EUROPE'S TOP 100 SCHOOLS OF ARCHITECTURE AND DESIGN 2017

- 50 top schools of architecture
- 50 top schools of design
- Prominent alumni, faculty, professors
- Bachelor's & Master's degrees
- Programmes
- International networks
- Opportunities & Internships
- Services & Facilities
- Tuition fees
- Enrolments

selected by

domus

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THE NEW EYE OF THE NEEDLE

AMID THE DECLINE OF THE LIBERAL PROFESSION AND OBSCURITY

Architecture schools are faced today with changes that perhaps require an alternative interpretation of their necessity to exist. The liberal profession which began with the Académie Royale d'Architecture of Jacques-François Blondel is drawing to a close.

The Grand Prix de Rome, an elegant symbol of a process at once educational and professional, produces nostalgia and archival studies. The same illusion of elevated social teaching that the Existenzminum represented, almost paradoxically, has fallen by the wayside of too many reconstructions, ethical only in their values.

So the illusion that architecture can exist as the most sophisticated of (varyingly artistic) installations in a non-diachronic world, where everything happens here and now, essentially populates the rooms of the various Biennials multiplying across the world of events, if you want to follow the approach of the historians of the *Annales*.

Architecture cannot exist without the time which, in different ways, is stratified in its drawings and its stones, without responding to the needs of society, even one that has almost made the greatest "implicit reader" in the history of architecture – the middle class – extinct, or without the self-commissioning that has required and generated an extraordinary interweaving of rhetoric and argument, a *Weltanschauung* even.

But how should schools today be structured? Certainly by starting to recover, though in a less spontaneous way, an older method of education. Blondel's Académie had its loges. These became ateliers, and perhaps today should become places for training in teamwork. Places of metaphor as forms of training, where the focus returns to the construction of a new language – architecture – that makes it possible to overcome the many oligarchies that develop in the construction of buildings: oligarchies and not purely specialisations, which is only the academic version of what is happening. Then by redefining the most central founding concept of architecture: responsibility. Interpreted as the production of the bizarrest forms, at times translated into Balzac-esque representations of the comédie humaine of the life of the architect's studio, responsibility in working as part of a team is itself a subject of study and innovation. Distributed does not mean weakened, however: to construct a dialogue between professional and scientific presumptions, the decision process must be not only taught, but made subject to verification, modified according to whether the project involves a school, a hospital, a dance hall, or sheltered housing.

Lastly, the schools must recapture one of the concepts worse treated by this new millennium: risk, specifically training in intellectual risk. We live today in a society in which risk is now associated with catastrophe (environmental or personal).

But architecture without a concept of risk cannot exist as an intellectual adventure: nothing would set it apart from professions like surveying or engineering. Risk here does not imply buildings with outlandish forms.

It means experimenting, questioning and critical thinking, adapted to the project and its social, economic and cultural feasibility.

But to recover a need for architecture, an architecture that takes on these challenges, schools – and not just those in Italy – must once again construct didactic projects, not routes, learning to break down barriers, not just between disciplines, but also the power that the specialisations have guaranteed and the borders of these reinforced. Above all, they must question the famous European directive of 5 August 1985, a simulacrum behind which genuine misdeeds have taken place. Two have been particularly damaging. One is translating the famous eleven points of the directive into a table of equivalences (all too familiar in Italy as *Tabella XXX*) – including skills, knowledge and disciplines and their relative weights in the students' curriculum – and the nominal uniformity of degrees throughout Italy and abroad, guaranteed by the rigidity, again above all formal, of the set of rules. This is certainly not the only case in which the norm dictating principles has been used for regularisation, in this case academic, and to settle matters that could not be resolved otherwise.

But the table and the eleven points have also become a cudgel in the hands of a ranking system to debate the integrity of the professorial chairs and of a correspondence between training and work that did not have in the apprenticeships in professional studios an incontrovertible model of integrity! But another result of the directive has been perhaps graver still. It has been to guarantee the reverse, that names can guarantee things, in a country that has seen them explode, here too using a choice that has very different beginnings: that of creating qualifications mindlessly, expanding nine historic architecture faculties to 26 and to 23 degree courses in structural architectural engineering, where the titration is insufficient to ensure that this is not a course in composition or history, to give but two examples. In a country of intermittent civil libertarians, this was a rare highlight.

