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The Hidden School - EAAE Annual Conference 2019, Zagreb
Book of Abstracts

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Please check the document version above.

THE

HIDDEN

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ZAGREB 2019

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BOOK OF

ABSTRACTS

TABLE OF CONTENTS

INTRODUCTION

The mission of the European Association for Architectural Education EAAE is to advance the quality of architectural education in Europe and thus of architecture in general. The EAAE is a forum for the generation and dissemination of knowledge and information on all aspects of architectural education and architectural research.

The Annual Conference of EAAE would not be possible without a member school stepping in, taking the responsibility of organizing the event for EAAE, working very closely with the president and the council. To name just the last few: the Politecnico di Milano in 2015, TU Delft in 2016, the Université de Bordeaux in 2017 and the University of Porto in 2018. This year, we are very thankful for the commitment and generous support of the University of Zagreb, whose efforts brought together the representatives of over 130 architecture schools from all over Europe here in the capital of Croatia. We are also proud to be part of the celebrations of the Zagreb School of Architecture's centennial establishment.

With each of the EAAE annual gathering, as well as with our other formats such as the recently held first EAAE/ACSE Teachers Conference, we reach beyond the geographical boundaries of our individual institutional settings, addressing all educators, researchers and administrators who engage themselves for high quality architectural education. Our goal is to foster an international community of people and of institutions dedicated to the critical and constructive dialogue on all aspects of teaching and researching on architecture. We also connect to architecture professionals in Europe and in the world (Architects Council of Europe ACE, and International Union of Architects UIA), as well as to our peers in North America (Association of Collegiate Schools of Architecture ACSA, and Architectural Research Centers Consortium ARCC), but also to related academic fields (European League of Institutes of the Arts ELIA).

Personally, I am convinced that a broad and open discussion — not only in academic and professional circles, but also with policy-makers of higher education at national and international levels and with representatives of the building industry — is an imperative for the future of the profession as well as for mastering current and future challenges in the design of the built environment. We need ever more architects who are socially responsible and critical citizens — committed to contributing in a meaningful, graceful and sustainable way to solving the problems of the cities and regions. In this conference by addressing issues which are not always on the daily agenda at our schools – but which are nevertheless crucial for our profession and its relevance for society, we will be able to open up perspectives for new projects, developments, commitments and important decisions.

— prof. dr. Oya Atalay Franck, EAAE President

THE HIDDEN SCHOOL

The hidden school is contained behind/within the visible school. // The hidden school is often personified by a charisma or identified with a specific space or atmosphere. // The hidden school can be embodied in topics that develop outstanding skills. // The activities that shape the most formative aspects of an educational path are often informal ones. // The hidden school can remain unstated in the regular curriculum, and therefore remains subjectively evaluated or overlooked in administrative quality assurance or accreditation.

What constitutes the invisible layers of an architecture school?

The EAAE Annual Conference of 2019 is titled 'The Hidden School', aiming to discuss an architecture school's true character, the substance and the quality of architectural education in the broadest sense, and that which is beyond the stated curricula, yet — whether concretely manifested or subliminally perceived — embodies the culture of the school.

The Hidden School can be observed through a range of tacit aspects or conspicuous specificities which make the educational path a unique one. It is the content that can be embedded within the syllabus, learned informally, personified by educators, the attributes and activities of students, or the spaces it takes place in.

Bearing this in mind, reading between the curricular lines is crucial in evaluation, but is it possible to develop tools for the assessment of the 'hidden'? If the hidden school exists in parallel or as a background process, a self-generated search for fundamental answers, and its interpretation, manifestation or legibility has a multitude of facets, how can these aspects be captured?

The conference, hosted in 2019 by the Faculty of Architecture in Zagreb, focuses upon the subliminal quality of architectural education, that which is beyond the stated curricula and is hard to document through quality evaluation procedures. It can be observed through several indicative aspects, often contributing to the identification of what makes the 'true' spirit or substantial quality of the school and uniqueness or peculiarity of its educational path. It can also be the tacit meaning situated between the lines of the syllabus, or generated by the students that contribute to it and the educators that personify it, the various shapes of informal learning, or the spaces it takes place in.

In order to examine the less obvious but inherent qualities that constitute the specific process of architectural education, we proposed five aspects to be considered as triggers. The five thematic areas are presented below, each offering a series of provocations to which contributors were invited to respond, but we welcomed other thematic responses as well.

The Educator: Strong charismatic figures sometimes personify a school, leaving a lasting legacy forming its identity. Alternatively, they could be the less conspicuous educators just as able to generate meaningful educational experiences. They could be academy situated educators drawing upon a substantial body of research expertise, or they could be practicing architects teaching at architecture schools, informing the educational process with a vital connection to professional practice. Some are both. Is there a preference, or prevalence? What is the role of a teacher in the education of an architect? In what ways are they either a provocateur or a mediator? Which tools best encourage a student to conduct a creative research process? Should architecture teachers be taught to teach? Reciprocally, what forms of autodidactic expression begin to emerge?

The Content: What drives the content of design briefs placed before the student? What is the domain of teaching architecture and who is the architect that educators wish to produce? Is there a substantial frame within which an educator operates in order to achieve a required synthesis and how flexible is the path of achieving the mandatory set of learning outcomes? Where is the balance between abstract or universal and real-world subjects in developing a contemporary and timeless intellectual capable of a culturally and technically sustainable approach? What is the balance between local and universal, or do we aim to develop universal ability to adapt? How does the school communicate its set of values through the subject matter it puts forward?

The Place: What is the importance of the space in which education takes place? How does the space of a school influence the educational process and outcomes? Do the social or cultural contexts in which the school is placed make a difference in the inner and outer perception of a school, or the subject matter? What are the differences between schools that are isolated, remote islands, and schools directly embedded into the surroundings, even extrapolated and scattered into them? Can a particular quality emerging from the spatial character of the school be defined?

The Student: What distinguishes an architecture student from students in other disciplines? What are their common traits? The teaching process is greatly influenced by the exchange between the teacher and the student, and reciprocally determined by their mutual dedication. What motivates a student, and how do schools describe their prerequisites? Can resilience be taught? What are the aspects of horizontal learning? What role does peer-to-peer learning play in self-directed study and independent enquiry? The Bologna Agreement em-

phasizes the need for students to act as independent learners, but can for instance designing one's own trajectory produce a clash with regulated outcomes?

The Process: The educators and the educated, the program and the places are agents of the educational process. How do they interact, and how does this interaction induce learning? In what way does formal education organize and manufacture these interactions? What happens when students become teachers, or places become content? What are the tacit examples of informal learning? In what way do informal educational experiences foster expanded study and bring benefits back to school? What examples of informal learning are individual, collective, institutional or supra-institutional? What is the role of accessible media or open-source communication platforms in manifesting the hidden school?

Teachers, students and practitioners were invited to join this discussion by answering our call for contributions.

Scientific committee: Oya Atalay Franck, Roberto Cavallo, Johan De Walsche, Harriet Harriss, Siniša Justić, Mia Roth-Čerina, Sally Stewart, Tadeja Zupančič

PRESENTATION ABSTRACTS

On Being a First-Year Student: A Hidden Perspective in the Design Studio

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This research provides an important opportunity to advance our understanding of the evolving conception of learning in the design studio and specifically how first year students at architecture schools adapt to their new learning environment.

Many teachers of architecture would argue that the purpose of the design studio, which is the core of architectural education, is to educate the students to understand the nature of design, to think independently, to act in designerly ways (Cross, 1982), and to become reflective practitioners (Schön, 1983). Moreover, the first-year studio is of particular significance due to the challenges that face students in adapting to the new learning environment and in assuming a new learner identity. The first year plays a significant role in shaping students' attitudes and performances in subsequent years (Tinto 1993). It is typically the stage where students' expectations are reinforced or dispelled, ways of thinking established, and the foundations laid for the development of the independent learner. As such, the point of entry into university education represents a major event in the education of the individual and marks a transition that presents a variety of challenges to students. Accordingly, it is necessary to study the first-year experiences and how students are able to reflect on it to develop how we teach design.

Ten students were interviewed at several times during their first year at architecture school, gathering useful insights from students themselves about their evolving conceptions and expectations of learning throughout the academic year. The findings indicate that although all students felt positive about their learning experience, not all were satisfied they had fulfilled their individual learning needs. Students' conception of design iteration evolved during the first year; design modifications were a source of frustration at the beginning of the year, and through time students came to understand its role as an educational technique that helps them to learn from their own work and the work of others as well. Feedback was frequent, occurring in both formal and informal ways, and was not limited to feedback from tutors, but was also offered by peers, upper years, visiting critiques and experts. Students positively compared learning within a studio context to the traditional way of learning in high schools and other disciplines in higher education.

One-to-one interaction with tutors and learning from peers and upper years, together with the open-ended, exploratory, and iterative nature of the design process, suggest that the design studio is a student-centered learning environment that promotes engagement and independence. The evidence derived from students' lived experiences shows a moderately positive attitude towards reflective independence, rather than passive

learning in the process of acquiring knowledge, as students were largely ready to take responsibility for their learning and take on challenges.

Despite the previous positive aspects, the findings also indicated some areas of disquiet. Students raised the issue of time as the biggest challenge facing them during their work on design projects. The maintenance of study habits developed in high school was another indication of students' resistance to the new mode of learning during their first year. Some students remain attached to the idea of being pushed to learn, and still need the reassurance and support from their tutors that they are 'doing it right'. Nevertheless, as the students continue their journey through architecture school, they are expected to become more aware of their new learning situations, which may subsequently enable them to question their former learning habits and become more independent and reflective.

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X-Ray of an Architectural Design Studio: The Pendulum between the Ontology and Epistemology of Architecture

OZAN AVCI

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Architectural design studio is a dynamic/interactive/productive atmosphere. This atmosphere is not limited to a physical space — like the school building — but can be produced collectively with the students where the educator comes together with them. Changing the atmosphere during the design process keeps students active, excited and motivated. This motivation triggers creativity. In order to support this creative atmosphere, a pendulum-like movement should be created between the ontology and epistemology of architecture through relational and critical thinking. At this stage, the design of the content and the process of the design studio by the educator come into prominence. In this paper the x-ray of a 3rd year undergraduate architectural design studio in Istanbul will be presented so as to discuss the interwoven relations between the educator, the content, the place, the students and the process.

The educator is the person who designs the architectural design studio. Therefore, how the theme and the place of the project is given by the educator has a critical role. The presented studio title is 'Rural aesthetics: Imaginative Landscapes + Seclusion + Unfamiliar Accommodation' at an abandoned quarry in Cappadocia, which is a natural and cultural heritage site in Turkey. An abandoned quarry is a provocative site, like a tabula-rasa in a rural context.

The content of the studio consists of discussions on rural aesthetics. Rural Aesthetics has two aspects: 'rural' is related with urban, nature, landscape, built/unbuilt environment, human/non-human and 'aesthetics' is related with experience, space-time-body relations, poetics and authenticity. These two aspects are discussed together with the mentioned concepts during the design process and the ontology and epistemology of architecture is examined through new ways of thinking, doing and representing. Three different design problematiques were introduced at the studio in the context of rural aesthetics. The first one was imaginative landscapes. Students make sketches of Cappadocian landscapes first and then make a sketch of their own imaginative landscape. This two-dimensional sketch is translated into a notational drawing, a 3D digital model and 4 different physical models (concrete, wooden, woven and 3D printed). The ontology of these representations and their epistemological reflections were discussed. To start the design studio process with a hands-on task is always increasing the level of enthusiasm of the students. The second design problematique was seclusion. Every student's thought on the concept of seclusion and designed a minimum space for themselves that will take place in their imaginative landscapes. This project allowed us to discuss and discover the relation between the body and space and the psychological needs of the human

beings. The final design project was unfamiliar accommodation at the abandoned quarry in Cappadocia. In Cappadocia the traditional houses are masonry and the natural stones are taken from nearby quarries. As the region is a cultural and natural heritage site, the new buildings are expected to be masonry as well. This approach creates a dilemma at this point. Using the local stones makes the new buildings 'coherent' to the existing traditional neighborhoods, but the use of local stones creates new quarries where nature is heavily destroyed. Unfamiliar accommodation aims to bring life back to the quarry. Being unfamiliar has two aspects here: one is being unfamiliar to the neighborhood and create your own context there, and the other is making the accommodation unfamiliar by rethinking the ontology of such buildings.

The place of the design studio is both our studio place in our school building and the site itself. A filed trip was organized to Cappadocia and the region was experienced together with the students. The project site was measured by the students in order to make a scaled map of it. The bodily experience of such a big abandoned quarry is unique and to discuss about the project on-site is quite useful and inspiring.

The student is an active member of the design studio. He/she is responsible for raising new questions and proposing new possibilities for the given design problematiques. The educator can be a provocateur or a mediator, but the student should decide on his/her own. The design studio is like a research lab, so the educator and the students work together so as to investigate new spatial proposals, new ontologies and to discuss the given concepts epistemologically. Every design proposal is a new statement for architecture.

The process of the design studio is designed so as to trigger creativity through relational and critical thinking. In order to do that various sequences were designed such as field trips, lectures on philosophy and geography, workshops from other disciplines (weaving and typography), jury sessions, readings, writings, discussions, collective and individual works.

1: Cappadocia trip
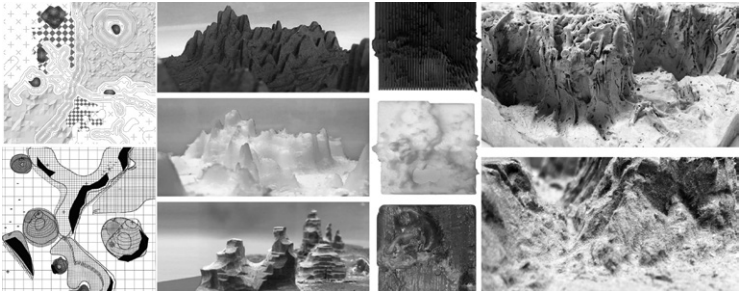
2: Imaginative Landscapes

3: Site

Studio Atmosphere

Unfamiliar Accommodation

23
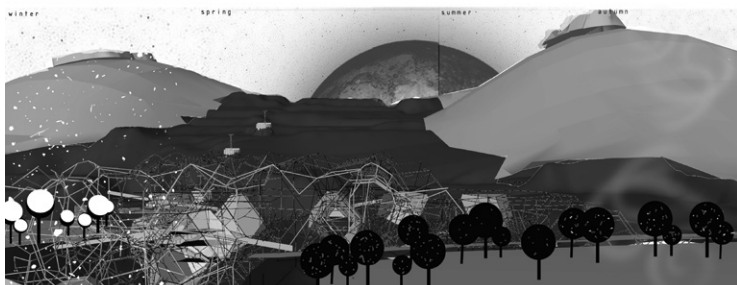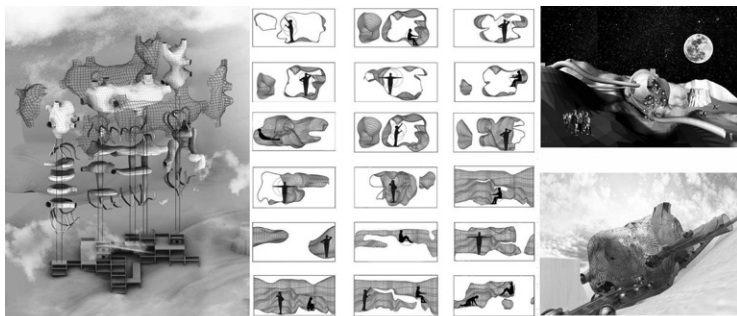
A Design-Build Experience: Kilyos Boathouse

AYSE ZEYNEP AYDEMIR — AHMET SEZGIN
— ARDA INCEOĞLU
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As a part of stated curriculum of MEF University Faculty of Arts, Design and Architecture, design-build studio is a compulsory summer internship for the students completing their first year in architecture and interior design. Within the framework of the design-build studio, the school communicates its set of values through emphasizing learning by doing, implying horizontal learning and underlining the process. This paper will discuss how a design-build studio can be a distinctive subliminal quality of an architecture faculty through the case of Boathouse project conducted during Summer 2018.

Boathouse Project is designed and built at Kilyos Beach in Istanbul by the students completing their first year in architecture and interior design for Boun Marine and Sailing Club to store their equipment such as small sailing catamarans and windsurf boards while providing a space for club members to gather. Thirty-five first-year students, four second and third-year student assistants and three tutors designed and built the project for five weeks with the support by Boğaziçi University for materials and accommodation; ZETAS for ground works; and TORID for timber supply. Boun Marine and Sailing Club members also provided voluntary support for logistics and finishing. Boathouse is awarded both for the Turkish Architecture Yearbook 2018 and Project Awards for Architectural Students in Turkey.

One of the most distinctive aspects of the project is learning by doing. Direct engagement enables learning through several processes, and design-build studio is a relevant setting to enhance them. In this context, students grew away from the formal setting and relocated in an unfamiliar context to confront with a real world subject. They were responsible with developing a fully-fledged design proposal, making presentations to communicate with the client, keeping working setup in order as well as the building site, tracking material supply, and building the design in a limited timeframe. Students used woodworking tools after having health and safety training and they undertake the shared work items as workgroups each day.

The second aspect of the project is horizontal learning. Instead of delivering top-down instructions, educators' position was ruling out the hierarchy by working, living and making decisions together. In this sense, working setting was an extension of the studio culture, including sex equality among work sharing, team set-up, and dedication to the project. Moreover, each student was responsible for their work items as well as they were responsible to the whole group. Student assistants were exchanging their experience and knowledge with the first-years while they were sharing the responsibility. They were learning from each other.

The third aspect is underlining the process of the project. Within a limited timeframe and limited experience, the process is always emphasized considerably more than the final product. In this context, openness was one of the crucial characteristics that led a direct dialogue with the client through a series of meetings with the Boun Marine and Sailing Club members for developing the design together. During the building phase lasting three weeks, several adaptations were made as responses to challenges and opportunities.

Design-build studio is one of the central characteristics of the school. As a common experience, all of the students get involved in this organization as early as the first-year; and they become a part of the faculty culture. Participation of all of the tutors in design-build studios also provides an introduction for a mutual acquaintance among students and tutors. Moreover, projects include a social aspect either for community service or for community involvement enhancing the purposefulness which then empower the connection with the real life situations. Overall, the design-build studio setting is a unique subliminal quality for architectural education besides its well-known curricular qualities.

Extramural but not Extracurricular: Revealing Hidden Learning through the Personal Development Portfolio (PDP) in Architectural Education

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This paper considers the introduction of a Personal Development Portfolio into our assessment for architectural education. When revising out undergraduate course structure we moved to a fully integrated model, where assessment was based on a portfolio or 'body of work' produced during a ten-week studio project. These projects introduce, develop and integrate understanding and ability of the key knowledge and skills of the curriculum; design, communication, realisation (technology) and contextual studies. Each year of study also includes one unit where professional knowledge is also assessed. Alongside these 'learning outcomes' we introduced a PDP: a separate report documenting and reflecting on everything that falls outside the predicted aims of the project. The notion of a PDP has been widely promoted by in Higher Education, particularly in connection with vocational courses, and is usually interpreted as 'Personal Development Planning'. As such the PDP is a bridge to the notion of Continual Professional Development (CPD) in practice. Our PDP is an assessed element of the student portfolio. The aim was to give academic value to various learning opportunities that students engage in that would otherwise not be captured by academic assessment. These enhance and extend the curriculum and as such are not 'extracurricular' but 'extramural'; beyond our limited course content and core assessment objective. Firstly, there are those opportunities the course expects students to engage in. These include the usual extramural academic activity such as guest lectures, field trips (other than site visits), and exhibition visits. In our own institution we also organise regular collaborations with other courses and these also required recognition for participation and achievement beyond the usual assessment criteria. Secondly there are occasional opportunities that develop at short notice or outside our set curriculum or timetable. These include opportunities to exhibit students work off campus, engage in live projects or host workshops. These are often initiated by an approach from a third party to see if the course would be interested in some form of participation. Neither of these groups of opportunities are unique to our course, but we were seeking a way to value and encourage student engagement. These activities frequently require students to develop their 'soft skills', especially collaboration and organisation, both key employability skills, as well as those qualities employers often cite; motivation, enthusiasm, initiative and entrepreneurship. There are many ways in which the PDP has enhanced the course provision. The course has found useful ways of applying the PDP report, for instance in encouraging student to visit the Venice Architecture Biennale during the long summer months, allowing them to choose to attend for a brief few days or as

part of an extended European journey. Students have also documented their involvement in the interview of prospective students, usually by helping to organise some studio workshops. The course has been able to team up students to help external 'clients'. A third aspect of the PDP was to capture student-initiated opportunities. In this paper I wish to give particular emphasis to what opportunities students have pursued under the 'catch all' assessment of a PDP. For instance, some learning opportunities that happen outside the taught term structure can be submitted, including travel, internships or work experience, and personal creative practice. Activity might broaden and deepen the students' individual specialist skills and knowledge, including photography, printmaking, or other media not taught or required by the core curriculum. In a tightly programmed institution there are no electives, so the PDP encourages motivated student to 'elect' themselves into specialist creative practice to broaden their skills, often by developing projects through personal contacts on other courses. Students have found many ways to demonstrate their broad engagement in their architectural education. Weekend trips to cities, buildings or exhibitions can be included. Enhanced sketchbooks, drawing or life drawing skills demonstrated. Software and digital skills can be developed. Students on international exchange submit their broader experience, including international travel and broadening their cultural knowledge. This paper considers the opportunities that the introduction of the PDP has facilitated and examines how students have engaged in the creative interpretation of its content. How is the core curriculum enhanced by PDP activity? What further potential might the PDP explore? Is there parity in opportunities for all students? How is the value assessed and what limits are there to a submission? What range of activities do they submit as content? What places do students find to learn? What creative practices do they deploy? How have students individually benefited from the PDP?

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1: Third year architecture students at Peterson Bricks, Copenhagen, 2015.

2: Layers of Bournemouth, a rammed earth sculpture by artist Briony Marshall, technical assistance from architecture students, 2018.

3: Pop-up container exhibition for BEAF 2019 (Bournemouth Emerging Artist Festival).

4: Third year student install a pop-up exhibition at a local gallery, 2019.

5: student assistant at a school architecture workshop, 2019.

An Educational Experiment Obviously Hidden In-Between

DAG BOUTSEN — CARL BOURGEOIS
Faculty of Architecture KU Leuven

For one and a half year, we have been renting the 24th floor of the abandoned WTC1-building, a tower waiting for total restructuring financed by a Regulated Real-estate Investment Trust (BE-REIT), listed on Euronext Brussels. 1500 m² of free space.

This floor is located next to the north station, which connects people between the big city and smaller ones. The North Station connects trains with trams and buses. The North Station connects fast food with a bike point. The North Station is, or was a building. Not anymore. Today, it does not imply connection, only separation, brutal transition, inhospitability, emptiness, refreshed decay.

The North Station is lost between neighborhoods so different from each other that you can no longer speak of a city. The Royal Axis between a palace in a park and a palace on a park, the low part of the Rogierstraat with mattresses on the steep sidewalk-window, the slowly westernized 'Oriental' Brabantstraat, the criminal Aarschotstraat, and then on the other side the 'Noord'(wijk)quarter. Wijk is the Dutch word for neighbourhood. Neighborhood? Distant-hood! On which side is Brussels actually? Where do I go?

The difference between the west side of the station and the east side is the wind. And the water. The wind cannot turn any direction into a 19th-century urban fabric. And isn't the Zenne somewhere there? Or is there only the channel?

During this period, there was that constellation of hip activities that have 'occupied' the tower with all sorts of temporary use, creating a sort of buzz or hype: Jubilee and other artists on floor 25, the architectural office 51N4E on the 16th floor, then AWB (Architecture Workroom Brussels) that also brought a Rotterdam architecture biennial to Brussels with 'You are here', an exciting exhibition about the urbanism of the transition. As such, we were able to seamlessly plug in with our ethics lessons.

There are a number of things that came together on that floor. First of all, there is that exciting experience of an open floor in a dilapidated, 'skyscraper', as a remnant of a utopian capitalist 'robbery project': the Manhattan project as 'urbicide' of one of Brussels' most lively, popular neighborhoods, the Noordwijk, with the Antwerpse Steenweg as the central axis of popular entertainment. The office district is becoming empty and is in urgent need of a radical renewal by breaking through the monofunctional. In addition, at the back side of the tower, there is the Maximilian Park where the asylum seekers must apply for asylum, which brought the harrowing problem to our back door. That was a rich and at the same time always debatable context, which directly or indirectly determined the conversation in almost every discussion.

The physical aspect of the location was certainly an important factor: that gigantic playing field with that eternally spectacular view of Brussels from above, a space without divisions where you had to conquer your place as a class nomadic, it was always a special experience.

Cozy squares, green water, lively neighborhoods, pleasant shops, visible productivity, local industry, mixed population, learning environments, soft mobility, smart reuse, pleasant stay, circular economy and slow food. All of these have been worked on, there on the 24th floor on top of the WTC1 tower. That is what they have been dreaming of for one and a half years. And still are.

On a high island without wind. Secluded and not at all. With a look at desolation, and at the same time towards another future. The strength of that temporary and nomadic school came from the absurd interweaving of all those worlds that come together somewhere in height. This power even occasionally resulted in a brutal critique of 'established' values and stakeholders.

We have always been convinced that a good pedagogy comes down to a good conversation between peers, and you need at most a few seats for that. In the case of an architectural education, you could argue for a table to put an artifact on top that is subject of conversation. Everything else is luxurious.

And there may be luxury, but one should at least be aware of it. Moving into a fully non-equipped floor and thus temporary reducing all comfort or luxury therefore seemed to justify our decision, maintaining that thought that this would intensify the conversations and the effective pedagogy.

The experiment teaches numerous lessons, of which a publication will testify. In addition, the experience lives in the generation of students and teachers who were allowed to experience it, with all its shortcomings and all its highlights, but at least with the realization that we have not avoided the challenge.

Learning is experimenting, is seeking to find the solution rather than finding it.

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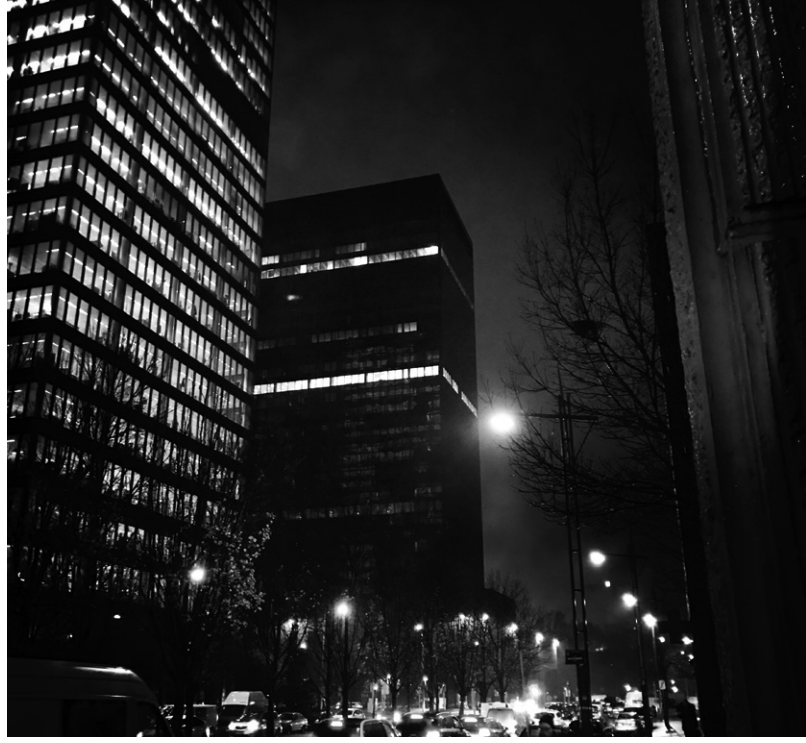
Hidden Tools. The Use Of Architecture As Reference in the Creative Process of Design

ALESSANDRA COMO — LUISA SMERAGLIUOLO PERROTTA
University of Salerno

The topic of the use of architecture as reference within the creative architectural design process is not a matter given for granted, both in the architectural culture and in the teaching.

The Italian architecture studio courses are based on theoretical lectures and laboratory activities. The student's design experience is built through the combined action of theory and practice. The theoretical lectures offer the opportunity to address design issues also through discussion of examples of architecture. What are the examples of architecture that we can consider useful for the design project? And how do students use them within the design project?

This paper aims to answer the questions through a theoretical investigation and through the presentation of an architectural design studio at the University of Salerno (Italy). Through the combination of theoretical issues that underlie the topic and the teaching experience, we want to give a contribution on the relationship between the architecture case studies and their use within the design process.

Within the commented architecture studio work, the architecture examples used as a reference become, through the teacher's guide, as fragments to be reinterpreted within the creative process, able to stimulate the student the recognition of architectural issues. The proposed use of architecture as reference cannot be considered a real hidden layer within the teaching because it is not really hidden; it could be considered a hidden tool that activates the design project, at the halfway between theory and practice, as a critical act of reading and interpretation.

Traditionally, in the Italian schools, the design project is developed through intertwined actions that consider a series of issues as the analysis of the site, the functional program, the interpretation of the topic, history development and so on. Along this extent, the architecture used as a reference is central being used analogically or as a technical-constructive model. This methodology leaves little space to the creative work.

On the contrary, the teaching experience here presented, starts from the necessity of combining architectural design issues with a creative moment autonomous within the design process. The study of the architecture as reference becomes a critical act, a thematic reading of the existing example in order to construct a preliminary reference to the project and more generally it aims at the construction of a design imaginary for the students composed of a set of fragments of spatial solutions, with measures and systems of relation.

The use of the fragment as a creative tool within the project follows a long tradition in the Italian architecture that unites classical and contemporary worlds, from Piranesi to Aldo

Rossi, the visual research of the avant-garde of the 70s and the montage-collage of a group of Italian designers in these years.

The example of architecture is therefore not only studied as an evolutionary historical step of the architectural design thinking but as an experience of modelling space, studied outside the historical dimension in order to highlight its main design issues.

The aim of this paper is to show the use of architecture as reference in the creative process of design as a teaching tool for the construction of an imaginary world of forms and spaces for the students and also as an opportunity to develop critical position within the architectural process. At a time when the world is dominated by images and the channels of knowledge are closer, critical thinking thus becomes an opportunity to filter the references and to shift from the complexity of the built architecture to the understanding of space as the main key of the architectural design.
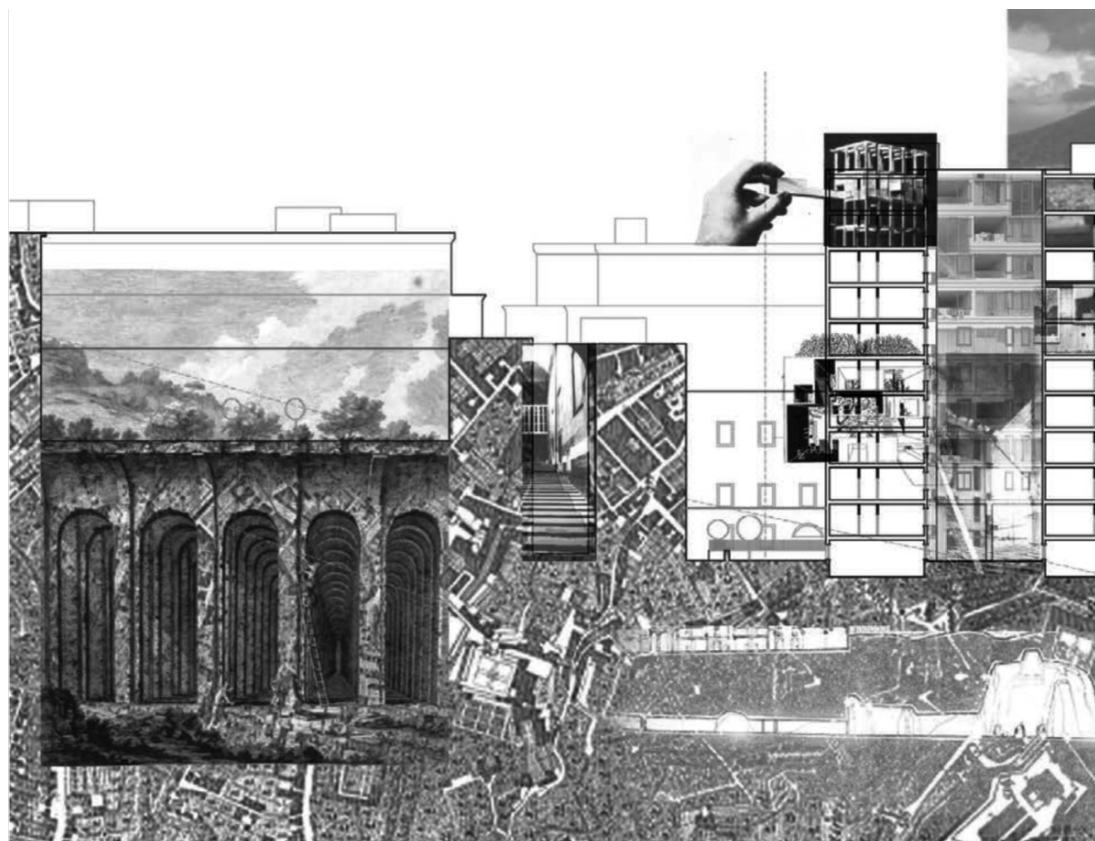
Open Campus, Informal Spaces, Off-The-Record Paths

BARBARA COPPETTI
Polytechnic of Milan, Department of
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PLACE / ENVIRONMENTS

FOREWORD

The educational institution represents the basis of civil society: any great empire or civilization began to be considered when it developed a structured educational system capable to educate aware citizens participating in public life. Retracing the etymological origin of the term *school*, I think this latter suggests an hidden component which should still be at the basis of the idea of contemporary school. The word comes from the Latin *schola*, which derives from the ancient Greek *scholè* that meant take care of free time. The scholè was the time in which one rested from the effort of daily life, to devote himself to study and reasoning.

In the Lyceum, the great Greek philosophical school founded by Aristotle, also known as '*Peripatetic school*', the members gathered at Athens Gymnasium, close to the sanctuary dedicated to Apollo Licium, and informally walked around ('peri') the perimeter of the building, surrounded by a colonnade, together with the teacher. The members of the school of Aristotle faced informal discussions and philosophical and scientific investigations moving around, starting an idea of learning while they were moving and wandering, together outdoor in the nature.

The Latins admitted in the word schola the original idea of leisure, rest, quiet and free time to discuss about philosophy and science. In the first etymological vocabulary of the Italian language, Ottorino Pianigiani (1) reports the connection of the first meaning of the term *schola* with the space around the pools in Roman Thermae, called *schola-labri* and *schola-alvei*, where people could wait their turn talking and sharing ideas. The traditional etymology and also some contemporary point of view (2), leads us to the Latin difference between the *otium*, or the leisure of the privileged citizens who could afford moments to dedicate themselves to reflection or study, and *negotium*, or to deal with practice or economic affairs. The *otium* was intended as a moment of excellence and high lifestyle. We modern people persevere in *neg-otium*, which etymological root denies *otium*.

When Charlemagne founded the first public schools in the world, the *schola palatina* of Aachen, the word *schola* was definitively transferred to the specific place of meetings and discussions for educational and learning purposes. He gave form to a circle of intellectuals from all parts of the Carolingian Empire, which during the ninth century built an innovative international atmosphere. Charlemagne developed the meaning of school as institution for moral and intellectual education. It was the only school that did not depend on ecclesiastical institutions and the first school free from ideological constraints.

It was part of an ambitious project of giving unity to a vast empire composed by numerous different peoples.

THESIS ARGUMENTS

I think it would be appropriate to re-discover the original meaning of the word school as *scholè* and it would be suitable think about students as philosophers who love knowledge or researchers in love with knowledge. For the quality of architectural education we should remember that university education is a choice of love for deepening and the desire to know more. It doesn't have to be an obligation, it's not the place of coercion because the university is not only study but also culture, sport, art, vision and ideas to share. The Bauhaus School was in this sense exemplary.

Therefore, the proposal in this paper is that the first hidden layer of architectural education is to give back to the school its authentic meaning of *scholè*, place of the *otium*, where the love of knowledge lives.

The Place on one side and the Educator on the other are the first components to update our universities: open campus, informal spaces, off-the-records paths + innovative teaching are the main tools to pursue a better quality of architectural education.

Nowadays, the development of internationalization processes and updating of the spaces of the schools have assumed a central role in all socio-educational scenarios, leading to profound changes. I would like to emphasize that university education — but also in general public education including schools of every order and degree and beyond the differences between one country and another — have to be constantly careful to the emancipation of the individual through self-realization.

Passing to the field of architecture, the hypothesis to open and regulate the borders, the campus and the school enclosure, that codify the ways of living together, can redefine the school-spaces through open and permeable public spaces. They could become vital structures that give shape to the space to be lived by the human being, in his individual or social dimension. The research focus is the updating of the figures of learning spaces.

ACTIONS AND DESIGN STRATEGIES IN
THREE CASE STUDIES

1 — The Polytechnic University of Milan is working on an educational innovation project that provides a specific pedagogical background to professors and assistant professors to integrate traditional frontal teaching with processes that see an active role of the students. At the same time the Polytechnic of Milan has invested in the last years many resources for a more welcoming university projected towards the future. The new University Campus stems from an idea of Renzo Piano donated to Politecnico di Milano (3). The project is currently under construction.

2 — The case of Bocconi University in Milan is interesting too: New Bocconi Campus project is under construction, designed by the international architectural firm SANAA. Adding to its original buildings and those of more recent construction (the Gardella and Grafton buildings), the University will expand to the south, incorporating the former area of the Centrale del Latte (former local municipality plant of milk collection and processing for the whole Milan Municipality). The striking forms of the new campus will revitalize and interact with the surrounding urban fabric (4).

3 — The Research started on 1st April 2019, winner of the competition New Generations 2017, titled '*A shared school: for a culture of happiness*' acts on the innovation of teaching and on the rethinking of the role of the public educational institution for the public schools for the age groups from 5 to 14 years. The project proposes interventions for sharing and strengthening the Educating Community and at the same time, the renewal of school spaces. The partnership aims to build a virtuous model for changing the culture of the Public School by supporting the actors involved in educational interventions (5).

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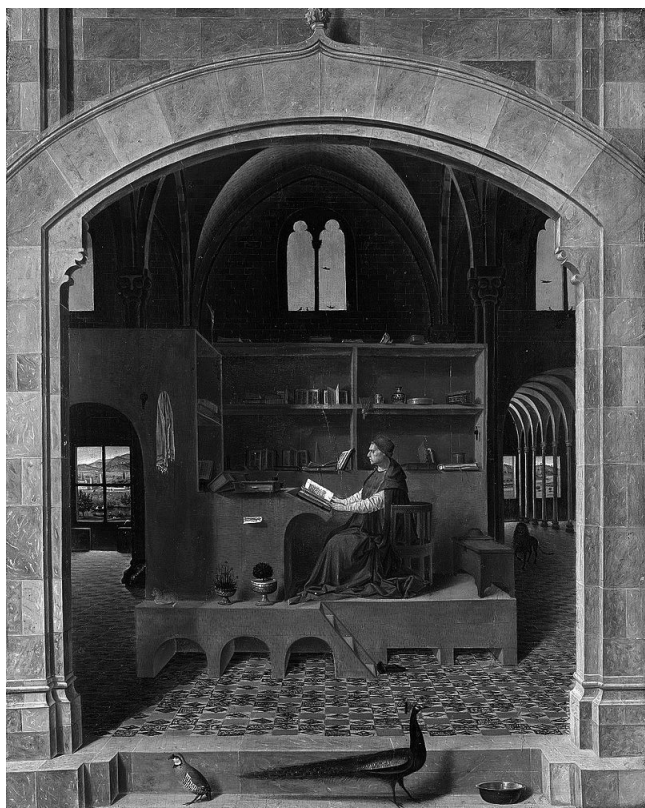
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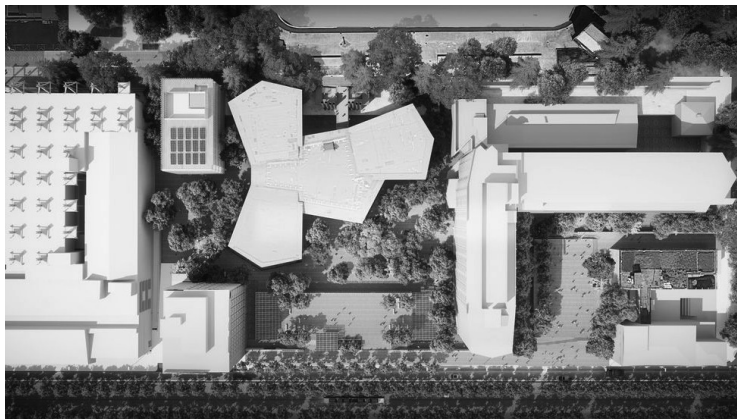
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Both of Stuff and Not: A Teaching Experience in the Contemporary Condition

SESSION III

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REFLECTIONS ON THE HIDDEN

Architecture is a quite elusive discipline, both unleashed and restrained by a perennial calling into question of its own fundamentals. Being and becoming an architect means to cast a doubtful, unsatisfied, interrogative gaze on the world and especially on the world of architecture.

Teaching such a (self-) critical discipline is, therefore, an intrinsically impossible task. Of course, syllabuses include specific competencies such as drawing, history, structures, law, economics... but when it comes to integrating them into the architectural project, any fixed framework becomes questionable, and it is precisely this questioning that makes design architectural, offering that necessary potential which can turn mere building into architecture.

