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Association Européenne pour l'Enseignement de l'Architecture

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NEWS SHEET  
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## Reports/Rapports

### Computers in Design Studio Teaching – Introduction

Joint EAAE-eCAADe International Workshop in Leuven/Belgium, 13–14 November 1998

### Les Ordinateurs et les Ateliers d'Architecture – Introduction

Workshop International AEEA et eCAADe à Louvain/Belgique, 13–14 Novembre 1998

In soliciting articles discussing the EAAE/eCAADe Workshop in Leuven/Belgium in November 1998, the editorial aim has been to touch upon the spectrum of impressions and ideas inspired by the topic "Computers in Design Studio Teaching". The range of different topics presented mirrors the range of backgrounds of the authors, yet among this diverse group arises a certain consensus of ideas about the status of computers within the design studio. Lively discussion characterized the workshop, indicating that the topic continues to inspire debate and remains an open question for the future of architectural education.

There were several points of consensus outlining the status quo. In most architecture schools today, computer education takes place in computer labs, separated from design education in the studio. Also discussed was the fact that computer skills are necessary for architects to be competitive in the job market, while design ability and knowledge of history cannot guarantee reward in the profession. However, the university must provide students with a broad overview of the discipline of Architecture and encourage interests outside the scope of marketability.

Numerous innovative ideas addressed in this context, attempting primarily to integrate the computers into traditional teaching. Team teaching, presented in several examples, combines computer instruction with design or research projects devised by faculty from those areas. Another deceptively simple idea was to change the space planning in the architecture school, moving

*En sollicitant des articles au sujet de l'atelier AEEA/eCAADe qui s'est tenu à Louvain (Belgique) en novembre 1998, notre objectif était de donner un aperçu de l'éventail d'opinions et d'idées inspirées par le thème «l'ordinateur dans l'enseignement du projet en atelier». Si la variété des sujets présentés reflète la diversité des expériences des auteurs, il en ressort toutefois un certain consensus quant au statut de l'ordinateur au sein de l'atelier. La rencontre de Louvain fut caractérisée par des discussions animées, preuve que le sujet inspire toujours les débats et qu'il reste une question ouverte pour l'enseignement architectural de demain.*

*Plusieurs points faisant l'objet d'un consensus évoquaient le statu quo. Dans la plupart des écoles d'architecture aujourd'hui, l'enseignement de l'informatique a lieu dans des salles d'ordinateurs séparées des ateliers où se déroule l'enseignement du projet. Le fait que les architectes aient besoin de compétences informatiques pour être compétitifs sur le marché de l'emploi, alors que leurs qualités de projeteur et leurs connaissances historiques ne leur offrent aucune garantie de succès dans la profession, fut également évoqué. Mais il n'empêche que l'université ou l'école d'architecture doit donner aux étudiants une vue d'ensemble de la discipline et encourager les intérêts qui dépassent le cadre de leur valeur marchande.*

*C'est dans ce contexte que de nombreuses idées novatrices furent émises. Celles-ci visent essentiellement à intégrer l'ordinateur dans l'enseignement traditionnel. Présenté dans plusieurs exemples, l'enseignement en équipe combine une*



Leuven

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**Information**

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Place du Levant 1  
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Art Deco in Belgium

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computers out of the labs and into the studios. Most educators share the concern that digital presentations in themselves can detract from the quality of the design project, distracting the audience with colorful presentations. „Electronic design studios" hope to involve the computer more organically into the form finding process, explicating structures rather than being a mere representation technique. Integrating the computer into design allows it to become a tool for learning rather than a tool to be learned.

Several papers concerned themselves with the state of the art in computer visualization, examining progress in the representation of material, light and realism of an architectural work. Despite impressive results in some of these examples, the final result of much of student work leaves open questions as to the application of these techniques. The tool effectively creates its own aesthetic and might require new methods of presenting design ideas. Alternatively, further investigations learning from and integrating traditional architectural representation techniques might integrate the computer into presentations without supplanting the rich texture of the existing language of architectural drawings.

Many students already begin their university career with a broad knowledge of computer applications, so building up on that knowledge they can reach a very high level of application very quickly. Early confrontation with computers and highly developed software enables students to concentrate on the design and building process of their projects rather than struggling with the tool itself.

The workshop did engage numerous essential questions regarding “Computers in Design Studio Teaching” and encouraged further research about the interaction between design processes and computer applications. After years of discussion as to whether the computer is useful in architectural design at all, a fruitful discussion finally takes place on how digital media and methodologies can be integrated to their full potential. •

—Anne-Catrin SCHULTZ

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formation en informatique à des projets de conception ou de recherche imaginés par les facultés des disciplines concernées. Une autre idée à première vue extrêmement simple consiste à modifier l'organisation de l'espace dans l'école d'architecture et à déplacer les ordinateurs pour les installer dans les ateliers. Mais la plupart des enseignants partagent l'inquiétude que des présentations digitales puissent porter atteinte à la qualité du projet architectural en distrayant les étudiants avec des présentations colorées. Les 'ateliers électroniques de conception de projets' espèrent, quant à eux, intégrer l'ordinateur de façon plus organique dans le processus de composition de formes. Celui-ci ne serait plus confiné dans un rôle d'outil de représentation, mais servirait à expliquer des structures. Intégrer l'ordinateur dans la conception du projet permet d'en faire un outil d'apprentissage plutôt qu'un outil qu'il faut apprendre à utiliser.