Academic abuses are no less damaging than abuses of the planning laws, where only a catastrophe – as Kuhn has it – can bring about a paradigm shift: the combination of recent university reform, the Gelmini law (and the campaign against the barons of academia), and the building crisis, which remains to be resolved.

Broken as a result was the most precious asset – reputation – together with the ethico-cultural presuppositions of the liberal profession and the Humboldtian system of legitimation. But the disasters do not strike (consult seismic charts) on the basis of principles of organisation and rationality. But they help to recover epistemologies and policies (which should become more intertwined), while the European geography of the schools of architecture experience both the crisis of a region to fear (because of problems with pollution, the climate, flooding and earthquakes) or to defend with ever more improbable walls against the new barbarians – and fear has never produced great architecture, except perhaps in the military sphere.

Perhaps then the necessity (not only the need) for architecture can arise again not only for the right to defence of a protected species, but because only cooperative training in responsibility and intellectual risk is can offer support to fearful, barricaded societies, and which see being constructed sumptuous buildings and ever more suburban villages. It is a fine challenge for schools of architecture!

Carlo Olmo

100 OF EUROPE'S 700 SCHOOLS

We are proud to present the fifth annual edition of Europe's Top 100 Schools of Architecture and Design. During the past five years, this supplement to *Domus* magazine has become an increasingly respected resource, confirmed by the fact that the schools we select refer to our listing in their communication portals. Other schools apply for inclusion in the guide by sending us their curriculum profiles. Since the beginning of his term, *Domus's* editor-in-chief Nicola Di Battista has given special attention to the subject of education in the fields of architecture and design, seen as a key by which to promote an expansion of their significance and to push for the inclusion of their disciplinary role in the society of our times.

We continue to be convinced of our cultural choice to offer a selection and not a ranking, for it allows us to review a larger number of schools time after time. We have chosen to override the limits of a ranking in which it would be objectively more difficult for young institutions or schools in emerging countries to acquire a position of visibility from day one. Even so, our annual selection features the continued presence of several schools based on their authority, one criterion that has guided us since the first edition. To select 100 from the 350 architecture institutes and at least as many in the design field inevitably implies the exclusion of worthy schools. About 400 schools and universities for art and design have been censused in Europe, of which over 170 are members of the Cumulus International Association of Universities and Colleges of Art, Design and Media.

As in the past editions of *Europe's Top 100 Schools of Architecture and Design*, the standards we have adopted for this year's selection are guided by precise factors. On one hand, we relied upon reputable evaluation agencies such as QS Quacquarelli Symonds. On the other hand, we applied prevalently subjective criteria shared with recognised interlocutors in the field of education. In our opinion, school ranking agencies tend to offer a generalised selection of universities and institutes, often adopting parameters better suited to the hard sciences centred predominantly on research, but efficient to describe the didactic quality of architecture and design schools. Our guide's title mentions schools instead of universities in order to underline our aim of orienting the educational decisions of new students by offering an overview of quality curricula and the potential profession-based results.

The guidelines we have followed can be summed up in seven points:
1. The constitution of a network of accredited references in architecture and design education representing homogeneous geographical areas. This group allows us to validate our selection and reflects the differences as well as established virtuous aspects of high-quality schools that might be better or lesser known.
2. The examination of the broadest possible geographical spectrum in Europe.
3. The giving of preference to institutions with a reputation recognised by the community of architects and designers. This evaluation clearly tends

to favour traditional schools over newer ones. Although it is constantly being updated, education in Europe is founded on consolidated knowledge and institutions where the educational heritage is in many cases not easily grasped by bibliometric or digital parameters. The presence of large libraries and laboratories equipped with the most advanced technological equipment constitutes a qualifying factor.

4. In the design field, schools belonging to accredited educational associations and networks (for example Cumulus) are favourably considered.

