

**SCHOOL/DEPARTMENT: Architecture & Planning**

**COURSE OUTLINE: ARCHHTC200 / Semester 1, 2017**

### 1.0 GENERAL COURSE INFORMATION

<b>Course Code:</b>	ARCHDES200
<b>Course Title:</b>	Design 3
<b>Points Value:</b>	30 points
<b>Prerequisites:</b>	ARCHDES100 or 110
<b>Restrictions:</b>	ARCHDES210
<b>Course Director:</b>	Prof Andrew Barrie, Room 335, Building 421, a.barrie@auckland.ac.nz
<b>Course Co-ordinator:</b>	Farzaneh Haghghi, Room 326, Building 421, f.haghghi@auckland.ac.nz
<b>Teaching Staff:</b>	Tom Owen, t.owen@auckland.ac.nz

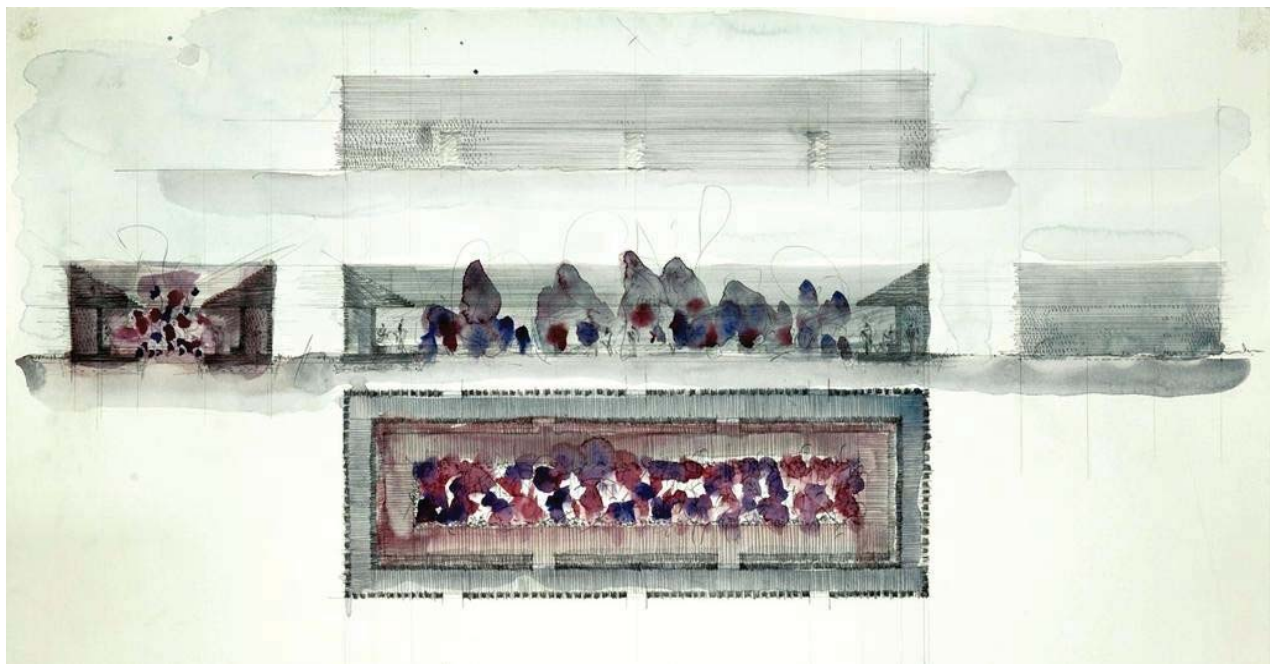
### 2.0 CLASS CONTACT HOURS

Monday, Tuesday & Friday, 1pm – 5pm; Level 2 Design Studios, Building 421.

### 3.0 COURSE PRESCRIPTION

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.

#### Hygge v Wabi-Sabi: The Domestic Edition



What is the domestic? The home? House? Dwelling? What is all of this within the twenty-first century? What is the crafted home? What is hygge and wabi-sabi? These are but a few of the questions which will be asked, investigated, explored, and considered within this brief. The craft of the Architect is in not only distilling a multiplicity of variables into a single design, but more so it is the placing of the human at the centre of this; the person, the inhabitant, the dweller, the embodied being. The manipulation and moulding of spaces, materials, light and shadow are some of the tools at the Architects disposal in the design of atmosphere, and it is this which is the principle consideration of this studio. Working on one of six sites within the Herne Bay area, students will look to posit a design for a 'house' for a given client persona, with the principle concerns of contextualisation, client, tectonic and spatial forging, materialism, and atmosphere being investigated and drivers within the proposition.

Image: Zumthor, Peter. *Peter Zumthor, Hortus Conclusus: Serpentine Gallery Pavilion*. (London: Koenig Books, 2011).

#### 4.0 TEACHING AIMS

The aims of this course are to:

Design 3 carries the theme of '*domestic*'. While being grounded in the known world, the paper presents the imperative of interrogating the *familiar*. Home, human relationships, privacy, connection to community and social structures will be examined as issues that hold architectural opportunity.

