

scholar architect 2022

English edition

COORDINATOR: Anda-Ioana SFINTEȘ

TRANSLATED BY Florina TUFESCU

Editura Universitară „Ion Mincu”

București, 2023

This volume is the full translation of **Scholar Architect 2022** (Romanian edition)

ISBN: 978-606-638-247-2

<https://doi.org/10.54508/9786066382472>

First published 2022 (Romanian edition) by Editura Universitară „Ion Mincu”

Developed within the framework of the **SCHOLAR ARCHITECT** project

”Ion Mincu” University of Architecture and Urban Planning

www.uauim.ro/cercetare/scholarh

www.facebook.com/scholarhuauim

© COORDINATOR: Anda-Ioana SFINTEȘ

©AUTHORS: Magdalena STĂNCULESCU, Alexandru BRĂTESCU, Ana Daniela ANTON, Ionuț ANTON, Adrian MOLEAVIN, Sergiu Cătălin PETREA, Gheorghe CLITAN, Oana Anca ABĂLARU OBANCEA, Claudia-Gabriela PIPOȘ-LUPU, Andrei MITREA, Dana MILEA, Anda-Ioana SFINTEȘ, Ruxandra PĂDURARU

DTP, DESIGN AND COVER IMAGE: Ruxandra BALCANU, Anda-Ioana SFINTEȘ

<https://doi.org/10.54508/9786066383004>

Descrierea CIP a Bibliotecii Naționale a României

Scholar architect 2022/coord.: Anda-Ioana Sfinteș ; translated by Florina

Tufescu. - English ed. - București : Editura Universitară “Ion Mincu”,
2023

ISBN 978-606-638-300-4

I. Sfinteș, Anda-Ioana (coord.)

II. Tufescu, Florina (trad.)

72

378

001

Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0)



This material can be copied and redistributed in any medium or format, with adequate attribution, with no derivatives and only for non-commercial purposes.

© 2023 Editura Universitară „Ion Mincu”, Str. Academiei 18-20, sect. 1, București,
cod 010014

editura.uauim.ro / Tel.: 40.21.30.77.193



scholar architect

The Romanian edition was developed within the framework of the project

SCHOLAR ARCHITECT 2022

Research and implementation of new trends, innovations and experiments in architecture and related fields of education

Project financed by CNFIS-FDI-2022-0075

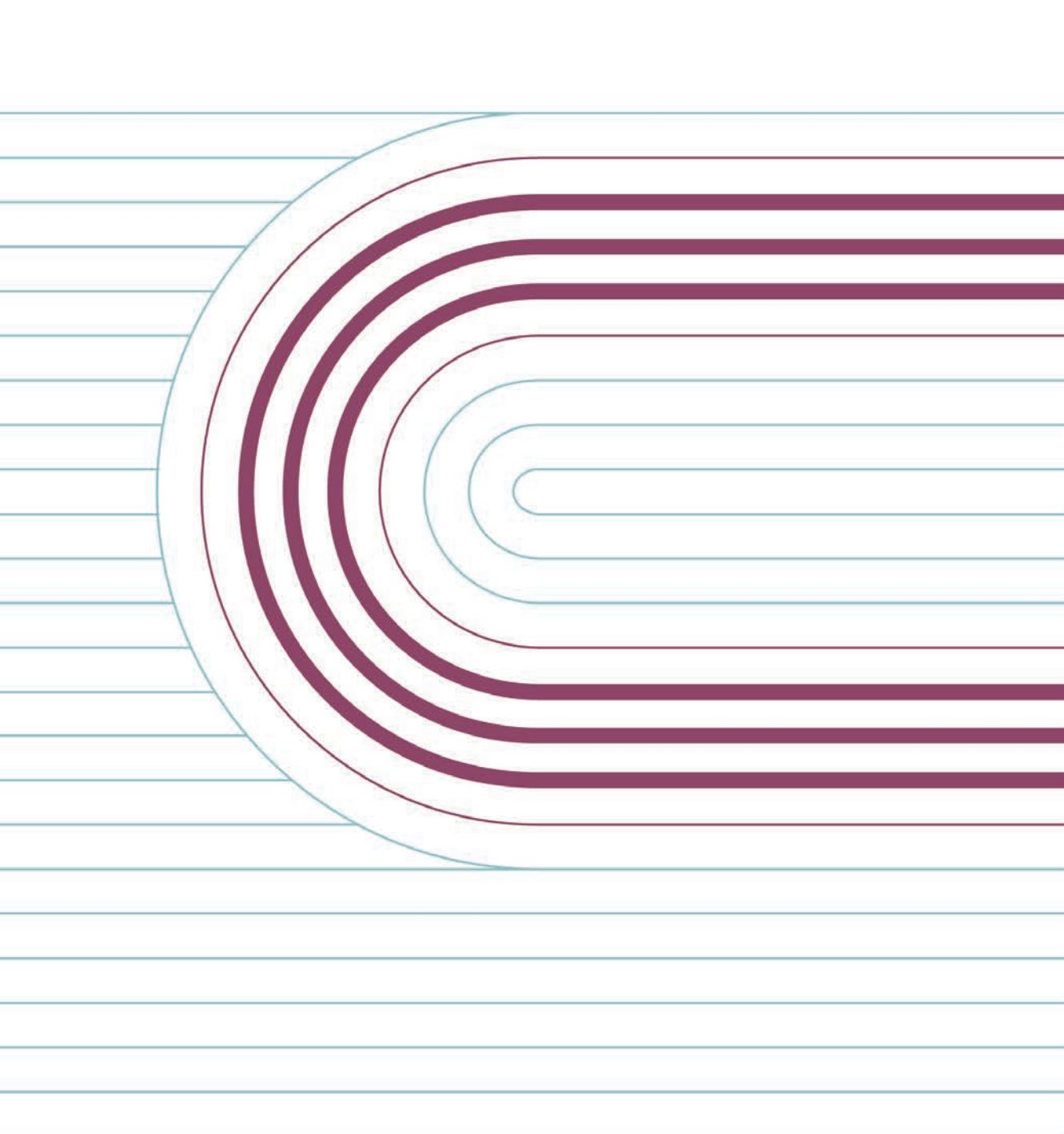
The English edition was translated from Romanian within the framework of the project

