

EAAE

Annual conference + general Assembly

— prague

2021

NEW DIMENSIONS ●

reflection of the enlargement of scale
and overlapping of disciplines

EAAE

The European Association for Architectural Education is an international, membership-based Association organizing architectural schools in Europe. The EAAE is a non-profit, Belgian registered organization.

The purpose of the Association is to advance the quality of architectural education and also to promote the quality of architecture in Europe.

The Association provides a forum for generating information on aspects of architectural education and architectural research.

The mission of the Association is to build a network of European schools of architecture, fostering discussions, exchanges and a common policy in Europe to advance the quality of architectural education. The EAAE promotes the interests of member schools as institutions and academic environments.

FA CTU in Prague (cz)

The Faculty of Architecture at the Czech Technical University is the oldest, largest and most important institution providing education in the field of architecture in the Czech Republic. The school, based on openness, has also been able to expand its traditional focus on architecture and urbanism with other fields – such as design and landscape architecture – thanks in part to the space provided by its new building. The Faculty of Architecture is also a prestigious workplace focusing on research, and scientific and artistic creative activities.

The independent Faculty of Architecture of CTU was founded in the mid-1970s, but the teaching of this field has an almost three-hundred-year tradition in Prague. From the mid-18th century, architecture education was taught as a synthesis of art, science and technology as part of the teaching of building construction at the Estates School of Engineering, founded in 1707. In the following century, the school was transformed into a polytechnic institution and in 1864 the separate department of architecture – building construction and civil engineering was established.

Czech Technical University, with over 23.000 students, is an internationally recognized higher education and research university with 311 years of tradition and excellence. Over 32 study programmes are offered in English at CTU, one student out of twelve comes from abroad.

EAAE Annual conference
+ General Assembly
25.—28. August 2021

NEW DIMENSIONS
reflection of the enlargement of scale
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CONFERENCE PROCEEDINGS

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Conference Stream



Annual conference
General Assembly
25—28 AUGUST
New Dimensions
Reflection of the
enlargement of science
and overlapping
of disciplines





The Faculty of Architecture CTU in Prague has been a proud member of the European Association for Architectural Education (EAAE) for many years and is therefore extremely honoured to have the opportunity to host the EAAE Annual Conference & General Assembly. EAAE conferences have a long tradition as a platform for critical debate as well as for meeting other colleagues and making important international contacts.

The conference, entitled "New Dimensions", focused primarily on the increase in scale and the overlapping of disciplines in the practice and education of architects, urbanists and landscape architects. The Faculty of Architecture CTU considers the overlapping of these disciplines in its educational programmes and wants to discuss and share its experience on this topic.

On behalf of the organisers of this conference, I would like to express my sincere thanks to all the participants who decided to attend the conference in Prague in these difficult times, as well as to those who could not attend and at least joined remotely. Without them, our efforts would have been meaningless.

I would like to thank all the keynote speakers and panellists who contributed to an interesting debate on architectural education with their interesting lectures and insightful contributions. Special thanks go to the entire programme committee, headed by the Dean of the Faculty of Architecture of the CTU, Ladislav Lábus, for formulating the theme and preparing the content of the conference, and to the Deans of the Faculty of Arts and Architecture of the Technical University of Liberec, the Faculty of Architecture of the Brno University of Technology and the Rector of ARCHIP, who accepted the challenging role of moderating the individual panels.

A big thank you goes to the organisational team, who put a lot of effort into making the conference possible despite the various pitfalls presented by a global pandemic. I thank Irena Fialová for her untiring energy, Jana Tóthová and Veronika Brejchová for their financial leadership, organisational skills and ability to adapt to ever-changing circumstances, Kateřina Rottová for her precision and promptness in preparing all the texts, Kristýna Sedlaříková for countless emails, phone calls and conquering the unconquerable, Jan Tesař and Romana Vylitová for the support of the PR department and Kateřina Koňata Dolejšová for the colourful visual style of the conference. Last but not least, I would like to thank the EAAE President, Oya Atalay Franck, the Council and the EAAE Secretariat for their constant support in the preparation of the conference.

doc. ing. arch. Dalibor Hlaváček, Ph.D.
head of the organizational committee

The purpose of the European Association for Architectural Education EAAE is to advance the quality of architectural education and also to promote the quality of architecture in Europe and beyond. The EAAE provides a forum for generating information on aspects of architectural education and architectural research. Its mission is to build a network of European schools of architecture, fostering discussions, exchanges and a common policy in Europe.

We are very thankful for the high level of commitment of the Faculty of Architecture of the Czech Technical University in Prague for having organised the EAAE Annual Conference 2021. Due to the pandemic, the conference had to be postponed for one year and redefined in a hybrid format. We very much appreciate the tremendous efforts of Dean Ladislav Lábus and his fantastic team.

With each of the EAAE Annual Conferences, we delve into a topic we are concerned with in our everyday lives as architectural educators, researchers and leaders. 'New Dimensions' addressed different aspects of our professional fields as architects, urbanists and landscape architects. One of these dimensions, if not the dimension, is sustainability and the development of a social model for a healthy planet. It is a fact that the construction sector consumes 40–50% of the world's natural resources, generates 30% of Europe's waste and is one of the most important sources of CO₂. This is not sustainable. The 'European Green Deal' is in full swing, and EAAE has taken a very active role by joining forces with several European institutions and associations such as ACE, ECEC, ECIA, ECTP, ELIA and IFLA in the New European Bauhaus Movement.

The EAAE Annual Conferences also serve as a platform for our community to engage in high quality architectural education and research. Our goal is to foster an international network of people and of institutions dedicated to the critical and constructive dialogue on all aspects of teaching and researching on sustainable architecture and on a culture of a high-quality built environment.

Prof. Dr. Oya Atalay Franck
EAAE President







CONFERENCE TOPIC

prof. ing. arch. Ladislav Lábus, Hon. FAIA
Dean of Faculty of Architecture CTU

ARCHITECTURE
IS AN INNOCENCE
THAT ELEVATES US
TO BECOME
BETTER PEOPLE.

We feel we are at the start of new dimensions of our profession.
The increase in scale and the overlapping of disciplines in the fields
of architecture – urbanism – landscape architecture in current practice
needs to be reflected in current education.

TOPIC

The traces of cultural and non-cultural human activity on landscapes and cities have increasingly impressed themselves on the face of the Earth. The consequences of the past 150 years are serious, and have brought us to the start of a new era. Nature and the landscape – not only the built environment – are becoming the object of a consciously planned and regulated landscape-creation, with a balanced proportion of use, care and protection. In Europe, a wilderness is not, and never can be, a true wilderness, but “only” a deliberately planned unregulated area whose extent and regulation level have been the subject of social agreement. All of Europe is becoming a regulated and consciously shaped territory. The increasing value of carefully planned landscape and built environment will require an increasing number of experts trained to tackle these large scale hybrid tasks and projects.

With the growing capacity and intensity of our possibilities to change the world, there is an increase in the scale of our interventions and influences on the environment, accompanied by the almost limitless communication connectivity of society in the physical and virtual spheres. The Earth has grown, in relative terms, smaller- yet in contrast, the problems associated with it are growing larger. Globalisation provides a global extent and format for problems on the macro and micro scales, such as global warming, water management, sustainable development of cities and landscapes, the “development” of transportation, migration and assimilation, etc., in an ever more troubling and unignorable form. This increase in scale and the overlapping of disciplines in the fields of architecture – urbanism – landscape architecture in current practice needs to be reflected in current education.

QUESTIONS

- 1— Role of the architect
How do the new dimensions of our profession – increasing scale and overlapping disciplines – impact our understanding of the role of the architect in society and in the design process?
- 2— Universality of architectural education
How can we safeguard the principle of universality of architectural education in the context of the increasing complexity of our profession?
- 3— Overlapping disciplines
How should architectural education prepare students for the new dimensions of our profession in the environment of increasing scale and overlapping disciplines?

