

## 2. Workshop Report

2. Version

# Urban Planning with Smart Code

Bran, Romania

6<sup>th</sup> – 16<sup>th</sup> September 2007

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## 1. Executive Summary

From the 6th to the 12th of August 2007 the European School of Urbanism and Architecture (ESUA) held a town planning workshop in Bran in Romania, developing the first SmartCode for a European community.

The test course had 13 international ESUA partner representatives and 18 Romanian and Norwegian students participating.

The test course was finalised with a study trip of Transilvania to relate the project to restoration crafts training and cultural heritage.

On multiple levels the workshop has been a great success:

1. The ESUA project has advanced a great deal in the production of it's curriculum, with a sketch setup produced for the curriculum handbook.
2. The test course was overall rated as a success by it's students and professional participants, with students feeling an impact by their course on both their future career and their current university education.
3. The test course achieved it's promise to the local community of Bran by producing a proposal for a new town plan and coding regulations in the form of a new SmartCode adapted to Bran.

By achieving all it's three main goals, the Bran test course shows that it is possible to combine education (of the students), research (development of the curriculum) and practical field work (town plan and SmartCode) into one event for the mutual benefit of all involved. The test course has given valuable feedback for developing new courses in sustainable, context-based urban design not currently taught in Europe.

## 2. Content

1. Executive Summary .....	2
2. Content .....	3
3. Background.....	4
4. The Bran test course.....	5
5. Original application .....	7
6. About the SmartCode.....	8
7. Workshop programme .....	9
8. Tour programme .....	10
9. Workshop results.....	11
10. Curriculum development .....	15
11. Student feedback .....	16
12. Partner feedback .....	20
13. Conclusion .....	24
14. Credits.....	25
15. Annex A – List of participating partner representatives.....	26
16. Annex B – List of participating students.....	27
17. Annex C – Certificate of attendance .....	28
18. Annex D – ESUA curriculum.....	29
19. Annex E – The ESUA 5 Handbooks.....	32
20. Annex F – Course example: contemporary trends in urban design .....	46
21. Annex G – Course example: contemporary trends in urban design .....	48
22. Annex H – Knowledge profile: performance based design .....	52
23. Annex I – Information about the supporting Restauro Project.....	60
24. Annex J – Article in New Urban News.....	61
25. Annex J – SmartCode for Bran.....	62

### 3. Background

From the 6th to the 12th of August 2007 the European School of Urbanism and Architecture (ESUA) held a town planning workshop in Bran in Romania, developing the first SmartCode for a European community.

The ESUA is a pilot project to establish an alternative architectural education in Europe, focusing on New Urbanist principles. The project is a partnership between 13 organisations (universities, NGO's and private enterprises) from seven European countries, and has obtained a two year funding grant from the Leonardo da Vinci Lifelong Learning Programme by the European Union for developing a new curriculum and teaching methodology. The project has been initiated by architect Arne Sødal, legal advisor Audun Engh, sociologist Per Halvorsen and architect Claus Zapffe from Norway. Formal coordinator of the project is the Norwegian Association for Adult Learning.

A new curriculum is being developed through five test courses throughout Europe. The first test course was implemented in Italy, prior to the urban planning workshop in Romania. Three more will follow, in Britain, Norway and Germany respectively.

The ESUA project partners are:

- Norwegian Association for Adult Learning (Educational institution, Norway)
- Joanna Alimanestianu (Architects / urban planning office, Belgium)
- Karl H. Maschmeier Architects (Germany)
- Neue Stadtbaukunst (Urban planning office, Germany)
- Technical University Berlin – Schinkel Centre (University, Germany)
- Politecnico di Bari (University, Italy)
- Notre Dame Rome Study Centre (University, Italy)
- Arne Sødal Architects (Norway)
- Moderno AS (Architects office, Norway)
- Pro Patrimonio (NGO, Romania)
- Faculty of Architecture in Timisoara (University, Romania)
- Royal Institute of Technology (University, Sweden)
- Michael Mehaffy Consultancy(UK)

The ESUA project is a pilot project to develop a model architectural curriculum that is focused on context, tradition, urban design and sustainability, in contrast to the iconic emphasis in many of today's architecture schools. An important part in the process of developing the new curriculum is direct feedback gained from students, professionals and local communities participating in the five test courses. Each test course aims at a neglected part of today's architectural education, such as heritage, urban design, sustainability, context and user involvement in the design process. Each course is designed to be "immersive" in a real project, and students work alongside design professionals, technical experts, and members of the community.

The long term goal of the project is to establish a new architectural degree in Europe where the students can study one year each at different locations throughout Europe. In so doing, students will be directly exposed to a number of different languages, local cultures and building traditions, and gain a truly international, inter-disciplinary education. The different educational modules developed in the curriculum could in the future be offered either by a network of existing universities, or a new kind of school.

#### **4. The Bran test course**

The test course in Transylvania in Romania focused on the use of codes to regulate the urban development of the small town of Bran in Romania's scenic Transilvania region. The workshop began with a request from the local community to develop a holistic plan for their town.

Until the 1920s, Bran was little more than a small fortification with a customs point. The growth of the town started when Romania's Queen Maria restored the small fortification to become a romanitic castle and turned it into her summer residence. Attracted by the royal "seal of approval", a small town of burgoise summer houses developed on the plain below the castle, forming the centre of Bran. In modern times the castle has been associated with the Dracula legend.

After the fall of communism, Bran became a popular tourist destination, owing to its famous castle and the great beauty of its natural scenery. But a lack of coherent planning meant that the town suffered from American-style sprawl, as guest houses and pensions popped up in the surrounding areas. These buildings often have little in common with the local character, and do not relate to the urban fabric. The town is also suffering from heavy traffic, caused mostly by the many one-day visitors to the castle.

The ESUA workshop was the final of in total three workshops aiming at producing plans for a sustainable development of a town by building on its heritage, while at the same time preserving the surrounding natural ecology. The first two workshops established the protection of the surrounding landscape, banning construction while preserving fauna and flora. An important part in the protection plan is the preservation of the traditional agriculture, with meadows rolling over gentle hill formations, switching with forests as the hills gain altitude, and finally turning into massive mountains framing the valley.

The concluding workshop this summer focused on the urban development of Bran and it's surrounding villages. For this purpose Belgian partner Joanna Alimanestianu invited Sandy Sorlien to join the workshop and together with the team, write the first Smart Code for a European town. The Smart Code was calibrated and customised to become The Bran Code for the new town master plan developed by Arne Sødal, Joanna Alimanestianu and the 18 students from Romania and Norway.

The outcome was a town plan calling for an urban core in central Bran of guest houses, small hotels and appartment buildings in local character, while developing four village type settlements around Bran with a distinct rural character. A town plan was also produced for one of these four villages, Sohodol, to exemplify a possible future development of these villages. Together the urban centre and the surrounding villages will be able to absorb all development pressure for the foreseeable future, thus helping to preserve the surrounding landscape.

The workshop concluded with a one-week study tour of Transylvania (externally financed), meeting with potential new partner organisations and investigating potential sites for new projects and short courses in the coming years. A great thank you to Mioara Lujanschi from Pro Patrimonio for making the tour possible.



*Image 1 - During the test course: Work on the masterplan for Bran. Photo: Claus Zapffe*



*Image 2 - Presentation of the results to the community. Photo: Claus Zapffe*

## 5. Original application

The following description of the test course in Romania is a quote from Work Package 4 as described in the original application in February 2006:

- *"... The partners will participate in a test short course and Enquiry by Design workshop devoted to cultural landscape preservation and sustainable, heritage-based development of the historic village community of Bran, in an ethnically Romanian part of Romania. The workshop / short course has been invited to give input to the ongoing master planning process carried out by the county council of Bran. The workshop and short course will be held in collaboration with the Bran Association, a major local stakeholder.*
- *The test activity will be based on Enquiry by Design methodology sketched out in WP 2 and then (after this test course) be fully developed in WP 5. The curriculum and methodology hypothesis will be tested on Romanian practitioners and local council members. The Enquiry by design will be terminated with evaluation of the results at a public meeting.*
- *The partners will also participate in a test short course and workshop in Laslea, Transylvania, an ethnically Saxon area of Romania, on the topics of local masonry craftsmanship and pattern book guidance for both preservation of historic architecture and new construction based on the regional architectural characteristics.*
- *Students from Timisoara University will participate and evaluate the teaching methodology on an under-graduate level.*
- *The results of the activity will be exhibited in the Laslea Information Centre for cultural heritage, run by INTBAU. Residents will be asked to give their comments to the results.*
- *Based on students' evaluation and local feedback, the WP leader will write a report, and WP partners will adjust the final curriculum."*

The execution of the test course was very close to the original intentions, but differed in some details.

Most notably instead of a short course and workshop in Laslea, a study tour was arranged of Transylvania in partnership with the Restauro project (financed externally from the ESUA project with funding from the Romanian government). Topics of the study tour were traditional building crafts and the preservation of historic architecture and new construction based on regional architectural characteristics.

As INTBAU (UK) has withdrawn from the project and the mentioned Laslea Information Centre is still under construction, results of the test course have been exhibited in Bran instead.

Note also that the originally used term "Enquiry by Design" trademarked by the Prince's Foundation for the Built Environment (UK), who have withdrawn from the ESUA project. Instead we will rather use the terms "Charrette" and "User participation in the design process". Both "Enquiry by Design" and "User participation in the design process" are terms used for describing the workshop approach to an urbanistic design problem, by including students, teachers / professionals, local authorities and residents in the design process. This method proved very productive in Bran.

With Joanna Alimanestianu (BE) as a new project partner the opportunity opened to include the SmartCode principles in the Bran test course, and by thus widening the originally planned scope of the test course.

## 6. About the SmartCode

Note: The following description is taken from [www.smartcodecentral.com](http://www.smartcodecentral.com) For more information on the SmartCode, please visit the web site.

The SmartCode is an integrated land development ordinance. It folds zoning, subdivision regulations, urban design, public works standards and basic architectural controls into one compact document. It is also a unified ordinance, spanning scales from the region to the community to the building. The SmartCode is freeware, available for use without charges or licensing fees.

The SmartCode enables the implementation of a community's vision by coding the specific outcomes desired in particular places. It allows for distinctly different approaches in different areas within the community, unlike a one-size-fits-all conventional code. To this end, it is meant to be locally customized by professional planners, architects, and attorneys. This gives the SmartCode unusual political power, as it permits buy-in from stakeholders.

The SmartCode supports these outcomes: walkable and mixed-use neighborhoods, transportation options, conservation of open lands, local character, housing diversity, and vibrant downtowns.

The SmartCode discourages these outcomes: sprawl development, automobile dependency, loss of open lands, monotonous subdivisions, deserted downtowns, and unsafe streets and parks.

The SmartCode is one of the family of "form-based codes" addressing primarily the physical form of building and community. It is thus unlike conventional zoning codes based on use and density, which have caused systemic problems over the past sixty years by making mixed use and walkable neighborhoods inadvertently illegal.

The SmartCode is also a "transect-based code." A transect is usually encountered as a continuous cross-section of natural habitats for plants and animals, ranging from shorelines to wetlands to uplands. The transect of the SmartCode is extended to the human habitat, ranging from the most rural to the most urban environments. This allows environmental and urban concerns to be administered in an integrated way.

The SmartCode's rural-to-urban Transect is divided into a range of "T-zones" each with its own complex character. The Transect ensures that a community offers a full diversity of building types, thoroughfare types, and civic space types, and that they have characteristics appropriate to their locations in the environment. The metrics for these T-zones should be locally calibrated.

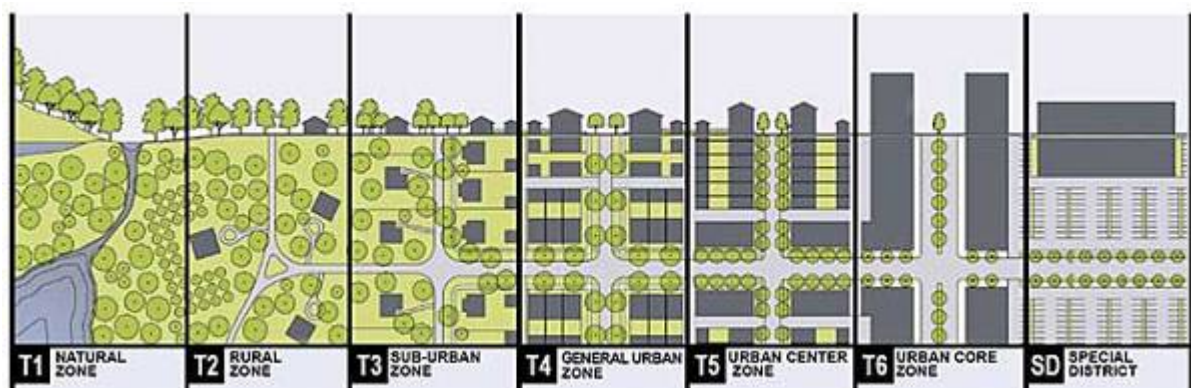


Image 3 - A schematic transect of a city. Credit: Duany Plater-Zyberk & Co.

The Transect is a powerful tool that can coordinate standards across other disciplines including ITE (transportation) and LEED (environmental performance) standards. The platform of the Transect allows the integration of the design protocols of traffic engineering, public works, town planning, architecture, landscape architecture, and ecology.



## 7. Workshop programme

Below is the programme as it was updated on the 05.08.07. During implementation the workshop went one for one more day with the final presentation on Sunday.

### Sunday 05.08.07

12:00 Arrival at Bran – arrange lodging  
20:00 Dinner for those who have arrived

### Monday 06.08.07

10:00 ESUA-group meeting with programming and definition of tasks  
11:00 Meeting with students . presentation of programme and explanation of tasks  
12:00 Establish groups & leaders for Bran masterplan, village-plans, zoning & coding  
13:00 Lunch  
14:00 Hang exhibition, prepare presentation and special tasks/info  
18:00 Public meeting  
21:00 Dinner

### Tuesday 07.08.07

09:00 Briefing Groups  
10:00 Group work  
13:00 Lunch  
14:00 Group work  
17:00 Report on group work  
20:00 Dinner

### Wednesday 08.08.07

09:00 Proposals for village plans, revise Bran masterplan  
13:00 Lunch  
14:00 Internal presentation of proposals with evaluation  
15:00 Finalisation of masterplans and Zones  
20:00 Dinner

### Thursday 09.08.07

09:00 Briefing of groups for coding  
10:00 Prepare draft codes for Bran , villages ,rural areas and protected zones  
13:00 Lunch  
14:00 Evaluation of draft proposals for codes  
15:00 Testing of codes  
20:00 Dinner

### Friday 10.08.07

09:00 Final evaluation of codes with County architect and PUG-architect  
10:00 Finalisation of codes  
13:00 Lunch  
14:00 Production of plans, zones and codes  
20:00 Dinner

### Saturday 11.08.07

09:00 Production of presentation material  
13:00 Lunch  
14:00 Preparation of presentation  
17:00 Hanging of exhibition and testing powerpoint  
18:00 – 20:30 Public meeting  
21:00 Final dinner

### Sunday 12.08.07

10:00 – 17.00 ESUA partner meeting

## 8. Tour programme

### PROGRAMME (13-16<sup>th</sup> August)

#### 13<sup>th</sup> August

**08.00** departure from Bran to Dumbrăveni

**10.00** visit at Viscri village – the citadel, the village, and the Saxon house at no. restored by the Pro Patrimonio Foundation.

