

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.

KATRINA KESHAW

Katrina is a director at architectural practice Keshaw McArthur Limited. She graduated from the UOA School of Architecture in 2007 and worked for a number of years in NZ and abroad.

LIVING ARCHITECTURE



Untitled (1969), Robert Irwin, acrylic paint on cast acrylic, diam. 134.7cm. © Robert Irwin/Artists Rights Society (ARS), New York. Photos: © 2015 Philipp Scholz Rittermann

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:	Katrina Keshaw
Contact:	info@keshawmcarthur.com
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.

LIVING ARCHITECTURE

Modern life can be over-whelming. We are bombarded with information, noise and ‘the unexpected’, with our connections to people and things forming a complex web that can feel stretched to its limits. The excitement of the time can be hard to resist. And often a conscious effort needs to be made to gain distance for reflection. For many, the spaces we inhabit daily are an embodiment of this modern lifestyle: planned for the upmost efficiency; facilitating the blur between work and life; and in many ways setting the pace of the way in which we live – directly influencing how we feel.

Architecture has the ability to shape us¹, so what should it ‘look’ like in these modern times? This studio asks students to explore this notion in regards to the design of dwellings.

¹ Juhani Pallasmaa articulates this idea in the book Questions of Perception: Phenomenology in Architecture - “Our home and domicile are integrated with our self-identity; they become part of our own body and being”. Pg 37.

History and developments in society have resulted in iterations to the way in which dwellings are thought-of and considered. What we currently have are strong pre-conceptions around how we should live – largely focussing on use and activity. But what is the ‘purpose’ of the architecture? This paper looks to question the foundations of the ‘status-quo’ - reimagine how a house can be designed. This paper asks students to challenge all pre-conceptions in regards to the design of dwellings.

“Since remote times, architecture has helped man in making his existence meaningful. With the aid of architecture, he has gained a foothold in space and time. Architecture is therefore concerned with something more than practical needs and economy.” (Christian Norberg-Schultz. “Meaning in Western Architecture Preface).

To design a building with sensuous connection to life, one must think in a way that goes far beyond function and activity. Our motivation should seek to speak to our human experience: presence, time, perception, senses, thought and emotions.

The goal of this paper is to develop an architecture of re-balance and a freeing of the mind. Students will use the idea of ‘Interval’ to develop an architectural concept/s that speaks to our human needs, both logically and phenomenally. Ancient Japanese tea-masters exercised the idea of interval to “break connection with the outside world [busy city life], and...produce a fresh sensation conducive to the full enjoyment of ...the tea-room itself” through the use of a path called a roji. “One who has trodden this garden path cannot fail to remember how his spirit...became uplifted above ordinary thought.” Use ‘Interval’ as an architectural concept to create three dwellings that provoke a reconnection with what it means to live. Dwellings that set a pace allowing for contemplation and thought – letting the mind and body find a sense of place.

In this paper students are asked to challenge the status quo. Reimagine how we can live through architecture.

Architecture maintains human existence within nature, and therefore concerns itself with more than just the interior of the building. Students are to consider human experience as a continuous whole. With the introduction of the site, students will need to consider the relationships this also introduces.

The programme:

Students are asked to design a residential building/s at one of the sites provided, consisting of three dwellings for the following users:

- Dwelling 1: for a single, 35 year old person who is hardly at home between work and social life.
- Dwelling 2: for a young family with a two-year old, who enjoy reading and have a large collection of books. Both parents work flexible hours.
- Dwelling 3: for a working couple – one person has difficulty walking

The site:

Students will select one of three sites within Auckland presented by the tutor.

Materiality:

Students are to select a material which possesses translucent/transparent qualities. Exploration of this material in regards to effect on light, shadow, privacy, openness. This may be in the form of types of glass, fabric, perforated or woven materials etc.

STUDIO STRUCTURE**First Exercise – ‘Interval’**

Explore the idea of ‘interval’. Develop interpretations of aspects of ‘interval’ and produce 5 study models that express your interpretations.

A range of modelling techniques can be explored/utilised as part of this exercise. At least one model, should demonstrate an engagement with a material possessing a translucent/transparent quality.

Models are to be no bigger than 200x200x200mm in size.

Second Exercise – ‘Translating Experience’

Visit pā site and bush path at Auckland Domain. Take a sketchbook, pencils, pens, charcoal, paints (a selection of your choice). Undertake an in-situ abstract drawing/creative act expressing your experience. We ask you to engage with your raw experience – what do you feel, what is the

atmosphere that you sense - document this. Back at university, share your work on the shared work table.

Third Exercise – ‘Translating Experience’

Translate one of your drawing/media from Exercise 2 into an architectural space and form through plaster or resin casting. The purpose of this model is to communicate your experience. Provide others with a sense of this experience. Work should be provocative. Abstract in nature. Students are expected to engage with scale and proportion in this exercise.