THE POSITION OF THE PROFESSION IN THE EU

Recalling the shared as well as divergent attributes and conditions for practicing architecture as a profession, as well as the process of education and training for it at the present moment, attention is turned to the reflections and questions that we have termed the "New Dimensions" – the current and the future conditions for architectural practice and education in all areas influencing the built and landscape(d) environments, thanks to our continually increasing possibilities and influences and the no less continually shrinking Earth.

At the turn of the 1970s and 1980s, architects began to address not only the problems of the energy crisis, the awareness of the limits of growth and the influence of unsustainable growth on the environment, but also the gradual enlargement of the European space, the emergence of globalisation and the increasing scale of project assignments. With the expansion of the borders of the EU, there emerged a need to set standards for recognising qualifications, as well as for the harmonisation of education and professional practice in the field of architecture.

All these factors led to the initiation of a discussion that, in 1985, had the outcome of anchoring the system of requirements for recognition of architectural qualifications in Directive 85/384/EEC, outlining the setting for the university training of architects in participating European countries. The accord for the creation and contents of the directive, which in outline were assumed by the globally binding UIA Accord on Recommended International Standards of Professionalism in Architectural Practice and the Principles for Issuing Accreditation and Recognising Qualifications, arising from the joint efforts of professional organisations and associations such as ACE, UIA/UNESCO, and later by ACETA or associations in the academic sphere such as EAEE.

HARMONISING THE EDUCATION

When, subsequently, the education ministers of the European Union member states in 1999 signed the Bologna Declaration with the aim of harmonising the European Higher Education Area (EHEA), these two steps meant the creation of the basic principles of the current system, content and form for architectural study programmes in Europe's countries. In preparing the directives and the subsequent discussions on the updating of requirements reflecting development in the profession and its training, and in finding the balance between the needs of practice and the academic sphere, that the essence of universality and complexity in the education of architects is the now somewhat unique idea of specialisation in generality and complexity.

In the course of later discussions on updating Directive 85/384/EEC, to match new needs and challenges such as sustainable development, computer design and realisation or sustainability, the general character of the directive and the breadth of required attributes led to architectural education receiving less attention during the restructuring of the document. Only a few words were added, and the common theme of discussions and memoranda primarily remained an aim to extend the required minimum length of study from 4 to 5 years, which was achieved by 2013.

The education of architects must continually reflect and react to the "New Dimensions" of the profession and the role of the architect in society. It must seek out recommendations and formulate principles for paying attention to current developments, with regard to the increasing interconnectedness and overlapping of the profession and training of architects, urban designers and landscape architects.

It has become necessary to pose anew the most basic questions concerning the change of the architect's role in society, the maintenance of the principle of the universality of architectural training, and the method of educating architects in an environment of increasing scale and disciplinary overlap between architecture, urbanism and landscape.

THE SITUATION IN THE CZECH REPUBLIC

In the Czech Republic, the practice of the profession and education in the fields of architecture and urbanism is connected in the programmes "Architecture and Urbanism" at the faculties of both technical universities and art schools. Since 2015 a programme in "Landscape Architecture" has also been offered by the Faculty of Architecture at the Czech Technical University, thus allowing the institution to provide training in all areas of the built and unbuilt environments: architecture, urban planning, landscape and environmental design.

These programmes are based on the conception of a shared common environment in the Faculty of Architecture, involving both pedagogues and students. Our aim has been, and remains, the creation within the Faculty of a space where our graduates will be able to experience open communication between professionals for the built and the landscaped environments in actual practice. Our interest also lies in a possible further stage of educational harmonisation, not only in the area of architecture and planning, but in the inclusion of landscape architecture as well.

We have made steps to incorporate these new dimensions into our education and want to share and discuss our experiences in order to create common new horizons for the training of architects, urban designers and landscape architects that would correspond to the increase in scale and the overlapping of disciplines in the fields of architecture – urbanism – landscape architecture in the 21st century. As we term it, this is the "new dimension of our profession".

NEW
GIVEN

EAAE
Annual conference +
General Assembly 2021



Faculty of Architecture Czech Technical University in Prague



PROGRAMME

25 August
Friday

08:00-09:00 Registration
09:00-10:00 Welcome
10:00-11:00 Keynote
11:00-12:00 Lunch
12:00-13:00 Session 1
13:00-14:00 Session 2
14:00-15:00 Session 3
15:00-16:00 Session 4
16:00-17:00 Session 5
17:00-18:00 Dinner
18:00-19:00 Entertainment
19:00-20:00 Nightlife

26 August
Saturday

08:00-09:00 Registration
09:00-10:00 Welcome
10:00-11:00 Keynote
11:00-12:00 Lunch
12:00-13:00 Session 1
13:00-14:00 Session 2
14:00-15:00 Session 3
15:00-16:00 Session 4
16:00-17:00 Session 5
17:00-18:00 Dinner
18:00-19:00 Entertainment
19:00-20:00 Nightlife

27 August
Sunday

08:00-09:00 Registration
09:00-10:00 Welcome
10:00-11:00 Keynote
11:00-12:00 Lunch
12:00-13:00 Session 1
13:00-14:00 Session 2
14:00-15:00 Session 3
15:00-16:00 Session 4
16:00-17:00 Session 5
17:00-18:00 Dinner
18:00-19:00 Entertainment
19:00-20:00 Nightlife

28 August
Monday

08:00-09:00 Registration
09:00-10:00 Welcome
10:00-11:00 Keynote
11:00-12:00 Lunch
12:00-13:00 Session 1
13:00-14:00 Session 2
14:00-15:00 Session 3
15:00-16:00 Session 4
16:00-17:00 Session 5
17:00-18:00 Dinner
18:00-19:00 Entertainment
19:00-20:00 Nightlife

PROGRAMME

25 Aug 2021

PRAGUE	13.00—17.00	Short Excursions
FA CTU / PRAGUE	17.00	Registration
	18.00	Opening
	18.30	Keynote Lecture — STEVEN HOLL
	19.30	Reception

26 Aug 2021

FA CTU / PRAGUE	08.30	Registration
	09.30—12.30	ROLE OF THE ARCHITECT (moderated by OSAMU OKAMURA)
	09.30—10.00	Keynote Speaker — JENNY B. OSULDSSEN
	10.00—10.30	----- Coffee Break
	10.30—12:30	Discussion of Panellists : HUGO DWORZAK OYA ATALAY FRANCK MICHAL KOHOUT TILL REHWALDT
	12.30—14.30	----- Lunch
	14.30—17.30	OVERLAPPING DISCIPLINES (moderated by JAN KRISTEK)
	14.30—15.00	Keynote Speaker — ERIC LUITEN
	15.00—15.30	----- Coffee Break
	15.30—17:30	Discussion of Panellists : OLE GUSTAVSEN JAN JEHLÍK LARS MARCUS OMBRETTA ROMICE ----- MIA ROTH-ČERINA IVAN PLICKA
JAROSLAV FRAGNER GALLERY / PRAGUE	19.00	Exhibition Opening : Arctic Nordic Alpine

27 Aug 2021

FA CTU / PRAGUE	08.30	Registration
	09.30—12.30	UNIVERSALITY OF ARCHITECTURAL EDUCATION (moderated by REGINA LOUKOTOVÁ)
	09.30—10.00	Keynote Speaker — INAKI ALDAY
	10.00—10.30	----- Coffee Break
	10.30—12:15	Discussion of Panellists : LADISLAV LÁBUS PAOLA VIGANO JOHAN DE WALSCHE VOJTĚCH RUDORFER
	12.15—12.30	Conference Wrap-up
	12.30—14.30	----- Lunch
	14.30—17.00	EAAE General Assembly
	17.00—17.30	Closing Aperitif
STRAHOV MONASTERY / PRAGUE	18.30	Bus Transfer (optional)
	19.00—22.00	Gala Dinner

28 Aug 2021

BRNO	8.30—19.30	Villa Tugendhat & Sonberk Winery Excursion
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— KEYNOTE LECTURE —

Steven Holl based his entire discussion on the following factors:

- Embrace green landscape space
- Maximise fresh air and natural light
- Open circulation + Social space
- Outside simulcast, distanced seats in auditorium
- Ecological integration

Each of these factors is associated with Holl's projects as examples.