Though many teaching approaches still lean on assertive approaches, for instance aimed to specific languages' reproduction, major transformations — involving identities, conditions, and possibilities — affected the educational exchange. The power relationship between teachers and students is much less asymmetrical than before and, in some cases, even reversed. Many of us developed a disenchantment that is both cause and consequence of the dramatic lack of charisma we suffer in comparison to the previous generation: a condition further challenged by the huge impact of information technologies and the paradigm shift they propose in the way competencies and skills can be effectively transmitted and trained. Dramatic changes are also impacting the professional world and the whole building market, so that an increasing number of graduates will never run a professional practice as architects. Teaching architecture should therefore maintain acceptable levels in the education aimed to the usual disciplinary applications while turning it into a positive asset for those who will spend their design abilities in different, unpredictable manners and fields, hoping they will play a positive role beyond building and for the society at large.

Italy represents a 'privileged' vantage point to address these issues. From decades we 'produce' nearly half of the European graduates in architecture, and the numbers we have been dealing with in our daily routine (an average design studio of our schools includes normally more than fifty students) entail a teaching relationship that someway anticipated the contemporary challenges. Therefore, the methodological tricks we developed to cope with our peculiar situation still make some sense in the present, general circumstances. My last teaching experience at the Politecnico of Turin can resume both these conditions and a possible strategy to address them.

The first design studio of the Bachelor in architecture has been thought of as an introduction to spatial comprehension

and manipulation, with about sixty students and sixty hours (which roughly means one hour per student, including lectures). I called this studio 'Copy & Paste' because learning to read usually precedes any writing ability. Copying is therefore the main tool to work out the project. Manipulating examples gives an instant contrast agent, selecting possibilities. Since self-teaching is a condition for architects, who are expected to cope with diversity and produce differences, students are asked to search and propose examples on their own along the ones provided by the teacher. However, the nuts and bolts of architectural imagination are hardly rationalizable and there is nothing that can substitute a drawing hand in front of you, displaying its thinking power; so my two assistants and I set up quick individual tutorials (the unsaid is probably the most important part of a design studio, something invaluable and irreplaceable by any virtual reality). The attempt is to foster a pluralist, interrogative attitude — any solution should be discovered within the design process, finding unstable and contingent consistencies — and a pragmatist (still modernist?) approach, aimed to an economy of form.

The relationship between words and things, of a narrative binding between the architectural projects and their reasons, acts as a main educational apparatus ('Copy & Paste' students were asked to imagine their clients' requests starting from randomly generated features). Discursive practices, which are intrinsically linear, act as contrast media for space imagination. In other words, they perform a 'critical' function even before a critical attitude has been trained and achieved. This triggers a mutual improvement of the ability to 'read' projects and to 'write' them as sets of logically organized operations.

My intention is to enhance the students' critical, and especially self-critical, ability. A deeper theoretical awareness — along with the ability to translate the disciplinary toolbox into the mono-dimensional sequence of storytelling — is now crucial for architects also because of the phenomena of virtualization that even this profession so strongly intertwined in materiality is undergoing. The more information technology provides prosthetic applications, erasing distances in time and space, the less built answers and authorial skills will be requested. The export of our specific gaze into the immaterial is therefore strategic to keep us in touch with 'reality' and to get commissions. Both of stuff and not.

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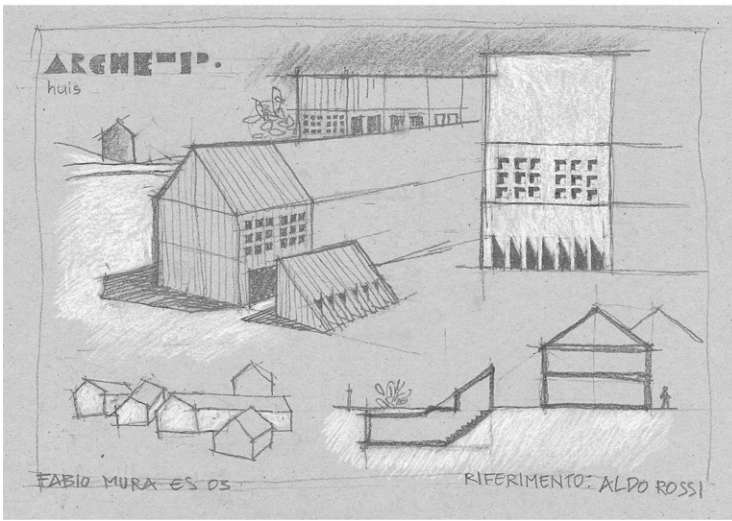
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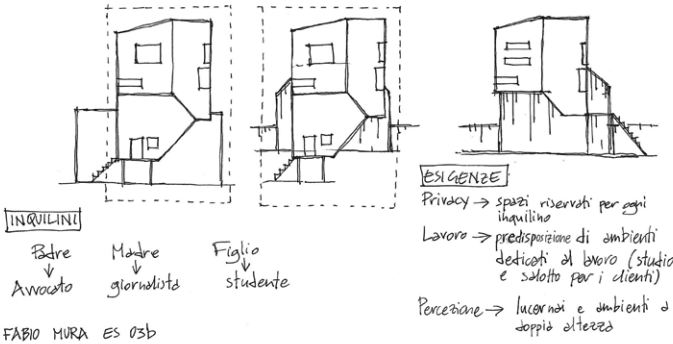
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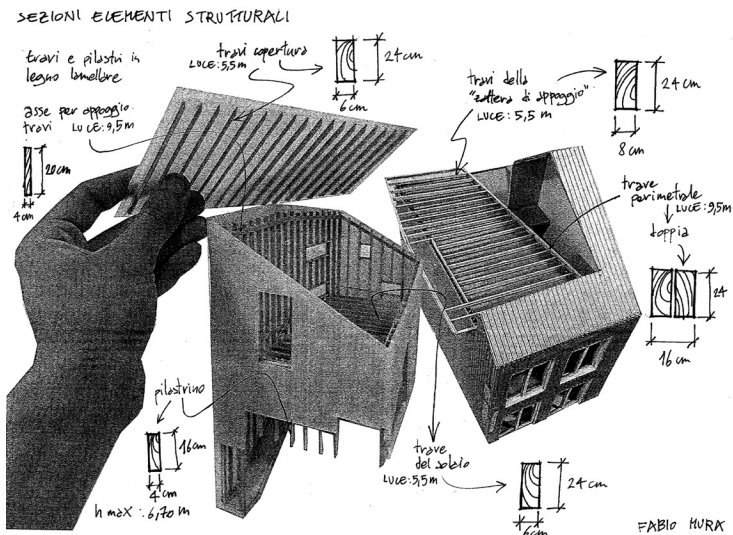
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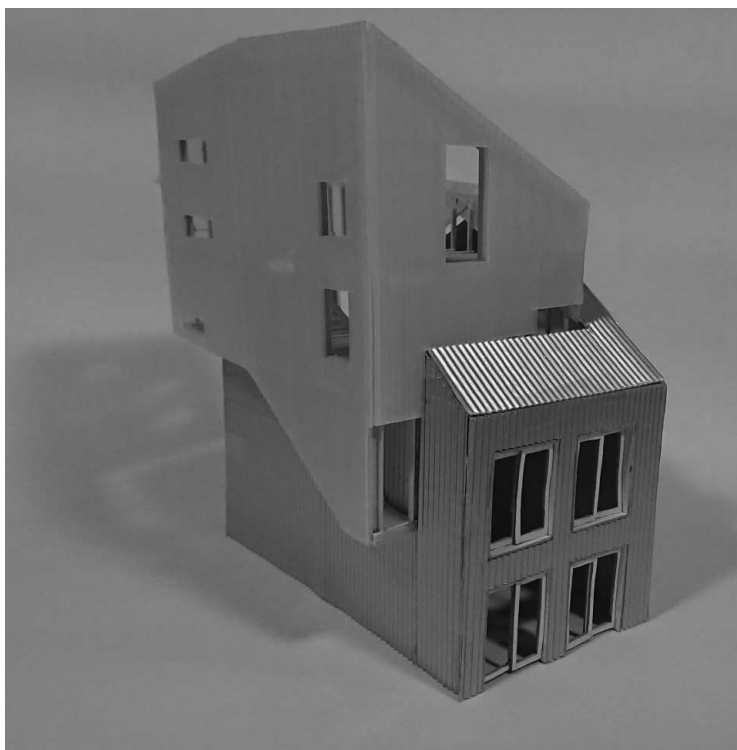
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Mirror, Mirror....

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The vast majority of architects are no longer independent designers, but part of complex design teams working with and across different disciplines. But there is resistance to professional and educational evolution ingrained in the enculturation and historic identity of architects as independent creative designers, the hidden curriculum. As long as we continue to look into the mirror for answers, are we really likely to change?

Sociological models of professionalism have the potential to provide insight into how the profession can redefine and realign academic and professional knowledge. From his field research in architecture, sociologist Robert Gutman observed that 'Most schools are still inclined to educate students as if every architect will be a designer', and that there was a strong belief in the profession that design is the core skill, which should be the aim of everyone working in the field (Gutman, 2010). Educational achievement and professional recognition did not result in a collegiate and egalitarian work environment. Gutman linked this to an oversupply of university qualified architects, and the value of artistry and design within the profession. He noted that although design was typically less than 10% of the time required in the tasks for a project, it was the driving ambition for most young architects.

Recent studies on anticipatory socialization (Sang et al., 2009) and applied psychology have suggested inwardness, 'otherness', loyalty to the discipline and individual artistic design informs early professional identity, in contrast to the regions of knowledge which inform practice. If this is a problem, why should the primacy of design continue to be promoted in Architectural education? What are the alternatives?

Sir John Soane defined the role of the 'Architect' as a designer, and as a cultured intermediary between his client and the construction industry, based on ethics, transparency, and impartiality (Duffy CBE, Rabeneck, & Du, 2013). A professional duty of care was inherent in the title, to exercise fairness in judgment between the competing claims of clients, builders, and craftsmen. Architects were deemed to have artistic, ethical and managerial roles, which justified professional status, and set them above physical labourers and makers.

As the architectural profession has expanded and evolved over the past two centuries, the idealistic advantages of Soane's writings have been set aside in pursuit of commerce, efficiency, and social status. Once the valued designer, and ethical confident of clients, the architect is often no longer the intermediary between those with money and those who construct — society now has professional project managers, contractors, and developers.

Gutman described the problem of architectural professionalism as a result of the dual identity of architects, as artists

committed to individual visions of what is important and real in building, and as practitioners committed to designing buildings that will meet client requirements, stand up and endure (Gutman, 2010). Ironically, as the profession has reached a turning point in status, it is the idealism identified by Soane, and the measure of potential benefits to society, public good, research and environment that could help redefine the profession.

Towards a Methodology for Rethinking Modernity:
Between Imagined, Realized, and Lived Space

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There is a global aspiration for continuous improvements of teaching curricula and teaching models in the field of architectural design, especially in response to the changing context of architectural education. New research areas and thematic frameworks within it are being continuously re-introduced and becoming more process and problem-oriented. Traditional teaching approaches and established programs thus require the development of extended forms of the teaching process and learning that empowers students to develop their competencies and skills further. The basic study program at the University of Belgrade — Faculty of Architecture covers various curricula and aspects of reflection that are autonomously examined from the architectural, urban and technological level. Especially, the teaching curricula for studies of modernity, that is a thematic focus of the paper, are established within different study programs and levels of study, which very often disables logical chronology of learning and an integral consideration of the phenomenology of modernity.

In order to address the issue, an extended learning model, based on the form of a workshop, was proposed. The workshop as an organizational form that stimulates the learning process most often represents a short-term model that, although develops brainstorming and sharing ideas productively, usually disables a complete systematic process from analysis to project task. Therefore, a model of a workshop whose timeline allows rounded cycle of the design process was developed. The learning model which involved students from various study programs (architectural design, interior design, architectural technologies, architectural engineering, urban planning, urban design, integral urban development, sustainable development) and students from different levels of study (bachelor, master, integrated, doctoral) enabled the opening of cross-exchange of knowledge and skills and the development of an integral approach to research and design that is not present in any other position within the school, which is due to the dominant independence of the curriculum in relation to school departments — architecture, urbanism and architectural technologies and engineering. At the conceptual level, the model is based on a student workshop that takes place through three continuous stages during which students develop the process of analytical thinking, architectural programming and architectural design: (1) *understanding the imaginary framework* — implies a complex urban study of the planned spatial framework and a retrospective of the urban morphogenesis and the development of the urban structure of the subject spatial framework through analytical architectural analysis, (2) *mapping of realized patterns* — identification of

spatial-programmatic relations with environment, user behaviours and lifestyles through architectural programming, and (3) *recognition of lived space impulses* — means the creation of spatial solutions in order to improve the quality of living and lived space through architectural design or the establishment of design principles and strategies. Each of these phases contains a series of research inputs, while the produced outputs become inputs for the next phase, up to the final phase within which the design synthesis is established.

The described model of the workshop was practically developed within a student interdisciplinary workshop 'Unforeseen Impulses of Modernism: The Case of New Belgrade Blocks', organized in November 2018 at the University of Belgrade — Faculty of Architecture. One of the most important contributions of the workshop was its integrally developed methodology which proved to be adaptable to other subjects. Therefore, the same model was applied in the second workshop organized in April 2019 at the same faculty 'Among Scales — Programming the Landscape Ecology: Toward the New Modernity of Belgrade'. The workshop model enabled transfer of ideas, knowledge and access through peer learning within a heterogeneous study program and an elastic thematic framework. Furthermore, tutors, teachers and critics who participated in the realization of the workshops were representatives of different departments, which contributes to the development of a comprehensive methodology that addresses a wide range of scales and aspects.

In the thematic sense, the realized workshops were focusing on contemporary trends, tensions and issues of architectural and urban practice through the relations of urban — rural, modern — post-modern, durable — ephemeral, compact — fragmented, public — private, individual — collective, towards the establishment of a new modernity. Therefore, the expanded agenda of the proposed model of the workshop is reflected in the challenges that have been established through the thematic framework and opens up possibilities for experimental research, model options and writing scenarios for future action.

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Immateriality in Design and Pedagogy: The Design Studio in an Era of Virtual Spaces of Interaction and Engagement

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KEYWORD
studio pedagogy

Instructional models are increasingly online, remote, and accessible whenever convenient, ostensibly leaving the conventional design studio behind. What are the consequences of design education without a place of its own — the studio? What are the consequences if architecture Schools resist the pressures to move to a remote platform?

The Architectural design studio is unique educational setting in which Information doesn't flow in a single direction, from professor to student. Instead, it is exchanged in complex patterns of dialogue and production that form the foundation of a micro-scale community. the quality of the education is predicated on the interaction among members of this community. This presents a challenge to the virtual spaces of education that are increasingly becoming the norm. And, while virtual spaces and places of education have not yet fully assimilated the design studio, this does not mean the studio can't leverage advantages of these emergent grounds of discourse.

Social media provides a platform that subverts and replaces the social function of public spaces of all kinds — including the classroom. In the city, everywhere becomes plaza as plazas everywhere begin to vanish. In the School, as classrooms become virtual spaces without any substantive physical presence they effectively begin to exist anywhere. As this phenomenon becomes more of a cultural expectation the material counterparts to these immaterial places also disappear. This is seemingly the pinnacle of ex-urban culture.

Recently, however, platforms such as snapchat and Instagram develop new imperatives for social media users; they must be in physical, material places and substantiate their presence with photographic evidence. Perhaps, this is again setting the stage for urban transformation. Suddenly there is renewed interest in material places as the emergence of these new platforms challenge users to travel, snap, selfie, and proclaim that storied places are 'checked-off' some list. Does this present a chance for the design studio format? Can there be educational opportunities that leverage the spectacular nature of social media posting while reintroducing some degree of human interaction? Or, to what extent do these practices exacerbate existing problems of an eroding community of the design studio?

This proposal examines immateriality in two ways. It acknowledges that the architecture design studio has a role in exploring social phenomena, including the impact of virtual spaces of interaction on the material spaces of architecture. Students typically count themselves among the participants of cultural practices that are rarely considered as forces acting on the spaces we design. They are in a unique position to observe, study, and respond to them. Simultaneously, these

forces acting on the format and function of the design studio itself cannot be ignored. Can there be such a thing as a virtual architecture studio? If so, how does it work? If not, how does a conventional design studio take advantage of these evolutions in social exchange to remain relevant?

This proposal speculates upon the potential to resurrect the cultural value of public spaces using social media mechanisms that have so far usurped their roles in our lives by design. It presents student work grounded in immateriality as a driving force behind material decisions. It addresses studio pedagogy that considers the immaterial as well as the material qualities spaces and how architecture might contribute to both. It also presents the studio itself, as an opportunity for examining the intersection of material and immaterial modes of information exchange.

Student Work: A Process that merges the craft of Material and Immaterial media for a design proposal that imagines a material architecture for an immaterial program in a design studio that leverages social media as an instructional tool.

Provincial and Outdated?

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Teachers are far more decisive for the quality of architectural education than curriculum, academic organization and management. Put all efforts into reorganization and restructuring. It will, however mean little to the quality of education. Good schools are built by outstanding teachers. And architectural education is socially relevant and valid, linking to the culture and needs of a society. At least this was so in a small school close to the North Pole, started in 1945, right after the second World War as part of a process of rebuilding a nation. At the beginning education and practice merged entirely, teachers taught trough their projects, students won competitions for substantial public commissions before they graduated. After a while the Oslo school was molded into a tradition, a little national romantic from the start, cherishing the thousand-year-old wooden way of building, and indulging into the Norwegian landscapes filled with local character of place. So far to the north that characteristics like 'ahead of the game' or 'mainstream' had little meaning. New concepts and ways had to travel far and took time.

In a country where pragmatic needs set the agenda, the school established a corrective, defending architecture as works of art, as 'unicas' — one of a kind — educating master builders who knew the terrain, with a sense of place, in a material tradition of wood, stone, brick and concrete, working with experimental tectonics. Four generation of teachers, the last three educated in the school. A small academy, entirely studio based.

What happens to a school like this when education is an international commodity and teachers are recruited globally? Bringing in their own luggage and agendas and asking, 'Why not do something else?' The school does not fall apart. Modern management keeps it running smoothly. In terms of educational institutions, a good reputation seems to sustain. Elaborated strategies define potential new roles for the school in the world. Does culture beat strategy, is there a ghost in the machine that cannot be removed? Or is the school transforming into something found anywhere in the world, and mostly mediocre?

A few years ago, a known figure in the EAAE system stated that: 'There is no such thing as a global curriculum in architecture', believing that schools gave priority to and took care of their own identities. Was this a false statement?

Rethinking the Crit

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 — MARK PRICE — MAUREEN O'CONNOR
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Assessment in architecture and creative arts schools has traditionally adopted a 'one size fits all' approach by using the 'crit', where students pin up their work, make a presentation and receive verbal feedback in front of peers and academic staff. In addition to increasing stress and inhibiting learning, which may impact more depending on gender and ethnicity, the adversarial structure of the 'crit' reinforces power imbalances and thereby ultimately contributes to the reproduction of dominant cultural paradigms.

Our collaboration on an alternative to the traditional model was supported by the Teaching & Learning National Seminar Series fund which helped us organise an international symposium to debate the 'crit' in 2016. We have recently been awarded further funding which has allowed us to pilot alternative feedback methods.

Our proposal will add blended learning to new assessment methods which we piloted in 2017/8, in a radical approach challenging the dominant pedagogical theory and practice in architecture internationally and should transform feedback and assessment methods. Feedback on the pilot from students, academic staff and external examiners has been extremely positive.

We will expand this pilot across four HEIs, review emergent best practice abroad and bring international experts to evaluate and develop the approach. While our focus will be on architecture, it will be relevant to other creative disciplines which use the 'crit' method. We will explore digital approaches to support student reflection. We will explore how this method can work across all creative art education.

This approach has the potential to give students greater agency, enhanced critical faculties, professional skills and resilience, supporting transitions into and out of third level.

Our first pilot has shown that this new feedback and assessment method uses staff time in a more efficient and effective manner, with the student becoming central to the learning process. Our current research has been peer reviewed by leading academics in the field and at this conference we will be able to present our findings for the first time.

Between Daedalus and Ariadne: Moving from Space to Place, with the Body, in Architectural Education

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KEYWORDS
space, place, research, Ariadne, Daedalus

Who makes the architecture first, Ariadne with her thread defining a place, or Daedalus making the labyrinthine space? What makes the educational process, not the bright new shiny buildings (space), but the bodies of students, travelling on their overlapping educational journeys (place)? So Samsonite suitcases at the ready. This paper will explore the hidden, implicit relationship between space and place in architectural education, not in the physical (architectural school) but as the locating of process in architectural research. Tim Ingold, the anthropologist rallies against the term, space, 'as the most empty, the most detached from the realities of life and experience' in his essay, Place, Movement and Knowledge' (Ingold, 2011). He also states that 'there is something wrong with the notion that places exist in space'. He identifies spaces as having a different line, an outward boundary, while place is delineated by movement, activity, inhabitation. Ingold does acknowledge, partially, the geographer's requirement for the term, space, as they explore, determine and measure, but he expects a return to 'place' or 'raum', with an added dimension, an embodied meaning following a measuring and inhabiting of the space. The balance between the workshop world of Daedalus and Ariadne's wayfinding is delicate. This paper will examine and expand on three recent architecture research projects: firstly, a spatial mapping using sensors with Zaha Hadid Architects; secondly, an environmental and spatial audit of the places of drowning across the South West of the UK for the RNLI; and thirdly, an installation project in the British Pavilion in Venice. The journey of the body in all three will be examined, and the place-space Ariadne-Daedalus debate viewed in different ways.

With the ZHA project, the office laboratory was the context for examining the original creative line of a choreographic performance. A series of spatial sensors were placed in a gallery to record bodies movements. This information was collapsed into a data flow, and then re-interpreted from information to a representational 'space'. This research work was 'applied' in a creative educational environment and had educational value, yet the digital flow that emerged was only partial, and to some extent it was 'unreal', Daedalus dominated.

In the second study the reality of studying, and travelling to, the places of drowning for the RNLI research project gave the context and the body relating to the event a particular, very real and dramatic context. The study examined, final journeys of the body within mental, social and environmental ecologies. These three combining with devastating consequences. The physical mapping and representational display gave a vehicle for further conversation, debate and discussion in the

preparation for the next stage of the project, 'Designing Out of Drowning'. In this research Ariadne took the lead.

The third research project reflects a more experiential nature, with a multi-layered journey; Shelley poetry, a rich metaphor of drawing, making, and travelling. It was a contextual and educational journey where Daedalus and Ariadne combined to create a temporary installation in the British Pavilion at the Venice Biennale, based around a theme of mutability and changing identity. From where had people come? How did they see themselves? To where were they travelling? It questioned the quasi-national, the personal, using an installed, designed and pre-fabricated framed, journey, 'line' in the British Pavilion. The inhabited frame, with its choreographed journey and erection was a fully embodied experience for the students, before an overlay of thousands of visitors, drawing and reflecting. In this project the place of research design and architectural education combined, and the intensity and experience of the activity and location were fully formed and expressed. It is a place where the space of architectural education has taken on the event and this has been cyclically reflected and inhabited. To take Ingold's metaphor for the journeying 'place':

'We can't go over it,
We can't go under it,
Oh no!
We've got to go through it'

These three research projects emphasize and examine the bodies journey, the space of architectural educational and research is nothing without becoming, moving from space to place. Across these projects a series of methodologies reinforced 'place', via the choreographic, and somatic practice, with the architectural and its use of ecological, psycho-geographic and physical models. The approaches moved between that of fabricating an architectural line (Daedalus) to that of engaging with the choreographic (Ariadne).

AUB Gallery with ZHA Sensor Spatial Mapping

RNLI Environmental Audit – Newquay Models and Mapping

British Pavilion Venice, AUB Mutability Workshop & Installation

Social Media, Gender and Architectures Canon

HARRIET HARRISS
Royal College of Art

Decolonising the curriculum demands curricula and pedagogic change across all academic disciplines. Whereas the contents of architecture may well be epistemologically diverse, the recognized producers of architecture are determinedly less diverse resulting in calls to reconsider who gets to determine what architecture contains. To challenge this, a broader body of knowledge inclusive of gender, class and race is needed, one that responds to both nascent change and persistent instability, and yet remains ''live' — able to adapt to new authors and new audiences as they arise. To generate this knowledge, how we capture and collect it needs to be reimagined too, and the neutral normative, westernized and gendered ideologies and values that persist within architecture's canon, directly confronted. As both the #BlackLivesMatter and #MeToo movement has demonstrated, social media has provided a rapid response platform through which knowledge is created, communicated and contested. This presentation critically reflects upon the problems and possibilities underpinning three, social-media situated initiatives that sought to repatriate women's contribution to the canon of architecture. It describes, (1) the production of a crowd-authored list of women architecture writers (2) crowd-sourcing an alternative list of women architects eligible for the #RIBAgoldmedal by Part W and, (3) a crowd-funded, 'women architects of the world' Top Trump card game. Each of these tactics raise questions about the efficacy of social media platforms such as Twitter and Facebook that have otherwise been heralded as the defining tool of fourth wave feminism [1], when in reality, these spaces are statistically more likely to, 'elevate misogyny to entirely new levels of violence and virulence.' [2] The presentation will consider whether adopting non-normative modes for content collation, curation and communication are successful in disrupting gendered ideologies and values, and the pedagogical and professional implications of for doing so.
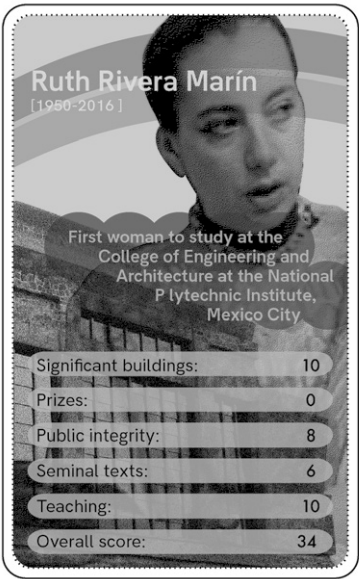
1   Grady, Constance. 'The waves of feminism, and why people keep fighting over them, explained',Vox, July 20, 2018
2   Zuckerberg, Donna. Not All Dead White Men: Classics and Misogyny in the Digital Age. Harvard University Press, 2018
    Women Write Architecture: tinyurl.com/y4uz98vt, tinyurl.com/yczck79y
    Part W #RIBAGoldMedal: tinyurl.com/y3enfv65
    Top Trumps: tinyurl.com/y5rx7aww

Matilde Ucelay Maortúa
[1950-2016]

Tried and charged for assisting the rebellion
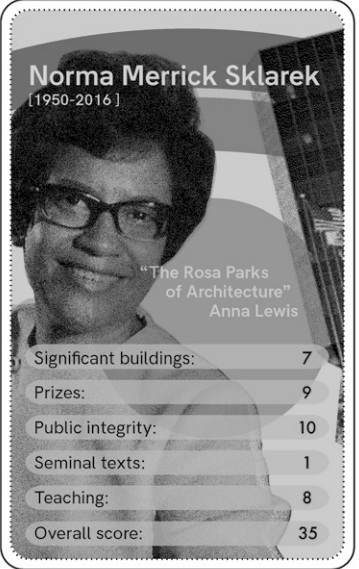
Significant buildings:	8
Prizes:	2
Public integrity:	10
Seminal texts:	1
Teaching:	3
Overall score:	23

Ruth Rivera Marín
[1950-2016]

First woman to study at the College of Engineering and Architecture at the National Plytechnic Institute, Mexico City

Significant buildings:	10
Prizes:	0
Public integrity:	8
Seminal texts:	6
Teaching:	10
Overall score:	34

Norma Merrick Sklarek
[1950-2016]

"The Rosa Parks of Architecture"
Anna Lewis

Significant buildings:	7
Prizes:	9
Public integrity:	10
Seminal texts:	1
Teaching:	8
Overall score:	35

TOP TRUMPS

Women Architects of the World

Ruth Rivera Marín [1927-2016]

First woman to study at the College of Engineering and Architecture at the National Polytechnic Institute, Mexico City

Significant buildings:	10
Prizes:	0
Public integrity:	8
Seminal texts:	6
Teaching:	10
Overall score:	34

Norma Merrick Sklarek [1950-2016]

The Rosa Parks of Architecture" Anna Lewis

Significant buildings:	7
Prizes:	9
Public integrity:	10
Seminal texts:	1
Teaching:	8
Overall score:	35

Ruth Rivera Marín Mexico - [1927-1969]

FIRST: Woman to study architecture at the College of Engineering and Architecture at the National Polytechnic Institute, Mexico City

PRIZES: (SCORE 0) Despite her talent and the status of her projects, she was never recognized.

BUILDINGS: (SCORE 10) In addition to her many collaborations Ruth Rivera Marín's most highly regarded solo architecture projects include the reconstruction of Teatro de la República, Querétaro, Mexico (1956); the Hall of Mexican Visual Arts (Spanish Salón de la Plástica Mexicana) INBA, Mexico City, (1959-60), repurposing the former Convent San Miguel de Allende as the Cultural Center Ignacio Ramírez (1959-60), restoration work on Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda", Mexico City (1965-67) and the House of Culture in Aguascalientes City, Mexico (1969).

TEXTS: (SCORE 6) Rivera Marín wrote several texts including: Arquitectura y planificación de Jalisco (1963); New Architecture in Mexico (1966); Ruth Rivera: espacios de difusión arquitectónica (1972), Commentary concerning the remodelling of the urban centre of Mexico city (1972) and, The protection of the artistic and cultural patrimony in Mexico (1972).

TEACHING: (SCORE 10) Rivera Marín was mainly dedicated to teaching and from 1959 until her death. She was the head of the Architecture Department of the National Institute of Fine Arts.

PUBLIC INTEGRITY: (SCORE 10) She was a committed conservationist, President of the International Union of Women Architects and an active member of ICOMOS.

Rivera Marín...designed the Anahuacalli Museum (pictured) to house the 56,000 pre-hispanic artefacts that her father, the Mexican Muralist Diego Rivera collected during his lifetime. She began the project shortly after his death. It is routinely (and wrongly) attributed to her father.

dezeen

Part W invites architects to create alternative all-female Royal Gold Medal winners list

Tom Ravenscroft | 15 February 2019

Leave a comment

Women's action group Part W is crowdsourcing suggestions of worthy women to create an all-female alternative to the predominately male RIBA Royal Gold Medal winners list.

Coinciding with this year's medal being presented to Nicolas Grimshaw, Part W has launched the campaign to highlight the fact that there has only been one woman as sole winner of the RIBA Royal Gold Medal in its 171-year history.

The collective, which was founded by Zoë Berman of London-based Studio Berman, is asking people to suggest women that they think would be worthy winners of the Gold Medal.

"Playful way to draw attention to important issue"

"From today we're inviting people from across the industry and those working in engineering, urban design, planning and education to nominate ideas for people whom they'd like to see celebrated on an alternative list that would award women – back to 1848 – who have made a significant contribution to the built environment," Berman told Dezeen.

"It's meant to be a tongue-and-cheek, playful, way to draw attention to what is an important and serious discussion."

The Hidden School: The Use of Poetry and Photography to Reveal Aspects of the Hidden Curriculum for Critical Reflection

ALAN HOOPER

Glasgow School of Art, Mackintosh School of Architecture

The hidden school is implicitly experienced, embodied and perpetuated by staff and students through the hidden curriculum, defined by Sambell and McDowell (2006) as those aspects of the curriculum 'implicit and embedded in educational experiences, in contrast with the formal statements about curricula and surface features of educational interaction'. Kolberg and Meyer (1972) regard the behavior of the teacher as complicit in the production of hidden curriculum, positing that 'the hidden curriculum arises when an educator splits his/her own life from the act of teaching.' The 'habitual curriculum' is arguably a more appropriate term as Gair and Mullins (2002) note 'the hidden curriculum is not actually hidden, but merely constituted by all those things that are so taken for granted that they are rarely given any attention.' Illich (1971) took a more sinister view that the 'hidden' elements within curricula mask societies subversion of real learning, in a covert enactment of hegemonic ideology and power. Whether the hidden curriculum is the product of intent or ignorance, Apple (1971) declares that in the pursuit of a reflective and critical pedagogy, 'the hidden political and ideological agendas... must be uncovered if they are to be critically addressed.' The contingent question arises; Can the deployment of poetry as a text-based mode of practice and photography as a visual-based mode of practice reveal aspects of the hidden curriculum for critical reflection?

Szto, Furman and Langer (2007) make a robust case for the epistemological and applied research possibilities of poetry and photography, citing the extensive use of both media in social research (Furman, Chan, Richardson, Hine). Szto highlights the social impact of the photograph as a catalyst for social change, the photographic image projecting the authenticity of 'being there' and casting the documentary photographer as an ethnographer. Furman argues for the potential of the poem that 'allow(s) for (an) holistic understanding that transcends quantitative data, noting the 'congruity' of poetry with the many ways people experience the world, echoing Hirschfield's view that 'poetry is the clarification and magnification of being, through words'. Both Szto and Furman posit 'the arts... as a valuable means for communicating complex social phenomena, for which 'statistical means for representation is limiting', citing the work of (Finley and Knowles (1995).

This research uses the tools of poetry and photography to produce qualitative data on the daily practices and processes embedded within the hidden curriculum, for the purposes of critical analysis, evaluation and reflection. The research adopts an auto-ethnographical approach (in their own 'words') using student participatory workshops to explore the social processes and inter-personal relationships within the learning

and teaching environment, offering insights to student experiences of the 'curriculum-in-action'. Using the lens of reflective practice (Schon and Argyris), the process will enable students to bring into focus the multitude of phenomena informing their learning on a daily basis, and by raising their awareness, enhance their agency in the construction of their individual learning. Dissemination of the research findings will afford educational practitioners the opportunity to critically reflect on those 'hidden' aspects embedded in their day-to-day learning and teaching practices. As the primary learning and teaching space within architectural education, the studio as both place and process provides the locus for the research investigations.

Students' Approaches to Participation in Informal Architectural Education Environments: 'Betonart Architecture Summer School (BMYO)' as a Case Study

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Yıldız Technical University — YTU

KEYWORDS
architecture education, informal education, workshops in architecture, summer school, Betonart Architectural Summer School

There have been various paradigms, which effect the architectural practice as well as education (Salama, 1995). Environmental, social, economic, political and technological aspects of these are being often discussed in the last decades, throughout the world (Nicol, D.; Pilling, S., 2000). The way of learning and performing practice, the tools and methods that are being used for it and the spaces that these processes take place are shifting with the change of information and technology. Under these circumstances architectural education has faced difficulties in being up to date in particular about curriculum, program and physical requirements. While instant solutions give instant results, it is inevitable that rooted solutions will be encountered to keep up with this rapid change. For this reason, countless 'informal education' activities are being implemented, such as competitions, workshops, assemblies, forums, publications, etc.

Definition of 'informal education' as well as 'formal' and 'non-formal education' has various meanings both due to region and/or discipline and in time (Werquin, 2008) (Rogers, 2004). According to Werquin, these concepts should be defined in relation to each other in accordance to main characteristics: whether the learning involves objectives, whether it is intentional and whether it leads to a qualification. Similarly Ciravoğlu emphasises that 'informel education' consists the practices out of the formal curriculum (Ciravoğlu, 2001). While some of these practices are initiated by students in an attempt to become a union to discuss problems of architecture education, to create and to build together such as EASA, they might also be organized and/or sponsored by the industry in order to develop a cooperation with the academy and introducing themselves to future architects or organized by universities, NGO's and professional chambers. During the education life, architecture students take various roles in these activities such as organizer, tutor, moderator, participant, etc. Informal practices in architectural education can differ by their program (meeting, workshop, etc.), organization (initiating person/company, the aim behind it), actors (roles, disciplines, etc.), time, duration, period, fee or the place/city/country where they take place. This paper focuses on BASS (Betonart Architectural Summer School) as a case to understand the motives of participating in such activities from the perspective of architectural students. It tries to demonstrate that students are aware of the importance of informal educational activities, furthermore they are increasingly demanding.

BASS has been held since 2002 continually by TCMA (Turkish Cement Manufacturers' Association) for architectural students with the aim of combining theory and praxis in

architectural education. As a national, cost-free, architectural workshop which focuses on concrete and takes place in a different city along with a different theme every year, BASS is defined as a case study. Each years' theme defined by different curator, and different moderators that related to the theme are being invited to tutor approximately 20 students. In the scope of the research the application forms for BASS between 2012 and 2017 -which means around 1000 applicant's documents- have been analyzed via coding methods through Nvivo. To show architectural students' awareness about the contribution of informal education on their formal studies and how likely the components of learning environments affect their motivation, this paper focuses on the informal learning environment that is shaped by the process, by the actors, and by the physical dimensions.

Today's students are no longer like former students. Students realize that they are not passive receptors in the studio and that they are partners in the work are increasing (Yürekli, H., Yürekli, F., 2004). The results show that today's architectural students are aware of the contribution of informal learning environments to their formal education as well as their lifelong education. Neither they see this kind of workshops as an in-between academy and practice only, nor do they just think of it as an alternative to design studios. They place almost equal emphasis on the social and physical attributes of an informal environment. Within the process, which is intense, playful and rich with new methods; where the actors' roles are fluid and the places where the workshops are being held are giving the student an opportunity to relate with the context, the students believe the time they spend together has a productive outcome and plays an important role in their architectural education. Both challenged and supported by the borders between formal and informal education environments, today's architectural students are choosing to be a part of this informal education in order to complete themselves and keep up with the high speed of change.

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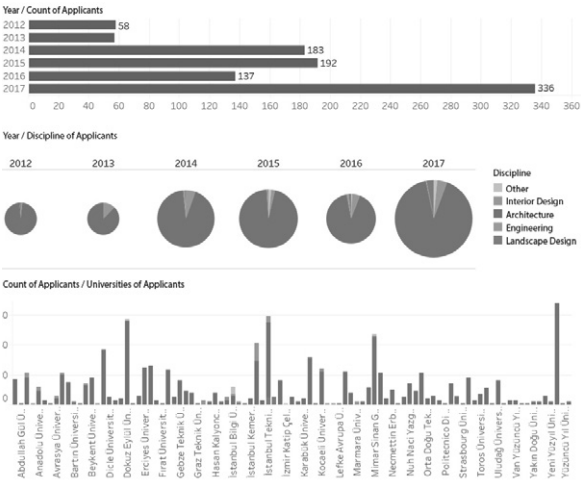
1: 2012–2017 count of applicants-universities-disciplines
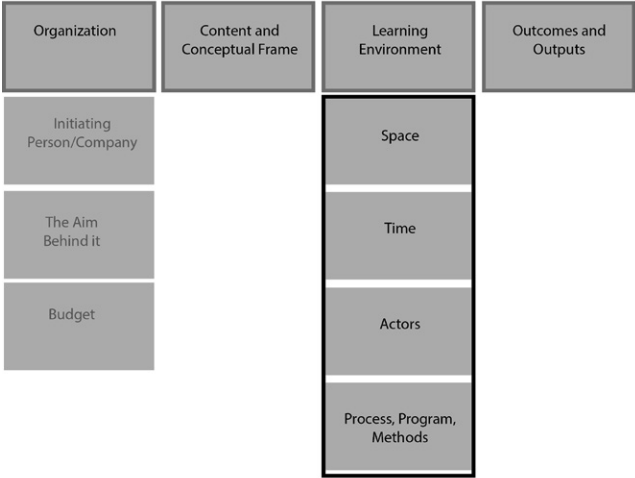
2: scheme that shows components of informal education practices

Components of Informal Practices

Survey Respondent

survey respondent
- outputs
- content
- learning environment
- organization

40% — 33,63%
30%
20% — 21,78%
10%
0%

31,74%

12,85%

% of Total (982)

outputs · content · learning environment · organization

Color shows details about Survey (BASS Aplication Forms (BASS Aplication Forms 2012-2017) Respondent. The marks are labeled by % of Total Applicants (982).
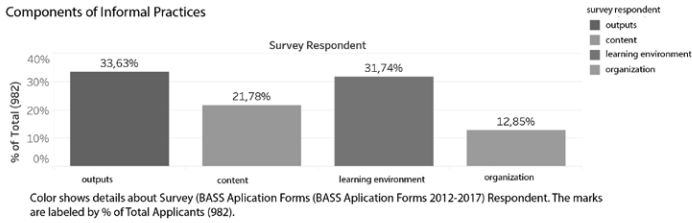
Components of Learning Environment of Informal Practices

Survey Respondent

survey respondent
- actors
- time
- space
- process (methods, learning tools etc.

42,67%

40%
30% — 26,07%
20%
10% — 10,39%
0%

20,88%

% of Total (982)

actors · time · space · process (methods, learning tools etc.

Color shows details about Survey (BASS Aplication Forms 2012-2017) Respondent. The marks are labeled by % of Total Applicants (982).
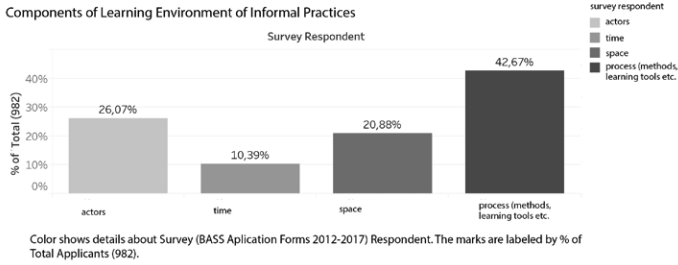
3: scheme that shows percentage of components of informal practices and components of learning environment in informal practices. Source: bass application forms. 2012–2017

Roles that Architecture Students Take in Workshops

2012   2013   2014   2015   2016   2017

Roles
- other
- administrative
- participant
- member of organization board
- academic role
- workshop tutor
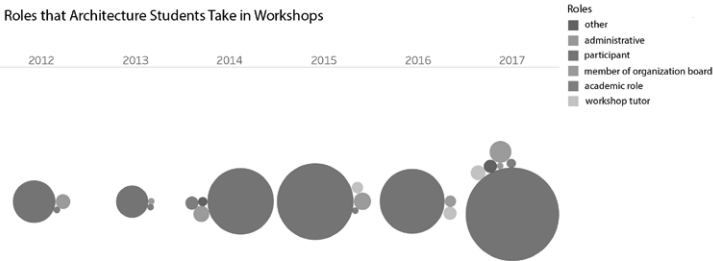
Roles of Students in Informal Environments (color) and distinct count of BASS applicant no (size) broken down by Year. The data is filtered on Type of Practice (main categories), which keeps "workshops, assemblies and design weeks.

