

Architect-Artist Collaboration in Architectural Design Studios: A Comparative Case Study of Two Experimental Projects

1. Uzma Kabir, 2. Sannah Ejaz, 3. Reema Shaukat Khan

Assistant Professor, COMSATS University Islamabad, Pakistan

uzmakabir@comsats.edu.pk (Corresponding author)

sannahe@comsats.edu.pk

reema_abbassi87@comsats.edu.pk

Abstract

The architectural profession has increasingly shifted from the model of the architect as a singular author toward collaborative and multidisciplinary modes of design. This shift has also created a need to reconsider the architectural design studio as a space where students can encounter and work through different disciplinary approaches to design. This paper examines the collaboration between artists and architects within the architectural design studio through two academic case studies conducted in the Department of Architecture and Design, COMSATS University Islamabad. The first case, A Designed Collaboration, was developed as a fourth-semester design studio in which the artist was integrated into the studio from the planning stage and contributed to a sequence of exercises moving from personal space to house and finally to an urban intervention. The second case, Design Build as a Medium of Healing and Learning, was developed in the third year as a response to the psychological impact of the Army Public School attack and used a design-build process as a means of learning, making, and collective engagement. The study is qualitative and uses textual analysis of project briefs, studio documentation, written reflections, and project descriptions. The cases are examined through roles, entry point, methods, interaction, negotiation, translation, and design transformation. The comparison indicates that multidisciplinary collaboration does not operate

through a fixed model. Instead, the role of the artist changes according to the scale, intention, and demands of the project. In the first case, the artist's role moved from designer to co-creator and eventually to a specialist in representation. In the second, the artist remained closely involved during conceptual and experimental stages, while architectural responsibilities became more prominent during construction and site management. Across both cases, the collaborative model created opportunities for students to question conventional architectural processes, expand their repertoire of design methods, and understand design as a negotiated process between ideas, users, materials, structure, and context.

Keywords: architect–artist collaboration, architectural design studio, interdisciplinary pedagogy, studio culture, collaborative design, design-build

1. Introduction

Traditionally architects were taught to work as the solo heroic designer who single handedly solved the problem of architecture design. The master architect was often portrayed as an eccentric, egomaniac who designed exceptional buildings. He was the master of his craft thus a master of all professionals working under him. From renaissance till Beaux Arts the model remained the same. With the advent of 20th century the model shifted to a corporate model where architect headed a team of professionals. The idea essentially remained the same where architect's role persisted as the sole decision maker during the design process although now he had access to a team of professionals. Yet the work was divided in a sequential manner where one professional was involved after the previous one had made decisions independently. Consequently, one person's decision became another professional's problem.

In 21st century the whole ethos of design has transformed radically with multiple disciplines work in tandem to create collaborative designs. With globalization the whole idea of architect as a designer morphed mainly because the architect became the facilitator of large teams working on large scale urban and architectural processes. The architect instead of peddling his context specific craft became a globe trotter working simultaneously with teams in different corners of the world remotely through the internet. These integrated teams collaborate simultaneously through BIM soft wares to come up with holistic design decisions. Collaboration and multidisciplinary is the backbone of architectural profession now.

In academia this approach to teaching has been experimented with quite widely. The allied fields of architecture almost always have a pivotal role to play in the architectural design

outputs. Particularly, Contemporary architectural design increasingly involves collaboration with artists and other creative disciplines. As disciplinary boundaries are blurring and more and more architects are designing artefacts other than buildings, the architectural design studio in the academy needs to incorporate multidisciplinary to train and prepare students for a field that is in flux. As the role of architect is morphing from a maestro to a collaborator, the academy needs to reimagine the architectural design studio as a collaborative space that can appreciate, identify and respond to problems through the lens of multiple disciplines.

The pedagogical model of architectural design studio also needs to be recalibrated to involve artists and other creative professionals. This shall augment student's repertoire of design processes, critical thinking skills as well as create cognitive dissonance for them to think with agility. Collaboration with artists can introduce new methods of observation, representation of design ideas, material experimentation, interpretation of design problems and outcomes, and spatial thinking.

Designing and running multidisciplinary studios has its advantages. However, a multidisciplinary studio comes with its own set of challenges that need to be overcome to accrue full potential of the approach. Collaboration does not automatically mean integration; it can involve negotiation, conflict, translation, or parallel practices. Hence, conscious experimentation is required in the architectural academia to familiarize itself to the potential and challenges of integrating artists into architectural design studios.

1.1 Research problem

Multidisciplinary collaboration between art and architecture is becoming visible in architectural practice and education. Still there is limited understanding of how collaboration between artists and architects actually works within the architectural design studio and how it influences the design process. (Joseph et al., 2025)

This study aims to elaborate how the collaboration between architect and artist play out in the setting of architectural design studios in terms of roles assigned, contribution of architects and artists, interaction of the team with the content and the students, challenges encountered and resolved, and most importantly the translation of cross disciplinary methods and ideas into tangible outcomes.

1.2 Research questions

How does collaboration between artists and architects influence the architectural design process within the design studio? Some sub questions also arise: what mechanism was adopted to negotiate roles and responsibilities between architects and artist? What were the emerging pedagogical methods that resulted from this collaboration? Was there any significant change in the design development or architectural thinking? How did conversations, tensions or challenges between cross disciplinary teaching, negotiated?