Meeting with Mrs. Caroline Fernoland

**13.30 – meeting at Dumbrăveni: accommodation, buffet**

**14.30** – Start up Meeting: local officials, ESUA Group of experts and Restauero experts

Speakers:

- Traian Dur, mayor of Dumbrăveni town
- Alexandru Oprea, RESTAURO project
- David Baxter, Transylvania Trust Foundation
- Mioara Lujanschi, Pro Patrimonio Foundation
- Iosefina Postăvaru, RESTAURO project
- Audun Engh, ESUA Project

**17.00** – visit to Valea Viilor, study trip at Saxon fortress (guided tour, welcome by mayor)

– visit Laslea

**20.00** – Visit the Cathedral St. Elisabeth, Dumbrăveni

**20.30** – dinner at Dumbrăveni

#### 14<sup>th</sup> August

**09.30 – study trip at Mediaş**

**12.30 – lunch, meeting with the mayor of Mediaş**

**14.00 – 18.00 – working meeting in Dumbrăveni:** „Round table on valorisation of cultural heritage in Dumbrăveni”:

- guided tour of the centre of Dumbrăveni
- guided tour of the Appafy castle in Dumbrăveni
- feed-back from the participants at the Appafy castle
- coffee break
- meeting between the ESUA group and local craftsmen on restoration techniques and best practices;
- conclusions of the two days workshop, communication with the local authorities

**20.00** – Accomodation and dinner in Mediaş (final of Restauero project)

#### 15<sup>th</sup> August

**08.00** – departure to Cluj

**11.00** – visit the at the Banffy Castle, Bontida, Cluj county, demonstration on restoration technique

**16.00** – press-conference on ESUA project (details to be finalised in the following days)

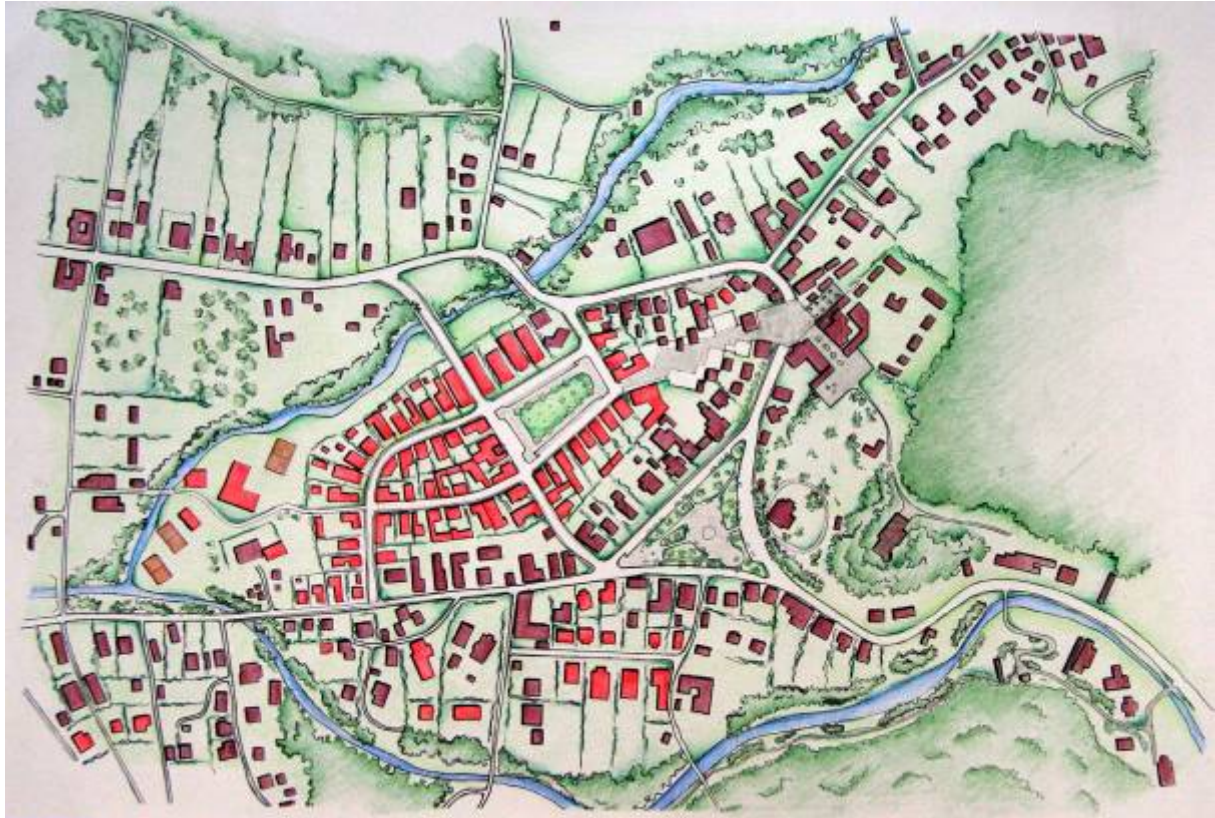
Acomodation and dinner at Bontida, Banffy castle.

#### 16<sup>th</sup>

- Departure from Cluj
- Optional programme – visit the Rimetea village

## 9. Workshop results

The workshop produced a new town plan for Bran (shown below) and a new SmartCode for Bran (attached in Annex H).



*Image 4 – Proposed masterplan for the centre of Bran. Proposed new buildings are highlighted red, existing buildings are shown in brown. The extension of the town is defined by a proposed new civic square and a proposed new throughfare. Image: ESUA*



*Image 5 - Proposed masterplan for Sohodol, one of the four villages surrounding Bran. Together with Bran these villages can take up all development in the foreseeable future and thus protect the character of the surrounding landscape. Image: ESUA.*



*Image 6 - Student sketch of proposed new town square. Image: ESUA*



*Image 7 - Student sketch of proposed new town square, with the famous Bran Castle in the background. Image: ESUA*

**Table 17**

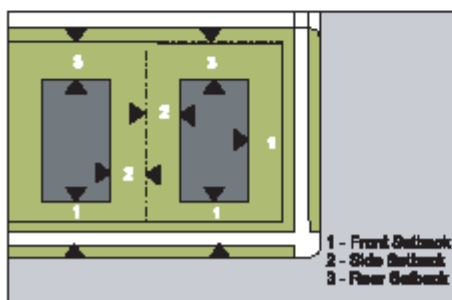
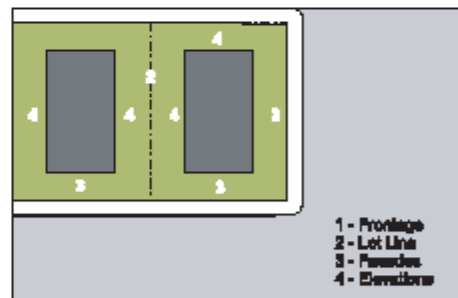
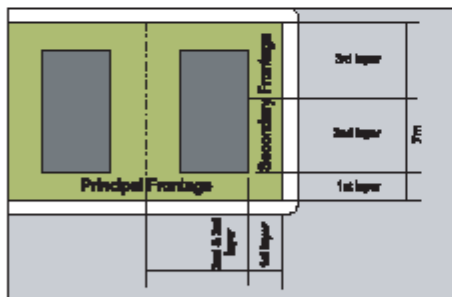
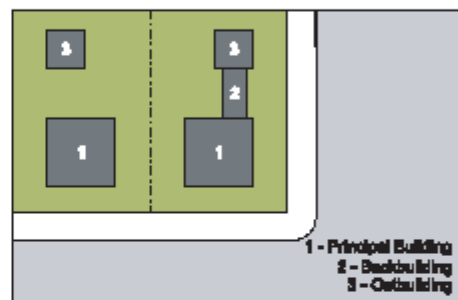
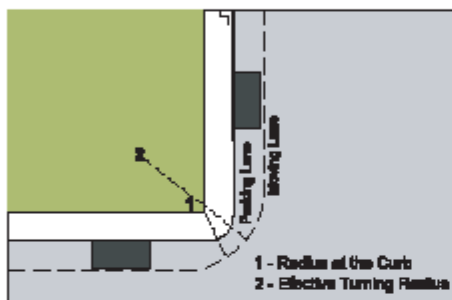
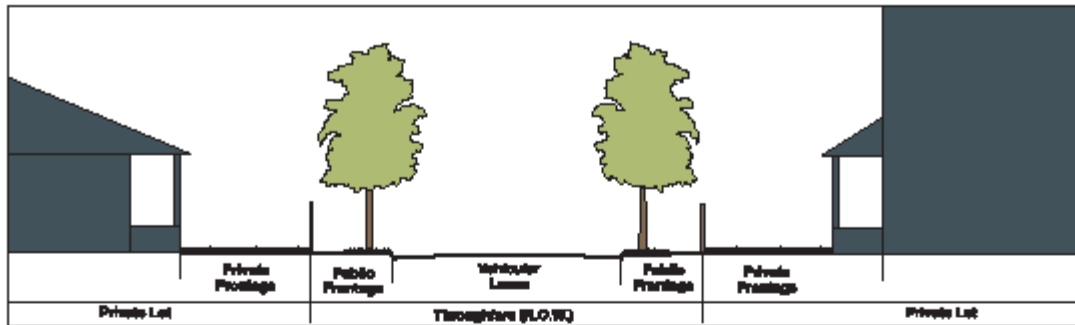


Image 8 – This sketch for a table in the SmartCode showing the relations between buildings and the streets was produced by a student during the Bran test course. For the complete finalised SmartCode for Bran please refer to the Annex. Image: ESUA.

## **10. Curriculum development**

The project promoter, The Norwegian Association for Adult Learning, asked before the Bran test course Anders J. Söderlind of KTH - Royal Institute of Technology, to take responsibility for writing the ESUA curriculum, based on input from all partner organisations and the five test modules. Andres started the production during the Bran test course. They were presented at the partner meeting at the end of the test course in Bran , and have been developed further following the discussions at the meeting.

Anders has proposed to present the curriculum as five books:

- Book 1 – Policy and methods
- Book 2 – Curriculum Description
- Book 3 – Lectures & Readings
- Book 4 – Excercises & Workshops
- Book 5 – Student Portfolios

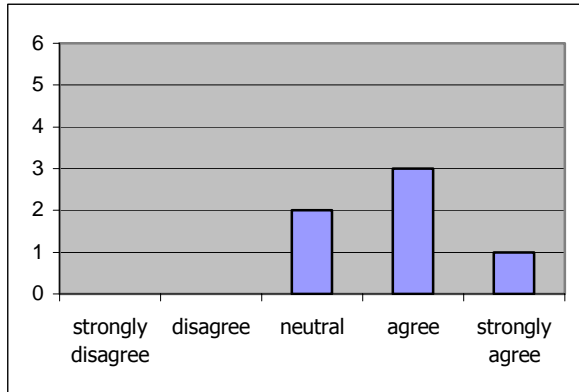
Enclosed in Annex is a preliminary description by Anders of the expected outcome.

## 11. Student feedback

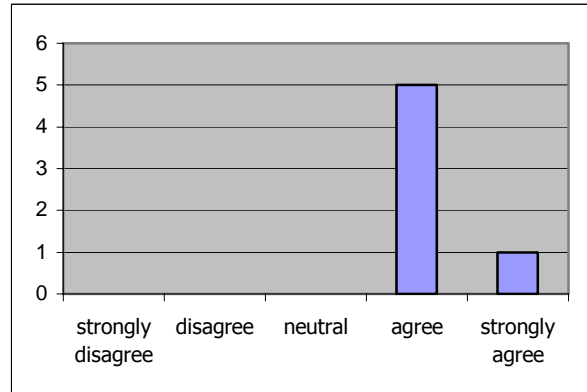
Six students have delivered the students feedback form. A group of remaining students are as of September working on an independent student feedback report.

Below are the results from 15 questions given to the students in form of a questionnaire:

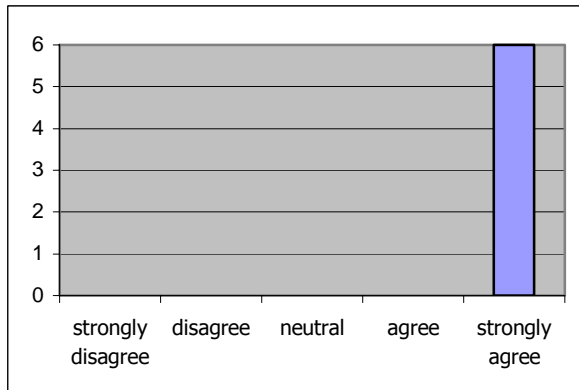
*Question 1 - "The teachers were good at explaining things to us"*



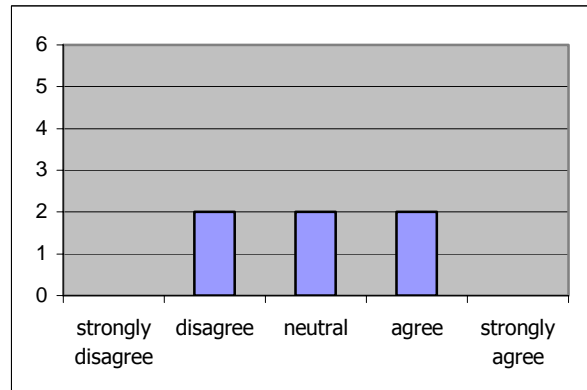
*Question 2 - "The teachers have motivated me to do a good job"*



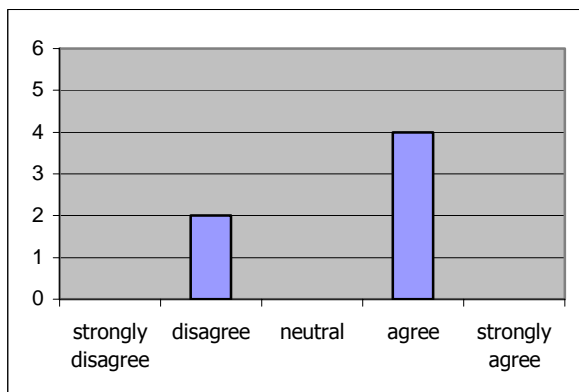
*Question 3 - "This course felt important for my future profession"*