TOPIC STRUCTURE AND CONTENT

Week	Date	Event
Week 1	Mon 22.7	12:00 All architecture meeting, rm 311 2:15 Design 6 staff presentations and studio ballot Design 6 Studio classes commence. Introduce the paper. Film viewing
	Thu 25.7	First Exercise: Introduction and commence
Week 2	Mon 29.7	First Exercise: Development Work in studio: tutor available for 10 min chats if necessary
	Thu 1.8	First Exercise: Crit
Week 3	Mon 5.8	Second Exercise: Introduction and commence Share work with group back at Univeristy Third Exercise: Introduction and commence
	Thu 8.8	Third Exercise: Development Work in studio: tutor available for 10 min chats if necessary
Week 4	Mon 12.8	Third Exercise: Crit Site Exploration: Commence
	Thu 15.8	Site Exploration: Development Present findings to group
Week 5	Mon 19.8	Concept & Massing: Revisit the main brief – Dwellings Concept development, site selection and massing studies Concept & Massing:

	Thu 22.8	Development
Week 6	Mon 26.8	Concept & Massing: Development
	Thu 29.8	Design 6 Mid-semester crits
MID-SEMESTER BREAK		
Week 7	Tue 16.9	Preliminary Design: Introduce materiality to concept design Continue development of your building.
	Thu 19.9	Preliminary Design Continue development of your building.
Week 8	Mon 23.9	Preliminary Design Continue development of your building.
	Thu 26.9	D6 full group cross-crit
Week 9	Mon 30.9	Developed Design Continue development of your building. Explore architectonics.
	Thu 3.10	Progress Crit
Week 10	Mon 7.10	Developed Design Continue development of your building. Explore architectonics.
	Thu 10.10	Presentation Start to prepare your presentation material
Week 11	Mon 14.10	Presentation Continue to develop your presentation material
	Thu 17.10	Presentation Continue to develop your presentation material
Week 12	Mon 21.10	Pin Up: 5-6pm, Mon, 21 Oct
	TUES 22.10	Final Crit: 9am, Tues, 22 Oct

RESOURCES

Suggested reading (human experience):

- Architectonic Space: Fifteen Lessons on the Disposition of the Human Habitat
https://books.google.co.nz/books?id=rPQycVUjn90C&pg=PA1&source=gbs_toc_r&cad=4#v=onepage&q&f=false
- Holl, Steven, et al. *Questions of Perception: Phenomenology of Architecture*. Tokyo: A+U Publishing Co., Ltd., William Stout Publishers, 2008.
- Pallasmaa, Juhani. *Eyes of the Skin: Architecture and the Senses*. New York: John Wiley & Sons Inc., 2012
- Okakura, Kakuzo. *The Book of Tea*. New York: Dover Publications Inc, 1964.
- Koren, Leonard. *Wabi-Sabi: for Artists, Designers, Poets & Philosophers*. Point Reyes: Imperfect Publishing, 1994 & 2008.
- Zumthor, Peter. *Thinking Architecture*. Basel: Birkhäuser, 2010.
- Zumthor, Peter. *Atmospheres*. Basel; Boston; Berlin: Birkhäuser, 2006.
- Robinson, Sarah. *Nesting: Body Dwelling Mind*. Richmond, William Stout Publishers, 2011.

Building references:

The following are intended to provide inspiration rather than serve as an expectation on the design outcomes.

General Design References

- Chermayeff House, New York, SO-IL
- Trail House, Installation 2010, Anne Holtrop
- Solo House, Cretas, Pezo von Ellrichshausen
- Narrow Concrete House, Pezo von Ellrichshausen
- Moriyama House, Tokyo, Japan, SANAA / Kazuyo Sejima & Ryue Nishizawa
- Nishinoyama House, Kyoto, Japan, Kazuyo Sejima & Associates

Material References

- Solo House II, Matarrana, Office KGDVS
- Robert Irwin, installations & artwork (generally)

REQUIRED PRODUCTION

Students are asked to produce work which is experiential in nature – Examples of this being evocative drawings and immersive modelling. Craft is encouraged through the use of analogue media as well as digital. Students are to engage with a range of scales as a means of revealing the immersive qualities of the design and the creation of an experiential whole.

The following is an indicative list of outputs:

- field recordings of site – audio, visual, film etc.
- study models
- site studies
- plans, sections, elevations
- detail studies
- diagrams and sketches

For the final crit students are expected to produce –

- plans, sections, elevations & details at a scale agreed with the tutor during the semester. Drawings are to possess a level of technical clarity/ability. Ensure these demonstrate knowledge of architectural presentation drawings
- physical model/s – site and building, at a scale agreed with the tutor during the semester
- illustrations and/or renders communicating the atmospheric qualities of the design proposal
- development models and other material from Exercises 1-3.
- other material relevant to the design proposal and to communicate the development of the design from initial thoughts through to final outcome – capturing critical design iterations during the process

A sharing table – tutors only get a short period of time with each student so to get a better understanding of what each student has been looking at, working on, producing, a shared table will be set

up for students to leave material. This will also encourage a dialogue between students.

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: Demonstrate engagement with theories around human experience, phenomenology, and the effect of architecture on us as beings – through the outputs of the initial exercises and the final design proposition.
- *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: Explore how working at a range of scales, from detail through to the overall site and beyond can be used as a tool to reveal the immersive qualities of the design and the creation of an experiential whole.
- *Programme*: Show evidence of engagement with identified cultural, social and functional positions as they might inform speculative architectural propositions.

Programme: Demonstrate engagement with the notion of 'interval' as a means of rethinking the design and planning of dwellings, which speaks to our human needs.

- *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: Demonstrate how the exploration and application of translucent/transparent materiality can achieve connections, privacy, and a range of other relationships between people, spaces and surroundings.

- *Form and space:* Demonstrate abilities to develop speculative three dimensional architectural form and space.

Form and space: Form making - vertical and horizontal inter-connections of dwellings should be explored in depth. Students are asked to engage with complex space planning as a means of investigating efficiency, movement, light & shadow.

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

Media: Produced work is to be experiential in nature, whether it be through evocative drawings, immersive modelling or other. Craft is encouraged through the use of analogue media as well as digital.