

Executive Report

International Seminar of Architecture and Urbanism



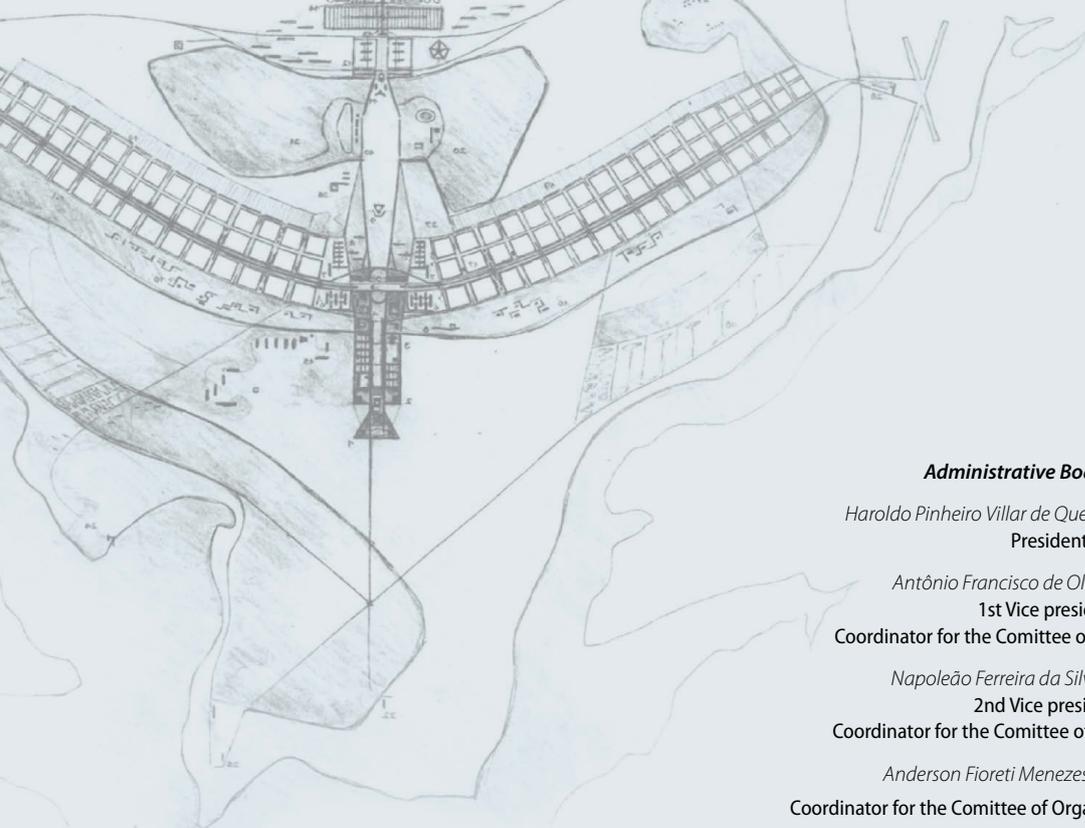
STATE OF THE ART OF PROFESSIONAL COUNCILS OF ARCHITECTURE AND URBANISM IN THE WORLD

EXPERIENCES AND CHALLENGES



CAU/BR

Conselho de Arquitetura
e Urbanismo do Brasil



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Presentation

The occasion of the International Seminar “State of the Art of Professional Councils of Architecture and Urbanism in the World - experiences and challenges” coincided with two key dates for Brazilian Architecture and Urbanism. A commemorative day, and a day of deep sorrow.

First, the one-year anniversary of the creation of the Council of Architecture and Urbanism of Brazil and of the States and the Federal District. The birth of the professional council exclusively for architects and urbanists, achieved after 50 years of struggle and organization of the class. Federal Law 12.378/2010, which regulates professional practice and creates CAU, besides meeting an old yearning of Architecture and Urbanism professionals, lays the foundation for a new framework of the profession in Brazil, for a profession that has been going through profound changes due to the new possibilities of technology and new social and environmental challenges that require own solutions and responses typical of the profession.

Second, the death of Oscar Niemeyer, the architect who conquered the world with a unique, modern and clearly Brazilian style. With his poetry engraved in concrete he marked an era in Brazilian architecture and left a huge legacy for generations of professionals that will succeed him. The news of his death, the end of the first day of the Seminar, deeply touched the architects – both Brazilians and foreigners – participating in this event, thus confirming the importance of the person and his work to our profession and to society.

These events, combined with the knowledge shared by architects and urbanists from Brazil and nine other countries in Europe, Africa and Latin America, brought to the International Seminar a unique feature. We realized that the foundation of a new stage in the history of Architecture and Urbanism in Brazil was laid in the Seminar, where the possibilities for creative and innovative action emerged before us and challenged the best efforts of Brazilian architects and urbanists.

Undoubtedly, the exchange of experiences with other countries was a key step to facing this new time. I am certain that this International Seminar has strengthened our class in the search for improving Brazilian action in the creation of the Council of Architecture and Urbanism. Once familiar with the councils’ best experiences in planning, professional regulation, teaching, and political activities, we will be better prepared to establish a new framework for the practice of Architecture and Urbanism in Brazil. A genuinely Brazilian framework, clearly identified with our national identity and with a view to the future. As it inspired Oscar Niemeyer in his dedication to professional practice.

Haroldo Pinheiro Villar de Queiroz

President

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Introduction

The Seminar “State of the Art of Professional Councils of Architecture and Urbanism in the World - experiences and challenges” was the first major discussion event organized by the Council of Architecture and Urbanism of Brazil (CAU/BR). Created in 2011 by Federal Law 12378/2010, CAU's mission is to guide, discipline and supervise the practice of professional activity of approximately 115,000 Brazilian architects and urbanists, as well as to ensure the dignity, independence and appreciation of architecture and urbanism, among other provisions. The aim of this International Seminar was to gather and discuss the experiences of councils of Architecture and Urbanism from other countries, by creating the conditions for a broad reflection on the performance of older CAU peers in the world, as a reference for development of policies for an innovative and contemporary council in Brazil.

Gathered for three days at the JK Memorial, one of the landmarks of Oscar Niemeyer's Brazilian architecture, architects and urbanists from nine countries talked about topics such as the structure of professional councils, the new functions of architects, ethics, regulation and inspection of the profession, teaching, and education in Architecture and Urbanism. The CAU community had the opportunity to attend lectures and participate in discussions with foreign high technical level participants, who brought valuable information about their performance in the contemporary world, highlighting the progress achieved and challenges for the future. Always focusing on the unique moment experienced by Brazil, with the possibility of establishing a new benchmark for the professional class from the creation of the Council of Architecture and Urbanism.

This Executive Report contains the full text of the International Seminar. Its publication aims to disseminate the knowledge and diverse experiences that were presented at the time. The plurality of ideas and the forcefulness of the debates reproduced on the following pages, are undoubtedly a major reference for reflections on Architecture and Urbanism in Brazil and worldwide. It is, therefore, a valuable material for analysis and study for the CAU community, Architects and Urbanists, researchers and political actors linked to the topic.

Opening conference

12.05.12

Presenter: Good evening ladies and gentlemen. On behalf of CAU/BR we are going to start now the opening ceremony of the International Seminar of the Council of Architecture and Urbanism of Brazil, State of Art of Professional Councils of Architecture and Urbanism in the World – Experiences and Challenges. This seminar is specially driven to CAU counsellors and to its internal community. Its objective is to present good practices and the new paradigms adopted by councils of architecture around the world. Speakers of different countries will present their experiences and challenges and will make us reflect about the actions of our congeners and the definition of policies for an innovative and contemporary council in Brazil.

We would like to invite for the opening table the architect and urban planner Haroldo Pينهيرو Villar de Queiroz, presidente of the Council of Architecture and Urbanismo f Brazil. The Minister Luiz Cesar Gasser, Head of the Division of Services Negotiations at the Ministry of External Relations. The architect Gaetan Siew, opening speaker and member of the Global Creative Leadership Initiative. The architect and urban planner Jefferson Roselo Mota Salazar, Executive Secretary of the Entities Council of Architecture and Utrbanism of CAU/BR. The architect and urban planner Sérgio Magalhães, president of the Institite of Architects of Brazil. And the architect and urban planner Alberto Alves de Faria, president of CAU/DF.

We would like everyone to put yourselves in a position of respect in order to hear the Brazil national anthem, played by harpist Márcio Ovelar.

(Execution of the National Anthem)

Presenter: We would like to register and thank the presences of Richard Brindley, director of the Royal Institute of British Architects, Miguel Rodrigues of the American Institute of Architects, Jordi Ludevid Anglada and Luis Peirote from the Superior Council of Architecture Schools of Spain, João Belo Rodeia, president of the Architects Association of Portugal and Counsellor Vicente Jean Roque, Germán Suárez Betancourt from the Colombian Society of Architects, Mauricio Rivero from the Federation of Architecture Schools of the Republic of Mexico.

Firstly, we are going to hear the words of the architect and urban planner Alberto Alves de Faria, president of the Council of Architecture and Urbanism of the Federal District.

Alberto Alves de Faria: I want to compliment my friend, the Federal Counsellor of CAU in the Federal District, president of the Council of Architecture and Urbanism of Brazil, the architect and urban planner Haroldo Pinheiro who has opened the doors of this space, which is an architectural and historical landmark of the capital, to receive us with so much cordiality and competence in this event. On behalf of Haroldo I want to compliment as well all the counsellors and technicians that were involved in the organisation of an event of great importance for our profession. I compliment as well my fellows at this table.

The opportunity to participate in a seminar of such level, international, focused on the problems of Architecture is also a milestone towards the ripening and strengthening of the Council of Architecture and Urbanism as the legal representative of the interests of architects and urban planners of the Federal District and of all Brazilian states. This evening we are going to start a journey of debates which I think it will translate to all of us a very important word which is the word wisdom. In these three days of event, we are going to have the privilege to know and share with other colleagues of profession, from other countries, their experiences about the importance of defending Architecture and Urbanism as a factor of social, economic and cultural development.

I want as well to leave it here some of my concerns because we still have a great effort to make towards the valorisation of the profession, towards the combat of unfair competition, against the illegal competition of opportunists which are unaware of our reality and make the need of our profession, at every moment, to reaffirm our importance. I am speaking here, specifically, about the case of Brasilia where during the last FAPA Congress many entities of Architecture had positioned themselves against an attitude, in this case from the Federal District government, to hire a foreign company to develop the urban planning of the Federal District. All the legacy left by Lucio Costa, left by Oscar Niemeyer, make us at every moment to pay attention that we can always have a setback in the struggle to valorize our heritage.

The globalisation, for sure, it is not a synonym of exports of ideas and of concepts of Architecture and Urbanism that valorizes merely political criteria and does not meet principles that we value such as functionality, integration, development, and valorisation of our reality. We still have a long way to trail towards this valorisation. And this Seminar, for sure, will bring to all of us words from our speakers that will encourage us to face the challenges ahead. Everyone who are part of the Council of Architecture and Urbanism of Brazil, because all of us are members of Councils in the states and in

the Federal District, have committed ourselves to fight for the professional valorisation, the environmental valorisation, the cultural valorisation and, mainly, for the consolidation of our organisation as a federal independent agency. In January 2013, the Council of Architecture and Urbanism celebrates one year of existence with many achievements, but still full of challenges and expectations. Then, I would like to thank for the opportunity and to invite everyone to attend on the 11 of December a solemn session at the plenary of the Legislative Chamber in celebration of the first year of CAU from the Federal District. I want as well to count on the presence of everyone which will be very important in order to encourage us to keep us strong in our purpose as representatives of a professional category and as representatives of the society.

“We still have a great effort to make towards the valorisation of the profession”

Presenter: We also welcome the other authorities present here, especially the federal and state counselors, the president of the Councils of Architecture and Urbanism of the 27 states and the Federal District, architects and urban planners which are present here. I will ask the architect and urban planner Jefferson Roselo Mota Salazar, Executive Secretary of the Entities Council of Architecture and Urbanism of CAU/BR to begin his presentation.

Jeferson Roselo Mota Salazar: I want, firstly, to say that here I am representing the entities of architects and urban planners, the national entities. And we are five national entities which are the National Federation of Architects and Urban Planners of which I am president. We have the Institute of Architects of Brazil, which the president is here, Sérgio Magalhães. The Brazilian Association of Landscape Architecture, whose president is not here, but we gave here Mrs Saide which is legitimate representative of ABAP and it was also president. We have also the Brazilian Association of Architecture Teaching, represented by Gogliardo, who is the Vice-President here, representing ABEA. And we have ASBEA, the Brazilian Association of Architecture Offices, whose president is not here, but we have Contier who is representing ASBEA. Besides these entities, the collegiate has as an invited entity the National Federation of Students of Architecture and Urbanism.

Therefore, it is a body of entities that today is part of the structure of CAU as a consultive council which promotes a debate regarding the professional practise and the teaching of Architecture and Urbanism in Brazil. The establishment of CAU/BR and the CAU in the states, as we know was a result of a great fight and conquest of long 52 years, almost 53 years. As pointed out by Alberto, we advanced a lot. In one year we were able to make this Council, effectively, to function and it is functioning.

But, certainly, we have several challenges ahead. We have challenges with respect to hiring services of Architecture and Urbanism, we have the question related to public tenders, that today are operated in a way, I would say, demeaning to the work of architects and urban planners in Brazil. There is also the matter related to Public Exams, we have problems in the Brazilian teaching system that we have to face.

We know that there is a great deficiency and it has to be faced in order to move from one institution to an education system made up by public and private educational institutions. We need to set up a dialogue with the Ministry of Education in order to improve the quality of teaching in Brazil. We have the matter related to the professional practice, to the illegal professional practice, to the minimum wage of this profession, in other words, the compensation of professionals. And a key issue, the valorisation of the architect and urban planner services so that society sees us or sees our profession with real social function that it should have. The challenges are immense. Surely we have many other challenges which are not possible to discuss in this small and short time, to do the greeting to all, to present all the challenges. But each of us here knows the challenges we have.

I wanted to finish by thanking all colleagues, representatives of councils from other countries that have come here to dialogue with us and it is an extremely important dialogue. We have to indeed make this discussion in the globalised world: how the councils are functioning? Obviously, respecting the cultural identity of Architecture and Urbanism of Brazil, of our people, of our specific laws, as well each country has this concern of doing this dialogue, this debate, but respecting the specificities not only cultural but also legal, because this the way.

The way, today, is to do this debate, we cannot set back anymore, to do this dialogue, to exchange experiences, because this exchange, for sure, will bring to us, Brazilian architects and urban planners, and to the Council of Architecture and Urbanism of Brazil and from the states and the Federal District new paradigms and opportunities for us to advance in the construction of a Council that it is really the Council that we are expecting to be, and for which we have fight so much in the last 52 years, almost 53 anos. Thank you very much everyone and I hope that this seminar has as an outcome the presentation of pathways for the Architecture and Urbanism in Brazil today, that it can be placed as an instrument of social transformation.

Presenter: Now it will be speaking the architect and urban planner Sérgio Magalhães, president of the Institute of Architects of Brazil.

Sérgio Magalhães: I would like to compliment, initially, our President Haroldo Pinheiro and through him I compliment the CAU/BR counsellors and all state level counsellors. I would like as well to welcome the Minister here present, our dear president of the National Federation of Architects, Jefferson Salazar, the colleague of CEAU and the president of the Council of Architecture and Urbanism of the Federal District, colleague Alberto. I would like as well to welcome today's speaker, Gaetan Siew. I am sure that we are, by finishing this first year of the Council of Architecture and Urbanism of Brazil, constructing an entity with which we have dreamed during many decades.

And this meeting is an evidence that of the safe pathway that CAU is trailing. It is an enormous satisfaction for the architects represented at IAB, the Institute of Architects of Brazil, that we have reached in our council, after incessant struggles, this level of quality and competence that this council is now being conducted. It is no small thing, I am not here to make empty praise, but to bring the thank you from the Institute of Architects of Brazil related to the conduction that is being offered to our Council. The IAB always fought for noble causes related to culture, politics, the country's development.

And since the 1950s, interrupted by the military dictatorship, we have dedicated to the organisation of our profession in an autonomous way, as we have now reached. And for that, I have said during a meeting we had here in Brasilia some months ago, the IAB was not stingy. On the contrary, it has offered to CAU a substantial part of its best people, which have being trained in this long fight in benefit of national Architecture and Culture. People that represented by the colleague Haroldo Pinheiro, three times president of IAB, have its clearest evidence. It is, therefore, for the Institute of Architects of Brazil, a commitment that it is always renewed, by these meetings, these elements of celebration, as we are watching this week.

Our international representations are very important issues that, today, with the presence of sister institutions in the United States, Europe and Latin America, Mexico is also present, make us reflect about the importance of these representations now that we have our five entities with its specific responsibilities in full development and we have the professional regulation through CAU also in progress. Now it is time for us Brazilian architects to get back again, in a consistent way, to act internationally, according to the consistency, according to the importance that our country also started to have in the last decades.

*“Now it is time for us
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way, to act internationally”*

With this regard, during a recent Pan-American Congress of Architects which was held in Maceió, we had the opportunity to have an outspoken dialogue with our colleague Haroldo. We have discussed about the significance of a Brazilian representation internationally, that it is ample, permanent and represents and it is represented by the best Brazilian architects. In this sense, we will need to establish partnerships with the Ministry of External Relations, with the Ministry of Culture, with other organisations of our country which have influence, which have participation in the development of culture, of architecture, of economy. In order to have participation, I would not say simply tuned, but respectful to the benefit of the whole society, of culture and architecture. So, I am bringing this register for the plenary of the Council of Architecture and Urbanism of Brazil with the participation of my dear colleagues who came from these countries to support Brazilian architects to better develop our professional regulation. I bring the testimonial of these meetings and of these decisions, I would say, that certainly will enrich the performance of our fellow architects in the next times.

I would like to stop here and congratulate everyone for this seminar, but unfortunately, as already mentioned by our colleague Alberto and I will need to stress that we are experiencing a very difficult moment, I would say an almost shameful moment in our Federal capital, our Capital of hope, that is being subject of a planning named “Brasilia Plan 2060” developed from Singapore, through a contract that for Brazil Institute of Architects seems absolutely senseless, without any link, we would say almost an action that damages the culture.

During the Pan-American Congress of Architects we have positioned ourselves with this regard and we have received the support of two delegations present here, including, from the president of the International Union of Architects which was positioned in a clear, precise and broad way against this contract. So here I need to express this malaise and to say to my fellow colleagues from other countries present here, that we have plenty of documents to offer you in order to evaluate what this is about, but we would also like to request, if you think it is convenient, to give your support to this cause which belongs to the Brazilian architects and urban planners, but it is especially, from national culture and sovereign. So with this appeal, I would like to finish my presentation and compliment all of you, wishing that the next days are useful for the benefit of Architecture and Urbanism of the country.

Presentator: We are going to hear the words of the architect and urban planner, Haroldo Pinheiro Villar de Queiroz, president of the Council of Architecture and Urbanism of Brazil.

Haroldo Pinheiro Villar de Queiroz: Good evening Minister Gasser, thank you for your presence here. You have supported us tremendously during this first year of work at CAU, orienting us on international issues and on transit of services, and on certification of schools, ultimately, feeding us with the necessary information for our activity at the Council of Architecture and Urbanism. That is why we have requested your presence in working meeting that we are starting today.

Gaetan Siew, I would like to thank you as well for coming for so far away to be with us during a difficult time, at the end of the year, but also we could not do a working meeting as this one without your knowledge and your friendship. Gaëtan, when I had the honour to be the president of the Institute of Architects of Brazil, for two times, Sérgio has just launched my candidature for a third mandate at IAB... who knows? In that opportunity in which I have lead the Brazilian delegation which have presented the candidature of my colleague Jaime Lerner to the Presidency of International Union of Architects, we have counted with Gaetan's support, from close countries and having Gaëtan as first Vice-President during the administration of my colleague Jaime and in sequence to the Presidency of the International Union of Architects. Thank you very much for your presence, Gaëtan, and for everything it means to us.

Colleague Sérgio, who I have also insisted very much to come here, president of the Institute of Architects of Brazil, for its formidable importance of the actions done by the Institute of Architects of Brazil in the latest 91 years, guaranteeing cultural, political, and professional presence of Brazil in the international forums which discuss our profession and forward proposals in order to find solutions for subjects related to the practice and teaching of Architecture. Thank you very much for coming here, I know how it was difficult for you to fly from Rio to here today and to return tomorrow early morning for other appointments.

Colleague Jefferson, representing here the five entities already mentioned by him and which gather this enormous quantity of colleagues, generations of architects that have fought for the autonomy desired by architects and that now we can materialised in the presence of so many colleagues from states, the Federation and representatives of the Federation of CAU, Brazil.

Colleague Alberto, fellow here from the Federal District and from several tasks since the older times at the Institute of architects of Brazil, at the University of Brasilia where we have studied, I would like to thank you so much for being our host in this seminar **here in the Federal District**, in

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Brasilia, a World Heritage Site. Artwork which honours the World Architecture and which we will always be at the forefront with the defense of values that embeds its history, as it was already stated here by our colleague Sergio Magalhães and colleague Jefferson as well. I would like to compliment with a special emphasis our colleagues from Mexico, Colombia, Spain, Portugal, England, United States, Mauritius, all here present.

By accepting this invitation that we have done a short time ago because for us it was very important to have this working meeting still this year, so we could get into a new period in this second year of existence of our council, already oriented to a new phase, after overcome this initial phase of establishment of our council. And equally, with emotion, I compliment my colleagues, my counterparts of the Council of Architects and Urbanism of Brazil and the states and the Federal District, which together with us lived a formidable adventure of founding a Council of Architecture and Urbanism in one year. Which already starts with 100 thousand architects, 27 state level sessions and unable to have a natural transition, as would be required, launched in this formidable challenge that we won.

And the better proof of this is that we are here at the end of 2012, after a very tough year, of so much work, that we are here precisely for a preparatory working meeting for our second period of existence, in this second year of existence in which we can talk a little after this opening. I have nothing else to say here to what it was already said by my colleagues which have spoken before me. I would like just to thank, committed and deeper than my reasoning, of what I feel for our profession, thank the presence here of our brothers, colleagues from the Americas, Europe, United States, from the whole planet represented here by our colleague Gaetan and our colleagues from Brazil. You are very welcome and now we will have two days, certainly, of learning, exchange of experiences, many of each will be important to overcome the delay of decades we have accumulated in organising our profession. Thank you all and it is with a very broad and fraternal embrace that I receive you here in Brasilia, as a “co-host” of Alberto. Thank you for being here.

Presenter: Now we are going to hear the words of Minister Luiz Cesar Gasser, Head of the Division of Services Negotiations at the Ministry of External Relations.

Luiz Cesar Gasser: Good evening everyone, President Haroldo Villar de Queiroz, through him, I compliment all the other members from this table, ladies and gentleman counsellors and the other authorities here present. Initially, I would like to make one observation: I am part of the Ministry of External Relations and in the Brazilian Foreign Service, it is not little the number of architects, it is a reasonable number of architects which are also Diplomats. By the way, I am not graduated in Architecture, mas I do admire this profession.

And with this regards I am going to manifest myself not as specialist, but as a negotiator of international agreements. Just some brief words to give you a notion of what it is the Ministry of External Relations in terms of defending different sectors regarding services. We have the mandate to participate in international negotiations, regarding trade, and therefore, the logic behind those negotiations in the international plan is the liberalisation. It is evident that grabbed my attention, I am referring to a recent episode, where a high-level authority from the World Trade Organisation recently mentioned during a lecture the fact that the international agreements, in this case he was referring to the agreement which has been adopted at the Uruguay Round, the agreement on trade of services, the famous GATS. He had referred to the philosophy of GATS and to the philosophy of services liberalisation. At one moment he said "GATS is proposing the trade liberalisation, but it does not propose the deregulation of services. It is necessary as pre-condition for the liberalisation of services that each country adequate themselves". This notion of a progressive liberalisation must be taken into account and, in the case of Brazil, it is effectively taken into account.

And this bring us to two reflections in the international plan: it means that we cannot take a number of liberalisation commitments without, before, each participant of these international agreements has the necessary regulatory conditions to open its market. This takes me to a second observation, in the domestic plan, the Brazilian plan, and it is exactly what this is about. I see this Seminar as an example of a tentative to advance in the plan of regulatory ripening in the sector of Architecture and Urbanism in a manner that the conditions for the professional practice could happen in a more adequate way.

This happens, therefore, in the domestic plan, which will allow Brazil to negotiate international agreements which has conditions to offer access and also to request access to other markets so the Brazilian architects can offer services in other countries, but also so that there is predictable conditions for architects from other countries to provide services in Brazil. This Seminar, then, seems to

me important because we are talking here of a dialogue of different regulatory realities. We are talking of a ripening, in this case, of an evolution of Brazil's regulation, but also an exchange of experiences with other realities, with other countries, with other legislations regarding Architecture and Urbanism. I could not find this occasion more appropriate, and finally, wish you all an excellent work. That these two days of seminar produces conclusions and produces this search for harmonization and convergence perhaps, but above all, a regulatory dialogue. So good luck, thank you for the invitation.

Presenter: With the presentation of the Minister it is closed the opening table. I would like to invite the members of the table for take their seats in the audience in order to follow the lecture for which I invite the president of the Council of Architecture and Urbanism of Brazil, the architect and urban planner Haroldo Pinheiro Villar de Queiroz to present the topic "The Council of Architecture and Urbanism of Brazil: an Overview".

Lecture 1

12.05.12

The Council of Architecture and Urbanism of Brazil: an overview

Haroldo Pinheiro Villar de Queiroz

President of the Council of Architecture and Urbanism of Brazil – CAU/BR



I shall offer a brief explanation of the tasks performed this first year and the expectations of the Council: a report of activities, with the aim of preparing and guiding the work to be performed by this founding management of CAU in the next two years.

Before starting, I apologize for the emotion that has accompanied me during these days in which CAU celebrates its first year of existence, when we can see that we have overcome the obstacles that hindered the beginning of the Council's activities. And also by remembering those colleagues who preceded us in the struggle for the creation of an autonomous Council for Brazilian architects, but passed away before this feat was achieved - colleagues who have inspired us to this day and to whom I pay tribute here today.

After more than 50 years of struggle by the national entities of architects and urbanists, the National Congress had to pass twice the law creating the Council of Architecture and Urbanism of Brazil. The first passing of the law, in 2008, led to a legal discussion – of no interest to us - about the constitutionality of the Legislative Branch taking the initiative of proposing the creation of a professional council, and therefore was vetoed by the Brazilian President. But it was that first event that paved the way for the final passing of the law, since in the veto President Lula recognized the merit of the matter and undertook to submit to the National Congress another Bill of identical content. Thus, on December 31st, 2010, after having once again been passed by the Legislature, Law 12,378 creating the Council of Architecture of Brazil and the units of the Federation was finally published.

The Council of Architecture and Urbanism is implementing a management model that aims to standardize the quality of services provided throughout the country, in response to the rule providing for the national registration of architects and urbanists: colleagues registered in a particular unit of the Federation are automatically entitled to work in the other units, without the need for a "Visa" or any other complementary registration. Since the first plenary meeting of CAU/BR, when Resolution No. 05 was approved, we have opted for an innovative and contemporary technological system – the only way to meet with safety and quality the challenge of establishing, within a very short time, a Council with over 100,000 professionals and 27 state sections.



The first general elections for CAU were held in 2011, the year of transition from the old to the new Council, with a strong participation of architects and urbanists, although we had started from a database that still contained inconsistencies. It was a formidable effort by our former Council's National Coordinating Unit of the Specialized Chambers of Architecture (CCEArq), which ensured the unprecedented participation of 65% of our Brazilian colleagues. The elections were held online and one could vote anywhere on the planet. All that under the coordination of CCEArq and the five national entities previously mentioned by the president of FNA in his speech at the opening session of this Seminar (IAB, FNA, AsBEA, ABEA and ABAP).

The first president of the Council of Architecture and Urbanism of Brazil took office on December 15, 2011. On that day almost all regional sections of our former Council stopped providing services to architects and urbanists in Brazil. This sudden rupture could have caused a 'blackout' in our profession and in other activities related to or resulting from architectural design. But thanks to the work of a small number of people in the days before the inauguration of the president, we simulated on the Internet the existence of a local CAU in all states of the country - therefore succeeding in preventing any interruptions in the practice of the profession of architect and urbanist in Brazil.

We started our activities with some federal advisers and a few volunteers that had already been working with us shortly before the foundation of CAU. Special mention should be made, for example, of colleague Mirna Cortopassi Lobo, who is here with us, who led the process of implementing the Information and Communication System of CAU (SICCAU) and now coordinates its expansion.

From the database built this year - obtained from the Census we have conducted - we now know that CAU was born with over 100,000 architects. Using the Geographic Intelligence module (iGEO), we know today how the corporation is distributed across the Brazilian territory, with a concentration of 58% in the Southeast.

Only 1,864 of the 5,565 Brazilian municipalities have at least one resident architect. This database is being studied so that we can propose consistent policies that lead to better services to Brazilian society.

We observe that, among municipalities with over 20,000 inhabitants, more than 460 have no register of a resident architect. We need to work with this new information in order to encourage

a better distribution of architects and architecture schools in the country – as much as we need to address other equally pressing matters such as: a contemporary rule for Ethics in the practice of Architecture and Urbanism; new guidelines for access and permanence in the profession; technical assistance to the needy population; and so many other important matters that should now be addressed by the architects themselves.

I would also like to briefly describe the organization of CAU. Since before the promulgation of the Law, we had already decided to immediately establish a Council in each state of the Federation and in the Federal District (CAUs/UF), instead of creating regional councils covering two or more States. This was a political option of CAU/BR, aiming to ensure proximity with colleagues and greater efficiency in the inspection of professional practice.

CAU/BR is the Federal body of our organization, where normative guidelines to be met by CAU are approved, and appeals to decisions made by CAUs/UF are analyzed. The Federal plenary is also divided into Standing Committees and Special Committees. Committee coordinators and the president make up the Board of Directors of CAU/BR, which ensures the implementation of decisions made by the Plenary, organizes the activities of the Council and makes administrative referrals. We also have as a consultative body the Collegiate of Architecture and Urbanism Entities (CEAU), composed of the presidents of national entities of architects; the General Ombudsman's Office, which is already being established; internal and external audits to control accounts and procedures; and specialized advisory offices that provide technical support to the Plenary and Committees. The administrative area of CAU/BR is coordinated by the president and a General Management, which in this first year is led by our colleague Mirna Lobo, who is also the Special Adviser responsible for implementing the technological instruments already mentioned.

Much was required from our federal counselors in the first year of CAU. In these twelve months we held thirteen Plenary Meetings and two Expanded Plenary Meetings - the latter bringing together federal counselors and presidents of CAU/UF. The Expanded Plenary is an innovation that we proposed and that has been working well, enabling the meeting between colleagues who make up the normative body of CAU (federal counselors) and those responsible for inspecting professional practice

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(presidents of CAU/UF).

This year we have approved the first normative acts of CAU (57 Plenary Resolutions and Decisions) necessary for the operation of the Federal and State bodies, as well as for organizing assistance to the professional activities of architects. These acts were proposed by the five Standing Committees of CAU/BR: Professional Practice; Teaching and Education; Finance; Administrative Acts; and Ethics and Discipline; and by the three Special Committees: International Relations; Professional Policy; and Urban Policy. I point out that the hard work carried out by these commissions in 2012 was essential for CAU/BR to start its operations as well as to enable the establishment of the CAU/UF.

With responsibility we have chosen to use contemporary and democratized Information and Communication Technologies that are accessible to all CAU bodies, aiming to establish an agile Council - UF centralized but not centralizing for CAU/BR and the CAU/UF to act as freely as possible. In the area of Geographic Intelligence a system being implemented to provide information to support the decisions of CAU and to better organize Inspection in CAUs/UF. These technologies will enable geographically mapping the services performed by the Country, and identifying the technical persons responsible for construction works, thus ensuring an economical, intelligent and objective registration and inspection system.

The Geographic Intelligence System (iGEO) is also useful for pre-defining the best routes for inspection vehicles. Soon other instruments will be tested by CAUs/UF, such as for example territorial monitoring using Unmanned Aerial Vehicles (UAV) synchronized with the iGEO.

We have 270 institutions of higher education in Architecture and Urbanism already registered with CAU, with important data to support decisions by the Ministry of Education on the opening of new courses. This other slide shows the concentration of architects by municipality and their activities. We can see that many regions in Brazil are in need of a greater presence of architects.

CAU thus is gradually developing a consistent database to be analyzed by experts, with the aim to implement an actually effective professional policy. In this year-end, we have over 120,000 Certificates of Technical Collection obtained online by architects and urbanists from SICCAU. And 780,000 Registrations of Technical Responsibility were granted during this first year.

Today CAU is organizing precious information on how and with what architects are working. We have organized the Census and a process of identification, issuing the professional ID to each Brazilian architect, with a chip for electronic signature, which will facilitate the safe exchange of information between architects and their Council. On this occasion I wish to celebrate professional registration with CAU number 001, which belongs to Oscar Niemeyer, who is hospitalized and, we hope, will soon recover.

The Census information will help us organize the profession in Brazil and develop new policies attuned to the actual day-to-day of architects. Our expectation for the beginning of the year is to have 100,000 architects registered with CAU, thus updating the data we have received from our former Council.

In the immediate future, once the reliable database has been established, we will begin more consistent discussions about the teaching and professional practice of Architecture and Urbanism, procedures for project approval, the meaning of Design and Planning for the construction of cities, and the greater presence of architects in Directing Construction Works. Finally, we will have a more conscious participation in the discussions of greater interest to professionals and their Council.

The CAU institute (iCAU) is another project for next year, aimed at the training and improvement of Council employees, thus creating a more consistent “architectural culture” among them. Also under study is the ETHOS project, aimed to organize the memory and history of Architecture and Urbanism in Brazil, which we intend to offer to society with the registry of the men and women responsible for the construction of the human abode in the country.

This is the report that I intended to present to my colleagues from Brazil and other countries that are here today – although much more remains to be said, since the work is broad and difficult to be summarized. Nonetheless, I hope to have succeeded in giving you an idea of what the Council has already done and of the certainty with which we are planning our second year of work.

Lecture 2

12.05.12

Global questions: the new function of the architect

Gaetan Siew

Former president of UIA | Global Creative Leadership Initiative – LS Architects



I will try to do a short and quick lecture for you. I took a walk in town today - that's something I usually do, spend time by myself and get the feeling of the city. It's my first time in Brasília and it was very refreshing, I felt at home because everybody spoke to me in their natural language. This leads me to what we're going to talk about today. I'm not an expert on most of the things I'll tell you, but they are things I've seen, experienced, and many of what I learned was from you, people, architects who have always welcomed me in different places of the world. I have learned a lot through what you have told me as architects, as city planners.

So, I'll start by asking: "What's in it for us, architects, in this world we live in?" It's not about predicting the future, but being prepared to what's in it for you. It's a world with a lot of fractures, very fragile. The North is getting older, and the South is getting really young. It's a world of knowledge, and this knowledge is concentrated in the North.

Also of digital fracture, where the North is very connected, and although this is changing very fast, there's still a lot to do. For example, we are almost seven billion people now and most of us have a mobile telephone, television, radio – everybody is connected. Facebook is nearly one billion people in the world. If it were a country, it would be number three in population count, after China and India. What is important about that is the fact that people connect beyond culture, geography or any border. The young, especially, are connected because they share similar interests, and these interests go beyond economy, languages etc.

It is also an urban world (I'll exemplify using a projection). More than half of the population is living in cities, and by 2020 two thirds of the population will be urban, and therefore we will have cities that get really out of hand, with half a million people moving to these cities every month. So you can imagine the pressure we are going to experience in the years to come. Some cities are bigger than some countries, their economies are bigger, and this is the gross urban product.

