



Penn planning theories of studio -- where you apply what you learned in lectures,  
"bad medicine but you get better"  
vs a great architect leads you to a vision  
and helps build ideals and commitment  
vs faculty as player coach, builds camaraderie  
research and design, analysis and synthesis, the measurable and the  
unmeasurable  
creativity and rigor

David A. Crane -- New City Punjab and Lancaster Studios  
the ultimate player coach  
my studio structure came from Harvard via him

My aims for studio -- learning by doing as learning for doing  
gaining and applying knowledge  
professionalizing academic knowledge -- architects need broader, more  
interdisciplinary, knowledge but in a useable form  
getting students to read, by enticement, even trickery, and careful choice of  
studio subject  
evolving the discipline, adding knowledge, concepts, words  
learning to do lifelong learning  
techniques for visual learners, designers  
building camaraderie  
building commitment  
getting to know some cities, particularly the one we're in

Studio should be fun, it should be play; and if emotions aren't involved none of us will learn.  
The teacher learns the most, partly because power is a great teacher. It's also intoxicating,  
therefore dangerous. So share it for pedagogical reasons. How give the students some of it?

Planning process for studio -- decide on pedagogical aim -- what should they (we) learn this semester?  
select subject matter  
list subareas and organize them into tasks and phases, but remember  
teaching goals  
make it a root or a branch problem -- you can't do both  
research and design -- establish the ratios

Studio form, structure, and rhythms -- charrette points structure the 16 weeks  
research and design phases  
synthesis and analysis -- analysis as research  
synthesis as design  
design as analysis: the whale theory of  
analysis  
analysis as heuristic or ritual dance?  
design as busy work  
individual, small-group and large-group sequences  
presentations, crits and juries  
bibliography, then and now  
don't plan more than 10 days ahead  
the handout

My studios at Penn -- Introduction to Urban Design  
New City Peruvia (with Crane)  
New City Reston (with Wallace)  
New City Guayana  
Determinants of Urban Form; Form, Forces and Function; Emerging Forces and Forms  
FFF2: 40th Street

The end of studio. Penn planners' critique -- physical bias  
studio as empire builder and monopolist of students' time  
studio faculty as designers only not responsible to need to  
incorporate intellectual material  
Davidoff's GAP studio was non physical  
Planning department studios replaced by "workshops" -- where students did exercises (sums)  
no design or policy making  
Passion and camaraderie were lost and even those who instigated the replacement came to regret it.

Studio poses an alternate model to academe, suitable for -- some learning styles  
undergrads in academic programs who don't  
intend to teach  
student activists

Courses in professional schools should be more like studios and should have juries

My Penn colleague, Venturi -- theories course -- a designer's professionalization of historical knowledge  
used analytically, comparatively and nonchronologically  
studio -- analytical stance in viewing philosophical options  
design as (self)criticism  
not for beginners -- "he doesn't tell us what to do"

## **UC BERKELEY**

Rip roaring times of the Foul Speech Movement. Whole program more given to research than design.  
I didn't teach studio. I taught FFF.  
Good architects went with the most exciting research programs, including Webber's systems program.  
Temko maintained that good traditional architects handle research, without fuss, in the office.  
Forty years later, what are these Berkeley students doing? Architecture?

## **UCLA**

The new school's initial program, urban design, was totally structured around studio.  
Studio: Determinants of Urban Form with a design for Santa Monica shoreline.  
An interdisciplinary faculty taught urban economics, sociology, political science, transportation  
and planning, through studio, and from their subject matter we drew the "determinants."  
I was leader and coordinator.  
Interdisciplinary teaching -- getting subject matter into architecture -- has many pitfalls  
and to do it well is time consuming.  
The students were a dissonant group, therefore difficult to teach -- studio helps to build cohesion

## **YALE**

Bob and I, riding the Strip, decided, "this is our research." See "Formal Analysis as Design Research."  
As an architecture teacher, if you announce an interest, you get a studio of avid researchers.

We studied commercial and residential sprawl. In the 1960s, bright students would not consider subjects that lacked  
controversy.  
Only a truly edgy topic would make them take the "bad medicine" of learning that  
was not immediately design related.

Yale students were mainly architects. Five years into teaching, I was more experienced and could hang looser, not try for  
total comprehensiveness. But we claimed all the students' semester credits.

We used research and analysis techniques from urban planning, social sciences, urban geography,  
art and architectural history, iconography, pop art, cultural anthropology  
and then some -- but adapted to needs of architecture.

Studios: "Mass Communication on the People Freeway, or Piranesi is too Easy," a Manhattan subway  
station, 1967 (with Robert Venturi and Brewster Adams).  
"Learning from Las Vegas" 1968 (with Robert Venturi and Steven Izenour).

"Remedial Housing for Architects, or Learning from Levittown" 1970 (with Robert Venturi).

**RICE UNIVERSITY** The Control Game Studio 1969? Tested the limits of urban design controls (with Robert Venturi).

**PENN** Fair Mount in the Cultural Landscape 1983. Fairmount Park seen as a sociopolitical and cultural landscape, and as many stylistic landscapes where nature imitates art (with Steven Izenour).

**HARVARD** The Architecture of Well Being 1989 (with Frederic Schwartz). We are a society obsessed by fitness, but where are our great architectural statements of health -- to match Roman, Turkish or Japanese baths, and European spas or saunas? How might we consider private and public health facilities today?

### **RESEARCH IN PROFESSIONAL PRACTICE**

We do a "Learning from..." study for every project, and activity pattern analyses for campus planning and architecture projects.

Some examples: University of Michigan, campus plan and Palmer Drive Complex  
Nikko Kirifuri Spa and Hotel, Japan

I still "plan" studios -- "wouldn't it be fun to...!"  
in China, search for urban prototypes with world applicability  
in Philadelphia, study industrial land as a system with potential for reuse  
document the urban row house, its evolution and themes