SUBMISSION

Aalto University. School of Arts, Design
and Architecture – FI

Architecture and Film

Helmi Kajaste, Jere Pääkkönen, Jenni Reuter & Anni Vartola

Since 2016, the Chair of Principles and Theory, led by Associate Professor Jenni Reuter at Aalto University, has organised its master-level studio courses as a dialogue between architecture and other art forms. Past themes have included Architecture & Photography, Architecture & Clay and Ceramics, and Architecture & Exhibition Representation. In 2022 and 2023, the focus shifted to Architecture & Film—a theme continuing in 2024 through both the studio course and research conducted by the teaching team, including doctoral students Helmi Kajaste and Jere Pääkkönen, and Senior Lecturer Anni Vartola.

Architecture today is increasingly represented through moving images. Architectural films simulate the experience of bodily movement through space using cinematic and artistic devices that shape perception. Understanding film and its representational techniques is increasingly important in architectural discourse. While architecture plays a critical narrative role in fiction films, this two-way relationship—what we term "cinematic architectonics"—remains underexplored in contemporary theory.

The Architecture & Film courses have revealed a strong appetite among students and faculty for deeper engagement with this topic. Film offers powerful tools to analyse complex social, spatial, and aesthetic issues within built environments. Its international relevance is reflected in the growing number of related academic seminars and courses worldwide.

Using film as both medium and source material recognises its capacity to portray architecture with temporal, emotional, and narrative dimensions. Unlike architectural documentaries or representations aimed at technical documentation, cinema—as a curated visual art form—depicts the lived experience of architecture in ways untethered from disciplinary norms but deeply connected to architecture's spatial and symbolic potential. It allows architecture to communicate subtler meanings beyond what its physical form might suggest. As the late film historian Peter von Bagh once said, "Cinema is a mirror with a memory."

By comparing cinematic representations with real built environments, students uncover otherwise elusive perceptions and interpretations. The course focuses particularly on the atmospheric qualities of architectural styles and on how concepts such as light, space, movement, time, and experience are used narratively in film. These explorations inform the development of new methods for architectural criticism and include a public screening and seminar.

The project's theoretical foundation reflects an awareness of the societal conditions of architectural practice. It draws on concepts such as privacy, publicity, accessibility, typology, functionalism, utopia, historiography, and education to explore how these are portrayed or questioned in visual storytelling. Another key theoretical axis is the dual nature of architecture as both a projective practice and an autonomous art form. Students are encouraged to engage with architecture's responsibilities—problem-solving, client service, and improving quality of life—while also advancing its creative and critical potential.

This duality fosters nuanced critical self-awareness. It casts architecture as a "space that looks back," a reflective medium through which viewers confront their own desires, limits, and experiences. In this context, criticism acts not to validate styles or trends, but to provoke thought and experimentation—especially through the lens of film and digital media.

To support learning, the course creates a relaxed, supportive environment. Tasks are gradually intensified to build confidence without overwhelming. Clear framing and boundaries encourage creativity. Teachers work closely on group dynamics to ensure students feel safe to take risks, experiment freely, and embrace failure as part of the creative process.

SUBMISSION

Universidade da Coruña - ES

Service-Learning practicums

Plácido Lizancos

Teaching architecture extends beyond technical instruction—it entails a strong ethical and social responsibility toward communities. Within this framework, service-learning emerges as a powerful pedagogical approach that equips future architects while responding to the real needs of underserved populations. It enhances living conditions and broadens students' understanding of architecture's social and transformative potential.

Service-learning merges academic knowledge with practical engagement in community-based projects. In architectural education, it means working collaboratively with disadvantaged communities to design and build affordable, sustainable, and dignified housing solutions. This bidirectional method enables students to gain practical experience while communities benefit from thoughtful architectural interventions that improve their built environment. It also fosters critical reflection, as students develop not only technical skills but a deeper awareness of the social, cultural, and environmental forces that shape architecture.

Focusing on the habitat of marginalized communities brings a humanistic and inclusive dimension to design education. Projects typically begin with identifying vulnerable groups and opening participatory dialogue to understand their specific needs and conditions. This ensures cultural sensitivity and social relevance in each architectural response. Students then collaborate with community members under the guidance of professors and local experts to co-develop context-sensitive design solutions that consider material constraints, environmental sustainability, and user participation. Learning objectives focus on topics such as basic habitability and low-tech building technologies, while the service objective centers on housing rights and poverty alleviation.

The construction phase allows students to apply their knowledge hands-on, working side-by-side with residents. This practical collaboration strengthens relationships and empowers communities by involving them directly in the improvement of their living environment. Students also develop leadership, teamwork, and problem-solving skills essential for their future professional roles. On an institutional level, service-learning reinforces universities' civic missions and helps foster socially engaged graduates.

Two experiences illustrate this approach: one in Mozambique and one in Spain during the COVID-19 lockdown. Both projects were called "Clinic of the Houses" (Kaya Clinic in Changana). The Mozambique project operated from an office in the heart of a self-built neighborhood in Maputo, aiming to support residents' right to the city. The Spanish initiative, by contrast, was carried out remotely during lockdown. It offered guidance to families struggling to manage their home environments under confinement, providing examples of good practices, design support, and training resources for local professionals. Both initiatives successfully mobilized a wide range of actors from the academic community. Classes, debates, and workshops were held to explore service-learning methodologies and address social challenges. Standardized materials were produced to answer recurring questions, and the projects were widely recognized for their innovation and social relevance.

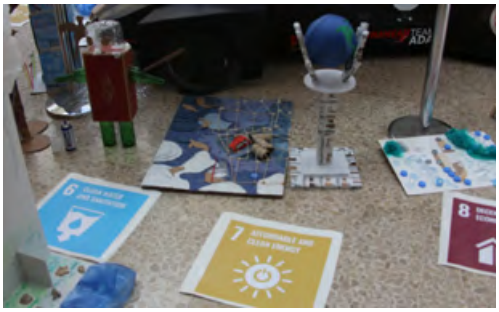
This pedagogical model aligns strongly with the goals of the EAAE. Architectural education must empower students to detect and articulate spatial problems, act where intervention can create value, and advocate for community-led solutions. Education flourishes when grounded in dialogue between academia and practice, and when it reflects the diversity of society—through varied student backgrounds, learning environments, and teaching methods. Finally, architectural education must prepare students for an evolving profession shaped by interactions between the built environment, technology, culture, politics, and economics. Through service-learning, students become not only skilled designers but socially engaged citizens and agents of change.

SUBMISSION

Eastern Mediterranean University. Famagusta, North Cyprus - CY

Interdisciplinary Approach for Planet

Sebnem Hoskara



Arch 320: The UN Sustainable Development Goals – An Interdisciplinary Approach for the Future of Our Planet is offered as an elective to architecture students and as a university-wide course open to all disciplines. It introduces students to the four pillars of sustainable development—environmental, social, economic, and cultural—through an interdisciplinary study of the UN Sustainable Development Goals (SDGs), their progress, and their challenges. The course is structured in interactive modules combining lectures, theory, exercises, and discussion, complemented with videos, publications, and online resources.

Adopted by the United Nations in 2015, the SDGs represent a global call to action to end poverty, protect the planet, and ensure peace and prosperity. This course provides an in-depth look at how SDGs can be planned for and implemented. Students explore the goals from multiple perspectives—learning their scope and societal implications, evaluating the required transformations, and assessing the role of different disciplines in achieving global cooperation.

Students learn to respond to complex conditions through the creation of spatial concepts at both architectural and urban scales. Creating space becomes a critical skill that embodies solutions and stages human experience. Through case studies, students examine successful and failed SDG initiatives, developing research and critical thinking skills. By the end of the course, students can articulate the scale and purpose of the SDGs, understand the transformations needed to achieve them, and evaluate how disciplines contribute to global goals.

The course includes lectures, video presentations, class discussions, and student-led activities. Students are expected to prepare readings and materials before class and actively participate in discussions. Assignments vary each semester based on student background and field of study. Past tasks have included presentations on architectural or urban design projects aligned with selected SDGs, infographic design, SDG research focused on local municipalities, and public awareness campaigns. Role-play exercises ask students to imagine themselves as key decision-makers—such as mayors, CEOs, or university rectors—and propose actions in support of the SDGs. Midterm and final projects allow students to propose and, when possible, implement one to five real-life SDG-related initiatives tied to architecture and urbanism.

At least three of the assignments are interactive, encouraging hands-on learning. This "learning-through-doing" approach ensures students not only understand the SDGs in theory but can also apply their knowledge to meaningful, real-world contexts.

The course aligns strongly with the EAAE's educational vision. It prepares students to respond to emerging needs by engaging with complexity and uncertainty. Students learn to question, reflect, and articulate spatial solutions to global challenges. The course promotes diversity by being accessible to a wide range of students and adapting assignments to various fields and learning styles. It emphasizes teaching through design, fostering resilience through critical dialogue and iteration. Students gain experience in proposing solutions, managing ambiguity, and responding rapidly to changing conditions.

