Culture

Seminar Report

Discussing Architectural Quality
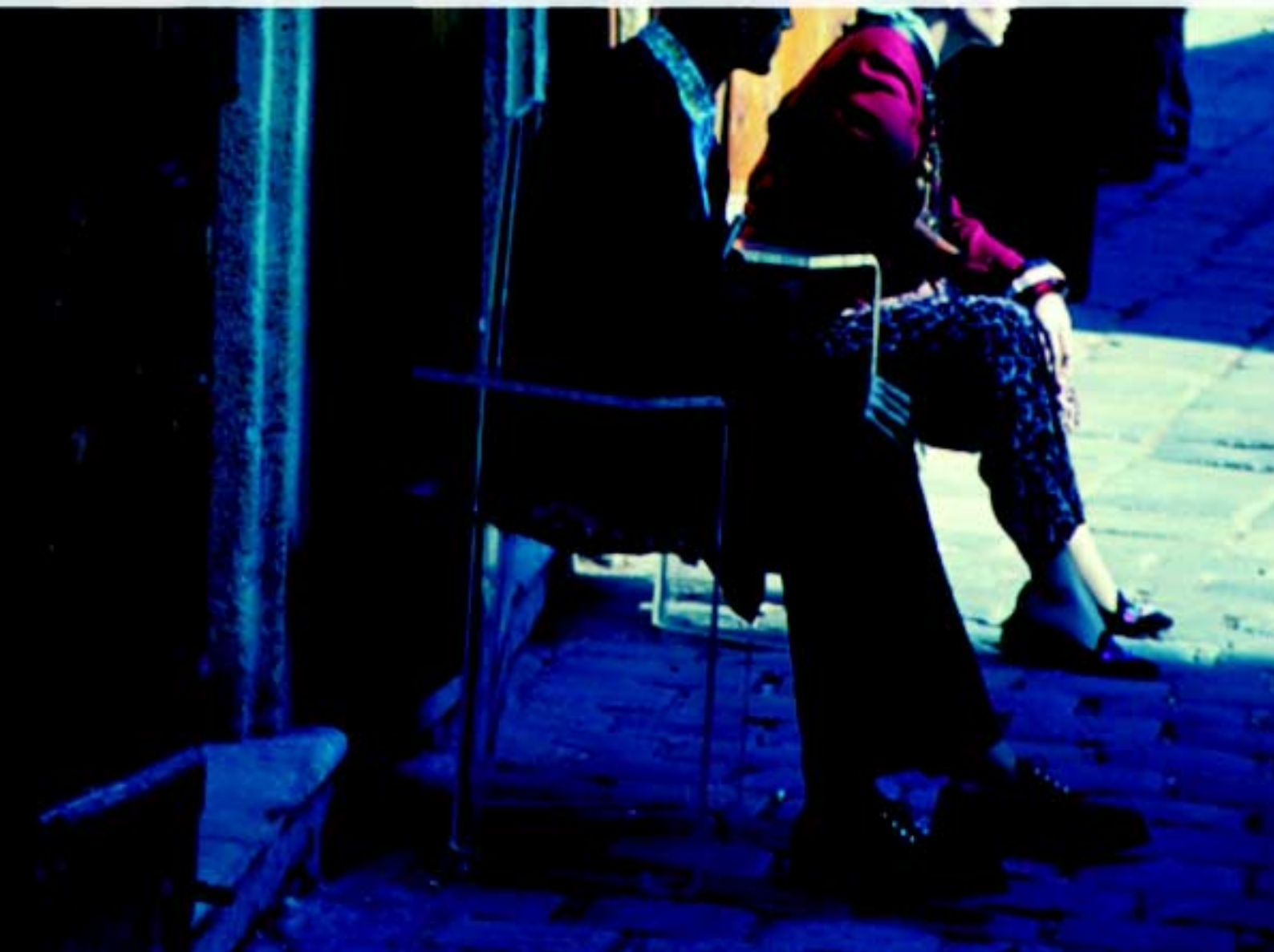
European Forum for Architectural Policies
21 May 2002 Helsinki Finland

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DISCUSSING ARCHITECTURAL QUALITY

Contents

Editor's note

The European Forum for Architectural Policies is an unofficial network of civil servants, professionals and representatives of local governments within the EU. The Forum was established on the initiative of Finland and France during the Finnish EU Presidency in Paris in 1999. The mission of the Forum is to co-ordinate governmental policies on architecture, design and urban planning, to exchange experiences of good practice regarding the quality of spatial design across Europe, to draw up plans for action, and to promote public discussion on the quality of the living environment.

This book is a document of the European Forum for Architectural Policies seminar *Discussing Architectural Quality* held in Säätytalo (House of The Estates), Helsinki on 21 May 2002. The seminar was organised by The Ministry of Education Finland, the Alvar Aalto Academy and the Finnish Association of Architects SAFA. The speeches and discussions published here are based on the material provided by the speakers and on the on-line recordings made at the seminar.

As to the preparation of this publication, I would like to thank Caroline Bergaud for consultation in the French language, Cindy Kohtala for consultation in the English language, and Sari Tähtinen for the lay-out design. As to the seminar, I wish to express my gratitude to Rauno Anttila, Gunnel Adlercreutz, Esa Laaksonen, Pekka Laatio, Tuomo Sirkiä, and the SAFA office for their encouragement and assistance with the seminar preparations and to Merja Vainio for her irreplaceable help with the practical arrangements.

Helsinki 31.5.2003

Anni Vartola, architect
project manager, European Forum for Architectural Policies Finland

Foreword

The debate on architectural quality begins with a discussion about the quality of our built environment. Architectural quality begins with design. It has been said that no building is better than its design – the opposite, however, is very possible – that a building does not live up to its design. In order to become reality, architectural quality needs high-quality craftsmanship, high-quality processes. This, again, demands a society that values quality on all levels.

Finland is a young nation. Our national identity has to a large extent been consciously shaped through design and design awareness. We have been lucky in our choice of statesmen who have understood the active efforts needed and we have also been fortunate to have the talents.

When the Finnish Architectural Policy was approved by the Government in 1998, it was the end result of a long process. The Policy has acted as the corner stone for new awareness of architecture, and it has been the first of many similar policies that all relate in some way to our visual, tectonic and social welfare and wellbeing. We currently have a Design Policy, a Policy for our Built Heritage, a Construction Policy, and a Policy for the Fine Arts is about to come out soon. We now have these tools available for implementation; their preparation, however, took much time and great efforts of numerous persons and work groups.

I would like to give special thanks to two persons. I want to thank Mr. Pekka Laatio, architect and past chairman of the National Council for Architecture, for his contribution to the Architectural Policy both on the national and international level over many years. I also want to thank Mr. Rauno Anttila, Director of the Arts and Cultural Heritage Division at the Ministry of Education, who with his energy and commitment has personified a knowledgeable, interested and responsible government.

Today, architecture is 'in'; it is in fashion. Architecture also plays an increasingly important role in tourism. A country or a community profiles itself by focussing on a high quality built environment. I am very pleased that this seminar could be arranged in Helsinki and that so many central and influential people were able to take part. I hope that the event documented in this publication will take us a bit further on our way towards an environment where active awareness of the importance of architectural quality is a normal part of everyday life.

Gunnel Adlercreutz, professor
Chair of the National Council for Architecture

Opening words

Suvi Lindén, Minister of Culture
Ministry of Education Finland

Ladies and gentlemen,

Today, when the world is celebrating the World Day for Cultural Development, it is an especial pleasure to welcome you to Helsinki to discuss architectural quality. This seminar forms part of architectural co-operation between EU member states. It was on the initiative of France that a preparatory meeting was convened to in Helsinki in spring 1999 to prepare a European architectural conference to be held in Paris during the Finnish Presidency. The Paris meeting decided to set up a forum, which convened for the first time during the French Presidency in July 2000. On 23 November 2000, the Ministers responsible for culture adopted a resolution on architectural quality in urban and rural environments, which was formally adopted by the European Council on 12 February 2001. The resolution encourages member states to promote architecture and general awareness of architecture. It also underlines the significance of today's theme — architectural quality — for citizens' well-being and quality of life, the functionality of the environment, the preservation of cultural values, and cost-effective construction. The European Forum for Architectural Policies has been and will be an important factor in furthering the aims of the resolution.

We can note with satisfaction that architectural co-operation between EU countries has got off to a good start and led to the important political document I just mentioned. On my part, I can assure you that Finland will take active part in the work of the European Forum for Architectural Policies.

At the events organised by the Forum, we have gained valuable information about the architectural policy programmes of other countries and about development projects in the field. This we have been able to put to good use in our own countries. As regards Finland, we adopted an architectural policy programme in 1998. It was welcomed with enthusiasm, and the follow-up committee appointed by the Ministry of Education and the Ministry of the Environment will submit its report within one month. We have also launched local-level action. One regional programme has already been adopted, and the first local action programmes will be published soon.

I personally will do my best to make the results obtained in our architectural policy programme available to the European Forum for Architectural Policies. Active European discussion about the social role of architecture is a very productive and important form of architectural cooperation.

The topic of this seminar – architectural quality – is vital and relevant wherever buildings are being constructed and renovated. Our built environment has evolved over centuries. Contemporary architecture forms part of this continuum and should improve on the existing environment. Since construction today is expected to respect our architectural heritage and to follow the principles of sustainable development, such as the use of ecological building materials and lifespan analyses, and since "well planned is half done" — as we say in Finland — we must pay special attention to architecture and architectural quality in all construction. Architecture is the key to the quality of our environment.

Architectural quality consists not only of measurable qualities, but also of cultural and functional values. Architecture requires skill and extensive knowledge of aesthetics, technology, cultural history, administration and building maintenance. I believe that the broad professional background of today's speakers will help us analyse the significance and role of architectural quality. I hope that the views expressed here will generate a lively exchange of opinions and that this meeting will further promote contacts between professionals all over Europe.

Ladies and gentlemen,
With these words, I take great pleasure in opening this seminar. I hope this day will be very rewarding to all participants.

The prospects of quality systems of architecture in Finland

Vesa Juola, architect SAFA
Executive Director of The Association of Finnish Architects' Offices ATL

A quality system is a method of recognising, implementing, and recording good manners of action, and an agreement of their application.

Quality concepts in the quality control systems of architectural design

The three concepts of quality in building

Quality of building can be studied in terms of three quality concepts: the quality of contracting, the quality of production, and the quality of use.

The quality of contracting is the level of quality under negotiation that is the objective in terms of the finished building and that corresponds with the requirements set by the client and with the abilities of the designer to meet these demands. The quality of contracting is, in other words, the point of departure that has been agreed on during the project planning.

The quality of production means that execution and design are consistent with each other. The quality of use (occupation and maintenance) creates the conditions for the building's functionality.

The two concepts of quality in design

Quality of architectural design can be divided into two concepts of quality: the quality of contracting and aesthetic quality. Here, the quality of contracting refers to the quantifiable quality of content that is based on the demands of the client and that is made explicit by written descriptions and numeric values. The execution of this will be monitored according to the quality system's rules of practice during the whole design process.

The aesthetic, i.e. architectural quality is relevant to time and culture and it is assessed for instance in architectural competitions. This type of quality is a matter of the architect's professional competence; it is not appraised by quality systems.

The quality of services

In addition to these two quality concepts of design, we can distinguish the technical quality of services that puts in practice the above mentioned two concepts – the quality of contracting and the aesthetic quality. This is the type of quality that can be controlled by means of a quality system.

Quality system as the guarantor of the quality of services

The meaning of quality systems

A quality-based service means that there is a sensible, rational, and systematic procedure that responds to the various measures taken in the course of the building process and that is applied as widely as possible. If such a procedure exists only in speech or if it is applied only occasionally, one can not speak of a quality system. In Finland, the main interest has not been in the certification of quality systems, but in the development of the business practices of architectural offices. The certification of a quality system entails that it also works in practice.

Evaluation

The evaluation of the quality systems of architectural offices is based on a mutual agreement of three central institutions in the building industry. The parties are The Finnish Association of Building Owners and Construction Clients RAKLI, The Finnish Association of Consulting Firms SKOL, and The Association of Finnish Architects' Offices ATL.

The evaluation itself is done by the Constructing Quality Association RALA, which is an association for monitoring and assessing quality in building.

Quality systems of architectural design

In a quality system of architectural design, the service operations of an architectural office are controlled in terms of management, development, marketing, and contracting. In addition, the actual process of architectural design is controlled by means of a project-specific quality plan.

Management control involves strategic planning of the office profile and increasing the personal commitment of the management. Development control directs the office procedures, their purposefulness and efficiency in regard to the client's needs. Marketing and contracting control prescribes that the requirements, targets, and processes of design are made explicit and that they are recorded in an unambiguous manner.

The core of a quality system is the project-specific quality plan: it helps the architect to work towards the accomplishment of the mutually agreed objectives. In a project-specific quality plan, the acquirement of sufficient preliminary information at the various stages of the project is secured. The plan also directs design in the office's various lines of business and controls design management and the preconditions of additional and alteration work.

Moreover, a quality system pays attention to the skills and to the needs for development of the most important resource of an office, the personnel. This is done by adjusting these needs to the objectives of the office and by assuring that the personnel's skills improve systematically and in accordance with the demands of the office.

The development prospects of quality systems

From norm-based guidance to evalution

Today, the quality of building and design is mostly based on norm-based quality guidance and control. The possibility for pre- and post-procedural evaluation has almost been ignored.

In Finland, however, we have started to study the use of POE (post-occupancy evaluation). At an early stage, this would mean the development of a POE tool for the assessment of the quality and functionality of spaces in terms of the whole lifespan and in a way that the design objectives would also be heeded. At the final stage, the evaluation would involve the assessment of the project in terms of economics, technical execution, usage, environment, and architecture. It is problematic to assess a building, for a building relates to a great many things and one should measure qualities that are numerous and partly unidentifiable.

More and more clearly, the intention of the development of quality systems is to prescribe the project procedures and to modify the directions into such data that enable the distribution of individualised and accurately targeted instructions at the level of the whole organisation.

The preconditions of quality are and will always be education, experience, professional competence, and professional pride. If any of these are missing, then quality is at stake. Indeed, the counter-forces of quality – the lack of knowledge, understanding or vision – have not vanished, have they?

Quality of building derives from respect for tradition

Esa Laaksonen, architect SAFA
*Director, Alvar Aalto Academy*

There is an old Finnish saying which states that a poor man can't afford to build poorly. This saying reflected the architectural reality especially in the Finnish postwar society: in our harsh climate, one was forced to design and build high-quality buildings in constraining conditions and with simple but durable materials. The fame of Finland as one of the pioneering countries in high-quality architecture and design has long been based on the example set by the architecture of the 1950's.

The quality of the environment is, in addition to sufficient nutrition and equal access to health care, a sign of a civilised nation. The high quality of the environment, the quality of building, is the result of many factors, the most central of which are design, the choice of materials, the actual building process and its supervision, and the maintenance of the existing environment. These constituents compose a whole wherein every component is significant. Good building does not compensate for bad design; materials of poor quality are hard to maintain.

Design involves the functional design of the overall architecture, the design of the structures and other technical systems, and the design of procurement. The choice of materials directs use, maintenance and building costs, and is generally a matter for the developer, the designers, the users, and today also within the interests of the contractors. The construction work is performed and supervised by trained and experienced professionals. But only recently have we been reminded that the requirements and the significance of maintenance and care are impacted by the decisions made during the design and building process. High quality in design does not only call for good designs by the architects, but also that they constantly keep in contact with the other members of the project team. It is unfortunate that contemporary building sites have disintegrated into independent units that manage small subcontracts. This makes the reinforcement of the quality objectives of the various building stages even more difficult, though the building site is precisely where the quality check should be done when the quality of the outcome is at stake. When quality objectives are reached, it is important that the successful result is noted together.

It is very difficult to define architectural quality as all the previously mentioned elements play a role here, and because building is always tied to its time and place. The finest examples of vernacular architecture have emerged under the conditions set by the traditions of building: a need was responded to with the tools provided by practice. The celebrity architects of 'Wow-architecture' have not always been the best advocates of sustainable building. Good design means that one understands the context and the concepts of the projects: there are times when individualism is appropriate, and
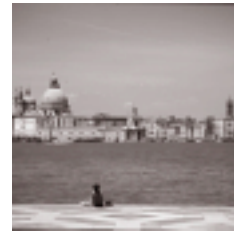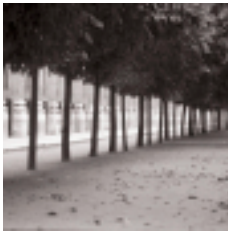
there are times when the designer must hold back. When we are about to build in an esteemed old environment or landscape, we should take up a similar attitude towards the environment as we take when we meet an elderly person. An architectural conversation should be initiated with mutual respect, by heeding the opinions of the other, carefully, and only gradually be lifted to the level of a discussion. One must earn one's right to a debate by acting according to manners and customs. It is a sign of a serious lack of education and culture if a designer does not understand this premise.

Architectural quality can be improved by developing the mutual co-operation of all the parties involved in building and by keeping up high quality demands in all execution. In order to establish a sound basis and practice for a civilised discussion on the built environment, we must lay greater emphasis on knowledge about the history of architecture, traditional building techniques, architectural theories, and technological building solutions in architectural education, but only to the extent that the role of creativity and poetry attached to the profession is not forgotten. The architects' abilities to manage the whole process of building and to develop their professional skills must also be ensured by an appropriate and carefully designed system of further professional education. This is increasingly expected in, for example, the fields of medicine, law and building technology.

When the Säynätsalo municipal hall was finished in 1951, the designer of the building, architect Alvar Aalto, sent a letter to each of the eight bricklayers and their superiors. Aalto wrote: *"… As an architect, I find it extremely important to develop the standards of brickwork and the culture of masonry in our country.… I must say that I am utterly pleased with the results our co-operation has led to and that it has provided an exemplary case in the field of Finnish masonry. This owes greatly to the mutual understanding that has prevailed among the professional bricklayers and their architects."*

When architect Erik Adlercreutz, about fifty years after the date of this letter, took on the execution of his design for the extension to Aalto's University of Technology main building in Otaniemi, he asked one of the members of the Säynätsalo bricklayers' team to tell the young builders how Aalto would have wished the work to be done. This beautiful anecdote gives us a lesson in how a work that is well done creates far-reaching and enduring experiences, not only for the users of the built environment, but also for its makers.

According to the Council **Resolution on architectural quality in urban and rural environments** (2001/C73/04) adopted by the European Union on February 12, 2001, **the Council of the European Union affirms** the following principles:

1) Architecture is a fundamental feature of the history, culture and fabric of life of our countries, it represents an essential means of artistic expression in the daily life of citizens and it constitutes the heritage of tomorrow.
2) Architectural quality is a constituent part of both the rural and urban environment.
3) The cultural dimension and the quality of the physical treatment of space should be taken into account in Community regional and cohesion policies.
4) Architecture is an intellectual, cultural, artistic and professional activity. Architectural service therefore is a professional service which is both cultural and economic.

According to the above-mentioned Resolution, t**he Council of the European Union also expresses its attachment** to the fact that
5) good quality architecture, by improving the living context and the relationship between citizens and their environment, whether rural or urban, can contribute effectively towards social cohesion and job creation, the promotion of cultural tourism and regional economic development.

As a conclusion of the Resolution, **the Council of the European Union encourages the Member States** to
6) intensify their efforts to improve the knowledge and promotion of architecture of architecture and urban design, and to make contracting authorities and the general public more aware of and better trained in appreciation of architectural, urban and landscape culture;
7) take into account the specific nature of architectural service in the decisions and measures which require it;
8) promote architectural quality by means of exemplary public building policies;
9) foster the exchange of information and experience in the field of architecture;

and calls on the Commission to
10) ensure that architectural quality and the specific nature of architectural service are taken into consideration in all its policies, measures and programmes;
11) seek ways and means of ensuring a wider consideration of architectural quality and the conservation of cultural heritage;
12) foster measures to promote, disseminate and raise awareness of architectural and urban cultures with due respect for cultural diversity.

Helsinki summary

We, the European Forum of Architectural Policies represented by the experts on preserving and promoting architectural quality in Europe, and convened for the **Discussing Architectural Quality seminar** in Helsinki, Finland on May 21, 2002, wish

1) to **underline the political importance** of the Resolution;
2) to **express our concern about the current actions of the Commission** of the European Union; and
3) to **spur the Member States in the implementation** of the Resolution and to develop and sustain an active architectural policy that preserves and promotes architectural quality both on the national and regional level.

On the basis of the seminar speeches and discussions, **the most important and topical actions** to be taken by the governments of the Member States are

4) to **guarantee appropriate professional education** in architecture and to resist any international or domestic actions that may reduce the study time or the resources required for architectural education;
5) to encourage the building sector **to favour such procurement systems and procedures** that attach weight to design quality and that allow enough time for architects and designers to do their work;
6) to promote quality demand by disseminating basic education and raise general awareness on architecture in order to develop a **client culture**, both in terms of the professionals involved in building and in terms of the citizens at large, that understands the value of architecture.

The Discussing Architectural Quality Seminar concludes with the following recapitulation:

Architectural quality is fundamental to the quality of the environment as a whole.
There are no short cuts for architectural quality; architectural quality requires time for design which must be considered in the processes of briefing, engaging and working with architects.
Architectural quality is everyone's concern.
Architectural quality needs concrete actions and direct attention.
Architectural quality is an investment for the future which rests on the contribution of today building the heritage of the future.
Architectural quality is assessed in terms of civic aspirations and natural cultural values, which should be expressed by national and local architectural policies.
Architectural quality is based on the acknowledgement that functionality and cost-efficiency can be reconciled with architectural design quality in well-structured procurement processes.
Architectural quality resides in the professional competence of all the parties involved in building and, particularly, in promoting the highest standards of training for architects.
Architectural quality requires a sense of responsibility on the part of the public sector and on the part of all clients commissioning an architect.
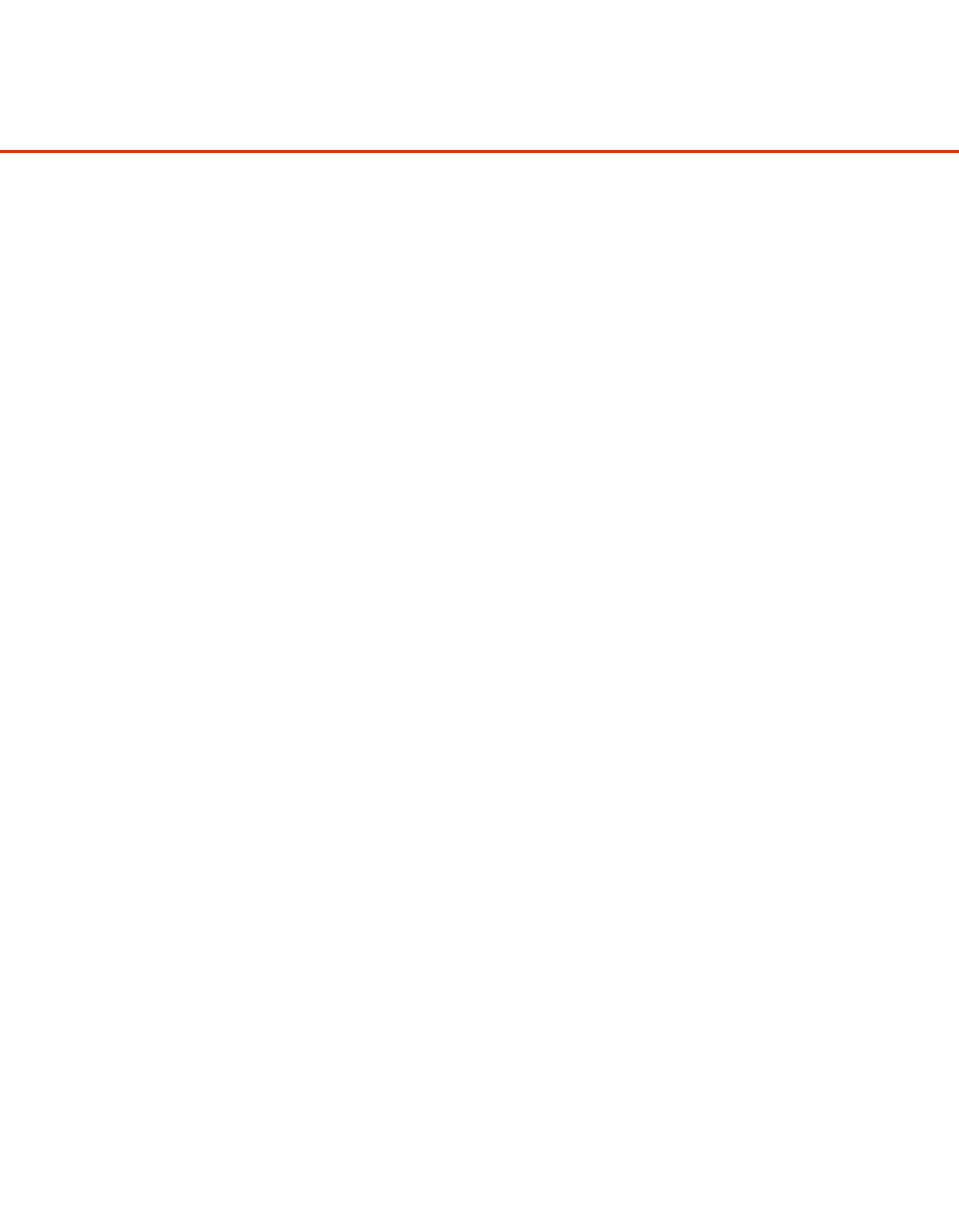
Theme 1 • Architecture – quality – culture

National campaign on architectural quality

Raphaël Hacquin
edited from tape by CB

I would like to open this seminar on architectural quality by expressing my warmest thanks to our Finnish hosts and organisers for accepting this responsibility. I was anxious to do this myself because I am happy to be in Helsinki again, three years after our first meeting in 1999 which marked the beginning of all this work on architectural quality as well as of the presidency of our Finnish friends at the European Commission. For me personally, it is also a new, first-time experience since I am for the first time responsible for the French delegation. Indeed, I have had since last October the responsibility of a new department at the Heritage and Architecture Directorate dealing with all the issues related to the organisation and the exercise of the profession as well as all the issues related to cultural action.

When I speak of professional organisation and professional exercise, I mean everything related to the way architecture is produced in terms of the organisation of the profession, its general economy, its judicial framework and the intimate knowledge of the whole construction branch, for example the relationships between developers, public or private sleeping partners, and private developers. In this respect, Sylvie Weil's presentation this afternoon will enable you to understand better the way France sees the relations between public developers and architects.

As regards cultural action, we are conducting a set of cultural policies with respect to architecture that are aimed at a large audience. Among other things, we are trying to develop the architectural awareness of school pupils; I am thinking for example of the educational measures taken last year by the Minister of Education, Mr Lang, and the Minister of Culture, Mrs Tasca, and applying to both primary and junior high schools. In this respect, France was lagging considerably behind, which we are now trying to remedy in every field of artistic culture. I am also thinking of all the actions we are taking within our department in terms of publishing, notably with our publisher *"Les maisons du patrimoine"*, but also with what we have called the "bookshops of architecture", a special structure meant to support private editors who wish to publish architectural books in an interesting form, books which are often read and edited in small numbers. We also have a policy of establishing contact among all the networks and the exhibition places of architecture, be they the committees on architecture and urbanism at the departmental level, the network of "cities and counties of art and history" at the national level, the cultural meeting places which cover more or less the whole of France, or else architectural centres. All in all, we have identified a network of nearly 400 places, more or less big, where architecture can be explained and displayed to the public. This is a network on which we intend to

rely more and more to enforce our policy of architectural promotion and develop the awareness of the necessity of architectural quality within society.

