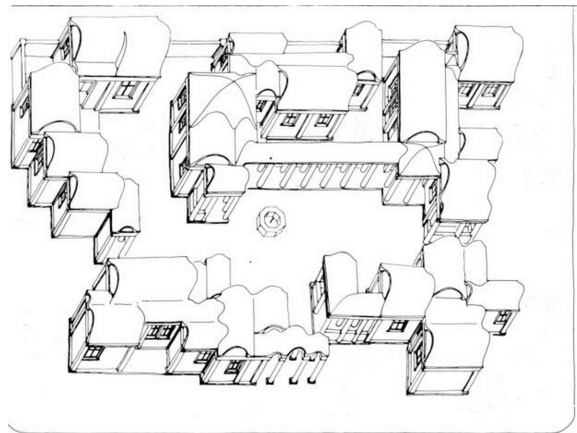
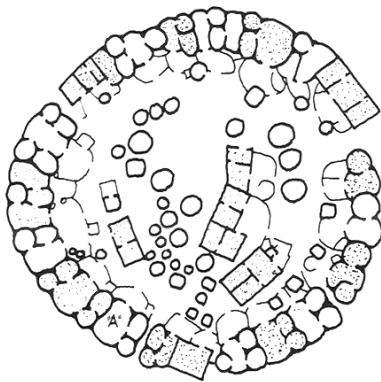


Type of Course: ARCH 61100, Architecture Studio 1.1, Unit 20  
Class Meetings: M/TH 2:00-5:50pm  
Office Hours: By appointment M 1-2pm /TH 6-7:30pm  
Instructor: Professor John Kirsimagi  
Location: SSA 217  
Semester/Year: Fall 2022

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## Ways of Dwelling



Images

Left: Gurunsi Dwelling, from *6000 Years of Housing*

Right: Christopher Alexander, from *The Production of Houses*

### OVERVIEW

*“... Most of what we assume to be immutable has been, in other times and places, arranged quite differently, and therefore... human possibilities are in almost every way greater than we ordinarily imagine.”*

—David Graeber, *Possibilities*

### Collective Living

Today the spaces of domestic architecture seem self-evident: kitchens are where we cook, bedrooms are where we sleep, living rooms are where we host friends (and maybe now where we Zoom into school or work). The home is often an island of individualized space: the typical suburban house is bastioned by a lawn, the space of the urban apartment by a faceless corridor. It's easy to believe things were always this way, that the same inevitable solutions to the need for dwelling have been rehashed for millennia.

But, scan the history of domestic space and, while you'll surely encounter common threads, you'll see a diversity as rich as that found in language or any other aspect of culture. Long before there were

professional architects, humans explored and tested countless ways of making and inhabiting dwellings —ways of relating to environment, material resources, and to each other.

In this studio we'll take a long view of domestic architecture. Students will begin the semester by exploring the two-way street between architecture and ways of living—how built form can influence the ways we live, and how the ways we live can influence built form. We'll analyze dwellings from historic vernaculars to utopian visions—bottom-up to top-down approaches—with a special emphasis on the ways humans have devised to live together. With the benefit of hindsight we'll mine the past and the present for design strategies pertaining to social relations, environment and materials. Against the contemporary norm of atomized domestic space, we'll strive to uncover and reimagine models of collective living.

### **Living with Less**

In light of the climate crisis and the built environment's heavy carbon footprint, students will be asked to explore a radical reduction of resources in construction materials and energy consumption.

## **RESEARCH**

### **How We Live**

The first three weeks of the semester will be divided into two research components: 1. *your* experience of domestic architecture, and 2. the history of domestic architecture. The course will begin with each student documenting a slice thorough the city from their bedroom to apartment to a nearby public space, with the goal of taking stock of our daily lives and identifying scale, qualities, activities, degrees of flexibility, and transitions in the built environment (or lack thereof). Instead of focusing on loaded programmatic terms like house, bedroom, kitchen, lobby, we'll attempt to step back and see space in looser terms: a place for sleeping, a place for cooking, a place for gathering, a place for all of the above, etc.

