

## 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.

ROBIN BYRON

## POROSITY | POROUS CITY | CUIDAD POROSA



AMMAN c. 1955

LOUISE HENDERSON



TAROUDANT AND FEZ MEDINAS

## GENERAL COURSE INFORMATION

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<b>Course :</b>	Design 3 ARCHDES200
<b>Points Value:</b>	30 points
<b>Course Director:</b>	Sarosh Mulla: s.mulla@auckland.ac.nz
<b>Course Co-ordinator:</b>	Kathy Waghorn: k.waghorn@auckland.ac.nz
<b>Studio Teacher:</b>	Robin Byron
<b>Contact:</b>	rbyr004@aucklanduni.ac.nz
<b>Location:</b>	UofA (location TBC) & University of Seville
<b>Hours:</b>	Tuesday and Friday 1:00-5:00pm

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

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## POROSITY | POROUS CITY | CIUDAD POROSA SEVILLE STUDIO

### *POROSITY*

*The grain of the urban environment, the porous architectural fabric we will experience in the city in Seville, and elsewhere in Spain and in Morocco, is one of complex patterns of open space and buildings; solids and voids; exterior and interior; horizontal and vertical; all woven together at differing scales. These patterns establish a formal language, juxtapositions, and inter-relationships, which we will examine to develop strategies and architectural manoeuvres that can inform the design process and address the urban context of Seville.*

*The studio design is intended to 'repair' the torn fabric of a vacant site in Seville in the historic, primarily residential medium density Feria area of the city, with a cluster of infill residences.*

*An examination and understanding of a range of traditional, vernacular, and more modern domestic typologies will help inform an approach to designing for this context.*



ENSAMBLE STUDIO MADRID

## THE DOMESTIC

*The domestic environment is often regarded as a place of relative stability and refuge – the idea of home imbued with associations, traditions and rituals. There are deep-seated images of the settings of domestic life.*

*‘We need home in a psychological sense as much as we need one in a physical: to compensate for vulnerability. We need a refuge to shore up our states of mind, because so much of the world is opposed to our allegiances. We need our rooms to align us to desirable versions of ourselves and to keep alive the important, evanescent sides of us.’<sup>1</sup>*

*But changing contemporary lifestyles and the way in which our society and culture, our stage of life, gender, and our interests shape us and influence how we think about, how we use and how we configure our domestic realm – can rattle those archetypal images of home. How do we reconcile the basic, enduring, phenomenological ideas about home, and modern modes of living?*

*Examples of domestic dwellings we will experience in our travels in Spain and Morocco, will challenge us to examine many aspects of ‘home’, and make us think about how we formulate a design project in the context of Seville. Attempting a cultural understanding about how Andalusians shape the place of home in their lives will be part of the design challenge. It will further make us think about the relevancy of those lessons and how they can be considered and applied more universally.*

*Increased density and often smaller scale - the tradition of living in much closer quarters than we generally experience in NZ - make us question the boundaries and thresholds of public and private space; the economy and flexibility of space and how it is arranged and shared; and the relationship of one’s abode to the wider urban setting.*

*Environmental conditions and climate, traditional and contemporary modes of construction, building tectonics, and materiality, all inform the parti, form, mass, relationships of solid and void, apertures, colour, towards architectural responses which reflect the nature of place.*

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<sup>1</sup> Alain de Botton from ‘Where the heart is: Writers invite us into their idea of home’  
<https://www.independent.co.uk/arts-entertainment/books/features/where-the-heart-is-writers-invite-us-into-their-idea-of-home-841568.html>

## LIFE + WORK

*Residential places in Seville often co-exist with commercial and sometimes institutional places – shops, café, offices, studios, workshops, etc., that blend public and private life and provide for life/work combinations. Consideration will be given to the way in which the public realm interfaces and interacts with the private realm, mutually benefits and reinforces one another, and the architectural thresholds that articulate these domains.*



BUSCANDO LA LUZ III [LOOKING FOR THE LIGHT III] 2000 + CASA DE LUZ EDUARDO CHILLIDA

## SITE

The site is an empty location within the historic medium density and primarily residential Feria area of the city of Seville. The site is in the middle of the block bordered by Calle Arrayan [n], Calle Virgen del Carmen Dolorosa/Plaza Cronista [e], Calle Divina Pastora [s] and Calle Gonzalez Cuadrado [w] - southeast of the 16thC Palacio de los Marqueses de La Algaba/Centro de Arte Mudéjar de Sevilla and 25m to the northwest of the 17thC Iglesia de San Luis de los Franceses.

Insertion of a cluster of infill residences will respond to local urban formations of 'patios' (some shared, some private) and promote passive environmental design, and to the wider urban landmarks, context and community.