I'll continue by saying that it is also a mobile world, and by that I don't mean only people mo-

ving, but also goods, ideas, concepts. Cities, beyond countries, are competing to attract people, some to keep people from leaving, but competing all the time. We are having nearly 260 million people moving around the world every year. This is not only because of the economy, crises etc., but we have another layer of mobility today, for example climate refugees of natural disasters caused by the environment.

In spite of all this mobility, of this sort of mixture of countries, more and more people seek refuge by getting together in the same language, culture, or economic and political entities, and this is happening all the time. I continue now proposing that we ask ourselves about this world that used to be unipolar, geographically centered in North America and Europe, and that now is getting multipolar.

Government is losing a lot of power, that's being moved to different players, like the press, economies, companies, society, even the Facebook revolution – all these elements are changing the way people connect and decide upon the future. I'll tell you about this event, in one of the biggest economy forums that happens every year, where a journalist asked one of the rich companies present there: "You have so much money, and the more you get rich, the world on the other hand is getting so poor. Could you distribute better this money you earn?" Well, the answer most of the rich companies would give to the journalist is: "We would be prepared to do so, but to whom should we give this money? Who would be able to change everything?" This is a question no one could answer, because the power today is distributed to so many different players, and we are also changing the way we look at the world. Before the exportation processes went one way, and now we also see it happening on the opposite direction. China has the largest shopping in the world, India produces more films than Hollywood, Dubai has the tallest tower and Mexico has the richest man in the world.

I'll continue explaining. We have issues now that trespass any borders, they are global. Cultural diversity, challenges, economic crises, food crises, land ownership. For example, lands larger than many of the European countries are being bought in Africa, which means that in some areas we'll have private owners with private laws, without the control of any type of government. This will affect the way land and food will be distributed, and also the way all will develop.

What we know is that what we can see now is no longer a transition, it is the end of an era, and we are starting something new. There are five mutations that are changing this new era, and now I present you a projection entitled "Global Trends". They are geopolitics, the way economy is affecting the world; globalization, cultural identity and the way values are being lost; the digital world, which is a vir-



tual world; genetics; and ecology, when we know the environment is affecting all of us.

After seeing the world as it is now, I ask you: "What is happening to us as a profession?" We are 1.5 million architects in the world, and 70% of our work is in emerging countries like Asia, Brazil, and China etc. But 70% of the world population of architects is residing in the North - North America and Europe. That means these architects are trained in an environment in terms of education, legal context etc., but they will work in a different location. Therefore, the training doesn't correspond to the practice, and that is going to affect the profession, the identity of cities and the way we are going to build. Crises are going on in some countries, for example when they destroy houses just to keep the rate at a certain level, that sort of thing. Now we are 1.5 million, but in about ten years we will be doubled to three million architects, in which more than 50% of the professionals will be women.

Also, in terms of global market, China by itself will represent one fifth, and in 2020 two thirds of it will be divided in these seven countries, since India has overcome Japan. Now I'll show a projection corresponding to the earnings, in millions of dollars, around the world. Because of the digital technology and the way we have communicated, countries like Philippines, Morocco, Ukraine, Thailand can export architecture digitally by contracting work from one place to another. This has a big incidence on the way we want to relate and control the profession, because beyond any laws people can still export architecture, crossing borders without any control at the customs. In the Philippines, there are companies that contract 300 people to do architecture 24 hours a day and export that to different parts of the world.

I will focus on three points before I end. One is the question of mobility, which today is not only about people, as I've said already, but about transport that is suffocating cities. When we came here they told me they were afraid of the traffic because it might take us a long time, but in some other cities you may spend ten hours in a car, and that is costing so much money. In Singapore, they have developed software to manage the traffic in the whole city, but in some other places that is really impossible. Therefore, this mobility means also that people live differently, like the retired, for example, who move around North and South according to the summer times. These people can afford to live in different places, and by that they are colonizing development in the south areas. That provokes an influx of people with different cultures, different purchasing power, from different areas, changing completely the way local people live. There is also another group of people, professionals in the banking of financial

areas that move around searching for conditions (mainly environmental and political) more favorable. These people are prepared to leave there because there are some cities they consider to be creative and more valuable to their life style in terms of entertainment etc. This mobility, therefore, is accelerated by the digital era. The way we're going to organize cities in the world has completely changed, linking electronics, time and space.

In the global North, 40% of the people live alone, which means the way housing is being designed has to be also changed, sometimes even being transformed in home-office now that, digitally, it's possible to work from home.

Now I'll present the second thing that's also really going to change, that is the way future cities are being planned, especially in Asia - in Hong Kong, in South Korea. The cities are being transformed in what they call "digital media cities". The transport itself is being created by digital software. Now, when you go somewhere in these cities they know where you are by your telephone, and buses pass by collecting people wherever they are and taking them to where they have to go. People are also e-shopping with their telephones, because their fridge tells them what's missing at home and they contact the supermarket to deliver. They are investing heavily in this sort of connection, in these changes on quality of life and the way you live in the digital world. Of course these "smart cities" are happening differently around the world. In Europe architects are being asked to project along with green economy, water savings, etc., without demolitions or re-buildings, with entire control of the use upon water and energy in the whole city.

The third point I want to approach is the Bilbao effect, which uses architecture as a tool to transform economy and as a cultural element for cities. Several cities in the world are using culture as an element to develop their identity in the future. Hong Kong, for example, is spending ten billion euros every year to develop a whole cultural district. The first project they are developing is the Chinese Opera house connecting culture to digital art, which they believe will become the eighth art after cinema.

Everyone wants architects to design strong projects for these identities. In the past, the first to do that was Australia with the Sydney Opera House, and there a symbol was created. This is unbelievable and I don't have the answer to that, but 800 billion is being invested in the art market and, in spite of the crises, people save on other areas, but not on art, culture and entertainment.

This keeps growing and it seems to be a global trend. People behind the economy are understanding this and using it as a development measure. So, I'll finish here, and I think maybe we need to know some lessons. The world is developing in this direction, whether we like it or not, and these things, mobility of people, digital, provoke an acceleration of exchanges between different societies, are moving at a speed that is going to transform completely the way we design and plan cities. There's no coming back. We have to invent ourselves, to integrate and to be inspired by this future.

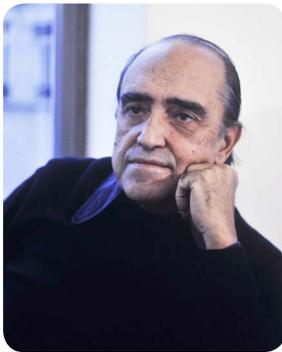
The architect today has to be everything, and that's the challenge we have to deal with. For me, personally, of all these places I've seen, people I've met and notes I've taken, after listening to all of you, you may have had the impression I'm giving you an image of a pessimistic future, but it's not. I believe it is a wonderful opportunity for us, because we have to reinvent ourselves and, in fact, when I listened to your president right now talking about all the projects you have on the table, you are reinventing the profession, to face the future and control the rest of the other professions.

Tribute

12.06.12

Oscar Niemeyer

December 15, 1907 –
December 05, 2012



Presenter: In order to start today's activities of the International Seminar of Architecture and Urbanism, we would like to invite the architect and urban planner Haroldo Pinheiro Villar Queiroz, president of the Council of Architecture and Urbanism of Brazil.

Haroldo Pinheiro Villar Queiroz: Dear colleagues. Good morning. I would like to thank everyone's presence in the second day of our Seminar, a date which is marked by the death of the master Oscar Niemeyer, which was happened yesterday during the final ceremony of the Seminar's opening. It is a sad date and a new coincidence has happened.

The foundation of our Council happened on the same day Oscar was born and now he passed away on the same day that we have initiated the celebrations for the first anniversary of CAU/Brazil. The 15th of December was permanently linked to Oscar's date of birth as the Day of Architect and Urban Planner. Not a long time ago I had the pleasure to spent a long afternoon with him at his office in Rio when I have requested once again his support, this time to promote our census and the documentation process of architects. And he offered me generously, as always, his image so we can promote those issues as he being the architect number 1, register 001 of CAU/BR. And I have met him in that usual generous way, speaking of new projects in an always youthful enthusiasm. As in each new project he started, could it be designing a residence in the Swiss Alps or doing a study for a house for his driver in a Rio de Janeiro favela, he had always the same enthusiasm.

Roberto Simon, which is here, must remember in one of the occasions that we had been together and I have commented, "Wow! Every time I have come to see Oscar I arrive a little bit worried. He is already in an advanced age... Will it be the last time that I will ever meet him? Will it be the last time that I will see him like this, with this enthusiasm?" And on the contrary, when I went out his office, I went out much lighter, much happier, younger by the simple and generous way he used to treat life and would refer to its own work as something secondary, a time background that we have lived and he turned into something prettier. He was a designer of landscapes. His works, in any place in Brazil and in the rest of the world, had become references to cities. For example, when we are looking at Copan building we can recognise São Paulo - and it is like this in every city. He was a guy, in short, extremely

*“His works, in any place
in Brazil and in the rest
of the world, had become
references to cities”*

correct and coherent since always with his ideals in life. Oscar, in my opinion, is one of the most important architects in the history of Architecture of all times. Few, rare, very rare, has a production of such magnitude, with such quantity, drawn with his own hand. He operated his office by developing projects all over the world as in an Architecture atelier where effectively everything would come out of his pen and all the core details were resolved personally by him which did not delegate to another the original draw, the creation of the project. The details yes, he would delegate to another, but the core part of the project it was always personally defined by him. And even the work to be concluded was still an object of study, how it should be because it can always be improved – and when it was possible, he perfected. As Ferreira Gullar said he was “the poet of the concrete”. Nobody understood better the potentialities of concrete nor went so far in the adventures of creation. And he was a coherent man indeed. Many people say that he used to talk about the poor, about poverty, but designed palaces. He commented in lectures and in private that life is unfair because what it requested for him to design were this type of projects – and he developed them even knowing that the poorest people, many of which had participated in the construction of a building could never purchase it. But when one of these construction workers would see it, walking in town with his kids, he could stop and stare a little. And have a moment of rapture, of brief happiness, observing that unusual work, so beautiful, that he helped to construct for the others – and would follow ahead, having the awareness of what he has done. Only this, a moment of happiness.

But Oscar noted that when he was requested to develop a programme with a more social focus, then he design with more joy, as he did many works: full-time school for disadvantaged people, day care schools, and hospitals. Ultimately, he had a formidable production, dignified universal Architecture. He was Brazilian, but belonged to the world. As the colleagues must already know, his body will come to Brasilia for a tribute at the Planalto Palace. As soon as we have further information, we will let you know. Sooner, at the end of the day, his body will be taken back to Rio, where it will be held the funeral and the final ceremonies. I will go to Rio, representing CAU, with the permission of the colleagues, to pay our tribute. Now I would like to ask, before starting the works, that we have a moment of reflexion, a minute of thinking regarding our profession and the legacy he will leave is. I would like to invite everyone to stand and have a minute of silence to Oscar Niemeyer.

This is it, Oscar Niemeyer. Good work to everyone.

Lecture 3

12.06.12

Achieving professional excellence

Richard Graham Brindley

Royal Institute of British Architects – RIBA



President, distinguished guests and fellow architects, I am honored to be giving you this presentation this morning on behalf of the Royal Institute of British Architects (RIBA). Brazilian architects have achieved an amazing objective, after a long campaign, they have achieved recognition for the profession. I'm amazed by the progress you've made in less than one year with the establishment of CAU. For that, I congratulate you all, also for such a vision and commitment to put on a conference like this one, today.

Your conference is important for the future of architecture in Brazil. It is very bold and shows a commitment to look around the world and to search for the best systems of regulation and control of architecture. I am very pleased to share the UK's and RIBA's experience with you about the things that have worked for us and about the ones that didn't, so that we can all learn by these mistakes. I'm looking forward to learning from this exchange with international colleagues and with you. Thank you very much for inviting me.

Just to introduce myself, I am an architect with 28 years of practice experience, mainly based in London, working at the regeneration of industrial areas at historical cities in the UK, but also in Asia, in the Caribbean and in Africa. I always had a passion for our profession and to enable architecture to fulfill its full potential for society. When I started practicing I was very involved with RIBA. I was elected council member and was vice-president as a young architect. Many years later, the opportunity arose to develop the professional and practice services of the RIBA. Therefore, I joined RIBA, almost nine years ago, as director of practice. Since then I've had amazing experiences in my career, following my passion for developing architecture as a profession.

I will share with you today how professionalism and the regulation of the profession developed in the UK. In topics, I will also talk about the organization and purpose of the RIBA. I'll talk about ethics, standards, education and qualification systems and how we support development of the practice for architecture. But, most importantly, I'll discuss how to achieve professional excellence, because this is the purpose of everything we do, promoting and allowing good architecture to happen. Later, I will talk about future challenges and how you can face up to them in Brazil.

“It’s unusual to protect the title of ‘architect,’ because a word, especially in the English language, can have many different interpretations”

I will now describe the mission of the RIBA. We have a wide mission with a public duty to champion better buildings, communities and the environment, through architecture members. The RIBA was formed in 1834 by a royal charter for what was then described as “the advancement of civil architecture and facilitating the requirement of the knowledge of the various arts and sciences connected therewith”. Our current mission is exactly the same, but expressed in a modern way. At our beginning in 1834, we recognized the unique balance in architecture between arts and science. That is one of the challenges and opportunities for architecture as a profession. It has to balance the whole range of human knowledge.

As we developed as a professional body in the UK, we established architectural awards, education and qualification systems by 1904 that quite quickly became international. By 1933, we achieved statutory protection of the title “architect” in the UK. At our centenary in 1935, we were able to establish our new headquarters in London, where we still live and you’re very welcome to come visit us.

The purpose and ambitions of the RIBA can be described in the following four separate areas:

- **Clients:** To stimulate the right demand for architecture that delivers social, economic and environmental value.
- **Members:** To transform the practice of architecture to meet the opportunities and need of the 21st century. (A key issue for CAU/BR)
- **Leadership:** To influence, lead and inspire improvements in the built environment nationally, locally and internationally.
- **Knowledge:** To be the hub for knowledge, innovation, culture, research and debate on the built environment and to share this with other institutes around the world.

Our governance system is unique. The RIBA is not a government organisation, but an independent charitable body with a public duty. We are not just a representational body for architects. We are formed by a royal charter from the Monarch of Great Britain (William IV in 1834). There are about a hundred and fifty Royal Chartered bodies, including many professions, with a civic duty for the greater good of society. We are controlled by a Privy Council committee that advises the Queen of England, to

accomplish our civic duty and to champion excellence in architecture. We are also a registered charity, which gives us tax concessions but also means we have to focus on the public benefit for society and the environment.

We are governed by our members, by an elected Council who appoint a board of non-executive trustees. We are operated by an executive team, in partnership with the membership. For example, to provide all the membership and profession functions of the RIBA, I have a team of just forty staff, who work in partnership with over five hundred dedicated volunteer members.

The RIBA is not a trade association or union of architects. It is not government public funded and it is not a political organization. We therefore achieve our funding through membership subscriptions, profitable business activities related to architecture and charitable donations.

I will now describe the structure of the RIBA. The main thing to say is that we involve our members in all that we do. At the top of our structure we have a Council of about sixty members elected by the membership which is responsible for the architectural policy and overall strategy of the RIBA. It sets our long term objectives and our five year plans. The RIBA Council meets four times a year and is chaired by the RIBA who is elected by the membership to be the main representative of the institute and the profession. The President is elected for a 2 year term, with a year in advance as the president-elect and a year afterwards as our immediate past president, making it a 45 year role overall. Angela Brady is our current President, she's very disappointed she couldn't be here today, but wishes all the best to CAU/BR. We have had two women presidents in a row, following 175 years of only male presidents, so the times are changing, even for the RIBA!

The Council appoints the RIBA Board of fifteen trustees who are responsible for the setting the direction and business of the RIBA and for over-seeing the executive team. The RIBA Board is also chaired by the President and meets about eight times a year. Reporting to the RIBA Board the RIBA main committees, with ten to fifteen senior members appointed by the Council and chaired by a Vice President or Honorary Officer who also sit on the RIBA Board as a trustee. Most of the committee members are architects, but we also include some from other professions for their specialist skills. Each of these committees is responsible for a different area of the RIBA's activities (such as education, practice, membership). Reporting to each main committee are groups of several specialist sub-committees and task groups involving many more of our members. This governance structure has evolved over the 180



years of history of the RIBA.

On the executive side we are lead by a chief executive, Harry Rich, and five others Executive Directors (including myself) who are responsible for running the RIBA, delivering our business plan and working with our related Committees and Vice Presidents. I am responsible for the professional area of the RIBA and I work with the Vice President and Main Committees for Membership, Practice & Profession Education and International. I have the privilege of working with some great architects and world-leading specialists in all those fields. Our operational departments are based in London, with some of our commercial operations based in Newcastle (Northern England) and small regional offices around the UK. Although we are a geographically small country (particularly compared to Brazil), we have a lot of different issues and member needs around our regions which require a local presence.

With regards to our members, the RIBA is not about maximizing its membership, but having a high quality membership who share the same values for good architecture and professionalism. We have forty thousand members, of which twenty four thousand are chartered architects based in UK, but we also have four to five thousand international members. In the past, our international members were mainly would have been British ex-patriots working abroad, but that is not the case now. They are mostly foreign nationals qualified by the RIBA international system. We also have eleven thousand students, and that's very important to us. They are our future and also an integral part of our architectural community. The majority of the RIBA members are in Britain, but the dark blue part on the map projected is where our members are elsewhere in the world, including Brazil.

The RIBA ensures the professional standards of its members by requiring every RIBA member, including students, to sign up to a code of professional conduct. This code is about defining professionalism, setting the standards for architects, setting the expectations on what public wants from a chartered RIBA architect, and also to provide assurance for the clients of our members. One of the jobs I did, in 2005, was to develop a new code of professional conduct, following wide consultation that has three simple principles (Integrity, Competence and Relationships). The first one is integrity which requires all members to act with honesty and integrity in all times. Secondly is to have competence in all the work you do to make sure you're capable, conscientious and responsible (all these words have a particular legal meaning in Britain) and also to have the resources and knowledge to do the job properly. And thirdly, it is about relationships, how we behave and respect the rights of others, not only colleagues

and clients, but also people who use our buildings, or those we affect one way or the other. Over the years, our old professional code became longer and longer, more and more complex, and eventually we thought “let’s go back to our first principles”.

I’ll also explain a bit about architectural registration in the UK. This is quite complex, and as I explained earlier it took us to the 1920’s to persuade the UK government that regulation is desirable. You need to understand that the British attitude is generally against regulation and protectionism, which means that very few professions are protected or regulated in the UK. That’s why we use the form of charter bodies, to keep the standards of regulation. Even back in 1920, the British Government was not prepared to give architects this protection, but they understood the importance of having some form of control, so they legislated to restrict the use of the name “architect”. So, to call yourself an “architect” in the UK, you have to qualify through the RIBA validated system (or EU equivalent), and become registered by a separate Architects Registration Board (ARB). This is legislated through what we call the “architects registration act”, which started in 1920 and was last updated in 1997. It’s an unusual thing to restrict only the title “architect”, rather than the function of what an architect does. This is because a word, especially in the English language, can have many different interpretations.

The UK government is always reviewing all our laws to minimize regulation and recently asked us what makes architects different from other profession to require the protection of its name. I know you fought very hard to have regulation and statutory protection for architects in Brazil. But we are now questioning if our form of protection is the right thing for UK, and we can rely on the system of charter bodies to give “Chartered” status. For that reason, I think that what I will learn today and tomorrow will be very useful for me to take back to my work in London.

Professional regulation needs to have a meaning and a context. My key message today is to think about this globally. How do all organizations come together to enable the profession to work within a recognized regulatory framework?

The RIBA’s education qualification system is very important in establishing professional standards. It has three separate parts that take a minimum of seven years to complete. The first part is a three year university degree in Architecture. The second part is a more specialized vocational post-graduation program. The final part is a minimum of two years professional experience, followed by

a professional exam and interview. This is the most complex and longest system in Europe. The RIBA also provides support and guidance to students and potential students of architecture. It validates on schools of architecture around the world through a visiting board system. The RIBA also celebrates and promotes excellence in education for academics and students, through awards and exhibitions. It gives opportunities for a wide range of society to have access to architectural education. The RIBA also supports the schools of architecture by providing lectures and guidance and training.

The RIBA's ambition is to create a global "gold standard" for architectural education. What you learn depends on where you are in the world, making it relevant to your climate, culture etc. But most important is the consistent quality and rigor of your education. The RIBA validates schools of architecture across the UK, as well as 90 courses in 23 other countries. We support any school who wishes to take part in our validation system, which is about measuring outcomes, the achievements of the students, what they know and their professional competence. That is a system we developed over many years, but we think it is very important to try and create a benchmark for educational excellence in education that may become a global passport for professionalism.

We also support academic programs by providing lectures on different subjects with specialists in those areas, such as climate change, smart materials, regeneration and historic conservation, etc. The RIBA has the President's Medals Student Awards, in which we promote excellence in architectural education by giving awards to students and academics from 300 schools invited from around the world. The most important legacy of this is the collection of work we get from all these schools of architecture which we share around the world with a travelling exhibition of the best of all the students' work. Currently there are about six versions of this exhibition currently on display in different parts of the world. We would love to invite Brazilian students to also take part in these annual awards and to offer the exhibition for display around Brazil

It's important for all of us to see what is being created in schools of architecture around the world. Judging by the high standard of the students' entries to the RIBA's Presidents Medals, the future of our profession is in good hands.

We also provide career information on architecture for school children, to give ambition and accessibility to all children, no matter how privileged their background may be. We have a program in which our members go into schools of different age levels and inspire them by showing them the power

and excitement of architecture and make them think about aspiring to become architect. The value of this is not just for those who want to become architects, but also to help understanding amongst those who may become clients and consumers of architecture. We also produce publications to promote the excellence in education.

“The RIBA is not a political organization, but it has an important role of political influencing”

Now moving on to practice. How we develop and transform the practice of architecture. We have research teams and programs currently focusing on two big issues: How to achieve sustainability and how to design and use buildings in a digital world. In May next year we plan to launch a new generic process map which incorporates these issues and also new procurement methods called the “RIBA Plan of Work 2013”. This has a great impact on others as the current RIBA Plan of Work is also used by other professionals to formulate their services and quite widely around the world. We also develop and provide best practice guidance on the practice, technology and business of architecture. The aim is to raise the standards and improve practice. These are not just guides for students and professionals, but are also used as legal documents on the right way to practice architecture.

The RIBA also has a mandatory and rigorous system of continuing professional development (CPD) for all our members, enabling them to keep up the speed in a rapidly changing world. From my own experience I know that 95% of what I studied when I was a student 30+ years ago is now redundant, so our careers have to be a continuous learning experience. We enable architects to keep up the speed by providing CPD in various ways, digital, online, lectures, public shows etc. We also have on-line knowledge communities for our members around the world who can share knowledge on specialist subjects.

The RIBA is not a political organization, but it has an important role of political influencing. We lobby and campaign to the UK and EU governments to improve regulation and design standards, by showing the benefit of this to the European economy. We have public facing campaigns as well, that inform and encourage the public to help us in what we do and also to understand what they want and need. We have a public campaign currently going called “Homewise”, which is for improving the design standards of housing in the UK, and we were delighted that politicians from the UK parliament are now supporting our recommendations. The RIBA thinks this is something very important for professional bodies to do. Maybe CAU could consider a similar role in Brazil.

Another aspect of our work is about public outreach, so we give public lectures with famous architects and are now doing podcasts on our web-site www.architecture.com. We also hold exhibitions of our historic collections and artifacts, over 4 million items that we have collected over time.

We also award important international architects for their life-time achievements and impact on the world of architecture. Since 1848, the RIBA has annually awarded the RIBA Gold Medal, created by Queen Victoria. In 1998 the RIBA Gold medal was awarded to Oscar Niemeyer in Brazil. It is one of the few civic medals given by the British Monarch. We also award the annual Stirling Prize, for the best building of the year in the UK and Europe and a program of public debates.

The RIBA owns and manages one of the greatest architectural collections in the world, the British Architectural Library, with public galleries at the RIBA and the Victoria and Albert museum in London. We also have travelling exhibition of the collections, for example the original drawings of Palladio that recently went to Italy, New York and Chicago to commemorate the 500th anniversary of Palladio's birth. It would be good to exchange these cultural exhibitions between Brazil and the UK. Within the RIBA's collection are early photographs of the newly completed capital buildings in Brasilia. We are delighted to present copies of some of these to CAU/BR, as they may be different from the images that you already have.

Communication is also increasingly important, we utilize our web-site www.architecture.com to share architectural knowledge with the world. We use social media as well, particularly to communicate with the younger members and students.

To finish on challenges facing our profession, which I will outline under 5 areas: The technical and digital revolution, we now live in a digital world which changes the way we do everything. I think that CAU/BR is absolutely right in focusing on this and developing new digital ways of fulfilling your functions. Another issue is economic and political stability, how to set up sustainable professional systems and standards in rapidly changing economies. The next is social and environmental changes, to comprehend and address these issues. Then professional standards – how can they be consistent in different global contexts. Lastly, professional values – how do we collectively value professionalism and the duty that architects have to society and the environment. This is what professional bodies are for, standing for our values. Our challenge is to make sure people will value architecture.

Executive Report

International Seminar of Architecture and Urbanism

In conclusion, the message I would like to leave you with is that professional regulation and responsibility now demands a much wider global context for how we decide, set, maintain and develop our standards, how we provide the necessary professional support and public inspiration. Also how we promote and achieve architectural professional excellence.

Lecture 4

12.06.12

The Spanish professional model: a unique model

Jordi Ludevid Anglada

President of the Superior Council of College of Architects of Spain – CSCAE



It is an honor for the Spanish Council and for the Spanish architects to have been invited to join this interesting seminar organized by CAU about the state of the art of the Councils of architects around the world. I thank President Haroldo Pinheiro Villar Queiroz for his kind invitation.

I would like to express, on behalf of my colleagues, the Spanish architects, our condolences for the passing away of our dear Oscar Niemeyer, he that received one of the five Golden Medals the College of Architects of Cataluña has awarded in all its history. I express our deepest sympathies to the Brazilian architects and to CAU.

I take this opportunity to highlight the institutional importance of this seminar. I am not here to exactly explain what the Spanish Council is but to share perplexities, problems, possible solutions and, in particular, to listen to you and to put myself at the disposal of the colleagues present here. And all this in the hope the discussions of this seminar have continuity and contribute to achieve significant improvements in our countries.

There is a great similarity between the structure of the Brazilian Council and that of the Spanish one. The Spanish Council is made up of nineteen colleges, which would correspond to the different Brazilian States, and which are all grouped around the Spanish Council. There is a huge asymmetry among Spanish colleges: in Ceuta, for example, there are thirty three architects, while Madrid and Cataluña have ten thousand each. This degree of asymmetry is very difficult to coordinate if we want to tend towards federalist processes.

The Spanish professional model is different. We often talk about its particular characteristics with our Portuguese colleagues, so close geographically, but so distant as for the architectural professional model.

The Spanish model is characterized by two areas of high complexity: on the one hand, formation and competences of Spanish architects include engineering aspects and an additional technological training that does not exist in our neighbor countries, such as France and Portu-

“Architecture will not be developed in any country without the National State’s commitment, without the relationship with public policies”

gal. However, our formation does not provide us with a double qualification, although we can reach something similar to it with the implementation of some access credits.

So, the first complexity of the Spanish model is that it is not only characterized for the current concept of architecture but for the Greek concept, that has been lost in the course of time but that we, Spanish architects, still maintain: I am referring to what I call the “polytechnic soul”, which is the foundation upon which architecture lies and that gives us an idea of the complexity involving services, excellence, quality standards and values, among other aspects.

On the other hand, the second area of complexity refers to the characteristic we share with our Brazilian colleagues: a federal, an autonomous structure, in the case of the States in Brazil, and a federal, an autonomous structure in the case of the autonomous territories in Spain where although each College enjoys great autonomy, they are all grouped within a national and federal criteria.

To clarify, to distribute and to determine the competences between the Council and the Colleges or States will be one of the main challenges the CAU will have to face, as it has happened to us. Having that said, Brazil and Spain can think jointly about how to turn that matter effective. This is a very complex model and to manage complexity is something we architects are said to know, in theory. But this is a challenge and challenges have to be implemented. It is not that simple to manage complexity.

I will refer now to the relationship between architecture and National State’s public policies. We are, both in Spain and in the Spanish Council, convinced that architecture will not be developed in any country without the National State’s commitment, without the relationship with public policies, that is, with social, cultural and heritage values. It is true that this relationship also depends on architects, on their institutions and on their commitment to safeguard architectural values. But it is firstly necessary to remember that we are talking about a discipline that cannot be managed according to market values only.

We are talking about the defense of historical heritage and it is at this point where architecture is considered a good of cultural interest, a participant in public policies, an advocate of general interest and good practices.

I am fully convinced that it is necessary to link architecture and public policies, being a good regulation of architectural competitions the main instrument to develop an architectural public policy as well as the way to know whether a territory aims to have an architectural public policy.

The Spanish Council has been working on an innovating project during last year. It is a typically European model that intends to rehabilitate architecture and establish a minimum pattern or a minimum basic label for all European buildings. That minimum pattern must obey to a basic quality level and makes rehabilitation an architectural topic. In Europe, in Spain at least, nowadays rehabilitation is not studied in the field of architecture. It has never been considered a properly architectural discipline. To transform a building is an architectural action that cannot be accomplished without methods. It is what I call Sello Básico del Edificio (Building Basic Label), which implies an architectural vision of rehabilitation.

I would like to address now each of those items within the Spanish context. Southern Europe is currently facing a serious economic crisis that affects architecture and the task of the institutions. With this in mind the Spanish Council of Architects has to have its own reflections and its own lobbying role trying to redirect the situation in the best possible way.

In this respect, the Spanish Council is deeply involved in the demands and definitions of a new project for the building sector in Spain and in Europe. This project is not mainly based on the growth of peri-urban areas in which the Spanish economy was established during the last years, but in a building sector based on a change of paradigms, on architectural rehabilitation, etc.

This is the context of our proposal for a Building Basic Label and its relationship with what I call Nivel Prestacional Básico del Edificio (Building Basic Services Level). This proposal has been presented to the Architects' Council of Europe for its consideration and it has been very well welcomed. Its aim is to demand mainstreaming on rehabilitation policies. In almost all European countries six

different parameters are compulsory: building safety, livability, accessibility, energy efficiency, protection of cultural and architectural values of the building and legal certainty.

Despite these compulsory parameters, there is no country in the world demanding the implementation of those parameters in a mainstreaming, integrated and deep way. It is a challenge for the profession and a great opportunity to CAU and to all of us, since it can make professional work easier for architects worldwide. And, which is even more important, it can regain legitimacy for the profession. A profession linked to what it is called the real estate “bubble” has the imperative need to prove its usefulness before the world society. So, there won't be rehabilitation unless it is architectural since, among other things, only architectural rehabilitation is economically efficient. The European Union will have to work very hard for the next years to meet its own regulation on energy efficiency. Although we call it Sello Básico de los Edificios Europeos (European Building Basic Label), it should be called Sello Básico de los Edificios del Mundo (World Building Basic Label), since the right to housing is neither European nor American, but a worldwide right.

The fact that we architects contribute to set a standard of livability, accessibility, energy efficiency, architecture, protection of cultural values, etc, enables us to assume a mission as noble as the one we Europeans received right after the World War II, that being, the mission to rebuild everything. We now need to regenerate everything in Europe, and this is a mission. This is what I understand by refunding the sector and our profession. And also by giving some hope to the nowadays countless unemployed colleagues in Southern Europe.

In Spain, refunding the building sector and the profession lies on the process of refunding the model of architect. The transition from the 20th to the 21st century is a path of profound refunding, regeneration and renovation and we are modifying the statutes of the Superior Council and those of the Colleges in this direction.

Now and for many years the Spanish Colleges have not been ruled by a paradigm of obligatory nature. This has been forgotten. To be registered, it is no longer compulsory to carry out specific works.

So, I believe that, in Europe and in the entire world, we are witnessing a fusion project.

Models are fusing: the model of Spanish Colleges has impact abroad and viceversa. So, I am not in favor of topics, but of the profound reality that is being built every day. Topics say that RIBA and CSCAE are



the most different entities in the world, but I do not believe it. The CSCAE shares RIBA's approach in favor of excellence, professional values, etc. And I am sure that it is very positive for RIBA its approach to the British Government, its delegation of tasks, its management on behalf of architects and architecture, being these all integral parts of the Spanish Colleges, as well.

Councils are not associations, but public-law entities and, as such, it is much easier for them to be allowed to assume management commissions from public administration. However, in Europe also other professional models have delegation of tasks as for the accreditation of schools of architecture or the habilitation for practicing the profession, thus showing that models getting closer.

Allow me now to emphasize the size of the Spanish Council: it is an organization with fifty thousand architects, an annual budget of 71 million euro and nine hundred employees around the country, all for a smaller population than Brazil. The Spanish studies on the field only include architects and not engineers. But it is necessary to have in mind that those fifty thousand architects are architects in the terms of civil engineers, what is a key factor to make comparisons. The Spanish Council is a major organization, very hard to rule efficiently.

Some considerations about the distribution of competences are worthy mentioning taking into account the structure of the Council. This distribution of competences between the Superior Council and the Colleges is neither exact nor precise since most of those competences are shared. However, coordination is not a shared competence. As for the Spanish case, coordination is an exclusive competence of the Spanish Council and the most important challenge, in terms of federal organization, both for Brazil and Spain.

There is no doubt that the Spanish Council must assume the political and legal lobbying task before the public administration. But this internal coordination between 19 realities (Colle-

ges), sometimes different and sometimes contradictory, together with a rotating governance is very complex. However, the way we will deal with this coordination will be fundamental and decisive in the 21st century.

The lack of coordination brings social and institutional entropy. Through coordination, we enter an efficient viability that, always respecting plurality, allows the economical use of means and guarantee equality, which is one of the functions of the national Councils. This is a very attractive challenge that, in our case, is leading us towards coordination protocols. It is not possible to build networks without a protocol; it is not possible to talk about networks if there is lack of coordination. Someone has to assume this task and this is what the Spanish Council is carrying out. It is not just about the fact of stopping doing something, but of communicating, advising, studying and stopping matters that could be contrary to national interests.

CAU/BR represents the whole Brazilian country. It is, then, a federal challenge and governance that has advantages in comparison with individualistic positions. A complex structure has strong regional roots, and this is very important for architecture. Each territory, Spain at least, has geographically many peculiar particularities, including different languages, and the federal structure allows the protection of these characteristics.

Therefore, both for the Spanish Council and for councils of other countries, to manage correctly the matter of scale is very hard, and also a very architectural characteristic, since scale is the aspect in which we architects should not make any mistakes, although it is obvious that we sometimes do.

The fact of 19 Colleges being involved in the same museum task and being coordinated is very important since the setting up of the architectural memory of the country is strengthened. It is not possible to create a Museum of Architecture in Spain without the documentary collection available in the Colleges. We are definitely decided to support the promotion of social and cultural architectural values through the task museums carry out, through prizes and awards (some of them shared, as that of the BIAU). This all approaches us to our task of being present in our society, influencing it.

Since Colleges in Spain have had a very high regulation profile and economy, self-governing bodies fully independent, but connected have also been created. I am referring to the Hermandad Nacional de Arquitectos, which is a mutual insurance company; the Caja de Arquitectos, which is a financial entity, and ASEMAS, a professional liability insurance company. Professional liability is a matter of serious concern in Spain because of its influence on professional practice and regulation. We do not know whether insurance companies are partners or enemies, since their power of controlling and influencing the profession in Europe is increasing. This is a strategic relation we are very concerned about, as I think our colleagues here at this table also are.