We are also responsible for a policy of service agreements with local communities. For the past 15 years, France has embarked on a large-scale policy of decentralisation and therefore, as regards architecture and cultural action in the architectural field, we have supported all possible initiatives, notably the creation of interpretation centres – a practice which has become widespread in Europe. In parallel, we are also willing to develop debate centres on architecture and on urban issues. The link between the two is of course essential and we will come back to it in the course of the day. We are trying to develop places in France, in cities that are willing to do so, where citizens can understand urban projects and the issues surrounding architectural construction.

Finally, we are pursuing an important policy of European co-operation. All the work that has been done over the last three years in the framework of this resolution is an example of it, but there is also an international dimension to it which you are probably less aware of. We are playing a part in terms of heritage throughout the world; we are sending French experts throughout the world whenever a country in Asia, in Africa or in Latin America asks us to intervene on prestigious ancient monuments. I am thinking, for example, of the Angkor temple – but it can also be more modest assignments in old urban centres – I am thinking, for instance, of assignments in Brazil where Brazilian cities have asked us to intervene in their historical centres to help them establish an architectural and urban policy in terms of preservation and urban development in a way that should be coherent with their past.

We thus deal with a large amount of projects, both local and international, the objective being to address in France and in Europe all the groups of people concerned by architectural and urban issues.

In the field which brings us together today, several actions on our part were taken in the last few months or are underway. Last February, the Minister of Culture, Mrs Tasca, reported in the Council of Ministers that the architectural quality of the environment of French people had improved (the text is just outside). It is an important text where the French government, just like the Finnish government did a few years ago, agreed to promote architectural quality, including in the case of private constructions; ten ministries chose to get involved. The ensuing agreement concerns different objectives: the quality of the construction of buildings, for instance individual homes or agricultural buildings; the quality of rehabilitations – as anywhere in Europe, the reconstruction and rehabilitation market has become the main market in the public domain and it would be more appropriate to have more architecture and more contributions from professional architects to carry out this rehabilitation work, which is not always the case; a desire to achieve coherence between all the various professionals – architects, landscape-architects, town planners, engineers – who are often fierce competitors. The wish of the authorities is that each keeps their specificity, but that they coordinate their action towards architectural quality and this, they should do in the public interest. That would imply that professionals would know one another better. We would wish to mix in France further and continuing education between architects and engineers; this is one of the greatest French debates that historically, the culture of architects and the culture of engineers went separate ways two centuries ago, which poses numerous problems in building and the coherence of constructions. We thus would wish that in the long run, these two cultures could meet, each keeping their own features, but still trying to converge.

Those are the main aspects of our involvement. In addition, we have also undertaken several punctual actions, for instance what we called the new albums of architects that were handed in last April. The idea was to re-introduce a policy in favour of young architects, a policy which stopped maybe three or four years ago after a 15-year-long action.

We are thus launching this policy again and the idea is to identify, in the generation of architects below 35, interesting, talented or promising personalities or teams.

This is a policy which the authorities have been willing to support; this is also a great responsibility on our part since for the state to set apart private professionals and to say "these are better" or seem to us to be more promising than others is subject to debate. We have discussed a lot amongst ourselves to know whether it was up to the state to meddle in that kind of action. In the end, we noticed that architects were rather satisfied with this reintroduction of a policy of recognition of young people, but it remains a sensitive issue. Along the same lines, we wish to help by establishing a circle of godparents to help young people find constructions and get markets – or at least commissions – with the support of developers and great political or economic actors.

Another essential point, which is in fact the initial theme of my conference, is our project of a campaign on architectural quality. We happen this year to have two campaigns. The association of French architects had decided to run a campaign on the role of the architect in French society with the following slogan: *"Do you find it normal that 68% of the constructions in France are done without an architect?"* – which is true. Their goal was to draw the attention of public opinion, of the press, of journalists, of the media, but also of politicians on the issue of the architect's place in society, of what s/he brings, or does not bring when s/he is not present, in terms of quality of the spaces, of agreeableness, of environment, and of pleasure to live in society; this is the great issue at stake. This campaign has been very successful and has enabled the association of architects to regain a place in society that it had sometimes lost. Architects have resumed contact with the media, with people of influence, and it is very important for us that the profession has taken responsibility for itself and has initiated a policy of information and promotion.

In addition, we are organising a campaign on architectural quality. The French state does not have to promote the profession, but it does have to promote the discipline. This campaign is supposed to start next September and should appear in the form of posters, in newspapers, maybe even on television. There will also be throughout the year regional events, architectural visits, debates etc… It is an important project that amounts to approximately 3 million euros in terms of campaign, and half of the sum will come from private partners. What is interesting is that we have received very favourable answers from large players in the distribution branch. I am thinking for instance of Carrefour and of Monoprix which is one of the main urban department stores. These people are very much interested because they see the link between the place of wholesale trade in contemporary society, and architecture as well as urban quality of life. They have realised that they have a great effort to make in terms of architecture and integration of their large shopping centres in the spatial and urban organisation. This campaign should start soon, and we may have the opportunity to talk about it at the end of the year.

Moreover, we have also scheduled for next November two days called *"The rendezvous of architecture"*, an event which takes place every other year, alternately with discussions on national heritage. This year, we will devote the occasion to professional and economic issues, more specifically to the issue of commissioning in architecture involving both private and public developers and with an eye both on France and on Europe. We will have the opportunity to invite you to Paris in November.

These talks will among other things concern a study Sylvie Weil has done on European comparisons on the theme of public commissioning and on the way the various member states of the EU have applied the directives, for instance the Directive Services. We have noticed that the Directive Services, which is a unique document, is implemented in different ways in Europe with respect to public commissioning in architecture. These very different habits from one state to the next are extremely interesting and we would therefore like to shed light on the various types of architectural produc-

tion we can obtain with the same text, but different procedures, different local habits and a different quality of architecture from one country to the next.

These are all the main actions which France is going to take in the next few months regarding architectural quality.

To conclude this debate, I would like to say that like others, we are working on the project of a European directive on the recognition of degrees across Europe. We will return to this text today, for instance on our part with the contribution of Roland Schweitzer on this issue. I would like to express France's position on this project of a directive. The objective of architectural quality we are all pursuing requires a high level of further and continuing education, and we believe that the free movement that is the foundation of our European Union must be based on high levels of competence.

These levels must be truly equivalent and in our opinion, we cannot accept any levelling down; quite on the contrary, we have to pull upwards. The problematic at stake in this directive is the number of years necessary in architectural studies. At the moment, the study length remains 4 years; France would wish an upgrade to 5 years minimum. We can feel in the debates at the European Commission that the latter tends to reduce the length of the studies and it seems to me that there cannot be any architectural quality without any truly high-level training; in France, the studies last from 6 to 8 years with sometimes a licence to practise, and it seems to me that if we want to maintain and maximise architectural quality, we need high-flying professionals.

I would like to say a last word on the current political context in France. You are of course aware of the major political events we have gone through in the past few weeks. We will have to draw conclusions from them, including in the field we are looking at. The problematic that has come out of the vote on 21 April 2002 shows that French society has difficulty in living together, and this is cer-

tainly also related to urban and architectural issues. I think that the causal relation is very strong, and the state would be well advised to inquire about the influence architecture and urbanism may have upon the way people feel about living together in society. In addition, we have a new minister, Jean-Jacques Aillagon, who is a very famous figure; he used to be the head of the Centre Beaubourg and he is very keen on architecture. We are thus hopeful that he will take heed of our issues.

I will end my presentation here. I would like to thank again our Finnish hosts for organising this seminar that will enable us to make progress in the European Forum on architectural policies. Thank you.

Architecture talks sense

Anne Norman

*My intention is to give a brief overview of
what seems to me to be the architectural
landscape in French-speaking Belgium,
which experiences a relatively different sit-
uation from Flanders. A series of proposals
will follow and they will support an optimi-
sation of architectural quality as a whole.*

Architecture is going through a crisis – the neces-
sity of this Forum shows it – but being aware
of the problems is already a step towards solving
them.

For several years, the architectural context in
Belgium has not been favourable to the emergence
of quality architecture. Yet, even before under-
standing why, it is important to ponder over the
very meaning of quality in architecture. On the
basis of what criteria can one determine whether
architecture is or is not quality architecture? Are
there any absolute values in this field? Is it not
risky to want to define this concept? Should one
not instead avoid circumscribing architectural pro-
duction too much? Yet, since the aim is to get
out of the deadlock where architecture often gets
trapped, it may be that this question is not totally
useless.

It seems to me that one of the primary criteria
for quality could be related to the very meaning
conveyed by architecture. Whatever it is, architec-
ture always expresses something. It is the value of
what it expresses which will or will not give it
an important part of its qualitative dimension. As
soon as one acknowledges that architecture con-
veys meaning, it is interesting to wonder about
what it expresses or, the other way round, about
what one wants to have it express. Undoubtedly, it
is this aspect that is cruelly lacking in architecture
the way it is practised most of the time in Brussels
and in the French-speaking part of Belgium.

The built environment of a society is one of
the first dimensions to apprehend. Let me pick
sociologist Michel Freitag's very beautiful image:
*"it is in this space that society becomes visible
to itself"* and of course, to other people too. Yet,
most of the time, architecture is not experienced
any more as a cultural phenomenon. Quite often,
it only reflects the sole dimension of the consump-
tion product it has become. While this dimension
is naturally also part of it, it becomes harmful
when it absorbs all the other ones to such an
extent that most people do not even notice it and
often do not see where the problem lies. We
have thus reached the point of a quasi-absence of
architectural culture in the citizens' minds as well
as in the minds of the political decision-makers,
and often even of architects themselves. One thus
puts up buildings which are essentially marketing
products displaying a few historicist elements in
order to pretend to belong to a certain tradition

which, in reality, is nothing but deception.

The existence of such buildings is not a bad thing in itself. One cannot not expect everything that is built to be meaningful, but the fact that that type of construction occupies the first place in the architectural landscape of a country or of a region represents a danger identical to a sort of cultural black hole. This phenomenon is possible because there is no or not enough interpretation and analysis of what is built. This interpretation work must be done at every level, at the level of a large public as well as within the profession itself. Discussions revolve too often around rivalries between schools or arguments about style, yet the point of such discussions is to shift the emphasis of the debate on the type of values one wishes a building to convey. It is too often the case that the time that should be dedicated to interpreting or defining values is not involved any more in the process of architectural conception.

During a discussion on the meaning of quality in architecture, Olivier Bastin, a Belgian architect, has described to me an elaboration method of architecture that seems interesting. According to him, architecture is the fruit of a transformation process starting from a raw material which, bit by bit, is going to go through several filters that are bearers of values, data, specific preoccupations in which intervene all the disciplines (technique, sociology, philosophy, psychology, art…) related to architecture. The transformation process will depend upon choices of values, while also taking into account, of course, the fact that the proportion of the various criteria will be contingent upon the situation and upon the issues a precise project must address.

Of course, it is a difficult process since it requires that one takes the time to spell out clearly what one wants in order to determine whether or not there are any values to be taken into account. One will be able to speak of architecture as soon as it holds a certain number of values. One cannot speak of architecture if the building is only a mere market product.

But since our society has by and by lost awareness of the meaningful dimension of architecture,

politicians seek to avoid risks and during public commissioning, pick most of the time a few well-established architects who have ruled the roost in architecture for the past decades. They thus hope to obtain a leading product of certain renown, but in reality, they have not left any space for discourse, or for any real conception of the project.

The weight of the past

Another habit is to take refuge behind values of the past, which are accepted and acknowledged by the general public, thereby making the emergence of contemporary values even more difficult. Tradition, whether it really is tradition or only pretence, reassures. *History has come to the rescue of all fears*. Very often, one justifies the establishment of certain rules by referring to the past or by taking on the role of defender of this past, as if any vague desire of creativity would systematically endanger the heritage.

There is here a striking paradox since today, in (French-speaking) Belgium, everything that is old is declared valuable, whereas there has been little critical reflection on the old heritage. Moreover, contemporary architects have completely lost the sense of remembrance and of the teachings of historical figures like Alberti and Vitruvius for example, whose fundaments are still valid today. There is thus a very paradoxical climate between the quasi-sanctification of old works and the ignorance of the values that have generated them. Again, as for contemporary architecture, interpretation and critical analysis are absent.

In addition, the past has become a tool for cultural marketing. The latter complies with market laws too, but it also responds to a mass culture fed with a certain number of images that quite often do not rely on any historical truth. I would like to take up again here a passage of Jean-Louis Genard's book *The Powers of Culture* in which he describes this very phenomenon: *"the development of tourism has generated a new interest in*

the smartening-up of towns and in the reassertion of the value of the architectural heritage; due to profitability and attractiveness requirements, it has favoured what we call in architecture the 'disneyi-fication' of city centres (we have seen a very good example of this earlier on today with the Carrefour de l'Europe right in the centre of Brussels). In other words, town-planning policies giving prior-ity, as in the case of fun parks or of towns built by the Disney company, to backward-looking – not to say kitschy - architectural forms, giving tourists and congressmen the images they are sup-posed to be looking for: quite often the image of a town having the scent of past times and the genial character of the place. In short, a pastiche architecture made of attempts of "reconstruction" of past atmospheres."

Beside this trend, there is another one, whose source is the same but which conveys instead a very fashionable vision, or to use a very com-monly-used term, a very "trendy" vision of con-temporary architecture. It is intended for another type of public, but the study of meaning is just as much absent from it as it is from the previous case. It functions in the same way as the "ready-to-move-in" catalogues which offer, beside small castles and fake little farmhouses, "contemporary" houses; both rapidly cause the fall of a certain kind of architecture into sterile formalism.

Distrust towards architects

The climate of distrust towards architects is not favourable to the birth of real, meditated, sensitive and intelligent creativity. The French-speaking part of Belgium suffers from serious paranoia and from a real fear of risks. On the pretext of avoiding abuse and of preventing the worst, which, of course, can always happen, the dawn of the very best is often hindered.

The Walloon Code for town planning, urban-ism and cultural heritage (CWATUP) legislates architecture in order to make sure that the situation will not get out of hand. The outcome is a con-siderable disappointment: instead of generating a quality environment, rules are often a godsend for property developers unconcerned with their responsibility for creativity. They product a form of architecture conforming to the rules set up by the authorities and the deal is settled. In addition, there is on the part of the authorities a real confu-sion between urbanism and architecture.

Absence of debate

One of the great weaknesses of Belgium is also the quasi-absence of a climate for thinking, notably in the press. There is thus very rarely a debate on what is being or is going to be done. Or then, when there is one, it gets bogged down in petty quarrels between factions or in political issues that have little to do with the project at stake.

Lately, Brussels has experienced the advent of an interesting project: a footbridge stretching across one of the major trunk roads of the capital city. This project, which is certainly one of the few that managed to stand out, was attacked by the press on account of minor technical problems, which besides have been perfectly solved. Except for one specialised magazine, there has been no real critical approach of the project. This is only one example among many.

One can therefore say that one of the great problems of contemporary architecture in French-speaking Belgium is first of all linked with issues of society and probably of maturity of the democratic debate. It really is necessary to give again meaning to cultural action and to stimulate the climate for creation. Too often, to quote Olivier Bastin's words, the authorities have become administrators and are no longer experts. Yet, architecture can be an interesting cultural ele-ment, which Flemish politicians have very well understood.

The report seems harsh but in my opinion, reflects reality rather well, which of course does

not mean that there are no talented architects or enlightened developers. The weak point lies in the general context.

Orientations / Directions

To break the deadlock where architecture has ended, there are several complementary ways that can be considered:

- Competitions are certainly one of them. The fact that they have become obligatory on a nearly systematic basis since the European decree on the allocation of public markets is certainly a good thing. However, there are still many problems concerning their organisation. Everyone tries to manage the best they can: in other words, often quite badly. It would maybe be useful at this level to establish a sort of general commission which would ensure the optimal organisation of these competitions and which would help the authorities see them through. I believe that these competitions are a very good thing, but the inconsistencies are still too frequent. If we do not manage to use it correctly, this instrument loses its coherence and can even become harmful.
- Education and the media This is also a long-term job that should prioritise the education of future architects as well as of the public and of politicians. Schools thus have an important role to play, as well as the media that could open up their pages and their waves to the architectural debate in order to help citizens familiarise themselves bit by bit with architecture. It is being done for certain works of art and for literature, why not then for this discipline?

A Belgian architect of Italian origin, Maurizio Cohen, has also originated an interesting action by building up co-operation between several architectural schools in order to decompartmentalise their work and generate energies between the different sensitivities and approaches while respecting their differences. This operation could be in our country an interesting source of reflection and intellectual stimulation.

It is important to stimulate reflection and knowledge in the field. At the political level, it is essential that the decision-making powers become aware of the importance of what François Thiry (A+) calls institutional creativity, that is, the establishment of procedures coming from politics but open to standard citizens, and especially that politicians trust intellectuals and professionals in that field. Any kind of stimulation is, in my opinion, welcome.

Architecture has a major role to play as a compass to meaning and cultural identification in the richest sense of the term. Democracy demands education and a high level of knowledge on the part of its protagonists. We have the infrastructure and sufficient economic means to achieve this.

To conclude, I would like to borrow again the words of J.L. Genard: *"Our societies suffer from a deficit of public spaces linked both with the forms taken by political activity and the appropriation of this public space by a media system following more and more the dictates of autonomous logics and of economic imperatives. The conditions for a critical autonomy and a liberated expressiveness are thus not fulfilled to the level one could nowadays hope for and demand. I believe that we must today reflect upon cultural democracy with regard to this question."*

Past, present, future

Antoinette O'Neill, Arts Advisor on architecture
The Arts Council, Ireland

Introduction

Vitruvius, in his 10 books on architecture maintained that architectural quality contained three elements – *quality, firmness* and *delight*. In this paper I would like to focus on the third element of this trilogy. All art evokes a sensory response in its audience and the *delight* in Vitruvius' thesis is the element of architecture that connects it to other artforms. As with all artistic activity – the ability of architectural work to move and provoke emotional response poses the most challenge with respect to any definition or discussion regarding its quality. This paper is intended to initiate a discussion around the artistic value of architecture and how to facilitate a broad public engagement with architecture on this level.

In order to expand on the theme of architectural quality I would like to talk about architecture in the context of Irish culture and look briefly at the historical narrative that underpins the perception of architecture in Ireland today.

Past

The Ireland has evolved throughout its history under the aegis of three cruel gods – isolation, poverty and … colonization. [1]

This bleak synopsis of the evolution of the built landscape of Ireland would not be applicable to other sectors of the arts in Ireland and certainly not to the art of music or literature. In 1923 when WB Yeats was awarded the Nobel Laureate for Literature the reason cited was *for his always inspired poetry which in a highly artistic form gives expression to the spirit of a whole nation*.

Irish Artists

In 1939 James Joyce's *Finnegans Wake* was published. Also in that year Michael Scott – arguably the most significant Irish architect of the modern movement – was invited by the then Taoiseach (Irish Prime Minister) Eamonn deVelera to design an Irish pavilion for the New York World Trade Fair. Speaking in the 1970s about the commission Scott claimed that *there was no Irish architecture after the twelfth century. What did they expect me to do a couple of round towers and the rock of Cashel?*[2] Scott's scheme used the Irish emblem of the shamrock as plan form to deal with the thorny issue of identity and to allow himself the freedom

to deliver a piece of architecture with a purely modern expression.

Visual v Aural

What is significant here is not the value of the works either literary or architectural but the willingness of the writer to engage with the issue of national identity and the confusion and unease of the architect when invited to look at that same issue. This relationship between artistic expression and national identity is a complex one. It has been written that *Identity is seldom straightforward and given, more often a negotiation and exchange.[3]* Whereas in the aural arts this negotiation and exchange was often an enriching and satisfying one, in the area of the visual arts it could be uneasy and fraught. This may be because much cultural and artistic exchange took place with our nearest neighbours and colonizers – and was for many tainted with anger and bitterness.

Present

What I do not wish to do here is develop a critique of Irish architecture past or present nor do I wish to challenge the premise that Irish architects can make artistically valuable work. It is however, an admission that a challenge exists regarding public awareness of the artistic value of architecture. A society that feels culturally sustained and expressed through the word, may not engage immediately with the visual.

Government Policy

There is evidence that the political context within which architecture operates is changing which will in turn foster increased public awareness. Recent re-enacting of planning legislation in Ireland initiated a debate regarding quality in the built environ-ment following submissions by the Royal Institute of Architects of Ireland (RIAI) and the Arts Council calling for *lack design quality* to be grounds for refusal of planning permission. In 2003 the title of architect will be registered for the first time – protecting the profession and promoting the use of fully qualified architects in building projects.

Most significantly, in 2002 the department of Arts launched the programme *Action on Architecture 2002-2005*.[4] This action plan will establish actions with time lines and budgets to deliver policy on architecture adapted by government in 1997.

This programme proposes 29 Actions rolled out over 4 headings:

- Promoting awareness and understanding of architecture
- Leading by example
- Encouraging innovation in architecture
- Planning control and architectural quality

Both *leading by example* and *planning control and architectural quality* will draw on the notion of a stated framework for assessing or recognising architectural quality. Specifically *Action 15* of the programme will prepare and publish guidance document in relation to the procurement of architectural quality. This is a hugely significant proposal which will no doubt draw on the findings of this forum.

Also adopted this year by the same government department is *the Arts Plan 2002-2006*. Two of the stated objectives with respect to architecture are:

- To raise public awareness of architecture and
- To advocate higher standards of design in the built environment.

So we are experiencing a growing awareness at government level of the importance of policy in this area. In order to articulate this policy we need to interrogate and articulate what constitutes architectural quality.

Artistic quality

Within the work of the Arts Council two things are relevant in relation to architectural quality; firstly, art converges – that is to say that the making of art depends on similar impulses across all forms of the arts and secondly, the Arts Council is obliged to have stated criteria for assessing funding applications for the production of art. I will expand on these two points.

I quote here from two adjacent articles in a recent weekend arts supplement:

All culture is now visual. The opera the theatre must be fresh and direct. They must not only be intellectual experiences. They must be emotional experiences.[5]

I have the sense that I am a copycat. I'm the sum of plagiarisms. I don't have original ways of saying things or thinking them. Yet so many cultural instincts are, to begin with the solid self-sufficient self, the vertical self.[6]

Both these quotes could be ascribed to architecture and the architect.

Merce Cunningham the choreographer who has collaborated throughout his career with the composer John Cage and the visual artist Rauschenberg visited Ireland for the first time in 2002 and received standing ovations at every performance. The work of Cunningham and other 20th Century choreographers suspend the narrative of the dance. Instead the pieces are constructed around space and time – like architecture in motion.

When discussing architectural quality it is important that we recognise this definition of architecture as an artform and the role of architect as artist. I make these comparisons to underpin the crucial artistic nature of architecture. For me the discussion of architectural quality is really one of artistic quality.

Arts Council

The Arts Council of Ireland dispenses government funding to artists and arts organisations. Architects are funded to travel, study, write and exhibit. Some sectors of the arts depend heavily on Arts Council funding. The sum of all applications greatly exceeds the available budget. In 2001 £97.4 million was applied for and £41.6 million was awarded. More importantly there must be a clear and defensible links between the granting of funding and the quality of the work proposed.

The Arts Council have been working with Francois Matarasso – writer and specialist in cultural policy over the past three years on developing criteria for evaluating art. The following five criteria are in still draft and I welcome the opportunity within this forum to present them and encourage their interrogation.[7]

Technique is an attribute of a work which it is imparted by a skilled artist. Good technique may be learnt and taught. It concerns itself with how well made or executed the work is – and is a recognisable attribute of quality architecture.

Originality can be ascribed to innovative work – work which pushes technical and emotional boundaries in some way. It can also apply to new and fresh interpretations of existing work.

Ambition may not be a constituent of all art but it implies a challenge for artist and audience which much great art demands

Connection relates to the artist/audience relationship or the relationship between the artist, his work and his contemporary climate. In architecture this component is further enriched by the connection of the work to geographic place, or site.

Personal Response is perhaps the most challenging of all the criteria. It suggests that the work can transport the viewer from one emotional place to another and this response need not necessarily be a positive experience.

Rather than expand in any great depth on the significance of these criteria across all artforms and with respect to architecture specifically, I would now like to demonstrate some examples which for me, exemplify the appropriateness of

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these criteria when discussing architectural quality. In each case I offer my subjective interrogation of the criteria through a building example.

Technique

This is a residential building in a central area of Dublin known as Temple Bar by architects deBlacam and Meagher. The building uses technical design in a sophisticated way which visibly affects the quality of the overall design. Timber, brickwork and rendered masonry elements are assembled in a satisfactory and controlled way. The texture of the brickwork elevation to the street is rendered thicker and chunkier by the use of an extended brick module. This length allows for longer and higher mortar joints and the wall of brickwork has a power and beauty discernable to the viewer.

Originality

Tom de Paor's project for the 7th architecture biennale in Venice was built using the briquette as building block. A briquette is a brick of compressed bog or peat sold in bales wrapped in distinctive orange plastic strip throughout Ireland and used for fuel. The intention of this pavilion was to offer Venice literally a part of the land of Ireland.

The experience of walking through the narrow passage of the pavilion or sitting on the seat at its heart and open to the sky is sensuous and evocative – heightened by the pungent sweet smell of the enveloping briquettes. DePaor's originality in his choice of material is integral to the quality of this design.

Ambition

The winning scheme for the architectural design competition for the Millennium Monument for Dublin's main thoroughfare was designed by English architect Ian Ritchie. The proposal – a steel spire 120ft high (over 40 meters) – is ambitious technically as it pushes the slenderness ratio to its limit; it is also ambitious in intention and has been the subject of much controversy by a challenged public. The work has forced many to accept that architecture and public spaces need always be modest and unassuming and indeed the ambition of quality design can be demanding and challenging to its audience.
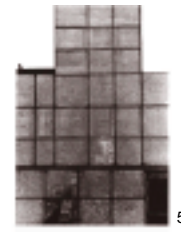
Connection

When thinking of connection I was drawn to the recently completed project by Dublin practice O'Donnell and Tuomey for a furniture factory in

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Letterfrack County Galway. This work as a significant piece of contemporary architecture has a strong connection to its time – it will influence other works and provoke discussion and debate. It also has clear connection with its site – the work draws on references to texture, materials and colour of the surrounding landscape. The smooth grey of the exposed concrete counterpoints the stony grey of the surrounding hillocks. The horizontal sheeting on the façade intensives the texture. The building would not have been conceived in this way outside of this site or place.

Personal Response

While all of the projects mentioned generate a personal response for me I have chosen another example which generates intense emotion for me as I surveyed it and studied it as a student and it was destroyed in 1984. It was an industrial building in the docks of Dublin built in 1925 and extended piecemeal during its useful life to the 1950s. The poignancy I attribute to the building has to do with its loss but also its naivety and unselfconscious elegance. The building is made up of a steel frame with brick and glass block infill panels. The frame has arbitrariness – not obviously based on any mathematical grid. This casualness contrasted with the care and meticulousness of the building's exe-

cution – the framing of each glass block panel with single brick column, the flat tightness of the brick panels – gives it an aching beauty which in turn underscores its demise.

Conclusion

I hope I have begun to identify a language with which we can talk about the artistic aspects of architectural quality. It is of course not a strict science but I feel strongly that we must not shy away from talking about architecture in much the same way that we talk about all art. At the heart of architectural quality there is emotion, there is the aesthetic. If we want our architecture to reach into hearts and move them we must not fear discussing architecture at this emotional level.

