

## Aarhus School of Architecture // Design School Kolding // Royal Danish Academy

### International design forum - IFG Ulm 2005

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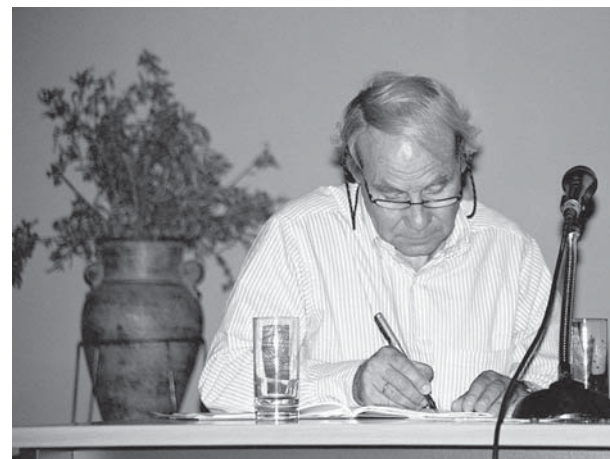
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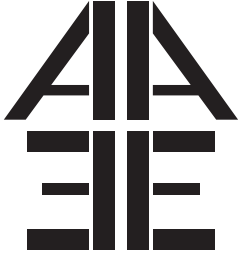
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#### **EAAE News Sheet**

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#### **Contributions to EAAE News Sheet**

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

#### **Contribution AEEA News Sheet**

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

#### **News Sheet deadlines**

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

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

## Editorial

News Sheet Editor - Anne Elisabeth Toft

### Dear Reader

The Meeting of Heads of European Schools of Architecture was held for the eight time this summer. According to the traditional practice the meeting took place in Chania, Crete, in the beginning of September.

The meeting that is directed at deans, rectors, and programme- and exchange co-ordinators, is not a conference with paper presentations; the meeting is first and foremost a milieu for exchange of school political views and dialogues.

The Eighth Meeting of Heads of Schools of Architecture in Europe was entitled Present Positions (in) Forming Future Challenges; Synthesis of and Directions Towards the European Higher Architectural Education Area.

The meeting, which coincided with the 30th anniversary of the EAAE, attempted to explore where the EAAE is currently positioned, what are its roots and its policies, and what are the challenges that lie ahead. A specific objective of the meeting was to create and disseminate a synthesis of the work that was done in the past three years from the moment that the meeting was embraced by the Socrates Erasmus Thematic Networks Project ENHSA. More than 100 participants from 29 countries participated in the meeting which took place from 3 to 6 September 2005. Proceedings from the meeting are due for publication in the beginning of 2006.

On page 19 you can read Marvin Malecha's (USA) report from the Eighth EAAE Meeting of Heads of European Schools of Architecture. Professor Marvin Malecha, FAIA, is dean at the North Carolina State University College of Design. In 2003 he was awarded the Topaz Medallion for Excellence in Architectural Education by the National Board of Directors of the American Institute of Architects (AIA) and the Association of Collegiate Schools of Architecture (ACSA). Marvin Malecha is an Honorary Member of the EAAE. For the past eighth years he has participated in the EAAE Meeting of Heads of European Schools of Architecture.

### Cher lecteur

*La Conférence des Directeurs des Ecoles d'Architecture d'Europe a eu lieu cet été pour la 8ième fois. Dans le plus pur respect des traditions, la Conférence s'est tenue à la Chanée, dans l'île de Crète, début septembre. Cette Conférence qui s'adresse aux doyens, aux recteurs et aux coordinateurs de programmes et d'échanges ne constitue pas un forum auquel soumettre ses travaux, c'est avant tout un milieu propice aux échanges de vue et au dialogue concernant des politiques éducatives. La 8ième Conférence des Directeurs des Ecoles d'Architecture d'Europe était intitulée Present Positions (In)Forming Future Challenges: Synthesis of and Direction towards the European Higher Architectural Education Area (Positions actuelles (in)formant les défis futurs: synthèse et direction à suivre vers l'espace Européen des Hautes Etudes d'Architecture).*

*Cette Conférence, qui coïncide avec le 30ième Anniversaire de l'AEEA, a pour but de mettre à jour le positionnement de l'AEEA dans l'actualité, de dégager ses racines et ses politiques et de voir quels sont les défis à relever en aval. Un des objectifs spécifiques de cette Conférence était de créer et de disséminer la synthèse du travail effectué au cours des trois années passées, c'est-à-dire à partir du moment où cette Conférence a été organisée dans le cadre du Projet de Réseaux thématiques de l'ENHSA, Programmes Erasme/Socrate. Plus de 100 participants originaires de 29 pays ont participé à cette Conférence du 3 au 6 septembre 2005. La publication des débats de la Conférence est prévue pour le début 2006.*

*Nous vous invitons à lire en page 19 le rapport rédigé par Marvin Malecha (USA) sur cette conférence de l'AEEA. Le Professeur Marvin Malecha, FAIA, est le doyen du 'College of Design' de l'Université de Caroline du Nord à Raleigh. Le Conseil des Directeurs des Ecoles d'Architecture de l'AIA (Institut Américain des Architectes) et l'ACSA (Association Américaine des Ecoles d'Architecture) lui ont octroyé en 2003 le médaillon Topaz pour l'excellence de ses activités d'enseignement de l'architecture.*

*Marvin Malecha est Membre Honoraire de l'AEEA. Il participe depuis huit ans aux Conférences des Directeurs des Ecoles d'Architecture d'Europe de l'AEEA.*



The Meeting of Heads of European Schools of Architecture is organised by EAAE Project Leader **Constantin Spiridonidis** (Greece) in collaboration with EAAE Council Member **Maria Voyatzaki** (Greece). **Constantin Spiridonidis** had invited **Professor Marcos Novak** (USA), **Professor Tassos Kotsiopoulos** (Greece) and **Professor Juhani Pallasmaa** (Finland) to lecture at the Meeting.

**Marcos Novak** is a professor at the University of California, Santa Barbara, where he is affiliated with the CNSI (The California NanoSystems Institute), MAT (Media Art and Technology) and Art.

**Marcos Novak** is a transarchitect, artist, and theorist. He pioneered the development of architecture for cyberspace and virtual space and of the algorithmic generation of architectural designs; he created some of the world's first architectural and artistic virtual spaces, and was the originator of such internationally recognized concepts as 'liquid architectures', 'navigable music', 'transmodernity', 'transarchitectures', 'transvergence' and many others. **Marcos Novak** exhibits, lectures, and conducts workshops worldwide. His writings have been translated into more than twenty languages. In 2000 and 2004 his work was exhibited at the Venice Biennale for Architecture. **Marcos Novak** has been nominated for several prestigious awards, including the World Technology Network Award for the Arts, and the Chrysler Award for Design. He is allied with CAiiA and the Planetary Collegium.<sup>1</sup>

**Marcos Novak's** keynote lecture **Transvergence in Architectural Research and Pedagogy: Toward New Species of Architecture** will be published in EAAE News Sheet #74, February 2006.

This lecture elucidates some of the things that he deals with in his teaching and research at UCLA and was given on the opening night of the Meeting.

On 4 September **Tasso Kotsiopoulos** - professor at Aristotle University of Thessaloniki, School of Architecture - gave his keynote lecture entitled **From the Beginning to the Beginning; A selection of Buildings and Projects from the '70s to the Present**.

*La Conférence des Directeurs des Ecoles d'Architecture d'Europe est organisée par **Constantin Spiridonidis** (Grèce), chargé de mission de l'AEEA, en collaboration avec **Maria Voyatzaki** (Grèce), Membre du Conseil de l'AEEA. **Constantin Spiridonidis** avait convié le **Professeur Marcos Novak** (USA), le **Professeur Tassos Kotsiopoulos** (Grèce) et le **Professeur Juhani Pallasmaa** (Finlande) à présenter un exposé à cette Conférence.*

***Marcos Novak** est professeur à l'Université de Californie à Santa Barbara, où il est affilié aux CNSI (Institut Californien des Nanosystèmes), MAT (Media Art and Technology) et Art.*

***Marcos Novak** est 'transarchitecte', artiste et théoricien. Pionnier dans le développement de l'architecture à travers le cybermonde et l'espace virtuel et dans l'algorithmique des designs architecturaux, il a créé quelques-uns des premiers espaces architecturaux et artistiques virtuels du monde, et il est à l'origine de concepts reconnus à échelle internationale tels que les 'architectures liquides', la 'musique navigable', la 'transmodernité', les 'transarchitectures', la 'transvergence' et bien d'autres. **Marcos Novak** expose, donne des conférences et dirige des ateliers dans le monde entier. Ses écrits ont été traduits en plus de vingt langues. Ses travaux ont été exposés en 2000 ainsi qu'en 2004 à la Biennale l'Architecture de Venise. **Marcos Novak** a été nommé pour plusieurs prix prestigieux tels que les 'World Technology Network Award for the Arts' et le 'Chrysler Award for Design'. Il collabore avec le CAiiA et le 'Planetary Collegium'.<sup>1</sup>*

*Vous pourrez apprécier l'exposé de **Marcos Novak**, **Transvergence in Architectural Research and Pedagogy: Toward New Species of Architecture** (**Transvergence dans la Recherche et la Pédagogie de l'Architecture: vers des Espèces nouvelles dans l'Architecture**) dans le Bulletin #74 de l'AEEA en février 2006. Cet exposé, qui éclaire certains des points traités au long de ses activités d'enseignant et de chercheur à l'UCLA, a été présenté à la soirée d'ouverture de la Conférence.*

*Le 4 septembre, **Tasso Kotsiopoulos**, Professeur à l'Ecole d'Architecture de l'Université Aristote de Thessalonique, à son tour a présenté un exposé intitulé **From the Beginning to the Beginning; A selection of Buildings and Projects from the '70s to the Present** (**Du Commencement au Commencement** :*

Tasso Kotsiopoulos who holds two Ph.D.s – one from Aristotle University of Thessaloniki, School of Architecture and one from Edinburgh College of Art, School of Architecture – teaches design and design theories. He has specialised in the design of university buildings and most of his buildings are public.

The work of Tasso Kotsiopoulos is well published domestically but also abroad in journals such as the *Architectural Review* and the *Phaidon Atlas of Architecture*.

On 6 September Professor Juhani Pallasmaa concluded the Eighth Meeting of Heads of European Schools of Architecture by giving his keynote lecture *Touching the World: Architecture, Hapticity and the Emancipation of the Eye*.

Juhani Pallasmaa was a professor of architecture at Helsinki University of Technology (1991-97) and Dean at the Faculty of Architecture from 1993-96. He has taught at various universities in Europe, North and South America and Africa. He practices architecture and product design, as well as exhibition and graphic design through Juhani Pallasmaa Architects, Helsinki. He lectures and writes extensively on the philosophy of architecture, architectural criticism, phenomenology of art, and relations of architecture and cinema. He has received many acclaimed awards and his work has been exhibited at the Venice Biennale (1993), Museum of Finnish Architecture (1994), The Finnish Institute in Paris (in collaboration with Leonhard Lapin) (1994), The Buenos Aires Architecture Biennale (1995), The Nordic House in Reykjavik (1996), Dessa Gallery in Ljubljana (1999), and the Architecture Gallery of the Ministry of Public Works, Madrid (1999).<sup>2</sup>

On page 34 you can read Professor Juhani Pallasmaa's keynote lecture.

The EAAE General Assembly is according to the traditional practice held in connection with the Meeting of Heads of European Schools of Architecture. This year the EAAE General Assembly took place on the morning of 6 September 2005. The perhaps most important element of the meeting was the assignment of the

*une Sélection de Bâtiments et de Projets depuis les années 70 jusqu'à nos jours*).

*Tasso Kotsiopoulos est détenteur de deux doctorats (Ph.D.) – l'un de l'Ecole d'Architecture de l'Université Aristote de Thessalonique, et l'autre du 'Art College' de l'Ecole d'Architecture d'Edimbourg – et il enseigne le projet et les théories du projet. Il s'est spécialisé dans le projet de bâtiments universitaires et la plupart de ses œuvres sont des bâtiments publics. Les travaux de Tasso Kotsiopoulos sont amplement publiés à échelle nationale et internationale dans des publications telles que Architectural Review et le Phaidon Atlas of Architecture.*

*Le soir du 6 septembre, le Professeur Juhani Pallasmaa a clôturé la 8ième Conférence des Directeurs des Ecoles d'Architecture par son exposé Touching the World: Architecture, Haptically and the Emancipation of the Eye (Toucher le Monde: Architecture, Haptique et Emancipation de l'œil).*

*Juhani Pallasmaa a professé l'architecture à l'Université de Technologie d'Helsinki (1991-97) et exercé les fonctions de Doyen de la Faculté d'Architecture entre 1993 et 1996. Il a enseigné dans de nombreuses universités d'Europe, d'Amérique du Nord, d'Amérique du Sud et d'Afrique. Il pratique l'architecture et le design de produits, tout en étant concepteur d'expositions et de design graphique à travers l'agence 'Juhani Pallasmaa Architects' de Helsinki. Il tient des Conférences et produit des Ecrits sur la philosophie de l'architecture, la critique de l'architecture, la phénoménologie de l'art et les relations entre d'architecture et le cinéma. Il a reçu de multiples distinctions et ses travaux ont été exposés à la Biennale de Venise (1993), au Musée d'Architecture finlandaise (1994), à l'Institut finlandais de Paris (en collaboration avec Leonhard Lapin) (1994), à la Biennale d'Architecture de Buenos Aires (1995), à la Maison nordique de Reykjavik (1996), à la 'Dessa Gallery' de Ljubljana (1999) et à la Galerie d'Architecture du Ministère des Travaux publics de Madrid (1999).<sup>2</sup>*

*L'exposé du Professeur Juhani Pallasmaa vous est présenté en page 34.*

*L'AEEA a la coutume de tenir son Assemblée Générale à l'occasion de la Conférence des Directeurs des Ecoles d'Architecture d'Europe. L'Assemblée Générale de l'AEEA de cette année s'est célébrée au matin du 6 septembre 2005. L'événement peut-être le plus important de cette Conférence était la passation de la Présidence de l'AEEA, de James*

EAAE presidency from **James Horan** (Ireland) to Vice-President **Per Olaf Fjeld** (Norway). On page 23 you can read **James Horan's 'President's Address'**, and on page 27 you can read the new EAAE President **Per Olaf Fjeld's** inaugural speech.

New EAAE Project Leader **Stefano Musso** (Italy), Associate Professor at the **University of Genova**, was also introduced to the **EAAE General Assembly**.

On page 30 you can read EAAE Treasurer **Herman Neuckermans'** (Belgium) **'Treasurer's Report'** which he presented to the **General Assembly**. **Herman Neuckermans** was EAAE President from 2000 to 2003. His involvement in the EAAE goes all the way back to 1996, however. On the occasion of the **EAAE's 30th anniversary** he gave a lecture at the **General Assembly** on the EAAE's development since the foundation of the association in 1975. **Herman Neuckermans** states that he is in the process of developing his lecture manuscript for an article on the history of the EAAE. The article is expected to be published in the **EAAE News Sheet #74**.

**Adrian Joyce**, architect and senior adviser to the **ACE (The Architects' Council of Europe)** had been invited to Chania to address the **General Assembly** on the collaboration between the EAAE and ACE. On page 31 **Adrian Joyce** writes about the ACE and the work it carries out. The text is a summary of the main elements of **Adrian Joyce's** Chania presentation.

On page 45 you can read **Jeremy Gould's** (UK) report from the **Fourth EAAE-ENHSA Construction Teachers' Sub-network Workshop**. The workshop **(Re)searching and Redefining the Contents and Methods of Teaching Construction in the New Digital Era** took place in Barcelona, Spain, from 22 to 24 September 2005. The workshop was organised by EAAE Council Member **Maria Voyatzaki** and hosted by **E.T.S Arquitectura del Vallès, Universitat Politècnica de Catalunya**.

**Jeremy Gould** is a professor of architecture at the **University of Plymouth**. He is a practising architect and has been a partner in **Jeremy & Caroline Gould Architects** since 1976.

**Horan (Irlande) au Vice-Président Per Olaf Fjeld (Norvège)**. Vous trouverez en page 23 **l'allocution du Président James Horan**, et en page 27 **le discours inaugural de Per Olaf Fjeld**, le nouveau Président de l'AEEA.

**Stefano Musso (Italie)**, Professeur associé à **l'Université de Gênes**, a été présenté comme nouveau chargé de mission de l'AEEA à **l'Assemblée Générale**.

Vous trouverez en page 30 **le rapport du Trésorier de l'AEEA, Herman Neuckerman (Belgique)**, tel qu'il l'a présenté à **l'Assemblée Générale**. **Herman Neuckermans** a présidé l'AEEA de 2000 à 2003. Son engagement dans les activités de l'AEEA datent de 1996.

A l'occasion du **30e anniversaire de l'AEEA**, il a présenté à **l'Assemblée Générale** un exposé sur le développement de l'AEEA depuis sa fondation en 1975. **Herman Neuckermans** nous signale qu'il a d'ores et déjà commencé à développer son manuscrit comme article sur l'histoire de l'AEEA. Nous espérons le publier dans le numéro **#74 du Bulletin de l'AEEA**.

**Adrian Joyce**, Architecte et Conseiller senior du **Conseil des Architectes d'Europe (ACE)** était invité à la Channée pour adresser la parole à **l'Assemblée générale** sur la collaboration entre l'AEEA et l'ACE. Vous vous présentez en page 31 ce que **Adrian Joyce** nous écrit sur l'ACE et ses activités. Ce texte nous livre les principaux éléments exposés par **Adrian Joyce** à Chania.

Le rapport de **Jeremy Gould (UK)** sur le 4ième Atelier du (Sous-) réseau thématique de l'AEEA-ENHSA pour les Enseignants de la Construction est reproduit en page 45. Cet Atelier intitulé **(Re)searching and Redefining the Contents and Methods of Teaching Construction in the New Digital Era** a eu lieu à Barcelone, en Espagne, du 22 au 24 septembre 2005. Cet Atelier organisé par **Maria Voyatzaki**, Membre du Conseil de l'AEEA, s'est tenu au sein de **l'Université Polytechnique de Catalogne, à l'E.T.S Arquitectura del Vallès**.

**Jeremy Gould** est Professeur d'Architecture à **l'Université de Plymouth**. Il œuvre en tant qu'architecte en sa qualité de partenaire de l'agence **'Jeremy & Caroline Gould Architects'** depuis 1976.

On page 17 **Kenny Cupers** (Belgium) reports from the EAAE Conference: **The Rise of Heterotopia – Public Space and the Architecture of the Everyday in a Post-civil Society**.

