

MIT Architecture Spring 2023

DOMESTIC REVOLUTION

4.024 Architecture Design Studio II

Units: 0-12-12

TRF 1-5 (7-434)

Instructor:

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Teaching Assistant:

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The revolution starts at home. The single family dwelling is an architectural type that dictates and commodifies societal norms: nuclear families, gender binaries, heteronormativity, etc. Our lived and imagined realities expand far beyond these structures. How might architecture collaborate with or support existing, imagined, even radical forms of social cooperation and collectivity? In this studio we will reconsider the “home” as catalyst and stabilizer for alternative ways of living and belonging.

Personal knowledge is centered as the starting point: the semester will begin with an extended precedent and research study prompted by each student’s own experience. We will work iteratively and carefully through architectural drawing and modeling, paying attention to the dual development of ideas and craft through representation and presentation. In the latter portion of the semester, students will develop individual projects with an interrelated social and spatial structure as a proposal for a non-normative model of domesticity.



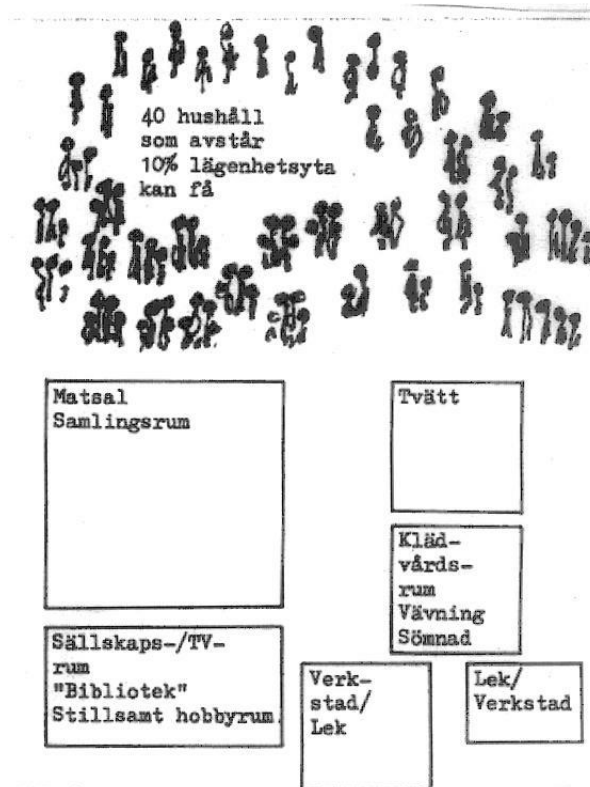
Dick Urban Vestbro, 1997: "The communal dining room of the Prästgårdshagen unit, built in 1982-83. Tenants may sit down at set tables 10-15 days before it is their own turn to do the cooking. Inexpensive but healthy food dominates."

Class Ethos and Affect

Before practicing meditation, we see that mountains are mountains. When we start to practice, we see that mountains are no longer mountains. After practicing a while, we see that mountains are again mountains. -Thích Nhất Hạnh

Up to this point in your education, you have likely been exposed to a lot of different things over a relatively short period of time, have been acquiring a lot of skills, exposed to a lot of new ideas, asked to perform constantly. Maybe this has been energizing. Perhaps it has been exhausting. In this studio, we will play against this pace and slow things down, not to do less, but to do differently. We will in the first sessions, take the “temperature,” and see about shifting the energy to address new ways of working.

Think of this studio as a place we enter and create together. In line with the collectivist and anti-consumerist ethos of our program, we will slow things down and look until we “forget the name” of the things we are looking at, and exercise the *use of time* to think together and participate in a shared exploratory process that ends in an assemblage of individual projects in dialogue. Listening and making collective agreements will be important to this process. To facilitate this, each student is asked to come to studio always with a notebook and writing instrument to record details, ideas, and notes from our meetings. Weekly, we will work together to adjust exercises and set goals for the process of the studio.



Dick Urban Vestbro and Lisa Horelli, 2012: "The sketch shows, how 40 households can get access to a central kitchen, a common dining room cum assembly hall, a laundry, a TV room, a workshop, a children's play room, a library and other common spaces by abstaining from only ten per cent of normal space standards in private apartments (Source: Berg et al, 1982).