The Spanish Council's structure is very much alike the Brazilian Council: it is made up of a president, a plenary body, and an annual assembly of some 200 representatives adopting the most important decisions. It is a democratic and pyramidal structure based on the autonomies that create an organ, the Council, I call it federal but that some consider it confederal. And I mention this because when I took office, the structure was stronger at an autonomous level than at a national one. I strongly believe that subsidiarity is moving upwards, as it is also the effectiveness in the provision of services (new technologies, globalization). I also believe that institutions, in general, those of architects included, must act strictly coordinated, implementing protocols, being respectful for everybody and being a clear and effective reference allowing the dealing of globalization in an appropriate way. This is the reason why I am a federalist and not a confederalist.

I would like to finish talking about the relationship our institutions and our profession have with public policies in the framework of one of our proposals: we in Spain need an architectural Act, an Act establishing principles and values shaping public policies for human habitat, environment and built heritage. Switzerland, Latvia and Lithuania have very good public charters for architecture. Why Spain, a country of known and renowned architecture⁴⁵ worldwide level lacks of an Architectural Act? We are working on it but not by default but because all the rest follows from it. We do not need a complicated Act, but a simple Parliamentary Charter in favor of public, social, cultural and environmental values. This is not a trivial question. Since the market will not stand for these aspects, it is the State that has to deal with it establishing a Charter for Architecture to guarantee quality and safety above economic factors. It could be a task for the International Union of Architects to establish a worldwide Charter and, from that, a task to each country to draw up its own public declaration to develop more specific politics. Monitoring public competitions would be the

first measure showing whether a city or a country is promoting architecture. If there is not a public architectural criterion to build a city, then there is no promotion of architecture.

All this leads me to a final proposal: the UIA should reinforce its federalist aspect and, counting with the presidents of their countries, who are aware of the problems, undertake lobbying actions at the highest level, thus advocating a Charter for Architecture or the harmonization on the matter of public competitions. All that will not put up much difference between countries, but a permanent block that deals with more concrete and less generic issues. What I mean is that it is necessary to execute a global task, because problems today concern the whole world. The dichotomy between global problems and national ones sometimes puts us in a position that makes impossible to find solutions and it is one of the governance perplexities of the 21st century.

To conclude, I insist once again on our disposal to carry out a transnational debate since our problems, although different, always converge upon architecture. We need global public policies, cooperation between architects' organizations and public administration allowing the delegation of some tasks, a Charter for Architecture, a Building Basic Label.

It would be more likely to often hold this seminar in order to think together. We need a professional practice ruled by shared and clearer protocols; we need to urgently recover our technological basis.

We, from Spain, humbly put ourselves at your disposal to share our unique experience with technology and we will do that with pleasure. This is an asset for the future: if we do not retain and recover the construction technology for the architects' profession, problems will increase.

Round table 1

06.12.12

Module 1: Planning and finance in councils of Architecture

Moderator: Councillor Roberto Simon – CAU/BR

Lecturers: RIBA, CSCAE, OA, Gaetan Siew

Robert Simon: Good morning to members who compose the table. Good morning colleagues, architects of Brazil and other countries. For me, it is a great honor to be here with you today. All of you. I think this is one of the most important moment for anyone who has struggled this past year to install a contemporary board that can be, in brief, a reference to the entire planet. I hope so.

I consider this the watershed, particularly this important seminar that brings colleagues of important organizations, of the profession and the world, so we can listen to them, exchange ideas with them, and begin a new time from this day. I think this is the desire of President Haroldo Pinheiro, who has actually encouraged this, and I want to take this opportunity to thank him. It has been an extraordinary partner in finding solutions to the union of a continental country, a country with 27 states, with different characteristics, with different social realities, with different capabilities. But with a lot of people very committed to the construction of a new time. Therefore, the union, I think, is the paradigm for our new times, more than anything, because through it we certainly conquer a better space. I am convinced of this. To us, others will join, from Brazil and elsewhere in the coming days, the coming years, and we will see a better future for the profession after having lived 50 years trying to emancipate itself.

We have a responsibility, now, more than we have realized. Overcoming the challenges we have imagined that would be great and which are not smaller than imagined. Starting with this little statement, I would like to make just a score. These organizations, these institutions and entities that are with us today here at the table, it is important to say that they are not by chance. I would like to say that the RIBA is, for us, a reference to a number of important points of what we understand as a board advanced.

The college of Spain is here with us because, as we understand it has a big contribution to architecture and to our reflections. The mate Gaetan, friend and boss in the old days when I participated in the UIA, from the Commission and New Strategies Division in which he led, but not only that, the UIA presidency itself, and also together as counselors in the management of Jaime Lerner, as he being the vice president here. He is a man of very important considerations that brings the experience of the world, who really knows this whole subject that we are discussing here. Certainly in the future, Gaetan,

you will greatly help us to take important steps in the conquest of new ideas, which is what we seek and both talked in the past. Portugal is not here by chance also, it would not be just because we speak the same language, an? But because we need to meet more, we need to be closer together, discuss the problems between us over the profession, especially in the Portuguese-speaking countries. We know the responsibility to join ourselves.

Thanking everyone, I would like to invite our first speaker, Richard Brindley, the RIBA, so you can today reward us with your words. Thank you. The lecture is "Achieving professional excellence" and we appreciate your presence, Brindley.

Lecture 3 - "Achieving the professional excellence" / Richard Brindley

Roberto Simon: Thank you, Richard. That's what I particularly expect to listen about RIBA. I do not know about the others but, I hope we will have many questions. At the end, we will see. Thank you very much. I'd like now to invite to the second lecture our friend from Spain, Jordi Anglada, President of the Superior Council of Colleges of Architects of Spain, with the lecture "The Spanish professional model: a unique model!"

Lecture 4 - "The Spanish professional model: a unique model" / Jordi Anglada

Roberto Simon: Thanks Jordi. Although you have said you are going through a process of rethinking your organization, I'm sure that the structure of these organizations at my side, regardless of whether rethinking the largest or the smallest, are powerful, important and over time built a collection, a heritage and intellectual structure who is not found so simply, so easily. So I think that, like state of the art, we have to analyze all this. Due to what happened with fellow Oscar, we get the schedules obviously retarded. Therefore, the organization asked me a series of placements: the first is that, unfortunately, the questions to which we would like our speakers respond personally, will have to be answered by e-mail, so that, have more free time for our other guests manifest.

Of course, here we include topics such as public policy, enforcement, actions by the government with which the RIBA obviously has a lot of experience. Question, including the credit cooperativism where Spain has an extraordinary example of how it helps or how it makes the interface between the Council. I will not be able to ask a question too because I have to pass on to my colleagues. But I

would leave a reflection in the air, which is an instigation to me, and on which Gaetan can talk later. I will ask Vincent to speak further, after Gaetan, so it can include a reflection of this type. I'm sure you will do well. I would like to hear from all of you, but unfortunately we do not have time, even Michael's, that it's there in the audience.

I see the planet today, depending on how he goes through globalization, even globalized, divided. Divided as follows, what became very clear by his words, Jordi: on one side architecture as culture, ie, you earn money for your work, but has a very strong cultural ties with it, and on the other a world that treats architecture as a trade. That we can see clearly, sometimes in blocks, as in Asia, and I think the United States has it also. Too bad Young could not be here with us to be able to defend themselves or not, as it has a stronger passage about architecture as trade, while Europe works the architecture as a culture.

Finally, it seems to me that England with their ships navigates through the center of it and can talk, "interfacing" with these two subjects well. That is, without fearing the market, without fear of speaking, we use this word as if it were a pejorative word. And at the same time, it is an important cultural relationship in all issues that you showed in this lecture. Too bad we do not have time to discuss something like that, which I think is a fundamental question to kick start ideologically with a Council like ours, because we already have a technology base quite advanced today, but we need to start thinking about how it would give a final shape to it's soul. With my placement, I transfer the word to Vicente. Vicente, I asking you to use twenty minutes, if possible, talking about what you heard today of our speakers, and also obviously the case or the Portuguese example. Please, with the word then, Vicente.

Vicente Gião Roque: I will try to be very, very brief, but I wanted to start by saying that I know that the President of the Portuguese Order of Architects, the architect João Belo Surrounds, is there in the audience, will speak in the afternoon and will present a way formal condolences in the name of all Portuguese architects for the death of the great master Oscar Niemeyer. But, I must mention the great loss that I feel also with the master's death, knowing that the work will surely be here, in Brazil, but also in the whole world and for all humanity, whether architects, or not.

I would also thank the invitation of the CAU and the opportunity to be here to witness this great work they are doing and have done this year. Brasília was done in four years, and you are doing a wonderful job this year. I wanted to thank also the kind words of Roberto Simon. Saying that, sure, we

guarantee, you can believe that part of the Portuguese Order of Architects and also CIALP, currently is Portuguese presidency and vice-presidency is Brazilian.

The International Council of Architects of Portuguese is very interested in this next action and this cooperation between institutions. And we know that, together, we can better defend the architecture, the architects and, above all, sustainable development that we all defend to the world. And to say that this is an extraordinary opportunity to be here and witness this. I've learned a Brazilian expression that says they are changing the *neucarrendamento*, something like that. We have this expression in Portugal. But I want you to believe in the following: it is sometimes equally or more difficult to change when institutions already have a few years and are very cemented, is not it? Are already well defined and it is very difficult to change. I myself have often thought how would be good to be able to start from scratch, keeping the memory, the memory of time, the memory of the culture, right? The memory of what has passed. But having the opportunity to start from scratch, I'd love to. 'Okay then my president cannot hear it, but I'd love sometimes to do it in some things. So, I wish you much success in this initial definition of what it is this wonderful structure.

Before speaking about the organization, the Association of Portuguese Architects and why I was the day before yesterday at the meeting of CAU, it is important to note that we should not think the models from abroad as they are there, there is a historical context, there is a proper context of the site, the site itself, that it is necessary to speak and understand. So the numbers are not important, the important thing is to understand the differences between regions and why some things happen one way, others another, and then there try to learn from each other to improve all, is not it?

I will not have time to compare, we have an International Seminar with all participants, but Brazil gives us an idea in terms of territory, right? Brazil is equal to ninety-two times the size of Portugal. Imagine ninety-two Portugal placed together, this is what Brazil is. For Portugal, the numbers are not important, but the relationship. Portugal has ninety-two thousand kilometers square and Brazil has more than eight million. But in terms of inhabitants, Portugal is denser, the thing is different. Brazil equals eighteen times Portugal, so in Portugal we have eleven million people, in Brazil there are two hundred and thirteen million more or less, isn't it? In terms of economy, well, Brazil is the second American economy, just behind the United States, and is the sixth, according to the IMF, in the world. So this is a giant economy. Brazil's GDP is something like two, almost two, so two hundred trillion, this is over four trillion reais. Well, the Portuguese GDP is only two hundred thirty-nine thousand million dollars. That

means, in relation to the number of people, Brazil is equivalent to ten times the Portuguese economy.

In terms of architects, because it is also what we're talking about here, especially in Portugal we have twenty thousand architects. In Brazil, it is a hundred thousand, now, I did some math here and thirteen years from now you'll be two hundred thousand, I'll explain later. But now they are around one hundred thousand. Now this means that Brazil has five times more than Portugal architects, or a simpler way, Brazil is equivalent to five Portugal. But in the relationship with the people, isn't it? This is an interesting relationship, because we have more architects per thousand inhabitants than here in Brazil. Here in Brazil is 0.5, and architects in Portugal has 1.8 per thousand inhabitants. Well, these numbers are boring and I'm finished with them. But just to have a notion, here in Brazil to have the same number of architects who we have per capita in Portugal, Brazil would have at this time, three hundred thousand and one hundred and nine architects. Look at the number of architects we have in Portugal.

We also cannot directly compare with Spain because Spain does not count with some types of architects and in Portugal we count all architects, even those who does not do Architecture in their studios, working at city hall, the universities, we rely on these. Therefore it is important that relationship, to know how things arise. But it is also very important to design the future. And in the future, I made a few simple calculations, Portugal will have about six hundred registrations of new members each year. Brazil will have two hundred and seventy architecture schools across the country. Well, I did some math, I do not know if they are very accurate, but they will help me, you correct me if it is not right. If we multiply thirty students in each school year, only thirty, gives something like eight thousand one hundred architects, new architects every year. In Portugal we have only six hundred, look, that will change quickly.

I mean that in three years, if Brazil continues like that, will double the architects, will have two hundred thousand. And Portugal will have only seven thousand eight hundred. This means that Brazil will duplicate what has relatively, while Portugal, will only have half of which has now. That is, what it has already plus more than half. I am not, of course, discounting those who unfortunately will die or will stop practicing the profession, but I'm also not coming in here with names of population growth. Portugal is growing, even more, and Brazil is still growing. Just doing simple math, design the now in three years. This things are interesting to realize the relationship between the countries when speaking of having much or very little, is like a cup. If this water is near, the glass is half full, but if I put this same quantity of water in bigger glass gets very empty. However, water is always the same. Therefore, it is important to have this notion here, I believe.

The Portuguese Order of Architects, historically speaking, speaking of the real relationships ... I do not know if I'm talking too fast, am I? Can you tell? Since 1863, anyway, it was always evolving as union and association, and in 1998 was formalized as Order. Order is a public association of public interest, in which the State deposits intentions and instruments that are from the State itself. Therefore, delegates. It's a law. And it was in 1998 that this was achieved. And as Jafir also brings, we have about twenty thousand registered architects at this moment. Registration is mandatory in Portugal, unlike the RIBA, isn't it? When the student leaves the University of Architecture, he leaves with a degree in architecture, but does not leave as an architect. To be able to use the title of architect they must belong to the Order. And therefore, being the registration mandatory, we usually count only those who are actually registered. Theoretically, because in practice it is a little different. Even those who only give class or those who are in the halls, or are doing other work as an architect, but that is not constructing, are also required this register and of course to pay the quota.

I was also asked to talk a little about finances. Finance are not my area, but I'll do my best. So to say that a member of the Order, an architect in Portugal, pays an annual fee of one hundred ninety euros, this gives us five hundred seventeen reais per year. But then does not pay it (I do not know the name for this, but I'll ask for help) do not pay this claim. I think that this statement is even very democratic. Because, well, the architect who has more work eventually pay more and the architect who have less work ends up paying less. This is very democratic, is a very good measure that we could not implement in Portugal yet. We had some institutions a few years ago raising the possibility of a different dimension to who plays and for who does not exercise. But soon after we had the idea that we had the first class architects, exercising, and second-class architects. So that idea was abandoned, was not even discussed. But here is this difference only, we pay a little more per year and have do not have this RRT, that I liked to have. So, we could slightly lower the quota and, in fact, the ones who work more would contribute with more, is very fair. So be it. We do not have it. We must learn this here to import it.

So, imagine, twenty thousand architects, one hundred ninety euros, would give us a larger number than that what we considering. Because we also have to consider that we have a price reduction, a reduction of the share value, annuity for young architects. So when the young architects start, when they join the Order, they have a discount. And we must also count with about 7.5% of architects who do not pay this quota, they no longer need the statement because they work in the chambers, the halls or schools, as I said, so lets consider this increase. This increase was considered only for 2012, because until now we considered only 4%. But with the crisis, we had to add a little consideration to not

have a deficit after in our accounts. So now we are waiting for 7.5% of the architects to not fulfill its obligation, say, the annual payment. This means that only in quotas, we have something like eight million reais per year, three million euros. And this quota is divided, like you, between the national structures, which correspond to the CAU BR, and regional structures. We only have two, north and south, which correspond to your structures CAU UF. I do not know if I'm saying something stupid. Ok. The quota is 35% for the National Executive Council (CDN), where I belong and where Joao Belo Rodeio, the architect who is there, is president. We also have the two regional sections which receive 35% of the quota that the architects pay for. If the architect is enrolled in Porto or belongs to the Porto, it is the opposite, he gives 65% to regional north section and 35% for the National Board of Directors.

Now, the annoying is that we do not have a system as good as your SICAU. We have no SICAU yet, the Order is a structure that began in the days when there were no computers, so everything is slow and with some resistance, isn't it? Everything is still done in a very manual way. It is not distributed at once, as here, that automatically when you need to pay, you pay the bank and the bank already knows what goes on one way and what goes the other way. In Portugal, unfortunately we do not have this system. Anyway, our total budget is 4.5 million euros, which gives twelve million reais. This difference of four million dollars per year between the quota and our budget is what we were able to get sponsorship, advertising and patrons who join the Order to do certain events.

Therefore, our budget lives from the quota, but it is also from a strong component of sponsorship and fundraising that now, with the crisis, it is very difficult to maintain. And not only are the sponsorships are decreasing in Portugal, is also the number of architects who enter, compared to the ones that leave. To give an example, in 2010 we had eight hundred and six new members into the Order and had four hundred eighty-four who left. They left because they died, or because they did not practice the profession anymore or because immigrated. Some, perhaps, came to here. It is more likely than not, they have even gone to Europe, but they asked architects suspension member.

In 2011 we had only six hundred and forty entries and seven hundred eighty-one outputs. This means that it was the first year in history that had more people leaving than entering. Worrying, right? From a financial standpoint, but also in terms of sustainability of the Order. In 2012 we are predicting that come six hundred and three new members and leave one thousand two hundred and eighty of the Order. This leave does not mean leaving Portugal, mean finding another way to make a living than being in the Order and paying the mandatory quota. And if they got another job, at another site,

and need not be in the Order, of course we will not ask for the suspension. And this is the great difficulty that now we have to reorganize, to be more efficient, we have to do more.

We were talking about energy efficiency, monitoring of laws, many of which are very important projects in Europe 2020 agenda, and also in CIALP, which we already talked about here. I mean, we are talking about many projects and we have to do more with fewer resources. I will not take too long, I'll just make a parallel, if you still have that opportunity, between the structures of the Order and structure of CAU. As I said, the National Order, the Order of Portuguese Architects has two structures. The national structure and local structure, we call regional. Therefore, our Board of National Directors corresponds then to the CAU BR and our regional sections are more than sections, our regional entity then corresponds to FUs. At the regional level, we have a regional assembly, which unites all the architects of that region and has three elements, is headed by a president and two secretaries. There is a Regional Executive Council, which has nine elected, and then the Council of Delegates, which has a policy sheet where all the elected delegates are. And we have the Regional Council and the Regional Council of Admission Discipline, that the regional bodies.

At the National bodies, we have the Congress. The Congress meets every three years, debate the major themes of architecture issues to the Board of Directors then implements, but does not run. We have the General Assembly, which meets at least twice a year and has all the architects who want to participate. It is composed of five elements, and comes to the things of the plan, the budget, the accounting report, this organic that is heavier. It also has the National Council of Delegates, which works somewhat like a supervisory organ. It is because it has to do with the policy sheet, is not it? It has elements of several policy sheets and, therefore, is like a supervisory organ. Finally, I will talk about the National Board of Directors, which is the executive. There are three councils to which I cannot help but also refer very quickly, the National Council of Discipline, which deals to the things of anthology and it is a body that is completely part of the National Executive Council. The National Executive Council does not order the National Council of Discipline.

The National Council of Admission, this one is different. He submits to the National Executive Council some ideas, some proposals. And the National Fiscal Council, which is also totally separated from the National Board of Directors. The National Executive Council has nine members, three substitutes and two more by adhesion. Now the adhesion are the presidents of the regional sections, been that from the section, rises to the National Executive Council and then have there place for adhesion. Of

these nine elected, we have a president, who is there, the architect João Belo Rodeio, a vice president, and also have seven directors, one of whom is me, my name is Vincent and I'm at your service.

Roberto Simon: Thank you, Vicente. I loved your numerical comparisons. I like to make those comparisons as well, they help in reflection. Thanks a lot. I would then pass the word to fellow Gaetan Siew, to which, if you can, within about twenty minutes, make their considerations of what was seen here and what he himself thinks of advice. We would be thankful. Thanks, Gaetan.

Gaetan Siew: Thank you, chairman. I'll be much briefer. In fact, we've listened to the various presentations and it seems like they used two schools of thoughts. One is more like the Anglo-Saxon and also the Asian group, which are opposite, but very similar in the approach, and the other is more the Latin approach. They are different, but in fact they all are similar in the objectives. The professional institutes around the world focus on three groups of interest. One is the customer, that is, your own client. Two is society in general, issues like culture, environment etc. And the third is the profession, that is, the architect himself, his education, his practice, continuous professional development, these issues. And these architects, in different countries, either by one body, two bodies or sometimes several bodies, in France you even have trade unions of architects. But all of them more or less cover the same objectives for the profession, the issue of society and the customer.

The object is to avoid duplication, to avoid contradiction and to work together, and to sort out all of the developing. In UIA all the standards have been discussed extensively today, since 1999, but it's an on going project, they are a set of international standards, both for education, for practice and all these other issues, related issues. They are international, that is, they give the basic framework, not specific ones. They give a framework in which every country and every organisation find their own specificities within an agreed framework and this is what we've noticed today. In one hand, you would say the Anglo-Saxon are more focus and the Asian also on the market issues, on norms and standards. The Latin considers more values, principles, cultural identity, heritage, these areas are very important to them.

Even when you look at international institutions, WTO considers architecture more as a commodity and issues of market, market for services. And UNESCO considers architecture as part of culture and heritage and identity. So it's not an either or situation, it is a balance of in between. You don't need one instead of the other, you need one and the other. And I think whatever the norms, whatever the

standards you establish, you must always keep in mind your basic principle and values, because even like RIBA was saying earlier in the morning, once you get to about a hundred set of norms then you say let's go back to the principle. So, to check that in between themselves they don't contradict themselves. My final word is that CAU should look for its own specificity and be inspired by all the different parts of the world and I think, as the President Jordi said, one can choose your statement, this is your statement and everything will derive from your statement. Thank you.

Robert Simon: Thank you, Gaetan. I would like to thank the four participants who beheld us with a series of important placements for our reflections in the future. Obviously, inform them that this is our first meeting in truth, and surely others will occur, God willing and will want, right? So we can discuss it further and further and further. I think this is our task going forward. And especially look for this globalized world.

We have to talk more, to discuss more, I think we have organizations that do this. Gaetan just quoted, it is true, and we have the UIA, the Pan American Federation and many other organizations that represent these continents. We also want to be included in this conversation, and we certainly are. And above all, knowing that we both governmental and non-governmental organizations, in a way, are also directly or indirectly linked to all of us, as the World Trade Organization and many others, Icommos, Locumommo and many other organizations that we will have to discuss. I want to thank your presence, I would like to thank all colleagues and know that all these questions will be answered. Finally, I wanted to ask you permission to dedicate this first table, the first session of an international conversation, the colleague Oscar Niemeyer, who was certainly the most international of all of us.

Lecture 5

12.06.12

The balance between regulation and the emerging tendencies in practice

Miguel Rodriguez

American Institute of Architects – AIA



I heard someone in the audience suggest that I speak in Spanish, but we were talking at lunch that English is so much safer because even amongst us Spanish speaking people, the different dialects have such significantly different meanings, that I would be afraid to offend so many of you. As it is, I already have the unenviable task of standing here interrupting our siestas, so I'll be loud and obnoxious and try to keep you awake. But yet the task that is before us is significant.

So, I would like to thank all of the members and the leadership of the CAU, especially President Haroldo Pinheiro, for inviting me to come and share information with you some information about how we regulate the practice of architecture in the United States and more specifically, how we exercise our methods of quality control because with changing technologies, with globalization and with all that is happening around us in our profession, there are no doubt going to be significant challenges in those areas as I think you'll see as I work my way through.

From what I have learned in preparation to come and speak with you today, the first thing I want to do is to congratulate you on having the wisdom to recognize that there are other systems you might want to learn from, and simultaneously, warn you that there are other systems that you might want to learn from! I mean that in all seriousness because we've heard this morning about systems that are a hundred years old, and I'm about to speak to you about a system that is a hundred and fifty years old; and systems with that much baggage are very difficult to change. Sometimes I feel that we keep trying to change some things, where we really should be starting from scratch. Like my colleague Vicente said before lunch, I too would very often want to start from scratch.

And yet, you have that very opportunity, perhaps the only one in my lifetime that I'm aware of, to essentially create a system of professional regulation for architects from scratch. You have a blank paper which is a scary thing, but simultaneously a huge opportunity and, Roberto; you expressed your concern this morning about the challenges ahead and all the work that you have ahead of you, but I will share with you what I shared with one of my colleagues around one of our favorite seminar locations; about the profession of architecture and that is the fact that architecture is a profession of optimism.

And if you think about that, it's very rare that people commission significant architectural work when things are bad, and we all know that from direct experience, or when things are sad or for that matter in any condition other than a celebratory or when people are optimistic about the future. And, I think that if you were to approach this task from that same perspective of optimism, you will find that when you're done, you will have accomplished something that will be a big part of your professional development and more importantly that of architects that will follow you, that will live well beyond any of us here and that will be of great benefit not only to the profession but to the people of Brazil as well. And, ultimately I think the world will be able to learn from your accomplishments as well.

As I said, I feel honored to have been considered to come and speak with you. I have difficulty considering myself an expert at anything, but I have been in leadership roles within our profession over nineteen years and I guess I've learned an awful lot; mostly what not to do. I have also learned over time that if you worry too much about things, your hair will turn gray and if you continue to worry about those things, it will eventually fall out. So, on that basis alone, I'm probably the most experienced person you'll hear from today.

To be sure, I have learned a lot and also to be sure, there's no question that modern practice is going to require a very careful balance between an appropriate level of public protection, recognition of and an appropriate level of the benefits of the profession and then the needs of that profession in the way of a changing practice; a practice that is changing at a monthly rate of speed and even in some instances daily change both as a result of changes in technology as well as those brought about by economic forces, and just because the entire world of business is globalizing. Our clients are already there and we are always struggling behind them, as a profession, trying to keep pace. That is one of the most significant challenges of established systems; it's the inability to be flexible enough to change rapidly enough to accommodate the needs of the profession with respect to meeting the needs of their clients.

We can't just arbitrarily give up our responsibility to protect that public and wipe out regulation so that the end result is that architects are able to move more freely but also able to do damage more freely, in the worst case scenario.

So, I would like to begin by explaining to you briefly, how the profession is managed in the U.S. I am not doing PowerPoint today because I didn't want the brightness of the screen to bother your after lunch sleep; but more importantly because, in all honesty, I would have probably put up a bunch

of organizational charts that may not have had a significant impact on you, I'd rather that we focus on this conversation and hopefully I trust that I'll be able to explain it well enough that you will be able to survive that conversation without the use of PowerPoint. I also don't have to worry about which button makes it move forward or backward.

“Regulatory systems that are not similar add to confusion and lack of clarity”

The most important thing I will share with you, before I begin to describe how we actually do it, is the need for a sense of clarity, a sense of transparency, and an understanding of the importance of the people involved in the creation of whatever system you choose to create. Now clarity and transparency seem to mean the same thing, but I'm really sharing them with you from two different perspectives.

Clarity speaks to the need for the regulation, and the laws and all of the rules that you put together to make this work, to bring it to fruition, have to be simple enough and clear enough that those who must use those laws and rules are able to understand them and able to incorporate them into their everyday professional lives.

One of the challenges that we have had in the United States is that our laws are old, and as we change them we sometimes have the tendency to change only the pieces that we feel need change, but those changes have unintended circumstance with other parts and sometime the language becomes unclear or are in conflict and then you get my favorite excuse from those that are being disciplined by the boards: "I didn't know." I worry about it when they say they don't understand and so clarity is important.

Transparency deals with ensuring a very clear process so that everybody has an understanding of what is happening or what has happened. More importantly, that everyone has a stake in the results, we call it "having ownership" of the result. If you have played a part in the creation of the rules, it's less of a mandate that's being imposed on you, and you will certainly benefit from the added input.

In my personal experience, I've realized that every time I let myself think that I know everything there is to know about something, I am very quickly proven to be wrong. If that transparency of process is there and people can contribute to the process, not just from within the CAU but also from



others, your results will be better served by that and will benefit from the additional input.

Let's move ahead now and talk a little bit about licensing in the United States. Our system is not significantly different from the system that my colleague, Richard, explained from RIBA, this morning. But there are some differences, in that ours is separated into multiple pieces, although we accomplish the same things and, oddly enough, a lot of our programming is very much the same.

But in the United States and this is, in part, because we are the United States, we began as a group of thirteen individual colonies that figured out that together they could be so much better and worked to unite. But in doing that, they wanted to preserve the right of each colony (now a State) to be able to determine its own destiny and that of their citizens. As a result, one of the more important concepts of our system of laws, right behind human rights, is the concept of "states rights," that is that each state has the right to rule their people in the way it considers appropriate.

Sounds like a great idea, right? Except that what it ultimately created for us in the United States is a system of fifty different sets of licensing laws for architects, because we have fifty states and fifty four bodies that licensed architects in the United States – separately. There is no national license, I live in Florida, and so I have a Florida license. I have had an opportunity to work elsewhere and so, I'm also licensed in Alabama, Georgia and South Carolina. Why is that important, well it probably isn't but it leads to my next point. With those differences comes a disparity of regulation. Regulatory systems that are not similar add to confusion and lack of clarity, not the least of which is the need to track different requirements at any given time with respect to how I practice, to how I continue my professional development and generally how I'm governed by the people in that state that I'm working in.

And while that may be appropriate, it may not be absolutely necessary. If you really analyze the differences, and understand that despite those differences, the solutions can be similar to each other, then you can begin to put together a system that is coherent from a national perspective; that has applicability at the regional level as well.

We had to get there the hard way, we had the disjointed system first and its only through a lot of years of collaboration between the organizations that I'll be describing in just a few minutes,

that we've managed to reach a point where we have a reasonably coherent system that varies very little from state to state. In essence it's the equivalent of a national license, except that it isn't one, we still have to get licensed wherever we want to practice, separately.

Now, add that to the fact that in the United States, the title of architect is legally protected (meaning it cannot be used by anyone who is not licensed) and you have a system where I cannot call myself an architect, or much less act as one, in a state where I am not licensed. The absurdity of that may not be as clear, except for the story I will share with you now.

In some parts of the state of Florida, if you stay off the highway, by a few miles, you cross the border into Alabama or Mississippi. In Alabama, I don't have a problem because I'm licensed there, but if I cross into Mississippi, I somehow magically become 'dumber' because I'm not licensed there and I can no longer call myself an architect or act like one. That seems to make no sense at all, but it is the law.

Obviously, I'm using this to describe concepts I don't recommend that you get into. It's not really as absurd as I described, I would have to get off that highway and walk up to the owner of the first place I see and offer to remodel the store, the police aren't going to pull me over and write me a ticket for not being an architect.

Another distinction of our regulation is that in most of those fifty four jurisdictions, the practice of architecture begins with the offering of the service. Just presenting yourself as an architect can trigger a problem. So, if we were in one of those states where I am not licensed, some overzealous regulator can be in a position to discipline me for unlicensed practice.

This brings me to the third piece of importance that I mentioned earlier; the people. Any system of regulation is only as effective and as good as the words on the paper, initially, and its ability to be flexible. The majority of that flexibility comes from the people that are put in positions to interpret those regulations. Those people have to be ready to make those decisions, they have to be practical and, in my opinion, to the greatest extent possible, they have to be in practice themselves. Because only if you are in practice, day to day, do you really understand the everyday needs of that practice.

We now know that we're crazy, that we license people individually by state, that the title of architect is protected so I can't call myself an architect outside of one of those states where I am licensed. It's truly a curious system.

The other question some of you may have is why I keep saying fifty four and yet, I would think most of you would know that the United States are only fifty states. The difference in number is that we also license architects within what we call the 3 U.S. possessions; Puerto Rico, the US Virgin Islands and Guam; and like Brazil we have a federal district, our capital, the District of Columbia. Most of you would better recognize the more common name, Washington, DC. Those are the additional 4 that make up the total of fifty four licensing jurisdictions.

The process is established by legislative procedures in each state. Each state has a 'practice act' for architects under a similar title to that, or some variation of it. And, within the concepts of the legal system of that state, some of those 'acts' are more restrictive than others. When I say more restrictive, what I'm talking about is a system of laws that in the 'looser' configuration, a practice act may simply recognize the fact that the profession exists and that it will be regulated and the means by which it is to be regulated, so for example, it will establish a board and that's all that is within the law. Then, the board itself is allowed to promulgate the rules that it feels are necessary to implement the law. In other states, such as Florida, the more restrictive configuration actually begins to list or define specific requirements within the law itself. And, in Florida, our law includes quite a bit of specific requirements because our attorney's interpretation is that if the board has not been given specific authority to write a rule, then it cannot do so. So we wind up with a lot of specific requirements within the law itself and every time we write a rule, a committee of attorneys reviews them to confirm that we actually have the authority to write it. Crazy – I know.

So, if I haven't convinced you yet that becoming a licensed architect in the United States can be a crazy process, maybe I will before I'm done. I'm sure I'm getting there pretty quickly. It's a fairly intricate regulatory scheme. The impact of having more requirements in the law than in the rules, is simply that the law is more difficult to change (and not directly under the control of the board itself) and it is an open legislative process which means that everybody can have a say in the process; as compared to rule-making authority by the board which is a quicker process that still has to be public, but it doesn't have to go through all of the iterations that the legislative procedures do.

So, to the extent, and this may be a bygone decision, but to the extent that you can maximize the amount of the rules and the operational structure within the direct control of the CAU and not having to go to the legislative body, you'll be that much better served.

Now, I want to talk to you about the regulatory scheme and how you get to become an architect in the United States because that's also different than some of the models that you've heard about today.

We often describe the process as the "three-legged-stool," an analogy for how we license architects, specifically to indicate that, as most of you know since we're all architects, if you remove one leg, any leg, from a three-legged stool, you'll be sitting on the floor because the stool is not going to work!

The system is designed so that the three parts are integral to each other and it cannot work fully, cannot fully discharge its responsibilities without all three legs being in place. Those three "legs" are education, experience and then examination.

So unlike most of the other systems in the world, we graduate someone with a degree in architecture, which has to be an accredited degree – we'll talk about accreditation later, but you're not ready to be an architect, just yet. Once you graduate you're required to acquire approximately three years of practice experience, working under a licensed architect, and then you have to take an examination. This is an examination that focuses on what you learn during your experience in practice, it is not designed to re-test what you've learned in school. It is designed to test what you've learned through your experience, and of course the background is what you've learned in school, but it's focused on the actual practice experience.

Until very recently, they had to follow that order, the organization that coordinates this insisted that you could not take the examination until you were done with the experience. We've recently been able to change that finally, after beating each other up for quite a long time, we all agreed that in reality, it didn't make a difference if someone took the exam while they were still gaining experience because if they had learned enough, they would pass the exam and, if not, they simply would not pass.

So if you trust that the three pieces are designed to work together and cannot work separately, then when you take the exam relative to where you are on the experience trail should not make a difference and we all finally agree to that and so, today you can take the exam the day after you graduate with an accredited degree. But the accredited degree is still the first step.

The problem with this, and it's a good thing but I'm going to focus on the experience piece

to give you a sense of how sometimes unintended circumstances can create challenges that, because their unintended, were not foreseen. We've always had the experience requirement in the United States. When I was going through school and I graduated from the University of Miami, in 1981, the experience requirement was a calendar requirement that was in the law. At the time, if you graduated with a Bachelor of Architecture Degree, which is the minimum professional degree, you were required to acquire three years of professional experience. If you graduated with a Master's degree, that was reduced by one year, so you had to acquire two years of professional practice experience.

The problem with that system the way it was set up is that there was no control over what that experience was made up of. So, you could literally have worked for an architect but have been doing the very same task and never get experience in any other areas of practice which are, I think you'll agree, essential to the formation of a complete architect and similarly you could have been working under an architect that was licensed but was not working in a traditional architectural role and not receive a balance experience.

What came about was the establishment of a program that we call the Intern Development Program (IDP) – in the US we like our acronyms-our initials. It was created by taking the three calendar year experience requirement multiplying that by the number of hours in an eight hour work day times the number of working days in three calendar years and they came up with a number, in the range of seven hundred and thirty that represented the total experience in hours. They established this as a seven hundred and thirty units of learning, where each unit represented an eight hour period and they went about determining what it was in practice that is important for an architect to know before they are cut loose and go out into the world to be an architect. That seven hundred and thirty units were broken up into certain number of units in each, for instance; contract negotiation, client communications, project management, preliminary design, schematic design, you get the picture, you all know what those competencies are. Now up until that point, this was an incredibly intelligent decision and that was a system that was the system that was created.