YOUNG ARCHITECTS HAVE THE CHANCE TO SEE THE FUTURE IN AN OPTIMISTIC, ECOLOGICAL, ENVIRONMENTAL, HUMAN-WAY... WE HAVE TO LISTEN TO THEM...

EMBRACE GREEN LANDSCAPE SPACES

- Winter Visual Arts Center, Franklin & Marshall College in Lancaster, USA / It is a balance of light and heavy spaces. The concept of the project is a kite amidst the existing trees of the campus. Some of these trees are around 300 years old.
- The Nelson-Atkins Museum of Art in Kansas City, United States of America / The inspiration for this project is drawn from a Chinese painting that dates back to the 11th century. It is a perfect inspiration for merging architecture and landscape.
- The REACH, Kennedy Center for the Performing Arts in Washington D.C., USA / This is an important landmark project since it is the amalgamation of three different memorials on the same premises. The task in this project was to connect them all within a common context.

MAXIMISE FRESH AIR AND NATURAL LIGHT

- Doctorate Building, National University of Colombia in Bogotá, Colombia / The natural terrain of the site was used. The concept for this building is 'inside-out' and 'upside-down'. The idea was to create a building that would just unfold itself to create a quadrangle.

- Void Space: Hinged Space in Fukuoka, Japan /

The specialty of these simple apartments is that they are all accessed by walkways from the outside. None of the buildings have entrances from the inside. They interlock like a Chinese puzzle where every apartment is different.

- Rubenstein Commons, Institute for Advanced Study in Princeton, USA /

The concept here is the intertwining of nature, science, mathematics, humanities, and arts.

OPEN CIRCULATION + SOCIAL SPACE

- Visual Arts Building, University of Iowa in Iowa City, United States of America /

The building is all about multiple centres of light. The structure is a simple cube form with seven voids that are carved out.

- Maggie's Centre in London, UK. It is a place for people with terminal cancer /

Here, architecture is used as a joy-of-life aspect for people to come, meet and have a relaxing time. The concept for this building was 'a thing within a thing... within a thing'.

- Hunters Point Library in Queens, New York, United States of America /

The building is made vertical on purpose so that its views are directed toward Manhattan. The main internal staircase is made in such a way that there is a balance between the computer and the book.

- Glassell School of Art, MFAH in Houston, Texas, United States of America /

The project was a competition topic where the core requirement was a parking lot. The proposition made was to double the area than what was required, but this proposition gave more importance to the school's study area and also facilitated an underground parking lot. Hence the proposal was a winner.

OUTSIDE SIMULCAST, DISTANCED SEATS IN AUDITORIUM

- The REACH, The Kennedy Center for the Performing Arts in Washington D.C., USA.
- Doctorate Building, the National University of Colombia in Bogotá, Colombia.

ECOLOGICAL INTEGRATION

- Linked Hybrid in Beijing, China / This is a building that facilitates living, working and recreation in the same building complex. It is the largest heating and cooling geothermal installation in China.
- Horizontal Skyscraper in Shenzhen, China / The building was put 35m above the limit to have ocean views, return the landscape to the city. It would also automatically resist flooding and hurricanes.

Steven Holl is one of America's most influential architects. In 2007, Time Magazine declared him "America's Best Architect" for his "buildings that satisfy the spirit as well as the eye." Holl graduated from the University of Washington. In 1976, he joined the Architectural Association in London and established STEVEN HOLL ARCHITECTS office with locations in New York City, San Francisco, and Beijing. His work has been recognized with architecture's most prestigious awards and prizes. Including the 2016 VELUX Daylight Award in Architecture, the 2014 Praemium Imperiale International Arts Award for Architecture, the 2012 AIA Gold Medal, the 2010 RIBA Jencks Award, or the first ever Arts Award of the BBVA Foundation Frontiers of Knowledge Awards in 2009. He is a tenured Professor at Columbia University's Graduate School of Architecture and Planning.





— ROLE OF THE ARCHITECT

MODERATOR — OSAMU OKAMURA

Architect, teacher and Dean of the Faculty of Arts and Architecture of the Technical University in Liberec / FUA TUL. Chief manager of the projects Creation of the Doctoral Programme in Architecture and Urbanism and Completion of the F2 TUL Building. He was the chairman of the Commission of the Prague City Council for Art in Public Space (2019–2021), the curator of the final output of the European project Shared Cities: Creative Momentum (2015–2019), the programme director of the reSITE international festival and conference for more livable cities (2013–2017). From 2005 to 2012, he was the editor-in-chief of the architectural magazine ERA21. He is the author of the book Město pro každého (City for Everyone).



Whatever the stage of a project – from ideation to finalisation – an architect's most important job is to communicate the ideas of the architectural project. By developing narratives and diagrams, these ideas can be communicated and brought to life. It's equally important to facilitate the project's development and its adaptation to stakeholder needs. Through empowering teams of architects, clients and anyone else interested in architecture, the architect plays a key role in imparting ownership to a project. However, what is most important is being open to the process of dialogue between site, context, humans, and history and to the unknown of the future – conveying complicated structures and creations through emotion, aesthetics and experiences.

This role in communication helps architecture to be seen through project narratives, processes and experiences created along the way to designing newly built projects visualised through a selection of Snøhetta's projects.

Snøhetta is interdisciplinary. From the start-up of a new project, Snøhetta aims to work in an interdisciplinary fashion to research and test-build forms meeting the context, the site and landscape, looking for site specific solutions. The team of Snøhetta consists of architects, landscape architects, interior designers, graphic designers, product designers, and artists.

Principals of Snøhetta along with some of its projects that were discussed:

CONTEXTUALISED CONCEPT

Alexandria Library in Egypt — the building's main program is its library, but the public and social spaces are reflected in the city context and made available.

CITYSCAPE LANDSCAPE

The Norwegian Opera and Ballet in Oslo — the building was the first step in a huge city transformation from an inaccessible harbour and infrastructure to reconnect the city grid and waterfront. The building itself turned the fifth façade, the roof, into a 24/7 public space, conceptualised to blend into the cityscape.

GENEROUS AND FLEXIBLE

Reconstruction of Times Square in New York — reframed the city to eye height, changed the traffic to green mobility and made a flexible and reprogrammable public realm based on making a priority of pedestrian movement.

FORM COMMUNICATE SUSTAINABILITY

Powerhouse — is a building that during its lifecycle (60 years) will produce more renewable energy than it consumes for production of building materials, construction, operation and demolition of the building. The building will be built under commercial conditions.

ZEB — the research centre on zero-emission neighbourhoods in smart cities.

Examples from Norway: ZEB Multi – comfort house, reinventing an existing office building at Kjørbo outside Oslo and a new office building, Powerhouse Brattørkaia, in Trondheim.

RETHINK CIRCULARITY

Project PLASTIC — from linear to circular thinking and teaming up with local stakeholders for smarter, lower CO2-footprint furniture design.

SITE MATTERS

Le Monde — Newspaper publishing head office that demanded visibility in the public space on a demanding site in Paris. Bridging over structure, people communication, free speech and offering public space.