5. Consideration of the relationship with and use of new technology and equipment.

6. Consideration of a school's ability to forge and consolidate international relationships with other institutions and offer internships for professional training.

7. Consideration by means of a non-systematic assessment of the educational and professional results obtained by students with degrees or diplomas from a certain school after a determined period from graduation, with due attention for the specific differences between European schools.

Postgraduate courses are also featured in our list, for it is increasingly possible to differentiate terms and phases of training in different cities and institutions. Architectural training in Europe is undergoing a profound revision of the duration and organisation of education (see the European directive 2013/55/EU), which is moving toward a lengthening beyond the 3 + 2 year system by introducing a period of internship. We have always favoured long and well-structured educational models by listing institutions chosen for their first-level educational offer (equivalent to a bachelor's degree), second-level offer (master's degree or specialisation) or both.

This year, we took a careful look at schools in the Balkan countries and around the Mediterranean for their strategic importance in Europe's future. In this regard, it must be emphasised how different the training in architecture is from that in design. One distinguishing traits of architecture schools is that they are often public institutions, for the very reason that they train students to become professionals with significant civic and penal qualifications and responsibilities. With design schools, there is a continuous worldwide expansion underway. This projects design both material and immaterial as a mass profession. New educational centres for design are gradually being established in and outside the perimeters of Europe. In addition, training as a designer is not oriented toward defining professional figures linked to specific "guilds", titles or registrations in traditional professional orders or associations. This provokes competition between public and private institutions, and leads to the coexistence of vocational schools and universities.

As for Italy, the country is in a phase of stagnation if not reduction of the number of enrolments in architecture schools, and in a steady phase of growth in the number of newly enrolled design freshmen. Two new design schools opened here in 2016. This is not the occasion to analyse the multiple and diverse causes of this trend, but we acknowledge its existence. We hope our selection continues to be seen as an annual open resource on education in architecture and design in Europe, a tool to be used alongside the constant editorial contributions on this subject found in every *Domus* issue.

Spartaco Paris

DOMUS AND SCHOOLS

That teaching, and in particular university teaching, is a major issue of our time is by now an established fact. But whether or not the cultural policies adopted by the various countries have responded appropriately to its urgency is still a moot point.

In the past two decades, in reality, whilst new protagonists have come to the fore such as China, still very much to be explored in the many initiatives of its university education, the rest of the world has witnessed no really innovative proposals regarding the delicate matter of architectural and design teaching, in response to the completely changed situations imposed by our contemporaneity.

Schools in this period seem to have been concerned to increasingly regulate what they were already doing, instead of experimenting with new avenues and approaches to teaching, while probably thinking that the major technological innovations were in themselves sufficient to keep in step with the times.

However, in view of the stakes involved and the lack of fresh proposals as alternatives to the ones we have, and also of the necessity for what is by now an indispensable change to save our schools from regression, *Domus* has reported on the problem through in-depth analyses, reiterated issue after issue in a survey never previously conducted.

For over three years, in every number of this magazine we have given the topic a twofold coverage: of a school and of a class.

The first examines schools as an institution and focuses on a Faculty of Architecture or Design as a whole, with an article by the Dean who describes their history, methods, lines of teaching and expectations; the second concerns the work of an individual teacher with a sufficiently authoritative curriculum as an architect or designer, who illustrates his or her didactic approach. Both articles are illustrated with subjects taught by the school or class and with works done by students.

The emerging result is a prodigious "retable" on state of the art architectural and design teaching worldwide, which we hope may be useful in developing ideas and proposals for schools more in touch with and truer to our times.

In this edition of *Europe's Top 100 Schools of Architecture and Design*, we have also felt it important to publish contributions from leading extra-European schools – chosen from those already extensively covered in the magazine – and thus to offer an extra viewpoint to be appraised on this delicate theme.

