

Stu-Stu-Stu- Stu-Stu-Stu- Stu-Stu-Studio

The Nine-Square Problem
Meets Le Cadavre Exquis

A	B	C
D	E	F
G	H	I

We continue to inhabit well-worn models of architectural education.

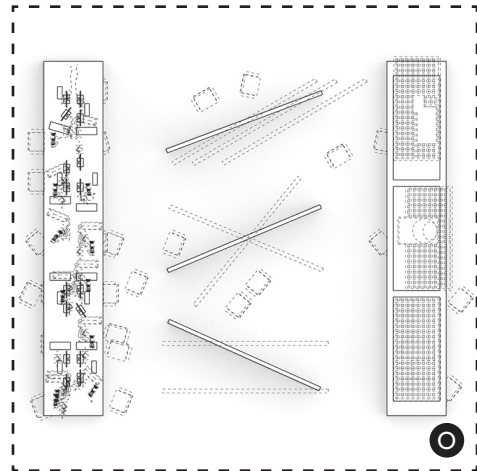
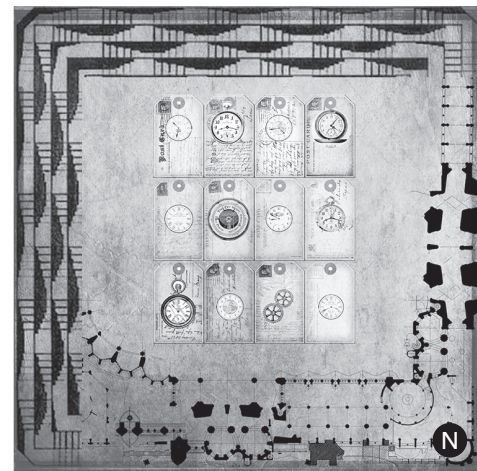
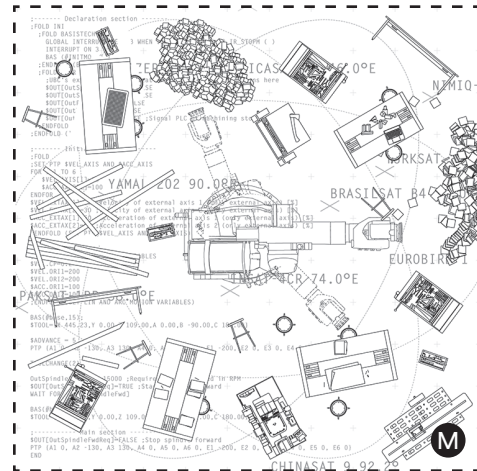
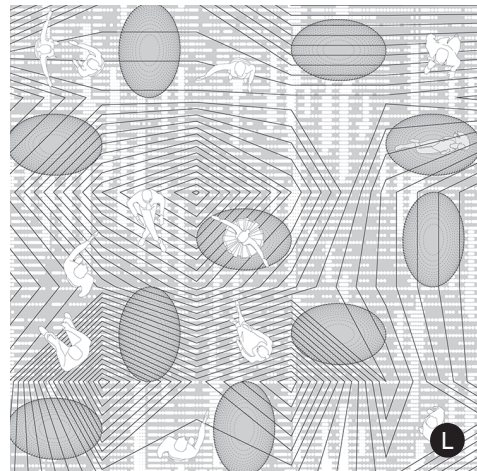
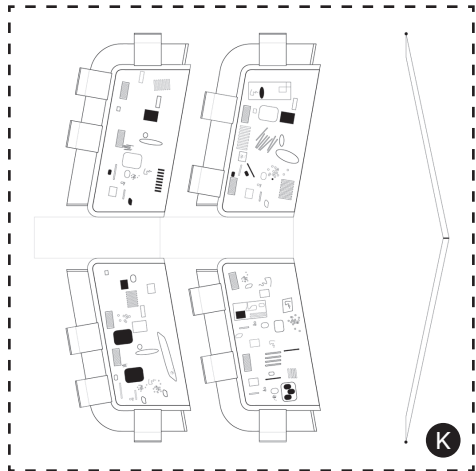
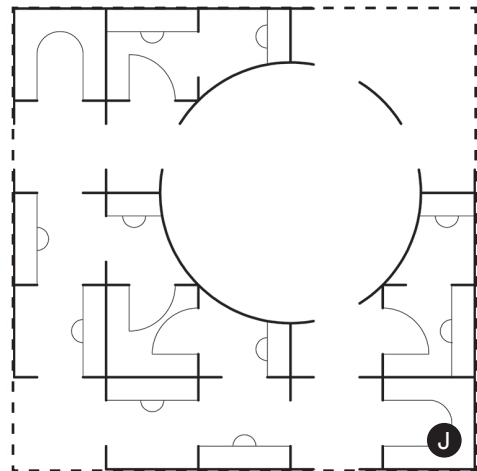
Walk into almost any school of architecture and inevitably you'll find a large room of desks with seating assignments clustered according to the student's studio critics for the current term. As the primary space of instruction, the studio remains relatively consistent across schools despite stated differences in pedagogy, varying attitudes toward technology, and outward allegiances toward professional or disciplinary tribes.

