

## ARCHDES 700 | ADVANCED DESIGN 1 | TOPIC OUTLINE | SEM 1 2019

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. 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.

### Andrew Douglas

*Andrew has recently joined the School of Architecture & Planning having taught Spatial Design at the School of Art + Design, AUT. He has practiced architecture in Auckland & London, has a masters' degree in Women's Studies & a PhD in urban theory from Goldsmiths, University of London. He shares a household with a Whippet Cross called Remy.*

## Dog/City: Designing *with* Non-Human Others



Anonymous (n.d.). A dog, detail from the 6th century AD Bird Mosaic that adorned the atrium of a large palace complex outside the city wall of Byzantine Caesarea [Source:Wikimedia, image Carole Raddato, 2014]

## GENERAL COURSE INFORMATION

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<b>Course :</b>	Advanced Design 1 ARCHDES700
<b>Points Value:</b>	30 points
<b>Course Director:</b>	Sarosh Mulla: s.mulla@auckland.ac.nz
<b>Course Co-ordinator:</b>	Aaron Paterson:aaron.paterson@auckland.ac.nz
<b>Studio Teacher:</b>	Andrew Douglas
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<b>Location:</b>	TBC
<b>Hours:</b>	Tuesday and Friday 1:00-5:00pm

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**For all further general course information see the ARCHDES700 COURSE OUTLINE in the FILES folder on CANVAS.**

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*Our society does not consist only of human beings. Various animals come into our lives as 'Pets', and they are given spaces to live [...] If decent buildings standing in decent spaces are considered 'human beings', small buildings standing with all their might in odd spaces would seem to be like pets in urban spaces.*

**Atelier Bow Wow**

## OUTLINE

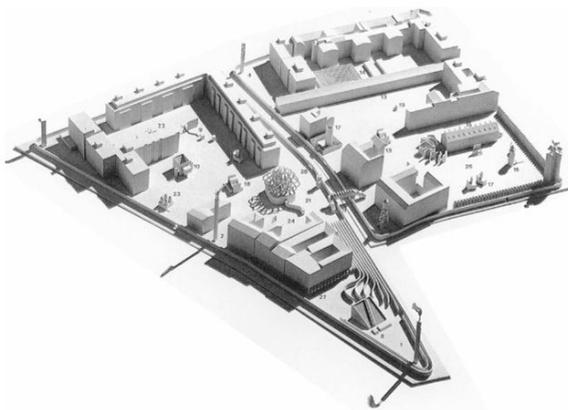
What would cities look like if we designed them to be places of shared inhabitation with animals? Since the mid-nineteenth century, in western cities particularly, urban place has been shaped according to a “great separation” between humans and animals (Atkins, 2012). Companion creatures (pets) remain one of the few exceptions, although their participation in public life is severely restricted. In this project, our starting point will be the difficult accommodation of dogs and city life, and the double of the city dog owners make in a bid for co-inhabitation.

Why consider dogs in cities, or rather, urban, dog-human companionship? For one thing, the evolution of human settlement is inseparable from its *becoming-animal* (Deleuze & Guattari, 1987), with dogs participating in human life long before the commencement of the agricultural revolution some 10,000 years ago. If dogs have been critical to developing a capacity to companion and empathise with other species, the question of our ability to cohabit with and preserve a diversity of species has never been more pressing. The failure to do so, as science is now warning, will hasten the sixth great extinction of planetary life. With these factors in mind, in

this project you are invited to rethink animal relations more generally and to evolve a design proposition led by research inquiry. The resulting design proposal will:

- form an urban intervention centred on a specific site in Tāmaki Makaurau Auckland, one that implicates broader stretches of the city.
- Document a resolved architecture for a key part of this intervention, an architecture that advocates for and demonstrates the rich possibilities of the accommodation of animal companionship.

