

## SCHOOL/DEPARTMENT: SCHOOL OF ARCHITECTURE AND PLANNING

### COURSE OUTLINE: ARCHDES 701 AND 702 | 2017, SEMESTER 2 2017

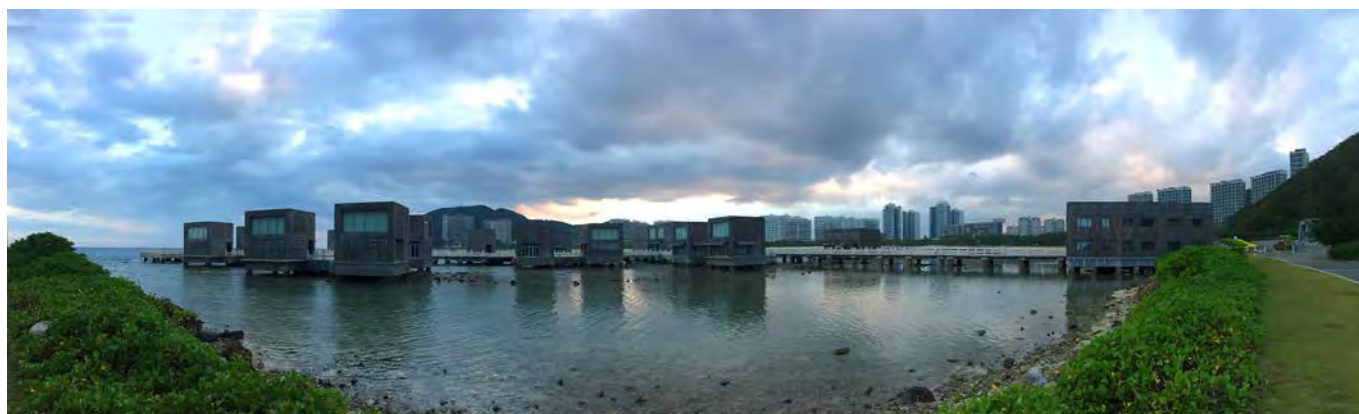
#### 1.0 GENERAL COURSE INFORMATION

<b>Course Code:</b>	ARCHDES 701 and ARCHDES 702
<b>Course Title:</b>	ADVANCED DESIGN 2 and ADAPTIVE REUSE
<b>Points Value:</b>	30
<b>Prerequisites:</b>	Head of School approval for 702 Adaptive Reuse
<b>Restrictions:</b>	-
<b>Course Director:</b>	Kathy Waghorn, <a href="mailto:k.waghorn@auckland.ac.nz">k.waghorn@auckland.ac.nz</a>
<b>Course Co-ordinator:</b>	Andrew Barrie, <a href="mailto:a.barrie@auckland.ac.nz">a.barrie@auckland.ac.nz</a>
<b>Staff:</b>	Chris Barton, <a href="mailto:chris@barton.co.nz">chris@barton.co.nz</a> , Kim Sinclair, <a href="mailto:kimsin1@me.com">kimsin1@me.com</a>

#### 2.0 CLASS CONTACT HOURS

Timetable: Monday, Tuesday & Friday, 1pm – 5pm

### SPECTACLE



### 3.0 STUDIO BRIEF

This studio explores the role of architecture in urban spectacle through the way set and production design propels and embodies the narrative of film. Students are invited to adopt the design practices of Academy Award winning art director and production designer Kim Sinclair (<https://www.nzonscreen.com/person/kim-sinclair> ; <http://www.kimsinclair.com/>) as they design a sequence of film sets for a narrative about spectacle set in the city of Auckland.

Sinclair, who graduated from the Auckland School of Architecture in 1978 and worked as an architect before embarking on a career in film outlines the key attributes of great film set and production design:

“Our role is to help the director tell a story. I’m amazed how many people I meet in the film industry who aren’t driven by that narrative. Everything we do should be helping tell the story. What colour is this curtain? If you’re choosing a colour at random or because it looks nice, you’re not doing your job as far as I’m concerned. What’s the director doing in this scene, what’s the set doing, what’s the point of it? Is it a comedy? Is it a film noir? The decisions you make are narrative driven. That needs to be part of your makeup to be successful in the art department. And you have to be able to think abstractly but also be practical and be able to deliver things on time and on budget.”

