

— OVERLAPPING DISCIPLINES



Dean of the Faculty of Architecture at Brno University of Technology (since 2018), where he runs a design studio together with Jaroslav Sedlák. He studied architecture and urbanism at the Faculty of Architecture of the Brno University of Technology and at the Academy of Fine Arts in Vienna. In general, he deals with critical theory and critical approach in connection with urban planning and history of cities. He participated in the publications *Contesting Space: Architecture as a Social Practice, From Chaos to a New Order* or *On the Threshold of Tomorrow*, a collective monography dealing with post-war architecture and planning.



In his lecture, landscape architect Eric Luiten defends his position that today's multi-dimensional, comprehensive spatial programs and projects require explicit disciplinary experience, input and responsibilities. Along with this, he argues that the training of spatial designers should be focused on the transfer of knowledge, repertoire, skills and behaviour that can be recognised as specific professional expertise. There is no multidisciplinary without monodisciplinary representation.

Eric's Lecture was mostly based on four factors:

- Two recently completed regional landscape programs in the Netherlands
- Experiences with multi-disciplinary teams
- Landscape architecture as a discipline
- The responsibilities for design education

WE AS LANDSCAPE ARCHITECTS ARE RAPIDLY EMANCIPATING, FROM GARDEN AND PARK DESIGN TO VERY LARGE AND COMPLEX SPATIAL CHALLENGES, THAT IN PRINCIPLE ARE CONSIDERED LANDSCAPE PROJECTS. HENCE, THE POTENTIAL OF THE LANDSCAPE IS CONSIDERED PARAMOUNT.

ROOM FOR THE RIVER

A program that was developed to increase the discharge capacity of the branches of the Rhine river. Meant to allow water to run freely over a very wide range of river forelands without doing any damage. It is focused on controlled inundation to be able to cope with the enormous amount of water that comes in from Germany, Belgium and France.

NEW DUTCH WATER DEFENCE LINE

Revitalising a 19th-century military megastructure by looking for ways to integrate historical inundation techniques and fortified constructions with present-day spatial needs like water retention, nature development and recreation in the context of a nomination procedure for the status of a World Heritage Site declared by UNESCO.

The conclusion from these two vast projects is that landscape architecture is currently taking on a rather extensive scope (from object to region). It has both disciplinary and interdisciplinary competencies. It develops both an analytical and a synthesising contribution to projects, and can be considered both expert as well as generalist. Landscape Architecture has four distinctive cornerstones – landscape architecture as a historical palimpsest, spatial scale continuum, natural and social process and as a source of human perception.

Landscape Architecture as a spatial design discipline:

- Relates to architecture: builder/constructor of physical environments.
Differs from Architecture: focus on natural systems and processes in time.
- Relates to Urbanism: comprehensive approach and public dimension.
Differs from Urbanism: focus on the potential of the existing topography.
- Relates to Civil Engineering: steering and modifying natural systems.
Differs from Civil Engineering: qualitative argumentation and criteria.

Eric Luiten is a registered landscape architect and planner and a professor of Landscape Architecture at TU Delft. He was co-founder and co-editor of the Dutch landscape architecture journal *Blauwe Kamer*, of the biannual of Landscape Architecture and Urban Design in the Netherlands and of the triannual Landscape Architecture Europe review. From 2000 onwards Luiten was in particular the principal designer and consultant on the national project of the redevelopment of the cultural landscape of the New Dutch Water Defence Line (Nieuwe Hollandse Waterlinie) as well as on the master plan for the Dutch part of the Roman Limes. In September 2009 Luiten was appointed Special Advisor on Spatial Quality to the Board of Governors of the Province of South-Holland. Between 2012 and 2016 he was appointed independent National Advisor for Landscape and Water and now acts as chief spatial advisor to Dutch Rail.



MOST CHANGES COME GRADUALLY AND THEN SUDDENLY.

Young students nowadays apply to reputable architecture schools primarily because they want to have a creative job and an exciting study environment, even though they are unsure about what the subject has to offer. On the other hand, architecture as a subject has also lost a lot – both in influence and position in all types of projects.

Many other disciplines, old and new, have pushed the architect out. This has put the architect into a defensive position where one spends time and energy in defending the old instead of rethinking their position to develop new approaches.

This has in turn led to those who have taken over – such as engineers, lawyers, economists, social scientists, contractors, developers, etc. – gaining even more space and power where the architect was previously strong and dominant.

This has forced architects to retreat to the areas where they do not have much scope to experiment and invent new ideologies.

How has architectural education changed as a result? Have changes been made in the institution to adapt to this development? Has there been any development in the subject so that the role and position of the architect can also develop and not be reduced to that of a mere consultant? Although the change has gone unnoticed, there has certainly been a change. Both the education and the role of the architect must develop in parallel.

Having said this, Gustavsen explains how the younger generation today are incredibly engaged in their contribution to defining society; therefore, there is a need to also develop the form of teaching architecture, especially for the Master's students. Because the method used today was adopted ages ago for its own reasons, there is still no harm in updating it in line with current developments.

Architect, designer and carpenter, since 2014 Rector of the Oslo School of Architecture and Design in Oslo, Norway and current Rector of Nordic Academy of Architecture (NBAA), a network of all the Nordic and Baltic Schools of Architecture. He was a partner at the global architectural design firm Snøhetta and led the day-to-day operations for the entire office for 13 years. He has been one of the key voices promoting the unique and diverse working methodologies at Snøhetta and also one of key drivers in the office related to research and development projects. Ole Gustavsen holds different position in the field of research and architecture and representative of Norway in a sub-group of coordinators for the recognition of professional qualifications for Architectural Education in the European Commission.