An outline brief is offered—one that you may adapt or vary (by negotiation). This entails a radical rethinking of dog day care models as centred on the city block occupied by Barkley Manor (a canine day care, grooming and training facility) at 398 Great North Road, Grey Lynn. We will visit this facility and engage with the business owner to better grasp possibilities in such a rethinking. The project asks you to test a range of propositions inclusive of city-within-the-city solutions (heterotopias), counter-models (utopias, manifestos or showcases), and nomadic or itinerant responses (transversals). In all cases, projects will exercise a polemical dimension advocating for the kin-complexities arising with companion animals and the varied modes of cross-species belonging they potentiate.



John Hejduk (1981). Berlin Masque

## **CRITICAL FRAMING**

The project starts with the proposition that animals are drastically under-considered in built environments like cities. This happens in two ways: they are seldom recognised as full participants and users of such places; and, when recognised, their interests and capacities are, at best, curtailed by human agendas and viewpoints. Instead, we ask:

- What would happen if we approached animals as sentient, intentional and capable of agency in their own right?
- What might the overlap of human and animal sentience and agency look like and how might we design for, or concretise this?
- How might the strange perceptual range of animals (by human norms) allow us to experience differently – in fact more roundly - and therefore design with greater perception and sympathy?

What these questions prompt are ways around prevailing prejudices at work in city spaces. While we recognise the value of human diversity and varying identification, a broader encounter with the working of animal bias and exclusion is likely necessary for better knowing difference and its significance for shared existence. The overarching prejudice we will address is a long-exercised claim that ‘the human’ is properly distinct from ‘the animal’; in fact, as Andrew Benjamin writes: “The body is the continual register of human animality” (23). Hence, what this project involves is an understanding of bodies – human and animal – and how consciousness and modes of subjectivity entangle both. To grasp how this is so, we will investigate a range of animal-centred texts and viewpoints arising from literature, the post-humanities, interdisciplinary animal studies (particularly the ethological philosophy of Vincianne Despret and Donna Haraway) and philosophies of animal-becoming (specifically Brian Massumi’s reading of Gregory Bateson, Gilles Deleuze and Felix Guattari).

To develop the design potential of these orientations, we will explore two modes of engagement—analogue and diagrammatic modelling. Both, as we will find, arise from a pivotal gestural capacity shared by humans and animals alike—play. As such, we will test what the implications of this ludic economy are for city living broadly understood.

## **TOPIC STRUCTURE AND CONTENT**

Consideration of animals and the environments that they share and/or inhabit are fraught with simplifications, clichés, anthropomorphism, and,

at times, sentimentalism. Yet what the field of animal studies show is that while ‘animals aren’t just like us’, there is no simple demarcation between the animal and the human, or the worlds they construe. The foregrounding in this brief of a more complex understanding of these life worlds is designed to assist you with postgraduate study, where an ability to work with, indeed to seek out, complexity is pivotal to advancing design practice and thinking.



Jorinde Voigt, 2013. C. G. Jung. [Source: [www.grieder-contemporary.com](http://www.grieder-contemporary.com)]

Fifty years ago, architect and writer Robert Venturi influentially wrote what he called a “gentle manifesto” for “non-straightforward architecture”. What mattered, he argued in *Complexity and Contradiction in Architecture* (1966), was the ability to live with and to be enriched by ambiguity. In further books authored with Denise Scott Brown, the capacity to ‘learn-from’ domains typically overlooked by architecture was advocated and explored – history, mainstreets, Las Vegas. In this brief we extend this call for architecture to question and ‘learn from’, but in a domain of thinking remoter than that Venturi or Scott Brown would have then been able to imagine – that of the “animal turn” (Haraway, 2008: 1).