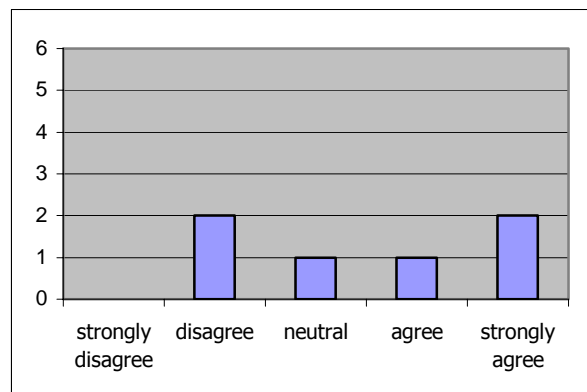
*Question 4 - "For the most part I was aware of my progress in relation to the goals of the course"*



*Question 5 - "For the most part it was made clear to me what was expected of me during the course"*

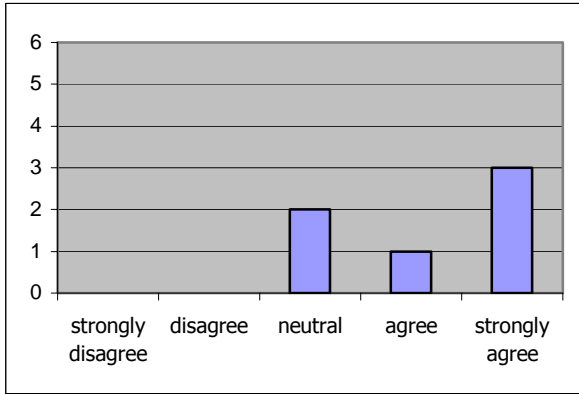


*Question 6 - "I have recieved relevant feedback to help me develop my language proficiency"*

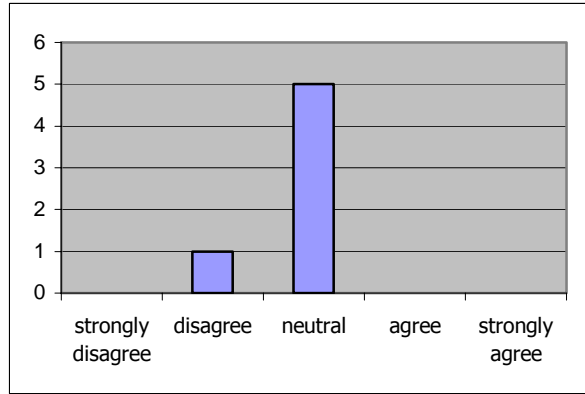




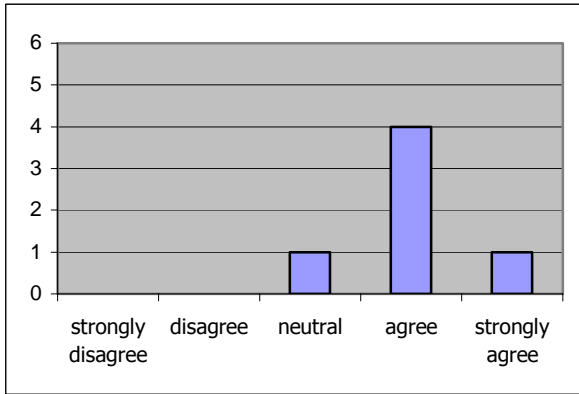
Question 7 – "This course stimulated us to study actively on our own"



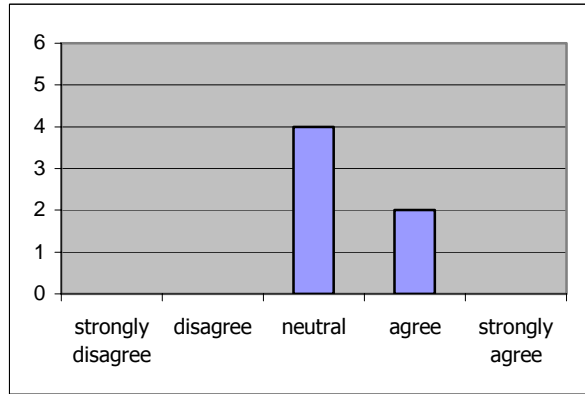
Question 8 – "We were allowed enough time to understand the things we had to learn"



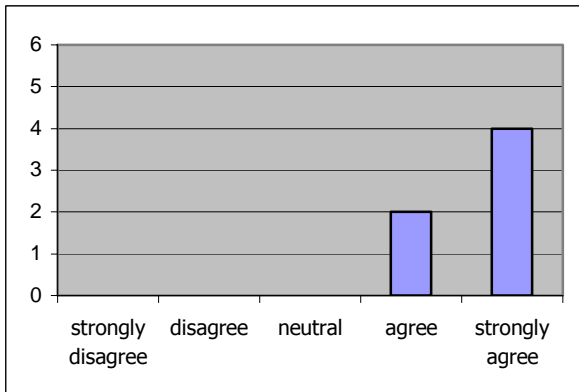
Question 9 – "The teacher listened to what we students had to say"



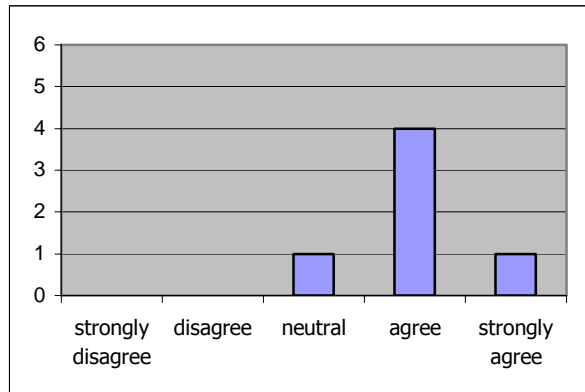
Question 10 – "I have devoted the necessary time to assigned tasks"



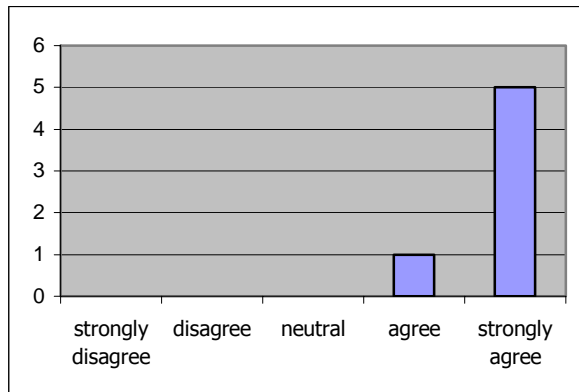
Question 11 – "The atmosphere in the class has been good"



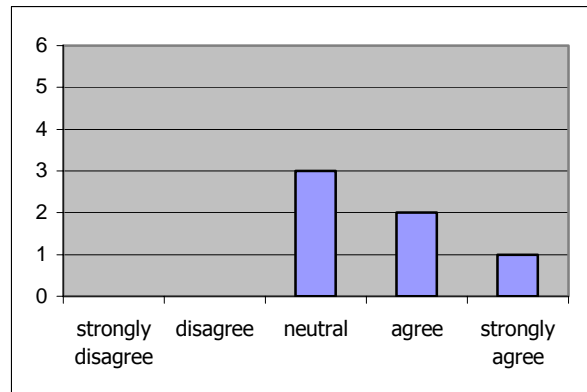
Question 12 – "The physical environment in the classroom / workshop venue has been satisfactory"



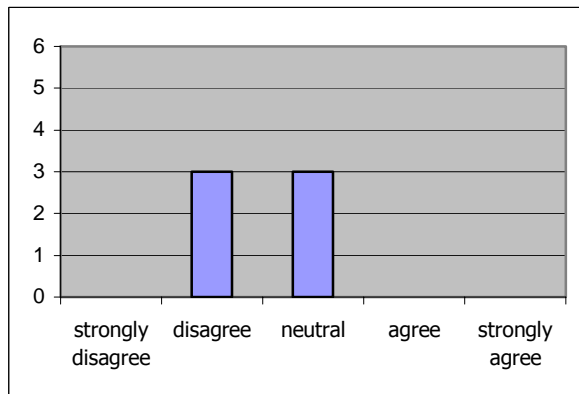
Question 13 – "The course has been relevant to my university studies"



Question 14 – "There has been a good mix between assignments / work and lectures / information from the teachers"



Question 15 – "The course / workshop has corresponded well to information given in advance / my expectations"



In addition to the above 15 quick questions the students were given seven more general questions to which they were encouraged to answer in their own words.

Question 16 – "Comments on the course / workshop content and organisation":

- The students experienced this course as quite different from the one in Italy, where there was more emphasis on student assignments (in Italy they produced something every day).
- Criticism that the teacher had strong leadership of the groups and that *"some ideas were not really the voice of the group"*.
- Valuable time lost during the various briefing meetings.

Question 17 – "Comments on lessons, lectures and discussions":

- Very interesting lectures, especially from Sandy Sorlien and Anders J. Söderlind
- *"The activities that we have done at Bran has put us in contact in a daily basis with people that can always teach you something new. In other words we did not need a formal classroom situation to further our knowledge as we were in a personal connection with the teachers."*

Question 18 – “Comments on other parts of the course such as assignments, study visits, analysis work”:

- Very short time for field visits.
- Next courses should be more interactive.
- *"We could have had more experts input in the case of our field studies. We had no experts to explain to us the best methods in field work and we had to improvise and adapt on our own."*
- *"The work on drawings and the conception of the idea behind the Master Plan was good having input and also feedback between teacher and student. Further workshops should try to perfect this relationship and that type of communication".*

Question 19 – “The best part of the course / workshop, that should be developed further”:

- The close proximity of student and teacher and the lack of a formal classroom setting enabled very good two-way conversations.
- *"Every professor should bring methods and examples from their country to show and compare how they approach this type of exercise.... We would learn so much from this."*

Question 20 – “The parts of the course / workshop that should not be repeated – and why”:

- Wasting too much time until the last morning for manually producing maps that have very little information value
- It was hard to immediately start on making proposals without having the necessary time to get to know the town first.

Question 21 – “General recommendations to improve the ESUA programme”:

- No useful feedback given

Question 22 – “Other comments”:

- Only one suggestion received: *"I would suggest for this type of workshops to have a day dedicated to individual sketching of ideas and proposals – right after the first day when everyone is familiar with the site and the task received. After we already have so many proposals we can split the students in teams to decide the best proposal –> not just one idea that is adopted by everyone.*
  - 1. much work made by the students*
  - 2. many products*
  - 3. the opportunity to chose the group that is closer to your initial idea"*

## 12. Partner feedback

In the weeks after the test course there has been some discussion going on on the ESUA e-mail forum ([esua-sc@yahoogroups.com](mailto:esua-sc@yahoogroups.com)). The discussion has been related partly to the distribution of funding and work amongst the partners, but mostly to the core of the idea of developing a curriculum by running this type of test courses and to the notion of tradition. It is the latter two that is relevant for the sake of this report, and below are included extracts from some of the postings on the ESUA e-mail forum.

The discussion was opened with a small report by Audun Engh from the project promoter, The Norwegian Association of Adult Learning (NO), on the 28<sup>th</sup> of August:

*"...The Bran workshop August 6-11 was very successful. We had participants from seven partner organisations, and 18 students, most of them from University of Timisoara. We also had the full support of the Mayor and Council of Bran, and the Bran Association. The community provided accommodation, studio and a venue for the public meeting free of charge. We had two public meetings with a total of more than 50 local participants. The charrette produced masterplans for the downtown of Bran, and for a smaller village in the municipality. Thanks to the efforts of our new Belgian partner Joanna Alimanestianu and her team members Sandy Sorlien and Kip Katich, we produced the first Smart Code for Europe. The Bran Smart Code process was a very useful test in methods for teaching basic urban design principles to architectural students. The second new partner, Michael Mehaffy (UK partner organisation Michael Mehaffy Consultancy) attended the last days of the workshop and gave very useful input to the final part of the process..."*

*Anders J. Soderlind (KTH Stockholm) presented his draft structure for the ESUA curriculum and other documents relating to the curriculum production process. These documents have been updated following the discussions at the partner meeting..."*

Michael Mehaffy (from Micheal Mehaffy Consultancy, UK) commented on the workshop and the curriculum sketch on the 13<sup>th</sup> of September:

*Dear Partners,*

*I think Anders has made excellent progress on this curriculum. This is of course a key output of the project so I hope everyone will review and comment soon. ...*

*I would add a few topics that could be fleshed out a bit more (I will make more specific suggestions to Anders, and also assist him on the other pieces as he asks):*

*\* Traditional and local building crafts, and the need to manage them as an integral part of the planning, design and construction process (and for designers to be more literate in the issues);*

*\* Sustainability, and in particular the role of local heritage and tradition (embodied resources, locally well-adapted designs, successful low-carbon solutions etc*

*\* Local adaptability - to new economic uses, creating sustainable local employment (including building trades), using local materials, facilitation of local repair, etc.*

*\* Local social capital, health and well being, and the role of buildings and the building culture in promoting them*

*\* Learning to apply these lessons to real places, with real economic and social complexities, working with other professionals and local citizens.*

*In that connection, I was privileged to attend the last part of the Bran workshop and offer comments.*

*That is exactly the kind of "immersive" curriculum that is needed, and I thought the students benefited enormously from the experience. We also benefited from the testing that was done as the*

*pilot process. It was particularly fascinating to see the cross-pollination of a number of EU and US practitioners, and the experimental development of a SmartCode for Europe; these kinds of collaborative exchanges are the name of the game, I think.*

*Afterwards we met with a number of local and regional officials, NGO representatives and tradespeople. It was clear they are facing many of the same kinds of challenges faced elsewhere around the world (including in New Orleans) - a need for equitable economic development, but also a threat from rampant, chaotic development; an erosion of local identity and local heritage, replaced by a sprawling, unsustainable form of building; a decay of sustainable local economic activity, replaced with a disproportionate level of inefficient, high-consumption global trade.*

*Among specific issues are the decline of building trades and heritage conservation skills; areas of hyper-growth and sprawl, especially in tourist areas; increasing traffic, congestion and pollution; increasing decline in the quality of local vernacular and background buildings; and increasing damage to natural and traditional environments. These are the kinds of issues that a more relevant profession needs to address, I think -- and it can do so with the skills and methods offered by this curriculum. "*

Anders J. Söderlind (from KTH – Royal Institute of Technology, SE) had his comments on the Bran test course on the 13<sup>th</sup> of September:

*"...very good remarks by michael, they shall be included! thanks!...*

*....on content and philosophy, teaching matters:*

*1) i did not have the impression that the bran workshop was a good teaching/learning experience for the students (very little input from teachers, discussions, short assignments, one hour sketches, student presentations, literature, critique sessions, pin up reviews, literature seminars, evaluations, philosophy, training of technical skills, communication exercises, etc)*

*2) the knowledge profile i put together during the bran workshop is formulated as to be possible to "market" towards a broad group of students. it is not, therefore, based on the word "tradition" as - and this a say as a researcher - the concept "tradition" only describes that something has been going on for a longer period of time. the concept "tradition" is thus not a quality criteria (to put it simple: there are good traditions and bad) i do also believe that an outspoken fokus on "tradition" will create the impression of the future school being narrow minded (i do not say it will be, but that it will give the prospective students the IMPRESSION of the program being narrow minded) that is all for now....."*

