

Type of Course: ARCH 51000, Advanced Studio
Class Meetings: M/TH 2:00–5:50 p.m. (See schedule for in-person/remote)
Office Hours: M/TH 6:00–7:30 p.m. (or by request)
Instructor: Professor Paul Ruppert (pruppert1@ccny.cuny.edu)
Location: Spitzer School of Architecture, Room 318; some sessions on [Zoom](#)
Semester/Year: Fall 2021

After Individualism

Overview:

In such a society the individual demands an aesthetic compensation in the contemplation of free individuals who go out into the world and settle their problems by free activity and individualistic methods. In these perpetual isolated wars free individuals are pitted against free individuals, live grandly and boldly. What they want, they go for. [They] get what they want, trying it for a while, then are killed.

— C. L. R. James, *American Civilization* (1933)

"Individualism" . . . was unknown to our ancestors, for the good reason that in their days every individual necessarily belonged to a group and no one could regard himself as an isolated unit.

— Alexis de Tocqueville (1856)

On the heels of more than a year of isolation, we have emerged from quarantine to a twofold amplification. First, of a resurgent and unbridled individualism, aided by technology and controlling dialogues on everything from public health to populist politics. And second, of an explosion in demand for (and prices of) residential sole ownership in our cities, aided by low interest rates and wider Federal economic policy.

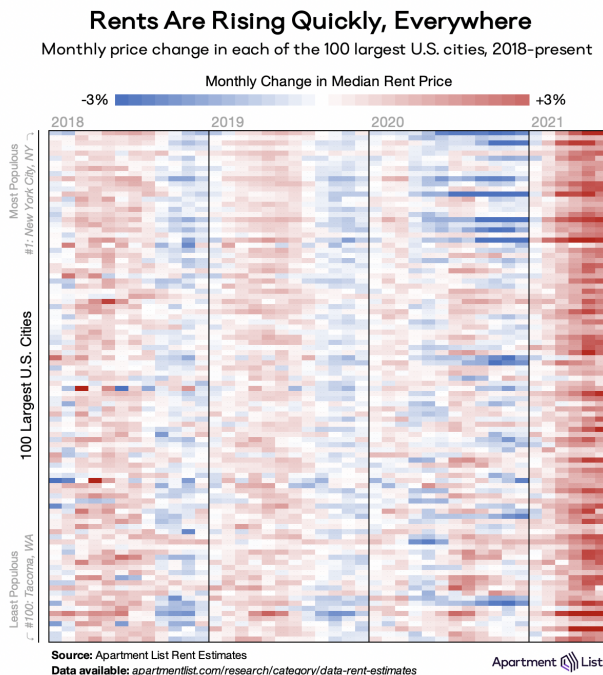
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"The story of the American experiment in the 20th century," write political scientist Robert D. Putnam and Shaylyn Romeny Garrett, "is one of a long upswing toward increasing solidarity, followed by a steep downturn to increasing individualism." Put differently, a century-plus drawn as an upside-down *U*—from "I" to "we" to "I" again. To many, the past 18 months have largely affirmed and extended this individualism in both the realities and rhetorics of the COVID era. We have in turn felt the loss of lived connections to our communities, necessitated by quarantine, and a turn toward social media and its many potentials for isolation. Moral standards and principles for behavior in these trying times have appeared, morphed, disappeared, and reversed in a kind of *emotivism* where personal preference determines all. Individualist refrains of "Let me call my own shots," "My body, my choice," "Right to refuse," "My life is my own," "I do not comply," and "No" to all manner of public health endeavors have been hashtagged, painted across picket signs, filled online comment sections. Much of this under a President best described as an expressive individualist. . . .

Concurrent with and immediately following highwater marks for pandemic positives and deaths—and an event of domestic terrorism that demonstrated much of the aforementioned individualism—the first six months of 2021 saw national rents rose over 9% nationally, erasing pandemic reductions with a rate of growth two to three times faster than normal. By the end of this same period, median existing-home prices hit an all-time high of \$363,300. Housing shortages and reduced supply have driven prices higher, leaving the average (sole) homeowner with \$153,000 in tappable equity.

