

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.

PROTO-CINEMATIC

AARON PATERSON and MICHEAL MCCABE

Aaron Paterson is a lecturer at UoA and practicing architect - pacstudio.nz.

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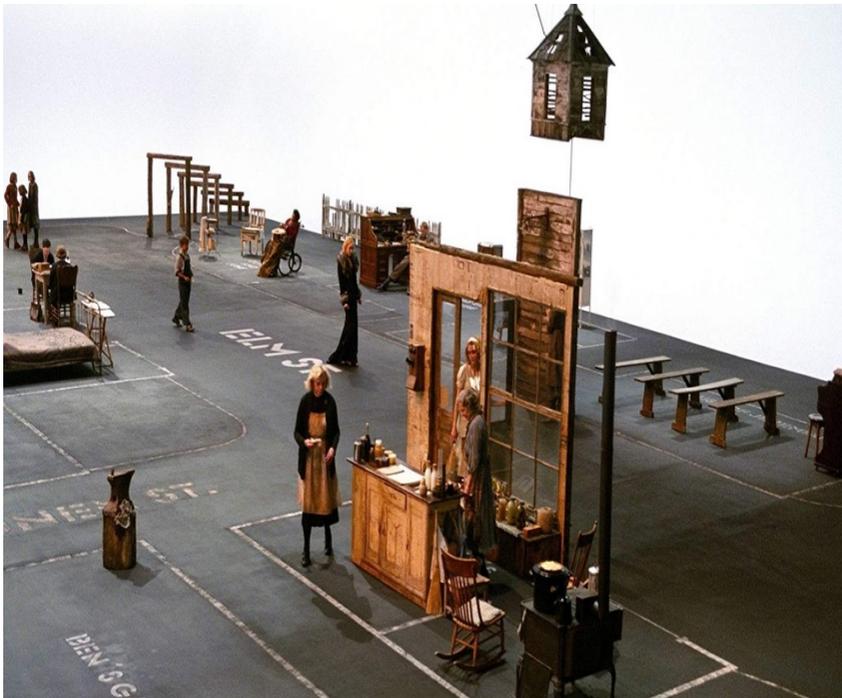


Fig 1. Rolf Konow, *Dogville* by Lars von Trier - *Soundstage*, 2003. Photograph. Copyright Rolf Konow.

GENERAL COURSE INFORMATION

Course :	Advanced Design 1 ARCHDES700
Points Value:	30 points
Course Director:	Sarosh Mulla: s.mulla@auckland.ac.nz
Course Co-ordinator:	Aaron Paterson:aaron.paterson@auckland.ac.nz
Studio Teacher:	Aaron Paterson & Micheal McCabe
Contact:	aaron.paterson@auckland.ac.nz m.mccabe@auckland.ac.nz
Location:	TBC
Hours:	Tuesday and Friday 1:00-5:00pm

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

PROTO-CINEMATIC

Since the invention of film, architects have been making films. Moving images speak to the architect's interest in light, movement, temporality, sequence and perception. Olafur Eliasson's practice – bordering on the architectural discipline – has 'protocinematic' ambition due to his artworks having a sense of film-like event and narrative^[1] (Figure 2). This studio looks to harness a 'protocinematic' vision to design a film studio at one of two sites in Auckland. The moving image and model making are the studio's primary media outputs to generate a shape, event and story.

Sylvia Lavin considers filmmaking by architects as the primary medium to communicate design intent – the film has become the drawing.^[2] Lavin highlights two types of architects' filmmaking that roughly resemble pre- and post-production. The sequence of our

studio follows these categories however seeks to disrupt the importance of the built work in favour of the architectural event. Pre-production for early modernists belonged to the design process. Laszlo Moholy-Nagy's *LightSpace Modulator* (Figure 3), for example, was a kinetic artwork that explored the use of transparency and moving light. The film of the installation reveals how shadow and light can become the organising principles for the design of atmosphere. *Déjà vu: Restaging Resnais's Last Year at Marienbad* (Figure 4) by Penelope Haralambidou projected film stills onto 3D models to analyse the spatial arrangement of a film and to create a re-staging of the original. Our studio will begin with similar pre-production strategies – working between moving image, montage, light, shadow and model making.