The sameness of the studio as a space reflects the hegemony of two pedagogical models. Almost all schools borrow heavily from the principles of architectural education established by the École des Beaux-Arts and the Bauhaus. Some schools may lean more emphatically toward one or the other, but the influence of these two schools is difficult to evade. And that's been the case for at least a century.

Perhaps it's time to rethink the studio as both a space and a method of instruction. Is it possible to question the existing dominant models of

architectural pedagogy through such a critical reconsideration? How do prior revolts against the studio model influence our current thinking about alternative models?

We posed these questions to a group of architectural educators, asking each of them to design a space for architectural instruction (maybe a studio, maybe not) within a shared framework of a grid. Each participant was then assigned a square within the grid without knowledge of the goings-on in adjacent squares. In effect, we've combined the parlor game of the exquisite corpse with the nine-square grid—itsself a parlor game of architectural pedagogy—to produce a graphic exploration of the studio reconsidered.



A

Lax

Architect(s)
SPORTS

↳ © Molly Hunker, Assistant Professor, Syracuse Architecture
© Greg Corso, Assistant Professor, Syracuse Architecture

Description

Charles Moore once said: "It would all be so much better if everyone would relax a little."

The studio of the future would find alignment between culture and pedagogy.

B

Mess

Architect(s)
MALL

↳ Jennifer Bonner, Assistant Professor, Harvard University, Graduate School of Design

Description

Located in Atlanta, at the Dirty South School of Architecture (DS.SoA), two large models are currently being constructed in the studio space. In the corner of the studio is a vitrine chock-full of printed matter. Not 3D prints, but all printed materials pertaining to architecture and its discourse (books, pamphlets, zines, journals, periodicals, catalogs, etc.) curated by the DS.SoA librarian. Participants of the studio spend half the semester making collaborative models and half the semester making their own printed discourse. Part model-making atelier, part printing press, the DS.SoA represents a band of intellectuals working on ideas in architecture—and it's a mess.

C

//FLOORLOOP

Architect(s)

© Gabriel Fries-Briggs, Lecturer, University of California Los Angeles, Architecture & Urban Design
© Nicholas Pajerski, Lecturer, California College of the Arts and University of California Berkeley, College of Environmental Design
© Brendan Shea, Lecturer, University of Southern California, School of Architecture

Description

//FLOORLOOP vers. 01
////////////////////

```
int lightsize = 2;
int ductsize = 4;
int chairsize = 12;
int tablesize = 48;
int cols, rows;
```

```
void setup () {
  size(500, 500);
  cols = width/boxsize;
  rows = height/boxsize;
  // if the ventilation is excellent
  // and if most of the design time
  // and budget went into the floor
  // then the space is over-designed
}
```

```
void draw () {
  for (int i = 0; i < cols; i++) {
    for (int j = 0; j < rows; j++) {
      int x = i*boxsize;
      int y = j*boxsize;
      fill(255);
      stroke(0);
      ellipse(x, y, lightsize, lightsize);
      rect(x, y, ductsize, ductsize);
      ellipse(x, y, chairsize, chairsize);
      rect(ax, y, tablesize, tablesize);
      fill(100, 150, 200);
    }
  }
}
```

// Institutional attitudes are reflected in the ceiling
// Some equipment is fixed by virtue of its weight
// Nothing is free but mass is freely distributed

//FLOORLOOP vers. 02

The ventilation is excellent. The distinctions between shop, lab, and studio have been tenuous for a long time, so at least the air has to move. According to the budget, the floor is overdesigned. Knowledge is produced (or cast) on the floor. Some equipment is fixed by virtue of its weight. Nothing is free, but mass is freely distributed. The lights are well labeled. Filming is done on-site, and batteries can be charged from hanging outlets. Institutional attitudes are reflected in the ceiling.

D

#idestroyedthat

Architect(s)
DSH // architecture

↳ Eric Haas, Adjunct Associate Professor, University of Southern California, School of Architecture
© Chava Danielson, Adjunct Professor, Otis College of Art and Design

Description

Architectural education isn't about learning how to make things, but about learning to distinguish the things that should be made from those that shouldn't.

We can only guess at the radical facility with which future architectural proposals will be produced. So, the studio of the future should be prepared to prioritize disposal, not creation: a place to reckon with the imperatives of architecture measured against the surge of infinite possible designs.