* * *

Positioned against these contemporary trends of unchecked individualism—as social theory and architectural ownership—this studio will think affordable housing in Lower Manhattan as living together, equitably, in commons. Where “freedom” as ethos and its performance in urban space increasingly means a deed, this studio will imagine an alternative. A communal, co-operative, affordable architecture for New York City's Lower East Side/Chinatown neighborhoods. A recasting of historic communal types, so persistently rural, spatially distributed, horizontal. Of implicit spatial divisions and hierarchies, intertwined as they are with individual ownership. Of where collective subjectivity and building combine today. It will build on emergent forms of community appearing in our recent state of emergency and beyond—of the term *community* in all its definitions—to imagine a communal architecture. Or, affordable housing that willfully rethinks or replaces notions of spatial division, individual ownership, private vs. public, and more. Communes; monastic cenobitism; co-housing; co-operative (co-op) buildings; limited equity cooperatives (LECs); community land trusts; tenancy in common; kibbutzim; ashrams; and intentional communities at all scales: all will serve as historical references for how collective subjectivity and building combined. Brought into the present day and an urban context, spatially distributed types will demand reconfiguration. Problematic hierarchies, dissolution.



Site: Lower East Side/Chinatown, New York, NY.

Program: Communal Housing and Amenities; Community/Public Space (as determined by group research); Productive/"Making" Space

Research: Working in groups, students will begin with close reading and representation of a diverse set of architectural precedents engaged with ideas of communal/co-operative living. Particular attention will be paid to the study and documentation of: the legal and contractual pragmatics of these forms of living, as economic reality; the political contexts and intents of these works; and the social organizations of life within these structures. Students will be asked to search out and diagram the architectural instantiations of these intents—organizational structures, efficiencies (or lack thereof), spatial connections and reconfigurations, and so on. Where under the surface of these precedents do vestiges of individualism, ownership, authority, and _____ persist? Turning a critical eye to the past, might one uncover a persistence of spatial logics of property, (sub)division, (dis)possession, and allotment?

At the same time, students will be asked to define and diagram *community*, turning an eye to their own lived experience. Are homes owned or rented? And under what circumstances? What are the histories of these structures? Family structures and dynamics informed by an entrenched individualism will be recognized equally alongside so-called "fictive" kinship to

congregational networks, *compadrazgo*, urban tribes, friend-keepers, and all those families we choose.

Methodology: Studio thinking and making will be organized around an intellectual and representational engagement with living-in-common across formats: polemics and idealized diagrams (Research); paperwork, including communal contracts and handbooks, equity guidelines, and economic policies (Site Selection and Analysis); the promotional visualizations or dreamweaving of developers and realtors (Design Proposal); and post-occupancy narratives. Procedural developments in the design of a commons will be accompanied by a series of readings and discussions, as well as lectures outlining potential techniques. Deliverables will be organized into a collectively produced document, ahead of midterm and final reviews.

Deliverables:

- Precedent Research:
 - Simplified, Diagrammatic Floor Plans and Analysis
 - Axonometric Visualization
- Representing Community
 - Simplified, 2-D Diagram (Plan or Elevation)
 - Axonometric Visualization
- Architectural Proposal (Commune)
 - Community Narrative and/or Contract
 - Concept Model (Digital or Physical)
 - Drawings: Floor Plans (1/4"=1'0" Scale), Exterior Elevations (1/4"=1'0" Scale), Section (Transverse and Longitudinal, 1/4"=1'0" Scale)
 - Exterior Axonometric
 - Cut-away Section, Axonometric
 - Final Physical Model, 1/4"=1'0" Scale

A working list of precedents . . .

Note: The architectural works listed here should be understood varyingly as models and/or warnings. Students are expected to assess these works within the context of their historical context, but also consider the ways in which these works spatialize problematic hierarchies, consider geometric equality as lived equality, and so on.

Claude Nicolas Ledoux, Cénobie, Cité idéale de Chaux (Ideal City of Chaux), France (1780).

Shaker Communities, USA (late 18th c.–20th c.)

Charles Fourier, Phalanstère (1822). See also: the numerous constructions indebted to Fourier's idea, proposed or built in the centuries following his work.

Robert Owen, New Harmony (1825).

J. B. Godin, Familistère, Guise, France (1859–1968).

Deganya Aleph, Israel (1910). See also: Kibbutzim.