The history of domestic architecture will be broken down into two sub-components. Each student will be asked to analyze one example of “bottom-up” dwelling (most commonly pre-modern, author-less, and vernacular), and one example of “top-down” dwelling (basically anything designed by an architect, including unbuilt utopian schemes).

The ultimate goal of the research phase is a shared list of strategies, principles and conditions in domestic architecture. Important themes we'll discuss include scale, repetition, variability and flexibility.

## **PROGRAM**

Collective artist housing for 4 units - landing us at a scale somewhere between a house and housing. A shared live-work component will be included. Each student will more precisely define their program based on their research.

## **SITE**

The studio will be evenly divided between two sites: 1. a rural site in upstate New York, and 2. an urban infill site in New York City.

## READINGS

Excerpts from:

*Species of Spaces*, Georges Perec.

*Architecture Without Architects*, Bernard Rudofsky.

*6000 Years of Housing*, Norbert Schoenauer.

*The Production of Houses*, Christopher Alexander.

*How to Recognize & Read Mat-Building*, Allison and Peter Smithson.

*Team X Primer*, Team X

*The Child the City and the Artist*, Aldo van Eyck.

*Sun, Wind & Light*, Brown & Dekay.

## BIBLIOGRAPHY

Alexander, Christopher. *The Production of Houses*. Oxford University Press, 1985.

Brown, G.Z.; Dekay, Mark. *Sun, Wind & Light: Architectural Design Strategies*. New York: John Wiley & Sons, Inc, 2001.

Graeber, David. *The Dawn of Everything: A New History of Humanity*. Macmillan, 2021.

Rudofsky, Bernard. *Architecture Without Architects*. New York: MoMA, 1964.

Schoenauer, Norbert. *6000 Years of Housing*. New York: W.V. Norton and Co, 2000.

Van Eyck, Aldo. *The Child, The City & The Artist*. Sun, 1962.

Zapel, Eric; Schneider, Friedrike; Heckmann, Oliver. *Floor Plan Manual Housing*. Basel: Birkhauser, 2018.

## BUILDING REFERENCES

### Housing & Communities

Previ, commissioned by the UN, multiple architects

Social Housing, Mulhouse, Lacaton and Vassal

Belapur Housing, Charles Correa

Benga Riverside Residential Community, Francis Kere

Quinta Monroy, Elemental

Kingo Houses, Jorn Utzon

Northern Mexico Housing, Christopher Alexander & collaborators

Chaux Saltworks, Claude Nicolas Ledoux

Phalansteries, Charles Fourier

Gifu Housing, SANAA

Seijo Townhouses, SANAA

Granby Four Streets, Assemble Studio

Usonia, Frank Lloyd Wright

Arcosanti, Paolo Soleri

La Tourette (Monastery), Le Corbusier

## **Houses**

Schindler House, Rudolf Schindler  
Upper Lawn Pavilion, Allison and Peter Smithson  
Soho House, Allison and Peter Smithson  
Moriyama House, Ryue Nishizawa  
Maison Latapie, Lacaton & Vassal  
Kahlo & Rivera House/Studio, Juan O'Gorman  
House & Atelier, Shinjuku, Atelier Bow-Wow  
Experimental House, Alvar & Elissa Aalto

## **Global / Historic Vernaculars (TBD, from *6000 Years of Housing* or other sources)**

### **Examples (but not limited to):**

Cahokia Dwellings  
Catal Huyuk  
Cave Dwellings (various locations)  
Courtyard Houses (i.e. Roman villa; Islamic, Chinese & Japanese urban houses)  
Dogon Dwellings  
Farmsteads & Farmhouses (various locations)  
Gurunsi Dwellings  
Taos Pueblo  
Teotihuacan Dwellings  
Trpillia Dwellings

...