Plusieurs articles se sont intéressés aux développements les plus récents dans le domaine de la visualisation par ordinateur et ont examiné les progrès enregistrés dans la représentation des matières, de la lumière et du réalisme d'un travail architectural. Malgré les progrès impressionnants réalisés dans certains de ces domaines, le résultat final de nombreux travaux d'étudiants laisse une série de questions ouvertes quant à l'application de ces techniques. L'outil crée en réalité sa propre esthétique et pourrait nécessiter de nouvelles méthodes de présentation d'idées de projets. Par ailleurs, des recherches complémentaires intégrant et tirant profit des techniques de représentation architecturales traditionnelles pourraient donner une place à l'ordinateur dans les présentations, sans qu'il ne vienne supplanter la texture riche du langage existant des dessins d'architecture.

De nombreux étudiants entament leur carrière universitaire en possédant déjà de bonnes connaissances en informatique. Ils peuvent donc, en s'appuyant sur celles-ci, atteindre très rapidement un niveau d'application très élevé. Une confrontation avec l'ordinateur et des logiciels très performants dès le début de leurs études permet en effet aux étudiants de se concentrer sur les processus de conception et de construction de leur projet plutôt que d'essayer tant bien que mal de maîtriser l'outil lui-même.

De nombreuses questions essentielles relatives à «l'ordinateur dans l'enseignement du projet en atelier» ont ainsi été abordées lors de l'atelier de Louvain, qui fut très encourageant pour les participants désireux de poursuivre des recherches sur l'interaction entre les processus de conception du projet et l'application informatique. Après des années de discussions focalisées sur l'utilité de l'ordinateur dans la conception de projets architecturaux, l'atelier offrit enfin l'occasion de mener une discussion fructueuse sur la façon d'intégrer celui-ci tout en tirant parti de son potentiel. •

## Castle(s) in the air *Château(-x) en Espagne*

The EAAE/eCAADe Workshop “Computers in Design Studio Teaching” was held in the medieval Arenberg Castle at the School of Architecture of the Catholic University of Leuven (KUL), a building which nicely contrasted with the theme of the workshop. The event, chaired by Herman Neuckermans (KUL), lasted two days.

The first day began with Gerhard Schmitt’s intriguing keynote talk on shared authorship. It was interesting to see this theme illustrated by the virtual projects of his students, but also by the castle in which the workshop was held. Over the years, many different designers, from anonymous medieval men to contemporary studio teachers, have left their mark on the building.

In the ensuing sessions, teachers from all over the world presented various approaches to teaching CAAD, both in and outside the studio. Their short presentations were followed by questions and critical feedback from the audience. A list of dualities offer a brief characterization of the discussions: analogue versus digital, bodily versus mental, paperless versus traditional, sexy versus sterile, theoretic versus pragmatic, and finally ‘and... and’ versus ‘either...or’.

My general impression of the workshop was that we need a better understanding of the essence and intrinsic quality of design studio teaching. Such understanding would enable a more profound assessment not only of how the studio is affected by computers, but also by other potential ‘intruders’ in the future. At present, many presenters tended to ascribe possible drawbacks of their approach to reluctant directors, restricted budgets, rigid curricula, or other external culprits. Guillermo Vasquez de Velasco challenged the audience to ignore these restrictions for a moment and to start building castles in the air by asking, “Where would we teach CAAD in Wonderland?” Perhaps an interesting theme for the next workshop.

In the closing session, the organisers and in particular Benjamin Geebelen were thanked, after which the official part of the workshop came to an end. The afternoon excursion took us to Brussels, where Luc Verpoest (KUL) showed us inside three of Victor Horta’s finest Art Nouveau buildings. The light and warm interiors provided a welcome relief for the dark and rainy weather outside. After a drink in a café on the Grand Market, the workshop participants left wet and – according to what we have heard – satisfied. The locals resumed teaching CAAD on Monday, full of ideas to improve their course, but for the moment too tired to put these into practice. •

—Ann HEYLIGHEN/University of Leuven

*Le workshop ayant comme sujet ‘les ordinateurs et les ateliers d’architecture et organisé conjointement par l’AEEA et l’ECAADE, au département d’architecture de la K.U. Leuven en Belgique. L’école a son siège au château d’Arenberg, d’origine médiévale, ce qui contrastait agréablement avec le sujet réunissant les quelques 60 participants. Le workshop, présidé par Herman Neuckermans (K.U.Leuven) s’étalait sur deux jours.*

*Le premier jour fut amorcé par Gerhard Schmitt (ETHZ) avec une présentation invitée sur les projets faits en collaboration avec plusieurs auteurs de part et d’autre du globe. Ce thème fut illustré de manière intéressante, non seulement par les projets virtuels élaborés par les étudiants, mais il était - et il est - en fait aussi très visible et lisible dans l’architecture du château d’Arenberg, qui porte les traces de multiples adaptations tout au long des siècles et cela même jusqu’à nos jours.*

