**EAAE Announcements/*Annonces EAAE***

## Style and Manner in Architectural Education

33rd EAAE/Workshop in Bucharest, 26–30 May 1999

## *Style et Maniéré dans l'Enseignement d'Architecture*

*33éme EAAE Seminaire in Bucharest, 26–30 Mai 1999*



Bucharest

We can hardly define the divergent stylistic drives of this puzzling end of millennium. At the same time, the distinct positions taken by the schools of architecture when facing this creative diversity allow us to question both phenomena in terms of theory of art, as style and manners. The term of style would rather send to a maturely accumulated and balanced collective construction, while manner could refer both to the individual and to methods.

What could style mean in architectural education and what is the ideological background that substantiates it? Maybe, architectural education in general finds itself in a typical mannerist period? What could be the long term consequences? These are only a few of the questions we can spotlight in contemporary architectural debate.

Moreover, in this very moment, when Europe has had the time to recover from the shock which followed the fall of the iron curtain and to use this experience to develop a more objective introspection, when schools from Central and Eastern Europe have already met Western ones, when different educational ideologies and developments have had enough time to understand each other, when free cultural exchanges and sharing experiences have developed all over Europe, to deliberate upon the proposed topics, common to both architecture and

*Il est difficile de définir les divergences stylistiques de cette énigmatique fin de siècle. Il en est de même avec les positions des diverses écoles d'architecture. Dans ces deux cas de divergences, en architecture et en enseignement de l'architecture, nous sommes conduits à nous interroger en termes de théorie de l'art, de style et de manière de faire.*

*Si la notion de style renvoie plutôt vers une construction collective, selon une maturation par accumulation, celle de la manière de faire porte tout autant sur l'individuel que sur la méthode Que signifie le style dans l'enseignement de l'architecture et quel est l'arrière-plan idéologieque qui le fonde? Ne trouve-t-on pas une période de maniérisme dans l'enseignement de l'architecture? Quelles pourraient en être les conséquences à long terme? Voilà quelques questions provocantes qui hantent le débat architectural.*

*De plus, l'opportunité de délibérer en ce moment précis en marge de ces sujets; lesquels concernent tout autant l'architecture que son enseignement, semble être provoquée par les changements que subit l'Europe à la suite de la chute du Rideau de Fer, ceci en vue de décanter une expérience dans une introspection objective.*

*Les écoles d'Europe centrale et de l'est ont eu le temps suffisant pour recontrer celles de l'ouest. Les différentes idéologies et pratiques relatives à l'enseignement de l'architecture ont eu le temps de s'entendre mutuellement. Les changements culturels ont eu la liberté de se developper à travers l'Europe.*

**Style and Manner in
Architectural Education**
33rd EAAE/Workshop in Bucharest,
26–30 May 1999

*Style et Maniéré dans
l'Enseignement d'Architecture*
*33 EAAE Seminaire in Bucharest,
26–30 Mai 1999*

**Call for papers**
Summaries of 600 to 900 words (on
hard copy and on floppy disk, Word for
Windows) should address only one of the
three sub-themes and should mention
the name and address of the participant.

**Deadlines**
abstracts   February 15, 1999
full papers   April 17, 1999

**Information**
33th EAAE/Workshop
Institute of Architecture ION MINCU
Bucharest
Str. Academiei 18-20
70109 Bucharest
Romania
   tel  ++40/1. 315 54 82
   fax  ++40/1. 312 39 54
   mac@iaim.ro

**Program**
Wednesday, May 26
   Check in and registration
Thursday, May 27
   Plenary session, welcome speeches
   and lectures of special guests,
   working in sessions
Friday, May 28
   Working in the session
Saturday, May 29
   Plenary closing session
   Sight seeing tour through Brasov
Sunday, May 30
   One day trip to the northern Moldavia
   and Bucovina

**Scientific committee**
Sabine Chardonnet
Ion Lucacel
Pierre von Meiss
Alexandru M. Sandu
Nick Temple

architectural education seems to me more than appropriate.

In order to focus the discussions and to stimulate more meaningful interrogations, we have proposed four sub-themes.

### Is there still an East and West in architectural education?

Prejudices, expectations, reciprocal misunderstandings and revelations are topics that could stir up rewarding debates. Can we speak of a distinct style in the ex communist countries' architectural education, different from the Western countries' one, or, in both cases, is it about a differently administrated mannerism? What might be its distinctive characters and their motivations?

### Are there identifiable models in architectural education?

The role played by the models in the history of architecture is remarkable and therefore in architectural education, too. The problem is how to define a model and, therefore, how to define a valid, authentic model in nowadays architectural education. Can such a model, if existent, provide the cornerstone of an effective academic education? Can a valid school of architecture be simply the result of a model implementation? Can either the humanist or the polytechnic educational tradition be the model of the teaching of architecture?

### Does theory follow practice or does practice follow theory?

Since Alberti, this question has remained a specific dilemma. In the field of architectural education, it is mainly limited within the borders of the sometimes conflictual, relation between theory and hands-on training. Could the answer to the questions under consideration be the keystone of a style in the architectural education, or is it rather a matter of a specific strategy? Does teaching architecture only mean teaching a project?

### Computer Assisted Design simply a new style in architectural education?

If it is generally accepted that technological progress has been able to trigger stylistic changes in architecture, could we affirm the same result in architectural education? Could computers change the ideological background of architectural education, or are they only a new manner of doing? What is the role of drawing in this new context and what are the new hands-on training

*C'est dans cette contexte che nous avons imaginé quelques sous-thèmes censés focaliser les débats sur des sujets significatifs.*

### *Y-a-t-il encore de l'Est et de l'Ouest dans l'enseignement de l'architecture?*

*Les préjugés, les attentes, les malentendus et les découvertes réciproques sont des sujets dont les débats peuvent enrichir l'expérience commune. Peut-on parler d'un style dans l'enseignement de l'architecture des pays ex-communistes, distinct de celui des écoles occidentales ou bien, dans les deux cas d'un manierisme géré différemment? Quelles pourraient être les caractéristiques distinctives et leurs motivations?*

### *Peut-on mettre en évidence des modèles dans l'enseignement d'architecture?*

*Le rôle joué par les modèles dans l'histoire de l'architecture et dans l'enseignement de l'architecture est remarquable. Le problème qui se pose est comment se définit un modèle, et aussi comment peut-on mettre un modèle valable et authentique en évidence dans l'enseignement actualisé de l'architecture. Et si un tel modèle existe, est-il apte à fonder un enseignement efficace? Est-ce qu'une bonne école d'architecture peut être le résultat d'une application d'un modèle? Est-ce que l'éducation humanistique ou celle de type polytechnique peut être un modèle dans l'enseignement de l'architecture?*