1.3 Scope and Limitations

This study explores the collaboration between artists and architects in the architectural design studio. Qualitative research methodology is employed where textual analysis is used to perform a comparative analysis of two cases where collaboration between the artist and the architect took place in an architectural design studio. The study deliberately focuses on the process of conducting a multidisciplinary architectural design studio and does not dabble in quantitative research. The projects undertaken were academic in nature.

2. Literature Review

Architectural design education has historically relied on the studio as a setting for individual problem-solving and instructor-led critique, while contemporary practice increasingly requires collaborative and interdisciplinary work. A review of 42 peer-reviewed studies found that collaboration is present in architectural studios but remains relatively limited and insufficiently defined, with much of the literature emphasizing design outcomes rather than the pedagogical processes that enable collaboration (Joseph et al., 2025). The evolution of the design studio is likewise associated with technological change, globalization and increasingly collaborative forms of professional practice (Harry et al., 2025).

Research on design-studio practice shows that collaboration is not produced simply by placing people together. Communication is supported through artefacts, spatial arrangements and discipline-specific practices; sketches, models and other material representations help make ideas visible and negotiable (Vyas et al., 2013). Studies of collaborative architecture studios have tested different arrangements, including short charrettes, semester-long partnerships and shared studio environments, indicating that the structure, duration and degree of interaction shape the collaborative experience (Gregory, 2014). Collaboration is therefore a pedagogical condition that requires deliberate organization.

The contribution of art is particularly relevant to an architect–artist studio because artistic practices can introduce alternative modes of observation, abstraction, representation, material experimentation and critical reflection. Art can expand creative approaches in architectural education through new forms, materials and modes of expression (Uludağ, 2016), while visual-art-based projects can support conceptual and socially critical approaches in predominantly technical curricula (Mazalán et al., 2025). Research in the visual arts also indicates that interdisciplinary collaboration requires explicit strategies for negotiating different practices, expectations and forms of knowledge (Scopa, 2003).

Existing examples show several ways in which art and architecture can intersect. Architect–artist partnerships have been used in site-specific interventions to question disciplinary boundaries and engage urban contexts (Lehmann, 2007), while cross-disciplinary studio projects have moved between collaboration and consultancy as students negotiate different modes of production (Columbano, 2015). Other projects have integrated architecture with archaeology, pedagogy and design thinking, demonstrating the potential of interdisciplinary studios to connect disciplinary knowledge with concrete design problems (Hasirci et al, 2020, Wojtowicz et al, 2024). Studio-culture research also emphasizes sharing, interaction and communication as important dimensions of collaborative learning environments (Jamil et al., 2026).

Taken together, the literature supports the educational potential of interdisciplinary collaboration but also identifies a process gap. Collaboration is frequently discussed through benefits, outputs or general studio organization, whereas the mechanisms through which disciplinary roles are negotiated, translated and adapted during design development receive less sustained attention (Joseph et al., 2025). This study addresses that gap by examining two architect–artist collaborations through roles, entry points, methods, interaction, negotiation, translation and design transformation.

3. Methodology

3.1 Research approach

The research is qualitative in nature. The study is a comparative analysis of two case studies to put forth the mechanisms of multidisciplinary collaboration in terms of roles and responsibilities, pedagogical methods and challenges encountered and negotiated. This study

is not aimed at statistically proving that the multidisciplinary collaboration between artists and architects improve architecture design.

3.2 Case selection

Department of Architecture and Design, COMSATS University Islamabad, established the Department with the intent of bringing arts back into architecture. The rationale was that architecture produced in Pakistan and elsewhere lacked the artistic expression in its form or experience and has stooped into banality. Practice of arts in architecture brings elevated aesthetic pleasure as an enriched experience for the user of the built environment. The first academic plan and program for Bachelor of Architecture starts with, “Architecture is above all an art” (Academic Plan and Program for Bachelor of Architecture, Department of Architecture, COMSATS Institute of Information Technology). Art was consciously embedded in the discourse of the subjects taught. For example instead of history of architecture, the course was taught with the title of History and Philosophy of Arts and Architecture likewise the Architectural Design Studio was named Architectural Design and Presentation. The idea was that Artists and architects would teach in multidisciplinary environment and with time shall achieve interdisciplinarity. However, architecture is not purely perceived as an art simply because multiple allied fields like engineering and physical sciences play a pivotal role in construction of architecture. The fact that as opposed to an art work as an individual’s expression of their thoughts and emotions, architecture has to negotiate multiple disciplines just in order to have a concrete form. Consequently, the same dilemma started to play out in the program of architecture. The architects wanted to teach students especially in senior years concerns related purely to architecture like build ability and services integrated with structure. They argued that the students needed to learn these aspects of design merely to have greater chance to be employed in the field. The artists started being relegated to teaching either history courses or if engaged in studio were minimally utilized. This not only created friction amongst artists and architects but also solidified the divide where both sides claimed to not pull their weight properly.

In this milieu, a team of architects and artist decided to experiment the inclusion of both artists and architects in studio pedagogy as an effective team rather than working on two separate pedagogical intentions at the same time. The intention was to bring the best of both disciplines to the studio for the benefit of the students. Moreover, the team wanted to gauge the extent to which these multidiscipline collaborations could work in an architectural design studio.

