

## ARCHDES 201 | DESIGN 4 | TOPIC OUTLINE | SEM 2 2019

The Constructed: An introduction to architectural practice **as a complex and collaborative enterprise**. Offers the opportunity to explore materials, construction, fabrication processes, and detailing, **through making**. Requires students to understand the full range of drawings required to move from design concept to actual construction.

### **Anthony Brand**

Anthony is a full-time lecturer at the University of Auckland, specialising in History, Theory and Criticism. He completed undergraduate degrees at the University of Nottingham (UK), before coming to New Zealand in 2009. Since then he has completed his PhD (entitled *Touching Architecture*), worked for Habitat for Humanity, and the Ponsonby-based practice, Rowe Baetens Architecture, whilst also running various design studios and supervising MArch thesis students.

### *Stonewalled*



RAMALLAH, WEST BANK - 2005. "Art Attack" by Banksy.

## GENERAL COURSE INFORMATION

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<b>Course :</b>	Design 4 ARCHDES201
<b>Points Value:</b>	30 points
<b>Course Director:</b>	Andrew Douglas <a href="mailto:andrew.douglas@auckland.ac.nz">andrew.douglas@auckland.ac.nz</a>
<b>Course Co-ordinator:</b>	<a href="mailto:Farzaneh.Haghighi@f.haghighi@auckland.ac.nz">Farzaneh Haghighi F.Haghighi@auckland.ac.nz</a>
<b>Studio Teacher:</b>	<a href="mailto:Anthony.Brand@f.haghighi@auckland.ac.nz">Anthony Brand</a>
<b>Contact:</b>	<a href="mailto:Anthony.brand@auckland.ac.nz">Anthony.brand@auckland.ac.nz</a>
<b>Location:</b>	Level 2 studio, building 421
<b>Hours:</b>	Tuesday and Friday 1:00-5:00pm

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For all further general course information see the **ARCHDES201 COURSE OUTLINE** in the **FILES** folder on **CANVAS**.

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## STONEWALL

Design 4 carries the theme of ‘Architecture and Realization’ and introduces the idea that architecture is a material culture. Tectonic and detail strategies will be emphasized as design generators balancing strategies drawn from brief, site and landscape. The course presents labour, craft, technique, design for and through production, material selection, economy... **MAKING** as the means to propose and develop architecture.

**Group working:** The Design 4 course requires students to engage in collaborative modes of production. As such the course acknowledges that architecture is always a collaborative endeavour, be that between architect and client, consultants, fabricators, other designers and various public bodies and diverse audiences. This course is an opportunity to develop group skills, to leverage peer-to-peer learning and to develop and test collaborative design strategies. Opportunities will be given to address necessary skill development in this area and for reflection on how the group work process has informed the overall project.

## Stonewall

*verb*

delay or obstruct (a request, process, or person) by refusing to answer questions or by being evasive.

*noun*

an act of delaying or obstructing a person, request, or process.

The remaining volcanic Basalt stonewall of Albert Barracks (1846-1852) located in the University of Auckland can be traced back to the colonial mid-nineteenth century when early plans for the town of Auckland were developed. A high wall enclosed nine hectares of military fortification, roughly octagonal in plan, included barracks, a munitions magazine, a hospital and a commissariat. More than one hundred Māori stonemasons and builders were involved in this construction, mainly utilising volcanic Basalt blocks quarried from nearby Mangawhau Mt Eden. The barracks were disbanded in 1870 and the wall was largely demolished afterwards with eighty five metres of the original wall left. The remaining stone itself was returned to Mt Eden to fortify the prison that arose there from 1872.

Walls are key, basic architectural elements that enclose and shelter while separating inside from out. For modernism, glass promised the blurring of this boundary and became widespread globally as figure and actualisation of new configurations of transparency – themselves integral to revisions in walling functions no less than the remarking of territory at levels ranging from personal to national life. Yet, as Wendy Brown observes in *Walled States, Waning Sovereignty* (2010), walls, real physical walls, are reappearing globally not solely for defensive means but for their symbolic and polemic functions. Such barriers separating us/them, inside/outside, friend/enemy, rich/poor are evident everywhere. Consider the growing and intensifying divisions of ‘us’ and ‘others’ effected by the 708 km Israeli west bank barrier; the electrified security fences constructed at the border between South Africa and Zimbabwe in 1984, and then Mozambique in 2012; or Saudi Arabia’s 1,800 km border fence with Yemen; and started in 2006 much of the United States’ border with Mexico – 1000 km - has a steel and concrete barrier.