Micheal Mehaffy answered on the 13<sup>th</sup> of September:

*"I think Anders raises two crucial points that we need to discuss - they are very much at the heart of what needs to be developed and resolved in this programme. Here are my thoughts:*

*\* On the workshop model... As I noted, I did not attend the full Bran workshop so did not witness the full process. I do agree that in the full curriculum there need to be all the other things Anders mentions - lectures, theory, philosophy, exercises etc. - of course. But in my view these can be articulated as we go forward.*

*At the core though, in this methodology, is just such an actual workshop or charrette, on a real challenge, working alongside practicing professionals and stakeholders. It is, as they say, "immersive" learning. By its nature that is rather chaotic, a bit confusing, intimidating -- but we have found that students can learn an enormous amount this way. Moreover, they learn a more connected, engaged kind of knowledge, rather than the proverbial "book knowledge".*

*It's much like the "immersive" model of language learning. And just like the immersive language model, you still do need the other course work - but this is the core, and the other things are*

*integrated to it. So in that light, I for one am not concerned that we haven't gotten to the other things - we can do so one step at a time. I do think we've started in the right place.*

*\* On "tradition"... I think the whole topic of "tradition" is a touchy one, and I do not suggest that we make it a "marketing brand". In fact we have to be very, very clear what we are talking about in this whole field, and very tough-minded, lest we seem to be tied to one narrow ideology or another. (I take it this is Anders' concern, which I share.)*

*I think that along with sustainability, we need to focus solidly on anthropology and on the processes of culture. (That might be a better word in this context; but a rose by any other name...) This is something I believe we have to put at the center of theory in the curriculum, along with human health, economics and other tough-minded topics. This is precisely the hole in current curriculum that has led to the current crisis, and that I think we must try to address.*

*Please bear with me as I step into my "philosophy of science" hat for a moment, to make a point. (A subject I am fond of, as I focused some of my graduate work in it.) The useful thing about this subject is that it helps to transcend a lot of the usual polarisations that occur in the design fields. Here goes:*

*Science is a traditional culture. Though hierarchical in some respects, it is much more organic in practice. It follows a gradually refining, evolutionary, "open-source" methodology - patent clerks can write papers that transform an entire field, writing for one of a whole series of independent journals. (The effects can be revolutionary, as with Einstein, but they are still built carefully on all that came before.) It is a form of "collective intelligence". It is closely related to the adaptive, articulating processes of biology and ecology.*

*As Anders notes, there are good and bad things about science too - but the core method is sound, and must be the accepted basis for anyone who is going to be a scientist. It is not a style, but a way of accruing reliable knowledge about what works, and might work in a new context with a bit of adaptation.*

*A science like physics is much more global, with all of nature as its subject; but there are sciences that are much more local - ecology, anthropology, and (to some extent) other "applied" (to local contexts) human sciences like economics and planning. The latter topic is where we start to get into difficulty, as Jane Jacobs and others have described well.*

*There are also non-traditional phenomena operating in culture, or mostly non-traditional ones - the fashions of consumer goods, for example, or the processes of politics, which are often dialectical, and rely upon oppositions more than on continuities. There is the sometimes independent logic of capital and markets, which is not necessarily progressive from a human point of view. (Indeed they can be disastrous, as for example the ecological consequences of rapid industrialisation.)*

*Looking over human history, we can often see these phenomena pretty well integrated into a remarkably balanced whole - at least, in many cultures that anthropologists describe as "traditional". They develop a balance not unlike an ecological equilibrium. (A good discussion of this is in Edward Sapir's famous 1927 paper "Culture, Genuine and Spurious.") But not always. Our own culture is a case in point. As C.P. Snow famously observed, science and the arts are divided today, into "two cultures" that don't much interact. Both are losers in this deal. And of course there are many other fragmentations and over-specialisations going on too, causing lots of problems with it comes to necessarily integrated fields like ecology or planning.*

*In such a culture there is a confusion about what is reliable knowledge to be usefully re-adapted and re-applied, and what is mere rote technical application, or mere appearance, mere simulacrum. There is confusion about what is expression and what is origin - what is symbol and what is referent. There is a paralysis about how to move forward, and what can really be done.*

*And there is a pervasive failure to understand the importance of the structures that already exists, and how to adapt to them - natural ecosystems, human biological and cognitive systems, cultural systems and so on. There is a tendency to condense all of the complex cycles of nature and culture*

*into one specialised, transitory mode of expression or of technical response. There is a naive belief that everything can be reinvented from scratch, or even, that it must be, as the only legitimate response in a technological society (a kind of technological determinism: if we can build it, we must build it, and only it.) The result is enormous damage to these other complex systems on which life depends, and, a condition we commonly call today, in a word -- unsustainability.*

*I think this is pretty much our predicament today, articulated well by people like Jacobs (as I mentioned) and many recent architecture and planning critics (among them such "non-traditionalists" as Kenneth Frampton, Deyan Sudjic, et al). We seem to have limitless possibilities today, and yet in fact, we have foreclosed vast domains of good solutions, or rendered them fragmentary and impotent simulacra. We have not come to terms with the deeper challenge of structure and process.*

*Lest we make a mirror opposite mistake, it is not about seizing a pre-existing set of conditions and replicating it: that is its own kind of simulacrum - its own kind of "commodification". That is not a living tradition, but a kind of ossification.*

*I think that as "the chickens come home to roost" on ecological and sustainability issues, within the design professions this is going to shake things up, and shake things out. I think that what is variously fashionable at the moment, or variously entertainingly controversial at any rate, is going to take on a very different cast, and a clearer and more serious tone.*

*Therefore, I hope that this curriculum aligns itself well with these coming changes, these coming emphases on real issues of human and ecological health and well-being, on the cultural systems that can deliver it, and on the much more inter-disciplinary role that the design professions will have to play in the new world. It will not be enough to be imaginative large-scale packaging designers for the presumed zeitgeist. Make no mistake, there will be an important place for sculptural form, for adventure, for newness; but it must be a <place>, within a larger integrated cultural evolution. It will no longer be enough to be a disconnected piece of fine art, or a commodity, or a mere specialised technical response.*

*My apologies for the length of this discourse, but now I think we can discuss the point about "tradition" (or if you prefer, "cultural evolution"). It is a process within human culture that I suggest we will need to take much more seriously, and treat with more circumspection. It is not to be romanticised as infallible, nor to be ignored as irrelevant to modernity. (As Anders points out, modernism is its own kind of tradition; but the point is, it and everything else is being chewed up by current enzymatic processes.)*

*It is a certain kind of process, and not a form. It is, as Goethe said, the tending of the fire, and not the worship of the ashes. And it is not at all the enemy of a progressive spirit, but a necessary complement to it. I like especially what Borges said about this:*

*"Between the traditionnal and the new, or between order and adventure, there is no real opposition; and what we call tradition today is a knitwork of centuries of adventure."*

*When we are dealing with the path to a more sustainable future, or the conservation of the embodied energy and stored capital of heritage, or the value of a Saxon village in the 21st century, or the need for good background buildings, or the decline of architecture as a leader of the culture of building, and its increasing specialisation as a kind of exuberant form of large-scale sculpture -- that is, a profession in which our students are increasingly unlikely to play meaningful roles -- then I think we have to engage this phenomenon much more effectively, whatever we may call it. And I for one hope we hold open a very big tent."*

### 13. Conclusion

On multiple levels the workshop has been a great success:

1. The ESUA project has advanced a great deal in the production of it's curriculum. The Bran test course was both a good discussion ground and a good inspiration for putting on paper many good ideas for the ESUA curriculum. Here a special thanks is due to Anders J. Söderlind, who has come up with great many ideas and produced a number of papers to form the basis for the discussion and started the evolution that will eventually lead to the final ESUA curriculum.
2. The test course was overall rated as a success by it's students and professional participants. There has been some criticism related to minor practical issues of the workshop, but the most important statement "This course felt important for my future profession" was confirmed with an overwhelmingly 100% "I strongly agree" in the student questionnaires. This confirms the demand for the educational approach that the ESUA project represents.
3. The test course achieved it's promise to the local community of Bran by producing a proposal for a new town plan and coding regulations in the form of a new SmartCode adapted to Bran. The finalised Smart Code for Bran will form the basis for the implementation of new planning regulations in Bran.

By achieving all it's three main goals, the Bran test course shows that it is possible to combine education (of the students), research (development of the curriculum) and practical field work (town plan and SmartCode) into one event for the mutual benefit of all involved. By that the test course exemplifies the agenda of the ESUA project, to narrow the gap between academic education on one hand and the practical needs of society on the other.

Furthermore the study trip of Transylvania arranged by the Restauro project sfter the Bran test course has been of great importance to relate the experience of the Bran test course to other towns in Romania, to spread out the reach of the ESUA project, and to relate the project to restoration crafts and cultural heritage.

The test course has given valuable feedback for developing new courses in sustainable, context-based urban design not currently taught in Europe.

Oslo, 17<sup>th</sup> September 2007

2. Version, Updated 29<sup>th</sup> November 2007



Claus Zapffe

European School of Urbanism and Architecture  
Student coordinator



## 14. Credits

The ESUA project would like to thank the following for their continued support:

<u>Dan Dimancescu</u>	for being the vital link to the local community, and supporting the ESUA test course with free use of his fabulous guesthouse and providing the final barbeque.
<u>Serban Sturdza</u>	for supporting the ESUA test course with free use of his great summerhouse.
<u>Hanul Bran</u>	for the ESUA test course with free use of their facilities for the presentations
<u>Restauro Project</u>	for suggesting and financing the very inspiring study trip after the Bran test course, increasing the impact of the project. A great thank to Alexandru Oprea.
<u>Transilvania Trust</u>	for giving a great demonstration of their restoration work at the Banffy castle and Rimetea village.
<u>Catalin Rata</u>	for assisting the ESUA project with a myriad of practical details of which the project could not have been without.
<u>Bran Association</u>	for their local support.
<u>Duany Plater-Zyberk &amp; Co.</u>	for providing the SmartCode template.

The ESUA project would also like to thank some of the partner representatives for their extraordinary commitment:




<u>Anders J. Söderlind</u>	for his committed work on the ESUA curriculum.
<u>Sandy Sorlien and Joanna Alimanestianu</u>	for their committed work on the SmartCode.
<u>Arne Sødal and Joanna Alimanestianu</u>	for their committed work on the Bran town plan.
<u>Mioara Lujanski</u>	for proposing the study tour and creating the link to the Restauro project.
<u>Steffan Bortnowski</u>	for creating the link to Serban Sturdza.

## 15. Annex A – List of participating partner representatives

The following ESUA partner organisations participated at the Bran workshop with the following partner representatives, collectively producing the Bran town plan, calibrated SmartCode and ESUA curriculum draft:

- Norwegian Association for Adult Learning (Educational institution, Norway):  
Per Halvorsen  
Audun Engh
- Joanna Alimanestianu (Architects / urban planning office, Belgium):  
Joanna Alimanestianu  
Sandy Sorlien  
Kip Katich
- Arne Sødal Architects (Norway):  
Arne Sødal  
Olav Bjerve
- Moderno AS (Architects office, Norway):  
Claus Zapffe
- Pro Patrimonio (NGO, Romania):  
Mioara Lujanschi  
Irina Prodan
- Faculty of Architecture in Timisoara (University, Romania):  
Christian Blidariu
- Royal Institute of Technology (University, Sweden):  
Anders J. Søderlind
- Michael Mehaffy Consultancy (UK):  
Michael Mehaffy

## 16. Annex B – List of participating students

			
Sergiu Sabau, RO	Alexandra Spiridon, RO	Adrian Leitoiu, RO	Bogdan Isopescu, RO
			
Raida (Liza) Abulil, RO	Calin Bolovan, RO	Simona Ciupuliga, RO	Rodika Frenc, RO
			
Patricia Korek, RO	Paul Valeanu, RO	Oana Radu, RO	Marko Brasovan, RO
			
Oana Preda, RO	Gabriel Nicoara, RO	Catalina Grigore, RO	Gabriela Becheanu, RO
			
Trude Kolaas, NO	Andreas Fadum Haugstad, NO		

17. Annex C – Certificate of attendance



Certificate of Attendance

Urban Planning with Smart Code

Bran, Romania

6<sup>th</sup> – 12<sup>th</sup> September 2007

Andreas Farum Haugstad

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Claus Zapffe

European School of Urbanism and Architecture  
Student coordinator

The European School of Urbanism and Architecture (ESUA) is a project to establish a new pan-European school of architecture as a network between existing educational institutions, practitioners and NGOs. The project has received funding from the European Union Leonardo da Vinci programme for a two year project to develop its curriculum and teaching methodology. The 13 project partners are: Norwegian Association of Adult Learning, NO; Politecnico di Bari, IT; Notre Dame Rome Study Centre, IT; Arne Sødal Architects, NO; Moderno AS, NO; Pro Patrimonio, RO; Technical University Berlin, DE; Neue Stadtbaukunst, DE; Karl-Heinz MASchmeier, DE; Politecnico di Timisoara, RO; Royal Institute of Technology, SE; Joanna Alimanestianu, BE; Micheal Mehaffy Consultancy, UK

## 18. Annex D – ESUA curriculum

The following sketch curriculum has been presented by Anders J. Söderlind from KTH – Royal Institute of Technology, SE, during the Bran test course. This sketch includes feedback and ideas from both students and a number of the partner representatives attending the Bran test course. Note that this is a sketch to be developed further:

<b>ESUA 5 Year Curriculum</b>						
<b>Year</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	
5 educational subject types:	1 basic theme per year:	<b>Context</b>	<b>Planning</b>	<b>Building</b>	<b>Regeneration</b>	<b>Urban Design</b>
General focus of each years content:	History, regionalism, perception psychology, urban growth patterns, traditions, simulation techniques, drawing skills and presentation methods	Regulations, transport, investment economy, building law, regulations, shopping patterns, sustainability and urban form, evaluation methods.	Technology, materials, , health, security, safety, construction methods, building economy, handicraft, ecology, client relations and contracts.	Participation, politics, user communication, NIMBY, negotiation, restoration, infill, poverty, real estate patterns, social exclusion and integration.	Project management, presentation, analysis methods, master plans, large scale projects, understanding media and communication methods.	
Social Sciences	1.1. The Psychology and Impact of Senses.  <b>(The Doctors Course)</b>	2.1 Real Estate and the Logistics of Place and Space.  <b>(The Developer Course)</b>	3.1 Engineering Basics for Sustainable Development.  <b>(The Engineer Course)</b>	4.1 Negotiation and Conflict Management.  <b>(The Politician Course)</b>	5.1 Planning in the Global Media Landscape.  <b>(The Journalist Course)</b>	
Description of content (Arts & Sciences is here regarded as knowledge areas outside of, but strongly affecting, the A&U profession. These courses are preferably taught together – in part or in full - with students in other professions and schools.)	Introduction to the human physical and mental context - color, texture, sound, materials, temperature, movement, light, height, humidity, size, numbers, geometry, fear and joy. An overview of findings in modern psychology, sociology and medicine – with the human condition in focus	Applying modern working tools to evaluate and create urban places with a sound economy. The economy of shopping layouts and relation to traffic - from walking to driving, movement patterns, parking economy and layout. Factors affecting real estate values, selling and buying, contracts.	How engineering techniques, standards, working methods and professional methods affect the urban environment. Methods to decrease disturbances in the micro scale – as well as global warming effects. Handling of waste, water supply, sewage, recycling techniques, infrastructural choices.	Applying modern negotiation techniques and conflict resolution methods. In depth study of political as well as urban conflicts. Role playing games with focus on urban conflicts and political battles. Training in writing essays and strategy documents.	Understanding and taking active use of the global and local media society. How television, radio, magazines, newspapers, internet media and journalist/editors work and think. Practical exercises on how to make a headline, media lobbying, handling the interview situation.	
Example of literature (A few books that are regarded as part of the “basic knowledge package” are mentioned here. For more specific literature that links to A&U, se course Book 3)	NN, Perception psychology Putnam, Bowling Alone	The ...	The ...	Thomas C Schelling, “The Strategy of Conflict” (1980), Howard Raiffa, “The Art & Science of Negotiation” (1982) Roger Fischer, William Ury, Bruce Patton “Getting to Yes” (1991), The secret of the happy marriage, On top of the Hill -	Books on media campaigns, professional lobbyists, composing a strong message, etc.	