*Dans les sessions suivantes des enseignants de plus de 15 nationalités présentaient leur approche pédagogique de la CAO dans leur atelier. Chaque auteur a eu l’occasion de faire une brève présentation, après quoi un temps considérable fut réservé à la discussion. Décrire chaque session plus en détail nous mènerait au delà de ce bref commentaire, mais la plupart des discussions se résument en deux mots: analogue versus digital, corporel versus cérébral, paperless versus traditionnel, sexy versus stérile, théorique versus pragmatique, et en fin de compte ‘et...et’ versus ‘ou...ou’.*

*L’impression générale que le workshop m’a laissé, est que dans notre compréhension de la pédagogie de l’atelier d’architecture il nous manque encore toujours de profondeur. Cette compréhension est pourtant nécessaire afin d’évaluer l’influence des ordinateurs et - plus tard - d’autres intrus possibles sur cette pratique. Plusieurs intervenants s’efforçaient d’attribuer les points faibles de leur expérience au directeur hésitant, au budget restreint, au curriculum rigide, à d’autres coupables externes. Guillermo Vasquez de Velasco suggérerait à l’audience d’oublier un moment ces contraintes et de s’imaginer comment ils enseigneraient ‘la CAO dans le pays des merveilles’? Serait ce un thème intéressant pour la prochaine édition de ce workshop?*

*Dans la session de clôture, tous ceux qui avaient contribué à la réussite de ce workshop furent remerciés et tout particulièrement Ben Geebelen en tant qu’auteur de tout ce qui s’est fait sur support informatique pour ce workshop.*

*L’excursion du samedi après-midi nous a mené à Bruxelles, où Luc Verpoest (K.U.Leuven) fut notre guide dans trois des plus belles oeuvres Art Nouveau de Victor Horta. Les intérieurs chauds et reconfortants furent très fortement appréciés par le temps froid et pluvieux qu’il faisait. Après avoir bu une dernière bière au ‘Roi d’Espagne’ sur la Grand’ Place, les participants prirent congé, tout mouillés qu’ils étaient, mais – comme nous avons pu l’entendre par la suite – bien satisfaits. Pendant ce temps les marins de bord se préparaient déjà au cours de CAO du lundi matin, plein d’idées sur ce qui devrait changer, mais beaucoup trop fatigués pour déjà s’y mettre. •*

—Ann HEYLIGHEN/University of Leuven

**Computers in Design Studio Teaching**  
Joint EAAE-eCAADe International  
Workshop in Leuven/Belgium  
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**Les Ordinateurs et les Ateliers  
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Workshop International AEEA et eCAADe  
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## Computers in Design Studio Teaching—Impressions

Joint EAAE-eCAADe International Workshop in Leuven/Belgium, 13–14 November 1998

### *Les Ordinateurs et les Ateliers d'Architecture—Impressions*

*Workshop International AEEA et eCAADe à Louvain/Belgique, 13–14 Novembre 1998*

#### Computers in Design Studio Teaching

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It was not the first time the two associations met, the last official encounter, however, was a decade ago, in 1987 at the ETH Zürich. Thus it seemed reasonable for the Zurich Gerhard Schmitt to open the event by delivering a keynote. In addition to the well-known virtual-design-studio-projects “Phase(x)” and “Fake space”, his activity as vice-rector for resources and personnel at the ETH surely is notable: within the framework of the large-scale project “ETH World”, a so-called simulation-dome is to be installed to be used in an interdisciplinary manner (planned investment volume approximately \$1 billion US).

The workshop, attracting more than 50 participants was, well attended. Kasteel Arenberg, the exclusive residence of the Leuven architectural education, provided a stimulating environment. The remarkable dialogue-awareness in every sphere of the workshop was of great significance. Computer facilities are no novelty at any center of architectural education; however, integration of digital media within the design studio is still regarded as impractical in many institutions.

Some architectural education sites tend toward fragmentation within the curriculum. This condition also applies to the teaching staff representing the specific field of study with great authority and emphasis to the outside. Financial concerns are of great importance in this respect: assignment of several specialists within a computer-supported design studio amounts to additional expenses (above additional equipment costs) when the specialists involved carry no additional assignments.

As design studios remain intensively focused center points of architectural education, it makes sense to emphasize the sharing of man-to-machine resources over increasing distances. Some hints in this direction may be open and distance learning, videoconferencing, and so on.

Should CAAD-teaching in the design-studio concentrate primarily on the training of skills, or should it be integrated into the complete performance range of the studio? The evolution of didactic principles for CAAD-implementation throughout the architectural education remains an incomplete process. In order to meet the promising requirement of an “improved design result”, “evidence” must doubtlessly be issued.

