

**Type of Course:** Advanced Studio ARCH 51000 / ARCH 85101 / ARCH 92102  
**Class Meetings:** Mon 2:00-5:50 pm & Th 10:00-2:00pm; Thursday lectures @ 5:30 pm  
**Instructor:** Professor Kelly Bair  
**Location:** Spitzer 205  
**Semester/Year:** Spring 2020

## TYPE TYPES

### STUDIO OVERVIEW

Type Types pairs two-dimensional typography with three-dimensional architectural typologies towards the design of collective form.

In the introduction to John Hejduk's *Masques*<sup>1</sup>, Franz Schulze recounts Hejduk's claim that: *"I believe that architecture is flat, that its essences are made up of flat conditions. I do not believe architects when they say they see things three-dimensionally."* When Palladio was working on a plan, he worked on it as a plan; when he worked on the elevation, he conceived it as an elevation. Architecture, in other words, is made up of two-dimensional data."



This studio will challenge this notion of seeing and designing two-dimensionally by working directly with flat source material as a point of origin. Type, more specifically "typography", has often been cited as following the trends of architecture. In *Forms in Modernism; A Visual Set*, Virginia Smith states that graphic design repeats in miniature what architecture does monumentally.<sup>2</sup> Reversing this order of influence the studio will look to design processes inherent to typographic design (*offsets, outlines, kerning, reversal, etc.*) in an effort to exert transformative pressures on architectural typologies.

This swerve across disciplinary lines prompts the development of hybrid mediums that straddle 2d (*drawings/gifs*), 2.5d (*bas relief*) and 3d (*models*) representational worlds.

### RESEARCH

In typography letterform does not operate alone. Letters are strung together to form words, then sentences, ultimately communicating meaning. An architecture that emerges from typographic origins elicits issues of collective form. The studio seeks to construct a formal alphabet that fosters idiosyncratic parts within unified wholes. Expanding on historic social housing project typologies while acknowledging current affordable housing shortage crisis, the studio will propose a lexicon of buildings that collectively define an extension to the National Public Housing Museum.

Alleviated from the semiotics of text the studio will look to principles of collective form laid out by Fumihiko Maki. In 1964, Maki's text *Investigations in Collective Form*, offered a critique of the urban planning strategies of the time which tended towards structures (compositional and/or mega-forms) that emerged from the top-down, buildings typically tied to the financial or political powers at large as opposed to a more emergent and temporal form of collectivity developed at a local level. As an alternative, Maki offers "Group Form" as a third

<sup>1</sup> Schulze, Franz. "John Hejduk." In *Masques*. Chicago: The Renaissance Society at The University of Chicago, 1981.

<sup>2</sup> Smith, Virginia. *Forms in Modernism; A Visual Set. The Unity of Typography, Architecture and the Design Arts 1920's-1970's* (Amphoto Books, 2005)

type of collective form. Group Form can be loosely understood as buildings united by both spatial and social terms where the space between buildings is as equally charged as the buildings themselves.

The studio research is twofold. We will begin with a survey and analysis of the history, techniques and applications of typography within the realm of graphic design as well as its influences on architectural space and behavior. As a continuum, related research on architectural letterform buildings will offer insight into both building typologies and their relationship to collective form.

## **SITE**

The site for the final project is located in Chicago just west of the downtown business core (The Loop). It is on the site of the first federal government housing project in Chicago called Jane Addams Hull House. Originally composed of a relatively small collection of buildings built in 1938, shortly after the development of New York's first housing project in 1935, *First Houses*, it housed hundreds of families over six decades and has been vacant since 2002. It will soon be home to the future National Public Housing Museum (*currently under construction*) that will be housed in the last remaining Jane Addams Hull House building on the site.

## **PROGRAM**

The program will include both domestic (*artists residences*) and civic (*workshop spaces, galleries, community spaces*) programs. Student projects will propose a collection of buildings (or a single building composed of many parts) on a site with an approximate area of 22,500 square feet (150'x150').

## **PROCESS**

### **Typo (00)**

*Introductory Charette:* Introduce relationships between typography, architecture, and behavior. In small groups, Students will propose a temporary graphic intervention in/on the Spitzer building.

### **01 Type**

*Research Assignment I:*

Survey of the history/present/future, analysis of techniques and applications of typography within the realm of graphic design as well as its influences on architectural space and behavior. Students will individually design, digitally model/render/gif a three-dimensional typeface alphabet that evolves from their individual research.