As a platform for mutual learning, the course also prepares students for contemporary professional practice, where architecture intersects with environment, culture, politics, and economics. It integrates academic inquiry with action, offering a rare opportunity for experimentation and reflective practice that resonates beyond the classroom. Through this, students not only learn about sustainable development but begin shaping it—combining analysis, creativity, and responsibility in their future roles.

SUBMISSION

Eastern Mediterranean University. Famagusta, North Cyprus - CY

The Wall

Ceren Boğaç

The Wall
Student: Alireza Kebryaei

This proposal is based on 'Arch 450: The Wall', a departmental elective open to students from multiple faculties. The course examines the complex concept of walls from architectural, socio-political, and psychological perspectives. It supports the EAAE's principles by promoting diversity and interdisciplinary learning—crucial for understanding societal complexity. Through project-based learning that fosters imagination and critical thinking, the course prepares students for the evolving challenges of architectural practice. Emphasizing a research-driven environment where failure fuels innovation, it embraces pedagogies that cultivate intellectual and creative resilience.

The course explores the existential meanings of walls across architecture, music, literature, cinema, and social media. It considers walls not just as physical elements but as culturally and spatially loaded constructs. Seminars begin with a discussion on Pink Floyd's album "The Wall", involving listening, film viewing, and reflection on the metaphor of separation through sound and image. Students then introduce their own examples, analyzing meaning and symbolism. These include the human body wall in "300 Spartans", the prejudice wall in "12 Angry Men", the defensive walls in "Attack on Titan", Peru's Wall of Shame, and the Great Wall of China. A following seminar focuses on the Berlin Wall—its structure, effects, and demolition. Students from Palestine and other regions contribute reflections on separation walls from their lived experience, enriching the discussion with personal and cultural depth.

In a second assignment, students redesign a studied wall, encouraged to embrace uncertainty and innovation—core to the EAAE vision. For example, one student reinterpreted "12 Angry Men" by replacing the wall of prejudice with a mirrored surface, shifting the narrative toward self-reflection. Another project used Minecraft to represent the destruction caused by the 2023 Turkey–Syria earthquake, applying architectural thinking to humanitarian contexts. These exercises enhance technical skills while promoting critical awareness of architecture's societal impacts. The course supports diverse media and techniques, reflecting EAAE's push for inclusive, adaptive education.

Later seminars explore the fantasy wall in Ursula K. Le Guin's "Earthsea", followed by virtual walls in "Game of Thrones" and social media platforms. A third assignment asks students to analyze a wall's physical, social, and psychological dimensions, combining architectural knowledge with cultural insight and creative process. For the final assignment, students design a wall within a chosen scenario. Some write and read short stories, others create graphic narratives, digital installations, or real-world architectural proposals. Each design evolves through collaborative dialogue and critique.

The inclusion of students from disciplines such as communication, engineering, and computer science enriches the course dynamic, mirroring the interdisciplinary nature of real-world design practice. This collaboration enhances students' problem-solving abilities and prepares them for cross-disciplinary professional environments. The course encourages students to question the symbolic and functional dimensions of walls, emphasizing the architect's responsibility in shaping ethical and inclusive spaces. By the end, students gain a nuanced understanding of the role walls play in society, develop intercultural dialogue skills, and learn to articulate complex architectural ideas. They also provide feedback on the course, which informs future iterations through discussion with incoming students. Grounded in interactive seminars, critical discussion, and iterative assignments, the course fully aligns with the EAAE's vision of "teaching through design"—preparing students to innovate, adapt, and imagine future forms of practice.

SUBMISSION

Joint Master of Architecture, School of Architecture of Fribourg - CH

Thinking and Building with Plant Fibers and Raw Earth

Alia Bengana, Elsa Cauderay & Julien Hosta

A five-day workshop was organized for architecture students from the Joint Master of Architecture program, which includes the architecture and engineering schools of Geneva, Bern, and Fribourg. Seventy students participated, exploring construction techniques using plant fibers and raw earth under the guidance of architects, engineers, and artisans. Held in the Pop-up Workshop in Fribourg—an ideal hall for full-scale experimentation—the seminar focused on materials such as straw, willow, wood, and raw earth.

Straw, a byproduct of cereal crops like wheat, barley, oats, and rye, is used beyond animal feed and mulching; it is increasingly applied in construction and insulation as a bio-sourced material. The workshop's straw was supplied by a local Fribourg farmer. Willow, a flexible plant from the Salicaceae family traditionally used in basket weaving, now finds application in lightweight construction and bank stabilization. Raw earth, used in construction for thousands of years, is widely available and requires minimal transformation. Moldable, compressible, and coatable, it is especially eco-friendly and can form solid, durable structures.

The workshop aimed to let participants discover and work with unconventional construction materials locally sourced from the Fribourg region. These materials offer ecological and economic advantages, as they are healthy, rapidly renewable, and capable of storing carbon. Many are agricultural byproducts rooted in ancestral know-how. The experience began with theoretical sessions on the properties, history, and modern uses of the materials. Once this foundation was established, students engaged in practical group work to explore four construction techniques: structural straw bale building, wooden frames filled with straw bales, woven structures using willow poles, and a composite approach combining fibers and earth on wooden supports. Small group formats allowed students to gain in-depth hands-on experience and become familiar with the required tools and methods.

Participants also experimented with the structural and insulating characteristics of plant fibers at different scales, leading to full-scale implementation. This sensory and technical approach enhanced their understanding of the materials' potential and limitations. The hands-on manipulation encouraged students to think critically about the role of these materials in architecture, compare traditional and modern building practices, and reflect on resource availability, production cycles, and environmental impact.

The workshop aimed to raise awareness among students about sustainable materials in architecture. By learning to work with straw, willow, and raw earth, future architects encountered alternatives to conventional construction approaches, helping to promote more eco-friendly and responsible practices. The combination of theory and practice enriched their understanding of current challenges in sustainable building.

This initiative also aligned with the pedagogical themes of the European Association for Architectural Education. By focusing on hands-on learning, students were encouraged to experiment, question critically, and engage with complexity. The approach embodied a "teaching-through-design" philosophy that fosters innovation through making. Exploring natural materials at various scales supported a contextual and holistic mindset that bridges local traditions with global systems. Introducing ancestral building techniques promoted diversity and contributed to the decolonization of architectural knowledge. Finally, the workshop helped prepare students for adaptable, interdisciplinary practice by fostering reflection on sustainability and reinforcing values of resilience, innovation, and social responsibility.

SUBMISSION

Campus Sint-Lucas, Brussels/Ghent. KU Leuven - BE

Superstudio

Wim Goossens, Arnaud Hendrickx & Johan Liekens

SUPERSTUDIO questions the idea of a design studio as merely an exercise in a curriculum, a physical working place, or a timeframe. As an alternative learning environment, it is set up as an archive, a crossroad, a collaboration, an international network, an estafette, a research. Though still a concept, it exists in its potential, ready to be developed further.

SUPERSTUDIO is super- in three ways. First, it is super- as in situated above or upon another (cf. superscript; superstructure): an international trans-university learning environment pooling design units working locally on shared topics and strategies, exchanging material and visual dialogue as pedagogy. It is also super- in the sense of possessing a quality in a high or excessive degree (cf. supercritical; superfine): designs are not mere endpoints but objects of (re) conceptualization and collective (re)search exploring detected concepts and strategies as superlative (e.g. superformal; supersublime). Finally, it is super- as in exceptionally fun yet excellent: fostering fun (in collective workshops, events, terminology) linked to high ambitions, creating a powerful learning condition.

SUPERSTUDIO builds on the experiments of AVDAK (Architecture For, Through, and As Art), an Academic Design Office (ADO) tied to Radical Materiality. ADO is a novel learning environment at KU Leuven combining research, teaching, and practice on real-world problems. AVDAK explores tactics from the free arts (objects, installations, performances…) and one-to-one scale making that bridges mind and body, where material encounters inform embodied architectural knowledge.

Three years ago, AVDAK was invited by Nus (Saint-Bartelemy valley, Italian Alps) to reflect on an open-air museum for contemporary art tackling socio-economic and climate challenges. This led to a master studio using the site as a test ground. Besides addressing problems, the studio also problematizes existing solutions. The mountains' extreme conditions challenge architectural preconceptions and invite alternative approaches to architecture in a world in transition.

