Design Studio Teaching Practices
Between traditional, revolutionary, and virtual models
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Despite the considerable differences in the system of educating future architects worldwide, there is one remarkable similarity—the overriding primacy given to the architectural design studio as the main forum of creative exploration, intellectual engagement, interaction, and assimilation. The design studio is the kiln where future architects are molded. It is the testing ground for all types of knowledge gained in theory and lecture courses. It is the primary space where budding professionals explore their creative skills that are prized by professional associations. Consequently, the attitudes imbibed in the studio are those that young graduates take to the profession.

Literature on architectural education corroborates that there are some fundamental disagreements over what is meant by architecture and design. This in essence conveys that teaching architectural design means different things to different people; each educator teaches according to his/her own set of ideologies and beliefs and in a manner that is distinct from others. Concomitantly, there is a tremendous diversity of contents, areas of emphasis, and methods of teaching in different schools and even within one school.

This issue of OHI explores studio teaching practices by investigating pedagogical aspects that associate different studio teaching models; traditional, revolutionary, and virtual.   The conventional model represents studio teaching that follows the educational system of the Beaux-Arts and later the Bauhaus that primarily adopts the mastery-mystery and showing-telling modes of teaching. The revolutionary model represents a number of alternative attempts that aimed at reshaping the educational process in the studio by introducing new concepts and theories including Piaget's theory of knowledge assimilation-accommodation, Kolb's theory of experiential learning, and other teaching mechanisms. The virtual design studio represents the recent advances in CAD and visualization, combined with technologies to communicate images, data, and simulated live actions. Interestingly, none of the models has replaced another; the three models coexist now in most schools of architecture around the world either as distinct unique models or integrated to form new models.

Research papers in this issue will introduce cases that shed light on paradigmatic shifts in studio teaching practices in the developed and the developing worlds. Papers may reflect on a wide spectrum of studio types including architectural, interior, landscape, urban, and community design studios. While some papers will place emphasis on creativity and social responsibility as integral components in studio teaching, others will explore dialectic relationships between contents, methods, teaching/learning styles; process-product mechanisms; problem representations vs. exploring solutions; competition vs. collaboration; and the tools utilized by studio educators to achieve their studio teaching objectives.

Key Dates & Deadlines

Receiving extended abstracts (1000 words)	Jan. 15, 2005
Notification of abstract acceptance	March 1, 2005
Receiving full papers	June 1, 2005
Notification of full paper acceptance	Sept 15, 2005
Receiving full papers after reviews	Nov 30, 2005
Publishing date	March 2005

Writing Rules
Articles must meet the following requirements:

1. The title of the paper should not exceed ten words.
2. There must be an abstract of between 200 and 300 words.
3. All figures and illustrations must be stored on a separate file to the text.
4. Locate any illustration by placing a figure number in the text.
5. The manuscript must have a maximum of five keywords following the abstract.
6. The manuscript must have references with the authors name in capitals followed the year, the title of the reference in italics and the source or publisher in normal lower case e.g JACKSON N.1999, *Reconstructing Architecture for the Twenty First Century*, Toronto University Press, Toronto, Canada. (see example below)
7. There must be a conclusion at the end of the manuscript.
8. The manuscript must have all references cited in the body of the text, with page number e.g (WILLS, 2002:31). (see example below)
9. The length of the manuscript should be around 4000 words.
10. All photographs, line drawings, tables, maps and graphs must be in TIFF format and not be less than 300 dpi.
11. Manuscripts must be submitted on a CD and by e-mail as an attachment.
12. The manuscript must be saved on Word 5 for Macintosh or as rich text format.
13. One hard copy of the text is required.

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Although pc's have had the DTP facility for a long time to create composite pages of text and pictures, the OHI graphics department use Quark Express and Macintosh rendering it impossible to de-embed pictures from composite texts done on a PC. Any article which does not follow this guide line will not be published.

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The authors name is in capitals followed   by the initials. The title of the referred work follows which will be in lower case italics. The last part of   the reference gives the publishing source which will be in lower   case normal script.

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MALLICK, F H. 1994, *Thermal Comfort for Urban Housing in Bangladesh,* Unpublished Ph.D dissertation, The Architectural Association, London. UK

PARLATO, R. 1978, *Monitoring and Evaluation Manual for Low Cost Sanitation Programme in India,* UNDP World Bank Water Sanitation Project

CITATION FORMAT
This must be with the author's name in capitals followed   by the   year and   page number(s), all in   brackets. If a whole   book is used as   a   reference then page number(s) can be dropped.

E.G
………good example of this blind faith in technology in his designs for Ville Radieuse, which were hermetically sealed and relied entirely on mechanical means for ventilation (FRAMPTON 1985:86). Such solutions are unnecessarily expensive and often not the best for human health and welfare.
        The buildings are in many cases environmentally uncomfortable and must rely on artificial means of ventilation. Such means are expensive and beyond the reach of the majority in the developing world (DETHIER, 1981; CORREA, 1985).