### **02 Types**

*Research Assignment II:*

Paired research on architectural letterform buildings will offer insight into building typologies and their relationship to collective form. Using models and drawings, students will analyze letterform architecture through precedents. Pairing this research with the research/techniques developed in P1, Students will individually design one hybrid formal and organizational prototype building for further development in P3.

### **03 Type Types**

*Project:*

Culmination and application of research in the form of an architectural proposal (*multiple buildings/pavilions/common spaces*) on a given site and program.

## READINGS

There is not a required textbook for this course however all readings will be provided digitally in PDF format, uploaded to Box, per each project. The following studio reading list is provided for your reference:

Bill, Max. "On Typography" in *Typography Papers 4*. Princeton Architectural Press, 2000.

Bhatia, Neeraj. "New Investigations in Collective Form". Pages 25-35. Barcelona/New York: Actar, 2019.

Chen, Ruo Piao and Jeon, Caroline, "*In the Projects: Rebuilding Social Housing in New York City*", 2016.

Finley, Dawn. "Assuming Risk" in *Log 5*. Pages 37-39. Anyone Corporation, New York, NY, 2005.

Holl, Steven. "*The Alphabetical City*" in *Pamphlet Architecture 5*. Pages 38-43. Princeton Architectural Press, 1997.

Maki, Fumihiko. "*Investigations in Collective Form*" Pages 14-50. St. Louis: Washington University School of Architecture, 1964.

Smith, Virginia. *Forms in Modernism; A Visual Set. The Unity of Typography, Architecture and the Design Arts 1920's-1970's*, Pages 7-24. Amphoto Books, 2005.

## BIBLIOGRAPHY

Graham, Dan. "*Signs*" in *Artforum International Magazine*. Pages 38-43. New York, NY, 1981.

Maki, Fumihiko. *Investigations in Collective Form*. St. Louis: Washington University School of Architecture, 1964.

Schulze, Franz. "John Hejduk." in *Masques*. Chicago: The Renaissance Society at The University of Chicago, 1981.

Smith, Virginia. *Forms in Modernism; A Visual Set. The Unity of Typography, Architecture and the Design Arts 1920's-1970's* Amphoto Books, 2005.

Vinegar, Aron. "City of Words" in *I Am a Monument: On Learning from Las Vegas*. Cambridge: MIT Press, 2008.

## FORMAT

The studio will meet in Room 205 on Mondays from 2pm-5:50pm.

Thursday Video Conference Sessions will take place from 10am-2pm Eastern. Note: We will typically review work in small groups (pairs) so it is important that students plan to be in studio during this time.

## HARDWARE

Students are expected to bring a laptop computer (with all required software, listed below, installed) and a 3-button mouse/mouse pad to each class. Please note that this course will require use of digital software as well as woodshop/digital fabrication tools.

## SOFTWARE

*\*educational versions available. Please visit websites for more information.*

Rhino 3d Modeling and/or Rhino Render/VRay engines ([www.rhino3d.com](http://www.rhino3d.com))\*

Adobe Suite\*- Photoshop, Illustrator, InDesign ([www.adobe.com](http://www.adobe.com))

Cinema 4d (<https://www.maxon.net/en-us/learn/educational-licenses/>)\*

Word Processing Software\* (MS Word, etc.)

Zoom Video Conferencing ([www.zoom.us](http://www.zoom.us))

## COURSE CONTENT

All materials for the course will be uploaded to a shared Dropbox folder. Hard copies will not be provided and it is expected that each student will download and save the required documents and bring them daily to class on their computer hard drive for reference and discussion.

## ARCHIVE

Each student is expected to archive their work at the end of each project. Students should use a remote server storage (Dropbox) to save their work. Loss of work due to hardware/software failure will not be accepted as an excuse.

## WEEKLY SCHEDULE, M 2:00-5:50 pm / TH 10:00-2:00 pm

*Note: schedule below is subject to revision through the duration of the semester.*

*\* revision to typical schedule*

### W1

Mon 01.27 **LOTTERY in Rm 107 @ 2 pm, followed by first studio meeting**  
Studio Introduction, Project 0 Charette, Project 1 Introduction  
Thu 01.30 Project 1\_Video Conference Session  
**5:00pm. Convocation, Aaron Davis Hall**

### W2

Mon 02.03 Project 0 Walk-Through, Project 1\_Studio Session  
Portfolios DUE: 4<sup>th</sup> year B.Arch students (by midnight, box in front of Rm 131)  
Thu 02.06 Project 1\_Video Conference Session