In 2023-2024, the studio began with 6:5:4:3, an instruction-based workshop in the mountains, initiated by AVDAK with NTNU (Trondheim) and Politecnico di Torino as part of a European Blended Intensive Program (Erasmus+). These programs combine physical mobility and online collaboration. The workshop's 6 instructions (5 carried out over 4 days in groups of 3) generated poetic visual one-liners:

- Imagine A Roof – Create a rudimentary roof mediating between sky and ground, with one element as scale reference.
- Mark a Territory – Demarcate a temporary territory with minimal resources as a poetic gesture; document process and result.
- (re-)Set a Standard – Design an artefact or action as a new standard unit or tool for the mountains; depict its use.
- Make a Difference – The smallest intervention that makes a significant difference; show the effect.
- Map a Matter of Care – Map something deserving care; create an autonomous, imaginative document.
- Organize a Picnic – A site-specific picnic for four; photograph proving it could only happen there, then.

The first poster documents the 6:5:4:3 pedagogic experiment, breaking habitual thinking about utilities and construction principles. The second poster is a poetic teaser from over 70 student projects, reflecting the workshop's disruptive impact on architectural thinking.

SUBMISSION

Campus Sint-Lucas, Brussels/Ghent. KU Leuven - BE

Fieldstation Studio

Corneel Cannaerts & Michiel Helbig

Fieldstation Studio (https://fieldstationstudio.org/) is a local node in the international Fieldstations network (https://fieldstations.net/), initiated by Corneel Cannaerts & Michiel Helbig. The Fieldstations eV network consists of architects, artists, scientists, and activists exploring new models for architecture in relation to the Anthropocene and the Technosphere, and organizes lectures, workshops, exhibitions, and summer schools. Our studio focuses on the agency of emerging technologies and their impact on the culture and practice of architecture and the environment in which we operate.

The built reality is only one layer shaping contemporary reality. It is influenced by material and immaterial fields and contributes to broader economic, material, environmental, informational, and infrastructural systems. We see this expanded, layered, hybrid, trans-scalar environment as the context that architecture operates in and engages with. Architects should be aware of this complex reality's impact and potential and proactively engage it rather than passively awaiting briefs.

Fieldstation Studio functions as an Academic Design Office (ADO)—a learning environment at the Faculty of Architecture, KU Leuven—combining education, research, and practice. The ADO program bridges gaps between academia and practice, links fundamental and applied research, and promotes non-written artistic and design creations as valid outcomes.

Our studio investigates architecture's potential as a medium to disrupt, explore, and question the impact of emerging technologies. We work through educational formats:

- Master Design Studio (15 ECTS): A yearly studio at KU Leuven (Ghent), previously at the Bartlett School of Architecture and GSAPP, Columbia University. Each edition introduces a topic reflecting urgent or emerging phenomena, combining research, design exercises, study trips, and workshops.
- Research Electives (5 ECTS): Three electives—Computational Design (digital design and data visualisation), Cinematic Architecture (narrative/time-based media through animation and film), and Creative Makers (interdisciplinary collaboration using XR technology). Collective Practice explores collaboration and authorship through temporary architectures.
- Master Dissertation Studio (30 ECTS): A platform for individual master dissertation projects, open in topic, media, and form, consistent with the context. Students apply critical, practical digital technology skills with access to ADO tools and tutorials.
- Workshops and Summer Schools: Efficient, intensive explorations on topics like AI, 3D scanning, and mapping.

We support these formats with tools:

- Fieldtrip: Engaging on-site with layered complexities, as both reality check and collective-building exercise.
- Fieldguide: Student-made research documents mapping fringe architectural topics via references, lexicons, and catalogues for peers.
- Fieldkit: A growing toolbox of hardware, software, scripts, tutorials, and manuals.

Over seven years, Fieldstation Studio has evolved into a collective involving students, alumni, PhDs, and international collaborators, significantly contributing to research-driven education at KU Leuven and its global reputation.

SUBMISSION

Campus Sint-Lucas, Brussels/Ghent. KU Leuven - BE

Bio Craftsmanship

Rachel Armstrong

Bio-Craftsmanship: Towards a Regenerative Architecture is a pioneering design studio at KU Leuven led by international professors Rachel Armstrong (EIC Ambassador and coordinator of an EIC Pathfinder Challenges project) and Jan Wurm (New European Bauhaus Representative). Now in its third year, the studio's ethos is to rejuvenate planetary ecosystems through inclusive, diverse, nature-centric design, engaging communities as stewards integral to spatial practices. Over a 14-week journey, students immerse themselves in regenerative design—proactive, restorative approaches that aim to create systems benefiting both people and planet. Embracing local identities and global knowledge systems, students are equipped with skills and flexibility to address open-ended, complex, interconnected societal challenges. They work with interdisciplinary knowledge tools, such as new materialism, to reconceive education from a post-Anthropocene perspective.

Each studio is based on site-specific investigations: at Marais Wiels in Brussels, students incorporated natural systems into the full life cycle of architectural design; at Berlin's Mäusebunker, they explored concrete's bioreceptivity, reimagining it as a medium for life-sustaining activities; and at Ghent's Museum Dr. Guislain, interventions promoted well-being through relationships between ecosystems and people.

The studio's teaching-through-design approach integrates bio-design, site investigation, prototyping, and architectural design within a design-based learning framework. Students engage with international researchers, learning new tactics such as bioreceptive design, using cutting-edge materials like mycelium biocomposites, and experimenting with digital platforms and 3D printing. Making and growing become tools for cognitive sense-making, weaving insights across actors, times, scales, and physics into holistic design narratives. This practice-based, iterative approach encourages critical reflection, debate, and testing of spatial and theoretical concepts, preparing students to navigate the evolving landscape of architectural practice with confidence and creativity.

Studio pedagogy flourishes by providing students with a toolset and portfolio of practice supported by tutors' complementary research (Armstrong in BioDesign; Wurm in BioConstruction). Students are encouraged to take creative risks and embrace ambiguity, engaging as young professional researchers who draw from diverse sources to inform their work. The ethos of design-led research underpins the studio—a dynamic process of inquiry and discovery that challenges conventions and explores alternative perspectives through making. This prepares graduates to pursue diverse career paths, from professional practice and research pedagogies to roles beyond the traditional architectural canon, fostering lifelong learning and discovery.

The studio actively engages with mutual learning beyond the university, exemplified by collaborations with the New European Bauhaus initiative. A tangible outcome was the student-led co-design and fabrication of temporary habitats using novel mycelium biocomposites. Their sound-attenuating ceiling structures activated vacant post-industrial buildings, increasing livability and offering affordable, safe living spaces. This work was showcased at the 2024 New European Bauhaus Festival in Brussels, where the Myx Arch prototype demonstrated innovative expressions blending geometric and organic forms, human and microbial agencies.

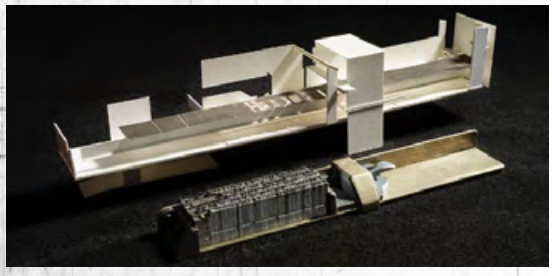
Ultimately, the studio prepares students for unbounded architectural practice amidst uncertain futures. Now a cornerstone of KU Leuven's regenerative design teaching, the studio supports a growing, inclusive community of designers and researchers. The studio serves as a crucible for innovation, empowering students to shape next-generation sustainable architecture through inquiry, craftsmanship, and imaginative design.

SUBMISSION

University of Ljubljana - SL

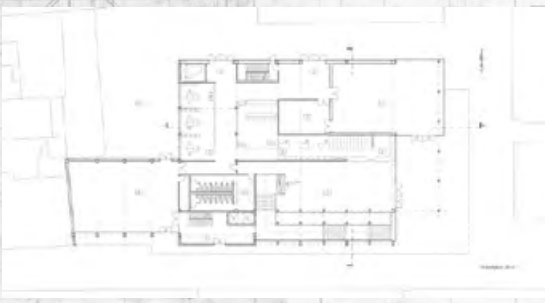
Object, Artifact & Narrative Structures

Paul O Robinson



Artifactual Analytique

The project begins with the analysis of a "composing stick". The composing stick is used in the traditional letterpress printing process, where the typesetter assembles text within the vise of the stick in order to transfer the text to the "gallery" before being locked into the "forme" that will be placed upon the printing press. Each student chose a text by the French poet and philosopher Michel Deguy and then assembled the text within the composing stick; afterwards, the entwinement of tool and text became the generative platform for investigations leading to drawings construed as a context where spatial joints were extracted and interpreted as models. The charge of the model was to consider the syntactical, and interstitial, relationship between positive and negative space.



