in September 2004
- Award ceremony in September 2004
- Official announcement of results in September 2004
- Public exhibition of entries in September 2004
- Yearbook to be published in 2005

Registration

Participants should register their intention to participate on a completed registration form including students' name(s), professor's/tutor's name, school and country, and send it to the following address: **International VELUX Award, Aadalsvej 99, DK 2970 Hoersholm, Denmark before 15 April 2004.**

Registration can also be made online at www.velux.com/A

Further details and questions

For further information please send a letter to **International VELUX Award, Aadalsvej 99, DK 2970 Hoersholm, Denmark** or mail to A@velux.com.

All questions and supplementary information will be available at www.VELUX.com/A

Material to be submitted

Each entry must be presented on two A1 sized (lightweight art) boards (594 mm x 840 mm) - landscape position (one above the other, total height = 1188 mm and width = 840 mm), and must include project documentation in the form of drawings, model photos, visualisations etc and an explanatory text in English. The text on the boards must also be submitted in a paper version (A4) in English; maximum two pages (800 words).

Submission of material, anonymity

To ensure anonymity in judging, no names of entrants, teachers, schools or country must appear

on any part of the material. All material must be clearly marked with personal code, consisting of two letters and four random numbers (e.g. AZ2637). This code should be printed at the lower right hand corner of all submitted drawings and documents.

Entry form

Each entry will be accompanied by an opaque sealed envelope on the outside of which will be written the competitor's identification code and which will contain the entry form giving the student's name(s), professor's/tutor's name, school and country, e-mail, telephone and fax numbers. If the entry is made by a team, the names of all members should be included.

Entry deadline

Deadline for receipt of entries is 31 July 2004

Delivery and courier

Entries should be properly packaged and sent to:

**International VELUX Award,
Aadalsvej 99,
DK 2970 Hoersholm,
Denmark.**

Please ensure that the entries are delivered by the closing date. Entries posted on the closing date (postmark will be proof) will be accepted but must be received before 22 August 2004.

The organizer will not accept any courier charges or taxes resulting from delivery.

Categories

No specific award categories are defined beforehand but entries could address the following areas:

- Building design - newly-built or refurbished: Housing, offices, schools, recreational, cultural or municipal buildings.
- Daylighting concepts: conceptual ideas or drafts on daylighting techniques in buildings.

The jury

All entries will be evaluated by the following jury members:

- **Glenn Murcutt**
Glenn Murcutt Architect, Australia
- **Farshid Moussavi**
Architect, Director, Foreign Office Architects, United Kingdom
- **Craig Dykers**
Architect, Project Director, Snøhetta, Norway
- **Ole Bouman**
Architect, Editor in Chief, Archis, the Netherlands
- **Ahmet Gülgönen**
Architect, UIA representative, France
- **James F. Horan**
Architect, EAAE president, Ireland,
- **Michael Pack**
General Manager, VELUX, Germany

Two deputy jury members will be appointed if necessary.

More information about the jury - including CVs - is available at www.VELUX.com/A

Criteria

The jury will evaluate the entries in accordance with the following criteria:
Visual daylight quality, innovation, aesthetics, functionality, sustainability, interaction of buildings with their environment (climatically as well as geographically).

Prizes

The total prize money is 30,000 euro.
The jury will award a number of prize winners and honourable mentions. 1st prize will be minimum 8,000 euro for the student(s) and 2,000 euro for the tutor(s). 2nd prizes will be minimum 4,000 euro for the student(s) and 1,000 euro for the tutor(s).

Prizes can be a money prize or be tailored to support the students' further education (travel,

scholarship) or practice (further development of the project, idea/sparring with a professional office). (To be decided together with the winners). Up to 20 projects in total will be short-listed for honorary mention and an award trophy.

All awarded and mentioned projects will be included in a yearbook produced in collaboration with a leading publisher.

Award ceremony

The International VELUX Award presentation ceremony will be held in September 2004. All winners of prizes and honorary mentions will receive an invitation to the event and be presented with a trophy.

Exhibition

All winning projects will be exhibited at the award ceremony (and at the schools of the 1st and 2nd prize winners by further agreement.)

Other media

Information on all winning entries will be released to European architectural magazines, newspapers and other relevant media. The winning entries will also be published after the award ceremony. Photos of the winning projects will also be published by the UIA.

Return of entries

Entries will not be returned.

Submission conditions

By entering the International VELUX Award, the authors accept that the UIA, EAAE as well as VELUX publish and disseminate the winning projects at exhibitions, in publications and at websites.

EAAE Prize 2003-2005 - Writings in Architectural Education

EAAE Project Leader, Ebbe Harder

How will the demands of the information society and "new knowledge" affect the demand for relevant or necessary "know how" in architectural education?

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

Organized biannually the competition will focus public attention on outstanding written work selected by an international jury.

The EAAE Prize was first awarded in 1991 and has been sponsored by VELUX since 2001.

The EAAE hereby invites all schools of architecture in Europe and the ARCC member institutions in the USA to participate in the EAAE Prize of 2003-2005.

In early October 2003 all schools will receive the competition material, and from October 15 the material and general conditions of the competition will also be available on the EAAE homepage:

www.eaae.be

Deadline for submission is April 5, 2004

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



WRITINGS IN ARCHITECTURAL EDUCATION

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Early October 2003 all schools will receive the competition material, and from October 15 the material and general conditions of the competition will also be available on the EAAE homepage <http://www.eaae.be>

Deadline for contribution is April 5, 2004

ESSAIS SUR L'ENSEIGNEMENT DE L'ARCHITECTURE

Comment les exigences de la société de l'information et de "nouvelles connaissances" vont-elles affecter la demande d'un "savoir-faire" pertinent et nécessaire dans l'enseignement de l'architecture ?

Le Prix de l'EAAE collecte des écrits originaux sur le thème de l'enseignement de l'architecture afin d'en améliorer la qualité en Europe. Évenement biennal, le concours attire l'attention du public sur des travaux d'écriture sélectionnés par un jury international. Le Prix de l'EAAE, décerné pour la première fois en 1991, est sponsorisé par VELUX depuis 2001.

L'EAAE invite toutes les écoles d'architecture d'Europe ainsi que les institutions membres de l'ARCC à participer au Prix de l'EAAE 2003-2005.

Début octobre 2003, toutes les écoles recevront le matériel relatif au concours, et à partir du 15 octobre, le règlement et les conditions générales du concours seront également disponibles sur le site de l'EAAE www.eaae.be.

La date limite pour l'inscription est le 5 avril 2004.

EAAE PRIZE PRIX EAAE
2003-2005
sponsored by / sponsorisé par


Background

At present both architectural education and practice are undergoing substantial changes. For many schools education has moved from the training of architects to an education in architecture. The content is no longer confined to the teaching of design, but includes a wide range of activities within the built environment. Architecture is not an isolated gesture but is directly influenced by today's information society. New pedagogical methods and content are called for.

The Aim

More than ever, future architectural education requires a creative approach to teaching combined with the advancement of architectural research.

The aim of the EAAE Prize is to stimulate new pedagogical initiatives and to communicate these initiatives as related to the broad scope of teaching and research.

The EAAE Prize is open to all teaching staff members, part- or full-time, of the EAAE member schools as well as all schools of architecture in Europe, and members of ARCC schools in the USA. The goal is to stimulate new ideas and methods in architectural education.

The Task

The EAAE Prize calls for papers with the capacity to improve, challenge, and give room for a creative debate on architectural education.

Theoretically- as well as practically oriented papers are welcome.

Submission Format

Submissions may take the form of reports or critical reviews dealing with conceptual or methodological developments that make a significant contribution to the theme of the competition.

Documents in English will be preferred but documents in French are also acceptable. Out of consideration for the jury's work it will be necessary to translate the contributions.

The contributions must be sent both electronically and by regular mail to the Organizing Committee.

The size should be limited to 33,000 characters, i.e. about 6,000 words, illustrations must have a quality suited for both electronic and paper publication. All submitted material must be original, i.e. has neither been published nor entered for publication at the time of entry. The Organizing Committee will see to it that the contributions are sent to the jury anonymously. The material must be received by the Organizing Committee not later than April 5, 2004.

The Organizing Committee

The EAAE Council
c/o Ebbe Harder

The Royal Danish Academy of Fine Arts
School of Architecture
Philip de Langes Allé 10
DK-1435 Copenhagen/DENMARK
Tel.: +45 32 68 60 13
Fax: +45 32 68 60 76
ebbe.harder@karch.dk

Time Table

The competition will be divided into two phases.

In the first phase the submissions will anonymously be evaluated by the jury. The jury will select 12-15 papers, which will be invited to a workshop for discussion and critique.

In the second phase starting with the workshop, the anonymity is broken and the participants will know their co-competitors for the EAAE Prize.

The timetable for the competition is the following:

October 2003:

Competition announcement, invitations sent out to all European schools and the ARCC member institutions in the USA

April 5, 2004:

Deadline for submission of competition material

September 24, 2004

Jury-meeting in Copenhagen where 12-15 papers will be selected by the jury. The authors will be invited to attend a workshop in Copenhagen in November. Their travel costs, accommodation and 1000 Euro

will be offered the finalists to encourage attendance.

November 25-26, 2004

International workshop in Copenhagen, where the finalists will present and discuss their papers. Jury members will be asked to give a lecture.

After the workshop, finalists are given the opportunity to improve their papers so that they are as precise as possible in preparation for a later publication.

The awarded papers will be compiled in a special EAAE publication and be distributed free to all member schools and individual members. Each awarded author will receive 5 complimentary copies of the publication.

All awarded entries will be published on the website of VELUX. Non-awarded entries, of which the authors have conveyed their consent on the entry form, may be published as well. ■

January 2005

Jury selects winners (1st, 2nd, 3rd and 4th prizes)

February 2005

Announcement of winners

March 2005

EAAE Prize will be awarded in connection with an EAAE Conference.

The Jury

The expert jury will consist of:

- Per Olaf Fjeld (Norway) (Chairman)
- Peter Mackeith (USA)
- Juhani Pallasmaa (Finland)
- Dagmar Richter (Germany)
- Alberto Pérez-Gómez (Canada)

Prizes

The total prize sums up to 25,000 Euro. The jury will distribute the prize sum with up to 10,000 Euro for the 1st prize and between 7,500 and 2,500 Euro for 2nd to 4th prize. The jury can decide to further divide the prize money or not to award certain prizes.

Conditions for submission

By entering the EAAE Prize competition, the authors accept that the EAAE publishes and disseminates the awarded papers. Participants accept the terms of the prize regulations and refrain from any legal action by the sole act of participating. There will be no correspondence on the awarding process.

EAAE/AG2R Architectural Competition

The Architecture for the Third and Fourth Age – The Architectural Environment for the Elderly

At a meeting of the Council of EAAE in Paris in March 2003 a competition sponsored by AG2R was launched.

The competition is open to Schools of Architecture who are current members of EAAE. The competition will be conducted and assessed in two phases.

Phase One

The invention and development of a programme within each competing school to establish the brief and the competition parameters for that school.

Phase Two

The introduction of this competition programme by the schools to their own students who will develop projects based on the parameters established in Phase One.

Each school will select a maximum of two projects to participate in the international competition.

Organizing Committee:

- **AEEA**
M. Emil Barbu Popescu
Architect, Professor
AEEA Treasurer
- **AG2R**
M. Constantin Vasilescu
Counseling architect for AG2R
Tel/fax: (33) 01 43 95 50 57
- **LNA Développement**
Mme. Elena Hillard
Tel/fax: (33) 01 42 77 95 58

The organisation of the competition is divided between the 3 entities mentioned above.

Competition Schedule

Completed projects should be submitted by:

- **1 May 2004.**

Content:

2 A0 sheets
written part
a CD (necessary for issuing a leaflet)

Jury selects winners

- **May 15-17, 2004**

Announcement of winners

Reception:

- **May 17, 2004**

Exhibition:

- **May 15 to 30, 2004**

Prizes will be awarded:

- **End of May 2004.**

Jury

- **Mario Botta**, jury president, Architect, professor, Academie d'Architecture Mendrisio, Switzerland
- **Jean-Michel Knop**, Chief of the Office of Education, Department of Architecture and Heritage - Culture Ministry, Paris, France
- **Bruno Fortier**, Architect, professor, Ecole d'Architecture de Belleville, Paris, France
- **Emil Barbu Popescu**, Architect, professor, University of Architecture and Urbanism, Bucharest, Romania
- **Michael Sten Johnsen**, Architect, professor, Aarhus School of Architecture, Denmark
- **Pere Riera**, Architect, professor, Sant Cugat del Valles, Barcelona, Spain
- **Constantin Vasilescu**, Architect, representative of AG2R, Paris, France

Registration

Registration forms may be downloaded from website:

competition-eaae.ag2r.com or
concours-aeaa.ag2r.com (french)

and should be sent by e.mail to:

concours_aeaa_ag2r@hotmail.com

or by hard-copy to:

AG2R,
35 Boulevard Brune,
75014 Paris, France.

With the mention: Concours AEEA - AG2R

A Question of Position

Interview with the German architect Ole Scheeren, 20 September 2003.

“Can we still assume that the training given to today’s designers and architects is up to the job and fit for the future? Are the skills learnt at college or university sufficient to make a good start within the profession? Which characteristics do you need to be competitive? Can we teach students more than the fundamentals of the disciplines? Doesn’t the secret of success lie in the architect’s own character and a lucky break? How can we match training and practice in order to optimally place career starters in work structures, but also to be able to offer them better starting conditions? What is offered on the market? And what can the market expect? What would prospective employers wish for if we asked them to name the skills and qualities they see lacking in their recruits? Are the efforts to produce standardised, internationally certified degrees gaining recognition in international competition? Will synergies, exchange of knowledge, and interdisciplinary teaching lead to greater economic competitiveness?”

These are just a few of the questions that formed the starting point of the *16th International Design Forum Ulm*.¹

The symposium took place at the *Hochschule für Gestaltung Ulm* in Ulm, Germany, 19-21 September 2003.

Among many international lecturers was keynote speaker *Ole Scheeren*.

Ole Scheeren is a partner at the *Office for Metropolitan Architecture (OMA)* in Rotterdam, The Netherlands. Since 1999 he has been leading the office as director and is in charge of a number of OMA’s large projects – among others the China Central Television Station (CCTV) in Beijing, China; the Los Angeles County Museum of Art (LACMA), Los Angeles, USA; as well as the new concept for the Italian fashion company Prada with stores in New York, Los Angeles and San Francisco.

EAAE News Sheet Editor *Anne Elisabeth Toft* interviewed Ole Scheeren in Ulm, Germany, on 20 September 2003.

Today you were a keynote speaker at the 16th International Design Forum Ulm. The heading of this year’s conference is: *Positioning Design and Architecture, From Training and Study to a Career?*

The overall aim of the conference is to examine and discuss the present situation for architects and designers, those still in training and those already practising.

What was the subject of your lecture entitled *Architecture – Adjust During Development, Develop During Adjustment?*

Instead of speaking about the current situation at universities I was speaking more generally about the making and thinking of architecture, but I also attempted to relate technical, organisational and economical aspects of this process to a more political context. In some ways I think that the entire debate about education and the system in itself – be it privatisation of universities, be it different strategies in teaching, etc. – is maybe both too detailed and too remote at the same time, and can only lead to partial answers. To me, the fundamental question is really one of a *position*, and in the end, this means about a somewhat *political position*. There can only be some kind of awareness and sensibility in this particular sense that can lead

the discussion and maybe evoke change or progress. And I think this is the real issue at stake.

One of the things you focused on in your lecture was how the computer has changed the way architects work. You said that in many ways the computer has caused a problem in architecture. Could you please elaborate on this?

I do not want this point to be misunderstood – I am not at all proclaiming an anti-technological position, I am, on the contrary, very fascinated by the potentials of digitalization, and I am obviously deeply engaged in computers myself. Without mobile technology, the entire work process could not be structured to embrace the complexity of the projects we are working on today. But there are certain effects that this technology has brought about that need to be recognized and dealt with.

The issue I was talking about is not the one of shape or form finding either; and what the computer has changed, transformed and surely also expanded on this side of the architectural production is indeed interesting. But the formal aspect - or impact - of the computer on architecture seems more obvious compared to two

phenomena that I will try to describe in more detail:

The first constitutes a limited insight into the world; a restricted perception, due to the compromised interface of the computers with the human being. The screen, with its limited size and essentially zero depth, does not allow for a complete overview of the working process. Draftsmen and architects are increasingly dealing with only fractions of the whole: the sense of the plan, the drawing as such, has disappeared. Parts of a building are often worked on without actually seeing the entire project in its "holistic" quality, and are therefore no longer developed as actual sections in relation to the whole, but in isolation and fragmented. I think this has essentially led to a dispersal of particles, to a focus on the singular: in other words to a seeming victory of the detail over the concept.