4: roles that architecture students take in workshops. Source: bass application forms. 2012–2017

Diversity of Informal Practices in Architecture Education

Type of Informal Practice

- field survey, archaeological excavation, technical excursion
- research project
- workshops, summer schools
- design assemblies, design week
- student exchange programs
- other
- forums, congress, meeting
- vocational training
- student club, student organization
- panel, seminar
- internship
- competition

design assemblies, design week

workshops
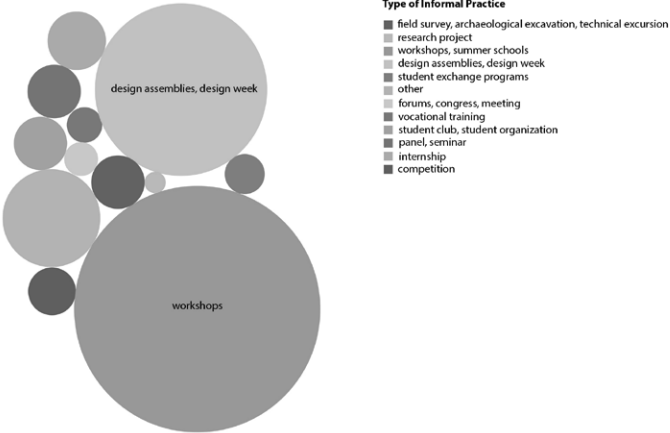
Type of informal practice (color) and distinct count of BASS applicants (size).
Source: BASS Aplication Forms 2012-2017.

5: diversity of informal practices in architectural education. Source: bass application forms. 2012–2017

The Handprint, the Shower of Gold, and Thingness of Architecture

KRUNOSLAV IVANIŠIN
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CONTENT / SUBSTANCE

To grasp a beautiful thing or some difficult idea — the language clearly pronounces the hand–to–reason connection. In the world of things, this connection manifests itself in a HANDPRINT that a humble craftsman leaves on a handy mud brick, or a great artist in a perfect block of Carrara marble. In transition from essence towards presence, they leave traces thus uncovering the thingness of things: their purpose, shape and matter. The mythical lord of shadows and everything in earth lurks from the interior of a cave and comes into the light only briefly, to abduct the beautiful Proserpina. His strong grasp leaves the shadow on her white flesh, made known by the hand of Gian Lorenzo Bernini. Taking a second look into whiteness through Sir Isaac Newton's prism, Johann Wolfgang von Goethe found color exactly in this area of diffraction between shadow and light (cave and glade; twilight at dawn and morning shine). Hence, he grasped that color is produced from the light, as much as by the thing itself on which the light falls — a property of its material and a consequence of its shape.

The lord of sky and thunder from whom nothing can be hidden becomes a Shower of Gold and enters from above into the beautiful princess' hidden chamber, to turn her dark prison into a pleasant place. Persephone's brother Perseus, the ideal hero who fights the darkness is born out of this mythical discovery of space — the divine arrangement. Along with the divine arrangement, it was exactly the spatial sense which enabled Johannes Kepler a look into depths of space to clearly see the motion of celestial bodies. In his vision, the planetary orbits did not simply occur in a dark void governed by mysterious gravitation forces. They are the consequence of the immaterial species which the solar body emanates rotating as if on a lathe, analogous to the immaterial species of its light. Rotating itself, this species carries the bodies of the planets with its strong grasp. In architectural terms, space is more than the volume of air enclosed within a chamber and lit from above. It is also the species (form, image, kind, emanation, spectacle, atmosphere) of the building — the thingness and the quintessence of architecture.

Every work of architecture is within many a hand's grasp. The immediate matter of an architectural project is the ink or even less material digital media which relates the imperishable forms to the actual presence. This relation involves nonverbal thinking in terms of space, volume and shape which we project into material and structure. But, no matter how detailed, a project can never fully describe the building which is its final cause. Manifold agents enter the reason–to–hand connection already within conception of any project, and particularly within its construction. Which color on a steel

cylinder skin would best uncover the hand trace of those un-known agents? Would it be possible in thingness of this tense surface, to preserve a trace of heat involved in its production? Which shape would show the right measure of shadow on a surface of a solid reinforced concrete wall? How to keep at least some properties of a liquid compound before it cools in casting? What does a brick really want, can a curtain really be the thingness of a wall? Whilst answering such questions, we discover the thingness and the quintessence of architecture, first, through a project, second, throughout construction, and even afterwards — until the building turns to dust.

Architecture is an eminently artificial human enterprise but subject to natural laws and principles residing somewhere between the mineral world and vegetation. It is eminently ar-chaic, as the dominant epistemologies, pragmatic conditions and techniques may change, but fundamental notions, ideas and principles remain where they have been ever since the construction of the first shelter. Architecture is also eminently thingly. As a thing, every work of architecture is in opposition to our broken world of events. For better or for worse, in ac-tual practice this opposition settles in the act of construction, as a project becomes a building: material, structure, space.

In academia, this final cause is out of reach. Hence, the most difficult part of project courses is the moment of substantia-tion of the intended thingness of the project–in–progress into material presence: form, image, kind, emanation, spectacle, atmosphere. How to guide the studio projects beyond the banality of mechanical problems (is the project sustainable?), historical reference (is the project new and different?), and vague concepts (what does the project stand for in social, political and whatever other terms?)? In other words, how to communicate the thingness of architecture to students immersed into an ocean of words and concepts — Google Translate, Google Search???

Perseus had to fly westwards beyond the stream of Ocean in the frontier land towards Night and decapitate the cht-onic monster — the triumph of faith, hand and reason over schizophrenia and darkness. Persephone divided the seasons between the mineral and the vegetative worlds governed by the natural principles of growth and weathering, composition and decomposition, which govern the world of architecture as well. The ideal project brief which would surmount the ocean of words and concepts and explain the natural principles inher-ent to works of architecture could be described as: (1) closer to place than to program, with the scope of place extended beyond the immediately visible, (2) archaic but not primitive fostering thus the interest into questions of architectural

practice beyond the bare techniques, (3) that which puts the fundamental architectural notions in the center of interest pertaining thus to the world of things instead of the world of events, and (4) relating the reason to the hand — the elevated myth to the everyday practice.

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1: Mud brick from New Qurna, Egypt, collection KI

2: Gian Lorenzo Bernini, Abduction of Proserpina, 1622, detail

3: IVANIŠIN. KABASHI. ARHITEKTI, Conception of Perseus — Abduction of Persephone, 2018, photo © 2019, Miljenko Bernfest

4: Flutes in karst, Mt Velebit, photo © 2016, Tihomir Marjanac
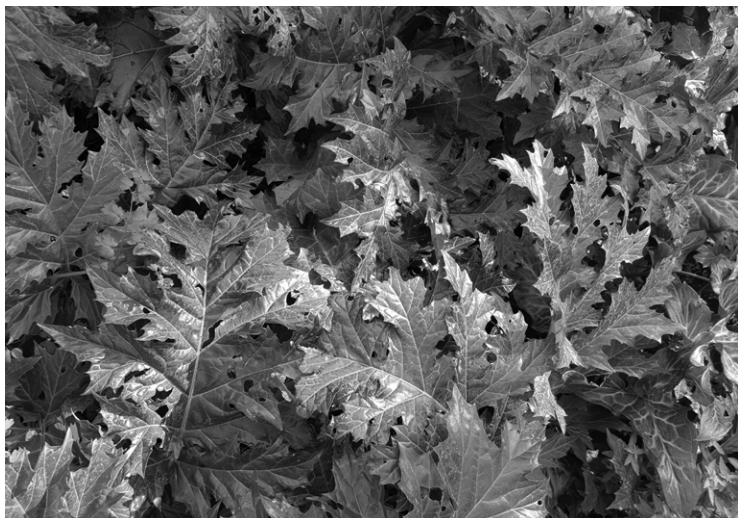
5: Acanthus, Mali Lošinj, photo © 2016, KI

Educational Content of Today
The Understanding of Architecture as a Collective Art

GRO LAUVLAND

Norwegian University of Science and Technology

Our understanding of the world is manifested in what we make and produce. Through the last 250 years there has been a change in the understanding of man´s place in the world. Our way of building is characterized by market economy and controlled production processes — as if we can control everything through our consciousness. Both the given nature and what is transferred to us through history, are regarded as *resources* made for us. Today our understanding of the world makes the cities more and more similar. This understanding of nature and culture challenges our human conditions.

As human beings, we are embedded in the place, according to both Martin Heidegger and Maurice Merleau-Ponty. In line with their understanding the Norwegian architect and theorist Christian Norberg-Schulz argued, for instance in *Stedskunst* (1995), that it is *the qualities of the place* we identify with, and which makes it possible for us to feel at home.

Since Vitruvius, architectural quality has been connected to *the unit of beauty, usability and durability*. Architecture belongs to the arts; it unites *aesthetics* and *ethics*. This means that architecture offers a resistance towards the consumer society of today; architecture is neither the same as culture, nor as mere building. Have we lost the sight of the importance of the place — of the concrete, qualitative and sensational characteristics? What does this mean for the education of architects and for the architectural production?

As our understanding of the world is manifested in what we make and produce, I would like to mention three different ways of seeing the world and how these approaches are related both to architectural practise and to the education of architects. Both Heidegger and the political thinker Hannah Arendt argues that cognition and thought are not the same. Arendt writes that cognition '…the chief manifestation of the cognitive processes, by which we acquire and store up knowledge, is the sciences. (…) Cognition always pursues a definite aim, (…) but once this aim is reached, the cognitive process has come to an end.' And she continues: 'Thought, the source of art works, is manifest without transformation or transfiguration in all great philosophy (…) Thought (…) has neither an end nor an aim outside itself, and it does not even produce results… The activity of thinking is as relentless and repetitive as life itself…'

Norberg-Schulz acknowledge this difference between cognition and thought, and he also talks about, related to thought, *a poetical way of understanding* — an understanding that reaches out for *what is given* through nature and history. This presentation will thematise the importance of 'a poetical understanding' in the field of architecture.

The early modernists wanted to re-establish architecture as an art form, however, they did not truly succeed. Many places were destroyed during the last Century due to the World War I and II, but also due to our lack of understanding. Within the academic society, the 20th Century was characterized by a continuously discussion over this question — a discussion where Norberg-Schulz also participated: *What is the academic foundation of the field of architecture?*

Today the PhD-production in the architectural institutions, asks for a scientific *cognition* — a way of seeing that pursuits a definite aim. The architectural theory is losing sight of both architecture as an art form, and of the understanding of architectural quality. This has led to a deep split between architectural theory and practise. Diminishing the split asks for a thematising of our ways of seeing both nature and culture, like Shelly McNamarra and Yvonne Farrell did in the Venice biennale in 2018.

The understanding of architecture as an art form, implies an emphasis of our *being-here*; we are embedded in the place with our senses and feelings, as well as with our consciousness: 'Our own body is the world as the heart is in the organism', says Merleau-Ponty in *The Phenomenology of Perception* (1962). A scientific approach to architecture can only deal with parts of the academic field. Today the education of architects *needs to make explicit the epistemological ground of the field of architecture*, onto which the scientific approaches must be based.

A scientific and economical approach characterizes most of what is built today — not a poetical approach, and this means that we as architects also need to address the importance of a change of mindset within the culture and society. Architects have — here quoting the architect Daniel Rosbottom — 're-sponsibilities beyond themselves, to people, the urban realm, history and the future. Buildings should be good neighbours and good hosts'. By emphasising the importance of durability, we can open for architectural continuity. This is again an understanding of architecture that addresses the importance of belonging.

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EDUCATIONAL CONTENT OF TODAY

WHO ARE WE?

NTNU Faculty of Architecture and Design   Department of Architecture and technology   FORM

MAKING IS THINKING

TRANSark is a transdisciplinary educational forum hosted by the Faculty of Architecture and Design at NTNU in Trondheim.

TRANSark has an ambition of contributing to the emerging paradigm shift in higher education. Our aim is to go from

"Best Practice" to "Next Practice"

Whilst being 'best' refers to practice within existing paradigms, 'next' represents the practice we need today, in order to remain relevant in the future.

TRANSark investigates transformative learning and stresses the need for, a radical shift from content-based education to active learning, to embrace and navigate complexity, and implement societal change

Photo from Master course Making is Thinking 2016

Traces of the Hidden.
Ungraspable ALICE

LAURA P. LUPI — DIETER DIETZ
École polytechnique fédérale de Lausanne

What we call visible is (…) the surface of a depth, a cross section upon a massive being. [1]
— Maurice Merleau-Ponty

If, as stated by the French philosopher Guillaume Blanc [2], the visible is sewn to the invisible, while reading the projects developed by students, we should be able to read traces of the hidden, the structure which made them possible. We will therefore focus on HOUSE 1, an experimental collaborative project designed and built by 227 first-year architecture students by the end of the spring semester 2016 in the XXX university campus.

When looking at the two perspectival sections of HOUSE 1 (Fig. 1), we can read two kinds of 'ROOMS': spaces that accommodate inhabitation, and transitional spaces providing connectivity within the house. We can count a total of 12 ROOMS, within a 11m × 11m × 11m balloon-frame timber construct (Fig. 2) which provides the 'common ground' for experimentation, meaning that students had to collaborate in a physical pre-conceived wooden structure, by reinforcing, extending, cutting it when necessary to fit their purposes. Accordingly, we can notice that every project is strongly contextualized and enters into a multi-layered dialogical discourse with its surroundings. Boundaries — not only between the original timber construct and the ROOMS but also between the different ROOMS — have proved to be relevant zones for physical interaction and intellectual negotiation.

Negotiation is relevant, but it cannot be taken for granted. From September to April all students follow a common teaching program — fixing contents and outcomes — and gather twice a month in plenum for lectures, techné and philosophy lessons, blog reviews and critiques. However, they spend most of their time dedicated to Project Design in a studio of about 20 students taught by a specific studio director. It is in their studio where they draw, build models, make mock-ups and do most of the prefabrication for the HOUSES. By the second half of the second semester, students have learnt the necessary capacities in crafts and collaboration, and they should be ready to negotiate their ideas, choosing their own role and specific tasks within the studio team according to their abilities, from detail development to program and time management (Fig. 3), from construction drawings to prefabrication catalogues (Fig. 4) and fabrication itself.

Studios are a place for discussion, experimentation and cooperation. Accordingly, the role of the studio director is crucial. Coming from Switzerland (65%) and abroad, studio directors follow the y1 program and will — as students themselves — dive into an open process to learn by doing. They will

debate, contribute and dialogue in an open rhythm of weekly meetings to sustain diversity (Fig. 5). Studio directors have a pronounced responsibility but work within a supportive environment. These complex processes could never evolve orchestrated in top-down hierarchies. Instead they require structures of communication and mutual exchange on every level. Any rising question needs to be negotiated through spatially situated propositions. Here, with parallels to 'scaffolding' in cognitive sciences and extended mind theory (Chalmers), the lab's concept of protostructure is vital.
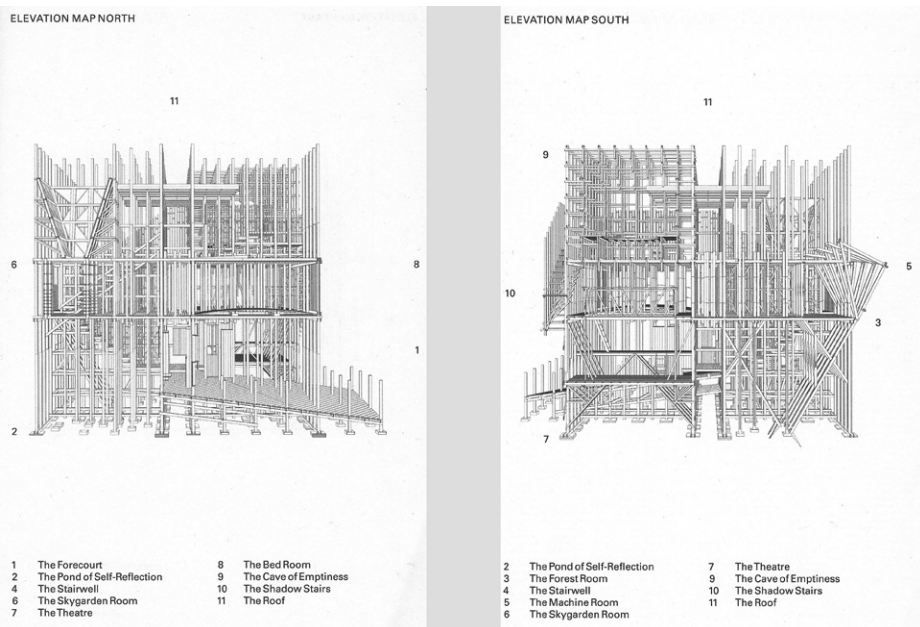
The lab defines protostructure as 'a structure ready to receive either alteration in itself, or to accommodate further configurations (…) whose destiny is to evolve (…) engaged in a constant interaction with agents' [3]. Each HOUSE owes its materialization to its own protostructure — different every year according to the site and programmatic conditions established by the program — and designed in close collaboration between teaching and research members within the Lab[4]. Providing a genetic code and first physical negotiable delineations protostructures engage a field of potentialities able to receive spatial articulations issued from dialogical negotiation (Sennett) amongst multiple actors — providing ground for processes different from completion-like design-build assignments where top-down hierarchies remain intact.

The interactions, the dialogic tension between protostructural construct (physical and programmatic) and 12 studio cultures 'permit authorial intentions to be realized in such a way that we can acutely sense their presence' [5] but ALICE avoids 'giving herself up wholly to either of them' [6], she is 'the opening to the scene of the visible (…)' [7]. The Hidden — ALICE — will always stay behind[8] the mirror, only through the common experience of making together can we access her.

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2   Guillaume le Blanc, 'Conclusion. Le Visible et l'invisible,' in L'invisibilité Sociale, Pratiques Théoriques (Paris: Presses Universitaires de France, 2009). P. 194. 'Le premier n'est jamais totalement donné car il est suspendu au second, qui en assure cependant la possibilité. Le visible est donc cousu à l'invisible'
3   Agathe Mignon, 'Proto-Structure,' in All About Space 2. HOUSE 1 CATALOGUE (Zurich: Park Books, 2017). p. 112

4   The concept of Protostructure has been investigated within the ALICE Lab as a PhD research project by Agathe Mignon under Prof. Dieter Dietz's supervision.
5   Mikhail Bakhtin, The Dialogic Imagination, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981). p. 314
6   Mikhail Bakhtin.
7   Guillaume le Blanc, 'Conclusion. Le Visible et l'invisible.'
8   Maurice Merleau-Ponty.

ELEVATION MAP NORTH

ELEVATION MAP SOUTH

1	The Forecourt	8	The Bed Room
2	The Pond of Self-Reflection	9	The Cave of Emptiness
4	The Stairwell	10	The Shadow Stairs
6	The Skygarden Room	11	The Roof
7	The Theatre		

2	The Pond of Self-Reflection	7	The Theatre
3	The Forest Room	9	The Cave of Emptiness
4	The Stairwell	10	The Shadow Stairs
5	The Machine Room	11	The Roof
6	The Skygarden Room		

1: perspectival sections HOUSE 1. Drawing by Agathe Mignon.
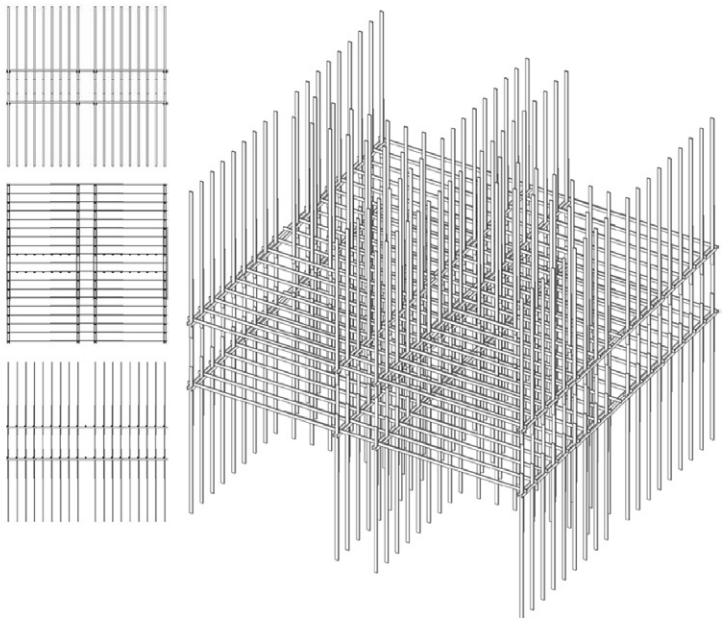
2: Protostructure. Drawing by Laurent Chassot.

EAST-WEST SECTIONS
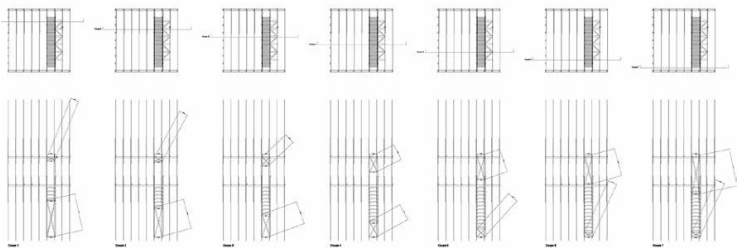
STRATEGIE DE MONTAGE
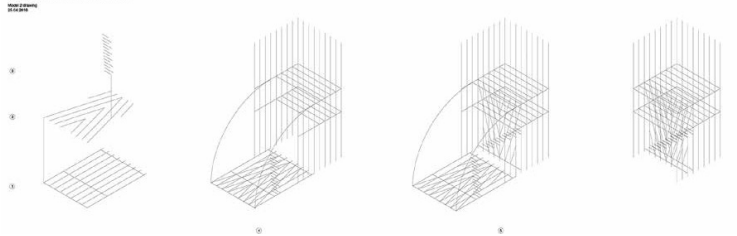
3: Mapping of the different components and assembly strategies. Studio Cabay.
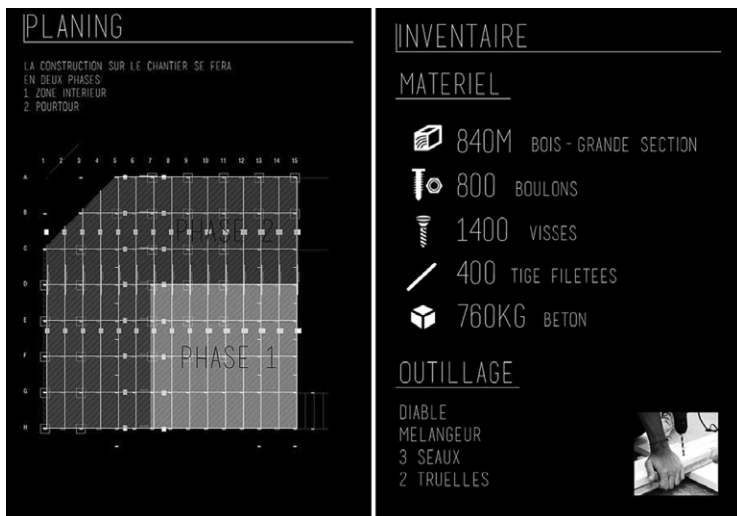
4: Illustration of the arrangement of construction phases. studio van der Woude.
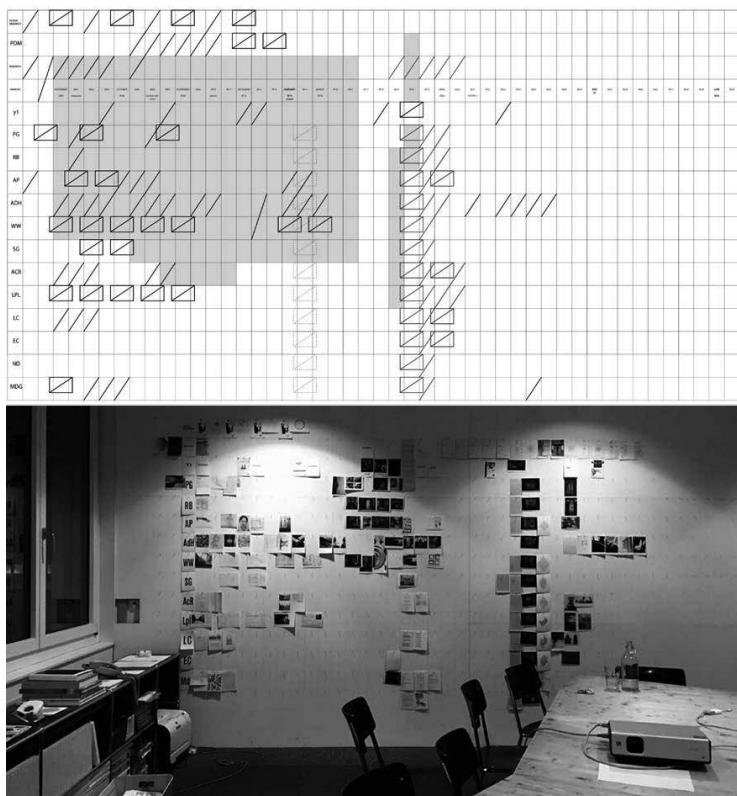
5: Organigram of the ALICE office wall. Photo by Agathe Mignon.

All figures are taken from 'All About Space, Vol. II — The HOUSE 1 Catalogue', Park Books, Zurich 2017

TAXI

JO MEERS
University of Antwerp, Faculty of Design Sciences,
Department of Architecture

On this annual EAAE meeting I would like to talk about and explain an initiative that has been taking place on our campus for three academic years now because I think it fits the theme of the EAAE meeting 2019 'Hidden School' so well and is worth mentioning because it might inspire other European Architectural Institutes to organize a similar event. It is so easy to do and we notice it has meant so much to our students already.

It is called TAXI.

TAXI — phonetically the same in every language — is an ephemeral drive to any destination, taken from point A to B, driven by a myopic view ignoring the whole. Through specific focus a guest will take us on a tour with insights that are possibly fun, serious or interesting. This weekly-Thursdays-midday gathering intends to expand or explore anybody's frame of reference.

The weekly (really meaning weekly…) TAXI, a collaboration with student association Modulor, contributes to broadening and deepening the frame of reference of the students by inviting guests (teachers, students, international relations…) to come and talk briefly, not about their work, but about their own fascinations and inspiration. The initiative resulted from a team meeting of our Architecture department: one of the studio teachers mentioned the systematic lack of reference framework among students. I responded that maybe it was up to us, professors, to show them some examples of what we mean by that. Together with young studio teachers Steven Schenk and Wannes Peeters we brainstormed about a suitable format to do so.

This resulted in a weekly, half hour long, informal, during a lunch break, 'talk', in English, not about the work of the speaker but about his or her inspiration. There is no payment for the speaker, there are no ECTS credits to be earned by students. Nothing is being filmed, if you were not there, you missed it.

Steven and Wannes wrote a triggering TAXI text (quoted above) and Steven came up with the suitable name TAXI. For the practicalities we teamed up with our Architecture student organisation Modulor. They immediately reacted very enthusiastically and by now have a yearly responsible for TAXI. Together we do the programming, which mainly means to get people excited to come and 'do a TAXI'. We start asking people before the academic year and keep on doing so during the year until we have a full program. We really organize it every Thursday during the academic year, but during exams and jury periods we do not invite speakers and instead show interesting documentaries (ARTE Architecture series, etc.) because of the possible lack of audience. As mentioned it does on purpose not take place in an aula but in our Temple building. This is a

pretty shabby and informal but nevertheless full of character space (a picture of a TAXI taking place is among the images).

To keep it easy manageable we have a fixed format for the poster which also makes them very recognizable. We ask the speaker for a black and white picture, and a title. The top corners of the image are fixed, the bottom changes according to the size of the picture, characters on the picture are white, the ones on the white space black. Some examples accompany this text. TAXI is put on top of the image in a translucent mode. In the beginning I posted a weekly invitation on our internal online communication system to students and teachers. At this moment there is a weekly mailing you can enroll for. Only a few ingredients are needed for organizing TAXI:

1 informal space, 1 laptop, 1 beamer, 1 white wall, 1 engaged teacher, 1 motivated student or student organization to team up with.

I am most happy to say that by now everybody on the campus knows that on Thursday a TAXI is taking place and that we get very positive reactions about it, not only from the students and the teachers but also from other people that have done a TAXI.

In short, in relation to the proposed EAAE themes TAXI could mean:

The educator:
   As many types as guest speakers of that academic year, and it
   is a plus they are not seen as 'educators' but as 'inspirators'...
The content:
   As broad as the guest speakers of that academic year...
The place:
   NOT an aula...
The student:
   Is/can be audience, actor and reactor...
The process:
   As variable as the guest speakers of that academic year who
   all fill this in their own way...

I sincerely hope I get the chance to tell my European fellow Architecture professors about our initiative. I could talk about it or even 'do a TAXI'. I would like to end with a quote from one of our professors:

'TAXI not only triggers students and gives an insight in their professors minds but also makes these professors a little bit nervous because the question is to be really honest and interesting...'

LINKS

https://www.uantwerpen.be/nl/overuantwerpen/faculteiten/ ontwerpwetenschappen/nieuws-en- activiteiten/taxi/
https://modulor.me/events.html

TAXI lecture series season 2017-18

TAXI – phonetically the same in every language – is an ephemeral drive to any destination, taken from point A to B, driven by a myopic view ignoring the whole. Through specific focus a guest will take us on a tour with insights that are possibly fun, serious or interesting. This weekly-thursdays- midday gathering intends to expand or explore anybody's frame of reference.

TAXI

UTOPIA
IN A
FINITE
WORLD

Interpretation of Le Château des Pyrénées by René Magritte

VENICE ARCHITECTURE BIENNALE
Thomas Bosmans & Laurens Van Hoek
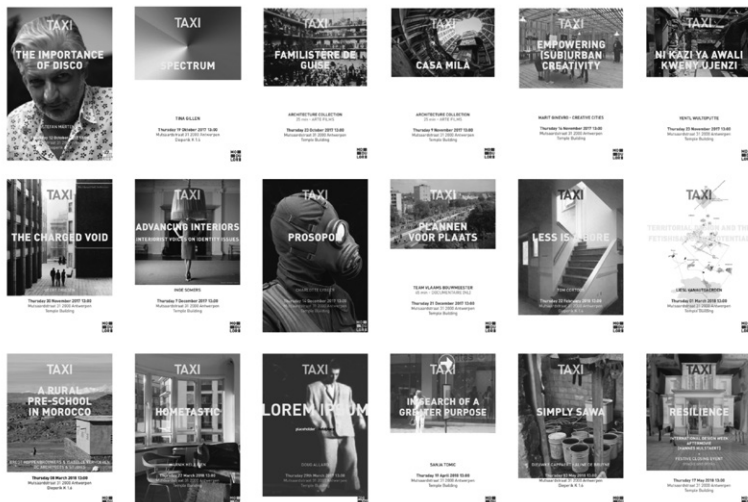
Thursday 3 November 2016 13:00
Mutsaardstraat 31 2000 Antwerpen
Temple Building

MO
DU
LOR

Experimental Learning Approach in Architectural Education
Studio Focus Resources & Co-creation within the Built Environment

HEIDI MERRILD
Aarhus School of Architecture

I would like to share my knowledge, experience and reflection on experiential learning by designing, making and co-creating, 'the design built', within the architectural education. The specific case Upcycle Pavilion is a 'design built' pavilion of today's building waste by students in collaboration with the local community in Vejle, Denmark within the topic 'better use of today's building waste'.

Architectural education has two opposite perspectives and goals, architecture as a historical, cultural, technical, professional and disciplinary practice. On the other hand, the sense self and identity of the architect. Educational curricula tend to focus on the external phenomenon of architecture and undervalue the significance of the individual, however it is important to acknowledge that architecture must be confronted and experienced as an internalized personal encounter also.

Since my main experiences and interests are deeply rooted within a practice-based approach to architecture, this will also be the focus of my contribution to the discussion about the 'the hidden school'. My contribution to the discussion will be about substance and quality of architectural education with a focus on 'design built'. In the education this will often go beyond the stated curricula and yet embody the culture of the school.

'Aarhus School of Architecture offers an academic education centered around three approaches to architecture: an artistic, a scientific, and a practice-based'

Through my teaching in design studios I have been initiating experiential learning by doing within the frames of sustainability, focusing on materials and tectonics. This is mainly realized in a broader collaboration with municipalities, farmers, producers, developers, craftsmen and users. I would like to challenge the students' ability to learn within the space of 'design built' as well as the necessity of an interdisciplinary collaboration. The interdisciplinary approach in the particular case of The Upcycle Pavilion, which is the studio project that I would like to present, is crucial, since it's a public project with many stakeholders. The 'problem' or rather challenge was to create a collaborative environment among all participants (craftsmen, municipality, users, students) and at the same time developing architecture 1:1 based on today's building waste as a future material. The project also challenges the historical term 'spolia' in new ways, designing with reuse in a process of developing more sustainable strategies. Experiential learning is an interesting format of learning within sustainable architecture, the definitions here by Lewis and Williams (1994, p. 5) explain very well some of the findings:

'In its simplest form, experiential learning means learning from experience or learning by doing. Experiential education first immerses learners in an experience and then encourages reflection about the experience to develop new skills, new attitudes, or new ways of thinking.'

'Experiential learning is also built upon a foundation of inter-disciplinary and constructivist learning. Experiential methodology doesn't treat each subject as being walled off in its own room, unconnected to any other subjects. Compartmentalized learning doesn't reflect the real world, while as the experiential classroom works to create an interdisciplinary learning experience that mimics real world learning' (Wurdinger, 2005, Using Experiential Learning in the Classroom, p. 24).

It is also my experience that projects of 'design built' and co-creation depend on the individual tutor and a personal approach, complementing learning as experienced personal outcome. 'Design built' projects are not something we implicit would include in teaching and are not included in the curricula. Therefore, it is a challenge to keep practicing in educational learning for many good reasons; work load, less time, more tools/skills demanded and perhaps also the uncertainty of the outcome / learning goals.

The findings or reflection of the studio project 'upcycle pavilion' are many. First of all, I believe the learning outcome depends on the teacher as well as the students. In this project it was my aim to let students direct the process and collaboration. My role was defined by to facilitate and motivate, as much as being a part of the whole, not just supervising.

Some of my reflections from The Upcycle Pavilion is first of all that we must ensure that the level of artistic expression is present in the co-creation process. Therefore, we need to make time and room enough for artistic experimental learning outcome. This leads to another question, when we do 'design built' projects. The process should not be compromised by other parts in the curricula, meaning we must also expect another outcome in the overall result of the academic year. Can we then accept a more practice-based outcome, going beyond the curricula, in an education environment that becomes more and more academic? If we aim for both, it seems like we compromise the quality, not only on the experiential learning, but also the more external phenomenon of architecture. Another question is why it's crucial with experiential methodology in an architectural education and what is the role of the teacher? Is this just an unspoken language or culture among architectural teachers?

'Education and learning in any creative field have to address the student individual and unique self, and the meaningful content of education needs to be more existential then factual, related with experiences and values — not just information.'
(Pallasmaa, Learning and Unlearning, p. 299)

Filmic Commoning:
Exposing Infra and Intra-stial Urban Conditions

SARAH MILLS
The Leeds School of Architecture

'The user of cinematic architecture, at its most extreme, will lose any consciousness of being housed or, the opposite, have the somewhat disappointing experience of there not being more than a house. In this way, cinematic architecture is a form of physical dialogue.' — Pascal Shoning

Cinematic Commons' research and practice explores active relationships between film, architecture and city through 'essayistic gaze', 'journeying long take' and 'filmic commoning'. It weaves together filmic techniques, an essayist approach, scenographic constructs, architectural intervention and issues of public space, or 'commons', as a way to restore cities as sites for productive dreaming. From strategies of recursive narrative to manipulations of cuts and takes, the process of essayistic film-making traverses from the personal to the collective and articulates a complex range of 'commonness' in face of disparities and boundaries. The gaze and the take lay bare not only inter- and infra-stial urban conditions, but also manifest transient and qualitative factors of urban life from social behaviours, political actions to psychology of identity. This recognition of film as a medium and an instrument of architectural knowledge provides new system to comprehend particular conditions in Asian, African and South American cities expanding or transforming in ways beyond the rational and normative control found in European or American cities. By analysing and contrasting particular examples of film-making and architecture-making in cities such as Mumbai, collaborating with Cinema City Group; Tokyo, collaborating with Cinematic Architecture Tokyo; and Yame City, collaborating with Kyushu University Design students — our research reveals a new paradigm of the urban filmic construct probing new possibilities in creating cohesive and engaging public spaces from within a School of Art, Architecture and Design. Working between practices this paper exposes particular 'essayistic' narratives and how they may 'translate' to methods of working to make space and forms of activism driven from within the Architecture subject area. Viewed collectively on site, in the architecture studio, or shared with collaborators, film making and viewing becomes a critical and reflective tool within an architecture school context.

We actively pursue interdisciplinary collaboration, being keenly aware of the necessity to learn and borrow from, as well as the need to instigate exchange, with other disciplines. The studio group takes into account the ever more diverse and dynamic landscapes of architectural production, culture and politics, and addresses the wide range of tasks and modes of operation that architectural practitioners engage with and in

addition to the traditional work in the architectural office which may include: film, facilitation, policy making, systems planning, activist work, artistic practices, community projects. These engagements are often inter- or trans-disciplinary and extend across continents. We argue against the trend to reduce the role of the architect or the design to that which is subordinate to the 'decision of the mass' via interfaces or agencies that are believed to be entirely socially-embedded. We claim that architects continue to play an important role as coordinator of action, synthesiser of knowledge, translator of meaning and maker of realities, and as such carry crucial responsibilities.

THE FILLING OF EMPTY SPACE

THE NAVIGATION

Ways of Choosing: The Role of School Design Culture, Values and Philosophy in Irish Architectural Education

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Welsh School of Architecture, Cardiff University

KEYWORDS
design culture, values in design, sustainable design excellence, design process, sustainability in design education

Architectural education in Ireland — as elsewhere — is a somewhat unique educational environment in that it must provide for professional requirements within its system. It must produce graduates which have demonstrated standards of knowledge, skill and competence for practice as an architect and who possess particular professional attributes. Coupled with this framework, architectural education is also required to instil in students their civic responsibilities, in being bound by professional codes of ethics to act and to build in a way that has societal values at its heart; considering the interests of society as a whole (1) to shape a better world. As such, graduates are taught to question and direct design conditions from particular points of view (2) and to create 'good' architecture through the application of dependable professional education (3). The content and subject matter of architectural courses must therefore be both creative and technical, freeing and curtailing, locally responsive but universally applicable.

This apparent dichotomous system is very much apparent where the need to engender graduates who can achieve excellence in architectural design sits alongside the necessity for them also to be capable of achieving prowess in technical design; particularly with the need for built environment generally and buildings specifically to respond to the environmental, economic and social requirements of sustainability and have a technically sustainable approach. At the heart of the learning outcomes of architectural design education is thus a facilitation of emerging ideas amongst graduates about what constitutes architectural design excellence, and what shapes the framework in which these ideas sit.

Integral to this framework of ideas is the design culture, philosophy and values each school of architecture nurtures in its students, the ethical code it imparts and how it frames what the nature of architectural design excellence is; these less obvious but inherent qualities that comprise the specific process of architectural education. This paper aims to study the framework of this often unstated, hidden design culture; and the values and philosophy held by Irish schools of architecture by analysis of interviews with both heads of schools and programme leaders. These figures are selected as key figureheads who foster, maintain and promote the culture and philosophy of learning within each school (4) and are thus ideally placed to explore the nature of the design culture of each of the Irish schools. This paper explores how each schools' veiled culture emphasises particular decision-making processes that may be based on belief systems or systems of reason and logic, inductive reasoning or deductive logic, experience or reality (5). It evaluates: the extent to which the nature of choices and actions

designers within the school make are arbitrary; the degree to which they are instilled with meanings by the designer and 'part of a certain way to envision the world' (6) which is permeated through the design culture of each architectural school.

It studies how the design culture is defined and fostered, analyses how it varies across programmes and time and appraises how it is instilled in students. It questions how much a graduate is moulded motivated and controlled into their role (7) as an architect; the 'ways of choosing' (8) they are taught and to what extent students can or should exercise freedom within and from design culture frameworks, in order to act less subjectively and 'refuse other actors prescriptions' (9). It particularly questions if a preconceived notion of what a professional should be sets the priorities of the school's curriculum and how the balance is struck within school design culture between abstract and real-world subjects, both within the architectural school and in terms of the particular attributes instilled in graduates of the school; with a particular emphasis on how both architectural and sustainable design excellence are promoted.

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The Hidden Spaces of Everyday Life

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NEA: Beykent University, Faculty of Engineering and Architecture, Department of Architecture

KEYWORDS
everyday life, place, mapping, narrative,
the role of the architect

This abstract proposes to explore the — continued — relevance of everyday life to architecture in general and architectural education in particular. We want to discuss overlooked, plain, ordinary and pragmatically organised spaces, structures and events. We want to focus on how these spaces and events outside, in the margins of, or even in opposition to, architectural awareness and intentions provide a continuous source of architectural discovery and learning.