				Zig Ziglar .	
<b>History &amp; Theory</b>	<b>1.2 The Civilization Game.</b>	<b>2.2 The Law and the City.</b>	<b>3.2 The history of the Landscape</b>	<b>4.2 The Modernist City – Origin, Cause and Future.</b>	<b>5.2</b>
Description of content	Extended role playing module, in which students groups develop a number of historical cultures in a shared virtual landscape. Success depends on knowledge of cultural traits such as urban patterns, technology, law, religion, economy, natural resources, politics. Development from antiquity to present day is illustrated in consecutive plans and architectural drawings. The game is intersected with formal lectures, essay writings, drawing exercises, excursions, etc..	Exploring the relationships between built form and regulations, this course takes a tour through times and cultures, illustrating and testing the outcomes of different legal procedures and decision making procedures. The course has a strong focus on power, building rights and how and why laws are changed over time. In exercises, students test the outcome of different legal methods and perspective and illustrate the outcome.	Tracing the gradual development of the human landscape, from open woods and farmland to public parks and squares, this course gives an overview of private and public areas, design and regulation, use and misuse of the “unbuilt” land that is a vital part of the urban landscape. Students make design proposals of existing and possible open spaces, in the context of historical uses and economic development.	A survey of the ideological, economic, political, scientific, technical and architectural driving forces behind the rise of the modernist city in the early 18th century. An in depth study of the architectural theories and urban aspirations of the time, is combined with study visits, performance evaluations and user preference evaluations. Methods and preconditions for refurbishment are studied and applied in workshops as well as individual design proposals.	Understanding...
Example of literature	Mysterious places, NN. historical and regional architecture, economic history, political institutions): Manuel Castells (3 books) Nathan Rosenberg & L E Birdzell Jr (2 books), NN (regional architecture and building patterns)	The ...	The ...	The ...	The ...
<b>Technology &amp; Tools</b>	<b>1.3 Three Dimensional Modeling and Presentation Tools.</b>	<b>2.3 Implementation of Smart Code and Transect Based Coding</b>	<b>3.3</b>	<b>4.3 Scientific and Subjective Evaluation.</b>	<b>5.3 Sustainability and Feasibility Assessment</b>
Description of content	Mastering computer software for illustration, presentation and proposed changes to urban areas – ranging from the regional scale to the individual building. Basic drawing and model building skills – based on traditional materials and techniques are trained in parallel.	Inventory and measurement of local building patterns and urban forms using the transect system. Production of master plan with the use of local building codes using the Smart Code system. Introduction to Transect based planning.	Understanding...	Mastering scientific evaluation methods such as Space Syntax (urban grid), Emme2 (traffic simulation) CadnA (noise simulation) and subjective assessment methods such as Value Rose, Bristol Accord, systematic questionnaires, etc	Mastering ecological footprint calculations, large scale development budgets, excel calculation tools, forecasting and scenario techniques. The course focuses on a large scale development situation, in the form of an urban design competition.

Example of literature	Handbooks and computer tutorials for SketchUp, Illustrator, Photoshop, In Design.	Smart Code 9.0. Smart Code and Manual Handbook. (DPZ Company)	The ...	Bill Hillier, Space is the Machine, XX, XX,	Van der Heiden (book),
<b>Skills &amp; Crafts</b>	1.4 The City in Stone.	2.4 Client Interactive Architectural Design	3.4 Building in Wood – Traditional and New Methods.	4.4 Public Participation Charette / Design by Inquiry.	5.5
Description of content	A hands on course on materials and their capacities, covering the span from roman stone cities to present day large scale constructions in stone, steel and glass. Architectural possibilities and construction methods are covered – including practical exercises and study tours. Drawing techniques from antiquity and forward are used in individual design assignments.	Understanding the needs of clients – both contractors and end users - requires a high level of design capacity, presentation skills and communicative forms of interaction. This design course is based on a number of real life situations, in which students develop proposals in constant dialogue with real or “virtual” clients.	A hands on course, in which student learn about and apply traditional as well as new and innovative wood building techniques, including use of building tools, construction methods, cooperation with material providers, craftsmen. Individual design assignments of individual buildings complement practical work.	Preparing, organizing and reporting of a full scale planning Charette with public hearings and decision making on the future of a city or district.	
Example of literature	Classic architectural books.	NN, What people want.	Norwegian books.	The Charette Handbook, by NN	
<b>Design Studio</b>	1.5 Urbanism Worldwide	2.5 Designing for the Back Alley.	3.5 Building typologies and Architectural Choices.	4.5 Contemporary Trends in Urban Design.	5.5
Description of content	A series of design exercises, based on Google Earth and other representations of present urban situations. Illustrations of well know and specific spaces are produced in 3D presentations, and used for urban design interventions in areas suitable for change. Individual and group work sessions combined.	Design course focusing on third world development projects and design tasks in the small scale. In most cases, architects enter their profession working with renovation and extension and for clients with a limited budget. The course is built upon assignments that favor efficiency in money, resources, time and space.	xxx	Linking different design trends and urban manifestos to specific areas for development, this course applies, illustrates and evaluates the performance and different outcomes of urban ideologies. In a concluding exercise, students produce an individual “design manifesto”, used as program for an urban design competition.	Understanding...
Example of literature	SEE SPECIFIC LIST IN COURSE DESCRIPTION	The ...	The ...	SEE SPECIFIC LIST IN COURSE DESCRIPTION	The ...
<b>Workshop examples from:</b>	Italy	Rumania	Norway	Great Britain	Germany

## 19. Annex E – The ESUA 5 Handbooks

The following is a preliminary description by Anders J. Söderlind as of 9<sup>th</sup> of August 2007 on the final curriculum outcome of the ESUA project. Note that this is a sketch to be developed further:

European School of Urbanism and Architecture

# The ESUA 5 Handbooks

Content and outline for **production** of ESUA Curriculum and final report to the Leonardo da Vinci program and to the European Commission. NOTE: This outline brings together ALL documents and reports to be **produced** within the Leonard da Vinci ESUA Project, except the Home Page and the E-learning system. The different parts of the report are, for lack of better words, called "Books". An estimate of number of pages in each of 5 Books gives an idea of the volume of the work to be done.

Book 1 86p

Book 2 96p

Book 3 227p

Book 4 160p

Book 5 77p

In total 646 pages

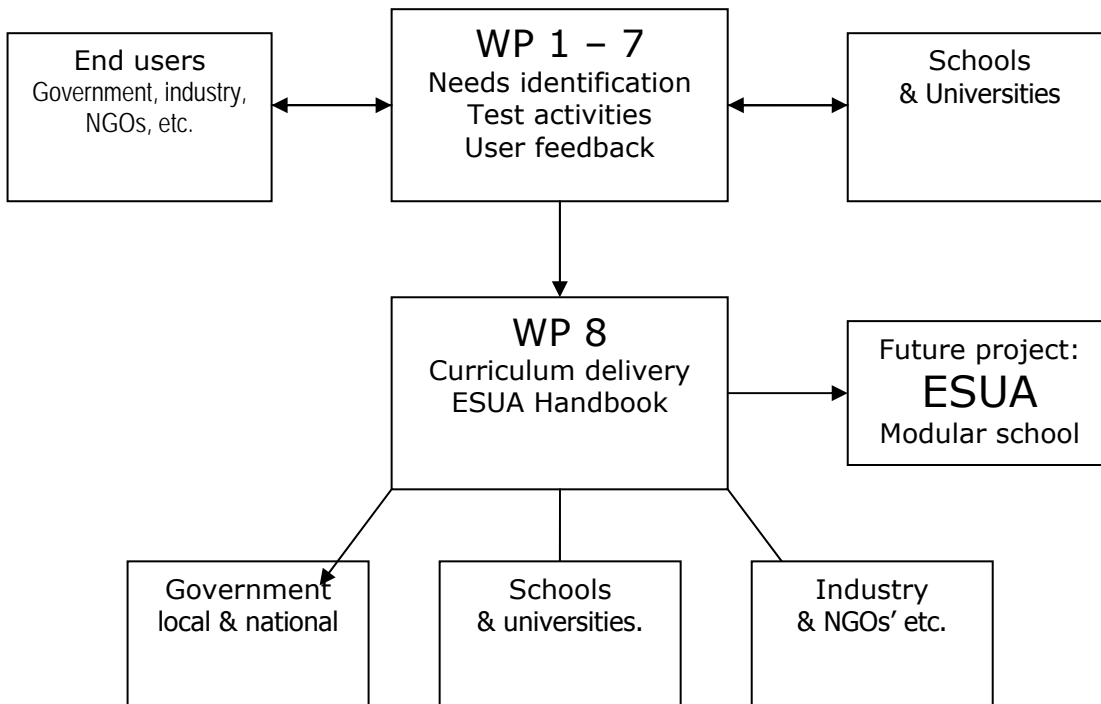
It is important to stress, that the ESUA project as its end result, has to produce a report.

The report is the number one priority goal of the ESUA project – and of the project partners.

The report – if well edited, written, presented – may in the longer run open up for other activities and projects, such as a full scale EU School of Urbanism and Architecture.

To use a picture from the ESUA application:





If – and that will surely happen, as this kind of things **always happen** – that the project group has to make a list of **priorities**, the production of a highly communicative, inspiring, innovative and in some instances also provoking Curriculum report has to be on the top of that list.

It is my strong belief, that a report that is rich in **content**, with texts and illustrations on the subject matter – the future of urban places – may have a greater impact than a more abstract report. The “Books” could be used by teachers, students, researchers and practitioners in a number of ways.

The **production** of these “book pages” may also be easy to organize and edit, as most of the material consist of short “packages” of documents with 1 or 2 or 5 pages only. It is possible to combine material from existing and already tested exercises, training methods and lectures with material that is produced so to say “in house” by the ESUA project members themselves.

To start the **production** of Books 3-5, the courses in the 5 year “virtual curriculum” below has to be defined and agreed upon. That is, each of the  $5 \times 5 = 25$  courses should have a fixed name and a short content description. Book 3 is the most lengthy, but possibly also the easiest to produce.

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<b>ESUA 5 Year Curriculum</b>					
<b>Year</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
1 basic theme per year:	Context	Planning	Building	Regeneration	Urban Design
5 educational subject types:					
Arts & Sciences	1.1	2.1	4.1	3.1	5.1
History & Theory	1.2	2.2	4.2	3.2	5.2
Technology & Tools	1.3	2.3	4.3	3.3	5.3
Skills & Crafts	1.4	2.4	4.4	3.4	5.4
Design Studio	1.5	2.5	3.5	4.5	5.5
Workshop examples from:	Italy	Rumania	Norway	Great Britain	Germany

# Book 1 - Policy and methods

**Explanation:** Book 1 is a summary of all minor projects, reports, deliverables, descriptions etc that have to be included in the final report to Leonardo/EU. This Book explains why the ESUA projects was started, the challenges and possibilities included in the curriculum descriptions etc. This book also collects all facts around the project, as well as describing possible future projects linked to the ESUA project. Part of this Book can be based on the project application material.

The ESUA Project – a brief introduction (mission statement) 2p (Claus Zapffe)

The state of European planning and architecture today 5p  
(Matthew Hardys application text – edit by Claus Zapffe)

The state of European education in planning and architecture today 5p  
(Matthew Hardys application text – edit by Claus Zapffe)

The need for a revised curriculum and new methods of education 5p  
(Matthew Hardys application text – edit by Claus Zapffe)

The Viseu Declaration on Architectural Education 10p  
(Audun Engh)

The European Council of Town Planners' New Charter of Athens of 2003 10p  
(Audun Engh)

Knowledge profile of the ESUA 10p  
(Anders Soderlind)

Learning and teaching methodology of the ESUA 5p  
(Matthew Hardys application text – edit by Claus Zapffe)

ESUA partners 5p  
(Text from the application, description of the partner organizations)  
(Claus Zapffe + Audun Engh)

ESUA partners representativesD

ESUA partners network 2p  
(Claus Zapffe + Audun Engh)

Academic advisory board 1p  
(Edit by Audun Engh)

Practitioners advisory board 1p  
(Edit by Audun Engh)

Affiliated organizations 2p  
(Edit by Audun Engh)

<b>Acknowledgements</b> (Edit by Claus Zapffe)	5p
<b>Bibliography</b> (All sources, books, texts etc that have been used in writing the ESUA program – edit by whom?)	
<b>How to use the results of the ESUA project</b> (introduction) (Anders Soderlind + Michael Mehaffy)	2p
<b>The Curriculum Book</b> (Anders Soderlind with help from Claus Zapffe)	2p
<b>The Lectures &amp; Readings Book</b> (Anders Soderlind with help from Claus Zapffe)	2p
<b>The Exercises &amp; Workshops Book</b> (Anders Soderlind with help from Claus Zapffe)	2p
<b>The Students Portfolios Book</b> (Anders Soderlind with help from Claus Zapffe)	2p
<b>ESUA home page and E-learning system</b> (Claus Zapffe, link to website and description)	1p
<b>Implementation of the ESUA program</b> (Introduction, Anders Soderlind)	1p
<b>1) A possible future European School of A&amp;U</b> (Audun Engh)	2p
<b>2 Implementation in existing schools and universities</b> (Audun Engh)	2p
<b>3) Adult learning</b> (Per Halvorsen, possibilities to arrange short courses for professionals, through the ESUA network, organized as focused workshops in different EU countries)	2p

**In total, 86 pages**

# Book 2 – Curriculum Description

**Explanation:** Book 2 is the basic Book of the ESUA project, the guideline to all other Books. It gives an overview of what we think that students should know, do, read, try and work with – in order to promote a both sustainable and popular architecture and urban environment. The basic themes described above does not mean that year 3 for example ONLY deals with building techniques and isolated buildings – but, that each year has specific focus one aspect. The individual courses are, as described in the Curriculum table, linked to 5 knowledge/skills areas (Arts & Sciences, History & Theory, Technology and Tools, Skills & Crafts, Design).