Another part of this phenomenon could be described as random attack – changes have become so easy to make, in a drawing for example, that they have become part of the initial assumption and expectation – strategic thinking is replaced by multiple attempts "to get it right".

The other effect of the computer is the latent definition of architecture as an algorithmic problem and the idea that through simulation of specific processes, through vector-based descriptions, through interactive surfaces, through the apparent incorporation of time, there would be a kind of measurable solution; there would be, if you want, an equation with a result. Analysis, no matter with which level of sophistication and accuracy it is carried out, does in itself neither constitute nor imply a design as a logical conclusion – as a "solution". That in itself is obviously a dangerous position because it essentially means that you avoid taking any position. It means that since there is something, which is "right", and almost scientifically justifiable, you are essentially devoid of a critical position. I believe that in this respect the computer is partly responsible for – or at least part of – the depoliticisation of architecture.

Yesterday one of the other keynote speakers claimed that in most architectural firms physical models are not made anymore. Do you make physical models at OMA?

We (OMA) do not really design with the computer but still rely almost entirely on physical model making. We obviously use the computer as a draft-

ing tool, but the design process is based on physical tests and simulations. We have large model-shops and still work a lot with physical substance, from the small and conceptual up to one-to-one scale mock-ups. I would like to stress that this has nothing to do with the romantic idea of the architectural studio as "workshop", and we are not proclaiming a "handmade" quality, but the models do connect our designs to a sense and awareness of physical reality and space that I think is actually also visible in our buildings.

Which role does the architectural drawing play in the process at OMA?

We do a lot of sketching at OMA, but our work has never been one that identified the architect's hand sketch as a "masterpiece". Therefore, I think there is a deliberate absence of the kind of "thick pen", artistic impression at OMA. But also of the thin "techno pen", with its sense of almost scientific precision – in fact, the most-used sketching and writing tool in the office – a red Bic ballpoint pen that Rem cultivated... is more of an editorial tool than an artistic stylus. Is it one that scribbles, writes, corrects – rather than "receives" (an artistic vision). It is more about a pragmatic and in parts maybe even diagrammatic way of thinking – and sketching.

When it comes to technical drawings we obviously do all the drawings that every architect does: plans, sections, elevations, etc., and in that sense nothing has actually changed, not even with the introduction of the computer. However, there is now more and more a numeric, three-dimensional description of ever more complex building geometries and a direct translation of those into production and manufacturing processes.

Getting back to what you just said about your "editorial" process at OMA, your partner Rem Koolhaas has stated that in the future a "good" and successful architect will, first and foremost, be someone who is good at "editing". Likewise, you said in your lecture that today the architect has become a "co-ordinator". Which "role" do you think will devolve on us as architects in the future?

It is undeniable that the architect has become a co-ordinator in a context where things have complexified to such a degree that full expertise can only be held by separate parties; a whole team

of consultants with specialised knowledge is involved in the process of creating increasingly complex structures and constructions – and needs to be orchestrated and coordinated. I am, however, not suggesting to limit the architect's role to that - there is a great danger in doing so. The actual work is not only about bringing things together, and creating correct overlaps, but also about *choice*. And this is where the architect as "editor" comes into play; an editor who is able to understand and assess proposals and requirements given to him (by clients, engineers, regulations, etc); an editor who is able to construct a complex whole out of all the different particles at work in the design process. That again, however, cannot and should not be the architect's only position. The architect has a great responsibility to - proactively - instigate directions of thinking, to conceptualise with consultants, throughout the whole design process. I think it is ultimately the architect's role to create a kind of common basis for thinking the project.

What is in your opinion the main challenge facing architecture and design today?

Is globalisation the dominant question?

(Pause) That is a difficult question. I think the main challenge is perhaps the speed of change associated with it. I think globalisation is and has for sure been one of the very dominant issues. But I would like to argue that globalisation has in some ways already reached or superseded its climax. One can see clear signs that the development is taking a new direction. and, illustratively enough, the collapse and disappearance of some of the strongest icons of globalisation, from the World Trade Centre to the Concorde, are signs of a new era – a kind of "post regime" that I am not sure we can describe in all its aspects or facets yet. Another sign of this new era could very well be the present role that the European Union and Community play in a global context. With the European Union we experience a concept based on a unification or accumulation of a series of regional differences that are not necessarily submerged in a consistent or coherent whole. It rather seems to remain in a condition of continuously negotiating aspects within a larger institution. I think that this in itself is an aspect far more differentiated than the early concepts of globalisation.

According to Rem Koolhaas – and I am referring to his acceptance speech given on 30 June 2000 when he was awarded the Pritzker Prize – archi-

itecture is today governed by market economy.

He adds: *Unless we break our dependency on the real and recognize architecture as a way of thinking about old issues, from the most political to the most practical; liberate ourselves from eternity to speculate about compelling and immediate new issues, such as poverty and the disappearance of nature, architecture will maybe not make the year 2050.*

What is your opinion of Rem Koolhaas' statement, and how do you see the future for architecture?

It has been mentioned several times during this symposium that the architect – or at least what we today understand by this designation – will have disappeared 35 years from now.

It is a scenario that to some extent might carry a certain truth or an inevitable truth. At the same time, architects have always been good at moaning about change and describing their own existence in a very self-pitying way. I believe this is not a very productive position to begin with, and that the architect is forced to confront changes in society, as he/she remains a player within society - between clients and between a built environment as reality.

I do not think that the architect can withdraw from neither a reflection on changes in the political and economical landscape nor the landscape of media, and how architecture, for example, is communicated and perceived through media. The architect has to learn to master and employ many new tools simply because they are today part of the reality production. I do believe that the role of the architect is changing, but I also believe that within the architect's role - or within a free definition of the architect's role - lies an incredible potential. The architect's profession is one that encompasses and requires a very complex and broad way of thinking. This is also the reason why architects today have become a fairly attractive "commodity" in society. Architects are now involved in many contexts in which they were not previously involved, for the very reason that they are able to embrace processes.

Architecture is a social and cultural construction. It demands to be understood in context. It therefore demands to be understood within the context of its consumption, representation and interpretation.

Does it still make sense to talk about architecture as a specific discipline? What is architecture – and what can it be? What do you think we will

“read” as architecture in the future? Who is the architect?

To talk about it as a specific discipline I think is at some level inevitable because architecture is still a profession practised under professional and protective guidelines; there is still the *Architects Associations* and without membership and registration in a country an architect is actually not allowed to practise architecture. There is still very much an institutionalised framework that encapsulates the architect’s role and profession. For this reason alone I think it is inevitable - on certain levels at least - to talk about architecture as a specific discipline and profession. Far more interesting is, however, - and that leads up to your question - the fact that the term “architect” has been “hijacked” and appropriated by many other fields: Today there seems to be a whole range of “architects”, from software architects to financial architects, even in the context of politics we hear more and more about the architecture of legislations, agreements, etc. It means that the framework implied by the term architect is something that other domains have adapted or used for their own purposes to illustrate that an architect is someone who puts together a more complex whole; that an architect is someone who is not only a technically skilled “doer” but someone who is actually responsible for constructing larger strategic or conceptual systems.

At the last *Any* conference, which took place in 2000 - the one called *Anything* - Rem Koolhaas said among other things:

The inevitable consequence of the market economy has now clearly infiltrated every category of building. Shopping on its own will tend to survive less and less, and it is therefore forced to combine itself with activities such as churchgoing and education, or with major infrastructural elements such as airports.

*This increased pervasiveness over the past ten or twenty years has completely transformed the status of architecture, in the sense that architecture (in spite of what we might think from this *Any* conference, where we still continue to present individual buildings) is becoming increasingly limitless - that in many cases in contemporary architecture, it is impossible to say where a building begins or ends.²*

It seems that in recent years architecture has become a discourse that other fields are very curious about. Fashion, art, design and other cultural practices are looking to architecture to

see if it is an interesting field - and perhaps vice versa.

Why do you think that is? Is this tendency “only” to be seen as a consequence of commercialisation?

(Long pause) Commercialisation has definitely, as you say, led to a “cross-infiltration” of different domains and areas. This has posed new questions to architecture itself. Architecture has to accommodate increasingly hybrid conditions of usage types and functions and sort of “marry” them into more and more amalgam-like combinations. What is also new in this context is maybe the way in which architecture is employed as a medium and in the media, and the way in which it is given new iconic and representative power - but also how it is celebrated as a sort of cultural “asset” that can be added as a value to anything from commodities to brand identities.

I think the increasing segmentation of the world into more and more specialised fields has given architecture - architecture understood here as an almost common “denominator” or a unifying possibility - a certain importance. Likewise I think that architecture, perhaps as a blatant declaration of the physically “real”, has gained new importance in an increasingly mediated and virtual context.

OMA has an interesting collaboration with the Italian fashion company *Prada*.³ When OMA was contacted by *Prada*, the firm had opened more than 200 stores world-wide within two years and, as far as I understand, the firm thought it had reached the limits of the current definition of the *Prada* brand. The firm then asked you (OMA) to strategize what it could do in this situation. On the OMA website it says: *At a time when commercial activity has invaded all public spaces and cultural institutions, this concept offers a redefinition of exclusivity: the possibility for public functions and programs to reclaim the territory of shopping...*⁴

One could claim that OMA is branding *Prada*, but that at the same time *Prada* is branding OMA. Please elaborate on this collaboration and its many perspectives for OMA and for the architectural discourse.

The commission from *Prada* was a very interesting thing to happen to the office - for the first time there was an articulated commission by a client not only to produce architecture but also to simultaneously produce a body of research; to investi-

gate broader conditions, in this case of shopping and of Prada as a brand in itself. The commission allowed OMA to not only work on the creation of physical spaces but also in parallel to speculate on a potentially virtual definition of the Prada brand and to create a series of very precise or intertwined links between these domains. I think that in most scenarios either one or the other still comes rather as an “add on” – as a kind of afterthought – whether for example technology is applied to an existing situation or architecture is employed as a partial answer to a branding statement. What was very interesting about the Prada project was that we (OMA) were able to speculate and elaborate at many different levels simultaneously.

Fairly naively - never having worked for a commercial client of this type before, never having done commercial architecture or sales environments before - we (OMA) started to undertake research into Prada, what Prada was, what Prada had done, etc.

We started to test concepts and apply findings of the research in physical space by working on the design of the three stores, but simultaneously through the architectural design process we started to encounter possibilities, potentials or needs that could be reformulated as a statement in the context of the research – and ultimately be essential components of the branding itself. So there was a real hybrid situation between architectural, strategic, analytical, technological and ultimately also cultural thinking that allowed us to elaborate a project going beyond many of the boundaries of our own profession. It also created a new necessity in our actual work – a necessity that we responded to by forming a kind of “think tank” - a new division of the office called AMO - which is dedicated to dealing with the non-physical realities beyond architecture: branding, technological developments, socio-economic issues, etc.

You say that AMO is the “think tank” of the office. Does that mean that AMO is OMA’s research department? Does AMO supply OMA with data – or how does this work?

It is not really about data production. AMO can, among other things, offer help to an architectural client to clarify their needs. When you start the design of a project you usually find out that the client is only so sure about what he really wants or needs. There may also be much potential either misguided or missed. So, AMO offers the possibility of (re)investigating and (re)thinking a company in ways that in itself could become instigators or

parameters within the process of architectural definition.

But AMO has also started to take on a life of its own; AMO now does projects completely independent of architecture. It has for instance done work for *Condé Nast Publication* and guest edited *Wired Magazine*⁵, and it has participated in a think tank for the European Union about how Europe could re-conceptualise its way of working, but also its representational means and methods in communicating itself. So, AMO has really moved into a much broader spectrum of research and cultural speculation independent of the architectural projects, although many activities also stay closely intertwined with the actual making of architecture.

Let us talk about the Prada stores. The one in New York City seems to be embedded in media images of all kinds. Everything – even the customer – seems to be mediated and exposed, fetishised; everything seems to become a “sign” in circulation. The whole “staging” is, however, done in a very elegant - almost subtle - way.

What is the idea or concept behind this?

In principle I believe it is true for most high-end fashion and retail architecture that the customer is being embedded in an image experience and fetishised. However, in designing the Prada New York store, there was a clear attempt to differentiate precisely those aspects within this particular environment. For example, there was a very clear decision not to expose the customer to a blatant presence of technology, but to rather embed technology in the context of the clothing. We did not want the “Nike Town effect” where huge screens, a big projection and loud music encapsulate the customer in an overwhelming and inevitable experience of media and imagery in the store.

We tried to somehow mute the visibility of things, to almost casually integrate them in displays, to blur the distinction between real products and virtual products. You see, for example, a screen hanging on a clothes rack next to a series of suits, blurring the differences between the real product and virtual imagery but also making the screen almost disappear entirely. The image-based technological features enhance the aura of the stores, they simply offer a series of possibilities that “the real” does not offer you. Imagery is much faster than the physically built; it can very rapidly change, and in some ways allows for a continuous update of an identity, but it can also be a lot more edgy than physical reality. Reality is very clearly

governed by rules, by building regulations, by safety concerns, etc. - the virtual expands the repertoire for navigating along a borderline between the sensible and the absurd, the provocative and the smooth, the beautiful and the ugly, etc.

In the dressing rooms of the New York Prada store you have a mediated experience of yourself trying on clothes. When you stand in front of the mirror in the dressing room you are being filmed by a video camera. The video recording is immediately being transmitted to you – a large plasma screen is embedded in the mirror. So, what you see is not only your own reflection but a video recording of yourself. The video recording enables you to see yourself not only from the front but from the back as well. Normally this situation – trying on clothes in a dressing room - is a very intimate and private situation. Now a video camera is watching you.

One could also argue that the look is in a way being delegated to the video camera and thereby changing the viewer's role and activity in front of the mirror/screen. The mentioned situation makes me think of how the architectural experience today to an increasing degree seems to include its own simulation: that the architectural experience is often mediated. What does that mean to the concept of architecture and the construction of the architectural discourse?

I think that in some ways media can simply add possibilities. Let me elaborate on the example you just mentioned - the "magic mirrors" in the Prada dressing rooms:

The problem with a mirror is always that you see yourself from the front but not from behind. A mirror may have folding parts, which means that you can turn your head or twist around and try to get a glimpse of how things might look from behind. But you can never really see yourself from behind. This represents not only a limitation but also an ultimate fear: what happens behind your back? We wanted to invent a tool that would indeed allow you to view yourself from the front and the rear simultaneously. This resulted in the development of the "magic mirrors". Integrated in the large mirror surface in the dressing rooms we embedded a closed circuit loop of a small camera and a plasma screen that will portray you. An integrated time delay can even capture and replay movements; when you move fast or spin around an automatic time delay sets in and you can, when you stand still again, see yourself in motion. The

doors of the dressing rooms are made of Privalite glass that you can switch from transparent to translucent and thereby control the privacy of the dressing room.

The mediation is simply a means of enlarging the possibilities of *how* you can experience yourself at the moment of trying on clothes. You can still see yourself in the normal mirror and ignore the mediation - the "magic mirrors" are available to you as an additional offer - an experimentation.

Equipped with RFID (radio frequency identity) antennas, the "garment closet" is able to register merchandise brought into the dressing room and to display the inventory as icons on a touch screen. Here, you can request more specific information about the clothes, but also browse through alternative items of the collection. On the web site the "garment closet" has its virtual counter-part; the "web-closet" that contains a history of all pieces tried on. On the web site you cannot only build up your personal history and build a kind of library of things you like, but also order the pieces you tried on but did not buy in the store. But the web site is still being developed.

In the store you also have various screens that show what at first glance appears to be randomly chosen pictures and/or video clips from around the world. Why do you have those screens in the store and why do you expose these pictures and videos?

The concept is to use the technology and screens to broaden the aura, representation and perception of the Prada brand. In other words, to not limit it to the obviously and directly associated; to not only relate a fashion store to a fashion show or relate a fashion show to the actual clothes and accessories in it, but to acknowledge a global brand as a much larger entity in its own right.

A brand is connected to a vast area of cultural environments and realities. We wanted Prada to not only represent itself through its products and its label but through all the many things that it is ultimately connected to and associated with in society; from Japanese culture – Prada is extremely successful in Japan – over changes at the stock market, to political developments in Europe, the U.S. or other continents. Clips from the Prada prototyping and production facilities in Italy, from their involvement with sports (America's Cup) and the arts (Fondazione Prada), are mixed with extracts from movies, scenes from world news, etc.