Post-production for standard architectural practice is ultra-realistic and reaches the 'uncanny valley' – where seamless simulations appear almost real but not quite, and elicit uncanny or weirdly familiar feelings of strangeness in observers. This studio aims to disrupt the normative processes of architects – asking students to engage critically with the medium of moving image to develop their own idiosyncratic rules of representing architecture.

[1] Klaus Biesenbach and Roxana Marcoci, "Toward the Sun: Olafur Eliasson's Protocinematic Vision," in *Take Your Time : Olafur Eliasson*, ed. Madeleine Grynsztejn (San Francisco: New York: San Francisco Museum of Modern Art: Thames & Hudson, 2007), 183-195.

[2] Sylvia Lavin, "Architecture Beside Itself," in *Everything all at Once : The Film and Software Projects of MOS*, eds. Hilary Sample and Michael Meredith (New York: Princeton Architectural Press, 2013), 87.



Fig. 2. Olafur Eliasson, *Eine Beschreibung einer Reflexion, oder aber eine angenehme Übung zu deren Eigenschaften*, 1995, Installation, Berlin. (Image by Jens Ziehe, 1995) Copyright Jens Ziehe.

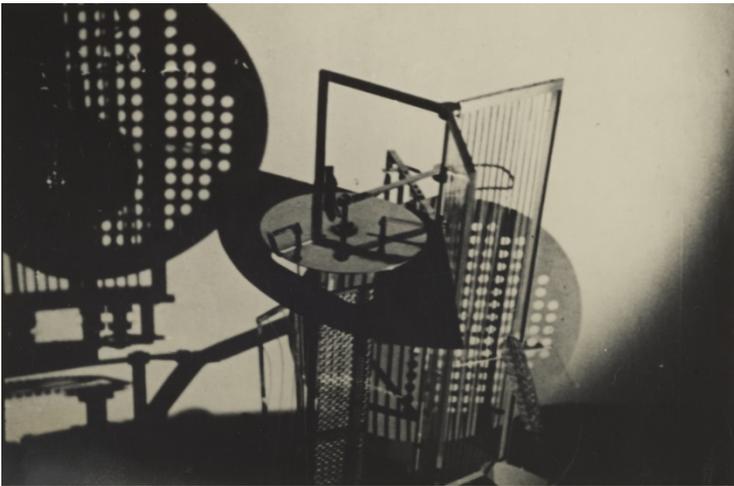


Fig. 3. László Moholy-Nagy, *Light Space Modulator*, 1930, Gelatin silver print, 11 × 16.5 cm, Berlin. Copyright Estate of László Moholy-Nagy.



Penelope Haralambidou, *Déjà vu Restaging Resnais's Last Year at Marienbad*, 2009, Installation, London Gallery West. (Image by Penelope Haralambidou 2009, <http://bartlettdesignresearchfolios.com/deja-vu-restaging-resnaiss-last-year-at-marienbad/>.) Copyright Penelope Haralambidou.

SITE

Redpaths and Mid-City were once large cinema complexes located in New Lynn and the CBD, respectively. Built during the 1980s each building has now been deprogrammed and the New Lynn Cinema is a low-priced furniture store and the once glitzy Mid City is an off-brand arcade. Their past program privileged the interior creating a sequence of spaces that move from vast entrances/foyers, long hallways and thresholds to cavernous theatres. To varying degrees, each have remnants of their past stage dressing: neon signs, 'coming soon' boards, chroma key blue walls and stepped floors. Each shares a vastness not unlike a film production studio. However, there is an embedded richness that diverges from the blank slate of a traditional sound stage. Both sites present unique

challenges through the specific ways their interiors relate to their building envelope and then to the wider urban fabric.

Within this studio, both sites offer an opportunity to critique the insular nature of each building and ask how film can reimagine the vastness of a blank sound stage in ways that reboot and re-engage the cinematic. Students can choose one of the two sites:



Mid City, 239 Queen St, Auckland, 1010.



Redpaths Furniture, 7 Clark St, New Lynn, Auckland 0600.

