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LEARNING
ARCHITECTURE

PROCEEDINGS

**CHAPTER 1 INNOVATION IN ART, ARCHITECTURE, SCIENCE
AND TECHNOLOGY IN THE DIGITAL AGE**

**CHAPTER 2 INNOVATION IN INFORMATION TECHNOLOGY –
– IMPROVED USE AND USER EXPERIENCE**

**CHAPTER 3 INNOVATIVE SOLUTIONS AND LEARNING
IN METHODOLOGICAL APPROACH AND DESIGN**

**CHAPTER 4 MODELING FUTURE ARCHITECTURE AND DESIGN
WITH ENVIRONMENTAL AND SOCIAL IMPLICATIONS**

**CHAPTER 5 CHALLENGES IN ARCHITECTURE AND URBAN DESIGN –
– FACING THE CLIMATE CRISIS, SUSTAINABLE PRACTICES**

CHAPTER 6 ART OR ARCHITECTURE AS INSPIRATION

POSTER SESSION

ON ARCHITECTURE
LEARNING ARCHITECTURE
PROCEEDINGS

Belgrade, Serbia
2020

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PROCEEDINGS

- CHAPTER 1 **Innovation in Art, Architecture, Science and Technology
in The Digital Age**
- CHAPTER 2 **Innovation in Information Technology – Improved Use
and User Experience**
- CHAPTER 3 **Innovative Solutions and Learning
in Methodological Approach and Design**
- CHAPTER 4 **Modeling Future Architecture and Design
with Environmental and Social Implications**
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– Facing the Climate Crisis, Sustainable Practices**
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- POSTER SESSION

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Reviewers

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PREFACE

The theme of the 8th International Conference ON ARCHITECTURE, entitled LEARNING ARCHITECTURE follows the basic concept realized and developed at previous conferences of a multidisciplinary approach to the topic of architecture. Whilst extending research and the importance of understanding architecture the Conference theme is exploring UNESCO Learning City platform. Starting from the seventeen sustainable development goals, in particular making cities and human settlements inclusive, secure, resilient and sustainable, the role of architecture is considered as the basic artifact of urban structure. In all important aspects to understand the contemporary city and the processes that determine it, to consider the position and role of architecture and urban design, as well as the contribution of art and science, through the analysis of best practice that advance the life of the city.

Some key themes that interest the organisers and Programme Committees are:

- Best practices - learning city revitalizes learning in communities, extends the use of modern learning technologies and fosters a culture of learning throughout life
- Modeling the Future - modeling future architecture and design with environmental and social implications,
- Smart Design - in architecture, urban design, street and home furniture, lighting
- Technology and Architecture - how the use of digital technologies transforms the work process (BIM)
- Scientific research and architectural practice
- Innovative solutions in methodological approach and design in the use of materials
- Art as inspiration
- Playing City - gamification in urban design and town planning,
- Innovation in art, architecture, science, and technology in the digital age
- Innovation in information technology - improved use and user experience
- Challenges in Architecture and Urban Design - Facing the Climate Crisis, Sustainable Practices

Editor

LEARNING ARCHITECTURE: FOCUSING ON THE IMPORTANCE OF THE RELATIONSHIP BETWEEN THE ARCHITECT-THEORIST AND THE ARCHITECT-CREATOR

Vladan Djokić

Professor, University of Belgrade, Faculty of Architecture, Serbia
vdjokic@arh.bg.ac.rs

ABSTRACT

The importance of the relationship between creators and theorists in the field of architecture and urbanism is highly relevant for understanding the discipline itself. In recent years, creative making in the field of architecture has gained a new dimension, facilitating architectural achievements to subsequently establish an affiliation with certain theories. That is, this retroactive theoretical premise, which allegedly has driven an architectural achievement, should establish the stronghold and approach of the architect-creator.

On the contrary, there is another approach, according to which the architect-creator and the architect-theorist work in parallel and are mutually complementing and harmonizing. In such situations, theory and architectural achievement have joined strength and a harmonious and sincere relationship.

The topic of this paper is to show the approach focused on the importance of the relationship between the architect-theorist and the architect-creator. The approach is explained by two learning processes that take place independently of each other in two different institutions, one academic and the other professional. In both cases, the focus is on establishing a link between research/theoretical and design/practical, and in the domain of perspectives and experiences within the context of new European paradigms.

INTRODUCTION

The main objective of this paper is to elaborate on the relationship between research and practice in architectural education, thus contribute to the ongoing debate on the architect as a creator and architect as a researcher. Having in mind the interdisciplinary nature of architectural knowledge, this research explores ways to create synergies within theory and practice and interrelate often opposing views on architects and planners' roles.