In one of the interactive media booths in the store we show diagrams, in the form of a world atlas that traces Prada and inventorises its global locations or effects. For example, we map and display the movements of the production and distribution of the original, “real” Prada products (still mostly from Italy) and all the fake Prada products of which most are manufactured in the Far East. The fake Prada products are obviously illegal. Prada and other fashion companies are conducting huge court cases against copyright fraud. The imagery on the screens acknowledges and reveals the existence of the fakes as a reality – and as part of the reality inflicted by the brand. A copy can only exist if there is an original desirable enough to be copied. The copies not only exploit the brand – they also enrich and empower it. The “value” of the original is transferred to the copy, but the copy, in return, also adds “value” to the original.

In his book *Life Style*⁶ Bruce Mau discusses what he himself calls the *Global Image Economy*; a sort of new “world order” which according to Bruce Mau both causes, drives and rules the cultural production and consumption of our time. As architects and designers we find ourselves working in an increasingly image-driven context. Which influence does that have on the architect’s work and the architectural discourse?

I think it has always been the case for the architect to communicate through representations. Architecture is not something that really exists before it is built. It is not something that you can prototype like products or devices. When you have a prototype, in other words a full-scale actual piece, the need for communication and representation is not pertinent; the prototype stands for itself, so to speak. But in order to instigate and succeed in the process of realising architecture or building buildings there is a need to communicate in anticipation of the “real thing” – architecture is simply too big and expensive to be prototyped. There is, however, also the need to communicate abstract matters; ideas, concepts and intentions. So communication and representation – and within this the image - has always been one of the critical aspects of the work of the architect.

The architect’s most important medium has always been the drawing. There is the technical drawing which communicates to a technical team – builders, engineers, etc. - and there are certain extracts of these drawings together with additions that act as mediators to others – for example the

client. The client is usually not able to relate to all the technical specificities of a project as presented in a technical drawing. This means that the client has to be presented with another set of drawings; another kind of representation or illustration. Images, in a literal sense, and especially where they acquire the suggestion of three-dimensional space and “reality”, take a somewhat central role in this dialogue.

New technologies have vastly expanded the repertoire of image production. The architect cannot withdraw from the media reality, he needs to employ and use its means and methods in order to develop his projects and pursue his goals. It is clear that the image has a growing presence and meaning in society. This is first and foremost due to the increased role of mass media and the way the culture of the image has re-scripted many relationships – also for the architect.

I wonder how the fact that we are constantly confronted with architecture in the mass media has changed our expectation from architecture and the architectural experience?

I think the least interesting part of the contribution of the media is really the “so-called” architecture magazines, the specialised “coffee table magazines” that just show you the next generation of design “vomit” that is released onto the world. I think that *that* has clearly nothing to do with what we are talking about. Architecture as commodity-picture-book and shiny entertainment “surface” is totally uninteresting. There remains, however, the need for dissemination and discussion – if not for confrontation – and the media can play a very important role in this. I think it is indeed something we need to develop: alternatives to this type of streamlined consumption of architecture as smoothed image. We need to develop a *critical position*. I hope we will again see a more radical reformation of the architecture discourse, and an associated shift inside the media and mediation of architecture. ■

See list of notes and references on page 24

Notes and References

1. "The International Design Forum Ulm was founded in 1987 by the Ulm School of Design Foundation as a project-oriented educational establishment. Adhering to the all-round educational ideal of the legendary Ulm School of Design, the International Design Forum considers itself an educational platform for designers and architects, promoting the development of networks and establishing a space for the discourse between socially responsible designers." (Source: www.ifg-ulm.de)
Hochschule für Gestaltung Ulm (1953-1968)
"In the 1950s and 1960s, the Ulm School of Design (Hochschule für Gestaltung Ulm) was one of Germany's leading educational centres for design and environmental design. It was founded in 1953 by Inge Scholl, Otl Aicher and Max Bill, who became the school's first principal. With a teaching staff comprising Max Bill and Otl Aicher as well as renowned figures such as Max Bense, Hans Gugelot, Tomás Maldonado, Friedrich Vordemberge-Gildewart and Alexander Kluge, and numerous guest lecturers from across the globe, the Ulm School of Design rapidly established a respected international reputation. New concepts for resolving design issues were sought and implemented in the visual communication, product design, industrialised building, information and, later, film departments. Some of the principles created at the Ulm School of Design are still applied today, having lost none of their relevance." (Source: www.ifg-ulm.de)
For further information on the International Design Forum Ulm: www.ifg-ulm.de
2. Koolhaas Rem: The Regime of ¥ \$. In: Davidson, Cynthia C. (Ed.): *Anything*. New York, Anyone Corporation, 2001, p. 185.
3. For further information on the Italian fashion company Prada: www.prada.com
For further information on OMA's work for Prada: www.oma.nl
4. <http://www.oma.nl>
5. AMO acts as a consultant for *Wired Magazine* and was in 2003 doing a guest edition (Issue 11.06/June 2003).
For further information on *Wired Magazine*: www.wired.com
6. Mau, Bruce: *Life Style*. London, Phaidon Press, 2000.

Biography

Ole Scheeren joined the Office for Metropolitan Architecture in 1995 and has been a partner since 2002. He is leading the Rotterdam office as director. Ole Scheeren is responsible for the design of many projects such as the China Central Television Station CCTV in Beijing for which he is Partner-in-Charge, and the Los Angeles County Museum of Art. He is an experienced architect and project leader, and has been directing OMA's work for Prada with stores in New York, Los Angeles and San Francisco.

Prior to joining OMA, Ole Scheeren worked for architecture firms in Germany, a graphic design firm in New York, and was engaged in a range of projects for his own studio in the United Kingdom. He has been involved in various art projects and exhibitions such as *Cities on the Move* in London and Bangkok; *Media City Seoul*; and the *Rotterdam Film Festival*; in addition to which he writes and lectures on a regular basis.

Educated at the universities of Lausanne and Karlsruhe, Ole Scheeren graduated from the Architectural Association in London and was awarded the RIBA Silver Medal.

Office for Metropolitan Architecture (OMA)

- Rem Koolhaas, Partner
- Ole Scheeren, Partner
- Ellen van Loon, Partner

The Office for Metropolitan Architecture (OMA) is a Rotterdam based firm practicing contemporary architecture, urbanism and cultural analysis.

20th

Founded in 1975, the office gained renown through a series of groundbreaking entries into major competitions: Parc de La Villette (1982), ZKM (1989), Très Grande Bibliothèque de France (1989), and Two Libraries for Jussieu University (1993). During these formative years, OMA also realized several ambitious projects, ranging from private residences to large scale urban plans: Villa dall'Ava in Paris (1991) overlooking the Eiffel Tower, Nexus Housing (1991), two apartment blocks in Fukuoka, Japan, and the Kunsthal and its Museum Park in Rotterdam (1992).

In 1994, OMA completed Euralille, a 70-hectare business and civic centre in northern France hosting the European hub for high-speed trains. The implementation of the masterplan in only four years, including individual buildings by architects such as Nouvel, de Portzamparc, Shinohara and OMA, gave the office's urban theories practical credibility.

After many realized works during the nineties in the Netherlands and France, the office started to focus on urbanism and infrastructure projects in Asia. Urban studies such as the Hyperbuilding in Bangkok Thailand; Hanoi New Town, Vietnam; and Song Do New Town and New Seoul International Airport City in Korea were completed through the latter half of the decade.

21st

At the start of the new century, the main activities in Europe are the construction of the New City Centre for Almere, Netherlands; the Dutch Embassy in Berlin, Germany; (completed 2003), an 1.850 seat concert hall for Porto, Portugal (completion 2004); the Cordoba Convention Centre, Spain; as well as a masterplan and visitor's centre for the Zeche Zollverein in Essen, Germany.

OMA is active in the USA through its branch based in New York. The Prada Epicenter Store in New York opened in 2001 and the IIT Campus Centre in Chicago has currently been completed. The new Seattle Public Library and the Prada store in Los Angeles are both under construction. OMA has been engaged in several museum projects for the Whitney Museum in New York, the Los Angeles County Museum of Art and two Guggenheim Museums in Las Vegas, which were completed in October 2001.

In Asia, two buildings are currently being completed with the H-Project cultural centre and SNU, a museum for the National University of Seoul, South Korea.

Currently OMA is engaged in its largest project ever: a new station for the China Central Television (CCTV), a 575.000m² headquarter and cultural centre in Beijing, to be completed in 2008 for the Olympic Games.

AMO

While OMA remains dedicated to the realization of architectural projects, it has responded to the increasing importance of the virtual domain with the creation of AMO, a research group that develops new models of strategic thinking about systems and creates clearly considered blueprints for change. AMO applies 'architectural thinking' in its pure form to questions of organization, identity, culture and program and defines ways—from the conceptual to the operative—to address the full potentials of the contemporary condition. AMO consolidates a series of existing and new professional collaborations and cross-disciplinary partnerships.

Recent AMO projects include the creation of a website and the development of in-store technology for Prada, image restructuring for Condé Nast Publication magazines Lucky and Wired, and a conceptual blueprint for Harvard University's intellectual development, as well as a study for the European Commission on the visual identity of the EU.

Team

OMA employs a staff of about 100 architects, researchers, designers, CAD-architects, model makers, industrial designers and graphic designers

of multinational origin who work in close collaboration. Expert consultants are intimately involved in the office's work from the beginning of the design process. Most notably, OMA weaves the input of Arup's structural and mechanical engineers. Designs are not only tested on their feasibility, but also constitute a challenge to other disciplines and profit from their integration in the collaborative process. ■

Exhibition

From March 27 until May 23 the Museumspark in Rotterdam will be devoted to the work of Rem Koolhaas and his Office for Metropolitan Architecture (OMA). In the exhibition entitled START the Netherlands Architecture Institute (NAI) will show its entire archive of OMA's work from the period 1978-1995. The Kunsthal will host the large exhibition CONTENT consisting of works since 1996. OMA designed both the Kunsthal and the Museumspark that links it with the NAI.

CONTENT was exhibited in Neue Nationalgalerie, Berlin, Germany from November 15 2003 until January 18 2004.

**For further information please visit:
www.nai.nl/koolhaas**

Risiko Ausbildung - Risikoausbildung

Dr. René Spitz, Internationales Forum für Gestaltung Ulm 19. September 2003

1.

Meine sehr verehrten, lieben Erstsemester, es ist mir eine große Freude und Ehre, Sie zum Beginn des neuen Studienjahres zu begrüßen. Wie Sie alle wissen, beginnt heute nicht irgendein neues, sondern ein besonderes Studienjahr: es ist das dreißigste, seitdem unser Institut seinen Unterricht im Jahr 2005 aufgenommen hat.

Nun möchte ich sie nicht mit lauwarmen Worten an einem lauwarmen Vormittag langweilen. Ich möchte allerdings den heutigen Tag Ihrer Immatrikulation zum Anlaß nehmen, um Ihnen in einem kurzen Rückblick die Situation in der Ausbildung für Designer und Architekten vor Augen zu führen, die vor mehr als dreißig Jahren, am Beginn des 21. Jahrhunderts, zur Gründung unseres Instituts im Jahr 2005 geführt hat.

2.

Aus der Bundestagswahl im Jahr 2004 ging, wie Sie vielleicht noch aus der Schule wissen, der vormalige Bundeswirtschaftsminister Wolfgang Clement als Sieger hervor.

Eine der ersten Amtshandlung des neuen Bundeskanzlers Clement bestand darin, ein Paket von Maßnahmen zur Belebung der damals kränkelnden Konjunktur zu verabschieden. Dieses sogenannte „Berliner Paket“ enthielt auch ein kleines Überraschungspäckchen für die Architekten und Designer.

Mit einem Handstreich verordnete Wolfgang Clement erstens das Ende der Architektenkammern und zweitens das Ende der staatlichen Architekturausbildung. Es war anfangs nur als Moratorium für 3 Jahre gedacht, aber nach dem Ablauf dieser Frist erinnerte sich niemand mehr daran, und das Ende der staatlichen Designerausbildung schloß sich nahtlos an.

Der deutsche Staat hatte sich damit aus der Organisation und Zuständigkeit für die Ausbildung der Designer und Architekten verabschiedet.

3.

Damals, im Jahr 2004, war es rund 114.000 Architekten erlaubt, ihren Beruf in Deutschland als

Mitglied einer Architektenkammer auszuüben.¹ Das bedeutete: auf rund 720 Einwohner kam ein Architekt.

Zum Vergleich: in Frankreich arbeiteten damals 27.000 Architekten, etwa 2.000 Einwohner teilten sich einen Architekten. Bei den Designern bewegten sich die Schätzungen in vergleichbaren Dimensionen.

Nun war es jedoch keineswegs so, daß sich das Mehrfache an Architekten und Designern durch ein Mehrfaches an Aufträgen erklären ließe. Das Bauen z.B. lag danieder, so daß die Arbeitslosigkeit in dieser Berufssparte im Landesdurchschnitt bei 10 % lag. Lokal, in Köln zum Beispiel, lag sie sogar bei 30%.

Die Abschaffung der Architektenkammern und das Ende der staatlichen Ausbildung kam für die Architekten und die Studenten völlig unerwartet. Sie protestierten augenblicklich nach dem Kabinettsbeschuß, und zwar von Montag bis Mittwoch. Am Donnerstag war ein Brückentag, Freitag hatten die meisten einen Kurzurlaub geplant der sich so kurzfristig nicht verschieben ließ, so daß sich der Protest in der kommenden Woche verflüchtigt hatte.

Den berufstätigen Architekten war über das Wochenende der Gedanke gekommen, daß es vielleicht für ihre eigene wirtschaftliche Situation nicht von Nachteil wäre, wenn für ein paar Jahre keine neuen Absolventen von den staatlichen Hochschulen ins Berufsleben entlassen würden. Immerhin waren rund 50.000 Architekturstudenten immatrikuliert.

Die Studenten bedauerten zwar das Moratorium in der staatlichen Architekturausbildung. Dennoch waren nur die wenigsten mit Leib und Seele bei der Sache. Für die überwiegende Mehrheit stellte sich hingegen zum ersten Mal die Frage in aller Ernsthaftigkeit, ob sie wirklich den Beruf des Architekten ergreifen wollten.

Die Hochschullehrer blieben in ihren staatlichen Stellen und erhielten von Clement den Auftrag, sich für die Dauer des Moratoriums mit der Frage auseinanderzusetzen, in welcher Form die staatliche Architektur- und Designausbildung künftig durchgeführt werden sollte.

Der Widerstand der Architektenkammern und -verbände blieb ohne Folgen, weil sie keinen Einfluß auf die Politik ausüben konnten.



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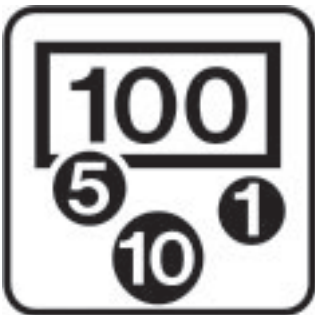


4

4.

Ein dritter Akt rundete das Berliner Maßnahmenpäckchen ab: Wie schon zuvor im Design, so durfte auch in der Architektur ab 2005 jedermann einen Entwurf zur Realisation entwickeln. Die Möglichkeit, ein Gebäude zu entwerfen, war also ab diesem Datum nicht mehr an die bürokratischen Voraussetzungen gekoppelt, erstens ein Architekturstudium erfolgreich absolviert zu haben und zweitens ein Mitglieder einer Architektenkammer zu sein. Die Bauämter blieben zwar bestehen als Flaschenhals für die Realisation des Entwurfs. Aber im wesentlichen regelt sich seither der Architekturmarkt nach dem Spiel aus Angebot und Nachfrage, wie es bis dato auch schon im Design der Fall gewesen ist.

Warum ich Ihnen diese allseits bekannten Sachverhalte nochmals ins Gedächtnis gerufen habe? Weil (wie so oft) nicht die beabsichtigten Folgen – nämlich das Sparen –, sondern die unbeabsichtigten, unvorhergesehenen Nebenfolgen nachhaltige Konsequenzen hervorgerufen haben. Und zwar für die Ausbildung von Designern und Architekten, und deshalb sind wir ja heute hier.



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5.

Das Ergebnis bestand in einem grundlegenden Strukturwandel in der Design- und Architekturausbildung.