The unintended circumstance that we're seeing today, is that as the different factors that affect practice affect the intern's experience in the office, and those factors can be anywhere from 'the economy is terrible there's no work - to- the economy is fantastic there's too much work. We all know the different pressures that this puts on people that run practices with respect to getting the work done in time for meeting all of the necessary deadlines. The result of that is that sometimes it is difficult for

the intern architects (that's the term we use) to be able to acquire the specific number of hours within each subject matter that they need in a nice sequence, so that they're done in three year's time. What's happening is that, the latest figures that I have, is that the typical architect takes about five and a quarter years to get through the three year experience process.

Now that has all kinds of ramifications, particularly when we talk about diversity in the profession, when we talk about the differences in economic situations, the resources available to that particular person, it has all kinds of implications, but the system generally works very well.

Having had a lot of experience with systems, I was just in Spain last week and in Madrid specifically; there the Universities literally graduate an architect and license them simultaneously. So the very next day, the architect simply goes to the local 'colegio,' gets inscribed and is free to go out and design buildings. In my conversations with my Spanish colleagues, they recognize the need for some sort of experiential portion in the creation of an architect. The UIA has been talking about it as has a lot of the profession. I want to share with you that it is important that you ensure to the best possible means that you can, that practice experience is as broad and in the different areas that are necessary, but caution you to be careful in how you expect someone to collect that experience so that you don't run into the unintended circumstances that someone might take six years to complete three years worth of experience. That's a pretty critical piece of the puzzle, even more critical when you hear the rest of what I have to share with you.

The next step then, is that at some point you're going to take the examination. We call it the Architect's Registration Examination or, I promised you we like acronyms, the ARE. The ARE is a seven-section, or module, examination that is delivered in a computerized version. Once you are cleared to take the exam, you simply call the local examination center and schedule an appointment to sit and take any one or all seven sections. If you don't pass it, you can retake that part of it as many times as you need; although we now have a rolling clock, where the parts that you do pass will expire in five years because we all agreed that in five years time, the training will have changed enough that it warrants having to retake that portion of the exam. If you fail the exam, you have to wait six months to retake it, another unintended circumstance.

The computerized exam was a great idea and you can take it pretty much where you need to take it; before that because of the logistics of setting up the examination in a huge room like this,

examinations were typically given only once a year and in once city within the state. So if you were in the wrong city, you had to take time off from work, travel to the exam city, stay overnight in a hotel; you understand.

So now with computers, we got rid of that but because you have to maintain the integrity of the computerized exam, the material for which rotates on a six month cycle, you have to wait six months to retake that section. Put yourself in the shoes of a person that is incredibly intelligent but doesn't take tests well. We all know people like that, and you can very easily fall into a situation where it could take you several years to complete the exam. In fact, the latest averages that I've seen also point to the fact that most exam candidates are now taking about five and a half years to complete the exam.

Now, we're all intelligent people in this room, do the math. It takes five year to complete the examination, it takes five years to complete the experience and it takes five years to get the minimal professional degree required to be any architect; you're talking about a total of fifteen years from the point at which you decided to be an architect, until the point where you can actually call yourself one – but only in one state!

What I hope you are able to pickup from this is not that I think our system is terrible, in fact I think our system is pretty darned good. But it has difficulties that I know can be overcome, particularly when you look at it from a fresh perspective which is the opportunity that you have; the opportunity that you have, that we did not have as we backed into this. That's why it was important, I'm sorry to bore you with the history of it, so that you understand where we came from and it gives you a better idea that we're really not as dumb as we seem to be, by virtue of how we screwed up. We just screwed up because it happened.

Now you're an architect and those are the three pieces and you're on your own, and – good luck! Of course, it's not that simple. We also have the need for mandatory continuing education; I hate that term because what it really means to me is I need to count the points, being the number of hours that I have to sit through some seminar that I might not have really wanted to sit through but it was the only one available and I need to renew my license and didn't have any more time to find something better.

I prefer the term 'professional development' or 'continued professional development' it has

such a sweeter name. The AIA began this for its own members at approximately the same time that the regulatory bodies were starting to have the same conversation and, it's only because of the deliberative nature of decision making of the AIA that the AIA's mandatory continuing education program, for membership, didn't become enforceable until about two years after the first of the states made it mandatory for the renewal of licenses in most jurisdictions. And the latest numbers I have is that about forty seven of the fifty four jurisdictions require some sort of continuing education. The current number of hours required is, on average twelve hours a year. You probably won't see it expressed in that form because some states, like Florida, renew licenses every two years, New York every three years; so if you look at New York's rules, they say thirty six hours, Florida's say twenty four hours but that's just a multiple of twelve per year. This is a requirement for licensees in forty seven of the fifty four states and, I'm sure that before too long it will be a requirement in all fifty four.

We also have a similar requirement within the AIA (18 hours per year) to maintain your membership; in fact the AIA, and I don't agree with it, is now reducing its hours. The AIA created its system in an effort to elevate its members to be perceived as better than the non-member architect. They are now bringing their requirement down to twelve hours so that it matches what the typical requirement is across the board – and I just don't think that matching, just for the sake of matching is necessarily a good thing.

If you feel that eighteen hours is the appropriate number or perhaps its twelve or maybe even twenty four, you need to look at it from the perspective of what it is that will make sense to ensure the continued professional growth of the licensed architect in Brazil.

By all means, in the United States, it is the intent of continued professional development that the material presented build on the basic competencies that you're required to get your license initially. In theory this means that you shouldn't be going back and taking courses on topics that you should have taken in your years at the university and this is one of the biggest arguments we've had over the years – what represents an expansion of the core competencies. One of the topics of discussion has been over CAD, for instance what is an expansion of basic competency versus an expected, core competency. This obviously changes over the course of time and hence the discussion.

The lesson to be learned with respect to that is that the professional development should have a significant or as significant an impact as possible on that professional; it really should enrich or

enhance their abilities to function as an architect. That should be the primary element that you look at in determining whether something should be considered to be professional development or not. It shouldn't be about counting points to make sure that you meet a mandatory requirement because then it loses the essence of that learning and people then are merely going through the motions simply because they simply have to.

Instead, to the extent that you can create a system that architects can use this professional development tool as a means to gain competencies in areas that perhaps they don't have, whether it is a specific project type or perhaps they're stronger in architectural design but not as strong in urbanism whatever that is; if that tool can fit this function then the continuing professional development program that you will create will have so much more meaning to your architects and be so much more beneficial than you would ever have imagined it could be.

I want to talk briefly now about the role of the professional organizations in the U.S. so that you're clear about how they operate. There are five organizations that I'm going to talk about; we refer to them as the five collaterals, just as you have five groups I heard you say yesterday. Each one of these five is an independent, nonprofit organization; they're not government agencies, they are not 'chartered' as is the case with RIBA and they're all setup to perform specific functions which I'll go over with you right now.

I'll start with the American Institute of Architecture (AIA) since I'm here on its behalf and it is the oldest of the organizations. The history of the AIA, which is not known to many of its members, is that it was created precisely to form the profession of architecture in the U.S., at a time when architecture was not a profession. Anybody could call themselves architects, there wasn't a measure there wasn't a standard. You had builders that called themselves architects, sculptors, artists of all kinds and certainly some of the famous names in architectural history were not architects at least not by what became the measure of the profession – kind of odd, but true.

This all came about in 1857, at a small New York restaurant, the thirteen original members came together and decided that it would be beneficial to create and formalize the practice for architecture and so, the AIA was formed for that purpose. We're talking about an organization that's now one hundred and fifty five years old – talk about having a lot of baggage! But its primary purpose was to create the profession. So today in the United States, and there are those that would argue with me

about this, everything that has to do with the practice of architecture for that matter most of what has to do with the construction industry was, in one way or another, formed, institutionalized, standardized, managed and continuously updated by the AIA.

The current role of the AIA is one of a professional organization; it represents the practice of architecture, actually it represents the profession of architecture, the individuals. We like the RIBA, in fact I was telling Richard that I was just going stand here, take his slides and substitute AIA for RIBA and, programmatically you have a good picture of what AIA is. We have Knowledge Communities, a strong Legislative Advocacy body; the Knowledge Communities are part of an overall knowledge commitment, to be a knowledge based organization where its our goal to provide the knowledge that our members need to succeed in practice and to continue to grow in practice. So we conduct some research, we generate certain bodies of knowledge (through our members) that's part of the operation of the AIA in addition to being one of five players in what is the regulation and management of the practice.

At some point, it became of interest to separate the regulatory piece from the AIA to resolve any conflicts of interest that might come about if you're representing the profession and simultaneously regulating it, there's not always going to be a clear cut difference. So an organization called the National Council of Architectural Registration Boards (NCARB) was formed, at the suggestion of the AIA –although they won't admit to it. The function of that organization, which a lot of people think is the licensing body and they are not – in fact they have no authority with respect to that. The function they serve, which is a super critical one, is to coordinate the efforts of the fifty four independent state boards so that you develop that similarity between them and portability of credentials becomes easier – and that has happened. Over time, they've also become the record keepers so that an architect's professional credentials, if you choose to be a record-holder, which is the term they use, you pay a fee for the service and they'll maintain a professional dossier that will facilitate the portability of your credentials, so that if I find myself straying off that highway and into Mississippi too often and I decide that I want to become licensed there, they facilitate the process to make that happen. The two other key roles that NCARB plays today is that they administer and operate both the ARE (the examination) and the IDP (experience) programs. They play a huge part in two of the three legs of our stool, with respect to licensing, although they themselves do not issue a license.

The next group then is the American Institute of Architecture Students (AIAS). I think that one is obvious. We have felt for a long time that the student have a seat at the table, that they have so-

something very definite to contribute; in fact, like my colleagues this morning, I am impressed every time I listen to student talking about their needs and their vision of the profession. They continue to impress me; the profession is in very good shape in that respect.

While they were part of the AIA originally, it was also determined, in 1985, that it would be better for them to be independent so they could act as their own organizations. Today, they stand as a separate organization, one of the five collaterals.

The next group is the Association of Collegiate Schools of Architecture (ACSA), which essentially represents the academy and is composed of the various Schools of Architecture in the U.S. This group represents the interest and perspective of academia and plays a critical role in the formation of the professional architects and in the advancement of architectural education.

And finally, the National Architectural Accrediting Board (NAAB), which is the body that accredits professional education in architecture and is the only body that does that in the U.S. Of the fifty four jurisdictions in the U.S., in every one of them you have to have a NAAB Accredited Degree, there are only five or six of them that have other routes but every one of them has this requirement.

Accreditation of the programs of architecture is a very intense process which, since we'll actually be talking about that tomorrow and I'll be on that panel, I'll talk more about that then. Essentially we look at the outcomes; we are an outcomes based system that allows the schools the flexibility to teach the profession of architecture in the way that they see best fit. So what happens in the U.S. is that you can actually choose your school based on what part of architecture really attracts you the most, but the outcomes are always going to be the same. I don't want you to think that we're just looking at the outcomes because there are actually twelve conditions where only one of these is related to these outcomes and the others deal with the institution itself, critical elements such as whether there is enough faculty and financial resources to support the program, resources to support student activities outside of the university setting, such as travel-study. Because all of those elements contribute to the outcome and we don't want to be looking just at this end product.

Finally about accreditation is that it is not a once-in-a-lifetime process, accreditation must be revisited every six years, which is the longest term of accreditation currently available. What happens with some systems of accreditation that accredit only at the beginning but then there is not measure

of continued excellence. We ensure that programs don't degrade over time by making accreditation a recurring process that ensures continued visibility.

I've given you a bunch of the pieces. I want you to think about the challenges that are going to come about when we start talking about globalization of practice, the outsourcing of work to other locations other than the office you're located at, with respect to how we apply what we call 'responsible supervisory control' which is that the architect has direct charge and responsibility over the preparation of the work. This is how we ensure quality control over practice. Now, I'm not telling you that it's not possible, but I'm telling you that our systems in the U.S. right now are having difficulties with that challenge and it's only through creative interpretation by some board members that we've managed to avoid a huge argument about this. The truth is, that if you're going to be intimately involved with the project and you're going to do that remotely by electronic means, the capabilities for which exist, then we have to look at applying this in different ways.

This is your opportunity, the fact that you are able to look at this not from how we did it for the last fifty years but how we need to do it for today and more importantly for, let's say ten years. This your opportunity to consider those challenges in light of the experiences that we've had and the things that hamstring us, that hold us back. Remove those because there is a way for an architect to apply responsible supervisory control using online means, there is a way to ensure the quality of the product that we're delivering for clients, with current technologies.

You have the easier the easier opportunity of finding those because you don't have the baggage of the past. So I'm going to close by simply reminding you that your greatest opportunity in developing a new regulatory scheme comes from the fact that you are developing a new regulatory scheme. I think you are incredibly intelligent, your leadership particularly, to understand the value of creating a seminar like this and have this discussion with a bunch of boring people that share a bunch of information that by the way, by the time we're done tomorrow, it's all going to run into each other. But that's o.k. because maybe that Bouillabaisse will make a good dish for dinner, right?

That is your greatest opportunity and I know you will not let it pass you by and look forward to seeing the results. I look forward to then speaking about your results at some event in the future where I am once again sharing the best and brightest of regulatory schemes with other groups that want to know.

Executive Report

International Seminar of Architecture and Urbanism

Again, I thank you for the opportunity and for your patience. I've been looking at your eyes and, there are some of you that have been nodding off, but it's very few of you and I thank you for that as well. I look forward to sharing with you the rest of the conference and thanks again.

Lecture 6

12.06.12

The professional practice of Architecture in Spain

Luis Peirote Santed

Superior Council of College of Architects of Spain – CSCAE



Fellow Brazilian architects and colleagues from all colleges of countries gathered in this seminar, good afternoon. I will start by introducing myself. My name is Luis Peirote, I have been an architect for thirty-three years, and I am currently President of the Council of Architects of the Province of Ragún (Superior Council of the College of Architects of Spain) and a member in the International Committee. I want to thank CAU for the invitation. It is an honor to speak at the Seminar on behalf of our Council of Architects of Spain, with the added bonus of visiting Brasilia for the first time. I hope to learn more about the city from the colleagues who practice architecture here.

First, I want to pay tribute to our master Oscar Niemeyer. For us, in Spain, besides a great architect and an important professor, he was a great person, very honest and with a big heart. He received the Prince of Asturias Architecture and Arts award, and as mentioned by the President, the award from the College of Architects of Catalonia, Spain. We were very sad to start this seminar with the news about the death of the beloved Oscar Niemeyer.

Understanding the complex operation of the Colleges, I will present a short historical summary of the institution and its regulation, of mandatory registration in Spain, of architecture schools in Spain - syllabus, curriculum, etc. – as well as of the ethical and professional challenges facing architects. Studying the early days of architecture schools in Spain, we noticed that the process was very similar to that of the UK and also related to what happened in the United States. Architecture schools were introduced in Spain during a monarchy that made them mandatory through a decree issued in 1832. It is necessary to understand the 18th century in order to understand the history of architecture schools in Spain. After 1837, with the establishment of the Liberal government, the requirement was suspended, but was reestablished by demand and pressure of the architects who worked in the court, close to the royal power. This lobby led to some privileges. The three fundamental points of the colleges were defined in the early 20th century: minimum rates relating to professional fees and mandatory registration and licensing. In 1889 the Civil Code was one of the elements considered in the choice of the social representation of architects in Spain for the 20th century.



In monarchy, especially during the reign of Alfonso XIII, although industrial development was linked to the concentration of workers, it was not really possible to speak of social housing. At that time we find examples of property belonging to miner in England, and this aspect could be considered innovative from the social perspective, but does not change the place of the architect. A key point to consider is the fall of the monarchy and the beginning of the Republic. The Republic in Spain, leads to the emergence of two concepts in our profession: The executive branch proposed an improvement in the housing conditions of workers and the poor, and that in turn led to the emergence of a professional that helps the architect in construction works and is paid for the coordination of works, replacing the so-called “master builder”.

Another crucial period was the Spanish Civil War, in which the minister of the Republic intervened stating that sometimes we need architects who are politicians. In this context, urban centers were created in the so-called “devastated regions”, where civil works to reconstruct Spain were carried out, which encouraged social housing. One of the influences at the time was the government’s attempt to change the concept of professional council. I should also point out, as our President said earlier, the importance of the presence of the associations which play the role of providing services to their members. This type of institutional architect was established by Mr. Luis, who was the first housing minister and later on minister of the government. During the Franco regime membership was mandatory, and the Official College of Surveyors - who did not have a professional council - was founded in 1940.

For you to understand the MO of our profession during the Franco dictatorship, I would like to mention some data. The item “mandatory membership” establishes that an integration between architecture professionals from across the country required complying with the existing principles, in accordance with the provisions governing the practice of architecture and related professions. The next item establishes that pending the creation of official bodies to replace the colleges of architects in their duties, these should remain responsible for licensing civil works. A following item provides for the incorporation of all existing professional colleges and professional organizations until such time as they were definitively integrated into the unified union system. This concept was special. I believe that in other places the process was the opposite. But it is obvious that the architects were not integrated into these systems.

Development plans for the housing infrastructure entailed displacing eight million Spa-

niards who migrated, within a short period of ten years, from rural areas to major cities in the country. At the time there were only two architecture schools - one in Madrid and another in Barcelona. Also from that period are the mandatory minimum wages, i.e., architects' fees, in addition to three hundred houses a year. This process led to a great leap towards the current situation, as it influenced a flow of important activities and favored architects.

Today, we have thirty-three architecture schools - and not only two –representing an exponential increase in the number of architecture graduates. Also important are the European Union directives that pressured Spain and led to the extinction of professional fees under the previous conditions. Following the burst of the real estate bubble, specifically in Spain, due to interest rates and the expansion of the credit available for civil construction, and in a favorable European financial environment, we got to the current situation, with economic implications known as rotten real estate assets. The real estate crisis leads us to reflect on a more competitive practice of architecture, in which the professional colleges should take action in view of the new times, when there are increasingly fewer job opportunities.

We expect this phase to be overcome. The second point I want to address is the operation of professional councils and professional regulation. I will start with a quote that says “the magical character of the architect’s creativity is to understand how to combine the visible and invisible forces of the place.” Architects are, above all, creative professionals. The colleges of architects in Spain have an important role in shaping the architect’s duties, in ensuring mandatory membership to practice the profession, and in coordinating the profession. The colleges are not only in charge of registrations and licensing of projects and civil works, but they also provide services to their members, including through a system of unified information counters for all citizens.

They are also funded by their members, although they also receive contributions from cultural sponsors. Among the technical services provided we can mention architectural and urban information to all members, in person or through the website, and technical-cultural services such as the organization of exhibitions, publications and awards. These services enable associating with public and private institutions that want to sponsor architecture. The compulsory licensing of projects and the registration of documents entail the costs of authorizations, and that is why the colleges are currently being restructured, as mentioned by the President of the Superior Council, to balance the expenses of the institution, especially with regard to human resources.

We intend to avoid duplication, in effect, in many colleges there is overlapping of functions and we end up doing the same things and this implies cost increases. It is also important to streamline the services provided to members. As I have already mentioned, we participate in various events and virtual services, and we have finally achieved a convergence of computerized licensing among all colleges. This means that in the past we had to go to government agencies to have access to the procedure and today, through the digital network, the architects can obtain the licenses required for their projects on the Internet, thus eliminating the use of printed documentation. Moreover, we have the Center for Technological Assistance (CAT), which corresponds to the old centers of assistance to construction works, and that now operate online. The law on construction planning still forces us to practice architecture “on parole”. This means that, from the standpoint of civil liabilities, the expenses of architects are considerable.

Our spending on civil liability insurance is high. We are looking for new forms of insurance for our professionals. Mandatory membership in Spain, compared with other colleges of architects in Europe, applies predominantly to architecture, and only the Nordic countries have not adopted this model, although they have similar professional structures. Sweden and Finland are considering adopting the model and have been in contact with our Council to see how it works. One has to take into account that to us, changing the *modus operandi*, i.e., not having mandatory membership, would not improve the situation at all; on the contrary, it would make things considerably worse.

The next point is reserve of activity in Spain, established by the LOE, which defines the terms and limits for those who can practice architecture in Spain. Only Belgium and Malta have a model in which the activity is regulated by law, which can be understood as a “monopoly of reserve of activity.”

“We intend to avoid duplication, in effect, in many colleges there is overlapping of functions and we end up doing the same things and this implies cost increases”

In other countries such as Germany, Italy and Greece there is a reserve regarding the practice of activity, but it works in different ways for specific projects. In Portugal, there is partial reserve, which applies only to interventions in the country’s heritage. In France the reserve applies only to the private sector and to projects with areas over 180 square meters and the construction works can be carried out by an engineer.

In the UK, Austria and Ireland there are no reserves because the profession is not regulated, although the

title of architect is protected by the European directive. The work carried out in these countries is not subject to any control of document registration and there is no notification system. Now let us move on to the topic of education in architecture. I'd like to quote Albert Einstein: "Teaching should be such that what is learned should be considered a gift and not an obligation." The teaching of architecture began to be regulated in the mid-eighteenth century in Spain, even before the Colleges were regulated, which began to operate in 1800. The first school was the Royal Academy of Fine Arts, founded in Madrid in 1750.

Twenty-eight years later, a training center was open in Barcelona, linked to the Escudela de la Loggia, which sought to associate with the academic world and the schools of arts and crafts. Both the first school in Madrid and the second one were integrated into the University School of Design, which established its methods according to the model of the French Polytechnic School. These were the only two centers legally established in the eighteenth and nineteenth centuries. The degree of architect was granted exclusively by the Madrid center until 1875, when the center of Barcelona began to grant its own degrees. From the academic point of view, today the scenario is much broader, since we have thirty-three schools, of which ten are public and the others are private. They all called Technical School of Architecture. I will talk a little bit about the curricula of these schools.

In Spain the curricula, with a few exceptions, are similar. They are structured in order to provide theoretical and practical training, comprising a variety of disciplines related to design and construction. In the first group of theoretical training we can mention mathematics, physics, calculus of structures and installation projects. The second group, which refers to practice, includes design and urban planning projects. Thus, in addition to mere training in architecture, students receive civil education. The President of the Council mentioned the issue of the specificity of architects in Spain, who receive both artistic and technical and civil education.

Therefore, differentiated education in Spain provides a differential to its professionals. All architecture schools in Spain belong to the Association of European Schools of Architecture, a legitimately representative organization. Allow me to say that this institution sees the Spanish architect as a professional of high technical and artistic level. All this can only be understood if it is clear that we have great respect for ethical challenges, namely the professional deontology of architects. Most of the times we see that more important than creating new laws is to reinforce compliance with existing laws. If they were complied with, we would all be a lot more efficient.

The deontological proposition of architecture is founded on the basic guidelines that I will describe next. The colleges of architects seek to code standards to avoid dispersion, and the modernization of ethical standards is being studied, following the modernization of the colleges' standards. New statutes governing the Superior Council were approved last month. Subsequently, as a result of that, the status of autonomic colleges will be reviewed, including regulations and protocols specific to each province and region. You need to establish good principles, but also to reflect the daily professional reality and the evolution in the practice of this profession. Continuous revisions should be implemented to tailor the rules to reality, ensuring them publicity and promotion.

The elements identified in the national codes of ethics are: independence and impartiality of architects as autonomous professionals, and honesty and integrity to preserve a spirit of fairness to all those with whom they establish professional relationships, the priority being the exercise of their activity, and then professional secrecy. Incompatibility is also an important issue because when it is established by law and there is a conflict of interest, the practice of architecture can be considered incompatible with other functions. Also important are the relationship with clients, Council colleagues, other agents as well the issues of remuneration, continued education, ethical behavior of college leaders, safety, welfare, civil liability, research and science, etc.

There are many results, then, from this deontological analysis in different areas of the profession, including teaching and the issue of international recognition. While the codes are being developed in countries, peculiarities and specificities emerge. Therefore, generalizing is no longer possible, but only pointing out a number of basic principles, the character of which does not take away the value of international codes. Conversely, some common elements need to be established initially, followed by the development of specificities for each country. 'Mono-positional' European organizations have developed this set of autonomous professions that are represented in Europe by a document that offers a global perspective. It is important to note that there are several codes of ethics in the International Union of Autonomous Professionals that work from some basic elements common to all professions.

Deontology is one of the bases for the existence of professional colleges and as regards architecture, in particular, for achieving professional excellence and preventing malpractices. All of us architects participating in this seminar should work together to achieve professional excellence and for it to be a guarantee for both the existence of Colleges and for society at large. I conclude by saying that quality is never an accident, but a result of effort and intelligence. I would also add that "the word

is half the one who speaks and half the one who listens." I used my words therefore to tell you how our architecture colleges and schools work, and your words will be heard at the roundtable, where I hope to get your questions. Thank you.

Lecture 7

06.12.12

Representation and regulation of Architecture in Portugal

João Belo Rodeia

President of the National Board Council of the Order of Architects of Portugal – OA



On behalf of the Order of Architects and on my own, I would like to thank CAU President Haroldo Pinheiro for inviting me to be here in this International Seminar. I am João Belo Rodeia, President of the Order of Architects of Portugal and of the International Council of Portuguese-Speaking Architects. I do not fit the traditional profile of my predecessors or of the people holding these positions. I usually say that I'm living proof that any architect can be president of a professional order, which in the past would nor have been possible unless you had a background linked to architecture.

A set of circumstances have led me to try the public service of presiding the Order. My trajectory has been mainly as an instigator at the university and a critic of architecture, but I've also worked and still work as a consultant in project strategies, especially in the area of architectural and city heritage. The most important thing in any curriculum is sharing a great passion for architecture, loving both the architectural projects that amaze us, as Oscar would say, and those that serve people and improve their lives, and this profile is not always seen in those who work in the civil service.

I come from Portugal, a small Euro-Atlantic country formed by a continental territory and two archipelagos, Madeira and Azores. The country is about 92,000 sq. km large, with a population of 11 million - therefore more than half the state of São Paulo - and an exclusive economic zone for the so called "atlantic territory", which is 1.7 million sq. km large and in the future will be a challenge for the country and its architects.

I started with this slide of Bom Jesus de Braga, because it's the only one in the book *Brazil Builds: Architecture New and Old*, a catalogue that made Brazilian architecture famous worldwide through an exhibition at the New York Museum of Modern Art in 1943. This is the only Portuguese image included, with great honor, in that catalogue. I believe that somehow the authors wanted to witness this attempt to make modern architecture compatible with CAU's adjustment, including culturally. This is important for some things I'll be talking about next.

I was lucky enough to have been following the establishment of CAU since 2009, at the CIALP meeting in São Paulo, when I had the opportunity to meet many architects, including President Haroldo Pinheiro himself. There was much hurry to quickly achieve the recognition that Brazilian architects had been pursuing for so many years. The Order of Architects offered its modest help to Brazilian architects by writing a letter to President Lula asking him to support the establishment of CAU. Therefore we were very thrilled when in the end of 2010 we learned that the Council was being established. Today in Brasilia we can see how much has already been done. We're here certain that we have more to learn from you than the other way around, although we're obviously available today and tomorrow.

It's almost an obligation for anyone who comes to the floor to talk about Oscar. So I'm pleased to pay tribute to him on behalf of all Portuguese architects. Oscar is the No. 1 member of the Order of Architects of Portugal, together with many other Brazilian architects. For this reason, the grief is deep and I already miss the future the architect himself brought us. Actually, in Portugal Oscar has always been a constant reference for architects, and since the late 1940's and during the 1950's, many of his works joined this non-canonical modernity adjusted to CAU/BR. So modern architects, in a way, saw themselves in Brazil and produced works of clear Brazilian inspiration. It would be impossible to talk about modern Portuguese architecture without talking about modern Brazilian architecture and Oscar, who was always a great friend of Portugal. I want to remind you that in 1964, when the military coup took place in Brazil, Oscar was in Lisbon and when he came back here he faced great difficulties to work. As a result, many people from abroad started looking for him and offered him support. Sometimes Oscar's works in France and Italy are better known than his works in Portugal.

Therefore, fortunately or unfortunately I happen to be here in Brazil now representing all Portuguese architects on the day of his departure. Fate wanted me to be here in Brasilia to visit, in the last two days, some of his major works, from Catetinho to the Alvorada Palace. It was at the Juscelino Kubitschek Memorial - a great president and another Brazilian who also had a great affinity with Portugal, that I heard about Oscar's death. I'm sure that soon Heaven will be a prettier and different place, like the new Brasilia, and that he will remain always very much alive among us. Let us now talk about what brings us here.

My presentation aims to show you a public professional organization, the OA, which

represents not only Portuguese architects but all architects working in Portugal, whether Portuguese or foreigners. All of them have equal rights and duties if they are registered in our Order. I'll base my presentation on four main topics: What the Order of Architects is, what does it do and how it does it, in addition to some fundamental priorities of the current administration. I'll begin by showing you a slide of Alvaro Siza, our most Brazilian architect, in the interior of Iberê Camargo, in Porto Alegre.

Our Order is a Portuguese public professional association for architecture - and in this aspect I don't believe it is very different from CAU - established on July 3rd 1998 by Decree-Law 176. However, it's faithful to a long history of almost 150 years, which started in 1602 with the Saint Lucas Sisterhood of Architects and Artists founded in Lisbon. We often refer to 1866, some thirty years after RIBA, as the year in which the first Association of Portuguese Architects and Archaeologists was established by the Royal Household architect Joaquim da Silva.

After many successive institutions, the Society of Portuguese Architects was founded in 1902 and the National Union of Architects in 1933. Unlike Spain, unfortunately we were unable to resist the Estado Novo dictatorship and were transformed into a corporate union, where virtually everything had to be approved by the regime. Later on, in 1974, with the reestablishment of democracy the union became the Association of Portuguese Architects, initially a private legal entity.

Finally, in 1998 the Order was established as it is today. I should say that it was not created in 1933 because architecture was not recognized as higher education and therefore we didn't have the right to have an order, a fact that was heavily criticized at the time, but we were subject to the regime. The Order has three fundamental duties: It is the legal representative of all individuals who work as architects in Portugal, both Portuguese and foreigners; it has a state delegation that regulates the practice of architecture in many different ways; it promotes and defends architecture inside and outside the country's borders.

The state delegation works in at least three ways. Firstly, it registers all those practicing the profession in Portugal, since the architect will only be licensed to practice architecture when registered with the Order, instead of coming out of the University already licensed. This reinforces even further the obligation to join the Order. Secondly, it regulates the conditions and rules for registration. Finally, as important or even more important than the previous points, the delegation

regulates deontology, which establishes the rights and duties of architects with a view to good conviviality.

The OA is headquartered in Lisbon and has two regional units - one in Porto and another in Lisbon, besides some twenty delegations and centers across the country. It has its own budget, a mandatory annual quota of 190 euros and a set of fees, but it does not register projects, as you do here in Brazil. This is something interesting to CAU, an internal fundraising service which, under normal economic conditions, accounts for more than 20% of the Order's budget. This service comes from sponsorships, actions, advertisement and other contributions the OA receives from civil society. I should say that all of the Order's cultural activities are covered by extraordinary revenues alone; the money from fees covers only expenses directly related to the profession.

“Portugal has 21 architecture courses, which is a lot for a small country, so the tendency is to close some of them, especially in the private area”

Let us now move on to the second point: What does the Order of Architects do? I brought a slide of the Eduardo Souto de Moura's structure to try and explain the small structure we have at the OA. One of its main duties is to contribute to the defense and promotion of architecture and join or enter into agreements with national, international and foreign organizations with similar objectives, such as the AIA, the European Council of Architects, etc. In a second group of duties the OA represents the architects in any public or private entities; ensures the social role as well as the dignity and prestige of the profession; registers the authorship of professional projects, although this is not yet a duly developed aspect; and issues opinion on the legislation of architecture and specific domains concerning the profession. In the third group of duties we defend the deontological principles and code; we have disciplinary jurisdiction over all the architects working in Portugal, i.e., the State delegated to the Order the prerogatives of a court; we accept and certify the registration of architects, granting them the professional license; and we regulate and organize professional internships, meaning that the Order requires a mandatory practical internship for a period of twelve to eighteen months after graduation.

There is also a second period of evaluation, related mainly to deontology. The OA promotes the professional and scientific recognition of its members, thus contributing to raising the standards of the architect's education and cooperating with schools, universities and other similar institutions, in addition to monitoring the general situation of the teaching of architecture and

issuing its opinion about all related subjects. Portugal has 21 architecture courses, which is a lot for a small country, so the tendency is to close some of them, especially in the private area. There is something that protects the quality of these courses, which must comply with a European directive called “qualifications directive”, where architecture has a protection similar to that of the health areas.

Somehow, this means that the European Union has acknowledged the special public interest of architecture and therefore has worked harder to regulate it. This directive has a set of mandatory areas of education in the curriculum of all European universities that offer architecture courses. As a result, all the schools seek to somehow comply with this curriculum, so that their students can move freely through European schools. This also applies to professionals who want to register in other countries. In a way, this frees the OA, which still issues a unbinding opinion about all architecture schools, stating whether the provisions of the directive are being fulfilled or not. We are, then, an entity whose obligation is to ensure the enforcement of the “qualifications directive”, because we participate in a European association of entities that play this role. Different from other professional orders, we have some influence on how architecture courses are structured in our country, since the State will hardly accept a school that got a negative opinion from the OA. The statute defines the acts of our profession in a very simple manner, differently from CAU, which has a detailed list to define these acts. They consist in activities related to studies, projects, consulting plans, management and administration of construction works, as well as to the planning, coordination and evaluation of the domain of architecture. The domain of architecture should be understood as construction, urban planning – urban planners with a degree in architecture should be registered with the Order as such –, the design of the spatial structure of people’s lives, with a view to the harmonious integration of human activities in the territory and the appreciation of the built heritage and the environment.

It is also important to say that in Portugal the architect’s intervention is mandatory, according to the statute, in the development and evaluation of projects and plans within the domain of architecture. Still, in 1998, 50% of the projects weren’t developed by architects, which means that the law was not working well. Recently, in 2009, already with the current team in charge of the Order, we were lucky enough to change the legislation. Therefore, a law was enacted establishing that only architects can practice architecture. Starting next year, all architecture and urban planning projects in Portugal will have to be developed by architects. Another important issue is

deontology, i.e. the set of rights and duties. These duties are divided into five areas: duties such as serving the public interest, caring for the country's heritage; the duty of exemption, of caring for what you do; the duty of maintaining competence; the mutual duty of architects, such as the exchange of ethical information; and also duties to the OA.



Deontology therefore has to do with regulation and the way architects relate to one other. The Order has permanent members: holders of a Portuguese degree in architecture that comply with the directive, other citizens of European Union member states with the qualifications legally required for practicing architecture in their countries of origin, and citizens of other countries such as Brazil, whose certificates are in compliance with the European legislation. Unfortunately, neither the OA nor CAU has a more favorable registration system, which could happen, since there's a friendship and understanding treaty between Portugal and Brazil. Such a system would facilitate communication between professionals.

Of course this would be more favorable to us, because we lack professionals in Portugal, but also to Brazilians who want to have greater access to the global economic market. There are also the temporary members, who join the Order only to work in a given project, similar to what happens in CAU. There are also extraordinary members: honorary members, of which 6,000 are Brazilian architecture students, foreign members who want to establish a relationship with the Order, and the trainees.

Another topic I would like to address concerns what the OA does. Doing implies building bridges between different areas and different people, such as the one I'll show you, by architect João Luis Graça. I will read to you what the Order does and how it works. We have the Congress, a forum of architects held every three years; the General Assembly, which is the higher body in which everyone can participate and that today does not work very well because we have too many architects attending; a structure of Councils that play an inspection and advisory role to the executive body. There's the Council that regulates deontology, which is the Order's court; the National Fiscal Council, which monitors the Order's accounts; the National Council of Delegates; the National Board of Directors; and the National Council of Admission. This structure is too complex and needs to be simplified.