I would to finish with the emphasis on aesthetics and quote from the wonderful essay *Architecture is Propaganda* by Elia Zenghelis:

Meanwhile beauty has become a poete-maudit: a word in bad odour surreptitiously dropped from public debate, never featuring in the architectural discourse… Nobody dare mention beauty in public, even though in private it remains our ultimate measure of experience… Beauty remains vital to the evolution of architecture in its power to

mark, represent and advocate the present since it accounts for the pleasure we derive from it. Vital, not just in its conventional distinction from ugliness and pain – but as that inclusive singularity in which beauty and ugliness, pleasure and pain are all together privileged as these extraordinary conditions over their true contrary: the banality of neutral comfort.[8]

[1] A Lost Tradition the Nature of Architecture in Ireland, Niall McCullough + Valerie Mulvin, Gandon Editions Dublin 1987

[2] Michael Scott. *Architect in (casual) conversation with Dorothy Walker.* Gandon Editions Kinsale 1995

[3] Declan Kiberd. *Inventing Ireland.* Harvard University Press 1997

[4] *Action on Architecture 2002-2005.* Department of Arts, Heritage, Gaeltacht and the Islands 2002

[5] Calixto Bieto, opera director. *The Sunday Tribune* 21/04/2002

[6] Aidan Mathews, novelist and playwright. *The Sunday Tribune* 21/04/2002

[7] *Weighing Poetry, expanding funding criteria for assessing artistic quality.* Francois Matarasso 2000

[8] Elia Zenghelis. *Architecture is Propaganda.* Catalogue of the winner and finalists' works of the seventh edition of the European Union Prize for Contemporary Architecture - Mies van der Rohe Award 2001, Fundació Mies van der Rohe / Actar

Illustrations
1 'Temple Bar', Dublin, Ireland
2 Project for the 7th architecture biennale in Venice, Italy
3 Winning scheme for the Millennium Monument, Dublin, Ireland
4 Project for furniture factory, Letterfrack County, Galway, Ireland
5 Industrial building (demolished 1984), Dublin, Ireland

Discussion 1

Utz Purr:	I'd like to say a few words about Austria and about the need for the implementation of architectural quality and the duty of the Forum for European Architectural Policies, of our Forum here. A few weeks ago, the new Austrian cultural forum by architect Abraham in New York City was finished. The building, taking on the architectural guides of Manhattan, was among the most important pieces of architecture long before it had been finished. The first exhibition there is about architecture, opening this week. So not just the invited speaker for this discussion here, but also all those who were named by the cultural department of the Austrian chancellery to participate in this meeting, are in New York this week. I am not going to substitute them, I'm just going to give you – having spoken to them – their main message. As important as any single activity for architectural quality might be (and there are a lot of them), it is in vain to channel an approach into quality without the co-ordination and co-operation of three main actors: 1) the architectural cultural institutions whose duty is to raise the interest of the general public in architectural quality; 2) the architects, professional organisations who have to control all the aspects of the concrete implementation of architecture into reality and who have to advise on the obstacles in doing it; and, most importantly, 3) the politicians and the high-level civil servants working with them who not only have to enhance the declaration for good quality but who have to improve the legal environment in order to raise the interest and to help to implement architecture into reality. This is the Austrian approach and, as I understand it, this is also the principle of the European Forum for Architectural Policies. But there is one area to be really

successful in and which must be solved primarily by the high-level civil servants – those who are present here and those, I am sorry to say, who are not present today – and it was indicated to me by the Austrian cultural representative at the first meeting of the Forum in Paris. He said: *"As long as Finance Ministers are not included, the bad aspects of the built environment will develop more quickly than the good ones."* This is not because they are bad ministers or bad men, but if we look at what the aims on the European level are, we see that usually in the declarations architecture is linked to shelters for the homeless, urban aspects, job creation, integration, security and so on.

This is all very important, but we have to learn to link our argumentation to those aspects, because otherwise we have a development into different directions. The most important aspect for reform is that we do not only exchange what we are doing at home, but that we must get our ministers, our high civil servants who are working on papers, to present them to the ministers and especially to present them to the European Council.

So, it is the European Council that sets the European institutions, such as the Commission and the Parliament, the aim to implement the rules for quality in practice. If they work on the European legislation, then they must not only declare the importance of quality, but really, to give the possibility to really do it. And I think this is one of the most important aims of this Forum: to provide those institutions with the material so that they can do what we need: not only to discuss quality, but to be able to realise it.

Roland Schweitzer:	I have a comment about the duration of architectural education. We have, in the EU consultative committee of the professional education of architects in Brussels, written and unanimously voted that the architect's education must last for five years, because it entails, as we have learned, the maturation of the student. The maturation for the architectural profession is not linear, it is personal, it is delicate, and five years is the absolute minimum for it.
Joanna Averley:	I've got a question for Antoinette and it's a problem that a lot of us face across Europe which is about how to apply your principles of technique, originality, ambition, connection and personal response to large areas of new housing; I know that Ireland in particular faces a significant growth of areas of houses which are sort of at the edge of the city. Do you think there's a role for a use of an organisation implementing quality in mass housing; how do you translate that message about quality to mass housing?
Antoinette O'Neill:	I think the issue of mass housing is, as you say, an enormously complex one and one that in Ireland we have currently very serious difficulties with. It's true to say that what I was addressing is very much the aesthetic of architecture rather than the broader planning issues which, I accept, are very much more complex. The issues around urban design and around planning large areas in Ireland are something that, I suppose, is outside of the realm of the Arts Council. This is not a helpful answer, I know; we do have a role in planning, but we really have to focus that role very much on the delivery of excellence in contemporary

design simply because it is such a broad role. I know that the speaker Sean O'Laire, who is being represented by John Graby here, is a practitioner who deals very much with the issues of urban design, housing and how to guard the landscape of Ireland. But it is something, it's true to say, that doesn't come into this kind of analysis of the aesthetic value of architecture.

Anne Norman: The best way to make sure that all these elements and all these dimensions are taken into account may be related to the way architecture is taught. From the moment the architect is trained enough and becomes aware of all these elements, I think that s/he should be able to express them.
There is no way to codify these elements or to establish a rule to ensure this; it really is a question of training and sensitivity. There will of course be good and bad architects, but the training must be there and architects must be aware of all the dimensions that make up the complexity of architecture. It is only through teaching architecture that this awareness can progressively arise.

Antoinette O'Neill: I think that's a very important point and something that didn't come across so clearly. I really would have a difficulty with this checklist: it contains this, this, this, therefore it is a good piece of architecture. But I do think what's valuable about allowing people a language is that it allows a broad discussion. I know that some people fear, obviously not the people here today but people in positions of power in planning in government departments in Ireland – in significant positions – have difficulty with engaging with words like beauty, with words like art. So it's just a way of helping with language.

Sven Silcher: I wonder whether we in this room agree on what quality in architecture – I mean good quality, because quality alone is neutral – is. I try to give an answer and I think the old three main criteria by Vitruvius are very useful. It is easy for everybody to judge by two of these criteria: *firmitas* and *utilitas* i.e. the stability and the usefulness of buildings.
The third criterion, which is beauty of buildings, is a problem and this is what most of the discussions are about and where the general feeling of the society and the image of architects grow wide apart. Architects' image of good quality in architecture is completely or very much different from the one of the general public.
Even if we have a general education of at least five years and we create good architects, qualified architects, this problem, this gap between architects and society still remains for the time being. This is the major issue we have to deal with.

Anne Norman: I think that we keep focusing more or less on the same issue. As we were saying, the training of architects is important, but so is the training of the public, and this training should start at a very early age. We are not used to talking about architecture and besides, when we address the subject, we do it all in the same way, that is in a very frontal way and only visually, as if buildings were two-dimensional works.

We are not taught any more from early childhood to experience space or to perceive things. Yet, architecture is multi-dimensional in its essence as well as in its constructed expression. We should maybe learn this and the way architecture is taught could be here fundamental. If we give the students keys to interpreting and approaching architecture, just as you teach people to read a novel or to manage in society, it will raise the level of architects as well as of administrative people. I think that this effort at creating awareness is of capital importance.

Raphaël Hacquin: I fully agree with Antoinette. We are trying to do the same thing in France what comes to the awareness of young children. We realised a few months ago that there is, for instance in France, a very large lack of understanding of people with political or economic power. On a regular basis, I have discussions with the French Federation of Property Developers and Builders and everything that is said on the approach of architecture and the emotion it should generate when the project is successful are values that are purely and simply not taken into account in economic calculations. There is some ignorance and there is some lack of education on their part. Besides, the economic system is not built upon these values. Over the last 50 years, we have built an economic system situated outside the perennial key-values of architecture as values of society and civilisation.

I think that we will all as cultural, public or professional actors have great difficulties in making public and private economic decision-makers understand that their long-term interest is to integrate these values in economic calculations. I think that the society in which we live is based on economics and we will not be able to modify this unless we radically change the system – but this is another debate. I think that the difficulty which we have in France and which we are really working on is to convince all the actors of the chain that they have an interest in adopting these values and in trusting the people able to create them, in other words architects – and landscape architects in another context.

The idea is to integrate architects into the circuit and to give them the means to act in terms of studies and remuneration. I have been personally battling a lot with that issue. When I see French architects lending estate houses for a 3 or 4% fee, I think that it is absurd, that it is economic madness and we know that it is neither profitable nor reasonable at any level. I think this is a serious issue we should examine in Europe: what is the fair remuneration of architecture if we want to achieve a result that is socially satisfying? I believe that there is here an economic game we cannot ignore.

Anne Norman: [...] the dialogue between the various contributors and the protagonists on the one hand, and what is in our country [Belgium] quite significant is that quite often, these fields are not managed by architects, who are the real interlocutors at the level of ministries, but by lawyers. Architecture thus becomes a legal domain before being a cultural one. This is also a problem in my opinion.

Antoinette O'Neill: I think it is a question of language. What Elia Zenghelis is also talking about in that essay is that architects do tend to talk to themselves; we maybe hide behind the rational kind of things that we can quantify. We don't maybe say that a building

makes us cry or it makes us happy, we don't talk about pleasure and pain. I think that is a challenge for us.

Juhani Katainen: My first question is: to whom are we speaking? I understand that this architectural policy forum is talking to the society and especially to the politicians. There is one comment I'd like to make about education referring to Roland and what he just said about the wish to have it five years. It is a recommendation, it hasn't been officially accepted. In the existing architects' directive, it is four years, and also in the incoming new directive draft it is also only four years.

This is a very important issue influencing all of Europe to accept this recommendation of the advisory committee to have it five years plus two years of practice. This is a very political issue for the moment, because this is now in preparation in the Commission so this is a reminder.

I'd like to remind the Forum also of the Bologna accord: to divide the university studies in two parts, 3 + 2 years. It has been adopted in many European countries and it may lead to 3-years-architects; in Italy, for example, they have the so-called 'junior architects'. This also influences architectural education in a drastic manner. Architectural education is where we start from in order to have good architects for the society.

Julia Fenby: I'm Julia Fenby from the Lighthouse in Glasgow. I'd like to go back to what Anne was saying about education. I very much agree that education is crucial in developing high quality architecture. We're doing a lot of work in Scotland on this issue in connection with the Scottish architectural policy. We're very much looking at education: how we can introduce looking at the built environment in schools. There is one thing I'd like to say, and that is that it's not just about educating children, but it is also about educating teachers. There is a great lack of confidence which many people have in speaking about architecture because it is perceived as being specialist and something that is difficult. We're starting at the point of trying to introduce architecture into the school curriculum – not as an additional subject, but as a subject that can be looked at across the whole curriculum.

Alain Sagne: I'd like to go back to the point made by the president of ACE, Mr. Katainen, raised already by the others, about the five-years issue. I know this is a seminar about architectural quality but this is central in the discussion.

We won't have many chances so many national administrations assembled are listening to the issue of five-years in connection with the review of the sectoral directives and the new horizontal directive that the Commission is trying to pass through. It is extremely important; what I heard from Raphaël Hacquin before is very enlightening, because he says that the Commission refuses to raise the level to five years and the Commission tells us that it is the member states who don't want to raise it.

So the problem is the unanimity in the Council. It is therefore extremely important that the national administrations understand that, on the occasion of a directive, which is only – I try not to be too technical – about simplification and consolidation i.e. with the existing law and not a new law, there is a chance, if the member

states themselves request it, to raise the level to five years. But it must come from them.

Raphaël Hacquin: I would like to react to what Alain Sagne has just said. It is true that it is up to the member states to decide, but one could imagine that the European Commission integrates the issue of architectural quality into its vision, all the more with a resolution on architectural quality that has now been in force for two years. Besides, the Commission always has the right to make suggestions and it could consider that with regard to architectural quality, a five-year study programme would be preferable to a four-year one.

Since texts are being reviewed, one could think that the debate is reactivated - although it is actually not the case: the Consultative Committee has always wanted a five-year study programme. In the name of general evolution, the European Commission still has the right to make suggestions. I may be mistaken about the role of the Commission but one could imagine a mere proposal and then the states choose to adopt it or not.

Theme 2 • Business, building and architecture

The Contribution of the MIQCP

Sylvie Weil, architecte-urbaniste en chef de l'Etat
Chargée de mission, Mission Interministérielle pour la Qualité des Constructions Publiques MIQCP

We thank you for inviting the *Mission Interministérielle pour la Qualité des Constructions Publiques* MIQCP (Interministerial Mission for the Quality of Public Constructions) to this Forum for reflection and exchange on the theme of architectural quality and of the steps to be taken in order to promote it.

This theme is, in itself, the *raison d'être* of MIQCP. Indeed, the Mission sprang up in 1977 from the strong political will of the Government of the time, which was preoccupied with the lack of architectural quality of the buildings completed quickly after the war to meet the quantitatively important needs for housing and public facilities. The Mission was entrusted to the care of the Minister in charge of architecture, and since public action should set the example in terms of approach and accomplishments, the Mission was from its very origin meant to define, favour and promote the conditions for the qualitative improvement of buildings put up on behalf of the State and territorial communities.

One should point out that 1977 was the year when the law on architecture, nowadays declared to be in the 'general interest', was passed in France. This law makes it compulsory to use the services of an architect for buildings of considerable importance. In addition, it has in each French *départment* initiated and encouraged the creation of Councils of Architecture, Urbanism and Envi-ronment (CAUE), that is, associations in the service of local communities and private individuals to help them implement their projects.

Since the creation of MIQCP, the decentralisation laws established in 1983 have transferred almost the entire responsibility for real estate (investment and functioning) in terms of town planning, infrastructure, and public facilities related to education and training, culture, health, sport, etc. to the territorial communities (close to 40 000 in France). The State retains its authority in the following fields: the universities, justice, defence, the police, the central and devolved administration, and the national transport infrastructure.

The number of MIQCP's relations (administrations, public and professional developers…) has thus considerably increased and become much more diversified; its sphere of influence has enlarged and it now encompasses new buildings as well as buildings that need to be rehabilitated, infrastructures and works of art, public spaces, urban planning and so on.

After 25 years of experience, what are our convictions today regarding the conditions favourable to architectural quality? What are these convictions based on? What kind of action do we take to defend and share them?

What are our current preoccupations?

Our convictions

MIQCP has not sought to define what **quality** is about, as it has been afraid that it might engage in endless debates that would be too academic or would tend to label certain productions. However, our convictions regarding the conditions favourable to quality are based on simple observations:

- Architectural quality involves many requirements of an urban, aesthetic, functional, technical, economic and environmental nature, to which it is important to bring a global answer.
- A public building also always has to meet the expectations of all those who are meant to use it and has to be able to offer a relative permanence.
  In this respect, public building stands for the values of the society for which it was created.

One must stress that **there cannot be any public building without a developer. It is therefore the developer who carries these civic values, and the quality of the work will primarily depend on his/her competence and authority:** it is thus his/her responsibility to define the objectives to be achieved, to justify the needs, to determine the means to mobilise and the skills to solicit among the partners (professionals and companies) s/he will choose to meet his/her target.

It is up to him/her to define the commission, to organise the consultations to select the best specialists, to put in place the contractual rules of the game and to enforce them. **It is the developer who is in charge of the organisation of the whole elaboration process of the public project.**

One should therefore focus on the developer and on the definition of the project's development stages.

In this process, there are some factors that have, from experience, turned out to be the determinants of quality and these should be underlined:

- The **importance of preliminary studies** – a stage that is too often neglected – should thus be stressed as well as **the necessity of project planning, analysis, and briefing**, which will enable defining and justifying the order placed with the various partners and give them a framework throughout the development process of the project.

We can state with certainty that **quality is determined already in the initial preparation stages of the research and implementation processes.** Some research carried out by the Association of Value Analysis shows that 80% of quality gains are made during project planning, during which less than 5% of the global investment of the operation is spent.

- Along the same lines, **the costs of such research should not be underestimated, let alone evaded;** the time and the financing devoted to it will actually bring an important benefit if they can prevent us from embarking too quickly on actions that would later turn out to be badly carried out and not adapted to their social and environmental context; **the time devoted to the preparation of the project** will enable the optimising of the realisation time and the appropriation of the work under the best possible conditions.
- Generally speaking, **the price of the operation should be estimated realistically** without leaving out any aspect (preparation, research, building work, quality checks, interior design and planning the surroundings, and future use), and fair remuneration for the time to be spent on each task should be included.

The conclusions drawn from research done in the United Kingdom on the 'best value for money' are in this respect very telling.

One must admit here that the incentive to work on the 'global costs' has not had the desired effect in France. One of the main reasons is that the management dissociates the budget lines 'investment' and 'usage-exploitation'.

- A preliminary study will enable the developer to confirm his intentions regarding the project; it will help him/her **establish a suitable wording of the order** placed with the various professionals s/he will have selected and to make them compete with one another in a way appropriate to each of them by defining the criteria and the modalities of choice adapted to the identified stakes.

In particular, among what are commonly called 'provisions of services', one should **recognise the specificity of the missions of contractors in charge of the conceptual side.** Their allocation should be done at the end of a negotiated procedure, which would enable close collaboration to be established, in a spirit of mutual respect between the developer and the designer.

We will come back later to the issue of the most appropriate type of consultations (according to us) in the field of intellectual and design services.

- The final quality of the project in response to the expectations it carries will be maximised by **the quality of the 'developer-contractor' partnership and by its stability throughout the development process of the project.** Indeed, the segmentation of the process and the compartmentalisation of the partners can only lead to an impoverishment of the pursued ambition.

To this end, on the one hand, the developer, bearer of the political project, will appoint his/her representative, responsible for arbitrating and running the operations; the whole process will have to be clearly identified and acknowledged by all the partners. On the other hand, the contractor – in other words the author of the project – and his/her team will have to be vested with a mission providing for a complete and continuous intervention.

How have these convictions been contrived?

The working methods of MIQCP were set up very quickly after establishment.

MIQCP was meant as a light and dynamic organ, capable of developing meetings, exchanges of information, reflection and suggestions. It is not a managerial administration. It is composed of about ten experienced people competent in technique, legal affairs and communication.

Since it aims at improving the processes of public procurement, the Mission organises its work by gathering the testimonies of developers and their assistants, of architects and engineers, and of representative professional institutions.

It puts together interdisciplinary working groups on themes approved by an interministerial orientation committee and in relation with the recurrent problems brought up in the discussions with professionals.

From the very beginning of its action, MIQCP has conducted surveys in other European countries in order to analyse practices developed outside France and thus enrich its endeavours. These surveys are still carried out and are periodically reviewed. We are at the moment completing comparative analyses made in nine European countries on the practice of architecture competitions and on the devolution of contractors' markets since the application of the Directive Services.

Finally, given its status, MIQCP is invited to interministerial deliberations on the elaboration of legislative and statutory texts regarding its field of competence, where it can expose and defend its proposals.

Coupled with this analytical work, MIQCP must perform the function of communication of its activities. To make its preoccupations known and share its recommendations, MIQCP thus takes part or organises, once or twice a year, symposia and seminars at the national or international level.

At the same time, in order to meet the needs of the large number of its partners who often change and are worried about their responsibilities

in a constraining and changing judicial context, MICQP, on the one hand, produces and distributes pedagogical booklets on project methods and on recommendations concerning the application of texts related to public commissioning. On the other hand, it contributes actively in the entire country to setting up awareness campaigns and to organising training for developers and professional consultants.

In addition, it has recently developed a website (www.archi.fr/MIQCP), which favours exchanges on topical issues and where all the MICQP publications are available. There is also a link to the Forum's site www.architecture-forum.net.

Finally, it provides, in everyday relations, advice and assistance to the developers, who consult it by phone or email, and takes part in the juries of contractors' competitions by relying on its architect-consultants.

Since its creation, MIQCP has thus formed the above-described convictions by permanently listening to professionals and by keeping in touch with the administrative bodies.

One must point out that, despite the diversity of the situations encountered and the evolution of the political and economic context over the past 25 years, these convictions have with time become permanent features favourable to architectural quality. Moreover, one can act according to these convictions in both public and private procurement.

Which actions have been taken to defend these convictions?

Under the impetus of MIQCP and despite the opposition of certain industrial lobbies, significant reforms have been launched:

- the **suppression of the lists of official architects** who have had a monopoly within administration;
- the **suppression of constructive models** as elements of the administrative policy (housing, school equipment etc.);

But also:

- in 1985, **the law on 'public procurement and its relations to private contracting' called 'the MOP-law':** on the one hand, this law defines the role and the responsibilities of the developer. In particular, it forces him/her to do preliminary studies and project programming before embarking on a project. On the other hand, it defines the tasks of the contractor in the fields of building and infrastructure, and institutes: in particular, the contractual obligation to provide a complete 'basic' briefing (from the sketch to the acceptance of the work done) for new public buildings and buildings to be rehabilitated. The debates with the professionals concerned by this issue delayed its application until June 1994.
- in 1986, **the obligation to organise an architecture and engineering competition** leading to a contract for any new buildings above a certain fee (nowadays set at 200 000 euros); and in 1993, **the obligation to give an indemnity** to all the competitors to compensate them for their services, which has had the effect that, nowadays, only restricted competitions can be organised.
- simultaneously, the use of the 'design-and-build' procedure, which requires the entrepreneur to be familiar with technical aspects of the work, has become extremely restricted and constrained. Besides, the role of the company appears to be dominant in such an association, since this procedure does not come under the Directive 'Services', but under the Directive 'Works'.

Competition practice is still very much developed in France, even if cases of compulsory use of this procedure are excluded (according to our most recent statistics, there are between 1000 and 1200 competitions per year).

The architecture competition undeniably remains one of the most favourable procedures to designate at the same time the best design contractor and the best project in response to the develop-

er's programme. It creates an emulative situation for the participants and facilitates debate within the procurement process – a situation steered by the experts making up the jury – in order to choose the best solution among the ones offered and to establish the conditions for future collaboration with the contractor.

It is undeniable that the competition practice has fostered improvement in the architectural quality of public works in France over the last 15 years (buildings, public spaces, works of art); it nevertheless has some disadvantages, which we are trying to offset.

What are our current preoccupations?

We are aware of the fact that public procurement in France is developing in a legal and professional framework that appears to be very specific in the European landscape. This derives in fact from our history and our culture, as is the case in every other European country. The investigations that we have been conducting in Europe for the last two years emphasise these respective specificities; however, they enable us to bring out, in our opinion, a few essential common points in the practice of the application of European directives regarding architectural commissioning, which overlap with some of our preoccupations.

First of all, in the discussion that goes on in Brussels on the recasting of the Directive Services with the Directives Building Work and Supplies, it **seems very important to succeed in making the Commission acknowledge the specificity of the missions of designer-contractors among the various provisions of services.** The latter should be assigned only at the end of a competitive procedure that allows, at some stage in its development, a dialogue between the developer and the competitors: can one 'get married' in order to create and conduct together a project of general interest without first making sure that one shares a common

vision of the stakes with the other party and that possible answers are available. Architectural design cannot be bought the way one buys a manufactured product. For one and the same programme, many architectural answers are possible and it is necessary to be able to discuss them.

Moreover, an offer that would be submitted and analysed on the sole basis of quantitative and economic criteria can only seem insufficient and incomplete to guarantee the developer a qualitatively interesting answer that responds to the social and cultural stakes of his project.
The acknowledgement of the specificity of conceptual missions must logically lead to certain arrangements:

- **the necessary recourse to a 'negotiated procedure'** that gives the developer the possibility to have a discussion with the most 'interesting' competitors (with respect to their skills, their sensitivity to the subject, the proposals to be explored, the staff and equipment to be mobilised and so on) before committing him-/herself to one of them. Germany, for example, differentiates between 'describable' and 'indescribable' services, and explicitly makes provision for the rightful recourse to a 'negotiated procedure' for conceptual services when "*market specifications cannot be established precisely enough to enable the attribution of the market by selecting the best offer (that is through open or restricted invitations to tenders)*". In our opinion, this should be the case whenever an entire mission of this kind has to be assigned. In France, several procedures are nowadays admitted depending on the nature and on the importance of the projects to be conducted: the specific negotiated procedure without *a fee reduction* (without production of a first sketch of the project), the architectural and engineering competition (with production of sketches), and the simultaneous definition markets for complex projects, in particular in the field of urban planning. These last two procedures allow, in their final stage, that the negotiated contract is drafted

with the author of the best proposal. It none-theless remains exceptional that people should resort to these procedures, so each case should be justified individually.

- **the necessity to relax the obligation of ano-nymity in competitions, in particular in the restricted ones,** letting the developer and the jury freely decide whether to apply it or not;

- **the ban on using the 'price' criterion as the decisive one** in the choice of the contractor if it corresponds to a definitive offer for a contract, the components of which cannot be known before starting conception. In Belgium, the deontology regulations concerning archi-tects stipulate that 'the architect must refrain from participating in a public or private invita-tion to tender aiming at encouraging competi-tion between architects regarding the price of their services'; in other countries where the principle of scale of charges exists, the latter remain only indicative and do not always con-cern all the services of the contractor (archi-tects and engineers). Whatever the situation, the European-wide report of a general decrease in the fees of architects and engineers is wor-rying because of the consequences on the renewal, the continuous adaptation of skills, and the impact on the quality of the operations conducted. In this respect also, we must reflect more upon the sensitisation of developers to the means of a fruitful collaboration based on mutual trust with their contractors than on the validity of the existence of scales of charges, which will have to be renegotiated in each case.

Furthermore, our other preoccupations concern:

- **the opening of public commissioning to 'young' architects.** This question was at the centre of the European seminar held last year in Antwerp, Belgium. In France, at first, the pool of architects has been considerably renewed and has become younger due to the strict development of the competition proce-dure. Nowadays, in the context of restricted

competitions, the enlargement to new teams has slowed while the older ones now bring more references and know-how to the clients. Several courses of action can be simultane-ously taken to remedy this situation: two-round competitions where the first one would be very much enlarged and requiring very modest performances; selection criteria that would be more flexible and less discriminating regarding the supply and content of required references; a form of institutional communication present-ing the new professional structures and encour-aging recourse to them as does the policy of the 'albums of the young architecture' in France nowadays. It is too recent however for us to evaluate its actual impact.

- **the extension of procedures to proposals of experimental interventions or research** in the case of complex and long-term projects (in the case of urban renewal for instance). This ties in with the debates on competitive dialogue and the development of the practice of simultaneous definition markets in France. This latter practice (also mentioned above) can be described as follows: in the case a public person is not able to precisely establish the goals that a subsequent market should reach, the definition market enables a repetitive exploration of the conditions needed to estab-lish this future market. A dialogue is organ-ised between the contractors and the client surrounded by his/her experts until the oper-ation has been thoroughly analysed and its conditions of feasibility finalised. If several definition markets are given simultaneously to several teams, the reflection becomes all the richer; by the end of this stage, each team can deepen its conceptual proposal in response to the programme and the client chooses the best answer and gives the subsequent market to the author of the selected proposal.