SCHOLAR ARCHITECT 2023

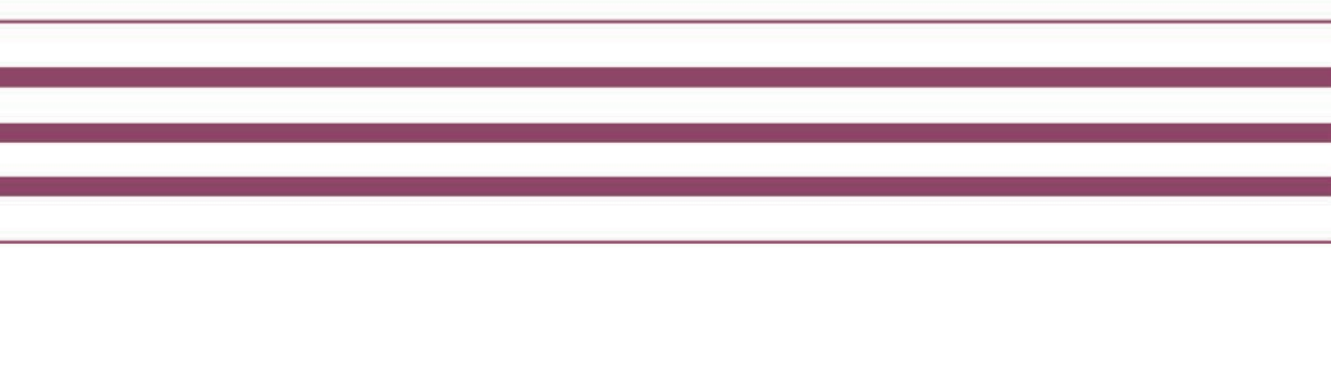
Promoting linkage to topical trends, technologies and issues in architectural and urban planning education

Project financed by CNFIS-FDI-2023-F-0436

The Institutional Development Fund, Domain 5:
Improving the quality of teaching, including the observance of professional and academic ethics.

A decorative graphic at the top of the page features a series of horizontal light blue lines. On the left side, a large, stylized 'C' shape is formed by multiple concentric, rounded lines. The innermost line is a dark maroon color, while the outer lines are light blue. The 'C' shape is positioned such that its right side is open, and it appears to be part of a larger, continuous pattern of lines.