The topic of the architecturally overlooked or undiscovered everyday life is of course far from new. Architects from Le Corbusier, the Smithsons, Alexander, Tschumi, Koolhaas to name but a few have all explored different aspects of this topic. The topic of everyday life in this sense is well-known, but the drive to discover and include what is not part of architecture might still be considered as a hidden aspect of architectural education. It might be straightforward to encourage the curiosity of students and ask them to look for new ways to understand and reformulate architectural relevance and programs, but it is far more challenging to create space for the unpredictable outcomes of this curiosity in an architectural curriculum. It might happen through particular studios or electives driven by inspired and motivated supervisors, or it might arise as bottom-up initiatives from students that criticise a perceived lack of relevance of their architectural education. It might happen through meticulous observation of the surroundings or by engaging the dreams and desires of users. In any case, the hidden aspect of architectural education relates precisely to the need for constant discovery and critic of existing ways of understanding architecture.

The paper will not make any claim of a method to capture everyday life to include it into an architectural curriculum. We believe that the potential of this aspect of architectural education takes place on the ever-shifting border between what is included and excluded in architectural education. Instead, we will provide several examples of how they find this focus made explicit in student's work. The author's background differs, and the cases stem from different national and geographical contexts. They take their outset in very different educational systems and across levels of education from Bachelor and Master levels to PhD studies. We will group diverse aspects of the projects according to common topics across the projects. The groupings are under development and provisional, but so far they include:

Mappings of everyday life will look for examples of how mapping is used to expose and form new understandings of contexts beyond the obvious. How can data science be used to map and understand urban life and hidden qualities of spaces

of the city based on geotagged social media? What does Big Data reveal about our spatial use? How can we map the hidden waterscapes of the city that might gain renewed relevance to climate change? What is in a name — what does it reveal about the history and topography of a place? How can we follow the traces of networks to understand urban dynamics as garbage collection, car parking, water supply, entertainment etc?

Narratives of everyday life will look for examples of how architecture can uncover the hidden, forgotten, imagined, dreamed up stories of social relations and spatial patterns. What is revealed by reading the city through the literature of a famous author? How can we manipulate and expose the lived life and hidden stories of abandoned buildings on the verge of being torn down? How can we write onto the city to construct new layers of meaning? Can a performance — dancing in the street — provoke and change the social interactions of an urbane space?

The aim is that these themes, and possibly more, will provide a fertile ground for discussing the role of everyday life in architectural education through inspiring and meaningful juxtapositions and comparisons of diverse projects. We do not want to provide recipes or fixed formulas for how to maintain this significant 'hidden school' in future architectural education. But we aim to discuss how studies of everyday life can open a way to question the role of the architect and goals of architectural education. The most relevant architectural response to everyday life space might not always be the design of new buildings. It might lead to other forms of expressions, different outcomes as alternative forms of solutions to an architectural approach to urban problems. Maybe it is better to destruct in meaningful ways than building? Maybe the design of an app that helps ease life in a rapidly growing metropolis is more relevant. Perhaps there are insights to be gained from concepts and approaches from other fields outside of architecture like art, literature, politics, activism or performance?

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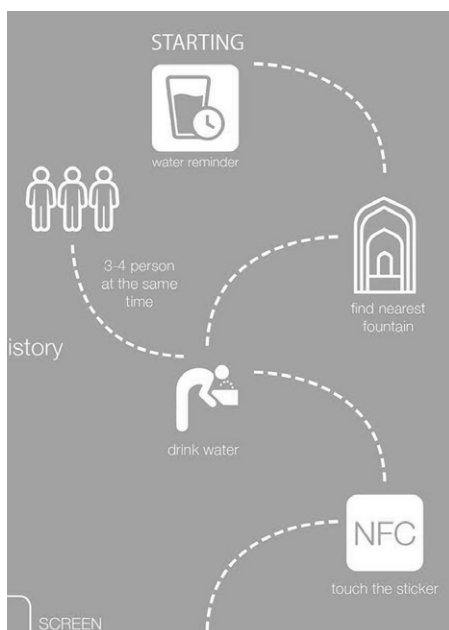
1: Networks of Water, Studio project:
NETWORK-ARCHITECTURE-CITY

2: An Architectural approach to notice the interferences in the everyday life
International Student Workshop: NETWORK-ARCHITECTURE-CITY

3: Transformation on Abandonment, PhD dissertation, Mo Michelsen,
Stochholm Kragh

4: Architectural probes of the Infraordinary, PhD dissertation, Espen Lunde Nielsen
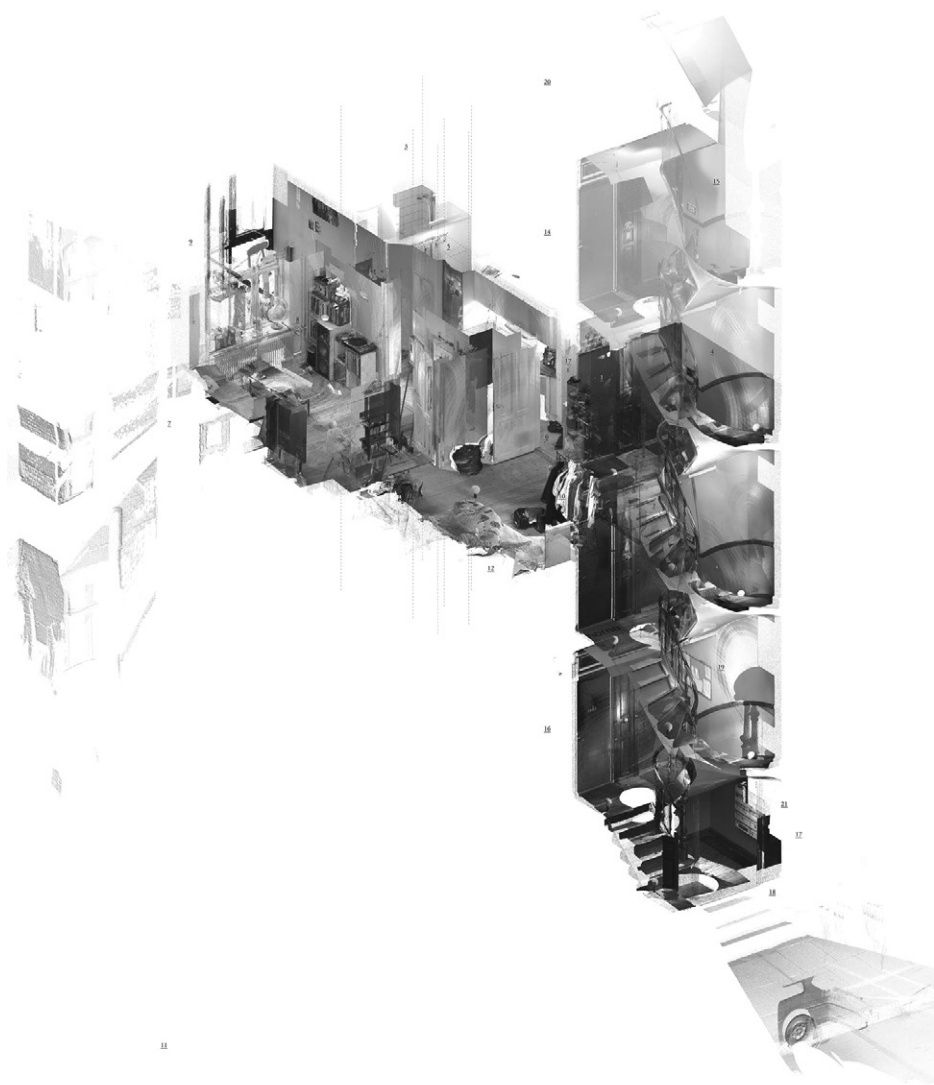
Horizons and Conscience

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What world does a European student imagine as they look beyond the Academy towards their future professional life? What horizons can they see which we cannot? Does that picture engage their moral compass, tracking the pressing contemporary issues from Planetary Environmental Crisis to the fragility of the Global South? How do they, as members of an increasingly international community, navigate that moral complexity? When their own future is unclear, how can they design the human future? 'Horizons' could be the sixth thematic area in this conference. 'Horizons' is closely linked to 'Conscience'; the former involving looking outwards and the latter involving looking inwards.

At no other time has a student's knowledge of the world seemed greater and that same world seemed smaller than now. Their global awareness and ethical perspective has developed throughout childhood thanks to education, digital communication and access to international travel. Can meaningful work and geographic and cultural variety satisfy their outward and inward gaze? Is this the deeper motivation in joining a school of architecture? As they imagine their future, how can we help them put their values into practice and reinforce their belief that others' lives can be improved through their agency as an architect?

One answer lies in us identifying conditions of human need which can be addressed by the practical application of their innovative thinking. The Global South contains many such conditions. The pressing planetary issues have a heightened significance there because their consequences are often extreme and life-changing. It is arguably in Global South situations that a student's horizons and conscience can directly inform their work in an holistic manner.

In the last four years, small groups of students at the Mackintosh School of Architecture in Glasgow have chosen to develop two research-informed live design projects for real clients in two African countries as part of their academic programme. The first involved the design of a community sports facility in Accra, Ghana for disadvantaged teenagers. Developed in collaboration with a secondary school in Accra and a Ghana-based sports charity, their clients were three Ghanian community workers of the same generation as the students. The second project (now in its third year of development) examines student wellbeing through the design for a barrier-free student residential village for the University of Rwanda in their Huye Campus, outside Kigali. A recent collaborative MSA and UoR staff/student research-capacity building workshop in the Kigali campus created the opportunity for students to begin to explore their values and agency in action.

Available campus accommodation in Rwanda is poorly designed and constructed, resulting in cramped dormitory spaces where privacy is compromised. Students eat unhealthily (due to poverty and lack of choice) and seek employment to cover living expenses despite opportunities being scarce. This results in a lack of concentration and ability to fully focus on academic work. Horizons are severely restricted as a consequence. Conditions for able-bodied students are challenging but for those with any form of disability, it is almost unbearable. This is a project therefore where student designers from the Global North and Global South address their fellow students' difficulties by combining empathy with creativity.

Through this project, students from MSA and UoR are identifying the ideal conditions for participatory design, practice-based research and a procurement process which accommodates the highest standards of user-informed design. The health and welfare of university students is critical to their personal education and development as well as to the success of the university and country. A university can be a significant influence on the formative development of the next generation of citizens who will shape and lead that country. It should be a place where horizons and conscience are nurtured not thwarted.

This paper examines how this live internationally collaborative, research-informed design and build project in Rwanda between two schools of architecture seeks to establish a new collaborative model for procurement. It demonstrates how excellent student accommodation could be realized to meet the particular needs of student life, while also being the vehicle for educational and research opportunities. It explores how student participants are challenged to consider what their agency and practice might be in the future and what ethics might guide it. It questions how their hidden 'horizons' and 'conscience' are brought into the open to inform the process and end results of their creative endeavors, reinforcing the idea that the person of the architect can make a difference for the better. It explores how collectively and collaboratively these personal and private attributes can be seen as the foundations of a new 'hidden school' of international dimensions.

1: Discussion with students about the development of Kigali with student urban model.

2: The Rwandan students of architecture who participated in the workshop with MSA's Christopher Platt and student Matt Robbin with Orkidstudio's CEO James Mitchell.

3: The beginnings of the conversation between staff and students from Scot-land and Rwanda. Dr. Josephine Malonza, MSA's Matt Robbin and architecture students of the University of Rwanda.

4: Matt Robbin presenting the design proposals and workshop outputs to University of Rwanda staff at their Huye campus.

5: Staff and students at the end of the Huye campus site visit.

Knowledge Production at the Borderline Territory: Phenomenology of a Transformative Encounter

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Learning, like creation, takes place in relation. Life happens in the interval of matter. In the magnetic field — space-time interval of change — a new form of life is created. Intention is to explore the incentive for knowledge production dynamics in education of architects through a lens of relational phenomena. Phenomenology of the inside-outside relation in spatial perception of architecture is compared to the one in psychoanalytical dynamics.

In a culture of interconnectedness and change, architectural education is an experimental process. School-laboratory is an organized transient community of self-reflective individuals engaged within an active discovery-oriented atmosphere. Pedagogical approach is a nonhierarchical dialogue, individualized and emancipatory. Method can foster collaboration and/or induce instability; it sustains conflict, failure, and crisis. Reflective practice stimulates personality development in the process of individuation and actualization of potentials. Transformative encounter is an open process, an exchangeable relationship.

Aim is to provide stimulus for a radical interaction between daring subjects responding contemporaneously, instead habitually. Architects-in-becoming must transcend their confining personal and social contexts. A transformative encounter of self with the world brings a change of standpoint — a paradigmatic shift. Learning-unlearning is a vital oscillating dynamic, a breakthrough of personal borders; entering-exiting, inhaling-exhaling.

To paraphrase Salman Rushdie, teaching/learning is a process at the boundary between teacher and student; during the creative act this borderline softens, turns penetrable and allows teacher to flow into the student and the student to flow into the teacher. Concept of the border is intrinsically ambivalent, simultaneously implying two contrasting functions: separation and interrelation. The former is a static domain of belonging (tradition, identity preservation, exclusivity, conflict, degradation). The latter is an active domain of displacement (bridge, transition, permeability, exchange, inclusivity, flow).

Borders are not established in order to separate differences, on the contrary, differences are the very result of creating borders. Spatial boundaries between interior and exterior are the materialization of man's fear of the unknown. Exterior was traditionally considered as threat, so boundaries were established to eliminate uncanny discomfort. In his 1919 essay 'Das Unheimliche' Freud analyzes the paradox of man's fear of the uncanny. Aim toward security never succeeds in eliminating the anxiety that causes it, he claims. The reason for anxiety is suppressed knowledge. The way to regain knowledge is precisely by confronting the unknown — by stepping out of the protective identity frame.

A traveler leaves his place of origin, crossing the border in an act of displacement; thus, becoming an outsider, a stranger, the Other. His position is unstable, so his perception is enhanced. He observes what goes unnoticed by the multitude. His lack of knowledge can generate desire, a passion for knowledge. His nomadic dialogue disturbs the existing discourse, contributing to new understanding.

The knowledge-productive borderline territory is a magnetic field between polarities. Not unlike relational psychoanalysis, creating intersubjective osmosis — a field between self and other, between inside and outside. A transitional space between the subjective space of the child and the objective space of the external reality. The inside-outside relation is an overlapping of two worlds, a montage of two juxtaposing cultural references. The process of learning is an analogue of the relational dialectic between the inside and the outside: a nonlinear dynamic of alternating projections and introjections.

This process is phenomenological — an analogue of the complex experience of transition between interior and exterior space. A full sensory and intellectual animation arouses multitude of sensations which reflect layers of our own interiority/exteriority inducing shift in perception. Revitalizing irritation motivates desire to unveil the hidden, generating new understanding. At the same time, it enables a metaphysical transition of personal borders; immersion into one's own interiority in a pursuit for authenticity.

Paul Klee's metaphysical arrow demonstrates duality between man's ideological capacity to move (desire to expand his reach) and his physical limitations (origin of tragedy). Despite the paradox, Klee incites Bauhaus students to be winged arrows aiming high, at fulfillment and goal. Man's desire for a better and more beautiful world is a desire of ethical and aesthetic nature. Manifesting as a spatial and temporal desire/suffering for the unobtainable, this immanent lack has a motivating potential. It can be used as a tool for production of knowledge. The aim is to reach the presence in here-and-now, a gap between past and future.

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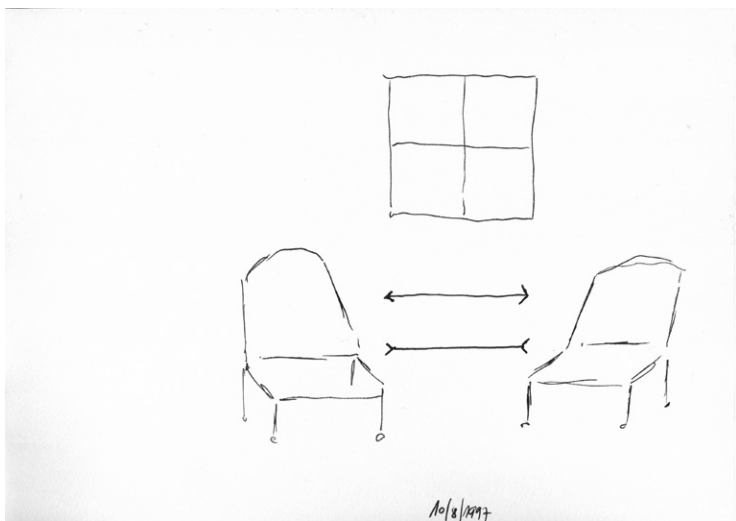
1: My room, I and Thou, L.P., psychoanalist, NYC, 1997 (project author: Aleksandra Wagner, psychoanalist, NYC)

2: A view from the interior or a reason for architecture, Architectural Biennale de Paris, 1985 (teacher: Ivan Crnković)

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PRPIĆ

3: Joint cell (student-author: Lovorka Prpić, teacher: Cedric Price)

5: A view from the interior into the left side (student-author: Lovorka Prpić, teachers: Paul Klee via Ivan Crnković)

Education
Through
Participation

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The word 'education' is defined to be: 'the process of receiving or giving systematic instruction, especially at a school or university' by the Cambridge Dictionary. And this is supposedly the definition of what we do at the MSA as well as every other university. Except there is that other layer of learning that weaves its importance into the fabric of our everyday educational experience.

The participation model of students at the MSA is exemplary in the German higher education landscape, as the student body takes an important place in responsibility and organization of the Münster School of Architecture. It is thanks to active student involvement in important tasks, faculty policy decisions and representation of the school, that it is a distinguish part of the MSA.

The special commitment of students in the participation model is an important reason for the strong identification with their studies and school. While there is no non-professorial teaching staff, students can apply to work as tutors and interact with professors as well as fellow students.

Approximately 65 advanced students are involved in organizing and teaching.

The tutor system and the resulting close cooperation characterizes the relationship between students and professors significantly. Furthermore, students are given the possibility to improve their social skills as well as skills in critical debate and corresponding. Those can be taken as advantages in preparing for the work as an architect or any ongoing path after leaving the MSA.

The participation model becomes clearly visible in the Dean's Office, where one of the two Vice Deans is elected from the ranks of the student body. The elected student is equally involved in the responsibilities of the Dean's office. The faculty council, which elects the Dean's Office, is made up of 12 members. Five of them are represented by students. Furthermore, they are involved in various university-wide decision-making bodies to represent the students of the faculty of architecture.

The layer of hidden education through the model of participation already starts by providing portfolio consultation for prospective students. Based on their own experience of becoming an architecture student, they advise and help with the preparation for the aptitude test.

Entrants on the Bachelor programme of architecture are introduced by the student team of public relations and the student council. Together they manage different parts in representing students and the public image of the MSA. Students also run the in-house photo studio as well as the digital laboratory and the plot service.

Members of the school encourage students to take part in participation from the start.

All extracurricular projects and everyday participation is made possible by motivated staff and professors. A school needs a highly dedicated staff to support organizational matters.

It was thanks to committed members of staff and Prof. Herbert Bühler, that students from the MSA were able to design and build an extension for the campus library, finished in 2010.

Extracurricular events and the yearly held exhibition 'Annual' are part of student organization (photo nr. 2). The mentioned faculty library extension, and the furbishing of the so-called 'nomad-studios' are examples for on campus design projects, done by students in collaboration with professors (photos nr. 3 and 4). The MSA is especially proud (and beyond thankful) for our coffee providing '8bar' (seen in photo nr. 1). Cafeachtbar e.V. is a non-profit association, that is successfully run by students for more than seven years. It is the hot spot and communication platform on the Leonardo Campus and regular meeting hub for all students, staff, professors and guests. Additionally, to the interchange of students and professors, the MSA keeps in touch with alumni on a personal and direct level. It is seen as an advantage for the whole school.

With the foundation of an educational institute, alumni get the chance for continuous training while returning to their former school. They build up a network of feedback and debates.

The idea of the life-long learning is key to the seminars and discussions held in the institute.

Additionally, all seminars are officially accepted by the Chamber of Architects of North Rhine-Westphalia. During the annual exhibition of students' works, there is an alumni event, called 'Heimspiel'. Eight to ten alumni return to the MSA to lecture and discuss about their path after graduation. There's always a wide range of interesting talks and stories and it is used as a great platform of interaction between students and alumni. The MSA is currently joining forces of students, professors and staff to discuss and work on the bachelor's and master's curriculum. 'MSA im Wandel' — MSA in Change has already been held in several workshops to review the school's strengths and weaknesses as well as to discuss future goals and the possibilities and obligations of change.

To summarize the educational experience, made by students of the MSA, there are various paths of participation on different levels. Additionally, to the learning experience expected, the MSA is a great place to learn in various way. Next to lectures, studio works and presentations, there is that ongoing layer of participation. By taking responsibility for the school and improving personal skills and interests in different fields of architecture and it's teaching, students benefit from the hidden layer of education through participation.

1: Café achtbar is the heart of the Leonardo-Campus and centre of interaction.

2: Annual is when students can show off their work.

3: Library extension is an example for extracurricular engagement of students, professors and staff.
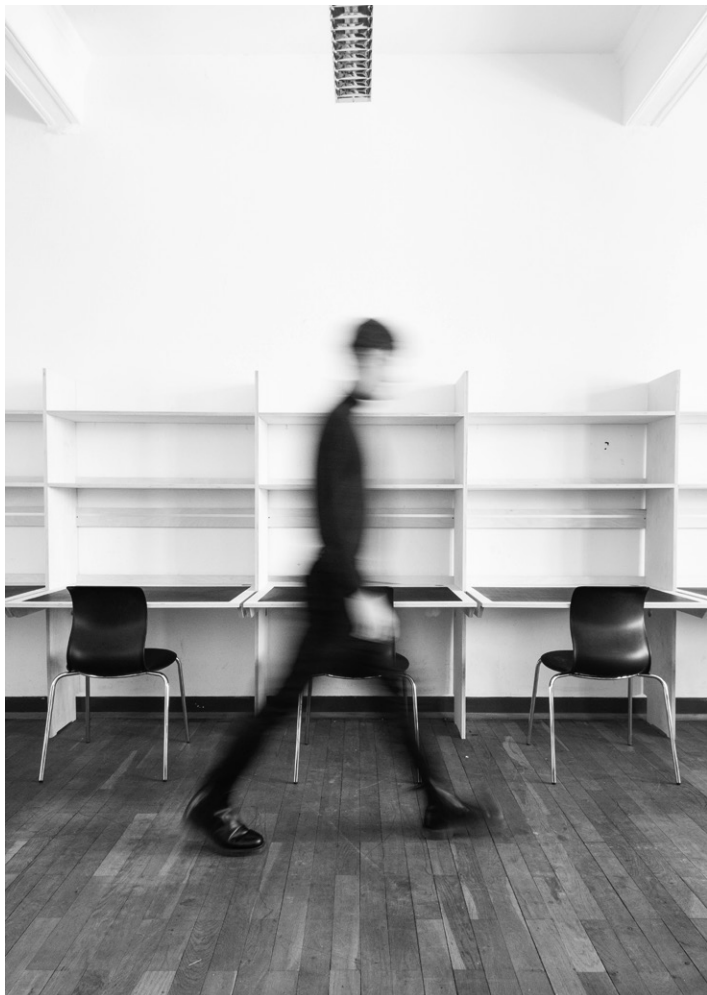
4: Nomad studio is a reference for a solution-orientated design

EDUCATION THROUGH PARTICIPATION

5: Alumni are another extracurricular source of learning and interaction.

Effects of Restorative Environments on Creativity in Case of Architecture Education

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KEYWORDS
architectural education, architectural creativity, meditative spaces, neuroscience of creativity, restorative environments

Creativity is a mental process, as Andreasen (2006) describes, it happens when a thought comes up to surface in the mind, it has a complex nature and it does not happen in a tabula rasa condition, instead interaction of human thoughts with socio-cultural situations creates this phenomenon, as Portillo (1996) defines the creativity as an interconnected and multidimensional construct involving person, process, product and place (environment/ press). One of the main intentions of this paper is to address the relationship between the creativity and its supportive environment in case of architectural education which can be defined as a design study that get its origins from creativity.

Freeman (1971) categorizes creativity with the stages such as: Preparation; Incubation; Enlightenment (A-ha moment, enlightenment); Affirmation/Verification. Following that organization, we can consider that first two stages are very complex, intricate and interactive processes and in case of architectural education and its environmental necessities, designs should be answering to this complexity and interactivity as well.

It is important to consider creativity as the major source in any kind of thinking, and as inseparable from life itself (DeBono, 1993). Any understanding of education and learning includes the term creativity, and thus, the learning environment should carry the necessary components to support it (Demirbas & Demirkan, 2000; Hasirci, 2000). The learning environment in which learning and creative activities take place, should provide students the ground on which creativity can more readily flourish (Hasirci, 2000). There are also arguments whether creativity is latent potentiality or an improvable characteristic (Potur, Barkul, 2006). For the first time in Utah Research Conference in 1959, researchers argued about creativity and its relationship with education, and if it can be developed. (Andreasen, 2006) As Guilford (1950) describes, like many other activities, creativity is a behavior that can be developed and learned. This paper focuses on to the neuroscience of creativity and its supportive environments that can develop this ability in architectural education.

Andreasen (2006) supports Freeman's creativity categorization; and deepens the A-ha moment stage: Eventhough creativity is a complex process, while the brain is in the REST mode — which is described as 'free association', the mind is relaxed and focused on to only one subject such as breath, it creates new synapses and connections by picking up topics from the unconscious fountain of knowledge that have been collected. The psychologists researched with experiments such as divergent thinking questionnaires and declared that, in the REST mode, while the mind is quiet, meditative and free thinking, the brain generates new creative ideas.

Thus, the paper aims to ask, what is the effect of spaces to this REST mode and creative process? Can meditative and restorative environments support the REST mode and enhance the creativity during architectural education? Free association REST mode focuses on the principle of free circulating thought, allowing relaxation and free thinking to lead to new connections (creative moments) in the brain. As Andreasen (2006) noted, the source of unconsciousness brings about a creation process as the result of new connections and synapsis during the free-movement thought. Working in this sense; accepting that creativity is a complex process and that it depends on senses, observation, culture, field, stimuli and tests, the paper aims to focus on how spaces affect creative process in case of architectural education, production and creation. If REST mode as relaxation, meditation focus and awareness support the process of creation how does restorative (calming, meditative) spaces and environments affect this process as well?

Kaplan, Kaplan, and Ryan (1998) described a restorative environment as a place to rest and recuperate and they stated that 'natural settings are particularly effective for R&R' (p 67). A natural landscape can produce a restorative experience and can renew a person's cognitive powers and they are described as spaces with the following characteristics: 'quiet fascination; wandering in small spaces; separation from distraction; wood, stone, and old; and the view from the window (Kaplan, Kaplan, & Ryan, 1998). Thus, paper aims to ask; can restorative spaces enhance and stimulate the creative process -described as A-ha moment and REST mode?

As a case study, a questionnaire is prepared and asked to third- and fourth-year students of İTÜ Architecture Faculty, in order to get a data from the results if restorative spaces and meditative moments support their creativity in design process and how does creative process being affected by the environment? As neuroscience declares; our environment has many effects on our behaviours. Thus, for to develop the creative process in architecture education, learning environments should inherit related qualities. The result of the questionnaire is expected to give feedback about architecture education environments and if meditative spaces are affecting the creative process in a positive way.

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1: Kew Gardens Hills Library, photo by Michael Moran. (https://www.curbed.com/2018/5/24/17389648/library-architecture-teens-public-space)

2: Photo from ITU, architecture studios. Photo by the author.
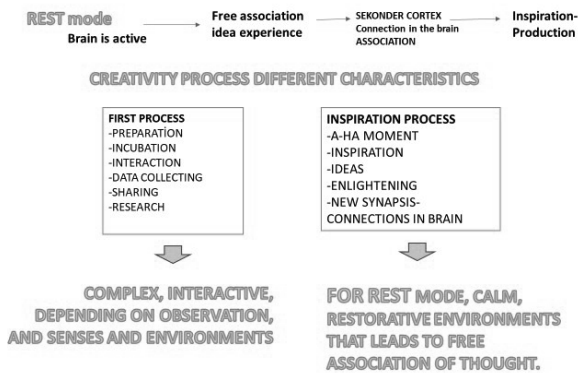
3: explains the different phases of creativity and their environmental relations. Prepared by the author from the readings and interpretations of Freeman (1971) and Andreasen (2006).

4: Tanner Fountain in Harvard University, photo by Alan Ward. (https://www.asla.org/awards/2008/08winners/312.html)0

5: Metropolitan State University, Library's Labyrinth Garden. (http://www.bestcounselingschools.org/best-campus-meditation-spaces/)

Image 1 and 2 explain the complex and interactive quality of creative process, and show the interactive environments (that support first two stages of creativity stated by Freeman); for data sharing, preparation, research, data hunting etc. which are all dynamic and complex processes that need suitable environments such as gathering, exhibiting, sharing, experimenting etc.

Image 4 and 5 show restorative environments that can support the REST mode by creating meditative state and supporting the creative process in educational environments.

Becoming Citizens Architects
A Reflection on Architectural Education Across the Nordic Baltic Academy of Architecture NBAA

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KEYWORDS
architectural education, NBAA network, citizenship, cosmopolitan

This paper is the result of multiple forms of inquiry on architectural education across the sixteen schools of architecture part of the Nordic Baltic Academy of Architecture NBAA.

In particular it reports the following:

— Fourteen in-depth conversations conducted with architectural students during October, November, December 2018, and January 2019 across eleven schools of architecture part of the NBAA: KADK in Copenhagen, Chalmers in Gothenburg, AHO in Oslo, BAS in Bergen, VGTU in Vilnius, VDA in Vilnius, RTU in Riga, EKA in Tallinn, Aalto in Helsinki, NTNU in Trondheim, and IUA Iceland University of the Arts in Reykjavik.

— A workshop on architectural education with the second-year students in architecture conducted at the IUA.

— A reflection based on a questionnaire posed to all second-year students at the IUA (architecture, fashion, visual communication, and product) and international students who came to Iceland to participate to the multidisciplinary six-week live project called 'Together 2019 a Platform for Citizenship Design'.

The eleven schools were visited for at least three days period. During the visit three extensive interviews were conducted with the program director of the school, educators, and students. In total forty-six direct open-ended interviews took place between October 2018 and January 2019. This paper focuses in reporting the student's voices across northern Europe. Four questions were initiating the discussions with the students:

1 What skills should students have after studying architecture? Or what skills would you like to have upon finishing architecture?
2 How should these skills be taught?
    What pedagogies are appropriate or likely to be effective? How would you like to work to achieve those skills? What kind of experience would you like to have to achieve those skills?
3 How can the education of an architect be of special importance to our society?
    How can we help you as educators to be of social importance? What ideas can we develop in a school to achieve that goal. How can you contribute in the society through your profession and how can we as school can we help you?
4 Where do you see yourself professionally in 10 years' time? What type of architect you want to be?

Question number three is a sensitizing concept. Which is also the result of my personal experience both as architect and as educator in architecture. I have been teaching for fifteen years and I have sensed a growing desire on the behalf of the students to use architectural education as a way to get closer to real people and real case studies, to form direct forms of engagement and collaboration with their own community. So, this 'sensitizing concept' has been used as a tentative tool for developing the idea on citizenship, intended as awareness and engagement, through architectural education. This sensitizing concept was a way to start this inquiry and not to end it.

The collected recorded interviews were then transcribed and analysed through the work of Kathy Charmaz Constructing Grounded Theory. Grounded theory methods are based on a consistent and yet flexible guidelines for collecting and analysing qualitative data to then construct theories. Together with interviews basic quantitative data were also gathered from each school to define students' learning umwelt.

This academic paper documents both the vast variety in which architecture education is manifested across the schools of the NBAA network and also reflects on the current students' understanding and doubts on their architectural education, dreams and goals on their future as professionals and citizens. By analysing the findings of these interviews, a consequent theory has been sketched. The theory suggests that a meaningful architectural education should support primarily critical thinking — social awareness and action, by inciting students to become political figures, agents of spatial and social change. I call this theory cosmopolitan citizenship in architecture.

Cosmopolitan is defined as the person whose primary allegiance is to the community of human beings in the entire world (Nussbaum, 1994) whilst citizenship education is intended as a critical tool to develop social awareness and action (Giroux, 1980). Socially active students are the genesis to develop socially responsible citizenship designers (Lorentsen & Torp, 2018; Guðjohnsen, 2017; Resnick, 2016).

Cosmopolitan citizenship education creates a theoretical scaffolding that can help students seeing and understanding their responsibilities as architects within the society within they operate. In this theory architecture is intended not just as a physical object but as the social relations that are embedded in the process of making architecture (Deamer, 2015). The findings confirm the statement by American designer Milton Glaser that 'good design is good citizenship' (Heller, Vienne, 2003: ix) that is a good design education empowers students to want to be more powerful citizens.

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The images portray five different architectural studios. Aalto in Helsinki, BAS in Bergen, Chalmers in Gothenburg, EKA in Tallinn, and KADK in Copenhagen. All pictures are taken by the author.

Read Between the Walls. Spatial Dimensions of the Hidden School

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Architecture matters. The space where education takes place matters. The spatial dimension of a school transforms an abstraction into a situated phenomenon. In doing so, the context intentionally or implicitly affects education.

The potential impact the physical environment and the implied connotations it carries on one's experience in and of it, is best argued by common sense. Consider the following example.

A wall is a boundary marker. Its function varies: to protect, to enclose, to constrain, to separate and differentiate between spaces, to redirect and flank. Erecting a wall, however, is an intentional design gesture, affiliated to the formation of a barrier, a division, a fortification and/or isolation. Those purposeful and associative properties of a wall are translated into one's embodied experience of a physical wall.

The existence of a wall between two entities, creates a spatial and psychological separation between them and therefore it hinders interaction to such an extent that they may not be aware of each other's presence on the opposing side of the wall.

In the alternative setup where a wall is not existent between two entities, several possibilities arise. The lack of a wall does not necessarily mean that the entities in question are to interact. However, what it does mean is that the action of both entities towards or against interaction with one another is not limited by a force external to them.

The example of the wall is oversimplified and seemingly reduces a complex system with both spatial and social implications to architectural determinism. The purpose of the wall illustration is solely to demonstrate that every single composite of the built environment possesses inherent potential to affect actors and actions within it: on the one hand through objective spatial properties, on the other — because of both semantics and semiotics. This suggests that architecture can be considered as a means to curate scenarios, anticipate and influence behaviour and even create a narrative. In that sense, architecture is an agent in what composes the hidden school.

In the case of educational spaces for architecture, the built environment is particularly influential as it is not only a representation of the idiosyncratic nature and program of an architecture school but also a reflection of its attitude towards the discipline and a statement about its aspirations and culture. Every aspect of an architecture school's physical presence can be interpreted as a statement about its character and spirit, despite the fact that those analyses may be inconclusive hypotheticals.

A school's location and context can be related to both its self-awareness and its attitude towards the outside world. Integration in the urban fabric suggest active involvement in

the life of the city (Strelka institute). An architecture school's situation within a campus environment, or in proximity to other faculties, can be interpreted by an effort towards stronger identification and multidisciplinarity (TU Delft). A central location implies status and speculates about an established institution (The Bartlett). Decentralization of a school on the other hand can be considered a statement towards a globalized world or an attempt to spread its influence via satellites (Columbia Studio X). Schools which are more introvert often seek undisturbed isolated environments far from the public gaze and retrieve to no-man-lands (Black Mountain College). The periphery is often favoured by alternative or experimental educational projects (Open city). Some even explicitly choose literally underground locations as if to underline their existence on the fringe (The Public School). The practical need of more space in relation to a programs' focus on real projects is another reason for leaving the traditional schools' premises (AA Hooke Park). Change in location can also demonstrate a shift in focus and agenda (The Berlage).

Where a school is situated does indeed make a difference. However, the spatial organization of a school is the main indicator of what its educational objectives and policy are. Collective studio spaces aim for a culture of collaboration (the Hive, NTU). Emphasis on learning commons blur the lines between informal and formal learning (Abedian School of Architecture). A definitive statement about the importance of flexibility and reconfigurations with regard to the dynamics of architectural education is the plain box structure (The Confluence). In contrast, a variety of facilities and spaces, conducive to a multifaceted process, is a mark for seeking excellence on all levels (ETH Zurich). Some schools, refraining from major changes in the curriculum, demonstrate a similar approach towards the places that host them (MARCHI). In the case of spaces re-appropriated for architectural schools, the choice of a building has symbolic value. Some occupy architectural landmarks, despite their confined spaces, bearing resemblance to the atmosphere and exclusive culture of clubs (AA), whereas others barely need walls at all and decide on large industrial buildings with plenty of room and open space (SCI-ARC).

There is more to the setting that translates to hidden meaning. Image and appearance are among the statement that architecture conveys. Many schools have opted for high profile architectural designs in recent years as a symbolic act (University of Cincinnati). In other cases, the token of tradition, culture and reputation can simply be a grand old tree (UTokyo). The vision of a school can be declared through its own engineering or materiality as well (UC Berkeley). Even the design of

the furniture within the school or the detailing can be revealing of the essence of its underlying culture (Bauhaus). The hidden school may present itself in every aspect of a space, place and its architecture. You just must read between the walls.

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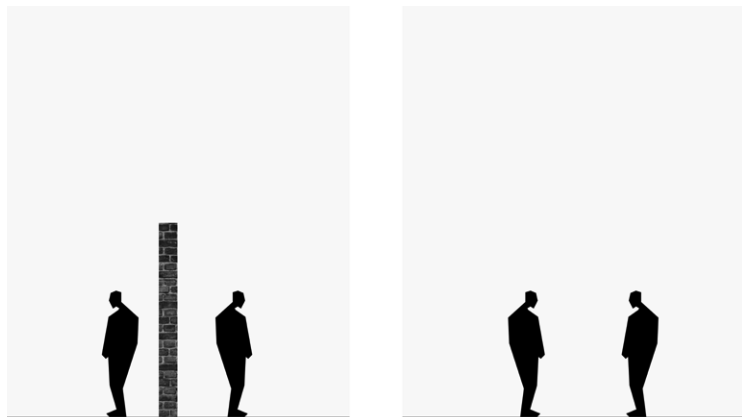
1: An illustration of possibilities of interaction between two entities with a wall between them to the left, and without a wall between them to the right
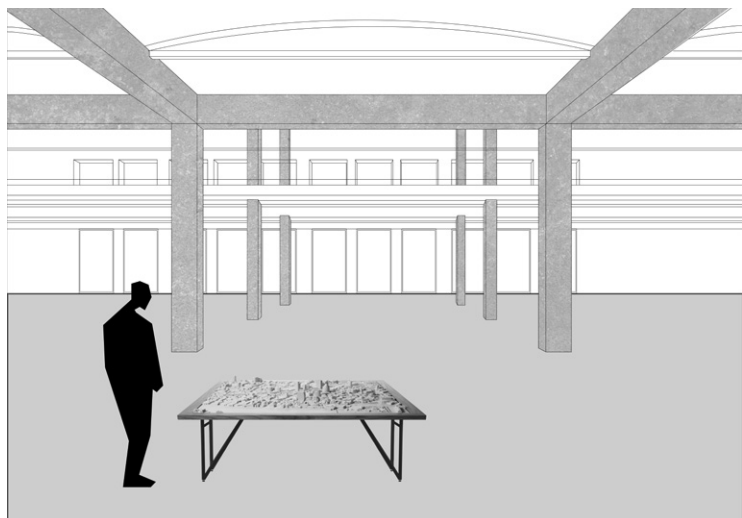
2: A studio space at Confluence Institute School of Architecture in Lyon

3: A room at Architectural Association London School of Architecture

Revealing the Academy: Exploring the Relationships and Agency Between School, Teacher and Student in an Architectural Education

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In what ways and to what extent can the individual shape the institution and thereby the architectural education it provides? How does this manifest itself in the formation and experience of the student on their journey towards establishing their own personal creative practice and agency?

This paper attempts to explore the three-way relationship between school, teacher and student, with the aim of exposing the constant dynamic and flux as each acts on and is responsive to the others, while all aim to achieve a coherent and synthesised architectural education and entry to architectural practice. In this, the impact and agency of communities of practice are considers in counterpoint the charismatic individual.

The paper also discusses the methods used to unearth aspects of our relationship between teacher and student, mentor and tyro, proto and mature practitioner, not as a set of dualities but as spectrum where the individual's position, behaviours and dependences shift and change over time as they continue on a bespoke trajectory, more often a series of loops and knots than a straight line.

Having identified three key communities of practice that have helped define the Academy (Glasgow School of Art and the Mackintosh School of Architecture) in which my teaching practice is located, this paper and the connected research considers how these have influenced the development of my practice, firstly as a student and then latterly as a member of staff and equivalent of 'senior partner' within the 'practice'.

While initially these communities appeared to be emblematic of their period, through archive searches, background reading and mapping of the specific circumstances of each I have become aware of the specific dynamics within each community or constellation, structures, creative relationships and ambitions within each, and the impact these have had on the individuals involved and the Academy at large. To do so has required looking past orthodoxies and accepted accounts of these relationships and their achievements, to begin to reveal the process of exchange and innovation at play.

In parallel to this I have also been investigating by own spatial intelligence and mental space, and its formation and evolution through childhood, as a student and as an architect and teacher, to the present. This aspect of the research is interconnected with the key communities of practice but demands a different methodology of investigation and documentation, may include influences, valences, sources and outputs. It is likely to be recorded through a series of maps and mappings, which also connect to my creative practice and everyday (creative) life.

This entails research 'at zero distance from the subject', a research situation which all practitioners experience but which

has been less well received and embraced in traditional academic contexts. The advantage and purpose of this is twofold; while allowing the researcher to step away from the situation they are immersed in and share it with others to benefit from their peer review; to allow a continuous, uninterrupted relationship with the work itself, the 'habitus' the revealing of the core conditions and sentiments that underpin it; and to provide a clear means to re-engage with the situation and to deploy the insights and feedback the process has provided. In many way this mirrors the process we understand as architectural students and that we encounter in the teaching studio.

