

## 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.

### **Lama Tone**

This topic involves an optional trip to Niue in week 3 which can be discussed on Monday Week 1 before enrolment in topics is finalised.

### **Niue - a Regionalistic Approach to Architecture**



## GENERAL COURSE INFORMATION

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<b>Course :</b>	Design 6 ARCHDES301
<b>Points Value:</b>	30 points
<b>Course Director:</b>	Andrew Douglas andrew.douglas@auckland.ac.nz
<b>Course Co-ordinator:</b>	Alessandro Premier alessandro.premier@auckland.ac.nz
<b>Studio Teacher:</b>	Lama Tone
<b>Contact:</b>	lton013@aucklanduni.ac.nz
<b>Location:</b>	TBC
<b>Hours:</b>	Monday and Thursday 1:00-5:00pm

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

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### **Niue - a Regionalistic Approach to Architecture**

Today, under the huge influence of aid, including buildings, pouring into the Pacific Islands from countries such as China, USA, Japan, Germany, not to mention Australia, Papua New Guinea, and New Zealand, these tiny islands are at a very exciting but vulnerable transition in their architectural identity. As such, interpretation becomes critical. We begin with the question – why and how are the Pacific Islands coping with the high influx of foreign architecture transplanted from overseas? Is this architecture achieving, speaking, identifying and connecting with the Pacific people and their culture, landscapes, seascapes, climate and regional identities, in the 21<sup>st</sup> century?

The universal question still remains: whether the conversation between people and architecture still exists? Should it exist today? Has pragmatism taken over? The ‘rubber stamping’ of globalisation with its close cousin capitalism is inevitable especially within these small Pacific Island nations. These islands may have recovered somewhat from the global financial crisis, yet there is another catastrophe lurking – an environmental crisis of rising sea levels. Therefore design, construction materials and processes must be revised. How important is ‘sense of place’ or ‘sense of belonging’ in this modern age? Kenneth Frampton

writes about critical regionalism that:

The concept of a local or national culture is a paradoxical proposition not only because of the present antithesis between rooted culture and universal civilisation but also because all cultures, both ancient and modern, seem to have depended for their intrinsic development on a certain cross fertilization with other cultures. (Frampton, 1980)

Within this context, does this mean that modern architecture of the Pacific relies or has been relying on 'cross-fertilisation' with other cultures for its inherent development?

In this studio, the intention is to develop a concept and a modern Pacific architectural response to the institutional and commercial architecture of Niue. New Zealand has a paternal relationship with Niue. The people of Niue are also New Zealand citizens and are free to work and live here.

Students will design a museum and a cultural performance space. The aim is to produce an architectural testament to the resilience and character of the local people who are facing difficult times and are seeking to re-connect and identify with the built landscape, especially during these times of external influences. There is a real push for those from Niue living abroad to return and 'give back' to the island.

The aim is to produce an architecture that will also be inextricably linked to the Polynesian notion of sacred space referred to as the *malae* or *marae*. Pragmatically, the resulting architecture will also incorporate administration offices, amenities, foyers etc. The recommended sizes for the chosen building will be provided to the students on week 4 of the semester. It is strongly advised to consider the climate, environment and culture. Other considerations include, regionalism, modernism, landscape, seascape, skyscape, lightness, openness, fluidity and colour.

The site for this design brief will be on the island of Niue. There will be an optional study trip in the third week of the semester where a site will be selected. See the Canvas announcement for this trip – students who choose to travel must sign up, pay and have a current passport early in week 1 or before.

As the projects develop, students should take into account the people,

climate, environment, culture, lifestyle, protocols, social, political, hierarchical, domestic daily rituals, exhibiting space and space as an aesthetic.

With any Pacific architecture, the concept of the *và*, is key. The *và*, is an intangible, formless, fluid entity or body that holds all relationships. Via this notion, the architecture becomes a curator or an instrument for maintaining, engaging, enhancing, enriching, destroying, neglecting relationships. Are there parallels to today's architecture elsewhere?

World renowned French architect of New Caledonia's Tjibaou Cultural Centre Renzo Piano states:

...that the Pacific is 'a culture of lightness', and that he prefers it:  
'Although I grew up in Europe, I feel much closer to the Pacific, where lightness, or the wind, is much more durable than stone,

## TOPIC STRUCTURE AND CONTENT

There will be an optional trip to the island of Niue for those students who can afford to travel. Those that stay behind will be given tasks to complete and presented the following week. We aim to complete the Develop Design Stage prior to and critiqued for mid semester crits.