This international conference was organised by EAAE Council Member **Hilde Heynen** (Belgium) and took place at **KU Leuven**, Belgium, from 26 to 28 May 2005. **Kenny Cupers** studied architecture at **KU Leuven**.

He holds a Master's degree in Photography and Urban Cultures from **Goldsmiths College, University of London**, and is presently doing his Ph.D. at the **Department of Urban Planning and Design, Harvard University Graduate School of Design, Cambridge, Mass., USA**.

EAAE Council Member (and EAAE News Sheet Editor) **Anne Elisabeth Toft** (Denmark) was invited to the **International Design Forum Ulm 2005** which took place from 22-24 September 2005. This was the second time that **Anne Elisabeth Toft** was invited to Ulm, Germany, to sit in an international one-day 'think-tank'. The discussions of the 'think-tank' were about architecture, design and the role(s) - past, present and future - of the **IFG Ulm**. On page 47 **Anne Elisabeth Toft** reports from the seminar entitled **Transformation**.

On page 8 EAAE Project Leader **Emil Popescu** (Romania) re-announces the EAAE Conference **Diversity – A Resource for the Architectural Education**.

Keynote speakers at this international conference are: **Professor Luigi Snozzi** (Switzerland), **Professor François Loyer** (France) and **Professor Francine Houben** (The Netherlands). The conference will take place from 26 to 29 October 2005 at **'Ion Mincu' University of Architecture and Urban Studies** in Bucharest, Romania.

EAAE Project Leader **Emil Popescu** (Romania) is also announcing the **EAAE-La Farge International Competition for Students of Architecture**. **Emil Popescu** states that the overall theme of the competition - which runs in 2006 - is: **Recovering the Architecture of Forgotten Urban Spaces**. The competition is sponsored by **La Farge**.

*Kenny Cupers (Belgique) nous rapporte ses impressions de la Conférence de l'AEEA : **The Rise of Heterotopia – Public Space and the Architecture of the Everyday in a Post-civil Society (Le développement de l'hétérotopie – Espace public et Architecture de tous les jours dans notre société post-civile)**. Cette Conférence internationale organisée par **Hilde Heynen (Belgique)**, Membre du Conseil de l'AEEA, s'est déroulée à l'**Université catholique de Leuven en Belgique**, du 26 au 28 mai 2005. **Kenny Cupers** a étudié l'architecture à l'**Université catholique de Leuven**. Il a un Master en Photographie et Culture urbaine du '**Goldsmiths College**' de l'**Université de Londres**, et il prépare actuellement un Doctorat (Ph.D.) au **Département de Planification urbaine et de Design de la 'Harvard University Graduate School of Design'**, à Cambridge, Massachusetts, USA.*

***Anne Elisabeth Toft (Danemark)**, Membre du Conseil de l'AEEA (et rédactrice du Bulletin de l'AEEA) était invitée à participer au **International Design Forum Ulm 2005** du 22 au 24 septembre. C'est la seconde fois que **Anne Elisabeth Toft** est invitée à Ulm, en Allemagne, pour participer à une journée internationale de réflexion. Les débats de ce laboratoire d'idées ont tourné autour de l'architecture, du design et du(des) rôle(s) – dans le passé, dans le présent et dans le futur – du **Forum IFG**. Voyez en page 47 ce que **Anne Elisabeth Toft** a retenu de ce Séminaire intitulé **Transformation**.*

*En page 8, **Emil Popescu (Roumanie)**, Chargé de mission de l'AEEA, nous invite à la Conférence de l'AEEA **Diversity – A Resource for the Architectural Education**.*

*Parmi les principaux conférenciers, citons le **Professeur Luigi Snozzi (Suisse)**, le **Professeur François Loyer (France)** et le **Professeur Francine Houben (Pays-Bas)**. Cette conférence entretemps s'est déroulée à Bucarest, en Roumanie, à l'**Institut d'Architecture et d'Etudes urbaines Ion Mincu**. **Emil Popescu (Roumanie)**, Chargé de mission de l'AEEA, nous annonce ici le **Concours international La Farge de l'AEEA ouvert aux Etudiants d'Architecture**.*

***Emil Popescu** précise que le thème général du Concours qui s'articulera au long de l'année 2006 – est : **'Recovering the Architecture of Forgotten Urban Spaces' (des Espaces urbains oubliés)**. Ce Concours est sponsorisé par **La Farge**.*



EAAE Project Leader **Ebbe Harder** (Denmark) is responsible for the **EAAE Prize – Writings in Architectural Education**. The EAAE Prize aims at stimulating original writings on the subject of architectural education in order to improve the quality of architectural teaching in Europe. The EAAE Prize was first awarded in 1991 and has been sponsored by VELUX since 2001.

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

On page 12 EAAE Project Leader **Ebbe Harder** announces the **EAAE Prize 2005-2007**.

VELUX is also sponsoring the award **International VELUX Award for Students of Architecture**. The award is organized in co-operation with the EAAE and approved by the UIA.

On page 13 Project Manager **Lone Feifer** from VELUX, Denmark, states that **The International VELUX Award 2006** is now open. The award encourages students and their tutors from all over the world to explore daylight in architecture. The jury consists of the following members: **Kengo Kuma** (Japan); **Reinier de Graaf** (The Netherlands); **Róisín Heneghan** (Ireland); **Omar Rabie** (Egypt); **Douglas Steidl** (UIA representative) (USA); **Per Olaf Fjeld**, (EAAE representative) (Norway); and **Massimo Buccilli**, (VELUX representative) (Italy).

On page 14 you can read about the **ARCC/EAAE 2006 International Conference on Architectural Research**. **Temple University**, Philadelphia, USA, is the host institution for this joint EAAE/ARCC conference which will take place from 31 May to 4 June 2006.

The conference theme is **Emerging Research & Design**. **J. Brooke Harrington** (USA) from **Temple University** states that abstracts are to be submitted by 15 November 2005.

On page 9 the conference **Conservation in Changing Societies. Heritage and Development** is re-announced.

This conference will take place from 22 to 25 May 2006 and is hosted by the **Raymond Lemaire International Centre for Conservation** in Leuven, Belgium.

***Ebbe Harder** (Danemark), Chargé de mission de l'AEEA, est responsable du Prix de l'AEEA – Essais sur l'Enseignement de l'Architecture. Le Prix de l'AEEA sollicite des essais originaux sur le thème de l'enseignement de l'architecture afin d'en améliorer la qualité en Europe. Le Prix de l'AEEA, décerné pour la première fois en 1991, est sponsorisé par VELUX depuis 2001.*

*Èvènement biennal, ce Concours attirera l'attention du public sur de remarquables écrits sélectionnés par un Jury international.*

***Ebbe Harder** nous annonce en page 12 le Prix 2005-2007 de l'AEEA.*

*VELUX sponsorise aussi le Prix international VELUX pour Etudiants d'Architecture. Ce Prix est lancé en coopération avec l'AEEA et approuvé par l'UIA.*

*En page 13, **Lone Feifer** de VELUX Danemark vous confirme en qualité de Chef de Projet que le Prix International VELUX 2006 est ouvert. Ce prix encourage les étudiants et leurs tuteurs aux quatre coins du monde à explorer la lumière du jour dans l'architecture. La composition du Jury est la suivante: **Kengo Kuma** (Japon), **Reinier de Graaf** (Pays-Bas), **Róisín Heneghan** (Irlande), **Omar Rabie** (Égypte), **Douglas Steidl** (Représentant de l'UIA) (USA), **Per Olaf Fjeld** (Représentant de l'AEEA) (Norvège) et **Massimo Buccilli** (Représentant de VELUX) (Italie).*

*Les détails de la Conférence internationale 2006 de l'ARCC/AEEA sur la Recherche architecturale vous sont donnés en page 14. L'Université de Temple dans l'état de Philadelphie, USA, accueillera cette Conférence conjointe de l'AEEA et de l'ARCC entre le 31 mai et le 4 juin 2006. Le thème de cette Conférence est **Emerging Research & Design** (Recherche et Design émergents). **J. Brooke Harrington** (USA), de l'Université de Temple, vous rappelle que vous devrez avoir soumis vos abstraits avant le 15 novembre 2005.*

*Nous avons le plaisir d'annoncer pour la seconde fois en page 9 la Conférence **Conservation in Changing Societies. Heritage and Development** (La Conservation dans les Sociétés changeantes. Héritage et Développement).*

*Cette Conférence se déroulera du 22 au 25 mai 2006 au Centre **Raymond Lemaire d'Etudes pour la Conservation du Patrimoine**, à Leuven, en Belgique.*

EAAE Project Leader **Leen van Duin** (The Netherlands) relates that he is at the moment editing a new edition of the **EAAE Guide**. On page 16 you can read more about the new edition of the **EAAE Guide** which is due to be published in July 2006.

The **EAAE Guide** offers a comprehensive outline and presentation of schools of architecture in Europe. In the **EAAE Guide** you can find important factual information about the individual schools, their educational programmes and structure, etc.

Yours sincerely

Anne Elisabeth Toft

*Leen van Duin (Pays-Bas), Chargé de mission de l'AEEA, nous communique qu'il met en ce moment au point une nouvelle édition du **Guide de l'AEEA**. Vous trouverez en page 16 plus d'information sur cette nouvelle édition de ce guide dont la publication est prévue en juillet 2006.*

*Le **Guide de l'AEEA**, qui présente et décrit en détail les Ecoles d'Architecture en Europe, recense les données factuelles de chaque Ecole, les programmes et la structure des études, etc.*

*Sincèrement*

*Anne Elisabeth Toft*

**Notes and References:**

1. [people.i-dat.org/detail/?csmn](http://people.i-dat.org/detail/?csmn)
2. [www.design.upenn.edu/arch/news/human\\_settlements/essential.html](http://www.design.upenn.edu/arch/news/human_settlements/essential.html)

*Notes et Références :*

1. [people.i-dat.org/detail/?csmn](http://people.i-dat.org/detail/?csmn)
2. [www.design.upenn.edu/arch/news/human\\_settlements/essential.html](http://www.design.upenn.edu/arch/news/human_settlements/essential.html)

## EAAE Conference 2005

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

### Diversity - A Resource for the Architectural Education

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

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

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

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#### Conference Secretariat:

Marica Solomon

Nicolae Lascu

e-mail: aeea2005@iaim.ro

#### Keynote speakers:

- Luigi Snozzi (Switzerland)
- François Loyer (France)
- Francine Houben (The Netherlands)

#### Registration fee:

250 Euro, including the conference documents, a trip around Bucharest and lunch.

Participants will cover transport and accommodation costs.

#### Programme:

##### Wednesday 26 October

17.00-18.30 Registration  
19.30 Cocktails

##### Thursday 27 October

9.30-10.00 Opening session.  
10.00-11.00 Keynote Lecture by:  
**Professor Luigi Snozzi**  
ETH Lausanne, Academia di  
architettura di Mendrisio,  
Switzerland.  
11.00-11.30 Coffee break  
12.00-13.30 First session and debates  
13.30-14.30 Lunch  
14.30-16.00 Second session  
16.00-16.30 Coffee break  
16.30-17.30 Debates  
18.00-19.00 Keynote Lecture by:  
**Professor François Loyer**  
Vice-president of the Commission  
du vieux Paris, Directeur of the  
Departement d'Histoire de  
l'Architecture et d'Archéologie de  
Paris, Professor Ecole d'architec-  
ture de Versailles (LADRHAUS)  
20.30 Dinner

##### Friday 28 October

9.30-11.30 Third session  
11.30-12.00 Coffee break  
12.00-13.30 Third session and debates  
13.00-14.30 Lunch  
14.30-16.00 Fourth session and debates  
16.00-16.30 Coffee break  
16.30-17.30 General debates and conclusions  
18.00-19.00 Keynote Lecture by:  
**Professor Francine Houben**  
Mecanoo Architecten, professor of  
Architecture and Mobility  
Aesthetics at the Technical  
University Delft  
20.30 Dinner

##### Saturday 29 October

10.30 Tour of Bucharest - optional

## International Conference on Conservation

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

### Conservation in Changing Societies. Heritage and Development

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

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

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

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

#### Scientific Committee:

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

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

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

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

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

#### Comité Scientifique :

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

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

**Patronage Committee:**

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

**Dates**

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

**Registration fee**

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

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

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

**Comité de Patronage :**

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

**Dates**

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

**Frais d'inscription**

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

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

**Pous plus d'informations veuillez contacter :**

**Comité d'organisation :**

Dr. Teresa Patrício

**Bureau du RLICC :**

Mme Birgit Van Deynse

K.U.Leuven

Centre International Raymond Lemaire

pour la Conservation,

Kasteelpark Arenberg 1,

3001 Leuven (Heverlee),

Belgique

Tél. : + 32 16 32 17 48

Fax : + 32 16 32 19 83

conservation2006@asro.kuleuven.ac.be

www.asro.kuleuven.ac.be/rlicc/conservation2006

## Recovering the Architecture of Forgotten Urban Spaces

EAAE – La Farge International Competition for Students of Architecture

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

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

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

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

Chairman of the jury: **Alvaro Siza**, Portugal

### Registration

The competition secretary invites participants to register not later than **15 February 2006**.

The detailed programme for the international competition and the jury composition will be published both on the competition site and in the forthcoming issue of the EAAE News Sheet on the **15 November 2005**.

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### For further information:

#### Secretariat AEEA-EAAE

Kasteel van Arenberg

B-3001 Leuven/Belgique

tel ++32/(0) 16.32 1694

fax ++32/(0) 16. 321962

aaaa@eaae.be

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

EAAE Project Leader, Ebbe Harder

### **Representation in Architecture.**

#### First Announcement

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 2005-2007.

The competition material and general conditions of the competition will also be available on the EAAE homepage from November: [www.eaae.be](http://www.eaae.be)

Deadline for submission: **1 May 2006**

#### **For further information, please contact:**

Ebbe Harder, EAAE Project Leader  
The Royal Danish Academy of Fine Arts  
School of Architecture  
Philip de Langes Allé 10  
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Tel.: +45 32 68 60 13  
Fax: +45 32 68 60 76  
[ebbe.harder@karch.dk](mailto:ebbe.harder@karch.dk)

## Light of Tomorrow

International VELUX Award 2006 for students of architecture

Students of architecture from all over the world are invited to participate in the second International VELUX Award for Students of Architecture. The award encourages students and their tutors to explore daylight in architecture.

On 1 October the second International VELUX Award for Students of Architecture opens for registrations. Students from all over the world are invited to participate and VELUX encourages them to explore daylight in architecture under the overall theme of "Light of Tomorrow".

"Our vision is to promote daylight. We want to encourage discussion on daylight and inspire students to work with daylight, not just as a design component or external factor but as an essential and inherent issue. We thereby hope to once again be able to present a pool of talents and creative ideas as inspiration for the architecture of tomorrow, thus also providing input for the context and relevancy of our products. Furthermore, we hope that the award can give students from X-land the opportunity of having their ideas evaluated and discussed by some of the world's most respected architects," says Lone Feifer from VELUX, the international manufacturer of roof windows and skylight systems.

There are no pre-defined categories in the award, and neither is the award restricted to the usage of VELUX products. In stead the overall theme of Light of Tomorrow is open to a wide range of interpretations, exploring the boundaries of daylight in architecture as regards for instance aesthetics, functionality and sustainability.

Close cooperation between students and their tutors

The winners of The International VELUX Award 2006 for Students of Architecture will be announced and celebrated at an award ceremony in October 2006, when the submitted projects have been reviewed by an international jury currently being constituted. All projects have to be approved by a tutor from the student's school prior to submission. This tutor will serve as first jury and will also be awarded for tutoring winning projects.

The total prize money is 30,000 Euros, which will be given to a number of prize winners and honourable mentions among the students and the

associated tutors. The jury decides the number of winners and honourable mentions, who will also receive airfare and hotel when going to the award ceremony.

The International VELUX Award for Students of Architecture takes place every second year and is part of VELUX continuous effort to establish close relations with building professionals – not least architects and educational institutions. For the 2004 award VELUX received 258 projects from 105 schools in 27 countries. The award is organised in close cooperation with the International Union of Architects (UIA) and the European Association for Architectural Education (EAAE).

Students must register their intention to participate before **February 2006** and submission deadline will be in **May 2006**. Please find more information about the award at [www.VELUX.com/A](http://www.VELUX.com/A)

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

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

The jury will meet in June 2006 to review all entries, and in particular they will look for projects that push the frontier and raise questions, projects that demonstrate basic architectural knowledge and methods, and projects that relate considerations on daylight to human beings and their living conditions.

The winners will be announced at the award ceremony in Europe in October 2006, and all projects will be exhibited online at the project website: [www.VELUX.com/A](http://www.VELUX.com/A).



**For further information, please contact:**

Lone Feifer, Project Manager  
[lone.feifer@velux.com](mailto:lone.feifer@velux.com)  
 Tel. +45 40464991



## EAAE/ARCC Conference 2006

Temple University, Philadelphia, USA, 31 May – 4 June 2006

### Emerging Research & Design

International Conference on Architectural Research

#### Abstracts due for EAAE: 15 November 2005

##### Introduction

The Architectural Research Centers Consortium (ARCC) and the European Association for Architectural Education (EAAE) are holding their joint 2006 Architectural Research Conference next summer in Philadelphia USA. The Conference is to serve as a forum for the dissemination and discussion of architectural research issues, concerns, findings, approaches, philosophies, and potentials.

The Consortium welcomes researchers, educators, practitioners and scholars in architecture, landscape architecture, and planning to become involved and the final session themes of the conference will be formed to reflect the diversity of the presenters' work and investigations.

##### Theme

As we advance into the 21st century, the speed at which our profession, society and the physical environment are modified is accelerating. The information (and misinformation) age presents us with concepts and physical options that demand our attention. Within this context, to understand the complexities of our environment and to create meaningful and responsive architecture demands that we search within ourselves and within the wealth of knowledge available. More often than not, we must generate or provide new knowledge in order to proceed with the design initiatives that we wish to explore and contribute to the architecture and environments that we create.

We may never agree on the question of which intellectual and aesthetic issues are most significant or what precise methods are needed to reach inspiring architectural contributions to society. The need to search, however, is undeniably an intrinsic component in the creative arts and sciences.

The mission of this Research Conference is to reveal important and significant approaches that merge research & design and to engage the participants in how this critical relationship can be successfully formed.

The ARCC and EAAE call for papers that reveal new and ongoing research that address the issues

of merging research with design and research that is integrative in nature.