**WEEKLY SCHEDULE, M 9:30-12:20; M/TH 2:00-5:50pm**

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

**W1**

Th 08.25 **LOTTERY, in-person, Aaron Davis Hall, 2pm, 7 minute Unit presentations, followed by ranking and assignments**  
**First Unit meeting, including Hour SSA and development of Community Agreement Convocation @ 5:30pm**

**W2**

Mon 08.29 Studio (Lecture 01: Intro & Methods. Part 1 research begins)  
Th 09.01 Studio

**W3**

Mon 09.05 College Closed (Labor Day), No Classes  
Th 09.08 Studio, Lecture: Ana María León (Review part 1 research. Part 2 research begins)

**W4**

Mon 09.12 Studio  
Th 09.15 Studio, Lecture: Gabriel Diaz Montemayor

**W5**

Mon 09.19 Studio (Review part 2 research. Analysis for design begins)  
Th 09.22 Studio (Lecture 02: Survey of Housing)

**W6**

Mon 09.26 No Classes  
Th 09.29 Studio, Classes follow a Monday Schedule (Review analysis)

**W7**

Mon 10.03 Studio  
Th 10.06 Studio, (CCNY Grad Open House), Lecture: C.J. Alvarez

**W8**

Mon 10.10 College Closed (Columbus/Indigenous Peoples' Day); No Classes  
Th 10.13 Studio, Lecture: Sarah Lynn Lopez

**W9**

Mon 10.17 Studio  
Th 10.20 **Mid-semester assessments & Hour SSA**, Lecture: Paul Farber. (Schematic design presentations for mid-term)

**W10**

Mon 10.24 Studio  
Th 10.27 Studio, Lecture: William Brinkman-Clark

**W11**

Mon 10.31 Studio  
Th 11.03 Studio, Lecture: Miguel Rábago

**W12**

Mon 11.07 Studio  
Th 11.10 Studio, Lecture: Loreta Castro and Gabriela Carillo

**W13**

Mon 11.14 Studio  
Th 11.17 Studio, Lecture: Arturo Ortiz

**W14**

Mon 11.21 Studio  
Th 11.24 College Closed (Thanksgiving); no class

**W15**

Mon 11.28 Studio  
 Th 12.01 Studio (Rehearse final presentations)

**W16**

Mon 12.05 Studio (Rehearse final presentations)

**FINAL REVIEWS, week of Dec 7-13**

TBD

Tu 12.13 Last Day of Classes  
 Wed 12.14 Grad Unit Assessment (Faculty Only)

**FINALS**

Th 12.15 Final Class Meeting, **Exit interviews**  
 Mon 12.19 Grad Sharing Session (Student Presentations, 2 Projects per Unit)  
 Clean-up Day (Units)  
 Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor  
 Tu 12.27 Final Grade Submission Deadline

**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:**

- Assessment will focus on the quality of research and narrative in the argumentation of each project, as well as on the final quality of design and documentation.

**Key areas of Grading Assessment:**

- **Effort:** Work demonstrates sufficient time spent and attention to detail, as well as consistent revision and iteration.
- **Participation:** Engaging in studio discussions, readings, and presentations.
- **Argumentation:** The case is well made for the final design project. Background research is drawn and presented clearly, narrative is clearly conveyed. In other words, the dots all connect.
- **Execution:** Quality of final documentation. Drawings are consistent and legible. The qualities of the design can be inferred through documentation.
- **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 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.
- F** Work is 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. 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/unit faculty member schedules 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/unit 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 advisor:

Graduate: Hannah Borgeson [hborgeson@ccny.cuny.edu](mailto: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.ccnycuny.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). For further information, go to <http://www.ccnycuny.edu/accessibility/> or email [disabilityservices@ccny.cuny.edu](mailto: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](mailto: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 Cuzzo, at 212-650- 7330 or [dcuzzo@ccny.cuny.edu](mailto:dcuzzo@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.ccnycuny.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](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.

*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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