**SPECIAL NOTE: Study Trip to Niue** - Costs and travelling dates will be discussed with Bill McKay and myself on the day of the presentation of the topic outlines and also week 2 of the semester.

Week	Date	Event
Week 1	Mon 22.7	12:00 All architecture meeting, rm 311
	Thu 25.7	2:15 Design 6 staff presentations and studio ballot Design 6 Studio classes commence
Week 2	Mon 29.7	Conceptual explorations
	Thu 1.8	Present Concepts (Mini Crit)
Week 3	Tue 6.8	Depart Auck. for Niue
	Mon 12.8	Arrive Auck. from Niue
Week 4	Mon 12.8	Group A + B Tasks
	Thu 15.8	Group A + B Presentations
Week 5	Mon 19.8	Revise Concepts / Developed Design
	Thu 22.8	Developed Design
Week 6	Mon 26.8	Developed Design + Presentation Work

	Thu 29.8	Design 6 Mid-semester crits
MID-SEMESTER BREAK		
Week 7	Tue 16.9 Thu 19.9	Revise - Developed Design One on One discussions
Week 8	Mon 23.9 Thu 26.9	One on one discussions D6 full group cross-crit
Week 9	Mon 30.9 Thu 3.10	Refine Developed design One on one
Week 10	Mon 7.10 Thu 10.10	Final Design Presentations
Week 11	Mon 14.10 Thu 17.10	One on one Presentations
Week 12	Mon 21.10 TUES 22.10	Pin Up: 5-6pm, Mon, 21 Oct Final Crit: 9am, Tues, 22 Oct

## RESOURCES

Handouts and talks provided by tutor, Island hosts and guests academics.

Austin, Mike. "Pacific Island Architecture." *Fabrications* 11, no.2 (2001): 13-19.

Frampton, K *Modern Architecture: A Critical History* 1980

Hau'ofa, Epeli. "The Ocean in Us." In *Voyaging through the Contemporary Pacific*, edited by Hanlon and White, 113-31. Oxford: Rowman & Littlefield Publishers, 2000.

McKay, Bill. "Maori Architecture: Transforming Western notions of Architecture." *Fabrications* December, 2004.

Tone, Pesetà Lama. "Designing with Pacific Concepts." Masters thesis, University of Auckland, 2008.

Treadwell, Jeremy. "Chains of Negotiations: Navigating between Modernity and Tradition." *Interstices* 6. (2006): 110-15.

## **REQUIRED PRODUCTION**

Conceptual paint/charcoal drawings

Conceptual models

Investigative & exploratory models focused on tectonics and materials

Site and floor plans

Sections, lateral and longitudinal

Perspectives – interior and exterior

Models for final project: (1) final model, (2) detail model

Enjoyment of a different space, time and architecture

## **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 and Specific Topic Outcomes**

- 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.
- Specific Outcome Theory: Demonstrate in the design an understanding of institutional architecture in its Pacific setting where it will respond to the vernacular, the regional, the modern and the contemporary while appropriately reflecting Niuean identity, customary practice and culture
- Architectonics: Demonstrate abilities to project, explore and develop the tectonic characteristics of the project through the creative engagement with material, structural or constructional propositions.
- Specific Outcome Architectonics: Demonstrate in the design appropriate use of materials and methods suited to the

context.

- Programme: Show evidence of engagement with identified cultural, social and functional positions as they might inform speculative architectural propositions.
- Specific Outcome Programme: Demonstrate in the design an understanding of contemporary Pacific architecture in its setting and environment: is the relationship harmonious, complimenting, respectful, humble, inviting to the site ...?
- 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.
- Specific Outcome Performance: Demonstrate in the design building performance suitable to a tropical climate whilst addressing identity, daily rituals, climate and cultural patterns of the occupiers.
- Form and space: Demonstrate abilities to develop speculative three dimensional architectural form and space.
- Specific Outcome Form and space: Demonstrate how the exterior architectural form has been shaped by the interior spaces and how the interior spaces have been shaped by the exterior form. Demonstrate how the consideration of any large scale singular space influences the small scale multiple spaces.
- Media: Display skill in the communication and development of design propositions through the considered use of architectural media.
- Specific Outcome Media: Demonstrate an understanding of appropriate media to communicate the design from a Pacific perspective.