Die Verträge mit den bisherigen Hochschullehrer wurden ja nicht angetastet. Die auslaufenden Stellen wurden allerdings auch nicht wiederbesetzt. Dies war volkswirtschaftlich und gesellschaftlich billiger und effektiver als die Finanzierung eigener Hochschulen als Produktionsstätten von arbeits- und hilflosen Diplomgestaltern. Die Dozenten konnten ihren Interessen ohne Lehrauftrag frei nachgehen. Einige konzentrierten sich auf die Forschung, andere arbeiteten nur noch in ihren Büros, und ein dritter Teil engagierte sich in den neuen privaten Ausbildungsinstitutionen wie der unsrigen: Denn es bildeten sich rasch neue Ausbildungszellen um engagierte Dozenten und Studenten, die ernsthaft daran interessiert waren, miteinander zu arbeiten. Die Betonung liegt hierbei auf miteinander: die Konstellation ist nicht zufällig gewählt, sondern das Resultat einer bewußten Entscheidung des Studenten für einen Dozenten, des Dozenten für einen Studenten. Es handelte sich hierbei um einen Prozeß der Bildung von Interessengemeinschaften, welcher dem

Entstehungsprozeß der Universitäten im 13. Jahrhundert ähnelte.² Auch hierbei hatte der Kern der späteren Institution Universität darin bestanden, daß sich Studenten um Dozenten scharten, von denen jene etwas lernen und denen diese etwas lehren wollten.

Die Finanzierung der privaten Design- und Architekturausbildungsstätten ruht seither auf zwei Säulen. Zum einen besteht sie aus privatem Engagement, denn auch die Wirtschaft war und ist weiterhin an qualifizierten Architekten und Designern interessiert. Zum anderen – und dies war der vierte Teil des Berliner Pakets – teilt der Staat seither Bildungsgutscheine an alle Studienberechtigten aus. Sie alle hier im Saal haben Ihr Scheckheft mit 12 Bildungsgutscheinen erhalten, und Sie wissen es: mit jedem Bildungsgutschein sind die Grundkosten, die Sie in unserem Institut für ein Semester erzeugen, gerade eben gedeckt. Es liegt also in unserem virulenten Interesse, zusätzliche Mittel zu akquirieren.

Erinnern wir uns an die Zeit der staatlichen Reglementierung und Bevormundung von Ausbildung und Beruf. Design und Architektur waren abgestellt wie in einem Parkhaus. Ein Beispiel aus dem Jahr 2003: am Bauen eines gewerblich genutzten Gebäudes von 3 Mio. Euro Bausumme waren seinerzeit exakt 13 Behörden, 16 Fachingenieure und 45 Handwerksfirmen beteiligt. Die Aufgabe des Entwerfers bestand nur zum geringsten Teil im Entwurf, aber zum größten Teil in der Kommunikation, Koordination, Organisation, Kalkulation. Es war ein Wechselbad aus drei Monaten Allmacht im Entwurf und drei Jahre Ohnmacht im Alltag.

Die Ausbildung hatte damit nichts zu tun, denn sie legte den Schwerpunkt auf den (künstlerischen) Entwurf. Dem stand schon damals entgegen, daß die Architektenleistung eben nicht als eine kulturelle, sondern als eine organisatorische Leistung nachgefragt wurde. Und daß zudem die Honorarordnung sich auf die Vergütung der Entwurfsleistung, nicht auf die Vergütung der Organisationsleistung stützte.

Die Reglementierung durch Bund, Land und Kammern hatte einen selbstläufigen Prozeß in der Ausbildung erzeugt. Bleiben wir beim Beispiel der Architektur: Wer ein Haus entwerfen und vor allem bauen wollte, mußte das Studium aufnehmen, abschließen und in die Kammer eintreten. Das waren drei rein formale Hürden, denn tatsächlich mußte der Erstsemester silberne Löffel klauen, um

sich dagegen zu wehren, eines Tages verkammerter Architekt zu sein.

Daraus erwuchs ein Trägheitsmoment: Die Ausbildung hielt in viel zu vielen Aspekten mit der Berufswirklichkeit nicht Schritt. Die Qualität der Lehre wurde nicht von dem inhaltlichen Ziel bestimmt, gute Gestalter auszubilden. In der Summe führte dies zu einem unbefriedigenden Ergebnis, das zur Genüge als Massenbetrieb, als Parcours für das Sammeln von Scheinen, als bürokratisches Trägheitsmoment beschrieben wurde. Es dauerte seinerzeit viele Jahre, bis die Ausbildung auf aktuelle Notwendigkeiten reagierte.

Das persönliche Interesse, die Neigungen, Vorlieben, Fähigkeiten, Kenntnisse, aber auch das Engagement und die charakterlichen Eigenschaften waren hierfür ohne Belang. Das Ergebnis dieses selbstläufigen Prozesses war also eines, mit dem kein Beteiligter übereinstimmte, aber dennoch verfügte keiner über die Macht über diese Verhältnisse, um das Ergebnis zu ändern bzw. dem Prozeß eine andere Richtung zu geben. Einzelne Beteiligte verfügten höchstens über Macht innerhalb der Verhältnisse.

Weil das Studium zwar seither jedermann offensteht, aber nicht mehr unbegrenzt umsonst ist, weil auf der anderen Seite ein differenzierter Markt von Ausbildungsanbietern entstanden ist, hat sich die Qualität der Ausbildung verbessert. Denn die jungen Menschen studieren nun nicht mehr aus Verlegenheit, Lethargie oder Orientierungslosigkeit, um vielleicht auch ein Haus zu bauen, sondern sie entscheiden sich nun bewußt für Design und Architektur und bewußt für eine ganz bestimmte unter vielen Ausbildungsstätten.

De facto werden erhebliche Studiengebühren erhoben. Dies hat jedoch nicht nur dazu geführt, daß die Zahl der Studenten gesunken ist, sondern auch dazu, daß die Motivation der Studenten überproportional gestiegen ist. Auf einmal ist klar geworden: Das Studium kostet. Die Kosten wurden und werden von der Gesellschaft übernommen, und um ehrlich zu sein: vor allem von denen, die nicht studiert haben und die deshalb auch nicht in den Genuß potentiell höherer Honorare oder Gehälter kommen können.

Die Finanzierung über 12 Bildungsgutscheine im Wert je eines Semesters Studium hat jedoch dazu geführt, daß die Verantwortung über den eigenen Studiengang in der Hand des Studenten lag und

seither liegt. Weil nur eine begrenzte Zahl ausgegeben wird, versteht jeder Student sofort, daß Bildung ein teures Gut ist, daß sie nicht nur finanziell einen hohen Wert besitzt, und daß es in seiner Hand liegt, was er aus diesem Potential entwickelt. Jeder Student hat die Chance auf Irrtum. Er kann 3 Semester länger studieren als für einen Abschluß notwendig ist. Dadurch kann er auch den Studiengang wechseln. Und auch, wenn er alle Bildungsgutscheine aufgebraucht hat, kann er weiterhin studieren. Er muß nur für die Kosten selbst aufkommen.

Das Hauptergebnis des Strukturwandels bestand also im Zusammenbringen der engagierten und motivierten Dozenten und Studenten in neuen Institutionen. Hier gibt es mittlerweile alle Spielarten der Möglichkeiten: vom Meisteratelier im Stile Frank Lloyd Wrights oder Richard Neutras, in dem die Studenten die Rolle von geduldeten Dienern ausfüllen, bis zu Projektgemeinschaften mit nahezu gleichberechtigten Dozenten und Studenten wie an unserem Institut.

Diese geschilderten Maßnahmen haben damit im Jahr 2004 – zugegeben: unbeabsichtigt – einen Strukturwandel in der Ausbildung der Architekten und Designer ausgelöst, der mit einer Forderung vergleichbar ist, welche 35 Jahre zuvor, genau: am 5. Januar 1966, Tomás Maldonado aufgestellt hatte.

Er hatte die Idee einer Schule für Umweltgestaltung (Environmental Design) als gemeinsame Aufgabe von Architekten und Designern skizziert. Mit diesem Begriff der Umweltgestaltung bezeichnete Maldonado die Wahrnehmung der menschlichen Umwelt als «ein System, zusammengesetzt aus Subsystemen, [...] zwischen denen eine enge wechselseitige Abhängigkeit besteht. Er richtete sich gegen den augenblicklichen Partikularismus [...] und gegen die weitverbreitete Tendenz, manche Subsysteme zu verherrlichen und andere zu tabuisieren.»³

Tomás Maldonado teilte die Ausbildungsstätte in seiner Skizze ein nach gegenständlicher Umweltgestaltung und Verhaltens-Umweltgestaltung. Zum einen sollte sie sich der städtischen Umwelt (urban design), den Gebäuden (building design) und den Gebrauchsgegenständen (equipment design) widmen. Zum zweiten sollte sie sich den unterschiedlichen Kommunikationsaufgaben widmen. Im wesentlichen sollten dies keine Abteilungen



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6

darstellen, sondern die Anlage war weitgehend interdisziplinär gedacht: Eine Schule für Umweltgestaltung sollte alle Tätigkeitsbereiche beinhalten, die der menschlichen Umwelt Struktur und Gehalt verleihen.

Weil es nach seiner Ansicht nicht nur eine physikalische Umwelt, sondern auch eine Verhaltensumwelt gebe, anders gesagt: «weil sich die menschliche Umwelt [...] aus Dingen und Personen und weiterhin aus Ereignissen» zusammensetze mit «Konflikten zwischen Personen, zwischen Dingen und zwischen Personen und Dingen»; weil die Summe der gut gestalteten Gegenstände eben nicht notwendig in eine gut gestaltete Umwelt mündete, das heißt: weil die Welt nicht einfach dadurch verbessert würde, indem die Gebäude, Gegenstände und Informationen dieser Welt verbessert würden.

6.

Mein sehr persönliches Resümee aus unseren Erfahrungen mit diesem Strukturwandel formuliere ich als zehn Thesen, nicht als zehn Gebote, einfach der runden Zahl wegen, damit Sie die Gelegenheit haben, in jedem Ihrer kommenden Semester jeweils eine dieser Thesen zu widerlegen.

6.1

Die Gestaltung der Umwelt ist eine gesellschaftliche Aufgabe, die im Kindergarten beginnt und nicht erst in einer Hochschule in drei Fachbereichen. Es geht nicht darum, eine geschmacklich bereinigte Umwelt zu erzeugen, sondern die Urteilskraft für Raumqualitäten und für den Umgang mit der Umwelt auszubilden. Bauen und Einrichten sind eine grundlegende Kulturtechnik wie Lesen und Schreiben. Jedermann muß wissen, daß auch ein gutes Sofa einen schlechten Raum nichts retten kann.

6.2

Die Ausbildung zum Gestalter der Umwelt ist keine Aufgabe des Staates, ihre Verortung an staatlichen Hochschulen ist von vorgestern. Jede Bevormundung in der Ausbildung durch den Staat gehört dem 19. Jahrhundert und damit der Geschichte an.

6.3

Das Gestalten der Umwelt ist ein freier Beruf. Jede Reglementierung der Berufsausübung durch eine Verkammerung gehört dem 19. Jahrhundert und damit der Geschichte an.

6.4

Von IKEA lernen heißt siegen lernen. Anders gesagt: Architektur und Design verbindet mehr als sie trennt. Das Ziehen von Grenzen zwischen Architektur, Innenarchitektur, Produktdesign, Möbeldesign, Industriedesign ist höchstens noch von akademischen Interesse. Tatsächlich gehört es dem 19. Jahrhundert und damit der Geschichte an. – Deshalb auch werden in unserer Institution Architektur und Design gemeinsam unterrichtet. Es handelt sich zwar um Fächer mit unterschiedlichen Schwerpunkten. Aber es geht doch immer um die Formung der konzeptionellen und gestalterischen Kompetenzen und Urteilskraft, der Entwurfsfertigkeit, der Fähigkeiten der Präsentation und der praktischen Umsetzung durch Koordination, Kommunikation und Produktionskontrolle. Die eigentlichen Spezialisten sind die Ingenieure, die Architekten und Designer sind in diesem Sinne Generalisten.

6.5

Die Charakterbildung des Menschen, also auch des Studenten, ist mit 17 Jahren abgeschlossen. Die Aufgabe der Dozenten besteht nicht darin, den Charakter der Studenten zu formen und sie für ihre Disziplin zu öffnen, ihr Interesse zu wecken und ihre Einsatzbereitschaft herauszufordern. Sie müssen darauf bestehen, daß sich nur Studenten bei ihnen einschreiben, die mit ihnen aus fachlichen Gründen zusammenarbeiten wollen, die engagiert sind, motiviert und die sich über den Rand ihrer Disziplin hinaus interessieren.

6.6

Bildungsgutscheine sind eine notwendige Subvention des Studiums durch die Gesellschaft. Zugleich verdeutlichen sie den Wert des Studiums. Mit ihnen wird die Verantwortung für das eigene Studium in die Hände des Studenten gelegt, und dies führt dazu, daß nicht mehr aus Verlegenheit studiert wird. Die Personen, die zueinander passen, finden zueinander. Denn die Studenten überlegen es sich vorher genau, was sie studieren wollen, an welcher Institution und bei wem. Sie können diese Entscheidung treffen, weil die Ausbildungsstätten ein schärferes Profil entwickelt haben.

6.7

Die alte Design- und Architekturausbildung war ein Illusionsapparat. Es lag und es liegt in der Verantwortung des Lehrkörpers, die Eignung der Studenten festzustellen. Diese Eignungsfeststellung ist auf jeden Fall subjektiv. Sie erfordert stets auch beim Dozenten den Mut, der Konfrontation nicht auszuweichen oder sich zu irren. Sie erfordert

beim Studenten den Mut, sich eine (subjektive) Wahrheit sagen zu lassen oder sich dem Gefühl des Versagens auszusetzen. Beides ist übrigens der Berufsalltag, denn der Berufsalltag besteht zum größten Teil aus dem Kampf gegen Ungerechtigkeit, Irrtum, Unsinn, Wahnsinn und Fehler. Im alten akademischen Betrieb fand beides nicht statt, statt dessen wurde eine Einschläferung bis zum Diplom praktiziert. Denn wann lernte der Student erstmals die Berufswirklichkeit kennen? Was hatte die Ausbildung in Architektur und Design mit der Berufswirklichkeit zu tun?

6.8

Wir können nicht viel aus dem machen, was wir gelernt haben, nachdem wir es gelernt haben. Ausbildung und Beruf nähern sich nur an, wenn sich die beteiligten Personen, die Studenten und Dozenten, einander annähern. Denn das, was man lernt oder gelernt hat, bleibt nur in den seltensten Fällen – und dann sind es die bedauernswerten – bei dem stehen, was man im Beruf tut. Grenzgängertum, Interdisziplinarität und stetiges Lernen beschreiben das Berufsleben treffender. Wie kommt man dazu, etwas zu tun, was man nicht gelernt hat, ist deshalb eine falsch gestellte Frage. Es muß heißen: wie kommt man dazu, etwas zu tun, was man sich selbst beigebracht hat? Anders gefragt: wieviel Autodidaktentum ist Voraussetzung für ein glückliches Studium?

6.9

Die Freiheit der Kultur muß provoziert werden. Die Freiheit des Lehrenden, Forschenden, Schaffenden im kulturellen Betrieb ist unantastbar. Aber nicht jeder ist dafür geeignet. Wenn ein Dozent einem Student dieses subjektive Urteil mitteilt, kann es auch sein, daß der Student gerade dadurch provoziert wird, dennoch den Beruf des Architekten oder Designers zu ergreifen. Dann hätte er (vielleicht spät, aber nicht zu spät) das Schlüsselerlebnis erfahren, das er für seine bewußte Berufswahl benötigt, um sich engagiert und interessiert und motiviert seinem Beruf zu widmen.

6.10

In der Ausbildung gibt es keine Garantien. Die Ausbildung wird oft als Experiment gesehen – manchmal abfällig sogar «nur» als Experiment. Sie ist es genauso wenig wie sie «nur» ein Anfang ist. Sie ist ebenso wichtig wie der Rest, der Anfang beginnt mit der Ausbildung. Die Ausbildungsstätte ist wie Cape Canaveral: Der Mensch braucht Treibstoff, um zu starten und auf seine Mission zu gehen. Und wie beim echten Raketenstart gibt es auch hier ein erhebliches Risiko. Die Ausbildung

ist ein Risiko für alle Beteiligten: für den Studenten, für den Dozenten, für die Gesellschaft. Es ist das Risiko, sich zu bilden. Das Risiko, das in jeder freien Entscheidung liegt. In diesem Sinne ist Risiko nur ein anderes Wort für Wahlfreiheit, Entscheidungsfreiheit, Verantwortungsfreiheit. Es lohnt sich, in einer freien Gesellschaft dieses Risiko einzugehen, in Zukunft sogar mehr Risiken zu fördern, zu verstärken und auszubilden. Es ist nicht weniger als das Risiko der kulturellen Freiheit.