The two case studies are being presented as illustrative cases where the collaboration between the artist and the architects created synergies that resulted in meaningful output. The case one illustrates that careful preplanning of the semester with clear goals, collaborative input by all members of the team(both at planning stage and execution phase) and coordinated roles assigned to teaching teams result in a successful pedagogical experience. Case two highlights that how multifarious perspectives create a space where all voices are heard and design becomes a vehicle for healing and learning. Both cases involve two architects and one artist in the setting of an architectural design studio. Both studies are very different in intent and methodology but clearly were beneficial experiments in multidisciplinary design education.

3.3 Sources of data

Textual Data utilized for this research include project briefs, studio documentation, written reflections by the faculty and project descriptions. Both studios were run keeping in mind the collaborative aspect.

The researcher was directly involved in the development of the two studio projects as a studio instructor. This position provided access to project discussions, design processes, and participant reflections that might not otherwise have been available. At the same time, this proximity may have influenced the interpretation of participants' actions and outcomes. The analysis therefore distinguishes between documented observations and the researcher's retrospective interpretation of the projects.

3.4 Analytical method

The analysis was done on the following parameters:

Table 1: The analysis parameters

Analytical dimension	
Roles	Who did what? How were roles defined?
Entry point	When and how did the artist enter the design process?
Methods	What practices did each discipline introduce?
Interaction	How did participants communicate and exchange ideas?
Negotiation	Where did disagreement or disciplinary tension occur?
Translation	How were artistic ideas translated into architectural proposals?
Design transformation	What changed because of the collaboration?

4. Case study 1: A Designed Collaboration

4.1 Project context

The fourth semester architectural design studio is essentially the students' first architectural design studio as they do two foundation studios for the first year. The team wanted to start developing their ideas on the basics of how a space is simultaneously intangible and tangible. How the scale of space shrinks and expands depending upon the number and experience of the user. In order for them to understand that space is designed for human experience the curriculum took them from immediate to intermediate and then collective scale of space. This was deliberately designed with immediate space being a dreamscape or a personal space, intermediate being a house for a known personality and collective space being a small scale urban intervention. The pedagogical framework designed by the team sequentially introduced students to the mutually inclusive dimensions of space, program and context, moving from short exploratory exercises toward more complex architectural and urban design problems.

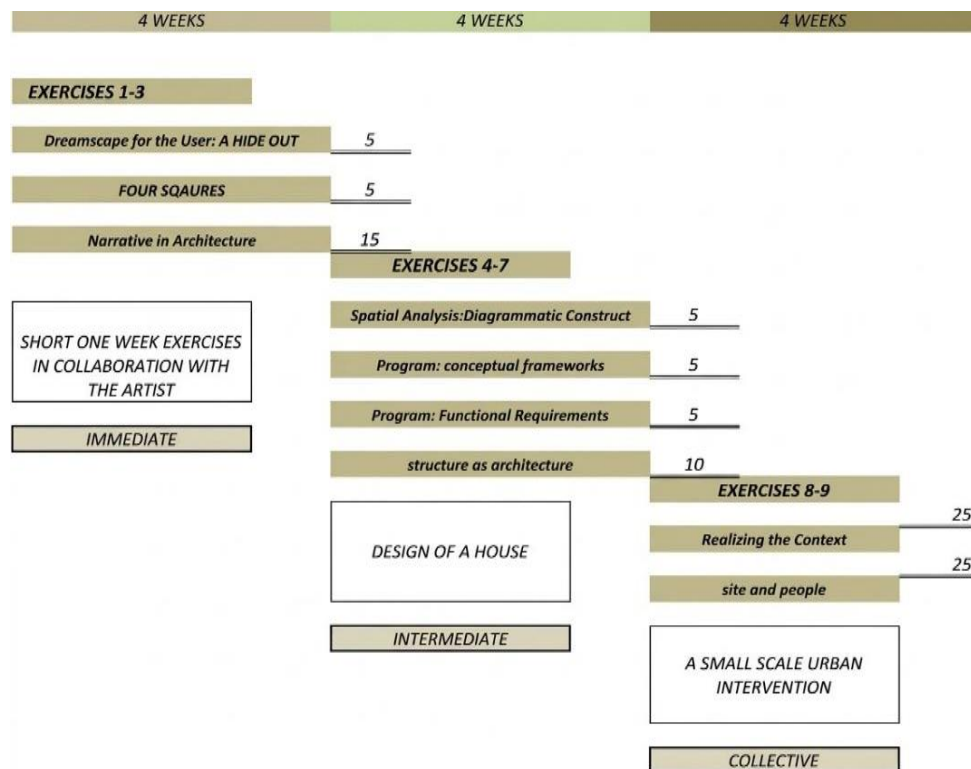


Figure 1: Semester Formwork

4.2 Collaboration setup

The course learning objectives identified the development of an understanding of the relationship between form, function, and context as a central learning objective, while also

emphasizing experimentation with different processes of concept development and the use of textual, visual, and experiential resources in architectural design. The artist was introduced in the studio from the start. The semester started with small exercises to expand their visual and conceptual vocabulary. As was decided earlier the artist led these exercises. The main intent was to create a studio environment where the students could experiment and explore different concept development processes from both disciplines.

