

## 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.

### **NICHOLAS JOHNSTON:**

He Pākehā au nō Kotorana,

Erangi i whānau mai au i roto i Aotearoa ki Tāmaki, nō reira:

Ko Maungakiekie tōku maunga

Ko te Whau tōku awa

Ko te Herenga Waka o Orewa tōku marae

Ko Kotorana tōku iwi

Ko Annandale tōku hapū

Ko Johnston tōku ingoa whānau

Ko Nick ahau

A graduate of the University of Auckland School of Architecture & Planning, Nicholas has established a practice in civic, education and residential architectural sectors at Jasmax Architects and MODE Design. A Pākehā of Scottish ancestry Nicholas completed his masters thesis in 2015 researching notions of biculturalism in civic architecture in Tāmaki/Auckland.

### ***STONE WALL***



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="#">Nicholas Johnston</a>
<b>Contact:</b>	<a href="mailto:nicholas.rob.johnston@gmail.com">nicholas.rob.johnston@gmail.com</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-works-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).

## TOPIC STRUCTURE AND CONTENT

SEEN / UNSEEN:

### ARCHITECTURE OF EVENT AND PROTEST



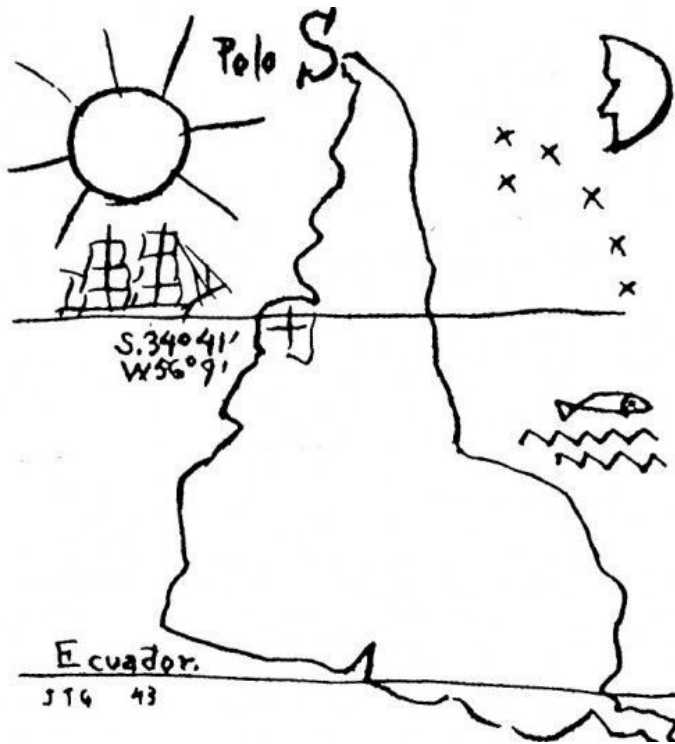
1. Consider the fact that the specific stone wall that situates this design paper is the site of devastating and concealed colonial historic events.
2. Consider the fact that the institution built on this site in 1883 (The University of Auckland) has continually facilitated a Pākehā centric education system and worldview.
3. Consider the significance of designing on this highly contested site for this very institution, at this point in history.

This paper asks students to give equal value to the *un*seen as that given to the seen.

Beginning with the understanding that **architecture is material function of culture**, this paper seeks an interrogation of this contingent relationship:

How is architecture facilitated by the realm of the social?

How is the realm of the social facilitated by that of the architectural?



America Invertida, 1943. Joachin Torres Garcia

## EVENT / CEREMONY / RITUAL / PROTEST

There is always a relationship between the seen and the unseen. This relationship is heightened in events of social ceremony - particularly in events that are traditionally understood (think of the spatial/social contingencies in pōwhiri, in kava ceremony) but this relationship is equally potent in events of protest, events where people gather to make visible/seen those things which have been rendered invisible/unseen. (think of land occupations, sit-ins at Bastion Point (Auckland) in 1977, Kanehsatake (Canada) 1990, or Ihumātao, (Auckland) right now, 2019.