### *Est-ce que c'est la théorie qui suit la pratique ou l'inverse?*

*Depuis Alberti, cette question est un dilemme spécifique en architecture. Dans l'enseignement de l'architecture elle se limite surtout à la relation parfois conflictuelle entre la théorie et la pratique de l'habileté manuelle. Peut être que la réponse à cette question serait la clé d'un style dans l'enseignement de l'architecture ou alors serait-ce plutôt un problème de stratégie? Est-ce que l'enseignement de l'architecture doit se réduire au seul enseignement du projet?*

### *Est-ce que l'enseignement du projet à l'aide d'ordinateurs conduit à nouveau style de l'enseignement de l'architecture?*

*Si l'on accepte l'idée générale que les progrès technologique peuvent provoquer un changement stylistique dans l'architecture, peut-on affirmer qu'un tel même phénomène semblable se produirat aussi dans l'enseignement de l'architecture? L'ordinateur peut-il changer le fondement idéologique de l'enseignement de l'architecture ou n'est-il qu'une nouvelle manière de faire? Quel serait le rôle du dessin dans ce nouveau contexte et quelles seraient les nouvelles formules à l'habileté manuelle?*

—*Emil Barbu POPESCU, Bucharest*

# Architecture and Engineering
## Education for Multidisciplinary Practice

## *Entre l'architecte et l'ingénieur*
### *L'Enseignement à la Recherche d'une Pratique Pluridisciplinaire*

17th EAAE–AEEA International Conference
Plymouth, Devon, United Kingdom
Plymouth University, School of Architecture
4–6 February 1999

*17ème Conférence Internationale de l'AEEA–EAAE*
*Plymout, Devon, Royaume–Uni*
*Université de Plymouth–Ecole d'Architecture*
*du 4 au 6 février 1999*

## Objectives

It is now generally accepted that the practice of architecture is a multidisciplinary activity. This is apparent when one considers the technical complexity of buildings and the range of specialists who come together to create them. It would be impossible to conceive of a Waterloo Terminal or a Hong Kong and Shanghai Bank or a Kansai Airport without the close collaboration of architects and engineers. In the work of multidisciplinary practices such as those of Renzo Piano, Santiago Calatrava or Arup Associates, the boundaries between architects and engineers disappear in the synthesis of masterly designs.

The disciplines of architecture and engineering have common origins and share a long and glorious history.

Their recent separation is an unfortunate consequence of increasing specialization and exclusive professionalism. Many of the great buildings of the 19th century resulted from the co-operative endeavours of engineers and architects and in the present century the architects of the Modern Movement celebrated the achievements of structural engineers. Today as we move into the 21st century there is a growing appreciation of the importance of environmental engineering in the forging of a new architecture which addresses the issues of energy efficiency and sustainability.

For all this, engineering is too often considered as a subject, which lies at the periphery of architecture. Those who teach engineering in schools of architecture often feel marginalised and too little is done to encourage young architects to develop an understanding of the basic principles of structural and environmental design or to prepare them to work collaboratively with specialists from those disciplines.

Examples of joint working or consultancy are rare and the almost universal emphasis, which is placed on individual creativity, overshadows the importance of team work. The education of architects in isolation from engineering disciplines threatens further to marginalise the architects of

the future and could bring disastrous consequences.

The organisers of this conference are well aware that the barriers and interfaces between engineering and architecture vary considerably from country to country, as do the methods of teaching architects and engineers. For this reason they believe that an international conference of teachers and practitioners could help to define the problems, to identify examples of good practice and to draw up recommendations for future developments. They therefore invite all those with an interest in this vital subject, be they architects, engineers, engineer-architects, be they teachers, researchers or professionals. To meet together in Plymouth in February 1999 to share concerns, experiences and ideas.

## Themes

The Historical Perspective: the growth of the professions; the achievements of the past.

Practice: the structure of the professions; professional institutions; consultancy; the multidisciplinary office.

Precedents and Models: the state of the art; examples of successful collaboration.

Theoretical Teaching; new curricula; alternative teaching models; teaching methods; the use of computers.

The Design Studio; integrated design teaching; the use of models, computer aided design.

New Agendas: structural aesthetics; energy conscious design; sustainability.

Research: current research in practice and education. •

## Information

Dr. Maria Voyatzaki
School of Architecture
University of Plymouth
The Hoe, Notte Street
Devon, PL1 2AR, United Kingdom
tel  ++44/1752.233600
fax  ++44/1752.233634
mvoyatzaki@plymouth.ac.uk
http://www.tech.plym.ac.uk/soa/staff
/mvoyatzaki/index.htm

## Schedule

Receipt of abstracts
  7 September, 1998

Notification of acceptance
  20 October, 1998

Final date for registration
  1 December, 1998

Provisional Conference Programme
  4 February, 1999

Registration, evening keynote speeches, evening reception at the Civic Centre.
  Friday 5 February, 1999

Keynote speeches, parallel sessions, evening entertainment.
  Saturday 6 February, 1999

## Fees

Until December 1st 1998
  Members of EAAE: £125
  Non-Members: £155

After December 1st 1998
  Members of EAAE: £145
  Non-Members: £175

Registration fees will cover one copy of the abstracts, one copy of the Proceedings, and participation in all sessions, coffee breaks and lunches.

## Computers in Design Studio Teaching
### *Les Ordinateurs et les Ateliers d'Architecture*

Studio teaching and CAAD are often perceived as separate worlds within academia: different topics, different locations, different teachers, weak interaction, if any at all. The workshop that will be held at the university of Leuven (Belgium) aims at bringing two parties together: those who really have experience in teaching the use of computers while students are designing, and those who have no experience but have ideas about what to do, what not, and why. The key issues are: how and for what purpose are computers used in the design studio, why and for what purpose are computers not used in the design studio, when and how to start with CAAD in the curriculum, and what is the relationship between CAAD teaching and architectural and/or design theory?