<https://doi.org/10.54508/9786066383004.02>

A decorative graphic at the bottom of the page features a series of horizontal lines. The top part consists of three thick, dark maroon lines, followed by a gap, and then three more thick, dark maroon lines. The background is white with light blue horizontal lines.

Magdalena STĂNCULESCU
Alexandru BRĂTESCU



**Re(in)novating
the studio
workspace to
improve the
quality
of teaching**



Fig. 1. Images from the beginning of the workshop.

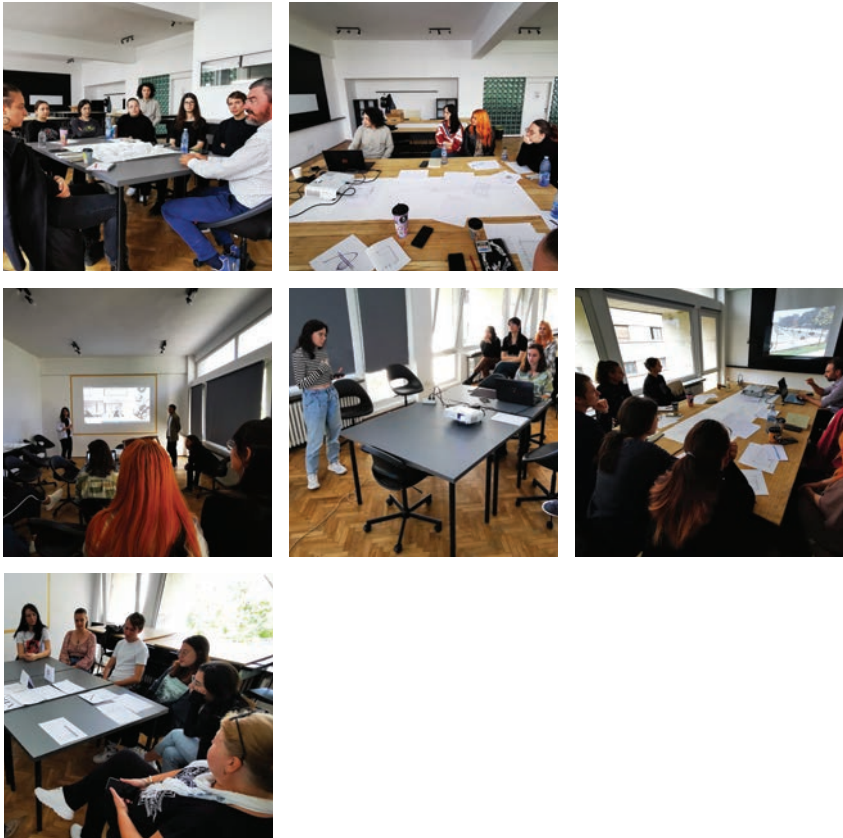


Fig. 2. Images from the workshop in progress.

The “Re(in)novating the workspace in the architectural design studio” workshop, which took place between 26 and 30 September 2022 within the framework of the Scholar Architect 2022 project, had the following objectives:

- _creating an inventory of the ways in which activity is conducted in architecture and urban planning studios;
- _conducting a comparison and critical analysis of different working methods;
- _capturing innovative trends and ideas on spatial configuration;
- _identifying the ways in which bodies of furniture influence spatial configuration.

Coming after a period when studio activity was completely online, the rethinking of the organisational principles of on-site studio activities is well-timed. The work experiences gained during the pandemic can make a beneficial contribution to reviewing the activities and, implicitly, the spatiality of the design studio.

We emphasize in continuation a few aspects specific to studio work, which highlight how the results developed during the workshop respond to the needs generated by the activities.

Guidance in the design studio lays emphasis on criteria such as:

- _the development of a constructive critical sense related to multiple relevant aspects, which vary from one case to another;
- _the gradual increase of the student’s autonomy in relation to the tutor;
- _consultation with potential beneficiaries and with the community in taking decisions related to the project;
- _adaptation of the working method in larger or smaller teams versus individual work.

We can speak of a complex studio activity, of guiding and step-by-step capturing of the students’ evolution by means of:

- _ individual iterative crits;
- _digital or physical presentations;
- _crit panels, marking key moments in the project trajectory (crits to which all the students of the studio participate);
- _the possibility of working in larger or smaller teams in the course of the relevant, multi-criteria project analyses;
- _finally, the assessment of the work with the participation of the entire student group and of the tutors, together with a number of external examiners.