Meine Damen und Herren, bitte legen Sie nun Ihre Sicherheitsgurte an, stellen Sie Ihre Rückenlehnen senkrecht und halten Sie Ihren Bildungsgutschein bereit. Ich wünsche Ihnen und uns einen angenehmen Flug und gute Unterhaltungen. ■

Notes and References:

1. Diese und die folgenden Angaben nach: Pressemeldung der Bundesarchitektenkammer, Berlin, 17.3.2003; Matthias Alexander: «Architekten schlittern in die Krise». In: *Frankfurter Allgemeine Zeitung*, 15.8.2003.
2. Vgl. Walter Rüegg (Hg.): «Geschichte der Universität in Europa. Band 1: Mittelalter». München 1993.
3. Tomás Maldonado: «Anstöße gegen das Behagen in der Design-Erziehung». Vortrag in der School of Architecture an der Princeton University, 5.1.1966. Abgedruckt in: *ulm 17/18, 14-20, Ulm 1966*.

EAAE General Assembly / Assemblée Générale de l' AEEA

Chania, Greece, 5 September 2003 / Chania, Grèce, 5 Septembre 2003

Tout comptes faits

Ancien Président de l'AEEA, Herman Neuckermans

La fin de mon mandat de président de l'AEEA en ce jour prête à quelques réflexions, tant sur les 3 années qui se sont écoulées, que sur l'avenir de notre association.

En rétrospective, il y a certes les activités et les publications de l'AEEA sur lesquelles je ne vais pas m'attarder ici, puisqu'elles sont actées pour les 3 années de mon mandat dans les minutes des Assemblées Générales publiées dans les bulletins de l'AEEA no 61, 64 et 67.

Elu en l'an 2000 dans le vieil Arsenal ici à Chania comme 10ième président de l'AEEA, je me proposais comme programme 3 thèmes majeurs: premièrement améliorer la situation financière de l'AEEA, deuxièmement créer des réseaux thématiques et troisièmement augmenter le nombre de membres de l'association.

C'est avec une certaine satisfaction et non sans fierté, qu'aujourd'hui 3 ans plus tard la situation financière de l'AEEA est redressée, que les réseaux thématiques sont opératifs, que le nombre de membres a augmenté de 80 à 100 écoles actives et payantes, bien que parlant généralement bon nombre d'écoles Allemandes sont toujours absentes. Quant à ma contribution à l'histoire de l'AEEA, je considère comme acquis majeurs de ma présidence, en premier lieu la première démarche politique de l'AEEA avec la déclaration de Chania, en second lieu - au niveau plutôt pragmatique - l'introduction de l'AEEA dans l'ère digitale.

Faisant mention des acquis de ma présidence, et non de moi-même en temps que président, je tiens ici à donner à César ce qui revient à César. Je pense évidemment à vous tous, mais tout d'abord aux membres du conseil et aux chargés de mission. Je voudrais avec votre support les remercier ici chacun en particulier:

Constantin Spiridonidis: cher Dinos, cher prédécesseur et 'homme à tout faire' de la réunion annuelle des directeurs d'écoles. Tu as créé à Chania l'activité la plus importante de l'AEEA. Tu as réussi à mettre sur pied le réseau ENHSA/EAAE, avec un financement significatif de la réunion à Chania, avec les réseaux thématiques, le site Internet et l'enquête qui ont tous un effet de levier pour l'AEEA. L'AEEA te doit beaucoup. Nos félicitations et merci Dinos.

Maria Voyatzaki: chère Maria, tu es sans aucun doute la maman de nos réunions à Chania. Tu as pris en charge toutes les choses dont nous profitons et dont personne ne se soucie guère. Nous tous, nous te remercions pour ton engagement total dans notre association. En plus, Maria, tu es le moteur du réseau thématique ENHSA/EAAE le plus actif dans le domaine de la construction. Thank you, dear Maria.

Anne Elisabeth Toft: chère Anne. J'ai beaucoup aimé travailler avec toi en temps qu'éditrice du bulletin de l'AEEA. Avec toi le News Sheet de l'AEEA s'est présenté avec un nouveau visage. Merci, pour ton travail inspiré. Je tiens ici aussi à exprimer notre gratitude envers l'école de Aarhus, et tout en particulier son directeur Peter Kjaer, qui nous offre gratuitement ton temps pour produire 3 fois par an le News Sheet. Congratulations and thank you, dear Anne.

Leen Van Duin, merci pour ton travail dans les coulisses au guide des écoles d'architecture en Europe. Ceux d'entre nous qui ont l'expérience de publier un livre avec beaucoup d'auteurs peuvent imaginer combien d'effort est requis pour rassembler l'information et pour produire ce guide, qui sans aucun doute deviendra l'ouvrage de référence pour tout un chacun en architecture qui aspire à la mobilité des étudiants et des enseignants en Europe. Dank u, Leen.

Ebbe Harder: cher Ebbe, tu as travaillé pendant des années, un peu à l'arrière plan, pour mettre sur pied le prix AEEA/VELUX. Je me rappelle encore très bien la réunion du conseil à Paris où nous avons tous été surpris avec la bonne nouvelle que tes démarches avaient abouties. Ce prix honorant les écrits sur l'éducation en architecture est très important pour réaliser une des missions fondamentales de l'AEEA : échanger des idées sur améliorer la qualité de l'enseignement en architecture en Europe. Thank you, Ebbe.

Emil Popescu: cher Mac, tu es sans aucun doute notre agent international, tu personnalises la filière Roumaine, qui trouve partout dans le monde, que ce soit à Moscou ou à Montréal, la personne qui peut et veut aider l'AEEA. Merci à toi pour avoir initié le prix AG2R et en rester le chargé de mission maintenant que après 6 ans tu quittes le conseil conformément aux statuts. Thank you, Mac.

Stéphane Hanrot: cher Stéphane, merci pour tout le travail que tu as fait concernant les doctorats et la

recherche en architecture, merci pour ton rôle dans notre collaboration avec l'ARCC (Architecture Research Centers Consortium). Tu as fait beaucoup de travail pour l'AEEA dans les coulisses, en relisant les textes en français, en rédigeant les directives pour l'organisation de conférences AEEA/ARCC jointes. Tu as choisi de quitter le conseil, mais nous sommes heureux de pouvoir profiter de tes services dans le futur pour le thème des doctorats et de la recherche que tu tiens à cœur. Merci à toi, Stéphane.

Per Olav Fjeld: cher Per, tu as toujours été très critique envers les propos qui circulent dans le conseil. Merci pour les interpellations constructives et savantes dans les débats sur le futur de l'AEEA. Thank you, Per.

Jean-François Mabardi: cher François, nul ne sera surprise si je fais référence à toi comme 'éminence grise' de l'association. Demeurant non loin de chez moi à Leuven, j'ai eu l'occasion à maintes reprises de te consulter. C'est toi aussi qui à initié les contacts avec l'ARCC et Marvin Malecha, notre antenne aux Etats-Unis et membre Honorifique de l'AEEA. Merci à toi, Jean-François.

Paola Michialino: cara Paola, des circonstances dans ta vie privée et professionnelle ne t'ont pas permis de participer souvent à nos débats pendant mon mandat. Tu nous envoyais désespérément tes commentaires de l'Australie ou tu préparais ton doctorat. Maintenant que tu quittes le conseil, l'AEEA n'oubliera pas le travail que tu as fait, tout spécialement dans le passé en temps qu'éditrice des actes de notre école d'été en Italie. Grazie, Paola.

Je tiens aussi à remercier Lou, la secrétaire de l'AEEA pour son support, ainsi qu'aux membres de mon équipe de chercheurs à la K.U.Leuven qui ont toujours bien voulu aider lorsqu'il le fallait.

Enfin, et pas en mineur, merci à toi James. Quand je pense futur de l'AEEA je pense tout d'abord à toi. Merci à toi pour avoir accepté le mandat de la vice-présidence. Pendant une année tu t'es efforcé à préparer le futur de l'AEEA, pour enfin en ce jour me succéder aux joies et aux peines de la présidence de l'AEEA.

J'ai beaucoup aimé être votre président et je quitte la présidence avec un bon cœur/sentiment, parce que je sais que l'AEEA est bel et bien vivante, parce que je

sais que avec James Horan, l'AEEA est en de bonnes mains. Je suis persuadé que James de par son engagement pour la cause de l'architecture, de par son introduction à la CEE et son expérience dans le comité consultatif de la directive architecture, de par ses capacités d'entrepreneur et de manager, réussira à transformer l'AEEA d'une association volontariste en une association professionnelle pour l'éducation en architecture en Europe.

Je te souhaites, James, bonne route avec et pour l'AEEA.

L'AEEA est tienne. ■

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Discours inaugural en qualité de Président de l'AEEA

Président de l'AEEA, James F Horan

L'an dernier, quand on m'a demandé de devenir vice-président de l'AEEA, je me suis souvenu de l'histoire de deux frères, l'un qui s'enfuyait en mer et l'autre dont on faisait un vice-président. On n'entendait plus jamais parler d'aucun des deux! Heureusement ou malheureusement, ce n'est pas ce qui c'est passé cette fois ci et que cela vous plaise ou non que vous êtes désormais coïncés avec un vice-président qui est devenu président. Je vous remercie de m'avoir élu.

Le thème que nous allons aborder a trait à l'avenir de l'AEEA. Cependant, je n'ai pas vraiment l'intention d'engager la discussion à ce propos, pour l'instant j'aimerais juste vous soumettre une position et, une fois cette position exprimée ; les membres de l'assemblée Générale auront la possibilité d'établir un lien de communication avec le Conseil de manière plus structurée. J'y viendrai dans un instant.

Il y a un proverbe chinois qui dit "puissiez vous vivre des temps intéressants". En fait il s'agit davantage d'une malédiction que d'un voeu. Quand les Chinois ne sont pas contents de vous ils disent "puissiez vous vivre des temps intéressants". Généralement, en Chine quand on vivait des temps intéressants, on risquait plutôt d'être décapité. Quant à nous, nous vivons toutefois des temps intéressants. Je suis convaincu que l'AEEA se trouve à une époque intéressante.

Nous vivons à une époque où de nombreuses choses se passent en matière d'enseignement de l'architecture d'un point de vue philosophique et également d'un point de vue politique. Au cours de l'année dernière, le Conseil en a discuté ; à de nombreuses reprises ; et en conséquence un des points importants à l'ordre du jour concerne l'avenir de l'AEEA.

Comme vous le savez, l'AEEA, a été fondée en 1975. C'est devenu entre temps une organisation très importante. Nous avons atteint un stade où il est devenu nécessaire de faire le point eu égard à nos origines, notre situation actuelle et notre avenir. En fait, nous ; les membres de l'AEEA, que souhaitons nous qu'elle devienne à l'avenir?

Accordez moi quelques minutes pour vous décrire mon interprétation du climat européen dans lequel se trouve l'AEEA. Comme vous le savez la Directive Européenne sur l'Enseignement de l'Architecture , mise au point par l'Union Européenne, est un moyen

utilisé par les Etats Membres de l'UE pour identifier les Ecoles d'Architecture qui ont atteint un niveau acceptable. Il est intéressant de noter que dès 1985 l'UIA, l'Union Internationale des Architectes, a adopté dans sa charte une directive presque identique à celle conçue à Bruxelles. Cependant, la Commission à Bruxelles semble avoir décidé, sans l'annoncer officiellement, que la Directive a perdu de son importance. Certains parmi vous savent peut être déjà que, pendant presque douze ans, avec d'autres présents dans cette salle, j'ai été membre du Comité Consultatif de la Commission à Bruxelles. Ce Comité Consultatif a été mis en place pour aider la Commission à décider quelles écoles d'Architecture devaient être reconnues dans le cadre de la Directive. Le Comité Consultatif se réunissait au moins une fois par an, ou plus souvent si des questions spécifiques devaient être discutées. Ces réunions du Comité Consultatif ont désormais cessé. Il n'y a pas eu de réunion depuis presque deux ans, et bien qu'aucune déclaration officielle n'ait été faite par Bruxelles il est clair que la Commission n'a aucune intention d'avoir d'autres réunions. En avril cette année, plusieurs membres du Comité Consultatif, y compris trois anciens présidents, se sont réunis à Cologne d'où une lettre a été envoyée à la Commission exprimant leur consternation face à l'attitude de Bruxelles pour le manque d'intérêt apparent quant aux normes en matière d'Enseignement de l'Architecture.¹ Cette lettre est disponible en quatre langues: anglais, français allemand et italien. Je la cite comme suit:

“Le Comité Consultatif a été mis en place par la Décision du Conseil 85/385/EEC du 10 juin 1985 dans le but de conseiller la Commission eu égard à l'éducation et à l'enseignement de l'architecture et particulièrement pour évaluer et apporter son conseil quant à certains doutes qui pourraient de temps en temps être exprimés par des Etats Membres quant à la conformité d'un diplôme en architecture avec les normes établies par la Directive. Les réunions sont normalement convoquées par la Commission mais peuvent être convoquées par le Président du Comité.

Tandis que le règlement de la Procédure requiert que le Comité se réunisse au moins une fois par an, il s'est réuni pour la dernière fois le 26 novembre 2001! Lorsque le Président, conformément au règlement a cherché (le 30 décembre 2002) à convoquer une réunion, il a fallu à la commission jusqu'au 27 mars 2003 pour donner au Président une réponse essen-

tielle à sa lettre. La Commission concluait qu'il n'était désormais plus approprié de rechercher le conseil du Comité eu égard à la proposition d'une nouvelle Directive, puisque (entre autres) elle avait consulté d'autres "représentants" (dont les noms n'étaient pas divulgués) au coup par coup."

La version intégrale de cette lettre est mise à disposition. Telle était et demeure la position.

En fait, cette situation crée un vide. La profession d'architecte a exprimé continuellement son inquiétude quant au fait que la directive n'était pas suivie ou mise en oeuvre. En conséquence, l'ACE [le Conseil des Architectes en Europe] s'est activement mis à la recherche d'une position pour remplir le vide laissé par le Comité Consultatif. En fin de compte, ceci pourrait signifier qu'une organisation telle que le Conseil des Architectes en Europe pourrait chercher à être en mesure d'accorder l'agrément à toutes les écoles d'architecture. La situation est grave. Il n'est pas acceptable que l'agrément ou toute forme de contrôle soit entre les mains d'un seul groupe tel que la Profession. L'enseignement est avant tout l'affaire des enseignants. Les Universités et les Ecoles d'Architecture doivent être libres de décider comment elles vont enseigner et quels types de programmes d'enseignement elles vont prodiguer.

D'un autre côté, le Comité Consultatif tenait sa force du fait qu'il comptait des représentants parmi les enseignants, les professionnels et les gouvernements nationaux. Cela signifiait que chaque Etat Membre avait trois représentants au Comité Consultatif. Le représentant du gouvernement était là parce qu'il était redevable envers ceux qui mettent les fonds à la disposition de l'éducation. Les professionnels étaient là parce qu'ils s'intéressent à ce que font les enseignants et au type de diplômés qui sortent des écoles, et les enseignants étaient là parce qu'ils sont les experts en sciences de l'éducation. Ces différents groupes équilibraient les discussions. Si le Comité Consultatif doit maintenant être remplacé par un groupe unique alors le diagnostic pour l'enseignement en Europe est mauvais. Vous trouvez peut être qu'il s'agit là d'un tableau morose. Nous savons tous individuellement dans nos écoles qu'il existe une certaine liberté en matière d'enseignement, et je sais pertinemment que dans de nombreux cas les Ministres de l'Education s'intéressent peu pour ne pas dire pas du tout au contenu de ce qui est enseigné. Mais ce qui les intéresse c'est le prix que ça coûte

pour former les architectes. Je pense qu'il est important qu'en tant qu'enseignants nous ayons notre mot à dire dans cette discussion plus large et dans ce débat plus large. Laissez moi juste un moment vous présenter une vision de l'avenir de l'enseignement de l'architecture en Europe.

Je pense que l'enseignement de l'architecture dure cinquante ans. Dans les écoles, nous nous livrons principalement à l'enseignement à un point étroit de grande intensité. Mais l'époque où quelqu'un quittant une école d'Architecture – détenteur d'une licence, d'une maîtrise ou d'un doctorat – était considéré comme entièrement éduqué, est révolue. La notion, ou le concept de l'éducation permanente, s'ancre de plus en plus dans l'esprit des professionnels comme des enseignants. Les cours de développement professionnel permanents prodigués par les écoles et par les instituts professionnels partout dans le monde sont pratiquement devenus une obligation pour les diplômés en architecture.