This research will be structured in two parts. The first part will briefly review the importance of establishing a relationship between research and practice in architectural education. Aside theoretical grounding, the review will be based on content analysis of the most important charters, conventions, and statements proclaimed by leading research and educational organizations and institutions in the field of architecture and urbanism. Following these recommendations, research will portray the broader academic context and role of both theory and practice in shaping future professionals in architecture and urbanism. The second part will present the specific endeavours, tools, and methods for straightening the relationship between theory and practice in education within 1) academic context (the University of Belgrade - Faculty of Architecture (UB - FA)) and 2) professional context (European Council of Spatial Planners (ECTP)), focusing on the experience in the previous three years. The task within comparison part is to identify and highlight critical aspects of these different contexts, both positive and negative, and provide specific recommendations on how they can learn from each other and improve the overall learning environment. The paper's conclusion will highlight innovative and creative ways of approaching architecture and urbanism towards creating linkages between theory and practice in the education of future professionals.

ARCHITECTURAL EDUCATION BETWEEN THEORY AND PRACTICE: AN OVERVIEW

In recent years, a new approach arose, according to which the *architect-creator* and the *architect-theorist* could work in parallel, in a mutually complementary and harmonizing way. This reasoning goes in line with the shift from dichotomic to the dialectic approach of theory and practice in the field of architecture and urbanism. Accordingly, the dichotomic understanding of thinking and knowledge implies division of mutually exclusive or even contradictory groups (a) generalized abstraction and explanation/prediction in theory and (b) instrumental conception of knowledge, accomplishments and actions in practice (Inam, 2011). Having this in mind, contemporary education needs to provide learning environment being aware of the need to unite these types of knowledge and not to oppose them. Additional challenge within engineering education is related to the necessity to make knowledge relevant to the increasingly uncertain and unpredictable reality (Rooij, et al., 2019). Furthermore, Rooij, et al. highlight the three main challenges from the *Cambridge handbook of engineering education*: decision making, troubleshooting, and design (ibid). These challenges are at first glance a part of practice and creation, but their success, appropriateness and relevance are largely dependent on the relationship of research and theory. Additional critics within urban design education are mainly concerned with exclusive focusing on the matters of city form and specific typologies within the city rather than the essential processes that determine priorities, address challenges and conceive the future city (Inam, 2011). On the other hand, urban planning education is criticized for focusing too much on procedural aspect, thus losing control over planning results and the creative aspect of the profession. All of these challenges testify about the need to connect theory and practice – research and creation.

The importance of establishing a connection between theory and practice has been thoroughly described by Bergström (2014), who reviewed the contributions of Dana Cuff, Spiro Kostof, and Donald Schon dealing with the matter of practice in architectural education. Cuff's (1991) seminal work was developed according to a conviction that there is a systematic relationship between practice and education, hence that actual practice conditions might be addressed through education. Accordingly, *the making of architecture* is of societal importance (ibid). In this process, she detected problems such as the tension between office practice and the heroic approach to architecture in education and tension between individual and collaborative processes (users, clients, architects, builders, and other consultants) that should be acknowledged in architectural education on a higher level. Kostof's work during the 1970s and 1980s highlighted the importance of social studies and underlined that architecture is slowly losing its focus on the user since it shifted the direction towards the producer (Kostof, 1977).

Looking at the learning environment, there is an ongoing debate about best ways to teach architecture, especially when it comes to the importance of design studio approach. On the one side, Cuff criticized limitation of the education to the design studio and drawing board, thus excluding the human activities that

contribute to and shape the final form (Cuff, 1991). On the other side, from the early 90s, Schon advocated for studio settings in architectural education but highlighted the need to reinvent a significant relationship of applied science and artistry, classroom teaching, and reflective practice (Bergström, 2014). The importance of studio design teaching is also supported by the argument that design tasks allow implementation of *learn-by-doing* approach (van Dooren, et al., 2018). The need to introduce real-life setting in architectural education has been recognized long time ago, especially when it comes to introduction of problems that involve the participation of practitioners and educational institutions, which undoubtedly leads to better communication between academics and practicing professionals (Yeh, 1974).

The need for interrelating theory and practice is further elaborated through the essential charters and recommendations within leading academic organizations, both in the field of architecture and urbanism. The documents within Architectural education (*UNESCO-UIA Charter UNESCO/UIA for Architectural Education, EAAE Charter on Architectural Research and UIA and Architectural Education Reflections and Recommendations*) and Urbanism education (*AESOP core of planning education*) stress out the most important goals of architectural education concerning theory and practice and enable identification of main challenges within education.

Table 1. An overview of goals and challenges of architectural education in relation to theory and practice