Given the diversity of activities that unfold cyclically in design studios, the research topic chosen for the workshop projects focused on the interior spatiality of the studios of the “Ion Mincu” University of Architecture and Urban Planning of Bucharest (UAUIM), where it was proposed, through student contributions, to sketch a contemporary vision in relation to the different situations described above (individual work, group discussions, lectures, jury assessment, etc.).

The work environment, in this case the studio space, was explored via participatory methods, via performance and direct observation of specific activities and of the way in which they are conditioned by and condition the adjacent space in their turn. The development of roleplaying games, with a very high degree of similarity to real-life situations, led the participants’ experiences towards partial conclusions. These were discussed by the students together with the organisers and assimilated into concurrent proposals/visions. Each team proposed a configuration adapted to the immediate reality as well as an ideal vision for the future.

The solutions are remarkable for accuracy of thinking and the highlighting of practical sense but also for the adopted attitude, free from current physical and financial constraints, an attitude which redefines spatiality, flexibility, sustainability, all of which are taken to a superior level. As the result of this approach, the students’ sense of belonging to the spaces in which they conduct their activities has increased considerably.

We reproduce below representative projects developed in the context of the workshop, accompanied by brief presentations created by the authors. The proposals were worked on in groups of two students.

Andreea Nicoleta BORDEANU and Arina NICULESCU

The manner of configuring the studio precincts and the atmosphere they create inevitably influence the student experience, either positively or negatively. Thus, the studio, which is traditionally a rigid space, lacking in character, akin to a high school classroom, can induce a state of discomfort or monotony upon the user, becoming a space that limits possibilities and constrains the student’s creative spirit. The greatest problem of the studio work environment is the existing furniture, which is fixed or difficult to move and reorganise in relation to the diversity of activities entailed by the design process.

The question is: how can we offer student architects a creative studio space? To answer this question, the students began the analysis of needs related to the possible situations encountered in the course of studio activity: interim crit panel, jury evaluation, presentations, etc. As a reconfiguration proposal, they opted for furniture flexibility: the replacement of the existing one with benches that can be easily assembled and disassembled to adapt to various activities, complemented by

lightweight chairs and also by the creation of a storage space for these in the event that the studio needs to be made available for use as an exhibition space.

To illustrate how modular furniture allows for flexibility in conducting different activities, the **scenario of a lecture** was chosen and it was decided that desks should be arranged so as to help students direct their attention by organising these in various shapes, which offered as good a view of the presentation as possible.