We welcome submissions that cover the a wide range of research initiatives in:

- Building Sciences (emerging materials, components, and building systems)
- Design and Culture
- Doctoral Investigations in theoretical and applied research
- Education in Architecture and Related Disciplines
- The Practice of Architecture, Landscape Architecture and Related Disciplines
- Questions that encourage debate on the nature and role of research/scholarship in architecture and related disciplines
- Reviews and Analyses of trends, approaches, opportunities and/or impediments to architectural, landscape architecture, or planning research
- Speculations regarding Digital Media in theory, design and application

##### Conference Chairs

- J. Brooke Harrington, Architecture Program, Temple University
- Co-chair to be announced

##### Paper Review Chairs

- (ARCC) Joyce Hwang & J. Brooke Harrington
- (EAAE) to be announced

##### Conference Venue and Accommodations

Temple University, Architecture Program, Tyler School of Art is the host institution for this conference. More specific information regarding the conference venue, accommodations, and registration costs will be forthcoming.

##### Abstract/Paper Submission Information

(for submissions received by the ARCC)

- The paper review for this conference will be conducted in two stages. The first stage of the review will involve be a blind peer review of the brief abstract. Successful review at this

stage will result in an invitation to submit a full paper for peer review and presentation at the conference.

- Submit a 500-word (maximum) abstract to be received no later than midnight (EST) 3 October 2005. Images (two maximum, 72 dpi) may be included as part of the abstract if they enhance the text and are an integral element of the abstract. Abstracts should be well written, clearly organized and compelling. All abstracts must be submitted in electronic form. The abstract shall be submitted for blind peer review, with identification of the author/s and contact information on a separate cover page. Abstracts and papers must be in English.
- The results of the first stage selection process will be conveyed at all submitters by 15 November 2005.
- Multiple abstracts dealing with different issues may be submitted by a single author (maximum of 3 by any author). The abstract(s) should not bear any markings or include any information that would allow the review committee to identify the author. The authorship automatically appended to wordprocessing files should be deleted before submitting an abstract.
- An acknowledgment of receipt will be sent to each submitter via e-mail.
- Digital copy of the abstract (as an attachment in MS Word) must be e-mailed to Professor J. Brooke Harrington, [jharring@temple.edu](mailto:jharring@temple.edu) on or before 12 midnight EST of 3 October 2005.
- Hard copy of the abstract may also be sent to Professor J. Brooke Harrington, Paper Review Chair, ARCC/EAAE 2006 Conference, Temple University - Architecture Program, Room 914, 1947 N. Twelfth Street, Philadelphia, PA 19122 USA
- Final papers should not exceed 5,000 words and must be submitted in digital form by 1 February 2006, formatting and more specific details will be issued in the future. Notification of the full paper acceptance will be issued by 15 March 2006.

Authors from Europe and the Middle East MUST submit their abstracts via the EAAE review process. Peer reviewers in Europe will review abstract submissions to the EAAE separately. Abstracts to be reviewed by EAAE should be sent to the EAAE- secretariat at [eaee@eaee.be](mailto:eaee@eaee.be) before November 15, 2005.

### Proceedings

A digital and hard copy version of the proceedings will be developed after the conference. ■

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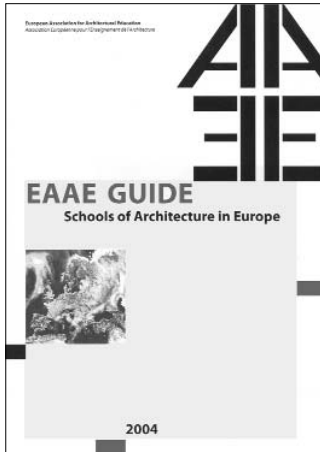
#### For further information:

#### Secretariat AEEA-EAAE

Kasteel van Arenberg  
 B-3001 Leuven/Belgique  
 tel ++32/(0) 16.32 1694  
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[aeaa@eaee.be](mailto:aeaa@eaee.be)

## EAAE Guide 2006

EAAE Project Leader, Leen van Duin



EAAE Guide 2004

### Request for Contributions

In July 2006 a new edition of the EAAE Guide will be published. This guide offers a comprehensive outline and presentation of the European Schools of Architecture. One will find general information regarding the individual schools, factual information about the Bachelor and Master courses plus information concerning ongoing PhD programmes.

The editor of the guide, Professor Leen van Duin from the TU Delft, is calling for contributions from all the EAAE schools. These contributions should be comprised of approximately 1500 words and contain the latest information concerning the following:

- The context of the school
- The general structure and facilities
- The Bachelor of Science programme (BSc)
- Master of Science programmes (MSc)
- PhD programmes and research
- Postgraduate programmes (where applicable)
- Student Activities
- Contact Information

Ultimately, one of the goals of the EAAE is to facilitate and stimulate student and staff exchanges. The layout of the guide will be similar to that of the previous issue, with a two- page spread per school.

The deadline for receipt of new contributions to the next guide is the 1st of February 2006. Unfortunately, contributions received after this date cannot be included in the new guide. For those schools who have sent no updated information, the text from the previous issue will be used.

All contributions can be sent to the Delft University of Technology at the following email address:

[eaae-guide@bk.tudelft.nl](mailto:eaae-guide@bk.tudelft.nl)

## The Rise of the Heterotopia and Its Implications for Architectural Education

KULeuven, Leuven, Belgium, 26-28 May 2005

### Report

Ph.D. Student, Kenny Cupers, Harvard University Graduate School of Design, Cambridge, Mass., USA.

The EAAE colloquium on *The Rise of Heterotopia*, hosted by the KULeuven, aimed to provoke contributions focusing on contemporary issues of public space. It was well organized and attracted a wide range of paper topics, loosely organized in plenary and thematically defined parallel sessions. The contributions provided a multiplicity of research approaches – historical, theoretical, and empirical – but more importantly offered a diversified view of contemporary issues, inspired by Foucault's concept of heterotopia.

"*Des espaces autres*", the short essay in which Foucault introduces the concept, offers a highly fragmentary approach as to how heterotopia can be defined. Despite, or perhaps because of, the disparate array of examples he gives – the school, military service, the honeymoon, old-people's homes, psychiatric institutions, prisons, cemeteries, theatres and cinemas, libraries and museums, fairs and carnivals, holiday camps, hamams, saunas, motels, brothels, the Jesuit colonies and the ship – his text has provoked many reactions, elaborations and discussions in the social sciences, and in particular in the field of architecture. This conference adds to this number, confirming the continuing attraction as well as the problematic repercussions of Foucault's text.

The first day of the conference defined the book-ends between which most of the submitted papers could be arranged. The first speakers, Lieven De Cauter & Michiel Dehaene, set the stage for a consistent definition of heterotopia. Attempting to make Foucault's inspiring yet sketchy concept operational, their courageous proposal was no less than to tentatively construct a general theory of heterotopia. By eliminating and adding spaces to Foucault's initial list – the sanctuary, yes, the Jesuit colony, no – they developed a typology of heterotopia. Their turn to the Greek polis revealed the assumptions of this categorisation: space has a distinct and nameable identity. Marco Cenzatti's contribution served as a counterbalance to this attempt. He has taken Foucault's concept further by adding two ideas: first the historical shift from the mass society of Fordism to the flexibility of post-Fordism, and secondly a Lefebvrian understanding of space as socially produced. The latter allowed him to posit that heterotopias are not bounded physical places *an sich*, but arise as ephemeral and contested spaces produced by

different social groups. Together, these two papers defined the contestation in the ways in which the concept of heterotopia is placed within the disciplines of architecture and urbanism: are heterotopias fixed spaces of enclosure or encapsulation, or are they lived spaces, ephemeral events that vanish when the social relations that produced them change?

The second day of the conference was largely defined by the more radical position defended by Christine Boyer. Situating the concept of heterotopia within Foucault's other theoretical work, rather than focusing on his short 1967 essay, she theorized heterotopia not as a place – fixed or ephemeral – but as an abstract machine of subject formation. More in line with Foucault's general ethical/historical project than with a typology that polices of the spatial boundaries of heterotopia, her contribution nevertheless leaves an important question unanswered: what is the importance of *space* in the process of subject formation? Boyer's considerations of Foucault's mirror and Deleuze's map seemed not yet to be able to offer an answer to this question. For a moment, the conference appeared to divide itself in two camps both of which emphasized only one aspect of the mutual determinations of subjects and spaces. As such, Boyer's paper indirectly opened the way to the discovery of an alternative set of questions for the conference. How do the abstract machines of subject formation solidify into concrete spaces and social practices? And in turn, how do concrete spaces and practices inform and express abstract psychosocial forces?

In the afternoon, these questions were addressed – albeit indirectly – in three parallel sessions: 'Heterotopias of Transition', 'Square, Street, Park', and 'The Everyday Exotic and the Exotic Everyday'. The one I attended was the latter, and included four case studies that evoked different characterizations of heterotopia. Through Suzanne Ewing's interesting study of an urban beach, heterotopia was defined as a social stage that blurs the boundaries between active social use and passive commodification, between difference and normalization, resistance and control. Anne Schram and Kees Doevendans made an unconvincing argument for seeing heterotopia as a type of city in itself. Heidi Sohn defined heterotopia as enclave in the city, pointing out the intimacies of social

closure and Els Verbakel emphasized its character as an in-between.

The last day of the conference provided a climax to the debates. Parallel sessions – ‘Urban Activism’, ‘The Mall / Public vs. Private’, and ‘Designing Capitalism’ – were organized in the morning. I attended the first session, which illustrated the political dimension of the concept of heterotopia. Gil Doron and Peter Lang contributed with a view on architectural practices of transgression, which expressed the concept of heterotopia as spatial practice in time rather than essential characteristic of space. Reflecting Bakhtinian discourse on the politics of carnival, the main question here was whether these practices serve as genuinely politically liberating, or as merely metaphorical actions that ultimately reinforce the status quo.

Through the interpretation of heterotopia as camp, the afternoon session moved towards the more loaded political dimension of the concept of heterotopia. Bruno De Meulder’s paper focused on the camps of Kongo, managed by the Belgian colonial administration to control forced labour, and was received with a significant silence.

Eyal Weizmann contributed with a description of the entanglement of war strategies and urban planning practices in the Occupied Territories – emphasizing the mimicry of spatial practices across disciplines and the indiscernability of micro- and macro-politics. Robert Jan Van Pelt’s account of the history of Nazi concentration camp architecture served mainly to problematize the ethics of the architect. Altogether, this session illustrated the dangerous slippage between the liberatory practices of heterotopia and the violent oppressive character of the camp.

In its entirety, the conference attracted a wide range of interesting yet disparate contributions on contemporary issues of public space. Despite Lieven De Cauter and Michiel Dehaene’s call for a consistent definition of heterotopia, some of the contributions of the parallel sessions saw in the concept a pretext for presenting work, whereas others were unfortunately placed within the chosen themes. This did not so much obstruct a consistent development of the concept of heterotopia – an impossibility in any case – but tended to hinder a focused debate on the chosen themes of

the sessions, something I would have personally appreciated.

At the end of this inspiring conference, it has been a relief to discover that Foucault’s concept of heterotopia is as elusive as it was before. Lieven De Cauter’s comment “if everything is a heterotopia, there is no such thing as a heterotopia”, which he posited in defence of the concept, provokes the thought that a further research agenda might nevertheless consist in a more precise vocabulary for the mutual determinations of spaces and subjects that shape contemporary spaces. In conclusion, with its three days of fertile and highly engaged intellectual labour, the conference proves that Foucault’s heterotopia continues to be a highly contested yet stimulating concept within the architectural discourse. ■

## The 8th Meeting of Heads of European Schools of Architecture

Chania, Greece, 3-6 September 2005

### EAAE Chania Report 2005

Professor Marvin J. Malecha, FAIA, Dean, North Carolina State University College of Design, USA

#### Conference Reflections

##### Reflection on the Progress of EAAE

The events of the meetings in Chania were conducted with the perspective of a thirty-year history of development within the EAAE. It is an appropriate moment to reflect on what become of the organization and the possible paths for it to evolve.

The events in Chania this year were comprised of three events: a student workshop, a meeting of teachers, and the meeting of Heads of Schools. This convergence was a poignant reminder to all meeting participants of the interactive nature of architectural education. It is a convergence of interests within the EAAE that has characterized it from its foundation. It is apparent from the events of the meeting that it is a convergence of interests that will continue to shape its formation.

I have had the honor and pleasure to be a participant and sometimes presenter at every one of the eight sessions held in Chania. The earliest meetings were as much about the purpose of such a gathering as about the theme of the meeting itself. Each successive year subjects of curricular development were interspersed with the realities of national politics merging conceptual thought with street-wise action. Each successive year friendships among the participants has grown making the corridor sessions at least as important as the general theme of the workshop, proving that it is always about the human factor in education and practice.

Why should I as an American attend this meeting? It is not only because of my appointment as Honorary EAAE, although this designation is very important to me. It is because in the context of this meeting I am witnessing the reconfiguration of architectural curricula in response to EU Directives and rapidly transforming societal and professional attitudes toward architectural education in an amazingly diverse soup of participants.

It is because in this context I believe the essence of professional education is approached. It is because I gain much from the experience giving me an improved perspective on my own life in the academy in a very different context.

#### Ideas and Reflections on Architectural and Urban Design Education in Europe

*...an Association such as the EAAE can only function if it can engage in communication with its members and to the larger world... the most important strand of communication and contact is epitomized by this meeting here in Chania. This is the eighth time that the Heads of Schools of Europe have come together. This year has been more significant because the meeting of the Heads of Schools has been preceded by a workshop for Teachers of Architecture and by a workshop for Students of Architecture. These three events occurring in immediate succession here in Chania demonstrate that the EAAE is operating at all levels within Architectural Education and the Thematic Networks which underpin these meetings have been one of the great successes of the Association.*

James Horan, EAAE President, The President's Address,  
Chania, Crete, Greece, September 3, 2005

This meeting of senior peer reviewers and teachers was founded on the publication of a collection of course syllabi, **Monitoring Architectural Design Education in European Schools of Architecture** and the parallel volume **Monitoring Urban Design Education in European Schools of Architecture**, representing architectural and urban design education. The nature of the meeting discourse was organized by topics asking questions including philosophy and values, teaching pedagogies, urban design education, change in cultural values as well as educational perspectives. Following the presentations by the senior peer reviewers many observations were drawn that could serve as further inspiration. These include the following statements. There is clear strength in the pursuit of problem statements that promote education as a way of thinking. There is a historic and civic conscience that communicates an underlying expectation for social responsibility in the work of students. The concept of teaching as scholarship is an emerging strength. Greater attention must be given to varying student learning styles and to the promotion of alternative approaches to education. References to research are generally loose and unsatisfactory. Concern was expressed among the reviewers for a greater relationship to professional practice.

Each of the reviewers and presenters shared appreciation for the effort to collect this work. The

volumes have drawn together many faculty voices in an attempt to present a variety of positions and to stimulate a discourse on education. The admonition was expressed within the conduct of the meeting that the temptation to only speak among architectural educators must be avoided.

All participants concurred that this effort should be repeated and commended the organizers for the inspiration to collect this material and to provide the forum for further discussions.

### **A Shared Provocation**

#### **Keynote Lecture by Professor Marcos Novak**

Placed between the reflections on architectural and urban design education in Europe and the meeting of Heads of Schools, the lecture by Professor Marcos Novak acted as a provocation for educator and administrator alike. Professor Novak asked the assembly to consider new ways and means in the evolution of architectural thought. His explorations challenge conventional notions of the development of ideas and the conventions by which architectural ideas are conveyed. Utilizing digital technology he pursued the development of form free of traditional preconceptions. Uncomfortably for many participants he suggested the manner by which decisions may be derive through a manner of artificial intelligence. For some this was merely an extension of the early work of Nicholas Negroponte at MIT. Others saw in this the fresh approach of youth and a new way of seeing. All must agree however that his thoughts presented the assembled group with challenges of perception to inspire the consideration of future challenges while posing questions regarding the nature of teaching.

It is fitting, even critical, that the discourse on the future of architectural education incorporate such provocations even as it must also embrace the voice of the practitioner.

### **Eighth Meeting of Heads of Schools of Architecture**

#### **Present Positions (in)forming Future Challenges**

*This year's meeting of the Heads of Schools deals with reflection on the work we have been doing to*

*clearly establish the platform on which we stand, thus allowing us to prepare the appropriate strategy and make the correct decisions about the future...the eighth meeting of the Heads of European Schools of Architecture is exemplified by the level of maturity that has been reached within the Association.*

James Horan, EAAE President, The President's Address, Chania, Crete, Greece, September 3, 2005

The most appropriate manner of celebrating a distinguished past for the EAAE, and a productive series of meetings of Heads beginning eight years ago in Chania, is to pose the most fundamental questions regarding architectural education. The emerging challenges posed to this meeting included: the profiles of the architect, the content of architectural studies, varying systems of architectural studies, research and innovation in architecture, and the opportunity for collective actions in architectural education.

The means to address these questions involved presentations by senior eminent professors and academic leaders developed from a reading of past meeting proceedings and personal observations followed by open discourse. Throughout the meeting the openness to a variety of new approaches, inspired by reconfiguration of curricular patterns due to the EU Bologna Declaration, dominated the manner by which schools have begun to address the questions of the emerging challenges. Among the most encouraging developments presented is the increasing participation of the EAAE in the affairs of the Architects Council of Europe (ACE). This advancement in the building of a working relationship presents the EAAE with an increased role on behalf of architectural education in a face changing professional and societal context. The spirit of cooperation that has evolved between ACE and EAAE is critically important in a transforming professional context. The mandate that each has to serve as a conscience of the other in matters of the preparation of the emerging professional makes this relationship among the most important advances of the meeting.

*Unfortunately I was unable to attend the final day of the meeting because I was required to return to the responsibilities of my position in the U.S. My return was necessitated in order to advocate for the establishment of a new academic unit within my*

*College. This new unit, Design Studies, will be devoted to history and theory as an important complement to five professional design programs. While I did not originally expect to be called home so abruptly, it has turned out well and our plans remain on track for implementation. A new academic unit in the midst of trying budgetary times is a victory.*

*located across Europe and ensuring that the endeavors of these workshops are fully published, becoming yet a further strand of the communication process.*

James Horan, EAAE President, The President's Address,  
Chania, Crete, Greece, September 3, 2005 ■

### **A Time of Great Significance**

During the course of the combined meetings it became readily apparent that architectural education in Europe is experiencing a time of great significance.

This is a period when every school is considering revised curricular patterns and pedagogy in response to European Union directives. It is a time when new technologies are transforming course offerings. It is a time when practitioners are seeking a more mature relationship with the academy. And, issues of program assessment (accreditation) continue to raise passion among the leaders of architectural education in Europe.