The discussion will be prepared by means of an interactive debate on the Web in the months preceding the workshop. •

*Les ateliers d'architecture et la CAO sont souvent perçu comme des mots ayant peu de choses en commun: il traite des sujets différents, les enseignants ne sont pas les mêmes, on ne se voit pas ou presque pas, si contacte il y a. Le workshop qui est organisé à l'université de Louvain en Belgique a pour but de réunir les deux partis ensemble: ceux qui ont la pratique d'enseigner le projet d'architecture avec le support informatique, les autres qui n'ont pas cette expérience mais qui néanmoins ont des idées à ce propos: que faire pour quoi et comment? Les points chauds du débat seront: comment et pourquoi recourir à l'ordinateur dans le studio d'architecture, pour quelle raison et à quelle fin ne pas utiliser l'ordinateur, quand et comment introduire l'informatique dans le studio et dans le curriculum, quelle est la relation entre la CAO et la théorie de l'architecture ou la théorie du projet? Ces débats seront préparés interavtivement sur le Web dans les mois qui précèdent le workshop. •*

Drama, Greece 22.07-31.08.98

### Reports
## Third EAAE Summer School

Architecture students from Aachen, Plymouth, Portsmouth and Vienna attended the eight-day Summer School in the City of Drama for the third successive summer. The students worked on a brief entitled "(Re)Designing and (Re)Thinking Urban Public Spaces." Based on the hypothesis that Drama's desire for a long time has been the acquisition of its own university, the open-ended brief invited the students to think of a multi-purpose complex some uses of which should be used by the university, and some others would play the role of the bond between two groups with different identity, interests, agenda, mentality and relation with the City; the inhabitants of the City of Drama and the students. The site was a narrow strip and was chosen in a particular location in the centre of the city. Its particularity is attributed to the threshold situation it addresses between the new and the old, the commercial and recreational, the busy and the quiet, etc. The students had to understand the nature of the context, and in effect to pose, and respond to questions relating to this understanding. Their intervention had to understand and deal with the broader area to which the imaginary university buildings were supposes to belong. Interesting propositions emerged after hot debates between the tutors from Aachen, Antwerp, Plymouth, Portsmouth and Thessaloniki and the multi-cultural student



Summer School in Drama

groups, in the heat of the Greek summer. The propositions, although intriguing, remained at a conceptual level due to the short time available. The outcome was exhibited in an open-theatre in Drama, and was presented to the public and the local authorities that welcomed and supported the event. Students and teachers left delighted to have had the opportunity to work with students and teachers from other European Schools of Architecture. All participants enjoyed the warmth and hospitality of the locals and had a good chance to experience a Greek comedy at the ancient theatre of Philippi, and the crystal blue waters of Thassos where they spent one of the days of the school.

—*Maria VOYATZAKI
School of Architecture, University of Plymouth*

# The First Meeting of Heads of European Schools of Architecture



Chania–Crete–Greece
September 3–5, 1998

With great delight the First Meeting of Heads of Schools of Architecture in Europe took place in Chania. Eighty participants; Heads, Directors, Deans, Rectors and Academics in charge of the pedagogic and research programmes of architectural schools met in Chania and debated about items in relation to the following agenda:

1. Directions and Strategies to Update Curricula.

   The Influence of the Head on the School Curriculum: Managerial and/or Academic?

   The Architectural Studies and the Expected Contemporary Profile of the Architect.

   The Duration of Studies and the Question of Specificity.

   The Relation between Theory, Design and other disciplines in the Curriculum.

   The Evaluation of the Quality of the Teachers.

2. Design Teaching as the Melting Pot of Architectural Studies.

   The Contemporary Role of the Studio in the School of Architecture.

   The Associations of Non-design Modules with the Studio.

   The Content of the Studio at different levels of the Curriculum.

   The selection of appropriate staff to teach design (part time-full time, academic-practitioner, etc. )

3. Research in Architecture to Support and Nourish Teaching.

   The Role of the Researcher in the School.

   The Actions to be taken to improve the Research Profile of the School.
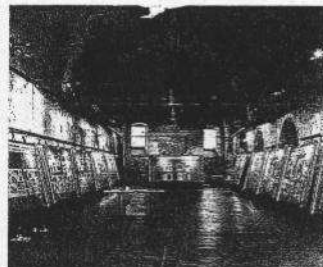
   The Relationship between Teaching and Research.

   The Legitimisation of Architecture as a Research Topic.

   The Transformation of a Researcher to a Teacher of Architecture.

By the end of the meeting, participants agreed on the following statement:

The First meeting of the EAAE Heads of Architecture Schools in Europe concluded with a general expression of appreciation for the conduct of the session held 3-5 September 1998 in Chania Greece.

The meeting participants wished to jointly express the following sentiments:

– First, such meetings of architecture program leadership should continue to occur on a regularly scheduled annual basis.

– Second, it is recognized as important that architectural programs maintain a critical and constructive relationship with their communities (profession and the society generally).

– Third, the importance of the role of the studio in architectural education is recognized with the understanding that it must evolve as a teaching pedagogy of increasing complexity and diversity.

– Fourth, research is accepted as a pluralistic pursuit inspiring a research mentality to complement the prevailing design mentality among students.

– Fifth, the meeting wished to assert the importance of architectural education as the subject of research.

– Sixth, the meeting wished to encourage the EAAE to develop a shared agenda for research and other initiatives, to advocate on behalf of architectural education and research to the EU.

The Council of the EAAE would like to thank all the participants for their presence in this important meeting. All schools will receive soon information about the next Heads' meeting, and will be invited to participate in the formulation of the agenda for it.

The Council of the EAAE would like to express its sincere thanks to the Centre for Mediterranean Architecture (CMA) for its vast contribution to the realisation of the First Meeting of Heads in Chania. More specifically the Council would like to thank the architect Dimitris Antonakakis, Art Director CMA, and the CMA secretary Mrs. Papavassiliou for their essential help and support to the organisation of the event.

—*Constantin SPIRIDONIDIS*
  *President of the EAAE*
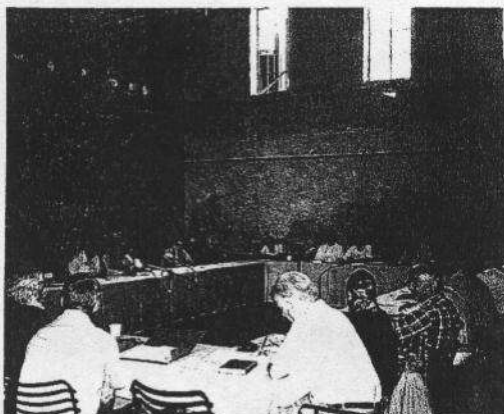




Meeting of the EAAE Heads of Architecture Schools in Europe

# Architecture Changing
## *Architecture Changeante*

In the context of practice, theory in architecture becomes a new field, one which examines changes in society, culture and the response to these.

International Conferences and Workshops as well as many universities discuss problems arising when design education and the architectural profession undergo profound changes in light of new developments in tools, media and lifestyle. Such discussions, are especially urgent nowadays; however, a historical examination of the topics discussed shows that such problems have long been the focus points of consideration and discussion. But the omnipresent fear of the profession sliding into unimportance and unprofitability in some parts today is more obvious than in the past 10 years. Architecture and therefore architectural education have never had to face the existential questions it faces nowadays, the question they face nowadays: the question of how the profession itself can survive.