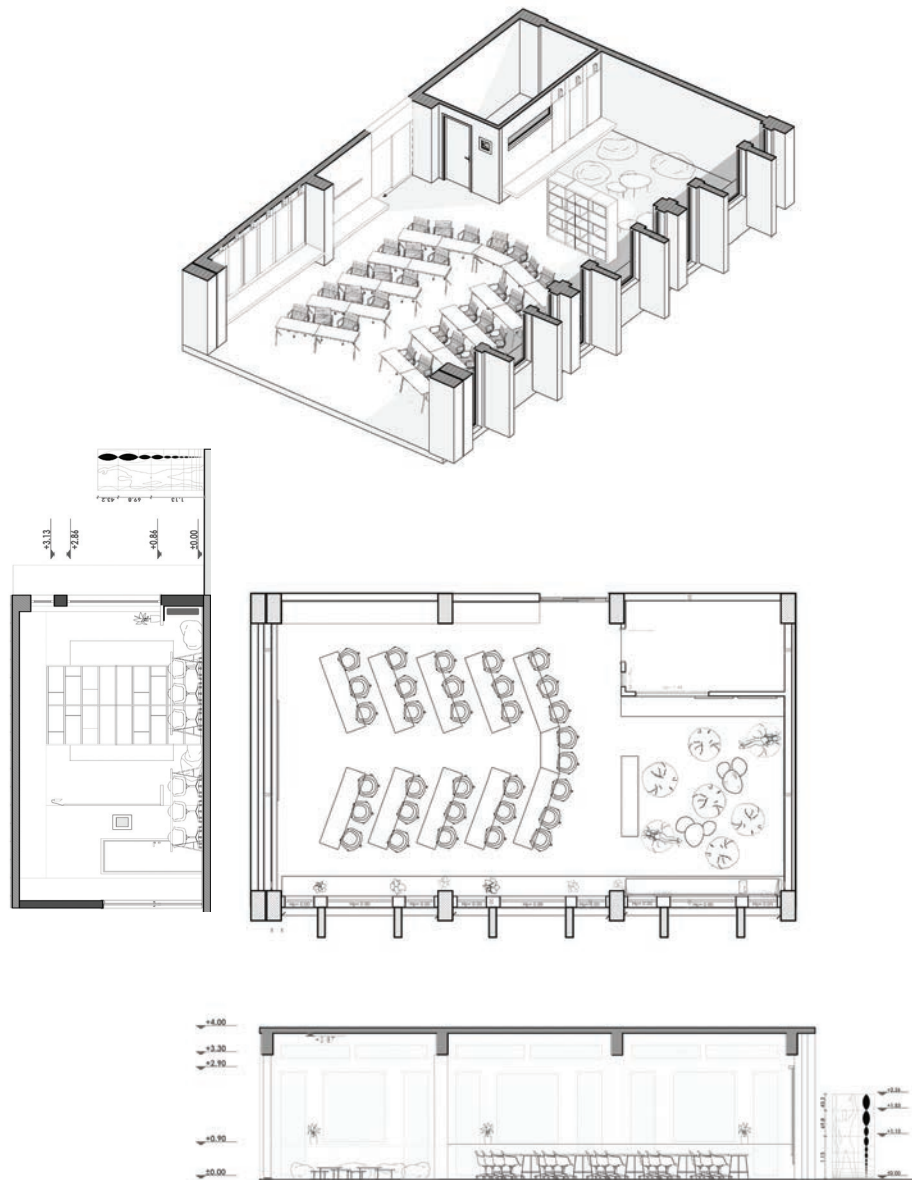


Fig. 3. Proposal – Andreea Nicoleta Bordeanu and Arina Niculescu.

Andreea DĂNILĂ and Ioana SCĂRLĂTESCU

The reinvention of the work environment in the faculty of architecture supports project creativity by means of the technology used by the students. Innovative thinking, which combines artistic elements to create a new architectural vision, can reclaim the right of organising its own space.

The creation of an individual context of presentation can mean not only fonts, colours and images but also scenographic projection. The concretisation of this event can go beyond the usual limits, using new technologies based on holograms, music, reflections, shadows and light. Thus, a presentation of the experimental type, for assessment or crit, can appeal to all the five senses, which strengthens the architect's role as a smith of sensations and perceptions.

The main element of the project presentation may no longer be the model but the emotional experimentation that is scenographically and sensuously prompted, with the full support of a high-tech studio, capable of presenting the architectural project in a contemporary manner via the latest video technologies. It is possible to speak of a parallel between grand exhibitions and the architecture of the future, where the discussion space sets the tone of the project and becomes a space of information.

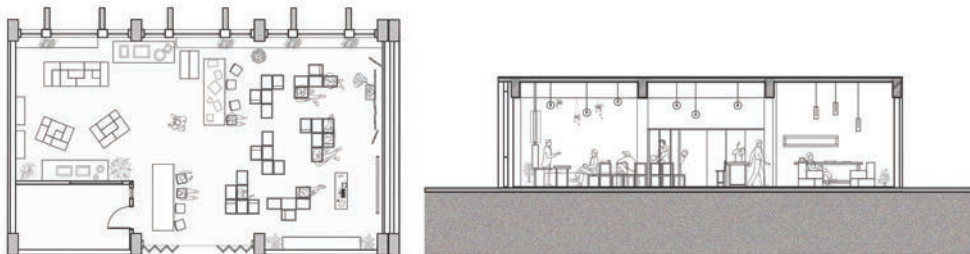


Fig. 4. Proposal (the ideal version) – Andreea Dănilă and Ioana Scărlătescu.

The reinventing of space is manifested first of all through comprehending the human psyche, the need for universal understanding, but also through the architect's need for self-expression as an artist. The atypical presentation of the project on a podium placed at the core of the studio grants total freedom of expression while gathering the collective at the same time.

Modular division is the key element in conceiving studio flexibility, expressed via two aspects: the creation of a module of sitting places or work spaces and of a module for the display of presentation boards, both horizontally, via the arrangement of workbenches in the open plan format and vertically, via the arrangement of signage elements at different heights. This entire modular network generates new versions of spatial organisation by directly involving the collective of users.