Nicola Di Battista

THE SCHOOLS

ARCHITECTURE

1 **Aachen**, Germany, / Aachen University (RWTH)

2 **Aarhus**, Denmark / Aarhus School of Architecture

3 **Barcelona**, Spain / Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB)

4 **Belgrade**, Serbia / University of Belgrade

5 **Berlin**, Germany / Technische Universität Berlin

6 **Brussels and Ghent**, Belgium / KU Leuven, Faculty of Architecture Campus Sint-Lucas

7 **Cambridge**, United Kingdom / University of Cambridge, Department of Architecture

8 **Copenhagen**, Denmark / The Royal Danish Academy of Fine Arts

9 **Cottbus**, Germany / Brandeburg University of Technology, Cottbus-Senftenberg

10 **Delft**, The Netherlands / Technische Universiteit Delft

11 **Dortmund**, Germany / Technische Universität Dortmund

12 **Dublin**, Ireland / University College Dublin, School of Architecture

13 **Ferrara**, Italy / Università degli studi di Ferrara

14 **Florence**, Italy / Università degli studi di Firenze

15 **Glasgow**, United Kingdom / Mackintosh School of Architecture, The Glasgow School of Art

16 **Hannover**, Germany / Gottfried Wilhelm Leibniz Universität Hannover

17 **Helsinki**, Finland / Aalto University

18 **Innsbruck**, Austria / Universität Innsbruck

19 **Lausanne**, Switzerland / École Polytechnique Fédérale de Lausanne

20 **London**, United Kingdom / Kingston University, Department of Architecture and Landscape

21 **London**, United Kingdom / The Architectural Association (AA)

22 **London**, United Kingdom / The Bartlett School of Architecture

23 **London**, United Kingdom / University of the Arts London, Central Saint Martins

24 **London**, United Kingdom / London Metropolitan University, The Cass

25 **London**, United Kingdom / Royal College of Art (RCA)

26 **Ljubljana**, Slovenia / University of Ljubljana

27 **Madrid**, Spain / Universidad Politécnica de Madrid (ETSAM)

28 **Mendrisio**, Switzerland / Accademia di Architettura di Mendrisio, Università della Svizzera italiana

29 **Marne La Vallée**, France / Ecole d'Architecture de la ville et des territoires

30 **Milan**, Italy / Politecnico di Milano

31 **Moscow**, Russia / Moscow Architecture School (MARCH)

32 **Moscow**, Russia / Moscow Institute of Architecture (MARKHI)

33 **Munich**, Germany / Technische Universität München (TUM)

34 **Oslo**, Norway / The Oslo School of Architecture and Design (AHO)

35 **Pamplona**, Spain / University of Navarra

36 **Paris**, France / École Nationale Supérieure d'Architecture (ENSA) de Paris-Belleville

37 **Patras**, Greece / University of Patras

38 **Porto**, Portugal / Universidade do Porto

39 **Rome**, Italy / Università Roma Tre

40 **Stockholm**, Sweden / KTH Royal Institute of Technology

41 **Stuttgart**, Germany / Academy of Fine Arts Stuttgart, Department of Architecture

42 **Stuttgart**, Germany / Universität Stuttgart

43 **Turin**, Italy / Politecnico di Torino

44 **Venice**, Italy / Università Iuav di Venezia

45 **Versailles**, France / École Nationale Supérieure d'Architecture de Versailles

46 **Vienna**, Austria / Technische Universität Wien

47 **Warsaw**, Poland / Warsaw University of Technology

48 **Weimar**, Germany / Bauhaus-Universität Weimar

49 **Zagreb**, Croatia / University of Zagreb

50 **Zurich**, Switzerland / ETH Zurich, Department of Architecture

DESIGN

1 **Amsterdam**, The Netherlands / Gerrit Rietveld Academie

2 **Ankara**, Turkey / Middle East Technical University

3 **Aveiro**, Portugal / Universidade de Aveiro

4 **Barcelona**, Spain / Eina School of Art and Design

5 **Barcelona**, Spain / ELISAVA Barcelona School of Design and Engineering

6 **Basel**, Switzerland / The Basel School of Design at the HGK FHNW

7 **Berlin**, Germany / Berlin University of Arts (UdK Berlin)

8 **Bolzano**, Italy / Free University of Bozen - Bolzano

9 **Brussels**, Belgium / École Nationale Supérieure des Arts Visuels - La Cambre (Ensav)