4.3 Collaborative process

The artist became an integral part of the team from the beginning when the studio formwork was being developed. While architects were discussing the progression of space from very personal to collective space, the artist was contributing in terms of the project types and details. Before The first project preceded by explorative assignments during the studio.

One of these exercises used a restricted vocabulary of four black squares. Students were asked to manipulate size, position, rotation, overlap, cropping, and spatial relationships to visually express concepts such as *order*, *increase*, *bold*, *congested*, *tension*, and *playful*. The accompanying handout describes the purpose of the exercise as developing a geometric and abstract visual language through experimentation with framing, overlapping, contrast, positive and negative relationships, and the interaction of forms.

In second artist led exercise the students were given a poem and a set of symbols. They were to narrate the poem with the help of those symbolic representations. They had to develop coherent compositions by juxtaposing, cropping, intersecting and overlapping of different symbols explaining the poetic verses. The intent was to make students understand the possibilities of discovering unfamiliar meanings from sources as diverse as text and image. Here, students were encouraged to develop visual metaphors within a restricted graphic vocabulary. The exercise explored composition, scale, cropping, intersection, overlapping, and positive-negative relationships, while encouraging students to reconsider how an existing verbal or poetic language could be transformed into a visual one.

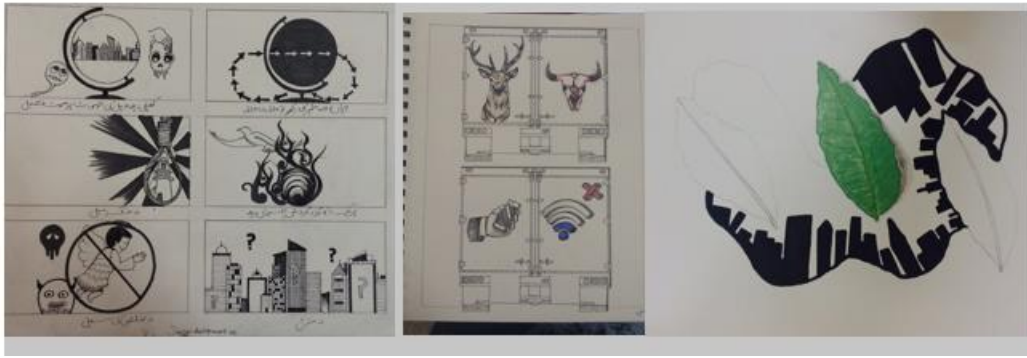


Figure 2: Glimpses of class exercises given by the artist.

These exercises are significant to understanding the collaboration because they introduced the artist's disciplinary methods **at the stage of architectural concept formation**, rather than only at the stage of representation or final presentation. The students were exposed to processes of abstraction, visual interpretation, composition, metaphor, and experimentation that could subsequently be brought into architectural design.

The dreamscape project that explored personal space was also designed by the artist in collaboration with architects. The space was to Incorporate both the creativity and functionality; identity and comfort of user in experiencing the space. Students were required to design a space for a single person by attaching it to the walls/surfaces of an imagined space in between two buildings. The space was to fit the specific needs of the user (as a hideout space for viewing, transitional space, space for dreaming, space showcasing hobbies or collections). Students were encouraged to invent a user. Narrative Writing & Storytelling was used to introduce the person to the class and the faculty. The objectives clearly elucidated that the students needed to explore conceptual narratives as well as understand human anthropometrics.



Figure 3: Exercises leading to Dreamscape Project

The studio progressed from a personal space to a house design which catered to the intermediate scale of space. The basic aim of the project was to try to articulate its subjects' personal tastes and obsessions, and how those were reflected in architectural design. The task

was to design a single family house for a particular user. Students were provided with a list of famous personalities in history; each student was given one user from the list.

The detailed program of the house was to be developed by the student based on the user profile. The student was to develop the user profile after research. The artist's involvement was again integral in this project as the list of personalities was prepared by mutual collaboration. Moreover, artist acquired a pivotal role till the stage where user profiles were being developed. The discussions revolved around what could be garnered from the factual data about the personality. While the architects were focusing on case study development, the artist was exploring the facets of personalities that could make the design of their house unique to them. Later when the students started developing forms and volumes for the house design the artist became a model maker and a sculptor, guiding students through experimentation with materials.

As the studio progressed from relatively building scale to urban scale, the artist's role was diminished to one or two exercises. The urban problem reading and solutions became too complex and real a task to experiment with conceptual ideas.

The artist's participation was embedded within this progression at the point where students were being introduced to alternative methods of conceptual and visual thinking. This is important for understanding the three collaborative projects examined in this study: the collaboration did not occur in an otherwise conventional architecture studio, but within a pedagogical framework that was already deliberately questioning how architectural ideas could be generated through experience, narrative, movement, visual abstraction, and other non-traditional design resources.

In this sense, the semester provided a shared pedagogical environment in which architectural and artistic modes of inquiry could intersect. The artist's exercises formed one component of a broader studio strategy that encouraged students to experiment with different processes of design development before applying those processes to increasingly complex architectural and urban problems.

4.4 Negotiation and Disciplinary Interaction

The collaboration was established through predefined roles and a clear understanding of the intended contribution of each discipline. This initial clarity enabled the knowledge bases of

architecture and art to be integrated within the studio process rather than operating as separate or competing inputs. The artist and architects kept on debating the concepts of space as a vehicle of self-expression versus space as experience, bringing in cross disciplinary perspectives to the studio pedagogy.