Hannes Meyer, Freidorf Housing Estate, Muttentz, Switzerland (1919–1921).
Bruno Taut and Martin Wagner, Hufeisensiedlung (1925).
Springsteen & Goldhammer, Amalgamated Dwellings (Amalgamated Clothing Workers of America), Cooperative (Co-op) Village, New York, NY (1927–). See esp. [Co-op Handbook and Income/Equity Guidelines](#).
Herman J. Jessor, Seward Park Cooperative, Cooperative (Co-op) Village, New York, NY (1960).
Real Great Society/Uptown Planning Studio, New York, NY (est. 1964).
Herman J. Jessor, Cooperative (Co-op) City, Bronx, NY (1968–1973).
Westbeth Artists Housing, New York, NY (1968–).
MOVE, Philadelphia, PA (1972–).
Álvaro Siza, SAAL Bouça, Porto, Portugal (1973–1977).
Dudley Street Neighborhood Initiative, Boston, MA (1985–). Watch: *Holding Ground: The Rebirth of Dudley Street*, dir. Leah Mahan and Mark Lipman, 1996.
Damoin Rich, Red Lines Housing Crisis Learning Center, 2007.
Peter Märkli, Im Gut Housing (Les Hiboux), Zurich, Switzerland (2012).
ifau und Jesko Fezer + Heide & von Beckerath, R50 Baugruppen (Cohousing), Berlin, Germany (2013).
REAL Foundation, REAL Homes (Ongoing).
Bishan Commune, Anhui, China (Ongoing).

A working list of readings . . .

On Individualism & Alternatives . . .

John Dewey, [Individualism Old and New](#) (New York: Minton Balch & Co., 1930; Buffalo: Prometheus Books, 1999).
C. L. R. James, *American Civilization* (1993) and *Mariners, renegades, and castaways* (1953).
Herbert G. Gutman, *The Black Family in Slavery and Freedom, 1750-1925* (New York: Vintage Books, 1976).
Jane Fishburne Collier and Sylvia Junko Yanagisako, "Toward a Unified Analysis of Gender and Kinship," in *Gender and Kinship: Essays Toward a Unified Analysis* (Stanford: Stanford University Press, 1987).
Kath Weston, *Families We Choose: Lesbians, Gays, Kinship* (New York: Columbia University Press, 1991).

On Communes, Community, and Collective Living . . .

Edward Deming Andrews, *The people called Shakers* (1953).
Charles Fourier, ["The Phalanstery"](#) (1822).
Henry Quintana and Charles Jones, "Black Commune in Focus," *Perspecta* 12 (1969): 39–42.
Elizabeth Fox-Genovese, *Feminism Without Illusions: A Critique of Individualism* (Chapel Hill,

NC: University of North Carolina Press, 1992).

David Larkin and June Sprig, *Shaker: Life, Work and Art* (1994).

Philip Bess, "Communitarianism and Emotivism: Two Rival Views of Ethics and Architecture," *Inland Architect* 5/6 (May/June 1993): 74–83. Repr. in Kate Nesbitt, ed., *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965–1995* (New York: Princeton Architectural Press, 1996).

Foster Stockwell, *Encyclopedia of American Communes, 1663–1963* (Jefferson, NC: McFarland, 1998).

Jessica Gordon Nembhard, *Collective Courage: A History of African American Cooperative Economic Thought and Practice* (University Park: Penn State Press, 2014). See esp. "A Continuous and Hidden History of Economic Defense and Collective Well-being," introduction.

Susanne Schmid, Dietmar Everle, and Margaret Hugentobler, *A History of Collective Living: Models of Shared Living* (Basel: Birkhäuser, 2019).

Real Estate & Equity . . .

Center for Urban Equity, "[Predatory Equity: The Survival Guide](#)", poster, (2009)

Jonathan Massey, "Housing and the 99 Percent," *Places Journal* (February 2012).

Jonathan Massery, "Risk and Regulation in the Financial Architecture of American Houses," in *Aggregate, Governing by Design* (Pittsburgh: University of Pittsburgh Press, 2012), 21–46.

Jack Self, Ed., *Real Estates: Life Without Debt* (London: AA Books, 2014).

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

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

"Remote" days are in noted with an "R"

W1

Th 08.26 - R **LOTTERY via ZOOM @ 12:00 p.m., followed by first studio meeting, including Hour SSA**
Convocation @ 5:30 p.m.