Fig. 5. Proposal (the feasible version) – Andreea Dănilă and Ioana Scărlătescu.

Daniela DONCIU and Andreea TOPOLOAGĂ

The proposed concept of an ideal work space consists of a versatile, flexible environment, achieved through the modularity of furniture that allows for the complete opening as well as for maximum occupancy rate of the work space in **the context required by an exam or by an individual sketch session conducted by a student group.**

One of the first focus points was the compartmentalisation of the studio, depending on the different activities to be performed in parallel by the students.

A compartmentalisation achieved via furniture and moveable screens generates multiple possibilities of using the studio space, from simple areas of individual work to the grouping of several modules for team work, from the positioning of vertical panels to create an exhibition space to their use to delimit functional areas of the studio.

The chosen furniture illustrates the wish to move away from the rigidity of the existing and head towards a smart and flexible work space, capable of responding to the current needs of the profession.

Therefore, the proposal, through the flexibility of the space and of the furniture, fosters teamwork, communication and the students' open-mindedness. A welcoming atmosphere is created, leading to a sense of belonging to the work space, a space which is given a creative character through individualisation.



Fig. 6. Proposal (ideal version) – Daniela Donciu and Andreea Topoloagă.



Fig. 7. Proposal (feasible version) – Daniela Donciu and Andreea Topoloagă.

Alexandru Ciprian ENE and Ariana POPESCU

Arranging the studio for the scenario of crit and individual work required first of all the identification of clearly defined areas such as: the one destined for modelling (which includes a library of materials), an area for project crit organised on the roundtable principle (meant to encourage student-teacher dialogue), relaxation spaces placed near the windows, a creative corner and, finally, the study and work areas as such. In addition, the arrangement of the tables was intended to facilitate circulation in the studio, with the possibility of observing all the simultaneously unfolding types of activities.

The selected pieces of furniture can be adapted to different situations: the wooden boxes can be used as library shelves and as chairs or as support for the models while the tilted worktables can serve as exhibition panels.

The current requirements imposed by technology and by the studio working methods have inspired the arrangement of several special areas, with different attributes, meant to complete and emphasize the qualities of the projects. While it is true that computer-assisted work has simplified and accelerated the process of developing a project, comprehension and spatial exploration are still facilitated by mock-ups and 3D physical representations – models. Thus, the proposal also foregrounds the insertion of a workbench with modular areas for the storage of materials. These boxes can be taken out of the shelf support and used as chairs or as support for the models.

Again in the spirit of flexibility in arranging the work space, a multifunctional wall was proposed at the back of the studio, with a perforated plywood board into which different storage shelves can be inserted. The space can also be reconfigured as an exhibition area for models or presentation boards. In addition, it is a space that allows one to observe, analyse and improve the project, following the crit.

In direct connection to the multifunctional wall, there is a rest, relaxation, contemplation and reading space in the window area, meant as a naturally-lit chill-out room, beneficial after the hours spent in front of the computer. The bow window bench is framed by precast wood, which also encases the central window, generating a sense of comfort and protection while the remaining space above can be used to store various objects.

The entrance is conceived in a completely different manner, rejecting the previous door configuration and opting for a permeable boundary of translucent glass panels between the studio and the hallway. These harmonic panels can be folded for the complete opening of the studio towards the hall if desired for an exhibition or other events.

The proposed design aims to make the work space as pleasant as possible, comfortable from the physical and psychological point of view, full of objects and activities that inspire experimentation, innovation and creation.