We suggest coupling the charrette cart of yore to its necessary and evil twin, the information disposal unit. Students will continually send their good work outside the studio via the perimeter track, while their bad work is collected and sacrificed at the center.

E

Scopes of Engagement

Architect(s)

↳ Marcel Sanchez-Prieto, Professor, Woodbury University, School of Architecture
© Adriana Cuéllar, Contributing Faculty, New School of Architecture & Design and Lecturer, University of San Diego, Architecture Department

Description

To position architectural education, we should consider identifying the first task of the profession—namely that of forming design, where design is the way to comprehend the architectural elements in the composition of our environment. Therefore, under the current circumstances of an education perceived detached from the development of our societies, schools of architecture need to rediscover studio space as embedded with a sense of measure and impact on our built environment. This is a call to professionals and provocative academic freethinkers to aspire to the intellectual ambitions and demands of societies.

F

Come One! Come All!

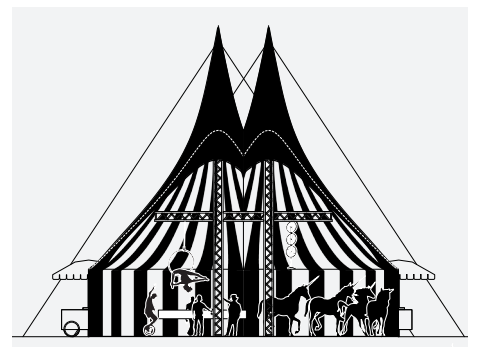
Architect(s)

Emily White, Assistant Professor, Cal Poly San Luis Obispo, College of Architecture and Environmental Design

Description

The currency of architecture studios has expanded beyond drawings and models to include simulation and performance. To stage its simulations, the studio ought to look to the circus. The circus is mobile, re-configurable, and scale-agnostic. The "architecture"—tent, stage truss, guy-wires—is a utilitarian framework for the performance; and the projects result from interactions between the performers—human, animal, and machine. It can also have a clown car, a team of stunt unicorns, and some hot dog carts.

Note: In visualizing a performance of swooping and looping, this circus borrows from Oskar Schlemmer's Diagram for Gesture Dance (1926).



G

Interior 003 (Waldkita)

Architect(s)

Medium Office
↳ Alfie Koetter, Lecturer, University of Southern California, School of Architecture
© Emmett Zeifman, Adjunct Associate Professor, Columbia University, Graduate School of Architecture, Planning and Preservation

Description

The students can sit wherever they like. If they want to move around while they're there, that's fine. They shouldn't bring too much stuff though, it might get claustrophobic. The teacher won't ever be able to see everyone, but can make a point about the columns. There isn't any space for a jury. It could be hard to figure out how to use it, but it was straightforward and everyone agreed no one would learn anything. Anyway, there are always multiple agendas at work, and nothing really makes sense except in retrospect. There are closets, and a few cubbies where you can be alone if you need to make a phone call. There are plenty of outlets. Natural light wasn't in the brief (but it's in the drawing). If you really want to hang a curtain, that's okay, just make sure you find a stud.

H

Studio-a-Go-Go

Architect(s)

Robert Alexander, Assistant Professor, Cal Poly Pomona, College of Environmental Design Department of Architecture

Description

"Oh, that's all taken care of. You see, Mr. Gittes. Either you bring the water to L.A. or you bring L.A. to the water."
Noah Cross, Chinatown, 1974

Architecture school is always too far from things, even if you are in the middle of

everything. That's what makes it great (or terrible), depending on where you are sitting on the fantasy and pragmatism spectrum. So our TARDIS for this semester is shaped like a shipping container, and our field guide has been supplied by Reyner Banham. Let's go!

Ecology I:

Surfurbia (33° 52' 38" N 118° 24' 29" W)
Hermosa Beach, CA, "The Strand,"
March 4, 3:23 p.m.

Ecology II:

Foothills (33° 51' 19" N 117° 43' 16" W)
Anaheim Hills, CA, "E. Heatherwood,"
April 20, 1:45 p.m.

Ecology III:

The Plains of Id (33° 56' 52" N 118° 07' 16" W)
Downey, CA, "10th Street,"
February 17, 10:11 a.m.

Ecology IV:

Autopia (33° 55' 34" N 118° 16' 48" W)
Athens, CA, 110 NS bound / 105 EW
bound FWY "Judge Harry Pregonson
Interchange," Green Line/Silver
Line Station,
January 7, 7:34 p.m.