10 **Budapest**, Hungary / Moholy-Nagy University of Art and Design Budapest

11 **Copenhagen**, Denmark / The Royal Danish Academy of Fine Arts

12 **Eindhoven**, The Netherlands / Design Academy Eindhoven

13 **Geneva**, Switzerland / Geneva School of Art and Design (HEAD)

14 **Glasgow**, United Kingdom / The Glasgow School of Art

15 **Hamburg**, Germany / Hamburg University of Applied Sciences (HAW)

16 **Helsinki**, Finland / Aalto University

17 **Istanbul**, Turkey / Mimar Sinan Fine Arts University

18 **Jerusalem**, Bezalel Academy of Arts and Design

19 **Kolding**, Denmark / Design School Kolding

20 **Lausanne**, Switzerland / ECAL, University of Art and Design Lausanne

21 **Lisbon**, Portugal / IADE Creative University

22 **Lisbon**, Portugal / Universidade de Lisboa

23 **Ljubljana**, Slovenia / University of Ljubljana, Academy of Fine Arts and Design

24 **London**, United Kingdom / University of the Arts London, Central Saint Martins

25 **London**, United Kingdom / The Royal College of Art (RCA)

26 **Lugano**, Switzerland / University of Applied Sciences and Arts of Southern Switzerland (SUPSI)

27 **Lund**, Sweden / Lund University, School of Industrial Design

28 **Lyon**, France / École Nationale Supérieure des Beaux-Arts de Lyon (ENSBA)

29 **Milan**, Italy / Domus Academy

30 **Milan**, Italy / IED – Istituto Europeo di Design

31 **Milan**, Italy / Istituto Marangoni

32 **Milan**, Italy / Politecnico di Milano

33 **Milan**, Italy / Scuola Politecnica di Design (SPD)

34 **Nantes**, France / L'ecole de design Nantes Atlantique

35 **Newcastle**, United Kingdom / Northumbria University Newcastle

36 **Paris**, France / École Nationale Supérieure des Arts Décoratifs (ENSAD)

37 **Paris**, France / École Nationale Supérieure de Création Industrielle (ENSCI-Les Ateliers)

38 **Paris**, Strate Ecole de Design

39 **Prague**, Czech Technical University in Prague (CTU)

40 **Rome**, Italy / Sapienza Università di Roma

41 **Schwäbisch Gmünd**, Germany / Hochschule für Gestaltung Schwäbisch Gmünd (HfG)

42 **St. Etienne**, France / École Supérieure d'Art et Design de Saint-Étienne (ESADSE)

43 **Stockholm**, Sweden / Konstfack, University College of Arts, Craft and Design

44 **Tallin**, Estonia / Tallin University of Tecnology, Estonian Academy of Arts