The energy of the discourse at the meeting of teachers, followed by the deliberations of the meeting of Heads indicates a future that will be rich for the study of architecture. The European Network of Heads of Schools of Architecture Chania meeting and the related meetings addressing the work of faculty and students indicate the assertion of the European Association for Architectural Education to provide leadership. Such leadership is an indication of the growing maturity of the Association.

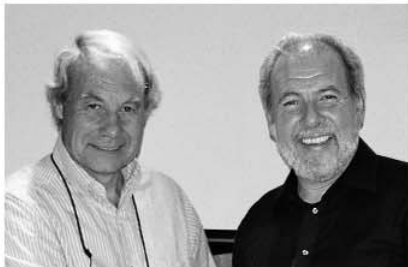
### **A Note of Special Appreciation**

Every effort of significance can be traced to the contributions of a dedicated few.

The organization of the Chania meetings and the related Thematic Networks are no exception.

*Constantine Spiridonidis and Maria Voyatazaki have probably dedicated more time and energy to the work of EAAE than all its other members put together. They have been tireless in preparing the work of Thematic Networks, the various workshops*





EAAE Heads' Meeting, Chania 2005. Foto: Sven Felding, Constantin Spiridonidis, Herman Neuckermans

## EAAE General Assembly

6 September 2005, Chania, Greece

### Transcript of Address to General Assembly

EAAE President, James Horan

This year EAAE celebrates 30 years since its formation. Looking around the room this morning at the **Eighth meeting of the Heads of Schools in Chania** I get a sense of both stability and vitality in our association. This year's meeting of the Heads of Schools, to a great extent, deals with reflection on the work we have been doing to clearly establish the platform on which we stand, thus allowing us to prepare the appropriate strategy and make the correct decisions about the future.

Therefore, in this my final address as your President I feel that it is appropriate to identify for you what the Council of EAAE have been doing during the two years of my Presidency but more particularly during the last year since our meeting in Chania in 2004.

The Council has taken a professional approach to the way it has done its business and carried out its work. Numerous Policy Documents have been prepared to assist in clear decision making processes, and to provide the necessary information on the reasons behind Council decisions for those who will come after. The meetings of Council have been carefully recorded, and a rigorous method of communication between the office of the Secretariat in Leuven in Belgium and the office of the President in Dublin has helped in the smooth running of the work of EAAE. This would not have been possible without the dedicated support of the Secretaries in both of these areas. The Council and I owe a deep debt of gratitude to **Lou Schol** in Leuven and **Patricia O'Callaghan** in Dublin.

No association can function unless it is funded. The financial structures of EAAE are therefore critical to its activities. In particular, it is essential to find and identify the funding necessary for its various projects. A decision was made to raise the Membership fee, a decision not taken lightly, the Council being aware of the financial constraints which affect many Schools. However, I am happy to report that the increase in membership fee has not resulted in the loss of a single Member School and has been partly responsible for placing the EAAE on a sounder on-going financial footing.

The preparation of the annual budget, the tracking of finances and the general task of keeping the house in order has been the responsibility of our

Treasurer, **Herman Neuckermans**. Herman, as you know, Past-President of EAAE, has dedicated an enormous amount of time over many years to the work of the Association and today we owe him our thanks and gratitude.

Irrespective of how carefully the work is planned, or how diligently it is financially managed, an Association such as EAAE can only function if it can fully engage in communication with its members and to the larger world outside. The various types and methods of communication within EAAE have been central to its activities. Our communication network consists of many different strands.

The **News Sheet** is probably the single most important communication instrument that the Association possesses. It has grown from a single folded page to a substantial publication. Not only has it grown in size, but also in content. The quality of the articles and in particular the quality of the interviews with prominent Architects have identified the **News Sheet** as a serious publication carried out with rigour and diligence. This year it has been further enhanced by a new design giving it a new look appropriate to its time. The raising of the **News Sheet** to this new level has been the work of **Anne Elisabeth Toft** who has brought professionalism and academic rigour to her work. For this we owe her our extreme gratitude and further extend that gratitude to **Peter Kjaer** and the **School of Architecture at Aarhus** who has provided continuous support for her activities.

If the **News Sheet** is the printed arm of the EAAE then the **Website** is the electronic one. Since joining the Council in 2004, **Ramon Sastre** of **Universitat Politecnica de Catalunya Barcelona** has taken responsibility for redesigning and redeveloping the EAAE's **website**. You will have seen in **Herman Neuckerman's** presentation describing the 30 years of EAAE that the new images of the website are indeed impressive. In conjunction with the web master in Leuven, **Ramon** is now beginning the task to up-load all this information and arrange for the new website to go live. The new website will allow those who access it to not only obtain the information from EAAE's database but it will provide links to the websites of individual School Members. For all this work **Ramon** we thank you.

The parallel document to the website is the hard copy of the EAAE's **Guide to the Schools of Architecture of Europe**. Two editions of this guide have already been prepared by **Leen Van Duin** of the **Technical University of Delft**. The third edition is currently in preparation. This document has been of exceptional value for both Schools and the students within them, particularly those embarking on Exchanges under the **Erasmus and Socrates** programmes. It is intended that the third edition of the **Guide** will further enhance and reinforce the relationship between the electronic and the printed documents of EAAE.

From the point of view of the Heads of Schools, the most important strand of communication and contact is epitomised by this meeting here in Chania. This is the eighth time that the **Heads of Schools of Europe** have come together. This year however, has been more significant than usual because the meeting of the Heads of Schools has been preceded by a workshop for Teachers of Architecture and by a workshop for Students of Architecture. These three events occurring in immediate succession here in Chania clearly demonstrate that EAAE is operating at all levels within Architectural Education and that the **Thematic Networks** which underpin these meetings have been one of the great successes of the Association.

**Constantin Spiridonidis** and **Maria Voyatzaki** have been central to this initiative. **Dinos** and **Maria** have probably dedicated more time and energy to the work of EAAE than all its other members put together. They have been tireless in preparing the work of the **Thematic Networks**, the various workshops located across Europe and ensuring that the endeavours of these workshops are duly published, becoming yet a further strand of the communication process.

In the midst of all of this work they have managed to share the human side of their existence with us in a manner that I believe is quite unique. Two years ago, we participated in their wedding, here in Chania, and this year we are being privileged by being invited to join them in celebrating the Christening of their son **Alexandros**. It is difficult to express the level of thanks that is really due to **Dinos** and **Maria** and describe the very special place they hold in the Association and in our hearts.

The EAAE also wishes to express its thanks to the **Aristotle University of Thessaloniki** who have provided continuous support for the work of **Dinos** and **Maria**.

**Conferences** are one of the major platforms in which debate and discussion can occur, themes and new ideas explored, and the boundaries of knowledge and experience expanded. Each year the Association endeavours to host and support a number of Conferences. This year we have had Conferences in **Leuven**, **Delft** and **Antwerp**, and a fourth is planned for **Bucharest** in October. The **Rise of the Heterotopia Conference** in Leuven Belgium was organised by **Hilde Heynen**. **Hilde** also attended the joint EAAE/ARCC **Conference on Research** in **Dublin** and provided a critique on this event. The **Conference on the European City** was organised jointly by TU Delft, the School of **Leen Van Duin**, and the **Henry Van de Velde Institute** in **Antwerp**, the School of **Richard Foque**. The Proceedings of this Conference have already been published. In October of this year a Conference entitled **Diversity** will be hosted by the School of **Emil Popescu** in **Bucharest**.

By now the EAAE has developed a tradition of **awarding prizes** for architectural endeavours at both student and teacher level. The EAAE/AG2R **Student Competition** to design a living environment for the elderly was organised by **Emil Popescu** of the **University of Architecture in Bucharest**. This competition attracted entries from all over Europe and this year has seen the publication of the competition winners. **Emil** is now in the process of negotiating a further student prize with the support of the **Lafarge Cement Group**.

We thank **Mac** for his work in this area and wish him success in his continuing endeavours.

Perhaps the most significant **prize** in the history of EAAE has been the prize for **New Writings in Architectural Education**. Sponsored by **VELUX** in **Denmark** and organised by **Ebbe Harder** at the **School of Architecture at the Royal Danish Academy of Fine Arts in Copenhagen**. This prize has already produced two significant publications, prepared at the highest level. The EAAE is happy to announce that the prize for **New Writings in Architectural Education** will continue this year and we look forward with anticipation in the sure

knowledge that the entries will be of a similar high standard and calibre to those two competitions that have already taken place. **Ebbe Harder's** work in association with this project has been exemplary and he can be truly identified as a great ambassador of the **European Association for Architectural Education**.

As referred to in the beginning, the **eightth meeting of the Heads of European Schools of Architecture** is exemplified by the level of maturity that has been reached within the Association. The discussions at this event have been among some of the best I have heard. The meeting has covered attitudes from academic to practical, from philosophical to politician, from pragmatic to professional and if the wonderful piano playing of **Jordi Querol** could somehow be contrasted with the attempts at Greek dancing in the **Kriti Bar**, from the sublime to the ridiculous. We thank **Jordi Querol** for his superb recital.

At our meeting here in Chania last year you gave approval for our Association to engage in discussions around topics of mutual benefit with the **ACE, The Architects Council of Europe**. Earlier this year two separate meetings between the representatives of **EAAE** and the **ACE** took place. These meetings were both beneficial and crucial. They have served to highlight the value that such a relationship can bring. The **ACE** represents more than 450,000 Architects across more than 45 different professional institutes, all of whom have an interest in the quality of both architectural education and the quality of the practising professional architect. This is particularly relevant at the moment as the new **Qualifications Directive** is poised to replace the former **Sectoral Directives** including the **Directive on the Education and Training of Architects**.

The **Section of the European Commission** dealing with the new **Professional Directives** expressed great interest in the **Joint Working Party** being established between the **ACE** and the **EAAE**. At the second meeting in Brussels, the Head of the Division and two representatives of the Commission attended the meeting with a view to explaining the significance and protocol surrounding the new professional directive. As a result of these meetings both the representatives of the **ACE** and the representatives of **EAAE** believe that there

is a strong possibility that the **Joint Working Party** will be drawn upon by the **Commission** to provide the necessary expert advice when it comes to matters dealing with recognition of Schools and Professional qualifications.

In their presentations, both **Jean Paul Scalabre**, the **ACE's** representative on matters educational, and **Adrian Joyce**, the Senior Advisor to the **ACE** in Brussels, have articulately expressed the value they place upon this **Joint Working Party** and the relationship between the two associations. We have every intention of continuing the work of the **Joint Working Party** and making the expertise possessed by its members available to the **European Commission** when such expertise is required.

On the completion of my Presidency it is my intention to continue to act as a member of the **Joint Working Party** and to take the relationship between the **ACE** and the **EAAE** as a personal project.

Moving into a new year and under the guidance of a new President the Council of **EAAE** have asked **Stefano Musso** of the School of Architecture at Genoa in Italy to become a Project Leader. **Stefano** who has a wide range of interests in the field of architectural education has agreed to develop an outlook towards the role of architectural conservation within **EAAE**, and to develop a greater link with the Italian Schools. We welcome **Stefano** into this position.

During these past two years it has been a specific pleasure for me to serve you as your President and to work at the task of assisting the **EAAE** to grow and become evermore significant in the European arena. There is one Member of Council however, without whose help and support, my task of President would have been much more difficult. I refer of course to our **Vice-President**, shortly to become your new **President**, **Per Olaf Fjeld** of the **School of Architecture** at Oslo in Norway. As a member of Council and as **Vice-President** of **EAAE** **Per Olaf** has brought a sense of stability and wisdom to our meetings. His depth of consideration and his clarity of thought have played a central role in the maturing process to which I have referred. He is a teacher of great experience. I am reminded of the time, this time last year, when I served on a Jury with **Glenn Murcutt, John**

**Pawson, Craig Dykers, Ahmet Gulgonen and Ole Bouman** for the Student Competition, 'The Light of Tomorrow'. Having examined 287 student entries and at the end of three days having unanimously arrived at the winner, you can imagine my satisfaction and delight to discover that the winning student had come from the **University of Oslo** and was taught by **Per Olaf Fjeld**.

There is no doubt in my mind that moving onto the next level the leadership of the Association will be in good hands and I invite you now to clap your hands in support of your new President, **Per Olaf Fjeld**.

I thank you all for your enormous support during the past two years. ■

## EAAE General Assembly

6 September 2005, Chania, Greece

# EAAE President's Inaugural Address to General Assembly

EAAE President, Per Olaf Fjeld

Dear EAAE members and friends,  
Deep inside each of us there is a kind of internal value system that periodically calls for our attention. It is an energy that emerges from a strange mixture of sentiment, conviction and impressions that we can neither dismiss nor sidestep for easier and more direct thoughts.

I believe that architecture is an important anchoring factor in the constant but ever-changing relationship between person and space. But ... like everything else, architecture has to be nurtured and recharged for this interaction to occur. At the moment, I can think of no other place than schools of architecture where this search and discussion remain a focal point. It is with this in mind that I take on the position you have given me. I am moved and honored to serve as your new president.

This position includes a great deal of responsibility, but it is also a strong challenge when considering how to further strengthen this organization and guide it forward in a direction that will both in the long and short run strengthen architectural education and thereby the quality of architecture. The EAAE can be seen as a large laboratory, a mental testing ground for all our activities, a platform for discussing the relationship between culture and architecture, architecture and place, and how schools and the profession have an important task in promoting these discussions.

We must continue to create a forum for important topics; we must create a forum that is willing to anticipate future pressures, transformations, and situations that will affect European schools and their curricula. We need to address impending changes in architectural education, but we also need room for reflection. We have to understand the student.

To be part of creatively and productively running an organization like the EAAE is first and foremost teamwork. Everyone here is part of this team, and we invite you to participate.

In this sense, I would like to express my appreciation to the council and the various project leaders that I have been so lucky to work with for several years. It has been a fruitful cooperation and at the same time a challenging and interesting one.

Thank you, **Anne Elisabeth Toft**, for your steadfast pursuance of a certain type of perfection. You have kept me focused until a job was truly finished

**Maria Voyatzaki**, for your wisdom, concern and effortless inclusion of all.

**Ramon Sastre**, for your tendency to not say much, but the capacity for getting things done.

**Hilde Heynen**, for raising the quality of our discussions.

And the three presidents under whom I have served in different ways:

**Constantin Spiridonidis**, for your great energy and ability to make things happen. To me, you will always be synonymous with Chania and the meeting, but also a symbol of the EAAE in its effort to learn and to move forward.

**Herman Neuckermans**, for your great ability to be passionate about even the smallest things and for your unique interest in almost everything that goes on.

And then **James Horan**, thank you for your gift of bringing people together in a way that makes everyone feel welcome. You seem to position us, to charm us into doing our best. It has been a pleasure to work with you as your vice-president. Thank you for all our interesting discussions, your constant optimism, and professional and human depth. We have had fun, and we have worked as a team.

And then:

A special thanks to **Ebbe Harder** who introduced me to this organization. Your efforts and work have been one of the pillars of the EAAE, but it is your friendship that I value the most.

And to the **whole assembly**: in what way are we to continue our work? Where do we go from here?

I see the EAAE operating within a set of 4 concerns.

They all overlap each other in different ways and together they generate a sequence.

### **Communication.**

The EAAE has a strong social value in that it is a platform for communication. The EAAE as an association should aspire to a collaborative energy. The importance of initiatives taken to bring us together should never be underestimated. Yes, schools are different, regions are different, but what brings us together is a belief in the importance of architectural education in the development of our physical world. Our differences are an asset, and we must use this resource, not waste it. The EAAE should play a strong social role in a coherent effort to bring groups of interests together. The thematic network serves as a great example of this.

### **Political Role**

Institutions of architectural education need a voice that filters through to the political decision-making institutions of Europe. We must be able to communicate needs and changes within education to the political arena and not least bring back adequate information about which programs and issues politicians are considering. As of now, it is only the EAAE that has the position and organizational ability to make this connection. No one else can promote architectural education.

The EAAE cannot make decisions since we have no influence in that sense. We should never have the right to interfere with the decision making of the individual school, but together we can represent a voice: we can reach a consensus on some issues. To be invisible is to take a big chance. We need to be more demonstrative in our relationship to the political and professional institutions of Europe, and our collaboration with the Architects' Council of Europe will be of great importance in the years ahead. This new team and its agenda will require our attention and our concentration, as we have to set an agenda and a direction.

### **An Initiator Role**

The EAAE as a promoter of many different activities will hopefully inspire both educators and students to play a more active role within the EAAE. The association has already quite a strong production unit with many different activities. The publications resulting from these activities are impressive and reach far beyond the participants.

I think it is a great future challenge to transform this information that is now our base into other challenges: to provoke new questions.

In other words, we should avoid repeating the base content, but rather use it as a new starting platform for work in new areas that will sharpen our institutional role, both on an individual level and towards the profession and the society as a whole.

The challenge is now to activate this material base and thus generate another type of discussion, a content geared towards invention and inspiration, and at the same time continue to express a social and cultural consciousness.

The initiator role of the EAAE should not be an isolated activity. Our material, the events and their results should not remain within the institution, but rather the opposite. We need to constantly test our work and take the chance that it will survive and make a difference.

### **Critical Role**

We need to play an actively constructive and critical role in both the professional side of architecture and in those political institutions that directly affect education policies. We need to play an accessible and beneficial role inside our own schools. We have a social responsibility to encourage our educators and students.

I feel that the EAAE needs to project its potential and existing content with greater clarity. We need to engage far more European schools in our activities; thus the EAAE will truly become an association of European schools. We should give the archive of all the work done over the years more attention and communicate to our members the importance of this material. It should be visible at many different levels, and in this sense the Web will be very important, and it needs to be accessible.

*How are we able to further challenge our diversity and common base?*

*How can we challenge our attitudes so that we are able to tackle the changes ahead of us?*

It is not just a question of program to find the perfect system, but more a question of our capacity to read the world.

We have to have a vision or some sort of passion. In order for us to reach this level of intensity, however, we must also appreciate even the smallest discoveries and inventions in our architectural discourse. Some of them are already embedded in our new base.

*Do we have the capacity to see them?*

*How clearly are we able to read our everyday situation and our relationship with others, appreciate things, but in the end are the containers of great importance?*

This is more and more a challenge of concentration; a creative act.

