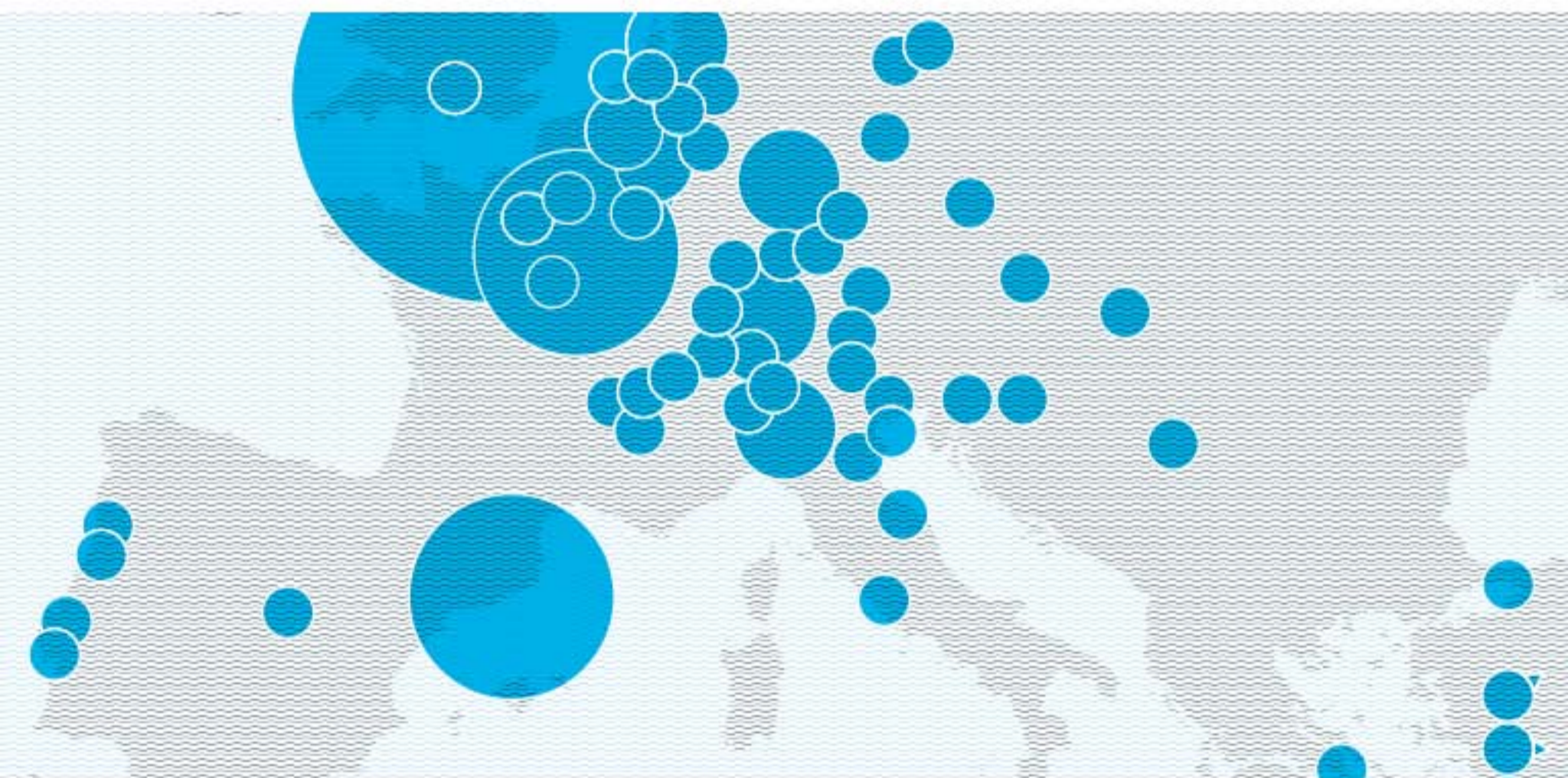


EUROPE'S TOP 100 SCHOOLS OF ARCHITECTURE AND DESIGN 2013



selected by

domus

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Paris	Institut d'Études Politiques de Paris	>
Reims	École Supérieure d'Art et de Design de Reims	>
Saint-Étienne	École Supérieure d'Art et de Design	>
Strasbourg	Haute École des Arts du Rhin	>
Valence	École Supérieure d'Art et Design Grenoble-Valence	>
Versailles	École Nationale Supérieure d'Architecture	>

Germany

Aachen	Aachen University (RWTH)	>
Berlin	University of the Arts (UdK)	>
Frankfurt	Academy of Fine Arts, Städelschule	>
Frankfurt	European School of Design	>
Leipzig	Academy of Visual Arts (HGB)	>
Munich	Technical University Munich	>
Nuremberg	Akademie c/o Academy of Fine Arts (AdBK)	>
Potsdam	University of Applied Sciences Potsdam	>
Schw. Gmünd	Hochschule für Gestaltung	>
Stuttgart	University of Stuttgart	>