Again, all these actions are fundamentally linked with the preliminary acknowledgement of the spe-cificity of the missions of design contractors. Together we must convince the public servants

in Brussels of its validity, since their position is sometimes different from that of the professionals met during our investigations. The main preoccupations identified are centred on the clients' need to know the partners with whom they will sign up and the assurance of their ability to run the project with respect to technical and economic constraints while bringing a specific answer to local interests.

This preoccupation is written down in the Resolution of the Council of the European Union on architectural quality adopted in February 2001. It is in this spirit that we are bringing today our contribution to this Forum and we hope to have convinced you of the solid grounds of our determination.

Current Priorities of German Architectural and Urban Development Policy: Architectural and Building Culture Initiative

Dr. Monika Meyer-Künzel, Referat Architektur und Baukultur
Bundesministerium für Verkehr-, Bau- und Wohnungswesen, Germany

I am very pleased to have the opportunity to speak at this meeting today and I would like to begin by saying thank you for the invitation. The Federal Republic of Germany welcomes the opportunity for an exchange of experience provided by the European Forum for Architectural Policies. I am sure we will all find new ideas we can take away with us and put to good use in our work at home.

I would now like to present the Architecture and Building Culture Initiative. Let me tell you about our aims and objectives, our way of working and the results we hope to achieve.

I would like to briefly remind you what our starting point and objectives were. We see architectural policy not so much as an aesthetic issue. We see it first and foremost as a matter of general social interest. We see it as something stretching beyond the boundaries of cultural policy and closely linked to urban development policy, because many of the problems to be addressed can only be solved if developments on the labour market, economic issues, the state of housing, the quality of infrastructure and ecological developments are included.

Architectural Policy is a Matter of General Social Interest

The Architecture and Building Culture Initiative was launched in autumn 2000, and it was already outlined briefly at the meeting in Stockholm last year. We have taken several important steps forward since then. The Initiative contains many of the elements covered by the Resolution adopted by the European Council on the Architectural Quality of the Urban and Rural Environment, drawn up here by the European Architectural Policy Forum. Part of the impetus for the German Initiative was provided by similar activities and programmes in other European countries.

Public Participation

The people affected must be involved in seeking solutions. We believe that this can be done best on a decentralized basis "on the ground". Public participation, which must be provided for in all development planning in Germany, is therefore the responsibility of the local authorities.

The federal states (Länder) are responsible in Germany for building law, for programmes and financial assistance (including cultural matters). The responsibilities discharged on the national level by the Federal Government are restricted to legislation, general financial assistance, research and the exchange of experience.

Integration of Different Disciplines

Partners that play an active role in our Initiative include the chambers and associations of architects, planners, engineers and artists, the associations representing the housing industry, the banking sector, the construction industry, important institutions such as the German Architecture Centre and the German Architecture Museum as well as representatives from the federal states and the local authorities.

As you can see, the Initiative is broadly based. I regard this interdisciplinary approach as one of the most remarkable features of the Initiative.

What do we mean by building culture, then? Building culture describes how society deals with the built environment, how it is used and preserved, how it is planned and further developed. Quality in this context means good design of buildings, the integration of buildings into the surrounding area, functionality, sustainability in ecological, social and economic terms as well as good practice in awarding contracts and carrying out construction work.

Our Aims

The aims of the Architecture and Building Culture Initiative are:

- to assess the importance and social significance of architecture and building culture in Germany
  In assessing the current state of play in this field, steps will be taken to evaluate the importance and social significance of architecture and building culture.
- to encourage public debate about these topics and move them up the political agenda
  We would like to promote public awareness of this topic and make it an issue for policymakers.

- to get architecture to define identity
  Architecture should play a greater role in promoting identification.
- to bring about a new appreciation of architecture and building culture among the public at large
  This is intended to get the public to appreciate a good built environment. The important thing in this context is to encourage dialogue between experts on the one hand and clients on the other.
- to see if our planning and building systems are competitive in the context of an integrating Europe
  We want to see if our planning and building systems are competitive. This is particularly important against the background of a Europe that is moving closer together.
- to press forward with restructuring processes and innovations
  We want to give a boost to restructuring processes and innovations so as to improve the quality of planning and building.
- to include the conservation of the building stock as a component of cultural heritage
  We want to preserve our cultural heritage and draw on the resources of the building stock.

Activities

The Initiative is an open dialogue

Due to the large number of people and agencies involved in building and environmental issues, the different interests and responsibilities call for a special type of communication. In Germany, given the federal structure of the country, we can not impose solutions using a "top-down" approach. We want to convince everyone involved and integrate them in the process.

The instruments at our disposal reflect this situation. Our main instruments are the Round Table on Building Culture, and Communication. The Round Table on Building Culture brings together

representatives of the various partners participating in the Initiative under the chairmanship of the Federal Ministry of Transport, Building and Housing. It is the committee that monitors the project. The Round Table brings together people responsible for building culture from all the fields involved. Within the scope of the Initiative, by Communication we mean

- surveys and personal interviews with experts;
- the first representative survey on building culture covering the entire population;
- more than 40 events in various towns and cities;
- and various research projects such as on questions relating to competition practice in Europe.

The results of the ongoing dialogue on building culture and also comments and reports on events taking place are published regularly on the website http://www.architektur-baukultur.de as well as in newsletters.

Current results

Status Report on Building Culture in Germany

Our most important project to date has been the Status Report on Building Culture in Germany drawn up by professor Gert Kähler. The Status Report is a summary of the results of discussions about the Building Culture Initiative and hence the first document taking stock of the current state of building culture in Germany.

Recommendation

The Report sets out recommendations for all stakeholders regarding the future of the Initiative and the implementation of the results. These recommendations emerged from the communication

process which is the most important element of the Building Culture Initiative. The most important of them are:

- Integrate the Topic of the Built Environment in the Education System?
- Ensure Public Recognition of Achievements in the Field of Building Culture?
- Appeal to Everyone involved in the Building Process to adopt a Responsible Approach
  We appeal to everyone involved in the building process – private clients, local authorities, regional authorities, associations, construction industry – to adopt a responsible approach in this field.
- Promote New Recruits to the Profession
- Intensify the International Exchange of Information
  One of our aims is to step up the international exchange of information.
- Establish the Initiative on a Permanent Basis
  Finally, we want to establish the Initiative on a firm basis and expand it in the future.

The Status Report and the recommendations were presented at the first national Conference on Building Culture in Germany, which took place in Cologne in December 2001. Questions relating to building culture were discussed by various panels. At the end of this process the above-mentioned recommendations were the focus of attention along with the question as to how the Building Culture Initiative will continue. And the Initiative will definitely continue.

Establish the Initiative on a Permanent Basis

Political Debate

The Status Report was considered by the Cabinet in April 2002 and has in the meantime been submitted to the German Bundestag. This means that the public dialogue on building culture has now been extended

into the parliamentary domain, thus ensuring greater attention to be paid to the issue.

Some of the federal states have in the meantime developed their own initiatives on building culture. This widens the scope of the discussion even further.

Round Table

The Federal Government will continue the Architecture and Building Culture Initiative, making use of the Round Table set up and run by the Federal Ministry of Transport, Building and Housing as well as pursuing talks with the relevant associations. One of the priorities in 2002 will be ensuring that the recommendations set out in the Status Report are implemented.

Active Role of the Federal Government

The Federal Government is assuming an active role in this process. As an owner-builder, the Federal Government wishes to set a good example.

A high standard has been achieved in the new federal buildings in Berlin. These are buildings which help to define identity and are generally accepted and appreciated by the public. What we want to achieve is not simply good quality design; we also want to improve the quality of procedures. The Federal Government believes in competition.

Important concepts and political benchmarks drawn up by the Federal Government are put into more concrete terms in a variety of programmes. I would like to mention just two examples: energy-efficient and low-cost building and the development of towns and cities.

Research Programme "Building and-Housing in the 21st Century"

It is planned, in association with the Federal Ministry of Education and Research, to launch a new focal area dealing with building culture within the scope of the "Building and Housing in the 21st Century" research programme.

Debate on a "Foundation for Building Culture"

One of the key proposals is the Foundation for Building Culture: the idea of setting up a permanent forum for communication in which the various initiatives, developed by the federal states, the local authorities, associations and the private sector, can be discussed and the results disseminated nationwide.

As part of our work aims at developing the idea of the Foundation, we are currently engaged in talks with some of the federal states, local authorities, the construction and housing industries, educational establishments and cultural institutions, various chambers and associations, as well as with eminent individuals. We have commissioned a study to examine a concept, assess the willingness to participate and look into any other pre-conditions involved.

The Federal Government's stance on this is that we would like this project to be recognized as important but we also want people to bear in mind that this is a task to be addressed by society as a whole, a task that needs to be supported by all the stakeholders involved and one that should not be seen as being too "close to politics" so as not to stifle creativity in this field.

The current state of the discussions and a concept based on this will be presented at a symposium being held on the margin of the World Congress of Architecture in July 2002. I would like to take this opportunity to invite you to come to this symposium in Berlin and, of course, to attend the UIA Congress as well.

To make things better

Paul Finch, Chair of the Design Review Committee
Commission for Architecture and the Built Environment CABE, UK

CABE – The Commission for Architecture and the Built Environment (http://www.cabe.org.uk) – was formed by Tony Blair's government in 1999. CABE is financed by the Department of Culture, Media and Sport and the office of the Deputy Prime Minister. We are an advisory organisation, we do not make decisions. CABE consists, currently, of 14 commissioners and expert committees, 35 staff members, and 140 'helpers'.

for the users, the local population, and the local environment.

We promote architecture, not necessarily architects. We promote the built environment, not simply buildings. While the skills of a good architect are fundamental and irreplaceable in ensuring a high quality product, the architect is only one player in the team that will ensure the right end result.

Our aims and values

The aims of CABE are to promote the social, economic and environmental value of good design, to embrace all regions and all sections of society, to foster public awareness of good design, to promote sustainable development, and to be open, consultative, and accountable.

Our values are about making things better. Investment in good design should always cost less, not more, over the lifetime of a building. The initial capital cost of a building will always be minimal compared with the whole life costs.

We believe that good architecture is a right of all citizens. All organisations responsible for commissioning new buildings have a moral responsibility to ensure the maximum positive impact

The Work of CABE's Programmes

The context in which we are working involves government leadership, better achievements in parts of the corporate sector, and increased investment in public building programmes and in construction output. The key themes of our policy priorities are: education buildings (PFI schools), health buildings (PFI hospitals), housing (housing layouts), urban design (inner-urban masterplans), demonstrating value (economic generation and whole-life building costs), and communicating the message (use of the media).

CABE has six programmes: 1) Design Review (advising and commenting on strategic projects); 2) Project Enabling (technical assistance to clients on early stages and procurement); 3) Public Affairs

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and Government (working with the public sector to ensure high design standards); 4) Regions (developing partnerships and providing support); 5) Research (value of good design); and 6) Education (increasing awareness across country).

The enabling role of CABE is to offer advice to clients who aspire to quality but would welcome some technical assistance with, for example, identifying their real requirements, with the procurement process, with writing briefs, or with selecting the consultants and the designers. CABE's Project Enabling programme also works with clients or funders by giving practical hands-on project guidance and by inputting into corporate policy development. CABE also operates by forming partnership with key organisations delivering regeneration and development projects, by giving strategic advice on preparation of guidance and best practice, and by publicising projects that can provide lessons for others.

Design Review

The purpose of CABE's Design Review programme is to provide advice on design quality for clients and local planning authorities. CABE deals with projects of every type, from major commer-

cial buildings to small public buildings. In most cases, it concerns buildings which have some strategic significance for the area in which they are proposed.

The consultation categories involve projects that are significant because of their size or use (public buildings, transport projects, civic spaces etc.), projects that are significant because of their site (significant new buildings affecting historic environments), and proposals the importance of which is greater than their size, use or site would suggest (proposals which are likely to establish quality for future large scale development, which are out of the ordinary in their context or setting or which are particularly relevant to the quality of everyday life).

The Design Review Committee meets every four weeks for one day. There are 25 committee members including a range of skills (architects, engineers, urban designers, developers, artists and others). The composition of the committee rotates: 6-8 members attend each session so the committee changes each time and is not completely predictable.

We get about 400 referrals annually, of which about 100 are seen by the committee. The full time CABE staff members deal with casework; we make site visits, and have weekly 'sift' meetings with the committee chairman and informal meetings with applicants. In its monthly meeting, the

committee reviews about 8 projects per meeting; 5 one-hour presentations or discussions of larger projects and 2-4 pin-ups of smaller projects. In addition, more than 150 projects receive advice through the 'sift' meeting process.

Most of our inquiries come from planning authorities, usually because they'd like an opinion from an outside body about the quality or problems of a particular proposal. When we get inquiries, we do not discuss these proposals with the media unless they are already in the public realm, i.e. if there is already a planning application. Otherwise, the discussions are confidential. We encourage pre-planning consultation (confidential). The benefit of early discussion before design has firmed up, but there is a difficulty of getting to projects early enough. Once projects are formal and public, CABE comments generally appear on our website. If the designs have been modifed, our first comments would be modifed to reflect the changes.

Evaluating designs

CABE is not interested in architectural style. We all have our personal tastes, so to us, if a building is Classical or Modern or Postmodern or Rationalist, it is of no particular interest. We are interested in whether it's good Rationalist, good Modern, or good Postmodern.

We're interested in the wider urban framework, not simply the building itself. We're interested in who is proposing; what and where they are proposing it, how they are analysing the urban condition, when they're going to build it, and how the proposal responds or does not respond to its urban and historic context. This is important even if the project is absolutely contemporary: there is still a response to context.

The levels of analysis and the key questions asked by CABE are the following:

Project framework

- Is the client committed to excellence?
- Has this been communicated to the design team?
- Does the design team have the right range and level of skills?
- Is the client committed to best value rather than lowest cost; to the importance of whole life costs; and to taking into account the needs of all of the building's users?
- Does the client recognise that good design can contribute to efficiency for users?

The brief

- Is there a clear brief for the project?
- Does the brief set clear aims and objectives for the project?
- Is the brief realistic in relation to the budget available?
- Is the brief realistic in relation to the site?

Understanding the context

- Is there an urban design analysis?
- Is there evidence that the nature of the site's context has been investigated and understood?
- Does this deal with patterns of movements as well as physical characteristics?

The objectives of urban design

- Character – a place with its own identity
- Continuity and enclosure – public and private spaces distinguished
- Quality of the public realm
- Ease of movement
- Legibility – a clear image and easy to understand
- Adaptability – a place that can change easily
- Diversity – a place with variety and choice

The project in its context

- Are important characteristics of the site identified?
- Has the urban design analysis informed the design?
- Is there a positive contribution to the public realm?
- Is there a clear distinction between public and private spaces?
- Is there convenient access for all to the site and buildings?
- Is there good access to public transport?

Planning the site

- Is the site suitable for the project?
- Does the scheme propose more development than the site can reasonably take?
- Does the site planning make sense in relation to future development nearby?
- Does the project occupy the site in a way which makes sense in relation to neighbouring sites?
- Is landscape design recognised as important?

What makes a good project?

- Does the design answer the brief?
- Are users of all kinds likely to be happy with it?
- Can a stranger find their way around?
- Are the plans, sections, elevations and details of a building all of a piece, visibly related to each other and to underlying design ideas?
- Have services and structure been worked out?
- Will the building be easy to adapt or extend when the requirements of the building's users change?

Architecture and the historic environment

- Has the design taken into account the challenges set by the nature of the historic context?
- Has it succeeded in rising to these challenges?
- Does the design measure up to the quality of its context?

The project in the round

- Commodity: does the building work? Does it answer the brief, is it convenient for all to use, is it accessible?
- Firmness: is the building physically sound? Is it durable and sustainable?
- Delight: is the building good-looking? Does the design organise all of the design challenges in a way which pleases the eye and the mind?

Things that arouse CABE's concern (alarm bells) are:

- Lack of evidence of client commitment to a quality outcome
- Lack of a clear brief
- Contradictory aims and objectives
- Lack of viability; projects may promise more than anyone believes they can realistically deliver
- No evidence of understanding the nature of the site
- Adequate context analysis, but no evidence of it informing the design
- Projects which appear mean, pinching, obstructive in their approach to the public realm
- Projects where it is hard to work out from the drawings what is actually proposed: confusion on paper is likely to correspond to confusion in reality
- No effort to give clear and realistic illustrations of what the project will look like
- No effort to illustrate the project in context

- No effort to show an approach to landscape design where this is important

Tall buildings

There are about six very tall building proposals for the London skyline at the moment. Tall buildings have a lot of history, and in cities outside London such as Sheffield in the 19th century, even at that time there were factories with tall chimneys; of course another historical reference in many of these cities is the spires of the cathedrals.

CABE and English Heritage have produced guidance for architects and for clients on the design of tall buildings (Guidance on Tall Buildings, June 2001). Tall buildings can be good or bad. On one hand, cities and skylines evolve, and some of the best tall buildings are now listed. On the other hand, tall buildings affect on identity of a place; they are able to harm as much as to enhance, and they can be unpopular (usually for specific reasons). Of course, there is an argument in London as elsewhere: do you need tall buildings in the first place and can you achieve high density without tall buildings? The tower and plaza form is often opposed to the urban block, which brings about the question of an opportunity for civic open space.

CABE sets out criteria for assessing tall buildings which essentially involve the ground condition, the top, and the relationship to infrastructure. Our main criteria for evaluation include the relationship to the context (the virtue of clusters such as Manhattan, Canary Wharf, Croydon etc.); the effect on existing environment; the effect on built heritage, views, panoramas and open spaces; the relationship to the transport infrastructure (particularly public transport); and the architectural quality (scale, form, massing, silhouette, the design of the top).

As to the ground plane, we also assess the mix of uses and the building's contribution to the public realm; the building's effect on the local environment (microclimate, overshadowing, nighttime appearance, vehicle movements, pedestrian environment); permeability and legibility of the building; the building's function and fitness for the purpose (high quality internal environment); and sustainability.

For English Heritage, the critical approach is sequential: is a tall building on this site a possibility and if so, is this proposal acceptable? For CABE, the approach is qualitative and the evaluation is made in the round. The main question is whether the building offers more benefits than costs to those affected. We think the way in which these buildings are demonstrated is very important – proposals should be fully illustrated with realistic photomontage views, and a 360° view analysis is essential.

Quoting Spiro Kostof (The Urban Skyline, ch. The City Shaped, Thames and Hudson 1991), *the skyline is 'a negotiated symbol': what stands out from the city's official silhouette was given licence to do so. This is not simply a voluntary arrangement, but it's an agreement between the client, the architect, the planning authority, and ultimately of course, the society itself. That is why the propositions contribution to the public interest and the viability of the applicant are essential. Does the proposal enrich the public realm, does the applicant control enough land to do this, and can the applicant afford the right quality?*

Illustration
1 Project for Meteorological office HQ, Exeter, UK
2 Project for Selfridges, Birmingham, UK
3 London skyline

The Finnish Office Building of the New Generation is a High-Standard International Product

Hannu I. Miettinen, Managing Director
High Tech Center Finland Ltd. (SRV Group), Finland

A modern office building is a diverse, multi-faceted entity with many features entwined and interconnected in a natural manner. Perhaps the strongest of these is a consideration for the human factor. Technological or economic expertise alone is not enough. Instead, a broad and profound understanding of the interaction between man, technology and the economy are needed.

The Finnish office building of the new generation consists of a variety of factors that must be in balance with each other. Developers, property owners, the users of facilities and service providers all share a common interest. With the correct design and construction of facilities, the skilful care of real estate and by providing the best possible operating environment for the firms and companies using the premises, property owners will obtain good yields on their investments.

An important background factor in the emergence of the modern office building in Finland is the evolution of real estate ownership into a professional activity. The real estate recession of the early 1990s, a focus on core operations and information technology created demands and requirements that resulted in fundamental changes in the model of operation followed by the real estate sector. Modern companies no longer own their premises. Ownership is now in the hands of foundations and bodies that regard buildings as long-term investments

Construction firms develop modern office buildings into product packages that even include the tenants and lease-holders before being sold to investors. The investors expect management to be sold with the building, for it does not belong to their core operations. Investment is also becoming international in scope, which means that management is always expected. A new feature is building management provided by developers. The needs of the users and the owners are always the starting point.

There is a well-known saying that the three main competitive advantages of premises are location, location and location. A decade ago it was still believed that the development of telecommunications would sever the millennia-old bonds between work and the place where it is done. But the very opposite happened. Technology firms in the forefront of developments did not disperse their personnel into cottages in the countryside, but instead concentrated their staff into large technology centres, next door to companies in the same industry. The great importance of face-to-face interaction for the birth of innovations is now much better understood than ten years ago.

The concept of California's Silicon Valley also thrives in Finland, but its physical realisation has changed. At present, large compact buildings are constructed in the city centres or adjacent to them. The new Silicon Valleys are growing in old harbour locations or in areas vacated by manufac-

turing industries, the so-called "brown zones" of cities. A good address is a good place to own and work, and image-related factors are also important for companies.

Good communications are an essential factor of locations, and both public and private transport is necessary. Particularly in information technology there are many young employees with irregular working hours, and by no means do all of them drive cars.

Flexible adaptation in buildings is an important consideration for both owners and tenants. In a modern office building almost all the internal walls can be moved. Tenants have different, changing needs. Houses can be quickly converted from large open offices into space filled with cubicles. The owners expect the space to adapt to changing clients, and to have no need for expensive alterations. According to studies, there are approximately 30 square metres of floor space per worker in old office buildings, while the necessary area in modern office facilities is twenty square metres.

The overall economy has become an important competitive factor. Salary alone is not the employer's only outlay for workers; nor is rent per square metre of floor space a sufficient measure of costs. Use costs are calculated per worker. In the new technology centres, operating costs per employee are incurred on the principle of "paying for what you use".

Data communications are vital in all information-related work. With its services the new office building follows a completely different daily rhythm than its traditional counterpart. This is characteristic of the new working culture of the information sector, where communications requirements are completely different than in traditional office work. With data technology installed in the ceilings it is possible to have broadband connections everywhere. Intranets permit flexible movement. For example the employees of companies situated in HTC Helsinki can use the wireless network of the facilities to go and work on the nearby breakwater should they so desire.

Clients do not rent physical space alone but a diverse operating environment consisting of services. The office buildings of the new generation are efficient, commercialised service concepts that take into account the role of the client. Modern technology companies concentrate strictly on their core operations, while outsourcing everything else. A wide range of company services will save both time and money; they entail services related to the development of business operations, marketing and internationalisation, from patent applications to legal services, and for small and middle-sized companies from reception and on-call services to the rental of equipment. So-called wellness services with gyms and saunas are an integral aspect of the modern office building. The shared use of

meeting rooms can raise their degree of utilisation from 20 to over 50 per cent. Some of the services are included in the rent, but those that are not needed by all tenants are provided separately. Thus tenants will only pay for what is used. The buildings are explicitly made to produce inter-action. Shared cafés and restaurants are meeting places. People in different organisations can come together, with new ideas and fruitful contacts as a result.

One of the most important components of the modern office building is the composition of its professional community. An objective is to include small and middle-sized companies and the units of major corporations, research institutes and uni-versities that can obtain truly significant added value from working under the same roof. Face-to-face situations are important for people. People in the information sector appreciate having top-level experts in their own field and others in their immediate working environment. The environment must promote creativity and collaboration; it must be efficient and meet the highest possible tech-nological standards. Companies will also attract top-level people with the appeal of their working environment and the company mix that they can provide.

The architecture of contemporary office build-ings primarily involves the townscape and the mes-sage of the building. The office buildings of the new generation in Finland are often made of glass, steel and aluminium, and almost without exception they have a double façade – a high-tech image. Companies feel it is important for premises to project their specific image.
The palaces of glass and steel are in part a fashion as well. According to one particular trend, individuality will increase in the appearance of modern office buildings. Investors, however, are not involved in creating new architecture develop-ing building methods, but in obtaining an ensured yield on their investments. Therefore construction and development employ tested methods – the trail-blazing experiments of building and architec-ture are carried out elsewhe.

Illustrations
1 Agora, Jyväskylä, Finland
2 High Tech Center Helsinki, Helsinki, Finland
3 Kuninkaanportti (The King's Gate), Porvoo, Finland

Discussion 2

Antoinette O'Neill: I have a question for Paul Finch. I think that the power that CABE have in terms of delivering advice on significant and strategic projects you have outlined is really interesting. But I was wondering – given the conversation that we had this morning about meaningful architecture and about the artistic value of architecture, and I know that you try to avoid analysing styles – do you think that the Design Review is the place for addressing the artistic value of architecture as well as the more pragmatic?

Paul Finch: Well, we do comment if we think that the building is beautiful. Sometimes they are, but I think not very often, except in the sense that the buildings that people try deliberately make beautiful are usually a big problem. It is almost a kind of accidental beauty which arises from really high quality of design and a deep understanding of place and location.

I think that buildings which respond in a fundamental way to their context are likely to have some sort of a special relationship which distinguishes them from, let's say, 300 houses built in the same style and which only have a relationship to money and the construction process, and usually very little relationship to the site, unfortunately. If that is the case, then we say so. A lot of things that we try to deal with are what you might call 'the quality of everyday architecture'. We think that a small improvement in those standards is just as important as trying to deal with the big issues.

Juhani Katainen:	I'd like to focus on public procurement legislation in Europe which is now underway for amendments and about to be processed by the European Parliament. There is a special issue there which has much to do with architectural quality, and that is the design-and-build system of how to promote architecture or how not to promote it.
	There are many different views in Europe as to the design-and-build system. Hannu I. Miettinen mentioned the fine architects and their fine results, but there are also other kinds of architects and other kinds of results. This is why we in the Architects' Council of Europe ACE have been opposed to this, but we've lost the battle for the moment. The design-and-build system may be one of the things that will affect architectural quality.
Hannu I. Miettinen:	I think that the situation is different in the public sector and in the private sector. Within the public sector, the open competitions among architects are extremely good and they give good results. Competitions take time, but the public sector has time. The architects should be really proud of these competitions; in Finland, we have a great tradition in that respect.
	In the private sector, then, we hire any architect we want. We try to find a good one, we direct the work and we work very closely with the city authorities. But it is clear that the architects should not tell the private sector how to work with them, because the results are no worse in the private sector, I would say.
Marie-Héléne Lucas:	I have a question for Mr. Finch. I remember that two years ago in Paris we were talking about public procurements and CABE, and it was told that it would be one of CABE's tactics to try to associate architects and contractors at a very early stage of the project. As to the examples you showed, we'd like to know about the public procurement; were there competitions; how were the architects chosen; and are your efforts compatible with the EC legislation of public procurement?
Paul Finch:	It is to a mixture of projects that your question relates. Your last question is a very interesting one for the Architects' Council of Europe ACE. In Britain, we now increasingly have a system where public buildings – hospitals, universities, schools – are financed by the private sector. It seems to me that this is likely to spread across Europe for one simple reason: the financial limits which national governments have from the commission in respect to the amount of money they can borrow means that it's very attractive to politicians to use the private sector to fund public buildings. When the private sector funds public buildings, the private sector wants to commission the architect that it is used to commissioning, without competition or maybe by fee competition.
	This is potentially very damaging. In Britain, CABE and the Treasury have agreed that the importance of assessing the value of design must be taken across the lifetime of the building and not the first capital cost. I very much hope that ACE will take this up as an issue, because if procurement systems are based on private finance, then the possibility is that architectural quality will be ground down and

eliminated: everything will be design-and-build and there will be no architectural competitions, but competitions between contractors only.

