4.023 Architecture Design Studio I: The Double  
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Studio Overview:  
The Double – Unity of Opposites  
This semester, we will use the notion of “The Double”, taken from Dostoyevsky’s novel of the same name, as a device to help us design. “The Double” will be productive in allowing us to think about architecture as a medium that can embody frictions and oppositions.  

In his novel, “The Double” Dostoyevsky develops two characters in tandem, the protagonist Golyadkin, a social outcast, and his double, another man who is his opposite but also his namesake: Golyadkin Junior. The two characters become bitter enemies as the protagonist continuously encounters his double around St-Petersburg and develops a jealousy for his ease of social interaction. Throughout the novel, the identity of the double remains a mystery, sometimes hinting that the protagonist is suffering from schizophrenia and that the two Goliadkins are in fact one person, while at other times, the Golyadkins appear as very distinct entities. In the novel, the character split becomes a narrative device that allows Dostoyevsky to develop a complex character and offer a unique glimpse into his psychology as he vacillates between first and third person narration.

Different fields of study offer diverse terminology to describe possible relationships between two entities. In biology, symbiosis, mutualism, parasitism, commensalism, as well as camouflage are examples of possible relationships between two organisms. From a mythological and psychological lens, this repertoire of doubles, and the mystery of sameness, could be expanded to include twin conditions, alter egos, and schizophrenia, etc. For this studio, the notion of the double will offer a way to describe and develop entangled relationships - finding individual identities that are inseparable from their duality - both between architectural neighbors and between architectural elements.

The goal of the studio will be to explore architecture as an artifact formed by embodied frictions – these frictions will come from collaborative work between students within the studio as well as from working to collage/mashup/marry disparate design concepts into a whole architectural proposition. In architectural terms, we will explore dialectical qualities mass/void, intimate/shared, public/private, inside/outside, artificial/natural, open/hidden, movement/static, light/dark, fast/slow, heavy/light, reflective/dull etc.

Studio Structure:  
Collaborative Work  
The studio will be divided in two parts with a sequence of four exercises that build on one another. Part 1, made-up of 3 exercises, will include a precedent study, collective massings and site analysis. Focus will be placed on building up a collective archive of ideas and experiments that can be shared across the studio. We will experiment designing together, with different partners as well as various group sizes, using frictions between pairs and ideas as productive ways to develop entangled architectural relationships. The second part will consist of the final project and the final exercise.
Part 1 – Doubles Encounters (8 weeks)
  . Ex1: Precedents (individual)
    Informal Pin-up September 20th
  . Ex2: a) Unexpected Neighbors (individual + pairs)
    Informal Pin-up September 28th
    b) Speed Doubling (pairs)
    Review October 19th
  . Ex3: The Hill (group)
    Informal Pin-up November 1st

Part 2 – Final Project (6 weeks)
  . Final Project (individual + pairs)
    Informal Pin-up November 13th
    Mid-Review November 20th
    Informal Pin-up December 11th
    Final Review December 17th to December 21st (TBD)

Suggested References:
The Double
  . The Double, Dostoyevsky (novel)
  . “Doubling, Dividing, Interchanging of the Self” The ‘Uncanny’ Subjectivity in Dostoyevsky’s The Double, Michelle Zvedniuk (essay)
  . Invisible Cities, Italo Calvino (novel)

The Home
  . Figures, Doors, and Passages, Robin Evans (chapter)
  . The Good Life, Inaki Abalos (book)
  . Mon Oncle, Jacques Tati (film)

Mission Hill
  . Mission Hill and the Miracle of Boston, Richard Broadman (documentary)
Design and Communication

**Visual Communication**

Visual communication is integral to the design process and it will be foregrounded in the studio. We will use a variety of digital tools and techniques, such as Rhinoceros, Illustrator, InDesign, and Photoshop etc., for which in-class tutorials will be offered. In addition to software tutorials, workshops on representation and drawing conventions as well as various model making and fabrication techniques will be held during class hours. A survey of the students' technical capabilities will be taken on the first day of class and tutorials will be adjusted to ensure that all students are able to complete the required exercises.

**Written and Oral Communication**

As part of the design process, students will be required to communicate their ideas/concepts/theses, in writing. Students will produce 1-2-page project descriptions expressing their design intentions at two instances in the second half of the semester. The CI-M instructor and TA will hold writing sessions to help students improve the clarity of their writing. These writing exercises will be timed before major reviews to help students structure their presentations. Feedback will be provided on a one-to-one basis from the CI-M instructors and TA. CI-M instructors will hold 2-3 workshops on communication strategies for presenting. Seminars will be held during regular studio hours and each session will be approximately 30 mins. These workshops are designed to prepare students for their formal review presentations. Topics covered include “Your 7 minute Overview in Architecture”, “What not to do when presenting (bloopers),” and “Written Statements that Work/Don’t Work.”

**Informal Pin-ups and Formal Reviews**

There will be three formal reviews throughout the semester, roughly one per month, for which outside critics will be invited to provide students with design feedback. Exact dates are provided in the studio schedule at the start of the semester. Students will be required to plan these presentations thoroughly with guidance from their instructor and TA. Material that will be presented at the formal reviews must be prepared one day in advance of the review. Students are required to attend all reviews and may under no circumstance work or print during formal reviews. Informal pin-ups will be scattered throughout the semester. These will be design updates for the instructors and other students as well as presentation training for students. The dates of these pin-ups are provided in the studio schedule but are subject to change at the discretion of the instructor. Students are expected to print out their work and pin it up in the allocated space, process drawings and models are highly encouraged. In some occasions, students may work at their desks during informal pin-ups.

**Grading Criteria**

Students are evaluated based on a balance of criteria, paramount among them is class participation and commitment to the work. Letter grades will be given at the end of the semester.

Criteria include:
15% Initial ideas, process and progress of design exploration
5% Reception and incorporation of criticism
40% Grades for each exercise
20% Final review materials & presentation
10% Writing assignments
10% Oral presentations (informal pin-ups and formal reviews)

**Learning objectives and completion requirements**

- Students will be able to translate an idea into an architectural proposition.
- Students will fluently move between diagram, drawing, and physical model to propose, test, and refine architectural intentions through an iterative process.
- This course is intended to expand the vocabulary and tools that enable design production. Conventions of architectural representation and communication through drawing and modeling will be engaged with clarity and intention. Each student will develop design skills and literacy by exploring multiple media of making.
- It is the intention of this course to develop the students' ability to respond to site specific constraints, with a
basic understanding of spatial and formal orders, as well as, light, program and circulation.
• Students will learn to communicate architecture concepts, propositions, intensions, and design decisions in writing and in presentation.
• Evaluation will be based on the following factors:
  - Completion of each of the sequential exercises
  - Rigor in process
  - Clarity in presentation
  - Participation in class discussions and critiques

Studio logistics
This class meets from 1-5pm on Tues, Thurs, and Fri. Class time is for working, discussing, and critiquing individual student projects as well as lectures and site visits. Students are expected to be present for the entire duration of each class. Attendance for this class is mandatory. Three unexcused absences will result in a failing grade. Excused absences require at least a 24-hour notice. Students are responsible for providing all drawing and model-making materials. Reference texts are available at the MIT library. Past lectures will be distributed by e-mail. Because of the importance of face-to-face discussion to a healthy studio culture, discussion of student work will take place in studio. Out of class meetings can be scheduled for special circumstances.