Hungary

Budapest	Moholy-Nagy University of Art and Design	>
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Ireland

Dublin	Dun Laoghaire Institute of Art, Design, and Technology	>
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Ireland

Dublin [Dun Laoghaire Institute of Art, Design, and Technology](#) >

Israel

Haifa [Technion — Israel Institute of Technology](#) >

Jerusalem [Bezalel Academy of Arts and Design](#) >

Italy

Bolzano [Free University of Bozen](#) >

Ferrara [Università degli studi di Ferrara](#) >

Milan [Nuova Accademia di Belle Arti](#) >

Milan [Politecnico di Milano](#) >

Rome [Roma Tre University](#) >

Treviso [Fabrica, the Benetton Group
Communication Research Centre](#) >

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Venice [Università IUAV di Venezia](#) >

Netherlands

Amsterdam [Gerrit Rietveld Academie](#) >

Amsterdam [Sandberg Institute](#) >

Arnhem [Werkplaats Typografie, ArtEZ](#) >

Delft [Technical University Delft](#) >

Eindhoven [Design Academy Eindhoven](#) >

The Hague [Royal Academy of Art \(KABK\)](#) >

Norway

Oslo [Oslo School of Architecture and Design \(AHO\)](#) >

Portugal

Aveiro [Universidade de Aveiro](#) >

Caldas da R. [Escola Superior de Artes e Design](#) >

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Porto [Universidade do Porto](#) >

Russia

Moscow [Institute of Architecture \(MARHI\)](#) >

Moscow [Strelka](#) >

Serbia

Belgrade [University of Belgrade](#) >

Slovenia

Ljubljana [Academy of Fine Arts and Design](#) >

Spain

Barcelona [Eina School of Art and Design](#) >

Barcelona [Elisava School of Design and Engineering](#) >

Barcelona [Escuela Técnica Superior de Arquitectura](#) >

Barcelona [Institute for Advanced Architecture Catalonia](#) >

Madrid [Universidad Politécnica de Madrid](#) >

Sweden

Gothenburg	University of Gothenburg	>
Lund	Lund University	>
Malmö	Malmo University	>
Stockholm	Beckmans College of Design	>
Stockholm	Carl Malmsten Furniture Studies, Linköping University	>
Stockholm	Hyper Island	>
Stockholm	Konstfack University College of Arts, Craft, and Design	>
Stockholm	School of Architecture, Royal Institute of Technology (KTH)	>
Umeå	Umeå Institute for Design	>

Switzerland

Basel	Academy of Art and Design	>
Geneva	Geneva University of Art and Design (HEAD)	>
Lausanne	École Cantonale d'Art de Lausanne	>
Lucerne	Lucerne School of Art and Design	>
Mendrisio	Accademia di architettura di Mendrisio	>
Ticino	University of Applied Sciences and Arts	>
Zürich	Swiss Federal Institute of Technology	>
Zürich	Zürich University of the Arts	>

Turkey

Ankara	Middle Eastern Technical University (METU)	>
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Mendrisio	Accademia di architettura di Mendrisio	>
Ticino	University of Applied Sciences and Arts	>
Zürich	Swiss Federal Institute of Technology	>
Zürich	Zürich University of the Arts	>

Turkey

Ankara	Middle Eastern Technical University (METU)	>
Istanbul	Mimar Sinan Fine Arts University (MSGSU)	>

United Kingdom

Dundee	Dundee University	>
London	The Architectural Association	>
London	Goldsmiths	>
London	The Bartlett School of Architecture	>
London	Central Saint Martins	>
London	London Metropolitan University	>
London	Ravensbourne College	>
London	Royal College of Art	>
London	University of Kingston	>
Glasgow	Glasgow School of Art	>
Glasgow	University of Strathclyde	>
Reading	University of Reading	>
Sheffield	University of Sheffield	>

JUST WHAT IS IT THAT MAKES YOUR SCHOOL SO DIFFERENT, SO APPEALING?

text by
Matt Shaw

Imagine that the year is 1971 and you are a student of architecture in England. Your professor asks you to join him as he drives a decommissioned double-decker London bus across the country. There might be enough seats for everyone, there might not be; that only adds to the adventure. The purpose of this experimental field-trip-on-acid is to visit eight institutions of architectural higher education, from London to Glasgow, bringing a network of schools into close collaboration by sharing ideas and students—and thus maximising the educational prowess of each school.

The project was called Polyark, masterminded by visionary architect and educator Cedric Price. He may be better known for his thought-provoking proposals such as *Non-Plan* (1969), a critique of traditional city planning, or for his fantastic paper architecture like the Fun Palace (1961–64), a flexible facility for dancing, music, fireworks and stargazing. However, Price's most prescient experiments may have been in the realm of education, in which he was just as radical yet equally practical.