This EAAE Innovation and Excellence in Teaching proposal focuses on a particular mode of architectural pedagogy situated within the Joint Design Studio (JDS) at the University of Ljubljana Faculty of Architecture. The studio, taught in English, is primarily composed of visiting ERASMUS students from institutions throughout Europe. A studio of students from participating ERASMUS institutions offers both challenges and opportunities. Challenges arise from the pedagogical differences each student brings, while the diversity presents positive potentials, addressing the idea of teaching environments preparing students for an unbounded field of practice. Questions concerning pedagogical design must address unknowns such as educational directives, teaching methodologies, structures, and comparative technical levels of each student's home institution. The challenge is not to attempt continuance but to present a critical resetting of conventional design processes and modalities, placing the studio in a unique position to address multiple forms and meanings processed as practice in architectural education.

The pedagogical objectives defining the three interconnected projects—Object, Artifact & Narrative Structures—emerge from the desire to reset the advanced student's design process. Within the studio, core design modalities are addressed as a means to conceptualize and realize strategies for the augmented development of a personal tectonic language for programming space. This does not mean abandoning individual design processes; rather, resetting offers critical reflection and augmentation by exploring elemental constructs of design thinking and making that critique and transform architectural conventions and reassess the normative definition of the architectural program. These interconnected projects form the core conceptual framework for the studio and the proposal. Entwined professional research and teaching on narrative structures in architectural design and tectonics have been presented in graduate studios in the US, Italy, and the JDS under differing titles, yet all address similar processual strategies: critical analysis of the object and the unfolding of analytical structure leading to spatio-tectonic programming—the development of a meaningful tectonic language in space production.

Analysis is fundamental to the Joint Design Studio and manifests as differing strategies depending on the subject. Students are charged with creating unique forms of analysis as a means for constructing a tectonic language developed as material, spatial program. Programming is critiqued—not as typology, lists, or technical requirements—but as a construct emerging from analysis, where the object or artifact can render the program for the container within which it is held. This suggests a way into architectural language rather than its imposition, where language is implicitly tectonic. The conventional definition of architectural program is not rejected but seen as complemental to the broader process, proposing that students develop independent critical processes regarding space making.

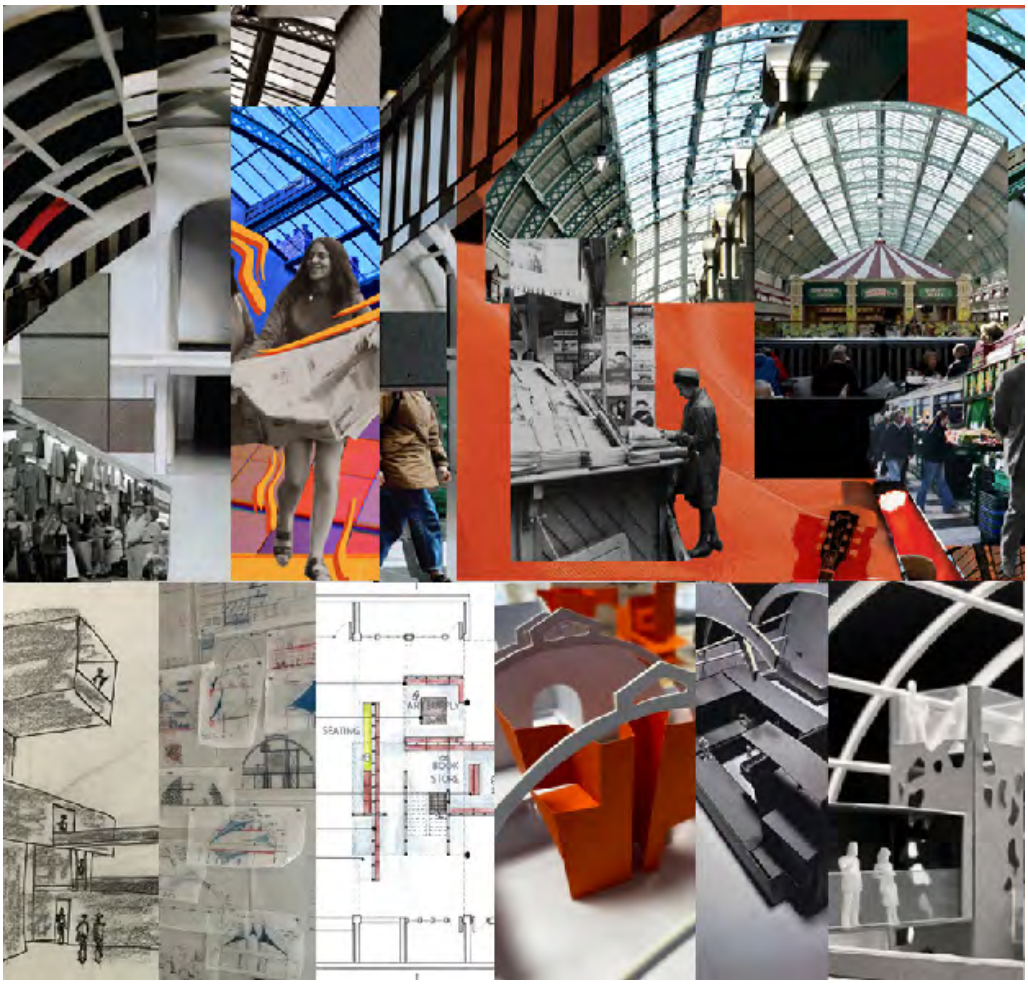
The exploration of narrative analytical processes asks students to move beyond contemporary surfaces of architectural production to embrace critical process over mimicry, creating individual processual modalities as frameworks for a tectonic language. Complexity emerges as a means to explore spatial concepts and offers students a lens through which to reflect on value systems of spatial production. This situates developing pedagogical strategies within the ULFA design curriculum, where the JDS is conceived as a workspace where discourse and making are informed by the ontological investigation of the object at hand, with the thought that objects hold within worlds. An EAAE award would support this ongoing research and the studio's embrace of diversity through the ERASMUS program.

SUBMISSION

Northumbria University - UK

Duality of Design

Peter Dixon, Patrizio M. Martinelli & Francesca Lanz



Northumbria University's Subject Group of Architecture and the Built Environment, housed within the Faculty of Engineering and Environment, offers a wide range of architecture programs and is home to the only ARB-validated Interior Architecture program in the UK. Studio-based learning is central to the subject group, fostered within custom open-plan studios. Since 2022, year one undergraduate studio leads Peter Dixon and Patrizio M. Martinelli have been reshaping activities by blending practical experience with theoretical knowledge. The synergy of their expertise informs their approach and lends authority to their instruction. Peter Dixon brings over 30 years of professional practice in spatial and interpretative design within cultural settings and 20 years of teaching in UK Art and Architecture schools. Patrizio M. Martinelli, a registered architect in Italy, has over 25 years of teaching and research experience across Italy, the USA, and the UK, spanning speculative and creative research. Dr. Francesca Lanz, with 15 years of interdisciplinary experience across European schools, supports the initiative as a module tutor.

The studio is transforming to address adaptive reuse and urban revitalisation, inspired by Newcastle City Council's 'Culture and Creative Zone' agenda, seeking to repurpose underutilised spaces while preserving heritage. Focusing on Grainger Market, students explore the city's history and the covered market as an architectural type linked to its development, offering a platform to blend theory with practical application. Aligned with principles of architectural education, students engage in real-world place-making that enhances the city's fabric, fusing theory and practice through customised approaches.

The design studio revolves around reimagining an existing space to envision a pavilion or folly connected with existing structures, exploring spatial elements, three-dimensional complexity, and context interaction. The process emphasises iterative spatial inception, creation, and manipulation, using principles such as planar composition, design generators like fold, crease, cut, rotate, weave, and spatial contrasts including open-close, high-low, and transparent-opaque. This encourages creativity while building skills applicable across contexts. Once the spatial character is defined, a functional retail component is introduced, drawing from phenomenology and anthropometrics to critically examine tangible and intangible aspects of adaptive reuse.

Design activities integrate historical precedents with contemporary methodologies, employing folding paper, iterative composition, and collage as primary tools. Folding paper, as pioneered by Josef Albers, delves into formal attributes and proportional relationships in design. Iterative compositions, guided by existing geometries, help create dynamic forms refined through technical drawings. Collage functions as both a narrative medium and design tool, enabling students to articulate human-centred narratives while democratising creativity by removing the need for advanced drawing skills.

This series of activities yields an architectural palimpsest, merging historical precedents with contemporary sensibilities to reimagine the built environment as an emotive and evocative locus. Lectures and seminars contextualise precedents and theories within architectural practice, where history, theory, praxis, and built structures serve as inspiration for design. The studio, furnished with screens and individual desks, serves as workspace, learning environment, presentation stage, and experimental laboratory. Emphasis lies on the process, urging students to question, test, explore, and play, with assessment recognising investigation and experimentation. Encouraging exploration, examination, and even failure is seen as a well-informed stance for future progress, resonating with the studio's ethos of nurturing creativity through action.