*Ce n'était pas pour la première fois que les deux associations se sont rencontrées, mais la dernière rencontre a eu lieu il y a plus d'une décennie, plus exactement à 1987, à l'ETH de Zurich. Il était donc évident que le Zurichois Gerhard Schmitt ouvrirait la conférence par la présentation des projets virtuels d'atelier d'architecture «Phase(x)» et «Fake-space». Mais ce n'étaient pas seulement les projets qui intéressaient le public, mais aussi le fait que Gerhard Schmitt est vice-recteur de l'ETH et donc responsable des ressources et du personnel. Nous avons ainsi compris que dans la cadre d'un mégaprojet intitulé «ETH World» l'ETH envisage de mettre sur pied un soi-disant «Dôme de simulation» (budget envisagé environ 1 billion \$) dont l'utilisation sera pluridisciplinaire.*

*Plus de 50 personnes participaient au workshop qui se tenait au château d'Arenberg qui héberge dans un cadre exclusif l'Ecole d'Architecture de Louvain. Un caractère particulièrement positif de ce workshop était l'omniprésence du dialogue. Il est vrai que dans toutes les écoles d'architecture les ordinateurs font partie intégrale de la vie et du travail quotidiens. Mais que ceux-ci soient intégrés dans l'atelier d'architecture n'est pas évident et les raisons en sont d'ordre pragmatique.*

*Certaines écoles ont tendance à trop fragmenter le curriculum, ce qui se traduit sur le plan des enseignants et sur le plan budgétaire: quand la vision de l'enseignement est fragmentaire et non globale il est clair que la mise en place de «spécialités» au sein d'un atelier assisté par ordinateur(s) a pour conséquence une augmentation des coûts soit sur le plan des appareils soit sur le plan des effectifs.*

*Nous savons tous que les ateliers se caractérisent par des effectifs importants parce qu'ils occupent une place centrale dans la formation des futurs architectes. Pour cette raison il paraît d'autant plus important d'envisager une mise en profit commune - même à distance: open et distance learning, videoconferencing etc. sont des notions à retenir.*

*La question se pose si l'enseignement de la CAO dans l'atelier n'est vraiment que l'enseignement de certaines techniques ou s'il ne devrait être qu'une part intégrale de l'offre de l'atelier. Dans ce contexte il faut être conscient que l'évolution des fondements didactiques pour la mise en oeuvre de la CAO dans la formation des architectes n'est pas encore arrivé à son terme. Bien que l'on a entre les mains des preuves pour ce que l'on promet («de meilleurs projets») il faut cependant admettre que «CAO au*



Kasteel van Arenberg

However, the heydays of a “CAAD in Wonderland” are gone for good.

The general interest in reflecting on possibilities and restrictions of analogue and digital techniques was striking. A question left unresolved is whether the term “digital” finds its counterpart in “analogue”. The man-machine interaction surely is heavily involved. In other words, the interaction of “hand and brain” remains a highly topical matter amongst the participants (i.e. the hand drawing or the physical model production, the so-called “mastering by hand”). Another question debated was whether the “physical” finds its contrasting match in the “virtual”. Without wanting to make an unsatisfying compromise, it seems that the combination – or rather repeated alternating virtual-physical-virtual-physical-etc. – might prove wise as methodical approach. It might be very confusing to specify traditional working methods and their integration within current technology as a meaningful way forward. What remains is the search for the medium (or combination of media) to clarify the idea-finding process.

Printed “pre-proceedings” were furnished at the beginning of the workshop, with the intention of integrating comments into the final proceedings. To solicit contributions, a www-based entry form encouraged participation and allowed entry of all contributions into the Internet. The wide variety of approaches from differing points of view made for a satisfactory spectrum of ideas. Moreover, it was assumed that all workshop participants would look into the submitted contributions prior to the workshop, thus allowing for more discussion time. (The printed Proceedings can be ordered at the EAAE secretariat.)

Though the organization of a workshop calls for a great amount of effort, a repetition every few years – hopefully not as late as 2009 – would be more than welcome. If this is to take place at Leuven or on a Greek island as stimulating background is to be left to the future. In the meantime, the number of “representable” studio projects is bound to increase considerably, thus encouraging collection in a databank.

Last but not least, special attention is to be drawn to some remarkable EAAE-publications of joint origin, e.g. the National Reports on Education with synopsis and an EAAE-Index with the informative facts of membership and the association as such. This meaningful initiative

*pays des merveilles» est un propos historique qui n'a rien à voir avec l'époque actuelle.*

*Un phénomène particulièrement intéressant était que durant toute la manifestation on était prêt à la réflexion: réflexion sur les possibilités et restrictions des techniques analogues et digitales. On n'a pas réussi à donner une réponse à la question qui était de savoir si «l'analogue» était l'antonyme de «digital», car dans les deux cas c'est l'interaction entre l'homme et la machine qui est essentielle. Les participants se sont rendus conscients que la coopération «main et cerveau» était toujours de grande actualité (p.ex. le «mastering by hand» quand il s'agit de dessiner avec la main ou de construire de ses propres mains un modèle). Il s'est posé aussi la question si «le physique» a comme antonyme «le virtuel». De relier les différents éléments ou même de les alterner (virtuel-physique-virtuel-physique etc) ne serait pas un mauvais compromis, mais une nouvelle approche méthodique, car il s'agit de chercher (et de trouver) le médium (ou la combinaison de média) qui rend plus transparent l'idée qui est derrière le projet.*