The research considers the issues, perceived and existing, in practice-based research as opposed to practice itself, to identify the obstacles of considering the academy and teaching in particular as a form of creative practice, 'bringing new things into existence' in relation to traditional concepts of creative or architectural practice and pedagogy. This is particularly critical if an understanding of how we (as individuals in reality rather than in the abstract) learn to become the architects we wish and need to be is to be established, and we are able to take control of this throughout our education and subsequent careers.

Techniques and methodologies developed and used in carrying out this research now form part of a toolkit which allows the tacit aspects of the design process, decision making and realisation to be identified and revealed for closer consideration and wider discussion, and in regular use with second cycle students and young practitioners. In addition, these same techniques have allowed a basis for the critique of the academy itself, to support its evolution, re-invigoration and regeneration, allowing the hidden school to be revealed. Undertaken both as a scholarly activity and a process of critical self-reflection, this research is seen as a crucial element in the definition and sustaining of a relevant, robust architectural community.

Pedagogy of the Cubicle: A Retrospective Look at Beaux-Arts Traditions in Constructing Individuality Through Isolation

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'Loge' (cell, cubicle, box, cabinet, compartment, hut) is a spatial typology built to serve often ritualistic, also quotidian practices of physical, social and mental seclusion. From monastic life, to prisons, one can find various examples where voluntarily or involuntarily; isolated cells were used to renounce one's contact with the outside world in order to incubate contemplation, concentration for individuals.

One of the strongest rituals of loge is found in the pedagogic traditions of École des Beaux-Arts in Paris, a seminal model that influenced the history of architectural education in the world. 'Loges' were the spatial educational tools invented and used during the architectural competitions, which were central pedagogical and curricular motives of the École's educational system. The individual cubicles (varied in size in different periods) divided by rigid walls were aligned on a corridor, kept under strict probation by guardians, isolating students physically and socially from the outside world and each other during the periods of architectural competitions. In order to become a 'logist', competitors first had to be selected based on their preliminary sketches, and then assigned to these cubicles for durations that varied from 2 hours to 3 months, preparing the renders of their projects loyal to their preliminary sketches (Levine, Middleton, 1984). Thanks to the separating walls, strict rules, regulations, as well as the guardians, malicious exterior influences were inhibited, assuring competitors an uninterrupted blank slate to manifest their geniuses, channelling the heavenly beauties into their works and a guaranteeing them the opportunity to claim the credits personally.

One of the indications that prove importance of loges in the Beaux-Arts system can also be marked in process of its transfer to its new premises in Rue Bonaparte. As the entire complex was redesigned by Debret in 1820, Batiments des Loges (the Loges Building) was the first to be completed in 1824, (even before the Palais des Études) for its indispensable role in running the competitions and an assertion of a just selection of future members of the Academy as in the case of Prix de Rome.

Aureli (2013) argues that individual subjectivity was primarily seeded in the form of religious devotion and renunciation as practiced in ascetic and monastery culture. Similarly, the pedagogy of the 'loge' corresponded well to the Albertian definition creation and the construction of semi-divine renaissance figures (the artist, architect, judge etc.), fortifying the role of isolation as a creative stimulus and assurance of individual subjectivity.

Although this seminal pedagogic tradition has come to cease with the dissemination of the École in 1968, it is still thought-provoking to reconsider different forms of spatial and

non-spatial isolation present in educational practices today and its role in constructing individuality.

This paper aims to bring forth the particularities of designing 'en loge' stemming from École des Beaux-Arts tradition, to shed light on the pedagogic roots of constructing individuality, as well as its continuing influences in the practices of architectural education today around the world. This retrospective look will be based on the study on 19th and 20th century archive materials on being in 'loge', referring to rules and regulations, plans, memoirs of students and discussions on the changes of the loges in its use. This study will be accompanied by a selection of contemporary architectural education practices, in order to discuss and speculate on the continuation of 'loge' system in various disguises.

It can be argued that certain pedagogical traditions have been central to the construction of architecture as a discipline. Merquior (1985) delineates Foucault's four co-requisites for discipline: spatial distribution (segregation); control of activity (imposition of routines); exercise (physical and mental); and strategy (tactical manipulation and ordering of people). This perspective parallels the acquisition of skills and norms through the pedagogy of the loge and places it central to the construction of the architect-as-author, and field of architecture as an autonomous discipline. Therefore, by discussing in detail the preconceived notions of creativity and isolation, as well as the function of (spatial and non-spatial) pedagogic tools that enable it, it could be possible to better address the disciplinary foundations of architecture that prevail problematically despite radical socio-technological and intellectual paradigm changes of 20th century, and possible openings to emancipate it from the predicaments of an isolated architectural design (learning) practice.

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1: Illustration from the daily news of 'Journal Universel', pg 154, no 601, 1854 (from The Ecole Beux-Arts Archive)

2: Drawings of 'Batiment des Loges' of Ecole des Beaux Arts in Archives National AJ52 810.

3: Current condition of 'Batiment des Loges' of Ecole des Beaux Arts Paris, photo by Sevgi Türkkan

4: National Technical University of Athens, Faculty of Architecture, graduation cubicles, photo by Sevgi Türkkan, 2017.

5: Istanbul Technical University, Faculty of Architecture, graduation sketch exam, photo by Sevgi Türkkan, 2019.

Searching for the Essence of Architecture at Porto School

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KEYWORDS
school of Porto, master/disciple, radical pedagogy, learning spaces

The Faculty of Architecture at the University of Porto (FAUP), founded in 1979, and benefiting from the legacy of the School of Fine Arts (ESBAP), is internationally recognized and a worldwide reference in architectural teaching. Important names of the 'School of Porto' studied and lectured at ESBAP and FAUP. Fernando Távora (1923–2005), Álvaro Siza (b. 1933) and Eduardo Souto de Moura (b. 1952) — the last two Pritzker Prize winners, among many other distinctions — might be considered the three pillars of the school, although their contribution cannot be considered without their predecessors, the group of people they worked with and the Portuguese particular context.

Located at University of Porto's Polo III (Campo Alegre), the complex of buildings housing FAUP, since 1992, is also one of the most emblematic creations in Álvaro Siza's career. Designed and built between 1985 and 1993, FAUP is composed by the so-called Casa Cor-de-Rosa (pink house), Cavalariças (old stables), and Carlos Ramos Pavilion, situated in Casa Cor-de-Rosa's garden, and several new Blocks at west. The whole complex hosts many Studios and Classrooms, Auditoriums, Research Center, Library, Documentation Center, Exhibition Gallery, Administrative Offices, Bookshop, and Cafeteria.

Both these masters' strong personalities — embodied in their pedagogical action — and the space where the didactics take place — actually a project by one of them — are omnipresent and might be considered the better 'not so hidden' secret of our School.

These three architects were linked in teaching practice, profession and life. They experienced a master/disciple relationship at a certain point, and later shared, as professors, a strong idea of School; Souto de Moura worked in Siza's office, and Siza in Távora's, and they made together several architectural works; most importantly, they became very good friends! At different stages they were responsible for Architectural Design Studios, Construction, and Theory and History courses. Nowadays, Souto de Moura is the only one still active at the school, being called to participate in juris, conferences, seminars, advanced courses, and in a new Ph.D. optional course related to Theory and Architectural Design Practices. Anyhow, Siza is often called to participate in some classes, and any conference he addresses at the School, which still happens periodically, has a guaranteed full house.

The majority of the current teachers had the opportunity to have them as professors. Perhaps the most lasting influence in the school was Távora's, who was responsible for the first-year course General Theory of Space Organization, to which we all attended. Then, after Távora's jubilation the course was continued by Siza together with Beatriz Madureira (1940–2017),

Távora's assistant. After Siza's jubilation the course was reinterpreted and transformed by Manuel Graça Dias (1953–2019).

Basically, Távora and Siza introduced the students to the essence of architecture, anchored on its Vitruvian foundation, transmitting the belief in space as the main material of architecture, and taking in consideration its cultural, social and political dimensions. Theory and History fed the discourse selecting past realizations as examples of the actual architectural practices, in order to become references to the way the architects deal with the present circumstances.

Siza had also a strong influence on his pupils, mainly when he was teaching the Construction course which operated together with the Architectural Design course, and other disciplines, favoring a holistic approach to architecture. The same can be said about Souto de Moura, to whom the architectural education could not be conceived without a strong cultural background and a solid knowledge of history and theory of architecture.

From them we learned a methodological approach to the project, where the use of drawing had a prominent role, in the recognition and understanding of a site, problem circumscription, and moreover in the process of definition of the architectural idea. Besides, we were clearly aware that we had a tradition to respect, having in mind Quatremère de Quincy's statement: 'nothing comes from nothing'.

That tradition had a very vivid moment during the carnation revolution, in 1974 (till 1976), where the school had the opportunity to redefine its bases, along with a direct intervention in real context. Teams of students and teachers worked together in housing programs for people dwelling in 'ilhas', densely populated areas with poor sanitation conditions in the backyards of traditional housing blocks. This was the well-known SAAL process and this pedagogical experience was later recognized as radical by Beatriz Colomina, and it actually was.

Ten years later, the school moved from São Lázaro, where the Fine Arts School remained, to Campo Alegre to the new facilities, as Faculty of Architecture. Since then, Siza's lesson is felt in each stone.

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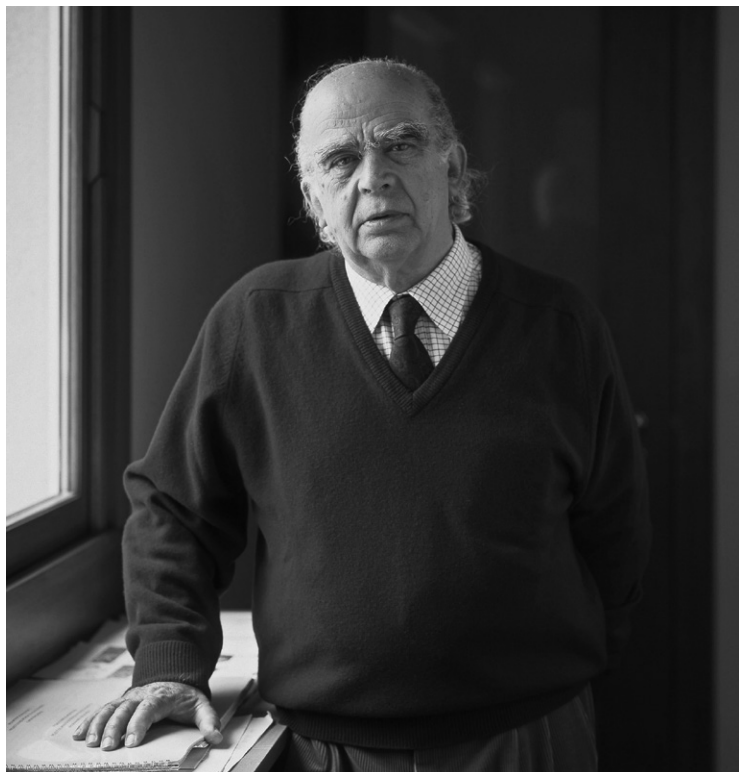
1: Fernando Távora. © Luís Ferreira Alves

2: Álvaro Siza © Egídio Santos

3: Eduardo Souto de Moura © Clara Vale

4: Carlos Ramos Pavilion © Egídio Santos

5: Faculty of Architecture at the University of Porto © Luís Ferreira Alves

POSTER
ABSTRACTS

Participatory Design of Space (Course in Academic Year 2018/2019)

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Complexity of the 20th century society, along with strong professions' specialization, led to separation between all participants in the developing processes, especially in public spaces design. Lack of cohesion and consensus along with poor communication between professions, citizens, government and business sector, resulted in new participative and interdisciplinary trends emerging in the 21st century to bring sectors back together. Students' education must follow these trends, as their orientation in shaping the desirable futures.

Elective course 'Participatory design of space' (POP) is planned as a faculty-based fieldwork workshop that gives students the opportunity to become acquainted with participatory methods in space design. In this way, the user's opinion is included in the cognitive fund when drafting the conceptual solution of a small-scale task in the public space or in any area of interaction. Students learn to identify and critically evaluate participatory content, to generate the conceptual level of planning — intent, to discuss it with users, to translate it directly and recognizably into a viable solution, to present it successfully, and to participate in the realization.

IVAN GUNDULIC'S ELEMENTARY SCHOOL LOBBY

When we speak about participation we primarily refer to the process of sharing the decisions that affect one's life and the life of the community in which one lives (R. Hart, 1992). In the academic year 2018/2019, the elective course POP focused on the participation of Ivan Gundulic's elementary school children, and the goal of the course was to architecturally redefine the school entrance space. Participation of pupils in problem-detecting, evaluation of suggested ideas and at the end the realization of selected solutions, achieved the partnership which is the sixth rung out of eight in the participatory ladder (S. Arnstein, 1969). For architecture students, this course gave an insight and tackle the importance of the involvement of end users in designing process.

The educational process started with introductory lectures followed by two focus group discussions: with school staff representatives (principal, janitor, cook, cleaning lady, teacher, professor) and with pupils (first to eighth grade representatives). On both focus groups the problems encountered daily regarding the usage of the school entrance space were identified and some ideas on how to solve these problems were mentioned.

The intensive on-site weekend group work followed, so the students could design solutions and present them to school staff and pupils' representatives next week. For comprehensively commenting the presented ideas, employees and pupils

were given leaflets with 3D images of each solution so they could write their thoughts and rank proposed solutions.

In deciding which ideas will be implemented and how they will be combined the mentors and the school principal brainstormed the comments on leaflets and discussed them regarding overall appearance and the available budget. The authors of the selected designs had two weeks to make detailed drawings and find the appropriate materials. On the day of school refurbishment (held each year in April), mentors and students, parents and pupils, with the assistance of a school janitor, worked to give the lobby a new, improved shape. The whole process took not more than a month.

CONCLUSION — THEMATIC RESPONSES

THE EDUCATOR. In POP, we — the teachers — act as mediators between the students on one side and the users on the other, while also encouraging our students to become mediators themselves. Educational process presents continuous encouragement to balance between own creativity and participative inputs. That includes the ability of being critical to both one's own ideas as well as users' opinion.

THE PLACE. POP strives to educate in the space that is the task area, or at least next to it. In that way, students have the opportunity to fully connect with users and the space in focus, which is crucial for this way of learning.

THE CONTENT. In the contrary to classical architectural education, approach where basic criteria come from the conceptual realm, POP draws inspiration from communication and collaborative processes. Choosing simple tasks enables focus shifting from the design problem to the process itself.

THE PROCESS presents a short and intensive journey starting with articulating the intention with users; designing the initial ideas; understanding the critical feedback given by mentors and users alike; redesigning ideas; elaborating and purchasing the needed materials within the budget framework; and finally, realisation of their design projects.

THE STUDENT. Student's perspective is, without a doubt, changed. They become more open to equal communication, with users and other professionals alike, thus more responsible and involved in the whole process. Dynamic teamwork makes them more agile and quicker in designing and thinking.

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1: TASK — School's entrance hall before the refurbishment (photo by Rene Lisac)

2: BRAINSTORMING — Students and mentors discussing in the school's playground (photo by Rene Lisac)

3: PRESENTATION — Students elaborating their designs to evaluation body (pupils' and staff representatives) (photo by Mihaela Sladović)

4: REFURBISHMENT WORK — Annual school works (photo by Božidar Prezelj)

5: RESULTS — Storage and hanging (photo by Rene Lisac)

6: RESULTS — Pupils' and parents' lounge area (photo by Rene Lisac)

Studio Education at FA CTU, its Current and Possible Structuring

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Recently, I left the educational process at the Faculty of architecture and was given the opportunity to work as an assistant at the studio classes (so-called atelier). As a fresh graduate, I entered the teaching process with the student's insight, but gradually I was confronted with the situation on the 'other side'. The position of the fresh graduate has many advantages. For example, still up-to-date insight into the bureaucratic system of the faculty — with other words, knowing how it goes. On the other hand, one encounters questions: how to teach properly? In the present days a new field of study is still forming at the faculty: Landscape architecture, which was previously brought into the curriculum in the form of a module focused on garden and landscape architecture. There is room for some possible changes. At the faculty, questions also are arising on what the ideal composition of subjects of this newly shaped field should be, how much it has to do with architecture and how it is projecting in the environment disciplines.

Studio education is a complex activity that includes knowledge from all subjects, but it should be given more attention and time. The architect knows something about everything, merging knowledge from many disciplines to a specific goal (Frederick, 2007). It is necessary to support the involvement of many subjects in studio education so that they cooperate and do not go against each other. Time subsidies for teaching in individual subjects are often very limited. During this short time, as much information as possible is being put into students and various seminar papers are given. Time subsidies for some of these courses could be used and thematically harmonized with studio education so that the student gets deeper into the assignment and connects the task in all its complexity. Ideally, students should apply the knowledge from individual subjects and work further with them during studio lessons rather than supplement them. People must learn synthesis to blend and transfer knowledge (Liesmann 2009), while their separation provides a knowledge that can be quickly achieved, quickly mastered and easily forgotten (ibid). This method of joining them in studio would certainly help the synthesis of knowledge. Often, direct experience helps to remember. In some studios, it is common to implement the realization of the student's proposal even during the semester. However, it is necessary to involve even more external assistance. Paper can withstand everything, but a lot of problems come out when trying to realize the design proposal. Excursions and meetings with project authors are also quite helpful. The discussion on the work itself during the field survey engraves into student minds much better than projected images.

However, as an indisputable advantage of studio classes at our faculty, I perceive vertical studios. Students from different grades can share their experiences and pass them on. The so-called self-consultation among students is often very useful, especially in cases when they solve a similar problem in the project. Solving the problem, the process leading to the result is as important as the result itself. A great asset in our studio is also a relatively high representation of international students, either they are regular students studying in the English language or the exchange students. They can also contribute with their insight unbiased for the Czech environment. I think that confronting students with different stimuli and influences is one of the most important things, as well as supporting their participation in competitions, subsequent comparing with other teams and approaches.

One more aspect should be mentioned. A fresh insight into how to educate architects is, for example, the approach of the Czech platform Architekti ve škole (Architects at school). This is not just about teaching future architects, but also educating potential clients. A future architect should also be able to have a meaningful dialogue with his clients. This platform seeks to educate children from an early age in the field of architecture, from playing games in kindergarten to introducing content to older children at grammar schools. The aim of this movement is to understand the architect's language, to understand its role and to cultivate a sense of aesthetics. The establishment of a children's university at CTU in 2015 can also be seen as a certain shift, when children during the holiday season absorb the environment of individual technical fields, including architecture.

The less obvious aspect of these efforts is cultivating respect towards the architect as an expert with professional skills that the client can enter dialogue with. An architect with synthetic knowledge and experience that he can use comprehensively — and clients who can talk to him — are the fundaments in cultivating our environment.

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1: Final exhibition of student works including poster, physical model and portfolio

2: Studio work divided into three main parts — an analytical one, a conceptual one and design itself (portfolios of students Anžka Vonášková and Kateřina Beránková)

3: Illustrating activity of Architects in schools (Architekti ve škole), showing children workshop during festival Architecture day (Den architektury) in Šumperk in the Czech republic

4: Illustrating vertical studio with students from different semesters working together

5: Also representing vertical studios from final project presentation

Model Based Drafting
The Anatomy of Study Models and their Hidden Influence on Architecture Education

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Drafting and designing in architecture involve an iterative process of testing and comparing architectural thoughts and ideas. The goal of this iterative process is to find the best of several possible solutions, at each stage of the design process. To bring these architectural thoughts and ideas to reality designers need tools. Tools for discussing ideas and writing, sketching, plan drawing and model making for explaining, documenting and testing thoughts. But do the users of these tools, the designers, really know how these tools work or do the designers use these tools only out of habit? Some tools are already known for how they transport ideas, other tools are used out of behaviour without understanding their deeper impact on transporting thoughts and generating new ideas.

A typical tool for testing and comparing the different solutions is still the handmade study model. Increasingly, these handmade study models, are being replaced by computer generated architecture models. In a time of computer aided design and computer generated 3D models the question can be raised of whether handmade study models are still needed. The basic question arises of whether there is a difference between physical study models and computer generated study models, in terms of what one can learn from them, and if so, what these differences are and what are the characteristic elements of handmade study models? Can these handmade study models be used in different ways to generate a multitude of diverse knowledge in architecture practice and architecture education?

By drafting with the help of handmade study models this iterative process of designing and of developing architectural ideas can be raised to another, three dimensional level. With the help of handmade study models, two dimensional plans and three dimensional drawings, which have the attribute of a stationary view, are transformed into a three dimensional scale model — an abstract miniature of the original — that can be observed from different angles and perspectives by one or more observers at the same time.

Especially in the first year of architecture education, where the knowledge of computer based designing is just developing, the handmade study model can help to draft space in a three dimensional way. With the help of handmade study models the knowledge and understanding of the complexity of three dimensional space, which is also just emerging among students at the beginning of their architectural education, can be improved.

Even in the advanced stage of architecture education, where drafting with the help of handmade study models is declining, study models can help to improve the understanding and development of complex design tasks. Especially in architectural

drafting by a group of students, in terms of teamwork, the handmade study models can enhance group discussions on architecture and develop architectural design to another level.

The goal of my research at the Institute of Construction and Design Principles at Graz University of Technology is to decipher and demonstrate the process of designing with the help of handmade study models. By deciphering the complexity and diversity of physical made study models, it will be possible to better understand the hidden potentials of handmade study models and to use study models in a more precise way as a design tool in architectural education.

In my work, handmade study models are categorised and analysed according to their different types of production, their different type of knowledge output and their fields of application.

My research is accompanied by case studies taken from my teaching work at the Institute of Construction and Design Principles at Graz University of Technology, recent architecture projects from my own architecture practice MOSTLIKELY in Vienna as well as other international architecture projects, in order to underline and justify my research on the anatomy of handmade study models.

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2: Beginners's Workshop held at the Institute of Construction and Design Principles, October 2016

3: Beginners's Workshop held at the Institute of Construction and Design Principles, October 2017
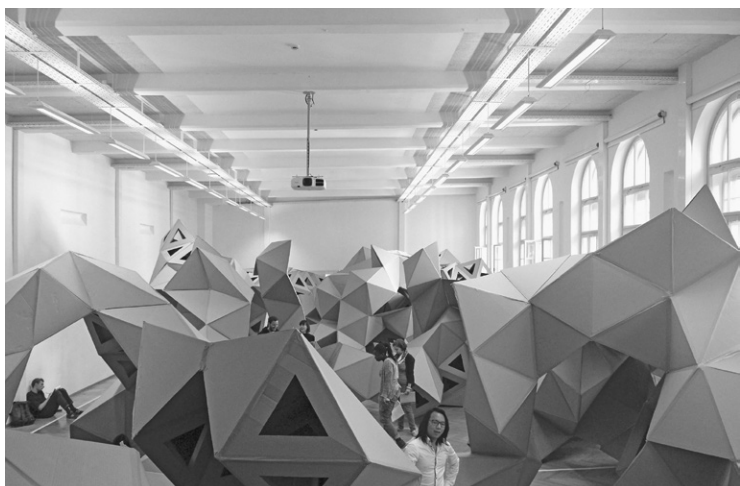
4: Beginners's Workshop held at the Institute of Construction and Design Principles, October 2017

5: Beginners's Workshop held at the Institute of Construction and Design Principles, October 2018

6: Beginners's Workshop held at the Institute of Construction and Design Principles, October 2018

The Educational Processes Between Program and Places

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It is well known that programs and places are agents of educational process, but the interaction between them is very different during each of the 5 years of an architectural degree course.

Since its launch in 1991, Ferrara school of architecture has experimented a new teaching method in Italy based on interdisciplinary laboratories, inspired to the Bologna Agreement. The themes on which these laboratories were based were mainly referred to project of new settlements.

This interaction through design between disciplines and new settlements was for many years in Italy the leitmotif of teaching methods until the beginning of the new century, when following the building boom it was clear how the speculative bubble would burst out loud, leading to a revision of the global economic system and to the consequent effects on the architectural design role. It was precisely from those years that in Ferrara the introduction of themes related to the recovery of disused or fragile areas was started, with particular attention to the relationship between built landscape, dismissed areas and regeneration processes.

The phenomena linked to the economic crisis, which started with the failure of the global financial model, have produced deep social transformations for significant parts of the population. The planetary dimension of the effects of this crisis are added to the dynamics produced by migratory phenomena and to the consequences of the energy transition, getting their effects particularly in those places where these tensions are most evident.

For several years, in particular in the Architectural Design Laboratories of the 3rd year of the 5 years degree course of Architecture in Ferrara, we have worked with students trying to involve, apart from the aspects of disciplines connected to architectural design, differently conjugated, also those of social, economic and environmental nature.

For example, design exercises have been carried out on some places considered as highly 'mutational': industrial area of the ZIP in Padua (one of the most important north-east development poles planned in the 1950s in the industrial Po valley system and today kept by deep transformations); Macrolotto 0 in Prato (historical textile production center in Tuscany where the largest Chinese community in Europe resides); Marshal Tito Barracks in Sarajevo (destined to a new university campus and possible occasion to regenerate a part of the city where the wounds left by the Balkan conflict are still evident).

In Sarajevo, students were asked to explore the project site through 4 progressive exercises: using mapping practices coming from cartographies to read mobility, energetic, natural

and societal networks in the city; representing some elements (soil, walls, roofs, spaces, environment, routes, visions) to reveal some hidden characters of the urban place; defining spatial concepts through which is possible to compare and intertwine parts of a university campus; developing urban strategies through overlapping of different scenarios coming from an open debate among group of students.

These evocatively significant places played a fundamental role to make students understand the importance and value of operating in problematic urban places through the use of strategies that can be applied within contexts they will face once they graduate.

The goals behind the redefinition of these places were:

— to define the appropriate process through which the program becomes a tool for exploring reality through strategies of knowledge / interpretation / transformation capable of holding together characters and mutations of the place, new needs expressed by people and social networks, in a perspective of sustainable development;
— broaden the concept of recycling, moving it from the traditional one related only to material objects to a concept centered on second life and renew life of both places and communities;
— to identify adaptive design tools, through which is possible to define a new alphabet, composed by signs and meanings capable of translating into technical and social interventions the identity values expressed by local communities and changing differences typical of the contemporary world.

The redefinition of these 'mutational' places in the cities takes on the characteristics of a work of contamination between heritage, identity, new modes of use, participation practices of local communities in the dynamics of transformation underway.

Through these educational processes, students and professors can explore some sensitive points of intensity, strategic areas, places of sharing, occupied spaces, relationships in continuous negotiation: foundation of that genetic heritage that will be able to produce new social forms. We can consider them new opportunities through which architectural design tools could start acting, using involuntary morphologic principles that, if properly addressed, can trigger new mutations within the urbanized territory.

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2: Macrolotto 0 Hybrid Hutong, Exhibition of Labs projects,
Prato, Febraury 2015

SENSE
THE_EXHIBITION

A NEW WAY TO LIVE SARAJEVO
SARAJEVO EARNS NATURAL SHARED ENVIRONMENT

THE REGENERATION OF THE MARSHALL TITO BARRACKS
EXHIBITON OF THE PROJECTS BY THE STUDENTS OF UNIVERSITY OF FERRARA DESIGN LAB

DAYS OF ARCHITECTURE 2019 | 06.06 09.06 @ SARAJEVO FACULTY OF ARCHITECTURE | UNIVERSITY OF SARAJEVO

University of Ferrara | Department of Architecture
Architecture Master Degree Program | Architectural Design Labs

IIIA Prof. Alessandro Cambi, IIIB Prof. Alessandro Gaiani, IIIC Prof. Alessandro Massarente

Modules Tutors: IIIA Alice Gardini, IIIB Guido Incerti, IIIC Alessandro Tessari
Collaboration Assistants: Elena Guidetti, Giovanni Bazzani

Workshop and Exhibition coordinator: Guido Incerti, Richard Lee Peragine

In collaboration with : DA Dani Arhitecture | Days of Architecure
and Faculty of Architecture, University of Sarajevo

Dean. prof. mc Mevludin Zecevic,
Vice dean for international relations prof.dr. Amir Causevic

Prof. dr. Adnan Pasic, Prof. dr Erdin Salihovic, doc.dr. Mladen Burazor
Senior teaching assistants Dr. Nermina Zagora and Dr. Senka Ibrisimbegovic

Collaboration assistants: MA Zulejha Zatric, MA Aida Botonjic, MA Emina Alic

3: Marshall Tito Barracks, DA DANI Arhitecture Days of Architecture,
Faculty of Architecture, University of Sarajevo, Sarajevo, June 2019
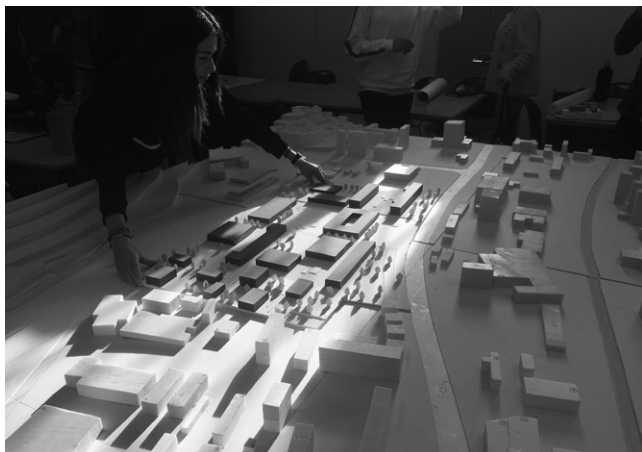
4: One of the site models developed by students

Technology's Integration in Architecture: Implications on Education, Technology and Place

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This paper identifies two visions of the challenge of technology integration in architecture for education. Then, the appropriateness of conceiving architecture from a holistic perspective of the human dwelling is suggested, proposing an awareness of its technological aspects. Finally, some considerations of technology in architecture, in particular in teaching and learning are challenged, first analytically and then with an integrative intention.

SCIENCE VS. INTUITION

The architect as a professional has been changing since the seventeenth century, when the formation at the École des Beaux-Arts placed greater emphasis on aesthetic and stylistic qualities (Kostof and Cuff, 2000: 209). From the Enlightenment onwards and as consequence of Cartesianism, architectural education has seen a subdivision to its associated disciplines. The conception of a body-mind split contributed to feel the need to study architecture in the same decoupled way. Therefore, on the one hand, one could place the issues related to subjectivity. On the other hand, we have those issues related with the human body or the architectural materiality.

Sometimes we ignore the links that bond technology and humanities, overlooking their importance in architecture as rooted in the human dwelling. It has been philosophically suggested that technology in its origin was the proper knowledge of making, the making of architecture in our case. When Heidegger questions the essence of technology, he seems to do so by understanding contemporary technological manifestations as the last degree of alienation of the European human being (Beistegui, 2005: 99–102). While for Marx human alienation was economic in nature, for Heidegger the problem of alienation lies in the fact that human beings are not able to approach technology with freedom. The risk, then, is taking technology as an end in itself rather than a means for human dwelling. In architecture there was an essential understanding of how and why it had to be built. Instead, in our day's architecture seems to be mainly concerned about how to respond to the great economic and energy challenges of a capitalist world than to the human dwelling. Thus, the disciplines of how to build exist separated from the humanities. The professional role of the architect tends to be banalised, making her rather a specialist of the architectural object than a co-generator of the architectural place (Moore, 2001).

TECHNOLOGY AS END AND NOT AS MEANS: ARCHITECTURE AS AN OBJECT AND NOT AS A PLACE

Technology has become complex and sophisticated, moving away from the human architectural place. It is no longer transparent and instead it has become opaque and mediated. Users have stopped perceiving that technology is their product as beings of the world and, therefore, they tend to see it distanced, to deify it. With frequency in architecture, this trend has made technology an end in itself and not a medium. What is questioned here is how these technological tools become an end in themselves. For example, in graphic representation (Otero-Pailos, 2000) or simulation and environmental analysis programs which are used as evidence and validation (Trebilcock, 2007).

We suggest at least two possible ways of conceiving architecture in teaching. On the one hand, the consideration of architecture as one of the fine arts has generated its appreciation as an artistic object. The aesthetic manifestation of architecture has gradually taken precedence over the conception of architecture due to socio-cultural and economic conditions permeated by the logic of global capitalism. This logic sees architecture as a product in the market. Technology has become added value and not an essential element of the architectural manifold.

On the other hand, we identify the trends that consider architecture as the place of human dwelling in which we can place the approaches to the production of the so-called ecological or sustainable architecture. For the first trend the emphasis is on guaranteeing the autonomy of future generations, in accordance with the guidelines set forth by the United Nations Organization (World Commission on Environment and Development. Published as Annex to General Assembly document A / 42/427 1987). Although up to six ways of defining sustainable architecture have been suggested — depending on the way of approaching the term (see Guy & Farmer, 2001: 141) — some of them more or less debatable, the optimisation of natural resources seems to be one of the main objectives.

DIDACTIC ANALYSIS AND GETTING BACK TO THE ARCHITECTURAL PLACE

The ability to conceive technology with a human sense and as an integrated part of architecture would still be precisely what continues to make the architect a relevant professional nowadays. The composition of architecture is multiple and varied, so, it is not determined only by a single sphere of categories, such as meaning, form or function (Smith Capon, 1999: 14). Therefore, after a didactically analytical phase, these catego-

ries must integrate holistically the conception of architecture, which then becomes unified around the human dwelling.

Architectural education should bear in mind that if the discipline is divided by approaches that are not understood as part of a whole, the role for architects can be replaced by others. Those other professionals may get an incomplete understanding of architecture running the risk of undermining the built environment in which collective life develops. Our awareness of the educational process as a path, first analytical and then integrative, is fundamental. By avoiding the integration of technology within the architectural manifold we risk maintaining the alienation of the human being and not his free relationship with the world.

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Uncovered: Students' Technical Drawings from the 1920s

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The Zagreb EAAE 2019 Annual Conference provides a unique opportunity to reflect the theme of 100-years long teaching of technical disciplines to architecture students and to present a selection of their early works created from the 1919s to the 1926s in construction courses at the Royal Technical High School of Architecture. When founded in 1919, the Zagreb Faculty of Architecture was originally named the Royal Technical High School. Until 1926 in architecture department four generations of architects were educated and altogether forty architects received the Royal Technical High School diploma. The name of the school itself meant that the educational context of construction courses was a distinct feature of the school. The teaching of technical disciplines to architecture students has long been recognized as important and challenging. In building construction courses' syllabus students gain technical knowledge in technical drawing, building construction systems, building materials, structures, elements and detailing of construction systems.

For me, as an academic staff member teaching technical courses at the Department of Architectural Technology and Building Science, at the Faculty of Architecture, University of Zagreb, it is interesting to see how the technical drawings looked like 100 years ago. Within the scope of this conference titled 'The Hidden School', the paper is dealing with 'the hidden treasure' that was kept in drawing storage cabinet for 100 years. In a way, it is a real wonder, that some students work survived to the present days and resisted constant changes of a large number of professors who occupied the room 227 on the second floor throughout the years. Moreover, for a scientist working periodically in the research process of collecting the original drawings, looking over these rare editions of students' technical drawings, with a knowledge of their later practice as respectable architects or distinguished professors, is one of the most exciting aspect of research. These never-before-seen drawings of the early works of some architects as a primary source research material has a special relevance. The collection includes detail drawings by Alfred Albini and Stanko Kliska (the 1st generation), Juraj Denzler, Egon Steinmann and Zvonimir Vrkljan (the 2nd generation), Bogdan Petrović, Vladimir Potočnjak and Ernest Weissmann (the 4th generation). For this purpose, eight different works have been selected, representing the technical drawings created within the course Building Construction I and II taught by professor Karlo Gentzkow in the first and second year. The course provided the basic knowledge about structural systems based on various materials (masonry systems, timber systems and steel structures, etc.), building materials and structural elements (stairs, windows, doors, roof and floor

structures, ceiling systems, etc.) as well as corresponding details and complex junctions (railings, floor coverings, etc.). The importance of practical application of theory is evident in drawing assignments that show in detail how to construct traditional building structures (timber roofs, vaults, decorative elements of masonry walls, decorative surface details, etc).

Traditionally, drawings were made in ink and color pencil on cardboard paper of large format. Today, when the majority of drawings are made by using computer-aided design systems, handmade works show the mastery of the drawing technique. The natural feeling of ink on paper can be looked at with nostalgia. Probably all the drawings were made under the assistance of a teacher using typical scales for building construction details and full-size plans and sections, but even this limited selection of early works reveals good drawing skills, frequent additional use of color and the ability to draw building elements in three dimensions.

Selected students became later well-known architects and had strongly influenced the creation of international functionalist architecture movement emerged as part of the wave of Modernism. They actively participated in the process of designing and constructing the inter- and post-war Croatian architecture — public buildings (Denzler, Kliska, Steinmann), hospitals (Kliska, Steinmann, Weissmann), faculty buildings (Vrkljan, Albini) and residential buildings (Petrović, Potočnjak, Weissmann). Among other achievements, some students achieved a career as university professors at the Zagreb faculty (Albini, Denzler and Vrkljan) or at the Belgrade faculty (Kliska).

Although a century has passed, and architectural technology has greatly advanced, if we look closely at the content of students' detail drawings, it seems that not much has changed. Fundamentals (materials, terms, principles and systems) of architectural construction courses are being taught in the same way.

Today as building construction is becoming increasingly complex with the use of a very advanced technology and contemporary building materials, the field of architectural technology is becoming more and more important. Also, from today's perspective, understanding the basics of building construction helps to design and construct a building project successfully.