Faculty of Architecture. Czech Technical University
Prague - CZ

Teaching Urban Design to Nonarchitects

Jana Zdrahalova & Jan Bittner

The contemporary dynamic and complex world is becoming increasingly specialised. Each segment of human knowledge is intensely focused and researched. Although such specialisations bring unthinkable progress, common, day-to-day values are becoming increasingly taken for granted. One such thing is the city – a place where all its inhabitants are mixed up and live. It is, however, precisely the city experiencing more challenges and changes today than ever before. Climate changes, economic transformation, global migration, social tensions, and more are causing us to be challenged. A well-educated, inclusive and active public society is needed to tackle such factors on a local, bottom-up level. Our approach to teaching urban design to non-architects is a testament to our commitment to inclusivity in today's rapidly evolving society. We firmly believe that architectural projects and urban research should not be limited to architectural students. Our course, open to all interested students, including those from computer science, industrial engineering, electronic engineering, politics, and technology, offers a unique perspective on urban design and its relationship with the social and cultural domain. We aim to empower all individuals, regardless of their education, culture, gender, or background, to learn and critically assess the environment around them and understand its social and cultural consequences.

Therefore, we started participating in the ATHENS program founded in 1997 with the help of the European Commission. It is a joint program of 16 outstanding technical European Universities that offers one-week courses to students of different fields. Our students come from schools like ParisTech, CTU in Prague, TU Delft, KU Leuven, INST Lisboa, UCL Louvain-la-Neuve, UP Madrid, NTNU Trondheim, TU Budapest, TU Wien, Politecnico di Milano, TU München, TU Warsaw, Aristotle University of Thessaloniki, Istanbul Technical University and University Politehnica of Bucharest. We raise the topic of public space, a domain that everyone has a direct experience with. More precisely, we focused on Privately Owned Public Space (POPS), a concept developed in 1960 by William H. Whyte in New York. It is a space in private ownership offered for public use by developers in exchange for extra building space. Nowadays, many developments consist of several buildings with open spaces between them. This new constellation brings new behavioural models into the lived experience of city users. We launched an innovative approach to teaching – we merge the scientific approach with project-oriented work and allow students to investigate their experience of POPS and traditional public space.

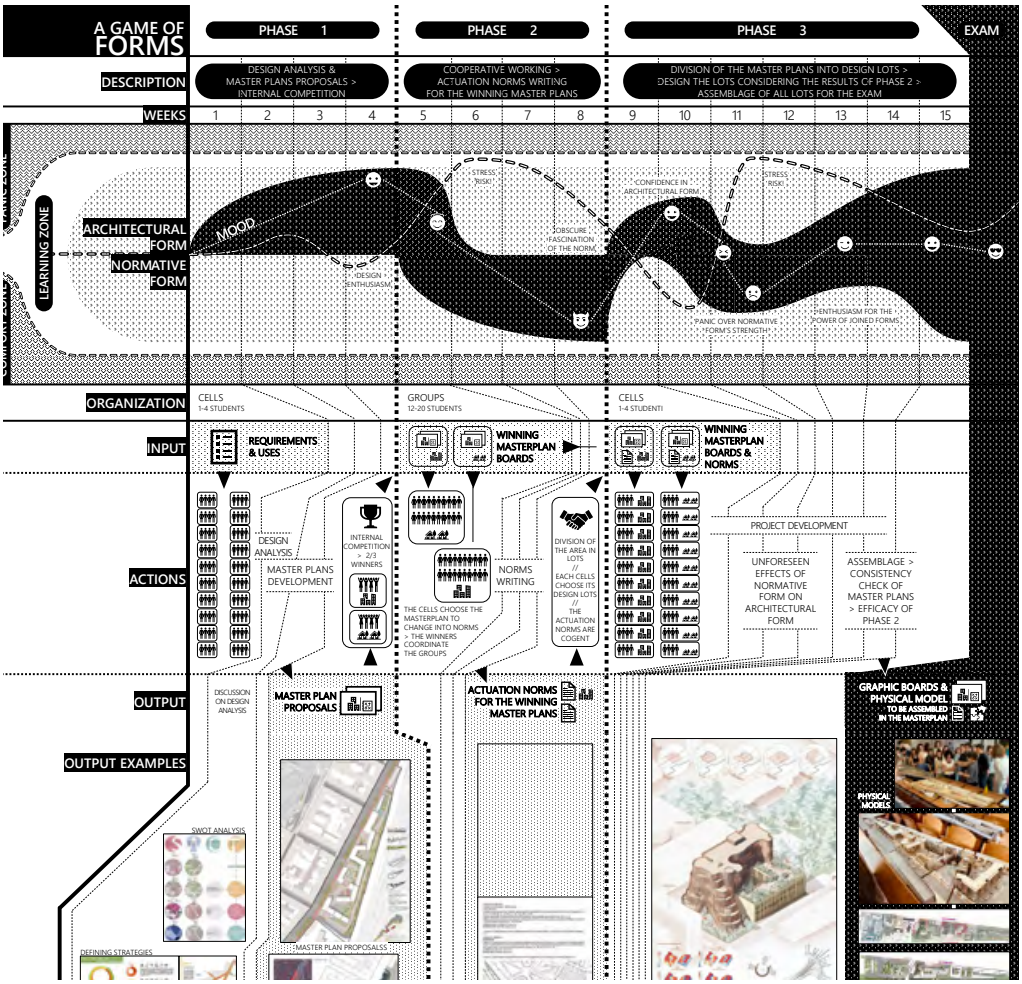
We use the OMAI model – a framework developed by Florian Langstraat and Rianne Van Melik described in the paper "Challenging the 'End of Public Space'." The framework assesses each space from four approaches: ownership, management, accessibility, and inclusiveness. The clear conceptualisation of separate aspects of space allows for a relatively objective comparison of diverse spaces in the city. We asked the students to use the OMAI model to compare the selected POPS with a standard public space nearby. This task deepens their understanding of the OMAI model and allows them to apply it in a real-world context. On the first day of the workshop, students form international, mixed groups of 3 to 4, fostering a collaborative learning environment and encouraging cross-cultural exchange. They receive introductory lectures on public space, observational techniques, and representation methods. Hand drawing and photography are the only techniques allowed.

In the afternoon, the groups experience their assigned POPS. We discuss their findings daily. On Friday, each group presents the results on large tracing papers, followed by a discussion with invited guests. Based on the experience, students later analyse spaces in their hometowns during an online course. This empowers them with ready-to-use methods to assess public spaces everywhere and supports their active role in society.

Politecnico di Torino - IT

Game of Forms

Carlo Deregibus



"A Game of Forms" is a unique design studio format aimed at enhancing architectural design's impact on complex processes. It underscores the potential and utility of design in shaping the formal attributes of spaces and constructing the processes and conditions necessary for their viability. The goal is to push the formal and compositional skills of the students while balancing them with the ability to control the socio-technical and political dimensions of the project, influenced by external actors and factors.

In a transformative learning journey, students undertake various roles, following an approach that maximises the circularity and reflexivity of design action within the studio. Specifically, students are cyclically guided from what the Learning Zone Model calls the Comfort Zone towards the Panic Zone, exploring its boundaries to cultivate proximal learning. The learning outcomes are useful both for future designers and graduated architects who will work in technical studies offices or standards organisations.

The theoretical foundations of "A Game of Forms" are: a phenomenological approach to make the latent potentialities of place emerge; the use of design intentionality to blur the artificial separation between analysis and project; the exploitation of the systemic dimension of architectural design and the resulting tactical dimension of design actions.

The format is divided into three phases at different scales and types. Should the studio see contributions from other disciplines, Phases 1 and 2 will develop the ground knowledge and analysis to be integrated in Phase 3.

In Phase 1, students split into operational cells of 2–4 students. Starting from the same requirements frame and context, they develop a master plan. After a shift towards the Panic Zone, we remain within the central spectrum of the Learning Zone, mainly accelerating the use of skills already possessed and enhancing them proximally. At the end of Phase 1, cells produce alternative proposals, each described by a few key points. Through internal competition, students critique all master plans and select two or three: this peer discussion is crucial for growth.

In Phase 2, cells group based on thematic affinities, forming macro-groups (one per winning master plan). The aim is to transform the master plans into regulatory form by writing rules (e.g., zoning regulations, codes) similar to those in executive urban planning. Phase 2 sees oscillation within the Learning Zone. Students, buoyed by Phase 1's competitive phase, may underestimate difficulties but soon discover the challenges. Collaborative learning and teacher mediation help avoid the Panic Zone. At the end, they translate design intentions into textual and graphic prescriptions, then divide the area into lots for Phase 3.

In Phase 3, cells regain control of the project while respecting Phase 2 rules. This phase resembles a typical design studio aiming at a high-quality project. The design will likely clash with imposed rules, revealing how architectural form depends on other forms and vice versa. The teacher's role is critical in managing potential stress. This phase shows that rules can be circumvented or broken, but only by working on their systemic dimension or through design, leading to strong proximal learning. Outputs are graphic boards and models assembled into a macro-model for verifying the master plan's success and norms' efficacy.