Grounding the project in **Oceanic spatial concepts** and an understanding of the importance of the act of protest, this paper offers a **decolonial lens** through which to view/approach designing for a

Pākehā/white institution on a site steeped in problematic colonial history. It aims to provoke students into a state of questioning and interrogation - a provocation that is to be honed in relation to both the theoretical and material practice of this paper.

### **What will we actually be doing in studio?**

This studio will interrogate the manner in which cultural practices inform our understanding of space and form and vice versa. As well as an introduction to **Oceanic spatial concepts**, the students will be introduced to key ideas and historical accounts that highlight the importance of questioning hegemony and institutional power and of the **importance of protest** - particularly in instances of indigenous land protest.

This learning will necessarily be embodied as well as theoretical, so participation in events such as pōwhiri on marae will potentially be arranged as well as guided visits to sites of current and historical colonial significance.

### **Fabrication: “Continual Translations” - Casting Model Making Practice**

Alongside, film, drawing and performance the research will be materially expressed through a method of “continual translations” that is based around **mould making and casting** - students will continually cast models using the previous model as the cast, over and over again - a method which renders and celebrates slippages in the translations between the mould(unseen) and the cast object(seen). This will be continued throughout the project creating a lineage (whakapapa) of work that will stretch back to the start and to the end, necessarily present in and informing the final design outcomes for the project.

### **Architecture is more than just objects!**

Emphasising that architecture is a material function of culture, at every key stage the students will be required to consider and present a “non-architectural” element that relates to their “Architectural” design.



## **Group Work**

D4 is a collaborative paper requiring students to engage in group work throughout the semester. The first weeks will see the students operate individually and communally whilst key concepts are introduced: Oceanic spatial concepts, Decolonial Theory, Land Protest and generative cast-modelling.

Students will then progress their work to continue through to mid semester crit sessions with small groups of 2 and 3. These groups will offer opportunity to develop ideas of event and to design thresholds in a material/modelled sense as well as in 2D drawings.

The studio will then undergo a further transfiguration to combine into larger group. These groups will develop a working framework and progress through to the final stages of the semester working to produce formal and spatial propositions that both service the requirements of the client (as stated in the 'Stone Wall' master brief above) while reflecting the key conceptual considerations introduced in the early theoretical stages of the paper

Accompanying this group work, individual students are required to keep and submit a journal tracking the progress of the project theoretically as well as architectonically.

## **SPECIAL NOTE:**

### **ASPIRATIONAL EVENTS PLANNED:**

- BASTION POINT / TAKAPARAWHAA MARAE VISIT (DETAILS TBC)
- IHUMAATAO VISIT (DETAILS TBC)
- SITE VISIT - SECTOR 100 - ORATORY GUIDED

HISTORY

### **FILM SCREENINGS:**

- BASTION POINT: DAY 507 & PATU - MERATA MITA

- KANEHSATAKE: 270 YEARS OF RESISTANCE -  
ALANIS OBIMSAWIN

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

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<b>Week</b>	<b>Date</b>	<b>Event</b>
Week 1	Mon 22.7	12:00 All architecture meeting, rm 311 1:00 D4 staff presentations and studio ballot
	Tue 23.7	AD2 Studio classes commence Guest lecture: Dr Nikolina Bobic on 'the politics of walls' (1-2:30pm)
		<b>“ANTI”</b>  Welcome/Whakawhanaungatanga/  <b>Activity:</b> THEORY: Introduction to key concept: Protest and land occupation in Aotearoa NZ  Film screening: Bastion Point: Day 507 - Mirata Mita (39mins)  Site visit and drawing/map making. Ways of Seeing  <b>Task:</b> Task for Friday pin up/presentation given
	Fri 26.7	<b>Task:</b> Class pin up / sharing of work / discussion  <b>Activity:</b> <b>Discussion:</b> literature reading and discussion

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**Making:** Introduction to ‘Continual translations’ generative model making process.