Il est certain que ceux qui souhaitent exercer, sont obligés de s'impliquer dans diverses formes d'éducation permanente de manière régulière. Voilà une opportunité. Il s'agit d'une énorme opportunité pour les enseignants. Si nous acceptons l'idée selon laquelle la formation d'un architecte, quel que soit le domaine de l'architecture dans lequel il est impliqué, est un processus permanent, alors la responsabilité de l'enseignement doit être une responsabilité partagée par toutes les personnes concernées. La responsabilité ne revient pas uniquement aux enseignants, mais également à toutes les professions et à tous les gouvernements, dont les fonds permettent à l'enseignement de prendre place. Un débat et une discussion doivent avoir lieu entre ces trois parties intéressées. Je ne vois pas cela comme quelque chose de négatif, en fait si la notion de responsabilité éducative partagée est comprise, alors les possibilités de développement des écoles d'architecture augmenteront de manière significative. Nous ne proposerons pas uniquement des programmes de deuxième cycle, de troisième cycle, de doctorat et de post doctorat, nous pourrions également prendre part à la procédure d'éducation permanente des diplômés, des praticiens et de tous ceux qui sont impliqués dans les différents domaines de l'architecture.

Nombre d'entre vous ont connaissance d'universités ou d'écoles qui doivent fermer faute d'étudiants. En fait un collègue allemand évoquait justement ce

problème hier. Certaines écoles ont du fusionner à cause d'un nombre d'étudiants insuffisant pour faire vivre et soutenir une école particulière. Si nous comprenons la notion de développement du niveau et du type d'enseignement que nous prodiguons, nous garantissons l'avenir de l'enseignement de l'architecture en Europe. Si nous garantissons l'avenir de son cadre nous serons alors libres de proposer ce que nous voulons au sein de ce cadre. Dès que ce cadre est menacé, nous devenons vulnérables. Nous devons être ouverts au changement, je pense que notre organisation a atteint un niveau où elle est sérieusement considérée comme un organisme professionnel. Je ne veux pas dire professionnel au sens des praticiens, je veux dire professionnel dans sa manière de traiter les affaires. Nous comptons actuellement plus de 100 écoles membres de l'AEEA. Nous avons établi une crédibilité dans les projets que nous menons et que nous publions. Le travail qui a été présenté lors de cette conférence témoigne que nous sommes en passe de devenir les gardiens d'un volume de connaissances de qualité. La connaissance est une force, la connaissance est le pouvoir et plus nous serons convaincants dans notre façon de réunir, de rassembler, d'archiver et de propager ces connaissances, plus nous deviendrons un groupe important sur la scène européenne. En fait, j'irai même jusqu'à dire qu'en fin de compte, notre objectif est d'avoir un impact à l'échelle mondiale. Des relations établies existent déjà avec des contre organisations aux Etats Unis et ailleurs.

Au cours de l'année écoulée nous avons examiné le type de rubriques qui figureraient à un futur ordre du jour du Conseil de l'AEEA, et pour tous ses membres ici. Certaines des questions que nous avons posées sont les suivantes:

Quelle est notre philosophie? D'où venons nous? Où sommes nous? Quelle est notre vision? Où sommes nous conduits à aller? Notre vision est à la base de tout. Il s'agit d'une importante discussion, d'un énorme débat, c'est peut-être le thème de toute une conférence et peut-être même alors les réponses ne seront-elles pas complètes. Cependant, la première étape est de commencer dès maintenant à nous poser les questions et à ouvrir les discussions.

Le second domaine aborde les activités dans lesquelles l'AEEA est impliquée. Les rapports nous ont appris aujourd'hui que ces activités sont à la fois approfondies et de grande envergure. Nous devons nous poser la question à savoir si oui ou non ces activités sont pertinentes pour l'AEEA. D'une certaine manière la réponse à cette question sera guidée par la

réponse à la première question concernant la position philosophique. Au fur et à mesure que ces positions s'éclaircissent je souhaiterais que nous développiions un Plan Stratégique concernant notre façon de nous engager dans ces activités, qui soit soigneusement réfléchi et une conséquence directe de la direction que nous souhaitons donner à l'organisation.

La structure est le troisième point. Nous devons examiner la structure de l'organisation, nous devons examiner la structure du Conseil, nous devons examiner le rôle du Président, le rôle du vice-président et le rôle des membres individuels du Conseil et des Chargés de Missions. Un secrétariat permanent sera essentiel pour l'identité de l'AEEA. Actuellement le secrétariat se trouve à Leuven en Belgique. Cet endroit est partiellement dû aux circonstances historiques. Cependant, comme l'AEEA a été établie en vertu de la législation belge, il est probablement judicieux que le secrétariat se trouve en Belgique. Je pense que ce secrétariat doit avoir un lieu d'existence reconnu quelle que soit la nationalité du Président ou des membres du conseil. Une sécurité financière est nécessaire pour rendre le secrétariat permanent. La structure financière de l'organisation doit être examinée. Il s'agit du quatrième point de discussion.

Certains exercices ont été effectués au cours de l'année écoulée afin d'examiner un projet commercial. La planification financière de l'organisation est essentielle pour garantir sa croissance et son développement. Ce plan comprendra le coût d'adhésion des écoles individuelles, le coût des publications, et le coût de nos communications. La question du sponsorat devrait également figurer à l'ordre du jour. Sommes nous prêts à négocier avec des sponsors? Comment pouvons nous être à l'aise dans nos communications avec les sponsors? Comment évitons nous de compromettre notre position philosophique?

Le cinquième point traite de la communication. Je pense qu'il s'agit du point par lequel nous devrions commencer. C'est la première chose que nous devrions traiter. Il y a aujourd'hui plus de 100 personnes réunies à cette conférence à Chania discutant de questions d'enseignement de l'architecture. Lundi prochain nous serons tous devant nos bureaux respectifs dans des villes différentes et les problèmes qui nous attendent sur ces bureaux auront tendance à pousser les questions discutées ici à l'AEEA légèrement à l'arrière plan. Essayons de conserver le réseau de communication ouvert. Au cours de l'année écoulée les Sous-Réseaux thématiques ont joué un rôle important dans le développement d'un sens de conti-

nuité de la communication entre l'assemblée générale à Chania et la prochaine. J'espère que cela augmentera le niveau de communication entre nous. J'invite tous les membres de l'AEEA à émettre des suggestions au Conseil ou directement à moi-même concernant une ou plusieurs des questions que j'ai identifiées ce matin. Il est important que votre Président et votre Conseil entendent les opinions des membres de l'organisation. Toute action qui est prise par le Conseil doit être basée sur la meilleure information possible des membres. La sagesse collective des personnes réunies dans cette salle est une énorme ressource que nous devons exploiter.

Parce que je pense que nous sommes à une époque de changement, et à un tournant de l'avenir, nous avons choisi, contrairement aux autres années, de ne pas désigner de nouveau membre du conseil aujourd'hui. Nous souhaiterions mettre au point une stratégie par laquelle le Conseil sera en position d'identifier ses nouveaux membres par les compétences et capacités spécifiques qu'ils apporteront à la table du Conseil.

Outre les questions ayant trait au développement de l'organisation de l'AEEA elle-même, je pense qu'il y a deux domaines prioritaires sur lesquels nous devrions concentrer nos efforts l'an prochain. D'abord par le biais des Sous-Réseaux Thématiques et d'autres procédures, nous devrions explorer nos positions philosophiques sur l'enseignement de l'architecture. Les discussions philosophiques concernant notre position en matière d'enseignement devraient être centrales. Je pense que la réunion de cette année à Chania a déjà fait beaucoup pour mettre en place cette procédure.

Deuxièmement, Je pense que nous devrions également engager des discussions avec les représentants de la profession pour proposer la notion de responsabilité partagée en ce qui concerne la formation globale de l'architecte, et proposer une plate-forme d'unité pour nous aider à traiter toutes les actions des autres qui pourraient avoir comme résultat une baisse des normes d'enseignement. Il est clair, au moins dans les pays de l'Union Européenne que l'architecture ne semble pas être une très haute priorité dans l'esprit des ministres de l'éducation. Ces ministres et les gouvernements qu'ils représentent devraient être informés du rôle et de la fonction de l'architecture et de l'enseignement de l'architecture. Que ça plaise ou non, les enseignants des architectes et les architectes en exercice de la profession ont une responsabilité partagée des aspects essentiels de la qualité de l'environnement dans lequel nous vivons.

J'ai l'intention d'engager les discussions avec le Conseil des Architectes en Europe afin d'explorer où se situent les problèmes et comment nous pouvons nous aider mutuellement.

Je pense que le climat que j'ai décrit et certaines des difficultés que j'ai soulignées pourraient d'une certaine manière souligner une 'invitation à se réveiller' à ceux d'entre nous qui sont impliqués dans l'enseignement. Je me souviens d'un autre proverbe chinois qui dit "Il est plus facile de réveiller un homme qui dort vraiment que de réveiller un homme qui fait semblant de dormir". J'aimerais croire que si certains parmi nous ou dans nos écoles semblent dormir, ils dorment vraiment, de sorte que nous aurons une chance de les réveiller.

Je vous remercie encore une fois de m'avoir élu président. J'attends avec impatience ces deux années qui je l'espère seront des années de travail intensif et intéressant. Je vous renouvelle mon invitation à communiquer. C'est notre capacité à communiquer qui rend possible cette organisation. Je pense que nous devrions en faire usage correctement, judicieusement et régulièrement. ■

Notes et références

1. Cette lettre est publiée en version intégrale (française) dans le Bulletin #68 de l'AEEA, p. 40

Comite consultatif pour la formation dans le domaine de l'architecture rapport des experts reunis a Cologne le 3 mai 2003

Conclusions des experts réunis à Cologne le 3 mai 2003

1: Introduction

Compte tenu du refus de la Commission de coopérer en organisant une réunion du Comité Consultatif, réunion que son Président souhaitait conformément aux règles de procédure du Comité, le Président a alors organisé une rencontre officielle avec quatre autres experts, à Cologne, le 3 mai 2003. Conçu au cours de cette rencontre, ce rapport est adressé aux Etats Membres, au Parlement Européen, au Comité Consultatif et à la Commission. Il exprime l'opinion unanime des cinq experts dont les noms figurent en fin de rapport et concerne :

(a) la proposition de la Commission pour une directive du Parlement Européen et du Conseil sur la reconnaissance des qualifications professionnelles COM (2002) 119-2002-0061 (COD) dans la mesure où elle concerne le champ de l'architecture l'indifférence de la Commission ces dernières années quant au rôle et à la fonction du Comité Consultatif

2: Proposition pour une Directive concernant la Reconnaissance des Qualifications Professionnelles

2.1: La proposition, dans la mesure où elle concerne les qualifications professionnelles en architecture, est inadéquate dans le fait qu'elle omet de corriger les manques qui existent dans la Directive 85/384/EEC en ce qui concerne la durée des études et qu'elle passe sous silence la formation et l'expérience pratique

2.2: Cette proposition est également inadéquate car elle crée de nouvelles déficiences

- particulièrement en reléguant les principes édictés dans l'article 3. (de la Directive 85/384/EEC) au rang d'un statut annexe,
- dans l'introduction de différents "niveaux" de qualification pour délivrer des services par rapport aux critères habituels,
- concernant le manque de pertinence dans le processus de consultation en 2001,
- dans la dénégation du droit établi permettant aux Etats Membres d'exprimer des doutes concernant une reconnaissance de qualifications conforme aux règles dans la priorité donnée au "marché" sur la protection des consommateurs et sur tout ce que l'architecture signifie et représente en terme de concept de protection de l'environnement avec une référence particulière à l'héritage architectural européen, une philosophie qui

est incluse dans les préambules de la Directive 85/384/EEC dont on propose maintenant le remplacement par un nouvel ordre inconsideré dicté uniquement par des conditions de marché.

2.3: La proposition est en désaccord avec les conclusions de toutes les recherches antérieures entreprises dans l'accomplissement de la Directive Architectes existante, et, en particulier, avec les conclusions du propre rapport de la Commission concernant l'initiative SLIM.

2.4: La proposition est en désaccord avec la Résolution du Conseil sur la qualité architecturale dans l'environnement urbain et rural de février 2001 (2001/C73/04) qui précisément invite la Commission "à veiller à la prise en compte de la qualité architecturale et de la spécificité du service architectural dans l'ensemble de ses politiques, actions et programmes".

2.5: La proposition est de plus en désaccord avec la Charte UNESCO-UIA de la formation des architectes (Juillet 1996) et avec le système de validation pour la formation architecturale de l'UNESCO-UIA (Juillet 2002)

2.6: LL'abrogation de la Directive Architectes existante n'est ni requise ni justifiée par l'extension de l'E.U. sous prétexte qu'elle rendrait le Comité Consultatif impraticable.

2.7: L'En tenant compte des éléments évoqués ci-dessus, il est recommandé de maintenir, dans sa totalité, la Directive existante et d'amender la Décision du Conseil 85/385/EEC afin de prendre des mesures appropriées pour constituer un Comité Consultatif compatible avec l'extension de l'U.E. Il faut noter que le Comité du Parlement Européen, concernant les Affaires juridiques et le marché unique, préconisent également le maintien de la Directive Architectes existante.

3: La reconnaissance de la commission concernant le role et la fonction du comite consultatif

3.1: Le Comité Consultatif a été créé sur décision du Conseil 85/385/EEC du 10 Juin 1985 afin de conseiller la commission concernant la formation dans le domaine de l'architecture et particulièrement

ment d'effectuer des évaluations et des recommandations concernant les doutes qui peuvent être exprimés, de temps en temps, par les Etats Membres concernant la conformité de certains diplômes en architecture aux règles édictées par la Directive. Les réunions de travail sont normalement convoquées par la Commission mais peuvent être diligentées par le Président du Comité.

3.2: Considérant que les règles de procédure précisent que le Comité doit siéger au moins une fois par an, sa dernière réunion remonte au 26 Novembre 2001

(!). Lorsque le Président, conformément aux règles, a proposé (le 30 décembre 2002) d'organiser une réunion, il a fallu attendre le 27 mars 2003 pour obtenir de la Commission une réponse à la lettre du Président. La Commission concluait qu'il n'était pas approprié de demander l'avis du Comité concernant la proposition d'une nouvelle Directive, pour la raison entre autre qu'elle avait consulté d'autres personnes représentatives (sans les nommer) au niveau d'une Commission ad hoc

3.3: En Novembre 2001 le Comité était avisé que de plus amples informations étaient recherchées par les autorités compétentes espagnoles concernant les doutes exprimés au sujet de 6 diplômes par les gouvernements néerlandais et norvégiens. Malgré cela, la Commission ordonnait que ces diplômes soient inscrits au J.O. du 10/09/02 comme diplômes reconnus.

3.4: Plus récemment, certains diplômes finlandais ont été inscrits comme "reconnus" sans tenir compte des doutes exprimés par le gouvernement italien. Dans ce cas, les diplômes n'avaient pas été soumis à l'avis du Comité Consultatif, en infraction avec les règles spécifiques de la Directive.

3.5: Les faits signalés ci-dessus sont cités à titre d'exemples. Ils ne constituent pas une liste exhaustive mais indiquent l'attitude négative de la Commission à l'égard du Comité créé spécialement par le Conseil dans le but de conseiller la Commission concernant la formation dans le domaine de l'architecture. Surtout, cette approche, et l'approbation des diplômes qui la suivie comme décrit dans les paragraphes 3.3 et 3.4 au-dessus, a ouvert la possibilité que des nouveaux classes de professionnelles peuvent apparaître dans la marche comme « architectes »

mais avec des qualifications très différentes aux celles envisagé dans la Directive 384/85.

3.6: En tenant compte de ce qui est exposé ci-dessus, il est recommandé au Parlement et au Conseil de maintenir la procédure législative appliquée actuellement en relation avec le projet de Directive (COM [2002] 119 final) jusqu'au moment où le Comité Consultatif pour la formation dans le domaine de l'architecture aura été convoqué, se sera réuni, aura donné son avis concernant la nouvelle Directive proposée, dans la mesure où cette Directive intervient concernant la formation en architecture et la libre circulation des architectes.

