

ARCHDES 200 | DESIGN 3 | TOPIC OUTLINE | SEM 1 2019

The Domestic: An introduction to those things both familiar and unfamiliar in our understanding of home, family, privacy, identity, and community. Explores both the most intimate and the most exposed aspects of dwelling, and addresses scales ranging from the room to the block.

Peggy Deamer

Peggy Deamer is a practicing architect, Professor Emeritus of Yale School of Architecture, and founder of the Architecture Lobby, an activist organization that argues for the value of architectural work.

Her interest is in the relationship between design, architectural work, and subjectivity. She was the Head of Auckland University's School of Architecture and Planning in 2007.

Home: Production, Reproduction and the Architecture of Domestic Space



GENERAL COURSE INFORMATION

Course :	Design 3 ARCHDES200
Points Value:	30 points
Course Director:	Sarosh Mulla: s.mulla@auckland.ac.nz
Course Co-ordinator:	Kathy Waghorn: k.waghorn@auckland.ac.nz
Studio Teacher:	Peggy Deamer
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Location:	TBC
Hours:	Tuesday and Friday 1:00-5:00pm

For all further general course information see the ARCHDES200 COURSE OUTLINE in the FILES folder on CANVAS.

Home: Production, Reproduction and the Architecture of Domestic Space

Program

This studio asks: *what is* contemporary domestic space? House or apartment? Shared or independent living? Rent or buy? Temporary or permanent? Work at home? Work 9-5? Near a pub? In the suburbs or the city? Accommodates a visitor, lover, or (future) child? Adjusted for gender?

In the medieval house, domestic space and productive space (work) were often combined within the same building. In the modern house, these two were/are separated, and each assigned a gender: work=man; woman=home. Today, even if there is a “separation” between work and home, work is performed everywhere and in every moment. This is true partly by now recognizing that domestic work IS work, and “women’s work” is essential to the reproduction of labor (providing future workers) and the ability of a man to “leave home” to go work. But it is also true because now more than ever we continue to work wherever we are and at whatever hour; and because many “non-work” events are “networking” for our careers. While our social imaginary still paints “the domestic” as a place of rest and intimacy, much of our productive activity

takes place in the house and much of our “private” life operates outside the home.

This transformation of our work/home context is the result of our new economy which is no longer driven by the production of goods, but, rather, the production of knowledge. The knowledge economy - related to “innovation,” start-ups, entrepreneurialism and the “gig” economy – releases the worker from the confines of the factory and the office. At the same time, it transforms adult dwelling: from the mother/father/two children paradigm to the single individual worker living in WeLive after working at WeWork.

Space

Just as the idea of work and home are transformed, so is the idea of private and public, inside and outside, the natural and the artificial. Dwelling is fluid spatially, not just conceptually; space is never cleanly divided. The problem of contemporary dwelling is very much a problem of contemporary space. This means that spatial distribution – form – is central not merely to reflecting contemporary life but to healing many of its ills: over-individualism, competition, interiority, no work-life balance, career precarity, and ageism.

Site

The site is in San Francisco, a city that, like Auckland, is experiencing an acute housing crisis. The choice of a site that you cannot visit physically but can research is intentional: it emphasizes program, form, and prototype over site, practicality, and the bespoke. It also forces a recognition that Auckland’s problems are part of a larger reality of global capitalism and its effects on urbanization.

TOPIC STRUCTURE AND CONTENT

The studio will start with the fundamentals of contemporary habitation/cohabitation for a “family”, however that is defined. It will aggregate from there, move to a site, then fold back to reassess the fundamentals.

Each step will involve analysis, discussions, and the sharing of work. This does not mean a group project; rather, it means group intelligence. The aim is for each student to do their best work with the best ideas not by ignoring the positions taken by others, but by considering them and arriving more precisely on one’s own.