The rhythms of artist's engagement with both the content and studio methodology changed as the complexity and scales of the projects progressed. The studio shifted from conceptual exploration to discussions on program development, site analysis and surveys of the stakeholders, consequently curtailing the scope for purely exploratory approaches. As a result, the artist evolved from being a designer of the semester and content, to the expert in innovative representational techniques in the final urban project.

This morphosis of roles, demonstrated the flexibility embedded in the nature of disciplinary roles within the studio. The collaboration worked as a flexible exchange in which two disciplines brought in their expertise and adapted according to the requirement of the studio.

4.5 Effect on the Design

Rather than treating the user only as a recipient of a predetermined program, the collaboration influenced the students to understand that the user is a primary generator of architectural space. Students started realizing that experience, identity, preferences, and rhythms of life are actual sources from which spatial ideas and programs emerge.

As a result the collaborative exploratory process encouraged students to experiment with personal and experiential interpretations of space. They grasped the idea that form making does not solely address functional resolution but almost always is a depiction of personal ideas and conceptual and emotional associations. Simultaneously, their ability to communicate these ideas improved through questioning the usual forms of visual representations and the articulation of conceptual intentions.

The collaboration encouraged them to recognize that a program can develop progressively from the personal needs and experiences of the user to the broader conditions of the physical and social context. As a result, they approached design less as the direct resolution of a predetermined brief and more as a process through which user, program, form, and context could be continuously questioned and reimagined.

5. Case Study 2: Design Build as a Medium of Healing and Learning

5.1 Project Context

The second case study was carried out at third-year level. Had a different curricular emphasis from the first case. The main curricular goal was to understand structure as architecture. The project goal was to use design-build to show that aesthetic and structural resolution of design go hand in hand.

The project came into a difficult context. After the attack on the Army Public School in Pakistan in which 120 young lives were lost the psychological impact on students and faculty was devastating. The atmosphere in the institution was full of numbness, anxiety and trauma. In response the team of architects and artists decided to go beyond the studio environment and do a hands-on design-build project. The project was both a learning exercise and a cathartic tribute to those who had lost their lives.

The plan was not to treat grief as an idea separate from design. Instead students were asked to work through their feelings by tackling a project that forced them to use all their skills to solve real making challenges. In this way the act of construction became part of the teaching process. Students had to take responsibility for their designs while also facing the material and structural consequences of their choices.

The project began with Maya Angelou's poem I Rise. The poem gave the idea for an installation that would remember the dead show hope in a situation and highlight the resilience of the young. The final project was a series of art installations placed at spots, across the campus letting the student body meet them and think about the questions they raised.

5.2 Collaboration Setup

Unlike the first case, where collaboration was embedded within a semester-long progression from personal to collective space, the second case was organized around making, experimentation, and construction. The artist and architects worked together to transform an emotionally charged context into a design-build exercise through which students could engage with both conceptual and material questions.

The project placed artistic and architectural knowledge in direct relation. The artist contributed strongly to concept generation and experimentation, while the architects concentrated on architectural form, structure, construction, and the practical realization of the installations. The distinction was not absolute, however, and the project developed through continuous exchange between the disciplines.

5.3 Collaborative Process

Eleven projects were eventually selected from forty proposals for construction, with partial financial support provided by the university. Initially the students wrote their personal narratives in the form of prose or verse. These narratives became a catalyst to initiate conversations with the artist about developing the concepts. The architects mostly discussed the translation of these concepts into forms. From there the tasks shifted to developing the detailed drawings required for construction.

In the design-build process the ideas could no longer remain just drawings or conceptual model. They were to be tested to withstand the demands of making. The studio discussions moved towards, prototypes, materials, joints, dimensions, and construction methods. As a result, students encountered a much complex problem of navigating between what they intended to make and what materials and construction would actually allow them to make.

The artist also brought in unexpected materials into the studio, including jute, light fixtures, fiberglass, and laser lights. The architects, in turn, introduced wooden frames, bamboo, bricks, and other construction materials. This combined repository of materials enabled the studio outcomes to be more innovative. Moreover, these materials became a shared treasury through which the two disciplines could test, question, and reshape one another.

As the construction began, however, the architects took on much of the responsibility for resolving site-related problems and managing the work on site. After detailed discussions with the team the projects were distributed evenly amongst the whole team including artist, to eliminate overburdening any faculty member. The projects were divided with due diligence keeping in mind the interest and expertise of the team member. This created room for the artist to re-enter the making process in different ways, sometimes contributing through interventions that were not anticipated at the outset.

The Cube offers is one example. It was originally designed to be placed in a foyer, but rethinking after conversations between the artist and the architects led the team to relocate it. The installation was ultimately levitated between two buildings. This decision changed how the work related to the surrounding buildings, the space between them, and the people moving through that space. The new position became part of the design intent itself, something than simply a decision about where to place it.



Figure 4: "The Cube"

Another installation, the Memory Cave, incorporated representations of the hands of the dead children and was positioned on the railing of the library. The positioning of the memory cave installation was also quite poignant as the installation depicting the dead children's hands was installed on the railing of the library. Every student ascending or descending the stairs interacted with the installation. Library being the repository of knowledge pointed to a future aligned towards knowledge acquisition for prosperity.