- **Günther Uhug**

Dr. Ing. Professor an der Universität Frideriziana Karlsruhe, Architecte. Président du Comité Consultatif

- **Mario Docci**

Architecte, ancien Président du Comité Consultatif Directeur du département RADAAR Université "La Sapienza" à Rome

- **Roland Schweitzer**

Architecte, ancien Président du Comité Consultatif, Membre du Comité SLIM, Membre du Comité UNESCO-UIA pour la validation dans la formation des architectes

- **John E. O'Reilly**

Architecte, Président du Groupe de Travail "Formation" du Comité Consultatif, Ancien Président du CLAEU, Ancien Vice-Président ACE

- **James Horan**

Architecte, Président du Groupe Travail "Diplômes" du Comité, Consultatif, Vice-Président et Président élu AEEA

Questions That Will Not Go Away: Some Remarks on Long-Term Trends in Architecture and their Impact on Architectural Education

John Habraken, Emeritus Professor, Massachusetts Institute of Technology, USA

Introduction

Dear Colleagues, the agenda of this conference will no doubt subject you to administrative and organizational topics. These have become only more important now that European higher education must be unified by a radical change of degree structures. I am quite prepared to share with you my experience of more than two decades with the uses of the bachelor / Masters model in the United States if that can contribute to your discussions. But this evening, I want to raise a more philosophical question. What fundamental images and ambitions have guided us in the past and may guide us in the future? I want to particularly call attention to the way we explain ourselves to ourselves and to those we work with. This question may not seem practical but, ultimately, our self-image determines the way we design: our buildings reflect how we see ourselves. To let you know right from the beginning what I am aiming at, my talk can be summarized as follows: we come from a tradition of monument builders, but today we are almost entirely immersed in design for everyday environments. Where we come from is very different from what we do now. The way we see ourselves is a product of the past and is becoming increasingly counter productive.

The emergence of the Architect

In the past, the architect's job was about special buildings: the palace, the castle, the mansion for the rich and, above all, the place of worship: the temple, the church, and the mosque. You may add a few categories to this list, but it remains exclusive. Consequently, everyday environment was never considered architecture. For thousands of years it came about through a process so deeply rooted in social patterns and material skills that it was taken for granted, much like we take our breathing for granted. We still make that distinction. When we travel to see architecture, we walk through the streets and squares of a foreign town towards our destination: then we stop and look.

At the same time we know everyday environments can be amazingly rich and beautiful. Think of Venice, Cairo, Damascus, Kyoto, old Beijing and Pompeii, and so many others. As long as human shelter was produced environments of high quality have come about. Master builders are known to have contributed to their beauty, but the concept

of the architect we identify with is rather recent. It is the product of the Renaissance. Alberti first formulated the new professional role that emerged in those days:

Him I consider the architect, who by sure and wonderful reason and method, knows both how to devise through his own mind and energy, and to realize by construction, whatever can be most beautifully fitted out for the noble needs of man.¹

For Alberti, the subject is not architecture, but the architect. In this passage and many others, he defines a new kind of person, one who knows how to design. This new professional wanted to be free from everyday environment and its traditions, constraints, and limitations. From now on, focus was on innovations and a new way of building. The common urban or rural fabric was not what Alberti had in mind. For instance, he explicitly recommended to build outside the city in free space unencumbered by adjoining buildings. In that sense too, he preceded Modernism.

The new language of architecture resulting from that emancipation, spread across the Western hemisphere independent of whatever traditional environments were already there. The rural villages in the Russian plains, for instance, had their onion domed churches, but outside stood the Palladian villa of the land owner. In the New England villages on the American continent, that villa was transformed into a court house or a town hall. In those days, already, architects formed a brotherhood that transcended national boundaries, making architecture in what we now call the network mode. Architectural history is the story of what they did.

The co-existence of architecture and everyday environment has yet to be studied in detail. No doubt there was interaction, interdependency, and mutual borrowing, but for all we know it was a happy coexistence. Architecture as an international culture, found its place in the common fabric which took care of itself, had always been there, and was what those who made architecture could depend on.

Everyday environment becomes a problem

In Modern times, all this changed. Traditional ways of building became obsolete as new materials and new techniques emerged. Age old building typologies could no longer serve the needs of a rapidly

changing society. New ways of transportation and communication disturbed familiar local processes. For the first time in human history, everyday environment was not to be taken for granted. It became a problem to be solved. Responding to that challenge, architects assumed invention and design would provide the answer. The Modernist architect set out to deal with this new task with great ambition and the best of intentions. Indeed, Modernist architecture as we know it, was thoroughly occupied with the idea of a new everyday environment. Think of the many architectural Icons we still admire: Rietveld's Schröder house, the laboratory for much what still is part of our architectural sensibility, was the modest residence of an elderly lady pursuing a Spartan lifestyle.

The famous Weissenhofsiedlung in Stuttgart which brought together the most avant garde architects of the time was all about residential buildings. Ludwig Mies von der Rohe's vision of office towers with undulating glass facades was a proposal for a place of work. Duiker's pristine concrete and glass sanatorium was built for working class people and paid for by the socialist party. Walter Gropius' Bauhaus was intended to be an example of what daily working environment could be. Le Corbusier's radical plan Voisin was a proposal for a new everyday environment. His Unité d'Habitation, supposed to stand free, like a Palladian villa, on a well manicured lawn, was only a next stage in his pursuit of that elusive vision. The most elaborate vision of all was Tony Garnier's proposal for a 'Cité Industrielle', by which he set out to convince himself, his peers, and his clients, that in the machine age everyday environment could be humane and pleasant if designed properly. The architectural preoccupation with a new everyday environment was not always benign. European mass housing schemes as built before and after the Second World War were also considered experiments in a new architecture and urbanism.

Still today, many millions of people live in the relentlessly uniform apartment buildings that came to cover urban fields from the Atlantic all the way into the far plains of Russia.

Contradictions

All these examples – the famous Modernist icons and the infamous housing blocks - were done by

architects who shared the belief that making good architecture, as they understood it, was not in conflict with everyday environment. But if we examine the properties peculiar to everyday environment and compare them with what architects actually did, we find important contradictions. Most obviously, there is the simple fact that one cannot claim at the same time that the entire built environment is to be architecture and that architecture is special and different. How can everything be special? This question by itself should give us pause to ask what we actually are doing. Already in the seventies of last century, Lawrence Anderson, Dean of the School of Architecture at MIT, summed up the dilemma for me when I heard him sigh: "Too bad nobody wants to do a background building".

Sharing Values

What is common cannot be special, but it can be of high quality. Famous urban environments from the past teach us it is quite possible that an entire environment is beautiful, functions well, and is well executed. That kind of quality first of all requires that those who work in the same location share values to a significant extent. Alas, such a sharing is not part of our tradition. As already pointed out, the Neo Classicists did not heed local custom. Driven by their own vision, Modernist architects as well aspired to an international style among themselves independent of local thematics. But all that is history. Post Modernism liberated us from professional conformity as well. As a result, because everybody wants to be different from everyone else, we just want no comparison at all. Nevertheless, today as in the past, sharing of qualities in a same locality, is what makes a good environment.

Change and Transformation

Another issue where our architectural instincts are at loggerheads with the common environment has to do with change over time. In our tradition, time is the enemy and must be held at bay. Good architecture, we instinctively believe, is the stone in the midst of running water. The common environment, however, is the running water and change by way of adaptation over time is essential for its continued existence. Change goes hand in hand with permanence. Houses may come and go, for

instance, but the street remains. The balance between what will change and what will remain long term is becoming increasingly important when projects become larger and larger. A housing project of several hundred uniform units cannot just stay rigid when time goes by, but must adapt to life's variety. A sky scraper in which a few thousand people work is not a building but a vertical environment the size of a classical Greek town. Nevertheless, we tend to treat it as just another big building. The large project is with us to stay, but it must become increasingly fine grained and adaptable. Practice already moves in that direction. Today's commercial office building offers tenants empty floor space to be fitted out by specialized fit-out teams according to a design done by an architect of the tenant's choice. In the shopping mall too, retail space is left empty for the retailer to take care of. A world wide 'Open Building' network of researchers and architects promotes a similar adaptability in residential buildings. And in a few countries like Japan, Finland and the Netherlands, governments support research in flexible building. In spite of this reality, so far, architects do not see small scale adaptability as an invitation for a new kind of architecture. On the contrary, we regard such trends as encroachments on our autonomy. Here again we find a conflict between our traditional instincts and the real world we must operate in.

Distribution of Design Responsibility

The issue of change is closely related to matters of design responsibility. The old masters of Modernity, Gropius, Le Corbusier, Mies van der Rohe and Frank Lloyd Wright designed their buildings down to the furniture in it. We still feel the ideal commission is one that allows us to do the chair as well as the urban context. In practice, of course, such full vertical design is seldom possible. To be sure, there is nothing wrong with someone who can design a building as well as a chair or a neighbourhood. The issue here is not design ability, but design control. For everyday environment to be alive and healthy, such control must be dispersed, allowing different parties taking care of things on different levels in the environmental hierarchy. Distribution of design control is not only related to change and adaptability. For today's complex projects, partial tasks must be distributed among members of design teams. This also involves many consultants on building structure, utility systems, lighting and acoustics and so on, who, of course, are heavily involved in design deci-

sions as well. Parallel to that, architectural design has become more and more a matter of composition of hardware systems available on the market. Kitchen systems, bathroom equipment, curtain wall systems, or systems for windows or doors of different sizes and shapes, have also been designed. Industrial designers invent the kit of parts with which we play and as such have an increasing impact on environmental quality. Here too, we can speak of distribution of design control. As we work we therefore are part of numerous and disparate networks of skills and knowledge and what is built is placed in an intricate environmental fabric as well, tied to networks of utility systems, using products and materials shared with many other projects, and adhering to values prevalent in local or extraneous cultures. The very idea of "architecture" as a self contained and single centered act does not apply to work in everyday environment. In reality, as architects, we operate in a continuum of design where we do our bit.

Reality and ideology

In the mismatch between ideology and environmental reality, the former inevitably must give way. It is often said that the architect's role is diminishing and his influence is gradually diluted. From the point of view of our outdated self image that may seem so. In reality architects have not been marginalized at all. In the new distributed way of operation, increasingly aware of local contextual issues in often rapidly changing environments, architects are fully immersed in everyday environment. They are involved in almost every aspect of environmental form. Their numbers are steadily increasing.

Architectural firms of course manage to live with the conflict between ideology and reality. They could not be in business otherwise. But while they do, they often are apologetic for compromising the ideals learned in their student days and often repeated in professional discussions and by critics of architecture. Caught in the tension between self image and reality, they lack an intellectual support system that only schools can provide.

As educators, we suffer from the same dichotomy. The role model which hampers the practitioner in the field, shapes our teaching and thereby separates us from the real world, making it less and less inspiring. How to come to grips with the new reality? The necessary adaptation will be slow, difficult, and painful. Allow me to conclude with a few broad remarks about that uncertain

task ahead of us. They are quite personal, based on my own experience.

Creativity

First, a disclaimer. In the traditional role model it is axiomatic that the creative impulse is suffocated by everyday environment's constraints. But truly creative talent is stimulated by constraints. What else makes creativity important?

There is no reason to assume that design for everyday environment is less demanding than what our forebears did. On the contrary, sharing values, designing for change and permanence, and coordinating distributed design responsibilities, demands not only great sophistication in designing but also promises an architecture that will be more lively and dynamic and complex than has been seen in the past. It will be an architecture in which the permanent is truly structural and meaningful and the short-lived full of energy and surprises; where form is thematic in unending variation and renewal, and where the act of designing is significant and respected on all levels of intervention. This new architecture demands both invention and talent to come into its own.

Nevertheless, creativity cannot define a profession. Creative people are found in all walks of life. They shape medicine, law, science and engineering. It is not enough to call ourselves a creative profession and claim privilege for it. Donald Schön, in his reflections on the practitioner's role in society, has pointed out that the skilled and knowledgeable professional must possess what he calls "an artistry" to be a good practitioner. That goes not only for architects, but also for engineers, lawyers, and medical doctors. But a profession's identity is defined in terms of knowledge and skills. It will be asked: What is it your profession knows that others do not? Do you have the skills and methods to apply that knowledge successfully?

Skills and Method

The new skills we need all have to do with cooperation. Sharing environmental qualities makes us listen to others. Change must honour what was done earlier by others and permanence must offer space for who will come later. Distribution of design control calls for ways to parse design tasks so that they support one another.

The tool of cooperation is method, it comes to the fore wherever we seek to work together. Method is no more or less than a generally accepted way of working. A good method allows each of us to do our own with a minimum of fuss.

But method does not dictate results. It facilitates interaction between designers, leaving judgment to the individual, allowing her to experiment and explore.

Indeed, in architectural design as in music, method allows coordination, but thereby also stimulates improvisation. In music, we play together because we accept methods of scales and tonalities and harmony. Given an accepted theme, each can improvise as part of a larger whole. The skills that come from using method creatively we may call 'thematic skills'.

In architecture such skills include, for instance, making variations on an accepted typology, or using agreed upon patterns, or setting up a system of parts and relations for the creation of different forms in the same style. All this helps to share values. In terms of change too, the abilities to explore variations allows us to anticipate possible changes in programs, or in context, without abandoning form principles already set into play. In terms of distribution of design control, thematic development of possible lower level variations helps us to assess the capacity of the higher level form we are working at. Just as we assess the capacity of a room to hold different uses by imagining how it might be fitted out as a bedroom, or a study, or a play room.

New teaching formats

If you try to organize your design teaching that way, you will find the traditional studio format does not help. Learning a skill demands exercise, and exercise demands failure and time to try again. The jury invited to a design studio does not ask what the student learned, but only looks at what is produced at the end.

The studio format is the sacred cow of architectural education. I hesitate to question it and do not argue its demise. But in studio it is impossible to exercise distribution of design responsibility, or to deal with the sharing of values and qualities among designers, or to handle issues of change. Studio can no longer be the only format for teaching design. Other ways must be invented.

Research and Knowledge

Finally, we need to teach knowledge about everyday environment. How it is structured, what we

can learn from historic and contemporary evidence, how different examples compare, how it behaves over time and responds to change of inhabitation or other circumstances. Teaching architectural design without teaching how everyday environment works is like teaching medical students the art of healing without telling them how the human body functions. You would not trust a medical doctor who does not know the human body. Knowledge of everyday environment must legitimize our profession.

Recently, schools of architecture promote research, if only to establish their academic credentials. But we do not have a clear research agenda of our own. Architectural research is mostly attached to other fields, like building technology, management and economics, or the social sciences, to all of which we add a certain architectural perspective.

In contrast, the three questions about everyday environment I have mentioned earlier - how values are shared in environmental design, how change and permanence make environment live, and how the distribution of design responsibilities can make it bloom - are questions architects are best equipped to investigate because it has to do with the making of form and with the ways in which it is done. In other words, only by a return into everyday environment can our profession establish a research agenda of its own.

I already have spoken too long. Yet, my exposition remains rough and incomplete, for which I apologize. But I have spoken with a sense of urgency. We have been in a state of denial for too long as a result of which we suffer a lack of direction and confidence. To restore our self-worth we must say out loud what we have suspected for some time: that we are part of everyday environment and depend on it, and that the everyday environment shapes us before we can help shape it,.....and that we must find ways to contribute to it to the best of our abilities. ■

Notes:

- 1: Leon Battista Alberti, *On the Art of Building, in Ten Books*, translated by Joseph Rykwert, Neil Leach, Robert Tavernor, The MIT Press, Cambridge, MA and London, 6th printing 1996.

Living in the North - Nordic Reflections on Architecture

The Annual Symposium of The Nordic Association of Architectural Research, Helsinki, Finland

Call for Papers

Department of Architecture, Helsinki University of Technology invites all researchers, writers and PhD students in the field of Architecture and Urban Planning and Design to Helsinki from the 23rd to the 25th of April 2004.

- What is the identity of Nordic Architecture - or is there anything we could call Nordic?
- What is the impact of the northern nature on architecture and urban forms?
- What is the role of the welfare state and modernism in Nordic architecture?
- How does the everyday life in the Nordic countries reflect on private and public spaces?

- What are the local or regional features in the North?
- How are contemporary cultural changes challenging our way of life and our way of planning and design?

The aim of the Symposium is to discuss the Nordic Dimension of architecture with a wide scope and to present different approaches to the topic. We are not assuming pre-determined identity for Nordic Architecture, but want to question the relevance of local, national and Nordic features of society and culture to our built environment. Is there something that should be defended against global forces? Are European and global connections surpassing geographical proximity and historical relations? The papers may range from material and climatic issues to aesthetic, social and cultural ones.

Abstracts of max 400 words in English or any Scandinavian language, and/or preliminary registration should be sent to Aija Staffans, aija.staffans@hut.fi, by the 15th of February 2004. The announcement of acceptance will be sent by the end of February. Deadline for the accepted final papers of max 3000 words is the 31th of March.

The Scientific Committee of the Symposium will assess all abstracts and papers submitted and organize them in relevant working groups and themes. A selected number of papers will be published as refereed articles in a special edition of Nordic Journal of Architectural Research.