45 **The Hague**, The Netherlands / Royal Academy of Arts

46 **Turin**, Italy / Politecnico di Torino

47 **Umeå**, Sweden / Umeå University, Umeå Institute of Design

48 **Urbino**, Italy / ISIA–Istituto Superiore per le Industrie Artistiche

49 **Venice**, Italy / Università Iuav di Venezia

50 **Zurich**, Switzerland / Zurich University of the Arts
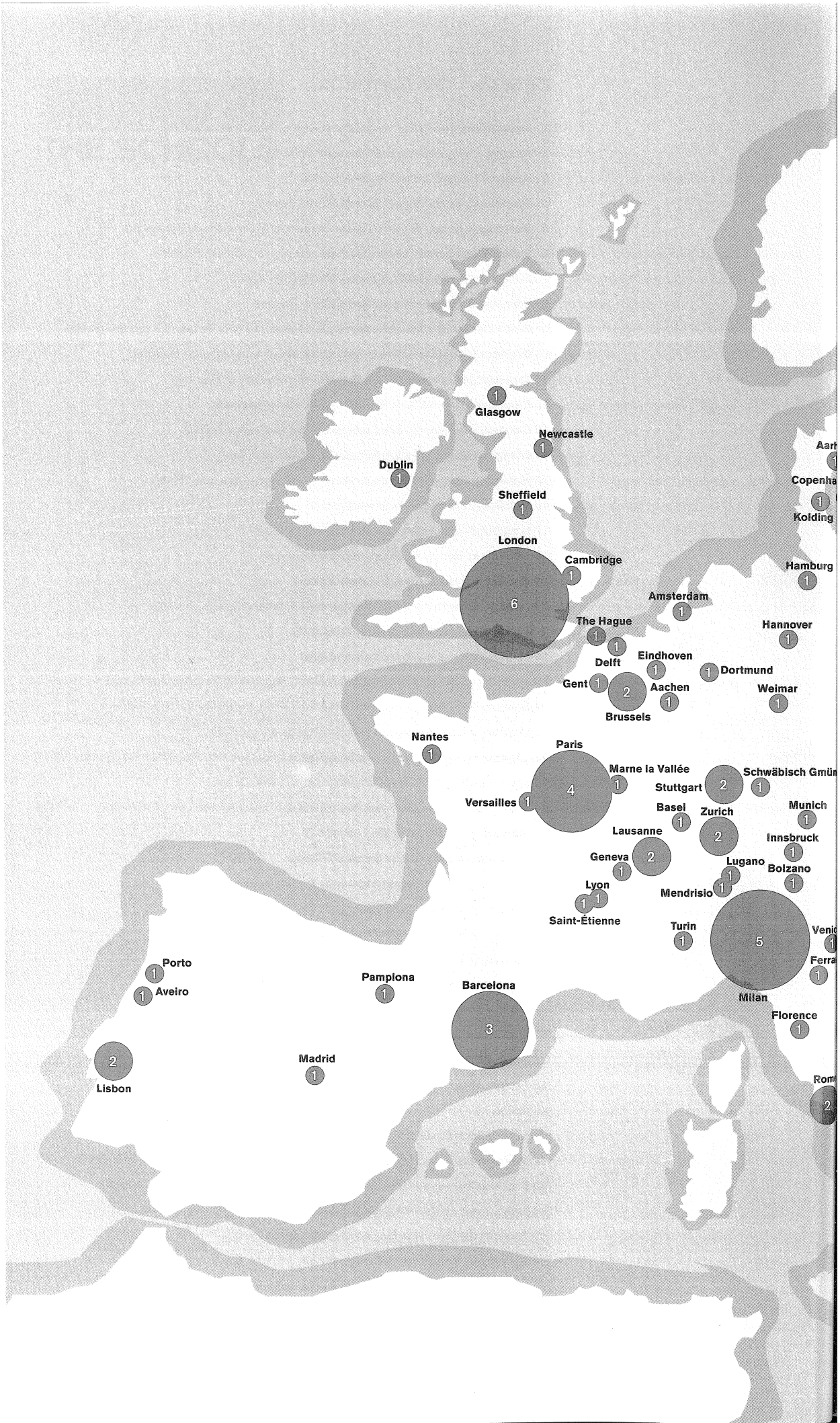
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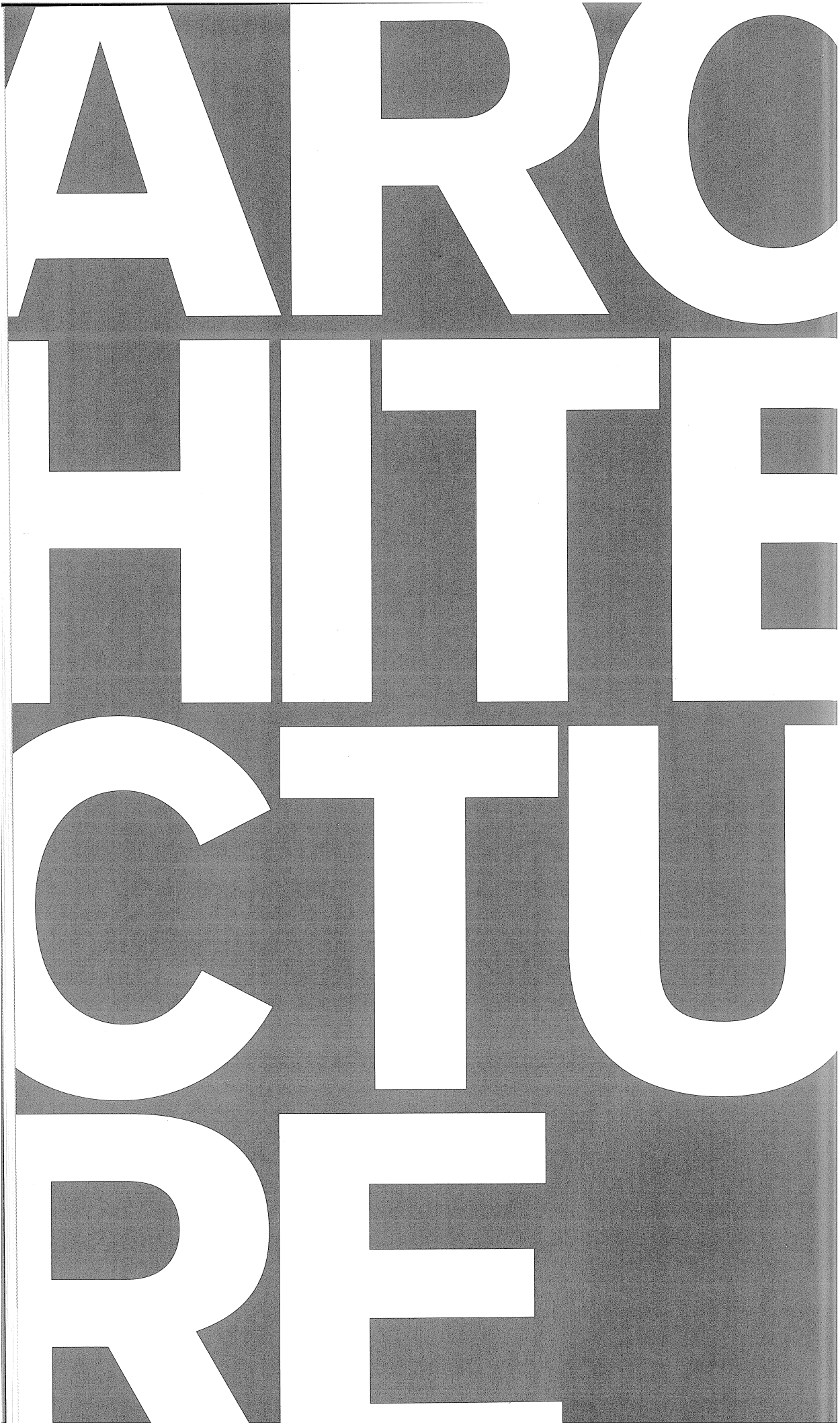1