Sylvie Weil:	The two issues are linked. The Directive "Services" encompasses in the word "service" all types of services: cleaning services, printing services, legal services, and also urban planning services, intellectual services, architecture, etc… Already before, this latter service did not have the recognition that others had. For two years, there have been debates to transform the three Directives "Services", "Building Work" and "Supplies" into one, in other words the purchase of services will be organised like the purchase of building work or of supplies. That is why I tried earlier on to insist very strongly on differentiating the services of architecture, of intellectual advice, of conception, of urban planning, from other types of services and of purchases, otherwise there will never be any possibility during the competition to highlight the specificities of the conceptual approach. There are always several answers to one programme, and whatever the list of qualitative and quantitative criteria which the procurer will put in his / her competition, there is a sensitive, an emotional side given by an architect to the project in answer to the expectations, and this side cannot be visible in an invitation to tender. For us, it is inconceivable to have a competition in a procedure where the various parties cannot talk to one another and where the only criterion would be the price. Here is our problem.

Hannu I. Miettinen:	I wish to comment on the public & private partnership that was discussed earlier. It is important, it will be more important, it will be used more, but one should make the rules clearer than they are now. I had a bad experience two years ago with the new Jyväskylä university building. I worked for more than a year to develop the business idea, to help the university, to discuss with the professors. We employed the architect and all the other designers. After two years' work, we had plans with a value of more than one million euros. When we started to build, the Government stepped in and said: "No, no, you cannot do that. You must hold a European competition for the one who builds it. " It's as if I'm a father and I have a favourite son, when the European Union Council comes in and says: "You have been a good father, but from now on, we will test if we can find a better father in Europe!" That was really terrible. We sold the plans out of the project and we went for the European competition. That was a hard experience and I do not want anyone else to have that.

Sven Silcher:	Ms. Weil mentioned that in Germany, the most commonly used procurement procedure is the negotiated procedure. This is true but it sounds better than it is in reality. In reality, the applicants are chosen on the basis of their credentials: whether they have been successfully active as architects. From these, a handful is elected to present themselves. This presentation is, well, just to test the chemistry

between the client and the architect. A negotiation in this sense does not take place. Very often, this method just leads to the selection of the architect who would have been selected in the community without any rules anyway.

Mrs. Meyer-Künzel mentioned that, on the federal level in Germany, public procurement methods have been executed properly, and the new federal buildings in Berlin are a good example of contemporary architecture. On the other hand, on the federal states' level, more and more public buildings have been erected by public & private partnership. The public procurement rules are put aside, because the private partner will not use public procurement.

Here, a good national building culture becomes very important. As the Finnish examples show, we have excellent results from this method. In Germany, unfortunately, our experiences with this method are not so good. The results are poor and the role of the public builder, which in the former times was to be an example of responsible and good architecture, has gone lost.

Theme 3 • Policies, institutions and architectural quality

The enhancement of the architectural debate in the Netherlands

Rob Docter, Director
Berlage Institute, The Netherlands

The enhancement of the architectural debate in the Netherlands is the cool business of our architectural policy. The policy was started in 1991 and last year, the third policy document was passed in the Parliament. This latest policy has, more than ever, the character of an action plan: it includes 10 exemplary projects in order to encourage architectural quality in all sectors of building and urban planning.

The instrumentation of this policy document remained largely the same as it was before. Apart from the larger role of the government itself and government agencies that are involved in architectural policy – for instance, the Government Architect's Office – the debate is encouraged by a large number of local institutions, and mainly by four institutions of national significance: the Netherlands Architecture Institute NAi, the Architecture Fund, Architectuur Lokaal (which will be presented to you by Cilly Jansen later today) and the Berlage Institute.

The Architecture Fund plays a role in enhancing this debate in subsidising all kinds of media such as magazines, publications, local architecture programmes etc. Architectuur Lokaal enhances local debate and discussion between clients, architects and local politicians. When speaking of NAi and the Berlage Institute, I usually explain their role as follows: the Netherlands Architecture Institute is what you could regard as the 'salon' of

architecture in the Netherlands – the living room where people meet, where issues are put on the agenda – while the Berlage Institute is the 'study' of architecture where these issues are studied and investigated right to the bottom.

So, the discourse varies from the professional community, which is usually present at the Berlage debate, to the – thanks to, among others, Architectuur Lokaal – largely democratised debate which involves, so to speak, the people of the street, the consumers, and the local politicians.

The role of the Berlage Institute

For those who don't know, the Berlage Institute offers a postgraduate programme called the postgraduate laboratory of architecture. Here, architects who have finished their architectural education and are already qualified as an architect can stay for two or four years to specialise in studying and doing research on architectural matters that they find interesting. Our normal programme is two years. There is a possibility to extend that with another two years in a PhD programme, in which we are working together with the Faculty of Architecture of the Delft University of Technology.

So the Berlage is not for professional training; it is an addition to professional training. The individual development of the architect and the making of his or her professional profile are central. We have 60 participants on a yearly basis from all over the world who all work on their individual theses – their individual fascination – and they are tutored by four thesis advisors, currently Elia Zenghelis, Bart Lootsma, Raoul Bunschoten and Winnie Maas.

The study programme is based on a sequence of design studios and individual thesis work. The design studios are more collectively organised and aim at planning issues that are relevant to the Netherlands. This is because we in the Netherlands want to learn from international experience when it comes to questions like high density building, the methods of combining infrastructure, functions etc.

Thesis examples

I would like to show you some examples of what this work embodies and the way it can or could influence the architectural debate in the Netherlands.

One of our participants, Mika Cimolini, studied architecture as a consumer good – the issue has been raised also in our debate this morning. What she did was a comparison among popular industrial products and studied how marketing principles that are applied in consumer goods such as Swatch watches could be applied to architecture. This was very interesting research which could play a role in the defining of new strategies for large-scale housing programmes. The research will be soon published in a separate Berlage publication.

Another example is Igor Kebel's work. He studied the 24-hour economy – something that is now present even in the Netherlands – and the way in which this 24-hour economy affects spatial programmes: how to integrate programmes, how to make them interrelated or interactive and how the, let's say, sequences of life styles and programmes of living could have a spatial expression, a spatial form.

Then to go forward, Wu Zhaohui studied what he called 'the new silk road' – the large stream of trained immigrants coming to the Netherlands and spreading from there across Europe – in terms of the resulting new social networks, the new social reality and its spatial manifestation. It is often invisible in the city and it does not play a very prominent role, but it nevertheless exists and should be subject to urban planning.

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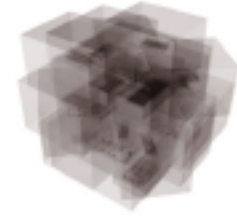
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The design studios

The designs studios are, as I said, devoted to spatial planning issues in the Netherlands. I would briefly like to present one example, The 3D City, tutored by one of our thesis tutors Winnie Maas. He explored the assumption of a city with one million inhabitants in a cube of one kilometre.

The project was based on the question of how to house a population of one million people in a very high density situation. The studio assignment was to study the amount of space relevant to sustain the population – how much space is needed for agriculture, industry, living, leisure time activities, transport, waste disposal etc. – and the ways in which all these essential factors could be combined in a restricted spatial module.

The way in which the Winnie Maas studio resolved this included, for instance, what they called 'a function mixer' which combined all the relevant functions and put them into perspective, into a logical system. This was then turned into a sort of a universal planning system of a high density city with a programme for indoor agriculture, outdoor agriculture, industrial estate etc. and their interrelations. Finally, it was given its spatial form, its spatial manifestation.

A platform for debate

Naturally, all our research is published and put on the agenda of debate in the Netherlands. We also take research commissions in the framework of the design studios. We've, for instance, been commissioned by the city of Rotterdam and a group of project development companies to study the possibilities of spatial development and the programme of the Rotterdam waterfront development.

In addition, we organise exhibitions: the Berlage has its own small exhibition gallery. We also sometimes make use of the resources of the Netherlands Architecture Institute. For instance, our graduation exhibition held at NAi last year was visited by a large number of people and provoked a lot of discussion.

One of our most provocative forms of action is our public lectures. We have a public lecture by one of our professors usually at the Berlage once a week. To our great surprise, we have been attracting a large audience in our new Rotterdam quarters.

The lecture series at the Berlage Institute aims to position the Netherlands in the international discourse. The periodical Hunch, published twice a year, also contributes to that end. Architecture is an international discipline by eminence and the Berlage offers an international stage. The intensive

confrontation of Dutch practitioners with their international colleagues adds to a wider professional scope and hopefully to a better practice.

That brings us back to the main objective of the Dutch architectural policy: to enhance more and better architectural quality. Trying to define that is in itself contributing to the critical climate in which good architecture can flourish. Quality is in sharpening the discussion between architects and creating a competitive ambitious environment of design and production. Quality is also in the eye of the beholder, in the way people are content with their living environment, the way they appreciate it and the way they can identify with it. Architecture can seriously add to the quality of life and all the mentioned institutions of the Dutch architectural policy play their part.

Illustration
1 Thesis work, Mika Cimolini
2 Thesis work, Igor Kebel
3 Thesis work, Wu Zhaohui
4 Design studio, 3D City
5 Design studio, 3D City

The Development of Architectural Quality

Roland Schweitzer, Architect-Urbanist
Expert for the Advisory Committee CEE (85/386/EEC) 1987-2001
Co-drafter of the UNESCO – UIA Charter for architectural education

During the Middle Ages in France, the Magister Operis, the master of the works – the Contractor and the Designer – was commissioned by the Church, the major developer. This practice still applied in the Renaissance; one must wait until December 31, 1671 to see Louis XIV establish *l'Académie Royale d'Architecture* as well as the first school of architecture taking on 12 students for a three-year study programme.

These architects-to-be worked for the King, while the general public continued to use the services of contractors, carpenters, bricklayers who, given their closeness to the users, conceived the dwellings and places of activity of the French.

Until the middle of the 19th century, the scene was dominated by anonymous popular architecture derived from traditions and embodying a culture that integrated needs and means. There was unity within diversity, and it was shaped by the local constraints: each geographical area expressed a will to create an art of living, that is, places to live for everybody.

Consequently, there are a hundred manners of architectural expression that have evolved in our country – a result of perfect awareness of the criteria that are relevant to the definition of a manmade environment either in the natural or urban context. The criteria derive from the following postulate: man is the centre of spatial perception, but while the conception of spaces is up to him, the environment influences him in return.

Man creates the environment and the environment creates man.

In its urge to make progress, the French Revolution jeopardised this state of equilibrium by introducing the metric system. This invention, which is dictated by social evolution, challenges the ancestral human measurement practices (feet and inches).

In their impetuous dynamism, the first and the second industrial revolutions have abandoned the existing equilibria of the societies of tradition; equilibria that were mainly based on a dialogue with the environment, the essential source of knowledge. Today, our civilisation has come to a point where a cultural order is by mistake replaced by a technical order.

Vernacular architecture proclaimed unity in diversity thanks to the existence of a common vocabulary that enabled a common language in each region. The use of a limited range of local materials, the clear relations between these materials (stone, wood, baked clay, cob, thatch) favoured forms of creativity which progressively led to a freely accepted and therefore generally respected discipline.

This culture crystallised the ethos of architecture; it was the fruit of a continuous process that had already started in prehistory. Within this crystallisation, it is impossible to dissociate the beginning from the end.

Industrial society has put an end to this state of equilibrium by introducing the era of specialists. The considerable evolution of programmes meeting the new needs of society have led to a situation where the institutions are obliged to establish schools that divide the sphere of action of the contractor – until then both the designer and the builder – into two disciplines: architecture and engineering.

In our country, the former discipline is seized by the successively royal, imperial, and republican *Académie d'Architecture.* This becomes concrete in 1807 when the *Ecole Nationale Supérieure des Beaux-Arts* is established. By the beginning of the 20th century, the development of a teaching system that is based on the Orders and the great architectural compositions will have given the school such an international reputation that it begins to give direction to architectural production in Europe and in the USA. The school's authority leads for instance to the discontinuation of the Chicago School at the World's Columbian Exposition in 1893.

The new engineering schools, however, are free of historic constraints and can make rapid progress in terms of the culture of construction. In 1920, Le Corbusier writes in *Vers une Architecture: "The Aesthetics of the Engineer, Architecture, two related and consecutive things, one in full bloom, the other on the decline".*

The political authorities of the time do not realise this situation, which is worsened by the excessively small number of practising architects.

In 1945, at the end of the Second World War, the entrance competition of the *Ecole des Beaux-Arts* limits the annual intake of architectural students to 214 for the entire country.

France will thus have only 7,200 architects, mostly non-graduate, to carry out the large reconstruction programme. This reconstruction will reach the amount of 514,000 dwellings per year in 1975.

After a superficial analysis of the situation, the political authorities give priority to quantifiable factors and for thirty years ignore the non-quantifiable ones – in other words, the art of living,

urbanity and respect for the environment – the consequence of which is the considerable scattering of the landscape.

Given the architects' historic incapacity to accomplish their mission, this era will give birth to consulting engineers offices that will in turn diminish the architect's traditional activities by attaching greater importance to quantity over quality.

As a result, the market penetration of architects in the construction business will decline and eventually reach the rate of 31.3% in 1998. This evolution, unforeseen by the authorities, causes a worrying decline in architectural quality.

Another initiative taken by the state in 1945 modifies the content of the curriculum in comprehensive schools in order to make access to university easier for a larger number of young people. This initiative concerns, among other things, the suppression of geometry and architecture in art history courses. This decision will make it harder for future citizens to learn what the built environment is all about and limits their appreciation of space to two dimensions.

The first article of the law on architecture dated January 1977 specifies: *"Architecture is cultural expression. Architectural creation, the quality of buildings, their harmonious setting in the surrounding environment, the respect for natural or urban landscapes as well as for our heritage are a matter of public interest."* This fundamental principle is taken up again in Directive 85/384/CEE. The goal of this requirement is to put an end to the period during which the urgency of needs enabled the justification of banality, not to mention mediocrity, of buildings.

In the meantime, the events of May 1968 have resulted in the explosion of the E.N.S.B.A. into a multitude of Pedagogical Units that reject the past a little too systematically and prefer discursive reasoning at the expense of project work and construction. The last reform of 1997 will make the project again the centre of the studies and sets up a six-year degree course including six months of practical training.

In France, the competitions necessary in the public building programmes and the work of

MIQCP (Interministerial Mission for the Quality in Public Construction) established in 1977 have had an uplifting impact on the debate on the built environment and enabled the emergence of architects who have not been commissioned before. However, the lack of education on the part of the major developers has, in some sense, led to a relative deterioration of the situation to such an extent that the choice of the juries has not always been confirmed.

Since the 1980's, one has striven to increase the architectural awareness of clients. This should, however, be preceded by an introduction to the subject at school at the earliest possible stage – a policy which has recently been jointly adopted by the Ministry of Education and the Ministry of Culture and Communication.

Today, there are 27,000 registered architects in France and about 17,000 students of architecture (1,300 graduates per year).

Yet, the professional density remains low: with 46 architects / 100,000 inhabitants, France occupies the last position in the European Union (Finland 73, Germany 127, Denmark 117).

In the European Union, architectural quality represents about 5% of production in the built environment. This figure, unofficially analysed, should alert both institutions and public opinion.

Should one be reminded of the fact that the charter of the European Commission establishes the fundamental responsibilities of the member states in terms of training and education?

It is essential to supplement the curricula of architectural schools with further training on the social role of the architect and to develop the students' ability to understand the relationship between people and architectural creations on the one hand, and between architectural creations and their environment on the other. Schools should primarily train architecture generalists who are able to take care of the conception and of the execution of a project. Only this kind of a global mission can guarantee architectural quality.

The role of the architect is to act as the creator of spaces for living. He thus works, as in other professions, for the common good; he is not an elitist professional anxious to leave his mark. The contemporary "mediatisation" favours short-lived fashions: it encourages the creation of solitary objects unaware of their context and contributes to a star cult that fills the current cultural vacuum and affects the choice of non-architect members of a jury.

One should return to an identifiable architectural vocabulary that is capable of satisfying the needs of various programmes while contributing to the environment in its historical continuity.

"The most serious danger for today's architecture is not excessive simplicity and rigour, but the rhetorical pomposity and the extravagances of form which threaten so many aspects of our society; the consequences of this are becoming more and more serious in the building trade due to the durability of buildings and their direct effect on our everyday life". (Pier Luigi Nervi: *Costruire correttamente,* 1955).

The crux of architectural quality is passed down to us from anonymous architecture of the past centuries. We all are actors and spectators of public space.

Today, history enables us to appreciate contemporary architecture and its permanent features. In this respect, the work accomplished by MIQCP in 1977-1979 has made it possible to understand the results in the field of public building obtained in different countries. It would seem that the countries whose identity is strongly based on tradition obtain better results in their everyday architecture than the countries where the federalist system**s** has gradually become weaker or where it has even collapsed under the pressure of uncontrolled evolution.

Let us use the great richness of the comparability system given by the European Union in order to raise the debate on architectural quality to its highest level and, thus, to meet the great expectations of our society, which are often badly expressed, while ensuring the preservation of our identity in the present world of globalisation.

Since the last quarter of the 20th century, political power has gradually become aware of the urgency of the situation. Finland has defined its

architectural policy, which was approved by the government on December 17, 1998. In France, MIQCP has published a book on the Quality of Public Constructions in December 1999. A revision of the 1977 law is underway.

Finally, the Resolution of the Council of the European Union on architectural quality in the rural and urban environment that was passed on February 12, 2001 extends and reinforces this policy to involve each of the 15 member states.

This forum is evidence of it. I shall give the last word to *Saint-Exupéry* who warns us: "*we do not inherit the earth from our parents, we borrow it from our children*".

Architectuur Lokaal and architecture policy in the Netherlands

Cilly Jansen, Director
Architectuur Lokaal, The Netherlands

Architectural quality in the Netherlands – architectural policy & definition

In order to explain the Dutch architecture policy in general, I have to first go back a little. For me, architecture also involves town planning, landscape architecture and infrastructure.

During the post war years and the reconstruction of the cities, building production put a firm mark on architecture. In the 1970's, there was a period of re-orientation. Variation and accommodation became central issues. This led to a kind of social-functional architecture which was scornfully called 'self knitted housing' later on.

In that atmosphere, there was a remarkable exhibition in a museum for visual arts at the beginning of the 1970's. The theme was the history of Dutch architecture, which the audience had quite forgotten about at the time. The exhibition, entitled *Building 1920-1940, The Dutch Contribution to Modernism*, focused on the heroic period of pre-war Dutch architecture: an extraordinary and very unusual approach in those years.

In 1975, *The Year of the Monuments* increased general interest in Dutch architecture even more. The four major art museums put on four exhibitions of architecture of the turn of the 20th century. One of the exhibitions attracted over 40,000 visitors which was absolutely unbelievable at the time.

These exhibitions can be interpreted to have been the forerunners of a better architectural climate in general. The growing interest in the cultural dimension of building in the 1980's can be seen as a result of various factors that intensified one another: a young, active generation of architects coexisted with culturally inspired government members and civil servants, and the actively publishing architectural historians and journalists. At the same time, individual citizens started to organise discussions about squatting and vacant buildings. Today, these people and discussions can be regarded as the source for the later local architecture centres.

In this strongly improved architectural climate of the 1980's, the Ministries of Culture and Housing took the initiative for a national architectural policy.

You can call that smart – or just wise. The development of a policy against the stream might have been doomed to fail. It was therefore more effective *to strengthen the movements in the society that had already been started*. And that is what happened at the launch of our architectural policy. This resulted in a broad coalition of policy makers and people who were directly involved with architecture. And that also founded a solid base for the first national report on architectural policy *Space for Architecture* that was published 10 years ago.

This report brought together culture and building policy, and was aimed at architecture and

urban design. Spatial quality was defined as the sum of the Vitruvian concepts *Venustas, Firmitas* and *Utilitas*. You can translate these themes as usefulness, reliability and beauty. The definition for *architectural quality* in the report was broadened. The meaning of Firmitas was replaced by the richer concept of cultural value, since this does not only imply the users' reception, but also for instance what an architect wants to express with his design. And so, historical aspects were also included.

The policy document enlarged the financial support available to architecture in both ministries, and an infrastructure of architectural organisations such as *NAi,* the new *Architectuur Lokaal,* a *Fund for individual subsidies for architects* and a *Fund for special projects on architecture* was established. *Europan* and *Archiprix,* which aim to give young architects a chance, also became part of the national policy, as well as the *Berlage Institute* and the national architecture web site *ArchiNed*.

From that time on, the Dutch government focused intensively on architecture in a general sense and not only when their own buildings were concerned. We are used to it now, but ten years ago it was absolutely stunning.

The second architecture policy report entitled *The Architecture of Space* became inevitable in 1996. It broadened the scope to the larger scale including landscape architecture, town planning and infrastructure. Furthermore, the report paid attention to the responsibility of private clients for good design in the built and rural environment. The role of the Ministries of Landscape and Traffic was included as well.

At the end of 2000, the third document was published: *Designing in the Netherlands.* It discussed three main issues: (1) to continue the existing favourable policy; (2) to pay more attention to the public aspects of architecture: architecture is a public matter; and (3) to introduce *10 Major Projects.* To ensure progress, each project was politically assigned to a Minister.

Architectuur Lokaal

Eventually everything has to get its shape at the local level, because decisions are made at the local level: where the building permits are granted.

The communities naturally have a lot of tools available for their policy: regional plans, local zoning schemes, structure plans, and sometimes even a supervisor or a city architect. The politicians, however, have no education in architecture or architectural policy in general. That is the main reason for the foundation of *Architectuur Lokaal* (www.arch-lokaal.nl). It is an independent, national information centre for clients such as local governments, private market parties or individual citizens who want to build their own house.

Our organisation was originally an experiment that evolved nine years ago from the national architectural policy. At first, we had one employee and a budget of 100,000 euros. Today, we have 13 employees and the budget has expanded to 800,000 euros. About half of the budget is financed by the four ministries behind the Dutch architectural policy; the other half we earn ourselves with special projects (excursions, research, the development of tools for local architectural policies etc.). We have developed models for competition programmes (downloadable at our website http://www.ontwerpwedstrijden.nl) and we have set up a competition helpdesk for local authorities.

Our advising service is independent and available free of charge. We work in a pragmatic manner and try to give as much information as is needed in order to provide the local politicians with good arguments on which to base their decisions. We are always aware of the fact that politicians are politicians who have their own responsibility and duty to make their own decisions. Like CABE, we are not interested in style.

According to the Dutch architectural policy, local communities do not have to deal only with the functional, technical or financial issues, but they also have to *express the idea that architecture is a cultural activity.* An architectural policy should make a connection between building and

the cultural values to which the citizens and the local politicians are attached.

Local architecture centres act as an important platform for the local communities and the parties involved in the building process to exchange information and share experiences. Most of the architecture centres have grown up on a private initiative, sometimes in co-operation with the local administration. People who feel involved and who really want to achieve something are always, and on every level, fundamental.

Consequently, the architecture centres are not a result of the Dutch architectural policy, but a product of the people, and the Dutch always have an opinion on everything. That is something we cherish and it takes us back to the history of the first architectural policy report: *to strengthen what is already there in the society.*

The centres, with their so-called 'bottom-up' function, have gained a special position in the Dutch architectural policy, for instance, as the nodes of the local networks. The centres organise exhibitions, discussions and excursions. They publish quarterly magazines and catalogues, they have websites and regular newsletters. During the most recent communal council elections in March, some of the centres organised courses for the candidates.

Architectuur Lokaal is the co-ordinator of the meetings of the local centres and of the annual international study trip where we meet international architecture centres. There is corresponding activity in almost all European countries. In June 2002, the Architectural Foundation in London and the UK Architecture Centres Network will organise an international conference on local architecture centres.

The results

Is architectural policy worth the effort? The cultural infrastructure of the last ten years has played a crucial role in drawing attention to design. Public interest has increased enormously. *NAi* has 100,000 visitors a year, *Architectuur Lokaal* plays an intermediary role, the *Foundations on Architecture* make numerous projects possible. The amount of articles on architecture published in national and regional newspapers has increased during the last few years, and the influence of the Dutch architectural policy on the large amount of architectural publications can undoubtedly be proved. And the culture of well-organised design competitions has strongly improved.

One can therefore safely conclude that the answer to the question whether architecture policy is worth the effort must be 'yes' – although it can never really be proved. Nobody involved in building is *un*aware of its existence, and people are more and more aware of its importance.

The question of whether architecture itself has improved is harder to answer. What we can agree upon is that we try more today than we did 15 years ago and these efforts have been supported by the policy. Trying harder makes architecture more adventurous – which does not always means the same as being better.

In housing, the era of so-called 'kilometre architecture' has been left behind; there is definitely more freedom in form. However, poor quality floor plans and dimensioning still exist.

Architecture is neither applied art nor a technical or utilitarian discipline. Architecture should be assessed according to its nature. It entails the recognition of the old ideal of uniting form and function. When one succeeds in this, a miracle takes place. You can get the idea when this ideal has nearly been achieved and you realise that it is possible.

The question of whether architectural policy has lifted architecture on a higher level must be answered 'yes' again – although this can never really be proved either.

Panorama Europe

An international network of architectural policies is also one of the issues of the Dutch architectural policy notes. Our organisation took the initiative, because the international contacts we had built up during the last years had shown that we can learn from each other.

We all have to cope with the European rules. We have learned that people deal with architectural themes in a different way in different countries. This leads to interesting comparisons, to the exchange of experiences, to cultural interaction and, particularly, to discussions about architecture and architectural policy. Besides the Netherlands, for example Scotland and England have formulated their national architectural policies as well and Germany has started the first discussions on a national level. Last year, Germany did a study on architecture competitions; France did a study on the organisation of architectural consultation. And in Belgium, a seminar about young architects in Europe took place last year in Antwerp. Things are in progress everywhere, but stay within the national borders.

Panorama Europe is a programme that aims at the structural and thematic exchange of ideas and experiences on the issues of architectural policy and building culture *on a national level* in Europe. The programme is meant for anyone involved in the development of an architectural policy on all levels in the European Union: national politicians, ministries, national design and building organisations. During the last years, we have discussed the programme with our partners in Germany, Scotland, England and Denmark, and their reaction has been positive.

Panorama Europe is about bilateral exchange and can be built up gradually. It has no formal structure. The internet will play an important role. Later this year, we will present the Panorama Europe website.

We took the first step in 1997 and built up an international architecture address book that is still on the *Architectuur Lokaal* website. The first bilateral exchange will take place in the autumn between the Netherlands and Germany. You can consider it as a workshop. We have agreed upon the themes, which are architectural policy and the commissioning of private housing. The meeting will be called *Panorama NL<>D.* If other countries are keen on organising corresponding bilateral meetings, they could be added to the Panorama programme.

The Panorama results will be published on the website. In a few years, this will hopefully serve as an inspiring source of information for further development. You will hear from us.

Discussion 3

Paul Finch:

I wonder if I could ask about the culture of clients in relation to architecture, and in particular, whether the Berlage Institute engages with politicians, local counsellors and planners, and the experience of the other speakers in trying to promote architecture through everybody except architects. In other words, the question is about what relationship you may have with politicians, municipal counsellors and planners in order to promote architecture and architectural culture beyond architects.

Cilly Jansen:

What we do is that we try several things. For instance, we have a help desk which means that every politician or civil servant can call us with questions of whatever. We always do our best to answer the questions properly or to help people to find their way in what they want to know.