Lindesnes 'Under' — maritime research and dining - the program has a dual nature with a requirement for an underwater research space and a starred restaurant rethinking local resources and site.

PEOPLE AND PROCESS

Teamwork is the key factor for development of a project. Collaboration between clients, users, the project team and execution on site. Be generous by sharing ideas, secure the room and be more curious. A risk-taking client is crucial to being able to test out new solutions. Keep looking for the unhidden.

YOU CAN ALWAYS HAVE
FRAMES, BUT TOO MANY
FRAMES CAN RESTRICT
YOU FROM GOING ALL THE
WAY. IT'S ALWAYS ABOUT
GETTING OUT THERE TO
CHALLENGE YOURSELF
AND EACH OTHER.

Jenny B. Osuldsen is an Oslo-based landscape architect and Partner in Snøhetta. Snøhetta began as a collaborative architectural and landscape workshop and has remained true to its inter-disciplinary way of thinking since its inception. Today, Snøhetta has grown to become an internationally renowned practice of architecture, landscape architecture, interior architecture, graphic design, product- and brand design. She joined Snøhetta in 1995, was the managing director for the start-up of their New York office in 2006 and she works globally with all the 7 Snøhetta offices. Since 2014 she has been a professor in Landscape Architecture at the University of Life Sciences at Ås, Norway and a guest professor at SUDes Master's Programme in Sustainable Urban Design at the Lund University in Sweden. In 2017 she was appointed to be an Honorary Doctor at LTU Luleå technical university, Sweden.



ARCHITECTURE IS AN INNOCENCE THAT ELEVATES US TO BECOME BETTER PEOPLE.

Having said this, Dworzak proceeds further to explain how architecture has a real role to play, not just in the near future but at anytime, mostly in the present. Present-day architecture has seen a shift from singularity to multi-functionality. Above all, however, the shift has been a transition from individuality to communality.

In the past two years, the world has become physically much smaller and things are not seen from a distant perspective anymore. This could be mostly due to unexpected occurrences like COVID and global warming, which have not only brought a physical change to the world but also a huge spiritual change. Suddenly there is considerable attention on the growth of differences in culture, the economy and the yawning generation gap.

Thirty years ago, architecture was all about making things look 'beautiful'. Years later, the 'construction and logical functionality' of spaces started to become important. In the past five or six years, however, the top priority for government and investors has become 'HOW DO WE LIVE TOGETHER?'

All architects in the present day must find an answer to this question, and that is the role an architect must play in order to keep pace with the social agenda. It should be considered a sense of natural responsibility for the architect to understand the social impact of his or her work. Dworzak concludes his discussion by suggesting that an extra year of architectural education must be added to study sociology, psychology and other subjects that would help students understand social welfare.

The nature of the architect's profession has undergone several changes through the centuries, and so has the education of the architect. The most recent trend may best be characterised by the word 'specialisation'.

To support her statement, Oya mentions four main aspects –

Firstly, as architects we have to acknowledge the contradiction of our work: when we build, we destroy as well. As Swiss architect Luigi Snozzi emphasised, we should destroy by judgment.

Secondly, less is even more now. It is elemental to recognise the possible consequences of what we do in the present. How do we build? Why do we build? What happens when we build? Thus, architecture has to take responsibility for future generations and be sustainable/avoid excessive use of resources.

Thirdly, buildings don't stand on their own; there is always a reciprocal effect in the respective context. Good design is the product of search and re-search which also enriches context and makes living better.

Lastly, architecture has an ethical function. The architect always has a stance which is never far from politics. This is a notable paradox that students of architecture should be educated about. They must be critical about their education and serious about the social responsibility they carry.

Specialisation is in the nature of our profession. Collaboration and outsourcing are common practices. However, being generalists remains nevertheless the core skill of an architect. Architecture is above all about creating dignified, beautiful and liveable spaces.

ARCHITECTS ARE SPECIALISTS IN BEING GENERALISTS.

ARCHITECTURE IS NOT JUST AN ART, IT IS ALSO A TYPE OF SCIENCE AND ACCUMULATION OF KNOWLEDGE.

Despite the architectural discipline being firmly rooted in the building craft and the field of the arts, 'architecture' as a word also has a broader sense – meaningful organisation in general. The same shift can be seen, at least in the realm of the built-up environment, in the profession itself. A good understanding of buildings and their environment entails not only the construction itself, but also the processes that precede and follow it: forming the brief, using and administering the environment. In short, the whole building life cycle. This knowledge not only enhances the design itself but enables informed economic and social policies which often have a considerable effect on the whole professional environment.

Among the essential abilities of an architect – or at least some considerable portion of them – one should therefore count not only the technical and design skills, but also those usually developed and applied in the fields of social sciences and humanities: the ability to analyse data, construct theories, and practically apply them in administrative processes and management of the environment.

In the last century, European architecture and town planning have made many achievements but, at the same time, certain mistakes that could not have been avoided. However, a mistake made somewhere can be a lesson learned somewhere else. We are all part of a giant experiment, and it is all worth it if the next generation learns from these experiments.

For this reason, having broadened the school's portfolio by establishing the fields of industrial design and landscape architecture, the Faculty of Architecture of CTU in Prague is striving to expand into the field of development and management of the built-up environment. In the exact and purely technical disciplines, this arbitrariness of interpretation is not so threatening because such significant and frequent questioning of existing principles, methods and themes for permanent changes in the study of the field does not happen.

When we realise that the field of architectural education makes these changes possible thanks to the generality of the study and that their effect is not as visible in our graduates as in the exact and technical disciplines at the same time, it is neither an incentive nor a reason for an even greater escalation of changes, but rather the opposite: for their thoughtful application.

Czech architect and Professor at Faculty of Architecture CTU in Prague. Since 2012 a head of Department of Building Theory and a supervisor of the newly accredited Architecture and Urbanism study programme at FA CTU, where he also leads the design studio and lectures. He is a co-founder of Prague-based research institute Housing Quality Centre and a co-editor of the architectural magazine Zlatý Řez. Before establishing UNIT architekti he was a partner of Jiran Kohout architekti. He is a licensed architect by Czech Chamber of Architects and author of as number of awarded projects of residential, mixed-use and public buildings.

NATURE IS NOT OUR ENEMY NOR SHOULD WE DOMINATE NATURE. INSTEAD, WE WORK AS PARTNERS TO FIND A NEW WAY TO COMMUNICATE.

As landscape architects, we don't just communicate with people, we also communicate with nature. These are quite different things because it is a completely new understanding.

Our understanding is rooted in prehistory, when man thought of Nature as his enemy. As time has progressed, Nature has become dominated by human activities and creation. Now, landscape architecture is an extremely powerful tool capable of bringing together community and society.

Till defines the role of the architect from the special perspective of landscape architecture. This is a professional field that has changed a great deal around the world in recent decades. We began as garden designers, then devoted ourselves to designing public spaces; today we are tasked with developing concepts for adapting to climate change. Thus it is that our tasks are becoming more complex, projects are realised with a multitude of participants and under the scrutiny of the public. This makes it all the more important not to lose sight of design, the core of our expertise. Because - just like 200 years ago - we are still architects. Today, this means finding design ideas and realisations for a multitude of new issues and new elements of Green Infrastructure. Whether it is the requirements of biodiversity or stormwater management, we are finally looking for the constructed form, the character of the object. And this in different places, each with its own identity. Finding the best designs in this 'electric field' is what Till would define as the role of the landscape architect.

German landscape architect, president of the German Society for Landscape Architecture (BDLA), and since 2017 a visiting professor at the Faculty of Architecture of the Czech Technical University. His office, Rehwaldt Landschaftsarchitekten, founded in 1993 in Dresden, since 2016 with a branch in Prague, focuses primarily on the creation of public spaces, planning leisure and recreational facilities of the city and proposals for broader urban concepts. The office's projects have won a number of awards in Germany and around the world. He worked as a teacher at TU Dresden and TU Berlin. As an expert in landscape architecture, he was a member of the Council for Architecture in Weimar, Erfurt or Leipzig.