“Despite all that, we have sought to focus on Portuguese architecture within the scope of new possibilities in the country, such as urban regeneration, environmental sustainability, etc.”

In the Regional Social Bodies of the Order, this structure is repeated in part, since there are two sections, one in the North and another in the South, as well as delegations and centers. We have also implemented the so-called Speciality Colleges, which are meeting platforms for people working in the same areas. They are divided into Urban Planning, Architectural Heritage, and Management, Administration and Inspection of Construction Works. Therefore, it is these bodies, especially the executive body, that give voice to architects by following the actions of Government, Autonomous Regions and Local Autarchies; enforcing the deontological code and establishing access to the profession; monitoring teaching; participating in the Advisory Council of the Higher Education Accreditation Agency and ENACA; monitoring the practice of architecture in the European Union; participating in the CAE; following the AIA; and integrating the International Portuguese-Speaking Council.

We have also created an architecture cluster that participates in the large Portugal's Triennial. In addition, there is the House of Architecture, which in the future will become a museum. The Order integrates the Comuibere Foundation, which is responsible for registering modern heritage together with the colleges of Spain. Right now, by the way, I'm also president of this foundation.

The OA also provides services to architects and the community through programs, projects, actions aimed at its members regarding education, competitions, technical services, information, awards, events and publications, in addition to publishing a biweekly Newsletter and the Architects' Journal and several websites, a digital newsletter, a page on Facebook, etc. We have a specialized library with an essential collection and several other activities focused on improving the lives of people and communities.

We have been thinking much more about the fundamental priorities for the OA in the past five years, which makes me envy CAU, which can start from scratch. It is not easy to deal with a 150 year-old structure full of vices. We need to reform it. Despite all that, we have sought to focus on Portuguese architecture within the scope of new possibilities in the country, such as urban

regeneration, environmental sustainability, etc.

There are five macro topics that reflect that: the issue of organic and financial sustainability, the sustainability of architecture, the diversification of the profession and labor, the improvement of working conditions, and greater visibility for the profession. These are the projects that materialize each of these objectives: reviewing the structure, the deontological code and the admission system; creating a members' webpage; restructuring support for communications and the document management system, since everything will be digitalized.

Secondly, I point out that the Order has been working with the European forum for architecture policies. We've helped FEPA publish a study on architecture policies in Europe, and this is, indeed, one of our major goals, i.e., that Portugal will have a public statement by the government linked to architecture, establishing and recognizing it as a fundamental agent for improving the quality of life and the quality of the built environment.

We intend to hold an International Housing Congress, to which all of you are invited. We have sought to diversify the profession through a survey of the state of the art, to work in areas we consider important for the future in terms of what diversification would be possible as regards the architect's object of work. In addition, Portugal is very much focused on regeneration, since 80% of the buildings were built in the past thirty years, and we seek to rehabilitate what was built before that, including State buildings.

We also have a major concern in the areas of environmental sustainability and energy efficiency. We are working with speciality colleges, establishing an expert scholarship for architects who want to do different work, besides disseminating job opportunities inside and outside our borders. Right now the OA intends to work with a construction code that Spain and other European countries already have in place, because the legislation is huge, has expanded exponentially and has been subject to overlapping and contradictions, which leads us to deal with thousands of diplomas from architects that do not know the laws. So, insurance become very expensive, because the risk is bigger. There is still the issue of degree certification, which is now in force through a government institution, i.e., the degree is recognized by the State.

We are also working on a remuneration table for architects and engineers. Remunera-

tion tables have been prohibited by the European Union, and this does not coincide with our aim to improve the quality of architecture and serve our citizens. It is possible that the government, on behalf of the public interest of architecture will rule over remuneration, so we are trying to press it in this regard. There's no need to make a big effort concerning visibility, since the country is small and most of our architecture shines out without effort. We have talked to Denmark about service export. This is a state strategy to internationalize architecture, and we want to have a broad and harmonic view about that. We have also established a partnership with the most important cultural center in the country, which will soon open to the public an architecture gallery.

I believe I have given you a fairly complete picture of how the Order of Architects represents and regulates the profession. We have many challenges ahead of us in Portugal, which we share with CAU and professional associations in Portuguese-speaking countries. Since Portugal and Brazil have a friendship and understanding treaty, CAU and the OA have even greater possibilities to together define a better path. My last words are to express my desire to walk alongside CAU for a long time.

Round table 2

12.06.12

Module 2: Professional Practice of Architecture

Moderator: Councillor Antônio Francisco de Oliveira – CAU/BR

Lecturers: Councillor Napoleão Neto, OA, AIA, CSCAE, RIBA

Antônio Francisco de Oliveira: Good afternoon, fellow architects who are here today. I would like to start by congratulating the first three speakers of this afternoon, architect Miguel Rodriguez, from the AIA, architect Luis Peirote, from the Superior Council of Colleges of Architects of Spain and architect João Belo Rodeia, from the Order of Architects of Portugal. On behalf of the Brazilian architects who are here today, I would like to thank you for the valuable information you have shared with us, which will certainly be very useful in the development of our young Council of Architecture of Brazil and States of our Federation. As you all know, the Council of Architecture and Urbanism is about to celebrate its first anniversary. It is already reasonable to say that it has been fully consolidated. This has been a hard task, one which requires great commitment and dedication from all of us, but which has been especially gratifying, and after the first year we are very pleased with the mission we have accomplished.

It is a fact that architects are now able to work normally, record their activities, get their certificates and any documents which need without any difficulty for that to happen and for them to work under normal conditions. Their professional duties, as defined in our Law 12378 have been properly clarified and detailed by the CAU resolutions drafted in 2012. This allows architects to work with greater safety and peace of mind than they did until last year. A very important thing that deserves to be highlighted is that architecture as a profession has completed what I would call the synthesis of its development. As you know, the profession of architect in Brazil throughout the 19th century and particularly in the first decades of the 20th century was based on two pillars, basically. The education of artistic origin which was inspired mainly by the French École de Beaux Arts, represented initially by the Imperial Academy of Fine Arts which, through successive developments has become the National School of Fine Arts.

And on the other hand the education of architects of a more technological profile, especially those coming from schools inspired by the Polytechnic School of Paris and similar schools mainly of German and American origin. This type of education was established in Brazil initially by the technological education offered to engineers at the Polytechnic School of Rio de Janeiro, founded in 1874, which had some architectural content. This was consolidated with the education of engineers and architects at the Polytechnic School of São Paulo. So as the 19th century came to a close and the 20th cen-

ture began, we had in Brazil architects with these two different profiles working side by side. There were those who were known as “artist architects”, and others who were known as “architect engineers.” This synthesis was only possible throughout the first half of the 20th century, and it had to be completed so that, finally, Brazilian architects could have the profile we know today. The architect is a technician, an artist and, at the same time, a representative of the social sciences.

The architect today can have a single profile, an education that is capable of meeting the demands of Brazilian society, ensuring Brazilian architecture worldwide respect and recognition. Thus, it presents to the world names such as that of our beloved Oscar, who just left us, and of many other colleagues who are an honor to us. But I would say that despite this achievement there are still major challenges to be overcome.

I’m sure my colleagues from other countries who are here today can help us by sharing their experiences, particularly with regard to some questions I’ll be raising here: a) How can we architects be permanently updated by reviewing the contents of our education in today’s world, where scientific and technological development, information and international flow are increasingly faster and involve more and more people? b) How can we in the Professional Councils work so that the professional education and practice of architects and urban planners can actually meet the needs of society for scientific, technological, environmental, etc. development? c) How can these challenges be met from a responsible professional education that is constantly updated and mainly geared towards meeting these needs? And more: d) How should we behave in a market that is increasingly sought after, competitive, where the international flow of professionals is a reality? e) How to get market conditions to enable appreciating, treating and caring so that the concern about good professional practice will always be in the forefront? f) How to get the supreme value of professional practice to actually defend society, the environment and the profession itself? g) How to ensure compliance with ethical values in our professional practice and how to do this, I insist, in a strict way? And finally h) How can we implement an inspection action, which is essential for the professional practice to comply with what regulation provides for in an intelligent, sustainable and economically feasible way?

These are difficult, heavy challenges, typical of a country like ours, where the Council, which is only one year old, works to regulate a profession that involves 100,000 professionals. But I’m sure that these are common challenges to any country. So I ask our colleagues these questions. I would like them to help us with their experience, their tradition, so that based on these considerations we can continue

to increasingly consolidate the Council of Architecture and Urbanism in Brazil. I would ask architect Miguel Rodriguez to provide his explanation if possible in about twenty minutes. Well, I've been asked to reverse the order, thus sparing architect Miguel from being the first to speak.

Richard Brindley: Thank you. These are very complex questions. I should have paid more attention to every detail. Well, about your first question - how do we continue to update information and keep abreast of all the technological changes that are occurring in the world? It's a growing problem. The rate of change in knowledge, regulatory changes and other measures, all this will increase. Keeping abreast of all that is very difficult, but it is not a problem as long as you know how to keep track of it, I mean, find the appropriate mechanisms for that. I think that this topic becomes a real role for our institutes, our institutions.

We should use our specialist members to really keep us abreast of what is happening in terms of changes and keep our members informed about these changes. I mean, for this knowledge to be always shared. In my institute we have groups of experts in various fields and they are always sharing their knowledge. It is a matter of information management and we commission this activity to them. We must use our members to keep us updated. So it is important that part of the organization be dedicated to identifying what we need in terms of new information for us to adapt our education and also detect the urgency to adapt our criteria. I mean, we must be always alert to the needs. We have professional development programs and they contain a set of general principles and criteria that do not change, that might take up to ten years to be reviewed. But every year there are contents that we need to review, and that is what we do. It's a great effort, because without it we are not kept abreast of the changes. We need to follow what is happening and be able to anticipate it.

So, I mean, it is a constant motion - trying to be correct and trying to follow. Well, this is one area. I think it is very important because it gives the profession the technical edge, the knowledge that will keep us in a position of power, authority and state-of-the-art architecture. And also for us to be a source of information for people, so that they'll come to us. Well, that may answer your first question. I could go on, if you want, but I think the second point you've raised is ethics, the ethics of being professional and actually having the technical knowledge required by the profession. Another aspect you've mentioned is the difference between how people are educated in relation to technical and creative aspects. I mean, technical and artistic architects. This distinction was not very strong in the UK. In the German system we have not seen a very strong distinction either. Why this has not been a problem in

the UK? We probably have a different standpoint in relation to education. I mean that this is based on an Anglo-Saxon perspective of doing things.

As you probably remember from my presentation, when we started in 1934 we knew we should balance sciences and the arts. The architecture curriculum has always been based on criteria that seek to harmonize these two extremes. We have always been concerned - although some architecture schools have emphasized more the technical side and others the more artistic or entrepreneurial side - about having a general core in the curriculum that has been maintained. So, although some architects are more technical while others are more creative, you really have a technical core, a basic core that enables education to be thorough. The program enables the integral education of the architect. Another issue I mentioned this morning is the reason why we have developed a two-part academic qualification program. This allows people to change, to move from a very technical part, at first, and then try something more creative, at another time. It seems to work. This gives us a clear idea of the type of architecture school the students want to attend, and of course that leads to a balance, so that one dimension will not have a heavier weight than the other.

Antônio Francisco de Oliveira: Thank you, Richard Brindley, for your considerations. Again I remind you that the questions can be submitted to the floor in writing at the end of the presentations of our four colleagues. I'll now ask our colleague Miguel Rodriguez to make his comments on the questions asked by me.

Miguel Rodriguez: Thank you for the opportunity to have a little more time to think about such complex issues. But I think that in a way they are all interrelated, although separated. I've counted five of them, and in fact they are interrelated, they are all interrelated. I think Richard addressed some of the basic issues. One of the things I did not have the opportunity to delve into this afternoon was the question about how, in America, we use the five dimensions, say, to contribute in a collaborative manner to the regulation of architecture. So, this includes not only legislative issue, but also the educational side from the perspective of what are the basic skills we believe every architect should have to work in today's world as an actual architect, since these inputs come from five organizations with different perspectives and viewpoints. And then we have a balance of basic skills that reflect the entirety of the profession in this current and visionary meaning that education can have.

Regarding the technical/artistic difference, I will not repeat what Richard has said, but I can say what he hasn't said. I think that since these skills are deeply rooted and cover everything, we can

say for sure that we are producing, so to speak, an architecture graduate with both artistic and technical skills, so that he/she can work properly, familiar with both the technical and artistic aspects in order to be a good professional in any society, although some have a stronger artistic education and others an education more focused on the technical side. Well, these two polarities will exist in a system like ours or in the other system mentioned by Richard, because schools will have the flexibility to focus more on, tend more toward one side or the other. But in terms of how you ensure the continued protection of public communities as markets expand and open up, the answer seems to be easy. I'll give you this answer because I truly believe it with all my heart: the development of architecture as a profession is and must continue to be focused on excellence. And taking the word excellence in its broader context, we are talking about an architect who is well educated, has a strong base of experience in continuing professional development, an attitude. I say attitude because you can impose any requirement you want on any person, knowing that it will not make him or her become a better person.

I organize professional seminars in my country on ethics and professional regulation. I am also a university professor and I can tell you that while some of the people who attend the seminars get the credit for participating, their minds are usually elsewhere. It's because they do not participate in these seminars because they believe that they need that input to develop their excellence. But if you keep your system focused on excellence, I think we can have a strong profession that opens up continually, since the markets are continually changing. I believe that the focus on excellence is what matters the most. And finally, about the other questions I would like to answer, one of them is not an answer. With regard to chronology, this is and will continue to be a challenge. And especially in a system like the one I just described, in which you depend on inputs from five different organizations and on time to evaluate a person and determine what an architect should be and how that should affect changes in education, besides other results. Also, to involve a question of justice for the educational system to be able to adapt before it is judged in the light of the new changes. Thus, the chronology will be long. This bothers me because I'm an impatient person, you know? In this sense, I am the "now" generation. Very, very similar. I want things now, but the truth is that when we struggle to do that, we can not lose control of quality, we should never lose sight of quality.

And finally, in relation to ethics, I will share just one thing. One way to ensure ethics is by regulating it, and the United States we have a system. The AIA has a code of ethics that is mandatory for its members, but membership to the AIA is not mandatory. And there are also some professional conduct standards that individual states are supposed to add to their laws. Unfortunately, this code of ethics is

not as complete as the AIA's. It is a code of ethics that was enacted with a focus more on social safety than on the professionals, their communities and relations with customers, which is what the AIA does. But the true challenge in terms of ethics is to have full understanding and acceptance. I would not say they are bad rules, but our code is old. I say that because this is what I see as the true challenge for the new generations of architects, whose ethics and ethical models are built quite differently from ours.

“But the true challenge in terms of ethics is to have full understanding and acceptance”

I've tested this theory and it is interesting because, as I've said in seminars, I've seen people who actually think about these generational differences. I asked them to tell me how the generations are changing in relation to ethical considerations in the states. At a certain point, in a story, someone told us that someone else had thought that the question was whether you thought it was appropriate to kill someone. This person said “no, of course I don't think it right to kill someone, but if you think it's all right, then I have nothing against it, I have no objection.” I don't think I need to elaborate on the consequences of this kind of thinking.

On my professional side, in my classes at the university I ask very strong ethical questions and those students who have just gotten into the university are still very inconsistent in terms of the ethics that we cherish in our profession, but I suspect they are beginning to change. So the challenge that concerns us with respect to ethics is not to ensure that it is maintained, but rather that it is understood and that new the generations accept the same ethics, and perhaps this might require a modernization of ethics. This should be done very carefully, because it is a very slippery slope. I hope I have answered at least in part your difficult questions.

Antônio Francisco de Oliveira: Thank you, Miguel, and yes, you have answered my questions. I believe this will give our colleagues some food for thought and proof of that are the many questions that are coming to the floor. At the end, we will try to refer them to the speakers. I'll now ask fellow architect Luis Peirote to make his comments about the topics raised by the moderator.

Luis Peirote: Yes, thank you. I would like to make a comment regarding the question about major technological changes from the standpoint of the Councils. In my opinion, from the standpoint of the Councils, at international level we have to jump in with both feet. It is very important to pay more

attention, to keep abreast of the latest advances in technology. That is, to understand technological changes as merely a tool at the service of architects and institutions or councils. This is key to us. It is fundamental. The important to us is the gray matter, the intelligence we use to provide services to all members. So I would like to point out how, through our Superior Council of Architects of Spain, we have made a great effort in a very important area, which is the networking of all Councils of Architects, mainly from the provision of the services that are required. For example, licensing is mandatory. That's why we have established online services, so that all our Regional Councils are interconnected to issue these licenses. This is important and is an interesting learning experience that will allow us to expand our influence in the use of these technologies. It also applies to consulting services, to construction. Any architect can call the technology assistance service and clarify doubts regarding the preparation of reports, etc.

It is important, as I was saying, to take this concept into account. Also important with regard to ethics is the issue of ontological pathologies. We are drafting new ontological statutes and we need to question the way we learned to draft these statutes. By trial, the pathologies related to malpractice need to be reviewed, to be reformulated, and ontology is an essential concept for us to understand the ethics that should guide our practice. And all that I have mentioned is true for teaching schools. To conclude my remarks on the concept of art, also important, as I said in my presentation, is the concept of excellence, which has been mentioned by my dear friend and colleague Miguel Rodriguez, the importance of permanent improvement. The speed of change in today's world and in teaching in general, not only with regard to architecture, but to the schools themselves and to the Councils from the standpoint of technology, is substantial. And excellence, in all concepts we hear of every day, such as the environment, sustainability etc., should prevail in our practice and give us strength to do what we want to do in our Council and in architecture schools.

We are proud to teach this artistic concept of architecture, the technology concepts and the possibility of joining architecture and engineering, teaching our students to calculate structures, facilities, to go farther and farther. Thereby showing our customers and society in general that we want to be better and better. In this sense, all Architecture Councils in the world and architecture schools are adopting this quest for excellence and applying this concept to the teaching base.

Antônio Francisco de Oliveira: Thank you, Luis. And to conclude, I'll ask architect João Rodeia to make his comments.

João Belo Rodeia: Thank you. Sometimes I'm a bit old fashioned, I still carry a pencil and no laptop. I could give you the classic answer, or two classic answers. The first is that the questions are very difficult and I can not answer them. The second is that all my colleagues have already answered them and I have nothing else to say. I'd feel more comfortable. But I'll try to think freely, personally, not so much as the President of the Order, about some of the questions asked. One of my favorite writers, the Peruvian Mario Vargas Llosa, wrote a very beautiful text about creativity. He says that writers - and he even draws an analogy with architects - have a permanent contradiction that is too difficult to overcome. When they do architecture, they always fantasize a better world, but a world that is a lie. However, this lie is very important because this is what leads them to seek to improve the world in which they live.

Nonetheless, it also creates great instability and somehow great concerns. When they return, when they come back to reality, they are faced with the real world, and often the world they had fantasized is much better than the real world. This causes this permanent restlessness, which is often reflected in the ambiguous relation they establish with everything that is a rule. I should say, for example, that it is common for architects to want a Council of Architecture and Urbanism, but also to think that it should not be too rule-oriented, because they hate every rule. So there's always this dual situation that is very difficult to overcome. And it is good that this is being said because it is an assumption that I think is important when we think about the profession.

I also believe that sometimes - perhaps because I'm old-fashioned - we tend to give too much importance to topics or issues that actually are not necessarily new. The number of times I hear about globalization is amazing, but actually I do not know a more globalized world than that of the Roman Empire. And that was 2,000 years ago. Much more globalized and much more homogeneous than the world we call globalized today. Besides, I think that unfortunately globalization has much more to do with the economy, with economic instruments than with culture and the possibility of socialization, despite the social networks. There are many people in the world who do not even have access to electricity, let alone to a source of information. We have to be aware of that when we work. That is, the flow of information which we are always talking about exists only for those who have access to it.

I wonder how many people in the world have access to this flow. This is an important assumption because as I often tell my students, when we are architects we are architects for anyone and everyone - from the poorest to the less poor, from the richest to the less rich; we are architects in Burundi or in New York. And we subject ourselves to work with the tools we have, but always with enough

“Is common for architects to want a Council of Architecture and Urbanism, but also to think that it should not be too rule-oriented, because they hate every rule”

knowledge to be able to work in any situation, under any circumstances and conditions, as long as, obviously, some basic requirements, namely from the ethical perspective are met.

In view of this assumption I always say that we should never divert from the architectural project as the very foundation of the teaching of architecture and professional practice, even if we can do other things. Because the project is understood as a process of response, this mechanics that allows

us to in the future be construction managers or provide direct support to the population. All that without forgetting that this knowledge, which is holistic, enables association with other professional fields or, in the case of teaching, the various components that feed the project. What I see often is the fragmentation of courses, for example. They are theoretically enriched with many disciplines and many subjects, but often are not harmonized, are not synthesized. And sometimes we even forget that the project is central, and this is where the bet should always be placed. When I talk about project, I'm obviously talking from a holistic perspective, but always as an anticipation of reality. That is, the project is, ultimately, trying to perceive in this dimension of ours, what the future will be, every little thing we do. And obviously this thing is only done when it is constructed. We always have to predict the future and often we are not aware of the powerful weapon that is for all of us, because we are trained to try to perceive, even when we are wrong, what will happen later, but has not happened yet. This is politically extraordinary because it is what makes us great consultants to anyone.

Therefore, this training is permanent in what we ourselves do. And secondly, something that worries me is this excellence, such as professional excellence; it is always the target, not more or less, it is excellence. Only then we get what is good. I wanted to say, moreover, that there is something that worries me sometimes. It implies a somewhat elitist view, which has a bit to do with the schools and the profession, I should add. It contradicts what I've said before, possibly, but I think for example that my predecessors in Portugal in the 1950s were on average much better than the architects of today; 20,000 in Portugal. I don't know whether this happens in Brazil, but it does happen in Portugal. This worries me because even if the number of people who are or want to be architects increases, what has been lost? This is something to be reflected upon. But I actually believe that despite all that, things have not changed all that much in what is the fundamental task of an architect. I have a Swiss friend who says that our great anxiety is the lack of permanence, knowing whether the project we are working on

will give us the certainty, however small, that we are contributing to a better world. That is our anxiety, i.e., if we are doing the good. And if this core anxiety of the true architect disappears, we'll no longer be an architect. This is always the feeling that guides us, I believe, whether in school or in our professional lives, and it is true.

In our profession, particularly in Europe, there is a lot going on against it. It is the excessive bureaucratization of life in all aspects, excessive legislation. In Europe there is so much legislation that the cost of architecture becomes unfeasible, and what we have always dreamed of - ensuring greater access, more houses, more architecture for all loses its purpose. Applying this law, for example, in Portugal, implies brutal mechanical laws and immediately the square meter becomes too expensive. Do not do that in Brazil, for heaven's sake! Because it is a matter of giving architecture and this anxiety a goal so that we can better serve society. In relation to architects and large corporations, this is a fatality that sometimes occurs because a service provider does not only provide services; he is more than that, he is a creator. And it's exactly from the connection between these two things that the profession exists.

If we limit ourselves to just being a service provider, we lose our main weapon, which is the possibility of contributing to a better world, of anticipating the reality of tomorrow. I believe I've already said too much, but these are, among others, many of the concerns I reflect upon almost every day, regularly, and which in part have to do with some of the questions I can not answer.

Antônio Francisco de Oliveira: Thank you, João. Rest assured that here in Brazil, too, one of our main anxieties is this doubt: if today we are worse or better architects than our predecessors from 50, 60, 70 years ago. We have no answer, but we have the individual - and sometimes collective - perception of many of us. This seminar will help us leave here with a bit more certainty in relation to that. On behalf of CAU I would like to thank Richard, Miguel, Luis and João. Thank you all.

I'm sure we end this session with much more information and greater awareness than when we first got here about our challenges and the paths we have to follow from now on. This information and the reflections that will come from it will certainly help us tread our path which, in 2013, 2014, 2015 will be as difficult as it was in 2012. So once again I thank you and declare this session closed. Thank you and see you soon.

Haroldo Pinheiro: Allow me to say a final word at the end of this afternoon's activities.

Unfortunately, I will have to leave my colleagues halfway through the meeting tomorrow morning to go to Rio along with some colleagues from other states to say our farewell to Oscar, to attend Oscar Niemeyer's funeral. So, I will not be here for the closure of tomorrow's session, but we will be represented by our colleague Francisco Oliveira, our first Vice-President, who will be coordinating this seminar and at the end will thank you on our behalf. But I would like to thank in advance all our friends who came from their countries, who accepted our invitation to be here.

Thank you again, because I think this dialogue here has opened and will continue to open a much broader perspective on our profession. And I am absolutely certain that this will enable us to save time in this change of paradigms on the Brazilian experience in recent decades. We have a lot to make up for and we are doing that. I believe that this first year we have advanced a lot, and like our President Juscelino Kubitschek, who said that in his government he would do 50 years in 5 - and he did - I'm sure that with this help, the willingness of everyone here to participate in these discussions, of delving into new paradigms for the management of our profession, we will be able to recover at least thirty years in this first administration of the Council of Architecture and Urbanism.

So I thank very, very much all our friends from abroad for being here, for their warmth at a time of sadness, the passing of our colleague Oscar. It has also done us good to be with you and listen to the thoughts you shared with us, both in private and in public, including to the Brazilian press, about the importance of Oscar and the inspiration he leaves us. Again, I ask the permission of my Brazilian colleagues to leave in order to go to Rio to say farewell to Oscar on our behalf.

And I ask you to continue focused on this meeting. I think we have a lot to discuss and offer, including some contribution to our international relations, which have been well conducted here in Brazil. I believe that the Council of Architecture and Urbanism can further strengthen and make more

productive these ties with its counterparts around the world, with the Councils of other countries. It could become of interest to our peoples and to the world - this large planet, a small planet for us architects - through closer, more fraternal communication, and effectively in the interests of the societies we serve.

“If we limit ourselves to just being a service provider, we lose our main weapon, which is the possibility of contributing to a better world”

So I greet my colleagues and I hope that next week, at least our colleagues from Brazil will be here on the 17, 18 and 19 for

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our year-end session. And our colleagues State Presidents, our colleagues Federal Counselors, for us to make the final decisions this year and prepare to be here again two weeks later working and making up for the time lost in establishing our Council. Thank you all very much. Thank you from the bottom of my heart. Good night.

“Globalization has much more to do with the economy, with economic instruments than with culture and the possibility of socialization”

Lecture 8

12.07.12

“Charter for the Architectural Education”, of the Unesco-UIA Validation Council for Architectural Education

Fernando Ramos Galino

Universitary Network for Architectural and Urban Sustainability – UNAUS/Spain



First of all, I want to congratulate the organizers of this Congress, CAU, President Haroldo Pinheiro and architect Mirna. I'm also thankful for the possibility of using my language as well. Since it is similar to Portuguese, it unites us. I'll talk about the UNESCO/UIA Charter for Architectural Education and then about the validation of programs. My name is Fernando Ramos Galino, I'm an architect and I have many projects of significant relevance, some of them perhaps more peculiar, such as those in Barcelona. I am fortunate to have many contacts. Over the period between 1985 and 1991 I was director of the School of Architecture of Barcelona. The UNESCO/UIA Charter for Architectural Education represents a joint mission agreed upon by both institutions and carried out in 1995 and 1996 by a group of five people appointed by UNESCO, five by the International Union of Architects and one by the two entities.

The charter was approved in 1996 at the UIA Congress in Barcelona and updated in 2005 in Istanbul and then during the Tokyo Congress in 2011. It is not supposed to be a static document, but rather one that can be periodically modified to incorporate innovations related to the profession. The charter, which is four pages long, is divided into a preamble, general considerations and accreditation of teaching establishments. The preamble clarifies that the charter is intended to be used for the creation of a global network of architectural education, and points out that this is a very important issue. If you search under UIA you will find the link to the charter in several languages. Although the previous versions of the charter had been translated into Portuguese, the version updated in Tokyo is not available in Portuguese. I would ask this institution to have these amendments translated, which represent just one additional page to the charter.

There are some important questions that I should mention. First, according to the French legislation, we see that architecture and the quality of buildings are matters of public interest. Consequently, it considers that there is public interest to ensure that architects are able to understand the regions and their specific characteristics so as to prevent globalized standards from prevailing. The charter also says that the methods of education and training for architects are very varied, so as to give visibility to the cultural richness and flexibility to study plans. This is important because when you walk into an architect's office in Korea, for example, despite the geographic differences it is possible to find

the same objects you would find in an architect's office in Brazil. The common elements need to be enhanced while preserving the different hereditary cultures understood as elements that enrich rather than oppose this enhancement.

Let us go back to the charter. Regarding recognition of the importance of regional and cultural traditions and practices, a common ground is provided in the pedagogical methods used, through the establishment of criteria which permit countries, schools and professional organizations to evaluate and improve the education given to the future architects. Therefore, the evaluation of different architectural institutions aims to establish quality criteria. I believe that in Gaetan's presentation - he is one of the best presidents the UIA has ever had - it was clear that 20% of the architectural work is done where 80% of architects are and vice versa. Consequently, we understand that the profession tends toward decentralization, and this requires great mobility through a mutual mechanism or a mechanism to identify and establish quality criteria. This recognition should be based on objectives, and therefore the UIA charter is an important element worldwide.

The basic criteria that should be applied to architectural education are: a decent quality of life for all; a technological application which respects the social, cultural and aesthetic needs of people; an ecologically balanced development through the rational use of available resources; and an architecture which is valued as the property and responsibility of everyone. Clearly, these issues are not limited to architects; the charter establishes that primary and secondary schools should also address issues relating to architecture and the environment. Finally, it is about educating people to change the place where they live.

We invite architects then to continue to improve and to study, because actually we do not learn or teach how to be an architect, but we achieve this transformation through an inner search that lasts much longer than the courses we attend. Architecture implies lifetime learning. Therefore, education in heritage is essential for two reasons: to understand the spirit of the site, of the social context in which people live and how to make it sustainable, and to change the professional architectural mindset and feel part of a cultural, continuous and harmonious process, part of a group of people that transform the place in which they live.

Besides that, understand that cultural diversity is a heritage of humanity and should be recognized and understood as such. The second chapter of the charter refers to the objectives of ar-

chitectural education. I've excluded some considerations, but I insisted on keeping others. Architectural education should develop the capacity in students to be able to conceptualize, design, understand and realize the act of building within a context of the practice of architecture. Architecture is multidisciplinary and therefore should be taught at universities, where it is the main object apart from minor parallel courses. Later on I will refer to the curriculum development method. The charter contained fifteen essential points, to which some others taken from the European Directive for Architecture were added, in addition to another five that came up over time and were considered appropriate. Any one of us could draft these points today, with some variations, but by established consensus. Initially we had the fifteen European Union member countries, which later on were joined by the eleven people who made up the team responsible for drafting the charter.

*“Architecture implies
lifetime learning”*

We have basically two quantitative indicators, of which the one is related to the period of studies, should always be not less than five years. You can say that many people who have excelled never studied architecture, but we, who are in the position to teach, do not want to educate geniuses, but rather humans, who in general require a long maturing process, which usually takes more than five years. Before I was appointed director of the School of Barcelona I went through a long maturing process, which is extremely important in the education of people up to the moment when they can consider themselves architects.

This chapter is about one of the changes introduced in the Tokyo charter to clarify the fact that, besides attending the university for five years, architecture graduates are required to have completed at least two years of acceptable experience/training/internship prior to registration/licensing/certification to practice as an architect. We intend to extend this training period to three years, leaving the students free to choose whether they want to complete it during or after the conclusion of academic studies. Upon receiving his/her degree, the architect cannot undertake a large project that could jeopardize the lives of many people.

From here onwards the charter contains a number of considerations which I will mention briefly, including the numerical indicator related to the adjustment of the number of students and the pedagogical capacity of the institution. The teacher/student numbers must reflect the design studio teaching methodology, which implies that the number of students should not exceed the normal level of students per project. A teacher will hardly be able to control a project involving more than 25 studen-

ts. This limit is non-negotiable, so as to prevent a decrease in the quality of the educational process. It is understood, therefore, that the project work involving the presence of teachers should form the basis for the learning period. These projects do not mean just aesthetic, formalization or a cultural gesture, but are made up of many layers, this being one of them. The conceptual exercise of the project should include all these layers. A self-evaluation system should also be created to be conducted either by external experts or by the UNESCO-UIA Validation System. I invite CAU to arrange for the translation of the changes introduced in Tokyo, and Brazilians to read them. It is clear, finally, that education should be formalized by an individual's demonstration of capabilities through the presentation of an architectural project demonstrating the knowledge and skills acquired by the students.

In this sense, a good exercise is to invite teachers and architects from other countries to refrain from reproducing a systematic feedback at the teaching establishment. The comparison between final projects allows us to become aware of the characteristics of each place and think about what it takes to improve them. Thus, exchange programs are very important not only for acquiring knowledge but also for the students' maturity. It should be stressed, moreover, that the charter seeks to establish a guiding framework for teachers and students of these learning establishments. One of the main contributions to the charter was the idea that on the one hand the methods can be very diverse and on the other there is a minimum common denominator that should be considered as a basis to be established.

On May 6, 2000, a protocol was signed between UNESCO and the International Union of Architects for the establishment of the UNESCO/UIA Council for the Validation of Architectural Education. This agreement was signed because we believed it was necessary to help schools in different countries to create self-evaluation and recognition mechanisms. In the Anglo-Saxon world, this is a long tradition represented by RIBA, which back in the early 20th century introduced the concept of accreditation process, adopted by many countries of British influence.

The benchmark raised by the charter is, first, the call for the appreciation of differences, i.e., it was not about standardizing the method for all countries, but rather about encouraging each cultural group to create their own validation system. That's why our system includes the validation of a number of aspects and the school curriculum should be in accordance with these aspects.

It is not up to UNESCO/UIA to develop study plans, i.e., to determine how different schools should conduct the teaching of architecture; this is the competence of institutional entities or gover-

nment agencies. Second, there must be recognition of the desire to generate an academic portability that, as forecast by the OECD, will not be limited just to teachers and students but will apply to professionals as well. In the UNESCO/UIA system, the charter indicates two paths for this validation, and the traditional path refers to validation through a study program undertaken by our Council, which involves sending a group to visit and evaluate the programs.

The most important is that we do not intend to establish a validation business, but rather contribute to improving quality through validation, i.e., assist in the development of systems in each cultural environment such as for example the Brazilian environment. Therefore, the first goal of the UNESCO/UIA system is to assist in the development of specific validation systems based on the quality-improvement criteria generated by the charter. These criteria are: to demonstrate that: a) teaching is provided at the university level, focusing principally on architecture and comprising theoretical and practical aspects; b) the teaching requirements included in the sixteen points mentioned are being met; c) the skills to be acquired by students are approved by the faculty and architectural practice.

We’ve noticed that there is a discrepancy among different countries regarding the professional training of this faculty, and this has serious implications. Clearly one of the reasons that make teaching possible is a solid practice of the profession, especially in the field of architecture, a discipline that is not merely theoretical. In addition, another criterion is teaching based on the presentation of projects and the maintenance of the teachers/students ratio. As for the quantitative aspect, there is a period of studies of five years plus two years’ experience in an architectural practice. The working groups are formed by two members proposed by the Council; a professional and a teacher proposed by the professional organization in the country; where there is a registration system, one or two members of the administrative body issuing the license for professional practice; and from UNESCO/UIA, one member in the last year of a doctoral program who is familiar with the reality of both the students and teaching. An important contribution from the president to this system was the establishment of an administrative advisory panel with RIBA to validate the system, i.e., based on our charter, RIBA provides us secretarial services.