Goals / as declared by organization		Identification of challenges / interpretation
UNESCO-UIA Charter UNESCO/UIA for Architectural Education (UNESCO-UIA, 2017)	<ul style="list-style-type: none"> - to develop the student capacity to be able to conceptualise, design, understand and realise the act of building within a context of the practice of architecture - to maintain a balance between theory and practice - be aware of needs and developments in professional practice 	<ul style="list-style-type: none"> - developing educational ground and framework for creative thinking and research by design - exposing students to both historical and contemporary theoretical debates and practical issues - stipulating innovate curricula
EAAE Charter on Architectural Research (EAAE, 2012)	<ul style="list-style-type: none"> - to clarify the position of architectural research as a part of broad societal and cultural context, connecting academy, practice, and continuing education and thus stimulate stronger links between theoretical and practice-based research and between academic and professional arenas. - The architectural school as a whole and the design studio in particular are places for research practice par excellence 	<ul style="list-style-type: none"> - integrating and uniting theoretical and practical knowledge and enabling crosscutting learning framework - increasing research perspective outside the academia - enabling continuous education for young practitioners and academics
UIA and Architectural Education Reflections and Recommendations (UIA, 2011)	<ul style="list-style-type: none"> - to ensure that teachers, practitioners, graduates, students and other players who shape the built environment, are given the opportunity to meet, discuss, connect and establish long-term partnerships for the exchange of information, ideas and experiences - to provide lifelong process in the architect's education and throughout their careers. 	<ul style="list-style-type: none"> - increasing cooperation with local governments in studio design – enabling simulation and increasing professional legitimation within the context of community - creating new opportunities after formal education
AESOP The core of planning education (AESOP, 1995)	<ul style="list-style-type: none"> - to provide theoretical and practical knowledge on the desirability of legitimacy of and conditions for purposeful planning intervention; - to provide theoretical and practical knowledge on the preparation and advancement of such interventions and on judging the effects thus generated; - to develop technological knowledge and skills to actually engage in planning activities in real life situations. 	<ul style="list-style-type: none"> - providing normative framework for decision making in practice - developing methods and critical reflective thinking - providing operational skills and knowledge to enable creation of built environment

The close-up explanation reveals two essential challenges to create a better relationship between theory and practice: 1) to strengthen links of theory and practice within the academic environment (increase capacity, understand needs, deal with real sites and problems, increase opportunities for simulation of professional practice approach while studying) and 2) to strengthen links of research and practice in a professional environment (clarify the position of the research in a broader societal and cultural context, establish connections of academic and professional arenas, increase opportunities for lifelong learning.

TOWARDS A STRONGER CONNECTION BETWEEN THEORY AND PRACTICE

A) ACADEMIC CONTEXT

The University of Belgrade – Faculty of Architecture (UB – FA) is one of the leading higher education institutions for architecture and urbanism in the Western Balkans, offering comprehensive education of future architects, enabling the sharing of knowledge and developing skills required for practicing architecture and urbanism within an interdisciplinary environment. At the UB – FA, an integrated approach to education, involvement, and participation in studio-based courses and school projects are encouraged and implemented in curricula. UB – FA runs projects aimed at developing research capacities, addressing challenges in global and local society, and international positioning of the school and its research.

The focus in this study is on the Design Studio course, positioned at the 4th year of Integrated studies, which was selected due to his site-specific design approach, context-sensitive research, and implementation of urban morphology both as a method and theoretical framework (Djokić, et al., 2020). The course is comprised of three independent parts – Seminar, Workshop, and Design Studio. The workshop consists of a week-long study trip at the beginning of semester (enabling site visit, contact with the local community, guided tours, fieldwork, etc.) and as an exhibition on site after the semester. The seminar is held parallel to the Design Studio, and it is focused on the verbalization of student’s individual ideas and research tactics that they developed on Design Studio, whose focus is on the research, hence encouraging students to acquire both divergent and critical thinking (Djokić, et al., 2020). In the last three years, initiated topics and locations within the studio were "Old Town of Topola. New Center in the Old City Center" (2018, Topola), "Krš i Pitomine Mediterana. Revitalization project of the old town of Trebinje"(2019, Trebinje), "Measure of change. Transformation of the central zone of Trstenik" (2020, Trstenik).

A1. The "Old Town of Topola. New Center in the Old City Center" was the topic for the year of 2018. Studio design project aimed at investigating the ambient values of the wider area of Karađorđe’s town in Topola and to test the functional and spatial possibilities for the creation of a new center (Milojević & Djokić, 2018). The cooperation was two-way since, as editors state, the Municipality of Topola expressed a interest in new and innovative ideas and approaches for one of the most important city zone, while UB-FA needed a specific place for the studio design (ibid.). The additional actors engaged in project organization were the Touristic organization of Municipality of Topola, Radoje Domanović Library, and individuals from the field of architecture, anthropology, and economy, thus increasing the quality and relevance of the project.



Figure 1. Book *Old Town of Topola. New Center in the Old City Center* (Milojević & Djokić, 2018), b) Student design project (Ema Vasiljević),



Figure 2. a) Student design project (Kosta Dimitrijević), b) Exhibition in Topola

The studio was structured in two parts: (1) research (fieldwork, site analysis, theoretical insight, content analysis of expert studies and archive documents, establishing contact with local actors) and (2) design (conceptual design of the urban-architectural project, with the focus on public space). One group of the students opted for an affirmative response to the real potentials of the location through their design. In contrast, others tried to criticize contemporary society, to contribute to the stabilization of the construction culture or modify the current program offer (Milojević & Djokić, 2018). The book reviewers have underlined the rationality and yet creativity, authenticity and yet high level of the respect for city tradition, that can be read in student projects.

