

SCHOOL/DEPARTMENT: Architecture & Planning

COURSE OUTLINE: ARCHDES700 / Semester 1, 2017

1.0 GENERAL COURSE INFORMATION

Course Code:	ARCHDES700
Course Title:	Advanced Design 1
Points Value:	30 points
Prerequisites:	N/a
Restrictions:	N/a
Course Director:	Prof Andrew Barrie, Room 335, Building 421, a.barrie@auckland.ac.nz
Course Co-ordinator:	Dr Ross Jenner, Room 547, Building 421, r.jenner@auckland.ac.nz
Teaching Staff:	Richard Reid (E: richard@richardreid.co.nz; T: 0276408367) and Jacob Barratt-Boyes (E: onneterre@gmail.com; T: 021625983)

2.0 CLASS CONTACT HOURS

Monday, Tuesday & Friday, 1pm – 5pm; Level 3 Design Studios, Building 421.

3.0 COURSE PRESCRIPTION

A studio based inquiry into an architectural topic approved by the Head of School of Architecture and Planning intended to facilitate in-depth study that is both tailored to a student's own interest and aligned with the School's research clusters, sharing workshops, discussions, pin-ups and tutorials.



Christopher Hawthorne

ChristopherHawthorne_Verified account @HawthorneLAT Feb 7 Hello from Auckland, where I'll be giving a talk [@NZIArchitects](#) conf. Also speaking: [@dadjaye](#) [@barbarabestor](#) et al. V good company to be in

FIVE UNEASY PIECES

Emerging registers for contemporary architecture



1



2



4



3



5

Christopher Hawthorne, architectural critic for the Los Angeles Times, gave the introductory lecture to the February 2017 NZIA *in:situ* conference in Auckland. Hawthorne was asked by the Institute to engage in some scene-setting for the conference by traversing some of the issues in and around the contemporary practice of architecture. Hawthorne presented a personal overview of architectural trends and projects in relation to recent world events, including 9/11, Hurricane Katrina, the GFC (Global Financial Crisis), the Occupied Movement and Brexit and Trump elections. He identified five architectural themes which engage with the current troubled moment:

- 1 History
- 2 The Basic / The Primitive
- 3 The (low-key) uncanny
- 4 Performance
- 5 Satire

Hawthorne sees the emergence of new reference points and approaches to architecture which turn away from iconic form-making and spectacle towards the social and humanitarian, the adhoc, the temporary and the city. Our studio will explore Hawthorne's thesis utilising his lecture, references, examples and own writings. We have included other readings, architecture and art projects to complement these.

A social programme has been chosen to open Hawthorne's thesis up for each student's individual interpretation, creative exploration and unique expression. The site for the programme has micro-and-macro dimensions with varying degrees of banality, wildness and beauty. Both programme and site will be introduced to students at the beginning of the second week with a visit to the site.

The final building design should provide depths of conceptualisation and resolution, particularly in the arrangement and crafting of programmatic requirements, the relationship struck with the site and through the technical resolution of the building, its materiality, construction and fabrication. A set of initial exercises will introduce the student to the programme.

'Five Uneasy Pieces' encourages students to create their own architecture capable of engaging directly and powerfully with the current troubled moment.

Tutors

Richard Reid graduated with a Bachelor of Architecture from the University of Auckland in 1988. From 1990-93 he worked with Neville Gruzman, the eminent Sydney architect, landscape architect and urban designer. In 1992 Richard co-curated a retrospective of Gruzman's work and assisted in editing a book of his writings. From 1995-96 Richard worked in London with Sir Colin St. John Wilson on the British Library, one of the most important and largest public buildings built in Britain in the 20th century. Since returning to New Zealand in 1997, Richard completed a Bachelor of Landscape Architecture, mainly to understand the natural, social and cultural environments of Aotearoa. He established his own practice in 2001 (www.richardreid.co.nz). For most of the past decade he has worked on large public projects, taught design at the School of Architecture and Planning, University of Auckland, and actively contributed to community and environmental groups.

Jacob Barratt-Boyes (Ngāti Whakaue, Ngāti Raukawa) is an artist, architect, producer and collaborator based in Auckland. He completed a Master of Architecture with First Class Honours at the University of Auckland in 2009. He has worked extensively with other artists including the anonymous artist collective et al, The Estate of L. Budd, Michael Parekowhai and Fiona Connor. More recently, Jacob is a part time tutor at Elam School of Fine arts and the School of Architecture & Planning, The University of Auckland. He is also a board member of Laurel Doody, a new temporary gallery in Los Angeles, California. Jacob opened his own art gallery, Mokopōpaki, in Karangahape Road in March 2017.