The Polyark project was an extension of Price's earlier education manifesto, "The National School Plan", published in March 1966 in the *Architects' Journal*. The plan proposed an innovative way of thinking about education for a new age of connectivity and flexible education, using free movement between schools to allow students to exchange information and connect with the professors considered the best. Price formulated "The National School Plan" as a series of short proposals (few exceeding one sentence) establishing four main tenets. First, the schools should be co-ordinated to broaden the scope of investigations beyond what could



1

Cedric Price, "The National School Plan", *Architects' Journal*, 25 May 1966

This guide is meant to provide an honest, clear assessment of each school and its "particular quality"

2

Brian Holmes, "The Flexible Personality", *European Institute for Progressive Cultural Policies*, January 2002 [web]

be offered by one school. Second, the curriculum should be standardised through this co-ordination along with shared courses and an "established and agreed" exchange.¹ Third, students should be able to move freely from school to school throughout their studies.

Today, these aspects of Price's plan have been nearly fulfilled. Via the Bologna Declaration of 1999, the Bologna Process established a set of reforms to standardise education in Europe across international borders and to make the courses of study more compatible and comparable. It also established the modular Bachelor/Master/Doctorate and European Credit Transfer and Accumulation System, allowing students to move more easily from school to school. Though the curriculum is not as closely co-ordinated as Price may have wanted, the Bologna process connects the European educational system, allowing easier access to a broader range of curricula than could be offered by a single country's institutions. Furthermore, the Erasmus programme has intensified this standardisation by providing students with grants and co-ordinated agreements to study abroad at participating institutions. The Erasmus programme and the Bologna Process have almost entirely realised Price's visions, uniting Europe's schools into a modular, flexible system of exchange.

However, one part of "The National School Plan" has not come to fruition. Price suggested that each school should clarify its "particular quality", and that this "particular quality must be made clear in the content of the school's curriculum."² While the Internet has helped to provide connectivity between schools and the larger global context, it has had a negative effect on the expression of the "particular quality" of each school. In a technological update of "The National School Plan", websites would serve as a catalogue for the network; in reality, however, they obscure any "particular qualities" beneath an endless rhetoric of public relations and banal platitudes. Each school becomes an abstract caricature that claims to "combine theory and practice to produce students who are ready for the challenges of the profession."

This guide is meant to break from this monotony and provide an honest, clear assessment of each school and its "particular quality". The schools are presented side-by-



side, each given equal consideration and compared to each other on simple terms such as curricular focus, pedagogical identity, and the type of educational environment that is fostered. This includes quantitative criteria and qualitative assessment. Some might call this method too subjective, as it holds the analysis of only one person and is subject to politics and personal affinities. On the other hand, this list may not be subjective enough, as it does not take into account, methodologically, the individual subjectivity of each reader. The book still relies on a singular format and description, with no algorithmic parameters attuned through data to the person being addressed. For this reason, the guide is meant to be interpreted differently by different prospective students, and not as an encyclopaedic reference manual. It is meant to be a starting point for prospective students, whether they are just starting out, interested in studying abroad, or looking to further their education. The simple aim of this guide is to help students find the right fit in this extremely personal process.

Some guides are based on recent job data or on the number of papers published by professors in recent years. This attempt to objectively rank schools, using various subjectively chosen quantitative criteria, produces lists of comic uselessness and inaccuracy, where the most well-respected and strongest schools are curiously relegated to the middle of the list. Such a process is like sorting a spread-sheet by randomly chosen columns, producing a series of permutations ranging from wrong to wildly wrong. In contrast, the strategy in this guide is to present the basis for judgment and then to interpret the information at will, given the various strong and weak points specific to each case. In other words, this guide is an all-you can eat buffet, not a prix fixe menu.

However, it would be disingenuous to think that the original conditions of Price's proposal would be sufficient for a contemporary guide to education. "The National School Plan" was conceived nearly 50 years ago in a post-war British context. Today, on the other hand, both education and collaborative networks have become much more intricate, given the rise of neo-liberalism, unprecedented technological advances, the globalised economy, and the spread of linked culture. These factors have expanded educational networks


The schools should be co-ordinated to broaden the scope of investigations beyond what could be offered by one school

beyond the physical and virtual limits of the schools themselves. Education now includes other actors in academia as well as in the fields of material and cultural production.

These collaborative networks are crucial because they offer students the ability to connect with a high number of non-hierarchical, overlapping, and interacting individuals, technologies, and facilities. As in nature, relying on a single structure renders one vulnerable, while interacting with many structures makes one flexible and robust. The latter qualities have become more important than ever given the recent global financial calamities. The new graduate can no longer simply depend on the guaranteed career ladder; rather, he or she must operate within “the current economic system, with its casual labour contracts, its just-in-time production, its informational products and its absolute dependence on virtual currency circulating in the financial sphere”, in the words of cultural critic Brian Holmes.