"A Game of Forms" aims for convergence between architectural and normative forms, cultivating professionals who can respond to emergent needs and navigate complex systems. It fosters cyclical alternation of failures and successes, reinforcing students' ability to address challenges and anticipate conflicts. The format has been tested in various cases, always with other disciplines, across Bachelor's and Master's levels with minor adaptations.

SUBMISSION

Technische Universität Berlin - DE

Change Now. Architecture Later (NOW)

Matthew Crabbe

As practice-based doctoral research, Change Now, Architecture Later (NOW) offers a personal, situated insight into the productive tension between university and practice. The notion of the practice gap is examined from the perspectives of graduates, educators, and professional practice to understand how transformational agendas from university transition into practice through graduates' agency—revealing both conflicts and potentials. The dissertation also allows me, as a teacher, to reflect critically on the impact of our teaching at the Natural Building Lab, TU Berlin. Using an innovative mix of visual and social science methods—including biographical interviews and portrait photography—I interviewed graduates 2–4 years after graduation to understand their motivations and struggles in early practice. By prying open the practice gap, I aim to understand the doubts and demands of a cohort becoming architects in a time of upheaval, and to consider how educators can better support them in pursuing transformational agendas during their careers.

The freedom of university has always existed in tension with the perceived constraints of professional practice. Today's climate of "constant crisis" is widening the practice gap as progressive institutions compensate for the visible deficits of mainstream architecture practice. For graduates, negotiating this gap is tied to building a stable self-narrative that integrates transformative aspirations with the realities of a diverse and often disillusioning practice landscape. They face the question: should they pursue their aims as agenda-setters in alternative spatial practices or as trusted professionals through accreditation and office experience? Our graduates expect architecture to offer a path to advance collective goals and values, not just individual ambition. Yet on entering mainstream practice, many are disillusioned with architecture's ethical and environmental record and its poor track record on equality, diversity, and working conditions. Many need convincing that the profession can meet their expectations for making meaningful impact—widening the gap further.

This gap raises hard questions for educators: what balance should be struck between transversal competencies and those required for accreditation? How critical should we be of "everyday" architectural practice? The current market offers little reward or security for those pursuing non-traditional practice, demanding resilience and innovation. Paradoxically, just as we need transformative practices more than ever, the conditions for developing them are increasingly limited. Educators must reflect on whether we provide graduates with the competencies they need to pursue and sustain transformative agendas.

For practicing architects and institutions, the gap can serve as an easy reason to dismiss university as detached from professional reality. A tacit agreement long existed: universities provide baseline skills, while higher critical and theoretical agendas are acceptable because the real intricacies are learned on the job. But as practice fails to adapt to societal change, why should graduates aspire to traditional office roles? The gap often fuels generational conflicts over competing ideas of reality and professionalism. New Work concepts offer ways to challenge the image of the architect and reconsider architecture as profession or calling.

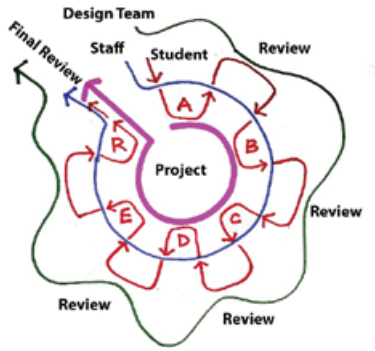
NOW is a study in architectural education, echoing the EAAE's call to question what, how, and why we teach. By thematising the practice gap, I examine my own struggles to understand and improve our teaching's impact. The work reflects our team's collective experience at the Natural Building Lab. It concludes by proposing new professional identities and recommendations for educators, offering a framework for reflection on our approach's strengths and limitations. The course becomes a rallying cry for a profession where the next generation applies design skills to new, pressing challenges—and reminds universities and practice to adapt or risk losing graduates' loyalty.

SUBMISSION

TU Dublin - IE

Whole Life Design

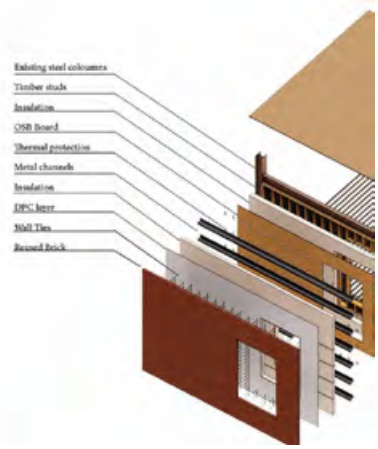
Noel Brady



Collaborative Design Studio
Interwoven cognitive structure
N Brady, E Geoghegan, 2021.

Market Building – Air Rights Office 2019

Social Welfare Office – Boutique Hotel 2020



Shearing Layer Design 2021

In 2019, TU Dublin launched a new Masters in Architecture program, providing an opportunity to rethink pedagogical approaches and prepare students to face a complex and challenging future. Two key integrated modules have been refined since: Collaborative Design Studio and Whole Life Design. Collaborative Design Studio is a role-playing scenario focused on adaptive reuse of existing buildings, using a scaffolded learning process across phased design stages. Whole Life Design supplies theoretical methods and techniques to support design intentions developed in the studio. The studio acts as a laboratory where ideas are tested and evidence-based, responsible design decisions are made. These modules intersect traditional design methods like sketching and prototyping with quantitative analysis of energy, carbon, and performance. Students are introduced to Thomas Kuhn's concept of Paradigm Shifts to highlight how accepted practices must evolve to meet new needs.

The Collaborative Design Studio uses a near-continuous cyclical design methodology. Students form teams of four, rotating leadership through initial phases—Spatial, Structure, Services, and Durability—with the team choosing the leader for the final "Pivot" phase. The Pivot challenges students to test their assumptions and outputs against studio ambitions and values. Projects focus on existing buildings requiring critical interrogation and adaptation. External professional design teams engaged with these buildings provide critical data and feedback, requiring students to present accurate information and make informed decisions. Workshops and decision-making tools such as matrices and data-driven trees support this process alongside imaginative design thinking. Project examples include a 2019 retail market tasked with building an Air Rights Office, pivoted to a gym/leisure facility; a 2020 social welfare office converted first to a boutique hotel, then pivoted to a step-down medical facility; and a 2023 vacant commercial office park converted to a school, later pivoted to a preschool with a nursing home. These projects present conflicting challenges demanding interdisciplinary thinking, agility, and openness. The program aims for a circular economy with restorative landscapes, encouraging students to develop unique and innovative solutions. Prototyping is used as a continuous learning method, promoting "fail early, fail often" instead of relying on a final, rarely tested prototype. A servant leadership model fosters team diversity and multiple voices necessary for advancing equality. This is supported by a no-fault philosophy, openness to experimentation, a safe learning space, and valuing knowledge over belief. The Collaborative Design Studio has been led by Noel Brady since 2019, with Emma Geoghegan (2019–2021), Sarah O'Dwyer (2022–present), and Lenzie O'Sullivan (2022–present), alongside professionals including Peter Crowley of PAC architects. It fosters a "unique dialogue between academia and architectural practice," creating an "energy field" around which pedagogy and curriculum revolve.

Whole Life Design drives intellectual and technical inquiry using academic and practice-based research to guide students in ethically informed decisions about the built environment. While the studio encourages diverse professional roles, Whole Life Design equips students with tools to leverage influence. The module is organized around eight "stepping stones" for critical analysis of quantitative aspects in buildings: Data, Adaptability & Flexibility, Post-Occupancy Assessment/Evaluation, Embodied Carbon/Energy, Operational Energy/Carbon, Shearing Layers, Durability, and BREEAM/LEED assessments. It promotes a "hacking mentality" that uncovers the mechanics beneath guides, enabling students to self-calibrate, avoid errors, and adjust their designs independently. Though technically grounded, Whole Life Design stresses the importance of human and environmental concerns. Students are urged to take responsibility for impacts such as carbon emissions, focusing not only on "doing things right" but on "doing the right thing." In creating adaptable, resilient architecture, they must retain ethical clarity in their decisions.

SUBMISSION

Technical University of Munich - DE

Bioregional Design Lab

Niklas Fanelsa

The Bioregional Design Lab at the Technical University of Munich si a novel interdisciplinary teaching and research environment at the forefront of architectural innovation, merging the principles of bioregionalism with bio-design techniques in the built environment. The lab activities started last year in the initial stage, design studio, workshops, and exchange formats have been realized with the aim to further expand this year.

By bringing together designers, scientists, and engineers, this collaborative space explores and implements holistic solutions that harmonize with the unique ecological, cultural, and social characteristics of specific regions on a global level. Through in- depth research, sustainable materials exploration, and innovative technologies, the lab endeavors to develop novel materials, building systems, and production lines that support environmental stewardship, enrich native biodiversity, and foster an inclusive circular economy.