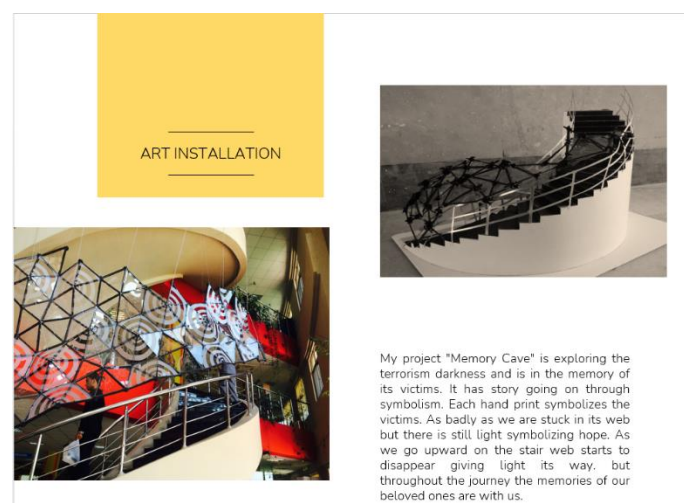


Figure 5: "The memory cave"

In *The Man*, the artist worked closely with the students as they developed the sculpture of a human figure, approaching it from a hopeful perspective. The man depicted the human form in its essence, ever hopeful, fishing for happiness and peace. The ledge as the placement for the man was decided by the teaching team. After placing the composition on different locations on the campus, it was decided by the team that a higher window ledge for the man and lower plane for the glass cube would be ideal. Long after the man vanished the rust stain of the man remained on that window ledge. Reminding who cared to remember that hope is an essential ingredient of a very uncertain life.



Figure 6: “The Man”

The bamboo structure created a very architectural response to the problem by creating a space that cradled dialogue and interaction to mitigate trauma and grief. The architects were involved in erecting the bamboos at a certain angle. The artist after installation suggested that the space may be illuminated for night time impact. So the structure was painted with glow in the dark paints. Here, the collaboration continued after the initial design decisions and demonstrated how a design could be modified through interaction between disciplines during the making process.

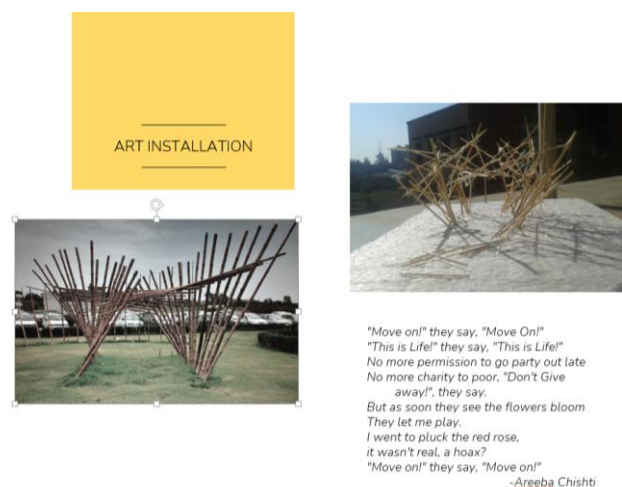


Figure 7: the Bamboo Structure

Another very interesting installation, "Fear Allah Not Men", that remained placed on the campus for quite some time developed tubular structures housing mirrors inside at such strategic angles that no matter from where you peeped in through the holes on these tubes you would always see the campus mosque. Students from different departments used to interact with this installation. Verses from the holy Quran were printed on it. Where prominent politicians failed to take a stance on terrorism this student had the courage to name the perpetrators as followers of satan. The discourse around this theme was intense in the studio abetted by a multidisciplinary team. The installation generated extended discussion within the multidisciplinary studio around religion, violence, fear, and the role of the university in responding to the surrounding context.

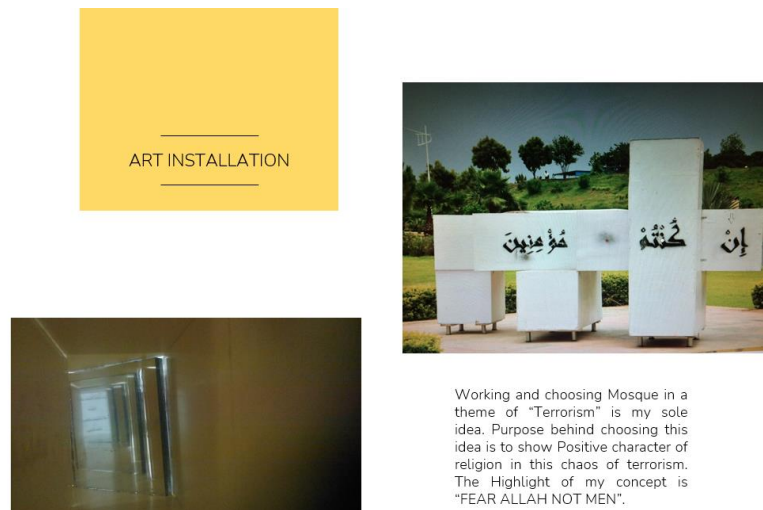


Figure 8: Art Installation

5.4 Negotiation and Disciplinary Interaction

The second case shows a more flexible kind of negotiation than the first. Initially the process was highly collaborative. Students discussed their personal narratives with the artist. These discussion were utilized to develop the ideas behind their projects. The students simultaneously worked with the architects to explore how those ideas could be translated into form. The roles and responsibilities shifted as the projects went into construction stage.