Design 3 looks to build upon the critical and technical skill bases developed in year 1 of the BAS.

#### 5.0 LEARNING OUTCOMES

##### General ARCHDES200 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 further, to 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: The ideas related to materialism, atmosphere, the domestic, dwelling, hygge or wabi-sabi will be explored within the studio and students should demonstrate an understanding of these within their design.
- Architectonics: Developed tectonic characteristics will be evident in the design proposition, and have responded to site, context, material concerns, spatial moulding, and threshold conditions.
- Performance: The consideration, understanding, and response to site/context, spatial forging, external inputs, design intention, client concerns, and spatiality should be evident.
- Form and space: A crafted spatial composition of atmospheric richness and material conditioning should be clearly demonstrated which responds to site, client, space, material, and intent.

- Media: A crafted presentation and the careful and considered use of media should be demonstrated throughout, which thought given to the intent and work and that which it is looking to communicate.

## 6.0 COURSE STRUCTURE AND CONTENT

Week	Topic	Process	Note
Week 1	Steeping	Preparing the grain	
Week 2	Germination	Letting the idea begin	
Week 3	Milling	Exposing the idea to exterior forces	
Week 4	Mashing	Converting ideas into proposals	
Week 5	Lautering	Extracting the wort from the mash	
Week 6	Wort	The base proposal	<i>Mid-semester critique</i>
	<i>Bolting</i>	<i>Providing flavour and clarity</i>	<i>Mid Semester Break</i>
Week 7	Cooling	Letting the flavours settle	
Week 8	Fermenting	Forming the character	
Week 9	Conditioning	Cleaning the final proposal	
Week 10	Filtering	Final proposal	
Week 11	Bottling	Packaging the proposal	
Week 12	Distribution	Enjoy	<i>Final Presentation</i>

## 7.0 LEARNING RESOURCES

### 7.1 Required Reading

Students are expected to be engaging critically with a wide variety of resources. The following are on short loan at the Architecture Library and students are very strongly encouraged to read these to provide a grounding for the design brief:

- Pallasmaa, Juhani. *Eyes of the Skin*. (Chichester, England: Wiley and Sons, 2012)
- Zumthor, Peter. *Atmospheres: Architectural Environments, Surrounding Objects*. (Basel: Birkhauser, 2006).
- Zumthor, Peter. *Thinking Architecture*. 3rd edition. (Basel: Birkhauser, 2010)

### 7.2 Recommended or Supplementary Reading

- Frascari, Marco, Jonathan Hale, and Bradley Starkley. *From Models to Drawings: Imagination and Representation in Architecture* (New York: Routledge, 2007)
- Koren, Leonard. *Wabi-sabi for artists, designers, poets & philosophers*. (Berkeley: Stone Bridge Press, 1994).
- Leatherbarrow, David. *Architecture Orientated Otherwise*. (New York: Princeton University Press, 2009)
- Pallasmaa, Juhani. *The Thinking Hand: Existential and Embodied Wisdom in Architecture*. (Chichester, England: Wiley and Sons, 2009)
- *Studio Mumbai: Inspiration and Process in Architecture*. (Milan: Moleskine, 2013)
- Tanizaki, Jun'ichiro. *In Praise of Shadows*. (London: Vintage, 2001)

### 7.3 Other Materials or Software

### 7.4 Use of Canvas

Canvas will be used to communicate with students regarding course matters.

### 7.5 Other Assistance / Student Support Available

The OML staff located in room 423 can assist in the application of digital software and computer aided / controlled manufacturing machines available to students.

## 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

Students will be expected to attend all studio sessions and actively engage in group discussions and with the readings. This brief will be looking at analogue mediums as the focus, with digital crafting as a tool to be called upon as / if needed, and so students should be comfortable with these. There is an expectation of paced working and output as a part of the studio.

## 10.0 ASSESSMENT

### 10.1 Method of Assessment

100% coursework

All student work is assessed by the named staff member(s) offering each course topic, who are appointed as examiners. 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.

### 10.2 Assessment Criteria

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

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

- Theory: Level of critical engagement with the theme of the 'domestic', ability to pursue a consistent line of questioning, ability to identify and explore opportunities yielded.
- Architectonics: Quality of material propositions and degree to which the project advanced through their making.
- Performance: Level of consideration of environmental and contextual aspects of the architectural proposition and the development of the proposition through that consideration.
- Form and space: Resolution of the scaled 3-dimensional architectural proposition and the design skill demonstrated in its making.
- Media: Quality of design development facilitated through engagement with media specific to the discipline of architecture.
- 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**

Students are required to provide the following as a base minimum output expectation for this studio:

- Plans, sections, and detail drawings appropriately scaled as discussed with the tutor.
- Perspectives which communicate the design and address the concerns of the studio.
- One model of significance to the design.
- A catalogue of work undertaken across the semester.

It is expected that students will produce more work than this. The choice of media and the crafting of the elements within the final presentation need to be carefully considered and appropriate to the intents of the design.

#### **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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