However, the criteria for choosing the people participating in the panels are set by UNESCO/UIA. We are young and we accept the help offered by RIBA to take care of this aspect. I have just found out that in Brazil there are about 270 architecture schools, and I refuse to accept that all of them are good, although I’m aware of the high level of Brazilian architecture. I know that you have your own validation system, like other countries, but it is more effective when compared to other systems, so that

you can identify those that work better in each situation. I believe that Brazil needs to create an entity to recognize quality based on the parameters set by the UNESCO/UIA charter, which is a cultural heritage of all. I propose to the newly created CAU and to the five institutions which are gradually giving CAU the reason for its existence, that they inform UNESCO of their desire to count on the collaboration of our system, so that when sufficiently mature they can be recognized as a validation system. We have just recognized the Japanese system, which has already validated, through the JAV system, 27 out of 110 schools.

The Korean system has also been recognized by UNESCO/UIA, and now we will try to make a second visit in order to ensure that the validation is maintained at a stable level. Among the schools we have validated I can mention the American School of Architecture in Cairo, the Moscow School of Architecture, from which the Constructivist movement emerged, the Kazakh School of Architecture, etc. The French government has just asked us to start the validation process of its schools.

Once we have validated five or six schools, the ideal would be for them to create their own validation system, but let's not fool ourselves. This is a self-evaluation process and that's why we ask the schools to send us their assessment of their own processes and of what can be done to improve teaching. After that, two visits are made: a first visit by a group of no more than four people, during which a brief validation test is performed. This group visits the departments and discusses with people the preparation of a preliminary report pointing out flaws and gaps, with a view to improving the process. The school should give its answer by presenting its proposals, and one year later a formal visit is made to assess whether it is moving in that direction. It is a dynamic process that, ultimately, enables the institution to find its own answers, but an external evaluation is fundamental to identify these issues.

It is to this mechanism that we want to invite CAU and the major institutions it will have to talk to. I believe that the most advanced system today is that of the American School of Architecture, because it is led by the National Architecture Board, by an entity that brings together American schools of architecture, and another one in charge of registering all professional entities. This set of entities is responsible for validating the educational system. It is not my intention that you will accept all of what I'm saying. I just want to present you a proposal for meeting the challenge.

Finally, let me say that I was in Brazil in 1987 visiting the country as a member of a semi-institutional group from Catalonia, and that we attended one of Oscar Niemeyer's lectures. In my second

visit I went to Curitiba for the official opening of the museum. It was with great sorrow that I read the news about the passing of the respected and admired Oscar Niemeyer. We need to assign a symbolic value to things, because Oscar passed away on the day this Congress began. The era of geniuses and heroes is over. We are living in a time when, together, we will have to meet the challenge started by this great man. Thank you.

Lecture 9

12.07.12

Agreement of professionalism in architectural practice

Germán Suárez Betancourt

Former president of the Colombian Society of Architects – SCA

I will try to present three experiences in which I took part, without talking too much. These experiences are very important to architecture in Brazil and for the organization of professional councils across America. I want to thank especially the President of the Council, Haroldo Pinheiro, as well as Mirna, Michelline and all those who have made it possible for us to be here. I congratulate everyone for having been able to hold the Seminar in such an important venue, despite the sad news of Oscar Niemeyer's passing.



I will comment on the professional practice accord developed by the UIA. I was a member and national president of the Colombian Society of Architects, professor and director of the University of Arts of Colombia, president of the Colombian Association of Architecture and president of the Planning Society of Colombia, the latter having contributed significantly to a host of social changes. I wanted to present the original version of the accord, having in mind those who are not familiar with it, although I believe that most counselors are aware of it.

The accord was an educational charter adopted in Barcelona in 1994, whose importance is stated in its preamble. It was prepared by the Professional Practice Commission, which includes professionals from many UIA member countries. The U.S. and China were the most influential, although participation was largely democratic.

I suggest that the preamble should be read, analyzed, and that suggestions are made about it. It is very important to have an international accord that enables mutual and bilateral exchanges and accords between countries establishing rules for all that process which Fernando Ramos talked about, especially regarding education.

The accord respects the MO of each country as regards practice, but suggests, recommends and requests that this should be elaborated upon. The introduction mentions that the first version of the accord was adopted in Barcelona, in 1996, and updated in Beijing, in 1999. The original text can be adopted not only by the Council of Brazil, but by the councils of all countries. The

principles of the profession are clearly defined and are very important. They address the need for a full professional education that respects the environment and society, in order to serve them as an enterprise while seeking autonomy.

The acord defines seventeen structuring policies concerning the practice of architecture, the architect, fundamentals, education, accreditation, validation, recognition, etc. Accreditation is a fundamental aspect, but practical experience, training and practical work are also necessary. Education cannot be only academic; it should involve as much practical work as possible, sometimes with special emphasis on a specific area. Knowledge and capability should be demonstrated. For example, Brazil today has 270 schools, so it is crucial that professionals demonstrate their knowledge when registering.

The Council is responsible before the State for verifying that those who register have the necessary knowledge for practicing the profession, mainly in architecture, which meets the needs of society at large. The Council should not only be present in education and the monitoring thereof, but also in the evaluation, before society, of the results of the work developed by the architect through registration, licensing and certification. The form of contracting and the type of relationship established between the professional and society involve fundamental ethics and conduct.

“The basic principle of the architect’s work in society is his/her behavior”

The basic principle of the architect’s work in society is his/her behavior. Therefore, the registered professional should be engaged in continuing development, which never ends. This process should be clearly established and incorporated, so that registration and accreditation will reflect the responsibility towards this education. Professionals are required to participate in events and write about their experience in order to achieve the qualifications that will enable them to practice the profession. In a world so full of changes, one must keep abreast with knowledge of the area, besides the importance of practice, which should be the competency of all.

In each country this practice occurs in a different way, but the mobility of the population and the increasing number of professionals will require a mutual agreement that prevents abuses relating to cultural or technical knowledge, so that the architect will be responsible for what he/she

designs and produces. I will mention the example of the UIA, which surprised me, because perhaps it is the professional organization with the largest number of architects. I was in Miami for the annual convention and I attended the panel on professional organizations with some professionals whom I know personally and who have presided the AIA, were members of the UIA Council, which operates in forty countries worldwide. Neither Brazilians nor Colombians, Argentineans and Chileans do that. So this is an extremely important experience for practicing the profession in a country other than your own.

One of the colleges that best advocate this aspect is the Spanish College, which intervenes in the architectural project with the client and prevents the use of the architect's intellectual property without due recognition of its authorship. I will now talk about the role of the professional institutes of architecture through recommendations and criteria that should be applied, as there are great differences between the OA, the Spanish Council, RIBA, etc. There is uniformity in terms of the objective, but differences as regards the organization.

The UIA proposal should therefore seek to match the professional's accreditation, information and registration criteria, for him/her to be recognized according to the education received. Let us consider today's contracting system as well. Historically, the architect contracted a project directly with the client or through competition. Today, many different entities are in charge of that. As a result, it is not the architect who manages the project, even if he/she is responsible for it. There are many contracting modalities today. In Asia, for example, direct contracting no longer exists; contracting is done by a legal entity.

In the full text prepared by the UIA in 2004 on behalf of all member countries, which contains aspects related to practice, the definition of architecture, history, policy, requirements to be met by the architect for exercising the profession and how to respond to society, there is a list of requirements related to professional registration with the councils and professional education in the universities. The councils should make sure that these schools are developing people who fulfill these requirements. I know of countries that apply a test when the architect is close to completing his/her academic studies. The results of this test are very poor. After these architects graduate they end up managing to register with the Council, without demonstrating that they have overcome the shortcomings identified in the test applied by the State. The AIA requires two or three years of professional training, so that the newly graduated architect can get in contact with the reality of his/her country

and thus serve it under better conditions. Then, after the theoretical training and internship the architect can register with the council and practice the profession.



I'll show you now a list of various other requirements which, although based on common sense, are often neglected. If you have any suggestions, please send them to us. We'll be glad to review them. There are also some criteria on design, social studies, environmental studies and technical studies that should be mastered by the architect for him/her to graduate. There are also the skills and policy according to which all aspects should be included in education, accreditation and professional registration. It is also worth mentioning that for accreditation and validation, practical experience, as I've already mentioned, is essential to demonstrate professional capability and skills. Verifying capability is the responsibility of the councils, especially those that authorize professional practice.

The accord also addresses some aspects related to the contracting process and the establishment of professional codes of ethics and conduct that should be known by all. There is also a number of recommendations related to the States, which architects should comply with, as you can see on the screen. The first version of the accord is posted on the UIA website - uia-architect.org.

There you can find several important documents that represent a guide for counselors and professionals. The Professional Practice Commission is comprised of teachers, including Weiman, from China, and Lincicome, from the U.S. It was established by Qinnan, a Chinese architect, and Scheeler, an American architect, and represents a fundamental effort of the UIA as a provider of these services on behalf of 120 countries. My résumé is shown on the screen.

I believe we still have time to address two very important topics. The first refers to the need for professional councils to be mindful of the processes for setting project development standards and systems. Obviously, the architect and the municipality have some responsibility, but the councils should ensure that the architect who has graduated and has been trained by the entity will provide the best possible services. I suggest that this monitoring be done by CAU, because I believe the government can be biased, which will result in the contamination of projects by commercial interests, and this is never the best solution. Even when the architect meets all the requirements, the professional council should monitor his/her professional activities.

Now I would like to quickly show you a document prepared by the Colombian Society of Architects to celebrate the fifty years of the biennials organized by the Colombian Association of Architecture. I want to draw attention to this type of event, which is an opportunity for showcasing the best results achieved by the community. It is important for architects to have their work shown in this type of exhibit. I've been to events of the highest quality but which committed the sin of neglecting the institutional aspect.

Therefore, I believe that CAU should support and strengthen this aspect, bringing together architects from around the country. Over these fifty years of architecture, the most important architectural projects have been collected, exhibited and awarded prizes in these Colombian biennials. On the screen you can see the eight categories participating in the biennial, which cover all the aspects of professional practice. Awarding, exhibiting and discussing these projects in a biennial, i.e., disseminating the best there is in terms of professional practice in the country is, in my opinion, the best way to complement professional education. Those interested in learning more about these awards can visit the website of the Colombian Association of Architects.

I can say that over the last decade impressive projects have been developed focusing on needy communities. What I want to emphasize in this presentation is that the most significant architectural works built on behalf of the community are fundamental to the development of architects, because it is through the dissemination of these projects that they ensure the support of society. After all, the community is the most important actor when it comes to projects that will benefit it. I'm showing on the screen photographs of each of the awards in these eight categories; 120 projects were presented in the last biennial. If every two years CAU organizes training courses and courses to demonstrate the contents of each project, with background, issues addressed and the impact of these projects on the community, it will be complementing the professional practice of architects registered with the councils.

Most of the projects that were awarded prizes in the last biennial focused on solving community problems. I do not quite agree with the issue of the awards themselves, which sometimes highlight some projects while outshining others. The important thing is to showcase the projects selected by the national and regional committees and evaluated by the jury.

I'll now show you a slide of the last event held - the Pan American Architectural Exhibit,

which counted on the participation of 16 countries and 160 projects selected by councils, institutes, colleges or associations representing architects. We did not appoint national curators to select the projects, but we asked Chilean architects to do that themselves. The reply was very generous, as Chile selected its best works of the last five years, which synthesize the efforts that are being made in the Americas - from the U.S., Cuba and Guatemala to Argentina.

I believe it is the duty of CAU to ensure that architecture students in the country learn what is happening in the continent. I've applied tests to my students asking them about architects and works from other countries. It is very sad to see that in the American continent, where there is such great quality, very little is done in terms of dissemination. The councils, which are responsible for keeping their professionals properly updated, do not make the necessary efforts to promote their professionals and works.

Several posters were placed in the external area of the building showing the use of urban space in our country. This slide shows the building where the Pan-American Architectural Exhibit and the 22nd Biennial of Colombian Architecture were held. We rely on the sponsorship of companies in different areas. For the Pan-American exhibit we accepted twelve projects from each country. If we were to hold a seminar on the projects submitted by Argentina, the learning would be amazing and the level of respect for Argentinean architects would increase considerably. The communities were the primary beneficiaries of these works. This slide shows the Brazilian projects shown in the exhibit. On the banners, only the building is shown, without the background and history of the project's author. The architect from Canada presented exceptional projects as well. T-shirts and stickers of the Colombian Society of Architects were also sold.

This biennial showcased 130 projects, and the ones with the biggest social impact were those from Colombia. Other participating countries included Cuba, Ecuador, Guadeloupe, Mexico, Paraguay, Panama, Dominican Republic, Uruguay and Venezuela., In addition to these the U.S., which has a system of its own to award its architects, sent its most significant projects. I would like to emphasize this point once again: architecture exhibits are the best synthesis of the work of architects, and therefore I believe that the professional councils and CAU should be mindful of planning processes, the development of technical standards, and entities responsible for authorizing and monitoring construction works, among others.

Executive Report

International Seminar of Architecture and Urbanism

I want to thank you for your attention and say that the passing of Oscar Niemeyer on the opening day of this Seminar was an unfortunate coincidence. I was honored to be with him in 2002, at the official opening of the Curitiba museum, today renamed Oscar Niemeyer Museum. We propose that this museum exhibit the works of the most outstanding architects. I can say with great pleasure that I was the first to give him the booklet containing the Colombian projects. So, we were the ones to officially open the collection of that museum, which today has a large amount of materials. Thank you for your attention.

Round table 3

12.07.12

Module 3: Teaching and Training in Architecture

Moderator: Councillor José Roberto Geraldine Junior - CAU/BR

Lecturers: UNAUS, RIBA, AIA, OAF, SCA

José Roberto Geraldine Junior: Thanking Germán once again for his intervention, we can now start our roundtable with the full team. We already have a series of questions from the audience. I'm trying to sort them out into major topics before submitting them to our speakers, and then we'll open the floor for your comments.

On the issue of education, which has already been mentioned by our colleague Fernando Ramos, we have a question about the view of the WTO, which will be the starting point of our discussion. How does the World Trade Organization, which understands teaching as a business, extend this concept to the teaching of Architecture and Urban Planning? This question comes from our colleague Cesar Dorfman, from Rio Grande do Sul. We understand that it could be interesting to start our discussion from this bias, i.e., how public and private education in the other countries represented here is seen by our colleagues. So, I would like to give the floor first to Fernando, who started the debate, and then proceed in sequence. Fernando, you have the floor.

Fernando Ramos: It is true that for the OECD we are just one part of the construction industry, i.e., they see us as mere brick or concrete manufacturers. Our profession is schizophrenic by definition. We do not have just one customer, as is the case of a baker or a butcher. We have a customer who pays for the project, but who is not necessarily the one that will be using the product of our work. We usually work for a user. And to make matters worse, besides a user and a customer, we work for an entire society. So if we do not go mad it is because we were already a bit mad when we started our professional careers. We have to deal with this complexity, aware that we must inevitably be attentive to economic and financial considerations, although we are not just an economic factor. If we were sculptors and engineers, this would not be an issue to us, but this complexity is within the very nature of our work. And for the OECD we are just one more element in the construction industry.

José Roberto Geraldine Junior: Germán, please give us your view on the issue of public/private education.

Germán Suarez Betancourt: I think that in both public and private education it is

fundamental, as mentioned by Fernando, to define criteria for validating the schools before they start the educational process. They should meet a set of clearly defined criteria and then there should be a certification process. With respect to the certification of schools in Colombia, I will refer to RIBA, which has allowed us to strengthen education in both public and private institutions.

The results of the awards should be known by the students, for them to become aware not only of the award-winning architectural element and its designer, but also of the procedures, problems, difficulties, economic situation, technical complexity, what is required by the institutions authorizing the project, all of which complement formal education. So I think that validation is critical. In the case of 270 schools, initially there must be a series of very clear and strict requirements, but then there should be an organization capable of making sure that the outcome of this education is actually what is expected of it.

José Roberto Geraldine Junior: Miguel, you have the floor now.

Miguel Rodriguez: I'm not sure whether the question is focused more on the business of education or on the business of architecture. Actually, I was prepared to answer both, and that is what I will do. I hope one of the two is the answer to your question. I'll answer both because, in America, in my opinion, we do not focus enough on the business of architecture, on the practice of architecture. In the course I teach at the University of Miami, I try to imbue my students with the need to recognize that there is science, there is technology in the practice of architecture, but there is also the undeniable fact that it should be a feasible business.

I do not know if I'd say I was smart enough to do that, but I chose my electives in school and took all the main courses in business administration. In the United States, depending on the school you attend, there is more or less emphasis on this area. I think this is something that we need to focus more on, especially by emphasizing the value offered by the architect, as opposed to the "mercantilization", so to speak, of architectural services in the United States. I think this is a problem we need to fix. And only by understanding the correct way to conduct our work, the business side of our profession, we will be able to do it.

The other aspect of the question, regarding education, is a very interesting question. I've started this discussion a few times in the United States and, depending on the audience, on



whether there are many academics or not, you have totally different reactions. In my experience, and under the NAB accreditation process, one of the things we evaluate is the financial resources available for the schools. In the American educational system the schools

are required to provide permanent work stations for the students, and even in systems where this is not the case, the fact is that the teaching of architecture is focused on facilities as compared to the teaching of law, engineering, etc. The physical space that we use at the university is significantly larger than that used by other professions. It is crucial that teachers have time, as we said this morning, and with coefficients in such critical states, this need is usually greater and therefore more expensive than in traditional education. Architecture students pay the same tuition as other students. I think of times when the economy is weak, and this is a major concern for the schools' financial institutions.

In fact, we have seen that in our accreditation process: if the institution's financial support is not there to support the program, it is clear to everyone that this will affect the end results, which is what we are interested in measuring and evaluating. So, that's the difference between public and private institutions. Of course there is an additional dimension, and we probably could use all our time this morning and still not cover everything. So I'll stop here. I hope I have answered your question, both parts of it. I also hope I haven't mixed things up. I think that was what you wanted to know.

José Roberto Geraldine Junior: Thank you. Richard, your comment, please.

Richard Graham Brindley: Thank you. I'll go back to the aspects I would like to mention. One of the aspects of the question perhaps refers to the difference between public and private education. There should be no difference, and that is what validation is for. As for the criteria, that is where they come into play, as they should be equally applied to public as well as private universities. In the UK, the higher education system usually consists of private organizations with public funding. We are currently experiencing a number of problems related to student funding, because public funds are transferred to the private universities and this keeps on going.

But there should be no difference in the way RIBA addresses validation. I could become very rich if I got one pound every time a member comes to me and says: "I am having problems with a client or with the practice of the profession. I am an architect, not a businessman." It's what I'm told the most. They ask me for advice on problems with clients or the profession, and it always annoys me. My answer usually is that maybe if you were a businessman, you probably might not be a very good architect, but you have to be a businessman to practice architecture.

This is a crucial part of our education, training and development; it's something that never ends for the architect. As mentioned, there is a balance between the humanities, arts, technology and science, and this also includes business skills. In the past, to be fair, universities in the UK dealt very well with this area, perhaps because tutors and academics had specialization in the area and the curriculum met the UIA requirements. We've had to supplement it in some architecture schools by proceeding with this rescue campaign with a focus on the development of management and business skills. But this is essentially something we are fighting for at the moment. Actually, the fundamental is to have some sort of coherent, consistent sense of quality. Of course there is still variety; it is possible to have variety with quality and consistency. Yesterday we heard about the artistic side of architecture, but we need to have a clear understanding of what this is about, of what students learn and of the set of skills with which they left the university.

So, I encourage CAU and all architecture schools not to stray from that; this is a great opportunity to develop a system with such flexibility. You can have stringent rules or standards for the future, but also the possibility of validation according to the UIA system, and get support. From the standpoint of RIBA, we are in pursuit of the internationalization and mobility of architects, so that when an architect arrives in a country with a totally different culture, instead of saying "Oh, I don't know how to do that," he/she can work collaboratively, internationally, and get the most out of this combined knowledge and these opportunities. Thus, architects will be able to work together anywhere in the world; foreign architects will come to Brazil and Brazilian architects will go abroad.

This qualification needs to be recognized; this is very important. A small point regarding the systems, or even a word of caution, is that when architecture schools approve such a system, it is believed that all is well. However, this presents problems, and we recognize that in our past experience. You have to visit all the schools and inspect each one of them. I hope your asses-

sment and accreditation system is very strict, that you visit and inspect every architecture school.

Maybe some schools need to readjust, to adapt in order to maintain quality, but in reality, regardless of the system, whether it is based on the UIA system or not, I would say that you need to analyze each part of the process. It is therefore worth visiting each of the architecture schools that are seeking accreditation. They all should go through this extremely rigorous process.

José Roberto Geraldine Junior: Thank you, Richard. Lionel, you have the floor.

Lionel Carli: I will speak in French. I am sorry I don't speak Portuguese. I speak English, but it will be easier to express myself in French. Thank you all for having me here. I could not be here with you the day before yesterday and yesterday. I'm sorry for that, but we are also organizing in France a roundtable on this subject of education, and I'm glad to be able to speak now, because I see that you are discussing it a lot. I heard that Oscar Niemeyer passed away yesterday, and I'd like to say that I consider him to be French too, because he worked a lot in France. Last December, for example, we organized a national demonstration at the Oscar Niemeyer Space, so I think yesterday was a sad day for all architects worldwide, particularly for us, and I'm sorry for his death. Finally, we see that things are moving on, especially in education and when it comes to architecture and business.

How should the teaching of architecture be included in this context? we ask ourselves. Is the architect someone who should live outside this production system, this business context? It's a question that I ask myself as, I think, also do most French architects, because within the architectural structure established in architecture schools since the 1970s, we realize that teaching is quite limited, exclusive. Furthermore, teaching was provided mostly by public schools, since only one private school taught architecture. So we have a higher education statute that depends directly on the Ministry of Culture and not on the Ministry of Education.

This generates a very specific educational profile that is focused and always located around architecture, also showing a peculiarity in the practice of our profession. Therefore, we also work in partnership with a number of companies, because we see that the world is evolving. In France, as everywhere, the market is changing, there is now an integrated concept according to which the architect should participate in a project management team, and that was not what

used to happen, at least not in our context. In the past there was a management method that was considerably separatist. Now we see that there is mobility in the set of this international brotherhood that makes us French, in this case, Europeans, who are included in this stricter professional education context, also to work with greater flexibility in the American and Asian continents.



Of course we should build bridges for that, then I believe that we should establish a common position with the UIA. All this shows that there are still difficulties, such as in the Caribbean. We know that we do not have the same forms of degree recognition yet. So it is difficult to implement this type of action, but we are encouraging everyone to work internationally. So I believe that the teaching of architecture should exist both in public and private schools, a typical teaching, but that is not dependent on lobbying.

I share the view that large construction companies should not be the sole funders of engineering schools. I think that there should be shared funding, because the good work of architecture depends on all that. We are not just businesspeople, but we must also think as businesspeople. In France we say that architecture is an expression of culture. So from that we always try to present the architect's intervention based on the concept and construction of a building not only as an architectural expression, but also as a gesture, as something actually done in an artistic way.

Therefore, besides construction we know that it is also necessarily a business. Therefore, we have to cross these paradigms to think about how to preserve this inter-relation between architecture and business. This involves the independence of the architect when he/she is capable of interacting with the production system. We know there is a part connected to the lobbying and another to negotiation, what leads us to think about how architects can continue to do their work properly for society, with a focus on the common good, and how we can all together share a sustainable territory. Moreover, there is the preservation of this common good that is being increasingly pressured by economic lobbying. So I think that in this case we should focus our reflection on the teaching of architecture vis-à-vis this set of constraints to which we are currently exposed. We should ask ourselves: Should the teaching of architecture be restricted to architecture schools?

Or should we think, as already happens in many other countries, about integrating architecture schools into university centers, or about building new bridges so that we can have more effective cooperation, working with the handling of materials and the management of projects in a more diversified way? This is very important, because I believe that the French way of thinking about architecture production and the education of architects has become somewhat isolated, disconnected from other partners. We see now a brutal confrontation with respect to teaching. When we registered with the association of architects, that was our reality. We are questioning more the credit system, our curriculum, and this requires something more shared that will be very important.

José Roberto Geraldine Junior: Thank you, Lionel, for your intervention. Fernando would like to offer a comment on this subject before we move on to other questions related to different topics that have been submitted to the floor. Fernando, please.

Fernando Ramos: Thank you. I've answered the question about the relationship of the OECD with architecture and also the question about private and public schools. Now I would like to quote two completely different texts. One is the Gospel, which you all know, and the other is the Red Book of Mao, which says: "White Cat? Black Cat? It doesn't matter, what matters is that it catches mice." In this regard, we have to ask those who teach architecture to do it well. Consequently, I am much more interested in the issue of quality than in the source of funding. We are paid to design and yet housing is one of the rights of man, and funding sometimes comes from the State and others from private institutions or entities.

The conflict occurs in both cases when people fail to provide the quality corresponding to what is being asked of them. It may happen, in the public sphere, that people will use the funds received for their own benefit with no regard for quality. In the private sphere, it may happen that some people will see the process only as a business and offer a very low remuneration to their faculty. It is therefore fundamental that we control the issue of approval, so that we can say: You are being paid X, but that is all you are worth; or You are being paid X, but you are worth much more. So it's important that we focus our efforts on quality because, paradoxically, all this will apply to everyone. I am not familiar enough with the Brazilian scenario to issue an opinion, but I can speak for Spain.

In Spain, not all public schools are very good and not all private schools are very bad. There are high-quality private schools and poor-quality public schools. What is important is to always insist on quality. That's my opinion.

José Roberto Geraldine Junior: Fernando, the situation is similar in Brazil. We still have some blocks of questions. Our colleague Paul Ormino, from Bahia, our CAU/BR counselor and our colleague Cesar, from Santa Catarina, are asking about education and continuing education for architects and urban planners, a subject that was touched upon yesterday by our RIBA colleagues. So, we would like to once again propose a round of comments from the floor about the matter. We could start with Miguel. Please, Miguel.

Miguel Rodriguez: Thank you. I like the question. I think one should not live without continuing professional education. I don't think any of us would believe that everything we've learned in school would still be applied today, or that the world has stopped moving and there is nothing new to learn. When you do that, you become nothing more than a fertilizer, so to speak. One problem, for me, is how to offer continuing education to professionals. In the United States it has become mandatory, as I mentioned in my presentation, and there used to be more respect for the score. I needed an x number of hours, so I'll attend every seminar I can; not that I'm that interested, it doesn't matter whether I'll learn or not. It is just because it is mandatory. This is a problem.

One of the things we've tried to do but have never actually fully implemented was to establish a set of curricula, so to speak, for specialized areas of practice. So, for example, with respect to the design of sustainable projects, we've gathered all the experts, asked them to identify a course in sustainable projects at different levels - basic, advanced and specialization. Simultaneously we've developed a system in which we could identify the materials that were being offered for continuing education with regard to content, basic criteria to be addressed at which level. The aim was that once the project had been completed you could, as a professional, decide whether to further your education and understanding of the sustainable project process. So you would be informed of the courses available to fill in the gaps you identified in your knowledge base.

It is a very complex system, as you can imagine, and it was never fully implemented, but what we did, of course, was to develop the identification process. Since about 2008, whenever a provider of continuing education reviews EIA practices, they need to identify what the course

“Accessibility should be present in all public spaces and the management of these spaces should be included in continuing education programs”

addresses in relation to the taxonomy that was developed on those subjects. We’ve developed a curriculum for sustainable projects and small business practices around that, in addition to two others which I do not recall precisely at the moment. So, when people came to our coordinating units and evaluated the course, saw its critical analysis, they would know how that material fit into what they needed to know. I think this was the beginning of a very strong value system. And I wish I had more time, energy and resources to fully develop it.

I think that once we establish the essence of a university of continuing education, so to speak, then the process can have a more meaningful value to us as we continue to grow professionally. Again, as I said earlier, if you don’t think you need to continue to grow professionally, maybe you should consider another field of work or abandon architecture. And honestly you are right. Education does not stop when you receive your degree. That stage is merely the validation that you have completed the first step of the profession, and not the final step.

José Roberto Geraldine Junior: Thank you, Miguel.

Germán Suarez Betancourt: I fully agree with Miguel. When I graduated, I considered three or four key elements to do my job. First, knowledge of the law. We know very little about the Colombian institutions to know what our rights and duties are. From an accounting perspective, few of us knew how to deal with financial budgets and had to resort to accounting entities to learn it. As Miguel has said, there are issues such as the earthquake resistant code. Today, the level of knowledge about earthquake resistance materials is crucial. The majority of recent natural disasters (in Chile, Haiti, etc.) happened because most of the buildings had no items that made them resistant to earthquakes. I delivered to the Colombian counselors the day before yesterday a congress about accessibility in cities where continuing education is quite fundamental.

Accessible cities should be a priority far beyond the concept of sustainability, which is a bit more ethereal, more vague. Accessibility should be present in all public spaces and the management of these spaces should be included in continuing education programs. Now, I believe that it is fundamental that our entities, whatever their nature, establish a mechanism to verify this

type of knowledge. In the UIA, this is very well structured. I believe that issues like accessibility are essential in our baggage of knowledge, as well as many other issues that arise during our professional lives.

Fernando Ramos: Well, I am an active member in this sense, because through the University for Architectural and Urban Sustainability we offer online courses so that those who are interested can continue their education. So I could not speak but to advocate continuing education. As I said before, when I was appointed director of the School of Architecture of Barcelona, two years had gone by since I had told myself: "Yes, I'm suddenly starting to become an architect." Evidently this is a process in which we demand more, ask more of ourselves. Much more than simply passing our course finals; this is an ongoing process. On the other hand, the subjects that are being taught in these courses, for example, in the ones I'm teaching now, nobody has taught me before. At least not in the way I teach my students.

So, you need to be in touch with how aesthetic values are evolving in the industry and in society, which is in constant change, in order to learn. It is impossible to lock yourself in an ivory tower believing that you know everything. Consequently, we need to evolve in both teaching and learning. Also, I think that in the future probably all professional institutes, all professional organizations, in addition to lending their names to their members will have in their systems - and make available to the public - records of the background of all their members. In my opinion, early in their careers architects are generalists, and we can not offer them a partial education and let them develop their conceptual design. Architecture should be understood as a global process that should cover different areas, and after this initial education there is the possibility of specializations.

Throughout life we specialize, and to specialize we need continuing education. It will depend, of course, on the background of each professional, on their participation in courses and seminars and on their practice, for them to know which path to follow. Although I'm proud to be one of the few living architects who built a square in their hometown, I must say that this is not my specialty, but that did not stop me from doing it. Of course if I wanted to go into urban planning I would have taken specialization courses.

So, I do not believe that continuing education is part of our work. On the other hand, I think we're losing many possibilities in terms of continuing education as regards competitions.

A spotlight is always shone on the awardee. It's OK for them to be under the spotlight, but in all other professions in the world this would be called research. The different ways in which each of the contestants addressed the issue would be considered, and this would enable students to know their creative processes. Now, it happens that because of our obsession with praising only the winner, overshadowing the other contestants, we have missed a great opportunity for continuing education. All that is out there, at our disposal, and we do not take advantage of it.

Richard Graham Brindley: Thank you for your question. The issue of continuing education is essential. All organizations of architects and architecture institutes, and every architect should achieve their skills and abilities through continuing education in order to maintain the excellence of the profession, have the respect of the public and the appreciation of clients. I also believe that these programs are even more important than initial education, because we spend five to seven years in the initial education process and then 45 hours in practice.

So, there are three issues I want to raise about the continuing education process. The first is that there is no special treatment. We do this in our daily lives and therefore whatever the system we establish, we need to have some degree of formality, that I know, to record what happens. But this is not the essence of the matter. The essence is to maintain our competence. Each system we establish should facilitate that so that we will naturally know what is happening. It is not the system that will make us learn, but what we want and keep on doing. The second issue is that as regards the system, which in our case is mandatory, there is some initial resistance, but it is important that the system be maintained, that it be flexible.

A second point is related to what you are measuring in yourself. Well, you will measure yourself based on the skills and criteria which now are related to professional qualification, but that will change. I think I mentioned yesterday that when I graduated, over 30 years ago, we know that more than 90% of what I learned back then is irrelevant now. I had to learn more than 95% since then to keep my skills current. So, regardless of how you measure yourself, you need to be current, contemporary. I think the third issue is what makes this continuing education more available, especially in a country like Brazil, with this range of different kinds of communities, great distances, concentration in some areas and dispersion in others. You need to use different media to make it available online, electronically, on the internet. The internet is a very good medium to bring people together in a situation like yours, but many other media can also be explored, any medium to

establish networks for exchanging experiences and developing person-to-person events for this exchange to occur. What the continuing education system should be like is something to be decided by you. CAU could set some requirements and the units could carry out the practical work.

So these would be the three points: it is not so much the system that matters, but the individual's intention to stay current; competence should be measured from what is current, contemporary, to see if you actually are a competent architect; and explore all possible media for establishing communities to exchange experiences: the Internet, other forums, in person, etc.

Lionel Carli: I agree with everything that has been said about keeping this knowledge at various levels. We see that this has changed in the last five or seven years. We see, in architecture schools, the need to learn more and more, and this is growing. Very different from what happened thirty, forty years ago, at times when architecture schools were very strict. So today we need to level our skills and also optimize our work. We know that when we were in school and in the university, we could not imagine the emergence of so many new technologies and modes of operation, of this very different way of life that demands flexibility for us to reach the desired level.

Therefore, this education is essential. I hear architects say, "Oh, but I do not have time to continue my education, so I'll stay in my construction site with my project." These architects begin to improve their education by struggling with life, with their learning process. I believe it is possible to prevent this suffering by working more effectively. Within this context, we can see that some architects are seeking to improve their education while others aren't. But I believe that continuing education should be mandatory. And, in my opinion, it should also be focused on a given number of topics, what is part of the role of the institutions rather than of the architects.

It is the role of the institution, of our association, to control this education, inspect what is being implemented, and monitor this education. I think then that training should always be leveled in advance, so that we can anticipate problems. We need to dedicate time to this education in order to be effective interlocutors. We see that if an architect has not received his/her education in certain places, he/she will be subject to sanctions. Control, therefore, is becoming more effective and today we can see that there are regions fighting for continuing education. So, to the architect who says "Oh, I do not have time to continue my education," the training center encourages him/her to seek training. Thus, we have in each of the 26 French regions specific training centers. Today

we can not imagine an architect capable of practicing architecture without proper training.

José Roberto Geraldine Junior: The contribution of our colleagues at the floor, which seems to follow the same line, shows us the importance of education, of continuing education. That was an expectation that we, at the teaching and training committee, have had since the beginning of 2012, i.e., to hear the experiences of our colleagues. When we first began to organize this seminar in order to systematize all these results, the contributions and experience of each council or professional association that are here today, we intended to work on the construction of our council by learning and using good practices already underway in the world. We still have some questions, but I've been just alerted about the time issue.

Anyway, I will take one more question for us to hear about a different topic. A topic raised by two colleagues, from Sergipe and Mato Grosso do Sul, is education in urban planning. I believe this is something known to most of our floor members, but I would like to make a short introduction to our guests. Architecture and urban planning courses have existed in Brazil for decades, and these are generalist courses, as pointed out by Fernando, in all 274 educational institutions currently operating in the country.

In the late 1990s we had the experience of a university in the state of Bahia offering an undergraduate course in urban planning, a specific degree in urban planning. The structure of the course is focused basically on developing professionals to work in urban management, city management. The course exists, is currently in operation and under dispute in the Federal Court. To be more precise, last Tuesday a court decision was made on whether this course should continue or not. We haven't had access to the content of the decision because it hasn't been published in the Official Gazette yet. The case is in the judge's office, but we will soon have access to it. This may guide the debate that has been occurring since the five national entities promoted this discussion and ABEA, IAB and FNA filed a joint lawsuit against the regional council – at the time the council of engineering, architecture and agriculture – in Bahia.