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ARCHITECTURE

ARCHITECTURE

Architecture has a nexus with many disciplines and intellectual traditions. It calls for a synthesis of multidisciplinary research and education, critical thinking and inquiry, dialogue between theory and practice, insights from the social sciences and the natural sciences, technological innovation and sustainability, structures and construction, digital design and virtual environments. The urban future is complex and rapidly changing in ways that make these values ever more relevant. Precisely because of this on going challenge, with which the architect must be conversant at high and complex levels, architecture education must rely on interdisciplinary knowledge and a line of inquiry. Both lie at the core of architecture as a field of research and professional practice.

This guide, rather than embrace a single conception of architecture, intentionally welcomes and displays distinct curricula that broaden our horizons within the geographic borders of Europe. Drawing, model making, freehand sketching, parametric design, history, theory and environmental design are tools and methods that each school voluntarily fosters, thus grounding itself in a more traditional or more unconventional environment. What ties together most schools today is their ability to network, which has never been more relevant for the discipline, and for the world at large. It helps us tackle complex challenges in profound and meaningful ways, at a scale ranging from local to global. Students are stimulated to spend study periods abroad depending on their career phase and personal aspirations. This is not only a beneficial opportunity to test the professional waters and establish business relationships, but also a powerful tool with which to engage in participatory processes and active practices. Starting from university, architecture students are exposed to the importance of collaboration through respectful debate as an instrument to facilitate healthy, inclusive and vibrant places – whether through urban planning, design theory or social and cultural activism.

