EXPERIMENTATION AS MAKING KNOWLEDGE: TWO MODELS OF RESEARCH IN THE DESIGN STUDIO

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its most effective blurs distinctions between the activities of the practicing architect, academic theoretician, and the historian. An analysis of two approaches to the architecture design studio in the university setting will lead to a preliminary response to these propositions. The introduction provides an overview of the guiding questions, approach, and data sources. In the second part I analyse two exemplary design studios, those undertaken under John Hejduk at Cooper Union, and Colin Rowe's urban design studio at Cornell University. In the third part I return to the opening propositions and suggest some generalizable findings.

The paper aligns with the Conference themes of "Experiments in design education", and "Methods of experiments in design research".

historical, and/or text-based academic methods. The second proposition is that the brief or studio program, design problems, and conduct of the design studio at its most effective blurs differences between the activities and outcomes of the practitioner, historian, and academic theorist. An analysis of two exemplary approaches to the design studio will be used to develop a preliminary response to these propositions. The examples are John Hejduk's didactic and exemplary suite of studio problems unrolled at Cooper Union, and the extended multi-decade effort of Colin Rowe's Cornell University graduate urban design studio. An analysis of the two provides a dense range of highly charged and differentiated approaches to architectural research in the design studio. Each is distinguished by specific kinds of design problems, programs, and a range of form and space responses. An emphasis is made in both on how to structure and run the design studio as a form of open-ended research.

As will be shown, in each the life of the studio project is a contained, finite phase in a larger, continuous pursuit with findings to be generalized as a provisional outcome awaiting further refinement. Differences in studio character, approach, design problem, and device are bracketed through a limited set of compositional and formal moves. Student work is used to illustrate key points and differences and general observations provided as a form of conclusion.