For example, in eastern Netherlands, there is much in progress, there is lot of vacant land. The question is what to do: are we going to 'make nature' – I mean that's one of the things we do in the Netherlands, make nature – or are we going to build houses or what? How do we do it? How do we decide it? As the area expands over the borders of one local community, the region asks us to organise the process. So, we try to bring together all the parties involved to start a discussion about this and to inform farmers or tourist organisations etc. just to start up the process.

Of course, there are communities who call us and say: "Listen, we have something to build; name me an architect!" And of course, it is no use to say: "Well, you know, call John" or something like that. When the community comes with a question about an architect, they skip a lot of questions that come before that.

I think it is very important that a commissioner can decide and that is what we help them with: of course, to make their own decisions, but also to help them by examples, by questions and so on in order to make them understand what it is that they want. They have to make their own decisions in their own local situation. Whether the whole Netherlands will be built full of Rem Koolhaas buildings, is not interesting. What is interesting is that in their local culture, this community makes its own decisions.

Sven Silcher:	I have a question of education at the architectural schools. I have observed during the last years in Germany, and also from the discussions I've had with my colleagues from the other countries in Europe – I know that we don't stand alone in this phenomenon – that more and more education is concentrated on design in a way that every young architectural student is educated as a potential star. Of course, everyone must have his chance, but statistics tell us that only 1% of all architects have the talent to become a star.
	In a way, in education, if you fail at school in the design field and aren't already a star in your school, you have failed your professional future altogether, because the schools don't show you an alternative. The architects' profession does not only consist of the super designers or the super architects. It is, as we in German call it, [something] which should open for you many possibilities within the field of architecture. I fear that architecture schools fail to offer, to show what other ways of professional reality lay in the future for architects whose talents are not of a star designer. Do you agree with this and what can be done about that?
Rob Docter:	I agree completely. This is a problem – not so much the problem for these architectural students that the ambition is to become stars, because there's nothing wrong with that. The sky is big enough for all the stars there, and the more the stars we see there, the more beautiful it is. The only problem is that it's only visible by night…
	There is indeed a tendency to emphasise design in the architectural education above the more trivial, the more practical aspects of the profession. And why at this moment a review has been made of architectural education in the Netherlands both at the university level and at the academy level. One of the things that was concluded is that we need to not only rethink the curriculum, and also seriously insert practical experience in the curriculum, but – as a sort of a repair strategy – add a period of practical experience following the education before an architect is really fit to be called an architect. Now, this is, or this may not, be interfering with the regulations in the architect's title act which touches on European legislation, but it certainly touches the admission of the Netherlands Union of Architects BNA. In short, under the chairmanship of the Netherlands government architect, a commission is now investigating the possibility of adding one or two years of practical experience to the education in which the star-to-be is taught about legislation, financing, negotiation with the contractor etc. – all very vital qualifications an architect should have that are not [currently included] in his or her education. So it

is an acknowledged problem and we are trying to, let's say, repair it and give it a structural solution on a longer term.

Roland Schweitzer: We all agree to say that architecture is the most tangible aspect of a country's culture. This means that we have to give architectural spaces to society, that is to the greatest number of people and not only to the few big clients who enable the design of exceptional buildings requiring stars. In France, we are in the habit of saying in our schools that it is the average students we should take care of, since the stars, the geniuses can fly by themselves and do not need anyone to reach the highest spheres of architectural production.

What comes to our work in Brussels, we have since 1987 held hundreds of sessions to reflect upon the needs of the architects' training so as to meet the needs of society. It is written in black and white in the directive: we must work for society, and not for ourselves to produce small, middle-sized and great stars. This is why we have expressed our wish for a five-year study programme as well as two years of practical training… This training work, which is not academic but professional, is indispensable to enable the generalist architect to express him/herself. I agree with the contribution you made earlier on to say that there are not only contractors and that we also need other architects in society, but in Brussels, we said that the basic training should focus on producing generalists, and then they will specialise and use their skills in a meaningful way in a society which cannot interpret architectural language.

I think that Sylvie Weil for instance does a considerable amount of work. She is an architect with the MIC and an engineer could not do her job because she knows architecture and can thus interpret all the data and give more weight to the decisions.

Cilly Jansen: There is quite a discussion [going on] in the Netherlands at the moment, not only about architecture, but about the distance of architecture and the architects and the houses that are built for people who can now afford them. Netherlands is a country which has a long tradition of social housing, and where more and more people are now becoming commissioners of their own houses. There is an enormous gap between architects and people who want to be a commissioner of their own house. They live in separate worlds.

I don't want to exaggerate, but the political situation in the Netherlands, with the populist movements and so on, refer in a way to the same [issue]: people have the feeling that there is not enough attention [paid] to their own wishes. And when architects are too far away from the people they have to build for, then we really have the gap we have to deal with now. I wanted to add this because it's really a problem now. Sometimes architects are not able to translate the wishes – although I think that they must be able to do that [on the basis of] their abilities and skills – there is a completely different idea of what has to be built. These worlds are growing apart.

Theme 4 • Architectural quality – a question of good practice

From the point of view of a practitioner

Sean O'Laoire, Architect, Managing director
Murray O'Laoire Architects, Ireland

paper read by John Graby, president of the Royal Institute of the Architects in Ireland RIAI

The presentation delivered by John Graby, president of the Royal Institute of the Architects in Ireland RIAI, was based on the text by architect, managing director Sean O'Laoire from Murray O'Laoire Architects.

An Irish Architect in Private Practice

I am a founding director of one of Ireland's largest practices with offices in Dublin, Limerick, Cork, Moscow and Warsaw. In my formative years I worked in England, Italy and studied and worked in California. The practice employs 150 people and works on a diverse range of projects for hospitals to social housing. We also practice urban design and planning.

Typically 60/70% of our workload would in one form or another be commissioned by the state. As such we are heavily reliant on our capacity to win work through EU based competitive interview structures or other forms of competitions.

Our current staff profiles mirror contemporary Ireland. Most Irish architects (under 45) will

- have travelled extensively
- have worked in another culture, typically France, Germany, U.K., U.S.A., and Australia
- may have been partially educated (through Erasmus) in another culture

We now employ Finns, Swedes, Poles, Italians, Russians, Danes, Germans, Americans and Africans, as do many Irish practices. This is a phenomenon of the last five years.

A Shared Legacy: Do We Need Shared Policies?

Some Connections

Trading routes, conquest, war, literacy, the printing press, photography and travel have contributed to the diffusion and dissemination of common ideas. Long before the formation of the European Union or the concept of an EU architectural policy, there was the basis of a common architectural language (with strong regional dialects) throughout Europe.

You can summarise this in six waves. The First Wave, which is now largely considered to be the realm of archaeology, was reflecting Mesolithic and neolithic cultural migrations throughout Europe.

The Second Wave was Greco-Roman & Scan-

dinavian. The historic imprint of continental Europe's urban structure is essentially Roman. Peripheral western Europe's urban structure is a hybrid of Roman, Islamic and Viking. In Ireland, for example, the embryonic Urban structure is *Hiberno norse.*

The Third Wave was Romanesque & Gothic – again a shared and rich legacy. The Fourth Wave was Renaissance & Neoclassicism. Again, from Italy, particularly, and via France and Germany all regions of Europe from Ireland to Finland adapted and embraced Neoclassicism. The Fifth Wave was Revivalist. Various forms of Revivalist styles were shared through Europe. The subsets include Art Nouveau, Nationalism etc. The Sixth Wave was Revolutionary: concurrent with and in reaction to the foregoing Modernism, there was Futurism, Constructivism, Postmodernism, Neomodernism, whatever.

Europe to this day shares and draws on this tapestry. We share a lot and we have a lot of diverse and rich regional variation. So why do we need a policy? And what is good practice anyway, from the point of view of a practitioner?

What is good practice?

Good practice is essentially about the product that evolves from the relationship between a good architect and a good client, be the client an individual, a corporation, a state entity or a government.

"Good" implies and assumes:

- competence
- creativity
- literacy
- knowledge
- cultural understanding
- passion
- an understanding of the place of architecture.

In looking at good practice and in looking at, maybe not what a policy should do, but more what a policy should *not* do, a policy should not:

- prescribe
- prohibit
- discriminate
- bureaucratise
- inhibit
- homogenise.

Regulation v/s Quality

Good architecture is not just about compliance with regulations. Neither can the "market" be seen as a regulator of quality where the occasional "superstar" architect excels in a sea of mediocrity. Good architects always transcend constraints making a poem from a problem.

Damage Limitation

Regulations can be seen as a form of damage limitation – a very popular term nowadays. Most European cultures accept and share the view that buildings should be:

- structurally sound
- well insulated
- designed to minimise risk to life in the event of fire
- accessible to those with disabilities
- sustainable.

The idea of ISO 9000/2001 is again a worthy extension of the damage limitation movement, and you can see the market itself as a form of damage limitation But ultimately, a simplistic reliance on the market to regulate and stimulate quality and practice is to invite blandness and destroy imagination.

Quality and Meaning

The building as a beautiful object is diminished if its setting is ugly, ecologically damaging or socially inequitable. Architects must reclaim the city – not with egos, romantic simplicity, or intellectual arrogance but with engagement, compassion and genuine problem solving skills. Otherwise architectural good practice is simply academic.

What a meaningful Policy Framework might become?

When looking at a meaningful policy framework, there is a suggestion here for three analogues.

A Family that can have:
* a nurturing mother
* a wise and strong father
* a brotherhood/sisterhood
* a family home

A SPA (or a Sauna) being a place where you find:
* stimulation
* renewal
* reflection
* mediation
* dialogue

An (Virtual) Academy which would:
* nurture debate
* educate
* facilitate a dialectic
* award
* reward
* act as a patron
* mediate
* mentor

I believe that an EU policy on architecture must have elements of all of the above: the Family, the SPA, and the Academic institution. It must remain small, prestigious, and sought after as a reference

for quality. Most of all it should assist to demonstrate that genuine democracy and egalitarianism can become a servant of humanity, beauty and nature.

Processes for Architectural Quality

Katarina Nilsson, Secretary General
National Association of Swedish Architects, Sweden

I am the Secretary General of the National Association of Swedish Architects. I am also the incoming President of Architects' Council of Europe, so some elements of what I am going to say today are quite obvious and familiar to you. But I am also going to dig a little bit deeper and put the views of the architects in some perspective.

The role of architecture today

Our society does not have enough knowledge of architecture. If we had greater knowledge of architecture and of its importance for the citizens, we would not see poorly built environments where people feel unsafe, where traffic is a nuisance instead of a way to get safely to work and where children and youngsters destroy instead of getting support to learn and grow.

What is even worse is that the knowledge of architecture available is not used. Architects' services are procured at the lowest price, clients try to save on investment costs on architects' services without realising that the cost for an architect's contribution to a project is only maybe 5% of the investment cost and less than 1% of the total life cycle cost. Five percent is less than an ordinary real-estate broker charges for selling your house.

Not only is it cheap to use architects, but the architect is probably the single consultant that can save the most money in a project by smart design and architecture that fulfils the needs of the client and the users.

Architects are educated and trained to find designed solutions to complex problems – solutions that are not only aesthetic and beautiful, but also functional, economical and sustainable.

I therefore acknowledge the work of this Forum, and especially the first result: the Council Resolution on Architectural Quality which owes much to the work done by the French Ministry of Culture. I think the Forum has put architecture on the agendas of many of the decision making bodies of the EU.

I also think that all the national architectural programmes that we have seen during the last ten years are important. In politics, architecture must be treated on a horizontal level, because it is a matter of education, culture, finances, environmental research etc.

But this cannot be simply achieved by giving more power to the architects and by paying more attention to architecture and by believing that everything will be fine. This is partly true but not the whole truth.

It is surprising that an industry that stands for 10-20% of the GNP in most countries, that forms the major part of the national capital, and that

affects generations of people in their daily lives, is allowed to build at high life-cycle costs and with poor quality. We can still see many examples of this throughout Europe and the rest of the world.

Swedish examples

Architecture in Sweden does look better today than it has done for many years. Architects are used to a greater extent than before. There is a need for good architecture; otherwise you cannot get your expensive dwellings sold or your offices rented out.

The Architectural Policy of the Swedish Parliament has also played an important role. For example, all the national commissions of building have been given a mission to act as role models for the rest of the industry in everything they build. The Swedish National Road Administration is a good example of this: they have now an architecture council with architects, landscape architects and artists who give advice to the Administration on all building matters. This work has given the roads and highways of Sweden good architectural quality that not only makes them look better but also creates greater traffic safety.

At the same time, there are opposite examples available. The Museum of Modern Art designed by Rafael Moneo was opened in 1998. This national monument is now evacuated because it has grown mouldy and people cannot be there without getting sick. The same goes for many new dwellings built during the same period. Then again, in spite of the fact that there is a great need for housing, new housing is so expensive that only the rich and wealthy can afford them.

Why is this happening? In Sweden, we have always been so proud of our technical skills and of our social awareness.

Contractors vs. Clients – balance of power, balance of knowledge

One of the problems is that the authorities have handed the responsibility of quality in the built environment over to a non-functional market. Today, the fulfilment of the needs of society and the users are given increasingly over to the clients as society has withdrawn its detailed control over industry.

Neither do we have the same strong public clients that we used to. The public institutions of building have their missions and goals to produce good architecture, but they do not have the financial means to invest in research or to publish the results and to apply them to the rest of the building industry any longer. One should know that up until ten to fifteen years ago, we had basically only one state builder and it was able to give a great deal of effort into the development of building procurement standards, technical manuals of drawing, organisation schemes etc. This entity has now been split into several public companies that have to operate in market conditions. The same goes for the public housing companies.

The common client today is a smaller private client who can be inexperienced and unprofessional in building. In Sweden, many studies have come to the conclusion that this is a very big problem but few have come to any conclusion on how this should be solved.

At the same time, the contracting companies have become bigger. Today, we have only two or three very big contractor companies and many, many small ones. The big ones employ few building workers directly, but they subcontract to the very small ones in one or more steps. This confuses the liability situation and it is often hard to find the responsible party at the end of the chain. In most cases, the responsibility is found in the smallest contractor with no financial means to correct the situation or, going back to the top, in the client who made mistakes during the contracting process due to his inexperience. The contractors have grown to be skilful businessmen instead of responsible builders.

The system we have today has opened the market for contractors to act as developers that build to sell projects when they are finished. This does not go in line with the traditional notion of a balanced division of responsibilities in the building process where the society takes the long and far reaching responsibility for the future and for the project's adaptation to its environment, and where the client takes the responsibility for the users and quality of the project. When the contractor and the client fuse into one party, we are at risk of having a client who only takes the responsibility for the project's quality during the liability period and is only interested in attaining a quality that will give him the highest price when the project is sold – which, in this type of business, is often the time when the project has only just been finished.

The leading star is the low investment costs, and not the low life cycle costs. This can severely affect the long term quality of the building. Much could be said about the bad contractors but they are not bad as such, they only act according to their goals and according to the possibilities given to them. In short, we are now faced with very strong contractors and weak clients.

Possible paths

There are a couple of paths available for solving the problems outlined above:

- we will go back and let the financial power of the public clients advise the rest of the building sector and let the public housing companies grow and regain their leadership over the housing sector with the help of public financial support etc.
- we will go back to detailed regulation or a control system by the authorities or by any other independent and competent party
- we will keep on trying to increase the competence of the building sector by voluntary means.

Our choice depends on which political power we want to enforce. I think that all the ways are possible and that they can also be combined. Most importantly, we must take the target seriously and be aware of the ways in which the sector operates.

Planning – short time or long time

I stated earlier that society must take long term responsibility for the built environment in order to secure that our cities grow without destroying either nature or the built environment regarded as important.

The communities tend to prefer rapid ad hoc planning: there is no planning if there is not a project to be realised in the first place. You could say that, in this case as well, the authorities have handed the initiative to control the growth of the cities over to those who have a market interest to build something.

This has led us into a situation where most housing is built on exclusive sites that often have complicated building conditions, resulting in expensive housing that is only available to the rich. This could be alright if it would create cheaper housing elsewhere. As there is great demand for dwellings, however, the result is that everything has become expensive. It seems impossible to build new housing for those with lower or even reasonable income.

So we see a lack in long term planning. I will use Stockholm as an example because it is so obvious. We estimate that 600.000 people will move to Stockholm during the next ten or fifteen years. You would think that the planning office is busy finding out where these people should be accommodated. If you ever have been to Stockholm, you have seen that we do not have any lack of land in and around Stockholm compared to other capitals of Europe. Stockholm is almost rural. Thanks to good planning in the 1950's and 1960's, we do not have major traffic problems and the public transport system with the underground etc. has worked pretty well.

However, the politicians are perhaps a bit more short-sighted today than they were forty or fifty years ago. Their focus is primarily on small stamp-sized sites in the middle of the city that cannot possibly cover the need of the 600.000 incoming people. I am not sure but I suspect that it is more interesting for the politicians to look at projects that can be realised during their period in office than to plan infrastructure and land-use that takes over 30 years to realise.

Nevertheless, I hope that the architects and our organisation managed to change the views of the politicians a little with the project we did last year, the Year of Architecture. In the project called *Stockholm at Large,* we placed a big map of Stockholm and its surroundings on the floor of an old industrial building and let architects, visionaries, demographers and others build the future Stockholm on this map. Even the public was involved: we received about 18.000 visitors during the exhibition month. It was a very pragmatic experiment and it really opened the eyes of not just the Stockholm politicians. If you want something to be realised on a bigger scale within thirty years, you have to begin thinking of how to do that now; otherwise it will be too late and you will only create chaos.

Knowledge – We do as we are used to do or We use the latest innovation

From the 1960's onwards, we have been aware of the fact that our industry is less and less dominated by manpower and handicraft, but it has increasingly been based on knowledge. Today, even the steel bender and the bricklayer has to know how to document their work in quality assurance systems. We demand an increasingly greater intellectual impact from people who chose their profession probably because they did not want to work with paper but with their hands.

Since the mid-eighties, two Swedish researchers (sociologists as a matter of fact and not from the building industry itself) have studied how knowledge is achieved and produced and how research is used in the Swedish building sector. Their aim has been to see how knowledge and conceptions are used and how it affects the built result.

Technicians are assumed to found their decisions basically on rational, economical and technical arguments. The research revealed quite a different picture. In reality, the decision making process in the building sector is not at all rational and profound. Instead, traditions and habits govern the way in which the parties act and think. There are a lot of emotions and intuitive knowledge development involved that steer the decisions made in the lunchrooms or coffee corners.

The researchers also showed that the most rational, economical or technical solution is seldom used. Why? Simply because different solutions benefit different actors. The best solution for the contractor or the provider of the building material is not always the best for the environment or for the user and the consumer. The choice for a solution depends on who is the strongest actor of those involved. The solution, and thereby the end quality of the project, is determined by the project hierarchy and the tools of power which the different actors have at their disposal and which they can mobilise.

It does not matter what ambitions there are in a project at the beginning. At the end, the economical, technical and social powers will give the building its final form. That is why it is vital that the client and his advisers take a strong position. The results of the two researchers' study showed that in the most ordinary projects, it is the contractor who has the greatest influence. In the most common building projects, the clients are not particularly creative or demanding. They do not seek new innovative solutions. The clients are hardly interested in how the building is erected or what methods are used; they leave this up to the contractor. The architects have to adapt to the solutions chosen by the contractor also. It is usually very hard to introduce new thinking in the building process.

So, even if we develop new information and do research, the crucial point is to find methods for implementing the new findings in practice on the building sites. Innovation can be blocked out by both incompetence and reluctance to take responsibility for new inventions and new systems which can be a problem.

Conclusions

Your distance from the goal of good quality in building projects that aim at long term benefit for the users and the society depends on who takes the power in the building process. The best result is always achieved if all the actors are reaching for the same goal. If the politicians and the decision makers are serious in their ambition to create a high quality built environment for the future, they will have to use all the means available.

This can be achieved in many ways, depending on the political system you choose. But in order to steer the building and planning processes towards better architectural quality, the decision makers have to be conscious of their choice. Most importantly, the politicians and the decision makers cannot escape this responsibility, because architecture and our built environment is too important for the well-being of the citizens now and for generations ahead.

The great merit of owners in buildings

Martin Lammar, Architect p.d.l.g
President of the Order of Architects and Consulting Engineers (Ordre des Architectes et Ingénieurs-Conseil OAI), Luxemburg

As a reply to the initiative of the Forum in Helsinki, the delegates of the Luxembourg Association of Architects and Engineers *(Ordre des Architectes et Ingénieurs-Conseils du Grand-Duché du Luxembourg)* will make a presentation of the recent progress towards an architectural policy in Luxembourg.

Unfortunately, the representative of the Ministry of Culture could not attend this meeting and present the content of the programme for architectural quality, but on behalf of the Ministry and OAI, I will present some of the initiatives that contributed to the launch of the discussion about architectural quality.

In this discussion, the main interest has not been to define precisely what Architectural Quality is, but how, in general and with all its possible definitions, we could achieve it.

Architectural quality is, among other things, of course 'a question of good practice'! The five ideas below were widely promulgated with promotional material in order to defend what a good practice depends on:

- Defend and strengthen the independence of conception
- Enhance the quality of understanding and the quality of the education of owners, planners, and builders
- Increase the public concern for the culture of building and sustainable environment
- Strengthen the respect for architecture as a whole as a part of the collective values of the environment and urbanism
- Solidify the creative spirit of competition, and underline the importance of good collaboration of all the partners in building.

Based on the notion that a policy for architectural quality (similarly to a project) would stay sheer utopianism as long as it remains merely an architect's idea, and that the quest for quality could only be realised if it were based on the intention of the investors and owners (private and public), the OAI organised a celebration for the great merit of owners in buildings.

The occasion was designed to induce a wide public to start the necessary reflection on the promotion of the culture of construction, landscaping and urbanism, and to invite future investors to think about architecture from other perspectives than just from efficiency or profitability in order to generate a cultural revival of our environment.

The occasion included a competition where the jury had to analyse finished buildings of all kinds by assessing not only aesthetic criteria, but especially what had been achieved by good collaboration.

Fifteen public and private owners were

awarded in a large event. The credit given for the very different projects included distinctions such as:

- introduction of contemporary elements in a traditional townscape
- assistance to the diffusion of architectural culture
- will to undertake a revitalisation of old industrial buildings
- integration of ecological ideas
- choice of tailor-made architecture in a complex situation
- elaboration of a global urban concept for a new development
- choice of optimal technologies
- creation of an investors-group promoting social housing of high quality
- promotion of good quality contemporary architecture in public buildings
- combination of technical feat and aesthetic qualities
- good choice of material and details
- good composition of volumes and colours
- open-mindedness in the search of an identity in a post-industrial town
- reanimation of historical buildings with new elements
- respect for functional, social, aesthetic and ecological criteria.

The most important aspect of the event, however, was not the quality of each individual project, but to gather the fifteen distinctive and important building-owners and to give them the occasion to begin discussing how to achieve quality in architecture and how to structure an architectural policy.

The owners of buildings have an essential role to play in the development of projects. Without the owners and their expectations of culture and quality, the architect, the engineer and the builder (the other indispensable actors) could never succeed.

The discussion raised in this special award ceremony, and the repercussions of the discussion in publicity attached to the event, look like the beginning of a policy for architectural quality.

Together with OAI, the Ministry of Culture began to elaborate a programme for an architectural policy. It was presented to the government in April 2002. The members of all the Ministries should now study the impact of this programme and finally make it become reality.

The enabling CABE

Joanna Averley, Director of Enabling
Commission for Architecture and the Built Environment CABE, UK
edited form tape by AV

CABE (Commission for Architecture and Built Environment) is the nation's champion for better places – places which work better, feel better and are better. We believe that decent homes, workplaces, shops, schools, hospitals, streets, square parks and playgrounds are the fundamental right to everyone, and it is a right to be fought for. We therefore use our skills and resources to campaign for a better quality of life for people and communities across England.

CABE campaigns for every child to be educated in a well-designed school – we actually have schools at the moment with a very poor quality of light. CABE is designing for hospitals and healthcare environments which actually provide a decent environment for patients. CABE is campaigning for people, the general public, to be involved and actually demand greater care and attention to public spaces. CABE is trying to ensure that people really have a choice about the houses that they buy and rent and that they don't just have pastiche boxes which appear all over the country and have no local distinctiveness; that they have buildings that they're proud of and that meet the local need.

Our language is often emotive and that's for a very good reason. What we are actually starting to focus on, namely, is about the demand for quality rather than the supply. The discussion on the supply quality is often about architects – their ability to deliver all those wonderful buildings and all those stars twinkling in the sky. What CABE is starting to look at is how we can improve demand: that the general public demand quality, that the clients demand quality and that the government pushes for quality. Our language is emotive also because we're ultimately a campaigning organisation. We're small and we're dependent on lots of other people to demand quality.

Ultimately, CABE aims at keeping the clients on their toes. If the clients don't demand quality, the architects will not be able to deliver it. The idea of the CABE Enabling Programme is to provide support and advice to client organisations at an early stage of a project: much before they've got an architect and certainly before they've got any plans on paper.

Demonstrating value

When we talk about value, we often talk about the values of design, our cultural values. When CABE talks about value, however, we're talking about money. While good design is interesting from a cultural perspective, it has a real economic value. We all know about the big projects that demonstrate value, like Tate Modern with its multitude of

visitors. But CABE concentrates on the less tentative aspects of value: how good designs contribute to education attainment of children or to the recovery times of patients.

How are we influencing practice on the central government level, then? Firstly, we operate primarily through a campaign called Better Public Buildings; secondly by developing Design Champions (governmental agenda for design across their departments); thirdly, we work with the Government Departments and advise on design quality and process; and fourthly, we have an important relationship with the Treasury who holds the purse strings, who controls the money and who actually decides how much to put up against the building budgets. The Better Public Buildings campaign covers a £38 billion annual capital investment in public buildings by 2003/4.

One of the important themes of the Better Public Buildings campaign is that good design is often about simplicity and cost savings and not simply creativity and added cost, and it is about getting those balances right which is critically important. Design development costs are likely to be small in relation to the whole life costs. In CABE's view, all procurement methods can deliver design quality through the application of good practice, but they place different risks and demands on the client. Procurement should deliver buildings that facilitate high quality services.

Working with clients

The Enabling Programme of CABE provides hands-on assistance to a number of client organisations who work with about 100 projects over this next year: at least 21 educational projects, 60 arts projects, 20 master plans, 5 hospitals, 8 primary care projects and a courts building and housing. Each of those projects obviously has very different issues to deal with.

One of the key issues that we give to clients is that they are in charge of championing design. They need to develop a vision of what they want for the building project. We're not very good at using emotive words, we're not very good at saying to people that it's not about a practical application but it's about vision, about demanding quality. We try to say to them: you're on the edge of a very important project – one that is going to be both demanding and inspiring and exciting.

Part of our clients within the public sector in the UK are so-called one-off clients. It may be the first time they've gone near a building project and it may be their last. There needs to be an individual on top of the organisation who is committed to quality, who drives for quality and who starts to understand the process. They are by no means asked to turn into architects or project managers overnight, but they need some support and they

need some key lessons as to how, as a client, to operate in a constructive, positive way with their design team and contractors.

One of the things we emphasise is the need for clients to do a lot of homework before they even go near an architect and before the design process even starts. The pre-design process is absolutely critical. They need to get their house in order in terms of thinking about their expectations of design, their functional requirements, their budgets and their brief. The project will develop in a sequential way but the process as a whole needs to be iterative with decisions assessed against agreed objectives, and adjusted following information at later stages.

Another key message that we give to them is that they will constantly be juggling with three things: 1) the drive for quality; 2) the realities of costs; and 3) the time scale in which they will have to work. It is often said that the public sector has much more time for building procurement than the private sector. This is certainly not the case in the UK. The demand for new schools and hospitals is absolutely paramount and time is the last thing that public sector clients have on their hands.

