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TEACHING DESIGN - A SEARCH STIMULI FROM 2ND INTERNATIONAL SYMPOSIUM ABOUT ARCHITECTURE, DRESDEN

In Dresden we were granted an opportunity to take part in the already second International symposium about architecture, this time aimed especially at the basics of teaching architectural design. We were invited to attend this symposium by the organizers mainly because of the orientation of our presentation about methodology of the subject Architectonic composition on the Faculty of Architecture at Slovak Technical University on the basics of teaching architectonic production.

The symposium took place at the university ground of Faculty of Architecture TU in an ancient building (Fritz-Foerster-Bau), which has been only minimally adapted by the architects to their requirements. Chemical laboratories are gradually being rebuilt to serve as studios, experimental tables with sinks and gas burners still dominate the lecturing rooms, mobiliari of steeply rising lecture hall deserves a place of honour at the museum of education and the toilettes doubtless as well. But the corridors were, out of spite, decorated by beautifully liberated student works on the topic of Diogenes - minimum space for a man. Presentation of proposals in measure 1:1 enabled the authors to directly test the realization of such an ancient architectonic task in atypically used materials (or rather scrap) of the third millennium. The results of the workshop, which was concomitant movements of the symposium, we could also testify with our own spatial experience.

In comparison with the former year, there was a very obvious focusing of the symposium on pedagogy as an area of research. Already in the initial lectures of the plenary session we were awestruck by a performance of a student of architecture Madlen Ungelenk ("Devices and Desires"), as well as rector of TU Dresden and especially Prof. Thomas Herzog ("Studienreform") from TU München about the reform of the study of architecture in the world. Even though the main output of his presentation was apparent general heading towards two-grade eleven or twelve semester MA or engineer study, he drew attention to prospective problem with the scope of bachelors. Aside to the history of teaching architectural design ("Geschichte der Entwurfslehre") of Prof. Hans-Georg Lippert from TU Dresden was aimed at tradition of Bauhaus and its adherents, or international camp-followers. Exceptionally voluminous contribution ("Semiotizität, Funktionalität, Materialität und Leibbezogenheit des architektonischen Entwerfens") of Prof. Benedikt Tonon from UdK Berlin was devoted to theoretical basis of architectonic production.

The majority of the other lectures in the main part of the symposium was directed at presenting of one's own

educational approach of individual schools of architecture, with focus on studios of lower grades. Professor J. Mayer H. enthralled us with his theme of facultative atelier - "Beige studio" in his lecture "Navigations" about the experience of students from Germany, Great Britain and United Nations with the solution of color dilemma.

Complex model of mutually connected teaching methods at ETH Zürich was presented by Professor Marc Angélil in his lecture "Accelerating Desire". This "studio element" was represented as a concurrence of team and individual work of a selected group of mature students, combinations of plans with 3D models, music, dance, literary text or visual arts with architecture, urbanism, construction and industrial design.

Interdisciplinarity in teaching atelier production created the core of the presentation of Professor Ingeborg Kuhler "Thesen zur Grundlehre des Entwerfens" about the basics of architectonic design in her studio at UdK Berlin. Besides the impetus from other types of art ("study of the dramaturgy of a house", "choreography of the model of a house", etc.), an asset could be seen also in the vision of spatial parameters of design in constantly narrowing context criterion to the detail of space 1:1.

Associate professor Michaela Brožová pointed out not only the traditions of teaching architectonic design on ČTU in Prague, but also contemporary international orientation of its theoretical basis. In her lecture "Archetypes and Contemporaries in Architectural Design Courses" she mesmerized with formal aspects of the teaching process ("vertical studio", "wandering students", model and computer laboratories) as well as with the main tendencies in studios, chiefly in articulation of the search of genius loci in architecture, utopian visions and the effort to cultivate national architectonic legacy.

The applied research in architectonic design and spatial planning resonated in the contribution "Research based design studio networking" by Roger Riew from TU Graz. His thematically oriented internationally administered seminars and workshops echo not only in international educational activities (conference with Zahou Hadid), but also in expert publications and regional press (GAM 01: "Tourism and Landscape", GAM 02: "Design science in architecture").

An encouraging conclusion of the first day of symposium was introduced by Michael Mussotter from TU Texas in his presentation "doggy (in) style". The studio of creation of minimal space, apprehended as the life space for a particular dog, was in its form of realization in true



measure, material and colouring and its entertaining public presentation very close to the theme of school as a game. Methodology, however, based on thorough theoretical preparation and scientific study of the needs of future user, adequately mapped the focus of the symposium.