4.0 TEACHING AIMS

The aims of this course are to:

Advanced Design 1 is the integrated design project for the March(Prof). Students are required to address a challenging and conceptually complex architectural design and to achieve a fully resolved design project, together with developed design studies sufficient to explain the proposed building's construction, structure, materials and natural environmental performance. A report is required to elucidate the design.

Emphasis will fall upon the development of strategic responses to differing, changing or extreme environmental conditions. Focus on site, thermal, natural environment, material and ecological issues.

The conceptual richness and diversity of practices referenced in 'Five Uneasy Pieces' is intended to provide source material and prepare students' for their final year design thesis.

5.0 LEARNING OUTCOMES

General ARCHDES700 Course Outcomes

On successful completion of this course, students should be able to:

- Theory: Show evidence of development of critical thinking and conceptual consistency throughout the design process.
- Architectonics: Demonstrate abilities to advance conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.
- Performance: Show abilities to advance conceptual thinking and design propositions through interrogating and addressing in depth the natural environmental, contextual, and programmatic factors underlying the project.
- Form and Space: Demonstrate skill in the development of three dimensional architectural form and space, both exterior and interior.
- Media: Display skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

Specific Topic Outcomes

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

- To gain an understanding of contemporary issues in the designing of an architectural project
- To demonstrate evidence of research in the final building outcome
- To question and imagine new ways of responding to a brief
- To demonstrate an understanding of the relationships which may exist within and between social and cultural notions of space
- To demonstrate an understanding and development of both interior and exterior spaces and how they contribute to the overall design
- To demonstrate an awareness of sensory relationships and conditions and articulate these in imaginative and convincing ways
- To show evidence of design-making which works well with human scale and proportion, particularly as these relate to function, space, structure and environment
- To demonstrate a wider awareness and appreciation for a building's setting and environmental fit
- To show evidence of a critical awareness of suburban and urban conditions
- To show the development of an overall concept through a range of scales from the specific site to a meaningful and tangible relationship with the wider landscape setting

- To introduce the potential of physical models and close readings of materials and techniques. Emphasis will be placed on conceptualisation, materialisation and communication of specific ideas and interests and above all on processes of *making*.

6.0 COURSE STRUCTURE AND CONTENT

Week	Date	Topic
Week 1		Introduction and video lecture by Christopher Hawthorne on Tuesday; 1st group exercise in response to lecture and site visit discussion on Friday
Week 2		Site visit, brief on Monday; 2 nd group exercise: group modelling of site for group crit on Friday; 1 st individual exercise based on site visit and student selection of one Theme
Week 3		Group crit of 1 st exercise on Monday; 2 nd exercise based on site visit and student selection of second Theme
Week 4		Group crit of 2 nd exercise on Monday; conceptual investigation of programme and site for group crit on Tuesday; individual development of conceptual approach to the programme and site
Week 5		Group crit of individual concepts for building and site; conceptual development of programme and site
Week 6		Sketch design presentation at mid-semester crits
MID-SEMESTER BREAK		
Week 7		Design development
Week 8		Design development and cross-crit
Week 9		Design development towards resolution. Write Design Report
Week 10		Design development towards resolution; group crit on Tuesday and discussion of final presentation requirements
Week 11		Work on final presentation
Week 12		Final presentation

6.2 Consultation and discussion

In studio and on scheduled days. Students will be required to complete exercises and readings set throughout the semester, undertake site visits, and develop a design according to the criteria set out in the design brief. Design work is to be completed at each stage and handed in on time. Regular attendance and participation in discussions and crits, as well as maintaining individual appointments, is expected.

7.0 LEARNING RESOURCES

A detailed reading list will be provided at the first group meeting.

7.1 Required Reading [on short loan]

Each book is relevant to a particular theme identified by Hawthorne. Students will be required to read sections of the books relevant to their chosen theme. Links to Hawthorne's lecture and selected writings will be provided.

Adjaye, David	Constructed Narratives
Bryt, Anthony	This Model World - Travels to the Edge of Contemporary Art
Clark, Justin and Walker, Paul	Looking for the Local
Hayden, Dolores	Seven American Utopias
Hedjuk, John	Mask of Medusa
Hejduk, John	Lancaster/Hanover Masque
Herzog & De Meuron	Natural History
Koolhaas, Rem	Fundamentals
Krumwiede, Keith	Atlas of Another America
Lingwood, James (editor)	House: Rachel Whiteread
Log 31: Spring Summer 2014	New Ancients
McKay, Bill and Steven, Andrea	Beyond the State: New Zealand state houses from modest to modern
Pezo von Ellrichshausen	Spatial Structure
San Rocco 8, 2014	"What's Wrong with the Primitive Hut?"
Vidler, Anthony	The Architectural Uncanny

7.2 Recommended or Supplementary Reading

A detailed reading list will be provided on the first day of the semester.

