

ARCHDES 301 | DESIGN 6 | TOPIC OUTLINE | SEM 2 2019

Design 6 **The Integrated**: The culmination of all aspects - conceptual, formal, material, tectonic, **environmental**, structural - of architectural design within the context of a larger network of infrastructural services. Also requires an understanding of the full range of drawings describing the workings of the building as both an active 'machine' and place for human comfort.

The culminating design course of the Bachelor of Architectural Studies in which students are expected to demonstrate appropriate knowledge and skill in the preparation of a resolved design proposal, in response to a challenging project topic. Design proposals are required to address issues of theory, architectonics (material, structures, construction), programme (cultural, social, functional), performance (contextual, environmental) and the formative influences of these factors on space and form through the skilful, considered use of architectural media.

Jeremy Treadwell and Ashleigh Smith are staff members in the School of Architecture and Planning. They share interests in extending architecture through inventive fabrications and art practices.

CONTAMINATION AND A MATERIALS LIBRARY



Madumal Gunaratna *Formless Multitudes* (Master Prof Thesis)

GENERAL COURSE INFORMATION

Course :	Design 6 ARCHDES301
Points Value:	30 points
Course Director:	Andrew Douglas (andrew.douglas@auckland.ac.nz)
Course Co-ordinator:	Alessandro Premier (alessandro.premier@auckland.ac.nz)
Studio Teacher:	Ashleigh Smith Jeremy Treadwell
Contact:	j.treadwell@auckland.ac.nz asmi254@auckland uni.ac.nz
Location:	TBC
Hours:	Monday and Thursday 1:00-5:00pm

For all further general course information see the ARCHDES301 COURSE OUTLINE in the FILES folder on CANVAS.

CONTAMINATION AND A MATERIALS LIBRARY

Purity is typically thought of as desirable and is sought after in the material, physical and spiritual worlds. Contamination and hybridity are agencies that undermine purity rendering it perhaps less desirable, wholesome and valuable. Contamination is only one of many conditions that operate in the world that are seen as disruptive, dangerous and damaging. The oppositional duality of the pure and the contaminated is of course a simplification of the lived world but it remains a very powerful force in thinking, economics and politics. Some of the worst atrocities in the last century have been perpetrated in the pursuit of purity and justified by alleged evidence of contamination.

Contamination is a condition that can be dispassionately and objectively measured but it is also an idea to be manipulated to suit other aims. 'Contamination' has bad press. In architecture and architectural materials contamination is almost always problematic. Architectural order, programmes, materials and ground can be 'affected'.

Purity has implications of consistency, homogeneity, individualism. Whereas contamination and hybridity require interruptions or interference from bodies

or other material forces involving encounters, movement, collaboration, cooperation and dissensus. This project will consider whether contamination might also be seen as beautiful, intelligent or vital and, as an agent of change, it might bring new things into being. The lived world, and collective space, might be renegotiated, and mobilised.

This project aims to reconsider contamination and its related agencies of the flawed and the disjunctive. The project asks if architecture can engage with the idea of contamination as a material and formal agency that can productively and usefully intervene in the orthodoxies of architectural design. Contaminants and hybrids are capable of producing effects: that might damage, separate, disrupt, meld, multiply, infect, alter or mingle. These interactions might form assemblages, relationships, performances, becoming crossings that change each other in processes of their encounter. If materials have the capacity for disruption and contamination, then it follows that they have a potency of their own. If we were to consider the ability of matter to act with its own agency, able to disturb human intent, then might they disrupt the pursuit of purity to instead celebrate the disruptive or irreducible?

In a complex world that tends to singularise architecture into material orthodoxies and typological conventions, perhaps contamination offers us relational strategies that undoes this singularity and can provide an architecture that avoids defining conditions.

Students in this design project will be both developing a concept for and designing a 'Materials Library'. This design focus will emerge out of a process of material explorations and critical reflection. It is a project that anticipates the methodology of the MArch Prof Thesis. In other words it is a project that proceeds with material and intellectual research engaging with a range of materials and techniques in iterative and critical processes.

TOPIC STRUCTURE AND CONTENT

Week	Date	Event
Week 1	Mon 22.7 Thu 25.7	12:00 All architecture meeting, rm 311 2:15 Design 6 staff presentations and studio ballot Introduction and Initial exercises
Week 2	Mon 29.7 Thu 1.8	Text and image exploration Workshops
Week 3	Mon 5.8 Thu 8.8	Workshops Thematic explorations of contamination - Making
Week 4	Mon 12.8 Thu 15.8	Thematic explorations of contamination - Making
Week 5	Mon 19.8 Thu 22.8	Begin architectural inflections - Making
Week 6	Mon 26.8 Thu 29.8	Scope Individual Projects and Crit preparation Design 6 Mid-semester crits
MID-SEMESTER BREAK		
Week 7	Tue 16.9 Thu 19.9	Individual Projects
Week 8	Mon 23.9 Thu 26.9	Individual Projects D6 full group cross-crit
Week 9	Mon 30.9 Thu 3.10	Internal Exhibition
Week 10	Mon 7.10 Thu 10.10	Individual Projects
Week 11	Mon 14.10 Thu 17.10	Individual Projects
Week 12	Mon 21.10 TUES 22.10	Pin Up: 5-6pm, Mon, 21 Oct Final Crit: 9am, Tues, 22 Oct

RESOURCES:

- Jane Bennett *Vibrant Matter- A political ecology of things*
- Jane Bennett *The Enchantment of Modern Life*
- Tim Ingold *Making*
- Other resources. TBC

REQUIRED PRODUCTION:

- Experimental fabrications
- Written reflections - Work *Document*
- Catalogue
- Detail Models
- Section and Plans Scale TBC

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 301 Design 6 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: 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.
Theory: Drawing from the provided reading list, students will select specific ideas concerning the active nature of materials and the tendencies to hybridise or contaminate supposedly singular or pure matter. Selected writings will inform design development and will maintain a presence in the final project.

- **Architectonics:** Demonstrate abilities to project, explore and develop the tectonic characteristics of the project through the creative engagement with material, structural or constructional propositions.
Architectonics: Students design explorations and final presentations will demonstrate material and tectonic outcomes that creatively embody the potentially transgressive, flawed and irregular and other relationships derived from contamination
- **Programme:** Show evidence of engagement with identified cultural, social and functional positions as they might inform speculative architectural propositions.
Programme: The programme is expected to be affected by and responsive to the project themes. Typically programmes are reflective of order or function. In this project the programme can be generated by anomalous, expansive and potentially disruptive conditions. Students will be expected to outline a programme that is consistent with the formal, conceptual and social qualities of the design.
- **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.
Performance: This project's enquiry into active and relational materiality offers the possibility of an architecture that sustains a functional performance through its capacity to effect or accommodate change. Students will develop an architecture that is conceptually and formally active within its urban or wider environmental context. This development will be apparent in the design exploration and final presentation.
- **Form and space:** Demonstrate abilities to develop speculative three dimensional architectural form and space.
Form and space: While this project does not privilege conventions of architectural space and form, its formal and material emphasis requires that the development of voids and physical boundaries are carefully articulated.

- Media: Display skill in the communication and development of design propositions through the considered use of architectural media.

Media: Conventional architectural drawings often prioritise precision, certainty and containment. This project privileges the production of media that engages with the complexities found in relationships between contaminated and disruptive material conditions. Rather than prescribe specific outputs, work will be encouraged and developed to respond to each particular project as the semester progresses.