### W3

Mon 02.10 **Project 1\_FINAL REVIEW**, Project 2 Introduction Studio Session  
Thu 02.13 Project 2\_Video Conference Session  
**5:30pm. Lecture: Lucretia Montemayor**

### W4

Mon 02.17 College Closed / Presidents Day  
Thu 02.19\* Project 2\_Video Conference Session (Note: Wednesday Video Conference Session)  
**5:30pm. Lecture: V. Mitch McEwen**

### W5

Mon 02.24\* Project 2\_Video Conference Session  
Thu 02.27 Project 2\_Video Conference Session  
**5:30pm. Lecture: Carlo Bailey**

### W6

Mon 03.02 Project 2\_Studio Session  
Thu 03.05 Project 2\_Video Conference Session  
**5:30pm. Lecture: Sumayya Vally + Sarah de Villiers of Counterspace**

### W7

Mon 03.09 **MIDTERM**, Project 3 Introduction Studio Session  
Thu 03.12 Project 3\_Video Conference Session  
**5:30pm. Lecture: DK Osseo-Asare**

### W8

Mon 03.16 Project 3 Studio Session  
Thu 03.19 Project 3\_Video Conference Session  
**5:30pm. Lecture: Virginia Hanusik**

### W9

Mon 03.23 Project 3 Studio Session  
**5:30pm. Lecture: Christian Benimana**  
Thu 03.26 Project 3\_Video Conference Session  
**5:30pm. Lecture: Vincent Boudreau and Lesley Lokko**

**W10**

Sa. 03.28 FIELD TRIP- Arrive in Chicago  
 Sun. 03.29 FIELD TRIP- IIT Campus Tour (morning), Chicago Loop Tour (afternoon)  
 Mon.03.30 FIELD TRIP- Design Charette (morning), Pin Up review & Site Visit (afternoon)  
 Tues.03.31 FIELD TRIP- National Public Housing Museum Tour (morning),  
 Depart Chicago in afternoon  
**6:00pm. Migrant Urbanisms Panel Discussion**

**W11**

Mon 04.06 Project 3 Studio Session  
**5:30pm. Panel: Book Club (Kelly Bair + Guests)**

04.08 - 04.16 SPRING RECESS

**W12**

Mon 04.20 Project 3 Studio Session  
 Thu 04.23 Project 3\_Video Conference Session  
**ADVANCED STUDIO SHARING in Rm 107, 1:30-3pm; Studio**  
**5:30pm. Lecture: Alessandra Cianchetta**

**W13**

Mon 04.27 Project 3\_Video Conference Session  
 Thu 04.30 Project 3\_Video Conference Session  
**5:30pm. Lecture: Mae-ling Lokko**

**W14**

Mon 05.04 Project 3 Studio Session  
 Thu 05.07 Project 3\_Video Conference  
**5:30pm. Lecture: Hanif Kara + Simon Alfred**

**W15**

Mon 05.11 **FINAL REVIEWS**  
 Wed 05.13 **FINAL REVIEWS**  
 Thu 05.14 Super Jury  
 Fri 05.15 Studio Clean-up Day

**W16**

TBD Final Class Meeting Video Conference (digital archive uploads due), Exit interviews  
 Studio Materials due for: SSA/CCNY Archive, Summer Show, etc. as directed by instructor

**GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE**

Assignments are weighted as follows:

**00 Typo (5%), 01 Type (20%), 02 Types (25%), 03 Type Types (50%)**

**Course Expectations:**

- That students will develop a high level of independent thought and rigor and a willingness to go beyond both basic project requirements and their own perceived limits and abilities.
- That students will successfully complete all project requirements. No make-up or postponed project submissions will be accepted except in the case of medical emergencies or other extraordinary circumstances. Excused absences and project delays must be officially cleared by professor in advance in order to be considered valid.

**Methods of Assessment:**

- Attendance and participation in class discussions: 20%
- Project development in response to semester schedule: 50%

- Project presentation, completion and resolution: 30%

*Note: The Research component of the studio will be weighed more heavily in assessment of graduate student work and class performance.*

### **Key areas of Grading Assessment:**

- **Studio performance & work habits:** Ability to respond to studio criticism & discourse in a consistent & clear manner throughout the course of the semester as demonstrated in the evolution and development of design work.
- **Clarity of representation & mastery of media:** Ability to utilize both digital and manual drawing and model-making techniques to precisely and creatively represent architectural ideas.
- **Pre-design:** Ability to prepare a comprehensive program for an architectural project that includes such tasks as: an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.
- **Research:** Understanding of the theoretical and applied research methodologies and practices used during the design process.
- **Integrated evaluations and decision-making design process:** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.
- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Portfolio:** Completion of portfolio as directed by coordinator and attendance at all scheduled portfolio related events.