Architecture has always been affected by the culture of society, economy and even fashion. Architectural education must therefore provide a high level of interaction with the dynamics within the culture and especially, as a result of this, with the development of the profession and its different branches. The analysis of changes within the profession raise the question of the relationship between theory and practice. Practice as the executing area of the profession, the active making of a building, feels often very distant to theory, the criticism of the "made" product or the making process. In order to cultivate an understanding of cultural changes and to intelligently interpret observations, one must become versed in the languages of practice and theory. In the context of practice, theory in architecture becomes a new field, one which examines changes in society, culture and the response to these. These theoretical observations inform consequences for practical action. Offices urgently need to adapt to their reduced or altered role in building. Sometimes they are caught in the idealization of their profession, neglecting reality. Architecture schools facilitate this attitude by featuring good designers as star students, with design becoming the only worthwhile aim.

As teachers are usually also researchers and very often practitioners, they play a key role in preparing the ground for the next generation, ensuring that students understand the profession as a constant process of social and sociological interplay, continuously learning and expanding their knowledge and understanding while avoiding an understanding of architecture as an enclosed

*On discute beaucoup aux conférences et séminaires internationaux ainsi que dans les universités des problèmes qui se posent quand l'enseignement du dessin et la profession d'architecte subissent des changements profonds provoqués par une évolution des outils, des média et des mœurs. Alors qu'un examin historique démontre que ces problèmes ont depuis longtemps été une question fondamentale, la crainte, toujours présente, que la profession périclite et devienne peu rentable se fait sentir plus aujourd'hui qu'il y a dix ans. Ces themes sont donc particulièrement d'actualité car l'architecture et son enseignement n'ont jamais dû faire face aux questions existentielles du moment: comment est-ce que la profession peut elle-même survivre?*

*L'architecture a toujours été influençée par son environnement culturel, par l'économie et même par la mode. L'enseignement architectural doit en conséquence faciliter une interaction intense avec les dynamiques culturelles et de ce fait aussi avec les développements dans la profession. L'analyse des changements au sein du champ concerné fait poser la question de relation entre théorie et pratique. La pratique --en tant que lieu d'exécution, la fabrication concrète des immeubles-- semble souvent très distante de la théorie --la critique de l'œuvre "réalisée" ou du processus de construction. Pour faciliter la compréhension des changements culturels et interpréter des faits observés de manière clairvoyante, on doit se familiariser avec la pratique et la théorie. En ce qui concerne la pratique, la théorie architecturale se présente comme un domaine nouveau qui examine les changements sociaux et culturels et les réponses à y apporter. Ces observations théoriques ont des conséquences pour l'action pratique. Les agences d'architectes doivent d'urgence s'adapter à leur rôle nouvellement réduit ou modifié dans le processus de construction. Ils sont parfois pris dans la dimension idéale de la profession, négligeant de ce fait la réalité. Les écoles d'architecture encouragent cette attitude en désignant les bons dessinateurs comme des étudiants doués; le dessin devient ainsi l'unique but digne d'intérêt.*

*Comme les professeurs sont d'habitude aussi bien chercheurs que praticiens, ils jouent un rôle clef dans la préparation du chemin pour la prochaine génération. Ils assurent aux étudiants une compréhension de la profession comme un processus constant d'échange social et sociologique. Ceux-ci doivent sans cesse non seulement mettre à jour mais aussi élargir leurs connaissances en évitant une*

subject. Interpreting design as a problem solving activity requires acute analytical skills of perception and interpretation as well as the flexibility to find unusual solutions through the development of critical skills.

The lack of a common and recognized body of knowledge in architectural education distinguishes the discipline from other scientific and academic fields. This fact allows flexibility in discovering the mechanisms in the architectural process (theoretical and practical), which fulfill the specific needs of the field. Education thus constantly redefines the parameters within which architecture develops and increase architects ability to recognize these parameters and to explore possible changes.

The complexity of building a project or executing an urban plan requires an ongoing involvement with the process of making and demands openness to constant learning and adapting in a changing society. Architectures recently increasing diversification - the splitting into architectural, urban and landscape design, history and theory as well as building technology and urban development, makes it impossible to retain in the Vitruvian model of the architect´s education and abilities. To be attractive for firms, students need to be encouraged to master a particular skill to a high degree in addition to acquiring a general understanding and knowledge of architecture. The building process involves more and more experts who need to work together, to understand overlapping tasks and to integrate their disciplines. Consequently the architectural discourse has shifted from exclusively dealing with the question of style to a myriad of questions as to how the profession can survive and develop even deeper connection to the actual process of building, contributing to the creative formation of cities whose development responds to interconnections between culture, technology and the environment.

—Anne-Catrin SCHULTZ

conception de l'architecture comme étant un domaine clos. L'interprétation du dessin comme problématique exige une compétence dans l'analyse visuelle et interprétative et une capacité à trouver des solutions inhabituelles grâce à un talent critique. Le manque d'un corpus commun et reconnu de matières obligatoires dans l'enseignement architectural le distingue des autres disciplines universitaires. Cette situation permet une souplesse dans la découverte des mécanismes du processus architectural --aussi bien théoriques que pratiques-- qui répondent aux besoins spécifiques du champ concerné. L'enseignement doit alors constamment redéfinir les paramètres dans lesquels l'architecture se développe et améliorer l'habileté des architectes à intégrer ces facteurs et à explorer des changements possibles.

La complexité inhérente à la réalisation d'un immeuble ou à l'exécution d'un projet d'urbainisme exige une implication dans le processus de fabrication avec une mise à jour constante des connaissances et une adaptation continuelle à une société toujours en mouvement. La diversification grandissante dans le champ architectural --entre l'architecture, l'urbanisme, le paysagisme, l'histoire et la théorie de l'architecture ainsi que l'ingénierie de construction et le développement urbain-- rend possible de retenir le modèle de Vitruve concernant l'enseignement de l'architecture. Pour être recruitables, les étudiants doivent être encouragés non simplement à développer une compétence particulière à un très haut niveau mais aussi à acquérir une connaissance générale de l'architecture. Le processus de construire implique une quantité croissante d'experts qui doivent travailler ensemble et intégrer leurs talents spécifiques dans des tâches croisées. Le discours architectural s'est de ce fait glissé d'une concentration exclusive sur la question de style à maintes autres considérations concernant la survie même du métier et le développement de liens approfondis avec le processus de construction. Ainsi contribue-t-il à la réalisation de cités dont le développement met en application les interconnections entre culture, technologie et environnement.