In the wake of recent troubling events in New Zealand, tens of thousands gathered at parks and public spaces condemning violence

and supporting victims precisely through collective acts of disregard for any divisions. In doing so architecture responded by opening doors, and availed itself of adjacent open parks and public spaces. Flows of people, flowers, notes and donations traversed prior divisions calling up new senses of self and connection, senses that similarly make architecture and its walling instincts newly imaginable. This design studio invites a rethinking of the role of walls in the formation/deformation of communities, the encouraging/hindering of generosity, the generating/dismantling of compassion, and the territorialising/de-re territorialising land.

Focusing on the University of Auckland precinct, the city's colonial history will be examined in the reconsideration and reinvention of gathering space as a learning space. It asks, what material, social and imaginative amalgams are possible in the age of returning walls, and what creative resistance to, and transformation of, the walling instinct is possible in this leaning environment? Further the project invites consideration of architecture's long association with stonemasonry, and the rich intertwining of stone and companion materials.

The University's teaching spaces are nearing capacity and a range of contemporary, flexible spaces that can accommodate a variety of teaching pedagogies are required. University of Auckland currently looking for replacing buildings B113, B114 according to its 2014 masterplan which is close to the remaining basalt stonewall. This studio explores the potential for a learning space within this area.

The flexible teaching spaces requirements include:

- 2 x Large teaching/learning space (250-300 seats 300 m<sup>2</sup>)
- 4 x Large flat floor teaching/learning (80 seats at 160 m<sup>2</sup>)
- 8 x Smaller flat floor seminar rooms (40 to 60 seats at 80 to 120 m<sup>2</sup>)

In addition to more structured teaching spaces students need a diverse range of spaces to meet and study. The scheme should consider how the different types of learning relate and varying levels of separation required.

Proposals also respond to some of the current challenges such as poor sightlines, level changes that are not accessible and pedestrian linkages through the site as well as considering the historical context and relationship to surrounding heritage buildings.

This site has multiple planning/heritage constraints:

- Buildings are restricted to maximum height of 15m, 3 Storeys within this height is anticipated

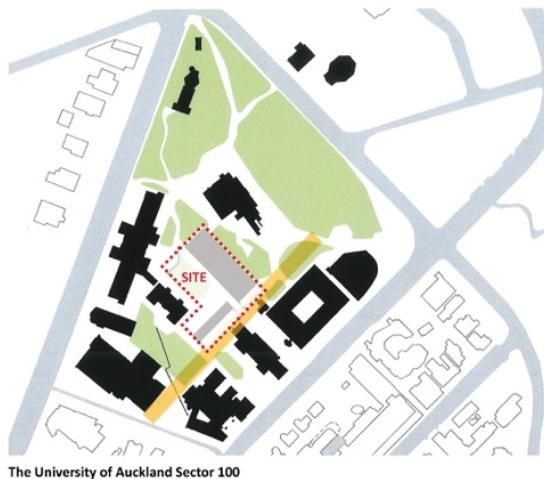
- Proposals on this site will need to consider their response to the constraints of the Auckland Unitary Plan (AUP) planning overlay:

I207.1. Precinct description:

<http://www.aucklandcity.govt.nz/unitaryplan/Auckland%20Council%20Decision/Chapter%20I%20Precincts/2.%20City%20Centre/I207%20Learning%20Precinct.pdf>

- Several buildings are heritage listed on the site and

<https://www.aucklandcouncil.govt.nz/arts-culture-heritage/heritage-walks-places/Documents/university-heritage-trail.pdf>



This studio asks students to select a part of their design in consultation with their tutor and make a 1:1 model of it. There will be a possible presentation on the site, with client present, exhibiting the (1:1) models and proposals (including technical drawings).

## Between a Rock and a Hard Place



1. *kitbashed stone: Mark Foster Gage*

This studio is divided into the first four stages of architectural design in [practice](#): Pre-design; Concept design; Developed design; and Detailed design.

Each phase marks an evolution in the design process that begins as a theoretical and conceptual investigative process and ends as a considered and comprehensive design proposal.

The main learning goals that underpin this studio are concerned with *thinking through design* in the double-sense of both using design (drawing, making, modelling etc.) as a means to test and explore ideas as well as researching, questioning and discussing the design process and intent at each stage along the way (not just the *how*, but also the *why* of architecture).

To this end, the studio strategy may be split into two symbiotic elements: traditional design tutorials combined with seminar-style discussion forums, with the early design phases privileging the latter and merging into the former as the design progresses.