SEVILLE SITE

## TOPIC STRUCTURE AND CONTENT

Week	Date	Event
Week 1	Mon 4.3	12:00 All architecture meeting, rm 311 1:15 Design 3 Studio ballot - <b>Seville students exempt from this process</b>
	Tue 5.3	Design 3 Studio classes commence Group Meeting Outline of work program and timetable for the semester Design exploration assignments
	Fri 8.3	Informal crits and discussion of work to date
Week 2	Tue 12.3	Group meeting Project parameters, concept design, poster requirements Individual work-in-progress appointments
	Fri 15.3	Group meeting Informal crits
Week 3	Tue 19.3	Group Meeting Review of posters – collective and individual
	Thurs 21.3	POSTERS DUE FOR COLLECTION
	Fri 22.3	STUDY TOUR DEPARTURE
Week 4		STUDY TOURING
Week 5		ETSAS University of Seville Crits/Site investigation & recording/Studio work
Week 6		STUDY TOURING
MID-SEMESTER BREAK		STUDY TOURING ETSAS University of Seville Studio work/Crits
Week 7	Tue 30.4	Group meeting Review of project progress, direction and outline for forthcoming weeks
	Fri 3.5	Group meeting Individual appointments

Week 8	Tue 7.5	Group meeting Design development outline
	Fri 10.5	Group meeting Structural engineering input/Workshop (tbc)
Week 9	Tue 14.5	Group meeting Informal crits and discussion
	Fri 17.5	Group meeting Individual appointments
Week 10	Tue 21.5	Group meeting Outline of final design requirements
	Fri 24.5	Informal crits and discussion
Week 11	Tue 28.5	Group meeting Informal pin -up and outline of presentation
	Fri 31.5	Individual appointments
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**

Bernard Rudofsky, *Architecture without Architects, a short introduction to non-pedigreed architecture*  
London: Academy Editions, 1972

Juhani Pallasmaa, *Identity, Intimacy and Domicile: Notes on the phenomenology of home*  
[http://www.uiah.fi/studies/history2/e\\_ident.htm](http://www.uiah.fi/studies/history2/e_ident.htm)

Gaston Bachelard, *The Poetics of Space*  
Boston: Beacon Press, 1994

Bill Bryson, *At Home: A Short History of Private Life*  
London: Doubleday 2010

Witold Rybczynski, *Home: A Short History of an Idea*  
New York, N.Y., USA: Viking 1986

Suzanna Clarke, *A House in Fez: Building a Life in the Ancient Heart of Morocco*  
London: Ebury Press, 2018

Tahir Shah, *Caliph's House: A Year in Casablanca*  
London: Bantam, 2006

Tom Avermaete and Maristella Casciata. *Casablanca Chandigarh. A Report on Modernisation*  
Montreal: Canadian Centre for Architecture

Keith Critchlow. *Islamic Patterns: an Analytical and Cosmological Approach*  
New York: Thames and Hudson, 1976.

Dodds, Jerilynn D., ed. *Al-Andalus: The Art of Islamic Spain*  
New York: Metropolitan Museum of Art, 1992.

Richard Ettinghausen et al, ed. *Islamic Art and Architecture, 650-1250*  
New Haven: Yale University Press, 2001.

Wim van Heuvel, *Structuralism in Dutch architecture*  
Rotterdam 1992.

Spiro Kostof. *The City Shaped: Urban Patterns and Meanings Through History*  
Thames and Hudson, London, 1991.

Karl Fournier and Olivier Marty [ text Tom Delavan and Dan Glasser  
photographer  
*Studio KO*. New York: Rizzoli. 2017

Jean-Francois Lejeune and Michelangelo Sabatino. *Modern Architecture and the Mediterranean: vernacular dialogues and contested identities*  
London and New York: Routledge, 2010

*MAROC/maroc = L'Architecture d'Aujourd'hui* 408 (septembre 2015) [ special thematic issue on recent work in Morocco ]

Simon O'Meara. *Space and Muslim Urban Life. At the Limits of the Labyrinth of Fez*. London, New York and Abingdon. Oxon: Routledge, 2007.

Robert Ousterhout and D. Fairchild Ruggles. "Encounters with Islam: The Medieval Mediterranean Experience, Art, Material Culture, and Cultural Interchange."

*Gesta* 43, no. 2 (2004): 83-85.

Oxman, Hadas Shadar and Ehud Belferman, 'Casbah: A Brief History of a Design Concept Robert', *Architecture Research Quarterly / ARQ* vol.6 no. 4 (2002), pp. 321-336.

Sacha Roesler [ed]. *Habitat Marocain Documents. Dynamics between Formal and Informal Housing*. Zurich: Park Books and Sacha Roesler, 2015

D. Fairchild Ruggles, "The Alcazar of Seville and Mudejar Architecture." *Gesta* 43, no. 2 (2004): 87-98.

Florian Schaetz [ed]. *Fes Reborn. Project on an Ancient City*. Singapore: National University of Singapore (Architecture), 2011.

Alison Smithson, "Mat-Building, mainstream architecture as it has developed towards the mat-building", in: *Architectural Design* 9/1974, London.

## **REQUIRED PRODUCTION**

a work book that documents research, written analysis, ideas, concepts, program outlines and thoughts, sketches on study tour and design iterations and development

conceptual exploration of porosity through formal investigation of the nature of solid/void, light/dark, vertical/horizontal, filters, fluidity, interior/exterior, labyrinths, thresholds

precedent studies of contexts and individual examples (domestic and otherwise) of vernacular, traditional, and contemporary courtyard architecture relevant to the urban context of Andalusian Seville

formulation of a philosophical and thematic approach to the domestic, and establishment of a program/parameters for the generation of the design project

site and environmental investigation, research, readings and recording

conceptual and detailed design development

construction, tectonics, materiality, colour, texture, detail, etc.

## **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: In addition to the above general theoretical outcomes, a critical position on the chosen nature of domestic accommodation and design responsiveness to the demographic considered

- Architectonics: Research, reflection and consideration of the Seville context, vernacular and typologies and how these are manifested or translated into the design project
- Performance: Analysis and understanding of environmental conditions of the place
- Form and space: Process and development of design through studio theme of porosity, understood in a fully three dimensional way
- Media: Use of a range of media aligned with design intent to express and represent architectural proposition