Introduction – how to read this curriculum Book 2p  
(Anders Soderlind)

A five year program based on five basic subject areas:

Arts & Sciences 2p  
(this text says: architecture and urbanism is basically a service to society and individuals. It is therefore important that students from the outset understand the political and social consequences of their work. The ESUA program includes a knowledge package that goes beyond basic architectural and planning skills/subject types.... Etc etc etc...)  
(Anders Soderlind + Arne Söldahl + Michael Mehaffy + etc)

History & Theory 2p  
(this text says: History and tradition is in the ESUA program regarded as living tools and a basis for planning and design. Understanding the regional differences in architectural and urban traditions is important, not only to have "an understanding of the past". Historical knowledge is essential in the design process of today. We regard history as a living knowledge.... Etc etc etc...)  
(Anders Soderlind + Arne Söldahl + Michael Mehaffy + etc)

Technology and Tools 2p  
(this text says: . Etc etc etc...)  
(Anders Soderlind + Arne Söldahl + Michael Mehaffy + etc)

Skills & Crafts 2p  
This text says : in order to create well functioning cities, students has to master a lot of knowledge areas that today is seldom taught at schools of A&U. As all effective learning is based on students active participation and production based activities, the ESUA program has a strong emphasis on "learning by doing". Already in the first year, students will have the opportunity to get a hands on experience of building and construction – in this case using traditional materials as stone, concrete, brick, clay etc. In the third year, students take on traditional and modern wood building techniques – in creating real constructions for use. Skills and Crafts include also .... project management, economy, user participation, communication with other professionals and users and the art of using and understanding the media (newspaper journalism, TV broadcasts, public debate, getting your message on the front page...)  
(Anders Soderlind + Arne Söldahl + Michael Mehaffy + etc)

Design Studios 2p  
(this text says : .....Etc etc etc...)  
(Anders Soderlind + Arne Söldahl + Michael Mehaffy + etc)

Overview of the five year curriculum  
- Summary table with comment 4p

year 1	<b>Context</b> - History, regionalism, perception psychology, urban growth patterns, traditions, simulation techniques, drawing skills and presentation methods 1p
year 2	<b>Planning</b> - Regulations, transport, investment economy, building law, regulations, shopping patterns, sustainability and urban form, evaluation methods. 1p
year 3	<b>Building</b> - Technology, materials, , health, security, safety, construction methods, building economy, handicraft, ecology, client relations and contracts. 1p
year 4	<b>Regeneration</b> - Participation, politics, user communication, nimby, negotiation, restoration, infill, poverty, real estate patterns, social exclusion and integration. 1p
year 5	<b>Urban Design</b> - Project management, presentation, analysis methods, master plans, large scale projects, understanding media and communication methods 1p

## Year 1 - general description, aim and teaching methods 5p

The first year has a strong focus on **context**. A&U is seen as an area of knowledge that is deeply integrated with - and dependant on - all other areas of human activity. A&U creates the geographical preconditions for life – from the large scale system of metropolitan areas down to the individual home and every day surroundings.

**Context sensitive** A&U is an art that requires a deeper understanding of urban development patterns as well as a higher level of communicative and design skills – as opposed to standardized building units, mass fabricated development schemes and “one size fits all” architectural design schemes.

The first year courses focuses on placing the architect/designer into a **context** in which cooperation with and understanding of other professions and areas of knowledge is stressed. The idea is NOT to develop a professional identity built on a common set of languages and concepts, understandings, world views, attitudes and codes. The teaching of architectural history, to take one example, is NOT focused on the works of individual architects and builders – but on the tradition, technique, economy, climate, production methods etc of different regions and time periods.

- course 1.1	2p
- course 1.2	2p
- course 1.3	2p
- course 1.4	2p
- course 1.5	2p

## Year 2 - general description, aim and teaching methods 5p

- Course 2.1	2p
- course 2.2	2p
- course 2.3	2p
- course 2.4	2p
- course 2.5	2p

## Year 2 - general description, aim and teaching methods 5p

- course 3.1	2p
- course 3.2	2p
- course 3.3	2p
- course 3.4	2p
- course 3.5	2p

## Year 4 - general description, aim and teaching methods 5p

- course 4.1	2p
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- course 4.2 2p
- course 4.3 2p
- course 4.4 2p
- course 4.5 2p

Year 5 - general description, aim and teaching methods 5p

- course 5.1 2p
- course 5.2 2p
- course 5.3 2p
- course 5.4 2p
- course 5.5 2p

In total, 96 pages

# Book 3 – Lectures & Readings

**Explanation:** Book 3 includes 5 full length original lectures with illustrations, produced for the ESUA project, as well as 5 full length original reading texts. Summaries of other lectures and texts can be presented by including the first page or slide of existing lectures/texts, together with a web address. Reading lists can be compiled through a joint effort within the ESUA project group.

Introduction – how to read this Lectures & Readings Book 2p  
(Anders Soderlind)

Year 1 - full original lecture (text + illustrations) 15p  
- summary/abstract of five additional lectures related to:  
    Course 1.1 ..... (Arts & Sciences) 1p  
    Course 1.2 ..... (History & Theory) 1p  
    Course 1.3 ..... (Technology & Tools) 1p  
    Course 1.4 ..... (Skills & Crafts) 1p  
    Course 1.5 ..... (Design Studio) 1p  
  
- full original reading (text + illustrations) 15p  
- summary/abstract of five additional texts related to:  
    Course 1.1 ..... (Arts & Sciences) 1p  
    Course 1.2 ..... (History & Theory) 1p  
    Course 1.3 ..... (Technology & Tools) 1p  
    Course 1.4 ..... (Skills & Crafts) 1p  
    Course 1.5 ..... (Design Studio) 1p  
  
- mandatory reading list (books, articles, journals, web sites)  
    Course 1.1 ..... 1p  
    Course 1.2 ..... 1p  
    Course 1.3 ..... 1p  
    Course 1.4 ..... 1p  
    Course 1.5 ..... 1p

Year 2 - full original lecture (text + illustrations) 15p  
- summary/abstract of five additional lectures related to:  
    Course 1.1 ..... (Arts & Sciences) 1p  
    Course 1.2 ..... (History & Theory) 1p  
    Course 1.3 ..... (Technology & Tools) 1p  
    Course 1.4 ..... (Skills & Crafts) 1p  
    Course 1.5 ..... (Design Studio) 1p  
  
- full original reading (text + illustrations) 15p  
- summary/abstract of five additional texts related to:  
    Course 1.1 ..... (Arts & Sciences) 1p  
    Course 1.2 ..... (History & Theory) 1p  
    Course 1.3 ..... (Technology & Tools) 1p  
    Course 1.4 ..... (Skills & Crafts) 1p  
    Course 1.5 ..... (Design Studio) 1p  
  
- mandatory reading list (books, articles, journals, web sites)



Course 1.1 .....	1p
Course 1.2 .....	1p
Course 1.3 .....	1p
Course 1.4 .....	1p
Course 1.5 .....	1p

Year 3 - full original lecture (text + illustrations) 15p  
 - summary/abstract of five additional lectures related to:

Course 1.1 ..... (Arts & Sciences)	1p
Course 1.2 ..... (History & Theory)	1p
Course 1.3 ..... (Technology & Tools)	1p
Course 1.4 ..... (Skills & Crafts)	1p
Course 1.5 ..... (Design Studio)	1p

- full original reading (text + illustrations) 15p  
 - summary/abstract of five additional texts related to:

Course 1.1 ..... (Arts & Sciences)	1p
Course 1.2 ..... (History & Theory)	1p
Course 1.3 ..... (Technology & Tools)	1p
Course 1.4 ..... (Skills & Crafts)	1p
Course 1.5 ..... (Design Studio)	1p

- mandatory reading list (books, articles, journals, web sites)

Course 1.1 .....	1p
Course 1.2 .....	1p
Course 1.3 .....	1p
Course 1.4 .....	1p
Course 1.5 .....	1p

Year 4 - full original lecture (text + illustrations) 15p  
 - summary/abstract of five additional lectures related to:

Course 1.1 ..... (Arts & Sciences)	1p
Course 1.2 ..... (History & Theory)	1p
Course 1.3 ..... (Technology & Tools)	1p
Course 1.4 ..... (Skills & Crafts)	1p
Course 1.5 ..... (Design Studio)	1p

- full original reading (text + illustrations) 15p  
 - summary/abstract of five additional texts related to:

Course 1.1 ..... (Arts & Sciences)	1p
Course 1.2 ..... (History & Theory)	1p
Course 1.3 ..... (Technology & Tools)	1p
Course 1.4 ..... (Skills & Crafts)	1p
Course 1.5 ..... (Design Studio)	1p

- mandatory reading list (books, articles, journals, web sites)

Course 1.1 .....	1p
Course 1.2 .....	1p
Course 1.3 .....	1p
Course 1.4 .....	1p
Course 1.5 .....	1p

- Year 5
- full original lecture (text + illustrations) 15p
  - summary/abstract of five additional lectures related to:
    - Course 1.1 ..... (Arts & Sciences) 1p
    - Course 1.2 ..... (History & Theory) 1p
    - Course 1.3 ..... (Technology & Tools) 1p
    - Course 1.4 ..... (Skills & Crafts) 1p
    - Course 1.5 ..... (Design Studio) 1p
  - full original reading (text + illustrations) 15p
  - summary/abstract of five additional texts related to:
    - Course 1.1 ..... (Arts & Sciences) 1p
    - Course 1.2 ..... (History & Theory) 1p
    - Course 1.3 ..... (Technology & Tools) 1p
    - Course 1.4 ..... (Skills & Crafts) 1p
    - Course 1.5 ..... (Design Studio) 1p
  - mandatory reading list (books, articles, journals, web sites)
    - Course 1.1 ..... 1p
    - Course 1.2 ..... 1p
    - Course 1.3 ..... 1p
    - Course 1.4 ..... 1p
    - Course 1.5 ..... 1p

In total, 227 pages

# Book 4 – Exercises & Workshops

**Explanation:** Book 4 is based on the curriculum presented in Book 1. It consists of “teachers instructions” to students, on different exercises and assignments, including illustrations of problems, facts on exercise sights, descriptions of study visits, practical as well as more theoretical instructions – including instructions for written exams and reports to be produced by the “virtual students” that are presented in Book 5. It is hoped that these descriptions can be compiled through a joint effort within the ESUA project group.

Introduction – how to read this Exercises & Workshops Book 2p  
(Anders Soderlind)

Year 1 2p

Description of student exercise	Course 1.1 .....	2p
	Course 1.2 .....	2p
	Course 1.3 .....	2p
	Course 1.4 .....	2p
	Course 1.5 .....	2p

Description of training method	Course 1.1 .....	2p
	Course 1.2 .....	2p
	Course 1.3 .....	2p
	Course 1.4 .....	2p
	Course 1.5 .....	2p

Description of full workshop, linked to the years basic theme 10p

Year 2	- as above	32p
Year 3	- as above	32p
Year 4	- as above	32p
Year 5	- as above	32p

In total, 160 pages

# Book 5 – Student Portfolios

**Explanation:** Book 5 is based not solely on the work of “real” students that have attended some of the ESUA project workshops. It consists of a compilation of a large number of students projects – real or “invented” by the ESUA project members. The important task here, is to combine assignments in Book 4 with results in Book 5. The best way to produce this Book is to create both an **assignment** – Book 4 – and an example of a “student result” in one or many student **portfolios** in Book 5.

Of course the ESUA workshop assignments and results shall be used as much as possible. **Academic partners** in the ESUA project surely have a lot of suitable exercises together with student presentations that can be used in the production of this Book.

It is, anyhow, also possible to create absolutely new and not yet tested (or “virtual”) assignments and students results. By choosing a very “good” student portfolio result, this book can communicate what the ESUA project aims at. By choosing a very “bad” student portfolio result on the same assignment, together with a virtual teachers “comments and suggestion” the message may be even more clearly communicated.

It is important that the material is directly linked to the ESUA curriculum and the basic theoretical and practical agenda and contents of the project. This Book, possibly, could be read as an inspirational scrap book for better urbanism and place specific architecture.

## Introduction – how to read this Student Portfolios Book 2p (Arne Söldahl)

### Student 1 (Andrea), drawings, proposals, texts, presentations from:

Year 1	Course 1.1 .....		1p
	Course 1.4 .....	4p	
Year 2	Course 2.2 .....		2p
	Course 2.5 .....	3p	
Year 3	Course 3.3 .....		1p
Year 4	Course 4.4 .....		2p
Year 5	Course 5.2 .....		2p

In total 15p

### Student 2 (Bogdan), drawings, proposals, texts, presentations from:

Year 1	Course 1.2 .....		1p
	Course 1.4 .....	4p	
Year 2	Course 2.4 .....		2p
Year 3	Course 3.1 .....		3p
	Course 3.5 .....	1p	
Year 4	Course 4.3 .....		2p
Year 5	Course 5.5 .....		2p

In total 15p

### Student 3 (Cecilia), drawings, proposals, texts, presentations from:

Year 1	Course 1.3 .....		1p
Year 2	Course 2.5 .....		2p
Year 3	Course 3.1 .....		3p

Course 3.5 .....	1p	
Year 4 Course 4.3 .....		2p
Year 5 Course 5.2 .....		2p
Course 5.4 .....	2p	

In total 15p

Student 4 (David), drawings, proposals, texts, presentations from:

Year 1 Course 1.3 .....		1p
Course 1.5 .....	2p	
Year 2 Course 2.5 .....		2p
Year 3 Course 3.1 .....		3p
Course 3.5 .....	1p	
Year 4 Course 4.3 .....		2p
Year 5 Course 5.5 .....		2p

In total 15p

Student 5 (Erkki), drawings, proposals, texts, presentations from:

Year 1 Course 1.2 .....		1p
Course 1.4 .....	4p	
Year 2 Course 2.4 .....		2p
Year 3 Course 3.1 .....		3p
Course 3.5 .....	1p	
Year 4 Course 4.3 .....		2p
Year 5 Course 5.5 .....		2p

In total 15p

## **20. Annex F – Course example: contemporary trends in urban design**

The following text has been presented by Anders J. Söderlind from KTH – Royal Institute of Technology, SE, during the Bran test course. Note that this is a sketch to be developed further:

ESUA program, Book 2, Curriculum

Subject type:  
Design Studio

Course name:  
Contemporary trends in Urban Design

Credits: (XXX)  
Level: (A, B, C, D or E)  
Grading: (1,2,3,4,5,6,7)

Language: English.

Lectures 24 h.

Literature Seminars 16h.

Studio Modules 48 h.