Sinclair, who is currently working as production designer on the Avatar sequels, points out, that in film, the narrative and its associated emotions, is everything: “I favour the subliminal background thing. Your job is not to distract from the story. However, sometimes the set or the prop *is* the story and in that case, it becomes the forefront. It may become more important than the actors.”

In exploring these ideas students will be asked to imagine some scenes from a movie of their creation involving spectacle. This can be an original creation or an adaptation or remake of an existing narrative. They will outline these ideas in what’s known as an illustrated scriptment – a document of text and illustrations describing scenes and combining elements of a script and a treatment. This fragment of a scriptment will be 5-10 pages of text and images with at least one image per page and must include both interior and exterior sets. The setting, the city of Auckland, can be contemporary, futuristic or historic.

The narrative must be about spectacle – defined as “a specially prepared or arranged display of a more or less public nature (esp. one on a large scale), forming an impressive or interesting show or entertainment for those viewing it.”

Students might also want to consider the meaning of spectacular: “Of the nature of a spectacle or show; striking or imposing as a display.” Of central interest will be the delight and novelty of the enactment of and engagement with spectacles within the city. In her 2013 MArch thesis Frances Cooper says: “The spectacular is achieved through an estrangement of everyday life, juxtaposing the ordinary and mundane with unanticipated, exotic conditions. The element of the spectacle in these instances is albeit tragically temporal; yet when in operation cyclical, it is a performance.” Cooper focussed on spectacular architecture precedents involving water: “This urban spectacle, an absolute transformation of place enacted by water, celebrates the propensity of water as a device to enact otherness within an urban condition.”

Students may also like to consider architecture itself as spectacle. Hal Foster’s review of *Frank Gehry: The Art of Architecture* summarises the effect of iconic architecture, noting that 30 years ago Guy Debord defined spectacle as “capital accumulated to such a degree that it becomes an image”. Foster argues, thanks to Gehry and other architects, the reverse is now true. “Spectacle is an image accumulated to such a degree that it becomes capital. Such is the logic of many cultural centres today, designed, alongside theme parks and sports complexes, to assist in the corporate ‘revival’ of the city – its being made safe for shopping, spectating and spacing out. ‘The singular economic and cultural impact felt in the wake of its [Bilbao Guggenheim] opening in October 1997’, the catalogue says of ‘the Bilbao effect’, has ‘spawned a fierce demand for similar feats by contemporary architects worldwide’. Alas, so it has, and it is likely to come to your hometown soon.”

These themes of commodification and spectacle are expanded upon by William Saunders: “Spectacle is the primary manifestation of the commodification or commercialisation of design: design that is intended to seduce consumers will likely be more or less spectacular, more or less a matter of flashy, stimulating, quickly experienced gratification, more or less essentially like a television ad. The stimulation that leads to ‘Wow!’ or to immediate sensual pleasure is more prominent than any implicit invitation to slow savouring and reflection. When the making of spectacles—like special effects in movies—is imagined, and understood, they collapse, deflated. When the making of a more ‘disinterested’ cultural phenomenon (Louis Kahn’s Kimball Museum, for instance) is imagined, it expands in interest. While spectacle discourages independent thought, “art” depends on it.”

Students might also want consider the role of architecture in political spectacle. US President Donald Trump provides some good examples at his campaign rallies, but the idea of spectacle as a powerful ideological force is not new. Joshua Hagen and Robert Ostergren describe the rallies held in Nuremberg on two occasions during the 1920s and on an annual basis throughout much of the 1930s as “a series of gigantic, theatrically staged celebrations of Nazi unity, fanaticism and power.” Extensively covered in the media, and vividly captured in Leni Riefenstahl’s classic film, *Triumph of the will*, (<https://www.youtube.com/watch?v=GHS2coAzLJ8>) Hagen and Ostergren outline how the rallies captured the attention of the world – “leaving both Germans and non-Germans alike suspended in a nervous state of fascination, admiration and fear.”

Following the development of their illustrated scriptment about spectacle by the beginning of Week 3, students over the next three weeks will design one interior set and one exterior set of their narrative, culminating at mid semester in the building of scale study models of each. The key aim of these designs is an exploration of how they support the narrative with special attention given to how the design evokes the emotions of the narrative. Students will be encouraged to recognize and develop the way these designs, in their extreme focus on interiority or exteriority, differ from real buildings. As Sinclair points out: “In set design, there’s always an outside and an inside and they are often not together.”