Studio Culture

This course is based on the studio method, where students work independently to develop their thinking and making under the specific challenges and provocations of a studio critic. The goal of criticism is to both recognize and clarify the qualities, struggles, and elements at work in a student's process or project, and to assist in defining ways to strengthen or direct the work. It is encouraged that everyone practices criticism constructively. The studio method and the method of critique are meant to guide the student in developing tools for working independently on design, to court their own ideas and develop a robust process for making, while producing critical distance from their own work. To that end, it is encouraged that students take the time to discuss their work with each other in the studio.

The studio is a dynamic place of exchange. Ideally, it is a place for deep, reflective, meaningful, and at times, heated debate. Be aware of which voices are being heard, and when to make space so more voices can be heard. A reminder to all to work together to actively construct and maintain the studio as a space of mutual respect: "A place where anyone can relax and be fully self-expressed, without fear of being made to feel uncomfortable, unwelcome, or unsafe on account of [sex](#), [race/ethnicity](#), [sexual orientation](#), [gender identity](#) or [expression](#), [cultural background](#), age, or [physical](#) or [mental ability](#); a place where the rules guard each person's [self-respect](#) and [dignity](#) and strongly encourage everyone to [respect](#) others."¹

Format

Class will meet three times a week: Tuesdays and Thursdays are "studio" days and Fridays are "workshops." On studio days, students will meet individually or as a group with the studio instructors. Workshop days (also in studio) may include technical or skills presentations or be open for drop-in help and studio work time. These sessions will be conducted by the TA.

The units for this class are 0-12-12: 12 hours of in-class studio time, and 12 hours of work outside of class. These parameters set the expectations for this course. We will check in from time to time about the work load, but if students have any concerns, please be encouraged to speak directly with the course instructors.

Requirements

Attendance: Attendance is required at all scheduled classes. All absences require prior permission of the faculty. Written documentation may be required (i.e. doctor's note).

Grading: Grading is cumulative over each project. It is broken down approximately as follows: Project 1 (parts 1-6): 40%, Project 2: 40%; Attendance and Participation: 20%.

Evaluations: Mid and end of term letters of warning will be issued as needed.

¹ <http://www.advocatesforyouth.org/storage/advfy/documents/safespace.pdf>

Schedule

Wk1	T	2/7	Class introductions, review syllabus, set-up
	R	2/9	Group check-in (check-in; roundtable; needs/goals with GA/check-out)
	F	2/10	Workshop
Wk2	T	2/14	One-on-ones
	R	2/16	Group Work/Crit (1.1 due)
	F	2/17	Workshop
Wk3	T	2/21	One-on-ones
	R	2/23	Group Work/Crit (1.2 due)
	F	2/24	Workshop
Wk4	T	2/28	One-on-ones
	R	3/2	Group Work/Crit (1.3 due)
	F	3/3	Workshop
Wk5	T	3/7	One-on-ones
	R	3/9	Group Work/Crit (1.4 due)
	F	3/10	Workshop
Wk6	T	3/14	One-on-ones
	R	3/16	Group Work/Crit (1.5 due)
	F	3/17	Workshop
Wk7	T	3/21	One-on-ones
	R	3/23	Group Work/Crit (1.6 due) – Midterm Review
	F	3/24	Workshop
Wk8	Spring Break		
Wk9	T	4/4	One-on-ones (Project 2 assigned)
	R	4/6	Group
	F	4/7	Workshop
Wk10	T	4/11	One-on-ones
	R	4/13	Group
	F	4/14	Workshop
Wk10	T	4/18	One-on-ones
	R	4/20	Group
	F	4/21	Workshop
Wk11	T	4/25	One-on-ones (DROP DATE)
	R	4/27	Group
	F	4/28	Workshop
Wk12	T	5/2	One-on-ones
	R	5/4	Group
	F	5/5	Workshop
Wk13	T	5/9	One-on-ones
	R	5/11	Group
	F	5/12	Workshop
Wk14	T	5/16	Last day of classes

Final Review Date TBD (Undergraduate Final Review week is May 19-24, 2023)

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Assignment 1 (6 weeks)

Doing a lot of things, quickly...doing less, and slowly.

1.1 DRAWING FROM MEMORY: SPACE AND STORY

Using a combination of drawing, notes, and vignettes, draw *from memory* an early and significant “home” from your childhood or past. It can be your own home or another home you were familiar with.

Compose your drawings onto a single 17”x22” layout. Techniques may include orthographic drawing, perspective sketching, diagrams. Words should also be used and can be in the form of labels, memory fragments, longer narrative passages, etc.

You may do this exercise by hand, on the computer, or consider working back and forth between the two.

No scale

Due: 2/16

1.2

1.3

1.4

1.5

1.6