

ARCHDES 300 | DESIGN 5 | TOPIC OUTLINE | SEM 1 2019

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.

Tom Owen

I am a Professional Teaching Fellow in Architecture and hold a BAS and MArch(Prof)(Hons). My areas of research / enquiry / publication include; architectural atmosphere, phenomenology, materiality, craft, sacred and spiritual architecture, and the design process and usage of tools within this.

Sacred Architecture: Crafted Architecture



Kärsämäki Chapel, Finland. Author's photo.

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:	Tom Owen
Contact:	t.owen@auckland.ac.nz
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.

Sacred Architecture: Crafted Architecture

What is a ‘sacred’ building, space, location? What is this architecture? What is the material and atmospheric nature of this? How do Architects engage with this? What is the architectural craft of this? How do you work through this? These are some the questions that we will be diving into as we explore and investigate the world of Sacred Architecture: Crafted Architecture. A crafted process, a sacred ‘space’, a venerated design, a moulded atmosphere – these are the fields of enquiry for the studio.

We live in a disconnected, placeless, timelessly instant society in which we struggle to find a situation of dwelling, rest, peace, still, pause, and centrality. Le Corbusier discussed the idea of the “ineffable”, and Louis Khan the “immeasurable”. There is that which we cannot quite know but yet feels so familiar, comfortable, and understood that it is soothing to our being. What is the materiality of the spiritual/sacred, both tangible and intangible? How do you work with these elements? What is your crafted design process?

The studio will focus on making, doing, crafting, forming, moulding, and trusting in your process. The use of various media types and processes of creative investigation will be required to test, and reflect, on what you are producing. This journey will guide you to the architectonic / architectural / abstracted assemblage that will be your design.

Praxis: The craft of the Architect/Architectural Artist is not simply that of the finished article but that which made it manifest – their design process/praxis. The work of Carlo Scarpa, John Pawson, Maya Lin, Richard Serra, Studio Mumbai, Sverre Fehn, and Peter Zumthor (to name but a few) is built upon a crafted process and an understanding of, and trust in, this as a means designing. An appreciation and reflection on your craft will enable you to explore the hidden potential within that which you produce/use. A crafted and reflective design process gives rise to the architectonic sketch. The careful moulding of space, time, material, and atmosphere sculpts these sketches into architectural products.

TOPIC STRUCTURE AND CONTENT

You are be expected to attend all studio sessions and actively and critically engage in group discussions. We will be looking at ideas of the sacred, spiritual, secular, atmospheric, and design practice as the focus and so you should be comfortable discussing these. The studio will be looking at analogue and digital media as tools to be called upon and explored as needed within your practice; but there is a greater focus on the analogue as a design praxis agent.

Week	Date	Event
Week 1	Mon 4.3 Thu 7.3	12:00 All architecture meeting, 2:15 Design 5 staff presentations and studio b Design 5 classes commence – sacred / the current
Week 2	Mon 11.3	Sacred / praxis / you
Week 3	Mon 18.3	The response / the site / testing
Week 4	Mon 25.3	Proposing / reflecting / the sketch / the ‘programme’
Week 5	Mon 1.4	Crafting / reflecting / praxis / testing
Week 6	Mon 8.4 Thu 11.4	Reflecting / responding / extending Design 5 Mid-semester crits
MID-SEMESTER BREAK		
Week 7	Mon 29.4	Displaying / reflecting / engaging / testing
Week 8	Mon 6.5	Extending / moulding / reflecting / crafting / testing
Week 9	Mon 13.5	Reflecting / crafting / responding
Week 10	Mon 20.5	The ‘product’ / testing / communication
Week 11	Mon 27.5	Crafting communication
Week 12	Mon 3.6 Thu 6.6	Crafting communication Design 5 Final Studio Reviews

RESOURCES

It is expected that you will be critically engaging in readings and resources pertinent to this studio, and specifically your design practice and the crafting of space. The Library is an exceptional tool and you need to be making use of this; there is an extensive range of literature regarding the areas covered in this brief. Some texts which are strongly recommended for this brief include:

- Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture*. (London: Academy Editions, 1980), pp. 5-47 [NB: on short loan in Architecture Library].
- Pallasmaa, Juhani. "Melancholy and Time". In *Encounters 1: Architectural Essays*, edited by Peter MacKeith, 308 – 319, 364 - 365 (Helsinki: Rakennustieto 2012)
- Paterson, Mark. "More-than visual approaches to architecture. Vision, touch, technique." *Social & Cultural Geography* 12, no. 3 (May 2011): 263 – 281.
- Zumthor, Peter. "Body and Image". In *Archipelago: Essays on Architecture*, edited by Peter MacKeith, 201 – 211. (Helsinki: Rakennustieto, 2006)
- Bermudez, Julio. *Transcending Architecture: Contemporary Views on Sacred Space* (Washington, USA: The Catholic University of America Press, 2015).
- Frascari, Marco, Jonathan Hale, and Bradley Starkley. *From Models to Drawings: Imagination and Representation in Architecture* (New York: Routledge, 2007)
- Klanten, Robert and Lukas Feireiss. *Closer to God: Religious Architecture and Sacred Spaces* (Berlin: Gestalten, 2010).
- McCarter, Robert. *Carlo Scarpa*. (New York, Phaidon Press Ltd, 2013)
- Pallasmaa, Juhani. *The Thinking Hand: Existential and Embodied Wisdom in Architecture*. (Chichester, England: Wiley and Sons, 2009)
- Pallasmaa, Juhani. *Eyes of the Skin*. (Chichester, England: Wiley and Sons, 2012)
- *Studio Mumbai: Inspiration and Process in Architecture*. (Milan: Moleskine, 2013)
- Tanizaki, Jun'ichiro. *In Praise of Shadows*. (London: Vintage, 2001)
- Wang, Sherin. *Designing Sacred Spaces* (New York: Routledge, 2016).
- Zumthor, Peter. *Atmospheres: Architectural Environments, Surrounding Objects*. (Basel: Birkhauser, 2006).
- Zumthor, Peter. *Thinking Architecture*. 3rd edition. (Basel: Birkhauser, 2010)

REQUIRED PRODUCTION

The crafted output requirements will be discussed in studio. Students are not required to produce a fully articulated final architectural design product, but it could be an assemblage of crafted moments, abstracted architectonic musings, and / or an architecture as such – the important aspects are identified within the Specific Learning Outcomes, and students will need to provide:

- Clear and careful communication of your design process/praxis as appropriate to the studio.
- Articulation of theory, understanding, and knowledge regarding the assessment criteria.
- Usage of crafted and appropriate visual media to communicate your ideas and output.
- Refined models as required to communicate your architecture / architectonic / abstracted assemblage and process.
- Other communication devices as appropriate.

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 as follows:

- Theory: Demonstrate knowledge, understanding, and critical engagement with the ideas of the sacred as explored within the brief. A reflective and developed design process should be evident and form the basis for your architectonic response. An understanding and application of materialism, craft, and atmospheric sculpting should be demonstrated through your work and final presentation.
- Architectonics: Show how your process and working with theory has formed your response. Site, programme, materiality, and atmosphere should be drivers within this moulding.
- Programme: Display how the chosen programme has influenced your architectonic response.
- Performance: The conditions of site, context, and programme need to be considered and demonstrated in the moulding of your workings and architecture / architectonics / abstracted assembled.
- Form and space: A demonstrate knowledge and understanding of how your architecture has responded to programme, context, process, and the ideas of the brief should be clearly illustrated.
- Media: A crafted presentation and a careful and considered use of media should be demonstrated throughout, and an understanding and exploration of media(s) as part of your process should be illustrated.