

## 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.

### **Lynda Simmons**

Architect / Educator / Advocate

Lynda Simmons Architect / Prof Teaching Fellow SoAP / A+W NZ Co-Chair

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### ***Hākari / Talitali: An Architecture of Generosity***



*MAU, Wahine. Standing in Time, Arts Festival, Pölsen, Austria 2002*

## 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>	Lynda Simmons, with Salā Lemi Ponifasio
<b>Contact:</b>	lynda.simmons@auckland.ac.nz
<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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### **Hākari / Talitali: An Architecture of Generosity**

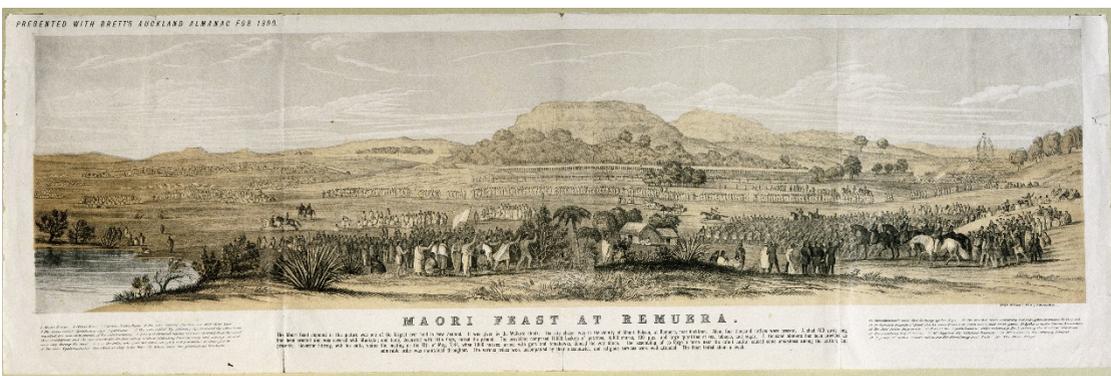
*The New Zealand Festival is a multi-arts festival held in February-March each year in Wellington, and in 2020 the Guest Curator for Performance is Salā Lemi Ponifasio, Director of MAU. Ponifasio's intention is to host international artists from an Oceanic viewpoint, rather than through the more typical western lens. As part of this approach, he proposes a 'hosting structure', one that will signify and embody generosity. The structure will be a location for exchange between both the hosts and the guests - an exchange in collapsed time, using an oceanic understanding that ancestors are present with the contemporary arts community and audiences.*

*"Lemi Ponifasio is one of New Zealand's greatest living artists with a huge international reputation and we're honoured to have his creative vision represented in the New Zealand Festival in 2020," (Marnie Karmelita, Creative Director NZ Festival, [festival.co.nz/about/our-story/](http://festival.co.nz/about/our-story/))*

*The proposed 'hosting structure' will use the conceptual ideas developed over thousands of years and expressed in Hākari (Māori) and Talitali (Samoan). The project combines both a highly-conceptualised approach (the architectural expression of generosity), with a practical proposed outcome - the design of a relocatable temporary structure.*

The hosts offer a platform, ceremony and abundance, from which all share. Manuhiri (guests) bring their thoughts, art, performance and gifts to the platform and share in return. In this way, the structure becomes a 'storehouse', a place to hold valuables from the past, present and future, whether in the form of storytelling, performance, food, objects or ritual.

**Hākari:** a gift, present: *I homai e ia hei hakari ma toku ariki* 2. An entertainment, a feast: *Na, ka tukua e ia he hakari ma ratou--Ken*. 3. The pyramidal structure on which food was in ancient times arranged at a festival. Also called *pou*, and *pou-hakari* 4. The roe of a fish.



*'Maori Feast at Remuera' 11 May 1844. 1890 lithograph from a painting by Joseph Merrett (1816?-1854), artist unknown.*

*The hakari feasting stage, built by Waikato in 1844, 365 m long (described as 400 yards) attended by about 4000 Maori and many Pakeha. Ohinerau/Mt Hobson is behind, with Maungawhau / Mt Eden beyond. Attended by Ngatihaua, Ngatikoroki, Ngatimahuta, Ngatiwhatua, Ngatikoura and Ngatiruru. The feast lasted a week.*

Key 'Oceanic' concepts in approach to reconsider;

- Ideas and spaces relating to Tapu / Noa
- The individual as a 'composite being' of past ancestors
- The compression of time: past / present / future co-existing in space
- Thinking/acting as a group rather than thinking/acting as an individual
- Gifting / increased mana v's payment (exchange / reciprocity)

**Temporary and Relocatable Structure:** The short-term use for the structure is installation at The NZ Festival, 21 Feb-15 March 2020. The long-term use is for subsequent local and international performances and festivals, under guardianship of MAU. The design must therefore be a

*structure that is easily assembled, dismantled, stored, and transported. This temporary condition will form part of the design development, and ideas relating to the 'storehouse' (of ideas, performance, food, gifts etc) can be extended to the storage of the structure itself. A structural design restriction is that only a single pou (post) is allowed to be founded into the initial Wellington waterfront site, with the remaining structure on a removeable base or other design solution.*



*Kororareka (Russell), Bay Of Islands 1849, Captain Richard Oliver 1849*

## **TOPIC STRUCTURE AND CONTENT**

Weeks 1-3 have a drawing/modelling process prescribed, alongside invited experts who will assist with the understanding of an 'Oceanic worldview'.