Phases 1 and 2 will require students to work individually and in small groups to investigate certain key concepts and ideas as they pertain to the brief and overall aims of the course.

Theory themes as follows: Week 1 – walls, borders and boundaries, Week 2 – life lessons and learning environments, Week 3 – Materiality and masonry (pt.1), Week 4 – Materiality and masonry (pt.2).

Each of these will include key texts, online discussion forums, research, presentations, round-table discussions (facilitated by students), all of which should be recorded and documented within a design blog.

By the end of this second phase students are invited to propose their own design briefs for the studio based on a polemical issue identified in the preceding phases, the top 3-4 of which will be pursued in medium-sized groups into phases 3 and 4.

Expectations: a successful studio will depend on every member of the group actively collaborating as both learners and teachers. Each of us has valuable perspectives and experiences that will inform our collective, developing knowledge. Due to the emphasis on collaborative learning it is therefore expected that students will actively participate in discussions, presentations, and have engaged with the readings and resources posted on Canvas for each of the respective weeks.

This is not just a requirement for this studio but a necessary quality of professionalism that is expected in practice that demonstrates you are respectful of the process and of other people's time and opinions.



2. "Orphan Ground", Renato Rizzi (Venice, Italy).

## TOPIC STRUCTURE AND CONTENT

All lectures are 1-2pm in Design Theatre 423-348

Week	Date	Event
Week 1 Phase 1: Pre-Design	Mon 22.7	12:00 All architecture meeting, rm 311 1:00 D4 staff presentations and studio ballot
	Tue 23.6  Fri 26.7	Discuss and research theory theme (walls, boarders and boundaries). Begin design blogs Present research and survey site. Consider possible design briefs.
Week 2 Phase 1: Pre-Design	Tue 30.7	Guest Lecture: Dr Sean Sturm on 'History of UoA' Presentation from MArch student on learning environments Research radical pedagogies
	Fri 2.8	Brief tutorials (first draft). Research stone precedents. Read materiality and masonry texts. (Continue with site analysis and blogs).
Week 3 Phase 2: Concept Design	Tue 6.8	Guest Lecture: Dr Ross Jenner on 'Stone'. Present and discuss revised design briefs to colleagues. Lead discussion on materiality and masonry texts (see Canvas)
	Fri 9.8	Present stone precedents Individual design briefs finalised and presented to group. Top briefs picked for development. Initial design tutorials.
Week 4 Phase 2: Concept Design	Tue 13.8	Guest Lecture: Tristram Collett on 'Client requirement' (Property Services, UoA). Present first response to design brief (concept plans / sketches)
	Fri 16.8	Lead discussion on materiality and masonry texts (see Canvas) Present first response to design brief (models – material investigations)
Week 5 Phase 3: Developed Design	Tue 20.8	Guest Lecture: Dr. Kathy Waghorn (tbc) on 'Groupwork' Indicative site model and interior/exterior perspective images
	Fri 23.8	Technical drawing presentation. Scale model interiors.

Week 6 Phase 3: Developed Design	Tue 27.8 Fri 30.8	Mid-Semester crit, rm 311 Tutorials: proposed plans and sections
MID-SEMESTER BREAK		
Week 7 Phase 3/4: Developed/ Detailed Design	Tue 17.9 Fri 20.9	Revised Plans, Sections and scale models large sectional perspectives (à la Atelier Bow-wow) Presentation presentation.
Week 8 Phase 4: Detailed Design	Tue 24.9 Fri 27.9	Pick details to detail and model Cross-crit, rm 311
Week 9 Phase 4: Detailed Design	Tue 1.10 Fri 4.10	Detail tutorials (engineer consultation tbc) Scale detail models
Week 10 Phase 4: Detailed Design	Tue 8.10 Fri 11.10	1:1 detail model tutorial 1:1 detail model fabrication Final presentation tutorial
Week 11 Phase 4: Detailed Design	Tue 15.10 Fri 18.10	1:1 detail model fabrication and Final presentation (test pin-up)
Week 12	SUN 20.10 MON 21.10	Pin up Sunday Final Crit: 9am, Mon, 21 Oct

## RESOURCES

In Canvas you can find relevant maps and reports (archaeological studies, UoA masterplan, etc).

