

Design 5 presents an introduction to complex architectural thinking. It examines both conceptual and exceptional spaces and develops an understanding of corresponding architectural methodologies and systems. Topics will explore the cutting edge of architecture, with an individual emphasis on the theoretical, contextual, architectonic, communicative, material, spatial, sociological or topographical.

FREESPACE

Rebel atmospheres of spectacle and activism for the post-consumerist city

Manfredo Manfredini with Jono Yoo and Mick Charoenphan



Gangmin Yoo, Manfredini Studio, DMZ extraterritorial space, 2018

GENERAL COURSE INFORMATION

Course :	Design 5 ARCHDES300
Points Value:	30 points
Course Director:	Sarosh Mulla: s.mulla@auckland.ac.nz
Course Co-ordinator:	Uwe Rieger: u.rieger@auckland.ac.nz
Studio Teacher:	Manfredo Manfredini Jono Yoo and Mick Charoenphan Studio
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Location:	TBC
Hours:	Monday and Thursday 1:00-5:00pm

For all further general course information see the ARCHDES300 COURSE OUTLINE in the FILES folder on CANVAS.

FREESPACE

Rebel atmospheres of spectacle and activism for the post-consumerist city

FREESPACE in reterritorialized places

Throughout this studio, students will develop projects for a new kind of architecture: an infrastructure that interprets their own meaning of FREESPACE. FREESPACE will be investigated using architecture to explore future relational, behavioural, and perceptive spatialities. Research will produce speculative design propositions for an infrastructure to be built at the core of the emerging associative urban spaces to promote active life and public engagement. Design propositions will be developed elaborating a vision for the new public realm and considering programmatic, typological and phenomenological aspects in relation to the chosen site. The exploration will engage with new spatialities of digitally enhanced transduction (e.g. adopting virtual, augmented and mixed reality) and design architectures of a contested, yet FREE space, where the conflicts of our multicultural and diverse society are recognised as positive, creative and productive forces.

The architectural propositions will delineate a future urban common for a society that no longer locate its central public space within “disciplinary” enclosures that are dominated by consumption and governed by private corporations, rather situate it within open, indeterminate, translocal spatialities for encounter, sharing, and dialogue. Supporting democratic agonistic pluralism and the related exercise of the Right to the City, these architectures result from collaborative and participatory processes that merge old and new technologies, materials and atmospheres.

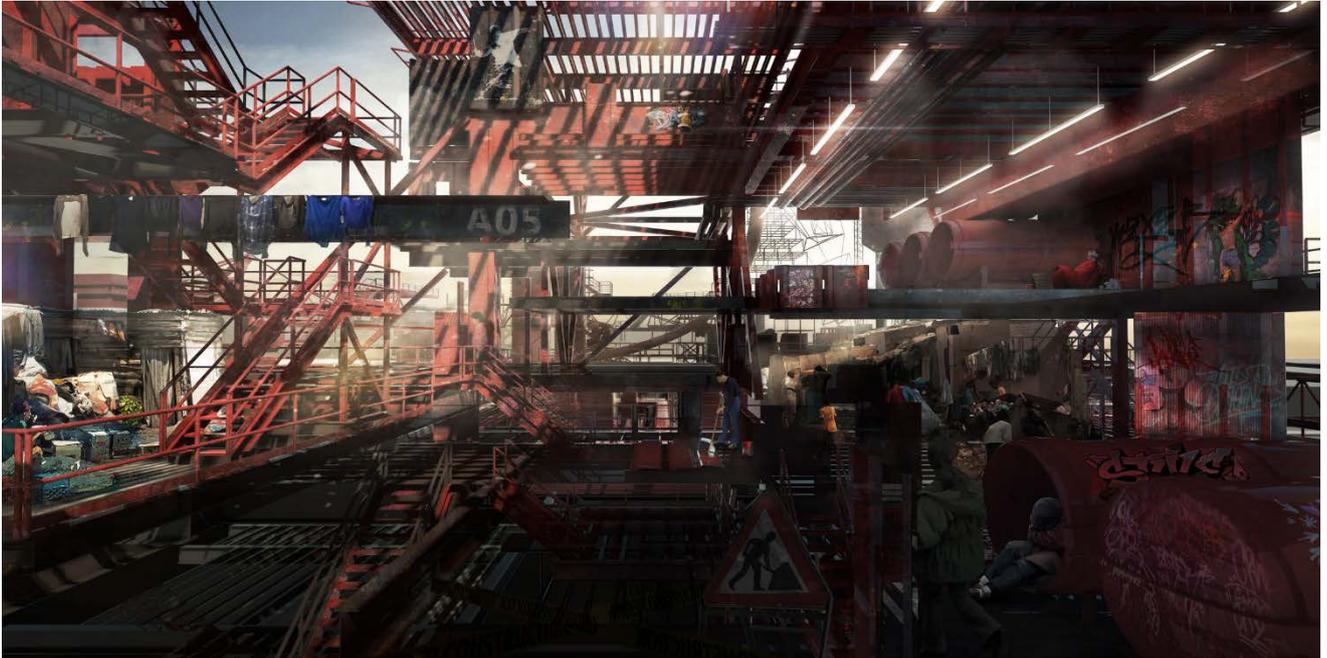
In the design of these commons, which are not generated to obtain economic profit, rather bring back FREESPACE in public life, students should also investigate their evolution through time. Time and memory binding past, present and future together, building on inherited cultural layers, weaving the archaic with the contemporary. The propositions will focus on one of the following areas:



