

OPTION STUDIOS S24

In Spring 2024 there will be a set of second year option studios 48:205. The studios offer opportunities to explore differing disciplinary interests. There will be a preference process with an on-line form issued on Nov 11th. Second year students are asked to submit three preferences with the reasoning by November 22nd. Studio numbers will be balanced and the rosters will be published on Dec 4th.

1. Sarosh Anklesaria
2. Theo Issaias
3. Steve Lee
4. Misri Patel
5. Tuliza Sindi



4. Misri Patel MWF 2.00-4.50

CIPHERING MATERIALITY

Catechizing craft and paradoxes of high tech

Perhaps the metamorphosis that most challenges the maker consciously to maintain form is the “domain shift”. (Richard Sennett, 2008)

Technological advancements in the building industry and fabrication have led to an abundance of custom geometries and unprecedented precision of parts. In contrast, hundreds of craft traditions that form the second largest workforce in developing countries after agriculture struggle to compete against machine-made products. Although numerous design projects have attempted to address and integrate the dichotomy between them, the dialogue between the makers from “then” (traditional craft) and “now” (technological craft) seems to be largely focused on reviving craft. Most commonly, the studies have focused on learning from the craft on-site and reinterpreting the creative processes in a state-of-the-art lab context. While this practice has enhanced the knowledge of makers from now, one can argue that comparatively, makers from then have benefitted marginally. The studio extends the provocation: How can one explore craft that assimilated culture and other foreign influences with the aid of cutting-edge research in advanced fabrication techniques? Can the digital craftsman also have different sequences and tactile character?

Starting with this very hypothesis, the studio investigates and interrogates the notion of old-new processes that have altered the way spaces are conceived and built. Students apply cultural and historical material systems to contemporary analysis of space-making that is closely linked to material culture and its repercussions. The iterative nature of the studio builds on conversations with 5th-generation brickworks in India and explores research-based experimental practices that beg the question: If all design work is digital, what role can a physical model play? What is the role of architectural speculation when the gap between conception and physical translation becomes instantaneous?

Through a series of workshops, students learn about automated workflows, a process native to the manufacturing industry and engage with experts from neighboring fields (a design technologist, an acoustic designer and a knitting expert in addition to local craftspeople) to understand the repercussions of form and material. From the research process, students apply their learnings to design and fabricate scaled prototypes. The studio aims at providing interludes into contemporary research practices that position an architect as both, the designer and the maker. The proposal serves as an extension of an existing event space nestled in historic downtown Pittsburgh.

References:

Richard Sennett (2008), *The Craftsman*. Yale University Press.
Zackery Belanger (2021), *Acoustic Ornament*.

S24 2nd year OPTION STUDIOS



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