The artist's contribution was most visible in the development of concepts, material exploration, artistic and sculptural approaches. In the construction phase, the architects took on more responsibility for dealing with structural problems, technical decisions, and managing the site. The division of roles was more organic as the roles kept on changing according to the need at that point in time.

The redistribution of the work was done after realizing that placing most of the construction responsibilities on individual teachers was creating too much pressure on the studio. The artist was engaged more for more artistic projects. This allowed the artist to stay actively involved in the projects resonating with their expertise while the architects focused more on the construction-related demands.

These examples show that negotiation in a design-build studio is a continuous process. It can begin with the concept and continue through decisions about form, materials, location, construction techniques, and experience of space. A material might suggest a change to the original idea, a conversation might lead to moving an installation, or a structural solution might open up a new artistic possibility. The collaboration did not charter a linear path from concept to execution. Instead, the idea and the process of making kept shaping the studio constantly.

5.5 Effect on the Design and Learning

The most important outcome of the collaboration was the coming together of the ideas and making. Students had to move beyond personal narratives and initial ideas into drawings, prototypes, materials, construction, and the realities of working on site. This process helped them understand that design decisions keep on evolving even after the drawing phase according to the demands of the making process. The designer remains responsible till the outcome is built.

The project also broadened their understanding of materials. Jute, fiberglass, light fixtures, and laser lights alongside more familiar materials such as bamboo, timber, and brick brought the realization to explore latent potentials of seemingly unlikely materials. This encouraged students to consider different ways of shaping and experiencing space.

The collaborative process also made design a shared responsibility. Personal narratives, memory, grief, resilience, public interaction, and construction were not treated as separate concerns but became part of the same design process.

All of the installations were placed within the existing campus. The carefully placed installations became a part of how people moved through and experienced the campus. The focus therefore shifted from simply producing an object to creating an experience within an existing environment.

6. Cross-Case Analysis

The two cases show different but connected ways in which artists and architects can work together. In the first case, collaboration was preplanned and built into the structure of the studio. The artist was involved from the semester planning stage and was closely involved in the early conceptual and exploratory work. The artist role evolved after the projects required more architectural input. In the second case, collaboration developed more organically through the course of a design-build process. It was a dynamic milieu where ideas, materials, construction, and site conditions were constantly affecting one another.

Both cases show that the artist's role can change throughout a project. In first case study the artist played the role of a designer, co creator and an expert in visual representation. In the second case study the artist was predominantly involved in concept development and experimentation. The architects, on the other hand, took on more of the construction and site-related work. In both case roles and responsibilities were not fixed and keep on changing as per the situation.

It was important that the artist was involved early on in the studio. The artist was part of the process while students were still forming ideas, instead of being utilized at the end for design production stage only. In Case 1, this happened through exercises in abstraction, narrative, metaphor, identity, and materials. In Case 2, it grew through personal narratives, concept development, prototyping, and material testing.

The two cases also show different kinds of translation of artist's input into design. In Case 1, artistic approaches were brought into architectural thinking through studio exercises and spatial exploration. In Case 2, these ideas moved directly into materials, structures, light, and site-specific installations as the challenge was a design built project.

Negotiation was crucial in both cases, but it played out differently. The first was mainly concerned with ideas and teaching, while the second involved more practical questions of construction, site selection, structure and responsibility. This suggested that while both disciplines bring in their knowledge, a cross pollination of ideas and willingness to learn remains the backbone of any collaborative endeavor.

Table 2: The Comparative Analysis of the two Case Studies

Analytical Dimension	Case Study 1: <i>A Designed Collaboration</i>	Case Study 2: <i>Design Build as a Medium of Healing and Learning</i>
Project context	Fourth-semester architectural design studio; students' first architectural design studio. The semester progressed from immediate/personal space to intermediate/domestic space and finally to collective/urban space.	Third-year design-build project developed in response to the psychological impact of the Army Public School attack. The project combined architectural learning with a commemorative and healing intention.
Primary pedagogical objective	To develop an understanding of space through human experience and progressively introduce space, program, form, and context.	To understand structure as architecture and demonstrate that aesthetic and structural resolution of design develop together.
Artist's entry point	Artist was involved from the development of the semester formwork and was integrated into the studio from the beginning.	Artist was part of the teaching team and became closely involved from concept generation through studio experimentation and installation.
Initial role of the artist	Led exploratory exercises aimed at expanding students' visual and conceptual vocabulary. Later participated in developing the dreamscape and user-based house project.	Worked with students on personal narratives, concept generation, material experimentation, sculpture, light, and installation ideas.
Methods introduced by the artist	Visual abstraction, composition, narrative, visual metaphor, positive-negative relationships, material experimentation, model making, and representational techniques.	Personal narrative, conceptual exploration, sculptural thinking, unconventional materials, light, installation, and experimentation through prototypes and making.
Architects' contribution	Development of architectural form, program, site, context, volumetric studies, and increasingly complex architectural and urban design problems.	Development of architectural form and structure, construction resolution, technical drawings, site management, and execution of the installations.
Nature of interaction	Planned interdisciplinary exchange through studio exercises, discussions, and project development. The artist and architects exchanged ideas about pedagogy, conceptual formulation, personal exploration, and physical context.	More fluid and hands-on interaction through discussions, prototyping, material experimentation, construction, site placement, and continual adjustment during execution.
Role definition	Roles were clearly defined at the outset but adapted as the scale and complexity of the projects increased.	Roles were initially differentiated but became more fluid during construction. Responsibilities were redistributed according to the practical demands of the projects.
Negotiation	Negotiation occurred mainly between conceptual exploration and increasing programmatic and contextual architectural requirements.	Negotiation occurred between concept, form, material, structure, construction, site, and installation.
Translation between disciplines	Artistic methods were translated into architectural concepts, spatial ideas, models, and representation.	Artistic and architectural ideas were translated directly into physical installations, materials, structures, light, and site-specific interventions.
Change in artist's role	Artist's role evolved from designer of the project → co-creator of content → advisor/expert in representational techniques as project scale increased.	Artist remained strongly involved during conceptual and experimental stages, while architects took greater responsibility for construction and site management during execution.