### **Grading Criteria:**

- A (+/-)** Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, “museum quality” level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense struggle to go beyond expectations, and beyond the student’s own perceived limits of their abilities.
- B (+/-)** Work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.
- C (+/-)** Work meets minimum requirements. While presentations may be complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- D** Work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- F** Work is well below minimum requirements. Student does not develop adequate design process, and/or does not finish work on time.
- INC** Grades of “incomplete” are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes / work missed due to illness must be explained with a physician’s note.

### *Notes:*

C is the lowest passing grade for M.Arch I and M.S. Arch students. D is the lowest passing grade for B.Arch students. No C- or D grades may be given to graduate students.

Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current

CCNY academic bulletins: <https://www.ccnycunyu.edu/registrar/bulletins>

**Office Hours:**

Office hours are set by appointment. If a student needs to speak in private with a studio critic they must email in advance to request a meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

**Probation & Dismissal:** for program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:

B.Arch: Michael Miller [mmiller@ccny.cuny.edu](mailto:mmiller@ccny.cuny.edu)

Amy Daniel [adaniel@ccny.cuny.edu](mailto:adaniel@ccny.cuny.edu)

M.Arch: Hannah Borgeson [hborgeson@ccny.cuny.edu](mailto:hborgeson@ccny.cuny.edu)

**Studio Culture:**

Working in the studio is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccnycunyu.edu/about/policies/>.

**Absence & Lateness:**

Arriving more than ten minutes late to class will constitute an absence. Two unexcused absences will result in a whole letter grade deduction from a final grade; more than four will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussion.

**Absences due to Religious Observances:**

Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.

**Noise Policy:**

The studio environment should be a quiet and respectful place where all students can work and think in peace. At no time may students play music out loud in studio, even at a low volume. If you desire to listen to music, either during class hours or after hours, headphones are a requirement. Conversations must also be kept to a reasonable volume to respect classmates and those students in adjacent studios.

**Readings & Journals:**

Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

**Academic Integrity:**

As a student you are expected to conduct yourself in a manner that reflects the ethical ideas of the profession of architecture. Any act of academic dishonesty not only raises questions about an individual's fitness to practice architecture, but also demeans the academic environment in which it occurred. Giving or receiving aid in examinations, and plagiarism are a violation of an assumed trust between the school and the student.

Plagiarism, i.e. the presentation as one's own work of words, drawings, ideas and opinions of someone else, is a serious instance of academic dishonesty in the context as cheating on examinations. The submission of any piece of work (written, drawn, built, or photocopied) is assumed by the school to guarantee that the thoughts and expressions in it are literally the student's own, executed by the student. All assignments must be the student's original work. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, without proper attribution will result in automatic failure of the entire course.

The CCNY Academic Integrity Policy: <https://www.ccnycunyu.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

**AccessAbility Center (Student Disability Services):**

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). <https://www.cuny.cuny.edu/accessability>

**Library:**

The school's library is a shared resource that is necessary supplement to all research and design work. Please direct questions to the library staff or the Architecture Librarian Nilda Sanchez: [nsanchez@ccny.cuny.edu](mailto:nsanchez@ccny.cuny.edu)

**NAAB (National Architectural Accrediting Board):**

The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit US professional degree programs in architecture. Since most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. While graduation from a NAAB-accredited program does not assure registration, the accrediting process is intended to verify that each accredited program substantially meets those standards that, as a whole, comprise an appropriate education for an architect.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

The following student performance criteria from the 2014 NAAB Conditions are addressed in this course:

**Realm B: Building Practices, Technical Skills, And Knowledge.** Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.

**B.1 Pre-Design:** ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

**Realm C: Integrated Architectural Solutions.** Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution.

**C.1 Research:** understanding of the theoretical and applied research methodologies and practices used during the design process.

**C.2 Integrated Evaluations and Decision-Making Design Process:** ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

*Students should consult the NAAB website [www.naab.org](http://www.naab.org) for additional information regarding student performance criteria and all other conditions for accreditation.*

**CONTACT INFORMATION:**

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