After mid-semester students will then develop two more set designs – one exterior and one interior - and make scale models of each. In their final crit students will present their four models and drawings showing how the narrative moves between them.

## 4.0 TEACHING AIMS

The aims of ARCHDES701 / ARCHDES702 are:

The Advanced Design 2 topics are structured around the theme of ‘urban patterns’. At their broadest, the topics foreground large-scale urban investigations concerning infrastructure, context, landscape, architecture, relationships between these factors and patterns of inhabitation thus supported. Crafted propositions are to be developed that demonstrate an exploration of the urban patterns theme across a range of scales.

**Note:** Advanced Design 2 (and Adaptive Reuse) require the preparation of a **Design Report**. In 2017, this will be prepared in a workshop as part of the new core course taught concurrently with studio, ARCHGEN 703 Design as Research, where it will account for %40 of the grade. While assessed as part of the Design as Research course it will be focussed on the studio project and should be refined and re-submitted in week 10 so that it can be circulated to the critics assisting them to prepare ahead of the final review.

## 5.0 LEARNING OUTCOMES

### 5.1 General ARCHDES701 Course Outcomes

On successful completion of this course, students are expected to:

- **Theory:** Show evidence of conceptual consistency and depth of critical thinking throughout the process of developing design propositions.
- **Architectonics:** Demonstrate skill in the advancement of conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.

- **Performance:** Show abilities to advance conceptual thinking and design propositions through identifying and addressing relevant contextual, environmental and programmatic factors underlying the project.
- **Form and Space:** Demonstrate advanced abilities to develop three-dimensional architectural form and space, both exterior and interior.
- **Media:** Display a high level of skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

## 5.2 Specific Course Outcomes

This studio topic will engage with the general course outcomes in the following ways:

- **Theory:** Demonstrate an understanding of narrative in design and a consideration of architecture related to spectacle through the development of an illustrated scriptment and subsequent set designs.
- **Architectonics:** Through iterative making processes students will develop and present key material, structural and constructional propositions consistent with their scriptment narrative.
- **Performance:** Show abilities to work with the complex urban, social and political aspects of spectacular architecture within an already highly developed urban setting.
- **Form and space:** Students will demonstrate a high level of engagement with and control of spatial and formal outcomes in support of their narrative, including the associated emotions of its characters.
- **Media:** Students will be asked to invest concertedly in media practices of art direction and production design as described by Kim Sinclair with the effect of advancing their narrative.

## 6.0 COURSE STRUCTURE AND CONTENT

### 6.1 Teaching Schedule

Week	Date	Topic	Venue
Week 1	<b>Monday 24/07</b>	<b>CB&amp;KS Balloting for topics - 3:00-3:45pm</b>	Level 3 ex space
	<b>Tuesday 25/07</b>	<b>First studio meeting - CB&amp;KS Introduction and discussion 1-4pm</b>	Studio Space
	Friday 28/7	CB in studio	
Week 2	<b>Monday 31/07</b>	<b>CB&amp;KS Draft Scriptment presentations 1-5pm</b>	
	Tuesday 01/08	CB in studio	
	Friday 04/08	CB in studio	
Week 3	<b>Monday 07/08</b>	<b>CB&amp;KS Final Scriptment presentations 1-5pm</b>	
	Tuesday 08/08	CB in studio	
	Friday 11/08	CB in studio	
Week 4	<b>Monday 14/08</b>	<b>KS&amp;CB Interior Set 1 design drawings presentations 1-5pm</b>	
	Tuesday 15/08	CB in studio	
	Friday 18/08	CB in studio	
Week 5	<b>Monday 21/08</b>	<b>KS&amp;CB Exterior Set 2 design drawings presentations: 1-5pm</b>	
	Tuesday 22/08	CB in studio	
	Friday 25/08	CB in studio	
Week 6	<b>Monday 28/08</b>	<b>KS&amp;CB Interior Set 1 and exterior Set 2 study models (mid sem crit: 1-5pm)</b>	
	Tuesday 29/08	CB in studio	
	Friday 01/09	CB in studio (other studios mid semester crit)	Level 3 ex space
<b>MID-SEMESTER BREAK</b>			
Week 7	<b>Monday 18/09</b>	<b>KS&amp;CB – individual meetings re draft concepts for Set 3 Exterior and Set 4 interior designs; 1-5pm</b>	
	Tuesday 19/09	CB in studio	
	Friday 22/09	CB in studio	
Week 8	<b>Monday 25/09</b>	<b>KS&amp;CB Set 3 exterior design presentation; 1-5pm</b>	