Sun Hee Yoo, Manfredini Studio, Domestic theatre, 2017

FREESPACE for re-fundational commons

Evolutionary forms of hybrid forums for the reappropriation of the radical and receding sources of political conviviality. Collaboration, exchange and enjoyment constitute collective narratives for co-creative and mutual engagement between multiple near and remote subjects, and produce original ludic and imaginative spatialities. These catalysts of communicative action for the production of representational spatialities can find reference in political theatres (e.g. Berthold Brecht epic theatre) and events (e.g. block parties and flash mobs), participatory Augmented Reality games (e.g. Pokemon Go and Batman Arkham VR) and immersive virtual/mixed reality sport environments (e.g. Laser Tag), as well as traditional toy blocks games (as the ones used by Frank Lloyd Wright and Walter Gropius) or their modern adaptations, such as Minecraft.



Gangmin Yoo, Manfredini Studio, Reappropriation of the spectacle, 2017

FREESPACE for insurgent commons

Turbulence, improvisation, exuberance providing platforms for the spontaneous manifestation of instinct in audacious, competitive or undirected journey, transforming movement in surprising, enchanting, unexpected or provoking engagement. These catalysts of creative “transgressive” actions for the production of counterspatialities can find reference in interpretive infrastructure for urban skateboarding and parkour, as well as protesting, demonstrating, graffiti making and aimless strolling (*dérive*) for the formation of political, rebellious or “unplanned” spatialities.

FREESPACE for reconciliation nature commons:

Nature can provide the opportunity to emphasize the free-space with its free gift of light, air, gravity, material and natural resources. Super-nature is ultimate free space in most primitive form. Nature itself is an infrastructure that provides chaos and order at the macro and micro scale for the array of fauna and flora. The idea of simultaneous symbiosis and competition all occur within the domain of Nature’s freespace. These catalysts of “reconciliation” actions for the production of a symbiotic urban and nature spatialities can find reference in insurgent acts of ecoterrorism, mega infrastructures for the exploitation of natural resources (Geothermal, Tidal, Wind, Solar, etc), sanctions and preservation acts (human zoo, The Walled Garden of Eden).

Design Studio process

The Studio adopts a comprehensive, multilayered process that encompasses two major components. The first is the elaboration of a design concept through an analytical understanding of the core questions of the topic and the specific area. It includes exploration, information gathering and delineation of a statement in form of a manifesto. The second is the development of a design proposition through creative, experimental and decision-making process. It includes the production of a coherent solution that focuses on phenomenological and territorial aspects of space.



Hamish Beattie, Daniel K. Brown Studio, *Construction of a ruined temple to the goddess Vanadis*, 2015

SPECIAL NOTE:

The studio is integrated in the activities for the 2018 Venice Biennale and will benefit of international collaboration leading to an exhibition and catalogue in winter 2019.

COURSE STRUCTURE AND CONTENT OVERVIEW

Week	Date	Event
Week 1	Mon 4.3 Thu 7.3	12:00 All architecture meeting, rm 311 2:15 Design 5 staff presentations and studio ballot Design 5 Studio classes commence Topic introduction
Week 2	Mon 11.3 Thu 14.3	Identification of the design framework Presentation (teams): sub-topics, with digital support (20 minutes per team). Documentation: digital presentation
Week 3	Mon 18.3 Thu 21.3	Development of the design framework Presentation (individual): manifesto and meta-project, with digital support (5 min/student) Documentation: short written manifesto (individual - 500 words), digital presentation)
Week 4	Mon 25.3 Thu 28.3	Delineation of the design concept Verbal presentation: precedents, with digital support (5 minutes per student) Documentation: digital presentation
Week 5	Mon 1.4 Thu 4.4	Development of the design concept Verbal presentation: conceptual proposal, with digital/analogue support (5 min/student)

Week 6	Mon 8.4 Thu 11.4	<u>Design 5 Mid-semester crits</u> Verbal presentation of the concept and preliminary masterplan with digital/analogue support (10 min/student).
MID-SEMESTER BREAK		
Week 7	Tue 29.4 Thu 2.5	Design proposition delineation Verbal presentation: design development, with digital/analogue support (5 min/student).
Week 8-9	Mon 6/13.5 Thu 9/16.5	Design proposition development Verbal presentation: design development, with digital/analogue support (5 min/student). Final presentation: planning and layout
Week 8	Mon 20.5 Thu 23.5	Final presentation: planning and layout and design proposition development Verbal presentation: design development, with digital/analogue support (5 min/student).
Week 11	Mon 27.5 Thu 30.5	Design proposition finalisation: presentation and critical reflection Verbal presentation: design development, with digital/analogue support (5 min/student). Documentation: narrative description and critical reflection on the project (1.000 words)
Week 12	Mon 3.6 Thu 6.6	<u>Design 5 Final Studio Reviews</u>