**Watching: Film** - Kanehsetake -270 years of resistance - Alanis Obomsawin

These early weeks will establish an intensive theoretical critical approach parallel to the making process of the Continual Translations casting process

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Week 2      Tue 30.7

**“ANTI PT 2:  
DECOLONISE”**

Guest Lecture: Dr Sean Sturm  
on ‘History of UoA’

**Activity:**

Introduction to key concept:  
Decolonial theory and practice

**Outcomes:**

Group reading and discussion  
Workshop: Casting/model  
making

Fri 2.8

**Task:**

All class pin up in response to  
literature review and continual  
translations model making

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Week 3      Tue 6.8

**“SEEN / UNSEEN”**

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Guest Lecture: Dr Ross Jenner  
on 'Stone'

**Activity:**

Introduction to key concept:  
Oceanic spatial concepts.  
Guest speaker TBC

**Task:**

Draw/model/perform/write  
interpretation of 'threshold'  
spatiality for Friday pin up  
discussion

Fri 9.8

**Output:**

Class pin up and  
discussion/review

**Activity:**

Marae visit TBC

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Week 4

Tue 13.8

**"Event"**

Guest Lecture: Tristram Collett  
on 'Client requirement'  
(Property Services, UoA)

**> Form Small Groups**

**Activity:**

Mid semester brief introduced  
and explained

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		<p><b>Task:</b> Groups formed and event and threshold models begun for Friday presentation</p> <p><b>Outcome:</b> Class pin up and discussion/review</p> <p>“Continual Translations” individual student check-in</p>
Week 5	Tue 20.8	<p>Guest Lecture: Dr. Kathy Waghorn (tbc) on ‘Groupwork’</p> <p><b>Activity:</b></p> <p>Group discussions/review with tutor regarding presentation of chosen event / threshold spatiality for mid semester crit</p>
	Fri 23.8	<p><b>Outcome:</b></p> <p>Digital presentation in progress for event / threshold - drawings, models (include “continual translations” casting process) and justification of proposal in relation to key concepts.</p>
Week 6	Tue 27.8	<p>Mid-Semester crit, rm 311</p>
	Fri 30.8	<p>&gt; Form Large Groups</p>

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**Activity:**  
**Part 2. The Brief:**  
**Introducing the brief of the teaching spaces -**

a) Students split into 2 large groups and are introduced to the overall brief of the studio.

Learning Spaces requirements as set out in above 'Stone Wall' master brief + 1x 'Event' site or Event action - TBC

b) Groups will establish their working style/organisation (how to split up work, what their agenda is)  
Groups will consider their own unique interpretation and approach to the brief - and to choose what Event/s they wish to design for

**Task:**  
"Mapping"  
Strategies

**Task:**  
**Presentation on Tuesday of Week 7 (over holiday project)**

**Site Strategy: Decolonial Site Strategy - Threshold Design**

Produce multiple site strategies: diagrammatic/collage/3D or 2D (must include/situate your event from mid-semester crit and a "Continual Translations" model. Consider these maps as a presentation of **not only** what

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is seen on the site, **but also**  
what is unseen (spiritual?  
forgotten? underground?  
chemical? etc)

In your groups you will choose  
just one of these maps to  
present to the class in week 7.  
You are to back up this choice  
with critical reason and in  
relation to the concepts  
discussed in first half of  
semester.

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### MID-SEMESTER BREAK

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Week 7      Tue 17.9      Shared Lunch

**TASK:**

Groups are to present their  
chosen “mapping” strategies  
projects,

Reflection as group - sharing  
thoughts on concepts and the  
task.

**NEW ITEM:**

Introduction to the concept of  
a Return Brief, Groups will be  
tasked with devising this for  
presentation and signing with  
tutor on Friday

Fri 20.9

**FRIDAY TASK::**  
**Present Return Brief:**

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- **What will be designed and presented?**
  - **What is your groups key question?**
  - **How will this reflect key concepts of this paper?**
  - **How will this work be distributed and actioned?**

This needs to be signed by all members of the group and the tutor - see it as a blueprint that allows for some flexibility and change

“continual Translations” check  
- in with tutor.