Thank you. ■



## EAAE General Assembly

6. September 2005, Chania, Greece

### Treasurer's Report

EAAE Council Member, Herman Neuckermans

<i>Balance / Bilan</i>	<b>EAAE 2004</b>		<b>Budget EAAE 2005</b>	
<i>Depenses / Expenses</i>	budgette	realise	<i>Expenditures/ Dépenses</i>	
secretariat	29.250	35.924	Secretariat, mailing	31.350
News sheet	8.000	14.602	News sheet	8.000
Conferences	18.550	20.233	Conferences	20.150
Chania	68.500	42.910	Chania	70.000
Council, proj.lead meet.	9.000	6.613	Council + proj.lead meetings	13.000
Prizes (Velux, AG2R)	56.893	72.779	Prizes (Velux, AG2R)	15.000
Website	3.500	500	Website	1.500
Publications(Guide ect.)	9.300	3.754	Publications(Guide, conserv)	5.000
Imprévus	2.350	812	Imprévus	
30 years			30 years	4.500
	<u>205.343</u>	<u>198.127</u>		<u>170.300</u>
<i>Entrees / Income</i>	budgette	realise	<i>Entrées / Entries</i>	
Membership	56.000	42.911	Membership	50.000
Chania 7	85.000	46.993	Chania 7	75.000
Prizes	42.000	92.621	Prizes	13.694
K.U.Leuven	5.750	5.750	K.U.Leuven	5.750
Sales / ventes	500	1.396	Sales / ventes	1.000
Dublin conference		16.649	Dublin conference	
	<u>189.250</u>	<u>206.320</u>		<u>140.444</u>
Cumulated reserve	98.997	123.283	Cumulated reserve	94.743

## EAAE General Assembly

6 September 2005, Chania, Greece

### Policy / Work Area: Access to the Practice of the Profession

ACE Senior Adviser, Adrian Joyce, Brussels, Belgium

#### Introduction

The Architects' Council of Europe (ACE) was invited to attend, for the first time, the **Eighth Meeting of the Heads of Schools of Architecture** in Chania, Crete, in September 2005. **Adrian Joyce**, Senior Adviser to the ACE, on behalf of the President, **Marie-Hélène Lucas** and its Executive Board, addressed the **General Assembly** of the EAAE on the emerging collaboration between the two Organisations. The text below is a summary of the main elements of his presentation. The full presentation will be published in the proceedings of the **Eighth Meeting of Heads of Schools of Architecture**.

#### The ACE

##### – A European Representative Organisation

The ACE is a professional representative organisation, based in Brussels, that represents the architectural profession through its Member Organisations. It was founded in 1990 and it currently has 42 Member Organisations drawn from all 25 EU Member States, most Accession States, Norway and Switzerland. As such the ACE represents about 450,000 practising architects across Europe.

The ACE has a relatively simple working structure with a small permanent staff in Brussels. Its Work Groups are run by Delegates nominated by its Member Organisations (currently about 160 active persons). This resource permits the ACE to follow policy and legislative developments at European level.

The ACE is active in many of the important legislative and regulatory dossiers that will come under legislative/policy debate in the coming years. It seeks to be involved in issues that are centrally important to the achievement of the highest political goals of the European Union and that have a direct impact on the quality of the built environment. The ACE has gained a significant and detailed appreciation of the manner in which EU legislation impacts on the day-to-day lives of European Citizens.

Thus the ACE is a valuable partner at a time when the EU institutions are seeking to better involve civil society in their work.

#### Working Structure of the ACE

The main decision making body of the ACE is its General Assembly which meets twice a year. The executive functions of the Organisation are managed by the Executive Board which has 11 Members, 6 elected including the President and 5 by rotation.

The work of the ACE is organised in 3 thematic pillars which are:

- Access to the Practice of Architecture
- Practice of Architecture and Trade in Architectural Services
- The Role of Architecture in Society

Within each of these themes, a number of Work Groups are organised which deal with specific topics that help to advance the priorities of the ACE. The ACE has recently defined its strategic objectives as follows :

- To ensure that architecture and architectural policies become fully integrated at EU and national levels having regard to all economic social and culture dimensions.
- To obtain that architects are recognised as key players in the shaping of the quality living environment and that adequate account is taken of the specific features of architectural services.
- To facilitate the enshrinement of the cultural and social role of architecture in the minds of policy makers and citizens starting at the earliest level of Education.

From these objectives come the main aims of the ACE which include the promotion of architecture in Europe, the maintenance and sustainability of the quality of architecture, fostering cross border co-operation in the profession, promoting quality in architectural practice and working to ensure high standards of qualifications throughout life.

#### Current priorities of the ACE

Among the current areas of actively through which the ACE is seeking to achieve its aims and objectives are the following thematic areas:

- Monitoring the co-decision process in the adoption of the proposed Directive on Services in the Internal Market which will have a significant impact on the way Architectural Services are provided by the profession.
- Competition issues on which the Commission is focusing at the moment including the issue of advertising, access to the Practice of the Profession, cost information systems and modes of practice.
- The Monitoring of the implementation of the recently adopted Directive on the Recognition of Professional Qualifications which replaces the earlier Architect's Directive.
- The forthcoming adoption of the Thematic Strategy on the Urban Environment to ensure that the architect's point of view is adequately included.
- The promotion of architecture as a corner stone of a quality built environment by monitoring and encouraging the adoption and the implementation of architectural policies.
- Monitoring the implementation of the recently revised Directives on Public Procurement by contracting authorities which has a significant effect on the profession as a high proportion of work carried out by architects is on publicly owned buildings.
- Trade in Architectural Services with an emphasis on globalisation and the negotiation of profession to profession mutual recognition agreements with trading partners outside the EU.

#### External Relations

In pursuing its current priorities the ACE maintains significant relationships with many outside bodies. Primary among these are the main EU Institutions but also it works, through its Member Organisations, to seek to influence national, regional and local administrations. Furthermore the ACE maintains close contacts with the architectural and other design professions specifically through contacts with the International Union of

Architects (UIA) and in its negotiations of profession to profession mutual recognition agreements. The ACE also maintains contacts with other actors of the construction sector with a current emphasis on involvement in the European Construction Technology Platform (ECTP) and an ongoing commitment to the European Council for Construction Research Development and Innovation (ECCREDI). Finally the ACE maintains close contacts with other liberal professions to ensure that matters of common interest are approached with a common understanding.

#### Need for Co-operation between the ACE and the EAAE

Given the rapid evolution of matters at EU level, in particular the abolition of the Architect's Directive, the pressure being brought to bear on the profession in relation to demonstrating continued professional competence and compliance with European competition law, the ACE has recognised the need to establish stronger ties to the EAAE as the representative Organisation of the schools of architecture in Europe. The ACE shares the view expressed by the EAAE that the education and training of an architect is a lifelong process that should be managed by cooperative actions between the schools and the profession. In light of this fact the ACE and the EAAE have set out matters which are of common concern. These are the implementation of the qualifications Directive, access to the profession with emphasis on the training period, lifelong learning the modes and means to ensure continued professional development, the Bologna process and its impact on competencies and finally the definition of the profile of an architect. The ACE believes that these matters, if not properly addressed, will put the reputation and the future of the profession at risk.

#### Establishment of a joint Working Party

For the reasons set out above, the ACE and the EAAE, building on earlier less fruitful contacts, decided in 2004 to establish a Joint Working Party between the two organisations. The mandate for the Joint Working Party is to explore the areas of common concern and to devise common actions which will safeguard the reputation and future of the profession. Of particular urgency is the need

to ensure that in the consultation procedures which will be covered in the implementation of the new Qualifications Directive, that the schools and the profession are appropriately consulting in all matters affecting the quality and listing of qualifications.

The Joint Working Party has had two meetings to date. The first meeting on the 5th of March 2005 was an explanatory meeting which put on the table the full range of matters of common concern. The debate at that meeting prompted the Joint Working Party to organise the second meeting shortly thereafter on the single issue of the Qualifications Directive. The second meeting took place on the 20th of May 2005 and there were 3 officials from the European Commission present.

This meeting debated the implementation of the Qualifications Directive and, in co-operation with the Commission mapped the potential future implementation of the Directive and the means by which the schools and the profession could be represented in the future consultation process. This meeting was highly successful in beginning to build the required credibility of the Joint Working Party as the natural interlocutors for the schools and profession in the eyes of the Commission.

### **The Future**

Good work has already taken place in the Joint Working Party and the challenge now will be to maintain and build on these early steps so as to construct a robust, credible collaboration between the two organisations so that a new alliance between the two Organisations can be forged and the profession of Architecture strengthened. ■

## The 8th Meeting of Heads of European Schools of Architecture

Chania, Greece, 6 September 2005

# Touching The World - Architecture, Hapticity and the Emancipation of the Eye

Professor Juhani Pallasmaa, Helsinki, Finland.

“The hands want to see, the eyes want to caress.”<sup>1</sup>  
J.W. von Goethe

“The dancer has his ear in his toes.”<sup>2</sup>  
Friedrich Nietzsche

### Architecture of the eye

Since the late eighteenth century, architecture has been predominantly taught, theorized, practised and critiqued as an art form of the eye, emphasizing form, geometry and focused Gestalt. Until the early beginnings of modernity, architecture aspired to express the order of the world through proportionality as an analogue of cosmic harmony. Architecture was seen as an instrument of mediation between the cosmos and men, divinities and mortals. In our time, however, architecture is turning into mere visual aesthetics.

The hegemony of the visual realm has gradually strengthened in western perception, thought and action; this bias, in fact, has its origins already with the ancient Greeks. “The eyes are more exact witnesses than the ears”, writes Heraclitus in one of his fragments expressing the view which has prevailed in philosophy as well as practical life until our time.<sup>3</sup> Clear vision is the metaphor of understanding through the history of western thought.

Plato connects vision with understanding and philosophy as he argues that “the supreme benefit for which sight is responsible is that through the cosmic revelations of vision man has acquired philosophy, the greatest gift the gods have ever given or will give to mortals”.<sup>4</sup> Actually, we can historically discern a “treacherous and blind hostility of philosophers towards the senses”, as Nietzsche argues.<sup>5</sup> Max Scheler bluntly calls this attitude “the hatred of the body”.<sup>6</sup>

In the modern times, the hegemony of vision has been strengthened by countless technical inventions, which enable us to see inside matter as well as into deep space. The entire world has been made visible and simultaneously present through modern technology. The obsession of vision and

visibility has also created the gloomy society of surveillance, which had its philosophical beginnings in Jeremy Bentham’s *Panopticon*.<sup>7</sup> At the beginning of the third millennium, we seem to be doomed to live in a world-wide Panopticon. The increasing privatization of property and life as well as the emergence of terrorism has only accelerated a tendency of technological control implicit in our culture. In fact, today’s instruments of vision promote the strange dualism of surveillance and spectacle; we are objects of visual control and spectators at the same time.

This development towards unrivalled retinality is also evident in architecture, to the degree that today we can clearly identify an architecture of the eye, a mode of building, which suppresses other sensory realms. This is an architecture of the visual image that aims at instant aesthetic seduction and gratification. It is thought-provoking that especially the technologically most advanced buildings, such as hospitals, headquarters of high technology industries, international airports, and refined hospitals, tend to exemplify this distorted and reductive attitude.

In the middle of unforeseen wealth and material abundance, the technological culture seems to be drifting towards increasing sensory detachment and distance, isolation and solitude. This tendency is further reinforced by the cerebral and conceptual emphasis in art and architecture during the past few decades. The technological culture weakens the role of the other sensory realms, frequently through a cultural suppression, or a defensive reaction triggered by sensory overloading, such as noise and unpleasant odours. We suppress particularly hapticity, the sense of nearness, intimacy and touch.

Today, however, there is a growing concern that this uncontested visual hegemony and repression of other sensory modalities is giving rise to a cultural condition that generates further alienation, abstraction and distance, instead of promoting the positive experiences of belonging, rootedness and intimacy.

It is paradoxical, indeed, that the age of communication and simultaneity should be turning into the age of alienation and loneliness.

### Art of Integration

It is evident, that “life-enhancing” art and architecture (to use Goethe’s notion) addresses all the senses simultaneously, and fuses our sense of self with the experience of the world. The task of architecture is to strengthen our sense of the real, not to create settings of mere fabrication and fantasy. The essential mental task of the art of building is mediation and integration. Architecture articulates the experiences of being-in-the-world and it strengthens the sense of reality and self. It frames and structures experiences and projects a specific horizon of perception and meaning. In addition to inhabiting us in space, architecture also relates us to time; it articulates limitless natural space and gives endless time a human measure. Architecture helps us to overcome “the terror of time”, to use an expression of Karsten Harries, the philosopher<sup>8</sup>.

Maurice Merleau-Ponty, whose stimulating writings establish a ground for the understanding of the complexities and mysteries of artistic phenomena, argues strongly for the integration of the senses: “My perception is [therefore] not a sum of visual, tactile, and audible givens: I perceive in a total way with my whole being: I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once.”<sup>9</sup> The true wonder of our perception of the world is its very completeness, continuity and constancy regardless of the totally fragmentary nature of our observations.

Architecture concretizes “how the world touches us”<sup>10</sup>, as Merleau-Ponty writes of the paintings of Paul Cézanne. Paraphrasing another notion of this seminal philosopher, I wish to argue that meaningful architecture concretizes and sensualizes human existence in the “flesh of the world”.<sup>11</sup> Merleau-Ponty explains the world-body relation with another poetic metaphor: “Our own body is in the world as the heart is in the organism: it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it it forms a system.”<sup>12</sup> Architecture provides the ribcage for our bodies to exist in the organism of the world. As Gaston Bachelard suggests “... [The] house is a large cradle”,<sup>13</sup> Bachelard doubts the Heideggerian

view of the fundamental human anxiety of being thrown into the world, because, in his view, human beings are always born into a world pre-structured by architecture, into the cradle of architecture.

### The Sense of Self

Paradoxically, the sense of self, strengthened by art and architecture, allows us to engage fully in the mental dimensions of dream, imagination and desire. In fact, we can focus our imagination and dreams only within the closed space of a room, not outdoors. Buildings and cities enable us to dream and imagine in safety, but they also provide a horizon for the understanding and experiencing of the human condition. Instead of merely creating objects of visual seduction, profound architecture relates, mediates and projects significance. It defines horizons of perception, feeling and meaning; our perceptions and experiences of the world are significantly altered by architecture. A natural phenomenon like a storm is a totally different condition when experienced through the device of architecture as compared to untamed nature. Thus architecture consists of acts, such as inhabiting, occupying, entering, departing, confronting, etc. rather than visual elements. The visual form of a window or a door, for instance, is not architecture; the acts of looking out through the window and passing through the door are genuine architectural encounters. The ultimate meaning of any significant building is beyond architecture itself; great buildings direct our consciousness back to the world. Profound architecture enables us to see the majesty of a mountain, the persistence and patience of a tree, and the smile on the face of a stranger. Architecture also directs our awareness to our own sense of self and being. It makes us experience ourselves as complete embodied and spiritual beings integrated with the flesh of the world. This is the great function of all art.

### The Architecture of Image

The dominance of the eye in today’s world of excessive visual imagery – “the rainfall of images” as Italo Calvino appropriately calls our current situation<sup>14</sup> – can hardly be disputed. I would use

the metaphor of a “Sargasso Sea of images” because of the distinct sense of eutrophication and suffocation caused by their overwhelming abundance in today’s lived reality. Our current obsession with the seductive visual image in all areas of contemporary life, promotes a retinal architecture, which is deliberately conceived to be circulated and appreciated as instant and striking photographed images, rather than being experienced slowly in an embodied manner through a physical and full spatial encounter. In fact, today we can make a distinction between two architectures: an architecture of image, on the one hand, which always gives less in the actual encounter than its photographed picture, and an architecture of essence, on the other, which is always infinitely richer when experienced in an embodied manner, than any visual representation or reproduction manages to convey. The first offers mere images of form, whereas the latter projects epic narratives of culture, history, tradition and human existence. The first leaves us as spectators; the second makes us participants with full ethical responsibility.

The image is a seminal issue in all artistic experiences and expressions.<sup>15</sup> In the very end of his last film *Beyond the Clouds* (1994), Michelangelo Antonioni has the protagonist, a photographer, make a significant comment on the multiple and mysterious essence of the image: “But we know that behind every image revealed, there is another image more faithful to reality, and in back of that image there is another, and yet another behind the last one, and so on, up to the true image of the absolute mysterious reality that no-one will ever see.”<sup>16</sup> Ezra Pound, the modernist poet, defines the artistic image as follows: “An image is that which presents an intellectual and emotional complex in an instant of time. Only such an image, such poetry, could give us that sense of sudden liberation: that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art.”<sup>17</sup> Without entering the wide subject matter of the multiple characteristics of the image, I just wish to suggest a distinction between a manipulative use of the image for the purposes of closing down imagination (in propaganda and advertising, for instance), on the one hand, and the poetic image, which has a liberating and opening impact, on the other. I am here concerned with the poetic image and its emancipatory, healing and integrat-

ing, as well as ethical potential in the arts and architecture.

### Computer and The Imagination

The computer is usually seen as a solely beneficial invention which liberates human fantasy and facilitates efficient design work. I wish to express my serious concern in this respect. Conversely, computer imaging tends to flatten our magnificent multi-sensory, simultaneous and synchronic capacities of imagination by turning the design process into a passive visual manipulation, a retinal journey. The computer creates a distance between the maker and the object, whereas drawing by hand or building a model, puts the designer into a skin-contact with objects or space. More precisely, in the imagination the object is simultaneously held in the palm of the hand and inside the brain. We are inside and outside of the object at the same time. Ultimately, the object becomes an extension of our body and the body is projected onto the object. Creative work calls for empathy and compassion through identification and embodiment.

Henry Moore, one of the finest sculptors of the modern era, makes a thought-provoking comment on the artist’s method of working and use of the imagination: “This is what the sculptor must do. He must strive continually to think of, and use, form in its full spatial completeness. He gets the solid shape, as it were, inside his head – he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand. He mentally visualizes a complex form from all round itself; he knows while he looks at one side what the other side is like; he identifies himself with its centre of gravity, its mass, its weight; he realizes its volume, and the space that the shape displaces in the air.”<sup>18</sup> The sculptor calls for a simultaneous, syncretic and multi-sensory imagination and an embodied empathy that are certainly beyond the capacities of the most powerful of computers.