— OVERLAPPING DISCIPLINES

MODERATOR — JAN KRISTEK

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.

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.

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).

— UNIVERSALITY OF ARCHITECTURAL EDUCATION

MODERATOR — REGINA LOUKOTOVÁ

Architect and teacher and the Rector of the first private international school of architecture ARCHIP (Architectural Institute in Prague) in the Czech Republic, that she founded in 2011. Her teaching career started at the Faculty of Architecture, CTU in Prague, where she was active together with her life partner and architect Martin Roubík (1949–2008), co-founder of the Norwegian architectural studio Snøhetta. She promotes her vision of architectural education in the Education Working Group for the Czech Chamber of Architects. She has been a member of the Board of Directors of the Fulbright Commission in the Czech Republic since 2019.



Practice and education in architecture have increased in complexity in parallel with so many other areas of knowledge and professional practices in the contemporary world. On the one hand, the digital revolution, globalisation and the availability of information and data have transformed architecture and practically all other human activity. On the other hand, humanity faces a combination of economic, political, and ecological crises that demand a profound change in the way we inhabit the planet and the physical and non-physical structures that organise life on it. We have finally discovered the limitations of our planetary resources, and we are beginning to understand the impact of the damage produced since the Industrial Revolution.

The complexity of the built-up environment cannot be effectively addressed from any one of its traditional disciplines alone. The architecture of objects does not usually go much beyond serving the market by providing the product demanded. The traditional urbanism of the master plan does not allow us to address the regional and metropolitan dimensions of a city of multiple metabolisms on multiple scales. Engineering has perpetuated the logic of industrial specialisation, designing mono-functional infrastructures that tend to solve one problem while generating three others (from urban highways to river channels or pumping systems). Each of these fields in themselves have compounded their complexity and the depth required in each knowledge niche, with specialities and sub-specialities, in fact, converted into fields of variable geometries that in general unintentionally overlap.

To the urgency and complexity of our planetary challenges, which go beyond the disciplinary tools of any profession, we should add the cultural, climatic, socioeconomic, professional competencies or social-perception differences in each region of the globe. The unitary concept of the practice of architecture and the rest of the professions of the built-up environment faces an infinite variety of essential or apparently banal circumstances (for example, the requirements for the professional license). Is it still possible to speak of architecture, landscape architecture, urbanism or the rest of the fields of the built-up environment as professions with a shared corpus across regions and continents? One hundred years after the emergence of the modern movement and, with it, the definition of the contemporary profile of the architect and urban planner with their regulated university education, architecture has undergone phases of flourishing and crisis. During these times, ambition, commitment, and a sense of relevance have wavered and, at times, almost disappeared. Does it make sense to think about a possible common architecture agenda at this historical moment? And if so, what is the role and transformative potential of the different professional fields of the built-up environment, their specialities and their areas of overlap?

This presentation briefly covers the evolution of the role and aspirations of architecture since modernity, raising some relevant aspects of the contemporary condition and synthetically proposes an objective, a tool and a fundamental path for architectural education that can be shared across diverse borders and contexts.

The presentation concludes by stressing the mandate for architecture: to solve problems – starting with providing shelter; and understanding that the new challenges have grown in scale and are the product of previous practices. The universality of the education and practice in our fields relies today in our shared objectives – the impact in an urgent planetary transformation, tools that are design focused to solve issues without artificial boundaries and methods as well as a continuous and accountable innovation mindset.

OVERLAPS ARE NOT ONLY INEVITABLE BUT ALSO NECESSARY... AND THEY CONSTITUTE THE MOST PRODUCTIVE AREAS FOR INNOVATION.

Iñaki Alday is a registered architect, landscape architect and urbanist. Together with Margarita Jover, he founded aldayjover architecture and landscape in 1996 in Barcelona. The multidisciplinary, research-based practice focuses on innovation. It is renowned for its leadership in a new approach to the relation between cities and rivers, in which the natural dynamics of flooding become part of the public space and the buildings. Alday is the Dean of the Tulane University School of Architecture since 2018. After teaching as Associate Professor at the Valles School of Architecture (UPC) since 1998, in 2011 he was appointed as Quesada Professor and Chair of the Department of Architecture at the University of Virginia. Both in academic research and in practice, Alday promotes a new attitude towards the transformation of our environment and how architecture can contribute to the inhabitation of the most challenged areas of the planet. The role of architecture and the architects, the integration of disciplines and scales, the non-traditional programmes as the hybridized infrastructures, of the social and environmental ethics are some of the challenges to confront with a global vision.



INAKI ALDAY

REFLECTIONS ON THE ENLARGEMENT OF SCALE AND OVERLAPPING OF DISCIPLINES
IN THE PRACTICE OF ARCHITECTS AND URBANISTS AND LANDSCAPE ARCHITECTS
IN EDUCATION

Globalisation creates a global scale and format to problems on the macro and micro scales such as carbon footprints, global warming, water management, sustainable development of cities and landscapes and the 'development' of transportation etc. in ever more troubling and un-ignorable forms.

The increase in the scale of projects and plans is accompanied by the overlapping of the disciplines of architects, urbanists and landscape architects. At the same time, the required range and scope of knowledge, skills and abilities are increasing at an ever-faster pace, often evolving and changing in fundamental categories, sometimes even in their methodological paradigms.

How can we reflect this increase in the scale and overlap of disciplines in the fields of architecture – urbanism – landscape architecture and the increasing scope of knowledge required in current practice into education when specialisation is not common in the field of architecture and is not even permissible according to EU Directive 2013/55?

Architectural education was one of the few areas to retain its universality and comprehensiveness even in this recent period with its focus on specialisation in education and practice. In this era of the dominance of specialisation in education, architects became 'specialists in generality'.

The enlargement of scale and the overlapping of disciplines, in particular, require the strengthening and expanding of the generality of education as large projects cannot be managed by a specialist but rather by a personality possessing both general knowledge and overall awareness.

Also, the speed of development and change, and the resulting demands on qualifications, will reinforce the importance of generality in all areas of education, mainly at the basic undergraduate level. It would be a mistake for architectural education to change direction and swim against the stream, under the increasing weight of the knowledge required.

The tradition of generality and comprehensiveness in architectural education needs to be continued, yet careful consideration needs to be given to what to place on the shoulders of graduates as they navigate the ever-changing conditions of their practice.

Let us look not only to what is new and needs to be included in teaching, but instead let us also focus with equal seriousness on what does not change in architectural education and practice. We will be surprised to find that it is quite a lot, and this is nothing to be ashamed of. On the contrary, let us implement the new needs upon these solid foundations.

The development of architectural education, and the graduates themselves, will not benefit from making revolutionary changes every five or ten years, obeying the latest stimuli and strategies that change as fast as the knowledge and skills needed.

The more general the education and focus, not only on the analysis but especially on the resulting synthesis (the design), the easier it is to discuss what is necessary and to draw revolutionary conclusions from it.

In the exact and purely technical disciplines, this arbitrariness of interpretation is not so threatening because such significant and frequent questioning of existing principles, methods and themes for permanent changes in the study of the field does not happen.

When we realise that the field of architectural education makes these changes possible thanks to the generality of the study and that their effect is not as visible in our graduates as in the exact and technical disciplines at the same time, it is neither an incentive nor a reason for an even greater escalation of changes, but rather the opposite: for their thoughtful application.

ARCHITECTS MUST BE
TAUGHT NOT ONLY ABOUT
CREATIVE THINKING, BUT
ALSO HUMBLE THINKING.
EMPATHY IS GOING TO BE
A VERY USEFUL FACTOR
FOR FUTURE ARCHITECTS.