In essence, clients need to have a clear commitment to design. They need clear, agreed objectives and vision. They need a realistic financial commitment and to understand what quality looks like and what it costs. They need an excellent team; they need to be confident with the people they place around them to deliver a building project. There needs to be excellent communication and consultation, and, ultimately, they need to understand the procurement process.

What is good design

In CABE, we actually do believe that you can talk about design quality in a meaningful way and that you can help clients to actually write down what they mean by design quality. There are a few headline things they need to think about:

- Functionality and fitness for purpose
- Sustainability
- Sensitivity to place
- Good value and efficiency
- Aesthetic attractiveness
- Innovation
- Flexibility
- Benefit to end user and personnel

Our assistance includes a client tool-kit available on our web site and we do a lot of training. We're building up a digital library of good buildings which clients and other users can tap into in terms of seeing buildings that may have relevance to them. We do a lot of best practice guidance and we provide assistance in performance measurement by using Design Quality Indicators (DQIs). We also assist in the post-war listing responsibilities and grant distribution.

Working with the public

In the UK, there seems to be an insatiable interest in TV programmes about how to design your house, how to design your garden etc. Even now there is one programme that is about to be launched, and it is about how to design your neighbourhood.

That is certainly to be welcomed as we are trying to encourage the public to took beyond their living room, look out into the wider community, into the wider environments, the buildings, their use, into the schools and hospitals and so on. CABE has an education foundation and besides Better Public Buildings, has campaigns entitled Healthy Hospitals, Building for Life (housing), Best Foot Forward (sports facilities) and Streets of Shame.

According to a recent survey, 81% of the English think that the way buildings and public spaces look and how they feel to use is important. Slightly more depressingly, architects do not feature very highly on the general public's agenda in terms

of professions that they admire and think to add value to their daily lives. As the Commission for Architecture and Built Environment, we need to do more than just for architecture. We have to be about people's everyday lives.

The Building Regulation Act 38/1999

Jordi Farrando, Architect
Head of International Relations 1996-2002, Col·legi d'Arquitectes de Catalunya
(Architects' Association of Catalonia), Spain
edited from tape by AV

I have been placed to speak right after a representative from the United Kingdom and in the same session where there has been a representative from Ireland. These are certainly two countries which have many things quite different from our situation in Spain. It is not only that their legal system is different; theirs is based on common law while ours is based on the Napoleanic code. It is also that they are countries where they tend not to regulate certain things but rather, to foster things to happen and this certainly creates a difference.

We are now in Finland and Finland is a country where the architectural profession is not regulated. We have heard a couple of representatives from the Netherlands, another country where the architectural profession is not regulated. These are also two countries that have a very interesting architectural policy, and I think that this comes as no surprise: there is certainly a relationship between all these things.

The fact is that in countries like mine, where we have a certain tendency towards regulating things, we tend to believe that architectural policies are certainly needed but they are just a part of the way of solving problems. We see them as some kind of daily political agenda of our governments, our political parties, or of our interest groups. We need them and this is part of the democratic debate, but they are necessarily short-term-minded. They deal with problems, with actions,

with projects in a certain timeframe. We tend to believe that we need some other elements to regulate the things that go beyond architectural policies.

What I am going to present you today is a law that was passed a couple of years ago in our country. It deals with the quality of the building sector, not only as a cultural quality problem which certainly exists, but it deals with some other aspects which perhaps in your countries are not the main problem, but which certainly are so in Spain.

This Act was approved on November 5, 1999 and published on the following day; it came into force six months later. So as you can see, it is a law that has been in effect for two years and we have come to a certain kind of conclusion of what the value of this law has been.

In the preamble to this Act, it is clearly stated that quality is a matter of social concern; quality arises from the wishes of the citizens. There is also a clear statement of the fact that there is a European directive in which building quality is a matter of public interest. So the Act defines itself as a tool to establish a general framework within which to promote overall building quality.

How does this Act try to achieve that? We do have other sectional laws that deal with the specific aspects of the problems involved here, but they do not set this kind of a framework for the whole problem of quality in the building sector. This Act

is trying to give a kind of an umbrella character to the whole process.

What does the Act do, then? It defines four main things: 1) What is the building concept? We may not have the same idea of the building in our minds. 2) What are the most basic building requirements we must take into account? 3) What are the agents of the building process? We have regulations concerning the roles architects have to play in the building process, but it has been stated today that certainly they are not the only ones playing a role in this process; there are other agents for which there was no regulation at all. So this law tries to deal with these other agents. 4) The fourth item concerns warranties and insurance: we have to give the public some guarantee for the products we have been creating.

The building concept

The building is not the same as the result of the whole process; it is not just the action of creation either. It is the whole process that is considered in the law: from the very early stages of decision-making about what kind of a building we need; what kind of a programme it should have; what its relationship with the context is; then along to the building process itself; and then – once the building has been finished – to the whole life span of the building itself, because certainly things do not stop there. Quality is not something that stops once the building has been built, but it is something that happens during the life of the building. The idea of a process is, consequently, very important.

The Act lists the possible uses of a building in three groups: A) buildings that we build mostly; B) buildings that have some sort of a technological aspect; and C) buildings that do not fall into the previous two groups. It is important to highlight the fact that not only the building is under this act, but also the services and the equipment that are in the building as well as the landscape around the building.

The basic building requirements

The Act sets both technical and administrative requirements. The first basic technical requirement is of a functional nature: the building has to be useful for the purpose; it has to be easily accessed by people who have mobility problems; it must have access to telecommunication and audio-visual services. The second requirement is safety: buildings have to be structurally safe, they must be safe in case of fire, and they must be safe to use. The third group of basic requirements deals with habitability: environmental protection, noise protection, energy saving and thermal insulation. Thus, the Act includes a definition of these very basic requirements that a building must fulfil.

As I mentioned earlier, we have a series of laws that deal with the specific aspects of a building; of course, we have several technical regulations that have to do with these basic requirements. What this new law does is highlights the importance of the existing legislation; it aims at creating a technical building code that compiles both the existing laws and the laws not yet in existence.

The Act gave two years to reach the technical building code, so we are now right after that two-year period. I must say that this has just now been approved by the government and it is now being circulated to the professional bodies for comments.

There are also other requirements, ones of an administrative nature. Firstly, the Act clearly states the need of a building project. This may seem obvious, but there are many countries where you do not need a project to start building. Well, we do need a project and we need a project for practically everything: not only for new building, but also for extensions, modifications, alterations etc.

This means that, in Spain, there is practically no room for a building to be created without a project. It is not even possible in existing towns, for instance, in private residential buildings under a certain surface area. We need a project for any kind of building.

In order to get into building, then, it is clearly stated that we need a building permit. There are

professional qualifications:

	DEVELOPER
	DESIGNER
	WORKS DIRECTOR
	DIRECTOR OF THE EXECUTION OF THE WORKS
	BUILDER –> Construction Manager
	Health / Security Co-Ordinator
	PRODUCT SUPPLIERS
	QUALITY CONTROL ENTITIES
	OWNERS AND USERS

A	A, E, TE	A, TA, E, TE
A	A, E, TE	A, TA, E, TE
TA	A, TA, E, TE	A, TA, E, TE

A **B** **C**
types of buildings

regulations concerning the direction of the work, about what we must do while at the working site, and what we have to do when the building is finished. We have to produce a series of documents and the Act defines all these documents that have to be produced as a result of the building process and given to the developer and to the user.

The most important thing here to be highlighted is the building book. The building book contains all the descriptions concerning the maintenance of that building. As I was saying, the process does not stop when the building is finished; there is still a whole life ahead of this building. We must therefore give correct instructions of how the building should be used and maintained. Many of the problems we encounter with buildings are a result of poor maintenance or, simply, misuse.

The agents of the building process

The third list deals with the agents of the building process. The role and the character of the developer is defined in this Act: what the obligations of the developer are; what kind of an organisation he must have. Then, for the designer, we had some previous regulations that are now included in the law. Here, there is a special indication of what professional qualification the designer must have in order to build a building. As I said earlier, the law divides the buildings into three categories (A, B and C). Depending on the type of building, you need a different professional qualification. In the chart A means an architect; E means an engineer; TE means a technical engineer and TA a technical architect. Technical architects and technical engineers have a three-year education in Spain compared to the five years of the architects and the engineers.

As you see, architects are relevant for any kind of building, and for those buildings where there is a specific technical component, engineers may take the role of the architects. But as far a residential building, a health building, a cultural building etc. is concerned, you do need an architect in Spain, you cannot leave it to another kind of professional. For the site, for the work, the list of qualifications is exactly the same. We have also the so-called director of the execution of the works. In essence, we need two technicians on site, one with a higher degree, the other with an intermediary degree.

The duties of the builder are listed in the law as well. The Act prescribes specifically that the builder must have a construction manager on site and that the construction manager must have a professional qualification that is pertinent to the work being done. The builder must have a technical person on the site who deals with building itself. The roles of the health and security co-ordinator, product suppliers and quality control entities are defined as well.

What is most important here is that the owner and the user of the building are defined as an agent of the building process. He or she is the one who will use and maintain the building and therefore has some responsibilities as well.

Liabilities and warranties

The last part of the law deals with the liabilities and warranties of the agents. Up to this moment, no one had compulsory insurance for the building. It happened therefore quite often that we, the architects, were the only ones who had insurance. So when there was a problem with a building that was taken to court, the judge often said: "Who's got insurance? You? Okay, you pay it." For the architects, this led to a very risky situation because we had to pay for any fault whether it was done by us or not.

This law is quite clear in this sense. It prescribes the liabilities of all the various agents and

the kind of insurance they must have in order to cover their liabilities. The warranty period starts from the reception of the work and instead of the very general 10-year liability system we had before (based on our civil court), there are now three different phases of responsibility. There is now a one-year period for the elements of the finished building and the builder is responsible. This put an end to the tradition that if a tap did not work properly, it was the architect's fault because he was the only one who had insurance. Accordingly, if the builder has used something that should not have been used, he is responsible for it.

In addition, there is a three-year warranty period for constructive elements and installations, and a ten-year warranty for the structural elements. For these two liability elements, any agent may be responsible.

To face the liabilities prescribed, we need to have insurance. Legal actions can be taken within two years after the appearance of the damages. Earlier, when we had a 10-year responsibility, there could be problems nine years after the finishing of the building and you were held responsible for them. Now, we have two years after the appearance of the damages.

The one-year liability may be covered either by holding 5% of the contract price or by property damages or surety insurance taken by the builder. As far as the three-year liability is concerned, you need to have insurance covering 30% of the execution costs. This must be taken either by the developer or the builder. Then, pertaining to the 10-year liability, you need insurance that covers 100% of the execution costs and this, too, must be taken either by the developer or the builder.

This is, conclusively, the frame of the new building act that was passed a couple of years ago and that concerns all building in Spain.

Discussion 4

Hennu Kjisik: I'd like to put a question to Joanna Averley on the basis of your very impressive performance. I was particularly glad that you brought up this comment about the public sector presumed to have nothing but time. It is, I think, an almost irresponsible thing to say under today's conditions.
The question I'd like to ask is about the list you had below one of your slides. It said something like "all procurement methods can produce high-quality designs". I hope that you don't mean that giving architectural commissions to the lowest bidder can also lead to high-quality architecture?

Joanna Averley: The reason why CABE say that is that we have to work within the realities of certain procurement processes within the UK which are not about to go away. The particular one I'm thinking of is the UK's current, very commonly used version of public-private partnerships which are referred to as PFI, the private finance initiative.
There are certain procurement routes which are by no means ideal and where you do have this dislocation between the architect and the clients; you can have situations where, unfortunately, cost becomes the primary objective rather than quality. There are different circumstances in different procurement routes which do present significant challenges to design quality.
The reason why CABE take that stance is that we recognise that we are not going to change the government's commitment to certain ways of buying buildings and new services. We therefore have to work within those and try to affect them positively by being active and by encouraging a different type of approach to design quality within those procurement routes.

Hennu Kjisik:	It is nevertheless slightly disappointing. I thought that you in Britain would have got over the worst kind of results of the conservative era. What caused our problems here, in this country, actually came from Britain.
Joanna Averley:	In the UK, we are certainly positive of some of these things as well. We are seeing buildings which are quite frightening – public buildings, schools etc. – which really don't meet the basic quality standards in terms of the environments that people should be taught in or cared for in if it's a health environment. It's fair to say that we have a long way to go in terms of effecting change.
	But one thing I would say is that we've made very positive advances over the last two years with the government both in terms of them being committed to design quality, but also the government being prepared to be much more flexible about the role of the client within the process and therefore allowing the client to be much more demanding about what they want out of their buildings. It's going in the right direction, given that we are working within the framework of certain ways of procurement.
Hennu Kjisik:	I hope that, Joanna, you don't misunderstand me; I think that what CABE are doing is extremely impressive and encouraging.
Juhani Katainen:	Thank you all, it has been a very interesting afternoon. When we're speaking about architectural quality, I'd actually like to take up one thing that hasn't been mentioned here but which you all are probably aware of. It is the question of diversity in our environment and its relation to the publishing policies.
	Although we need architectural magazines and books – we can't be without them – we are also captured by them. As a result, we are changing our surroundings to look more and more similar to each other, independent of the location of the building. When looking at the pictures we saw today on the wall, it was very difficult to say which country they were from. This could be the next theme for this kind of a policy forum.
Alain Sagne:	Speaking of co-operation, it happens that the European federation of consulting engineers has been having their general assembly in Helsinki yesterday and today. It would have been interesting to have contact with them at some point but it was difficult to organise.
	It is interesting to note the actuality of this discussion, because within the next five minutes, the Council of Internal Markets is going to resume its discussion about the public procurement legislative package. It is about to reach a political agreement on a text which is now more or less public, but which still has some reservations and issues that need to be resolved. The reservations are from the member states, of course, and some of them may be solved during the course of the day today.
	So, we will hopefully know by tomorrow how far they have come, and assuming that they will reach a political agreement today, then in just a few weeks' time, they will reach a common position which will go to the Parliament for a second reading. Two weeks ago, the Commission issued an amended proposal. It is very interesting to read it carefully knowing, of course, that the Council has worked further on certain aspects. Although it doesn't say so explicitly, it reflects also the status of discussion in the Council.

Without going too much into details and just to give you a few hints today, the design-and-build possibility remains and will remain. Yet, the public authorities will probably be imposed to focus more on the qualitative criteria than they have done before. How far this will bring us, I really don't know; the competitive dialogue is still there.
It seems that the dialogue will go on as far as it can go and it will include discussions between, for instance, the competitors in a competition. The awarding criteria will include an increased emphasis on the environmental issues. This can – from the point of view of architects and architecture – certainly be regarded as progress. The progress won't be big, however, because there was huge resistance against including environmental aspects on the level of the awarding of contracts, so the question of weighing is still at stake. So, I wanted only to deliver to you some information in order to show that this seminar comes very timely, at a time when the institutions are discussing these issues at their level in a different context.

John Graby: Just to follow on what Alain just said: in the preamble to the present text, Alain will know this, there is an important section that is relevant to today's debate. Essentially it says: nothing in the directive would prevent a member state from acquiring adherence – I'm quoting the exact words – to any particular policy in any area – including, for example, morals or sustainability – provided it does not distort the single market.
So, in simple terms you could read this that a member state that has an architectural policy could well say: this should be observed in selecting architects for projects; it could be used as a criterion. So it does give backing on the level of that directive for architectural policies and it gives a framework that did not really exist before.

Alain Sagne: I forgot one important point that is in particular in relation to some of the aspects that were mentioned by Roland Schweitzer today. Since November 2000, there has been an agreement in the Council – the Commission has accepted that as well – to include the design of works explicitly under the so-called negotiated procedure. That is, of course, something that has been fought for by this profession for a long time.

Sven Silcher: I have a general political question for Joanna. In one of your slides, it says that the total investment volume in public building is 38 billion pounds and it gives an equivalent in euros of 38 billion. Is this an indication that the United Kingdom will join in with the euro very soon?

Joanna Averley: I think I changed it, but I didn't save my changes; I did actually type in the right number and even got a calculator out and made sure that I got it right – not being very familiar with euros as it currently stands and not quite getting my head around them.
I will quote the Prime Minister. It's not until we've basically addressed the full economic test that has been set out by the Treasury before entering the euro. But you never know, there might be a referendum in the next two years…

Main discussion

1. Architectural quality is quality of the environment as a whole.
2. There are no short cuts to architectural quality.
3. Architectural quality is everyone's concern.
4. Architectural quality needs concrete actions and direct attention.
5. Architectural quality is an investment for future which rests on the contribution of today.
6. Architectural quality is assessed relative to time and in terms of civic aspirations and national cultural values.
7. Architectural quality is based on the acknowledgment that functionality and cost-efficiency are not divorced from architectural design.
8. Architectural quality resides in the professional competence of all the parties involved in building.
9. Architectural quality requires time for design.
10. Architectural quality requires a sense of responsibility on the part of the public sector.

Main discussion

Gunnel Adlercreutz: I'd like to start by asking two Finns who have been in this process for a long time to come up here with me, Mr. Rauno Anttila from the Ministry of Education and Mr. Pekka Laatio. If you don't mind, I'd like to have you up here and help out. We have also prepared ten short lines of the basic contents of the discussions that have been carried out earlier in the meetings that have concerned architectural quality in the forums and also in the material that has been distributed by you and by your organisations.

I think that we could discuss these ten lines briefly, take them up one by one and see if they contain the things that you think are the essence of what you have heard today. Some of them are, of course, more important than others; some can be elaborated on further; some can be changed or deleted. If we are successful and manage to [produce] something that you all agree upon, then that can [serve as] a frame from the text that we then will polish and send out to you as the contents of this seminar.

The first sentence says 'architectural quality is quality of the environment as a whole.' We have talked a lot about architectural quality as the quality of design, but design has no value if it is not executed into a building with quality. A building gets most of its quality from the way in which it fits into its surroundings and takes into account the [existing] urban structure and [landscape]. I'd like you to comment on this.

Rob Docter: I have a proposal of order if you don't mind. I think that this seminar has discussed a large number of very interesting topics and experiences. Now in Paris, as you know, the Forum adopted a Resolution that has been brought to the attention of

the European Commission. With all due respect, I think that in the topics for the discussion for today, there may be a lot of issues and topics that we could most easily agree upon. What I would like to propose is, first, to select the issues that we may not agree upon. That could in some way lead into a conclusion that could be brought again to the attention of the political parties involved in the Commission. Would that [gain support] since time for this discussion is limited after all?

Gunnel Adlercreutz: Yes, but how would you propose that we go about it?

Rob Docter: Well, maybe that we first select the things that we easily agree upon and, then, that would make two or three *real* issues to get into.

Gunnel Adlercreutz: Yes, okay.

Alain Sagne: If I may, I will not comment right now on the ten points but suggest that it would be extremely important if this seminar could issue any kind of statement: this should be [put in] the context that dear Utz Purr would like to talk about.
And when I say context, I mean of course the political context. Throughout today, we've been referring to developments that are [taking place] on various levels. To extract architecture, architectural quality from these debates, I believe, is probably not something that we should do right now. On the contrary, I would suggest linking to the other policies that are developing and emerging, such as urban policies, and make sure that architecture – from the politicians' point of view – is immediately connected to ongoing political discussions they are familiar with and not just architectural quality. So I'm not proposing any kind of wording, but a political context within which I suggest this be placed.

Gunnel Adlercreutz: As I have listened to today's discussion, I've thought of [it] as an attempt to include, not to extract or to exclude. I think that we've talked a lot about the importance of getting architecture into the general decision making, but of course we need to be a lot clearer on this.

Utz Purr: As Alain already [indicated], I have no proposition for the wording, I just wanted to say at the beginning of this discussion that I miss a least two words which you have to use in the European context in order to have the politicians to read the text. Here, there is not the word 'consumer' and there is not the word 'services'. When we are speaking about quality, the level of speaking in Europe is 'services'. So, we have to say that quality and architecture must be a part of services.
[Likewise,] it says here that a lot of people have to be included, but what is relevant on the European level is the consumer, which consists of various aspects. One is the client: the client wants good service. Then, there is perhaps the owner who wants to make good profit; he wants a good product. Then, there is the user who wants to rent something he can [use]. So, the consumer is a very general [concept], but in principle, we have to bind all those aspects to the 'Euro-speech' and link it to their argumentation. As I said in the morning, we have to try to link our arguments [up] with the arguments of the European politicians.

I think that most things here are given correctly, but I miss this link that [will] convince [us] that those who have to make decisions will make decisions and don't only say: 'yes, you're right, fine, do it' because this is their usual [response]. They tell us that we should do it, but what we need is that they help us to do it. This is [something that] is not [said] in [this list].

Gunnel Adlercreutz:
One of the things that has come up many times today, is that perhaps we need a model that shows what the ideal procedure is when you want good architecture: when the state builds, then how the state does it – as a model for the normal builder.

Then, of course, we need a profession that has a high-level training and that can really understand and produce also ethically good architecture. And then we need a user who has the tools and the understanding to know that he or she has the rights and the responsibility to demand [high quality]. These are the three big things that we need.

I thought myself also that what is not mentioned here is the network of enablers and producers. The built environment is a result of a long chain of people and enterprises working faultlessly together.

Lilian Périer:
I would like to make a remark which goes along the same lines as the previous contributions. I would like to know what the purpose of these ten points is. Let us make things clear: first, this list of ten points is of course very succinct and simplistic and it would be presumptuous to want to define in ten points what architectural quality is about. It is actually a bit difficult to give one's opinion although these points are basic ones.

The other remark I wanted to make is: what are we looking for? What are we trying to achieve? What is interesting in this seminar is that we have a range of experiences, of initiatives, of approaches, that they can be useful for us in designing major works together and that in their objectives and in their results, all these experiences contain elements enabling the conditions for urban architectural quality.

The first point is therefore about whether these experiences and contributions will be used again in future works. The other aspect is about the promotion of our exchange. Beyond what was presented today, would it not be useful to encourage us all to maybe produce comparative documents on what is interesting in a country and which has generated positive effects, or maybe on the negative aspects, since we maybe do not talk enough about them. Do we intend, following this seminar and after these few points, to make a particular request concerning urgent or important needs at the level of architectural policies in Europe?

These are all the points I wanted to make, all the more since the Resolution on urban architectural quality has been adopted and is the basis of European action and since we must be able to add new assets so that we can demand something else, either suggesting new approaches or initiatives, for instance the constitution of work groups… everything is imaginable. What can these ten points be used for, which, at this point, remain an extremely basic thing and do not involve any conceptualisation or any reference to the context, which is certainly richer than the ten points we are bringing up.

Gunnel Adlercreutz: I think that you are very right in this, [but] one can also look at these 'ten points' as a base for what we could possibly [work on] in the future. [Something that] has been discussed a lot is how to get clients and decision-makers to talk about values and architectural quality. One thing that today's society is sorely lacking is concepts and measurability [which] you can give at least to some of the factors that form good architecture: we can make a life-cycle analysis for structures and materials, [we can use] emission classification and recycling criteria…

There are many things in our built environment that [produce] real quality of life. [We] could – if not give measurability – at least pick them up and put on the table among the things that are discussed by everybody and everywhere. That is one thing that must be developed.

Chantal Dassonville: I would like to take the floor concerning the objectives of the Forum. Even if it is an informal structure, it seems to me that we should still try to make things move on at the level of the Commission and of the European authorities.

I was wondering whether we should not start our discussions today by trying to support what is underway. I have the impression that the discussions underway concern first the way architecture is taught. Are there things we can say in the name of the Forum in the debate about teaching? What is also underway is the revision of the Directive Services. In today's debate, are there things we can say at the Commission in the name of the Forum on the evolution of the discussions on the Directive Services?

And finally on discussions about the new market procedure which could also have an important influence for instance on the future of public architecture and which today's seminar could enhance with some of our reflections. I think we must be extremely concrete and pragmatic and see if we can, in the near future, give recommendations based on today's discussions, which will then end up on the Commission's table.

Gunnel Adlercreutz: Yes, thank you, and I think that we will be getting more comments around the same [issue].

Joanna Averley: First I'd like to commend you for just doing ten points that are very snappy and direct. I think I'm going to contradict the previous speaker about one [thing] and to say that if you want to affect change, this is exactly the way to do it: make a limited number of points, make them very accessible to any reader – technical, bureaucratic, general member of the public – and make them relevant to people So, I recommend that you make something short, sharp and sweet.

I also think that there obviously is a bigger discussion to be had about how you dive into the issues of measuring quality or making architecture relevant to everybody across Europe. But I think as a starting point, something of this length that you can almost put on a postcard and give to any member of the European Parliament is perfect. And it is a very dynamic way to sort of finish the day.

I also like the way it is written. We always need to be careful about when just talking about architectural quality, but I think here you've got the balance probably right. One point I would make: [point number] six would need a bit of clarification.

If we're talking about architectural quality and its role in terms of cultural value and civic aspiration, that's fine, but the mention of time is a little confusing. But otherwise, I think this is a good starting point.

Antoinette O'Neill:
I thought I heard an echo: I was going to make that point about time; I find that a bit confusing in number six. I also, on a more general point, would think that the huge discussion we've heard today – and I think a lot of people would echo this – about education both in terms of training and in terms of an outreach to the public and raising public awareness might need to be echoed more. I know there is professional competence, but the whole idea of raising the public profile of architecture might need to be looked at more closely.

Maybe the ten points don't necessarily reflect very closely the discussion that came and maybe they just need to be redefined in terms of headings. It seems that education was one very big heading that was brought through by a lot of speakers, the client relationship and procurement of quality was another. They were nearly the two strands that really underpinned a lot of people's work today. It's almost like the ten points could be summarised under headings that address those two main points.

I also feel that number six speaks of civic aspirations and national cultural values [but also] the artistic value needs to be addressed. I think Roland was opening this up and interrogating the subject and we had one chance to make a very important and fundamental point which is that architecture is really an art form. The [number] six gets very close to that, we'd only need to be more pushy. I think that even standard quality good architecture needs to push the boundaries a bit in terms of being an art. I would really go for that to be included somewhere.

Raphaël Hacquin:
What I would like to say… what is interesting at the end of this day and what should be pointed out and mentioned in the final paper are all the decisions made by all the states attending the seminar. Within three years, there has been a major evolution: most of the country members of this Forum have decided to put into place a public architectural policy that has taken on diverse forms. It seems to me to be one of the major elements of the day that within two or three years, great progress has been made, and this must absolutely be mentioned.

I think that the ten points suggested are relatively simplistic. The second point consisting of saying that architectural quality cannot be improvised prompts me to say that music cannot be improvised either and neither can cooking or gardening! It is commonplace, which, in my opinion, makes us look a little ridiculous, for instance in the eyes of European public servants. I have heard them being called "bureaucratic". Bureaucracy too has common sense and intelligence, so let us not take them for fools! It seems to me important to integrate this in our reflection. I think that we have made a good deal of work over the last three years and we must continue like that. This document is not, in my opinion, up to what I heard this morning, notably regarding architectural quality and education and architectural quality and mediation with the public. I am thinking for instance of what the KB and Amsterdam-based Architectuur Lokaal do. We have here steps taken by citizens in terms of architecture that are absolutely fundamental, on which we

should build and which we should emphasise.

I think that beyond a few statements, we should stress and highlight the outcome of the day and of the progress of a few states that have made headway with regard to what was decided in Paris a bit over two years ago. We should maybe also insist, as we have done throughout the day, on the current political projects, for instance the directive concerning curricula. I think that this is a major element that we should not miss. We do not necessarily have to make a declaration aimed at the Commission, the European Parliament or the European Council today, but we should still give a preliminary statement. If we do not do it now, we will miss a precious opportunity and I think that the seminar will not then quite have met its target.