I

THE MOON, THE CUTTING MAT, AND MISC

Architect(s)

NEMESTUDIO
↳ Neyran Turan, Assistant Professor, University of California, Berkeley, College of Environmental Design

Description

This might be a near-future space of architectural instruction. Or, a space where environment is constantly re-invented through the potentials of the architectural imagination. In this space, one big table frames an interior of various kinds of large-scale architectural models. Depicting the moon, a window, a blown-up construction detail, rocks, an enfilade space, a pipe, some primitive forms, and others, the models portray a sample collection from the earth and its surroundings. There is an indifference to the biases of categorization in this space as there is no hierarchy into the scale and the nature of this accumulation. Participants have left the scene, but will be back. One of them is thinking about how the planetary and the quotidian are one and of the same category. Among other things, they are all excited about various unexpected collisions in relation to the kinds of things that make up and surround architecture.

J

Student Orientation

Architect(s)

James Diewald, Lecturer, University of Southern California, School of Architecture

Description

Student Orientation re-purposes the studio as a didactic environment. Rather than simulating a professional workplace or promising flexibility, the space itself facilitates the observation of organizational effects.

K

Launch Room

Architect(s)

Laida Aguirre, William Muschenheim Fellow, University of Michigan Taubman College of Architecture and Urban Planning

Description

Technological speculations aside, and while we are still using screens ... Let's just state what we know ... Nobody wants to look at the back of a screen. Loosely based on space launch control rooms, where all the the participants are working together to achieve one project, this design proposes placing large individual screens in the front of the studio classroom. It attempts to create an environment where peers discuss each other's work in real time and further incorporate physical models into design-thinking, as desk space would free up. This design attempts to increase and activate the space between the designer and the screen.

L

eScape

Architect(s)

Igor Siddiqui, Associate Professor, The University of Texas at Austin, School of Architecture

Description

The studio is no longer the place of non-stop collective work; it is instead a space of periodic alignment and realignment of a group of individuals. Not unlike a relaxing vacation, this studio space privileges three distinct elements: good air, a comfortable ground, and a place to unplug from everything. Studio air is a tiny parcel of the ubiquitous cloud that contains everything, making all information—including the work of the studio—accessible, sharable, and ready for output through an ever-growing range of personal and collective devices. The ground, an oblique interior terrain (inspired by Claude Parent and Paul Virilio's 1960s oblique architecture), recalls a leisure landscape, but serves as a tangible condition that has to be negotiated socially and physically. Underneath, individual isolation tanks allow the participants to momentarily escape the never-ending flow of sensory inputs in order to "reset" themselves mentally and physiologically.

M

Student Registration

Architect(s)

© Blair Satterfield, Associate Professor, The University of British Columbia, School of Architecture and Landscape Architecture

© Stuart Lodge, Researcher, The University of British Columbia, School of Architecture and Landscape Architecture, HiLo Lab

© Sébastien Roy, Researcher, The University of British Columbia, School of Architecture and Landscape Architecture, HiLo Lab

Description

A 21st-century teaching space will share traits with the studio forms we inherited from the Bauhaus, namely an open platform that accommodates interchangeable parts, interchangeable ideas, varying scales, and a flat transfer between techniques and collaborators. As our profession transitions from computerized to computational work, becomes increasingly connected, and enjoys growing access to industrial

output, our ability to adapt to new tools, techniques, and user groups becomes paramount. Our proposal offers an open platform capable of extending beyond the four columns of the traditional classroom. Perhaps the drawn columns are simply registration points that can be relocated and resized, allowing for learning in situ and at a variety of scales.

N

Curiosity Shop

Architect(s)

Marcus Farr, Assistant Professor, American University of Sharjah

Description

In this studio, built artifacts are presented as a spatial curiosity in which to study. On one side, the studio is a curation of architectural elements found throughout time, both modern and antique, displayed in a non-linear fashion. Size and scale are distorted, and height not a factor. These are seen as a catalyst for curiosity. Material, construction, finish, patina, and age are all part of the space. On the opposite side is an Indian step-wall, bringing about a conscious notion of body size, and allowing studio members to traverse the vertical heights of the room, just as a custodian in a basilica. Here, participants gaze, observe, and evaluate the upper reaches of the artifacts, the sectional qualities of height, and the upper dimensions in the room. In the center is a space for nine students, each given an envelope with a unique set of instructions for a given project; along with the envelope is a watch and measuring device.

O

Creating Creatives

Architect(s)

Germame Barnes, Lecturer, University of Miami, School of Architecture

Description

The computer lab, the fabrication facility, and the jury room are all critical parts of one's architectural development in modern academia. However, the studio finds itself in a greater tier all alone. An ideal teaching institution would be one that combines these very different elements in one location. Flexible spaces where students and faculty can engage in making, learning, and experimenting without leaving the room. The explicit and implicit boundaries of the studio desk are completely removed, resulting in a space purely used for architectural exploration in all mediums.