	Tuesday 26/09	CB in studio
	Friday 29/09	CB in studio
Week 9	<b>Monday 02/10</b>	<b>KS&amp;CB Set 3 exterior study model presentation; 1-5pm</b>
	Tuesday 03/10	CB in studio
	Friday 06/10	CB in studio
Week 10	<b>Monday 09/10</b>	<b>KS&amp;CB Set 4 interior design presentation; 1-5pm</b>
	Tuesday 10/10	CB in studio
	Friday 13/10	CB in studio
Week 11	Monday 16/10	<b>KS&amp;CB Set 4 interior study model presentation; 1-5pm</b>
	Tuesday 17/10	CB in studio
	Friday 20/10	CB in studio
Week 12	Monday 23/10	<b>Labour Day</b>
	Tuesday 24/10	CB in studio
	Friday 27/10	<b>KS&amp;CB Final crit presentation 10am-5pm (combined models/drawings)</b>
Week 13		Design Grading Moderation
	Friday 10/11	Students <b>must remove their work</b> from the exhibition space by 12:00 midday
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.

## 6.2 Consultation and Discussion

Chris Barton, Rm 534, [chris@barton.co.nz](mailto:chris@barton.co.nz), 021 266 3995

## 7.0 LEARNING RESOURCES

### 7.1 Recommended Readings

Cooper, Frances Edith. *Architecture of the synthetic, the spectacular and the belligerent: constructing Wynyard Island and its urban littoral*, MArch(Prof) University of Auckland, 2013.

Vidler, Anthony. *Architecture between spectacle and use*, Clark Conference (2005: Sterling and Francine Clark Art Institute, Williamstown, Mass: Sterling and Francine Clark Art Institute; New Haven: Distributed by Yale University Press 2008.

Saunders, William S. *Commodification and Spectacle in Architecture: a Harvard Design Magazine Reader*. Minneapolis: University of Minnesota Press, 2005.

Fortin, David Terrance. *Architecture and science-fiction film: Philip K. Dick and the spectacle of home* Farnham, England; Burlington, VT: Ashgate Pub. c2011.

Hartoonian Gevork. *Architecture and spectacle: a critique*, Farnham, Surrey; Burlington, VT: Ashgate c2012.

Hagen, Joshua; Ostergren, Robert. *Spectacle, architecture and place at the Nuremberg Party Rallies: projecting a Nazi vision of past, present and future*, Cultural Geographies, 2006, Vol.13 (2), pp.157-181 [Peer Reviewed Journal]; [http://www.ssoar.info/ssoar/bitstream/handle/document/23273/ssoar-cultgeo-2006-2-hagen\\_et\\_al-spectacle.pdf?sequence=1](http://www.ssoar.info/ssoar/bitstream/handle/document/23273/ssoar-cultgeo-2006-2-hagen_et_al-spectacle.pdf?sequence=1)

Rockwell, David; Mau, Bruce. *Spectacle*, London: Phaidon 2006.

### 7.2 Use of Canvas

Assignments' guidelines, lecture handouts and other relevant course materials will be available for download on Canvas. Canvas will be also used for direct communications concerning class activities and for the final upload of the materials required to fulfil the assignment requirements. Please note that, beside the use of Canvas, course co-ordinator, lecturers and tutors will contact you via email for information concerning the course and last-minute changes that may occur. The course co-ordinator will address any communication to your official university e-mail

only and no other forms of communication will be used. Therefore, students are strongly recommended to check their university e-mail on a regular basis.

## **8.0 INCLUSIVE LEARNING**

Students are urged to discuss privately any impairment-related requirements face-to-face and/or in written form with the course co-ordinator/lecturer and/or tutor. The course co-ordinator/lecturer and/or tutor are available for discussing any issues related to the course after class hours or by appointment.