*Des «preproceedings» ont été mis à la disposition des participants au workshop. Nous envisageons de rédiger des commentaires et d'arriver ainsi aux proceedings définitifs. En ce qui concerne la sélection des rapports on a opté pour un vote sur base www. Après que la sélection s'était faite, tous les rapports ont été déposés dans l'internet. On était parti de l'hypothèse que tous les participants au workshop étudieraient ces rapports avant la réunion et que l'on aura ainsi suffisamment de temps pour la discussion. (Les proceedings imprimés sont à retirer auprès du secrétariat EAAE.)*

*Même si l'organisation d'un workshop demande beaucoup d'effort, il serait souhaitable que notre rencontre à Louvain trouvera une suite (Nous espérons que cela se fera avant l'an 2009!) soit à Leuven soit sur une île grecque. Nous sommes convaincus que le nombre de projets CAO en atelier aura augmenté et qu'il sera sage de les collectionner sous forme de banque de données.*

*Pour terminer il faut retenir que certaines des publications EAAE intéressait beaucoup le public, notamment les «National Reports on Education» et l'indice EAAE. Il serait souhaitable que eCAADe suivrait ce modèle. •*

—Bob MERTENS, Président eCAADe

## eCAADe

eCAADe (Education in Computer Aided Architectural Design in Europe) is a non profit making association of European Schools of Architecture with a history that goes back over 18 years. The purpose of eCAADe is to promote the sharing of ideas and collaboration in matters relating to Computer Aided Architectural Design Education and Research.

The eCAADe region covers both Europe as well as Western Asia, Middle East and North Africa. It works in collaboration with its sister organisations in North America (acadia), Asia/Australia (caadria) and South America (sigradi). This way we aim to share experience and ideas in a way that will benefit the CAAD teaching and research community. (Announcement for the next meeting in Liverpool on page 10 of this *News Sheet*.)

## information

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## The Leuven Workshop: Impressions and Inspirations

### Computers in Design Studio Teaching

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The basic reference frame of architectural education seems to derive from the *fin de siècle* feeling that permeates current architecture. The mixture of self-indulgence, uneasiness, eclecticism and uncertainty increases the complexity of any discussion on the structure and role of academic teaching and research. In some areas this is further complicated by ongoing social and technological developments. One such area, computer aided architectural design (CAAD), is feeling the pressure of the democratization of the computer. The wide availability and affordability of computing power, as well as the plethora of computer applications in popular areas such as entertainment, are challenging the near monopoly of specialized academics to the transfer of computing knowledge and technology to architectural design.

The most common reaction to this challenge has been the integration of CAAD in designing. This means that the computer is being transformed from an isolated specialist subject to a neutral technology, as natural to the design studio as analog drawing and modeling facilities. Integration of design and computing has been a popular subject in CAAD conferences over the past few years. In these the problem was mostly addressed from the viewpoint of the CAAD specialists and primarily with respect to their worry of being superseded.

The International Workshop on Computers in Design Studio Teaching, jointly organized by the EAAE and the eCAADe at Leuven, Belgium, on November 13-14, 1998, focused on the same problem but managed to apply two basic changes to the discussion framework. The first was that, even though the workshop presupposed some computing background, its participants included both CAAD and design teachers. The former were numerically in the majority and the tone of the workshop was not for the uninitiated, but it managed to stay clear of technical trivia.

Approaching the problem from a dual viewpoint was not only refreshing but also instrumental to the second difference of the Leuven workshop to prior discussions, concentration on design studio teaching and the applicability of computing to it. Thankfully participants were spared grand schemes to reforming architectural teaching. Instead, they were presented with localized problems and solutions, mostly deriving from specific cases and environments. The resulting bottom-up approach facilitated focused discussion and promoted mutual understanding and general

agreement, at least concerning fundamental issues.

In this fruitful environment, it became soon obvious that the traditional CAAD course that concentrated on the theoretical principles and technical aspects of design computing is moving towards the design studio, as its emphasis shifts from computing to designing. From the other end of the spectrum the design studio is also accepting and absorbing an increasing number of computing technologies. In most cases labeling a course as a CAAD or a design studio merely reflects the teachers' preoccupations and background, as well as the fixedness of a teaching curriculum. In most cases the combination of design and computing knowledge in the teaching staff is achieved through teamwork. The cohesion of the team is a paramount factor to the success of a course. Common interests transpire to form the initial bond but without long-term collaboration in research and teaching it is difficult to see how attractive concepts can grow into vehicles for improving architectural design education. By comparison, courses given by teachers equally versed in design and computing, tend to have an unambiguous identity. Unfortunately this is paired by fixation on specific, frequently marginal or abstract issues.

