

## 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.

Julie Stout – Professional Teaching Fellow at UoA School of Architecture and Planning, Distinguished FNZIA, I was director of Mitchell Stout Architects responsible for a number of award winning public buildings such as the UoA School of Music and Te Uru Art Gallery, Titirangi. As Chair of Urban Auckland, I have long been involved in the campaign for Auckland/Tāmaki Makaurau's waterfront to become a magnificent place. I believe architects have a vital role to play in urban activism, and Queens Wharf is the starting point.

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

### *QUEENS WHARF- making a Marae Atea for Auckland/Tāmaki Makaurau*



Aerial view of Queens Wharf – Auckland Council Downtown Infrastructure Development Programme

## 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>	<a href="#">Julie Stout</a>
<b>Contact:</b>	<a href="mailto:Julie@mitchellstout.co.nz">Julie@mitchellstout.co.nz</a> 0274994436
<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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### ***QUEENS WHARF- making a Marae Atea for Auckland/Tāmaki Makaurau***

*As the young trading town of Auckland was established, a long wharf running out into the harbour was built as a continuation of the main street, Queen Street. For years the wharf was a bustling trading place. In recent years the cargo ships have been replaced with ferries and cruise ships. Once again, Queens Wharf is a place where people arrive and leave the city, a gateway space where Auckland City meets the Waitematā harbour - place of prime cultural and urban design significance. In 2008 the Wharf was bought from Ports of Auckland for the creation of a “People’s Wharf”, in time for the Rugby World Cup. Now, with the servicing the cruise industry threatening the public’s place on Queens Wharf, it is time to look at what the wharf could become as the most significant urban site in the heart of Auckland/Tāmaki Makaurau.*

*This programme will start with an urban design investigation of Queens Wharf, with the Cloud removed, to develop a strategy, using models and sectional drawing, that integrates a new ferry terminal, Shed 10, and Michael Parekowhai’s The Lighthouse sculpture into a new marae atea and gateway to the world.*

*Your eventual design of Queens Wharf will be a mix of built responses within the larger urban design response, thus addressing a range of scale of spaces:*

- *That allow festivals, markets, events, people to gather.*
- *That tell the stories of our people, our history and our growth as a city, both culturally and physically. This place will include an i-site, an auditorium, café, services.*
- *That caters for the cruise industry processing and servicing of ships.*
- *That incorporates a new ferry terminal*
- *That responds to its site and location and is a showcase of Auckland/Tāmaki Makaurau.*

*The issues to deal with are*

- *Range of Scales - long length, big cruise ships, urban scale to the communal -catching a ferry to the intimate scale of just sitting and watching.*
- *Cultural identity -Translating cultural appropriateness into a built form*
- *Connections*
- *Materials and structure*

## **TOPIC STRUCTURE AND CONTENT**

Stage 1: Conceptual modelling and design of how to address ‘the big issues’ of scale and place.

Stage 2: Evolvement of that conceptual work into building form and language. Discussion of materials/precedents.

Stage 3: Design Development – concentrating on plan, form and section to inform your final design. Emphasis turns to technical aspects of your design before bringing it all together for your final Crit.

<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 Site Visit	
Week 2	Tue 12.3	Group presentation and discussion of findings.	In Studio
	Fri 15.3	Individual conceptual Work	NO STUDIO
Week 3	Tue 19.3	Urban Design/Site Conceptual development	In studio
	Fri 22.3	Continues with group pinup	In Studio
Week 4	Tue 26.3	Individ work w Julie	In Studio
	Fri 29.3	SITE/URB DES CRIT	Guest Critics
Week 5	Tue 2.4	Stage 2- development of Built forms start	In Studio
	Fri 5.4		
Week 6	Tue 9.4		In studio
	Fri 12.4	AD1 Mid semester crits PINUP	
MID-SEMESTER BREAK			
Week 7	Tue 30.4	Group discussion on progress	In studio
	Fri 3.5	Design Development	In studio
Week 8	Tue 7.5	Design Development	In studio
	Fri 10.5	Design Development	In studio
Week 9	Tue 14.5		In studio
	Fri 17.5		In studio
Week 10	Tue 21.5		In studio
	Fri 24.5	FINAL CRIT BEFORE PRESENTATION	Guest critics tba
Week 11	Tue 28.5	Presentation work underway	Individual meetings in studio
	Fri 31.5		
Week 12	Tue 4.6		
	Fri 7.6	AD1 FINAL CRIT	

## **RESOURCES**

### **REQUIRED PRODUCTION**

I expect all students to attend studio and to see me at least once a week. If not, I expect to be told why now. I'm committed to making sure you learn and develop as an architect and come up with a fabulous design, so I expect the same commitment from the students to actively participate in the course. Attendance of formal Crits with architects from outside will be mandatory.

You will work with sectional drawings and models to investigate space and scale. Emphasis will be put on conceptual development before moving to material and technical detail sections in the final half.

#### **DELIVERABLES:**

Mid semester crit: Large cross or long section, 2x interior 'atmospheric' drawings, sectional modeling and drawing, concept and design development as relevant. Final Presentation: Site Plans, Plans, Sections, Models, interiors (minimum)]

A work book that documents the design iterations prompted by the changing studio brief.

### **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:* to gain an understanding of cultural issues, particularly relating to mana whenua and the implications of designing in a multi-cultural environment, to show a development of an over-arching conceptual approach, or 'idea', to drive their design process.
- *Architectonics:* to demonstrate development of that idea to address issues such as scale, identity, and translate that idea into a sculptural built form that must show an understanding of structure and materials proposed.
- *Programme:* to understand the power of integrating the conceptual idea with the given functional programme

- Performance: to identify architectural opportunities to address environmental issues in both a pragmatic and innovative way.
- Form and space: to demonstrate an understanding and development of both interior and exterior spaces and how they contribute to the overall concept.
- Media: to show the development of an overall concept through a range of scales from the urban design of the wharf to a resolved building, in a clear and exciting way that can be easily understood by the general public.