A2. Krš i Pitomine Mediterana. The revitalization project of the old town of Trebinje is the title of the 2019 Studio design project, where students were invited to select one of two proposed sites, to explore the ambient values of the Mediterranean in its coastal and continental part and to propose a program and spatial concepts for the revitalization of the old town of Trebinje (Djokić & Milojević, 2019). By providing expert advice and access to the documentation base, the teaching process was supported by the Department for Urbanism of the City of Trebinje, the Museum of Herzegovina, the Museum of the House of Bukovac, both by the institution and individual representatives. Additional quality was developed by consulting architects who know the regional architecture and needs of the city of Trebinje, while the support of the city officials made the organization more manageable.



Figure 3. a) Book cover (Djokić & Milojević, 2019), b) Student design project (Tamara Vićović)



Figure 4. a) Student design project (Tamara Koneska), b) Exhibition in Trebinje (Glas Trebinja, 2019, available at <https://kctrebinje.com/krs-i-pitomine-mediterana-trebinje-kao-inspiracija/nggallery/page/2?lang=lat>)

In the first location of the Old Town, students based their ideas on the architectural interventions emphasising the relationship of the built structure and public space. Although they represent singular interventions in townscape, a holistic view of the design projects enables the establishment of a specific image of the city that could offer new galleries and museums, stage spaces, tourist accommodation, and commercial facilities. The second location is characterized by devastated stone houses that presented an inspiration to students who tried to integrate them into the proposed urban form by offering new functions and facilities such as Mediterranean restaurants, botanical gardens, craft workshops, apartments, gardens, or mythical landscapes and various archaeological layers.

A3. The 2020 Studio design topic was *Measure of change. Transformation of the central zone of Trstenik*. The student task was to explore the ambient values of Trstenik and to propose program and spatial conceptions for the transformation of the city central zone (Đokić & Milojević, 2020). Professional assistance and access to the necessary planning documentation were provided by individuals from the Department of Urbanism, Construction, Property-Legal and Housing Affairs, the Sector for Urbanism. The involvement of history professors and local architects enabled understanding of the history and identity of the place. The representatives from the Municipality and the Center for Culture of the National University of Trstenik enabled the timely realization of crucial activities in the teaching process regardless of changed pandemic conditions that changed learning environment from in person to online setting.

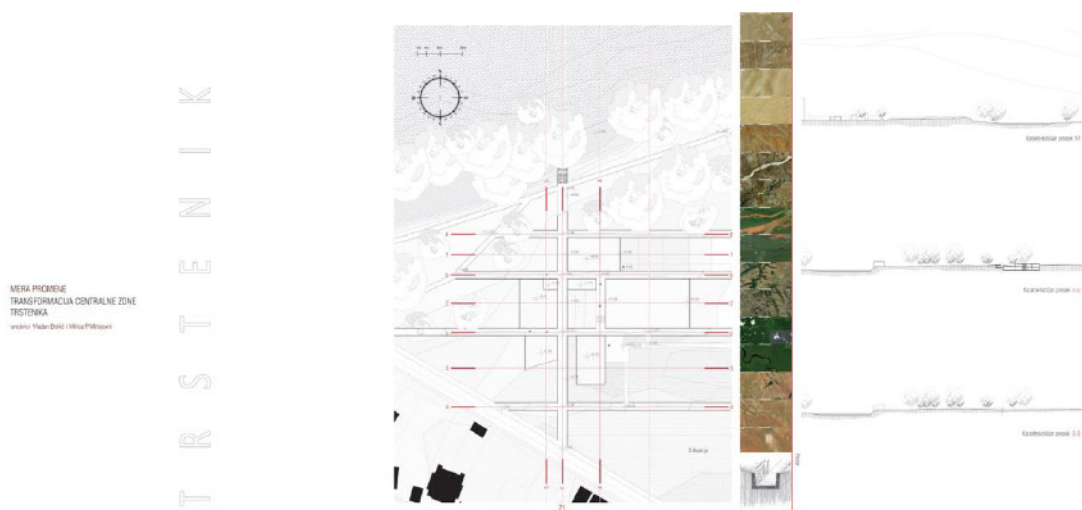


Figure 5. a) Book cover (Đokić & Milojević, 2020), b) Student design project (Ivana Janošev)

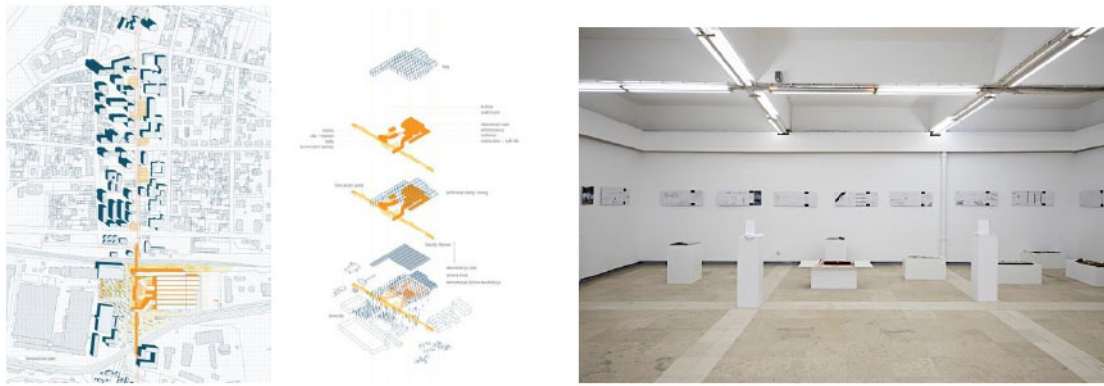


Figure 6. a) Student design project (Mitra Vasiljević), b) Exhibition in Trstenik