Emphasizing community- centered engagement and resilience, the Lab aims to decarbonise the built environment, addressing climate change challenges, the decarbonization of the industry, and the shift towards a purpose economy. It also envisions a regenerative future where architectural practice coalesces seamlessly with nature, contributing to a more sustainable and inclusive future.

The principles in such an innovative and interdisciplinary learning environment resonate with the broader context of EAAE architectural education.

- Interdisciplinary Collaboration: The Bioregional Design Lab fosters interdisciplinary collaboration through design-thinking workshops, interdisciplinary sessions, and field trips to other university labs. By uniting designers, scientists, and engineers, it integrates academic knowledge and architectural practice to address complex challenges.
- Holistic Solutions for Specific Regions: In design studios, students explore locally specific ecosystems such as hops production in Hallertau and paludiculture for wetland regeneration on the Baltic coast, learning to translate ecological complexity into spatial concepts while understanding local, regional, and global contexts.
- Sustainable Materials and Technologies: The lab emphasizes sustainable materials and innovative technologies like fibers, algae, micro-bacteria, and bio-polymers, equipping graduates to navigate architecture's dynamic challenges.
- Inclusive Circular Bio-Economy: Supporting start-ups in the circular bio-economy, the lab promotes inclusivity and breaks traditional paradigms to reflect societal diversity.
- Community-Centered Engagement: Collaboration with cooperatives and non-profit organizations advances community-led initiatives, recognizing architecture's role in creating spaces that are environmentally, socially, and culturally enriching.
- Regenerative Future: Envisioning a future where architecture coexists with nature, the lab develops graduates who critically evaluate alternatives and adopt mindsets beyond conventional professional practice.

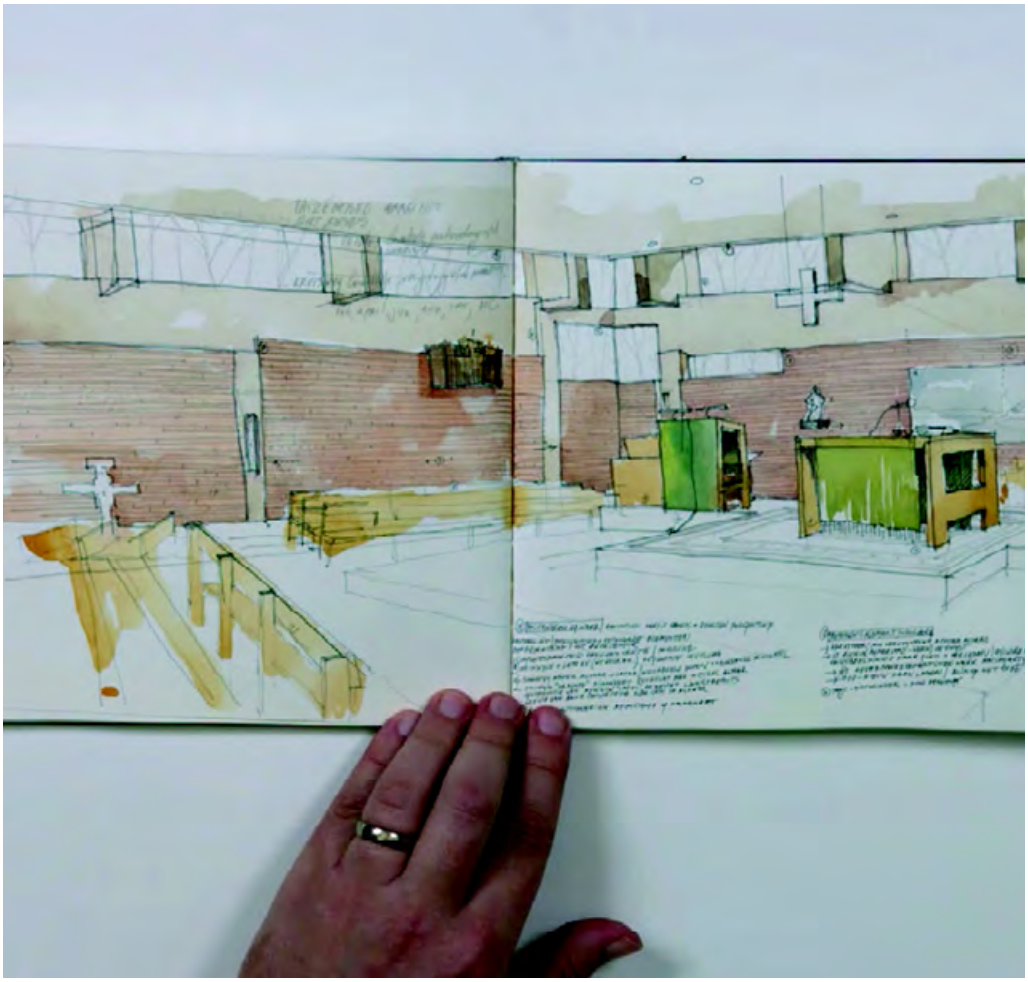
In conclusion, the Bioregional Design Lab, through its emphasis on interdisciplinary collaboration and sustainable practices embodies the principles advocated is the context of the EAAE architectural education. It serves as a tangible example of how innovative learning environments can contribute to the evolution of architectural practice, aligning closely with the vision of producing architects who are not only proficient but also responsive, inclusive, and capable of addressing the complexities of the built environment.

SUBMISSION

Faculty of Architecture & Arts. Hasselt University -BE

Sketchatlas

Saidja Heynickx



First of all we have to situate the ongoing SKETCHATLAS project (www.sketchatlas.org). The project we propose will connect with this ongoing project, which started in 2017. The SKETCHATLAS is an online architecture and art platform about freehand architectural drawing (sketching). In our curriculum SKETCHATLAS has been incorporated for years and is a key example of balanced blended learning in an art and architecture teaching context at bachelor and master level. Since 2022 the project has been launched in an international context with official trademark, professional translation and English voice-over, and is available for all educational programs in (interior) architecture worldwide to help teachers and students build up their freehand architectural drawing skills step by step. It is a remarkable example of the combination of essential skills for architects and structural educational innovation. The moving hand of the drawer in the tutorials touches the paper and reminds us of the direct connection between architecture, thinking and the body.

One chapter in SKETCHATLAS is the narrative of the sketchbook. Professors and colleagues of the Faculty show their sketchbooks and speak about the experience of making, the problem-solving method, the qualities of the drawing and the connection with projects. This is a testimony by the drawer. The next step is to store more testimonies of sketchbooks and to disseminate them in the EAAE network. We will focus on the sketchbook and the narrative of the sketcher. We connect with the ideas of the EAAE Porto 2018 position paper: an inclusive workspace, teaching-through-design and mutual lifelong learning. Resilience in a world full of communication can be enforced by learning the skill of freehand architectural drawing. Every line drawn is a step in building a creative and critical attitude. We want to take the lead in a process of more interconnection on this topic and work out new pathways in a field that is part of our expertise. Sharing the knowledge built up during several years can be beneficial for the EAAE pedagogical network and other schools.

Especially the narrative of sketchbook stories is a topic we want to elaborate on. We want to register video interviews, store and disseminate new sketchbook stories where the drawer guides the viewer through a sketchbook within the EAAE network theoretically, thematically and practically. We also want to organise a symposium and online activities within the EAAE network on the pedagogical power of the sketchbook. Recordings of these sessions can become part of the SKETCHATLAS platform. This is an innovative blended learning concept focusing on freehand architectural drawing in architecture. In contemporary education we accelerate through technology a connection between schools and safeguard the knowledge of freehand architectural drawing for the future.