RESOURCES

Literature

Clos, J., Sennett, R., Burdett, R., & Sassen, S. (2018), *Towards an open city*, Abingdon: Routledge. preview available at: file:///c:/users/mman134/downloads/9781351216067_preview.pdf

Harvey, D. (2012). *Rebel cities: from the right to the city to the urban revolution*, London, Verso Books.

Manfredini, M. (2018). Rethinking Urban Commons in the Age of Augmented Transductive Territorial Production: Detecting Resilience in Semi-Public Space of Simulative Relational Assemblages, in F. Chelieri et al, *Reframing Urban Resilience Implementation, Aligning Sustainability and Resilience*, Proceedings of the 11th congress of the International Forum on Urbanism (IFOU). Available at: <https://sciforum.net/manuscripts/6002/manuscript.pdf>

Manfredini, M. (2017). The augmented meta-public space: Interpreting emerging transductive territories in enhanced centres of consumption. *The Journal of Public Space*, 2, 3, 111-128. Available at <https://www.journalpublicspace.org/index.php/jps/article/view/292>

Manfredini, M., Xin, T., & Jenner, R. (2017). Transductive urbanism: A method for the analysis of the relational infrastructure of malled metropolitan centres in Auckland, New Zealand, *Athens Journal of Architecture*, 3, 4, pp.411-440. Available at: <https://www.athensjournals.gr/aja>

Manfredini, M., Zamani Gharaghoshi, F., & Leardini, P. (2017). Instances of Emerging Agonistic Spatialities in the Contemporary City: The Production of Differential Geographies in the Public Space of Istanbul, *Asian Journal of Humanities and Social Studies*, 5, 5, pp. 281-291. Available at <https://www.ajouronline.com/>

Manfredini, M., & Ta, D. (2016). Co-Creative Urbanism: The production of plural evolutionary spatialities through conflicts and complicities between public and private in the streets of Hanoi, Vietnam, *Joelho, Journal of Architectural Culture*, 7, Learning from Modern Utopias, pp.110-131. Available at: <http://impactum-journals.uc.pt/index.php/joelho/issue/view/167>

Manfredini, M., & Jenner, R. (2015). The Virtual Public Thing: De-re-territoralisations of public space through shopping in Auckland's urban space, *The Urban thing, Interstices: Journal of Architecture and Related Arts*, 16, pp. 70-81. Available at: <http://interstices.aut.ac.nz/ijara/index.php/ijara/issue/view/19/showToc>

Film

Bagnato, D., & Shepard, C. (2016). *The Quito Papers: Towards an Open City*. Available at: <https://www.richardsennett.com/site/senn/templates/general.aspx?pageid=11&cc=gb>

Further resources will be provided during the semester.

REQUIRED PRODUCTION

The main output required for this studio is a set of drawings adequately representing the project. Its specific content will be individually identified with the tutors. It will include a range of perspectives as well as plans, elevations and sections on the scale appropriate to the project.

The set will be complemented by a short project report (1.000 words) and presented in three posters 84*180 (approximately 3 A1 each).

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 300 Design 5 Course Outline (on Canvas).

LEARNING OUTCOMES

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

- Theory: Show evidence of engagement with selected / prescribed areas of architectural theory and knowledge. Further, to show evidence of the exploration of the possible influence of this upon the development of architectural propositions.
- Architectonics: Demonstrate abilities to project, explore and develop the tectonic characteristics of the project through the creative engagement with material, structural or constructional propositions.
- Programme: Show evidence of engagement with identified cultural, social and functional positions as they might inform speculative architectural propositions.
- Performance: Show abilities to advance conceptual thinking through engagement with environmental and contextual conditions that could bear upon the project, and to examine the way in which the architecture may affect those same conditions in return.
- Form and space: Demonstrate abilities to develop speculative three dimensional architectural form and space.
- Media: Display skill in the communication and development of design propositions through the considered use of architectural media.

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

- Theory: Critical engagement with selected or prescribed areas of architectural theory and knowledge, and support its bearing upon the design process.
- Architectonics: Effective implementation of the ambition of the design concept through a creative development that engages with both tangible and intangible spatial elements.
- Programme: Engagement with relevant cultural, social and functional aspects to inform the pursuit of a cutting-edge architectural proposition.
- Performance: Integrated use of multiple design methods and tools to efficaciously produce and clearly communicate the project.
- Form and Space: Engage with speculative multidimensional architectural spatialities.
- Media: Adoption of adequate design tools and methods.

Particularly important in this studio is the quality of engagement – 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.