According to personal research sensibility, students were faced with the challenge both to formulate the topic of the project and select the location in the old core or its immediate surroundings (Đokić & Milojević, 2020). Research topics and semester projects can be grouped in three thematic units: (1) projects that investigate possibilities of architectural interventions on the right bank of the river, (2) projects dealing with the revitalization of the industrial complex, and (3) projects based on local cultural identity and traditional crafts. At the end of the collection, three more topics worth paying attention to, are presented, which, unfortunately, were left without adequate concretization, which is why the projects were not selected for publication.

B) PROFESSIONAL CONTEXT

The European Council of Spatial Planners - Conseil Européen des Urbanistes (ECTP-CEU) is a professional association founded in 1985 that assembles professional spatial planning associations and institutes from European countries. ECTP-CEU provides a unite framework for increasing visibility, recognition of planner's societal role and professional responsibility in practice and planner's education and continuing professional development. With the mission of understanding how European cities are changing in relation to new urban paradigms, every year ECTP-CEU organizes two General Assemblies for executive members and one main event, either for European Urban and Regional Planning Awards or a Biennial of Towns and Town Planners. The first of these recognizes examples of good planning from all over Europe while the other brings together spatial planners, urban planners, designers, historians, sociologists, politicians and other professionals, both from academic and professional setting, to discuss the issues and share information and lessons learned in relation to specific topic. A Young Planners' Workshop is an integral part of the main event (either Biennial or European Awards-CEU). Each year, ECTP-CEU proposes a topic for researchers and practitioners to explore theoretical implications, present contextual cases and contextual factors, but also suggest creative solutions to provide answers to a given topic. The uniqueness of the approach lies in the activities before, during, and after the Workshop. After the topic launching and abstract submission, two online video meetings are organized, aiming at providing feedback for young planners. During the Workshop, the main activities consist of presentations, Q&A sessions, and plenary meeting, while after the Workshop, participants have additional time to elaborate on questions raised and to prepare final papers. The main result is an eBook, available online for all the interested parties. In the last three years, ECTP-CEU launched topics of "Airports, Cities and Urban development" (2018, Paris, France), "Planning on the Edge"(2019, Plymouth, UK), "Heritage in a Planning Context" (2020, online)

B1. 2018 Young planners workshop aimed at tackling problems on (1) strategic planning of Airport cities and its relations with the Region and the Metropolis, both on the functional and cultural level through its landscape, (2) smart mobility, from the nearby to the regional area and (3) energy efficiency, reduction of consumption, reduction of the carbon balance, in the development of the Airport City (ECTP-CEU, 2018). Participants from Ireland, Serbia, UK, Hungary, Spain, Italy, and Turkey, raised questions on different scales and in different contexts: ranging from the heroic planning of airports in relation to urban development (in former Yugoslavia), reactivation of abandoned airport infrastructure for new uses (Serbia), across good examples (Stockholm) and present problems of existing airports in city centers (London City) or mobility issues (Budapest) to future airports (Hong-Kong, México, and Istanbul).



Figure 7 a) E-book cover page (ECTP-CEU, 2018), b) Airport Ponikve in Serbia (Bjelić, Divac, Đurić, 2018) c) Exploration of resources – Students: Dezire Tilinger, Dušica Pašić (Kostić, Pešić, Zorić, 2018) and d) Planned airport network on national level (Đorđević, Radosavljević, Bugarski, 2018)

Even though the starting point was the same for all participants, the research was developed in three directions: 1) history – revisiting historical ideas in various planning practice but revisiting historical planning ideas and spaces of airports that are not in use, 2) present – identifying case problems and good practices and 3) future – anticipating creative solutions and prerequisites for successful integration of airport cities. The discussion session enabled the exchange and understanding of these perspectives and created a comprehensive knowledge platform in a narrow field, such as planning of airport cities.

B2. 2019. Young planners workshop Planning on the edge denoted the edge in a much broader sense dealing with the relationship of cities with physical limits (the water; particularly by the sea and coast, rivers or lakes), relationships with other peripheral limits, nature urban voids, transitory and commuting zones in the city; and edge as the transition from one physical environment to another (ECTP-CEU, 2019). The young planners (8 scholars and 9 practitioners (5 planning officials and 4 planners from private practice)) were included in the main program along with the senior academics and practitioners.