Given that such learning starts with questions, here are the questions Donna Haraway asked in the research leading to *When Species Meet*:

Two questions guide this book: (1) Whom and what do I touch when I touch my dog? and (2) How is ‘becoming with’ a practice of becoming worldly? (2008: 3)

Rather than assuming her dog is an easily known or obviously understood entity, Haraway sees in her a complex living “material-semiotic” knot or node that requires detailed unpacking to grasp adequately (4). Similarly, “becoming worldly” for Haraway is an ethical imperative that means drawing human experience into the fullest awareness of the living interconnection planetary life makes possible. Given the breadth and significance of these questions, we can borrow them for this project to further ask:

- (1) what do cities touch when they bear on the lives of dogs and those who companion them? and (2) What might ‘becoming worldly’ look like for an architecture that becomes with animals (for which dogs are figure) as opposed to the becoming of globalisation?

The hunch that this project explores is that designing *with* non-human species (dogs in the first instance, but other ‘creatures’ should you wish) will better draw us into an understanding of what matters in being human. In short, just as encounters with animals transforms humans, they have the capacity to transform and enrich architecture.



Anonymous (n.d). Neolithic cave art, Tassil-n-Ajjer.  
[Photo (2009), Source: Wikimedia]

In fact, such transformations have been integral to human existence and settlement since the Neolithic period where being with animals was central to survival, companionship and existential connectedness. In parallel with the pursuit of grazing and migratory animals for food by hunter-gatherers, dogs (or rather their wolf ancestors) learnt to tag along

progressively forming symbiotic living arrangements with humans. The very earliest settlement records (dating back as far as 10,000 BC) evidence the presence of domesticated dogs. Moreover, right up until the middle of the nineteenth century, cities themselves were densely and visibly inhabited by a considerable range of animals. Their presence was central to a circular economy of life and death, growth and waste all leading to what is referred to as a “peri-urban agricultural production” (Atkins, 2012: 2). Yet, in the latter half of the nineteenth century, a sanitary ideal linked to the hygienist movement and its urban reforms saw a partitioning off of human and animal places and their circulations, a process Peter Atkins has referred to as “the ‘Great Separation’ of human residence from animal production” (2). The sequestering of companion animals within the demarcated places of human residence, itself divided from public place, is a consequence of this great separation. It also gave rise to an occluding of actual animal-human interactivity in cities—something this project aims to reveal and amplify.



Unknown, 1885. Dog and Friends [Source: Wikicommons]

## **DOGS HERE**

Remarkably, Aotearoa New Zealand is second in the world for pet ownership per household (bettered only by the United States) with dogs being resident in 28% of homes and numbering over 700,000 across the

country (NZCAC, 2016). Moreover, dogs have been resident here for as long as there has been human habitation, with Māori bringing kurī (or dogs) with them in their voyages across the Pacific. Key in myths and legends and renowned as pets and guides for the first whaka arriving here, kurī have been key in the naming and inhabiting of this place (Potts, 2013). Their origin in myth is revealed in the legend of Irawaru, with Irawaru (husband of Māui's sister Hinauri) being transformed into a dog by the trickster and master-fisher Māui as a consequence of rivalry over Irawaru's fishing success (112). So while mundane members of households, kurī were also common descendants held to be, in certain situations, soothsayers and foretellers of impending troubles (116). The infamous 'ghost canoe' said to have plied the waters of Lake Tawawera just prior to the 1886 eruption was thought to have been paddled by a crew with dog's heads (Yarwood, n.d.). With colonisation, kurī—initially viewed as a single breed—mirrored the prejudice Māori experienced more generally with indigenous dogs belittled relative to European breeds (117). Representations of dogs, in this sense, are always politically and culturally structured. For instance, in the first half of the twentieth century, pet-keeping outside families with children was suggestive of relational and psychological deficiency (138). Models of dominance over pets were prevalent (139). Today the more politically-nuanced notion of animal companionship has replaced 'pet ownership', with wellness benefits widely recognised for all manner of households, workplaces and in healthcare (150).