### Embodied Understanding

The master sculptor emphasizes the embodied nature of creative work, and the essential interplay of the body and the mind, the concrete and the

abstract, the material and the imaginary. All our organs and senses "think" in the sense of identifying, qualifying and processing information, and facilitating unconscious reactions and choices. No wonder, Martin Heidegger writes of the thinking hand: "The hand is infinitely different from all the grasping organs [...] Every motion of the hand in every one of its works carries itself through the element of thinking, every bearing of the hand bears itself in that element. All the work of the hand is rooted in thinking."<sup>19</sup> Charles Tomlinson, poet, points out the bodily basis even of the practise of painting and poetry: "Painting wakes up the hand, draws-in your sense of muscular coordination, your sense of the body, if you like. Poetry also, as it pivots on its stresses, as it rides forward over the line-endings, or comes to rest at pauses in the line, poetry also brings the whole man into play and his bodily sense of himself."<sup>20</sup> Merleau-Ponty extends the processes of thinking to include the entire body: "The painter 'takes his body with him' [says Valéry]. Indeed we cannot imagine how a mind could paint."<sup>21</sup>

It is surely equally inconceivable that a mind could conceive architecture because of the essential and irreplaceable role of the body in the very constitution of architecture; buildings are extensions of our bodies, identities and minds. Even the most abstract of tasks would become nonsensical if detached from its ground in human embodiment. This is the essence of Albert Einstein's famous confession to Jacques Hadamar, the mathematician, that his thoughts in mathematics and physics advance through embodied and muscular images rather than words.<sup>22</sup>

Philosopher Edward S. Casey even argues that "no memory is possible without our body memory"<sup>23</sup>. There are recent philosophical studies, such as *The Body in the Mind* by Mark Johnson, and *Philosophy in the Flesh* by Johnson and George Lakoff, which argue emphatically for the embodied nature of thinking itself.<sup>24</sup>

It is clear that we need to re-think some of the very foundations of architectural experience and making. A wise architect works with his/her entire body and sense of self; while working on a building or an object, the architect is simultaneously engaged in a reverse perspective, his/her self-image in relation to the world and his/her existential condition.

In creative work, a powerful identification and projection takes place; the entire bodily and mental constitution of the maker becomes the site of the work. Even Ludwig Wittgenstein, whose philosophy is rather detached from body imagery, acknowledges the interaction of both philosophical and architectural work and the image of self: "Work on philosophy – like work in architecture in many respects – is really more work on oneself. On one's own conception. On how one sees things (...)."<sup>25</sup>

In our current understanding of architecture we tend to close ourselves off from the world. Yet, it is exactly this boundary line of the self that is opened and articulated in an artistic experience. As Salman Rushdie argues "Literature is made at the boundary between self and the world, and during the creative act this borderline softens, turns penetrable and allows the world to flow into the artist and the artist flow into the world."<sup>26</sup> Architecture is likewise made at the same existential boundary line, in my view.

### Primacy of Touch

The boundary line between ourselves and the world is identified by our senses. All the senses, including vision, are extensions of the tactile sense; the senses are specializations of skin tissue, and all sensory experiences are modes of touching, and thus related with tactility. Our contact with the world takes place at the boundary line of self through specialized parts of our enveloping membrane. "Through vision we touch the sun and the stars", as Martin Jay poetically remarks in reference to Merleau-Ponty.<sup>27</sup>

The view of Ashley Montagu, the anthropologist, based on medical evidence, confirms the primacy of the haptic realm "[The skin] is the oldest and the most sensitive of our organs, our first medium of communication, and our most efficient protector [...] Even the transparent cornea of the eye is overlain by a layer of modified skin [...] Touch is the parent of our eyes, ears, nose, and mouth.

It is the sense, which became differentiated into the others, a fact that seems to be recognized in the age-old evaluation of touch as 'the mother of the senses'."<sup>28</sup>



### Hapticity of the Self-image

In their book *Body, Memory and Architecture*, one of the first studies in the embodied essence of architectural experience, Kent C. Bloomer and Charles Moore point out the primacy of the haptic realm: "The body image [...] is informed fundamentally from haptic and orienting experiences early in life. Our visual images are developed later on, and depend for their meaning on primal experiences that were acquired haptically."<sup>29</sup>

Touch is the sensory mode that integrates our experiences of the world and of ourselves. Even visual perceptions are fused and integrated into the haptic continuum of the self; my body remembers who I am and how I am located in the world. In Marcel Proust's *Combray*, the protagonist, waking up in his bed, reconstructs his identity and location "by the memory of the sides, knees and shoulders."<sup>30</sup> My body is truly the navel of my world, not in the sense of the viewing point of a central perspective, but as the sole locus of reference, memory, imagination and integration.

### The Unconscious Touch

We are not usually aware that an unconscious experience of touch is unavoidably concealed in vision. As we look, the eye touches, and before we even see an object, we have already touched it and judged its weight, temperature and surface texture. Touch is the unconsciousness of vision, and this hidden tactile experience determines the sensuous qualities of the perceived object. The sense of touch mediates messages of invitation or rejection, nearness or distance, pleasure or repulsion. It is exactly this unconscious dimension of touch in vision that is disastrously neglected in today's visually biased hard-edge architecture. Our architecture may entice and amuse the eye, but it does not provide a domicile for our bodies, memories and dreams.

"We see the depth, speed, softness and hardness of objects – Cézanne says that we see even their odour. If a painter wishes to express the world, his system of colour must generate this indivisible complex of impressions, otherwise his painting only hints at possibilities without producing the unity, presence and unsurpassable diversity that

governs the experience and which is the definition of reality for us"<sup>31</sup>, Merleau-Ponty writes emphatically. In developing further Goethe's notion of "life-enhancing" in the 1890s, Bernard Berenson suggested that when experiencing an artistic work we actually imagine a genuine physical encounter through "ideated sensations". The most important of these Berenson called "tactile values."<sup>32</sup> In his view, the work of authentic art stimulates our ideated sensations of touch, and this stimulation is life-enhancing. A fine architectural work generates similarly an indivisible complex of impressions, or ideated sensations, such as experiences of movement, weight, tension, structural dynamics, and formal counterpoint and rhythm, which become the measure of the real for us. When entering the courtyard of the Salk Institute, a couple of decades ago, I felt compelled to walk to the nearest concrete surface and sense its temperature; the suggestion of silk and skin was overpowering. Louis Kahn actually sought the gray softness of "the wings of a moth" and added volcanic ash to the concrete mix in order to achieve this extraordinary mat softness.<sup>33</sup> True architectural quality is manifested in the fullness and unquestioned prestige of the experience. A resonance and interaction takes place between space and the experiencing person; I set myself in the space and the space settles in me. This is the "aura" of artistic work observed by Walter Benjamin.

### Artistic Experience as an Exchange

In the experience of art and architecture, a peculiar exchange takes place; I give my emotions and associations to the work of art or space and they lend me their aura, that emancipates my perceptions and thoughts. As we experience, for instance, the touching melancholy of Michelangelo's architecture, we are, in fact, moved by our own sense of melancholy evoked and reflected back by the architectural work. I lend my melancholy to the Laurentian staircase in the same way that I lend Raskolnikov my experience of frustrated waiting in Dostoyevski's *Crime and Punishment*. This identification with the work of art and the scenes depicted by it, is so powerful, that I find it hard to look at Tizian's painting *The Flaying of Marsyas*, in which the satyr is skinned alive in Apollo's revenge, because I feel that my own skin is being violently peeled off.

An architectural work is not experienced as a series of isolated retinal pictures, but in its full and integrated material, embodied and spiritual essence. It offers pleasurable shapes and surfaces molded for the touch of the eye, but it also incorporates and integrates physical and mental structures, giving our existential experience of being a strengthened coherence and significance. Architecture enhances and articulates our experiences of gravity, horizontality and verticality, the dimensions of above and below, materiality and the enigma of light and silence.

### The Quest for Hapticity

The visual-biased culture of our time, and the consequent retinal architecture, are clearly giving rise to a quest for a haptic and multi-sensory architecture, an architecture of invitation. Today's culture of control and speed, efficiency and rationality favours an architecture of the eye with its instantaneous imagery, and distant yet immediate impact. Haptic architecture, conversely, promotes slowness and intimacy, appreciated and comprehended gradually as images of the body and the skin. Montagu sees a wider change taking place in western consciousness, that certainly has immediate implications on architecture, art and design: "We in the Western world are beginning to discover our neglected senses. This growing awareness represents something of an overdue insurgency against the painful deprivation of sensory experience we have suffered in our technologised world."<sup>34</sup>

The subject matter of numerous recent symposia in architecture, as well as the emerging orientation of architectural education, express a concern for the neglected senses. The biased hegemony of the eye in western culture has also awakened the concern of notable philosophers, who have analyzed the origins and negative consequences of the ever growing dominance of vision.<sup>35</sup> The technological inventions of modern life tend to further reinforce this hegemony rather than bring back the primordial and natural balance of the senses.

### The Body as the Site

In creative work, the scientist and the artist alike are directly engaged with their bodies and their

existential experiences rather than focusing on an external and objectified problem. A great musician plays himself rather than the instrument, and a masterful soccer player plays the entity of himself and the internalized and embodied field instead of merely kicking the ball. "The player understands where the goal is in a way which is lived rather than known. The mind does not inhabit the playing field, but the field is inhabited by a 'knowing body';" as Richard Lang writes when commenting on Merleau-Ponty's views on the skill of playing soccer.<sup>36</sup>

An architect, who has internalized his/her trade, works in a similarly embodied manner; a sense of success or failure are sensations of the body rather than products of cognitive knowledge. Sensation of bodily unbalance, deformation, irritation and pain inform me that the work on the drafting board has not arrived at a satisfactory resolution. This applies to writing, as well. I cannot intellectually analyse what is wrong, but my body knows. My body also knows when the work has become a unified entity and projects this condition through a sensation of relaxed satisfaction and bodily pleasure.

### Images of Matter

Gaston Bachelard makes a seminal distinction between "images of form" and "images of matter".<sup>37</sup> In his view, images and imagination that arise from matter have a stronger emotional power than products of formal imagination. This observation seems to support the primacy of the haptic range. Images of matter also evoke the elements of time and duration through material processes, ageing, erosion and wear. It is significant that contemporary art since Arte Povera has, indeed, favoured images of matter over images of form.

In Bachelard's view truly meaningful images are mediated only by the four elements: earth, water, air and fire; he speaks of "poetic chemistry" and "the chemistry of poets".<sup>38</sup> This interest in images of matter and the ancient elements has also entered current architectural thought. Today, architecture is similarly interested in creating a sense of gravity, materiality and time, instead of the abstracted and timeless forms of geometry. This new interest in materiality and time has also strengthened the presence of Mother Earth in architectural images.

### Perfial and Unfocused Vision

A remarkable factor in the experience of enveloping spatiality, interiority and hapticity is the deliberate suppression of sharp focused vision. This observation has hardly entered the theoretical discourse of architecture, as architectural theorizing continues to be interested in focused vision, conscious intentionality and perspectival representation.

The historical development of representational techniques of space is closely tied with the development of architecture itself. Representational techniques reveal the concurrent understanding of the essence of space, and vice versa, modes of spatial representation guide the spatiality of thought. It is, indeed, thought-provoking, that computer generated renderings of architecture appear as if they would always take place in a valueless and homogenous space, a mathematical space rather than existential and lived human space.

The perspectival understanding of space has emphasized the architecture of vision. The quest to liberate the eye from its perspectival fixation has enabled the conception of multi-perspectival, simultaneous and haptic space. By its very definition, perspectival space turns us into outside observers, whereas simultaneous and haptic space encloses and enfolds us in its embrace and turns us into participants. This is the perceptual and psychological essence of Impressionist, Cubist, and Abstract Expressionist painterly space; we are pulled into the space and made to experience it as participants in a fully embodied sensation. The heightened reality of these art works derives from the way they engage our perceptual and psychological mechanisms and articulate the boundary between the viewer's experience of self and the world. In architecture, likewise, the difference between an architecture that invites us to a multi-sensory and embodied experience, on one hand, and cold and distant visuality, on the other, is equally clear.

The works of Frank Lloyd Wright, Alvar Aalto, Louis Kahn, Carlo Scarpa and, more recently, of Peter Zumthor can be given as examples of a multi-sensory architecture that reinforces our sense of the real.

In heightened emotional states, such as listening to music or caressing our loved ones, we tend to eliminate the objectifying and distancing sense of vision by closing our eyes.

The spatial, formal and colour integration of a painting is often appreciated by dimming the sharpness of vision. Even creative activity and thinking calls for an unfocused and undifferentiated subconscious mode of vision, which is fused with integrating tactile experience.<sup>39</sup> The object of a creative act is not only identified and observed by the eye and touch, it is introjected, to use a psychoanalytical notion, identified with one's own body and existential condition. In deep thought, focused vision is blocked, and thoughts travel with an absent-minded gaze.

### Peripheral Vision

Photographed architectural images are centralized images of focused Gestalt. Yet, the quality of an architectural reality seems to depend fundamentally on the nature of peripheral vision, which enfolds the subject in the space. A forest context, a Japanese garden richly moulded architectural space, as well as ornamented or decorated spaces, provide ample stimuli for peripheral vision and these settings center us in the very space. The preconscious perceptual realm, which is experienced outside the sphere of focused vision is just as important existentially as the focused image. In fact, there is medical evidence that peripheral vision has a higher priority in our perceptual and mental system.<sup>40</sup> These observations suggest that one of the reasons why the architectural and urban settings of our time tend to leave us as outsiders, in comparison with the overwhelming emotional engagement of historical and natural settings, is in their poverty of the field of peripheral vision.

Unconscious peripheral perception transforms retinal images into spatial and bodily experiences. Peripheral vision integrates us with space, while focused vision pushes us out of the space and makes us mere observers.

The defensive and unfocused gaze of our time, burdened and tortured by sensory overload, can eventually open up new realms of vision and thought, freed of the implicit desire of the eye for control and power. Perhaps, the loss of focus can

free the eye from its historical patriarchal domination.

"If the body had been easier to understand, nobody would have thought that we had a mind."<sup>41</sup>

Richard Rorty

"Eyesight is the instrument of adjustment to an environment which remains hostile no matter how well you have adjusted to it."<sup>42</sup>

Joseph Brodsky ■

(The lecture is accompanied by approximately 2 x 80 slides shown by two simultaneous projectors.)

## Notes and References

1. As quoted in *Not Architecture But Evidence That it Exists*. Laretta Vinciarelli: Watercolors, Brooke Hodge, editor. Harvard University Graduate School of Design, 1998, 130.
2. Friedrich Nietzsche, *Thus Spoke Zarathustra*, Viking Press, New York 1956, 224.
3. Heraclitus, Fragment 101 a as quoted in David Michael Levin, *Modernity and the Hegemony of Vision*. University of California Press, Berkeley and Los Angeles, California 1993, 1.
4. Plato, *Timaeus and Critias*, Penguin Books, London, 1977, 65.
5. Friedrich Nietzsche, *The Will to Power*, Book II, ed. Walter Kaufmann, Random House, New York, note 461, 253.
6. Max Scheler, *Vom Umsturz der Werte: Abhandlungen und Aufsätze*, 87-88. As quoted in David Michael Levin, *The Body's Recollection of Being*, Routledge & Kegan Paul, London-Boston-Melbourne and Henley, 1985, 57.
7. See, Michel Foucault, *Discipline and Punish: The Birth of the Prison*, Vintage, New York, 1979.
8. Karsten Harries, "Building and the Terror of Time", *Perspecta, The Yale Architectural Journal*, issue 19, The MIT Press, Cambridge, 1982.
9. Maurice Merleau-Ponty, "The Film and the New Psychology", in Maurice Merleau-Ponty, *Sense and Non-Sense*. Northwestern University Press, Evanston 1964, 48.
10. Maurice Merleau-Ponty, "Cézanne's Doubt", in Merleau-Ponty, *ibid.*, 19.
11. Merleau-Ponty describes the notion of the flesh in his essay "The Intertwining – The Chiasm" (*The Visible and the Invisible*, ed. Claude Lefort, Northwestern University Press, Evanston, 1969): "My body is made of the

same flesh as the world [...] and moreover [...] this flesh of my body is shared by the world [...]” (248), and; ”The flesh (of the world or my own) is [...] a texture that returns to itself and conforms to itself” (146). The notion of ”the flesh” derives from Merleau-Ponty’s dialectical principle of the intertwining of the world and the self. He also speaks of the ”ontology of the flesh” as the ultimate conclusion of his initial phenomenology of perception.

This ontology implies that meaning is both within and without, subjective and objective, spiritual and material. See Richard Kearney, ”Maurice Merleau-Ponty”, *Modern Movements in European Philosophy*, Manchester University Press, Manchester and New York 1994, 73-90.

12. Maurice Merleau-Ponty, *Phenomenology of Perception*, Routledge, London, 1992, 203.
13. Gaston Bachelard, *The Poetics of Space*, Beacon Press, Boston, 1969, 7.
14. Italo Calvino, *Six Themes for the Next Millennium*. Vintage Books, New York 1988, 57.
15. For a discussion of the image, see Juhani Pallasmaa, *The Architecture of Image: Existential Space in Cinema*, Rakennustieto, Helsinki, 2001.
16. The photographer’s (played by John Malkovich) line in Michelangelo Antonioni’s *Par Delà des Nuages* [Beyond the Clouds], 1994.
17. As quoted in J.D. McClatchky, ”Introduction”, *Poets on Painters* (Berkeley, Los Angeles, London: University of California Press, 1990), XI.
18. Henry Moore, ”The sculptor speaks”, in *Henry Moore on Sculpture*, ed. Philip James. MacDonald, London 1966, 62,64.
19. *Martin Heidegger: Basic Writings*, edited by David Farrell Krell, Harper & Row, New York, Hagerstown, San Francisco and London, 1977), 357.
20. Charles Tomlinson, ”The Poet as Painter”, in McClatchky, op. cit., 280.
21. Maurice Merleau-Ponty, *The Primacy of Perception*, Northwestern University Press, Evanston, 1964,162.
22. Jacques Hadamar, *The Psychology of Invention in the Mathematical Field*, Princeton University Press, 1945.
23. Edward S. Casey, *Remembering: A Phenomenological Study*, Indiana University Press, Bloomington and Indianapolis, 2000, 172.
24. Mark Johnson, *The Body in the Mind: The Bodily Basis of Meaning, Imagination and Reason*, The University of Chicago Press, Chicago and London, 1987, and; George Lakoff and Mark Johnson, *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*, Basic Books, New York, 1999.
25. Ludwig Wittgenstein, *Culture and Value*, edited by Georg Henrik von Wright, Blackwell Publishing, Malden, MA, 1998, 24e.
26. Salman Rushdie, ”Eikö mikään ole pyhää?” (Isn’t anything sacred?), *Parnasso*: 1996, Helsinki, 8.
27. As quoted in David Michael Levin, editor, *Modernity and the Hegemony of Vision*, University of California Press, Berkeley, Los Angeles, London, 1993, 14.
28. Ashley Montagu, *Touching: The Human Significance of the skin*. Harper & Row, New York 1968 (1971), 3.
29. Kent C Bloomer and Charles W Moore, *Body, Memory and Architecture*, Yale Univeristy Press, New Haven and London, 1977, 44.
30. Marcel Proust, *Kadonnutta aikaa etsimässä: Combray*, (Remembrance of Things Past), Otava, Helsinki, 1968, 8.
31. Maurice Merleau-Ponty, ”Cézanne’s Doubt”, in Maurice Merleau-Ponty, *Sense and Non-*

*Sense*, Northwestern University Press, Evanston, Ill. 1991, 15.