Architect and teacher and the Dean of the Faculty of architecture Czech Technical University in Prague (since 2014). After graduating from the CTU in Prague, he opened his design studio Lábus AA in 1991. He is well-known for his approach to the design of buildings in historical environments and renovations, as well as for his work in housing and senior housing. Ladislav Lábus work has won prestigious prizes, three of his projects were nominated for the EU prize for contemporary architecture – Mies van der Rohe Award. In 2013 he gained a prestigious award by the American Institute of Architects – the Honorary Fellowship.

THE DIRECTION OF OUR GAZE IN THE PRESENT LIES IN IMAGINING THE FUTURE.

Paola states that the question of universality is quite intriguing but also embarrassing at the same time, especially after dealing, for decades, with differences and specificity in culture, ecology and society. Through a lateral approach, she explains how architects and architecture have to reconquer a presence in the actual societal debate.

Before understanding universality, it is important to understand some of the implications of socio-ecological transition. The hypothesis here is that one fundamental shift we are facing is the way we look at territory. From a mere object, territory is becoming a subject; and this, with more and more evidence. Territory-subject (or the subjectification of territory) has some important epistemological and ontological implications in education, as well as very profound ethical and political ones. It is a process that is partially generated by the modification of our ecological awareness and gaze and partially generated by outer and inner dynamics (climate change for instance) which we cannot hide anymore.

The questions raised by this idea of territory-subject emerge today also in the education process and with a certain severity. The subject is individual, anthropological and political, but is also subjected and subjugated. It is a relational entity and not an abstract one. It has a materiality that exchanges with other materialities. It is also, and in any case, the result, the expression or the product of relations and logics of power.

The paradigm shift is entering via two dimensions with regards to education:

The first dimension is the epistemological basis of the transition. This is about how we produce knowledge. The role of design is fundamental for interdisciplinary research. The 'project' forms the central core of interdisciplinary research and is not a vague ambition, but one of the most powerful tools to open a dialogue with other disciplines and the rest of society ('transdisciplinary' knowledge). Often, the direction of our gaze in the present lies in imagining the future. This is why a new gaze, able to read territorial rationalities and rationalisation, is needed.

The second dimension is the ontological basis of the transition. It is the process of establishing the criteria of the existence of our reality. The ontological shift from the idea of Territory as a mere resource to be exploited to the idea of Territory-subject obliges us to explore value systems that do not coincide with current ones. This is a fundamental problem and a potential for education which can create conditions to systematically analyse and practice the set of 'paradigm shifts' required by design for ecological and social transition.

Architect and urbanist, Professor in Urban Theory and Urban Design at the EPFL (Lausanne) where she heads the lab-U and the new interdisciplinary Habitat Research Centre. She is also professor at IUAV University Venice. In 2013 she has received the Grand Prix de l'Urbanisme in France; in 2016 the title of Doctor Honoris Causa by the UCL; in 2017 the Flemish Culture Award for Architecture (Ultima Architectuur) and in 2018 the Golden medal to the career of Milano Triennale. From 1990 to 2014 she worked together with Bernardo Secchi. Since 2015 StudioPaolaViganò has been working on urban, landscape projects and public spaces in Europe and has won several international competitions.

SELF-CONFIDENCE IS ALWAYS A GOOD THING AS LONG AS IT IS A CAPACITY FOR ONE TO BE OPEN ABOUT ALL THE THINGS THAT WE DON'T KNOW YET, BUT NOT WHEN IT MAKES YOU FEEL LIKE A PERSON WHO HAS TO CREATE A NEW WORLD.

Johan splits his discussion into three perspectives:

— The first concerns how, as architects with respect to design, we sometimes do the wrong thing and continue in this wrong direction with a mind to correcting the bad design that resulted. It does not help to just make buildings sustainable when they are failing to achieve a sense of community on an urbanistic scale. If our interconnections with the world are changing fast, then it is a smart move to postpone a design until we are able to make that design. In other words, it is important to understand the situation (context), the available resources, take into account all the conditions and only then make a design.

— The second perspective concerns education. A group of architects was asked the question 'Do you wish you had studied something other than architecture?' More than 50% said NO. This leads to the next question that we ask ourselves – 'should we change the education system to cater to the small percentage that said YES?' The same group of architects was asked another question: 'Do you still use the skills you developed during your education in your current professional role?' A large majority said YES. This helps the education system gauge and understand how much the current curriculum has to be updated...or not!

— The third perspective is epistemological. How much do we know? How much have we borrowed from the past? What have we learnt from the present and do we have a plan for the future? The architect's modus operandi should be knowledge, conception and cultural performance so that a sensible space can be achieved with a doctrine of care and concern for context.

Engineer architect, trained at the KU Leuven, and currently full-time academic staff member at the Faculty of Design Sciences. His research interest focusses on design research methodology and architectural design education and its relation with research and practice. He is founding member of ISTT – international studies, territories in transition – an interdisciplinary design research studio on building culture in non-Western urban and rural territories in transition (Egypt, Morocco, Suriname, Nicaragua). Johan De Walsche is founding member of EAAE Education Academy and the ARENA architectural research network.

STUDENT WORKSHOP

MIND THE GAP

The Annual EAAE conference in Prague was preceded by a self-organised students' workshop with interest in the very exact topics of the following EAAE conference. The objective of the workshop was to gather students' experience over Europe and to form a consistent and comprehensive students' opinion(s), which was later included in the EAAE Conference discussions, in order to represent the students voice while discussing the "New Dimensions" of architectural education and its future. We had a chance to talk in a small group of five students exchanging experiences from studying at various universities (Bremen, Weimar, Bratislava, CTU in Prague, Lednice, San Sebastian, Tampere, Singapore, Malta, Sydney) + multiple workshops and, last but not least, also with experience from the European Architecture Students Assembly.

Workshop participants:

Marika Izakovičová, Eliška Kořínková, Vojtěch Rudorfer,
Phillip Sander, Karolína Suchá

VOJTĚCH RUDORFER
UNIVERSALITY OF ARCHITECTURAL EDUCATION

SOMETIMES THE SIMPLEST QUESTIONS HELP US STAY ON TRACK AND WHAT WE ARE TRYING TO DO ABOUT IT.

Architects tend to say 'we are specialists in generalism' with a sad ironic smile, but the statement is perfectly fine, especially when we face the fact that we may have the chance to lead dialogues in building better futures / lives / environment. The ability to manage these dialogues requires an understanding of multiple disciplines rather than specialising in one or few. When we have a look at nature and its development, we see that overspecialisation leads to the elimination of species, as they are not able to adapt to changing conditions. Therefore, we need diversity on various scales: country / university / faculty / department /. It is OK that university covers just some pieces of the puzzle - continuous education is necessary in the profession because this complex world and knowledge-seeking requires the student's responsibility to seek what fits individually outside of these structurally less flexible institutionalised systems. What are the requirements for pedagogy in architecture? Facing the importance of knowledge of methodology and didactics, should our professors be provided with guidance on how to teach the next generations?

We can look at the efficiency of learning from the concept of the vertical studios at this faculty by pushing students to work in groups through the years with older students. The process of demanding skills from collaboration in teamwork should be more integrated into all our courses. This opens up to self-development and automatic collaboration between students – the young architects in the future.

Universities should incorporate a sense of feeling at home as a foundation for strong personal development and education. Such a sense of feeling at home is achieved through a culture of openness and acceptance of the diversity of ideas and their value, as well as a culture of responsibility for one's surroundings and peers. Such a culture creates an atmosphere of trust and a sense of community among students, teachers and staff that strengthens the collective sense of feeling at home. Not only a process-oriented education as opposed to an outcome-oriented one is a part of that culture, but failure as well is considered to be a valuable part of that process.