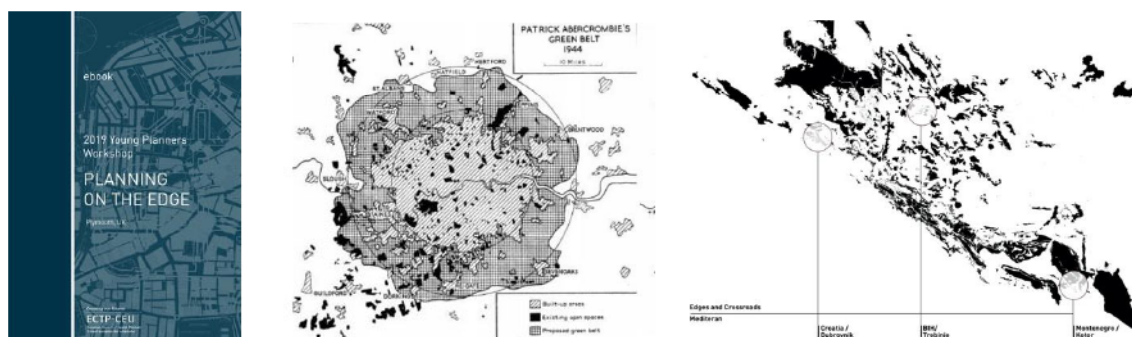


Figure 8. a) E-book cover page (ECTP-CEU, 2019), b) the 1960s Green Belt (Forshaw and Abercrombie, 1943, p. 40; reproduced in Thomas, 1963, p. 19) in (Goode, 2019) c) Natural/Cultural Landscapes (Djordjevic, Pešić, Milojević, 2019)

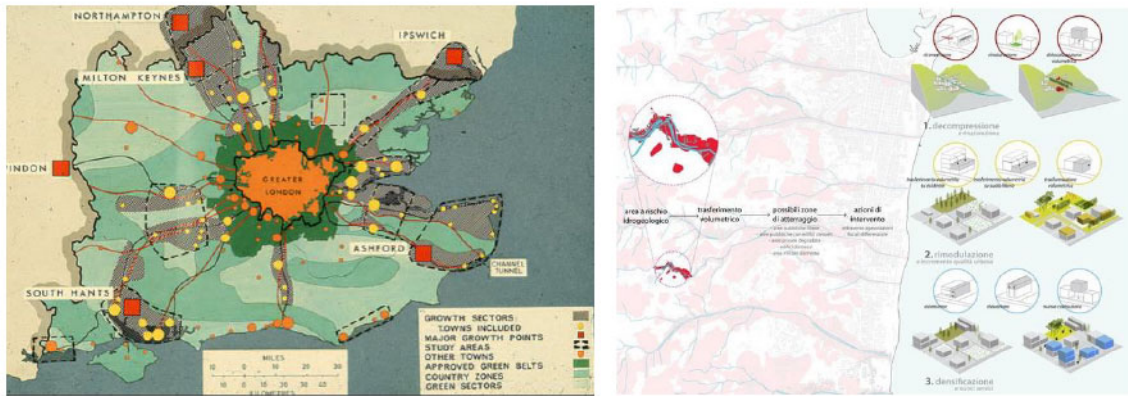


Figure 9. a) The 1964 South East Study: (from- <https://andrewlainton.wordpress.com/2014/12/18/londons-green-belt-has-never-had-a-proper-plan/>) in Goode, (2019) and b) Compensatory equalizing system in relation to risk areas, source Prof. C. Gasparri's team elaboration in (Ducci, Maroni, 2019)

Young planners researched fringes and green belts, both following spatial, economic, and social impacts, with the endeavor to provide practical policy guidelines. Main findings are developed according to the research of green/fringe belts in theory and by interviewing practicing planners, planning stakeholders (politicians, journalists), and academics, thus bridging the gap between theory and practice. Additionally, the workshop enabled a framework for discussing the cross-border understanding of territories, challenges of having a “borderless” regional planning development of a city, and improving cross-border links.

2020. Young planners Workshop about Heritage in a planning context was only recently brought to an end. Due to the pandemic condition, it took place in an online environment and enabled a higher number of participants. A total of 26 young planners (14 scholars and 12 practitioners) participated in the workshop. The workshop aimed to question and understand the dynamics and interactions between cultural heritage, conservation, sustainability, and planning (ECTP-CEU, 2020).