32. Bernard Berenson, as quoted in Ashley Montagu, *Touching: The Human Significance of the Skin*, Harper & Row, New York, 1986, 308-309.

Somewhat surprisingly, in my view, Merleau-Ponty objects strongly Berenson's view: "Berenson spoke of an evocation of tactile values, he could hardly have been more mistaken: painting evokes nothing, least of all the tactile. What it does is much different, almost the inverse; thanks to it we do not need a "muscular sense" in order to possess the voluminosity of the world [...]. The eye lives in this texture as a man lives in his house."

Maurice Merleau-Ponty, "Eye and Mind", *The Primacy of Perception*, Northwestern University Press, Evanston 1964, 166.

I cannot, however, support this argument of the philosopher. Experiencing the temperature and moisture of air and hearing the noises of carefree daily life in the erotically sensuous paintings of Matisse or Bonnard one is confirmed of the reality of ideated sensations.

33. As quoted in Scott Poole, "Pumping Up: Digital steroids and the Design Studio", unpublished manuscript, 2005.
34. Ibid, Montagu, XIII.
35. Two seminal books on this subject matter are: David Michael Levin, *Modernity and the Hegemony of Vision*, University of California Press, Berkeley 1993, and; Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth Century French Thought*, University of California Press, Berkeley 1994.
36. Richard Lang, "The dwelling door: Towards a phenomenology of transition", in David Seamon and Robert Mugerauer, *Dwelling, Place & Environment*. Columbia University Press, New York 1989, 202. Merleau-Ponty's views on the interaction of the field, ball and the soccer player are expressed in Maurice

Merleau-Ponty, *The Structure of Behaviour*. Beacon Press, Boston 1963, 168.

37. Gaston Bachelard, *Water and Dreams: An Essay On the Imagination and Matter*, The Pegasus Foundation, Dallas, 1983.
38. Ibid, Bachelard, 93.
39. For pioneering studies in the significance of unconscious and peripheral vision, see: Anton Ehrenzweig, *The Psychoanalysis of Artistic Vision and Hearing: An Introduction to a Theory of Unconscious Perception*. Sheldon Press, London 1975 (1953), and; Anton Ehrenzweig, *The Hidden Order of Art*. Paladin, London 1973 (1967).
40. Anton Ehrenzweig offers the medical case of hemianopia as a proof for the priority of peripheral vision. In cases of hemianopia one half of the visual field goes blind and also only half of the central focus retains vision. In some cases a new focus is formed implying that parts of the former peripheral field acquire visual acuity, and more significantly, part of the area of former focused vision turns into an area of the new unfocused peripheral field. "These case histories prove, if proof is needed, that an overwhelming psychological need exists that requires us to have the larger part of the visual field in a vague medley of images." Ehrenzweig, , *Hidden Order of Art*, 284.
41. Richard Rorty, *Philosophy and the Mirror of Nature*, Princeton University Press, Evanston, 1979, 239.
42. Joseph Brodsky, *Watermark*, Penguin Books, London and New York, 1992, 107.



EAAE/ENHSA Workshop, Barcelona, 2005. Foto: Maria Voyatzaki, Herman Neuckermans, Jean-Marie Bleus, Martin Münter

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

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

### Report on the Fourth EAAE-ENHSA Workshop

Professor Jeremy Gould, University of Plymouth, UK

#### Saint Cugat

There was a very telling pair of images in Christian Schittich's presentation on Detail showing a parapet by Tadao Ando compared to a similar German building of the 1990s. The former was almost uninsulated with the single glass butting the raw concrete whereas, in the latter, the structure was entirely covered by insulation which in turn was covered with an intricate skin of folded metal with a complicated double glazed window. How, I wondered, could one explain to a young architectural student the difference between the two and why they were both exemplary technical solutions? To do so would involve history, culture, technology and philosophy and a lot of time. What did they have to do with the 'New Digital Era' which was the quandary posed by the Conference?

Of course, the answer is partly in the history. To the modern student there is no history – information is delivered digitally instantly and its reality or fiction, past or future, is only in the mind. We, an older generation charged with teaching construction, have consciously and unconsciously inherited all that baggage from the pre-digital era and regard the new era with innocence, suspicion and trepidation. Is this world really the world we want for our children and will its architecture really be better for them? Like the heroes of the Heroic Period of modernism, I guess that we still believe that architecture is for the social good and its technology a moral quandary but I wonder if this generation would analyse their chosen profession or its technology in any such way?

It is not surprising that our adoption of the new digital technology is so diverse. Was there ever an industry that wasted resources so much and calculated their profit base so immorally? The equipment and programmes with their short shelf lives are not available democratically and it is easy to be excluded from and easy to be jealous of those who appear to have cracked the digital code. So, for me, it was Mark Burry and Oliver Fritz who impressed - partly because I did not understand how they did their parametric gymnastics and partly because I realised that I was never going to imagine such forms, let alone put them into technical practice. At the other end of the rainbow

were the full-size models as realised at Vallès, Dundee and Lyon but few of us have access to the resources that these require to be as successful. There is clearly a danger that the process is dominated by pragmatism and merely adopts standard technologies rather than demonstrate actual innovations.

Caught somewhere between the two is a spectrum of databases which the digital era so easily allows to grow and grow. Clearly big is beautiful and the systems can be adapted to almost any branch of the technological teaching industry – pipes and plans to typologies and tubes. It's like collecting postage stamps, one never quite achieves the whole set. What, I wondered, does the student do with all that information? Who collects and censors it all? Is the future of architecture and technology merely a metamorphosed clone, however skilled, of something done before and how do we know that the precedent was ever successful or not? We all know that we are dealing with an industry that deliberately conceals its mistakes. And then we all worried about the clone-image, what I rudely call the pornography of architecture. I suggest that it might be wise to stop worrying about such things because the students regard it all as 'normal' and they will very quickly show us the way out of the digital stamp album and get on with far more interesting things.

Then there was the thorny problem of research. Curiously, we seemed to be suspicious of the building industry and especially of the building products industry although the Conference was sponsored by one such and the synergy between construction research and product seems so obvious. That manufacturer was actually sponsoring a student construction project but this seemed exceptional as were the rumours of connections between the Schools of Architecture and industry that might be happening in Scandinavia. Was this yet another Shangri-La? Those parametric boys seemed to have cracked the problem (although the reality always seemed to result in yet another market hall roof) but this left the rest of us wondering how we could prove we were researchers and which refereed journal would accept our texts. There seemed to be a note of desperation creeping in here which might be



another indication that the construction teacher has a permanent inferiority complex and it is only theorists, historians, urbanists and true scientists that achieve the research points by publication. And, of course, that it is only the studio designers that have any fun.

What struck me most were the similarities between our approaches and what we taught. From Athens to Århus, Naples to Napier, Wrocław to Vallès we were more-or-less doing the same thing and we more-or-less understood each other. Was this another sign of new European unity or a result of the universality of the digital era? When *Detail* is published in English, Japanese and Chinese, European construction culture will be available worldwide as will that cloning culture. Whilst this may be interpreted as a triumph of Europeanism, one wonders if the Chinese really deserve it and if it would be better if they sorted out construction for themselves. Sitting here in Plymouth with an autumn Atlantic storm beating at the (single glazed) windows one is reminded that climate and natural environmental conditions are not the same universally and what may be appropriate for a building in Stuttgart may not be appropriate in Xinjiang.

So first on my list for the construction course subjects would be climate and environmental conditions and then the materials and then the details. Two obvious things follow from this: that new buildings might be very different in Germany and China and that the divisions between environmental teaching, construction teaching and design are very artificial indeed. I think that we would do well to remember these when bogged down in the machinery of construction teaching, architectural courses and the realities of modern university education. The current student generation cares not one bit about all this stuff but believes that the world is accessed with the prehensile thumb via its mobile phone. We too have to decide where we stand. ■

## International Design Forum IFG Ulm 2005

International Design Seminar, IFG Ulm, Germany, 22-24 September 2005.

### Report

EAAE Council Member, Anne Elisabeth Toft

#### IFG Ulm – Past, Present and Future

Every year since 1988 the Ulm School of Design Foundation has held the International Design Forum; a three-day symposium in the German city of Ulm. This event has attracted designers and architects from all over the world. The range of themes discussed at the symposium has always dealt with the widest spectrum of disciplines. The Foundation is dedicated to the question of how people model their surroundings within the fields of architecture, product design and communication. Reflecting the all-round educational idea of the legendary *Hochschule für Gestaltung Ulm* (1953-1968), the International Design Forum considers itself an educational platform for designers and architects, promoting the development of networks and establishing a framework for cross-cultural and multidisciplinary discussions on architecture and contemporary culture<sup>1</sup>.

The work of the IFG is guided by the IFG Advisory Board which since 2004 has been in the process of re-branding the IFG. In May 2004 the IFG Advisory Board was largely reconstituted<sup>2</sup>. At the same time the Advisory Board was given *carte blanche* to develop a proposal for which tasks the International Design Forum should dedicate itself to in the future, and how this should take place.

#### Unschärfe/Blur

It has been the strategy of the IFG Advisory Board to discuss the IFG's re-branding in a larger forum. The IFG Advisory Board has among others consulted Bruce Mau, Bruce Mau Design in Toronto, Canada, and John Maeda, MIT Media Lab in Chicago, USA. In 2004 the IFG Advisory Board for the first time set up a one-day 'think-tank' consisting of a number of invited experts – leading figures from within the fields of architecture, design, cultural theory, art and science.

In small groups the participants and the members of the IFG Advisory Board would 'brainstorm' and discuss the future of architecture and design; more specifically the question of which issues they thought would be crucial for architecture and design in the future. The event took place on 17 September 2004 under the heading *Unschärfe/Blur*<sup>3</sup>.

In the beginning of 2005 the IFG Advisory Board announced that "(...) in future the IFG will dedicate itself more strongly to promoting projects brought to it by others"<sup>4</sup>.

Projects may be scientific – e.g. historical and theoretical research - but may also include practice-based projects. The support offered should involve more than funding in order to foster interdisciplinary exchange and interaction between the fields of research, practice and teaching, however<sup>5</sup>.

"The Advisory Board's goal is to identify a gap in society that can be filled with projects," Dr. René Spitz, Chairman of the IFG Advisory Board states<sup>6</sup>.

"The funding programme will be based on the *Ulm legacy* but will take a completely new form."<sup>7</sup>

"*Transformation* stands for the Forum's programme of change. The International Design Forum is itself in a process of transformation and will in the future also become involved in projects that are concerned with transformation."<sup>8</sup>

#### Transformation

"Which part of the 'Ulm legacy' will be transformed and which part will be left behind?"<sup>9</sup>

"Which type of projects should the International Design Forum support?"<sup>10</sup>

These were the two key questions that formed the starting point of the discussions on the 2005 seminar entitled *Transformation*.

Building on the positive experience of the *Unschärfe/Blur* seminar in 2004, the IFG Advisory Board had once more decided to invite a small number of people to participate in a one-day 'think-tank'. A total of 33 participants from 11 countries met on Friday, 23 September 2005 at the former Hochschule für Gestaltung Ulm. Some of the participants had also been in the 2004 'think-tank' – others were newcomers.

The seminar extensively followed the same structure as the seminar in 2004. Although the meeting of the 'think-tank' did not take place until 23 September, most of the participants were already gathered in Ulm the night before. The participants

were welcomed on 22 September by the Mayor of Ulm, Ivo Gönner; representatives of the Foundation; and the IFG Advisory Board. After a welcoming dinner at the *Stadthaus* on Münsterplatz, the participants went to an adjoining auditorium in the Town Hall to hear the public lecture *Transformation* by German Philosopher, Professor Peter Sloterdijk who also participated in the seminar<sup>11</sup>.

The seminar on 23 September took place at the *Obere Kuhberg*. It was at this location on the outskirts of Ulm that *Hochschule für Gestaltung Ulm* was located in the past. The building complex – designed in 1953 by Swiss Architect Max Bill – once housed the school of design and is now occupied by the Faculty of Psychology. Since 1988 the school has also provided the framework for the International Design Forum.

The meeting was opened in the morning by Fred Hochstrasser, Chair of the Foundation, and Dr. Réne Spitz, Chair of the IFG Advisory Board. Dr. Réne Spitz gave an account of the Advisory Board's work and mission before he chaired the first plenary session of the day. The plenary session addressed the following questions: Which position did 'Ulm' occupy? What was the 'essence' of the School of Design? What could 'Ulm' become? How should the International Design Forum be transformed? The questions raised an engaging discussion among the participants at the seminar; a discussion that reflected the participants' various views and discursive affiliations.

In the afternoon the 'think tank' was divided into a series of small working groups. Each working group had its own moderator – a member of the IFG Advisory board – who skilfully conducted the discussions in the group. The discussions of the afternoon focussed on *which kinds of projects* the International Design Forum should support – and also *how* and *why*. All discussions were tape-recorded for further use by the IFG Advisory Board.

The afternoon concluded with a summarizing and concluding plenary session that provided a perspective on the discussions of the 'think-tank'. The plenary session uncovered the many interesting and innovative suggestions for and models of the future of the IFG Ulm. Some proposals were very specific; others were abstract and solely dealt

with concepts and strategies. There was, however, a general agreement among the participants that design is a very comprehensive concept, and that it can fundamentally be viewed as '(...) the organisation of the processes of life.'<sup>12</sup> Design was acknowledged by the participants of the seminar as not only a means of communication but also a socially responsible work in the broadest sense. The participants expressed general interest in the relevance and influence of design on politics and society.

Fred Hochstrasser, Chair of the Foundation, terminated the official programme of the day and thereby also the International Design Forum 2005. To the excitement of the participants at the seminar, he agreed to take them on a guided tour of the building of the School of Design. This was indeed a very exclusive and memorable tour; in itself an inspiring and thought-provoking reminder of the so called 'Ulm legacy' and the outstanding position that the *Hochschule für Gestaltung Ulm* once held. Fred Hochstrasser has a unique knowledge of the *Hochschule für Gestaltung Ulm*. Not only was he one of the first students to graduate from the school in the 1950s; he also worked as a *Bauleiter* and an assistant to Max Bill when the school was built in 1953-55. Fred Hochstrasser hospitably showed the participants the school, but he also showed them his own villa which used to be Max Bill's *Meisterhaus*.

The International Design Forum's project funding programme is due to begin in 2006. The Advisory Board and the Foundation will soon announce The International Design Forum's agenda and the kind of projects that it wants to be involved in.

IFG Ulm is a meeting place for multifarious views and multi-disciplinary discussions. It offers a stimulating and much-needed space for reflection for architects, designers, artists and scientists from all over the world; a space for reflection that motivates the individual participant to take a stand and develop a critical position. It nurtures the development of networks and innovative work.

IFG Ulm is in a process of transformation. It will be very interesting to see how it will position itself in the future. ■

**Postscript**

On 24 September 2005 – immediately before the EAAE News Sheet was sent to the printer’s – the IFG Ulm publicly announced its project funding programme in a press release. The following text quotes some of the most important passages in the press release which can be read in their full length on [www.ifg-ulm.de](http://www.ifg-ulm.de)

From 2006 the IFG Ulm will be expanding its dialogue to include the active creation and dissemination of knowledge. “Analysis, implementation, communication and didactic dissemination to a professional audience will occupy the key roles.”

“With the promotion of projects, IFG Ulm is creating free space for an autonomous, critical examination of current social processes in all their complexity. There, the question of public attention to and public prejudice against design is to be addressed again in a creative process. The focus is on four factors: establishing, strengthening, supporting and learning from and with projects. Design is understood here as an exchange of knowledge and opinion given shape, extending the concept of form into trans-form, and thus including action. Design is therefore always transformation.”

“IFG Ulm promotes projects which fulfil the following requirements:

1. The projects deal critically with the political and social responsibility of design and demonstrate alternative departures. The projects are located within the characteristic topic fields for Ulm: design of spaces, objects, messages and media.
2. The projects combine the three aspects of theory/research, practice and dissemination/teaching to the (designer) public. In this, IFG Ulm is following the “Ulm Model”, with which the Hfg linked these three aspects in the educational system.
3. The projects concern themselves with dimensions of design which characterise the Ulm approach: As design is a response to changes in a technological civilisation and knowledge-based society, the designer bears social respon-

sibility. This Ulm approach gives rise to questions concerning, for instance, the political relevance of design, its relationship with consumption and the market economy, the responsibility of the individual to the environment, the relationship between design and science, a methodology of design, working in and on systems, and economy in relation to the means employed.”

(The detailed programme on project promotion by IFG Ulm will be available in spring 2006.)

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Notes and References:

1. In the 1950s and 1960s, the Ulm School of Design (*Hochschule für Gestaltung Ulm*) was one of the world'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 highly 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. The school's pedagogical concept, known as the 'Ulm model', was characterised among other things by a new system-oriented design methodology and the introduction of interdisciplinary teamwork.  
[www.ifg-ulm.de](http://www.ifg-ulm.de)
2. The IFG Advisory Board has the following members (mentioned in alphabetical order):
  - Professor Ruedi Baur, Integral Ruedi Baur GmbH (Zurich)
  - Dr. Elisabet Blum, Blum & Blum (Zürich)
  - Christopher Dell, Musician (Berlin)
  - Bernd Kniess, Architekten Stadtplaner (Cologne),
  - Klaus K. Loenhardt, Terrain: Loenhardt & Mayr (Munich)
  - Professor Dr. Raimar Zons, Wilhelm Fink publishing house (Paderborn)
  - Dr. Heinz Hahn (Neu-Ulm), Honorary Chair of the IFG Advisory Board
  - Dr. René Spitz (Cologne), Chairman of the IFG Advisory Board

Representative of the Ulm School of Design Foundation in the Advisory Board:

  - Dr. Dieter Bosch (Stuttgart)
3. A report from the International Design Forum IFG Ulm 2004 can be read in:  
*EAAE News Sheet # 70*, October 2004, pp. 42-44
4. Press Release: Reorientation of Activities.
5. Press Release: Reorientation of Activities.
6. René Spitz, Chairman of the IFG Advisory Board, Introduction, Ulm, Germany, 23. September 2005.
7. René Spitz, Chairman of the IFG Advisory Board, Introduction, Ulm, Germany, 23. September 2005.
8. René Spitz, Chairman of the IFG Advisory Board, Introduction, Ulm, Germany, 23. September 2005.
9. René Spitz, Chairman of the IFG Advisory Board, Introduction, Ulm, Germany, 23. September 2005.