Week	Date	Event
Week 1	Mon 4.3	12:00 All architecture meeting, rm 311
	Tue 5.3	1:15 Design 3 staff presentations and studio ballot
	Fri 8.3	Design 3 Studio classes commence: Discussion Reading/Precedent Discussion
Week 2	Tue 12.3	HABITATION: Desk crits
	Fri 15.3	Pin-up
Week 3	Tue 19.3	HABITATION: Desk crits
	Fri 22.3	Pin-up
Week 4	Tue 26.3	AGGREGATION: Desk crits
	Fri 29.3	<i>No class: make up TBD</i>
Week 5	Tue 2.4	AGGREGATION: Desk crits
	Fri 5.4	Pin-up
Week 6	Tue 9.4	Design 3 Mid-semester crits
	Fri 12.4	SITE discussion
MID-SEMESTER BREAK		
Week 7	Tue 30.4	SITE: Desk crits
	Fri 3.5	Pin-up
Week 8	Tue 7.5	SITE: Desk crits
	Fri 10.5	Pin-up
Week 9	Tue 14.5	SITE: Desk crits
	Fri 17.5	Pin-up
Week 10	Tue 21.5	HABITATION: Desk crits
	Fri 24.5	Pin-up
Week 11	Tue 28.5	HABITATION: Desk crits
	Fri 31.5	Pin-up: False Final
Week 12	Tue 4.6	Design 3 Final Studio Reviews
	Fri 7.6	

The Domestic Series: Tuesdays 4pm – room 311

As part of Design 3 all students from all studios are welcome to join 'The Domestic Series'. These take place on Tuesday afternoons and are short presentations and discussions on the domestic by Design 3 staff and guests.

RESOURCES

Shumi Bose, Jack Self, Finn Willimas, “Home Economics,” pdf

Jack Self, “Housewifization”

<http://thefxbeauties.club/en/housewifization>

(See other FXBeauties essays which this essay is in.)

'What it means to live today': an interview with Jack Self from Next Up: Floating Worlds” In Archinect,

<https://archinect.com/features/article/149998946/what-it-means-to-live-today-an-interview-with-jack-self-from-next-up-floating-worlds>

Pier Vittorio Aureli and Martina Tattaro,”

Production/Reproduction: Housing beyond the Family,” Harvard Design Magazine, Family Planning, #41.

<http://www.harvarddesignmagazine.org/issues/41/production-reproduction-housing-beyond-the-family>

WeWork, WeLive, The Collective, Common

<https://www.6sqft.com/new-york-city-to-launch-affordable-co-living-pilot-program/>

<https://www.nytimes.com/2018/11/01/realestate/co-living-goes-affordable.html>

The WeWork Report pdf

REQUIRED PRODUCTION

Group pin-ups are weekly. All drawings for pin-ups and reviews are presented on 594x594 square sheets of paper. Every pin-up will consist of at least 2-drawings (type TBD) and one model (scale TBD).

ASSESSMENT & FEEDBACK

This course is assessed as 100% coursework. Conversational feedback is given throughout the semester. Written feedback, with indicative grading, is given at a date around the mid-point of the

semester. All further information regarding assessment is available in the ARCHDES 200 Design 3 Course Outline (on Canvas).

LEARNING OUTCOMES

General Course Outcomes: On successful completion of this course students should be able to:

- Theory: Demonstrate a critical understanding of the domestic and pursue a consistent line of questioning to uncover architectural opportunity within the familiar, and explore that opportunity through the development of design propositions.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material propositions.
- Performance: Show evidence of an understanding of how the design proposition behaves as an environment (in terms of light, heat, ventilation ...) and how it responds to and influences the site and spatial context it occupies.
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition through the making of scaled 3-dimensional architectural propositions.
- Media: Demonstrate productive engagement with media specific to the discipline of architecture – plans sections, elevations, perspectives, models – and understandings of their uses and relationships to one another.

Specific Topic Outcomes: This studio topic will engage the general course outcomes in the following ways:

- Theory: Draws upon post-capitalist theories in contemporary work, the contemporary worker, and critiques of the neo-liberal subject. It examines histories of communal living and deploys theory as a tool for understanding the socio-political forces that regulate the domestic life. By the end of the semester, students will be able to take a critical and creative standpoint towards the development of program and its spatial/formal deployment.
- Architectonics: Explores the material conditions that encourage various degrees of transparency and ambiguous/multiple degrees of enclosure.
- Performance: Use physical models to document light and shadow, privacy and communality, stasis and circulation.
- Form and space: Teaches understanding of large and small spaces; transitions between indoor and outdoor spaces; the

manipulation of repetition and variety; and control of ground and roof.

- Media: Work with physical and basic digital models to iterate a design proposition and compile, edit and craft a final folio that takes account of your semester's work.