The emerging picture of the all-new, computerized design studio is usually colored by optimism concerning the contribution of the computer. However, integration carries inherent dangers. The most obvious is that the studio structure reduces the computer to an efficient production tool for visualization. This frequently leads to superficial applications that replicate rather than question and improve current practices. Advanced applications, especially in the area of analysis and evaluation, are largely ignored in an unconscious attempt to meet the expectations of students, naïve colleagues and administrators. As a result, the technical side of CAAD is often reduced to basic computing skills. Questions of relevance and suitability to the design process and design quality or performance are left implicit. Such questions relate to another inherent danger of current forms of integration, disregard for the theoretical and methodical component of CAAD. This may be a logical consequence of CAAD attempts to challenge traditional design thinking and in many cases does justice to the improvised and prescriptive character of CAAD approaches. Still, the links between computation and cognition, as well as the corpus of worthwhile computational design studies, are reasons enough for new forms of CAAD teaching that complement the computerized design studio. •

## ... more impressions

For an American, any visit to Europe is an architectural delight, but my visit to Leuven was a special treat. Not only is the town and its more than 500 year old university an instructive example of the emergence of northern Europe's power, but Castle Arenberg, the home of the School of Architecture at Katholieke Universiteit, is itself a living illustration of the architectural history of the region. Added to this was the generous hospitality of our hosts, Prof. Hermann Neuckermans and his staff, who went far beyond the customary efforts of conference sponsors to introduce their guests to the architectural history of both Leuven and Brussels. But our primary purpose was to discuss the role of the computer in the architectural design studio, the central focus of architectural education. The Workshop on the Computer in the Design Studio was the first international meeting on the question which, while the computer has quietly infiltrated almost all aspects of professional practice, remains the flash point of academic disputes about the role of the computer in architectural design. We owe thanks to the School of Architecture of Catholic University for their efforts to bring this issue to forefront of discussions on the future of architectural education.

The conference participants represented two responses to the challenge of the organizers: those who described their own experiences teaching studio classes using computers, and those who had either participated as the "computer jock" in a team teaching context or had observed and commented from outside the studio. What I found most disturbing was the fact that a number of institutions had created what seem to me arbitrary distinctions between "designers" and "computer technicians", and had codified these distinctions within the studio. Some of our more gifted and innovative thinkers have thus been prejudged and confined in their teaching when their contribution could much broader.

Relatively little was demonstrated that would make me feel that a computer presence in the design studio has improved the quality of the designs produced. This is disappointing, since the "real world" of architectural practice has produced

several (and one expects, a growing list) of excellent projects whose quality in no small measure derives from their utilization of computer techniques. Frank Gehry and Preston Scott Cohen in particular come to mind. The most glaring omission as a central focus, however, was a discussion of the potential impact of robotics and building automation. This was not surprising, though, since there is a general lack of appreciation of the role of building technology in driving design development, independent of considerations of computers.

However, several interesting papers were presented: The keynote speech by Prof. Gerhard Schmitt of the ETH in Zurich showed some novel mechanisms for data representation, and presented a controversial alternative to the notion of individual authorship. Prof. Stephen Temple (coauthored with Prof. David Matthews) and Prof. Mark Burry all sought to correlate the computer based design activity with hand craft; from my point of view these represent an important possible solution to concerns that I have myself raised in several venues including this one. Prof. Rivka Oxman discussed her efforts to use student design activity on the computer to systematically study the nature of "design thought and representation". Prof. Alexander Koutamanis and Prof. Robert Flanagan with Prof. Kelly Shannon offered some insight into the "political" problems of introducing computers into the design studio.

The sponsors deserve our thanks for providing us with the opportunity to begin the deliberations on this topic. I am sure we will continue this dialog, and look forward to some heated and enlightened discussion. •

—George CHAIKIN/Cooper Union/New York



Workshop in Leuven  
(speaking, Prof. Herman Neuckermans)

## Style and Manner in Architectural Education

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

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

33<sup>ème</sup> EAAE Séminaire à 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  
Florin Radu  
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Bucharest  
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#### 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

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 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?
- Are there identifiable models in architectural education?
- Does theory follow practice or does practice follow theory?
- Computer Assisted Design simply a new style in architectural education? •

—Emil Barbu POPESCU, Bucharest

*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 idéologique 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 reconstruire 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 développer à travers l'Europe. C'est dans ce contexte que 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?
- Peut-on mettre en évidence des modèles dans l'enseignement d'architecture?
- Est-ce que c'est la théorie qui suit la pratique ou l'inverse?
- Est-ce que l'enseignement du projet à l'aide d'ordinateurs conduit à nouveau style de l'enseignement de l'architecture? •

—Emil Barbu POPESCU, Bucharest



## The Embodiment of Architecture in Digital and Electronic Time Working Simultaneously in Virtual and Analog Space

34 th EAAE Workshops/Conference in  
The Aarhus School of Architecture, Denmark.  
November 1999

Architecture, regardless of whether its focus is urban, landscape, building or industrial design, remains rooted in the phenomenal world. Our tools for operating within this context fall into two categories – the analog and the electronic.

In many schools of architecture students still work in both digital media and old fashioned analog techniques of paper and pencil. Increasingly, many teachers confront this issue: how to teach architecture under changing conditions.

We build analog models in various scales and we build virtual models without scale. What is the meaning of this difference? Can we benefit from this duality in experience?

From an office somewhere in Europe we produce architectural projects in China, possibly without ever seeing the site or the finished project. What happens to architecture in this disjunction of time, distance and space?

The relationship between virtual space and analog reality and the consequence for architecture and teaching is the theme of this conference.