Max Gimblett 1995. From, *The Dogs of Auckland* [Source: NZEPC - <http://www.nzepc.auckland.ac.nz/authors/creeley/gimblett.asp>]

## **ANIMAL WELFARE – FIVE FREEDOMS**

Taken from Foreman, A. et al (2017)

1. Freedom from hunger or thirst
2. Freedom from discomfort

3. Freedom from pain, injury or disease
4. Freedom to express (most) normal behaviour
5. Freedom from fear and distress

## SPECIAL NOTES:

No particular access to dogs is required for this project, although prior experience with them will help. We will outline possible animal encounters during this project, but you should always exercise care and sense with such encounters or those occurring incidentally during this study. Bear in mind that animals have rights and that they can also be unpredictable. Do not experiment with pets or other animals in the course of your project. If in doubt, discuss with the tutor.

A visit to Barkley Manor will occur in Week 3. A safety plan will be compiled to facilitate this and we will be subject to Barkley Manor's own health and safety provisions when visiting.

In this project we will be employing a learning approach analogous to the Tongan proverb of *pikipiki hama kae vaevae manava*. The proverb describes the situation of a troubled vaka (or canoe) at sea and a call to nearby vaka to join and lash together in support. Translated: *pikipiki* means adjoining; *hama* refers to the outriggers of the vaka; *vaevae* means shared; and, *manava* describes breath or life. At stake in this notion is the idea of a shared burden and a strengthening of the life or breath of the collective (see - <https://www.vaka.auckland.ac.nz>). In this studio you are required to share in the production of *manava* to better support your own learning and the learning capacity of the group. While independent voyaging is encouraged, you will be required to lash together with others at key points. Those seeking solo voyaging should choose a different brief.

## WEEKLY SCHEDULE

Learning Outcome Key (for outcome details refer last page)

(T)=theory, (A)=architectonics, (P)=performance, (FS)=form/space, (M)=media

Week	Date	Event
Week 1	Mon 4.3	12:00 All architecture meeting, rm 311
Curiosity/ Questioning	Tue 5.3	3:15 AD1 staff presentations and studio ballot Being curious with animals 1: remembering and diagrammes. (M) (T)
	Fri 8.3	

		Being curious with animals 2: observing and diagramming. (M) (T)
Week 2 Complexifying	Tue 12.3 Fri 15.3	Reading and modelling 1 – the work of analogues (M) (T) Reading and modelling 2 – the shape of questions (M) (T)
Week 3 Contextualising	Tue 19.3 Fri 22.3	Dog care and city-scaled kennelling. <b>Barkley Manor visit</b> Bounding practices and beyond Keeping-in/keeping-out (A) (T) (P)
Week 4 Problem field	Tue 26.3 Fri 29.3	Cities and animals 1—discipline and distribution (FS) (T) Cities and animals 2—doubles, heterotopias, manifestos (FS) (T)
Week 5 Proposition	Tue 2.4 Fri 5.4	Working up a position (A) (T) (FS) <b>Position presentation</b> (A) (T) (FS) (M)
Week 6 Showing	Tue 9.4 Fri 12.4	Develop proposal (A) (FS) (M) <b>AD1 Mid semester crits</b> (A) (T) (FS) (M)
MID-SEMESTER BREAK		
Week 7 Brief as questioning	Tue 30.4 Fri 3.5	Questions to brief (FS) (P) (T) What's in your brief? (A) (FS) (P) (T)
Week 8 Testing/ shaping	Tue 7.5 Fri 10.5	Develop proposal (A) (FS) (M) <b>AD1 full group presentation</b> (A) (FS) (P) (T)
Week 9 Testing/ shaping	Tue 14.5 Fri 17.5	Develop proposal (A) (FS) (M) Project review (A) (FS) (P) (T) (M)
Week 10 Refining	Tue 21.5 Fri 24.5	Project refinement (A) (FS) (P) <b>Practice critique</b> (A) (FS) (P) (M)
Week 11 Expressing	Tue 28.5 Fri 31.5	Presentation development (M) <b>Design Report due</b> (A) (FS) (P) (M)
Week 12 Showing	Tue 4.6 Fri 7.6	Presentation finalisation <b>AD1 Final Studio Reviews</b> (A) (F) (P) (T) (M)