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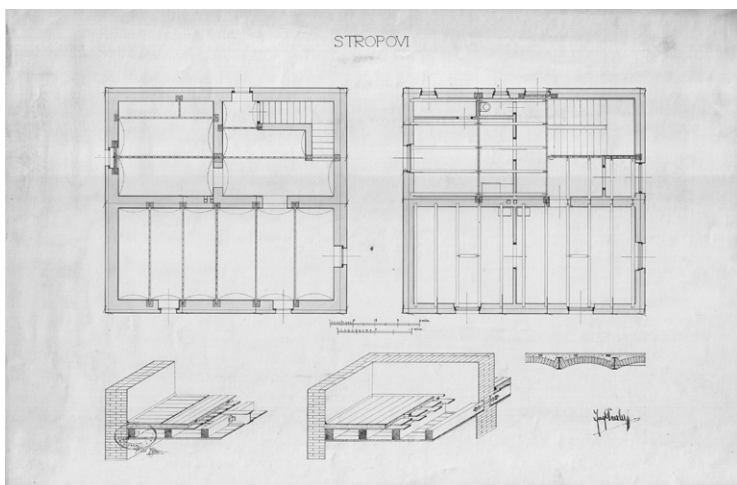
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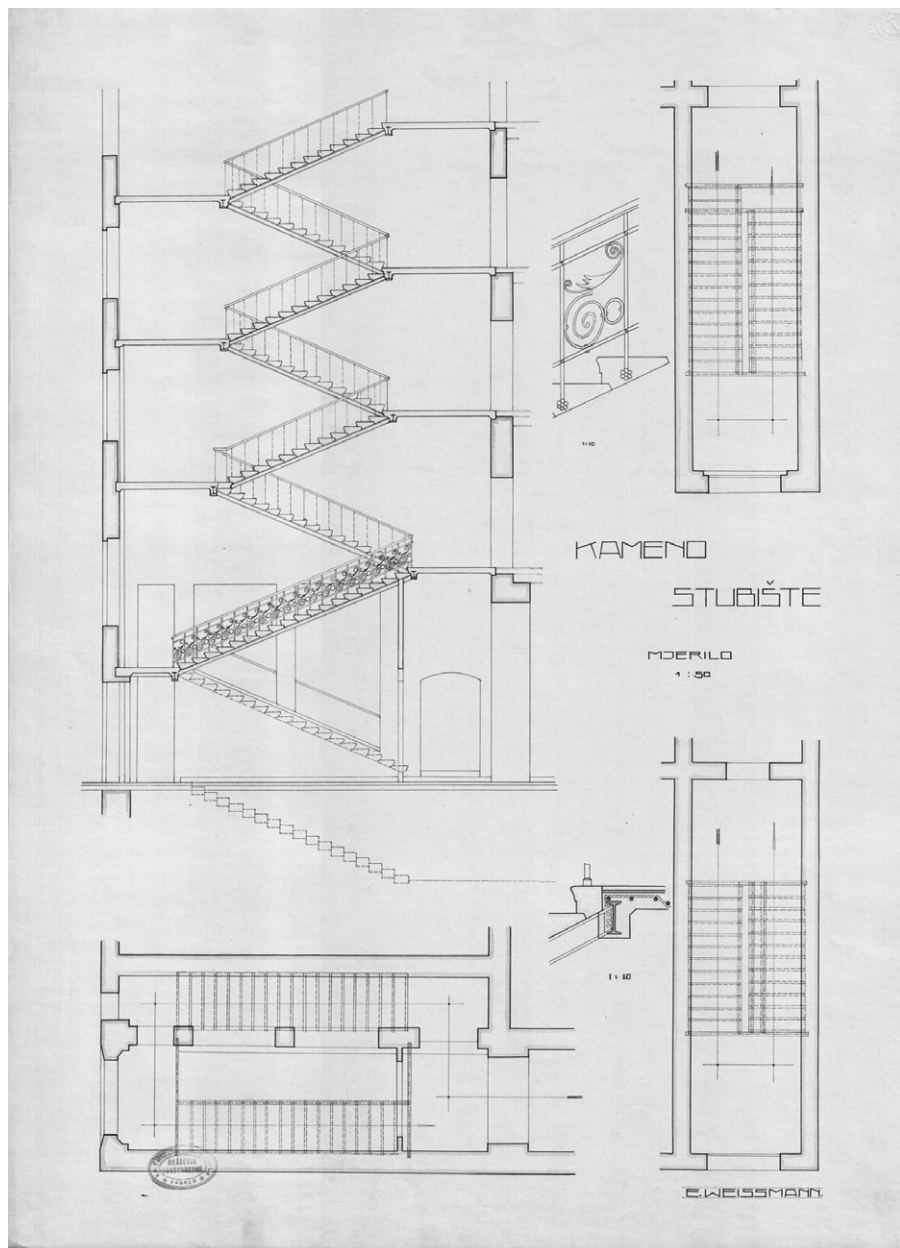AllItems.aspx
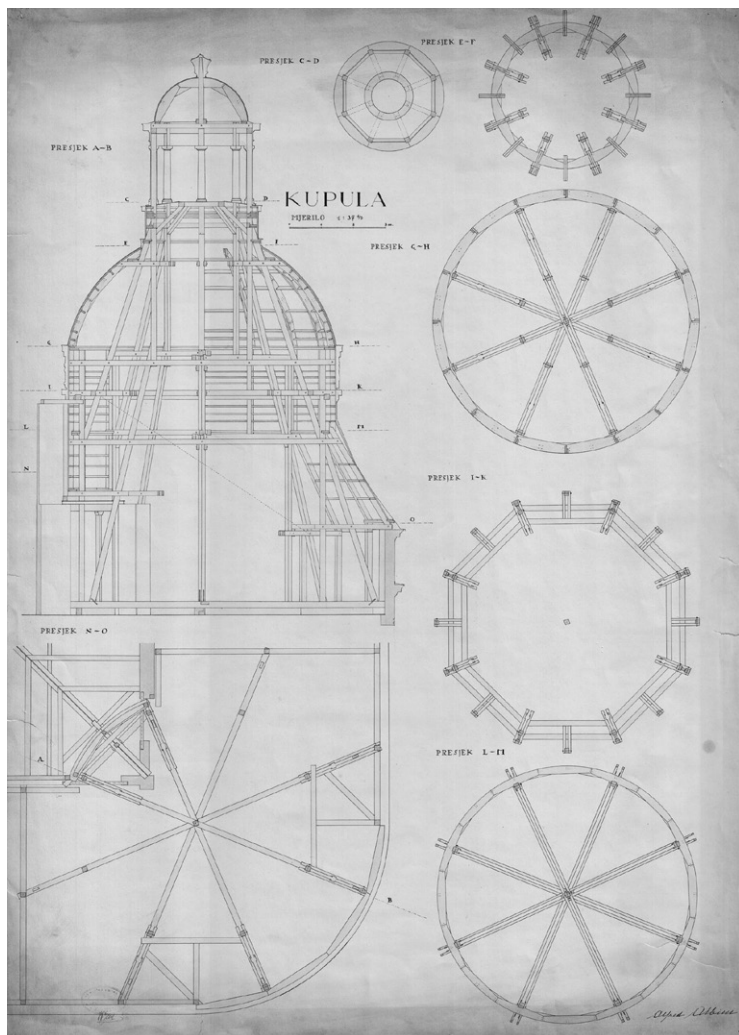
1: Alfred Albini: Dome
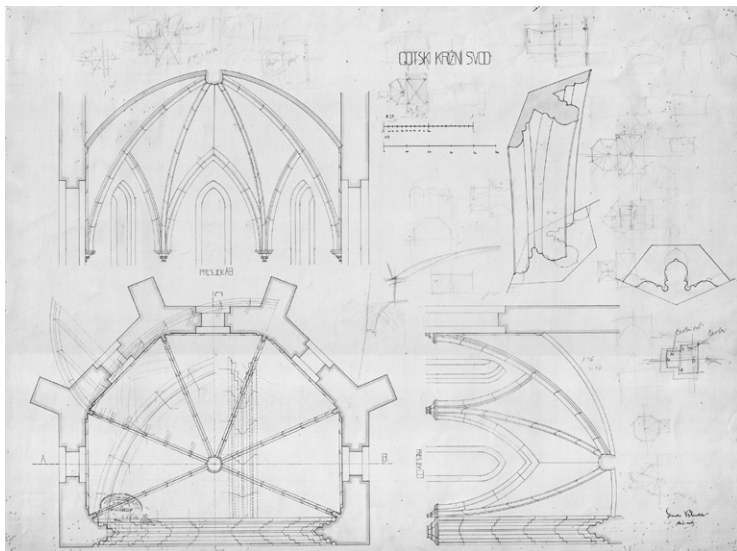
2: Stanko Kliska: Cross vault

3: Juraj Denzler: Ceilings

4: Ernest Weissmann: Stone stairs

The Slowness
From Latent Aspects to Relevant Agency

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Most of the artificial assembly that surrounds us is made through a series of processes, and the finalised objects emerge from an operation of multitude of devices. Since each space carries with it something of the being that designed it, every artefact hides some technical invention. The general trend of market uniformity, technological mass, and a constant flow of materials that stimulate our senses, reduces our ability to consider alternatives and possible deviations from the omnipresent. One of the potentials of education is to slow down the process and draw our attention to a material world. Material world itself can be considered from two sides: as a structural matter or as a conceptual strategy. In such a way, the material character of architecture and concentration on the matter becomes a substantive medium of design. The research course operates outside of contemporary tasks, slowing the pace and providing time for perception. A collection of short assignments under a common name The [sub]Stance uses a slow process of recognizing the material as a potential starting point for contemplation. Considering the relationship between forms, materials, space, and processes, students develop a specific sensibility for physical substance around them, while simultaneously expanding their area of knowledge. By exploring alternative approaches that develop a new look at the standard construction and its unquestionable role in architectural practice, they broaden conceptual reflections in the field of materiality, skill, and technique. Such alternative strategies do not tend to develop or establish new constructional approaches, but to research already existing possibilities and use the usual techniques for achieving innovative solutions. The main assignment was focused on exploring construction strategies such as ready-made, bricolage, boundary vs. condition, living systems, and time. Thus, they become a didactic model for the interpretation of materials of everyday culture that enable students to create their design tools. In the end of the course there are two short assignments, speculative and experimental, which are — using a set of strategies — emphasizing the process rather than the product.

THE PREFACE: MODEL — NORM — SYSTEM

Does building make an architectural gene? Do we know how to use the technique? In what way do we use the technique? What is material knowledge? How to transmit an abstract idea with that knowledge into the material world? Can the technique be a design tool? Does the architect need to be an expert to use it? How important is the bond between pragmatism and technique? What is the importance of knowing the origin of

the material or of the technology? Can the material have its meaning or narrative, and that way can it play a key role in the project? Which Question is important; what material is it or what does it provide? Should the built-in material be more than what it is — a finished product or raw material? Is the material more than its appearance or its physical specificity?

THE INITIAL ASSIGNMENT: FROM PHENOMENON THROUGH MATTER TO PROCESS

Last year's exhibition of The Thirteenth Triennial of Croatian Sculpture brings together the works of around one hundred authors that make up a cross-section of the three-year work. By visiting the exhibition, it is necessary to change the focus of observation from aesthetic appearances to material reality. Now the sculptures no longer represent the reflexive of the author, but they are just artificial objects. Artistic pretension is transmitted into an act of production. Each artefact is preceded by technique, a certain skill or a technological process that differs in the complexity of the design. By contemplating at the exhibits, it is essential to separate three examples of a study with some common relation such as a form or material or technique or something else. Through the analysis of selected sculptures, it is necessary to distinguish and relate its initial concept and production technique with the emphasis on re-discovering the direct relationship between craft and design product.

THE SLOWNESS: FROM LATENT ASPECTS TO RELEVANT AGENCY

'ON THE LEVEL OF CONTENT, MY CONCEPTION WAS BASED ON THE OBSERVATION THAT WE HAVE FIXED IMAGES IN MIND THAT DON'T MATCH THE REALITIES THEY STAND FOR. SAME THING WITH BREAD: THERE'S AN IMAGE OF WHAT BREAD USUALLY LOOKS LIKE. SO WE PUT UP A DISPLAY EVERY MORNING OF "DAILY BREAD" FROM ALL OVER THE WORLD THAT DEMONSTRATED HOW THERE ARE ASPECTS FAR BEYOND THE ROUND LOAF OF BAKED DOUGH THAT GO INTO WHAT BREAD LOOKS LIKE: FROM STORAGE PRACTICES—WE HAD CRISP BREADS THAT WERE CIRCULAR DISCS WITH A HOLE IN THE MIDDLE—TO THE USE OF BREAD DOUGH TO EXPRESS SEXUAL SYMBOLISM. WE WANTED TO DISPROVE THE NOTION THAT "FORM FOLLOWS FUNCTION." WE ALSO EXHIBITED A WIDE VARIETY OF HAMMERS, FROM SURGEON'S MALLETS TO AN AUTO BODY WORKER'S HAMMER, WHICH WERE ALL BASED ON THE SAME STANDARD FORM BUT THEN DEVIATED FROM THAT STANDARD DEPENDING ON THEIR SPECIFIC FUNCTION. Hans Hollein

Man TransFORMS, VARIATION OF A PRODUCT: BREADS and HAMMERS, Hans Hollein, Cooper-Hewitt, National Museum of Design, New York, 1976
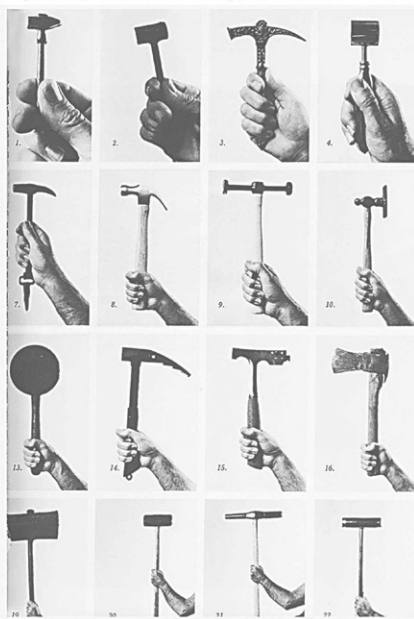
THERE ARE MANY SUCH THINGS ALL AROUND THAT WE DON'T QUESTION. CREATING SOMETHING THAT WOULD MERGE INTO THIS NORMALCY THAT SURROUNDS US INTERESTED ME. WITH "TABLE" I WANTED PEOPLE TO GET NO IDEAS AS TO THE PRINCIPLES OF HOW THIS COULD WORK. I WANTED PEOPLE TO ACCEPT THIS THING BEFORE THEIR EYES, EVEN IF THEY FOUND IT STRANGE. WHEN SOMETHING IS UNDEFINED IN TERMS OF MECHANISM OR CONCEPT, IT CAN EXIST FREE OF PEOPLE'S DECISION TO ACCEPT OR REJECT THE MEHANISM OR CONCEPT, FREE OF ANY JUDGMENT BASED ON AN INDIVIDUAL'S EXPERIENCE OR SUBJECTIVUTY. THIS TABLE IS ONE ATTEMPT AT THAT. Junya Ishigami

I WAS ALMOST SURE THAT THIS WOULD BE FOREVER, THAT I WOULD NEVER BE ABLE TO BUILD. I WAS ALMOST ABSOLUTELY QUIET ABOUT IT, BUT OF COURSE SOMEWHERE DEEP IN MY MIND I WAS ALWAYS THINKING THAT MAYBE SOMETIME THERE WOULD BE A POSSIBILITY TO MAKE SOMETHING, EVEN A SMALL THING, JUST TO CHECK THE FEELING OF GETTING INSIDE A BUILDING THAT YOU'VE DESIGNED. THIS IS A VERY IMPORTANT THING THAT YOU CAN STEP INSIDE THE SPACE THAT YOU'VE CREATED AND TO SEE WHAT THE DRAWING WAS AND HOW IT LOOKS IN REAL LIFE. IT'S A VERY STRONG AND STRANGE FEELING. OF COURSE, I WAS THINKING ABOUT THIS, AND AT SOME MOMENT I UNDERSTOOD THAT THIS IS THE DAY WHEN I CAN TRY, REGARDLESS IF I'M READY OR NOT. THIS WAS SUPPOSED TO STAY FOR A FEW YEARS. THE BAR WAS MADE FOR A COUPLE OF MONTHS ONLY, BUT IT IS STRANGE THAT THE RESTAURANT IS STILL STANDING. IT WAS MADE SO FAST AND SO CHEAPLY. THE CLIENT THOUGHT THAT IT IS PROBABLY FOR TWO OR THREE YEARS. BUT NOW IT IS ALMOST TEN YEARS, IT'S STILL WORKING AND I'M NOT SAD ABOUT IT AT ALL. Alexander Brodsky

ECHOING THEIR USE OF STANDARD ELEMENT BUILDING PRODUCTS, THE EXHIBITION IS ORGANISED IN A SEQUENCE OF ROOMS BUILT USING DRYWALL, TODAY'S MOST UBIQUITOUS STANDARDISED CONSTRUCTION SYSTEM, NORMALLY HIDDEN BEHIND LAYERS OF PLASTERBOARD IN OFFICES, SCHOOLS AND HOSPITALS, THE EXHIBITION USES SLENDER STEEL STUDS LEFT EXPOSED, FRAMING ARTWORKS, VIEWS ACROSS GALLERIES AND THE FURNITURE WITHIN THEM. INEXPENSIVE, EASY TO CUT AND QUICK TO ASSEMBLE, THE DRYWALL STUD IS THE NATURAL DESCENDENT OF AMERICAN BUILDING PRODUCTS. FOLLOWING THE EAMESIAN TRADITION, THESE EVERYDAY COMMERCIAL MATERIALS ARE TURNED TO CREATE A PLAYFUL AND OPEN SPATIAL NARRATIVE THROUGH ONE OF THE MOST SIGNIFICANT CONTRIBUTIONS TO TWENTIETH CENTURY AND CONTEMPORARY DESIGN. Tom Emerson

THE SKOGHALL KONSTHALL, 2000SKOGHALL, SWEDEN SKOGHALL IS A SMALL COMMUNITY IN SEARCH OF AN IDENTITY. UP UNTIL NOW, ITS IDENTITY HAS BEEN STRONGLY IDENTIFIED AS A PAPER MILL TOWN. IN FACT, MOST OF SKOGHALL HAS BEEN BUILT BY THE PAPER MILL, INCLUDING MOST OF THE HOUSING AND THE CHURCH. I PROPOSE TO DESIGN AND BUILD A NEW, CONTEMPORARY STRUCTURE TO HOUSE THE NEW SKOGHALL KONSTHALL. THIS STRUCTURE WILL BE BUILT COMPLETELY IN PAPER PRODUCED BY THE PAPER MILL, IN CLOSE COLLABORATION WITH LOCAL ARCHITECTS AND BUILDERS. THE DESIGN WILL REFLECT THE BEST OF CONTEMPORARY SWEDISH ARCHITECTURE IN ITS MINIMAL ELEGANCE AND RESPECT FOR THE ENVIRONMENT. IT WILL ALSO REFLECT THE GENEROUS COMMITMENT OF THE MAIN LOCAL INDUSTRY IN THE CREATION OF A FORWARD LOOKING STRUCTURE AND INSTITUTION THAT WILL PROJECT SKOGHALL INTO THE FUTURE. BY ITS PAPER NATURE AND DESIGN, THE SKOGHALL KONSTHALL WILL PROBABLY BE ONE OF THE MOST ADVANCED CONTEMPORARY PAPER STRUCTURE EVER CREATED FOR CONTEMPORARY ART. Alfredo Jaar

THE SINGLE – WALL HOUSE, CHRISTIAN KEREZ, ZURICH, SWITZERLAND,2004 –2007 'REDUCTION MAKES ARCHITECTURAL ELEMENTS MORE RADICAL AND VISIBLE'. THE TOPIC OF REDUCTION DOES NOT MEAN SIMPLIFICATION BUT QUITE THE CONTRARY BECAUSE THAT WALL HAS TO DO EVERYTHING: IT LEADS THE STAIRCASE FROM ONE TO THE OTHER SIDE OF THE HOUSE, IT IS A LOADBEARING STRUCTURE, IT CONTAINS ALL INSTALLATIONS AND IS THE ONLY ELEMENT OFFERING THIS GLASS PAVILION INTERIOR SPATIAL EXTENSION AND QUALITY, AS WELL DIRECTING THE SPACE TOWARDS THE OUTSIDE. THIS ONE WALL IS INTERESTING ONLY BECAUSE OF ITS MULTIPLE SIGNIFICANCE. Christian Kerez

Table, Junya Ishigami, 2006

95 Degrees Restaurant, Alexander Brodsky with Oleg Ovsy, Pirogovo Resort, Moscow Region, Russia, 2000

The World of Charles and Ray Eames, 6A Architects, Barbican Art Gallery, London, 2015

The Skoghall Konsthall, Alfredo Jaar, Skoghall, Sweden, 2000

The Single – Wall Haus, Christian Kerez, Zurich, Switzerland, 2004 – 2007

WHEN WE WERE CHOOSING THE MATERIALS, WE STUDIED WHAT ETHIOPIANS WERE GOOD AT MAKING AND CONCLUDED IT WAS CONCRETE. OF COURSE, IT CANNOT BE LIKE SWISS CONCRETE, BECAUSE THEY ARE SIMPLY UNABLE TO DO THAT, SO WE MADE THE BEST USE OF WHAT WAS AVAILABLE AND OBTAINED AN EXPRESSIVE OUTSIDE TEXTURE. IN EVERY PROJECT COLOUR AND TEXTURE ARE OF GREAT IMPORTANCE, AND I OFTEN USE ONLY ONE COLOUR AND ONE TEXTURE. THE COLOUR OF THE EMBASSY WAS THE COLOUR OF THE LOCAL REDDISH SOIL. SOME PEOPLE THOUGHT IT WAS MADE OF EARTH, BUT THE COLOUR CAME FROM THE COPPER OXIDE WE USED AS A PIGMENT. FROM THE BEGINNING THE DESIGN WAS FORMED UNDER THE LOCAL CONDITIONS WITH INTERNATIONAL INTELLIGENCE. THE CONTRACTOR AND LOCAL ARCHITECT MADE A MARVELLOUS EFFORT TO ACHIEVE THE NECESSARY DETAILS. ETHIOPIA HAS A RAINY SEASON TWICE A YEAR AND MORE RAIN FALLS THERE EVERY YEAR THAN IN THE NETHERLANDS. THEREFORE WE APPLIED DUTCH/ABUP FOCUS-HOW ABOUT WATER TECHNOLOGY BY COLLECTING THIS WATER ON THE ROOF, DIRECTING IT TO THE CISTERN AND STORING IT. Luca Brsak

Royal Dutch Embassy, Dick van Gameren, Bjarne Mastenbroek, Addis Abeba, Ethiopia, 1998 - 2005

THE PRODUCTION PROCESS FOR *INSTANT INVENTORY*, ALTHOUGH STILL IN THE SPHERE OF 'DO IT YOURSELF' PRINCIPLE CAME CLOSER TO THE INDUSTRIAL METHOD OF MARKING THE SHAPES. IN THIS CASE, THE NEGATIVE FORM OF THE MOLD IS REPLACED BY A POSITIVE, OR THROUGH THE MULTIPLICATION TOOL. USING A HOT FORMING DEVICE, A THIN LAYER OF PLASTIC MATERIAL (HIGH IMPACT POLYSTYRENE SHEET) IS FORMED BY A POSITIVE MOLD OR BY THE TOOL MENTIONED ABOVE. INSTEAD OF CASTING ANY LIQUID MATERIAL THAT WILL SUBSEQUENTLY HARDEN IN THE NEGATIVE BY THE CHEMICAL REACTION, THE RIGID MATERIAL IS NOW SOFTENED BY HEATING AND THE HARD, FADED PLASTIC MASS BECOMES A POLISHED "SHEET" THAT IS FOLDED OVER THE TOOL AND THEN VACUUMED IN A DISTINCTIVE SHAPE. THE INITIAL CONSTRUCTION ELEMENT IN INSTANT INVENTORY, THROUGH THE MULTIPLE LOGIC, OR MASS PRODUCTION OF EQUIVALENT PIECES, CONVERT TO THE FINAL PRESENTATION MODE. INSTANT INVENTORY REPRESENTS A NEW POINT IN COMING CLOSER TO THE INDUSTRIAL MODE OF PRODUCING ARTWORK. Predrag Pavić

Instant Inventory, Neven Bilić, The Thirteenth Triennial of Croatian Sculpture, Zagreb, 2018

THE SLOWNESS: FROM LATENT ASPECTS TO RELEVANT AGENCY

Revealing Hidden Spatial Attributes

ANDREAS SAVVIDES — SPYROS SPYROU
— TERESA TOURVAS
University of Cyprus, Department of Architecture

The premise of the studio, the discovering and mapping of aspects of 'hidden' spatial publicness as a primer for the collaborative design of shared collective space in the public domain, as this is framed by individual addition based on a consensus proposal by students of the first semester, second year students at the Department of Architecture of the University of Cyprus, emanates from a number of readings and references that set the pedagogical framework for this design exercise. One such reference comes from Jane Jacobs' description of the qualities of living in lively cities and she is basing those observations from her personal experience living in Greenwich Village in New York City. Her observation that 'cities were no longer being built as agglomerations of city space and buildings, but rather, as individual buildings,' [1] finds resonance with our pedagogical mandate that quality public collective space, which is often hidden, can be the result of happenstance, but also the result of deliberately executing a collaborative strategy where individual building proposals are also subordinated by the collective design of the space between the buildings.

Another important reference comes from Jan Gehl — a few years after Jacobs' writings — who noted that as we approach the turn of the century and with the majority of the global population becoming increasingly urbanized, great focus needs to be placed the needs of urban dwellers in terms of strengthening the social function of urban spaces as places of increased physical and also social sustainability. This is a view strongly supported as well by Richard Rogers, who in his forward to Jan Gehl's latest edition of 'Cities for People' also notes that cities are places where people 'meet to socialize and to relax, to exchange ideas and to be creative, to work and to trade' [2]. Therefore, in agreement that the urban domain is a strong catalyst for collective pastimes and activities, students are asked to uncover the hidden social dimensions of these places.

Moreover, students are encouraged to address the concept of the city as a compact organism, which sees the integration of nodes and corridors related to urban mobility as a key and viable ingredient to the creation of socially, environmentally, economically and even culturally sustainable city form. However, for this urban compactness to be achieved, the city must offer urban spaces of a significant quantity and of a substantial quality for people to use as the outlet for collective activities juxtaposed to the expected high densities of programs for living and working spaces. These spaces which are often hidden enable compact cities to come to the support of public life and to encourage and accommodate diverse public activities and

functions that range 'from the quiet and contemplative to the noisy and busy,' while all the time remain respectful of health, safety and the human scale of the individual city dweller.

PROCESS

The value of public spaces and their social function in cities has been the source of numerous writings. The question posed in our studio is: 'What core design aspects create successful public places, and how do they constitute conscious design processes?' This paper will attempt to address the topic of spatial publicness within a framework of translating observations of the above into design strategies and tools. These aspects have formulated the basis for recent design briefs, tested within an architectural studio context from 2nd year coursework. The value of Public spaces and their social function in cities that has been the source of numerous writings for well over fifty years now. What are core values that create successful public places, and how do they enter a conscious design process. This paper addresses the topic of spatial publicness and attempts to establish a framework of transferable values. These values have formulated the basis for an ongoing research project tested within the studio context. Examples from early design studios (years 1&2) will be used as case studies.

METHODOLOGY

It is thereby important to create a process of incremental transformation that make use of, strengthen, or reconstitutes existing spatial, social and contextual networks. Consequently, a number of tools have been introduced to the methodological approach towards formulating a successful public place [3], so that wherever possible it should:

— Be located where it is easily accessible to and can be easily seen by potential users.
— Clearly convey the fact that it is available for use and is meant to be used.
— Be engaging on both the outside and the inside.
— Be furnished to support frequent and desirable activities.
— Provide a feeling of security and safety to potential users.
— Offer relief from urban stress and enhance the health and wellbeing of its users.
— Be geared to the needs of the user group most likely to use the space.
— Offer an environment that is physiologically comfortable regarding natural lighting and ventilation.

— Be accessible to disabled people, to the elderly and to children.
— Incorporate components that the users may manipulate or change.
— Allow users the option to care for it through involvement in its design, construction or maintenance.
— Allow use for special events or for temporarily claiming personal spaces within the setting.
— Be easily and economically maintained within the limits of what is normally expected.
— Be designed with attention paid to place as expression of visual art and place as social setting.

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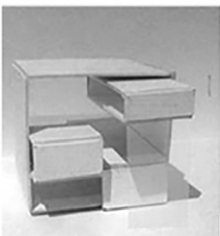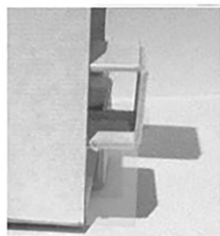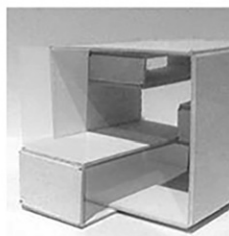Von Meiss, P. (2013). Elements of architecture: from form to place. Routledge.

1: Constructing the narrative of the imaginary: Model

2: Hands-on Identifying, Mapping, Synthesizing _Urban Scale.
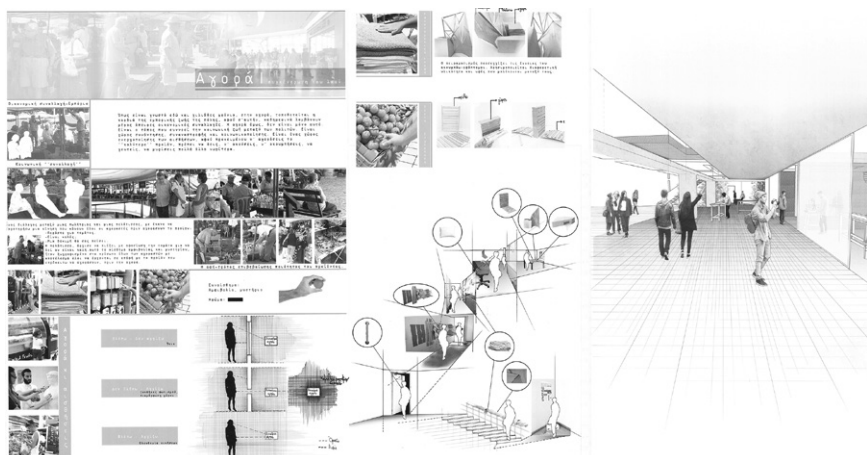
3: Social Encounters.

4: Unexpected Spatial Episode — Season 01

— Trans —

PETRONELA SCHREDLOVÁ — TEREZA HAUMEROVÁ

PS: Freelance architect in Rijeka, Croatia
TH: Academy of Arts Architecture and Design in Prague
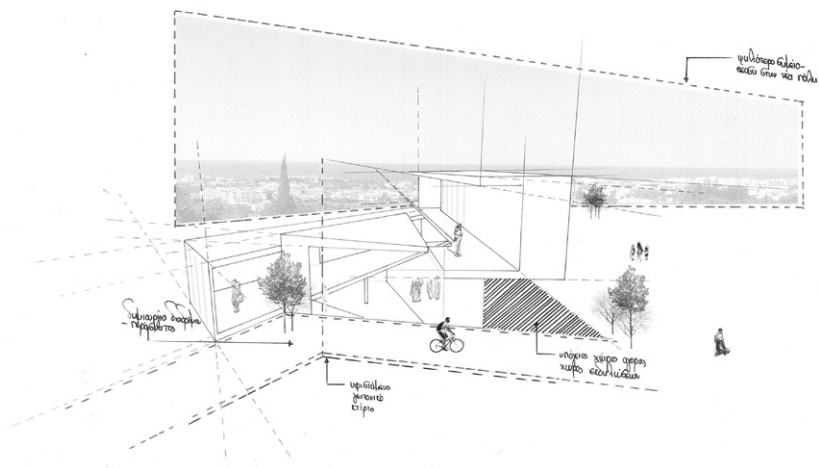
INTRODUCTION

To introduce ourselves first, we are a group of human beings working together only because of one hidden school — EASA (European architecture student assembly).

It works like a perfect filter. Filter for those that are looking for more than general education.

Forming this vision about education was a general effort of 5 of us till the very end. Following text is not just about trans-disciplinarity but about educating ourselves in communication, values, equality and daily choices. We´ve learned how to take a creative critique, how to trust each other, but mostly to understand that no one of us would make this alone.

VISION — LOOKING FOR A VISION

We are standing in front of the huge global issues and we can not or don´t want to find the answer.

In our age, 'turbocapitalistic' tendencies are prevailling. Importance of working on general progress confronting our different individual ways of thinking, skills and knowledge is secondary. We — architects — are asked to produce on-time done solutions. We are asked to predefine the goal, and to coordinate other professions. Every professional is often focused on his own part of the project, without being totally involved, without desire to change the thing, without true engagement. There is not enough time or money for collaboration and implementing other professions equally. Individual goals beat the collective vision. Paradoxically, there is a lack of collaboration even during our studies, where the time and opportunities are given. We have not enough space to experience collaborations beyond our own professional field. There is often ignorance and pointless competition, even between the faculties of one university … Now, we are speaking from our own central-europe, architecture school experience. The educational system of our region needs confrontation. After finishing our studies we have no personal experience of collaboration with engineers, sociologists, artists, craftpersons, economists, environmentalists, psychologists, … . Normally, we are never put together into one context to collaborate during our studies. We use to hear : 'They think too differently !' Therefore, we guess, most of the professionals, including architects use to stay in their comfortable echo chambers.

However, isn´t it too easy to resign on trying to find the ways how to collaborate together ? Isn´t it worth to challenge conventional education methodologies to rethink our values for common progress? This is not just an issue of the architectural education itself, this is the question to everyone.

ON COMPLEXITY

Democracy and freedom are simultaneously creating many complex phenomena.

Freedom has created complex tangled webs of relationships in which progress is eventually difficult to achieve. We are struggling, repeating exactly the same approach based on a certain way of thinking. '*Modes of our thinking are organized in (specialized) professional fields and implemented through certain established organizational structures and processes.*' (Gardener, 2006). Confronted with this complex interconnected reality which we have created for ourselves, we struggle to step back and create new approaches: our disciplinary and organizational structures hold us back from doing so.

ON PROBLEMS

We often face tons of contradictory opinions on different problem situations. Many of them appear to be legitimate from a specific point of view. We are neither unable to find a solution, nor essence of the problem. What if, in-between problems the various systems are so tangled, a single solution can´t exist ? Shouldn´t we rather focus on providing best possible conditions for emergence of new interactions, so the system will transform into a more desired state ?

'*When problems move from being very complicated to truly complex, our ways of addressing them should shift accordingly (Snowden et al., 2007). We should move from the field of problem solving (Simon, 1973; Hatchuel, 2001) to complexity theory and systems thinking (Ball, 2012). There, we can learn that, in very complex systems, newness comes from the emergence of order (rather than from goal-directed creation), change is achieved through influencing the system (rather than through implementing a plan to 'solve the problem'), and a new state of relative stability can be created through creating resilience (rather than through striving for an immutable structure).*' (Dorst, 2018)

TRANSDISCIPLINARITY

'*Transdisciplinarity has recently emerged as a promising approach to problem solving issue. The transdisciplinary playing field comes with the freedom to branch out and learn from many disciplines. Diverse principles, methods, and actions might be adopted or adapted into the problem situation.*' (Dorst, 2018) Surprising outcomes can occur when people offer their existing knowledge to a non-typical context where

it is seemingly inappropriate or ill-fitting to apply. Rather than using thinking about what should be done, professionals need to reflect on what works best for the unique situation. People from diverse fields of occupation are learning, how to communicate between each other, even if their way of thinking is based on different logic. '*The capability to create open practice dialogues is the key element of the transdisciplinary thinking.*' (Dorst,2018)

FUTURE PLANS

We want to manage the alternative transdisciplinaire educational test-event supporting the values we lack in standard educational model. To distribute report with our discoveries.

Supporting activities spreading the word about Transdisciplinarity.

After this last Hidden /EASA/ school experience in Bulgaria while working together, we could say, we are starting to live this 'Trans' word. Sharing in the process of gaining knowledge and finding new inputs on problems of educational system is what led us to join this conference with our small but honest contribution. Hoping for people to find the same hidden treasures as we found in each-other open minds.

This vision is opened to critique and dialogue.
Contact us: easaslovakia.sk@gmail.com

USED REFERENCES

TEXT

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IMAGES

1   Adventure Time, animated TV series
2   https://www.facebook.com/Archwars/

3 https://me.me/i/you-are-an-idiot-diot-idio-t-idio-i-am-22560160

4 https://www.google.com/search?sa=G&hl=en-CH&q=-three+sides+to+every+story&tbm=isch&tbs=simg:CAQS-kAEJumgshZKu7QcahAELEKjU2AQaAAwLELCMpwgaX-wpdCAMSJTIAIwbYAWKwDMQDmBeWBrMM_1TOMNPkz_1zOHNIQ0izSdPfgzticaMGmx7KHzVIP_13T2dxIUuTnZ0vr-JMqE-Q2dWzNf4vlVYopcTAEKhKe6zYlPRzrLw3ySAEDAsQ-jq7-CBoKCgglARIE1_1-ypgw&ved=0ahUKEwjV-PjEju_iAhVCz-KQKHf7hBTYQwg4ILSgA&biw=1600&bih=743#imgrc=wX-j3AI5maLnRpM:

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6 https://www.google.com/search?sa=G&hl=en-CH&q=peel+orange&tbm=isch&tbs=simg:CAQSkwEJl2yV55EPKSI-ahwELEKjU2AQaAAwLELCMpwgaYgpgCAMSKNkG-hPXB-tYGswGaCtESsgGjFL8Ctif6M5Y1-DPrNO00iSeXNac0m-ScaMPj8GXfBdkV6fTG7FAGGkdLOyjmO3V5m0OqcHTN-mWxarxoPnZ8_1YcGyVuIxT1701CSAEDAsQjq7-CBoKCg-glARIEf6Oz9Aw&ved=0ahUKEwjJ-dSPj-_iAhXDCuwKHT-TXA0AQwg4ILSgA&biw=1600&bih=743

7   https://www.memedroid.com/memes/detail/586594

8 Viliam Fedorko redrawn by Jana Pajchlova

1: Sad example of ignorance of disciplines
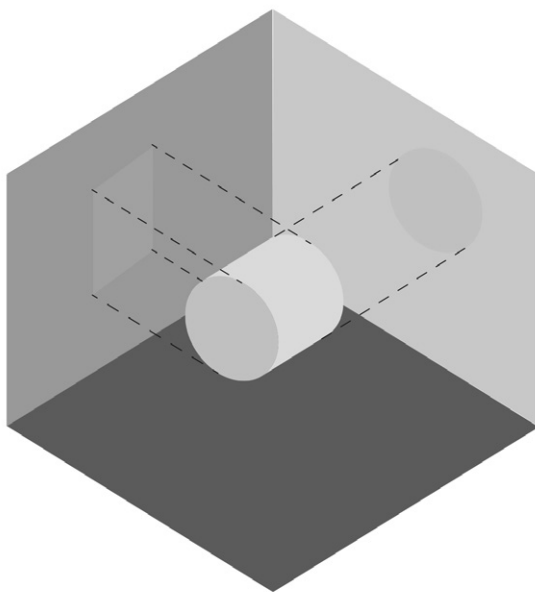
2: 'Modes of our thinking are organized in (specialized) professional fields and implemented through certain established organizational structures and processes.' (Gardener, 2006)
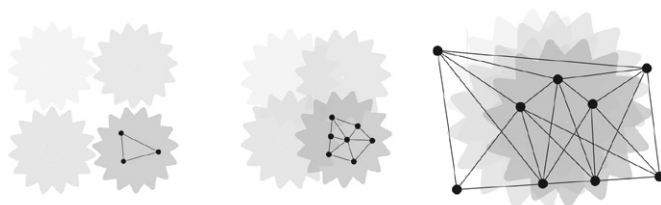
3: *In multidisciplinarity each discipline makes a separate contribution (Andreasen et al., 2004)*

Interdisciplinarity integrates knowledge and experience from two or more disciplines to advance fundamental understanding or to solve problems whose solutions are beyond the scope of a single discipline' (Andreasen et al., 2004)

Transdisciplinarity has been defined as efforts conducted by actors from different disciplines working jointly to create new conceptual, theoretical, methodical, and translational innovations that integrate and move beyond discipline-specific approaches to address a common problem' (Aboelela et al., 2007).

4: Diverse principles, methods and actions.

BIOGRAPHIES

NAIME ESRA AKIN — BEYKENT UNIVERSITY, FACULTY OF ENGINEERING AND ARCHITECTURE, DEPARTMENT OF ARCHITECTURE

Naime Esra Akin is Ass. Prof. of Architecture at Beykent University. She has a PhD from Gazi University and M.Arch from Middle East Technical University. She has done research and design projects, prizes from architectural design contests, articles published in international magazines. She organised scientific exhibitions and workshops internationally. Akin's research focuses on issues of Architectural Design, Architectural Mapping, Architectural Education, Spatial Reading and Mapping.

DUAA AL MAANI — WELSH SCHOOL OF ARCHITECTURE, CARDIFF UNIVERSITY

Duaa al Maani is a PhD candidate at the Welsh School of Architecture, Cardiff University.
She is interested in educational research within design-based subjects with a particular focus on independent learning. She is researching learning independence and other hidden perspectives in the design studio, primarily through reconstructing students' lived experience during their first year at architecture school. She has presented research papers at various international conferences within and outside the UK during the past two years.

F. PINAR ARABACIOĞLU — YILDIZ TECHNICAL UNIVERSITY — YTU

Born in 1976 in Karlsruhe, Germany, Pınar Arabacıoğlu has graduated from Sankt Georg Austrian Girls' High School. She completed her undergraduate studies in Mimar Sinan Fine Arts University and got her master's and Ph.D. degrees in Yıldız Technical University Architectural Design Program. She has been a faculty member in Yıldız Technical University Department of Architecture since 2001. Starting with her education she has been both a participant and part of the organization board in various national and international workshops. She took part as a designer in numerous national architectural competitions, where she received several awards. She has held various administrative positions in YTU Faculty of Architecture. She continues her studies in fields such as Architectural Education, Historical Environment-Design Relationship, Socio-cultural Themes in Architectural Design, Infographic Design.

OZAN AVCI — MEF UNIVERSITY FACULTY OF ARTS DESIGN AND ARCHITECTURE

B.Sc, M.Sc and Phd from ITU Faculty of Architecture Department of Architecture and Fulbrighter at PennDesign between 2013–14. Between 2005–17, he worked as a research assistant at ITU. Since 2017, he has been working as an Assistant Prof. at MEF University FADA Department of Architecture. His research interests are body-space-time relations, bodily experience, sensation, representation theories and methods and the interaction between fashion design and architecture.

AYSE ZEYNEP AYDEMIR — MEF UNIVERSITY FACULTY OF ARTS, DESIGN AND ARCHITECTURE

Zeynep Aydemir is an assistant professor of architecture with a research practice on architectural design learning. She received her BArch (2008) and MSc in Architectural Design (2011) degrees from Istanbul Technical University. She completed her jointly supervised PhD entitled 'Experiments, Practices and Positions in Architectural Design Studios' at KU Leuven and ITU in 2017. Currently, she teaches at MEF University Faculty of Arts, Design and Architecture.

SIMON BEESON — ARTS UNIVERSITY BOURNEMOUTH

Simon Beeson studied at the University of Manchester, Hull School of Architecture and the University of Minnesota. He has practiced as an architect, public artist and educator. In 2007 he established the BA (Hons)Architecture course at Arts University Bournemouth, where he is currently Course Leader. He was a Research Fellow at the Henry Moore Institute (Leeds, 2002–3), Edinburgh Sculpture Workshop (2018). and at Stiftung Hans Arp and Sophie Taeuber-Arp (Berlin, 2019). He is current a candidate for PhD Architecture by Design at the University of Edinburgh.

DAG BOUTSEN & CARL BOURGEOIS — ÁFACULTY OF ARCHITECTURE KU LEUVEN

Dag Boutsen, dean and Carl Bourgeois, vicedean education of the Faculty of Architecture KU Leuven, are both architects. Together, they work hard on facing the crucial challenges that face schools of architecture and architects today. Especially in university contexts. They try to define what the Faculty of Architecture (°2013) is all about.

TERESA CALIX — FACULDADE DE ARQUITECTURA DA UNIVERSIDADE DO PORTO

Teresa Calix is an architect and assistant professor at FAUP, where she is the coordinator of the study profile Dynamics and Urban Forms of the PhD Programme in Architecture and the coordinator of the course Projecto 5 — urban design studio — of the Integrated Master in architecture. She is also the coordinator of the research group Morphologies and Dynamics of the Territory of the Centre for Studies in Architecture and Urbanism. She is FAUP's Vice-Dean.

KRISTINA CAREVA — FACULTY OF ARCHITECTURE, UNIVERSITY OF ZAGREB

Assist. prof. Kristina Careva PhD MArch graduated in 2002 and defended her PhD dissertation 'Architectural model of space for interdisciplinary research in art and technology' in 2012. She teaches at the Faculty of Architecture in Zagreb after working in architectural offices in Croatia and Finland. The fo-

cus of her interest are interdisciplinary action and participatory methods in design as one of the social sustainability insurers. She leads 'City Acupuncture' initiative from 2009.

ADÉLA CHMELOVÁ — THE FACULTY OF ARCHITECTURE, CZECH TECHNICAL UNIVERSITY IN PRAGUE
Attained master degree at FA CTU in Prague (module Garden and Landscape Architecture) between 2012–2018. Enrolled in doctoral studies since 2018 at FA CTU (tutor Vladimír Sitta). Since 2018 she is a Research Assistant in the studio of Vladimír Sitta (Terragram) at the FA CTU in Prague. She completed her internship by Rehwaldt Landschaftsarchitekten Dresden in 2017 and since 2018 cooporates with Rehwaldt.