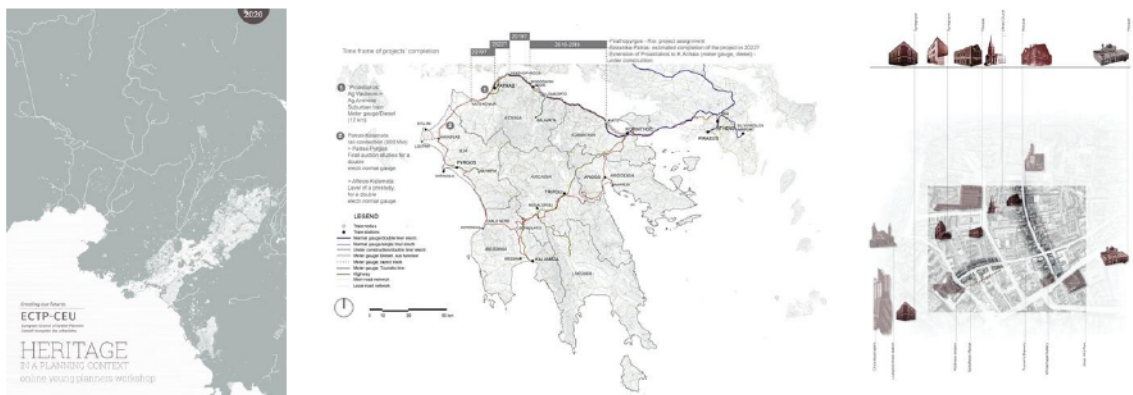


Figure 10. a) E-book cover page (ECTP-CEU, 2020), b) Current conditions of the railway network (Source: Papamichail 2019), c) Collage of East End's landmarks (Nefeli - Alexandra Christidi, 2020)

The individual research of young planners can be structured as follows 1) impact of global challenges to the sustainability of the heritage (climate change, migrants crisis, mobility issues, overtourism), 2) tools and technics for mapping and managing tangible and intangible heritage, 3) relation of urban heritage to urban design (from adaptation strategies, through new design proposals, up to the creation of local policies dealing with urban design competitions) and 4) relation of heritage to city landscape and townscape. Having this in mind, it is possible to perceive that creative aspect was challenged to go from urban and architectural to institutional design, recognizing the need to integrate these two fields.

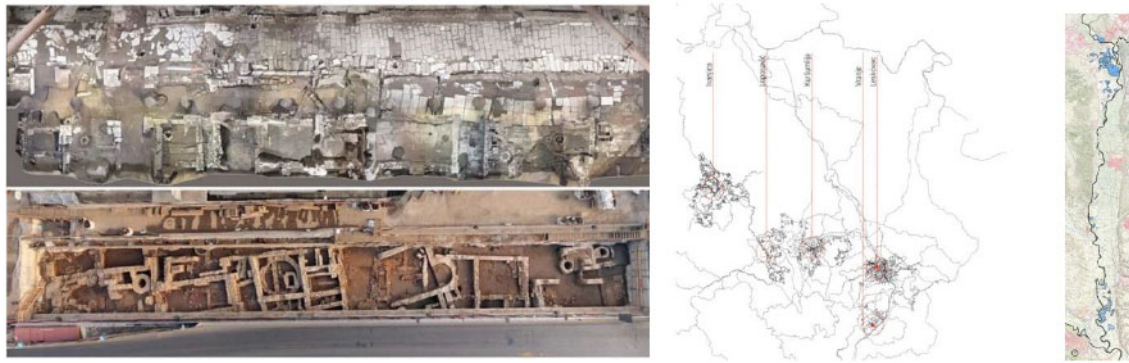


Figure 11. a) Bird's eye view of the archaeological trench covering the entire surface of the under construction "Venizelou" underground metro station (Europa Nostra, 2019) in (Tsiligiannis, 2020). b) Map of the selected case studies (Đorđević, Pešić, Milovanović, 2020). c) lagoons network (Carillo, Hernandez, 2020)

Each year, the ECTP-CEU Executive board underlines the need to provide creative solutions in order to justify and deliver legitimation of the profession, while strongly highlighting the need for new knowledge, new energy, new cross-border, and cross-national collaboration recognizing the role that young could have for achieving these goals.

C) COMPARISON

After reviewing the last three years of experience, it is possible to draw general remarks and compare these two different learning contexts – academic and professional. In general, in the academic environment, the selection of general site is a starting point and it is defined by the educators. The identification of inner location is usually left to the individual sensibility of students. This process is followed by identification of problems and potentials, definition of topics that are further addressed in design solutions. On the contrary, the professional organization assembled within ECTP-CEU is the one who recognizes global challenges and sets the topic for the workshop, while young planners search for locations and are focused both on the elaboration of problems and rethinking solutions. Even though both learning settings are closely related to real environments and local stakeholders, the second difference is that in academic context, the educators are in charge of providing opportunities for these actors to meet. On the contrary, it is expected that young planners will be the ones who will select site location, identify potential stakeholders, conduct interview or questionnaire, dependant of the type of the research. Furthermore, due to the nature of studio design, projects are mainly focused on the design solutions, rarely tackling the issues of implementation. Contrary to that, the young planners' focus is not on the design itself; but on a theoretical grounding of arguments for policy design and policy recommendations. Having in mind last three years, it can be even declared that professional engagement of young planners (academic, private practice, or planning official) tends to guide the research and domain where the creative aspect will be applied. Even though not all papers succeed in integrating both researcher and creator perspective, the workshop setting enables them to learn from each other and to improve their papers. This statement can be traced by following participants' contributions that tend to come year by year, striving to strengthen the bond with research and creator perspective. Both contexts enable promotional activities in terms of exhibitions and books thus enabling the knowledge and design ideas to go beyond academic and professional context. The difference can be perceived in the fact that academic projects are generally intended to be presented to the general public, while the contribution of young planners is usually intended for professional audience.