We have some questions here about education in urban planning and also about mobility. I would like to pass the floor first to Fernando. I have already explained the question to him. There is some doubt about how the UIA understands this education at the undergraduate level and the possibility of exchanging professionals between countries. Fernando, please.

Fernando Ramos Galino: I will speak first on behalf of the UIA and then for myself, Fernando Ramos. The International Union of Architects (UIA) understands that, from the standpoint of the education of architects, it is almost inevitable that partial evaluations should not be considered. However, if we look at the curricula and the fifteen points presented by Germán, three of them are directly and explicitly related to urban issues, and five to issues that are of common interest such as the environment, society, sociology and management, understanding of the legislation, etc. Of course, if we want to have an urban planner without an education in architecture, there would be very important points of confluence or intersection between both professions. So far, the International Union of Architects maintains a good relationship with urban planners. On the other hand, it has a better fraternal relationship with the association of landscape architects. Well, this is my comment from the standpoint of the UIA. Now, my personal comment, as Fernando Ramos.

In Spain, the overwhelming majority of urban planning, approximately 90% is performed by architects who, at some point in their professional careers went into urban planning. So, consequently, in our country there is no difference, except for very specific cases raised by these administrations. There is no specific education for urban planners, although there are specific courses in urban planning, particularly in economics and sociology schools. Anyway, these are courses that meet this need.

I believe that to be an urban planner - and during a period of my life I was involved in urban issues - you have to have these two sides – project planning and design - i.e., sacrificing problems of different origins to formalize a proposal. Therefore, urban planners should have an education in project planning because otherwise urban planning will be simply a representation of things through graphic elements, which only takes into account the legislation. In this sense, we could mention here the question of territorial design, i.e., those professionals without a background in architecture who could specialize in economic management. However, when it comes to a territory that requires understanding the process, you need instruments that are very specific to the project.

I know that the Mediterranean tradition and the Latin tradition are very unitary, while in other countries there has been a separation between the urban issue, legislation, and especially territoriality, so in these countries there are urban planning, urban projects, urban design. I insist

on saying that this could be a mistake because the generalist architect has a background that covers all those things. But yes, to answer your question, the UIA considers only projects.

Miguel Rodriguez: I'll be very brief, but I want to talk about it because, somehow, I found it strange, on behalf of the council, to see this separation between urban planning and architecture. That's because, in my education as an architect, I always thought of the two things as one. Urban planning is more a different scale.

José Roberto Geraldine Junior: Ok, thank you Miguel. Let's use this microphone now. I think the sound will be better. Let us pass the floor now to Richard and then to Lionel. And I would ask our colleagues to prepare for their final comments, given that we are reaching the time limit for our morning session. Ok?

Richard Graham Brindley: Thank you. This is a topic that we've discussed a lot at RIBA in the UK: How to separate urban planning from architecture? What is the difference between one thing and another? We've concluded that - we are still discussing - perhaps there is no single correct answer to these questions, but rather the answer we've come to, i.e., it is impossible to separate the two things completely. I thought that CAU's idea is very interesting. You have to find the connection between architecture and urban planning and share this connection.

There are also specialized urban planning courses in the UK. They are, however, very specific in geographic terms, they are about the geography and the mechanics of managing a city, an urban situation, and not on the design, the project of these social connections. So we think this is not the right thing, we are straying, losing focus here. Unless we have the right concept at the outset, we will not do the right thing. So urban planning in the UK is seen as part of architecture, but is still recognized as a specialization. So what happens in the UK is that you can have urban planning as part of the education in architecture and the validation of architecture degrees, but always with this strong foundation of architectural design.

We think that the issue behind urban planning is the existing social and political environment. We need to solve problems, scales, this is what architects are trained to do. So urban planning is recognized as a specialty associated with architecture. Anyway, 99% of urban planners in the UK are architects.

Lionel Carli: I don't feel very comfortable with this concept of urban planning, I really don't. We are used to giving each their due. I'm an architect, so I only study architecture. As in the past urban planning was not a discipline in France, in the 1970s I created the Management Institute in France, and I am a professor in the subject. I had a degree in urban planning, because in the past, in France, urban planning was about large urban constructions, about working with engineers in their projects, and architects were out of it, because they thought they were too serious to do that.

I do not feel good about this concept of urban planning because to me it is not really a set of skills that allows you to work in the city. The architect is very important. When we talk about scales, for example, we should talk about architecture as well as about volume, civic behavior, workplace, exchange, living together. This is all much more important than a simple building, it is on a much more important scale. And the only ones who can keep up with all that, the group of actors, are the architects. However, there are other skills that are required to make the urban fabric a success. There is the need for landscapers, engineers, people working in public transport, etc.

But for me, urban planning, before anything else, is a set of skills, and the architect plays a very serious role in it. I say this today, when we are talking about sustainable development. In old Europe, in particular, we want to rebuild cities on top of other cities. This then requires the important role of the architect, because we are redoing things, working on something that already exists and is very sensitive. It is very important that we have this critical view. We have to think about how to handle the reform of a city. The architect will always be the most important person, and I believe in that presence. Only the architect can handle all these different scales.

Miguel Rodriguez: On the general topic of education, particularly continuing education, I think this is one of the most important challenges you will be facing, especially in the case of continuing professional education, which is essential. It is absolutely correct – I do not recall if it was Richard who said it - that we should not panic over the system. We do that always, it's human nature, but try to choose the right system for you, which is easy to work with and that has an important meaning to your architects and professionals, this is the key aspect. I know you can do it, and that should be your focus. I haven't talked as much as I wanted to about accreditation. Perhaps there will be another opportunity. I thank Fernando for mentioning NAB, whose council I'm a member of. To maintain quality, regardless of the system that is created, it is crucial to consider all

aspects as a means of support and focus on results, but one should also look at the other aspects as well. This would be a process that repeats itself.

One of the best attributes of the system that we have in the United States with NAB is an internal self-review and self-evaluation process that schools should see as an improvement. Our accreditation process, in essence, verifies what we are being told. The merit of this self-evaluation, especially when you know how to do it and have the time to do it, is showing that architects are great predictors because they are known for doing things at the last minute. That's life. But having a system with a constant self-evaluation methodology is perhaps the greatest merit in the validation or accreditation process. Thank you.

Germán Suarez Betancourt: Well, I would like to thank you for the opportunity to have this exchange of experiences that basically coincide with each other, but have some aspects that strengthened the discussion. In the professional's education and responsibility process, what has been said here about continuing education is absolutely essential. We can no longer think about the education of a professional who serves the community without considering a process of continuous improvement. In my opinion, many of the comments I've heard here apply to all these institutions and reinforce this position. I insist that we need to see the end result of our process as continuing education and see how cities are created, how the process of creating cities is approved as continuing education. I would like to add that this roundtable was a big success and thank its organizers for the opportunity to participate in it. Thank you.

Lionel Carli: Well, I will be very brief. I would like to say only a few words. I'm glad to be here, because I see that the community of architects actually exists. Even though I am not fully familiar with the system in Brazil and in other countries, I realize that in Europe we have gone through a lot, because we have difficulty in developing our capabilities due to growing, serious economic crisis. On the other hand, I see here that we have partners who are trying to structure themselves and are willing to organize themselves with other structures and other architects worldwide. So there is a whole set of values that can be shared, discussed within our scope and society at large.

I believe that everything that has been discussed in relation to good-quality continuing education, good-quality teaching, is similar and we will be attentive to the social demands that can

be adapted to our profession. We realize that it is necessary that our associations dialogue with civil society, with the authorities, with the aim to meet their expectations and so that we can also get information that is very important to us.

Richard Graham Brindley: I would like to thank CAU and the other international speakers. Representing my institution and all of us here, I think what you have achieved in such a short time is really very impressive. It took us hundreds of years to get to where you are. CAU has displayed a visionary view by holding this event. I am jealous of what you have achieved. I really would like to pay my tribute to you. It is very good that you have brought people together to see what is happening around the world and what can be applied to the specific situation of Brazil. I am sorry that your president had to leave, but on behalf of RIBA I want to thank you for the invitation. We look forward to cooperating with you in any way possible.

Fernando Ramos: Well, considering everything I've heard here, my recommendation is clear: Create a Brazilian validation system with a high level of quality. For that you will have to reach an agreement among the five institutions that make up this system. It is difficult, but it has to be done. And I suggest you use as an accelerator to materialize the entity, the contact with UNESCO/UIA. You can count on their assistance or get pointers to start the future process validation system. You need to take important steps before you have 450 architecture schools in Brazil. You can only learn to swim by swimming. I'm alive because I learned to swim, my brother decided that it should happen by throwing me in the water, so I learned to swim that way. It was kind of brutal, but at the end I learned. Your process will be different, but it is important that you take the necessary steps while there is still time. Thank you.

José Roberto Geraldine Junior: We still have some questions to the floor. We will organize them and sent them to our speakers, but most questions have been answered and those that haven't we'll try to answer them directly. As you could see, many topics have been discussed during this roundtable. Our colleagues bring a great contribution to CAU, especially for the teaching and education committee, which will have some time to elaborate on these issues. Thank you all for your participation, especially Fernando for addressing the issue of the UNESCO/UIA accreditation system. Once again, I thank the members of the floor and invite everyone to lunch. We'll resume our activities at 2 p.m. Thank you.

Presentator: Sorry, I just have a brief message. Before we close, I invite the assistant to the president of CAU/BR, architect and urban planner Daniela Demartini to read a message from President Haroldo Pinheiro.

Daniela Demartini: Message from President Haroldo Pinheiro:

“Dear presidents of state CAUs, to celebrate the first anniversary of our Council we would like to present all state presidents and counselors with a symbolic piece of jewelery, the CAU button. Although this is not yet the final design of the logo, I would like the founders of CAU to take back with them a memento of the great effort we have made to establish the Council of Architecture and Urban Planning, which we are very proud of. Sincerely, Haroldo Pinheiro.” We will be handing out the buttons at the reception desk located right outside the auditorium.

Lecture 10

12.07.12

Architecture contests as a model for public contracts based on quality

Lionel Carli

President of the Architects Order in France – OAF



Before showing you how we manage architecture courses in France, I'd say that competitions depend on a specific architectural policy and after 1977 a law was enacted that covers us in that regard. From the standpoint of a public competition policy, we are allowed to value the role of the architect as well as the choice of the architectural project developed by a team that masters it. All this is inextricably linked to our public works policy, which defines a scope of relevant interventions in the management of public projects resulting from competitions. A survey conducted by the project management team shows us that in 90% of cases the "owner" of the project is the architect, who would play the role of foreman, of a manager who needs techniques. This also applies to engineering, but in an even broader scope. The contract runs from the end of the competition to the project implementation and the delivery of the result. So, the presence of the architect is essential up to the very end, because it is him/her who, based on a contract to manage the project, can manage his/her team as well as his/her relationship with the company, in order to comply with the established rules.

The architect, therefore, is the main agent in all the mechanics that causes architecture to be increasingly present. Another advantage of the competition, besides establishing competitiveness among architects, is the quality of the project. Another important issue is the fact that it allows us to meet public demands, since competitions and public biddings. This competition therefore brings out new architects who previously did not have the chance to express themselves because they were not known. They can, thus, get their projects to go through the process established by the competition. As a result, there is an orientation of public policy that builds a more precise rationale from the competition to the execution of the work, giving architecture a new dimension.

A competition is then a process through which a public company, after the bidding and selection by a jury, chooses a project amongst several already selected, always seeking an acquisition based on market demand. This was established from a European regulation, especially French. Today we have, in France, rules laid down by a European directive on public markets establishing

a prior stage for the organization of these competitions. There are precise rules for advertising, for the provision of services, the composition of the jury and the choice of the project, i.e., a series of binding, strict specificities for competitors to be properly evaluated. I say that 80% of the spending is our responsibility; costs that are not covered by the competitions. Given the crisis we are currently experiencing, we have friends, especially Germans, who participate in competitions in France, and this affords them new job opportunities, within a broader scope of action and remuneration.

A project manager is a person who, from public entities participates in territorial collectivities, i.e., the municipalities, regions and city halls that come together in behalf of their institutions, such as hospitals, universities, etc. That is, managers are people who should have the legal capacity to organize these competitions. We see, therefore, capable people forming an entire structure to manage public money. We then have professionals like landscapers, urban planners and engineers to meet this demand according to the definition of the work, the challenges and the complexity imposed. The architect then can organize his/her team for the competition.

How to organize a competition and when to do it? We have 125 million euros from the State for us to start the competition process. The projects carried out can be related to research, infrastructure improvements, etc. It is always possible to hold a competition from the moment they are deemed important. A management project is then discussed in search of the best solutions. Even though the levels have been created by the European Community in France by imposing this requirement, some managers prefer to hold competitions for reasons of transparency, citizen and social participation, a value added to the fact that they can clearly communicate their work.

So now we have competitions even for smaller projects, with the acceptance of this type of process. The preparation of the competition starts with the preparation of a request for proposals sent to those interested in the operation. Hundreds of teams submit proposals, since the competition is open to architects and project managers throughout the European Union. In any case, the time limit to submit a proposal is 37 days, or 30 by email. However, we are reconsidering this deadline, which is indeed short to fulfill the entire procedure. We want to establish an additional month for advertising, so that applicants can prepare themselves.

To participate in the competition, applicants need to meet the required prerequisites

and the project management law that defines a base contract that is established from the beginning to the end of the project. Therefore, we work with project management based on technical specifications applicable to the execution plan. This plan should be very detailed, submitted to the project manager and prepared with the obligation of indicating each of the items to participate in the competition. We have a minimum and maximum number of qualified applicants, generally around three, since there may be an applicant with more or less awards than another, and we want to afford them equal opportunities. The number of awards offered and the number of projects should be specified, and there should always be a preliminary project so that we can improve the competition process.

Thus, there is a very effective analytical process, as well as a deadline for the awards to be actually provided to competitors. We have organizers who, from the opening date are willing to inform the applicants, as well as an evaluation method for each project. These are all mandatory administrative tools, where the manager should inform, on a case by case basis, the applicant's identification, the project identification, and the applicant's principles and references.

Classification is based, then, on the profile of the team. The documents should therefore be included in this dossier. In principle, there is a very strict stage in our competitions, for everyone to participate on equal terms in this process. There is also a dossier for consultation that should meet the requirements of the program, including as regards financial aspects and content according to European market rules, the basic and complete mission and its objectives from the beginning to the delivery of the project. The way architects should submit their designs, the dimension of the work, should contain a host of specifications that range color, scale model, images of synthesis, etc. The coordinator of the competition should make the design of the work very clear so that there will be no discrepancies. Applicants should also submit the ranking of the people who will be working, providing a full description of the program.

There are concerns in France about anonymity in the competition. Before, it was possible to ask questions to the jury and receive guidance, but that is no longer the case. The manager should know the staff previously, in order to prepare the project that will be submitted to a technical committee. Now the process is done blindly, there is no possibility of direct exchange to better understand it, which I think is a shame. The rules of the competition also include the composition of the jury, project evaluation criteria, organizational arrangements for this anony-

“This type of process places the architect as the leader of this negotiation, the project manager”

mity, and compensation to the jury. The jury is formed by architects with decision-making power, people capable of evaluating the projects according to the desired operation. There are nine judges, six of them architects or people who have a specific background related to architecture, such as landscapers, for example, since the project requires the presence of other members.

This enables professional organizations to have a more effective structure, as it is a true mission to start a debate and explain why the chosen project is the answer to the problems posed. Therefore it is necessary to know the rules of the competition and the rules of the target-audience to which the project is addressed, i.e., it is a challenge. There is also the examination, when the jury looks at the goal, the mission, and the benefits to be offered. This effort, therefore, relies heavily on the jury, which should be a neutral technical committee to evaluate the project and show that the issues raised are being respected so that, from a debate, the applicants can be selected and the jury's decision justified. There is a first meeting of the jury, where a minimum of two projects are selected. We can see how the anonymity previously mentioned fits in. There are about 150 applicants, and of these only three are chosen, so it is a considerable effort. France is a very administrative country, and this apparatus is in place for our work to be a benchmark.

After that there is a Q&A meeting that is not mandatory, but that we always recommend because it helps in the overall design of the project and the decision of the jury. The team receives a dossier with information on the topography, relief, surface to be considered, as well as on budget issues, i.e., all the phases of the program are specified in the appropriate documents. As we have very detailed designs, a visit to the site is also important. We have teams that go to the site to exchange information. Thus, we can ask questions, clarify existing ambiguities, and that allows us to make a more accurate assessment.

With respect to the delivery of services, the contract has a nominative character. The documents are drafted in graphic form and have a code for the technical committee that helps the work of the jury and protects anonymity. This contract is placed in an envelope until the jury makes its decision.

I will now talk about project evaluation. We have the technical committee that checks the documents without a value judgment or a hierarchical classification of applicants. Then there is what we call an anonymous evaluation, and this is when we assess the relevance of the choice based on the quality of the project presented. After the jury's opinion, the minutes are drafted so that the project manager can be chosen. Thus, the contract is complied with and takes into consideration the participation of this manager in the competition, i.e., the foreman must comply with the contract, otherwise he/she will be subject to sanctions and fines.

Once the jury has chosen the three envelopes in sequence, these are opened and the project manager can learn who has done what. At this point there is a dialogue between the jury and the competitor, when the project manager is informed of his/her position and the contract is negotiated based on a basic model and a previously set remuneration. There is negotiation market demand and agreement, all that in the same negotiation process. From the moment the contract is signed, the discussion moves on to the initiatives of the project, which are very restricted and sometimes even tiring, but you cannot skip steps. We need to work clearly with a difficult, although advantageous procedure.

First, it is restricted, and second, it favors architecture within the market. All judgment is based on architecture, and this shows that we can establish a good program that holds all the potential of project managers, in tune with the expense budget. We know that when a project is not well defined, it may stop halfway through, and that is why the manager needs to strictly meet the demands, draw a strategy. If there is any error, he/she will be punished. So there are advantages and disadvantages.

The advantage is that architecture always wins from that, because this type of process places the architect as the leader of this negotiation, the project manager, since our contract covers the architect from start to finish so he/she can play this role of manager. The administrative contract shows that this type of process has a wingspan from consultation to negotiation, which raises the need for a system that does not make them waste time. From the decisions the architects should start the operations, put everything into place, and this time period also allows us to reflect on all that is needed for the project to be carried forward. We know that it is not possible to develop projects on lands that are not adaptable, so it is feasible for the project manager to consider the demands from the moment he/she can think and reflect about sustainability.

This all seems a bit complicated, but it also brings as a positive result an opportunity for young architects and entrepreneurs, as well as an opening to further discussions, once the citizens are deeper included in this context and can participate. Furthermore, the manager can explain his/her choice of how to work, and it all leads to a more consultative approach. Thank you.

Lecture 11

12.07.12

The young and the globalized professional practice: a serious opportunity

Mauricio Rivero Borrel

Federation of Architecture Colleges of the Mexican Republic – FCARM

I'll be the last person to speak, which can be an advantage or a disadvantage. As an advantage, I can claim that everything has already been said, so there is no need to add anything. The disadvantage is that you must be very tired. In case I succeed in getting your attention, I would ask you to please bear with me. Having said that, I want to thank the moderator for the introduction as well as all other members of the floor for listening to me, and all of you ladies and gentlemen, Brazilian architects, architects from Spain, France, the U.S., Colombia, Portugal and obviously the architects from Mauritius, where our president, Gaetan, is from.



Initially I hesitated about coming to this seminar because I went to the FARPA meeting in Maceió and had to return to Mexico to catch a flight to Brasília. I thought that would be exhausting and maybe my presentation would not be very interesting, so I asked what my audience would be. When I heard that they would not be architecture students or government people, but the people responsible for creating CAU, I decided to make the trip to talk to you about some concepts. I thank President Haroldo Pinheiro for the invitation, which I consider to be a great honor, and also Mirna and Michelline for their support and patience.

Yesterday we met with Minister Luis Cesar and several other people, and we ended up talking about architecture. We established a kind of dialogue that I named, over twenty years ago, an "archdialogue", including about Oscar Niemeyer. I asked the Minister which architect was a political leader in Brazil, and he answered that it was and will always be Niemeyer.

With all due respect, I do not believe that in Brazil and anywhere else in the world there is an living architect with this power and ability to convince governments, with such seriousness, of an architecture and urban planning project to do what has been done in Brasília. Regardless of the criticism of his works, the fortress that Niemeyer was will not be replaced by any other architect in the world.

I will show some slides to leave on record the history of the associations of architects in my country and in some other countries. Once I invited a great architect named Ricardo for a conversation,

when pictures of his works and the works of other architects were being shown. He did not refer to his works, but only to the works of others, and made the following comment: In a hundred years we have gone through a shocking technological growth, to which we have already become accustomed. In addition to the progress achieved in biology with the reproduction of stem cells, many other scientific advances are occurring in the scientific field, and we are no longer astonished as we used to be in the past. He also said that the richest and poorest people, one hundred years ago, lived better than the richest people today, i.e., we have not advanced so much in terms of quality of life.

The day-to-day of seven million people in the world is not better and nothing says that it will get better. This concerns us because we work with cities, and cities are aggressive and unfavorable to good quality life. The United Nations and international organizations measure poverty according to the size of the area, the cement on the floor, etc., but they do not measure happiness. Some people may be poor, but they are not poor in spirit, just as there are wealthy people who are poor in spirit, and we are partially responsible for all that.

The Association of Engineers and Architects of Mexico was established in 1868, with 35 members. In 1905, the Mexican Society of Architects was founded by Carlos Lasso, who at the time was as renowned as Niemeyer. In 1945, Mexico passed a law regulating the profession, which led to the creation of the Mexican College of Architects in 1946. This organization was local, it was headquartered in Mexico City, but also operated nationally. However, the Federation of Colleges of Architects of the Mexican Republic was founded in 1969 by 14 colleges, among them the one in Mexico City. The Pan-American Association of Architects, which includes Brazil and many other countries in the continent was created in 1920.

I had the opportunity to preside all these organizations and associations. The Union of Architects was established in 1948, i.e., many years later, which leads me to question the transcendence between regional organizations in the Americas. I was never president – but I was vice president – of this association. I'm telling you all this because I have been participating in these associations for 65 years. I don't think you believe that, because I'm not 85 years old, but by fluke I attended the College of Architects when I was five years old. Every Saturday I watched the puppet show that was presented to the architects' children. This was one of the roles of the Mexican College of Architecture in 1952, that is, to offer cultural attractions to the community. 1950 marks the beginning of the construction of the University City of Mexico, founded by Carlos Lazaro, son of the president of the Association of Architects of Mexico. Today this city is a cultural heritage of humanity thanks to the effort of Carlos Lasso, who was

“The United Nations and international organizations measure poverty according to the size of the area, the cement on the floor, etc., but they do not measure happiness”

initially appointed the person responsible for the city and later on Secretary of Works and Communications – and possibly of Human Development. In 1968 Mexico hosted the Olympic Games. It was a year of extreme social and political rise in the world, when young people rebelled against the situation of humanity. The President of the Olympic Committee of Mexico, Pedro Basquez, who was an architect, decided to organize the Cultural Olympics and invited all countries to participate. Basquez, an important architect responsible for several architectural projects, was appointed Secretary of Transport at the time, and endowed with political advantage

convinced the President of Mexico to create the Secretariat of Public Works.

Following the Vancouver meetings on urban growth, a strong architectural and urban movement was started in Mexico, which still contributes to improving cities and the quality of life of the populations. Another important year in Mexico was 1985, when a major earthquake hit most of the country, especially Mexico City, and in which the precise number of casualties is still unknown. That year construction works were interrupted in Mexico City until a new project was approved, to which the College of Architects was called in. The earthquake measured 8.5 on the Richter scale and today, under this regulation, all buildings must withstand earthquakes of that magnitude.

A new period of popular housing construction started in Mexico, and the councils of architecture were important in the government policies designed to rebuild Mexico City. The government's proposal to relocate people – to which we were against because it meant turning Central Mexico into a slum - involved removing them from the most affected areas. People were friendly to one another,, developed a local culture, lived in relatively good dwelling, and this could not end like that. This popular housing program was recognized by the UIA and I believe it was the only prize awarded to all the architects participating in that entity. After that, the role of construction work director, the person responsible for signing building plans and permits in Mexico City was introduced in the awards regulation. Later on this role was extended to other states and cities. A problem that I consider similar to the one you are currently facing thus emerged.

Before the earthquake, a duly registered architect could sign projects. Nowadays, those who are no longer involved in construction can develop a project and ask an architect to sign it. This, in Mexico, is known as “coyote”, i.e., an architect who pays another to sign a project in his behalf. There

are many honest people involved in this process, but the “coyote” gave rise to a form of work that currently controls the College of Architects of Mexico, so that architects no longer have a voice in Mexico City. The College of Architects of Mexico, controlled by this group, was separated from the Federation of Colleges of Architects of the Mexican Republic.



Today, several colleges and some entities are fighting with one another to decide who represents Mexico City before this Federation. I ran for UIA president without the support of the college of my city, which was not a member of the UIA. I'm saying all this because I think it is a delicate and interesting process. In 1985 we were 4,500 members in the College of Architects of Mexico City; today we are less than 1,000. In 1982 the government delegated to the College the competence to issue building permits, i.e., the responsibility for all architectural projects. The lobbying of those who were not architects eventually undermined this program. In 2000 there was a change of government to a new party that decided to invest in popular housing. Additionally, credit lines were established and companies that built popular houses began to be traded on the stock exchange.

Twelve years later we see that many of these houses remain unoccupied due to an error in city planning and the non-participation of architects. From the year 2000 onwards the housing policy in Mexico City began to be dictated by capital. Those who built popular houses were interested only in a quick and profitable return. In 1998 the President of Mexico shut down the Housing Secretariat, and since then we haven't had in Mexico an institution responsible for this issue, which is so dear to us as professionals, and fundamental for the entire population. We've just had a change in government and I'd heard that the Secretariat of Housing Development of Mexico had been created, but two days later I also learned that there was no authorization for the creation of such secretariat, which changed the situation once again.

Colleagues, we architects like some things and but dislike others. We are very attached to idealism, creativity, commitment; we are romantic, but we do not like to set clear and concrete goals and to use methods to achieve these goals. I believe it will be up to the future generations to change this mindset, because we serve society, people, individuals. Architects need to understand that their role is to serve the community well, so we need to work hard on that, and this is the right moment for Brazil.

There is a big difference between being president of the UIA and president of the IAB of Maceió. The president of the IAB has a direct and efficient relationship with society, which can benefit from this contact. The presidents of UIA and of larger entities, in turn, can do less, despite their longer terms of office. As I said earlier, we are a much dispersed group; we need to create realistic projects that are feasible. The higher the link of the structure is, the more precise and focused the projects should be. This has to happen here in Brazil through the creation of CAU. The colleagues who preceded me, Gaetan and Jodi, raised the question: Is architecture market or culture? Excuse me, but I haven't heard anyone say that it is either one or the other, but rather the confluence of both, something social. It's great to have awards, but I think that more than that, the fundamental role is to provide services to society.

RIBA's presentation was very accurate. In Mexico we are not registered political organizations either, but at the same time we do politics at our level. In this sense, I think that with regard to professional education, as Fernando said there is not one way of directing the interest of those who want to participate in political activities. Yesterday I attended Oscar Niemeyer's funeral and I asked same question: Which architects play the role of a public figure in Brazil? Nobody was able to give me an answer.

In Mexico and in the rest of the world there are fewer and fewer architects like Niemeyer, Velasquez and so many others who did not and do not participate in political life. As a result we lose power, strength, and the ability to regulate what is done in the field of architecture. I believe that is why over 80% of what is built in the world is built without the intervention of architects. The goal of the National CAU should be to induce the political and social participation of its member architects as a way of identifying goals, methods, ways, and ultimately define who will be affected by these goals. It is essential to identify the architects who fit this profile and support them, so that we can gather around goals that will be converted into benefits for all of us.

I want to refer to Haroldo's message when he took office as president: We are determined to fight for the proper relevance of our profession, occupy the territory by building human housing and ensure universal access to quality architecture and urban planning, and many other tasks which now are in our hands. To be solved, these issues will require the support of all of you. A representative of the Ministry of Cities, Maria do Carmo, attended the Maceió Congress and the architects said the topic did not please her. For most architects the national program neither ensures the accessibility of the population to good projects nor finances them. Thus, these architects are the counterparts of entrepreneurs and therefore are paid very little for their work. One of the participants commented that there is a huge

gap between the theory and the practice of the federal government as regards its housing programs.

That's what I'm trying to convey in this presentation: On the one hand we assume a number of things and on the other those who actually execute the tasks do not take us into account. The law passed on July 4, 2012 says that the aim of the parliamentary society of CAU/BR, starting in 2012, is to follow the trends and promote the possibility for CAU to be in a position of interacting with the three government branches. The scenarios of action would be the Chamber of Deputies, the Senate, the Ministry of Environment, the Office of the President's Chief of Staff, etc. Unless we take concrete actions and focus on them, we will not achieve our goals.

The question is: How to act? I want you to know that I recognize all that has been said here and I'm not speaking as an architect or a member of any entity, but as a person. I have 40 years of experience in one collective body or another, in my profession, in my country, and this allows me to say what I'm saying the way I'm saying it. I see that you are concerned about laws, regulations, life insurance, civil liability insurance, retirement, cultural attractions, professional training, professional practice, competitions, biennials, awards, congresses, etc. These are not our objectives, but rather a set of tools that can be used for achieving our real objective: To serve the community and be certain that architecture exists at global level, and that regardless of the economic potential of the country, it should be good quality architecture.

All these are public policies, the issue is how to handle and organize them. Unless we become the voice of society, we will not be able to put into practice all that is wonderful in our projects. Sri Lanka has an interesting public policy declaration, it is a private organization, but well developed. In the U.S. the AIA has many excellent public policy projects, but the implementation of these policies should be the responsibility of the government. Unless we get to the government when we have the opportunity, all this will be lost. In Ireland, public policies for architecture are dictated by the government and range from 2009 to 2015, i.e.; the government releases a document containing all the necessary elements, and I recommend that you read it.

When I listed all the organizations I have presided, I mentioned that the College of Architects of Mexico was created in 1946, but the Mexican Society of Architecture already existed in 1945. Back then, the important people in this association agreed to gather into a single organization that was created at the time under the name of College of Architects of Mexico and Mexican Society of Architects (SAM-CAM). Both are led by the same person, and this is very important because it prevents dispersion

and ensures concerted efforts for the benefit of architects, the architecture of our countries, and especially the users of architecture. I believe that if there is organization very soon there will be success. If the wait too long, political interests will emerge and run counter the situation.

We need to work and not waste time, and CAU will become the best association of architects in the world, because it has already taken the first step by learning from the experience and mistakes of others and has the opportunity to improve the current process. In closing, I ask what we should do with digital technology. When searching CAU on the web, all the answers I got were linked to architects. We need to communicate with society because we hold a leading position in the fields of architecture and urban development. We should use these tools to communicate to society what we do and get its involvement, seeking to understand it and be understood by it. We all need leadership towards architects and the community to achieve concrete action for the benefit of all.

The UIA has asked me to represent them formally at the meeting in Brasilia, and therefore I presented my condolences to Oscar Niemeyer's widow and all the authorities present on behalf of the architects of the world. When he was awarded the Friendship Medal by the Russian government, just before turning 100 years old, Niemeyer said a few words that sum up everything I tried to convey in this presentation. According to him, we just want a better, more fraternal world, where people do not get pleasure out of the flaws of others, but rather out of helping each other to be happier. Thank you.

Round table 4

12.07.12

Module 4: Public policy on councils of Architecture

Moderator: Councillor César Dorfman – CAU/BR

Lecturers: AF, FCARM, CSCAE, AIA

César Dorfman: We thank the participation of our Mexican colleague. Now, I want to call the President of the Superior Council of Architect's College of Spain, Jordi.

Jordi Ludevig Anglada: Thank you very much for organizing this interesting seminar. I also want to thank you for including a round table to discuss council's matters about public policies in architecture. It was one of the proposals the Spanish council formulated on the occasion. For this round table I would like to contribute, along with a collective reflection, with a brief presentation, selective and contending, transmitting only one concept, not so much about public policies in architecture, but about architecture as a public policy.

In about ten years I was the president of the Council in Barcelona and went with my city's mayor to the inauguration of a presentation, in New York, about urban projects. In Washington Square, after it ended, the president offered us an American hat that curiously said: Architecture Public Policy. That hat is with me always, it's always in my desk. No it's in Madrid. And I wanted to tell you that, coming back to Barcelona that day, I understood the privilege it is living in a city that has constantly sustained a public policy for architecture and an exceptional factor that should be an object for concepts' reflections. At the plain, I saw that there was a concept we've abandoned and that we should recall, so I'll take the chance in this seminar to share it with institutions and colleagues around the world.

I'll try to refer to six main concepts, specially remember some obvious things. Sometimes is necessary to remember the obvious or it will lose on the way of sophistication and complexity, contrary to the concept of building, and fundamentally the construction of public spaces. This idea is fundamental because sometimes we forget: in opposition to the concept of building is the short construction of public spaces, therefore, the construction of cities. Without cities there is no architecture, so this is a fundamental concept, without the example of cities we can't talk about architecture. Secondly, trying to establish a sequence of reflections, we could say: after establishing that architecture is the building of cities, the building of public spaces, the second concept is that our mission, of architects and architecture, is to defend the right to cities and housing as the basic to each country in each moment. It seems a simple concept, right? But it has deepness.

Our mission, if architecture is what we say it is, it's to make cities and housing possible to all people in the world, defining basis in security, accessibility, cultural and patrimonial values, this is our mission. Thirdly, it seems that this idea won't be developed strongly if we don't act to formulate and approve a law for architecture, a letter for architecture at an international level, a law at a national level that makes architecture obligatory to the health of human habitat, a permanent public policy for cities. We have to protect that from states' cupules, from international organizations if we want to open more opportunities at cities where, actually, decisions are made.

Now, the cities are of different sizes, small, medium and big, and they need protection. First of all, I propose a law or a letter for architect that isn't too big or prescriptive, but only declarative, which says that architecture must be a permanent public policy to preserve human environment, and can't be considered a specialized engineer. Enough with this joke: accessibility, engineer, sustainability. All of this has to go in the same package, all together means architecture, it can't be developed in a fragmented way, meaning, on a clearly entropic way on social and economic aspects.

In fourth place, where that will take us? To build the human habitat is not a banal matter, it's a discipline, a complex knowledge, it's not an engineer, it's architecture, therefore, a holistic knowledge that possibly will be developed in specialties. Well, after defining this concept and prescribed a letter for architecture, how do we develop that? How do we visualize the public institutes, fundamental instruments? How to develop in a city's government a permanent policy for architecture? If it isn't permanent it doesn't matter. The cities live a long dynamic of inertia that requires the permanence of long cycles. In Barcelona's case, 25 years, a period capable to leave an important and transcendent mark on architectural aspects of our city. Which would be these institutes?

Well, the instruments that we understand as operational and effective. First, the exams for architecture as it were perfectly explained by the colleague of France. The public exams for architecture are the first instrument to build a cult city, a city that has architecture as a permanent public policy. Why? That has been said, I won't repeat. The bond to exams allows new generations to access the work and built of public space. I would like to enlighten something's that has to do with the French colleague's presentation. The fact itself concerning exams procedures, agreeing with all established rules, is an act of society's participation on public policies for architecture.

Not just the choice of the project, but rules definition, it's a participative act from socie-

ty, because exams are not only to choose an architect, but it's a process in which a client, represented by the jury, reflects about what he wants for his city as an architectural proposal. This is fundamental, because architecture and sorry to say that again, architecture needs a project, but at the same time needs a client, and concerning to exams the client is the society. And, in first place, the instrument for permanent architecture's public policy in the city are the contests; the second instrument that I propose is the rescue of architecture's memory, a architecture where we can make a tabulation, an interpretation and obviously a research, a key element for any discipline to evolve without making the same mistakes, and taking advantage of the accumulated experience. So, we have the competitions, memory and museums, and in third place the training. Training is essential, it was a subject deeply treated here in the morning session, in order to feed architecture with new professionals, skilled and competent. Well, I'll try to be, above all, synthetic, concise, I hope you enjoy this quality of mine, which sometimes some people dislike.