## **10.0 ASSESSMENT**

### **10.1 Specific Method of Assessment**

#### **100% coursework**

All student work is assessed by the named staff member(s) offering each course topic, who are appointed as examiners. Provisional grades are confirmed at an examiners' review of the work of all students in that particular design course, in order to ensure parity of grading standards across course topics. All marks are indicative until confirmed in the Design Grading Moderation Review. All work presented for Advanced Design 2 is also reviewed by external assessors.

### **10.2 Assessment Criteria for ARCHDES701 / 702**

Detailed information on assignment format and assessment criteria are provided below. The grading of work is based on the NICA Grade Descriptors printed on the Faculty website:

<https://cdn.auckland.ac.nz/assets/creative/for/current-students/course-planning-enrolment/Planning-and-enrolment-assets/NICA%20grade%20descriptors.pdf>

In addition to the criteria set out in the School handbook, assessment will be based on the following:

- Theory: Quality, depth and consistency of conceptual and critical thought throughout the design process.
- Architectonics: Quality of design development and level of skill demonstrated through creative engagement with issues of materiality, structure and construction.
- Performance: Quality and extent of design development through the creative engagement with relevant contextual, environmental and programmatic factors underlying the project.
- Form and Space: Quality of engagement with and development of three dimensional architectural form and space, both exterior and interior.
- Media: Quality of presentation, clarity of communication, appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process.
- Quality of engagement in studio – singularly, in group discussions, and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

Specific topics will weigh the factors presented above according their identified emphasis.

### **10.3 Academic Integrity**

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

#### **10.4 Attendance and Participation**

Attendance in class as well as engagement with course activities and readings supports academic success. Therefore, it is strongly recommended that students make every effort to attend class and complete all the necessary in-class requirements.

#### **10.5 Output Requirements**

**Week 2: Monday 31/07** - Draft Illustrated Scriptment presentation – 2-3 pages with text description of narrative/scenes, one interior, one exterior scene, one illustration per page.

**Week 3: Monday 07/08** - Final Illustrated Scriptment presentation – 5-10 pages, combination of interior and exterior scenes, at least one illustration per page, text description of narrative/scenes including emotions to be evoked.

**Week 4: Monday 14/08** - Interior Set 1 design drawings presentation - perspectives, plan, section, elevations.

**Week 5: Monday 21/08** - Exterior Set 2 design drawings presentation - perspectives, plan, section, elevations.

**Week 6: Monday 28/08** – Mid-semester crit presentations: Interior Set 1 and exterior Set 2 scale study models; scriptment slide presentation; 1bd perspectives, plans, sections, elevations.

**Week 8: Monday 25/09** - Set 3 exterior design presentation - perspectives, plan, section, elevations.

**Week 9 Monday 02/10** - Set 3 exterior study model presentation

**Week 10 Monday 09/10** - Set 4 interior design presentation - - perspectives, plan, section, elevations.

**Week 11 Monday 16/10** - Set 4 interior study model presentation

**Week 12 Friday 27/10** - Final crit presentation; 4 scale study models; scriptment slide presentation; 2bds perspectives, plans, sections, elevations.

#### **11.0 STUDENT FEEDBACK**

Students' feedback will represent an important moment for the progressive improvement of the course and will be required in the latter part of the course, either through the SET Evaluation section on Canvas (or on paper) or by other means yet to be confirmed.

#### **12.0 UNIVERSITY POLICIES AND GUIDELINES**

This course is based on the university policies and guidelines. For further information, see the University and Faculty websites. On the Faculty website, the 'Quick Reference Guide for New Students' provides useful information on such things as key dates, where to go for help and advice, personal support and academic policies and procedures.

Students must note the following warning that applies to all material provided for this course. This includes printed material and electronic material, and material posted on Canvas. If you are not sure about the requirements, ask for clarification from the course coordinator.

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**SCHOOL/DEPARTMENT: SCHOOL OF ARCHITECTURE AND PLANNING****COURSE OUTLINE: ARCHDES 701 AND 702 | 2017, SEMESTER 2****1.0 GENERAL COURSE INFORMATION**

<b>Course Code:</b>	ARCHDES 701 and 702
<b>Course Title:</b>	ADVANCED DESIGN 2 (701) and ADAPTIVE REUSE (702)
<b>Points Value:</b>	30
<b>Prerequisites:</b>	Head of School approval for 702 Adaptive Reuse
<b>Restrictions:</b>	-
<b>Course Director:</b>	Kathy Waghorn, <a href="mailto:k.waghorn@auckland.ac.nz">k.waghorn@auckland.ac.nz</a>
<b>Course Co-ordinator:</b>	Paola Boarin
<b>Staff:</b>	Paola Boarin, <a href="mailto:p.boarin@auckland.ac.nz">p.boarin@auckland.ac.nz</a>
<b>Teaching Assistant</b>	Lauren Speer, <a href="mailto:laurenspeer1@gmail.com">laurenspeer1@gmail.com</a>

**2.0 CLASS CONTACT HOURS**

Timetable: Monday, Tuesday & Friday, 1pm – 5pm.