The additional difference that can be noticed is that professional organizations initiate the topic to be rethought and theoretically reconsidered in a semi-annual timeframe, contributing to the scientific and professional debates. On the other hand, even though academic context implies change of locations and research perspectives on a semi-annual base, it enables for lecturers and associates to work in the same theoretical framework continually (e.g., urban morphology, good city form), to develop it, follow new theoretical contributions and methods, and apply it in the studio design teaching.

The education within professional setting, such as ECTP-CEU, enables the reflection on critical challenges that cities face (e.g. climate change, heritage degradation, urban form fragmentation, increased stigmatisation and alienation within territories) and to rethink the possible policy responses. This setting, goes in line with the recognized need for urban design education to shift its focus to understanding the policy making process and private decision-making that shape cities (e.g. land use regulations, tax

incentives, profit motives), urban designers must better understand and more directly affect the processes that shape cities (Inam, 2011). As such, young planners workshop can be perceived as a great manner of continuous education, especially after getting knowledge in the academic environment.

The summary of different learning environments and the relationship between architect creator and architect theorist is presented in the following figure.

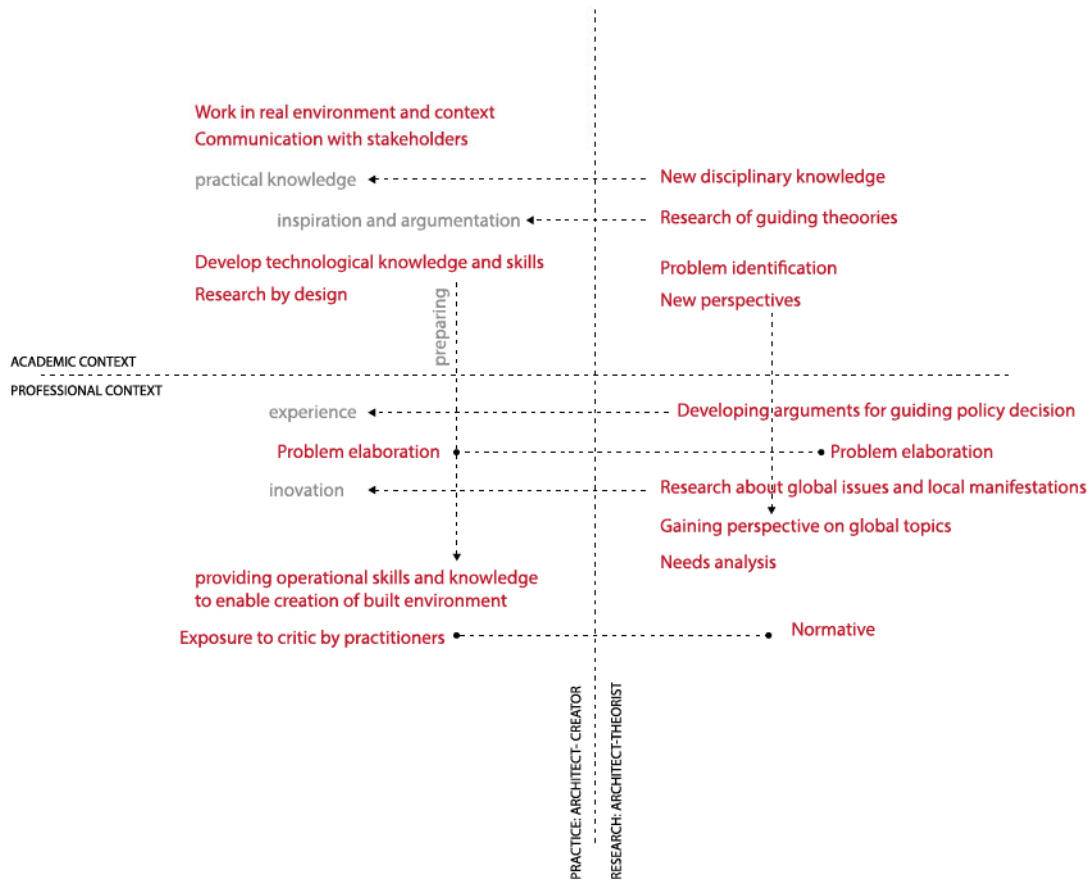


Figure 12. Learning environments in relation to the architect creator and architect theorist

CONCLUSION

Having in mind the starting assumption that architect-creator and the architect-theorist can work in parallel in a mutually complementary and harmonized way, the presented cases show that theory and architectural achievement can join their strengths in such situations and create a harmonious and sincere relationship. The selected topics from two different environments show both individual and collective endeavours of academics and professional associations to decrease the gap between these often-opposed fields. Additionally, cases reveal challenges that diverse learning environments bring.

The experience that goes much beyond the previous three years has shown that small but constant changes in the teaching process are necessary to create a better relationship with the architect-creator and the architect-theorist. The personal engagement of the teaching staff in an academic context and editorial and executive boards in a professional context that usually overlaps has resulted in numerous results such as books, exhibitions, moderated discussion and left, as we continue to believe, a long-lasting impression and effect on professional development and the making of an architect – a future agent of change.

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