The discussions will outline the development of society and examine parallels from science, philosophy and art. Of course, architecture to some extent is mirrors the dynamics of society. Discussions could focus on the general lack of values in society as well as architecture – where fashion is more important than meaning; where image is more common than space, form, materiality and structure; and where architects tend to legitimize their actions only within the confines of architectural debate and not the larger world of ideas.

Some claim that architecture may be turning into a strategy instead of the embodiment of artistic ideas. And in the perspective of the disjunction of time and the challenges of virtual space, it seems appropriate to discuss how institutions, researchers and teachers address the evolution of architectural education. •

### Information:

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Peter Kjær, Rector  
Nørreport 20 8000 Aarhus C  
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peter.kjaer@mail.a-aarhus.dk

## EAAE awards best Diploma Projects in St. Petersburg

St. Petersburg 20-26 September 1998

St. Petersburg School of Architecture and Civil Engineering hosted the 7th International Review Competition of the best diploma projects specialized in Architecture and design together with an International Conference entitled "Architectural Education and Reality". The events took place between 20-26 September 1998. The participants were Schools of Architecture from C.I.S Countries, Russia and other European Countries.

The events were supported locally by the International Association of Unions of Architects, the Interregional Association of the Schools of Architecture Teachers, the Union of Architects of Russia and the Union of Designers of Russia.

The EAAE in a broader framework of expanding its links with Eastern European Countries supported the International Review Competition with awards to the winning Diploma Projects. Eight grants were offered to the first winners of each category that the jury decided to classify the projects into. The EAAE offered one year free subscription to the Schools the Diploma Project of which won prizes

The occasion gave the opportunity for further discussion between the EAAE and representatives of the Russian and C.I.S. Schools of Architecture. The Council is hopeful for further and more substantial collaboration and exchange the Schools of Architecture of these Countries. •



St. Petersburg EAAE awards

## Call for Papers—ASCA International Conference

### The New City/La Città Nuova

May 29–June 2, 1999 Rome/Italy

It is appropriate that the tenth annual ASCA International Conference, the last of the century, will be held in Rome, and contemplates simultaneously both *il centro storico*, the historic center, and *la città nuova*, the new city.

*La Città Nuova* will offer a diverse array of paper sessions hosted by four centrally-located North American architecture programs in Rome, as well as plenaries featuring some of the most prominent new architects in Italy today. In addition, the conference will offer several sessions in Italian, highlighting the work of local and regional educators and practitioners.

A special exhibit of work by young Italian designers will also be featured at the American Academy in Rome, and local architecture programs will be hosting an exhibit showcasing their work concurrently with the conference.

Featured speakers will include

- Giorgio Ciucci, Università degli Studi
- Diane Ghirardo, University of Southern California
- Pippo Ciorra, Ascoli Piceno
- Francesco Cellini, Preside, Università degli Studi

Conference co-chairs

- Katrina Deines, University of Washington
- Kay Bea Jones, Ohio State University

#### Information

For the most up-to-date information on the conference, including information on featured tours and speakers, check the ASCA web site at

<http://www.acsa-arch.org>

#### Preliminary schedule

Saturday 29 May

- Registration at the University of Washington Rome Center, Piazza del Biscione 95
- Final jury presentations of the ASCA/Otis Elevator Student Design
- Competition Urban Housing Plus, with remarks by jurors Rasem Badran

- Ken Greenberg, Laurotta Vinciarelli, and Otis Elevator President Steve Page
- Opening session and reception sponsored by Otis Elevator at the Villa Taverna, residence of the United States ambassador to Italy

Sunday 30 May

- Paper presentation and plenary sessions

Monday 31 May

- Paper presentation and plenary sessions
- Rome Program Directors' Lunch

Tuesday 1 June

- Paper presentation and plenary sessions
- Closing reception at the Villa Aurelia/American Academy

Wednesday 2 June

- A choice of tours will be offered; check with ASCA for details
- advance registration required

#### Accommodation

Call or fax ASCA to obtain a listing of affordable hotels and pensiones convenient to the meeting venues. Accommodations in Rome offer a wide range of tastes and price ranges (L.145000–L.590000), but it is best to book reservations early to ensure availability.

Matthew England, ASCA

tel ++1/202.788-2324

fax ++1/202.628-0448,

[england@acsa-arch.org](mailto:england@acsa-arch.org)

#### Registration

Basic registration for the conference is US\$195. Check with ASCA for the latest information and costs for Wednesday tours. Some tours may require advance registration. The conference registration deadline is 19 May 1999.

ASCA

tel ++1/202.785-2324

fax ++1/202.628-0448

<http://www.acsa-arch.org>

## Alvar Aalto Conference

Massachusetts Institute of Technology (MIT), Cambridge, Massachusetts/USA

October 1–2, 1999

#### Announcement

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. We will also hear from new voices bearing innovative messages.