University of Belgrade

Public

Bachelor and Master
in architecture, PhD

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Year of foundation	**1846**
Duration of studies 5+0, 3+0	**3+2**
Enrolment 240+60	**240**
Number of enrolled students	**1,500**
Tuition fee €	**3,000**
Languages SER/ENG	**ENG**

Prominent alumni
Stanko Gakovic, Brano Glumac, Nikola Ivkovic, Milan Jankovic, Branko Kolarevic, Vladimir Kulic, Maja Lalic, Snezana Litvinovic, Igor Marjanovic, Jovana Miletic, Jovana Miletic, Miodrag Mitrasinovic, Branko Mitrovic, Vasa Perovic, Bratislav Toskovic, Nemanja Vukovic, Petar Zaklanovic

Requirements
Usual requirements for bachelor studies are high school diploma, for master completed 1st cycle that is 180ECTS, for doctoral studies completed 1st and 2nd cycle that is 300ECTS awarded. The standard admission procedure involves application, entrance examination and enrolment, but criteria and admission requirements are dependent on the type of the studies and timely available in the admission office and the official website

Professional degrees offered
Bachelor's and Master's degrees in architecture

Other Programmes
Master studies in Architecture, Integral urbanism, Interior architecture
Doctoral studies: Architecture and urbanism

Collaborations
TU Delft, TU Graz, ETH Zurich, Sapienza University in Rome, University of Florence, New School of Architecture & Design in San Diego, Anhalt University of Applied Sciences, Nancy School of Architecture, among others

Exchange programmes
Bilateral agreements and international programmes (Erasmus)

Internships/Jobs
Within the study programme, students must conduct an internship in a design bureau or public or other type of institution

The Faculty of Architecture of the University of Belgrade is a strong node in the international network of design schools, and the leading higher education institution for architecture and urban studies in the Balkans. The Faculty of Architecture is a distinguished, broad-minded school offering outreaching comprehensive degree studies in architecture and urbanism arranged into five cycles that collectively address various thematic areas and promote a distinct focus on creativity, innovation and academic research.

The Faculty of Architecture is a vibrant place that pulses with a variety of on-site and offsite events – exhibitions, conferences, workshops, series of lectures and more – to complement the existing study programmes.

It promotes new ideas and innovative practice, and establishes institutional and professional links with the international community.

The Belgrade Faculty of Architecture is proud of hosting worldwide renowned architects, designers and artists who selflessly share their thoughts and invaluable experience with students and professionals in Belgrade and Serbia.

Over the last decade, the school has developed academic and performance spaces, policies and collaboration across academic programmes. The most tangible of these developments are awarded RIBA Candidate Course Status for bachelor's and Master's degree studies, and placement of English-language teaching.

The school is divided into three departments: Architecture, Urbanism and Architectural Technologies supporting mutual collaboration aimed at the implementation of our academic mission, which focuses on bringing architecture and urbanism together with arts and humanities, and reaching out to numerous aspects of architecture along the way.

The studies are practice-based and taught by academics and professional practitioners. They develop practical and specialised technical, conceptual and professional skills required for future practice by getting involved and participating in studios and school projects.

Public screenings and exhibitions offer valuable opportunities for students to engage with professional contexts and receive feedback on their work. Broad educational offerings give students a chance to independently create their own educational profiles and to choose what to pursue in further cycles, while the studio method provides the best exercise of the design process and learning in small, highly focused groups under a single tutor.

Student life is an important part of the school's profile. Students are provided with access to all relevant information and services.

The Faculty of Architecture is highly dedicated to the established research programme, including projects aimed at the development of capacities, addressing challenges in global and local society and the international positioning of the school and its research. Within the research framework, the school collaborates with and uses the resources provided by the local government and international funding bodies.

Publishing is another important activity of the Faculty of Architecture, intended for the local and international professional audience. The faculty initiates, commissions and produces a number of publications each year, such as architecture monographs, research papers and study books, as well as the already renowned Serbian Architectural Journal.