Material exploration	Material experimentation was introduced particularly during model making and volumetric studies.	Material experimentation was central to the project. Jute, light fixtures, fiber glass, and laser lights were introduced alongside bamboo, wood, and brick.
Relationship to context	Context became progressively more important as projects moved from personal space to house and finally to an urban intervention.	Context was immediate and emotionally charged from the beginning; the campus itself became the setting for the installations and their interaction with users.
Effect on students	Students began to understand the user as a primary generator of space, explored more personal approaches to form, improved representation, and became more critical of predetermined programs.	Students learned through actual making, confronted construction challenges, took responsibility for their designs, and engaged with material, structural, emotional, and social dimensions of design.
Effect on design process	Design moved from predetermined program resolution towards a process in which user, program, form, and context could be continuously negotiated.	Design moved from personal narratives and concepts towards prototyping, construction, and site-specific intervention, making the relationship between design intention and physical realization immediate.
Nature of learning	Primarily exploratory and pedagogical, progressively moving towards architectural and urban resolution.	Experiential, collaborative, and practice-based, with learning occurring through actual construction and collective problem-solving.
Key characteristic of collaboration	Planned and adaptive collaboration structured across the semester.	Hands-on and emergent collaboration shaped by making, material experimentation, and real-time problem solving.
Overall observation	Collaboration expanded the students' conceptual and representational repertoire while adapting to the increasing realities of architectural design.	Collaboration connected artistic exploration with architectural making and enabled design to operate as a vehicle for learning, reflection, and collective engagement.

7. Discussion

The two cases suggest that artist and architect collaboration can influence the architectural studio in ways that go beyond simply adding artistic content. It can shape how students approach a design problem, develop ideas, understand context and users, and test and communicate their proposals.

In case study 1, the artist's involvement encouraged the students to use narrative, abstraction, visual language, and material exploration as part of the design process. In this way, architecture became not only about solving a program but also about interpreting and discovering possibilities. In case study 2 physical making of the ideas was the main challenge. Students learnt to respect and innovate with materials. They also consciously grasped the idea that site conditions, end user and structural possibilities and constraints shall dictate design as a major

force. The emotional context of the project also connected design with memory, grief, resilience, and shared experience.

Both the cases show that interdisciplinary collaboration does not require the artist and architect to have equal roles at every stage. Their responsibilities changed according to the needs of the project. Artistic knowledge and ideation experiments were more important at some points, while architectural knowledge became more important at others. Equality, therefore, may be better understood as giving each discipline meaningful space to contribute while remaining open to the other. The cases also highlighted what is meant by true collaboration rather than just presence. The artist was involved in exercises, discussions, concept development, materials, models, sculpture, installation, and representation. This involvement played a pivotal role in influencing the students to develop their ideas.

At the same time, collaboration has practical limits. As projects become more complex and architecture focused the scope of collaboration shrank in terms of exploration. In Case 1, for example, the artist's role became less visible as the project moved toward a larger urban problem. This should not be read as a breakdown in collaboration but reflective of the fact that interdisciplinary roles change with the scale and demands of the work. Case 2 shows that collaborations are never static and experimentation with the content and the method of pedagogy can result in encouraging outcomes. Overall, the two cases suggest that a multidisciplinary team is most valuable because it creates a shared space where ideas can be questioned, tested, and reshaped throughout the design process.

8. Conclusion

The two case studies show that collaboration between artists and architects can be a meaningful teaching strategy when it is intentionally built into the architectural studio. Simply bringing different disciplines together is not enough. The process depends on clear communication, mutual respect, openness to learning, and a willingness to adapt roles as the work develops. The artist and architects collaborations become valuable particularly because the repertoire of the ways in which design can be approached increases many times more. Two disciplines work together to teach not simply to design but also to understand the importance of experimentation and reimagining of the obvious. The cases also show that disciplinary roles are not fixed. What matters is that each discipline has meaningful space to contribute while remaining open to the

knowledge of the other. Planning, dialogue, clearly understood responsibilities, and ongoing adjustment helped the collaborations work through problems as they arose.

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