Second day of the symposium was opened by collective discussion lead by Prof. Joerg Joppien from TU Dresden and the initial lecture about the history of architectonic theory in relation to the teaching of architectonic design "Autonomie oder Kreativität - Paradoxien der Architekturtheorie" was presented by Prof. Werner Sewing from TU Berlin. Other parts of the seminar were set in eight thematic workshops. We were granted the opportunity to participate in the work of a group, which reflected the international aspect of the symposium.

In the section "GdE (Grundlehre des Entwerfens) in Europa" the introductory lecture was lead by a Polish team of Janusz Frydecki, Jerzy Gomolka from TU Wroclaw. Their presentation "Introduction to Architecture Design", although technically more or less lagged behind its content degree, still set a high target in its educational approach. The attempt at penetrative progress of students concerning professional growth through raising demands of tasks (logo, bench, passageway, water fountain, marquise, porch, terrain ramp, tower) and its resulting in solution in real town environment should support their "fascination with profession".

Bernhard Ax in his lecture "Methoden des Entwerfens" sketched a very interesting complex system of teaching architectonic production in the second grade at TU Braunschweig. Methodology of this educational activity generates from thorough theoretical preparation and its immediate practical application to formerly defined typological spheres of architectonic design. Lectures ("Theory and Methodology of Architectonic Design") operated parallelly with seminars ("The Analysis of Buildings") and studio production of two assignments of different types but in one appointed typological theme. On the example of a theme "Architecture and Music" we could see models of typological and spatial analyses from the seminar form of education as well as the results of the first studio task (solitaire single-spaced building of the examined purpose - "music pavilion" with space solution for presentation of selected piece of music). Crowning of the whole process was a project of a more complicated building with precisely defined content and urbanistic context (completion of a historical building of a conservatory).

The team of Raumlabor from Berlin represented by Jan Liesegang and Markus Bader in their lecture titled "Konfrontation" presented their experience with innovative approach to studio production. Their intention was not only to confront in the international measure (students from various schools from Germany and Russia) the opinions of "the school" participants, but mainly to test experimental methods of teaching in studios. This experimental character of atelier captivated in particular with its absolute

bondage to solution of environment, whether concerning a public area in Stuttgart or a building of once a hotel. The perception of production in its real standard and environment was elevated to maximum in a case when a group of students and teachers occupied part of a hotel intended for demolition and from materials, which they found in this building, rebuild some of the areas, they worked and dwelled - literally lived in them.

Mosé Ricci from Pescara School of Architecture, connecting eleven Italian and three European architectonic schools, informed about a form of "proposed touring seminar" under the name "Villard". Falling back on the pedagogical principles of Villard d'Honnecourt, he founded this super structural study of architecture and especially urbanism on personal experience of students and direct observation of the environment. That is the reason why Villard sets his meetings every month in a different town, so that the participants can get to know him, discuss on the face of the place about student projects, hear his lectures and take part in a week-long workshop.

Perfectly mastered presentation (graphically and directorially) was performed by Moritz Schloten from TU Dresden. Under a very simple title "GdE" he presented a complex formation of teaching architectonic design in an open studio that is attended by students of architecture in Dresden. Through three cycles of three to four weeks of group teaching of common lectures, excursions and ateliers, students master the production of basics of interior space, design of a simple architectonic building or get a notion of working with urbanistic space via forming a particular architectonic structure. Simultaneous use of computer presentation and physically created models is another inspiring approach of this method of architectonic production.

Final entrée of Bohumil and Eva Fantos from Prague ČTU topped the work in this section. Their initial lecture and subsequent video-projection under the title "Basics of Architectural Designing" were of interest not only because of their theoretical basis, but mainly for its pedagogical approach to the subject here known as Basics of architectonic design. Tasks, demanding a fair amount of inventiveness, are very close to the composition exercises in architectonic interpretation. Themes like three pillars, alphabet in architecture or a tower for a *felo-de-se* etc. were a contribution principally due to their profundity of psychological engagement and archetypal reworking.

Our presentation (Nahálka, Oravcová: "Expression of Connotation...") focused on expression of significance as a methodical basis of teaching architectural composition. It seemed grip attention due to its pedagogical approach based on elaborated system of progressive tasks, but definitely also by the resourcefulness of student solution of 2D and 3D compositions. After all, our theme of lecture raised an extensive discussion.