Student of the Ph.D. programme at the Faculty of Architecture of the Czech Technical University in Prague and former head of the Association of Students of Architecture (SPA), an independent and voluntary student organization at the FA CTU. In 2020, he won the architectural competition for students with the Nábřeží Lannova project on the topic of a unique building in a complicated place. He was the initiator and organizer of the EAAE-EASA Students Workshop called MIND the GAP, which preceded the Annual EAAE conference in Prague.







EXCURSIONS

25 Aug 2021

PRAGUE CASTLE AND PLEČNIK GARDENS

In 1920, Tomas Masaryk, the first president of the Republic of Czechoslovakia, asked Josip Plečnik to restore the Prague Castle as a new symbol of independence and democracy. From 1920 to 1934, Plečnik completed various projects around the castle, including a series of presidential apartments with an oval lift within a vaulted brick cylinder, and new state rooms with a triple storey columned hall. He also transformed the exterior spaces for the benefit of the public, repaved courtyards, articulated them by new monuments and, above all, he transformed the old ramparts overlooking the city into a paradise garden, enhanced by stairs, a fountain, columns, gazebos, massive urns and small pyramids. We will enjoy a slow and beautiful walk through Plečnik's three courtyards – First, Third and Fourth Courtyard – and three Gardens – Paradise Garden, Garden on the Bastion and the Garden on the Ramparts – of the Castle, enjoying a whimsical view of the whole city of Prague.

GUIDES Zdeněk Lukeš — Historian of architecture
 Petra Vlachynská — Ph.D. student FA CTU

Zdeněk Lukeš is an architect and historian of architecture who was actively involved in the 1989 Velvet Revolution and worked several years in the Office of the President of the Czech Republic revitalizing Prague Castle during Vaclav Havel's presidency. Zdeněk Lukeš is the author and co-author of several books on modern architecture history of Prague and has contributed to broadcasts for Czech Television, as well as to Czech Public Radio and BBC. Between 2000-2003, he was the Dean of the Faculty of Architecture of the Technical University in Liberec. Since 2004, he has been teaching at the New York University in Prague.

BABA INTERNATIONAL EXHIBITION

"An attempt by the builders to cooperate with the architects for the realization of a good housing, corresponding to the opinion of a modern man." This is how the Baba settlement was characterized at the time of its construction in 1932. The residential complex of over 30 buildings ranks alongside the European colonies of modern housing established, for example, in Stuttgart, Vienna and Wrocław. The construction was organized by the Union of Czechoslovak Works and the top architectural scene of the time took part in the project. Behind the scenes of the Baba settlement and the characteristics of its progressive modernist architecture, will be presented by Professor Vladimír Šlapeta.

Vladimír Šlapeta — Historian of architecture
Miroslav Pavel — Assistant professor FA CTU

Vladimír Šlapeta is an architect, leading Czech architectural historian and teacher. In 1991–1997 and 2003–2005 he was the Dean of the Faculty of Architecture of the Czech Technical University, in 2006–2010 he was the Dean of the Faculty of Architecture of the Brno University of Technology, where today he is the Head of the Department of Theory. He is the author of numerous publications on twentieth century modern architecture and urbanism.

VILLA MÜLLER AND VILLA ROTHMAYER

We will visit two remarkable villas, which are important pieces of Czech architecture of the 1930s. Villa Müller (1928–1930), authored by Adolf Loos, is the chef-d'oeuvre of the world's architectural avant-garde. Loos brings to perfection his original concept of space, the so-called Raumplan which is fully used in the villa. The interior design of the villa, chosen and in many cases designed by the architect himself, combines luxury with simplicity and functionality and confirms Müller's villa in the role of a unique work of modern architecture and design. The Rothmayer Villa (1928–1929) was built by the architect Otto Rothmayer. His life and work are connected with the personality of the Slovenian architect Josip Plečnik, with whom he collaborated mainly on the reconstruction of Prague Castle. The permanent exhibition and the beautiful garden of the villa recall the atmosphere of the house, as a unique intellectual and artistic background, which the Rothmayers created here.

Tomáš Efler — Head of studio FA CTU
Martin Čtverák — Assistant professor FA CTU

ČSOB

We will visit two of the largest, most sustainable and most energy-efficient Czech building complexes. Located in an overgrown valley where once a settlement of a few homesteads used to be, a bank building for 2,400 employees was built in 2007. Designed by the Czech architectural studio AP Atelier, it introduced a building designed as an urban landscape, where the borders between interior and exterior, workspace and garden, office and community disappear. The building was recently (2019) followed by another complex of nearly the same capacity designed by Chalupa Architekti. Akin to the first one, it is considered the state-of-the-art office complex in Europe.

Markéta Jurečková — architect AP Atelier
Vít Rýpar — Ph. D. student FA CTU
Zdeňka Havlová — External employee FA CTU

28 Aug 2021

BRNO: VILLA TUGENDHAT & SONBERK WINERY

A full day trip to Brno. We will visit the famous Villa Tugendhat by Ludwig Mies van der Rohe (UNESCO monument), including its garden. After lunch, which will take place directly in Villa Tugendhat, we will go to Popice, where there will be a tasting tour of the leading Sonberk winery, built in 2005–2007 by the architect Josef Pleskot.

Irena Fialová — Vice Dean for International Relations FA CTU
Dalibor Hlaváček — Head of the Department of Architectural Design II FA CTU,
EAAE Council Member
Veronika Kastlová — Coordinator of Czech study programmes FA CTU











EXHIBITIONS



ARCTIC NORDIC ALPINE EXHIBITION OPENING

Our keynote speaker Jenny B. Osuldsen was invited as a partner in Snøhetta by Jaroslav Fragner Gallery to open the exhibition Arctic Nordic Alpine. Arctic Nordic Alpine is dedicated to contemporary architecture in vulnerable landscapes, focussing on the influence interventions could have on regions with extreme climatic conditions. The exhibition presents pioneering projects by the internationally renowned architecture and design firm Snøhetta. Conceived and designed by Snøhetta, the exhibition was shown at Aedes Architekturforum in Berlin in cooperation with Zumtobel Lighting and AW Architektur & Wohnen magazine. On this occasion, Snøhetta was honoured with the prestigious AW Architect of the Year 2020 Award.



STUDENTS' WORKS

The Faculty of Architecture CTU in Prague educates future architects, landscape architects and designers who rank with their student projects at the top of Czech and international competitions. The exhibition is a selection of award-winning works from 2015–2021, complemented by examples of final works from the last academic year.

VELUX

The International VELUX Award is a competition for students of architecture that runs every second year. Since the launch in 2004, it has grown into the largest competition of its kind with more than 4,500 students from over 80 countries submitting more than 5,500 projects on the award theme "Light of Tomorrow". International VELUX Award 2020 is organised in close collaboration with the International Union of Architects (UIA) and the World Architecture Festival (WAF). The esteemed international jury evaluated the 579 daylight projects submitted from 250 different schools in 60 countries. The winners represent a mosaic of different approaches to the question of light, as they cover a range of futuristic concepts, technology and applications, as well as the more fundamental aspects of architecture, space, place and memory.