W2

Mon 08.30 Studio
Th 09.02 Studio

W3

Mon 09.06 College Closed (Labor Day), no classes scheduled
Th 09.09 - R **DMUxCCNY Anti-Racism Teach-In (remote/TBD) 2:00–5:00 p.m., Studio (Remote)**

W4

Mon 09.13 Studio
Th 09.16 No classes scheduled

W5

Mon 09.20 Studio
Th 09.23 Studio

W6

Mon 09.27 Studio
Th 09.30 - R Studio (**Remote**)

W7

Mon 10.04 Studio
Th 10.07 Studio

W8

Mon 10.11 College Closed (Columbus/Indigenous Peoples' Day); no class
Th 10.14 - R Studio (**Remote**)

W9

Mon 10.18 Studio
Th 10.21 **Mid-semester assessments & Hour SSA**

W10

Mon 10.25 Studio
Th 10.28 - R Studio (**Remote**)

W11

Mon 11.01 Studio
Th 11.04 Studio

W12

Mon 11.08 Studio
Th 11.11 - R **ADVANCED STUDIO SHARING via Zoom, @ 2:00–3:30 p.m.;** Studio (**Remote**)

W13

Mon 11.15 Studio
Th 11.18 Studio

W14

Mon 11.22 Studio
Th 11.25 College Closed (Thanksgiving); no class

W15

Mon 11.29 Studio
Th 12.02 - R Studio (**Remote**)

W16

Mon 12.06 Studio

REVIEWS

Wed 12.08 Advanced Studio reviews, session 1
Fri 12.10 Advanced Studio reviews, session 2
Tu 12.14 End of Semester Assessment (faculty only)

FINALS

Th 12.16 Final Class Meeting, **Exit interviews**
Mon 12.20 Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor

Mon 12.27 Final Grade Submission Deadline

FINALS WEEK

Mon 12.14 Final Class Meeting, **Exit interviews**
Th 12.17 Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor

GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE

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 to be considered valid.

Community Agreement:

- During the first full studio meeting, the professor will make time for an *Hour SSA* session for a supportive open discussion among students.
- Studio members will work *together* to create a community agreement for interacting together over the semester. Definition: "A consensus on what every person in our group needs from each other and commits to each other in order to feel safe, supported, open, productive and trusting... so that we can do our best work."
<https://www.nationalequityproject.org/tools/developing-community-agreements>
- *Hour SSA* will be repeated at the middle of the semester.

Methods of Assessment:

- Attendance and participation in class discussions and other activities: 10%
- Project development in response to semester schedule: 60%
- Project presentation, level of 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, in cases where graduate students are enrolled in the studio.

Key areas of Grading Assessment:

- **Studio performance & work habits:** Ability to respond to studio discourse & feedback in a consistent & clear manner throughout 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 final portfolio or collection of studio work as directed by instructor and/or 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 ambition and effort 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. Deadlines are missed. While presentations may be somewhat 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.
- 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 and/or 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 individual student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY academic bulletins: <https://www.ccnycuny.edu/registrar/bulletins>

Office Hours:

Each studio faculty member schedules 30 regular office hours over the semester, as posted at the top of the syllabus. If a student needs to speak in private with a studio critic, they should ask or email in advance to request a specific 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:

Undergrad: Michael Miller mmiller@ccny.cuny.edu

Amy Daniel adaniel@ccny.cuny.edu

Graduate: Hannah Borgeson hborgeson@ccny.cuny.edu

Studio Culture:

Working collaboratively and respectfully on studio assignments, with and alongside others, is an expectation in studio. Studio culture is an important part of an architectural education, and it extends to expectations for Faculty and the School's Administration as well. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here:

<https://ssa.ccnycuny.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 discussions.

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.

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 as serious an instance of academic dishonesty in this 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.ccny.cuny.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:
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). For further information, go to <http://www.ccny.cuny.edu/accessability/> or email disabilityservices@ccny.cuny.edu

Health And Wellness Support:

City College's Office of Health and Wellness Services offers free and confidential counseling. Contact: Health and Wellness Services, Marshak Science Building, room J-15: counseling@ccny.cuny.edu.

Gender Based Violence Resources

City College has resources to support you if you have experienced sexual violence, intimate partner/domestic violence, gender-based discrimination, harassment or stalking. For confidential support, you can contact the Student Psychological Counselor: Confidential Advocate at (212) 650-8905 or the Gender Resources Program at (212) 650-8222. If you would like to report sexual misconduct, you can contact the Chief Diversity Officer and Title IX Coordinator, Diana Cuozzo, at 212-650- 7330 or dcuozzo@ccny.cuny.edu. If there is an emergency on campus, you can call Public Safety at 212-650-777 and off campus call 911. <https://www.ccny.cuny.edu/affirmativeaction>

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-Rodriguez: 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 for additional information regarding student performance criteria and all other conditions for accreditation.

CONTACT INFORMATION:

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