Designers, architects, and other actors in the creative fields must be multidisciplinary, open to collaboration, and motivated to find and initiate these often-amorphous work arrangements. Many designers work freelance or combine several part-time jobs, while some find classic, stable jobs; still, even those who follow a conventional career-path have probably gained access via their connection to a networked individual or institution. This new economic condition therefore demands a new educational condition. If schools can no longer simply train students for traditional jobs, neither can they function like traditional schools.

This challenge forms the basis for the listings in this book. The schools in question were evaluated for their performance in three areas—collaborative networks, strong professors and exceptional student work. By excelling in these criteria, the schools function as hubs where vast fields of knowledge and intellectual stimuli come into contact with businesses, creative studios, cultural institutions, research groups and other schools, in order to act as vehicles for what architect Jesse Reiser calls “cross-contamination”.³ The best schools connect with as many people, places and communities as they can to provide an atmosphere where students encounter as many ideas and people as possible, often in unplanned and unpredictable ways.

This guide provides an honest look at the Top 100 Design 

3

Jesse Reiser, personal interview, May 2012

4

Some schools feature more than once when multiple programmes are highlighted

Schools in Europe, a list generated through a comprehensive and rigorous survey of the educational landscape. The geographic boundaries include all countries eligible for the Eurovision Song Competition, including Russia and Israel. Each profile in this guide focuses on one programme. In total, the guide profiles 130 programmes in five categories: Architecture, Product Design, Graphic Design, Interaction Design, and History/Theory/Criticism.⁴ In most cases, the highlighted programmes represent a focus on the choices that would appeal to the most candidates—for example, a degree in architecture rather than a degree in sustainability. More specialised programmes could have easily been included, but this guide leaves it up to the individual reader to find these programmes and work out if they are a good fit. However, the schools featured in this guide tend to have strong generalist curricula, meaning that their more specialised programmes are equally strong.

Many attractive programmes have been founded in the past several years, such as the Institute for Advanced Architecture of Catalonia's new Master of Advanced Interaction Design, Li Edelkoort's School of Form in Poznan, Poland, and the newly established MARCH Architectural School in Moscow (which will be led by leading Russian practitioners such as Eugene Asse and Alexander Brodsky). These programmes were inaugurated in the 2012/13 school year; they will all almost certainly be excellent schools, but they are simply too new to evaluate with a strong degree of confidence. Other schools are too uncertain to include; given the current financial tensions and political changes in Europe, some institutions are experiencing a period of transition, and judgment should be withheld until they reach a definitive curricular and thematic status.

Languages continue to be a barrier in European education. The languages listed in this guide are meant for full-time students only. Most schools allow foreign students to study in English via the Erasmus programme or through independent channels. Most are welcoming to international students, especially if they are interested in a short-term study of one or two semesters. Ultimately, the issue of communication and language is one that must be negotiated by each student, as comfort levels vary amongst students and teachers with regards to language skills and cultural nuances in



The best schools can provide an atmosphere where students encounter as many ideas and people as possible

each particular country. In that regard, this book tries to equip students and parents not only with information about each particular school, but also with a broader idea of what to look for as they go through a decision process.

Requirements for entry are listed, though often exceptions can be made, especially in instances of superior talent. Other programmes are also listed, in order to give a glimpse into the other forms of expertise and interest available at each school. The size of the individual programme and the overall institution are given to suggest the context in which the programme exists. Prominent professors and alumni are listed to describe the characters involved in each programme, giving insight into both the kind of work done there and the types of people associated with the school. Lists of collaborations include both internal and external partners that expand each school's reach. Exchange programmes give an idea of where else students might be able to study, but the lists in this guide should not be seen as exclusive or absolute. Some schools have more partnerships than could possibly be listed here, and new bilateral agreements with new schools are constantly being established. This guide could serve as a starting point for initiating those conversations. Also included are some examples of career paths or internships taken by former students—again, these lists illustrate not only the kind of work that students are doing but also the potential connections that might be accessed through the alumni network.

The information in this guide was gathered from three sources: student interviews, school websites, and consultation with official school spokespersons. It is meant to provide an honest look at each programme's "particular quality" and reflect on what it is like to study there. It is not meant to be definitive, and students should not make a decision based solely on this guide. It is also recommended that prospective students and their families visit the schools, if possible, before making a choice. This guide provides the quantitative data necessary to illustrate each school's identity and the context to make comparisons between schools. Although this guide provides but a fraction of the excitement and adventure of Price's double-decker bus, it may serve as a journey across Europe, offering insight into the experience at each school. So climb aboard.