**SPECIAL NOTE:**

- *A Kava ceremony will be held on Friday 15 March, hosted by The University of Auckland Kava Club Please note that attendance is compulsory but drinking kava is optional. Please bring \$5 Koha for this event.*
- *A 'Walking Tour' of Tamaki Makaurau will be led by kaumatua Pita Turei (Ngai Tai ki Tamaki, Ngati Paoa, Nga Rauru Kiitahi) on Friday 22 March, from 1pm. Please bring a koha of \$5 each for this trip.*

<b>Week</b>	<b>Date</b>	<b>Event</b>
Week 1	Mon 4.3	12:00 All architecture meeting, rm 311
	Tue 5.3	3:15 AD1 staff presentations and studio ballot
	Fri 8.3	AD1 Studio classes commence – Intro Client: Sala Lemi Ponifasio / Dwg pinup
Week 2	Tue 12.3	An Oceanic view: Leali'ifano Albert Refiti
	Fri 15.3	Dwg pinup / Te Ao Maori & Kava Ceremony: Pita Turei (Ngai Tai, Ngati Paoa, Ngarauru Kiitahi) Auckland University Kava Club
Week 3	Tue 19.3	Dwg & Model crit / Site: Wellington Waterfront Te Whanganui a Tara
	Fri 22.3	Te Ao Maori: Pita Turei Tamaki Makaurau
Week 4	Tue 26.3	Tectonic concepts - Engineers
	Fri 29.3	Tectonic concepts (details)
Week 5	Tue 2.4	Drawing Generosity
	Fri 5.4	1:50 Section – Hosting, exchange
Week 6	Tue 9.4	1:50 Section – Nick Johnston TA
	Fri 12.4	AD1 Mid semester crits
MID-SEMESTER BREAK		
Week 7	Tue 30.4	Full Brief + Planning, Nick J TA
	Fri 3.5	Planning, Siting / Lemi Ponifasio
Week 8	Tue 7.5	Tectonic studies – Engineers
	Fri 10.5	Cross-Crit AD1 Studios
Week 9	Tue 14.5	Full design development
	Fri 17.5	Full design development
Week 10	Tue 21.5	Full design development
	Fri 24.5	Full design development
Week 11	Tue 28.5	Presentation drawings + models Design
	Fri 31.5	Report submitted
Week 12	Tue 4.6	Presentation drawings + models
	Fri 7.6	AD1 Final Studio Reviews

## RESOURCES

Links;

[www.festival.co.nz](http://www.festival.co.nz)

<https://www.thearts.co.nz/artists/lemi-ponifasio>

<https://e-tangata.co.nz/arts/lemi-ponifasio-im-on-the-stage-because-i-want-change-in-the-world/>

<https://vimeo.com/104649994>

## REQUIRED PRODUCTION

**Mid semester crit:**

1. 1:50 Section – through ‘Hosting Area’
2. 1:500 Section – include Te Whanganui-a-Tara harbour
3. Tectonic partial sectional model 1:20 – a conceptual model through any threshold of the ‘Hosting Area’
4. ‘Side by side’ images from weeks 1-3 (min 1, max 3)
5. ‘model ‘interior + figure’ images from weeks 1-3 (min 1, max 3) NB: Include night images showing lighting approach.
6. Measured drawings of models from weeks 1-3 (selected)

**Final Presentation:**

*Site Plans, Plans, Sections, Models, 1:20 detail tectonic model, interiors and exteriors at various times of day / night.*

*A full presentation requirement list will be issued in week 10.*

## 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.

## 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 an awareness of relevant design approaches for an architectural project in a contemporary arts setting, with regard to ideas around hosting guests. Oceanic spatial principles and an understanding of a Maori and/or Pacific worldview is to be used and communicated.
- ***Architectonics:*** Demonstrate how specific materials, structure and construction are appropriate to the proposed architectural project, especially in relation to Oceanic ideas related to 'hosting', and the relocatable, temporary nature of the structure.
- ***Performance:*** Demonstrate an understanding of the environmental performance of the design (temperature, sound, light, smell, comfort, material durability, relocatability etc), as well as an understanding of how it is used and viewed throughout various times in the day / night throughout the length of the festival, as well as future seasonal differences.
- ***Form and space:*** Show an understanding of Oceanic concepts around hosting protocol and exchange, expressed through the spatial and formal outcomes of the design and structure. Note

*that this is not restricted to the object itself but includes the siting for the NZ Festival 2020.*

- **Media:** *Develop a design methodology that assists a recognition of spatial potential in early conceptual work. In addition, to use sectional drawing production early in the design process and recognise that this drawing type can lead to an ‘embodied’ design approach. A combination of media types is encouraged to communicate concepts, tectonic development and final design.*



*Lupe, Unitec faletele, Matai-Tufuga fai fale Kaietiano Smith, commissioned by Jeremy Treadwell, 2001-4.*