#### Turing to 2000

Call for Papers—The 17th conference of eCAADe

The University of Liverpool/UK September 15-18, 1999

The headline title for the 17th conference of eCAADe is "Turing to 2000". The core purpose of the conference is to respond to the fact that we are approaching the end of the Millennium. The Millennium will no doubt be a signal to many to look forward to what the future might bring. What we aim to do with "Turing to 2000" is reflect on where we have been with CAAD education and research: to review both the major advances made and the fruitless dead ends that have been pursued by the CAAD community. With this information assembled and discussed the community should be in a better informed position to move forward in a way that will be most productive.

In response to this theme we are inviting a number of keynote speakers to consider and promote debate on how particular aspects of CAAD education and Research have flourished or died, as the case may be.

We therefore invite papers on all aspects of CAAD Education and Research, but

#### Information

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tel ++1/617.253-4411

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[soa@MIT.edu](mailto:soa@MIT.edu)

are looking, in particular, for authors to relate their discussion to the historical context of that subject area and/or to suggest where that subject area might go from here. We might summarize the guidance to authors as "there are lessons from the past that might guide us in the future". Any potential authors can contact the organising team for any advice on subject area.

#### schedule

28.02.1999: abstracts

30.03.1999: notification of acceptance

01.06.1999: full papers

#### information

eCAADe 99

University of Liverpool

School of Architecture and Building

Engineering

Abercromby Square

Liverpool L69 3BX/UK

[www.ecaade.org/ecaade99](http://www.ecaade.org/ecaade99)

[ecaade@liverpool.ac.uk](mailto:ecaade@liverpool.ac.uk)

## Digital Creativity

Symposium at the University of Greenwich, London, UK 13.-15 January 2000

The aim of this Symposium is to discuss the integration of digital technology within the design and formation of the spaces we inhabit. The symposium will bring together academics, practitioners, researchers and students of architecture, urban design, planning, landscape, construction management, computer science and artificial intelligence. The Symposium will primarily involve parallel presentations of papers at seven Focus Symposia. Approaches to creative

design and the involvement of computers in the context of the environment will be debated through discussions, seminars and workshops, reviewing the role of computers in the exploration, communication and teaching of design ideas.

An internationally distinguished group of professionals and academics will generate stimulation for debate both as keynote speakers and chairs of the focus symposia.

Focus Symposia will address the following areas of design:

- The impact of digital technology on the professions of the built environment
- Computers and the urban environment
- Algorithmic design, problem solving, form and space
- Anticipation and creativity in design strategies using computer technology

- Creative process in design
- Digital aspects of landscape environments
- Computer visualisation, animation, and simulation

#### information

[www.gre.ac.uk/eds/Greenwich2000](http://www.gre.ac.uk/eds/Greenwich2000)

[Greenwich2000@gre.ac.uk](mailto:Greenwich2000@gre.ac.uk)

[Sympap@gre.ac.uk](mailto:Sympap@gre.ac.uk)

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

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

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 must be posted to the Secretary of the Association by 30 March 1999. 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'AEAA invite les enseignants des Écoles d'Architecture de l'Allemagne, l'Italie, Portugal, Espagne, intéressés de rejoindre le Conseil, de déposer leur candidature en adressant une lettre de motivation au Secrétariat de l'AEAA.*

*Les critères pour l'élection des candidats seront:*

- *L'enthousiasme, 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'AEAA ou des projets spécifiques. Les membres du Conseil sont obligé(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 Mars 1999. Pour toutes informations supplémentaires vous pouvez contacter le Président de l'Association Constantin Spiridonidis:*

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### Sécretariat permanent

EAAE/AEEA Secretary  
**MOUZON, Nicole**  
Monday 9h am to 5h30pm  
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### Charges de Mission

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## 2nd EAAE/ARCC (Architectural Research Centers Consortium) Conference in Paris and La Tourette/France

4-8 July 2000 (Preliminary Announcement)

The second EAAE/ARCC meeting confronting the meaning of architectural research and debating the concept of architectural theory. How does architecture stand as a discipline?

The meeting will start on the fourth of July 2000 in Paris and continue in La Tourette from the fifth to the eighth of

July. At this occasion, guest speakers will review the state of the art (main streams and trends in architectural research).

Further details and a call for papers will be announced in the next issue of the EAAE news sheet.



**EAAE Calender**  
**AEEA Calendrier**

1999

04 – 06 **02**

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

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

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

17ème AEEA Conference à Plymouth, University  
of Plymouth, School of Architecture,  
Devon/United Kingdom

26 – 30 **05**

**Style and Manner in the Architectural**  
**Education**

33rd EAAE Workshop in Bucharest/Romania

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

33ème AEEA Séminaire à Bucharest/Romania

2000

04 – 08 **07**

**2nd EAAE/ARCC (Architectural Research**  
**Centers Consortium) Conference**

Paris and La Tourette/France

**2ème EAAE/ARCC (Architectural Research**  
**Centers Consortium) Conference**

Paris et La Tourette/France

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

**EAAE News Sheet** Anne-Catrin Schultz

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EAAE interactive  
www.eaae.be

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'intérêt sont les suivants: rapports des conférences, événements à venir, offre de postes ouvertes, et d'autres nouvelles en bref sur la formation architecturale. Les critères 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. •*

**NEWS SHEET deadlines**

#54 (**02**.1999), april/avril 01/99

#55 (**03**.1999), august/aout 01/99