**3.0 COURSE PRESCRIPTION**

A studio based inquiry into an architectural topic approved by the Head of School of Architecture and Planning intended to facilitate in-depth study that is both tailored to a student's own interest and aligned with the School's research clusters, sharing workshops, discussions, presentations and tutorials.

**Note: this studio with Dr Paola Boarin is specifically for students enrolled in the Combined Masters MArchProf/MHerCons. There will be 5-8 spaces available for students in Advanced Design 2.**



### 3.1 ADAPTIVE REUSE



Figure 1: Andrea Oliva, *Technopole 'Ex Reggiane'*, Reggio Emilia, Italy, 2012 (<https://divisare.com/projects/275342-andrea-oliva-kai-uwe-schulte-bunert-tecnopolo-di-reggio-emilia-italy>).

### 3.2 Studio Brief

Valorisation and requalification of the historical and existing building stock has become increasingly important both at the building and urban scale worldwide. One of the issues involved in this process is the 'adaptability to the change' which requires higher flexibility, mainly in the relationship between the 'old' and the 'new', in order to overcome positively and effectively an objective condition of functional obsolescence caused by societal, economic, and environmental changes, based on which the building is no longer suited to accommodate its original function (Wilkinson, Remøy e Langston, 2014).

Adaptation has been used for centuries to overcome limitations caused by functional obsolescence and to start positive urban regeneration processes (among the variety of possible examples, the amphitheatre in Lucca, Italy, and the canal houses in Amsterdam, The Netherlands, are cited). For instance, during the Renaissance or the French Revolution the reuse of existing buildings, when structurally sound, occurred basing on the military or industrial needs of that time or, simply, for the need of changing the building function, though a pragmatic approach rather than for preservation purposes (Pérez de Arce, 1978).

Today «building adaptation» include «any work to a building over and above maintenance to change its capacity, function or performance» when considered obsolete (Douglas e ScienceDirect, 2006). This definition can be further used to describe more precisely the type of transformation included within the building process, outlining multiple meanings (for instance, refurbishment, rehabilitation, reuse, conversion, renovation, and, mostly in the international language, restoration) corresponding to the different design approaches (Markus, 1979). The level and intensity of this process depend on the adaptability to change, intended as the «capacity of a building to absorb minor and major change» (Grammenos e Russel, 1997) and depending on requirements such as dismantlability, recyclability, convertibility, spatial and technological flexibility and expandability, qualities that define also the building's vocation to change.

Therefore, if obsolescence becomes a major factor for stating an adaptation process, what still represents a key element of the project, defining also its acceptance by a community (intended not only as group of people belonging to the same environment, but also in a wider meaning of scientific/academic and professional community), is the language, as first. The design language confers a new perspective to the existing historical and existing context because, even though it happens often in a difficult, conflicting or dialectic way, it brings the accent on the role of the contemporary project in which the designer interprets and develops the topic of the comparison between the 'old' and the 'new' (Balzani, 2011). This, in order to achieve a synthesis, the architecture, intended as «concrete reference of the human establishment within the physical and social space» (Translated from De Carlo e Bunčuga, 2014). Therefore, it is more coherent with this approach to talk about a «work *with* the building stock» rather than a «work *in* the building stock» (Giebelier e Kahlfeldt, 2009), leaving an opening towards new architectural expressions and experimentation of languages that, for instance, can lead to the interpretation of obsolescence as a virtue.

#### 4.0 TEACHING AIMS

The aims of ARCHDES701 / ARCHDES702 are:

The Advanced Design 2 topics are structured around the theme of 'urban patterns'. At their broadest, the topics foreground large-scale urban investigations concerning infrastructure, context, landscape, architecture, relationships between these factors and patterns of inhabitation thus supported. Crafted propositions are to be developed that demonstrate an exploration of the urban patterns theme across a range of scales.