## RESOURCES

### BOOKS & ARTICLES

Titles in bold are available online from the UofA Library or elsewhere. Titles underlined are available on short term loan at the Architecture & Planning Library

- Aldersey-Williams, H. (2003). *Zoomorphic: New animal architecture*. London, UK: Laurence King Publishing.
- Atkins, P. (2012). *Animal cities: Beastly urban histories*. Farnham, UK & Burlington, VT: Ashgate Publishing.
- Bateson, G. (1987). A theory of play and fantasy. In, *Steps to an ecology of mind: Collected essays in anthropology, psychiatry, evolution, and epistemology* (pp. 183-198). Northvale, NJ & London, UK: Jason Aronson Press.
- Benjamin, A. (2010). *Of Jews and animals*. Edinburgh, UK: Edinburgh University Press.
- Brewer, D., Clark, T., Phillips, A. (2001). *Dogs in Antiquity: Anubis to Cerberus, the origins of the domestic dog*. Warminster, UK: Aris & Phillips.
- Buchanan, B. (2016). The metamorphoses of Vinciane Despret. *Angelaaki*, 20:2, pp. 17-32.
- Caesar, T. (2009). *Speaking of animals: Essays on dogs and others*. Leiden, Netherlands: Brill.
- Carr, N. (Ed.) (2015). *Domestic animals and leisure*. Houndsmill, UK & New York, NY: Palgrave Press.
- Colenso, W. (1877). *Notes on the ancient dog of the New Zealanders*. Christchurch, NZ: Facsimile Editions.
- Deleuze, G. & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia* (B. Massumi, Trans.). Minneapolis: University of Minnesota Press. See Chapter 10.
- Despret, V. (2016). *What would animals say if we asked the right questions?* (B. Buchanam, Trans.). Minneapolis, MN: Minnesota University Press.
- Gakka, T. K., Kenkyūshitsu, T. Atorie Wan (2001)—Tsukamoto Architectural Lab and Atelier Bow-Wow. *Pet architecture guide book*. Tōkyō : Wārudo Foto Puresu, World Photo Press.
- Haraway, D. (2003). *The companion species manifesto: Dogs, people, and significant others*. Chicago, IL: The University of Chicago Press.
- Haraway, D. (2008). *When species meet*. Minneapolis, MN: Minnesota University Press.
- Haraway, D. (2015). A curious practice. *Angelaaki*, 20:2, pp. 5-1

- Ingraham, C. (2006). *Architecture, animal, human: The asymmetrical condition*. London, UK & New York, NY: Routledge.
- Massumi, B. (2014). *What animals teach us about politics*. Durham, NC & London, UK: Duke University Press.
- Potts, A., Armstrong, P., Brown, D. (2013). *New Zealand book of beasts: Animals in our culture, history and everyday life*. Auckland, NZ: Auckland University Press.
- Ryan, D. (2013). *Animal theory: A critical introduction*. Edinburgh, UK: Edinburgh University Press.
- Uexkull, J. von (2010). *A foray into the worlds of animals and humans with a theory of meaning* (J. O'Neil, Trans.). Minneapolis, MN: University of Minnesota Press.
- Venturi, R. (1966). *Complexity and contradiction in architecture*. New York, NY: Museum of Modern Art.

#### SHORT STORIES & POETRY

- Creeley, R. (1995). *The dogs of Auckland* (with ink drawings by Max Gimlett). Auckland, NZ: The Holloway Press. See also—  
<https://www.youtube.com/watch?v=mfVu3BX4SLY>
- Kafka, F. (1964). Investigations of a dog. In, *Metamorphosis and other stories* (W. & E. Muir, Trans.). Harmondsworth, UK: Penguin Books.