ALESSANDRA COMO — UNIVERSITY OF SALERNO
Alessandra Como is Associate Professor in Architectural and Urban Design. She studied in Naples at the university 'Federico II', where she also received a PhD in Architectural Design with a thesis dealing with the relationship between ruin and design in the work of Sir John Soane. She has worked several years at Francesco Venezia studio (Naples), then on her own and with other colleagues. She began her university career in the UK and the USA where she has taught design studio courses and history and theory courses at various architectural schools — Washington State University (U.S.A.), Architectural Association (London), Manchester School of Architecture (U.K.)–before returning to Italy at the University of Salerno. Architecture in her teaching, research, and also design work, is seen as an interpretative act, a work of manipulation, construction of narratives, and re-design.

BARBARA COPPETTI — POLYTECHNIC OF MILAN, DEPARTMENT OF ARCHITECTURE AND URBAN STUDIES
She is Assistant Professor in Architecture and Urban Design at the Department of Architecture and Urban Studies at the Polytechnic of Milan, Professor of Architectural Design Studio 1 + Advanced Architectural Design Studio in the Master in Sustainable Architecture and Landscape Design. She develops her research on the topics of the project of open and public spaces and buildings with specific attention to architecture of the soil. She's Scientific Responsible of the research 'A Shared School. For a culture of happiness' winning the 2017 New Generation Call, for the fight against child educational poverty; an interdisciplinary project of a teaching model for the Public School that provides for the renewal of learning spaces. She coordinated the program 'Re-forming Milan. Design experiments for neglected and decayed spaces and building'; she's scientific director of the 'Industry in the park — Architecture Energy Landscape', a research program commissioned by the holding Terni Research. She is member of the research group involved in the Ministry funded, PRIN Re-Cycle Italy on the regeneration of industrials and marginal areas. She has worked as a professional consulting for the City of Milan at the Strategic Projects Sector. She's curator of several exhibitions, author of books, essays and articles published in specialized magazines.

GIOVANNI CORBELLINI—POLITECNICO DI TORINO
Giovanni Corbellini (1959), architect, PhD, critic of contemporary architecture. He taught in Venice, Ferrara, Milan, Trieste and is currently Full professor of architectural design at the Polytecnhic of Turin. His latest books are Ex libris. 16 keywords of contemporary architecture (2018), Telling Spaces (2018), Recycled Theory: Illustrated Dictionary (with Sara Marini, 2016), Dr. Corbellini's Pills (2016), Bioreboot. The architecture of R&Sie(n) (2009).

PAULA CRAFT-PEGG — UNIVERSITY OF PORTSMOUTH
Paula Craft-Pegg is a Principal Lecturer, Course Leader and Architect teaching at the University of Portsmouth. Her teaching and research reflect her experience and interest in collaborative and cross-discipline design, pedagogy, and design sociology. The inseparable relationship between landscape and architecture is explored through her professional practice at craft:pegg, research, and studios using cultural, historical, and topographic concepts to design and support ecologically and economically sustainable places. Paula also teaches professional practice as an integrated design tool — enabling, supporting, and creating successful design projects through practice.

DIETER DIETZ — ÉCOLE POLYTECHNIQUE FÉDÉRALE DE LAUSANNE
Dieter Dietz is an Associate Professor at the School of Architecture, Civil and Environmental Engineering (ENAC) and director of ALICE (Atelier de la conception de l'espace) at EPFL (École polytechnique fédérale de Lausanne). He was educated at the Swiss Federal Institute of Technology in Zurich (Arch. Degree 1991) and studied architectural design with Diller/Scofidio at the Cooper Union in New York. He is currently working with the ALICE team on several pedagogical and research projects at diverse scales with laboratories inside and outside EPFL.

ANICA DRAGUTINOVIĆ, FACULTY OF DESIGN SCIENCES, UNIVERSITY OF ANTWERP
Anica Dragutinović, M.Arch, is a PhD Candidate at the University of Antwerp (Belgium). Her PhD research is focusing on evaluation and transformation of modernist housing blocks in New Belgrade. She is a research assistant and coordinator of Master Program

MIAD/MID-Facade Design at OWL UAS (Germany) since 2016; and a member of the Erasmus+ project Re-use of Modernist Buildings. She obtained Master of Architecture in 2016 at the University of Belgrade, Faculty of Architecture (Serbia), and Bachelor of Architecture in 2014 at the same Faculty. During the studies she was a student teaching assistant and had different internships on international level.

MIRIAM DUNN — SCHOOL OF ARCHITECTURE SAUL LIMERICK
Miriam Dunn is an architect and lecturer in Design Studio and structures at the SAUL, School of Architecture, University of Limerick. Miriam is in private practice and is currently completing a PhD on the overlap of engineering and architecture entitled 'Drawing as thinking: Structures and Design.' Miriam is also a guest tutor in UCD and TU Dublin Schools of Architecture.

JAMES F. ECKLER — MARYWOOD UNIVERSITY SCHOOL OF ARCHITECTURE
James Eckler is the Director of the School of Architecture at Marywood University. He is interested in the spatial qualities of cities for their capacity to incentivize community, and dwelling. Additionally, he focuses on pedagogies for advancing this agenda in academia.

KARL OTTO ELLEFSEN — AHO OSLO SCHOOL OF ARCHITECTURE AND DESIGN; CENTRAL ACADEMY OF FINE ARTS, CAFA VISUAL ARTS INNOVATION CENTRE, BEIJING
Karl Otto Ellefsen was a professor at The Norwegian University of Technology until 1995 and is professor in architecture and urbanism at the Oslo School of Architecture and Design (AHO). He was heading the school as Rector from 2001 — 2015. Ellefsen has taught architecture and urbanism in universities since 1984, and has headed doctoral programs and given PhD supervision since the beginning of the 1990's. He is currently a chaired professor at the Central Academy of Fine Arts in Beijing. Karl Otto Ellefsen was the president of EAAE from 2013 to 2017.

PATRICK FLYNN — SCHOOL OF ARCHITECTURE TU DUBLIN
Patrick Flynn is an architect and educator with an interest in the environment. He teaches on the BArch and MArch programmes and holds an MA in education. He has served on the Board of Architectural Education in the RIAI. His professional experience includes working in New York and Dublin. He has chaired visiting boards to UCD, SAUL and CCAE schools of architecture on behalf of the RIAI.

ED FRITH — ARTS UNIVERSITY BOURNEMOUTH
Architect, Moving Architecture and Course Leader for M.Arch (ARB/RIBA Part2) at Arts University Bournemouth (AUB). EASA participant organiser 1982–6

JULIE GWILLIAM — WELSH SCHOOL OF ARCHITECTURE, CARDIFF UNIVERSITY
Dr Julie Gwilliam (MA, BArch, MSc, PhD, FHEA) is College Dean for Postgraduate Studies at Cardiff University and Senior lecturer in the Welsh School of Architecture. Her main interests lie in the transition of architectural and associated built environment professional practice towards a sustainable future. As such she is interested in the social production of buildings, collaborative practices, the investigation of professional working practices in the delivery of built environment sustainability. She also has a long term interest in the role of education and continuing professional development in the delivery sustainable development including in the study and teaching of environmental design and sustainability as applied to the built environment.

HARRIET HARRISS — ROYAL COLLEGE OF ART
Dr. Harriet Harriss (RIBA, PFHEA) is a qualified architect, a Reader in Architectural Education and leads the Post-Graduate Research programme in Architecture at the Royal College of Art in London. Her teaching, research and writing focus upon pioneering new pedagogic models for design education (as captured in Radical Pedagogies: Architectural Education & the British Tradition) and for widening participation in architecture to ensure it remains as diverse as the society it seeks to serve (a subject she interrogates in her book, A Gendered Profession).

TEREZA HAUMEROVÁ — PRAGUE ACADEMY OF ARTS ARCHITECTURE AND DESIGN
Studying architecture at the Academy of Arts Architecture and Design in Prague. Currently completing an internship in an architectural office in Basel. Became a part of the EASA network after first year of architectural studies. EASA National Contact for Slovakia between the years 2015 — 2018 and promoting unconventional education possibilities of EASA among students in Slovakia. In summer 2018, assisted in the organisation process of Never-Never school, a summer school using a narrative scenario making method about utopias in the context of the postsocialist district in Košice. In August 2019 taking part of Retek Art Colony with the theme of 'Shape Shift' as a tutor of the workshop Teatro Scenario.

ALAN HOOPER — MACKINTOSH SCHOOL OF ARCHITECTURE, THE GLASGOW SCHOOL OF ART
Alan Hooper, a qualified architect and educator has been a programme leader and senior lecturer at the Mackintosh School of Architecture since 2008. In 2010 Alan became a member of Architecture and Design Scotland's Design Forum and in 2013 was appointed as visiting Professor to Guangzhou

University. Alan represented Scotland at the 2014 Venice Biennale. Alan's research interests include pedagogy, urban geology and the work of Charles Rennie Mackintosh.

NESLIHAN İMAMOĞLU, YILDIZ TECHNICAL UNIVERSITY — YTU
Neslihan graduated from the department of architecture at Yeditepe University in 2012. She continues her post-graduate studies in the architectural design program at the Yıldız Technical University. She has been working on physical environment and design perception under the umbrella of TAG Platform since 2012. She has been undertaking the role of an editor, publication coordinator and content developer at architectural publications, workshops, and events initiated by Binat Communication and Consultancy, since 2013. She took part in architectural competitions as jury member, jury secretary and part of the organization board.

ARDA INCEOĞLU — MEF UNIVERSITY FACULTY OF ARTS, DESIGN AND ARCHITECTURE
Arda Inceoğlu is the founding Dean of MEF University Faculty of Arts, Design and Architecture. He received his BArch (1989) from Istanbul Technical University and MArch degree from NCSU College of Design. Taught architectural design studios and architectural theory courses at ITU between 1992–2013 and at NCSU College of Design between 2001–2002 and 2013–2014. He has been involved in the practice of architecture with several completed works and awarded architectural and urban design projects.

KRUNOSLAV IVANIŠIN — FACULTY OF ARCHITECTURE, UNIVERSITY OF ZAGREB
Krunoslav Ivanišin holds a diploma from the University of Zagreb and doctorate in architecture from the University of Ljubljana. He is partner in IVANIŠIN. KABASHI. ARHITEKTI, and assistant professor at the Chair for Architectural Design, Af Zagreb. He won prizes in architectural competitions, constructed buildings of different scales, and exhibited internationally. He taught architecture at the ETH Zürich, BIArch Barcelona and TU Graz, and published books and magazines for relevant international publishers.

GRO LAUVLAND — NORWEGIAN UNIVERSITY OF SCIENCE AND TECHNOLOGY
Gro Lauvland received her architectural degree from The Oslo School of Architecture (AHO) in 1988. She is a practising architect and since 1990 she has also worked in the field of research and development alongside to teaching. Her research interest includes architectural philosophy and aesthetics. After completing her master's degree in urbanism at AHO, she wrote her Ph.D. thesis on Christian Norberg-Schulz´s theory of place, Work and Conditions. Christian Norberg-Schulz´s theory of place seen from the perspective of a philosophy of architecture. (Verk and vilkår. Christian Norberg-Schulz´ stedsteori i et arkitekturfilosofisk perspektiv.) Besides practicing as an architect and writer, she is now working as an assistant professor at the Norwegian University of Science and Technology (NTNU) in Trondheim. Lauvland is a member of the Norwegian Non-fiction Writers and Translators Association (NFF).

RENE LISAC — FACULTY OF ARCHITECTURE, UNIVERSITY OF ZAGREB
Assist. prof. Rene Lisac PhD MArch works at the Faculty of Architecture in Zagreb. He was a head of Zagreb Society of Architects, where he leads 'City Acupuncture' initiative. Together with his PhD thesis 'Guidelines system for sustainable campus planning', his research interests are focused on sustainable planning, participatory planning methods, 'quadruple helix' processes, planning of public spaces, sustainable strategies, traditional and contemporary construction in mountain areas.

WOLFGANG LIST — INSTITUTE OF CONSTRUCTION AND DESIGN PRINCIPLES, GRAZ UNIVERSITY OF TECHNOLOGY
Wolfgang List is a founding member of the architecture practice MOSTLIKELY. He held workshops and lectures at the Escuela Taller de Bogotá, the New Design University in St. Pölten, the Vienna University of Technology and the Tongji University in Shanghai. He published the books 'most likely design', '4.3.–23.3. Team Wien' and 'Demolished Modified Endangered'. Since 2016 Wolfgang List teaches and researches at the Institute of Construction and Design Principles at Graz University of Technology.

LAURA P. LUPI — ÉCOLE POLYTECHNIQUE FÉDÉRALE DE LAUSANNE
Laura P. Lupi has been teaching architectural design for 4 years in the realm of the École Polytechnique Fédérale de Lausanne (EPFL) within the ALICE laboratory, where she is currently pursuing research on pedagogical innovation and excellence in teaching architecture at undergraduate and graduate levels. She holds an International PhD in Project Design -informed by Prof. Philip Ursprung- since February 2016. Swiss Government Excellence Scholarship holder, she was Guest Researcher at the Accademia di Architettura di Mendrisio (AAM) in 2013–2014, where she had studied with Peter Zumthor in 2002–2003.

ALESSANDRO MASSARENTE — DEPARTMENT OF ARCHITECTURE, UNIVERSITY OF FERRARA
Architect, PhD, Associate Professor at the University of Ferrara. He is teaching since 1992 at the Faculty of Architecture of Ferrara. PhD in 'Methodology problems in architectural design', he was a university

researcher since 1999 in Architectural and urban Design at the First Faculty of Architecture at the Politecnico of Turin and since 2004 at the Faculty of Architecture of Ferrara. Author or editor of more than two hundred articles, essays and books on design tools and methods, in particular dedicated to the relation between historical urban lanscape and contemporary architecture.

JO MEERS — UNIVERSITY OF ANTWERP, FACULTY OF DESIGN SCIENCES, DEPARTMENT OF ARCHITECTURE

Until 2013 Jo is partner of Planners, a company for landscape, urban design and architecture that designed public projects that try to add value to the local (un)built space and community. The common thread in his approach at the department of Architecture is to broaden the horizon and reference framework of the students. He teaches Exploration of the Praxis, is co-curator of the International Design Week and as Erasmus coordinator he unfolds a highly inclusive approach to internationalization.

FIDEL A. MERAZ — UNIVERSITY OF THE WEST OF ENGLAND, BRISTOL

Senior Lecturer in Architecture with an established career in teaching architecture. He has participated in the planning, validation and pedagogical direction of architectural and design programmes, and served as external examiner. He is Senior Fellow of the Higher Education Academy. His research focuses on philosophical approaches to relationships between spatiality, temporality and the architectural place, as well as on issues of collective memory, heritage conservation and cultural identity.

HEIDI MERRILD — AARHUS SCHOOL OF ARCHITECTURE

Teaching Associate Professor, Architect at MEGA Architect, having 15 years of experience from architectural offices in Denmark, doing project rollout from concept to implementation and project management. Work experience within; passive house concept PHPP, sustainability, energy design and Life cycle assessments in buildings from detailing to more overall building concepts. Heidi has completed a Master in Energy and Green Architecture, MEGA from Aarhus school of Architecture, certifications as DGNB and Cradle to Cradle consultant. Teaching experience for almost 5 years within the field of sustainable Architecture.

FRANCISCA MESQUITA — FACULDADE DE ARQUITECTURA DA UNIVERSIDADE DO PORTO

Francisca Mesquita holds a Master of Architecture from FAUP with the thesis entitled "Knowing how to do architecture: from didactics to practice in a parallel between Porto and Oslo" — the result of the combined experiences both at FAUP and at the Oslo School of Architecture and Design. Despite having worked in many different areas, her current field of study is primarily the phenomenology of space and the paradigm of the education of architects.

SARAH MILLS — THE LEEDS SCHOOL OF ARCHITECTURE

Sarah Mills is Head of Subject, Architecture and Landscape at Leeds Beckett University and Head of Leeds School of Architecture. She co-directs the MArch Studio 'Cinematic Commons' whose work has been exhibited internationally and jointly founded Group Ginger an architecture and design group, winners of the Building Design Journal's Best Small Practice Award, 2018. Sarah's research reconsiders future models for interdisciplinary practice and the relationship between architecture and film in challenging urban conditions.

ALEKSANDRA MILOVANOVIĆ — FACULTY OF ARCHITECTURE, UNIVERSITY OF BELGRADE

Aleksandra Milovanović, M.Arch, is a PhD Candidate at the University of Belgrade — Faculty of Architecture. Her PhD research is focusing on redefining of architectural programming perspectives in design and planning process. She is involved as Research Trainee in the national scientific project financed by the Ministry of Education and Science of the Republic of Serbia. She is also engaged as a teaching associate in architectural design and urban planning courses at the University of Belgrade — Faculty of Architecture.

IVA MURAJ — FACULTY OF ARCHITECTURE, UNIVERSITY OF ZAGREB

Iva Muraj, Dipl.Eng.Arch., Ph.D., Associate Professor, graduated from the Faculty of Architecture of the University of Zagreb in 1996 where she began her career in 2000 as a junior researcher and assistant in the Department of Architectural Technology and Building Science. In 2004 she received her M.Sc. degree with her thesis on 'Modern Architecture in the Work of Egon Steinmann' and her Ph.D. in 2009 with her dissertation entitled 'Historical Buildings in Contemporary Usage'.

ANA NIKEZIĆ — FACULTY OF ARCHITECTURE, UNIVERSITY OF BELGRADE

Ana Nikezić is an associate professor and Vice Dean for Education and Research at the University of Belgrade — Faculty of Architecture. She holds a PhD in Architecture (2006) with more than 20 years of teaching experience in the area of Architectural and Urban design and over 14 years of experience in research projects. Since 2010 she is a member and mentor for the elaborations of doctoral thesis. She has had more than 30 papers published in monographies, magazines, journals and conference proceedings of international importance. She was also a member of the organizing and science committee for a number of national and

international conferences. She also participated in a great amount of international and national workshops. She is particularly interested in connecting of the theoretical and the practical dimension of designing and architecture in general. Particular academic attention has been brought to the subject of relations between architecture and nature, architecture and urban culture, as well as to the subject of socially responsible architectural education based on an interdisciplinary approach.

MAUREEN O'CONNOR — CIT CRAWFORD COLLEGE OF ART & DESIGN

Maureen O'Connor works as a painter and as tutor with the First Year Team at CCAD. Her practice embraces how thought and feeling can be fractured and edited constantly, using painting methods that improvise to explore a disruptive syntax of pictorial composition. She holds a DIP FA (with Distinction) and MA Fine Art. Painting Fellow at LSAD, Visiting Lecturer NCAD, External Examiner at CCAM, Galway and Year Tutor 2 nd, 3 rd and 4 th Year Fine Art at CCAD. VAI membership.

SARAH O'DWYER — WELSH SCHOOL OF ARCHITECTURE, CARDIFF UNIVERSITY

Sarah O'Dwyer (BSc, BArch, MArchSc, MRIAI) is a practicing architect and programme lead of the 'Environmental Design of Buildings' DL MSc in the Welsh School of Architecture. O'Dwyer's research interests include sustainable design process studies and the evaluation of the sustainability of buildings, particularly at early stage design. She has previously investigated these topics through a funded MArchSC and previously published research. She is currently pursuing a PhD exploring this topic, with a particular focus on the transitioning of architectural design education to incorporate sustainable design excellence, on the role of education in the delivery of sustainable design excellence in the built environment.

CLAUS PEDER PEDERSEN — AARHUS SCHOOL OF ARCHITECTURE

Claus Peder Pedersen is Ass. Prof. and head of the joint PhD School of the Aarhus School of Architecture (AAA) and Design School Kolding. He has been head of research at AAA. His research focuses on architectural design methodologies and creative processes with interest in representation and digital design tools. He is active in promoting practice- and design-driven research as part of the of CA²RE network and the ADAPT-r ITN. He is educated as an architect and holds a PhD in architecture from AAA.

CHRISTOPHER PLATT — MACKINTOSH SCHOOL OF ARCHITECTURE, THE GLASGOW SCHOOL OF ART

Professor Christopher Platt is Chair of Architecture at the Mackintosh School of Architecture, Glasgow and founding director of studioKAP architects. His interests cross the fields of architecture, architectural thinking and architectural education. He has taught extensively internationally and recently chaired the Evaluation Panel for the Research & Development Units of the area 'Architecture and Urbanism' for the Portuguese Research Funding Agency FCT.

MARK PRICE, SCHOOL OF ARCHITECTURE UCD

Mark Price is an architect and university tutor working in Dublin and Belfast. He has been a board member of Create, the national development agency for collaborative arts. He has contributed to various conservation and affordable housing campaigns, such as the Save Moore Street and Irish Glass Bottle Housing campaigns. He co-organised with Patrick Flynn the symposium What Are Crits For? which was held in TU Dublin in 2016.

ZORANA PROTIĆ — FACULTY OF ARCHITECTURE, UNIVERSITY OF ZAGREB

Author developed professionally through several collaborations and realisations and received numerous awards by participating in forty architectural competitions. In her PhD architectural research, she focused on abstinence approach and potentials of minimal interventions and demolition on the examples of spatial practices. Through education work she developed a particular interest in possible alternative approaches to spatial production.

LOVORKA PRPIĆ — FACULTY OF ARCHITECTURE, UNIVERSITY OF ZAGREB

Graduated from Zagreb Faculty of Architecture, where teaching since 2003. Appointed assistant professor. Attended postgraduate program at Ljubljana Faculty of Architecture. Worked in joint office with M. Bernfest. Awarded at national architectural competitions, nominated for international awards (Mies van der Rohe Award, Piranesi Award), national professional awards. Exhibits internationally. Publishes articles in Oris magazine. Croatian Arch. Association magazine (ČIP) Editorial Board member 2006–08.

JUREK PRÜSSNER — MÜNSTER SCHOOL OF ARCHITECTURE, FACHHOCHSCHULE MÜNSTER

Jurek Prüßner was born in Hamburg in 1993. He graduated from high school in 2013. From 2013 to 2017 Jurek studied architecture at the HafenCity University Hamburg. During his studies, he worked for various architectural offices and as a tutor for design. Since October 2017 he has been doing his master's degree at the MSA. Besides his studies, Jurek is leading the Public Relations team of the faculty which consists of students and, therefore, is an example of lived student participation.

JELENA RISTIĆ TRAJKOVIĆ — FACULTY OF ARCHITECTURE, UNIVERSITY OF BELGRADE

Jelena Ristić Trajković is an architect, educator and

author. She holds Ph.D. degree in Architecture within the field of Architectural Design and Contemporary Architecture (2016). She is an Assistant Professor at the University of Belgrade — Faculty of Architecture, where she is involved in architectural design and theory courses, as well as in several scientific research projects. She is the author of more than 30 scientific papers in reputed journals and publications.

PIA RUNGE — MÜNSTER SCHOOL OF ARCHITECTURE, FACHHOCHSCHULE MÜNSTER
Born in 1993 in Kiel, Germany. High School graduation 06/2012 in Kiel, exchange to High School in Wadena, USA. Studied at and graduated (B.A. 2017) from the Hochschule Wismar, Erasmus at Mimar Sinan Güzel Sanatlar Üniversitesi, Istanbul. Worked various jobs, among others for a fashion designer (SHISHA) and a Carpenter (Arts and Objects) as well as architecture offices in Rome (Aka project) and Freiburg (hotz+architekten). Currently studying (Master program) and working at the MSA as a tutor in the Department of Design (Prof. i. V. Marc Matzken) and as the Student Vice-Dean of the MSA (since 11/2018).

BESTE SABIR — ISTANBUL TECHNICAL UNIVERSITY
Beste studied Urban and Regional Planning and Architectural Design in master studies. She is a PhD candidate at ITU, living, researching and teaching as a part-time lecturer in Turkey. She is also working with mindfulness, yoga studies, trying to correlate this knowledge with urban experience and architecture field. Her field of interest involves; architectural design theories, urban utopias, multi-disciplinary design process, productive cities, education for sustainable development.

MASSIMO SANTANICCHIA — ICELAND UNIVERSITY OF THE ARTS
Massimo Santanicchia is an architect, associate professor, and program director of the school of architecture at the Iceland University of the Arts. Since his graduation in architecture from IUAV in 2000 Massimo has been working internationally in the field of architecture. Massimo holds also an MA in Housing and Urbanism from Architectural Association and a MSc in Regional and Urban Planning Studies from London School of Economics. Massimo's current research investigates how the notion of cosmopolitan citizenship can contribute in renewing and expanding the agency of architecture.

ANDREAS SAVVIDES — UNIVERSITY OF CYPRUS, DEPARTMENT OF ARCHITECTURE
Andreas Savvides is a member of the faculty in the Department of Architecture at the University of Cyprus, wherein he teached Second Year Architectural Design studios and additional architectural coursework and is engaged in research-by-design. He has graduated from architecture and city planning schools in the United States and is registered as an architect and city planner.

PETRONELA SCHREDLOVÁ — FACULTY OF ARCHITECTURE, SLOVAK TECHNICAL UNIVERSITY
Studied at the Faculty of Architecture at the Slovak Technical University in Bratislava and member of EASA (European Architecture Students Assembly). Since 2016 attending annual EASA events in Lithuania, Denmark and Croatia and following discussions on future topics for these events in Madrid, Lapland and Sofia. Started to work in architecture offices during second year of studies and found it more educational than theory basis offered on faculty. After the last EASA event, moved to Croatia to Rijeka, impressed by the city and Balkan nation, working with local architects on local projects. Because of this alternative education in the best hidden school in the world obtained a clearer vision and appreciation for creativity, diversity and antidisciplinarity needed in 'real' life.

AHMET SEZGIN — MEF UNIVERSITY FACULTY OF ARTS, DESIGN AND ARCHITECTURE
Ahmet Sezgin is the head of the interior design department at MEF University. He received his BArch (2000) from METU Faculty of Architecture and graduate degree from World Heritage Studies at Brandenburg Technical University (BTU Cottbus) in 2006. He completed his PhD studies at Art History and Visual Studies at the University of Manchester in 2012. Pursuing his Ph.D. research, his current research interests cover architectural history, geography and their relationship with political history.

ROSSINA SHATAROVA — UNIVERSITY OF ARCHITECTURE, CIVIL ENGINEERING AND GEODESY, SOFIA
PhD student with a focus on Peripheral Phenomena in Architectural Education; Co-founded Studio Projectirane: an alternative education platform for design and architecture in Sofia; Participated in educational programs at University of Tokyo and Architectural Association London School of Architecture; Presented lectures and papers at UACEG Sofia, TU Delft, Cork Centre for Architecture Education.

LUISA SMERAGLIUOLO PERROTTA — UNIVERSITY OF SALERNO
Luisa Smeragliuolo Perrotta is an Architect and PhD at the doctoral program at the University of Salerno (Italy). She is research assistant and also involved in the teaching activities within the Program of Engineering and Architecture, as professor, for the studio design courses at the University of Salerno. She is part of the resarch group for the European Project MAC — Monterusciello Agro City. She graduated

in Architectural and Urban Design at the Faculty of Architecture of SUN (2nd University of Naples, Italy) cum laudem and dignity of the press. She participated at various workshops and design competitions on the themes of urban and architectural design and landscape. She is part of the National Association of Journalists, writing on architecture.

SPYROS SPYROU — UNIVERSITY OF CYPRUS, DEPARTMENT OF ARCHITECTURE

Spyros Spyrou is an adjunct faculty member in the Department of Architecture at the University of Cyprus, wherein he has taught Second Year Architectural Design studios for a number of years. He also teaches additional architectural coursework and is engaged in research at the University of Nicosia. He has graduated from architecture schools in the United Kingdom and he maintains an award winning design practice.

SALLY STEWART — MACKINTOSH SCHOOL OF ARCHITECTURE, THE GLASGOW SCHOOL OF ART

Sally Stewart is an architect and educator. She is Head of the Mackintosh School of Architecture, having been the Deputy Head since 2011, having previously been filled the posts of Head of Undergraduate Studies and Post Graduate Programme Leader. She was educated at the Mackintosh School graduating with a Master of Architecture in 1986. She was awarded a Readership by the University of Glasgow in 2014, and a Professorship in Architectural Education and Practice in June 2018. She has been active in the research into and design of environments for the elderly, designing for dementia and inclusive environments, the pedagogy of the architectural studio and creative practice research. Her recent research work considers the nature of personal practice and how that can be revealed, examined and enhanced. She still considers herself to be a student of architecture.

TERESA TOURVAS — UNIVERSITY OF CYPRUS, DEPARTMENT OF ARCHITECTURE

Teresa Tourvas is an adjunct faculty member in the Department of Architecture at the University of Cyprus, wherein she has taught First and Second Year Architectural Design studios for a number of years. She also teaches additional architectural coursework and is engaged in research at Frederick University. She has graduated from architecture schools in the United Kingdom and the United States and maintains a highly published design practice.

SEVGI TÜRKKAN — ITU FACULTY OF ARCHITECTURE / IPRAUS UMR3329 PARIS

PhD, architect, lecturer, studio tutor in ITU Faculty of Architecture since 2004, currently a Post-Doctoral Researcher at IPRAUS UMR3329 in Paris. Her published work dwells on architectural culture, pedagogy and authorship, including PhD titled 'Making and Breaking Authorship, Potentials in Architectural Design Studio'. In parallel, she has designed and participated in workshops, summer schools and exhibitions. She was granted Fulbright Visiting Scholarship in Columbia GSAPP New York In 2009–2010.
João Pedro Xavier, Faculdade de Arquitectura da Universidade do Porto

JOÃO PEDRO XAVIER — FACULDADE DE ARQUITECTURA DA UNIVERSIDADE DO PORTO

João Pedro Xavier an architect and associate professor at FAUP, where he received his degree in 1985, and his Ph.D. in 2005. Worked in Álvaro Siza's office from 1986 to 1999. At the same time, established his own practice as an architect. Member of CEAU's research teams — Architecture: Theory, Project, History — and — Digital Fabrication Laboratory. Correspondent editor of the 'Nexus Network Journal' and member of the executive board of 'Resdomus'. Currently, FAUP's Dean.

APPENDIX

I PROGRAMME

SUNDAY AUGUST 25th — SATURDAY AUGUST 31st

SUNDAY 25th—WEDNESDAY 28th
Self-organized Student Workshop:
Course X `317 and 3rd floor Studios`

WEDNESDAY AUGUST 28th
14:00 Zagreb Tours —
      Joint introduction `MH`
16:30 Registration `A`
17:00 Course X — student
      workshop presentation `A`

      CONFERENCE OPENING `MH`
17:30 Welcome: KRUNOSLAV
      ŠMIT, MIA ROTH-ČERINA
      Opening address:
      OYA ATALAY FRANCK
      Provocation: HARRIET HARRISS
      Keynote: WILL HUNTER
      Keynote: LESLEY LOKKO
      Discussion
20:00 Reception `F`

THURSDAY AUGUST 29th
08:30 Coffee and Registration `F`
09:00 Parallel Paper Sessions I, II, III
      EXPLORATIVE STRATEGIES `422`
      PLACE: Spaces, Environments `317`
      REFLECTIONS
      ON THE HIDDEN `221`
11:00 Coffee `F`
11:30 Keynote: MARUŠA ZOREC `MH`
12:30 Lunch `F`
13:00 Poster Discussions `F`
13:30 Erasmus+ eFIADE project
      conclusion: I. RUHI
      SIPAHIOGLU `317`
14:45 re:EASA 2018:
      DORA GORENAK `317`
15:00 Parallel Paper Sessions IV, V, VI
      CONTENT:
      The Assignment; Substance `422`
      STUDENT AND TEACHER: Raising
      Horizons; Teachers' Contexts `317`
      PROCESS: Co-Creation;
      The Role of the Hidden `221`
17:00 Coffee `F`
17:30 Keynote: MOMOYO KAIJIMA `MH`
18:30 Discussion
19:00 Transfer to the Museum
      of Croatian Architecture
19:30 The Faculty of
      Architecture's School: A Brief
      Autobiography (the first
      100 years), vernissage `HMA`

FRIDAY AUGUST 30th
08:30 Coffee and Registration `F`
09:00 Education Academy, Research
      Academy and Conservation
      Network: presentations
      of activity `MH`
10:00 Academy Workshops
      and Coffee `429` `SA` `422`
11:00 Keynote: AN FONTEYNE
      and SARA SHERIF in dialogue `MH`
12:00 Closing Discussion:
      AN FONTEYNE (ETH,
      NoAarchitecten), DON GRAY
      (SCHOSA), RASHIDA NG
      (ACSA), GEORG PENDL (ACE),
      HAZEM RASHED-ALI (ARCC),
      SARA SHERIF (ETH), THOMAS
      VONIER (UIA), moderated
      by OYA ATALAY FRANCK
13:30 Lunch `F`
14:30 General Assembly `MH`
17:30 Closing Mix `F`
20:00 Dinner `V`

SATURDAY AUGUST 31st
09:00 Closed group meetings
10:15 Meeting in front of the Faculty
      Excursion to Rijeka,
      European Cultural Capital 2020
      Lecture: Idis Turato, RiHub, Rijeka
      Tour of Opatija, late
      lunch at Hotel Navis

`A` AULA
`F` FOYER
`MH` MAIN LECTURE HALL
`221` LECTURE HALL 221
`317` LECTURE HALL 317
`422` LECTURE HALL 422
`3E` 3rd FLOOR EXHIBITION SPACE
`SA` STUDY ARCHIVE
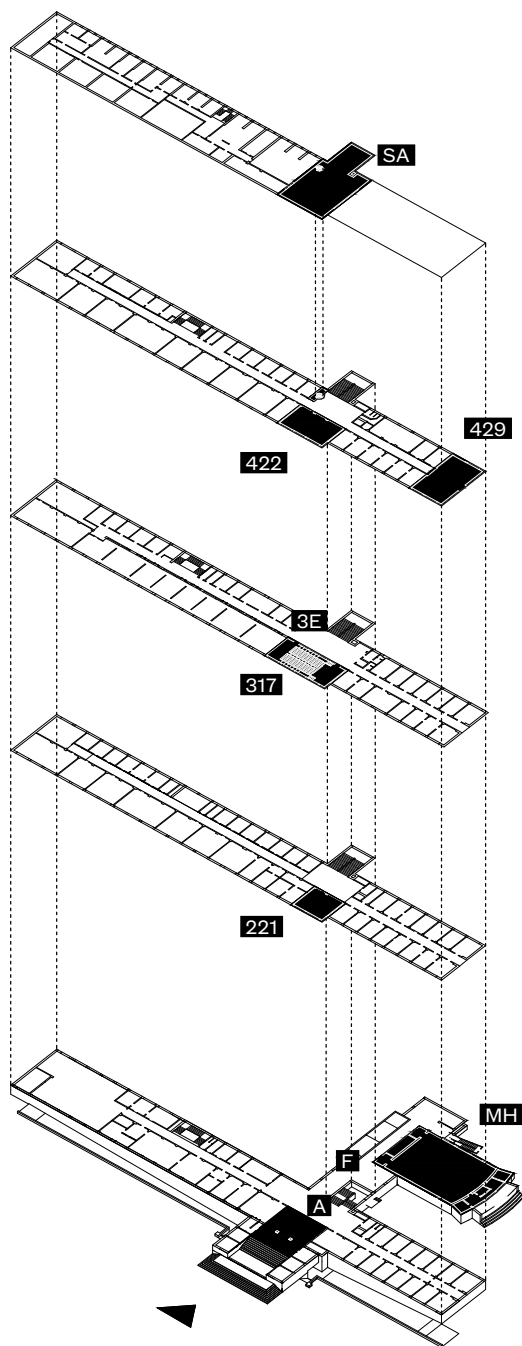`429` DIPLOMA ROOM 429
`HMA` ARCHITECTURE MUSEUM

+5

SA

+4

422

429

+3

3E

317

+2

221

±0

MH

F

A

PARALLEL SESSIONS
THURSDAY 29th

MORNING SESSIONS

SESSION I 422 9:00–11:00
EXPLORATIVE STRATEGIES
Chair JOHAN DE WALSCHE

ALAN HOOPER — The Hidden School: The Use of Poetry and Photography to Reveal Aspects of the Hidden Curriculum for Critical Reflection

JAMES F. ECKLER — Immateriality in Design and Pedagogy: The Design Studio in an Era of Virtual Spaces of Interaction and Engagement

ALESSANDRA COMO, LUISA SMERAGLIUOLO PERROTTA — Hidden Tools. The Use of Architecture as Reference in the Creative Process of Design

JO MEERS — TAXI

SARAH MILLS — Filmic Commoning: Exposing Infra and Intra-stitial Urban Conditions

DISCUSSION

SESSION II 317 PLACE
9:00–10:00 SPACES
Chair RIVA LAVA

ROSSINA SHATAROVA — Read Between the Walls. Spatial Dimensions of the Hidden School

DAG BOUTSEN, CARL BOURGEOIS — An Educational Experiment Obviously Hidden in Between

SEVGI TURKKAN — Pedagogy of the Cubicle: A Retrospective Look at Beaux-Arts Traditions in Constructing Individuality Through Isolation

DISCUSSION

10:00–11:00 ENVIRONMENTS
Chair SINIŠA JUSTIĆ

BARBARA COPPETTI — Open Campus, Informal Spaces, Off-The-Record Paths
BESTE SABIR — Effects of Restorative Environments on Creativity in Case of Architecture Education

SALLY STEWART — Revealing the Academy: Exploring the Relationships and Agency Between School, Teacher and Student in an Architectural Education

DISCUSSION

SESSION IV 221 9:00–11:00
REFLECTIONS ON THE HIDDEN
Chair LEO MODRČIN

PAULA CRAFT-PEGG — Mirror, Mirror…

GIOVANNI CORBELLINI — Both of Stuff and Not: A Teaching Experience in the Contemporary Condition

HARRIET HARRISS — Social Media, Gender and Architecture's Canon

SARAH O'DWYER, JULIE GWILLIAM — Ways of Choosing: The Role of School Design Culture, Values and Philosophy in Irish Architectural Education

DISCUSSION

AFTERNOON SESSIONS

SESSION IV 442 CONTENT
15:00–16:00 THE ASSIGNMENT
Chair ROBERTO CAVALLO

ANICA DRAGUTINOVIĆ, ALEKSANDRA MILOVANOVIĆ, ANA NIKEZIĆ, JELENA RISTIĆ TRAJKOVIĆ — Towards a Methodology for Rethinking Modernity: Between Imagined, Realized, and Lived Space

ED FRITH — Between Daedalus and Ariadne: Moving from Space to Place, with the Body, in Architectural Education
NESLIHAN İMAMOĞLU, F. PINAR ARABACIOĞLU — Students' Approaches to Participation in Informal Architectural Education Environments: "Betonart Architecture Summer School (BMYO)" as a Case Study

DISCUSSION

16:00–17:00 SUBSTANCE
Chair GUNNAR PARELIUS

CLAUS PEDER PEDERSEN and NAIME ESRA AKIN — The Hidden Spaces of Everyday Life

OZAN AVCI — X-Ray of an Architectural Design Studio: The Pendulum between the Ontology and Epistemology of Architecture

KRUNOSLAV IVANIŠIN — The Handprint, the Shower of Gold, and Thingness of Architecture
Discussion

SESSION V 317
STUDENT AND TEACHER
15:00–16:00 RAISING HORIZONS
Chair DORA GORENAK

MASSIMO SANTANICCHIA — Becoming Citizens Architects, A Reflection on Architectural Education Across the Nordic Baltic Academy of Architecture NBAA

SIMON BEESON — Extramural but not Extracurricular: Revealing Hidden Learning Through the Personal Development Portfolio (PDP) in Architectural Education

DUAA AL MAANI — On Being a First-Year Student: A Hidden Perspective in the Design Studio
Discussion

16:00–17:00 TEACHERS' CONTEXTS
Chair SAŠA BEGOVIĆ

JOÃO PEDRO XAVIER and TERESA CALIX — Searching for the Essence of Architecture at Porto School

KARL OTTO ELLEFSEN — Provincial and Outdated?

LOVORKA PRPIĆ — Knowledge Production at the Borderline Territory: Phenomenology of a Transformative Encounter

DISCUSSION

SESSION VI 221 PROCESS
15:00–16:00 CO-CREATION
Chair TADEJ GLAŽAR

AYSE ZEYNEP AYDEMIR, AHMET SEZGIN, ARDA INCEOĞLU — A Design-Build Experience: Kilyos Boathouse

HEIDI MERRILD — Experimental Learning Approach in Architectural Education, Studio Focus Resources & Co-creation within the Built Environment

PIA RUNGE and JUREK PRÜSSNER — Education Through Participation

DISCUSSION

16:00–17:00 THE ROLE OF THE HIDDEN
Chair IDIS TURATO

LAURA P. LUPI, DIETER DIETZ — Traces of the Hidden. Ungraspable ALICE

CHRISTOPHER PLATT — Horizons and Conscience

PATRICK FLYNN, MIRIAM DUNN, MARK PRICE, MAUREEN O'CONNOR — Rethinking the Crit

DISCUSSION

SESSION CHAIRS

SAŠA BEGOVIĆ, Faculty of Civil Engineering, Architecture and Geodesy, Split
ROBERTO CAVALLO, TU Delft
JOHAN DE WALSCHE, University of Antwerp
TADEJ GLAŽAR, Faculty of Architecture, Ljubljana
DORA GORENAK, Faculty of Architecture Zageb
SINIŠA JUSTIĆ, Faculty of Architecture Zageb
RIVA LAVA, National Technical University of Athens
LEO MODRČIN, Faculty of Architecture Zageb
GUNNAR PARELIUS, Norwegian University of Science and Technology
IDIS TURATO, Faculty of Architecture Zagreb

KEYNOTES

AN FONTEYNE graduated from Ghent University in 1994 and gained professional experience in Rotterdam and London. In 2000 she established noAarchitecten (Brussels, Bruges) together with Jitse van den Berg and Philippe Vierin. With a group of 15 people they work on mainly public buildings of different times, occupancies and scales. After winning the international competition for Kanal–Centre Pompidou in Brussels in 2018, they founded the project-based office Atelier Kanal, together with Sergison Bates architects (London) and EM2N (Zurich). An Fonteyne has taught at TU Delft and UHasselt. Since 2017 she is Professor of Architecture and Design at ETH Zurich.