**Note:** Advanced Design 2 (and Adaptive Reuse) require the preparation of a **Design Report**. In 2017, this will be prepared in a workshop as part of the new core course taught con-currently with studio, ARCHGEN 703 Design as Research, where it will account for %40 of the grade. While assessed as part of the Design as Research course it will be focussed on the studio project and should be refined and re-submitted in week 10 so that it can be circulated to the critics assisting them to prepare ahead of the final review.

#### 5.0 LEARNING OUTCOMES

##### 5.1 General ARCHDES701 / ARCHDES702 Course Outcomes

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

- **Theory:** Show evidence of conceptual consistency and depth of critical thinking throughout the process of developing design propositions.
- **Architectonics:** Demonstrate skill in the advancement of conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.
- **Performance:** Show abilities to advance conceptual thinking and design propositions through identifying and addressing relevant contextual, environmental and programmatic factors underlying the project.
- **Form and Space:** Demonstrate advanced abilities to develop three dimensional architectural form and space, both exterior and interior.
- **Media:** Display a high level of skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

## 5.2 Specific Course Outcomes

This studio topic will engage with the general course outcomes in the following ways:

- **Theory:** to demonstrate critical understanding of the multiple factors and the multi-disciplinary approach involved in the adaptation of redundant buildings and how to consider them within a process of adaptive reuse; to understand the different design approaches for the adaptation of historic buildings, in order to preserve their cultural significance and to enhance their tangible and intangible qualities;
- **Architectonics:** to achieve a design proposal which is the result of a research process of progressive understanding of the building's complexity, its relationship with the surrounding environment and the need of adaptation to a new use or function; to demonstrate a coherent approach to functional, material, structural and constructional propositions;
- **Performance:** to develop a design proposal which is the result of a need-performance analysis, considering the multiple factors involves at the small scale (the building) and at the large scale (from the neighbour to the city); to demonstrate critical understanding and ability to integrate a multi-disciplinary approach (historical, functional, environmental, social, structural) into the design proposal;
- **Form and space:** to produce drawings and models at specified scales and to demonstrate creative abilities to move from the large-scale representation of space to the architectural detail, in order to show the relationships between the building, its performances and its connections with the indoor and outdoor environment;
- **Media:** to demonstrate the ability to combine a range of media, using their own method of drawing, diagramming and modelling, in order to meet the requirements of the different design phases (conceptual, preliminary, developed and detailed); to use the media as an effective support for conveying the design proposal to different audiences.

## 6.0 COURSE STRUCTURE AND CONTENT

### 6.1 Teaching Schedule

Week	Date	Topic	Venue
Week 1	Monday 24/07	<b>3.00pm - Balloting for topics</b>	Level 3 exhibition space
	Tuesday 25/07	<b>First Studio Meeting.</b> <b>1:00pm</b> - Course and Tutor introduction. Guidelines for the selection of the case study. <b>2:00pm</b> - Meeting with Sara Cox at the Architecture Archive. Case study search. <i>Task: search for two case studies to discuss with the Instructor basing on the guidelines provided.</i>	Design Space Architecture Library entrance
	Friday 28/07	<b>Discussion on the selected options for the case study building.</b>	Design Space
Week 2	Monday 31/07	<b>The challenge of historic buildings' adaptive reuse.</b> Meeting with Robin Byron, Heritage New Zealand. Confirmation of the case study. <i>Task: start working on the digitalisation of the documents/drawings on the case study</i>	TBD
	Tuesday 01/08	<b>Visit to the case study and site analyses (individually).</b> <i>Task: read the site and the building critically. Take photos, notes, and sketches and report them into a booklet. Integration of site analyses into the case study's documentation</i>	
	Friday 04/08	<b>Presentation of the archive and site analyses (Students' seminar).</b>	TBD