I DON'T WANT TO
CHANGE THE WORLD
WITH ARCHITECTURE.
I DON'T BELIEVE
IN TEACHING,
I BELIEVE IN LEARNING
AND THEY ARE
BOTH DIFFERENT.

How should architectural education prepare students for the new dimensions of our profession in the environment of increasing scale and overlapping disciplines?

How can we prepare architects for the increasing scale and impact of our interventions on the environment? Do the scale and complexity of processes also change? What new specialised disciplines or challenges have emerged that need to be further coordinated in the design process? How can such a topic be included in teaching when it is experience-based? To what extent are archetypal models, spatial patterns, natural perception and cognition of space taken into account in new forms of architecture and urbanism (fluid spaces, hybrid architecture, virtual environments, etc.)?

Nothing changes in essence. The basis of architecture remains the same: human needs and limits, making communities; or building shelters, creating the common space, re-changing the man-made environment. All our challenges (social, natural, technical ...) have to be met with a stable professional toolkit: the knowledge of creating a space (especially with an understanding of the relation between public and non-public spaces) because all these challenges are projected onto this field, no matter if regarded from a physical, mental or spiritual standpoint. And the key is the SCALE (ratio) not the SIZE (dimension), and the precise distinction between these terms. Therefore, the question is what is the real frame of reference, i.e. whether it is the excitement of new tendencies and forms or our understanding them and still realising the archetypes of the human habitat. In any case, it should be learning and teaching architecture as the spatial multilayer within all scales and types.

Czech architect-urbanist, since 2007 the head of the Department of Urban Design at the FA CTU. After graduating from the Czech Technical University he led the Municipal Development Department in Ústí nad Labem. In 1996 he founded his own architectural studio. He deals with the issue of land use planning and organizes the annual conference Inventory of Urbanism. He described his conception of contemporary urbanism in his books *Obec a sídlo. O krajině, urbanismu a architektuře* (2013) and *Rukověť urbanismu* (2016). In 2015, he participated in the preparation of the Prague Metropolitan Plan.

ARCHITECTURE IS ARCHITECTURE... IS ARCHITECTURE.

Architecture is always treated as a monolith. This works when architects talk amongst themselves but is slightly misunderstood when communicating with others in the effort to build bridges to other fields.

Architecture is encountered with different approaches when it is divided into architectural practice and architectural research. Architectural practice concerns the synthesis of architecture as a whole, whereas architectural research concerns the analysis/interpretation of architectural aspects.

Architectural research can be sorted into different categories of architecture – architecture as a technological object (architectural form as constituent material properties), architecture as a social object (architectural form as spatial structure) and architecture as a cultural object (architectural form as meaningful signs). A researcher has the liberty to specialise in any of these areas to acquire deeper knowledge of the subject.

Architectural practice, on the other hand, can be divided into different phases of the design process – generative knowledge about architectural forms (experience of architecture from earlier practice), analytical knowledge about architectural form (explanation of architecture as technological and social object) and discursive knowledge about architectural form (interpretation of architecture as a social and cultural object). It is normal for a practicing architect to possess all of the above-mentioned knowledge.

Marcus closes his topic by explaining how practice and research are separated for a better understanding of the subject, yet they both belong to the same major core called Architecture. Architectural form is the central object of knowledge in so many fields and is a connection to so many different aspects.

Internationally leading researcher in the field of spatial morphology where he has led the development of the two most important research groups in the field in Sweden, first at KTH Royal Institute of Technology in Stockholm and next at Chalmers. Both groups have in international research reviews been ranked as being of international cutting-edge class. He has also been responsible for the developing original master programmes and master courses both at KTH and Chalmers based on this research.

Ombretta's discussion is solely dedicated to the perspective of Urban Design. While urban design is fundamental to architecture, it still has many unresolved issues. The subject is still referred to as a mongrel discipline, lacking consistency and accountability. The work involved is still too diverse to have the needed impact and, as a consequence, its multidisciplinary effectiveness is weakened. The ability to work and influence others is made difficult by a general lack of accountability. Basic fundamental knowledge is not available, shared or agreed upon. At the moment, urban design feels like it is a tag on many other disciplines and practices, as well as schools.

What is the solution to this problem?

Urban design must clarify what makes it a discipline of its own, and the solution this problem can be broken down into four parts – object, goal, method and identity.

The object of urban design is the urban form as a complex adaptive system, not as a background or a backdrop for life and buildings. Its goal should not be focused only on sustainable forms but also the condition for their resilience. In terms of identity, as architects and urban planners, we always have a great interest in what makes places/spaces unique. But as far as urban design is concerned, there should be a greater concentration on what our cities share and have in common. This means looking at cities from an evolutionary perspective rather than a creative one. The identity of urban design stems from the knowledge of these similarities.

Urban forms should be treated as active, complex and adaptive systems. The method used to study and shape them should always be precise, rich and evidence-based. Understanding urban design from this broad systematic perspective, allows also for actions to be framed within a global perspective and for urban design to have a coordinating role amongst all professions dealing with the built-up environment.

NEW KNOWLEDGE...
NEW QUESTIONS...
OLD WISDOM.

Architect and urban designer, Senior Lecturer in the Department of Architecture, University of Strathclyde in Glasgow, associate member of the Royal Town Planning Institute and Fellow of the Higher Education Academy. She teaches and researches in the areas of sustainable urban design, spatial planning, urban morphology, environmental psychology and user participation in design. She is author of several international publications and monographs. With her colleagues at the University of Strathclyde, she has developed a novel approach to design resilient, socially and environmental sustainable cities which came out as book Masterplanning for Change. Designing the Resilient City (RIBA, 2020).