Continue into Developed  
Design Phase

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Week 8	Tue 24.9	<b>TASK:</b> <b>GROUP WORK - Developed Design continues.</b>
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**OUTPUT:**  
Confirm the key question that drives this project  
Confirm the Event the group will design for  
Confirm the 1:1 element of the group’s design

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	Fri 27.9	Cross-crit, rm 311
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Week 9	Tue 1.10	<b>TASK:</b>
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Formal check-in with tutor -  
debrief from cross crit and plan  
for finish line

**OUTPUT:**

Groups to discuss presentation  
and/or event strategy with tutor

**Friday Task:**

Fri 4.10 Developed design continues

**OUTPUT:**

Presentation work as agreed for  
example but not limited to:  
Working drawings:  
1:50 sections  
1:50 plans  
1:1 detail model  
Event threshold or action

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Week 10 Tue 8.10

**Task:**

Continue Developed Design

**Output:**

Presentation work as agreed for  
example but not limited to:  
Working drawings:  
1:50 sections  
1:50 plans  
1:1 detail model  
Event threshold or action

Fri 11.10

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Week 11

Tue 15.10

**Task:**

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		Final Review: groups must have work ready for review - and present presentation strategies
	Fri 18.10	
		<b>Friday Task:</b> Aim for completion so not working on final weekend - rest!

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Week 12	MON	<b>Final Crit:</b> 9am, Mon, 21 Oct
	21.10	(pin up Sunday 20 Oct)
	Fri 25.10	

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## RESOURCES

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

## FILM:

BASTION POINT:DAY 507 - MERATA MITA  
 PATU - MERATA MITA  
 KANEHSETAKE - 270 YEARS OF RESISTANCE - ALANIS OBOMSAWIN

## ESSAYS:

EARTH BEINGS: ECOLOGIES OF PRACTICE ACROSS ANDEAN WORLDS - MARISOL DE LA CADENA  
 DECOLONIAL AESTHESIS - WALTER MIGNOLO  
 OUR SEA OF ISLANDS - EPELE HAU'OFA  
 ALBERT REFFI - VARIOUS ESSAYS  
 ALBERT WENDT - VARIOUS ESSAYS

ON EXACTITUDE IN SCIENCE - JORGES BORGES

## REQUIRED PRODUCTION

**Throughout:**

“Continual Translations” - lineage (whakapapa) of continually contingent model making process recorded in journal and presented at each milestone stage

### **Mid Semester Crit: (in small groups)**

- Presentation of model whakapapa lineage
- Design for “event space” of learning centre including:  
1x digital presentation of concept:  
including site mapping, parti-diagram, moving image
- 1x “non-architectural” element / event item

### **End of Semester Crit: (in large groups)**

- Presentation of model whakapapa lineage (physically)
- Individual journal/workbook showing process
- Detail model: 1:1 per group (containing trace of whakapapa lineage)
- 1x collaborative site model
- 3x event performance/items (“non-architectural”)
- 1x Digital presentation per group featuring:
  - Spatial diagram
  - Site maps
  - Sections (scale and numbers tbc)
  - Plans (scale and numbers tbc)

>>> 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** are in black and **Specific Topic Outcomes** are in red

- 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 WILL BE STEEPED IN DECOLONIAL THEORY FROM INDIGENOUS RESEARCHERS IN SOUTH AMERICAS AND THE PACIFIC. THIS STUDIO WILL INTRODUCE STUDENTS TO NON-EUROCENTRIC SPATIAL CONCEPTS*
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material, structural and constructional propositions.
  - *DEVELOP A DESIGN LANGUAGE VIA GENERATIVE ITERATIVE MODEL MAKING PROCESS BEGINNING WITH EXCLUSIVELY CASTING METHODS TO BE CONTINUED THROUGHOUT AND DEVELOPED TO INTEGRATE INTO THE FINAL DETAIL MODELS*
- 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.
  - *DEMONSTRATE AN UNDERSTANDING OF HOW ARCHITECTURE/THE MATERIAL AND BUILT IS CONTINGENT ON THE SOCIAL AND VICE VERSA.*
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition.
  - *DEMONSTRATE THE ABILITY TO ENGAGE CRITICALLY WITH KEY CONCEPTS IN THE FORMULATION OF SPATIAL AND FORMAL PROPOSITIONS.*

- 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: Work with physical and basic digital models to iterate a design proposition and compile, edit and craft a final folio that takes account of your semester’s work.*