Conference fees:

members of the association 120 euros, non-members 200 euros, PhD students 70 euros. Further details will be announced later.

Programme coordinator:

Aija Staffans,
aija.staffans@hut.fi

Scientific committee:

Prof. Kimmo Lapintie,
kimmo.lapintie@hut.fi
Department of Architecture, Helsinki University of Technology

Contemporary Discourses in Architecture

Beirut, Lebanon

May 13-15, 2004

Call for Papers

Deadline: February 20, 2004

The Department of Architecture and Design at the Lebanese American University is organizing a symposium on Contemporary Discourses in Architecture to be held in May 2004 in Beirut, Lebanon.

Symposium Theme:

After the eventful decades of production of 'critical' discourses in architectural theory, new paradigms are emerging which are affecting the status of 'theory' inside the discourse of architecture as well as the practice of architecture as a discipline. In contrast to the debates of the 1970s and 80's, some would argue

that we are moving towards a 'post-critical' phase in architecture, where criticism is suspended in the face of major technical and economic challenges. This in turn is affecting and challenging the pedagogical mission of architecture as a discipline of intellectual inquiry that addresses concrete problems of life. While certain aspects of the older critical discourses are still valid to address the emerging paradigms, others are becoming inadequate to the new reality. What should be the goals of theory and pedagogy, and the role of praxis under this new condition? How should we address the conditions imposed by reality within these various discourses? Are the traditional ideological and aesthetic critiques of the "object" and the theoretical formulations of the "City" still valid tools of analysis for this new condition? Finally how do we see some of these

problems and issues dealt with in the particular contexts?

This conference seeks to address these questions under the four main categories listed below, one of which will be specific to the context of the region in which this conference will be held. The last session is an open category for papers that may be of general interest to the debate.

- From discourse to reality: the interface between theory and practice
- Emerging paradigms in architecture
- The crisis of the architectural object and the city
- Architectural pedagogy and the problems of practice in the Arab World
- Open session

Please send your detailed abstract of 1000 words [specify category] with your

CV by email, by February 20, 2004 to: ehaddad@lau.edu.lb

The abstract file should have no names or affiliations listed on it, only the paper title.

A committee of international reviewers will blindly review the abstracts and will send notifications of acceptance by March 15, 2004. The accepted participants will be expected to submit a full text of their paper by April 23, 2004.

The full program of the symposium, which will include a tour of the new projects in Beirut, will be announced later.

International Gazimagusa Symposium 2004

Eastern Mediterranean University, North Cyprus

12-16 April 2004

Medi-Triology: Momentum, Metamorphosis, Manifesto

Conference Theme

The Mediterranean city of Gazimagusa kindly presents her scars as the reminiscence of wars that took place through centuries. She reflects all that She has witnessed and preserves all the treasures She has gathered from civilizations. The bits and pieces gathered by Her witnessing memory has grown to an extent that She would like to break her silence. We shall gather here to help her raise her voice and join hands with others who would like to speak along.

- We shall try to understand the momentum She has gained through the accumulation of centuries.
- We shall try to visualize, observe and criticize her twisting and turning, in other words Her metamorphosis.
- We shall set the stage to melt cultures, identities and entities she

has preserved through ages in Her body along with the contribution of others. Then from the fusion of these elements on the stage, we shall help Gazimagusa speak her manifesto to all that would like to join.

The present symposium, fourth in the series, is set up as an international conference: an intercultural affair of an exchange process about similar problem situations, potential solutions, proposals, and innovations related to the Mediterranean. In view of the historical and cultural richness of the region, the context is determined to be city, architecture and art. So the stage will be set for a Mediterranean trilogy of: Momentum, Metamorphosis, Manifesto that will cover:

- Theories, Concepts, Methods
- Case Studies / Projects
- Innovative Ideas, Approaches

within the context of City, Architecture, and Art in the Mediterranean Region You can be part of the stage by presenting a paper, organizing a workshop, join-

ing exhibitions or you can commute your ideas via electronic media through television shows. There are also plans for organizing student competitions for short movies, concerts and site trips. Submission Of Proposals for Papers/Workshops/Exhibitions Abstracts should be minimum 600 maximum 1000 words. Any abstracts below 600 words will not be evaluated. Abstracts may be submitted in English or Turkish.

Conference Venue

Eastern Mediterranean University
Faculty of Architecture
Famagusta (Gazimagusa)
Mersin 10, Turkey, North Cyprus

Symposium Convenors:

Rusen Keles, Symposium Director
Ugur Dagli and Sebnem Hoskara
Symposium Co-Directors
And The Organizing Committee

For further information:

www.emu.edu.tr/medi3ology
medi3ology@emu.edu.tr

Important Dates:

- Extended deadline for abstracts, proposals for exhibitions and workshops:
September 15, 2003
- Pre-registration Date:
September 15, 2003
- Notification of acceptance:
October 15, 2003
- Deadline for full papers, exhibition format, plan of workshops:
January 15, 2004
- Deadline for full registration:
January 15, 2004

Registration fee is 100 Euro
Symposium official language is English and Turkish (there will be simultaneous translation)

International Conference on Fractal Foundations for XXI Century Architecture and Environmental Design

Círculo de Bellas Artes. Madrid, Spain

25-26th March 2004.

Internationally recognized experts will survey the integral applications of fractal geometry in architecture and environmental design. The program consists of twelve first-rang presentations and several individual research projects, previously evaluated by a special committee.

The event will be opened by Carlos Hernández Pezzi, president of the Consejo Superior de los Colegios de Arquitectos de España, who shall be followed by specialists like Giuseppe Caglioti, physician in the Politecnico di Milano (Italy), as well as the architects Andrew Crompton, University of

Manchester (Great Britain), Paul Coates, University of East London (Great Britain), Carl Bovill, University of Maryland (USA), Inés Moisset, Universidad de Córdoba (Argentina), and the spaniards Marian Castro (INPHINIART) and Pioz&Cervera.

The conference will also count on psychologists like James A. Wise, human factors and environmental specialist and co organizer of FFRACTARQ, or Gert van Tonder, visual cognitive scientist in the Kyoto Institute of Technology (Japan) and mathematicians like Ron Eglash, Rensselaer Polytechnic Institute (USA). Finally, Laura Deubler-Mercurio, color and design consultant will approach the fractals in the design of textiles to promote wellbeing into patients.

The objectives are:

- To build a forum of discussion offering a meeting point to all those who apply fractal geometry in design and architecture.
- To recover the "ancient wisdom" embodied in architecture, art and design through the means of modern mathematics and systems theory.
- To survey the different ways in which the term "fractals" has been rightfully and mistakenly applied in contemporary architecture.
- To discover the complementarity between structures of mind and nature and how these are embedded in design.
- To search for the genuine concept of beauty in a nature and human-centred architecture but based in the latest scientific and technological advances of the XXI Century.

For further information:

www.inphiniart.com/ffractarq/home.htm
Phone Number: (+34) 91 501 31 14

WAS Conference

Welsh School of Architecture, Cardiff University, UK,

15-17 September 2004

Call for Papers, First Announcement.

Primitive

The word **Primitive** has fallen from favour with many architectural scholars and practitioners. This conference - organised by the Welsh School of Architecture in Cardiff, UK - seeks to chart its rise, fall and possible futures. Contributions are invited from architects, historians, theorists and those from other disciplines and professions.

We welcome abstracts on a broad diversity of topics. Themes could include the following:

Ecological Primitives

Must architecture be 'primitive' to be sustainable?

Romantic Primitives:

Architects tend to Romanticise notions of the Primitive. How have such romances been formulated, now and in the past? Do they have any value?

Original Primitives.

Is it somehow a 'primitive' act to give form to one's surroundings? Are notions of origin relevant? How should we respond to stories about the origins of architecture?

Material Primitives

Can construction bring us closer to some 'primitive' self? Is there such a thing as 'primitive' building? If so, how is it - or how was it - done? What are 'primitive' buildings like? How are they inhabited?

Spiritual Primitives

Is the 'primitive' close to the divine? How have architects looked to the 'primitive' in order to gain contact with a meta-physical realm?

Digital Primitives

Is it possible to be a digital 'primitive'? Are digital technologies the antithesis of 'primitive'? - Or on the contrary is the 'primitive' now more relevant than ever in a disembodied virtual world? Other suggestions relevant to the conference theme will be considered.

Keynote speakers include:

- Adrian Forty, Bartlett, University College London
- Andrew Freear, Rural Studio
- Hilde Heynen, Katholieke Universiteit Leuven
- Charles Jencks, Architectural writer and critic, London
- David Leatherbarrow, University of Pennsylvania
- Duncan Lewis, Scape Architecture
- Dalibor Vesely, University of Cambridge

A Conference Publication is planned. Preliminary discussions have been held with Routledge.

Timetable:

- Contributing authors should submit an abstract (max. 500 words) to the conference Co-ordinators by **December 2003**.
- Authors will be notified of their provisional acceptance: **18 February 2004**.

Conference Co-ordinators:

Jo Odgers
Flora Samuel
Adam Sharr

Conference Secretary:

Laura Colvin
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Cardiff University, Bute Building
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Cardiff, CF1 3NB
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For further information:

www.cardiff.ac.uk/archi/primitive

"Le terme Primitif est tombé en désuétude parmi de nombreux universitaires et praticiens. Cette conférence, organisée par l'Ecole d'Architecture du Pays de Galles (Welsh School of Architecture) à Cardiff, Grande-Bretagne, cherche à retracer son ascension, sa chute et son avenir éventuel.

Toute personne intéressée est invitée à proposer sa contribution. Les contributions peuvent émaner d'architectes, d'historiens, de théoristes ou d'autres disciplines et professions.

La conférence se tiendra à Cardiff du 15 au 17 septembre 2004. Tout sujet associé au thème de la conférence pourra faire l'objet d'un exposé. Un résumé devra être soumis avant le 18 décembre 2003 au jury de sélection pour être sélectionné.

Veillez trouver ci-joint sous format 'pdf' une copie du poster/dépliant de la conférence. Le site web de la conférence se trouve à l'adresse suivante:
www.cardiff.ac.uk/archi/primitive

Nous vous serions reconnaissants de bien vouloir communiquer les détails de la conférence à vos collègues, de toute discipline, susceptibles d'être intéressés.

Veillez nous excuser si vous avez déjà reçu cet email par d'autres voies."

Forum

The EAAE has opened a WEB forum about doctorates in architecture. I invite you to participate in discussions and to inform those of your colleagues who may be interested in the existence of this forum.

You can find the forum on the homepage of the EAAE/AEEA:

www.eaae.be

To enter the forum, click on the FORUM button. You will need a password, and this will be given to you without any fee when you follow the indicated procedure. The ideas gathered in this forum will contribute to the ENHSA program and to the next Chania Meeting.

Stéphane Hanrot, Forum Administrator
stephane.hanrot@marseille.archi.fr

Forum

L'AEEA a ouvert un forum sur le site web de l'association. Ce forum est destiné à l'échange d'idées sur les doctorats en architecture.

Je vous invite à participer aux discussions et à signaler son existence aux membres intéressés de votre école.

www.eaae.be

Pour y accéder, suivez la procédure sous le bouton ' FORUM'. Il Vous faudra un mot de passe, qui vous sera attribué gratuitement en suivant la procédure affichée. Les idées réunies dans ce forum contribueront au programme ENHSA et au prochain meeting de Chania.

Stéphane Hanrot, animateur du Forum
stephane.hanrot@marseille.archi.fr

Conference – The unthinkable doctorate. Discussing design-based research

Hogeschool voor Wetenschap & Kunst (W&K) Architecture Department Sint-Lucas, Belgium.

15-16 april 2005

Supported by Nethca (Network for theory, history and criticism of architecture) and USO-Built.

Call for papers

This colloquium is intended to unite academics and practitioners around the question of the doctorate in architecture, and particularly the more specific question of what might be a doctorate for architects who practice.

The question may be formulated in at least two parts:

- Under what conditions might the design work of an architect, formalized and formatted by him- or herself, be recognized as a doctorate?
- How might doctoral work be configured so as to help ground and further the architectural work of the author?

Doctorates in the “architectural sciences” (considered in their most general sense, including urbanism, urban design, and regional planning), in the various domains of construction, and in theory and history of architecture are currently recognized.

But a “doctorate in architecture” which is constituted from the practitioner architect’s work itself – “architecting” – has not yet deeply been explored.

Doctorates that think through and reflect upon - by whatever graphic or linguistic means - architecture qua architecture in its various fields of operation, its eventual essence or eventual existence, its order, its structure, its ethics are even rarer. What is its field of application? What criteria are applicable to it? What options might be available, and how to identify potential candidates?

Such are the questions that participants in the colloquium, whether practitioners or scholars, are invited to try to answer, based on their own institutional or professional experience.

We hope in particular that some practitioners will be able to show how a veritable doctorate in architecture made by themselves can aid the development of their design work or their thinking and also what such a doctorate can bring to the intellectual community?

Abstracts should be maximum 600 words. The official languages of the conference are Dutch, French and English. Abstracts are preferably submitted in English. The organisers particularly

welcome proposals based on architectural practice.

Invited Keynote speakers

- **Francesco Cellini**
Faculty of Architecture of the ‘Universita degli studi Roma Tré
- **Halina Dunin Woyseth**
Oslo School of Architecture
- **Ranulph Glanville**
Royal Melbourne Institute of Technology
- **Stéphane Hanrot**
Ecole d’Architecture Marseille Luminy

Timetable

- Submission of abstracts: 15 June 2004
- Notification of acceptance: 31 August 2004
- Submission of draftpapers: 30 October 2004
- Comments and suggestions: 15 December 2004
- Final version of the papers: 31 January 2005
- Conference: 15-16 April 2005

Organising committee

Johan Verbeke, Marc Belderbos and Marc Dujardin (Hogeschool voor Wetenschap & Kunst, Departement Architectuur Sint-Lucas)
Hilde Heynen (Katholieke Universiteit Leuven)
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For Further Information:

www.architectuur.sintlucas.wenk.be/nl/conference_the_unthinkable_doctorate/index.htm

EAAE Website

Having been “under construction” for several years, the website of EAAE has been remodelled completely and is now fully operational at:
www.eaae.be

By the end of 2003 the website will be bilingual English / French.
The website has a straightforward hierarchic structure under the buttons:

- **Home**
opening the homepage with a hotnews paragraph;
- **Publications**
giving way to: EAAE News Sheet, publications, e-guide, transactions

of EAAE: full news sheet are available in digital format, the e-guide of schools of architecture can be consulted for free (being in the guide requires membership)

- **Events**
subdivided in meetings, conferences, workshops, special events;
- **Awards**
with buttons for the EAAE Prize sponsored by VELUX and the AG2R student competition;
- **Forum**
is a place for interactive exchange of information concerning a topic, in this case doctorates in architec-

ture; this forum is run by Stéphane Hanrot; those who like to participate in the discussions have to sign up for free; this site is open to all individuals willing to participate, also to non EAAE members. In the future more fora can be created upon request;

- **Members**
gives information about the membership: active member schools, active individual members, associate members, associate members, honorary members

Herman Neuckermans.

EAAE News Sheet offers publication space

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

Yours sincerely
James F Horan, President of the EAAE.

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EAAE Calendar
AEEA Calendrier

2004			
05	European Symposium on Research in Architecture and Urban Design Marseille/France	Journées européennes de la recherche architectur et urbaine Marseille/France	
05	EAAE/AG2R Competition Exhibition and Presentation of Prizes Paris/France	Concours EAAE/AG2R Exposition et remise des prix Paris/France	
02 - 04	06 International Conference on Architectural Research ARCC/EAAE, Dublin/Ireland	Conférence Internationale sur la Recherche Architecturale ARCC/EAAE, Dublin/Irlande	
09	7th Meeting of Heads of European Schools of Architecture	7^o Conférence des Directeurs des Écoles d'Architecture en Europe	
27 - 30	10 European Symposium on Research in Architecture and Urban Design Delft/The Netherlands	Journées européennes de la recherche architectur et urbaine Delft/Pays-Bas	
25 - 26	11 EAAE Prize Workshop 2003-2005 Copenhagen/Denmark	L'Atelier Prix de l'AEEA 2003-2005 Copenhague/Danemark	

EAAE News Sheet

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EAAE interactive
www.eaae.be

NEWS SHEET deadlines

#69 (B2/2004), May/Mai 15/05
#70 (B3/2004), Sept./Sept. 01/09

Contributions to EAAE News Sheet
Contributions AEEA News Sheet

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

Deadlines are announced in the News Sheets. ■

Secretariat AEEA-EAAE

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

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