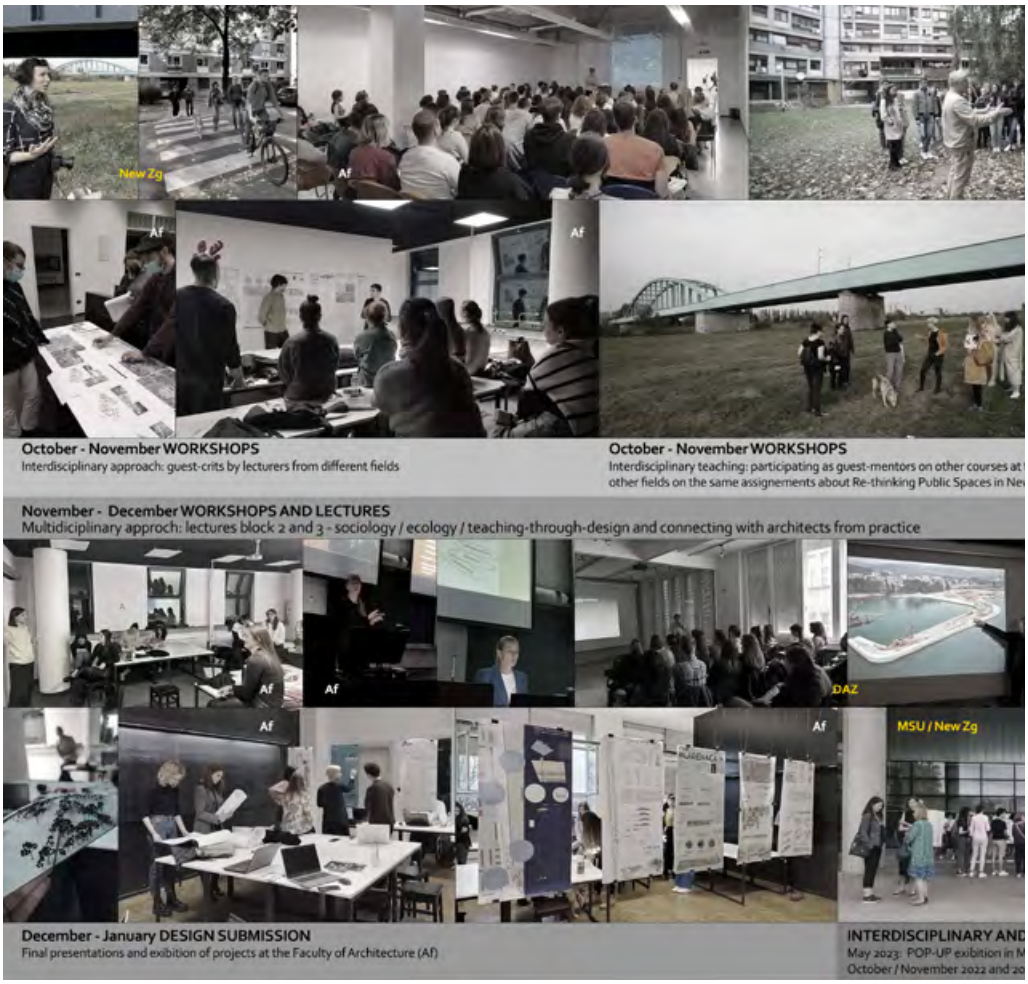
We will conduct this process of knowledge collection and dissemination step by step. We foresee an open call, in-depth interviews with specialists on drawing and at least one recording day of sketchbook stories. This recording day can be part of a symposium of the EAAE and fits in the network ambition of the EAAE. Further ideas can be discussed and enrich the project. Sketching is a language to respond to an emergent need. Sketching can transform complexity into spatial concepts. The dialogue is essential, and the sketchbook is a connector. Sketchbook stories are as diverse as the society they seek to serve. Sketching must be an example of playful anticipatory imagination. By rebooting the traditional sketch education we connected with the 21st century in the project. The project combines research and practice, where ongoing research and practical teaching enforce each other. The reciprocity between practice and academia is vital. By using the sketchbook stories we connect architectural education with professional practice. The drawing didactics in the project are a mirror for what we teach, how we teach and why we teach. The project becomes a building.

SUBMISSION

Faculty of Architecture. University of Zagreb - CR

Re-thinking Public Spaces

Bojana Bojanić Obad Šćitaroci, Marko Rukavina, Tamara Zaninović, Ana Sopina and Kristina Perkov



We present an interdisciplinary and participative approach to the urban design studio, teaching students how to (re)design open public space and prepare them to detect complex, socially sensitive situations. Students attend this compulsory course, "Studio III – Landscape Architecture," in the fifth semester of the third year of the undergraduate "Study of Architecture and Urbanism."

Developed over three academic years (2020/21 to 2023/24) by the coordinating team at the Department of Urban Planning, Spatial Planning and Landscape Architecture, this methodology combines interdisciplinary and participative collaboration. Student assignments share the spatial theme "Rethinking and (Re)Designing Open Public Spaces in New Zagreb Area." Each year the focus shifts across four neighbourhoods in New Zagreb, south of the river Sava, developed in the second half of the 20th century, embodying modernist and post-modernist urban planning. This urban context encourages students to understand 20th-century city development and respond critically to current needs through research and interdisciplinary discussions.

The three assignments form a coherent series:

- East New Zagreb (2021/22): enhancing modernist heritage by re-analysing and proposing solutions in Zaprude, Utrina, Travno, Dugave.
- South New Zagreb (2022/23): creating community places through designs for selected areas in Utrina, Sopot, Siget, Trnsko.
- West New Zagreb (2023/24): finding urban public systems and mediating spatial boundaries in diverse neighbourhoods: Trnsko, Savski gaj, Kajzerica, Lanište.

Offering multiple locations to choose from was well adopted, enabling personal choice and comparative learning. Discussions about different sites encouraged a holistic view of the wider neighbourhood and New Zagreb. Students felt part of a series, learning from previous visions, while coordinators strengthened connections with local communities.

Participation took place throughout the semester via:

- a) assignment preparation based on community interviews;
- b) guided field tours with 100–150 students and mentors involving presentations and conversations with residents;
- c) exhibitions mid- and end-semester, presenting projects to communities for re-evaluation and reimagining.

The studio operates in three roughly one-month blocks. Interdisciplinary lectures at each semester's start connect perspectives from architects, biologists, and sociologists. Lecturers also act as guest critics at semester end, fostering resilience through exchange between practice and academia. This environment allows students to embrace complexity and uncertainty. Designing on urban and architectural scales, students develop articulated spaces detailed technically.

Working in pairs encourages collaboration and dialogue. Final projects include a poster (50×100 cm) and a booklet combining theory, design process documentation, and solutions, including plans, sections, catalogues of architectural and landscaping elements, and scenarios over time. The booklet narrates project evolution, valuing process over result and fostering research.

The assignments promote wider interdisciplinary collaboration with other University of Zagreb faculties (Biology, Agronomy). Yearly exhibitions gather students, mentors, local communities, museums, and the Zagreb Association of Architects in discussion-centred forums beyond campus.

SUBMISSION

School of Architecture, Design and Civil Engineering.
ZHAW Winterthur – CH

City in Dialogue

Maxime Zaugg

The elective module 'Urban Planning 2', entitled 'City in Dialogue', focuses on the study, application and evaluation of various methods, processes and tools that promote effective dialogue between planners, professionals involved in urban change and the public. This module emphasises interdisciplinary urban planning, stakeholder engagement and the societal role of dialogue. It provides students with thematic content, literature and guest lectures to offer diverse perspectives and knowledge. Regular lectures, thematic inputs, group discussion and one-to-one meetings allow students to reflect and present their research on methods and tools through group work and discussions with internal and external guests. The core of the module is to explore the potential and challenges of different forms of dialogue in urban planning and their societal implications.

The 'City in Dialogue' seminar aims to teach students to establish a dialogue with society in their role as architects. In doing so, they should become aware of what agencies they have as architects and what it means to operate in a network of different actors. By showing the stages of the multi-layered processes and by carrying out the different phases of a compact 'dialogue', the students should become aware of where the challenges of professional life lie and how, through the strategic use of their skills and knowledge, they can contribute their influence on the transformation of the built environment.

The seminar is divided into three thematic parts: Phase 1 (Tools), Phase 2 (Application) and Phase 3 (Realisation/Implementation). Each phase builds on the findings of the previous one. Phase 1 analyses the tools used, modified and applied in architecture and urban design in order to establish a dialogue. Students explore four categories of tools: the physical scale model, the digital scale model, verbal exchange through interviews and co-drawing. They explore how these tools can be used to establish dialogue and what it means to apply the tools of urban design in and with society at large.

Phase 2 requires students to define their own application for dialogue based on a refined tool, targeting a specific public space and audience, while conducting the dialogue themselves. To this end, students work in groups of three to develop their own question concerning an important aspect relating to public space. This makes the dialogue tangible and concrete. The final 3rd phase addresses a critical but often overlooked aspect of participatory processes: the evaluation and implementation of the gained knowledge from the dialogues. Students then apply their findings through small-scale implementation in public spaces. These findings are regularly discussed in the group, with the groups also discussing each other's results. The final projects are then presented to guests and reflected on together. The compact implementation of such a process pursues several didactic goals that will play an important role in the architects' practice.

The seminar aligns with key pedagogical approaches of the EAAE. Firstly, architectural education prepares students for diverse practice: engaging in interdisciplinary dialogue with an audience allows students to navigate and articulate within complex structures and processes. Second, architectural education prepares students to manage the whole: the seminar encompasses an entire process, from researching and defining tools, to formulating questions, to selecting a target audience, to realisation. In this way, students gain practical experience through a tangible implementation at the end of the process. Thirdly, architectural education enables students to respond to emerging needs: architects at the beginning of their careers can navigate and act in complex interdisciplinary structures, which is crucial for their future and the quality of building culture. The seminar also emphasises the unique dialogue between academia and practice, the diversity of architectural education that reflects the needs of society and encourages architecture students to explore diverse roles within and beyond the discipline.