7.3 Other Materials or Software

Links will be provided to videos and articles available online.

7.4 Use of Canvas

[e.g. posting of lecture material]

7.5 Other Assistance / Student Support Available

N/A

8.0 INCLUSIVE LEARNING

Students are urged to discuss privately any impairment-related requirements face-to-face and/or in written form with the course convenor/lecturer and/or tutor.

9.0 OTHER INFORMATION

In addition to 6.2 Consultation and Discussion all information will be issued to students in class as well as email. A high level of production is expected through the semester. A consistent workflow including drawings and physical models especially will enable more constructive critique and development of your conceptual thinking/ideas.

10.0 ASSESSMENT

10.1 Method of Assessment

100% coursework. All student work is assessed by Richard Reid and Jacob Barratt-Boyes. Provisional grades are confirmed at an examiners' review of the work of all students in that particular design course, in order to ensure parity of grading standards across course topics. All marks are indicative until confirmed in the Design Grading Moderation Review. All work presented for Advanced Design 1 is also reviewed by external assessors.

10.2 Assessment Criteria

Detailed information on assignment format and assessment criteria are provided below. The grading of work is based on the NICA Grade Descriptors printed on the Faculty website: <https://cdn.auckland.ac.nz/assets/creative/for/current-students/course-planning-enrolment/Planning-and-enrolment-assets/NICA%20grade%20descriptors.pdf>.

In addition to the criteria set out in the School handbook, assessment will be based on the following:

- Theory: Quality and consistency of conceptual and critical thought throughout the design process.
- Architectonics: Quality of design development through the creative engagement with issues of materiality, structure and construction.
- Performance: Depth of understanding of, and extent of design development demonstrated through creative engagement with, relevant natural environmental, contextual and programmatic factors underlying the project.
- Form and Space: Level of skill demonstrated in the development of three dimensional architectural form and space, both exterior and interior.
- Media: Quality of presentation, clarity of communication, appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process.
- Quality of engagement in studio – singularly, in group discussions and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

Specific topics will weight the factors presented above according their identified emphases.

10.3 Academic Integrity

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

10.4 Attendance and Participation

Attendance in class as well as engagement with course activities and readings supports academic success. Therefore it is strongly recommended that students make every effort to attend class and complete all the necessary in-class requirements.

10.5 Output Requirements

Abstract: All AD1 students are required to furnish a Design Report. This will take the form of a 350-400 word abstract. An abstract is a condensed piece of writing that highlights the major aspects of your design project: the content, context, scope and outcomes of the design research. The abstract should be a finely crafted piece of text accompanied by a single image of your project. A template will be given and all abstracts must be submitted in the template both in print and in digital format (venue TBC). Draft to be submitted for mid-semester crits. Workshops on writing will be held in Week 4. All final Design reports are due on Thursday 25th May so that they can be published and circulated to your critics well ahead of crit week.

Week 1: Media investigations
Week 2: Site models; conceptual modelling using mixed media
Week 3: Conceptual modelling using mixed media
Week 4: Conceptual modelling using mixed media
Week 5: Conceptual and sectional modelling
Week 6: Mid semester crit: key conceptual models and drawings, concept and sketch designs of building, site plans, sectional modelling and drawing, physical models
Week 7: Substantial development of building in plans, sections and 3D modelling etc
Week 8: Substantial development of building in plans, sections and 3D modelling etc
Week 9: Substantial development of building in plans, sections and 3D modelling etc
Week 10: draft final presentation of building and site
Week 11: work on final presentation
Week 12: Final Presentation: Specific requirements for presentation will be provided to students in Week 10.

11.0 STUDENT FEEDBACK

Students will be asked to complete an evaluation of the course at the end of the semester, usually on the morning of final presentation.

12.0 UNIVERSITY POLICIES AND GUIDELINES

This course is based on the university policies and guidelines. For further information, see the University and Faculty websites. On the Faculty website, the 'Quick Reference Guide for New Students' provides useful information on such things as key dates, where to go for help and advice, personal support and academic policies and procedures.

Students must note the following warning that applies to all material provided for this course. This includes printed material and electronic material, and material posted on Canvas. If you are not sure about the requirements, ask for clarification from the course coordinator.

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