—Anne-Catrin SCHULTZ

**Architecture changing**
*Architecture changeante*

*En ce qui concerne la pratique, la théorie architecturale se présente comme un domaine nouveau qui examine les changements sociaux et culturels et les réponses à y apporter.*

## Manufacturing Heritage/Consuming Tradition: Development, Preservation and Tourism in the Age of Globalization

International Association for the Study of Traditional Environments
IASTE 98 6th Conference, December 15-19, 1998
Cairo, Egypt

### Themes
Manufacturing Heritage
- The role of the state and institutions of civil society in the politics and discourses of preservation and conservation
- Invocations of vernacular tradition in the architecture of new tourism
- development and the uses of culture in the development of new communities
- The preservation of the vernacular built environment and traditional lifestyles in the project of development
- The rise of multiculturalism as a new paradigm in social practice and the resulting struggles over urban form
- Invocations of ethnicity, nationalism, and religion as mechanisms of resistance against global commodification
- Built environments as simulated representations of the historic and cultural Other
- Transformations in traditional urban settings: Global forces and local trends

Consuming Tradition
- Sustainable tourism development and the possibilities of ecologically sensitive architecture
- Globalization, the emergence of an information society, and the rise of placeless cultures
- Invocations of tradition in the practice and pedagogy of architecture
- Vernacular sets: The built environment as prop for staged events
- Tourism development: Ideology and myth making
- The appearance and realities of ecotourism
- Changes in traditional rituals as a consequence of tourism

### Conference Schedule
September 15, 1998
  Deadline for registration & receipt of papers for possible publication in the IASTE Working Paper Series
December 15–19, 1998
  Conference

### Conference Site and Travel Agent
The conference will be held at the Hotel Sofitel Maadi, Cairo, Egypt. In order to avail of special conference rates, hotel reservations—accompanied by full payment—will have to be made with the designated travel agent by September 1, 1998. Additional excursions to Sinai (St. Catherine's) and the Red Sea (Sharm el Sheikh) and/ or Nile cruises from Luxor to Aswan will also be available through this travel agent.

For detailed information and reservations, contact:

Laila El Hosseiny
Mediterranean Tours and Travel
6,8 El Borsa St. Kasr El Nil St.
PO Box 1098, Cairo 11511, Egypt
  tel 20-2-3921941
    3920904
    3928879
  fax 20-2-3937666

### Information and Submissions
IASTE '98 Conference
Center for Environmental Design Research
390 Wurster Hall
University of California
Berkeley, CA 94720-1839, USA
  tel  510.642.2896
  fax  510.643.5571
  vm  510.642.6801
  iaste@ced.berkeley.edu

## Art, Science and Technology of Glasswork.

International Seminar
The Institut National Polytechnique de Lorraine (INPL)
30th June–8th July 1999 Nancy/France.

The year of the 'Ecole de Nancy' is an invitation to rediscover the tremendous vitality of Nancy and Lorraine at the end of the last century, in particular through the artistic movement 'Art Nouveau,' which constitutes the 'golden age' of the town.

During this period, chemical, metallurgical and mining industries developed, which, through the impetus of a few industrial patrons, led to the creation of Institutes and Schools, and simultaneously boosted traditional activities such as glass and ceramic manufacturing. These brought together art, science and new techniques, as a result of teamwork between artists, engineers, scientists and manufacturers.

The Institut National Polytechnique de Lorraine (INPL) has, in a sense, inherited this multi-disciplinary approach and so decided to organise, in 1999, an International Seminar on the theme 'Art, Science and Technology of Glasswork' in partnership with the Ecole d'Architecture de Nancy, the Ecole Nationale Supérieure d'Art of Nancy and the Centre Européen de Recherche et de Formation aux Arts Verriers (CERFAV) of Vannes le Châtel.

This International Seminar is not only intended for professionals who manufacture, incorporate or use glass, such as engineers, managing directors of small or medium-sized companies, architects, designers, but also for collectors and teachers of the plastic arts. It concerns an informed public who wish to have an overview of the different facets of this material.

This seminar gives importance to visits of training centres, glass manufacturing companies, craft workshops, museums and architectural creations. It is also open to a wider audience through six evening conferences.

It is also part of a programme of artistic events which take place simultaneously in Nancy on the theme of the 'Ecole de Nancy'.

### Date and place of the Seminar
30th June–8th July 1999
Fees: Two choices are offered
  Any 2 themes (4 days) 3500F
  4 themes (8 days) 5000F

These prices include lunches, coffee breaks, the official dinner, the visits organised as part of the seminar and the evening conferences.

For accommodation, an organisation will take charge of hotel bookings if you so wish and inform the Secretariat of the Seminar accordingly.

Lectures simulatneously translated into English.

### Information
Institut National Polytechnique de Lorraine
Bureau des Relations Internationales -
Séminaire International
'Arts, Sciences et Technologies du Verre'
INPL-2 Avenue de la Forêt de Haye BP3
54501 Vandoeuvre Cedex / FRANCE
  tel  03 83 59 59 45
  fax  03 59 59 55
  Sommier@presinpl.u-nancy.fr

## Alvar Aalto Conference

Massachusetts Institute of Technology, Cambridge, Massachusetts, USA
October 1–2, 1999

### Call for Papers
Themes of the Conference:
- Interpretation of the work of Aalto
- Significance of the work of Aalto today
- MIT's Baker House as architecture and as social environment
- Social and educational impact of student housing
- Preservation of modern architecture

On 1-2 October 1999, this conference joins in a celebration of the completion of the careful restoration, as well as the fiftieth anniversary, of Alvar Aalto's Baker House at MIT. Significant architects, critics, and historians will be invited as participants. However, we also seek to identify new voices, bearing innovative messages, for a half-day of parallel sessions and perhaps for some plenary session lectures. Please send a 250-word abstract for a paper (approx. 25 minutes) in English that is appropriate under any of the themes above — or on a provocative related theme we have not anticipated. Submission deadline: December 1, 1998.

### Information
Stanford Anderson
Head, Department of Architecture
MIT 7-337
Cambridge, MA 02139
  tel  001/617.253-4411
  fax  001/617.253-8993
  soa@MIT.edu

## Design Innovation: Conception to Consumption

Report on International Annual Design History Society Conference hosted by the University of Huddersfield
11-13 September 1998

The topic of innovation was divided into four strands each dealing with a main theme such as culture and identity, consumption, business and the new technological developments related to CAD and CAM. The papers were related to the speakers' professional background. While designers such as Clive Grinyer and Arthur Quarmby discussed and defined what constituted innovation from their own hands-on experience, the historians investigated and analysed innovation by referring to past case studies and using business records, believed to be a significant and important source of reference by many researchers and emphasised further by Roy Church, Dean of the School of History at East Anglia University. Clive Grinyer from Fitch Design Consultants Ltd stressed the importance of consultation in order to identify user requirements but rejected the provocative exploration of new ideas because innovation always takes place within a specific social, cultural and historical context. For Clive Grinyer, innovative ideas should always refer to vernacular values (an architectural term designers can appropriate). Innovations that break the rules and do not respond to the user's needs are bad. Innovation is an evolutionary rather than a revolutionary process, it is a creative thrust and a force for change concerned with finding the solution to fit the world better.