#### WEBSITES

- Ferguson, D. (2016). Paws for thought: Why allowing dogs in the office is a good idea. *Guardian*, Wednesday 18 May. Retrieved from -  
<https://www.theguardian.com/money/2016/may/18/dogs-in-office-canine-colleagues-staff-wellbeing>
- Foreman, A., Glenn, M., Meade, J. & Wirth, O. (2017). Dogs in the workplace: A review of the benefits and potential challenges. *International Journal of Environmental Research and Public Health*, 14(5), pp. 498. Reposted on the National Center for Biotechnology Information website and retrieved from -  
<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5451949/>
- The New Zealand Companion Animal Council. *Companion animals in New Zealand 2016*. See -

<https://www.nzcac.org.nz/privacy-statement/7-blog/73-companion-animals-in-new-zealand-2016>

- St Johns (n.d.). Harnessing the healing power of pets: Outreach therapy pets. Retrieved from - <https://www.stjohn.org.nz/What-we-do/Community-programmes/Partnered-programmes/Outreach-Therapy-Pets/>
- Yarwood, V. (for New Zealand Geographic), (n.d.). The night Tarawera Awoke. Retrieved from - <https://www.nzgeo.com/stories/the-night-tarawera-awoke/>

## FILMS

- Amato, G., et. Al. (Producers) & De Sica, V. (Director). (1952). **Umberto D.** [Motion Picture]. Rome: Rizzoli Film, Produzione Films Vittorio De Sica, Amato Film.
- Anderson, W. (Producer) & Anderson, W. (Director). (2018). *Isle of dogs*. [Motion Picture]. Berlin: Studio Babelsberg.
- Windløv, V. (Producer) & Trier von, L. (Director). (2003). *Dogville*. [Motion Picture]. London, UK: Filmek AB.

## DESIGN PROJECTS

- Animal shelters, ArchDaily. See - <https://www.archdaily.com/search/projects/categories/animal-shelter>
- Barragan, L. *Cuadra San Cristobal* (San Cristobal Stables), Mexico, 1967-68.
- Zoo architecture, ArchDaily. See - <https://www.archdaily.com/search/projects/categories/zoo>
- Dezeen. See - <https://www.dezeen.com/tag/zoos/>
- Designboom. See - <https://www.designboom.com/tag/zoo-design/>

## REQUIRED PRODUCTION

### FIRST HALF OF THE SEMESTER

- 12 exploratory diagrammes

- 2 carefully crafted conceptual models utilising multiple materials
- Group-produced scale model of the Barkley Manor city block (scale TBA)
- Site analysis & concept response documents
- Draft project proposal including site plan, key ground level plan, key drawn detail, long cross section through site, & four dog-orientated perceptual vignettes.

## SECOND HALF OF THE SEMESTER

- Title/concept page
- Site plan, detailed plan development, developed long section, detailed sections and elevations
- Detailed project model to fit the collective site model
- Environmental and atmospheric drawings and diagrammes
- 2 key project construction details
- 1 dog-orientated perceptual image sequence or walk-through + 1 human-orientated perceptual image sequence
- Design Report/Booklet: abstract + narrative of design process illustrated with diagrammes & project images (see following)

## DESIGN REPORT

All AD1 students are required to prepare 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 supplied, and all abstracts must be formatted accordingly, whether in print or in digital form. All final Design Reports are due on **Friday 31 May** so that they can be published and circulated to your critics ahead of Crit Week.

## 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 700 Advanced Design 1 Course Outline (on Canvas).

## LEARNING OUTCOMES

**General 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:

- *Theory:* this studio draws from animal-centred discourses to build a link between human and non-human experience, but also, to define a continuum between play and design aesthetics.
- *Architectonics:* the project gives opportunity to explore and develop the material-poetic potential of human/non-human cohabitation and its implications for city living.
- *Performance:* the project calls for an understanding of the environmental performance associated with the welfare needs arising from companion relationships in the city.
- *Form and space:* beyond an anthropocentric grasp, the project asks for an exploration that complexifies and deepens our grasp of spatio-temporal facets in design.

- Media: the project emphasises the role of diagramming and conceptual modelling in the formulation and execution of design research. It calls for an invention of representational approaches adequate to the expression of cross-species experience.