## Design for the New China Markets

Beijing, China

1-2 December 2005

The Design for the New China Markets Conference is an executive forum hosted by the IIT Institute of Design and the State Intellectual Property Office, People's Republic of China. It is intended for leaders interested in the design and development of products and services for China.

Western companies interested in selling products and services to the new China market are discovering that, as Chinese consumers become more sophisticated, their development teams must compete more aggressively to create offerings that better fit the Chinese culture and living patterns.

Companies who thought it was sufficient simply to understand the "the China market" are shocked to find there are actually several China markets, and that their offerings need to be created with the same care and sophistication as the offerings they create for the sophisticated and diverse markets in the West.

"Western companies are discovering that increasingly sophisticated Chinese consumers are demanding that products and services be designed around their own culture and living patterns."

On the other side of the world, Chinese companies have discovered design. Like in America in the middle of the 20th century, the dominant attitude among most companies is that design is about styling and is used at the end of the development process to make communications, products and environment look better.

However, there is already a rapid transformation in the use of design among advanced Chinese companies.

They have already pushed past styling and have moved on to designing rich and highly customized user experiences. Often the stage of design maturity and the economic growth rate of China today is compared to that of Japan in the 1950's, or Korea in the 1970's. At one level this is accurate; however, there is one huge difference: China has a very large and rapidly growing middle class that will almost certainly become the dominant markets for products and services in the near future.

### Who should attend

Executives interested in developing culturally sensitive products and services for China

Design managers of corporations developing innovations for the China market

Design professors in China and in programs interested in global design issues.

The meeting is by invitation only and will be limited to 150 participants.

### Speakers:

- **Ton Borsboom**  
Manager of Global Industrial Design at GE Plastics
- **Tim Brown**  
CEO of IDEO
- **Victor Chu**  
CEO of First Eastern Investments
- **Yu Guo**  
Director of User Experience at Baidu.com
- **Peter Lawrence**  
Chairman of Corporate Design Foundation
- **Kun-pyo Lee**  
Professor and Head of Industrial Design at the Korea Advanced Institute of Science and Technology
- **David Liang**  
Professor and Dean of the Design College, National Taipei University of Technology
- **Dong Liang**  
Vice President of Marketing at Baidu.com
- **Goran Lindhal**  
Chairman of Sony Europe

- **Victor Lo**  
CEO of GoldPeak Industries
- **Tom MacTavish**  
Vice President of Motorola Labs' Center for Human Interaction Research
- **Ye Nan**  
Senior Editor at Global Entrepreneur Magazine
- **Bruce Nussbaum**  
Editorial Page Editor of Business Week
- **Jasmine Shen**  
Vice President of Marketing at SINA
- **Ben Tsiang**  
EVP of Product Development of SINA and General Manager of SINA Online
- **Jan Stael von Holstein**  
Co-chairman of the Network with a Silver Lining
- **YingJia Yao**  
Executive Director of the Innovation Design Center at Lenovo

### For further information, please visit:

[www.id.iit.edu/events/china](http://www.id.iit.edu/events/china)

## Enhancing Curricula: contributing to the future, meeting the challenges of the 21st century in the disciplines of art, design and communication

The Centre for Learning and Teaching in Art & Design (cltad)

6-7 April 2006

Enhancing curricula conference 3: contributing to the future, meeting the challenges of the 21st century in the disciplines of art, design and communication.

The major aim of the 3rd cltad international conference is to address the factors and contexts which are likely to bring about significant change in Art and Design Education this century by bringing together theorists, teachers, and practitioners.

The conference is intended to encourage discussion, question practices, stimulate debate and consider the challenges for the future.

We are particularly keen to hear from:

- teachers who have made changes to their curricula as a result of contemporary challenges
- theorists who have views about the future of art and design education
- those who might wish to challenge current orthodoxies in learning and teaching

- employers who have impacted on the art, design and media curricula
- those who are keen to improve their professional commitment to student learning

### Schedule and deadlines:

Online submission will open on:

- September 12th, 2005

Final abstract deadline:

- November 18th, 2005

Notification of acceptance:

- December 15th 2005

### For further information, please contact:

Felix Lam, cltad, 65 Davies Street, London W1K 5DA, UK  
tel: +44 (0)207 514 8162  
fax: + 44 (0)207 514 6994  
email: [f.lam@arts.ac.uk](mailto:f.lam@arts.ac.uk) or [cltad@arts.ac.uk](mailto:cltad@arts.ac.uk)  
web: <http://www.cltad.ac.uk>

## Second International Congress on Construction History

Queens' College, University of Cambridge

29 March - 2 April 2006

Call for Papers

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

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

- Organisation of construction work

- Wages and the Economics of construction

- The development of Building Regulations

- Trade unions and Guilds

- Development of construction tools, cranes, scaffolding, etc

- Building techniques in response to their environments

- Building materials, their history, production and use

- History of services (heating, lighting etc.) in buildings

- The changing role of the professions in construction

- Building Archaeology

- Computer simulation, experimentation and reconstruction

- Use of construction history for dating of historic fabric

- Recording, Preservation and Conservation

- Construction in architectural writing

- The role of construction history in education

- The bibliography of construction history

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

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

Papers to be submitted by post to:

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

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

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### Deadline for Submission of Abstracts:

April 30, 2006

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### Fees, registration and details of accommodation:

www.chs-cambridge.co.uk

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## The Architecture Co-Laboratory: Game Set and Match II

Faculty of Architecture, Delft University of Technology, Delft, The Netherlands

29 March – 01 April 2006

International Conference 2006 On Computer Games, Advanced Geometries and Digital Technologies

Hyperbody Research Group, Director Prof. Ir. Kas Oosterhuis

With the support of the Netherlands Architecture Fund from the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science the 2nd International GameSetandMatch Conference will be held from 29. March to 1. April 2006 at the Faculty of Architecture of the Delft University of Technology, The Netherlands.

GameSetandMatch II discusses current and future transformations within digi-

tally driven architectural practices through innovative cross-disciplinary collaborations in general and real-time collaborative design, engineering and prototyping processes in particular.

The GameSetandMatch International Conference series, an initiative of Prof Ir Kas Oosterhuis, endeavours:

- to encourage the discussion of cutting-edge approaches in modern-day architecture
- to stay in tune with recent developments in architecture theory, building- and information technology
- to discuss the interplay between architecture and computer game design

- to address the role of digital technology in the design and construction process

- to draw the attention of a wide spectrum of the public to future perspectives of digitally driven interactive architecture.

- to reflect the cultural context to the "digital revolution" within the architectural profession and society in general

GameSetandMatch II aims specifically at significant researchers and professionals from the field of architecture and technology, science and humanities. The conference temporarily draws together theory and practice, academia and industry to persuade dialogue and

collaboration amongst all parties interested and involved in the digitally enabled architectural design and building process.

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**For further information, please visit:**  
www.gamesetandmatch.bk.tudelft.nl

## Studio Culture 3 - The Inclusive Studio

Royal College of Art, London

### 22 - 23 November 2005

Following the success of previous studio culture conferences in Oxford and Edinburgh, CEBE and The Concrete Centre are pleased to announce a third conference/workshop in the series.

Entitled: 'The Inclusive Studio', the conference will focus upon how to harness the creative power, ideas and interests of those voices who can contribute towards design studio project activities. Their influence upon students' design work, values and overall the learning experience, will be considered.

Contributors can include visiting tutors, subject specialists, consultants, clients, users, information specialists, links with industry and of course, the students themselves.

The conference is organised and sponsored by CEBE and The Concrete Centre and is in association with the Royal College of Art.

Representatives of the architecture students' body, ARCHAOS and the Student Landscape Institute Council (SLIC) will be invited.

The event provides a valuable opportunity for teachers and students of archi-

ecture and landscape to come together and discuss issues and ideas for studio based education. As in previous years the conference is structured around discussion workshops with trigger papers invited from tutors on the theme, the inclusive studio.

Also included, will be a conference dinner and lecture given by Craig Downie, on his work at The Royal Geographical Society, with optional visits to contemporary buildings.

#### Conference Fee

Tutors:

£80.00 including conference dinner and hotel accommodation.

Important Note: Hotel accommodation can only be guaranteed on bookings received by the 23rd October 2005.

Students:

There will be a limited number of free student places available (accommodation and conference dinner not included)

#### Trigger Papers

Participants at Studio Culture 3 are invited to prepare short trigger papers,

which can be used to stimulate discussion at the conference. These are not traditional conference papers but should be a concise, possibly contentious reflection of your thoughts, views, values and experiences. They need not relate to completed or detailed research and may raise more questions than they answer. They are unlikely to be more than 1-2 pages of A4 in length. Topics for the trigger papers should be based around the conference themes; some suggestions are given below.

Presenters will be grouped up so that two to three trigger papers are given for each discussion session and you will be asked to talk for five minutes on the topic of your paper. Following this there will be a lengthy period of discussion around the subject of the trigger paper. Please note that there will be no opportunity to use audio-visual materials during the sessions. Copies of trigger papers will be made available to all participants in the session. You are welcome to include illustrations in your trigger paper.

Trigger papers will not be fully refereed, although we will only include trigger papers that are broadly related to the conference themes. Authors may subsequently be invited to develop their trigger paper for a CEBE Case Study, Working

Paper or Briefing Guide, which may in turn be selected for inclusion in CEBE's Transactions Journal.

Trigger papers should be sent by email to Andy Roberts (RobertsAS@cf.ac.uk) by the 1st November 2005.

#### Conference Themes

In keeping with the themes of the conference the following are suggestions as to possible topics that could be used for trigger papers. This list is not exhaustive, and we will consider other topics providing that they remain within the broad theme of the conference.

- Design Teachers' Expertise
- Students
- Beyond Academia
- Information and Resources
- Beyond architecture and landscape

#### For more information, please visit:

[cebe.cf.ac.uk/news/events/sc3/index.php](http://cebe.cf.ac.uk/news/events/sc3/index.php)

## ERA-Link

A Network for European Researchers in the United States

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

ERA-Link is a new initiative to network European researchers presently working in the United States, that the European Commission is launching in collaboration

with the European Embassies in the U.S. The ERA-Link network and services are expected to be fully operational during the second half of next year.

ERA-Link will offer our expatriate researcher community in the U.S. a chance to stay informed about the evolving reality of research in Europe: notably collaboration opportunities (including joint activities, student exchanges, etc.), as well as job, mobility, training and funding possibilities.

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

#### For further information

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



## PROJETAR 2005

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

08-11 November 2005

Rio de Janeiro, Brazil

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

### Organization/Sponsoring:

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

### Design Teaching

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

### Design as Research

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

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

### Assemblage, practice and interfaces

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

### Registration/Fees

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

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

### Key Dates/Submissions:

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

### For further information:

[www.fau.ufrj.br/proarq/projetar2005](http://www.fau.ufrj.br/proarq/projetar2005)

## Le Rôle de l'Esquisse Architecturale dans le Monde Numérique

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

1 et 2 décembre 2005

### Objectif

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

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

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

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

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

### Principaux thèmes

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

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

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

### Mots-clés

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

### Dates importantes

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

### Comité scientifique

- Jean-Claude Bignon (CRAI - MAP Nancy)
- Philippe Boudon (LAREA - Paris)

- Christian Brassac (CODISANT - Nancy)
- Françoise Darses (CNAM - Paris)
- Françoise Decortis (IKU-SPTE - Liège)
- Catherine Deshayes (EVCAU - Paris)
- Claudie Faure (CNRS-LTCl, GET-Télécom Paris)
- François Guéna (ARIAM - Paris)
- Gérard Hégron (CERMA - Nantes)
- Pierre Leclercq (LUCID - Liège)
- Michel Léglise (LIZA - Toulouse)
- Pierre Macé (ARIAM - Paris)
- Geneviève Martin (LUCID - Liège)
- Alain Rénier (ENAU - Université 7 Novembre - Carthage)
- Louis-Paul Untersteller (ARIAM - Paris)
- Jacques Zoller (ABC - Marseille)

### contact

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### Site web

[scan05.dyndns.org/SCAN/default.php](http://scan05.dyndns.org/SCAN/default.php)

## Eurau 2005

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

### Considering space on a large scale

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

23 to 25 November 2005

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

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

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

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

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

### Topics

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

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

### For further information:

EURAU 2005 website  
[www.lille.archi.fr](http://www.lille.archi.fr)

### Information

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[eurau2005@lille.archi.fr](mailto:eurau2005@lille.archi.fr)

### Coordination:

Corinne Tiry

### Organisation:

Severine Bridoux-Michel,  
Isabelle Estienne,  
Corinne Tiry

## Persuasive 06.

The Eindhoven University of Technology, Eindhoven, The Netherlands

### 18-19 May 2006

First international conference on PERSUASIVE technology for human well-being.

Can computers help fight obesity? Can technology motivate you to waste less energy? Can communication devices help overcome racial prejudice? Can a virtual agent persuade you to break your smoking habit? Can a mobile phone help you study? Can a robot challenge you to perform rehabilitation exercises?

PERSUASIVE 06 is aimed at exploring technology in the service of human well-being, within the broader context of a socially and ecologically sustainable society. Join academic researchers,

designers, and technology developers from around the world in investigating the potential of persuasive technologies to positively affect human attitudes and behaviour.

The goal of PERSUASIVE 06 is to bring together a multidisciplinary group of social scientists studying persuasion, and engineers developing persuasive technologies in areas such as health and rehabilitation, housing, information and communication, and energy conservation, so they can meet, share experiences, present research, and exchange ideas.

Key themes of the conference include, but are not limited to:

- Health, comfort, and wellbeing

- Sustainability
- Education and training
- Communication
- Decision making
- Ethics of persuasive technology
- Theories of persuasion and related topics such as motivation, credibility, trust and control.

### Call for Papers

Academics and practitioners with an interest in research, theory, technologies, design, and applications related to persuasion are invited to submit their work for presentation

The conference welcomes original papers that are based on empirical results from studies of persuasive technologies, in particular as they are applied

to areas of human well-being. Papers that make substantial advances in theoretical understanding of persuasion or contribute to the development of relevant technologies are also welcome, provided they are clearly related to the overall theme of the conference. Submissions will be rigorously reviewed, using blind peer-review. High quality papers are therefore sought which make substantial contributions to the field.

### Deadline:

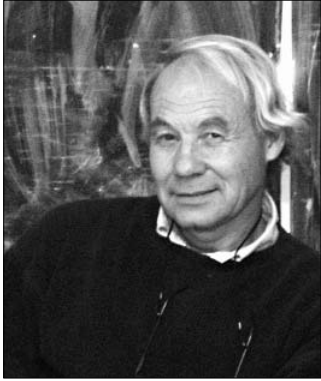
November 15, 2005.

### For more information, please visit:

[www.persuasivetech.org/](http://www.persuasivetech.org/)

## New EAAE President from 6 September 2005

Per Olaf Fjeld



Per Olaf Fjeld was born in Kongsvinger, Norway. He studied architecture at Washington State University and University of Pennsylvania from where he graduated as an architect (Master of Arch.) in 1973. At the University of Pennsylvania Per Olaf Fjeld studied under Louis I. Kahn.

Returning to Norway, Per Olaf Fjeld worked in Sverre Fehn's office from 1973 to 1975 before opening his own office in Oslo the same year.

Per Olaf Fjeld's built projects include not only Oslo City Museum and Oslo Theatre Museum, they also include a number of residential properties, villas, additions and conversions, in addition to a small production of furniture.

Per Olaf Fjeld is the author of numerous publications on architecture. He also writes novels.

His most important publications include:

- Fjeld, Per Olaf: *The Thought of Construction*. Sverre Fehn. New York, Rizzoli, 1983.

- Fjeld, Per Olaf: *Det stirrende Menneske*. København, Basiliisk, 1996.

- Fjeld, Per Olaf: A Span of Consciousness. In: *Bengt Edman. Complete Works*. Helsingborg, LJTryck AB, 1998.

- Fjeld, Per Olaf: Terskelen til et innerom. In: *Lyst og Lunt - Nordiske hus og interiører*. Oslo, N.W. Dam & Søn A/S, 2002.

Per Olaf Fjeld is a professor of architecture at the Oslo School of Architecture, Norway.

He has taught and lectured throughout Europe and the United States. He has held visiting professorships at Cornell University, USA, and University of Arizona, USA.

From 1992 to 1999 Per Olaf Fjeld was Rector of the Oslo School of Architecture; Oslo, Norway.

Per Olaf Fjeld is a frequent member of competition juries and advisory committees. He has among other things been a

board member of the International Laboratory of Architecture and Urban Design, the Norwegian Council of Universities, and the Nordic Academy of Architecture. He has been chairman of the Oslo Association of Architects and the Norwegian Council of Arch. Schools.

Per Olaf Fjeld has been an EAAE Council Member since 2002. In 2004 he was elected EAAE Vice-President before taking over the EAAE Presidency from Professor James Horan, Ireland, in September 2005.

## 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  
Per Olaf Fjeld, President of the EAAE.

## Council Members / Membres du Conseil

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## EAAE

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

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

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

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

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**EAAE Calendar / AEEA Calendrier**

26-29	<b>10</b>	2005	■ <b>EAAE Conference</b> Bucharest / Romania	<b>Conférence de l'AEEA</b> <i>Bucarest / Roumanie</i>
19-20	<b>11</b>	2005	■ <b>EAAE Council Meeting</b> Leuven / Belgium	<b>Réunion du conseil de l'AEEA</b> <i>Leuven / Belgique</i>
15	<b>02</b>	2006	■ <b>EAAE-La Farge International Competition for Students of Architecture</b>	<b>Concours international La Farge de l'AEEA ouvert aux Etudiants d'Architecture</b>
01	<b>05</b>	2006	■ <b>EAAE Prize 2005-2007</b>	<b>Prix de l'AEEA 2005-2007</b>
22-26	<b>05</b>	2006	■ <b>EAAE Conference</b> Leuven / Belgium	<b>Conférence de l'AEEA</b> <i>Leuven / Belgique</i>
22-25	<b>05</b>	2006	■ <b>ARCC/EAAE International Conference on Architectural Research</b> Philadelphia / USA	<b>Conférence internationale de l'ARCC/AEEA sur la Recherche architecturale</b> <i>Philadelphie / USA</i>
09	2006	■ <b>9th Meeting of Heads of European Schools of Architecture</b> Chania / Greece	<b>9<sup>e</sup> Conférence des Directeurs des Ecoles d'Architecture en Europe</b> <i>Chania / Grèce</i>	