Historians such as Tim Putnam, on the other hand, used innovative products

such as the bicycle and the sewing machine to discuss notion of innovation and cultural change, while Roy Church used the comparative analytical method to discuss innovation within the motor industry in Britain and the US. In the 1920's in Britain, companies failed to recognise the importance of design and did not incorporate design into their corporate strategies. British corporate capitalism adopted the traditional vertical hierarchical and multidivisional structure inhibiting any innovative initiative due to a lack of communication between, for example, sales and product development departments and with the policy planning office, whereas in the Sates, companies such as General Motors were able to introduce new products based on individual appeal and beauty of design and dependent on consumer preferences; these qualities were regarded as important as technical soundness allowing the companies to develop a more commercially successful product; this was due to a less divisional inhibitive business structure. Jonathan Woodham used a similar comparative analytical method to examine the role the government is adopting to reshape Britain's image abroad with its 1996 Cool Britannia while pointing out that this notion of rebranding Britain was not new but voiced with greater articulacy in 1946 and that the British identity issue was already on the agenda before the 1997 general election. However, it was stressed that British identity should be

built on real change in the world and more specifically on new product development rather than on slogans. Dr Caffrey investigated Irish governmental innovative initiatives at the state owned design consultancy - Kilkenny Design Workshops (KDW) in order to discuss the rope of state intervention in design. Nigel Whiteley, on the other hand, examined the innovative critical approach adopted by Reyner Banham in the 60's and 70's in a series of articles published in New Society, The New Statemen, Design Issues celebrating pop culture, unlike high culture, as democratic innovation with massive visual impact although ephemeral by nature. Banham's role in terms of critical response to innovation was crucial although his fascination gave objects more meaning or symbolic significance than they had.

Innovation was regarded as the symptom of a new consumer's age related to the user rather than to the abstract aesthetic properties of the object. Banham adopted a pragmatic and anti idealist position celebrating the object as part of a language with social and cultural meaningful symbols always going from the particular to the general rather than from the general theoretical framework to the particular.

Most speakers in the business strand relied on archival sources such as business records to analyse and assess specific operational innovative business initiatives such as Dr Coopey's paper dealing with the remaking of a corporate image in order to reflect a more adventurous approach within the conservative banking sector. Jan Carder's essay evaluated Annie Carter's innovative business methods who relied on her own design training and on art as occupational therapy to establish a craft-based textile company for the

rehabilitation of First World War veterans. This unusual commercial venture was highly successful for over 30 years due to strong communal support and a sound marketing policy.

From the consumption's end, Iain Ellwood discussed the future of retail sites by making an in-depth study of Armani's own coded lifestyle based on the consumption of experiences, of symbolic activities. Due to a change of male working patterns, the consumption of leisure and time increased leading to a shift from use value to symbolic value. This was demonstrated by referring to Baudrillard's retail commodifying ideology whereby, as opposed to Marx's, a change is taking place from the functional, to the economic exchange, to the sign with either a cognitive or an aesthetic content. This shift from the functional to the symbolic was also referred to in Grace Lees' comprehensive study of Alberto Alessi's new marketing strategy during the 80's whilst emphasising his traditional Italian entrepreneurs' approach.

The technology strand dealt with contemporary technological developments related to CAD, CAM as a design tool within the textile industry and architecture, although historical case studies were also included where the boundaries between technological and design innovations were not always clear-cut.

However, due to the constant references to the user's needs and requirements, perhaps it would have been more apt to call the conference: Design Innovation: Consumption to Conception.

—Agnes M.M. LYONS

## ...Where Are We going?

The Artist as Facilitator at the turn of the millennium

5th ELIA Conference in Helsinki
18-21 November 1998

In Graz we dealt with the obligations and challenges to the arts and artists during and in the aftermath of a violent conflict. In Sofia, ELIA will seek to approach the perennial problem of trying to understand the reasons for disharmony before it is too late to intervene, and to understand the imperative for humanity—including artists, but not excluding anybody else—arising from the ever-present danger of an apparently fundamental difference turning into a virulent conflict. A purely philosophical approach would be entirely inadequate, and we are determined to avoid the pitfalls of such intellectual reflexes.

Knowledge lies at the bottom of all possible solutions to complex problems. Here, in a region with so many national, historical, religious frontiers, a region now enjoying comparative peace but with a record of extreme belligerence arising from every kind of greed, fired by real and imagined difference, we want to try to understand the implications of living in an area fought over for so long. We seek to draw conclusions not only for this region but for similar situations elsewhere; our aim is to gather knowledge and to draw conclusions concerning our scope for action and our chances of recognising and defusing

potentially explosive situations. Finally, we wish to make it clear that we have understood that to be of good will and to utter fine words is not enough, and that a cultural conflict - even if used as a pretext for a conflict with a different underlaying cause - can prevented if appropriate action is taken in good time.

In this context we shall focus on the history of this region as a cradle of civilisation and a melting-pot of cultures—a history full of contradictions. Here too, art and culture are at the same time the region's heritage and its links with the future; the quality of the future will depend on the degree to which the nature of that heritage is understood.

The discussion during the symposium will also focus on relations between the Black Sea region and other areas of Europe; from a historical perspective on developments in the region and related artistic trends to the wider perspective of

artistic trends in Europe—a Europe in which we are now united and for whose development we are all responsible. The discussion will certainly embrace the role and responsibility of the artist in our changing society, as artistic and creative thinking is often considered threatening, and artists and works of art are frequently censored or suppressed in times of political conflict.

### Information

ELIA Secretariat
Waterlooplein 219
1011 Amsterdam
The Netherlands
  tel ++31/20.6203936
  fax ++31/20.6205616
  elia@elia.ahk.nl
  www.elia.ahk.nl

## Architectural Education for the 3rd Millennium

Report on Forum II in North Cyprus
Jointly organized by Istanbul Technical University (Turkiye) and
Eastern Mediterranean University (North Cyprus)
22-24 April 1998.

At the Forum I in Istanbul in 1995 all the participants addressed some of the serious challenges in architectural education for the future. The creation of architecture that endures, rather than architecture that surrenders to the latest trend, is a crucial issue in the education of an architect. The practice of architecture, however, is not a static endeavor that can be easily defined by fixed and precise characteristics; it evolves with the demands and developments of society. The ability to resist trends yet still respond to change involves an understanding of the past and the present as well as a concern for the future. The education of an architect must therefore encompass both continuity and change to prepare students to meet the demands of the profession. Given the dynamic and complex nature of architecture, the education of an architect involves not only what constitutes a course of study, but how an architect is educated.

This Forum was outlined ways in which the current issues focus, curriculum structure, and studio experience can be reconfigured to encourage a process of architectural education that addresses the issues of continuity and change based on sustainability and holistic design in architecture. The themes were also framed as education / educator, flexibility / sustainability, global / local and social / environmental.

Different Approaches in 71 excellent presentation from 45 universities and institutions of 22 countries joined in this Forum.