PROGRAM AND EVENT

In this studio, you will be producing a film production studio. The production studio will consist of the following elements:

- Sound Stage/s
- Green Room
- Dressing Room
- Wardrobe
- Workshop
- Post-Production Studios
- Chroma Key Wall
- Cafeteria/Café
- Toilets/services
- Administration Offices

You will individually consider the weighting and relevancy of each program within the overall proposal. You do not need to fulfil all the program elements listed above. Alongside the functions of the building, you will need to consider your event. Your event will generate a series of scenographic elements that will be integrated throughout your proposal.

SPECIAL NOTE:

OML will offer technical support and studio tutorials. A minimum level of comfort with digital methods will be required.

While the studio is based around filmmaking, you will not need to use a highly sophisticated camera to capture your moving images. However, you are encouraged to consider the craft of filmmaking (lighting, framing, editing and sound) and be selective about the quality of moving images produced.

TOPIC STRUCTURE AND CONTENT

Week	Date	Event
PRE-PRODUCTION		
Week 1 Film Research <i>Theory</i> <i>Form & Space</i> <i>Media</i>	Mon 4.3	12:00 All architecture meeting, rm 311 3:15 AD1 staff presentations and studio ballot
	Tue 5.3	<u>Mini Seminar:</u> Introduction to studio Film & Architecture <u>Discussion:</u> Film & Architecture Generate a brainstorm of possible films for investigation <u>Research:</u> Generate a close reading of your selected film and select key scene that articulate architectural elements and gestures Reading: Penelope Haralambidou <i>Deja Vu</i> Output: 1x Close Reading of Film 500 words Film Selection
	Fri 8.3	<u>Workshop:</u> Basics of Film Editing - Premiere Pro & After Effects <u>Studio:</u> Create a model that selects certain scenographic and architectural elements from your chosen film Select clips and images from your film and begin to lay them out in After Effects/Premiere Pro

Reading: Sylvia Lavin "Architecture beside itself"

Output:

1x Model
1x Moing Image Collage
Documentation of Work

**Week 2
Site &
Inhabitation**

Theory
Performance
Form & Space
Media
Architectonics

Tue 12.3

Workshop:
Projection Mapping

Studio:
Deja-vu projection mapping

Site Selection

Output:
Projection Mapping
Documentation of projection mapping

Fri 15.3

Mini Seminar:
Anto Yeldezian - Film & Everyday Architecture

Studio:
Scale Model of Site (Human
inhabitation/scale)
Restage your film/event within and around
your selected site

Output:
1x 1:50 Model
1x Projection Mapping
Documentation of projection mapping

**Week 3
Light, Shape &
Transparency**

Form & Space
Media
Performance
Architectonic

Tue 19.3

Mini Seminar:
Light, Shape & Transparency in Film

Studio:
Select key scenographic and architectural
elements of your restaged film and your
selected site

Generate marquettes of each selected
element

Output:
5x 1:20 Marquettes

Fri 22.3 Studio:
Lighting Studies

Output:
Documentation of lighting studies

Week 4 Tue 26.3 Studio:
Program Select, organise and plan the functional
Form & Space program within the existing building envelope
Media
Performance **Output:**
Architectonics **1x 1:50 Draft Model**

Fri 29.3 Studio:
Continue with programing space

Week 5 Tue 2.4 Mini Seminar:
Sequence & Eleanor Woodhouse & Selina Ershadi -
Story Sequencing and Narrative
Theory
Performance Studio:
Form & Space Generate program models that consider the
Media relationships between your film/event & the
Architectonics functional requirements of a film studio

Output:
5x 1:100 Program Models

Fri 5.4 Studio:
Select one or pieces of your program studies
Generate a moving image section that
articulates each space the transitions
between.