Coordinator: NN

Teaching assistants: NN, NN, NN

### **Aim**

The course will adopt a critical perspective towards contemporary trends in urban planning and design, in order to develop an in-depth approach toward a more meaningful urban design for the future. The objective of the course is to stimulate students to formulate their own viewpoints by sharpening their critical thinking and enabling a provocative debate into the inquiry of the conceptual nature of urban design. The course concentrates on urban design studios where students will investigate the complex nature of 'successful' urban design trends (those that are at the leading edge of practice today) and attempts to identify and evaluate examples of programmatic and experimental urban design on macro, meso and micro levels.

### **Objectives**

To.....

**After completing the course the student will be able to:**

- Comprehend more clearly the relation between theory and practice in urban planning and design and the plethora of disciplines involved in bridging architecture and planning on micro and meso scales.
- Understand theoretically and practically the complexities of urban design issues in not just designing but also retrofitting suburban, town or central urban areas.
- Have good knowledge and understanding of problems that arise in creating and maintaining environments for urban activities as well as approaches and methods of urban planning and design in helping to cope with such problems.

- Have good knowledge and understanding of various contemporary approaches and trends to everyday urbanism problems in cities and suburban areas.
- Be able to express own urban planning and design results as well as other viewpoints in a coherent and qualitative way by the way of drawings, sketches, essays and ad-lib/oral manner.
- Have advanced skills of urban design studio work in order to comprehend major urban issues both as end users and as researchers and technical experts.

## Syllabus

One of the major difficulties and problems with contemporary urban design theory, debate and practice is the sense that urbanism is 'architecture, only at a larger scale and within an urban context'. This results in far too much emphasis on the 'design', and not enough of an understanding of the 'urban' factors. The course focuses on experimental and conscious design choices in the urban scale and examines selected aspects of urban design and development that will apply to selected issues, ideas and contemporary theories.

The main project deals with the development of a specific area in the greater XX City region. The basics of city-making and urban analysis is presented in a set of design exercises where students first will have the possibility to apply a chosen contemporary trend in urban planning and design in the project area. The idea is to illustrate and get 'hands on' knowledge of the practical consequences of different trends and ideals. In the following project, proposals are developed with a close link to an individual programmatic or ideological standpoint.

As a basis for this, students will complete an urban planning and design essay based primarily on the assigned contemporary readings, which will include a discussion of selected literature and specific design comparisons. The own programmatic text and the own design is presented as a coherent proposal for future urban development. Studios and charrettes involve working in teams with distinguished guest design professionals as well as local practitioners and community representatives.

## Prerequisites

XXXXXXXX

## Requirements

Short Urban Design Paper Essay 2c

Short Urban Design and Planning Exercises 1c

Urban design studio project & critique presentation 5c

Attendance and (pro) active participation in the course discussions 2c

## Required reading

- Shane, David Grahame. 2005. *Recombinant Urbanism: Conceptual Modelling in Architecture, Urban Design and City Theory*. New York: John Wiley & Sons.
- Lang, Jon. 2005. *Urban Design: A typology of Procedures and Products*. Boston: Architectural Press.
- Fishman, Robert, Mehrotra, Rahul and Strickland, Roy. 2004. *Everyday Urbanism, New Urbanism and Post Urbanism & ReUrbanism (Michigan Debates on Urbanism I-III)*. New York: Arts Press.
- Watson, Donald, Plattus, Alan and Shibley, Robert. 2003. *Time-Saver Standards for Urban Design*. New York: McGraw-Hill Professional.
- Coates, Nigel. 2003. *A Guide to Ectacity*. New York: Princeton Architectural Press.
- Gindroz, Ray and Levine, Karen. 2003. *The Urban Design Handbook: Techniques and Working Methods*. New York: W. W. Norton & Company.
- Shamiyeh, Michael and DOM Research Laboratory (Ed.) *What People Want – Populism in architecture and Design*.
- Cuthbert, Alexander. 2002. *Designing Cities: Critical Readings in Urban Design*. London: Blackwell Publishers.

## 21. Annex G – Course example: contemporary trends in urban design

The following text has been presented by Anders J. Söderlind from KTH – Royal Institute of Technology, SE, during the Bran test course. Note that this is a sketch to be developed further:

ESUA program, Book 2, Curriculum

Subject type:  
Design Studio

Course name:  
Urbanism Worldwide

Credits: (XXX)  
Level: (A, B, C, D or E)  
Grading: (1,2,3,4,5,6,7)

Language: English.

Lectures 10 h. Literature Seminars 14h. Studio Modules 36 h.

Coordinator: NN

Teaching assistants: NN, NN, NN

### Aim

Technical development nowadays puts urban development literary under the fingertips of everyone – to understand, analyze and formulate changes and improvements. In Urbanism Worldwide students take a guided design tour around the globe – learning about global urbanism, bringing their places of habitation into a dynamic global synergy and testing urbanism worldwide in the context of **[the city where the course is offered]**.

The pedagogy of Urbanism Worldwide aims at developing the student's capacity to comprehend and address the complex and multi-layered fabric of the contemporary city and the system of forces that continuously reconfigure it, and how to intervene through effective and sensitive proposals, taking into account the historicity and cultural context.

### Objectives

Being the first course in the ESUA program in A&U, it relies heavily on students' own capacity and knowledge – in both design and presentation skills. The mix of international students is imperative for an approach of global urban understanding and to form the base of activities in which "The world comes to **[the city where the course is offered]** and local students introduces the world to **[the city where the course is offered]**"

The objective is also to offer a dynamic update of the state of urban reality today, based on the students own experience and (if applicable) previous studies in architecture and urbanism as well as staff's expertise and joint work in studio modules. Finally, the course will via literature seminars, through understanding, critique, and discussion of key readings, advance a framework within in which urban design is integrated into the realm of global urbanism.

After completing the course the student will be able to:



- To use the Google Earth and SketchUp software in a comprehensive way.
- Give formal and personal presentations of an urgent urban problem or solution that they have formulated.
- Build a common knowledge base pool and share global urban experiences and personal insights within the studio modules and various groups.
- Start working with experimental design proposals in complicated settings – and make “performance based” evaluations of other students work.
- Make students acquainted with the main traits of urban patterns, situations and conflicts in the world today.
- Give students systemic work based knowledge of a number of areas of **[the city where the course is offered]**.

## Syllabus

In the course, students of **[the city where the course is offered]** will act as guides, lecturers, “explainers” and “wayfinders” for international students – thus improving their communicative and pedagogic skills. Students from abroad will have the responsibility to explore, explain and challenge the present “state of the art” of urban design in **[the city where the course is offered]**. The course and the staff will engage the student in the understanding of contemporary global urbanism of cities and how this new and informed knowledge of looking at the city may advance more effective and sensitive design interventions.

The course is built around five **studio modules (S1-S5)**, intercepted with lectures on international urban city trends, study visits connected to selected project areas and the students individual lectures on a chosen subject or project.

**S1 - My Google Earth Home Town:** A guided tour around the globe, using Google Earth software. In small workgroups, students make presentations in real-time of a home town or a place based on personal experiences (Short documentation).

**S2 – My Favourite Space:** An individual assignment, in which students pick a specific urban place in the world that tells a specific story, challenges present practices or could work as a reference object for future urban design. Students collect information on the selected place with a short motivation on why the place is of special interest. NOTE: selected places do not necessary have to be “good” or “desired” places, it is just as important to collect places that are troublesome or with a low level of attractiveness, liveability, security, sustainability etc. Presentations are collected in a “My (Favourite) Space Document”, with descriptions and drawings in the same scale.

**S3 – Sketch It Up!** An individual assignment, in which students start to use SketchUp software. Under guidance of experienced teachers, the favourite places are presented in 3 dimensional models, including landscaping and context. Places are converted to computer object according to specific instructions.

**S4 - Paste It!** A group assignment, in which “Favourite Spaces” are pasted and structurally and conceptually adapted to a number of selected areas in **[the city where the course is offered]**. Each group functions as an Urban Planning Office or an Urban Development Corporation – with the task to investigate the selected areas and test the hypothetical performance of the introduction of an assemblage of conflicting and “unthinkable” objects and functions.

**S5 – Check It Up!** Presentations are followed by students analyzing and evaluating the performance of fellow students’ proposals. The idea of “performance based design” in introduced from the beginning of the program – with the focus on user appreciation and user needs. The focus is NOT on how design proposals relate to international architectural trends and present design concepts.

**S6 – Not finalised.** Design exercise...

**S7 – Not finalised.** Design exercise...

**S8 – Not finalised.** Design exercise...

## Prerequisites

xxxxxxx

## Requirements

Individual presentation (1p), Individual project work (1p) group work (3 p)

## Required reading

- CD Compendium of student's presentations.
- Earthcam: Watching the World from Orbit by Terry Hope, David & Charles Publishers 2006
- Cities of the World: World Regional Urban Development by Stanley Brunn, Jack Williams and Donald Zeigler, Rowman & Littlefield publishers, 2003.

Following the ESUA Knowledge profile, the course follows the four steps in the PEOF-model (Preparation / Input / Output / Feed Back ). Stressing the importance of feed back on students proposals the stresses the importance of analysing the results of the urban design exercises.

1	2	3	4
PREPARATION	INPUT	OUTPUT	FEED BACK
<b>General knowledge</b>	<b>Specific knowledge</b>	<b>Proposal text and/or design</b>	<b>Analysis of proposal or design</b>
Readings on general subjects such as economy, ecology, social etc	Understanding a problem	Designing a place	Analyzing an urban design proposal with text, pictures, diagrams, lecture
Readings on problems tied to places	Understanding a place	Writing a program, an analysis, a critique	Analyzing an urban program or text with text, pictures, diagrams, lecture

## Sketch for Day-Today curriculum

S 1	Intro, lectures, literature welcome requirements	My Google Earth Home Town, exercise	Urbanism Worldwide, lecture and film session	Intro to SketchUp software, lecture on urbanism	Lecture on the city of the course, SketchUp, basic tools
S 2	Context sensitive development, Exercise	Intro to My Favourite Space, Exercise	SketchUp How to use 3 dimensional modelling,	Prepare My Favourite Space, Lecture	Presentation of My Favourite Space,
S 3	Intro to Sketch It Up!  General lecture	Visit to different places for Paste It!, Exercise	How to use maps/photos, in SketchUp software, Exercise	Prepare Sketch It Up presentation, Exercise	Presentation of Sketch It Up!
S 4	Intro to Paste It!  Analysis of places for exercise	Group work with Paste It! Lecture	Group work, with Paste It! Exercise	Presentation of Paste It! proposals for students, teachers	Presentation of Paste It! for external audience
S 5	Introduction to Check It Up!  Performance based design	Lecture and example on analysing an urban context,	Testing the other students proposals, Exercise	Presentation of analyzes of other students proposals	Summary, lessons drawn from Check It Up!
S6	Design Exercise				
S7	Design Exercise				
S8	Design Exercise				

## 22. Annex H – Knowledge profile: performance based design

The following text has been presented by Anders J. Söderlind from KTH – Royal Institute of Technology, SE, during the Bran test course. Note that this is a sketch to be developed further:

# ESUA

## European School of Urbanism and Architecture

### Knowledge Profile: Performance Based Design

*Version 4, 2007 08 12 Anders J Soderlind*

The basic motive for the ESAU school programme is to bridge the present **knowledge gap** between architectural competence and planning competence in urban development:

- 1) Both in the **private** and the **public** sector there is a growing demand for professional competence that links the individual building and project to the over all development of urban areas as such.
- 2) Present development of urban areas does not generally deliver proper results – neither regarded as an answer to the expectations, wishes and demand of **users** or regarded as proper solutions to challenges concerning sustainability or economic development.

Present educations in - on the one hand building design and on the other hand urban planning - are not always sufficient to prepare students for a **working reality** characterized by:

- Global competition between cities, regions and countries
- Increased complexity in the political-private decision making process
- New challenges as social segregation, jobless growth, shrinking cities and sustainability
- A planning field more dominated by media, special interest groups and lobbyists
- Higher integration of specific topics such as infrastructure/traffic and tourism/shopping
- Fast changing economic and legal frameworks influencing building/planning activities
- Higher demands on the social, economic and environmental experience of realised design/planning projects
- An ongoing shift from strong national regulations towards demand driven and private development.
- The challenges of global warming, resource shortages and environmental degradation demanding new solutions for sustainable development.

This means that the program is “situated” right in between architectural design and urban planning. Projects and exercises thus could be viewed as either “large scale architectural design” or “small scale urban planning”. The students will be prepared for work in both the public planning sector (city planning offices, city councils) and in the private sector (major architectural companies, real estate developers).

## The programme is designed around the following statements:

### 1) High practical relevance

The program focuses on useful knowledge and understanding of urban questions for implementation in **real projects**. Today's urban designer has to master not only basic design/planning skills, but also knowledge in economy, project management, negotiation and organisation of processes.

### 2) Combine theory and practice

Teaching methods and course design continually combine "knowledge **input**" with "exercise **output**". We mean that a deeper theoretical understanding of problems and challenges is a prerequisite for a "knowledge based" practice.

### 3) Basic knowledge package

We acknowledge the existence of facts, relations, experiences, concepts and tendencies that form a common basis for all urban design and planning. This **basic knowledge** – from "numbers" to technical and economic realities – form a starting point for design activities that also include more subjective elements such as ideology, ideals, politics etc.

#### 4) Variety in solution/design

We promote variety and plurality in planning and design solutions. In design projects as well as in investigations we welcome the “**clash of differences**” as a way to explore different analyses and proposals. Students should be introduced to a broad spectrum of possibilities – not short term fashion trends and design concepts based on the work of individual star architects or iconic projects.

#### 5) Experience and heritage

We respect and understand the importance of the variety of urban and architectural traditions of Europe, and therefore have a strong focus on understanding and developing the unique character of the European urban built **heritage**. Understanding the **traditions** and economical/technical/social patterns that have formed European cities, towns and villages is essential in order of contributing to and developing the present.

#### 6) Demand focused results

We regard the result of planning and building as a **service** to – and infrastructure for – society as a whole as well as individuals. The program is not designed to prepare for a career within the architectural and planning profession as such – with its specific and often internal points of reference, language, dress code, worldview and worship of creativity as opposed to functionality. It is designed to prepare individuals to develop and realize urban solutions and projects that meet both the demands of users and society as a whole.

In short...

... the program aims at providing knowledge and skills to improve urbanised areas, regardless of established professional truths, regulations, urban fashions, trends and belief systems.

# Performance Based Design

Bridging the knowledge gap

Between "knowing" and "doing"

Between "strategic planning" and "architectural design"

Between "professional truths" and "user demands"

Today, two major knowledge disciplines focus on the physical environment, analysing and understanding its function, proposing and changing its future.