In the face of massive cultural, technological, and economic changes, the profession of architecture, not unlike many other professions, will be forced to re-conceptualize and transform itself. Architectural education, as the entry point for future generations of architects, will of necessity have to be at the forefront of such a transformation. This Forum discussed that the field of architecture must engage its diversity simultaneously in two senses of the word both in terms of its demographic composition and in terms of the substantive domain of architecture.

There are 29 papers that deal primarily with the 'Global/Local' theme. In most of these instances, the papers focus on the manner in which the local education process and its improvements and global futures in the 3rd millennium were conducted.

Fifteen papers under the social /environmental theme covered relevant issues on the development of architectural education and its curriculum for the changes of the next millennium. A strong message arising from the papers was a need for paradigm shifts on the roles, relationships, interest and attitudes of all participants in the architectural education process.

A wide range of 15 papers was submitted from different countries under the theme of 'flexibility/sustainability' in the context of design studio, urban design, art & humanity and the other curricular subjects. More specifically, in addressing questions on the theme, one should move away from previous ideological definitions of what particular curricula are supposed to do, and examine more closely what practices can be performed best by which curricula.

Six papers, covering the theme, 'technology / vision', report that digital technology should enter architectural discourse not as a technical or commercial solution but rather as a part of these current cultural and political changes. Internet and its educational potential, also in this framework, confirm the promising perspectives that this technology can provide to education on all its levels.

In the 3rd milennium, architectural education all over the world requires to be improved. The solutions which are likely to be effective differ from one country to another, because of varying national objectives, resources and expertise. However, academics and practitioners in each country can gain much from the consideration of the problems of, and solutions adopted by, other countries. This Forum was intended to offer the opportunity for participants from many countries to share their knowledge, ideas and experience.

—Dr. Attila Dikbas
  *(Forum II Coordinator)*

## Cost Reduction in Residential Developments

Reducing building costs for Rehabilitation and New-build Projects by using Innovative Building Procedures and Technology

EC-Innovative Ideas and Design/Development Competition

### The Initial Situation

The new modern Europe of today calls on the building industry to face the challenge of international competition. It is also seen that the Town Planning objectives are changing. This applies particularly in the case of the United Nations Conference on City Planning (Habitat 2) with the transformation of ideas into built form.

### Aims of the competition

The innovative ideas competition shall, in essence, generate ideas and developments which will:

- lead to the reduction of both building costs and those of the associated industries for new-build housing and-
- contribute to the ecologically suitable and reasonably priced rehabilitation of existing buildings.

In addition it is hoped for, that the exchange of know-how with other EC countries will also further cross border co-operation.

### Nature of the Competition

The 2 stage competition will be advertised in all EC countries. In the 1st. stage, the proposals for the reduction of costs in new build housing and the rehabilitation of old and pre-cast concrete panel apartments, will be chosen and evaluated with regard to their implementation.In the 2nd stage- the adaption of the competition schemes to individual sites- the winning ideas will be transformed into buildings on various sites in the City of Chemnitz.

### Terms and conditions

The contest is open to all citizens of EC countries and also architects, designers, companies, associations and organisations who have their headquarters in EC countries.

Wanted are ideas and innovative thinking, from individual detail up to fully completed scheme design.

Entry submissions from the following subject areas will be evaluated and awarded accordingly:

- Cost-reducing ideas for building and construction technology for both new-build housing and the rehabilitation of existing apartment blocks, and also for the supply of energy ( Robots in the Building Industry, Machinery for the building phase, building materials )
- Cost saving ideas in the areas of associated building industries, Building Management and the bureaucracy of obtaining permission to build, which will simplify the building process( for instance special software programms/EDP, computer networking, logistics)
- Innovative pilot design schemes for the design and management of the construction programme, which will enable improved production efficiency.
- Improvements in management skills in building companies. —Innovative systems in the workplace which will lead to improvements in productivity.
- Scheme designs for low passive energy and low energy houses-
- Scheme designs for modular "add-on" housing.
- Principle design schemes for the development of buildings in the urban design context and infrastructure systems.

In all the cost saving proposals the aspects of an effective building industry, the careful treatment of resources, the savings in energy and the careful treatment of environmental factors should be considered, and ecological cost-use analyses (manufacture/ use/ recycling) should be produced.

The proposals should be so designed that they can be, in principle, implemented in the second stage of the competition.

### Timetable

1st Stage - Selection process for Innovative Ideas.

Start date for the competition 20th August, 1998

The entries should be posted by the 20th October,1998 to

Wettbewerb
Stadtverwaltung Chemnitz-
Stadtplanungsamt
09106 Chemnitz/GERMANY

### Information

Horst Erichsen
  tel  ++49/40.817991
  fax ++49/40.817951
Dr. Frank Lohwasser
  tel  ++49/371.219844

### Organisation

Initiativkreis Bauen und Umwelt e.V.,
Lisztstr. 11, D-09120 Chemnitz
initiativkreis@gmx.de
www.initiativkreis.de

## Call for three new Council members
## *Appel de candidature pour de nouveaux*
## *membre du Conseil*

The EAAE Council is inviting educators of architecture from Italy, Portugal, Spain and the UK, to express their interest in becoming Council members. The applicants will have to write to the Council, explaining the reasons for their application and the contribution they can make to the Council.

The Council will present the list of candidates to the General Assembly, on the next meeting in Leuven, November 1998. The criteria upon which the candidates will be elected are:

– Enthusiasm and commitment
– Support from their home institutions
– Ability to speak English or French (Ideally both)

The duties of all council members are recurrent EAAE activities and specific projects. Council members have the obligation to attend all Council meetings, which take place approximately three times a year in convenient locations in Europe.

Applicants who already act as school delegates are particularly encouraged to apply.

Applications have to be posted to the Secretary of the Association by 30 October 1998. For further information contact the EAAE president Constantin Spiridonidis at:

tel ++30/31.995589
fax ++30/31.995583
spirido@alonisos.arch.auth.gr

*Le Conseil de l'AEEA invite les enseignants des Écoles d'Architecture de l'Italie, Portugal, Espagne, et Royaume Uni, intéressés de rejoindre le Conseil, de déposer leur candidature en adressant une lettre de motivation au Secrétariat de l'AEEA.*

*Le Conseil présentera sa sélection des candidates pour approbation à l'Assemblée Générale qui se tiendra à Louvain en Novembre 1998 sa sélection de candidats. Les critères pour l'élection des candidats seront:*

*– L'enthoùsiasme, la disponibilité et la capacité de remplir cette mission.*
*– Le soutien matériel de leur institution d'origine.*
*– La maîtrise du français ou de l'anglais (mieux des deux langues).*

*Les tâches des membres du Conseil concernent le développement des activités régulières de l'AEEA ou des projets spécifiques. Les membres du Conseil sont obligé(e)s de participer aux réunions du Conseil qui ont lieu approximativement trois fois par an.*