Output:
1x Moving Image Section
Documentation

Week 6	Tue 9.4	<u>Studio:</u> Production for Mid-Semester Crit
Presentation		1:1 Discussions
<i>Theory</i>		Draft of Design Report (Script for Crit)
<i>Performance</i>		
<i>Form & Space</i>		
<i>Media</i>		
<i>Architectonic</i>		
	Fri 12.4	AD1 Mid semester crits

MID-SEMESTER BREAK

**POST-
PRODUCTION**

Week 7	Tue 30.4	<u>Mini- Seminar:</u> Post-production within film and architecture
		<u>Studio:</u> Design iterations and post-production
	Fri 3.5	<u>Studio:</u> Design iterations and post-production
Week 8	Tue 7.5	<u>Studio:</u> Design iterations and post-production
	Fri 10.5	<u>Studio:</u> Design iterations and post-production
Week 9	Tue 14.5	<u>Studio:</u> Design iterations and post-production
	Fri 17.5	Group Crit
Week 10	Tue 21.5	Presentation Work
	Fri 24.5	Presentation Work
Week 11	Tue 28.5	Presentation Work
	Fri 31.5	Presentation Work
Week 12	Tue 4.6	Presentation Work
	Fri 7.6	AD1 Final Studio Reviews

RESOURCES

BIBLIOGRAPHY

Biesenbach, Klaus and Roxana Marcoci. "Toward the Sun: Olafur Eliasson's Protocinematic Vision." In *Take Your Time : Olafur Eliasson*, edited by Madeleine Grynsztejn, 183-195. San Francisco : New York: San Francisco Museum of Modern Art : Thames & Hudson, 2007.

Haralambidou, Penelope. *Déjà vu Restaging Resnais's Last Year at Marienbad*. London: Bartlett Design Research Folios, 2009.

Lavin, Sylvia. "Architecture Beside Itself." In *Everything all at Once : The Film and Software Projects of MOS*, edited by Hilary Sample and Michael Meredith. New York: Princeton Architectural Press, 2013.

Manovich, Lev. *The Language of New Media*. Cambridge, Mass.: MIT Press, 2002.

Meredith, Michael and Hilary Sample. *Everything all at Once : The Film and Software Projects of MOS*, edited by Hilary Sample, (Firm) MOS and Michael Meredith. First edition. ed. New York: Princeton Architectural Press., 2013.

Uroskie, Andrew V. *Between the Black Box and the White Cube : Expanded Cinema and Postwar Art*, edited by ProQuest (Firm) Chicago ; London : University of Chicago Press. 2014.

Vassallo, Jesús. *Seamless: Digital Collage and Dirty Realism in Contemporary Architecture*. Zurich: Park Books AG, 2016.

Rowe, Colin and Slutzky, Robert. "Transparency: Literal and Phenomenal." *Perspecta* 8, (1963): 45-54. doi: 10.2307/1566901

VIDEOS

Back in the Day: VIPs turn out for the glitzy opening Mid-City cinema in Auckland.

https://www.tvnz.co.nz/one-news/new-zealand/back-in-the-day-vips-turn-out-for-glitzy-opening-mid-city-cinema-auckland?variant=tb_v_3

AA School of Architecture Film, Space, Architecture (3 Parts) 2018.

<https://www.youtube.com/watch?v=x4fkhpSj4qI&t=4646s>

Exhibition on architecture and the moving image

<http://www.uncubemagazine.com/blog/14059953>

REQUIRED PRODUCTION

Final Submission:

A series of moving images (to be decided within each project)

5x Marquette Models at a selected scale

1x Digital Workbook documenting process

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:* Show evidence of the development of close reading skills and reflection that allows ideas about moving image and architecture to become part of a design workflow.
- *Architectonics:* Demonstrate the ability to use the cinematic to evaluate, explore and propose speculative and material and tectonic outcomes.
- *Performance:* Develop the ability to negotiate and weave the disparate functional and spectacular programs of the film studio. Demonstrate the ability to critically evaluate your selected site and its relationship to between the urban environment and the building's interior.

- *Form and Space: Demonstrate how the moving image can be used as an organising principle to design three-dimensional volumes with complex spatial layering.*
- *Media: Display skill in the use of moving image and model making as a critical tool to generate the shape, event and story of an architectural proposition from concept to developed design.*

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 given and all abstracts must be submitted in the template both in print and in digital format (venue TBC). All final Design reports are due on **Friday 31 May** so that they can be published and circulated to your critics well ahead of crit week.

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