VENUE

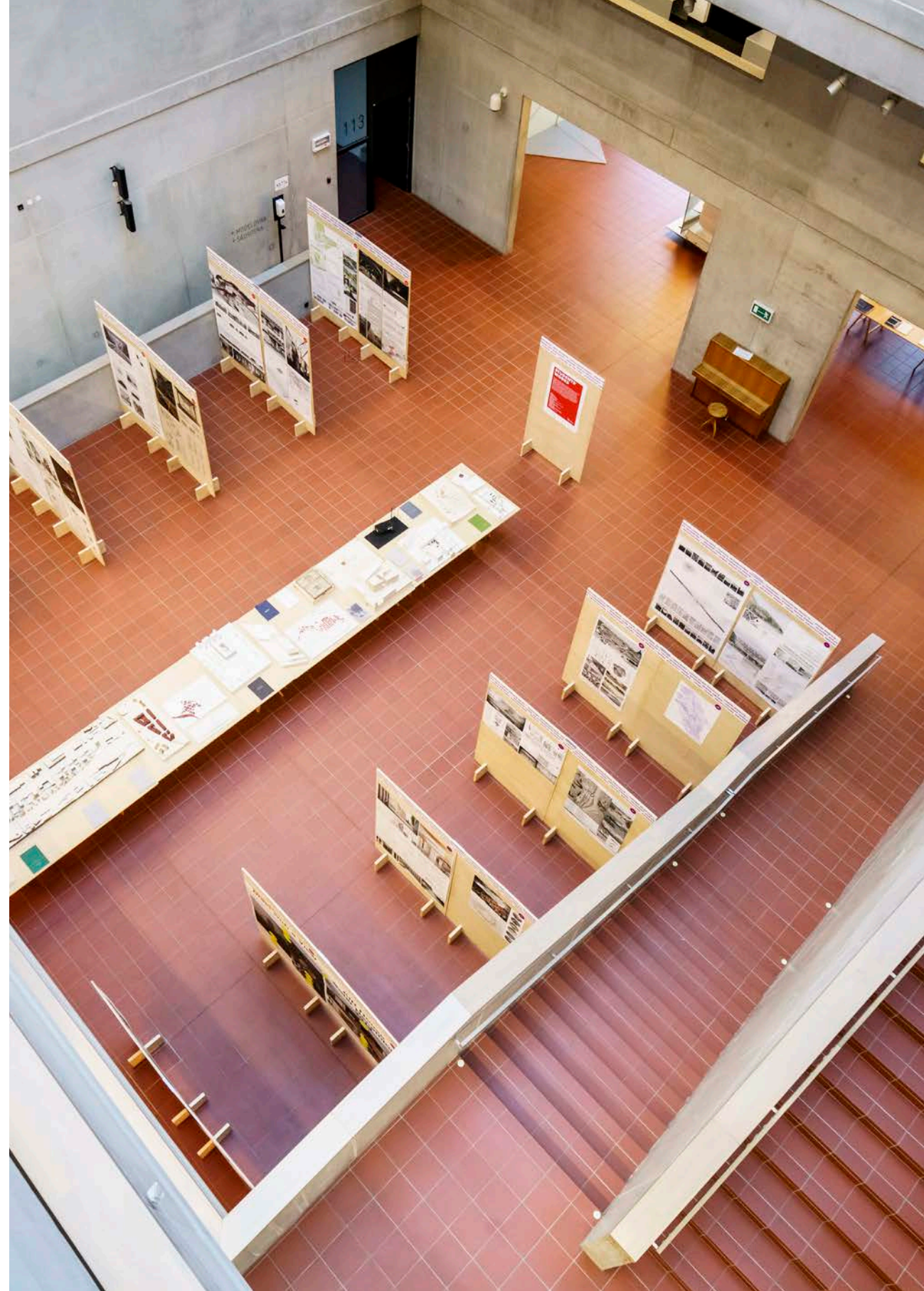
FACULTY OF ARCHITECTURE CTU BUILDING

The new building, in which the faculty has made its home since 2011, is well laid out and transparent. It makes possible that, which we are striving for in the school and which we value: communication and the opportunity to come together to work. The design by Alena Šrámková and her colleagues, former FA CTU students, supports interaction and does not limit the intervention from outside. In their words, the building has "a kind of dispositional logic, where nobody can get lost, where you can see where everybody is and, mainly, where nobody is, and it is a place where students will perhaps work more at school than at home".

The building stands on what was one of the last vacant plots of the university campus in Dejvice, laid out by Antonín Engel's 1924 regulatory plan. It is designed as a reinforced concrete monolithic building with eight above-ground and three underground floors with garages. The 64 × 64-meter building is 30 meters tall, with three covered atriums passing through it to naturally ventilate and cool it in the summer. The façade consists of brick cladding combined with exposed raw concrete, which also prevails in the interior.

The lower floors all have 10 studios, 4 classrooms with audio-visual equipment, meeting rooms, a student lounge and teacher's office; the top two floors have 17 two-storey studios. On the ground floor, there are lecture halls for 80, 100, 180 and 300 people, the student department and a cloakroom. The first underground level has modelling workshops and computer classrooms.

PRINCIPAL DESIGNER:
Alena Šrámková architekti
(prof. Alena Šrámková, Lukáš Ehl, Tomáš Koumar)
TENDER: 2004
DESIGN DOCUMENTATION: 2005—2009
CONSTRUCTION: 2009—2010
BUILT AREA: 4 995 m³
FLOOR AREA: 34 584 m³
ENCLOSED SPACE: 147 041 m³



JAROSLAV FRAGNER GALLERY

The Jaroslav Fragner Gallery (GJF) is located in the historic centre of Prague and is one of the few galleries in the Czech Republic devoted solely to the presentation of architecture. With a tradition going back more than fifty years, the GJF regularly exhibits works by Czech, European and global architects, especially those representing progressive middle and new generation studios. The gallery also boasts a long tradition of cooperation with a number of European architectural art galleries, centres and educational institutions. The GJF cooperates closely with artistic and technical universities, organizes international conferences and field trips, publishes expert literature, and organizes and hosts lectures and master classes related to the world of architecture. It also presents Czech works abroad and has organized several major exhibitions of contemporary Czech architectural design. Exhibitions highlight the work of renowned personalities, reflect contemporary issues, and present an overview of the architectural history of the 20th century. In recent years, the gallery has also organised exhibitions and festivals focused on public spaces, sustainable architecture, and the conversion and transformation of industrial heritage sites. Selection of presented works by foreign studios – Bjarke Ingels Group, Atelier Bow-Wow, Querkraft, FOA, Jürgen Mayer, MVRDV, Riedijk Neutelings, René van Zuuk, NL Architects, Bartlett School, Eduardo Souto de Moura, XDGA, Bevk Perović, AmP Arquitectos, Berth & Deplazes, Kengo Kuma, Zaha Hadid Architects.



STRAHOV MONASTERY

The Royal Premonstratensian Canon at Strahov is one of the oldest monasteries of the Premonstratensian Order in the world. It is a large impressive building situated at the back of Petrin Hill and Prague Castle. Since its foundation in 1143 it has withstood fires, wars, despotism and the communist regime. Strahov Monastery most important feature the library hall (today's Theological Hall) is completed in 1679. In the 18th century, work continues on rebuilding the monastery in the Baroque style: a new summer refectory is opened, the brewery is rebuilt, and the farmland around the monastery is reworked. In 1742 the whole complex was hardly damaged by bombardment when the French laid siege to Prague. After this episode, the original medieval structures are rebuilt in the Baroque spirit. The last great piece of building work in the abbey complex is the construction of a new library hall (today's Philosophical Hall).

The monasterial buildings then essentially remained as they were until the 1950s, when the official activity of monasteries was halted by the Communist regime and in-depth archaeological research of the whole complex started. During this time, at least part of the Romanesque structure of the monastery was renewed in a very careful way. After 1989, when the abbey was returned to the Premonstratensians, costly reconstruction of the entire complex began and is still going on to this day.









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**STEVEN
HOLL**
— Steven Holl
Architects
(New York city, USA)

ROLE OF THE ARCHITECT



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institute in Prague



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Reflection of the
Enlargement of scale
and overlapping
of disciplines

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NEW DIMENSIONS

Reflection of the enlargement of scale
and overlapping of disciplines

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