*Des personnes qui sont déjà délégués de leurs école sont particulièrement encouragées de déposer leur candidature.*

*Les candidatures doivent être envoyées au secrétariat de l'Association avant le 30 Octobre 1998. Pour toutes informations supplémentaires vous pouvez contacter le Président de l'Association Constantin Spiridonidis:*

tel ++30/31.995589
fax ++30/31.995583

## Council Members/*Membre du Conseil*

**CHARDONNET**, Sabine
14 rue du Béarn
F-92210 Saint-Cloud/FRANCE
tel ++33/1.46022505 (prof.e privé)
fax ++33/1.46021387 (prof.)
fax ++33/1.49279954 (école)

**VAN DUIN**, Leen
Delft University of Technology
Faculty of Architecture
Berlageweg 1
2628 CR Delft/THE NETHERLANDS
tel ++31/15.2 785957
fax ++31/15.2 781028
l.vanduin@bk.tudelft.nl

**HARDER**, Ebbe
Royal Danish Academy of Fine Arts
School of Architecture
Holmen
1433 Copenhagen/DENMARK
tel ++45/32.686000
fax ++45/32.686111

**NEUCKERMANS**, Herman
KUL-Dpt. of Architecture
Kasteel van Arenberg
B-3001 Heverlee/BELGIQUE
tel ++32/16.32 1361
fax ++32/16.32 1984
herman.neuckermans@asro.kuleuven.ac.be

**POPESCU**, Emil Barbu
Head of Deparment
Institute of Architecture Ion Mincu
Str. Academiei 18-20
Sector 1
70109 Bucarest/ROUMANIE
tel ++40/1.6138080
fax ++40/1.3123954

**SCHULTZ**, Anne-Catrin
Universität Stuttgart
Städtebau-Institut, Keplerstr. 11
D-70174 Stuttgart/ALLEMAGNE
priv ++1/415.346 5432
fax ++1/415.885 7135
ac-schultz@gmx.de

**SPIRIDONIDIS**, Constantin
Université Aristotelienne de Thessaloniki
Ecole d'Architecture
Bte. Universitaire 491
GR-54006 Thessaloniki/GREECE
tel ++30/31.995589
fax ++30/31.995583
sprido@alonisos.arch.auth.gr

### Sécretariat permanent

EAAE/AEEA Secretary
**MOUZON**, Nicole
Monday 9h am to 5h30pm
Tuesday 9h am to 5h30pm
Unité d'Architecture
Place du Levant 1
B-1348 Louvain-La-Neuve/BELGIQUE
tel ++32/10.451558
fax ++32/10.452809
aeea@skynet.be

### Charges de Mission

**MAVARDI**, Jean Francois
(data bank, summer school)
Université Catholique Louvain
Unité d'Architecture
Place du Levant 1
B-1348 Louvain-La-Neuve/BELGIQUE
tel ++32/10.234949
fax ++32/10.234949
Jean.Mabardi@tvd.be

## International Workshop ArchiTEC'99

9.-11. February 1999, Karlsruhe, Germany

The development of the Internet and World Wide Web opens up new possibilities for professional education and life-long learning for architects: multi-media-based interactive self-study, on-line seminars and workshops, discussion forums, chat- and conference systems for communication via text, audio and video.

ArchiTEC'99 will focus on "Teaching & Learning the Design and Redesign of Sustainable Architecture with New Media," presenting and discussing innovative methods in professional education and life-long learning like Internet, Virtual Reality, Video-Conferencing and other Internet-based courses in schools of architecture in the United States will be presented by Anne-Catrin Schultz.

Other highlights will be the on-line workshop for architects RENARCH at the Virtual University Hagen, the courses at NESA-Softwarelab at University of Siegen, and others.

The International Workshop ArchiTEC will be held in the frame of LEARNTEC'99 - The Seventh European Conference and Trade for Education and Information Technologies in the picturesque southwestern German city Karlsruhe. LEARNTEC as overall frame of the conference comprises also special sections for academic education, for school / economy as well as EURO-LEARNTEC organised by the European Commission.

For faculty wishing to share their experience at the Workshop, or for further information, please contact the ArchiTEC'99 co-ordinator:

Melita Tuschinski
Architect + Lecturer
Schloss-Str. 69, D-70176
Stuttgart, Germany
tel ++49/711.615 49-26,
fax ++49/711.615 49-26
mtu_Melita.Tuschinski@t-online.de
www.kka.de/learntec/

## EAAE Calender
## *AEEA Calendrier*

<table>
<tr><td colspan="3">*1998*</td></tr>
<tr>
<td>13 – 14   **11**</td>
<td>

**Computers in Design Studio Teaching**

Conference/Workshop in Leuven/Belgium, Joint Venture with eCAADe (Education in Computer Aided Architectural Design in Europe)

</td>
<td>

**Les ordinateurs et les ateliers d'Architecture**

*Conférence/Séminaire à Louvain/Belgique, en collaboration avec eCAADe (Education in Computer Aided Architectural Design in Europe)*

</td>
</tr>
</table>

<table>
<tr><td colspan="3">*1999*</td></tr>
<tr>
<td>04 – 06   **02**</td>
<td>

**Architecture and Engineering The teaching of Architecture for multidisciplinary Practice**

17th EAAE Conference in Plymouth, University of Plymout, School of Architecture, Devon/United Kingdom

</td>
<td>

**Entre l'Architecture et l'Ingenieur L'enseignement à la recherche d'une pratique pluridisciplinaire**

*17éme AEEA Conference à Plymouth, University of Plymout, School of Architecture, Devon/United Kingdom*

</td>
</tr>
<tr>
<td>26 – 30   **05**</td>
<td>

**Style and Manner in the Architectural Education**

33nd EAAE Workshop in Bucharest/Romania

</td>
<td>

**Style et Maniéré dans l'Enseignement d'Architecture**

*33éme AEEA Workshop à Bucharest/Romania*

</td>
</tr>
</table>

## Contributions to EAAE News Sheet
## *Contributions AEEA News Sheet*

Contributions to the News Sheet are always welcome, and should be sent to the editor, who reserves the right to select material for publication. Contributions might include conference reports, notice of future events, job announcements and other relevant items of news or content. The text should be available in French and English, unformatted, on either disk or as an email enclosure. Deadlines are announced in the News Sheets.●

*Des contributions au News Sheet sont toujours bien vues. Elles doivent être envoyées à l'éditeur, qui décidera de leur publication. Contributions d'interêt sont les suivants: rapports des conférences, évenements à venir, offre de postes ouvertes, et d'autres nouvelles en bref sur la formation architecturale. Les critéres à suivre sont: Les textes doivent être en Français et en Anglais, en forme d'un document de texte non formaté, qui peut être attaché à un e-mail ou être envoyé en forme d'une disquette. Les dates limites sont publiées dans le News Sheets.●*