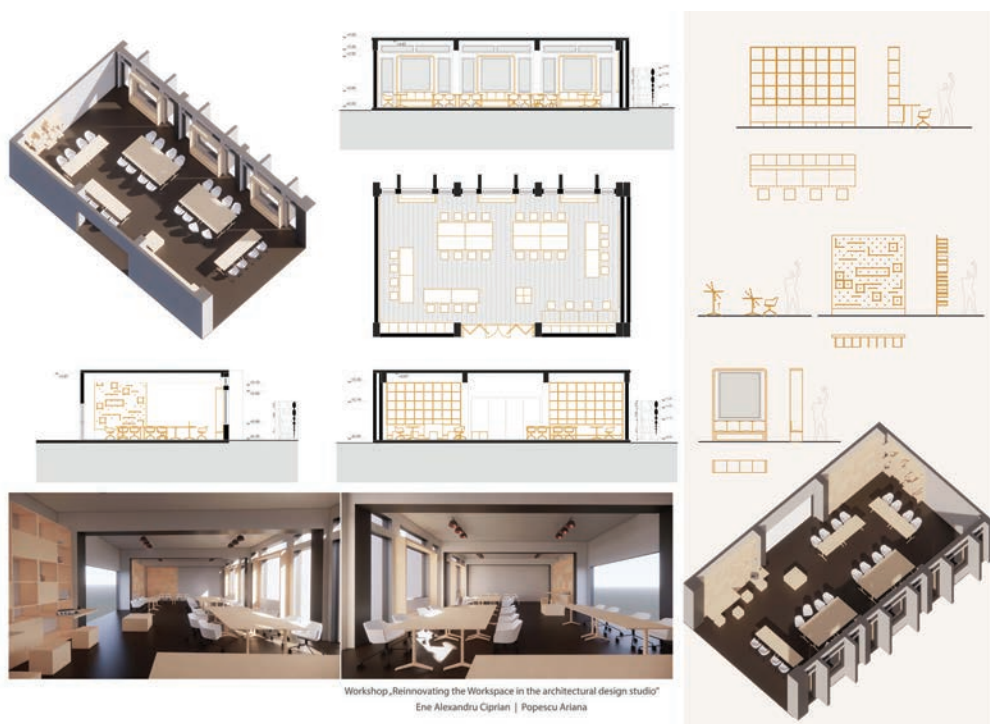


Fig. 8. Proposal (the ideal version) – Alexandru Ciprian Ene and Ariana Popescu.

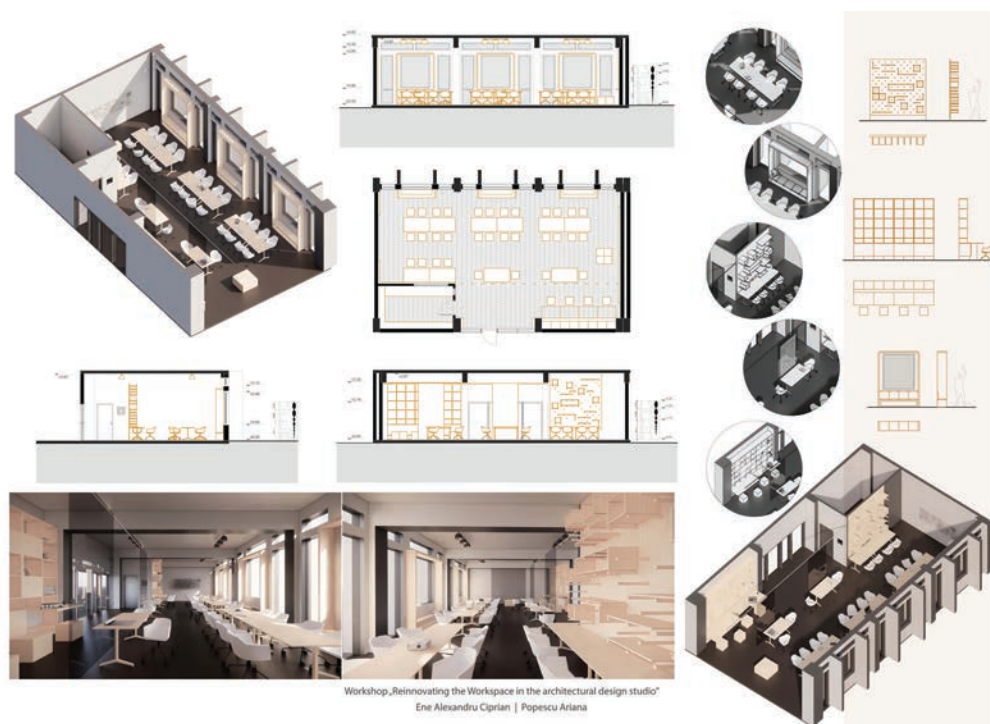


Fig. 9. Proposal (the feasible version) – Alexandru Ciprian Ene and Ariana Popescu.



Fig. 10. Image from the end of the workshop.



Fig. 11. Image from the end of the workshop.