“To build the human habitat is not a banal matter, it's a discipline, a complex knowledge”

What can we do as councils? We are here, at a seminar of councils, councils concerning the state of art. I wonder: what can we do as councils to promote this idea of architecture as a public policy? Well, in my opinion, it is evident that all the councils and, of course, UIA and other international organizations, cultural organizations and others linked the issue of architecture, we must formulate the concept and then fight for this concept, and finally, recognize it permanently.

If we architects are not able to recognize architecture and explain what architecture is to society, we won't be able to promote it, then we cannot complain about what happens. For example, how is it possible that we have not been able to, recognize internationally the cities that have made important things, such as Medellin, in Colombia, how are we capable of reward it? We are not like the cooks in the Michelin Guide, how do we reward ourselves? I mentioned the case of Medellín, Colombia, because Hernan is here, and not only that, but because I think Medellín as one of the cities that invested highly in architecture as a public policy, and which I recommend that you visit.

So, I think that the work of the councils and UIA should bind the promotion of this idea, which is simple and consists essentially not only in convincing politicians to consider architecture as a public policy, but society as a whole. And I believe this is the best way to defend the architect's work, because if it's makes sense to society, for humanity, to explain why it makes sense for society, for humanity, we will have more work, but if our own endopromia is not what remains, our path will be relatively

short, we'll fly down and short. So, this is one way to promote this concept to establish mechanisms of architectural recognizing much more attached to results than to buildings or a part of the conjunct.

And, as I've mentioned, one of the ideas was establishing the creation of a cities network world architecture, promoted by anyone, whether UIA wants to reupholster the project, or UNESCO, but, as long as we don't promote a network of cities for architecture and promote that, the society will hardly believe in architecture's own values and will continue investing in specific areas of engineering. Thank you.

Cesar Dorfman: Thank you, Spanish colleague. Before passing the word to our next colleague, I want to make a small comment: I am delighted that the colleague came and tell us something that we discuss a lot. We know clearly that architecture is not just building, and maybe not building of the city, but we know that specialized magazines publish more about small details, small buildings, which when we arrive in cities we have difficulties to find. This is a small comment.

The other thing I want to say is concerning our country, in order to give you an idea of the brutal differences. I had already said that planning was destroyed in Brazil in recent decades. The colleague spoke of permanent policies, and we don't even have transitional policies, imagine permanent, and that is a horror. Also, besides not having policies, I can say very clearly, and I think most of my colleagues will agree, who's defining cities in Brazil, today, is not the state, but the private sector, and by that we are building around our cities, and not the cities. (Applauses). Thank you. If our host colleagues want to do something mean to you, take a tour by the outskirts of our cities. And, finally, I had the opportunity to visit Barcelona for the first time in 1977 and then in 2002, and it's a shining example that dignifies our profession. Well, I'll pass the word to our colleague from The American Institute of Architects, Miguel Rodriguez.

Miguel Rodriguez: Well, I must admit Lionel that I'm tired of hearing explanations about the process of competition. Not that I'm tired of hearing, right? It's so precise, so detailed, and we don't have it in America. We have some variation of it. What we actually have is a very specific conjunct of laws and regulations that require the selection of architects for public projects based on their qualifications, completely disregarding the cost factor. I haven't seen very clearly when you talked about competition concerning differences in technology, I don't know if you were talking about promotional rates, I didn't understand it very well. In our country, however, we had this problem, the government organs are more

concerned with their resources than with the quality of their cities, where architects are competing with each other based on prices.

A step forward was taken by our Institute, which requested that laws were created in order to require the selection of architects for public projects based on their qualifications, so that we can assure that our city has the best available. This was not an insignificant effort or an insignificant achievement in order to guarantee that. And this recalls me of another issue concerning public policies. My friend Maurice is not wrong when he talks about the public policy's matter. There are many policies in the United States, but he asks: who applies them in practice?

The sad reality in America is that I don't think there is a high probability for us to have a strong national public policy for architecture as my colleague Lionel just showed me that Ireland and Scotland have, and even gave me a copy of them to read. They downloaded for me because I asked them; I really want to read this policy. However, the American Institute of Architect's function has been to advocate, defending the things that are important to the development of our cities based on the quality of architects, so that they have the skills to develop cities as we wish.

This argument is based on these public policies, which are essentially the heart of architects in United States, and it's definitely the heart of the American Institute of Architect's work, it's what we stand for, and it's what we believe in. It covers a wide range of topics, from urban development in our cities until basic access for all people.

And I'm not just talking about accessibility, but about availability to the poor, the rich, whoever it is, that all human needs are satisfied, so that we can live a life we wish for with dignity. This structure is as specific as having a public policy; it's something that we regard as public domain. It's something that would allow the government to embrace a public property, expropriate it and incorporate it into a bigger public area if it is for public benefit. Well, the concept itself is bad, it becomes abusive in some cases, and this is very negative.

So this would be our public policy, and now our 833 thousand members live for it, because we had a very long process in which we gather comments from all involved in our profession and we used these arguments brought to judge laws and policies at a local level in order to defend things we believe are important for our cities. In this area they probably created the basis for the most important

documents we have at the Institute, and I think that, as architects in the United States, we did the best we could, understanding that it would be extremely difficult to make a country as diverse and so full of special interests as the United States, come together around a coherent public policy in any area, specially not in the architecture. So, we prefer to do things based on the endorsement of other organizations that work with us. Well, that would be my comments on two specific issues that we just completed.

If I may, I would like to say one more thing before I finish. I'll do something that I haven't done yet and probably should have done it in the beginning of the conference, which is to speak Spanish. I'm not doing that to confuse the translators, because I promised my president that I was not going to cause an international incident. I'm doing because one of you made a comment back from lunch that I speak Spanish. Obviously he was much more comfortable communicating with me in Spanish than in English, and I also want you to feel comfortable in both languages, telling me to keep talking in groups of two or forty. If you don't feel comfortable speaking in English or Spanish, come and talk to me because I have hands, I can gesture, and French, the French colleague will excuse me when others try to speak his language.

But I would like to make a small comment: when I was preparing this, changing the language in the middle of the presentation, when I was talking I thought of those six people there, sitting back there in their little boxes translating everything, they are the means by which we can communicate so well, thank you, thank you. And in particular, I do not like to name a particular person, but I'll talk about someone that is there on the right side, you must be an architect, because when Mauricio was talking, I thought I should congratulate the person that was there. He was doing this and translating this (gestures with hands), think they are not just sitting in a box. All of them were in their back, but he was acting like an architect.

Thank you for everything, and so I'll end thanking all of you, especially the organization, and the President Pinheiro for the invitation. I enjoyed these two days being here in Brazil for the first time, and I could not think of a better city to visit in Brazil, especially considering the circumstances these days. Although we are here to share with you all that we supposedly know, as usual, I'll leave here knowing much more about what I brought to share with you, and this not only with our colleagues, but with all of you, with whom we shared all this time. I'll end now, thank you.

Cesar Dorfman: Thanks to colleague Miguel, and also to confuse the translators, I will respond. Last but not least, our colleague from Portugal, João Belo Rodeia.

João Belo Rodeia: I want to start like yesterday, already warning you that I will not speak a lecture, therefore it will be shorter. I also want to compliment my colleagues who are on the table, the assistance and, above all, the organization of this event. On behalf of all the architects, I want to thank you for the invitation set to us in order to be here. I hear that Oscar have already reached heaven. And, at heaven's door, Saint Peter went by with the door key and said: I don't want key, I don't want door, I don't want wall. I want everyone free in this new city that we'll build in heaven. I'll be waiting for the next chapters, and when I return to Brasilia, I promise to tell you.

But my job here is not so much about what I just said, but to say that hopefully, in 2013, if all goes well and there isn't a new political crisis in Portugal, Portugal will have a public policy for architecture. It will have a strategic document formulated by the State for architecture. The first meeting to set this strategic document just happened yesterday in Lisbon, and, therefore, we are a little late compared to the team we had, because I came here to Brazil to a congress in Recife, in 2010, to present exactly what should be a public policy. There I met, by the way, some of the people who are here today. I'll take the opportunity to show what I forgot to show you yesterday, which is the new project, also from the member called Paulo Mendes da Rocha, don't know if you ever heard of him. This project is the new museum of the Counts, which is practically ready, and therefore, in the first instance, I'm showing what will be the new museum, opening, hopefully, next year. Anyway, the premise is a policy.

A museum is always a good thing to talk about, because it is kind of an extension of the city's public space, something like a covered public square, where many different things can happen, including seeing art objects. But there is a conjunct of fundamental premises, a fundamental precondition for a public policy for architecture. There was no need to reinvent the wheel, because, as I said, there are several countries in Europe with public policies, like Ireland. Even Scotland alone has it. France has been standing for a long time on public policy for architecture, although in a special model too, but we, somehow, are more Irish model referenced because of the country' scale which joined European Union at the same time as us, and yet is already earlier on that process.

The premise is simple: architecture is a part of people's lives. Architecture improves the quality of the built environments and cities, obviously, as said my friend Jordi. Architecture improves,

*“Architecture improves
the quality of the built
environments and cities,
obviously”*

therefore, life's quality for all, and quality, by this, should be understood as a strategic resource of state's actions. The State, in the end, recognizes that using architecture as a political tool can improve people's lives, the quality of the built environments and, therefore, is perpetuating a public policy for architecture. This is the fundamental premise: the State can act with a public policy for architecture at a central level, at a level of municipalities, regions or states, if they exit. And even calling, afterwards, inviting civil society to participate, as they say here in Brazil, to engage and involve with these public policies or public policy.

The reference document that we formulate is based on eight key areas: first, to promote the knowledge of architecture, bringing architecture to people's encounter, on this perspective. Second, to improve the quality of built environments, as they say. Thirdly, to promote sustainability and energy efficiency to combat climate changes. Fourth, the state should lead by good examples and good practices, should give an example for all other citizens on everything, depends on it be the first to impose and fit which are the best practices for architecture. Fifth, to guide decisions and promote public participation, to extend the possibility under this perspective for everyone to participate in the development of that policy. Six, to promote creativity and innovation in architecture. Seven, to encourage knowledge and promote education, the pursuit of education is the key, starting with the youngest children. Obviously that I'm not talking about architecture as a result of what architects do, but architecture as a built environment that we all live in. And when I say to educate the architects by starting with the smallest, also I don't mean that want everyone has to be architects, because, first of all, we must be able to emit judgments about the world that surrounds us, capable of being more demanding with the architects and everyone else around us, therefore, to develop citizens more capable to participate in the public life and in the construction of civility and civilization. And eighth, is to firm architecture as a resource of the economy, architecture has implications for wealth development across countries, and that should also be recognized by the state.

A reference document is the first one that the state should do, constituting a totality. Somehow, for us it is the first time that the Portuguese State will say: architecture is, in fact, a greater knowledge, a greater Portugal's resource, and, like this, the State recognizes this public interest, the public interest on architecture. Then, there will be a programmatic agenda. What is a programmatic agenda? It's all very nice to say, is ditty will please a lot of people, but we have to be sure that there will be a result coming from this landmark document. And the result, as happens in other European

countries, works from, on this first generation, leaders from the government sector's encounters, which usually are produced separately, without discussion among the various ministries, state's departments or even municipalities and, therefore, try to converge on a single document programmatic measures that are planned. Meaning is necessary to assemble, to summon all members of the government, or those most directly involved with architecture's issues, territory's organization, and urbanism to realize which measures, concerning the horizon of five years, are possible to implement.

So, in five years, what can you do? I will not say which measures, but I'll say that they subdivide various areas of this referential document, already prospecting its application. That is, territory's organization, modifications on built environment, sustainable buildings landscapes, imagination, creativity, innovation and architecture, conservation and enhancement of built heritage, architecture and culture, this is the reference document translation, architecture and citizenship, participation of communities and citizens, knowledge, understanding and education with architecture. Those smaller letters are a set of related measures to be accomplished on the next five years. Architecture and professional practice, legislation and public offering. Both are a part and cover of somewhat has been said at the table right today, concerning exams. Habilitation, training and professional responsibility. You can get those best prepared for their mission and creative services. And with these four fundamental areas completed, the public policy is properly concluded. I mean that I hope to bring news to the coming meetings that CAU may promote. Thank you.

Cesar Dorfman: Our thanks to the colleague from Portugal. To end, we will pass the word for each one of us. I'll start with our colleague Lionel Carli.

Lionel Carli: In order to finish this roundtable, I want to go back to what you've just said about the architecture's policies in Portugal, a point of what he said which seems essential to me. In France we implement these policies a long time ago, since 1977, but we realize it was missing some extent, an imposed level, and today we are paying for that. The teaching of architecture, since early childhood, we can't do anything if in education there isn't awareness. We wouldn't need a policy for architecture if everyone were aware that architecture is as important as our lungs are important to breathe. And I think the main focus that we always try to chase, I believe it's gone, but we're not at the beginning, and that perhaps, in my opinion, if you're going to deploy something you must immediately think about tomorrow's citizens, about the younger, those who will practice and love the tomorrow's architecture and who will be the users tomorrow.

I believe that children, the world education at the primary level and high school, are an important focus. I don't know in Brazil, but in France we teach culture in some disciplines, such as drawing and music. It is somehow limited, but anyway, schools advance a little. Architecture has never been considered an important teaching in relation with culture, since we do not depend of the ministry of construction, we depend only on the ministry of culture, and therefore it's an expression of culture. So, this is really important, and it's better to do that than chase something that worked better initially and has already placed the issue in its proper place, being that the teaching of architecture seems to be essential.

Another point that seems essential is that all the monitoring on dissemination of culture concerning architecture is also a work done by professional organizations. We have architecture houses in France that disseminate architecture, but we also have the Councils of architecture, urbanism and environment, which helps defunding architectural culture in some regions. But, if we don't educate the small ones, if children do not know what is architecture, I don't know how to read, so the situation of architecture tomorrow will be very critical and we'll have skipped a step. So we have to take and sensitize children, or we'll spend our time filling gaps. Back to what I was saying to my American colleague about the selections, you can make selections from qualifying capacities, of course, but even to present a reference; the qualifications come with the diploma, but the reference is where we have a chance to do something for the first time and show our abilities.

The exam opens to everyone the capacity and the possibility of having their first application on professional life. I want to thank everyone. I think I talk too fast and I think the translators are suffering a little bit, but we have to say so much and the time is short. Know that, in France, we have these policies already for forty years in terms of architecture, but of course that this doesn't solve everything. I really think that it is about keeping an attention on each moment and a strong presence from architects. We're talking about politics by the noble expression of the term, because politics is in society's service, and we architects are here to increase this debate, to exchange and create places to exchange communication. And I think that all instances have to be involved and their institutions must ensure this architecture's inter-republic. So, I congratulate and it will always be with great pleasure that we'll keep on watching what they are doing.

Cesar Dorfman: On CAU's behalf, I would like to thank my colleague Lionel, by saying that he doesn't speak too fast, it was possible to understand him perfectly. I'll also confirm that, in Brazil, it

was also traditionally taught, and sometimes still, music and sometimes dancing at the primary school, but never architecture. Then, to end up, I'll invite the colleague Mauricio.

Maurício Rivero Borrel: I would like to thank for the opportunity to share this table with fellow architects and those who came before us, and say that CAU's effort to bring different points of view and different situations applies perfectly to what I've read on Oscar Niemeyer's words about the differences' issues. We need to overcome differences and work together to achieve better results. I would like to refer to his words, which apply not only to the field of architecture, but also transcend this area, as we could see in the previous session on architecture and its commercial aspects. Architecture is being discussed at the OECD, architecture's cultural point of view is being discussed by UNESCO, as well as architecture's social point of view, on service of the population. Where this architecture should be discussed? At the United Nations? The United Nations should be main forum for existing institutions to participate, like UIA, for example, to bring this issue to discussion.

I reiterate that to discuss architecture only among architects is not enough. I think that the colleagues from Portugal are doing things well and, as Jordi said about Ireland, the law for architecture, the architectural policy enacted by the government is very interesting. We need to see everything that happens in the world and join forces. I feel that it is an obligation to look for supreme instances to discuss quality and the importance of architecture as an instrument in service of the society. And I would like to propose, as a professional, that the first public policy for architecture is for society to determinate the creation of universities to train specialists in specific areas, which will be responsible for certain discipline. Doctors, for example, are the only ones who exercise their profession, and in architecture's case, we should require that only architects exercised the profession. Thank you.

Cesar Dorfman: Thank you. We fully agree with you my colleague, our problem is the same. Now, I would like to invite the architect Jordi.

Jordi Ludevid Anglada: Thank you Mauricio, you are much more competent than me on this technological matter. As a final comment, I would like to say, adding to what has been said before – and I must clarify that I say this not from an exclusive point of view, but, quite on contrary, from an inclusive point of view – I've said all this in order to provoke you into a debate. I know many of these things that have been triggered here are very difficult, but I would like to take back my words from before by saying that I prefer to speak of cities, at least today, on another day I will defend anything. I

think that the city is a fundamental part in architecture, the city has a story, it has its moments, and it has its opportunities.

Cities are not always at the same level of evolution, we all know that there are cities that have a interesting architecture and then went into decline, in order to later resume its architectural develop. We must take all of this into consideration. Secondly, I would like to echo Mauricio's words, which have everything to do with my earlier speech. My proposal agrees with his, we need architects politicians and political architects if we want everything that was discussed at that table to go forward. Or we do that or we set the proper situation for it to happen and make emerge political architects or architects politicians, otherwise we will get anything. This leads us into making a self-criticism concerning professionals.

Most of us are architects and we know that it is easy to blame one another, but it's useless. We have a share on the responsibility, at least in Europe, in Spain. In the cities that I know there was a decrease in our level of social commitment, to the city, and we need to redeem this lack ethical commitment, including technological. This is in the root of what was denounced by Mauricio. Or we have political architects or architects politicians, which is the same thing here, otherwise policies for architecture won't move forward, much less the policy that I've proposed to make architecture a public policy. That is why I propose that culture and debate must be generated; the professional institutions must be geared to promote collective values to society, so that architecture is identified with it, with public space. I consider this a crucial strategy for the development of policies that are associated with cities' best moments on an architectural point of view. This was all I had to say to finish my speech. Thank you.

Cesar Dorfman: We appreciate it. Now I would like to give the word to Miguel Rodriguez.

Miguel Rodriguez: Well, I think I've said enough. I don't want to seem rude by not making a closing comment, but I think I'd be repeating what I've said here in the last few days, so I'll say only one thing again. You have an incredible opportunity to create something that essentially describes the future of architecture in Brazil. I think that, from what I saw the last two days, you are not only well prepared to do this, but also that you have in your hands the perfect attitude in order to do it. The conversations we had today and yesterday show that there are many challenges that you will have the opportunity to excel and reap the best. I'll leave here with many things to take back to my country that it has failed to perform, such as having a public policy for architecture, which is a wonderful thing.

And, once again, I'll repeat, you have an opportunity, you are ready to go. I'm anxious to see that, a year from now, you'll have managed to replicate the progress you've already made last year once again, and this time the results will begin to grow exponentially. So, I wish you luck. You all have my personal contact, I always gladly receive questions, and if you ask me for information I will gladly provide it to you. I'm a good architect, but if I don't know the answer I'll try to invent an answer, and if I invent an answer I hope it has some value to you. The answer will be considered.

Thank you for the invitation and hospitality, honestly you have supported us and taking us around by car. I want to complain about something. With MERCOSUL's meeting happening, I regret that we have not had flags on our cars, but hopefully we can still get banners to show it on our way back to the hotel. I want to congratulate you on your amazing organization, and I think you can take a lead in an extraordinary process. Thank you all, once again.

Cesar Dorfman: We thank Miguel's offer, we'll use it when possible, and also put ourselves at your disposal. While we recognize the responsibility we have and the ability to act, we are very scared, because it's a very big undertaking. Hopefully, in a year or two, Miguel can see that we continue to move forward, I'm totally certain about this. Now, I'll pass the word to João, from Portugal.

João Belo Rodeia: Like yesterday, I'm the last one to speak. I could wish that all of you have talked optimally well, so that I don't have to say anything else. And Miguel said everything I wanted to say, he has thanked Mirna, Micheline, the organization, the cars, all people and machines. Yes, in fact, these were extraordinary days with a superlative hospitality. Besides, I will have to come back, but I can only come back in a while, because I have to lose a few pounds I gained with the amount of food that we ate with great pleasure. Anyway, I have no more thanks to add, but I have some things I want to comment on my participation and Vicente's, who accompanied me on behalf of the Order of Architects.

One of them, and I forgot to say, is that the reference document for architecture's public policy, in Portugal, won't be a law. In Europe, mainly and unfortunately in Spain, there are architecture policies implemented since the oldest, the French one or the Finnish one, to the latest, such as in Ireland. But there are all sorts of situations, there are framework laws, laws originated in parliament, there are only reference documents, meaning, we chose to be a reference document that is, above all, a invitation for everyone to participate, rather than a normative obligatory document. The agenda is normative,

which the State builds later, so, the government, in this case, assumes a responsibility for himself with the programmatic agenda that it will build, obviously with the participation of everyone.

But, such as the State, the government that constructs its programmatic agenda, for example, the local governments may build their own programmatic agendas from this reference document. There may be structures in civil society, such as the Order of Architects, building their own programmatic agenda having this document as a reference. It is an open document that invites society to participate on the improvement of the built environment in most cities, which is a substantial and important part, but it isn't all. It must also improve quality; this is the expectation, to improve people's lives.

Having that said, I just want to invite those who may be interested in these matters to visit the architects' website www.arquitectos.pt. Now you also can, on Internet, through Google, easily obtain some of the European's reference documents, such as the Irish or the Scottish, for example. I think that you and CAU may be interested in getting involved in this matter, but it is nevertheless true, as Mauricio would say, it would be worth it to start thinking beyond Europe, and in other institutions of architects, meaning, UIA. This has not been done so far, in my opinion.

Anyway, I call your attention to this fact. It was said yesterday that there is a letter from UIA for architecture in order to inform public policy, which should also be read with a preference, for that I am very apologist that policies are constructed in each country. Therefore, there can't be and there shouldn't be a normative document from a world ruler, but rather the possibility for each country, through their condition and experience, to set up its own political program with its objectives for a determined time. Once again, thank you all. I wish luck to Brazil's Council of Architects and Urbanists. Thank you.

Cesar Dorfman: We, once again, on behalf of the Council, want to thank all of our guests from other countries. A warning to the colleagues who sent questions: given the time, we will send by e-mail the responses from the speakers. I would ask the colleagues to remain on the table. CAU will deliver a gift to all guests from all countries.

Closing conferece

12.07.12

Presenter: Thank you. We would like also to invite for the closure table, along with the first vice president, the architect and urban planner Alberto Alves de Faria, president of the Council of Architecture and Urbanism of the Federal District. We also invite the architect and urban planner Jefferson Roselo Mota Salazar, Executive Secretary of the Entities Council of Architecture and Utrbanism of CAU/BR, and the architect Gaëtan Siew, speaker and member of the Global Creative Leadership Institute. Initially, we will hear the words of Gäetan Siew architect.

Gaetan Siew: Thank you. Good afternoon, I will be brief. I believe you have already heard enough. In Vietnam there is a popular saying which I like very much and it says "The same, but different". That's what I heard in the last three days. Many things in common, but, anyway, each of us, each country has its own specificity and much has been said. I think you will take from here and will use them as best we can. The second thing I want to say, too, is that a large tree fell yesterday with Oscar's passing. When a tree falls that way, it makes a lot of noise, but there is a forest behind it, and this forest is you. You are growing slowly and quietly, but surely, the roots are deep and the future is here. Finally, Brazil is one of the leading countries in the emerging world, there is a lot of expectation in the world, for you will be seen as a leader. A leader in many fields, and expectations are also in architecture. So we'll be waiting, watching what you are doing, and you will have to do it well. This is our responsibility and I believe you have the ingredients for success. So wish them all the best. Thank you all for having me.

Presenter: Pass the word to the architect and urban planner Jefferson Roselo Mota Salazar.

Jefferson Salazar: Good evening everyone, good night Gaëtan, Chico, Alberto, state councilors, federal advisers, my colleagues who came from other countries, such as Gäetan from Mauritius Islands. Colleagues from England, Spain, USA, Portugal, Colombia, France and Mexico, who came here to make an important exchange with us. We have a big commitment, we, the Board of Architecture and Urbanism Brazil, the Architecture and Urban Councils in the states and the Federal District and our bodies, the five entities that make up the Brazilian Architects College and also has representation in the CAU through CEAU. This responsibility is throughout our lives and for future generations.

I would even like to comment much more on exactly the subject of the seminar, but I'll allow myself to a breach of protocol. Right now probably the Niemeyer's body is arriving at St. John the Baptist Cemetery. It has left the City Palace at 17h. Should already be close, if not already arrived. And certainly, Rio de Janeiro is saying goodbye to Niemeyer the way he deserves, as the people of Brasilia went to the

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Planalto Palace to say goodbye. We had a unique opportunity, I would say that Niemeyer, until the moment of death, was a genius. He died a few minutes after we closed the opening ceremony of the seminar. We were starting a festival. And at that moment, with architects from all Brazilian states and architects from all over the world, we had the opportunity to share this pain. We had an opportunity in the world, represented here, in this space, JK Memorial, to share the pain of the loss of the man Oscar Niemeyer, the man and the architect Oscar Niemeyer. But we also had the unique opportunity to see the birth of a myth. At that moment he was born a myth that will be remembered, I believe that for many and many centuries.

Niemeyer, he was not - and I'm going to get lost; so let me also read a bit, which is not much to my feature, many here know me and know that I do not make speeches reading, but I will read the text we wrote just for this moment. So Niemeyer has long ceased to be only architect. He was a revolutionary poet, heavy concrete made poetry through light and floating curves, light and shadow, breadth and freedom, art and technique. His capacity for synthesis in the graphical representation of unique and striking feature, shows us that beauty can be dialectically simple and complex. Simple in form and complex in design, and knowingly stated that when a shape creates beauty, beauty has its own justification. Philosopher of life and form, Niemeyer presents to the world, especially to Brazil, one of the references of modern architecture. Almost to 105 years old and still working, his lucidity and production capacity did not allow the doubts as to the essence of one of the great master of thought: we need to feel that life is important, there is need of fantasy in order to be able to live a little better.

We believe that his certainty comes from his unswerving ideological conviction and the hid did not left himself to be co-opted by human vanities, however, being aware of his importance to society, he taught us every day, that the struggle for a better and more just society is everyone's job. The most important architect of the twentieth century and one of the most important of all time, Niemeyer was and will be pride to all Brazilians and to all architects and urban planners. The next 15th of December would represent just another birthday of such a distinguished character of human history. It is a date that provide the greatest tribute we can to our dear Niemeyer for their passage to another level, reaffirm the commitments that led him to be one of the biggest our historical references, defense of architecture and urbanism and relentless struggle against poverty, injustice and social inequality. It is with deep sadness that we witness this moment of pain for Brazil, but it is with full conviction that we claim that geniuses never die, they perpetuate through his work. Eternal life to the master of masters. Thank you.

Presenter: We will hear the words of the architect and urban planner Alberto Alves de Faria.

Alberto Alves de Faria: Good afternoon everyone. I want to compliment my friends, Jefferson, Gaetan, Francisco, colleagues here at the table. Greeting, too, all of the directors present, all staff, all those who contributed to this event. I want to congratulate particularly my friend, former president of the IAB of the Federal District and former president of FAPA, the architect Antonio Carlos Moraes de Castro. And I want to first thank the whole team that was involved in organizing this event. This was an important event that brought different realities, which showed, as Gaetan said that there are several ways to approach the problem, and the problem is always at the disposal of architects to face it.

Not long ago, we dreamed to have a Council; each had his dream, each believed in his dream. When we all dream together, we became a year ago, the Board of Architecture and Urbanism of Brazil, in reality. Here, in this seminar in Brasilia, we also had a moment of pain, in a way, mourning the loss of an architect who had on his clipboard in his line, in its design, in its architecture, the way to express the quality of the architect's work, the quality of Brazilian architectural thought, and showed that we need to fight to change the conditions in which we find. Dreaming together, we can enable this Council.

The more we seize the opportunity, as we had here, to suffer together with the president Haroldo Pinheiro, who broke the news that saddened us, obviously, but we were here together. I'm sure whenever we can, together, discuss what unites us as architects, what brings us together as architects, and those causes that together we can defend, we'll always have a great Council of Architecture and Urbanism. That's what I wish you all, thank you.

Presenter: Closing the ceremony, I give the word to the architect and urban planner Antonio Francisco de Oliveira, First Vice President of the Board of Architecture and Urbanism in Brazil.

Antônio Francisco de Oliveira: Well, gentlemen, we are reaching the end of our first great event. It is only the first International Seminar on Architecture and Urbanism, and I'm sure that each of us will leave here with the conviction that it was a great event. The truth is that we possessed a double sense.

On the one hand a feeling of sadness, grief, pain, because fate decreed that, just when we gather to celebrate this great event and the maximum achievement of architecture and architects that was

the consolidation of CAU, we received the news of passing of our eternal Oscar master. But on the other hand, I think we came out here with a sense of rejoice, a feeling of maximum joy.

Because this seminar comes to an end coated with success. In these two days, after that magnificent opening speech, which opened our minds, we had nine large lectures, we had four round tables, where key issues that concern our profession and our future were exposed and analyzed. The professional practice in what is most noble, good professional practice, the foundations of ethics, the grounds of public interest were discussed here at length, and we learned from it. We had here, colleagues who brought experiences of countries that for many years has the profession regulated. Colleagues from Mauritius Islands, United Kingdom, Spain, Portugal, France, the United States, Mexico and Colombia shared with us and, on behalf of CAU, we thank wholeheartedly to the following colleagues: Gaëtan Siew, Richard Brindley, Jordi Anglada, Vincent John Roque, Miguel Rodriguez, Luis Peirote Santed, João Belo surrounds, Fernando Ramos Galino, Germán Suárez Betancourt, Lionel Carli and Mauricio Rivero Borrell. To all of you, thanks very much.

But, while we appreciate the generosity of these colleagues, we express the desire to have them with us in our upcoming events, which will take long to happen. Thanking the colleagues from other countries, we could not fail to mention that this event would not have been possible without the massive participation of fellow architects that make our CAU, who were here representing all states of the Federation. Without you, none of this would have been possible today or throughout the year 2012. On behalf of the President Harold and on behalf of CAU, I greet and thank all of you, to our peers, federal advisers, the presidents of the CAU / UF and state counselors. We could not continue to count on the invaluable contribution of our great employees, who have dedicated themselves with extreme zeal and even selflessly to help make this a reality CAU. To you, our many thanks.

We debuted here in these two days, making up an audience for almost two hundred professionals, representatives of all the States of the Federation. Exactly, 189, which surprises and surpasses any expectations, however it is optimistic. I have no doubt that we came out here strengthened and more prepared for our mission than when we arrived. What we have done so far in the CAU is not little, not just yourself, but it is a merit of all of us. What we did allowed the CAU were installed across the country in just one year since its foundation. Architects and architectural firms are able to work normally and there is no sign of threat to the security of our operation. Anyway, we are quiet and sure that we are operating normally, without any doubt of imminent risk.

But there is still a long way to go, the walk is just beginning. We must stand firm and confident that we can do much more and we will do for the architecture and the architects of this our country. In this perspective and on behalf of CAU, I invite all my colleagues, and also invite our colleagues from other countries who have been here, to remain always united in our efforts with a view to the common goal, which is one and all of us: the development of architecture, the appreciation of the work of architects and the uncompromising commitment to good professional practice and respect for ethical principles. All this we do in defense of society, our profession and our professionals. Dear colleagues, with these words I declare closed the first International Seminar on Architecture and Urbanism with a big brotherly hug to everyone. Thank you very much.

Presenter: Closing this seminar, we will watch a video from the great architect Oscar Niemeyer in a lecture in 2003.

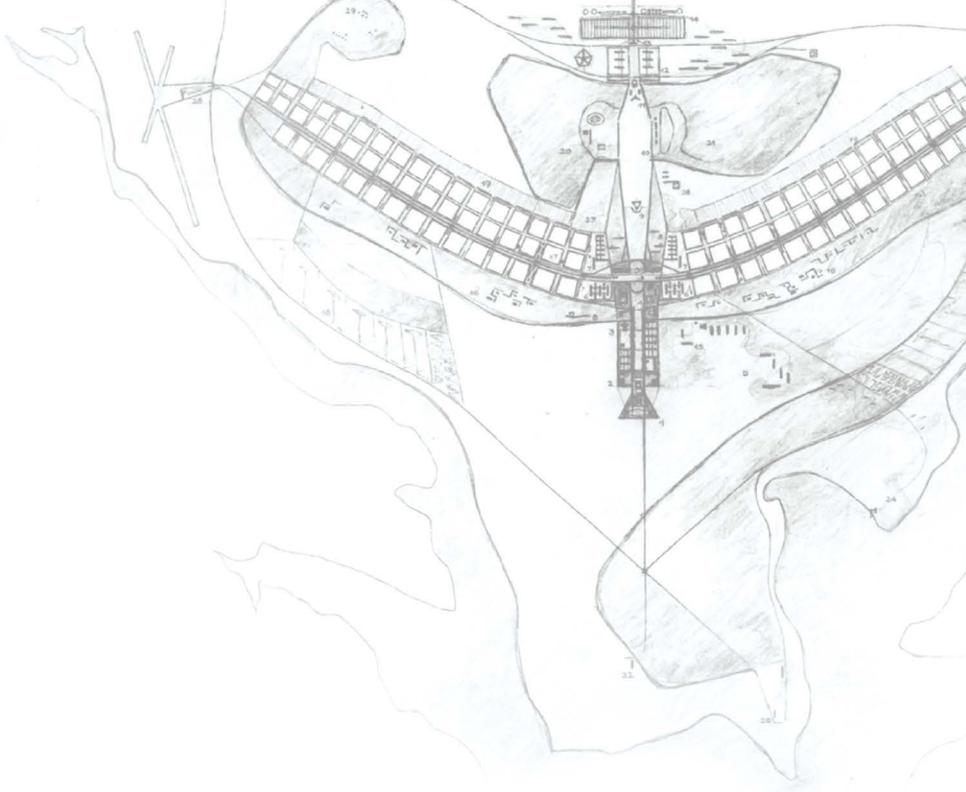
Closing remarks

Three days of lectures and discussions. Four great topics from the area of Architecture and Urbanism covered. Speakers from nine countries- Brazil, Colombia, Spain, United States, France, Mauritius, Mexico, Portugal and United Kingdom – and more than 200 participants. The international seminar “The state of the art of professional councils of Architecture and Urbanism in the world – experiences and challenges” was able to conciliate breadth and depth in the debate on the mission of professional councils.

This exchange of experiences was of fundamental importance to the development of the Council of Architecture and Urbanism of Brazil, of Brazilian states and the Federal District, bringing experiences and concepts internationally applied that could be a reference for the activities developed by CAU in the whole country. The international invitees brought important information on best practices regarding topics such as the structure of councils, new challenges for the professional practice of architects and urban planners, their educational background, conducting open competitions of Architecture, international exchange, the mobility of professionals among countries, public policies related to Architecture and Urbanism among other topics of unquestionable importance for the CAU’s performance in the Brazilian society and in the contemporary world.

With the publication of this Executive Summary we are intending to register the memory of these days of interaction and exchange of experiences with the different older councils of reference from friendly nations which gave us the honour of their presences.

Haroldo Pinheiro Villar de Queiroz
President



International Seminar of Architecture and Urbanism

*STATE OF THE ART OF PROFESSIONAL COUNCILS OF ARCHITECTURE
AND URBANISM IN THE WORLD*

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