Sven Silcher: Raphaël Hacquin said some of my words already. If these ten points were a piece of music, it would be music without *piano* and *forte*, without *ritardando*… It needs a structure and I think that it states some basic [things that] we already [know] and have said in the earlier meetings. So we have to go further.

[To begin with], we could repeat that the general environmental and architectural quality is a basic right of every consumer, every man. It is also very important to [underline] that it doesn't come out by itself, but it needs actions and aspiration from the part of politicians. Then, [we could] give a few examples what kinds of actions are needed, what kinds of actions have already been taken that have [also] been successful. This would indicate where to begin and what to do to those member states that have not yet taken such actions. I really don't have the wording and the structure [ready at hand], but I think it should [somehow follow] this line.

Gunnel Adlercreutz: Well, what you're saying is that in order to have architectural quality you need resources, you need will and actions; you need resources in the form of time, economic input and know-how. Is that more or less correct, Sven?

Sven Silcher: Yes, for the most part….

Alain Sagne: I don't want to speak all the time, Madam, but there is a lot of criticism around [here] which, I believe, is constructive criticism after such a day of intense discussion. I'd like to make a suggestion. The first point on this list talks about the environment. The Community has just adopted an action programme for 2001-2010 of our common future and environmental quality and the Commission has been urged by both the Council and by the Parliament to present a thematic strategy on the urban environment.

ACE has been in contact with the Commission for many months about these issues and the Commission's DG Environment has asked ACE if it could come up with an analysis, an assessment of past practices in architecture, both negative and positive [in terms of] their contribution to the built environment. [In addition, they have asked ACE], in their own words, to propose specific recommendations and propositions for future actions [which] could be included in the thematic strategy. I think that my incoming president and the [current] president both present here

would agree if I – on ACE's behalf – call on the Forum and the members of the Forum to kindly give ACE some [feedback] on this matter so that ACE, as a part of the Forum, could [reflect] the experiences of these practices in the member states in respect of architectural quality and the way in which it is integrated into all the policies that have been mentioned.

Anne Norman: The question I wanted to ask and the remarks I wanted to make have been partially addressed in the previous contributions. I think it is really important to avoid the trap of saying quality is this, quality is that; the main thing is to give the means to achieve this quality, concrete suggestions too, so that the debate does not remain at the theoretical level: I think that everyone has some kind of idea as to what architectural quality is about, but what is more important are the means to achieve quality. Such a document giving different ways of approaching architectural quality is certainly not sufficient to secure the quality of future buildings.

Gunner Adlercreutz: Yes, of course, one can never secure quality, but one can secure the means to produce quality.

XX: I'd like to echo the sayings of the other speakers that the ten points are too simplistic and too quick after a long day. There needs to be some time for reflection. And even if you look at the themes the conference has covered – architecture, quality, culture, society, business, building, policies, institutions – none of these are reflected in these ten points. The richness of the debate is not covered at all and it doesn't seem to take into account the fact that we've already got a Resolution for architectural quality. It seems to me to take the debate backwards rather than forward.

Christian Portoise: I was anxious to take the floor because I think that these ten points even present a certain danger. As has been pointed out by previous speakers, we have come a long way over the past three years; yet, if we read these ten points again carefully and if we present them to people outside this Forum who do not have the same experience and the same background as we do, each of them, each representative, including civil servants and political leaders, will be able to tell you that they fully agree with these ten points and that they have always been applying them. Here lies a fundamental danger… if it is given to a well-informed or even non-informed audience…

Sylvie Weil: I would like to support briefly what the two previous speakers have said. I agree that the summary of today's debates should clearly be intended for someone, so maybe for our interlocutors in the European Commission. We can speak of architectural services and services of urban planning, but if we speak of architecture and urban planning, I think that we must underline what has been emphasised in several contributions today, that is that this service is different from others, that this purchase is different from others; you do not buy architecture and urban planning as you buy a manufactured product. If we draft a resolution, we should maybe write a paragraph on the specificity of architecture and urban

planning, as has already been suggested, before even speaking of quality or then quality will depend on the specificity we will manage to give to the definition of this service.

Architecture is not a purchase like others because, in a nutshell, it conveys the identity of a society and cannot be dissociated from the urban, social, economic and technical aspects of this society. It is not a purchase like others because it arises from a process and a coordinated set of actors and we can thus subsequently identify all the potential actions of this process and of this set of actors. It is not a purchase like others because it can only be appreciated within a time distance. I would make sure that the final declaration encloses a paragraph stressing the specificity of today's debate, given that our interlocutors in the European Commission know very little about this topic.

Gunnel Adlercreutz: I need to point out that these ten points are not our idea of a Resolution, they are just a list of things that are put down for discussion.

It is true that one of the big problems in discussing architecture is that it is not a product: architecture is the result at the end of the chain. To have a fee competition for architectural design is always misunderstood [to be] the same thing as to buy a definable product…

Maybe we could still try to have this discussion based on these 10 points and see what we get [out of them], to see what we delete and what we give [forward] to the Steering Committee possibly in co-operation with the Finnish Ministry of Education that has invited us to this meeting and see if we can [reach] something that we can send to you and then we'll decide what to do with that paper, to whom it goes etc.

Toal O'Muire: I feel there should be a short preamble which should refer to the Paris Resolution which I haven't seen. I feel at a disadvantage by talking without it. I also think that it should refer to this document, the Resolution of Architectural Quality in Europe adopted by the Council. Perhaps it might also note which countries have adopted policies on architecture.

As regards the wording, I just have a couple of suggestions that I will leave with you, madam chairman. On item 1, it should say that architectural quality is fundamental to the quality of the environment as a whole. I feel that probably item 2 can be amalgamated with item 9 so that it reads: there are no short cuts to architectural quality; architectural quality requires time for design which must be considered in the processes of briefing, engaging and working with architects. In item 5, I think that we could say: architectural quality is an investment for the future which rests on the contribution of today, building the heritage of the future. In 6, I think that we could again refer to some of the topics of today. I would leave out the reference to time, it would just read: architectural quality is assessed in terms of civic aspirations and natural cultural values which should be expressed by national and local architectural policies. Item 7: architectural quality is based on the acknowledgement that functionality and cost-efficiency can be reconciled with architectural design quality in well-structured procurement processes. Item 8: architectural quality resides in the professional competence of all the parties

involved in building and, particularly, in promoting the highest standards of training for architects. Item 10: architectural quality requires a sense of responsibility on the part of the public sector and on the part of all clients commissioning an architect.

John Graby: Just as a general comment, I don't believe that a meeting like this can in any event agree on ten points. Now, your suggestion that you will circulate these later makes a great deal of sense and maybe we should just ask the meeting: is there anything in these 10 points that you absolutely agree with in principle? Because we can't write the text together.

Gunnel Adlercreutz: We can't do that and, as was pointed out earlier, there are many [things in them] that can be slightly reformulated and [merged] together.

Michael O'Doherty: I'm a little bit concerned that we are thinking in terms only of addressing the Commission. I think we should address a wider audience through possibly our own website which has been set up. That wider audience, for me, would be those people – architects in particular – who work in public services throughout the EU community and who work at endeavouring to procure quality architecture. There are many, many of them and they need encouragement. They need to see that there is a group of people getting together regularly to try and help that along. So I would like to see the summary set in that context as well as just addressing the Commission. I think, we should – if possible – exploit and utilise our website for that purpose.

Alain Sagne: Sorry, it seems that I'm taking the floor quite often… I'd like to make another specific and pragmatic contribution. I agree with the previous speaker that the Commission is not the unique interlocutor even though I suggest that we could respond to a specific need or opportunity there.
But the Council – the Ministers of the member states – is definitely an important target group. And it happens that on the 18th and 19th of June there will be a ministerial meeting on urban policy in Brussels. This will be three weeks before the Urban Forum in London, organised by the European Commission, commissioner Michel Barnier who is responsible for regional policy. The draft title of the ministerial meeting is 'Urban policy as the driving force for cohesion'. Of course, there will be a heavy involvement of cities behind this and in the programme itself.
And there comes my pragmatic solution: the opening will be done by the Minister of the Brussels regional government and Mrs. Eva-Riitta Siitonen, President of Eurocities. We're going to meet Mrs. Siitonen tonight, I hope – at least she has invited kindly the participants of this seminar to an event this evening. If we could already ask Mrs. Siitonen to urge the Ministers and the ministerial meeting in which she will [make a speech] to further include the reference to architectural quality which the Ministers themselves, back in October 2001, have already referred in the conclusions of the ministerial meeting organised by the Belgium presidency at the time. This would be a very big step forward because

it will further or settle architecture as being a full part of urban policy and the emerging urban policies on the European level. So if we could use the opportunity – whether with 10 points or any other way – to ask Mrs. Siitonen in her capacity as the President of Eurocities to bring a message from this Forum to this ministerial meeting in June, this could maybe be very helpful.

I will be attending but I will be attending by invitation as an observer. I'm not part of any ministerial delegation obviously.

Chantal Dassonville: I just wanted to reply to one of the previous speakers. I think he is perfectly right to remind us that we must address the public but I would still like to emphasise that we are all gathered today in Helsinki within this work group for a discussion on architectural quality. There is another work group in charge of discussing the exercise of the profession and there is a third one around the Gaudi project in charge of circulation, communication and of the awareness of the public.

It seems to me that we should be able to sum up today's objective around the question of the aims and the means that we, members of the Forum, consider necessary to achieve a certain quality in our respective countries. As Raphaël Hacquin pointed out, different examples, different work methodologies, different experiences have been set out; among these experiences, among the highly fundamental questions under discussion today concerning teaching, the Directive and the methodology in terms of public markets, what are the recommendations we can make to the Commission to favour architectural quality? This is, I believe, the subject of today's meeting.

Lilian Périer: I am going to back up what Chantal Dassonville has said since I would like to talk about work groups. The difficulty of the exercise is that a few personalities invited today have not necessarily attended the previous meetings of the Forum and may not know how this network functions – a network which, until now, has managed to establish a certain number of tools and achieved a certain number of results. Today's seminar is supposed to illustrate the work of the Forum on the theme of architectural quality. In reality, it is more complicated since there were two work groups created in July 2000, one on the theme of public policies and the other one on the theme of architectural and urban quality. The latter one was led both by Denmark and Finland and we were waiting for a report on the work of this group. This could not be completed due to Denmark's shortcomings. We are very grateful to Finland for taking over and maybe starting all over again – indeed, we do not know if there had been any first results or if a methodology had been put into place. We thought that during this seminar, you would inform us about the requests you would like to make so that we can continue working after the seminar, that is, for example, appoint permanent members and draw conclusions from everything which has been said.

The main difficulty is now to continue moving forward and the richness that we have experienced today must be visible, passed on forward and used to make real requests, recommendations… If we do not manage to do this tonight, we should find another solution since the ten points do not, quite honestly, reflect this richness and besides, they are so simplistic that I do not think we are going to work on the

basis of these ten points from now on. For those who do not know the resolution, the document is just outside.

Let me point out that you are all here representing your countries, in other words, the 15 member states have signed this resolution, so we can go further and supplement it, but since we have all subscribed to these principles, we should not repeat things which are already there or, on the contrary, if we want to put forward other principles, we should do it in a specific context.

Pekka Laatio: May I answer to what Lilian just said. Perhaps you know and remember, we [have been working] in a working group with Denmark. We decided that, first, we put up a seminar of experts to approach the idea of quality and to get short documents from them. We then collect these documents together and send them back to their countries and then have another seminar to get closer to the elements of what architectural quality is.

[It now seems that] this was a bit [unconsidered] because we have now [heard] so many good presentations and we have so many fantastic ideas that it will not be an easy task to make a summary. So, could it be possible that we [collect] the speeches you've made and your suggestions – maybe you could work on the ten lines and write a few more adding it, say, up to fifteen lines – and then send all this to the Steering Committee. We will then make a summary of this material, send it to Mrs. Siitonen and all of you. Is this possible? Alain?

Gunnel Adlercreutz: I have here in front of me the amended text made by Toal O'Muire. When I read through them and combine the sentences, they make a lot of sense. This makes an extremely good base for a summary.

Then, as it was said, we will get all the texts and discussions into a printed document, put this summary text either at the beginning or at the end of the book which tells the world what we have been talking about.

I believe that you're quite right in saying that we should not have a conclusion because [this list with ten points] is not a conclusion. The conclusions have been made, the points have been stressed in other documents that we are in no way in disagreement with.

Alain Saigne: Whatever the meeting will decide to do about the 'flesh' of these points – whatever number there will be in the end – I think that it would be important to give the flesh 'a cloth' and 'the cloth' would be a reference to the Resolution and, of course, to the developments that have been going on for the last two or three years, and then, to the [view] of the future, which has not been mentioned yet.

I think that it would be extremely important that this meeting would send the message to our Danish colleagues about the future activities including the conference on urban identity and architecture. We know already now that Italy (in 2003), Ireland (in 2004) and Luxembourg (in 2005) have planned or are planning activities around the Forum. This is a very important and positive message that we have to carry forward. We also need to [act as a stimulant] to other governments.

Gunnel Adlercreutz: Yes, but… I was just reminded that this is not the Forum. This is only a meeting of experts on the matter, not the Forum.

Sven Silcher: I'm afraid that my suggestion is a bit more drastic: I think that we more or less have to say goodbye to these ten lines. In my opinion, it is wrong to stick to them as isolated as they are now. We have to bring them into a context of what has been achieved in the various seminars during the last two years. If we make a follow-up, then we'll see that a lot in these ten lines are so self-evident in [respect of] what has been already done that they don't bring forward the status of the discussion of this group – not only today but during the last two years.
I think that we have to go about it in a different way: we have to start with the context that is existing already and then [supplement] it with what has been said today, with the new achievements and [experiments].

Gunnel Adlercreutz: Well, it seems that there are different [opinions] here. You can also see that from the [point] that was made earlier: you should not try to make something new, but you should build on the structures that are already there and enforce them. In that way, you can get your will through, by underlining the trends that already exist.

Paul Finch: I think it's an interesting discussion, because there are three separate, but con-nected issues. One is what exactly is design quality. Actually we haven't had much discussion about it – and you can get an interesting discussion in every architectural school in Europe – and the more interesting it becomes, then the more difficult it is to define. The second thing is how design quality is assessed, particularly in the world of procurement, services and public buildings. The third question is how design quality is promoted – a very separate matter.
I think that any statement, formal or informal, should simply make these distinc-tions because the chances of this group or any other group – on the one hand, improving on Vitruvius, on the other, sitting in a room even for three weeks – we might not be able to come up with something, with an alternative that is more convincing.
The other thing which would be good would be in the context of the very good resolutions and directives on the importance of architecture. And I don't think that the EU means bad architecture when it says the importance of architecture…
The interesting thing is: is there anything which looks as though it may make good architecture more difficult in next period? We've heard in Alain Sagne's discussion about one thing which most certainly will make it more difficult, the reduction in the time for architectural education. I would hope that ACE and this Forum can use its best efforts to make it clear that architectural quality requires investment, time, skill and inspiration and you're unlikely to achieve that by reducing the amount of time we give young people to learn their craft.

Antoinette O'Neill: I would like to support what the last two speakers have said; I think there's a danger in signing something off in a form like this just at the end. I would have thought there would have been a time for disseminating as just described by your colleague. It's when that level of dissemination has happened that you arrive more

at concrete points or solutions. So I fear there is a real danger.

What might be more useful in terms of what Paul Finch was saying is to highlight the threats because there were very clear threats that came through today. I think that's something we could readily agree at the end of the evening, but to sign off on ten qualitative or very wide, broad points, it's something that I feel uncomfortable with.

Utz Purr: I'd like to make one short comment on what Paul Finch said. [When] speaking about architectural quality, my definition is "it is either architecture or bad building". I do not know bad architecture, I just know architecture and bad buildings. I think we should be careful when using [the term] 'bad architecture'. We should not know 'bad architecture'.

Gunnel Adlercreutz: Well, in Finnish that is very easy because architecture in Finnish means 'building art' [the art of building].

Marie-Héléne Lucas: I would like to thank one more time Finland and France. As has been underlined by the French people here, not everyone has participated in all the discussions, but there have been very important moments and one of these moments took place in Paris the first time we became aware of these issues.

I would like to thank Finland because in Luxembourg, it has really helped us motivate and push forward a discussion with the politicians. The point of the paper we are going to write at the end of this meeting is to prove that what we have been telling them for the past two years has matured, and I think that this list of ten points is less strong than the content of our discussions.

This is what we are trying to say. There is nothing disputable about this ten point list, but if we want to prove to the politicians and the public that there is an ambition behind the project, we must formulate our ideas differently. When I go back to Luxembourg, I would like to be able to make our politicians regret not coming, and with this text, they are not going to regret anything – although they will have missed something.

Gunnel Adlercreutz: I was going to suggest that we pick up and list maybe the three or four most important threats against good built environment. Paul Finch?

Paul Finch: Well, I think the first one is sufficient education and the proposal to reduce the amount of time. Less is not more: less is less or less is not enough. I think the second big limiting factor is procurement systems which do not put sufficient weight to design quality within them. The third problem is procurement procedures which do not give architects and designers enough time to do their work. The final and perhaps the most important one is that unless you have a public client culture which is asking for good architecture, you won't get it. Therefore, you have to encourage citizens and clients to demand quality. They can't do it on their own, they need help.

[applause from the audience]

Anne Norman:	I would like one more time to thank Finland for its initiative. I have been very puzzled since I arrived. In the two days I have been here, I have been able to walk round the city, probably a small part of it only, and I have been happily surprised at the richness of the architectural quality, and this quality is sometimes visible even in very small achievements.
	I have the impression that you probably have experience that we have not been able to enjoy today, and maybe also keys which could be interesting. I have been really quite surprised at the quality of your built environment. First, Finnish architects seem to do a good job – well, I imagine it is not always like that, there must be problems too. Secondly, I assume that Finnish citizens themselves are asking for architectural quality. In many respects, you seem to be ahead of us and I would like to know what the key to your secret is since there have not really been any contributions from Finns throughout the day.
Gunnel Adlercreutz:	That is a matter of another seminar [… laughing…], but we would have a lot to say about that… Fortunately, we live in a young country that has been independent for a reasonably short [time] compared to the other European countries. During the first years of [our] independence and the last years of Russian rule, it was very clear that we actively build up [our own] heritage and identity and this was mainly done [by means of] the arts: architecture, painting, music. So it was not [achieved] by chance. And [the common man] usually knows the names of architects, so we have some good things here but we [still] have a lot to learn.
	We have very little time now, so I think that [we could make] a short summary stating what we have behind us … When listing the threats that have [come through] many times today, going through these sentences that some of you think are naïve and others think that they are basic and need to do, with the reformulation that we received from our Irish colleague, [I suggest that] we give them to the Steering Committee with the support of the Finnish Ministry of Education and [then send the text] to you. I think this is the best that we can come up with today.
Joanna Averley:	I'm slightly concerned by the [addenda] that were put forward and I'll tell you why. Whatever you do, you have to make architecture the subject, not architects. I think that is absolutely critical. In anything you do, you can't be protectionist of architects: they're not infallible, they're not, as they say in England, 'God's gift to mankind'. There are bad architects, there are registered architects [who make] bad architecture.
	Another point I'd make is that, while we've talked a lot about the cultural values of architecture today, I think that if you're going to make any headway you will have to talk about cultural, social and economic value. If you only talk about culture and be too highbrow about it, then we'll exclude the whole potential audience.
Gunnel Adlercreutz:	Yes, that's very important. Our built environment, at least in Finland, has been calculated to represent something like two-thirds of our national wealth so we're talking about very big values both in [terms of] money, social values, cultural background and the support of identity.
	Do you feel that we could finish with this?

Lilian Périer: I would like to take the floor one last time to point out to all the participants that the publication you found on the issues at stake in the Resolution – all the member states of the EU have the text of the Resolution itself in their own language – will be the first one of a collection. This collection, initiated at the management level of the Architecture and Heritage Department at the [French] Ministry of Culture, is meant, among other things, to keep track of the work done, notably on European co-operation and on the Forum. There are other aspects that are more international but in any case, it means that the target audience of this project is much larger than the sole public of the Commission or of the architects.

We have planned to publish in the autumn a volume on the situation of European co-operation in terms of architecture and based on the Forum. This publication is supposed to cover the content of our discussions until July and take into account all the actions initiated from 1999 until now. I suggest adding some of the presentations of this seminar, which would enable to show the issues that have been raised so far and to make other proposals. This possibility of publication is thus very concrete and we will see with the organisers what you would like to add; there could be a contribution from Finland to present the seminar and its purpose. This whole work will thus be presented, promoted and circulated.

Gunnel Adlercreutz: Yes, thank you, I'm sure that we will use that opportunity.

Well, maybe this is it. I want to thank all of you for your very, very active input. It has been a good seminar, you have been extremely disciplined. I have had to be a bit tough and I apologise for that but there were so many persons who wanted to speak and everybody has to have a chance. We used more time than was allotted which is always a positive sign and I hope that we got somewhere. Thank you.

Discussing Architectural Quality seminar, Helsinki, 21 May 2002

List of Participants

Gunnel Adlercreutz, Chairperson, National Council for Architecture, Finland
Rauno Anttila, Director, Ministry of Education Finland, Finland
Jaakko Antti-Poika, Director, Governing Body of Suomenlinna, Finland
Joanna Averley, Head of enabling, CABE, UK
Liam O'Connel, Department of Arts, Heritage, Gaeltacht and the Islands, Heritage Policy Division, Ireland
Chantal Dassonville, Architecte-Directrice, Ministry of the French Community, Belgium
Aki Davidsson, Architect SAFA, Arkkitehtitoimisto Davidsson Oy, Finland
Rob Docter, Director, The Berlage Institute, The Netherlands
Michael O'Doherty, Principal Architect, Office of Public Works, Ireland
Harry Edelman, Architect R&D, The Association of Finnish Architects Offices ATL, Finland
Jordi Farrando, Director for International Relations, Col-legi Arquitectes de Catalunya COAC, Spain
Julia Fenby, Education Manager, The Lighthouse, UK Scotland
Paul Finch, Publishing director , CABE, UK
John Gibbons, Scottish Executive, UK Scotland
Ian Gilzean, Scottish Executive, UK Scotland
John Graby, Director, Royal Institute of the Architects of Ireland, Ireland
Raphaël Hacquin, Sous-Directeur, Ministère de la Culture, Direction de l'Architecture et du Patrimoine (DAPA), France
Teija Isohauta, Curator of education, Alvar Aalto Museum, Finland
Cilly Jansen, Director, Architectuur Lokaal , The Netherlands
Vesa Juola, Director, The Association of Finnish Architects Offices ATL , Finland
Juhani Katainen, Professor, President of ACE, Architects' Council of Europe ACE, Finland
Hille Kaukonen, Architect SAFA, Arkkitehtitoimisto Hille Kaukonen, Finland
Risto Kivelä, Special Government Advisor, Ministry of Education, Finland
Hennu Kjisik, Architect SAFA, Arkkitehtitoimisto Harris-Kjisik, Finland
Riitta Korhonen, MP, Parliament of Finland, Finland
Heini Korpelainen, Project coordinator, The Finnish Association of Architects SAFA, The follow-up task force for the Finnish architectural policy, Finland

Pekka Korpinen, Deputy Mayor for City Planning and Real Estate, The City of Helsinki, Finland

Aila Korpivaara, Chief architect, Ministry of the Environment, Finland

Tuire Kujala, Director architect, Engel Rakennuttamispalvelut Oy, Finland

Jouko Kunnas, Architect, journalist, Kaleva, Finland

Esa Laaksonen, Director, Alvar Aalto Academy, Finland

Pekka Laatio, Architect SAFA, Arkkitehtitoimisto Laatio Oy, Finland

Heikki Lahdenmäki, Planning director, Governing Body of Suomenlinna, Finland

Markku Lahti, Director, Alvar Aalto Foundation, Finland

Martin Lammar, President, Ordres Architectes et ING.-Conceils, Luxembourg

Jussi Lassila, Student, Alvar Aalto Foundation, Finland

Ulrika Lindblad, Cultural Heritage Division, Ministry of Culture, Sweden

Marie-Hélène Lucas, Secretary general, Ordres Architectes et ING.-Conceils, Luxembourg

Maire Mattinen, Chief-intendant, National Board of Antiques, Finland

Monika Meyer-Künzel, Dr., Bundesministerium für Verkehr, Bau- und Wohnungswesen (BMVBW), Germany

Hannu I. Miettinen, Managing Director, HTC Finland Oy, Finland

Fergus Muir, Head of Architecture, Department for Culture, Media & Sport, Ministry of Culture, UK

Toal O'Muire, Ireland

Antoinette O'Neill, Architect, The Arts Council, Ireland

Katarina Nilsson, Secretary General , National Association of Swedish Architects, Sweden

Anne Norman, Architecture and Art Historian, La Communauté française Wallonie-Bruxelles, département de la culture, Belgium

Tuula Paalimäki, Assistant secretary general, The Finnish Association of Architects SAFA, Finland

Vesa Peltonen, Architect SAFA, A rkkitehtitoiminta Oy Kai Wartiainen, Finland

Lilian Périer, Chargée des actions européennes, La direction de l'architecture et du patrimoine, Ministère de la Culture et de la Communication, France

Risto Pesonen, MSc (Eng), The Confederation of Finnish Construction Industries RT (Rakennusteollisuus RT ry), Finland

Aino Pietikäinen, Trainee, Alvar Aalto Academy, Finland

Christophe Pourtois, Director, CIVA Le Centre International pour la Ville, l'Architecture et le Paysage, Belgium

Utz Purr, Architect, Bundeskammer der Architekten und Ingenieurkonsulenten, Austria

Hannu Pöppönen, Journalist, Helsingin Sanomat, Finland

Helena Repo, Architect SAFA, Alvar Aalto Foundation, Finland

Jan Rombouts, Kabinetsadviseur schepen Eric Antonis, City of Antwerp, Belgium

Alain Sagne, Secretary General, Architects' Council of Europe ACE, Belgium

Kustaa Salmi, Architect developer, City of Oulu, Techical Division, Facility services, Finland

Marc Santens, Adjunct Vlaams Bouwmeester, Ministerie van de Vlaamse Gemeenschap , Belgium

Olli Sarlin, Architect SAFA, Arkkitehdit Sarlin+Sopanen Oy, Finland

Roland Schweitzer, Professor, Comité consultatif CEE, l'Ecole polytechnique fédérale de Lausanne, France

Abdellah Sellami, Architect, Belgium

Raija Seppänen, Architect SAFA, The Finnish Association of Architects SAFA, Finland

Kimmo Setkänen, Chief architect, Evata Finland Oy, Finland

Sven Silcher, Dipl.-Architekt ETH BDA, Bund Deutscher Architekten BDA, Germany

Hanni Sippo, Architect SAFA, Alvar Aalto Foundation, Finland

Tuomo Sirkiä, Secretary General, The Finnish Association of Architects SAFA, Finland

Marja Sopanen, Architect SAFA, Arkkitehdit Sarlin+Sopanen Oy, Finland

Anne Stenros, Managing Director, Design Forum Finland, Finland

Merja Vainio, Secretary, Alvar Aalto Academy, Finland

Carole Veyrat, Chef du Bureau des Professions, Ministère de la Culture - Direction de l'Architecture et du Patrimoine (DAPA), France

Sylvie Weil, Chargée de Mission, Mission Interministérielle pour la Qualité des Constructions Publiques (MIQCP), France

Anna-Maija Ylimaula, Professor, University of Art and Design Helsinki, Finland