WILL HUNTER is the Founder and current Director of the London School of Architecture. He was previously executive editor of The Architectural Review and editor of The Architects' Journal and Building Design. Trained as an architect at the Bartlett, UCL, and at the Royal College of Art, Will has taught architecture at London Metropolitan University and the RCA and was the creative director for the RIBA conference Guerilla Tactics 2014. Will is a fellow of the Legatum Institute and the Royal Society of Arts, and is a Board member of Fast Forward 2030, which is part of the Institute for Global Prosperity.

MOMOYO KAIJIMA (b.1969, Tokyo) graduated from Japan Women's University in 1991. She founded Atelier Bow-Wow with Yoshiharu Tsukamoto in 1992. In 1994 she received her master degree from the Tokyo Institute of Technology. During 1996-97 she was a guest student at Swiss Federal Institute of Technology, Zurich (ETHZ). In 2000 she completed her post-graduate program at the Tokyo Institute of Technology. She has served at the Art and Design School of the University of Tsukuba since 2000, currently as an associate professor (2009-). Since 2017 she has been serving as a Professor of Architectural Behaviorology at ETHZ.

LESLEY LOKKO is an architect, academic and the author of ten best-selling novels. She is currently Director of School and full professor at the Graduate School of Architecture, University of Johannesburg, South Africa. She trained as an architect at the Bartlett School of Architecture from 1989–1995, and gained her PhD in Architecture from the University of London in 2007. She has taught at schools in the US, the UK, Europe, Australia and Africa. She is the editor of White Papers, Black Marks: Race, Culture, Architecture; editor-in-chief of FOLIO: Journal of Contemporary African Architecture and is on the editorial board of ARQ. She has been an on-going contributor to discourses around identity, race, African urbanism and the speculative nature of African architectural space and practice for nearly thirty years.

SARA SHERIF, born 1995 in Geneva, is currently pursuing an MSc in Architecture at ETH Zurich. She studied with An Fonteyne in the studio Denkraum#2 Exactitude – Building Character during the spring semester 2018. From 2018 to 2019 she was one of the co-redactors of the trans magazin — the semi-annual journal of the Department of Architecture at

ETH Zurich managed by an independent student editorial team — where she worked on the issues of Reality (33rd) and Youth (34th). In March 2019 she started a five months internship with Lacaton & Vassal.

MARUŠA ZOREC studied at the Faculty of architecture in Ljubljana where she teaches since 1993. She is practicing within Arrea architecture since 1996. In 2018 she exhibited 'Unveiling the hidden' at the Venice biennale and published a book by the same name. Noted built work and projects: renovation of villa Ventrelli, Seča near Portorož (with Robert Potokar and Ana Kučan); exhibition and book 'Oton Jugovec, architect'; Open-air altar, Brezje (with Martina Tepina); renovation of Vetrinje manor, Maribor (with Matjaž Bolčina); renovation of the the castle outbuilding, Ormož (with Maša Živec); High school Ravne na Koroškem, (with Mitja Novak); renovation of the Plečnik house, Ljubljana (with Maša Živec and Matjaž Bolčina); renovation of Švicarija art center (with Martina Tepina and Mark Koritnik).

INTRODUCTORY PROVOCATION

Professor HARRIET HARRISS (RIBA, PFHEA, Ph.D.) is a qualified architect and Dean of the Pratt School of Architecture in Brooklyn, New York. Her teaching, research and writing focus upon pioneering new pedagogic models for design education, as captured in Radical Pedagogies: Architectural Education & the British Tradition, and for widening participation in architecture to ensure it remains as diverse as the society it seeks to serve, a subject she interrogates in her book, A Gendered Profession. Before joining the RCA, she led the

MArchD in Architecture at Oxford Brookes and was appointed a Principal Lecturer of Student Experience. Professor Harriss' public consultancy roles include writing national construction curriculum for the UK government's Department for Education and international program validations and pedagogy design and development. Across both academe and industry, Professor Harriss has spoken across a range of media channels (from the BBC to TEDx) on the wider issues facing the built environment, is a recognized advocate for design education and was nominated by Dezeen as a champion for women in architecture and design in 2019.

EDUCATION ACADEMY

JOHAN DE WALSCHE has a strong research interest in architectural research methodology, design research and architectural design education. Next to this, he is promoting student projects about building culture in territories in transition, more particularly in non-Western societies. Before coordinating the Education Academy, he was project leader of the EAAE Charter on Architectural Research. Johan De Walsche is member of the ARENA research network, where he is coordinating the research seminars DR_SoM [Design Research, Series on Methods]. He is involved in an expert group on the evaluation of non-written research outcome in Flanders. Johan De Walsche is full-time academic staff member.

RESEARCH ACADEMY

TADEJA ZUPANČIČ is an associate professor at the University of Ljubljana, Faculty of Architecture. She

is Vice-Dean for research, teaches, supervises PhD-s/post-PhD-s, co-ordinates EU projects and the doctoral programme at the faculty. She studied architecture at UL and finished her Ph.D. in 1995. Her Ph.D. was a manifesto in favour of urban university integration. Her actual main research themes are promoting practice based and research through design within the integral research tradition in architecture. Her interests are also the cultural dimensions of sustainability and public participation in urban design as an opportunity for life-long action-based learning of all the actors involved. She represents Slovenia in the evaluations of architectural diplomas (Subgroup for Architecture / Group of Coordinators for the Recognition of Professional Qualifications / European Commission). Currently she is President of eCAADe (Education and Research in Computer Aided Architectural Design in Europe), member of ARENA and EAAE RA core group member (coordinator 2018).

CONSERVATION NETWORK

STEFANO FRANCESCO MUSSO, architect, full professor of Restoration, has been Dean of the Faculty of Architecture of the University of Genoa, Director of its School of Specialization for Architectural Heritage and Landscape, member of the Scientific-Technical Committee for Landscape of the Ministry of Cultural Goods and Activities. He is past President of EAAE-European Association for Architectural Education and coordinator of its Network on Conservation. He is President of SIRA-Italian Society for Architectural Restoration. He has been

visiting professor in many foreign universities and thought in training courses for UNESCO (Albania, Israel) and chaired the ICOMOS-European Commission Expert Group "Cherishing heritage: developing quality principles for interventions on cultural heritage. He is author of Restoration projects and of 275 scientific publications in Italy and abroad.

EFIADE ERASMUS+ PROJECT

IŞIL RUHI-SIPAHIOĞLU; B. Arch., M. Arch., Ph.D. received her Bachelor's degree in architecture from Gazi University and Master's degree in architecture from Middle East Technical University (METU). Practised as an architect before starting her Ph.D. in building environment and technology program at Politecnico di Milano (Milano, Italy). Lecturer in the Department of Architecture at the TOBB University of Economics and Technology. Her research interests include sustainable building design and assessment, and architectural design education.

EASA

DORA GORENAK (1993, Croatia) is a recent graduate of the University of Zagreb, Faculty of Architecture. Over the last six years she has been developing youth-oriented international seminars in Germany revolving around politics, sociology and design. Through her active participation in EASA (European Architecture Student's Assembly), she continues to explore educational approaches within architectural field. She has been an organizer and curator of RE:EASA 2018 project in Rijeka Croatia. She is currently involved in several independent and academic projects on the

local and European level related to networking and education — moderating panels, lecturing, curating exhibitions and tutoring workshops. She is part of the tutoring team for CourseX student workshop, a pre-program of the EAAE2019 conference.

RIJEKA EXCURSION AND LECTURE

IDIS TURATO is a renowned Croatian architect and professor at the Faculty of Architecture in Zagreb, as well as visiting professor at the Faculties of Architecture in Belgrade, Ljubljana and Split. In 1992, he opened the office Randić-Turato with Saša Randić, and in 2009 established an independent office – the Turato Architectural Bureau. He has won a number of architectural awards, including the 2005 Piranesi Award for the Fran Krsto Frankopan Elementary School. His projects have been nominated ten times for the prestigious European Architecture Prize Mies van der Rohe Award, and he has won all major domestic architectural awards: Viktor Kovačić, Drago Galić and Vladimir Nazor. He represented Croatia at the 10th and 12th Venice Architecture Biennale. He is part of the team that developed the concept of the Rijeka 2020 project — the European Capital of Culture, after which Rijeka was given the title. After winning the title, he became the artistic director of the Sweet&Salt program and is one of the founders of the Center for Urban Transition, Architecture and Urbanism — DeltaLab.

CONFERENCE CHAIRS

OYA ATALAY FRANCK is since 2017 president of the EAAE - European Association for Architectural Education. She is an architect, architectural historian and educator. She is Professor of Architecture and the Dean of the School of Architecture, Design and Civil Engineering as well as Head of Continuing Education at ZHAW Zurich University of Applied Sciences in Winterthur, Switzerland. She has taught theory and history of architecture as well as design studio at Rensselaer (Troy NY), Bilkent (Ankara) and ETH (Zürich). She acts as an expert in various national scientific bodies, such as SNF, FWO and DFF, in advisory boards and peer review committees, as well as in auditing boards for education and research quality for schools of architecture, civil engineering and urban planning in several European countries. She is a founding member of the EAAE Education Academy as well as a founding member and former coordinator of the ARENA Architectural Research Network.

MIA ROTH-ČERINA, PhD, is an architect and associate professor at the Department of Architectural Design at the Faculty of Architecture, University of Zagreb, as well as a Council member of the EAAE. She has taught architectural design since 2001, won numerous architectural competitions and awards, led extra-curricular workshops exploring new modalities in higher architectural education, served as a member of national and international professional, public and faculty bodies, engaged as guest critic and jury member, written and exhibited on both her work and research interests. Since 2016 she has been serving as Vice-dean of international relations and art at her Faculty, during which time she has extensively worked on involving the school in the pinnacle of relevant architectural education discussions.

II EXHIBITIONS

A BRIEF AUTOBIOGRAPHY OF THE
FACULTY OF ARCHITECTURE'S SCHOOL
— THURSDAY AUGUST 29TH

YOUNG TALENT ARCHITECTURE AWARD
WEDNESDAY AUGUST 28th — SUNDAY SEPTEMBER 15th

RE:EASA 2018, RIJEKA CROATIA WEDNESDAY
WEDNESDAY AUGUST 28th — SATURDAY AUGUST 31st

EFIADE: EXPLORING THE FIELD OF INTERACTION
IN ARCHITECTURAL DESIGN EDUCATION
WEDNESDAY AUGUST 28th — SATURDAY AUGUST 31st

A BRIEF AUTOBIOGRAPHY OF THE FACULTY
OF ARCHITECTURE'S SCHOOL

Marking the centennial of establishing the Higher Technical School (1919-2019) and the architecture program which has since taken several administrative forms, the Croatian Museum of Architecture hosts one of the parallel exhibitions reflecting on this significant jubilee. This exhibition is based on acknowledging a certain sensibility, approach or context which we could call the handwriting and the permanent memory of the Zagreb school, under the umbrella of the Faculty of Architecture. The intention and ambition are thus to illustrate a focused developmental line of architectural thought of a school of architecture which included architects, urban planners, theoreticians and historians which have all jointly worked along the described paths.

The exhibition, structured through several segments, elaborates a generational selection of presented teachers, beginning with Viktor Kovačić (1874-1924) and ending with Ivan Crnković (1941-2017). The range actually demonstrates a homogenous but nonetheless evolutive trajectory marking the designerly approach of the selected authors. The works of these authors are thus not viewed as a sequence of particular features of their individual authorial approach, but rather a body of work which, in its shared interference, exposes a consistent handwriting of the Zagreb school. Their cultural and pedagogical lessons, unrelated to the time of their conception or the curricula of teachers, therefore still defines the ductus of the faculty.

The first chapter of ARCHIVE is dedicated to displaying authentic artefacts of teachers at the Faculty of Architecture which illustrate a similarity, or spirit connecting their work. Besides the illustrative material including photographs, original publications, drawings and objects, the selection includes works of architects, urban planners, theoreticians and historians that built the profile of the Zagreb school through text, image or drawing.

The second chapter, evoking a previously traditional HEMEROTECA, is comprised of drawings, sections and characteristic renderings of selected projects, delving into an interpretation or — more accurately — demonstration of the handwriting of the school.

The third chapter addresses the EDUCATION of the architect. Through a research study of the three-dimensional essence of the discipline, it is illustrated by a series of analytical models.

The last chapter of 'works in CONTEXT' is comprised of selected photographic depictions of executed work. The afore-

mentioned chapters are represented firstly archivally and authentic, and then analytically and in text (interpretationally), by contextual illustrations manifesting their wider cultural, urban and social influence.

The exhibited works are those of deceased authors and are therefore maintained within the institution of the Museum. The generational span between Viktor Kovačić (1874-1924) to Ivan Crnković (1941-2017) opens up a historical (1918-1991) and architectural timeline ranging from protomodernism, modernism to postmodernism and a sociological time of capitalist and socialist modernizations marked by ruptures of the First and Second World War, as well as the Homeland War.

In syncopes of the world economic crisis of the 1920's, as well as a conglomerate of central and peripheral events — worldview, energy or political crises between 1968 and 1973, we find their civilizational turning points.

The exhibition is a statement, or an answer, of a discipline brought up at the Faculty of Architecture in Zagreb in the context of a discourse on autonomy of architecture facing a certain period, an answer which even then sought to achieve a result far beyond the circumstances of its given time.

The exhibition does not offer a definition but, through traces of latent connotations, invites a production of active memory — conditions of a school for the architect's metier of today.

ORGANIZED BY
prof. Andrej Uchytil, PhD
acad. Mladen Obad Šćitaroci
prof. Ariana Štulhofer, PhD
Melita Čavlović, PhD
Mojca Smode Cvitanović, PhD

OPENING
August 29th 19:00

CURATORS AND
EXHIBITION AUTHORS
prof. Andrej Uchytil, PhD
Melita Čavlović, PhD

LOCATION
Croatian Museum of Architecture,
I.G. Kovačića 37

YOUNG TALENT ARCHITECTURE AWARD
At that time, I myself did the designs (and the letters)
by hand with fountain and nib pens (black and sepia Indian ink).

— Note by Álvaro Siza about his graduation project, May 2018.*

The graduation project carried out by Álvaro Siza in 1965 consisted of a set of four single-family houses located in a village on the Portuguese north coast. He used two different colours of ink to draw by hand the design of the urban planning of all four houses, developing one to its precise construction details. Fifty-three years later, representation techniques in architectural design have changed radically. Does this also apply to the essence of today's graduation projects? Which topics are addressed, and which objectives want to be achieved? What do architecture students design today as their last academic exercise? Is the graduation project a solution to a reality or a commission dealing with an urban conflict?

YTAA 2018 received 334 projects submitted by 451 students from 118 Schools in 99 cities. The jury reviewed all these designs and made a shortlist of 40: 12 became finalists from which 4 became winners of YTAA 2018. This exhibition presents the 334 designs, a collection of photomontages, photographs of models, collages and drawings, illustrating proposals thought for and located in different geographic and social contexts. Radicalism and positioning, rigour and research, complexity and beauty are the common virtues that the members of the jury highlighted in the winning designs. Twenty-three years after presenting his graduation project, Álvaro Siza designed the Borges & Irmao Bank, winner of the first edition of the European Union Prize for Contemporary Architecture — Mies van der Rohe Award in 1988. In 2016, the Young Talent Architecture Award was created to support the talent of recently graduated Architects, Urban Planners and Landscape Architects, who will be responsible for transforming our environment in the future. YTAA has emerged from an interest the initial stages of these students' development and a desire to support their talent as they enter into the professional world. YTAA brings together the best graduation projects from European architecture, urban planning and landscape schools. This year, China and South-Korea have also been invited to participate to learn how architecture education is developed in other places.

YTAA is organised by the Fundació Mies van der Rohe with the support of Creative Europe as an extension of the European Union Prize for Contemporary Architecture — Mies van der Rohe Award. This year the YTAA prize has merged with the European Medal for the best diploma and is organised in partnership with

the European Association for Architectural Education (EAAE) and the Architects' Council of Europe (ACE /CAE). World Architects is a founding partner; the European Cultural Centre is a partner in Venice; and the award is sponsored by Jung and Jansen; with the support of USM.

*Álvaro Siza's graduation project initiates the "Looking back" chapter of the YTAA collection of publications which presents the graduation projects from architects involved in the European Union Prize for Contemporary Architecture — Mies van der Rohe Award.

YTAA publication available at shopmies.com

LOCATION
Faculty of Architecture, Aula

OPENING
Friday August 30th 13:00
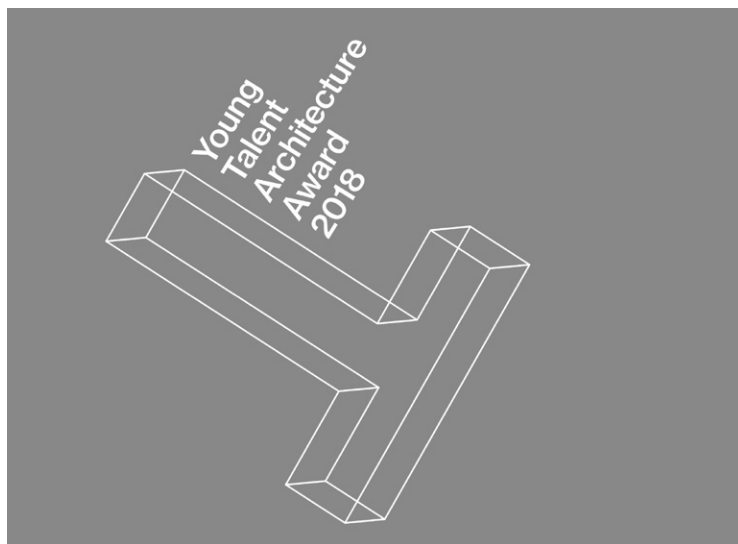
RE:EASA 2018, RIJEKA CROATIA — 38TH EDITION OF EASA (EUROPEAN ARCHITECTURE STUDENTS' ASSEMBLY)

During the two weeks of the assembly over the summer of 2018, the 600 students of architecture and young professionals inhabited a brownfield in the hearth of the city of Rijeka, Croatia. Living in a self-arranged communal home, intensively working and participating in over 40 architectural workshops. Rethinking the construction of values. Challenging the discipline to embrace its social relevance. Catalysing cultural reawakening. Paving ways for new roles, goals and identities.
Sharing ideas and theory between the European schools of architecture and design, furthering relationships between the academic institutions, whilst encouraging students' self-directed education.

EASA (European Architecture Students' Assembly) is a platform for cultural and educational exchange, connecting architecture students and professionals from all European countries, and in recent years from all over the world.

EASA accommodates a non-institutionalized form of teaching, learning and exchange. The assembly is organized by students for students and so provides a unique platform for education where the cultural experience is life-changing. EASA gives a chance to experience architecture in a way that universities are yet unable to provide. It promotes the discovery of territories and cultures by organising workshops in which the participant acquires new knowledge and skills through the practice of creative, intellectual and manual activities. Through the workshops the participants interact with the local context whilst tackling certain issues, broadly defined by a chosen theme acting as a guideline for each respective assembly. They are encouraged to raise architectural questions themselves and investigate them through the eyes of all European cultures simultaneously. Being their own educators, students then elaborate the answers and bring them to reality. Lectures, exhibitions, open discussions, intuitive one-day workshops and spontaneous performances further investigate the questions arising during the two weeks.

The assembly officially exists since 1981 and is contributing to the development of alternative and radical pedagogies ever since. Over the years it has grown into a network and a community, with the summer assembly being its core manifestation. Apart of the main assembly, EASA incorporates and triggers a pallet of local events.

Its loose structure enables the yearly assemblies to drastically vary. By proposing different takes and agendas for architecture and education over the years, they are serving as a testing ground for evolution of the discipline.

EASA aims to establish a dialog with academic institutions, organisations and individuals in the architectural field as well as to collaborate with various other organisations and communities. Its continuity depends on the ever-present urge to explore the means of architectural engagement, as well as on the need for a supplement to the conventional architectural education. It seeks to bridge the gap between formal and informal learning, education and practice.

LOCATION
Faculty of Architecture, Aula

OPENING
August 29th 13:30

EFIADE: EXPLORING THE FIELD OF INTERACTION IN ARCHITECTURAL DESIGN EDUCATION

The Erasmus+ Program eFIADE (agreement N°2016-TR01-KA203-034710) of the European Union is a KA203 strategic partnership coordinated by the Department of Architecture at TOBB University of Economics and Technology, with partners Eindhoven University of Technology, Universidade Lusofona, Mimar Sinan Fine Arts University, Institut National des Sciences Appliquées de Strasbourg, Faculty of Architecture at University of Zagreb and the EAAE.

The main objective of project is to explore and innovate the paths of in-between mediation activities occurring in the field of interactions (methods, processes, and execution), focusing on mapping and analysis of existing diploma studio tracks and internship models in European departments of architecture, and exploring alternative paths for diploma studios and curricular internships that respect the synthesis of the major challenges of our era affecting the profession and the emerging 'hybrid, trans-disciplinary' professional areas of the 21st century both in local and international context.

Architecture as an education needs to strengthen its knowledge-transfer infrastructure and breed an interactive flexible learning environment to absorb ever-changing needs and objectives of the professional/research sides of the field of architecture, and find ways to steer the poles of the knowledge triangle (research/education/profession) to enhance the innovation potential of European educational and research system in terms of handling the transformation of the built environment. The final architectural design studio, mainly known as diploma project, as an "in-between" educational/professional life, is the place, where the knowledge triangle brings together research, academy and profession. Internships/training periods/summer practices on the other hand are the inaugural place for the students to face the professional field of architecture. The project aimed to create closer bonds between European architecture schools and professionals through an in-depth qualitative exploration of thresholds between education and practice.

e-FIADE outputs 1-2 explore the in-between mediation activities (methods, processes, and execution) occurring in these fields:

(O1) Mapping and analysis of existing diploma studio tracks in the European Schools of Architecture

(O2) Mapping and analysis of curricular internship periods in the European Schools of Architecture

e-FIADE outputs 3-4 offer alternative paths for these fields that respect the synthesis of the major challenges of our era affecting the profession and the emerging 'hybrid, trans-disciplinary' professional areas of the 21st century both in the local and international context:

(O3) Alternative Paths for Final Architectural Design Studios

(O4) Alternative Paths for Curricular Internships

Over the course of the project, a mapping of diploma studios and internship models across European schools was made, followed by a call for papers and a series of seminars titled 'Thresholds in Architectural Education', a joint studio jury session, an international architectural design studio under the theme 'A School of One's Own' and diploma studios based on those results. The exhibition presented alongside the final multiplier event at the EAAE Annual Conference in Zagreb shows the diversity of approaches and goals of diploma studios, exploring alternative paths at partner schools.

These alternatives aim to ensure the relevance of the educational scheme to professional practice, feed the professional practice with experimental/innovative approaches developed in the educational setting, and weave the research findings and technological developments into course contents. All project materials, major lectures, and the intellectual outputs are published open-source at the project website.

EXHIBITION OF ALTERNATIVE PATHS IN DIPLOMA STUDIOS
The mapping and analysis of existing diploma studio tracks revealed three different studio models conducted around European Architecture Schools:

GROUP SUPERVISION: In this model, students work in close contact with their tutor(s), mentor(s), research group, or supervisor(s) individually on their projects. The diploma studios at the Eindhoven University of Technology, Universidade Lusofona, TOBB University of Economics and Technology, INSA follow this model.

INDIVIDUAL SUPERVISION: The students work individually in direct contact with their tutors. In some schools, students have the possibility to work in the same studio, thus they do not literarily work alone, they share the same setting, hours, and have the possibility to follow their design processes. The diploma studio at the University of Zagreb exemplifies this model.

INDEPENDENT, INTERMITTENTLY JURIED: There is no regular (weekly) supervision of the students. There are only assessment juries in a semester, usually 3 juries. Apart from these juries, students may not receive feedback from their tutors about their ongoing design processes. This model is applied only in Turkey. The studio at Mimar Sinan Fine Arts University follows this model.

This exhibition is an opportunity to explore the students' projects designed over the e-FIADE final architectural design studios organised at partner schools over the course of the project.

LOCATION
Faculty of Architecture, 3rd floor exhibition space

III   STUDENT WORKSHOP

COURSE X

The EAAE Annual conference will be preceded by a self-organized students' program with a student-led workshop "Course X."

Around 20 international students, researchers and young educators will gather to enrich the respective debate by putting forward a valuable students' perspective.

Conceptualizing an "ideal" course, the workshop will take an analytical dive into the skills and knowledge obtained by students of architecture, as well as methodologies of their transmission and their relation and relevance to the spirit of time and an overall position of the architectural discipline today. Through self-analysis of our own educational experiences, both within and outside of the academic institutions, the idea of accumulation of knowledge and mastery will be pushed to a broader existential level. Mapping out methods and techniques of acquiring knowledge and skills through "hidden schools", the workshop will analyze their relation to institutionalized education and strategize their potential integration.

WORKSHOP ORGANIZED BY
Filip Pračić, Dora Gorenak, Marin Nižić

IV ZAGREB TOURS

WEDNESDAY AUGUST 28th

Main sq.

Faculty

City hall

Zagreb fair

Zaprude

Museum

'SuperAndrija'

'Mamutica'

Dugave
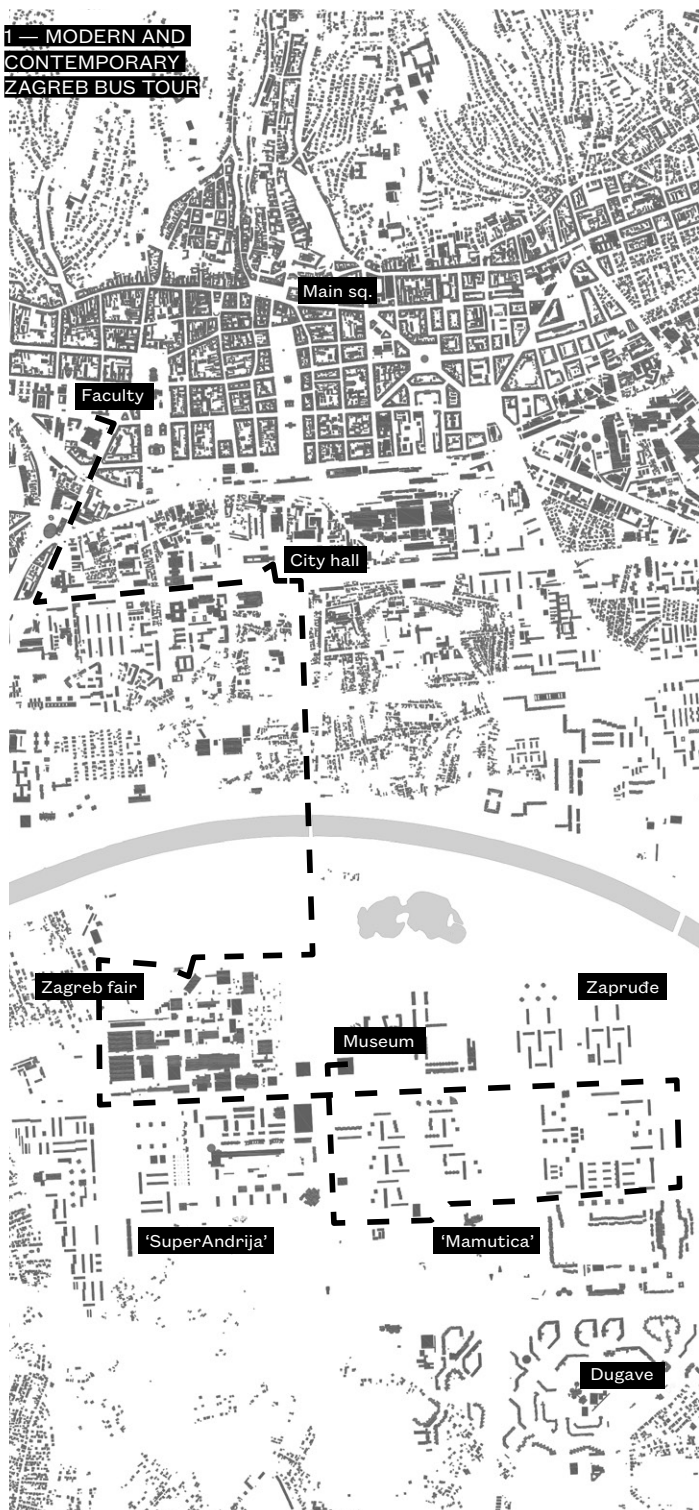
CITY HALL / 1958
— KAZIMIR OSTROGOVIĆ

One of the finest examples of post-WWII Modernism that fully follows five points of New architecture by Le Corbusier, hovering above the carefully designed public park. Strong metaphor of Socialist order.
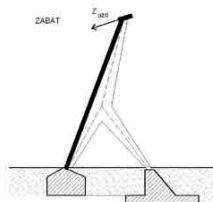
ZAGREB FAIR / EST. 1957
— IVAN VITIĆ, KRUNO TONKOVIĆ
(German pavilion, 1957)

In mid 60s Zagreb fair was the third largest exhibition and trading site in Europe. It was conceived as an EXPO: each country had its own pavilion, often designed by their own architect and always with great ambition.

ZAPRUĐE HOUSING AREA, 1963—68
— JUGOMONT DESIGN TEAM (SLABS)
SLAVKO JELINEK (TOWERS)

This settlement is a fine example of prefabrication: all parts (walls, ceilings, facades) were produced in the factory and assembled on site. Buildings were conceived as products that could be renewed: shiny aluminum facades were supposed to be replaced every 25 years. Towers were built using conventional building methods.

TRAVNO HOUSING AREA, 1970—77
— MIROSLAV KOLLENZ (MASTERPLAN)
ĐURO MIRKOVIĆ ('MAMUTICA', 1974)

The main idea behind the urban plan of Travno area was to make the edges tall in order to leave the central green as large as possible. 'Mamutica' is the largest residential building in Zagreb (1250 apts.).
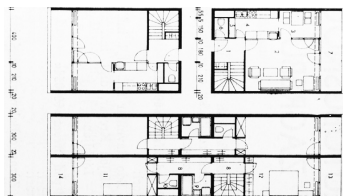
'SUPERANDRIJA' HOUSING BLOCK, 1975
— MIROSLAV CATINELLI

Second largest housing block in Zagreb (300 apts.) consists of two-storey apartments of various width (6.2m, 3m) folded around the inner corridor, similarly to LC's Unite.
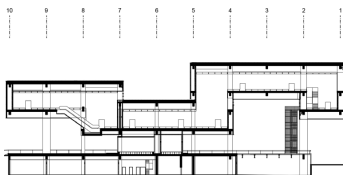
MUSEUM OF CONTEMPORARY ART / 2009
— IGOR FRANIĆ / SZA
(competition 1st prize 1999)

Levitating exhibition box of different sizes/ character. Section is generator: it reveals main spatial relations. Outdoor spaces are used as well, esp. the roof where concerts are held in spring and summertime.

2 — DOWN TOWN
WALKING TOUR

5

4

3

6

1

2

X
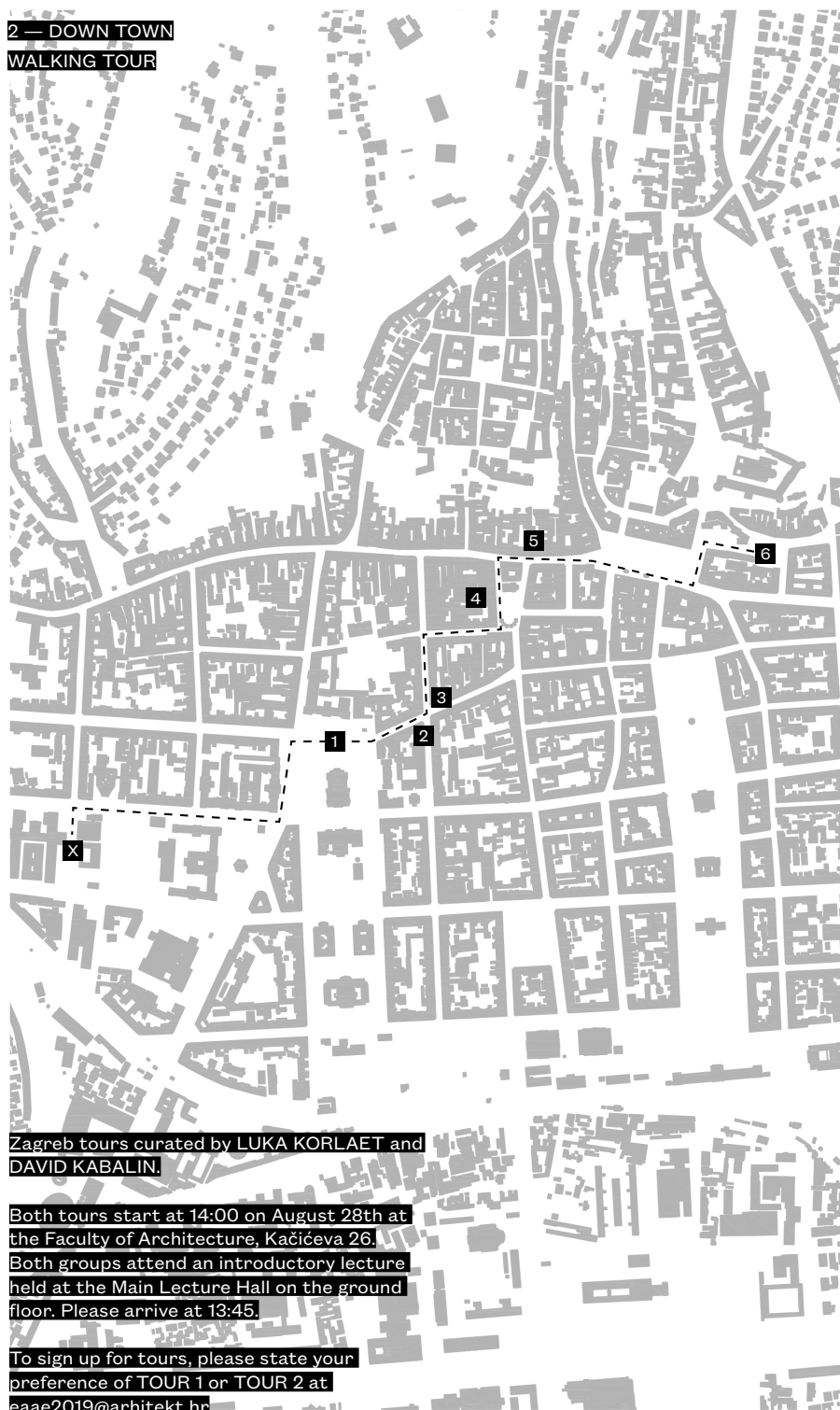
Zagreb tours curated by LUKA KORLAET and
DAVID KABALIN.

Both tours start at 14:00 on August 28th at
the Faculty of Architecture, Kačićeva 26.
Both groups attend an introductory lecture
held at the Main Lecture Hall on the ground
floor. Please arrive at 13:45.

To sign up for tours, please state your
preference of TOUR 1 or TOUR 2 at
eaae2019@arhitekt.hr
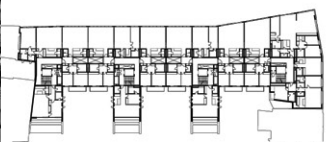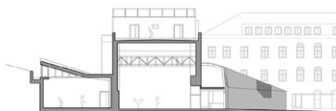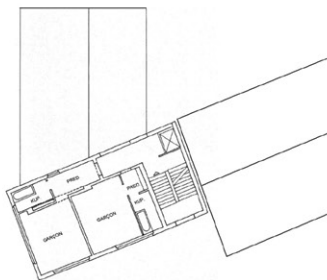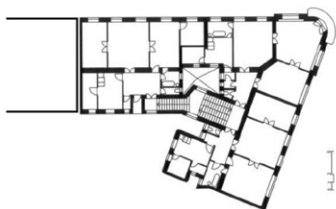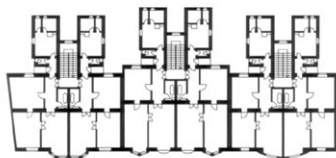
'DONJI GRAD' / 'LOWER TOWN' / 1865— — MILAN LENUCI

'Donji Grad' — along with the in-built 'Green Horseshoe' system of parks and public buildings — is a recognizable block structure with rental apartment houses of characteristic layout

APARTMENT BUILDING KALINA / 1903 — VJEKOSLAV BASTL

Commissioned by Josip kalina, a ceramic tile factory owner, this corner house is one of the finest examples of Art Nouveau architecture.

APARTMENT BUILDING RADOVAN / 1933 — SLAVKO LÖWY

Often dubbed 'the first skyscraper in Zagreb' this building came out of the clients negotiations with the city planning authority — in exchange for imposed withdrawal from the building line, he was allowed to go higher than usual. The architect's fee was the apartment on the top.

MIXED USE COMPLEX 'CVJETNI' / 2011 — BORIS PODRECCA

Controversial intervention within the city block that contains a garage, retail spaces and luxurious apartments on the top with their own private gardens.

ZAGREB DANCE CENTRE / 2009 — 3LHD

Former cinema converted to a contemporary dance rehearsal and production venue. Three studios, an open air podium with an addition of a steel entrance and communication area.

MIXED USE COMPLEX 'BAN CENTAR' / 2014 — SENKA DOMBI, SVEBOR ANDRIJEVIĆ

A crystalline form coming out of the surrounding buildings containing 66 apartments on a 8-meter module with living rooms facing the cathedral and bedrooms on a quiet, courtyard side. A lightbox w/ service rooms is in the centre.

V   EXCURSION

RIJEKA AND OPATIJA
SATURDAY AUGUST 31st

EXCURSION

Rijeka is a post-industrial port city whose architecture strongly reflects the dual development of a city divided not only by a river, but by historic circumstances which separated it in administration, culture and identity. It was selected as the European Capital of Culture 2020. Winning the bid under the title Port of Diversity, it draws on its rich and often conflicting histories. Currently its significant endeavour, a research center DeltaLab founded under the University of Rijeka, is establishing itself as a platform for the exploration of urban reinvention. These activities will be presented by the Sweet&Salt curator and programme director, architect and professor at the Faculty of Architecture in Zagreb, Idis Turato, at the RiHub, a newly established exhibition, coworking and event venue in downtown Rijeka. Later in the afternoon, the excursion will continue with a tour of Opatija, a small coastal town whose ambiance is identified with the fashionable 19th century resort it was, still preserved in the exuberant hotel architecture, lush parks and the famous coastal promenade that stretches from Volosko to Lovran for 12 km called the Lungomare. The day finishes at the restaurant of Hotel Navis, propped against a cliff, overlooking the islands of Krk, Cres, and Lošinj.

EXCURSION
PROGRAMME

10:15–10:30
Gathering in front of the Faculty

10:30–12:30
Transfer to Rijeka

12:30–14:00
About RiHub: IDA KRIŽAJ LEKO
Lecture: IDIS TURATO
Snacks and coffee

14:00–15:00
Rijeka walking tour

15:00–15:30
Transfer to Opatija

15:30–16:30
Opatija walking tour

17:00–19:00
Late lunch at Navis

19:00–21:00
Return to Zagreb

ABOUT THE VENUES

RiHub is located in Rijeka, a port city in the north of the Adriatic coast, which will be the European Capital of Culture in 2020 together with Irish city Galway. Both of them will continue the idea of European integration through culture. Beside a very complex program organization, Rijeka will also use this opportunity to rebuild and renovate infrastructures for the purpose of organizing and developing cultural and social institutions. RiHub is a venue for meeting and introducing citizens with the idea of Rijeka 2020, project which puts participatory invention (in the case of Rijeka - reinvention) of the city's culture in the core of Rijeka 2020 idea. It is located on the ground floor of a historicist building created at the beginning of the 20th century, a corner building designed as a hybrid consisting of a kindergarten, businesses and apartments. Leaning on the hybrid history of the building and its use, RiHub re-defines certain spatial specificities and by implementing the needs of current users and anticipating the future use forms. It was designed by architects Ida Križaj Leko an Ana Boljar, and won the Croatian Architects' Association annual Bernardo Bernardi award for interior architecture in 2018.

Ivana Grohovca 1/a, 51000, Rijeka

Hotel Navis is located in Preluk bay, on the border between Rijeka and Opatija. The quiet bay and space of untouched nature between the industrial Rijeka and the city-hotel of Opatija was known during the 19th century as a place for tuna fishing with its picturesque wooden platforms located along the steep, rocky coast.

This picturesque and shady area is also known for its large quarry, from which the port infrastructure was built, as well as the road that for years has been a well-known World Cup auto-moto circuit. The location of the hotel used to be a well-known gathering place for young people from Rijeka and Opatija, the popular Milde Sorte disco club, while a small fish processing plant operating and producing on the adjacent lot.

The reconstruction of the existing club with a small factory, and the upgrading of a number of hotel rooms that, by their shape and location, follow the specifics of the topography, have created a new tourist structure. It is a specific construction that adapts to the rocky mass of the steep bank. It houses a restaurant of the same name, overlooking the sea. The hotel was designed by Idis Turato and opened in 2015.

Ivana Matetića Ronjgova 10, 51410, Opatija

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Carl Frederik Schetelig
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Carla Sentieri Omarrementeria
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University of Ljubljana

Tonči Žarnić
University of Zagreb

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EAAE SECRETARIAT
Inge Lens, Hasselt University

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WEBSITE
eaae2019.arhitekt.hr
(programmed by Novena)