- 1) Strategic planning, urban planning, regional planning, town planning – are all
  - a. based on a geographical tradition
  - b. works on the comprehensive level
  - c. understands reality in a "system world" context
  - d. and deals mainly with distributions in space
  
- 2) Architecture, landscape architecture, urban design, project development, etc – are all
  - a. based on an architectural tradition
  - b. works on the detailed level
  - c. understands reality in a "life world" context
  - d. and deals mainly with distributions of space

Even if there are many common areas of understanding and working methods between these two disciplines, we can identify some risks in this divided professional field:

- a. a gap in communication between the two disciplines
- b. a gap in scale between the comprehensive and the detailed level
- c. a gap in knowledge, on the relation between form and function
- d. a gap between designers and users of urban places

To put it more blunt:

- a. Planning starts with **functions**
  - i. With the risk of ending up in unreflected "functionalism"
  
- b. Architecture starts with **forms**
  - i. With the risk of ending up in unreflected "formalism"

The ESAU programme, then, aims somewhat boastfully, to develop the concept of **Performance Based Design**, characterized by

- a. A geographical/architectural tradition
- b. Working in the intermediary level
- c. Understanding the world in a "system generated life world"
- d. Dealing with organisation and power structures of spaces
- e. Focusing on the user perspective and appreciation – rather than that of the designer and developer perspective

All planning and design activities – although often characterized by the intertwining of "theory" and "practise" – can be subdivided into four phases – linked to specific kinds of theory and practise.

The word "theory" is here understood in a broader sense than simply "scientific writings and formulas".

The phases and their kind of theory are:

- 1) the **creative** phase
  - a. based on **generative** theory
  - b. presented by persons like Le Corbusier, Leon Krier
  - c. in which imagination, fantasy, self-generated knowledge and "asking the wrong or different questions" is important - in both analysis and design work
  
- 2) the **predictive** phase
  - a. based on **analytical** theory
  - b. presented by persons like Kevin Lynch, Bill Hillier
  - c. in which technical and conceptual clarity and precise definitions are used to produce proof and more objective bases for further design work
  
- 3) the **assessment** phase
  - a. based on **critical** theory
  - b. presented by persons like Henri Lefebvre, Manuel Castells
  - c. in which general political, philosophical, moral and societal trends, risks and contexts are used to formulate both design questions and results of proposals.
  
- 4) the **management** phase
  - a. based on the **economic, environmental** and **social** performance of places
  - b. as evaluated by real estate developers, politicians, investors, neighbourhood groups, media and individuals
  - c. In which the real creators, managers and users of places evaluate the built reality, based on first hand experience and knowledge. This phase is, as we see it, promoted too weakly in main stream education in architecture and urbanism.

By recognising these different knowledge areas – involved as well in the analytical as the design process - we can develop an approach here labelled as "performance based design". This approach has a strong focus on the values, aspirations and possibilities of participation of the end users of urban places.

### **Feed Back learning**

The ESUA knowledge profile thus has a strong focus on feed back. We believe that students in A&U from the very first year of learning, has to be confronted with the performance of different designs, layouts and urban patterns. Normal teaching/learning in A&U consists mainly of Input – such as lectures, readings, study trips, analysis – and of Output – such as design projects, report writing, presentations, proposals. The ESUA program adds to these two learning areas a third area – organised and systematic Feed Back on the students own production (Output).

**Performance based analysis** of students own production can be conducted in two major ways:

1. With scientifically based **evaluation**, prognosis, scenarios and simulation tools.
  
2. By methods of **dialogue**, discussion sessions, workshops and questionaries.

Scientific evaluation of a place and interactive dialogue with end users are two just as important methods to ensure that planning initiatives and urban design proposals actually meet the demands of both present and future users of urban areas – supporting the needs of the population of the present without depleting the possibilities and recourses of future generations.

"Objective" technical evaluation and the "subjective" interactive assessment can counteract the present tendency to view architecture and urbanism as a field of artistic experimentation with weak links to the economic, social and environmental realities of the urban landscape. We rate highly experimentation and creativity, but as a means rather as a goal in itself. New and original solutions can only be regarded as valuable if they create places that in the performance analysis – both objectively and subjectively – increases the functionality, attractiveness, sustainability, safety and liveability of the place.

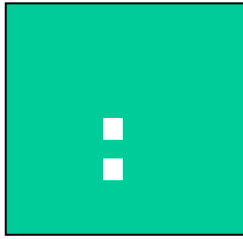
### **The PIOF-model**



The ESUA program curriculum, presented here, has a strong emphasis on analysis of and dialogue on students own proposed solutions (urban design proposals as well as written programs and suggestions). In the teaching/learning situation students will on a regular basis analyse and communicate their own as well as other professionals urban design projects – in order to be more effective in their future professions. **The PIOF-model** (Preparation / Input / Output / Feed Back stresses the importance of feed back in the form of organized evaluation and testing of students proposals already. In short:

1	2	3	4
PREPARATION	INPUT	OUTPUT	FEED BACK
<b>General knowledge</b>	<b>Specific knowledge</b>	<b>Proposal text and/or design</b>	<b>Analysis and evaluation of proposal or design</b>
Readings on <b>general</b> subjects such as economy, ecology, social etc	Understanding a <b>problem</b>	<b>Designing</b> a place	Analyzing an urban design <b>proposal</b> with text, pictures, diagrams, lecture
Readings on subjects tied to <b>urban</b> places and situations	Understanding a place	<b>Writing</b> a program, an analysis, a critique	Analyzing an urban <b>program</b> or text with text, pictures, diagrams, lecture
FEED BACK BY:			<b>Scientific</b> evaluation and testing of designs
FEED BACK BY			<b>Public</b> opinion and user preferences

## Standard model for teaching in A&U



**Preparation:**

Lectures and reading books, based on architects and planners



**Input:**

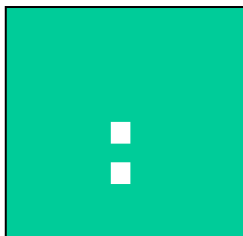
Information on programme and a place for design



**Output:**

Design proposals put together and presented for other students, teachers and stakeholders

## ESUA concept for knowledge development:



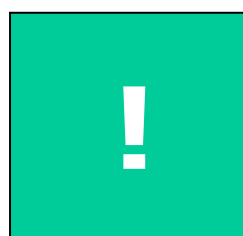
Preparation

:  
Theory,  
Tools,  
Examples,  
Lectures



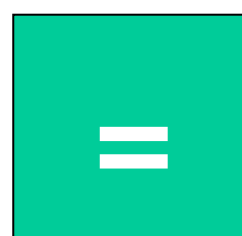
Input:

Reading a  
place  
Reading a  
problem



Output:

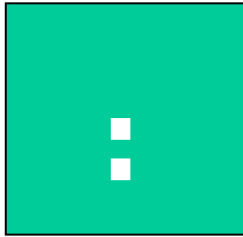
Designing a  
place  
Answering a  
problem



Feed Back:

Evaluating a  
design  
Testing an  
answer

# The Preparation / Input / Output / Feed Back-model:



## Preparation:

Learning new general knowledge



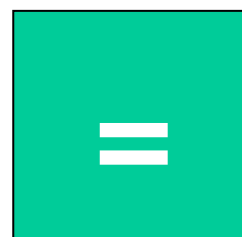
## Input:

Using new knowledge to understand and read a specific place or a general problem



## Output:

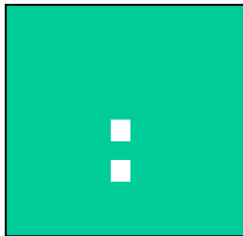
Creating a presentation of a solution At a specific place or within a specific problem



## Feed Back:

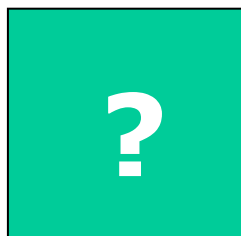
In depth testing and analysis Does this proposal actually solve the problem? Does the plan or the regulation proposal really deliver what it says?

# Use of the PIOF-model



## Preparation:

Critical theory  
Generative theory  
Analytical theory  
Management  
Reality



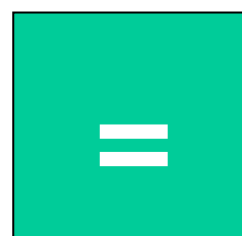
## Input:

Evaluation of societal situation  
Study of official proposal  
Examination of functions and systems



## Output:

Written proposal of "what is the problem?  
Design of a new urban plan  
Motivation of plan, based on analytical theories - tools



## Feed Back:

Written critique on analysis paper  
Evaluation of new urban plan  
Testing of the performance of proposed plan – or general solutions

## **23. Annex I – Information about the supporting Restauro Project**

### **Organiser:**

Dumbrăveni town Local Council, Sibiu county, Romania

### **Support:**

Romanian National Cultural Fund

### **Partners:**

Mediaş Local Council

Copşa Mică Local Council

Valea Viilor Local Council

PRO PATRIMONIO Foundation Bucureşti

Transylvania Trust Foundation

### **Location: AREAL microregion / Component Valea Târnavei:**

With four development poles:

- Dumbrăveni
- Mediaş
- Copşa Mică
- Valea Viilor

### **Description:**

This project is a follow-up of the AREAL project implemented during 2006. the objectives of the current project are related to the identification and valorisation of existing traditional crafts in relation with the restoration of historical monuments and to increasing awareness of the local communities for the importance the cultural heritage has for the sustainable development of the area.

### **Activities:**

- documentation on existing traditional craftsmen and their interest in working in as part of a integrated rehabilitation process in the framework of an international meeting organised in the AREAL microregion organised together with the partner Pro Patrimonio Foundation.
- Field research
- Dissemination of results

### **Results:**

- Database with the existing traditional crafts in the AREAL microregion
- Opening a restoration workshop in the Appaffy castle in Dumbrăveni involving traditional crafts (ESUA)
- Networking with similar initiatives from Romania and abroad (ESUA)

### **Implementation period:**

- June-October 2007

### **Contact:**

Maria Morar – project coordinator

Tel: 0723-156.203

NEW URBAN NEWS

## Will the SmartCode rescue Dracula's town?

*A Romanian town with a famous castle hosts a charrette, and helps set a path for European architectural education.*

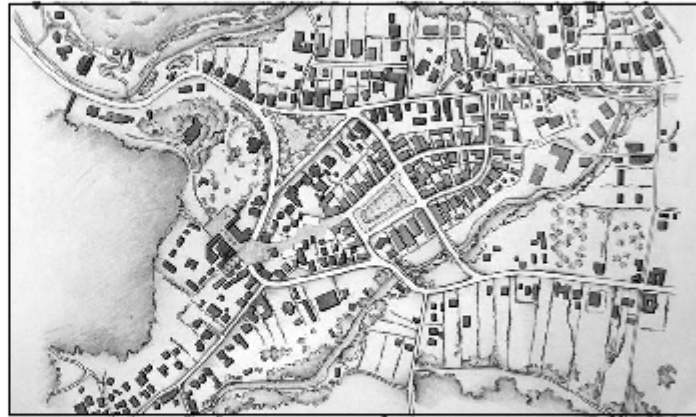
Prince Vlad the Impaler is thought to have visited a fortress that was begun in the 13th century in what is now the small Romanian town of Bran. By the late 19th century, lore associated with Vlad inspired novelist Bram Stoker to write his famous story of Count Dracula — with the result that in recent years Bran has been deluged with tourists eager to visit what's often (through a leap of imagination) called "Dracula's castle."

Tourism and traffic are overwhelming the town, so in August a contingent of architects and students conducted a week-long charrette aimed at producing the first application of the SmartCode to a European community. The charrette's organizers brought in Sandy Sorlien from Philadelphia to help the group tailor the SmartCode to conditions in Bran.

The castle, which attained its current shape over the centuries, underwent a major restoration after the fall of Communism, and has emerged as "the second-largest tourist attraction in Romania," according to Joarua Alimanestianu, an American and Belgian architect with roots in Romania. Local people, she said, are upset by heavy vehicular traffic on the narrow road that passes through Bran and by a proliferation of guesthouses that have little in common with the town's scale and architectural character.

The charrette, organized by the European School of Urbanism and Architecture (ESUA), followed up on two earlier workshops that generated a master plan and ideas for preserving the area's ecology and agriculture. The latest session produced a customized SmartCode — the Bran Code — which implements the master plan developed by Norwegian architect Arne Sodal, Alimanestianu, and others. Two local architects, 16 students from the University of Timisoara in Romania, and two students from Norway participated.

"The outcome was a town plan calling for an urban core in central Bran of guesthouses, small hotels, and apartment buildings in local character, while developing four [existing] village-type settlements around Bran with a distinct rural character," said Claus Zapffe, a Nor-



The plan for Bran, Romania, calls for a new diagonal road next to a square.

wegian architect who is an ESUA board member. "Together the urban center and the surrounding villages will be able to absorb all development pressure for the foreseeable future, thus helping to preserve the surrounding landscape."

The plan calls for shifting through-traffic onto a proposed diagonal road, avoiding a main tourist area. A new square would be created next to it. Bran contains many sideyard houses. Consequently, the draft code requires windows on the elevation that faces the street, even if the entrance is on the side.

Roll-down electric shutters used by some of the residents "make their houses look closed, with no eyes on the street," Sorlien said. The code would prohibit shutters of that kind. Another issue was how to code for the guesthouses so that they will not be bulky and out of place.

The team consulted a color chart for New Town in St. Charles, Missouri, in an attempt to produce a guide to acceptable colors. In Bran, Sorlien observed, "traditional buildings are earth tones; it's a limited palette. Locals are distressed about the garish colors on new construction." Refinement of the code has continued since the charrette, and it's hoped that the local government will adopt it, possibly next year.

Another purpose of the charrette was to help ESUA develop a module for a model architectural curriculum — one that Zapffe said would be "focused on context, tradition, urban design, and sustainabil-

ity, in contrast to the iconic emphasis in many of today's architecture schools." This effort is aimed at pushing European architectural and planning education in the direction of New Urbanism.

### EDUCATION REFORM

The experience in Bran followed earlier work in Italy, and will be followed by three more "test courses," in Britain, Norway, and Germany. "Each test course aims at a neglected part of today's architectural education, such as heritage, urban design, sustainability, user involvement in the design process, and context," Zapffe said.

"The long-term goal of the project is to establish a new architectural degree in Europe, where the students can study one year each at different locations throughout Europe," he explained. "The different educational modules developed in the curriculum could in the future be offered either by a network of existing universities or a new kind of school."

The pilot project is a partnership among 13 universities, nongovernmental organizations, and private enterprises from seven European countries. It won a two-year grant from the Leonardo da Vinci Lifelong Learning Program, funded by the European Union. The project was initiated by four Norwegians: Sodal, Zapffe, lawyer Audun Engh, and sociologist Per Halvorsen. Formal coordinator is the Norwegian Association for Adult Learning. ♦

## **25. Annex J – SmartCode for Bran**

Enclosed is the finalised SmartCode for Bran, produced by the participants of the Bran test course and afterwards finalised by Joanna Alimanestianu, Sandy Sorlien and Kip Katich (all with Joanna Alimanestianu, BE). Credits to Duany Plater-Zyberk & Co. for the original SmartCode template.