### **Walls, boundaries, borders**

<http://www.bldgblog.com/2007/10/without-walls-an-interview-with-lebbeus-woods/>  
[https://www.google.com/maps/d/u/0/viewer?mid=1ul5yqMj7\\_JgM5xpfOn5gtlO-bTk&ll=34.0229109874561%2C-118.19772485651632&z=11](https://www.google.com/maps/d/u/0/viewer?mid=1ul5yqMj7_JgM5xpfOn5gtlO-bTk&ll=34.0229109874561%2C-118.19772485651632&z=11)

Seger, Cordula. 2005. "The Wall." In *Constructing Architecture: Materials, Processes, Structures*, edited by Andrea Deplazes, 170-174. Basel, CH: Birkhauser.

## Stone and Materiality

<http://www.bldgblog.com/2009/04/sandstone/>

Katja Dambacher, Christoph, and David Leuthold Elsener. 2005. "The skill of masonry construction." In *Constructing Architecture: Materials, Processes, Structures*, edited by Andrea Deplazes, 43-48. Basel, CH: Birkhauser.

Moravánszky, Ákos. 2005. "The Pathos of Masonry." In *Constructing Architecture: Materials, Processes, Structures*, edited by Andrea Deplazes, 23-31. Basel, CH: Birkhauser.

## Teaching and Learning

<https://urbanomnibus.net/2019/06/schoolhouse-shuffle/>

<http://www.bldgblog.com/2011/07/1-a-stunt-school/>

[http://www.presidentsmedals.com/Project\\_Details.aspx?id=3178&do\\_p=1&year=2012](http://www.presidentsmedals.com/Project_Details.aspx?id=3178&do_p=1&year=2012)

[http://www.presidentsmedals.com/Project\\_Details.aspx?id=2862&do\\_p=1&year=2011](http://www.presidentsmedals.com/Project_Details.aspx?id=2862&do_p=1&year=2011)

<https://radical-pedagogies.com/>

## Site Info:

<https://geodatahub.library.auckland.ac.nz/>

## Blogs:

<https://archipreneur.com/6-reasons-why-every-architect-should-write-a-blog/>

<https://www.blogtyrant.com/timeless-blog-posts/>

<http://blog.buildllc.com/>

<http://www.bldgblog.com/>

<https://urbanomnibus.net/>

More resources to be uploaded to Canvas in due course.

## REQUIRED PRODUCTION

In addition to general *expectations* regarding studio conduct and professionalism (see above), students will be required to create an *online blog* that records and documents the process of *thinking through design* (theoretical and practical), undertake presentations of their research, and lead class discussions.

Students are also expected to be active participants in class and on the online discussion forums each week (minimum of two posts/week of useful, thoughtful responses to questions).

Additional outputs include:

- A thoughtful and inspiring design brief (3 per small group)
- A physical site model (as a large group)
- A large (annotated) sectional perspective (1 per medium group) that clearly communicated the design intent, architectonics, and use/inhabitation of the proposal.
- A selection of small-scale detail models (physical).

This studio asks students to select a part of their design in consultation with their tutor and make a 1:1 model of it. There will be a possible presentation on the site, with client present, exhibiting the (1:1) models and proposals (including technical drawings).

### **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 200 Design 3 Course Outline (on Canvas).

## **LEARNING OUTCOMES**

### **General Course Outcomes & Specific Outcomes for this Brief**

On successful completion of this course students should be able to:

- **Theory:** Demonstrate an understanding of constraint as a driver of architectural opportunity. Constraints encountered may include client, brief, budget, site, authorities, time, collaborative work practices. Students should also be able to show evidence of conceptual consistency in the face of these encounters.  
*Theory:* This studio privileges theory as the first part of thinking through the design, questioning each move and motivation, and culminating in a compelling and critical design proposition that addresses a polemical issue identified through this research.
- **Architectonics:** Demonstrate abilities to develop the tectonic characteristics of the project through the making of material, structural and constructional propositions.  
*Architectonics:* working with and through the materiality of stone and tectonic possibilities of masonry at various scales

- Performance: Show evidence of an understanding of architecture as a collaborative enterprise – both in its design and in situ – and event bearing relationships to site and context in time.

*Performance:* undertake material investigations and spatial explorations to develop atmospheric compositions intended to engage with the embodied user (playing with light, shade, texture, mass, etc.)

- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition.

*Form and space:* develop various concept diagrams and site models in order to work through the variegated spatial relationships and requirements of each user (and show how these change over time)

- Media: Demonstrate engagement with ‘working drawings’ as media that does work that tests ideas. Examples include collaborative drawings, templates, working models, building information models.

*Media:* The studio will engage with various media (physical and digital) to better explore, express, and examine design ideas and intent as the projects unfolds