		<i>Task: organise your archive and site analyses and prepare a short presentation of your case study (specific guidelines for the presentation will be provided in class during the week).</i>	
Week 3	Monday 07/08	<b>"Adapt or die".</b> Introduction to building adaptation: challenges and opportunities from the building scale to the urban level. Research on adaptive reuse precedents. <i>Task: find and analyse 5 architectural precedents and highlight the approach adopted. Write a brief review and explain why they are meaningful to your project. Your selected precedents must be discussed and approved before you go ahead with the analyses (specific guidelines for the precedents analyses will be provided in class).</i>	
	Tuesday 08/08	<b>Discussion of architectural precedents and their relevance to the case study.</b> <i>Task: continue working on the digitalisation of the documents/drawings on the case study</i>	
	Friday 11/08	<b>Presentation on architectural precedents (Students' seminar).</b> <i>Task: organise your architectural precedents and prepare a short presentation (specific guidelines for the presentation will be provided in class during the week).</i>	
Week 4	Monday 14/08	<b>Tradition and innovation in designing the architectural adaptation.</b> Compatible re-uses. Reversibility, unobtrusiveness, minimum intervention, and respect of the original construction in the adaptation process. Designing additions, integrations, and replacements. <i>Task: define the appropriate new use for the case study. Support your suggested new use with analyses, drawings and diagrams.</i>	Level 2 Crit space, West (1:00 to 2:00 pm)
	Tuesday 15/08	<b>Discussion on the design programme and conceptual design.</b> <i>Task: work on the project programme.</i>	
	Friday 18/08	<b>Presentation of the preliminary design programme and conceptual design (Students' seminar).</b> <i>Task: organise your design programme proposal and prepare a short presentation (specific guidelines for the presentation will be provided in class during the week).</i>	
Week 5	Monday 21/08	<b>Preliminary Design.</b>	
	Tuesday 22/08	<b>Preliminary Design.</b>	
	Friday 25/08	<b>Meeting with experts.</b> Meeting with structural engineer to discuss structural and materials issues of the selected building. <i>Task: book a session with the experts available in order to point out the technical issues arising and to be further developed during the second part of the course.</i>	
Week 6	Monday 28/08	<b>Preliminary Design.</b>	
	Tuesday 29/08	<b>Preliminary Design.</b>	



	Friday 01/09	<b>Mid-semester crit</b>	Level 3 exhibition space
<b>MID-SEMESTER BREAK</b>			
Week 7	Monday 18/09	<b>Towards the developed design.</b> Discussion on the main changes and improvements since the mid-semester crits.	
	Tuesday 19/09	<b>Towards the developed design.</b> Discussion on the main changes and improvements since the mid-semester crits.	
	Friday 22/09	<b>Towards the developed design.</b> Discussion on the main changes and improvements since the mid-semester crits.	
Week 8	Monday 25/09	<b>Developed design</b> <i>Task: book a session with the experts available in order to solve the technical issues.</i>	
	Tuesday 26/09	<b>Developed design</b> <i>Task: book a session with the experts available in order to solve the technical issues.</i>	
	Friday 29/09	<b>Developed design</b> <i>Task: book a session with the experts available in order to solve the technical issues.</i>	
Week 9	Monday 02/10	<b>Towards the detailed design.</b> Discussion on the main technological strategies and choices. Selection of the main details to be further developed	
	Tuesday 03/10	<b>Towards the detailed design.</b> Discussion on the main technological strategies and choices. Selection of the main details to be further developed	
	Friday 06/10	<b>Towards the detailed design.</b> Discussion on the main technological strategies and choices. Selection of the main details to be further developed	
Week 10	Monday 09/10	<b>Hand in Design Report – instructions will be given for this.</b>	
	Tuesday 10/10	<b>Detailed Design</b>	
	Friday 13/10	<b>Detailed Design</b>	
Week 11	Monday 16/10	<b>Presentation of the design outcomes and discussion of possible improvements towards the final presentation</b> <i>Task: guidelines for the presentation will be provided in class</i>	
	Tuesday 17/10	<b>Presentation of the design outcomes and discussion of possible improvements towards the final presentation</b> <i>Task: guidelines for the presentation will be provided in class</i>	
	Friday 20/10	<b>Presentation of the design outcomes and discussion of possible improvements towards the final presentation</b> <i>Task: guidelines for the presentation will be provided in class</i>	
Week 12	Monday 23/10	<b>Crit Week – Final Presentation and discussion</b> <i>Specific output requirements will be provided well ahead of the crit week.</i>	
	Tuesday 24/10	<i>Task: Digital submission of the project material is due the same day of the final presentation</i>	

<b>ARCHDES 701/702 Submission</b>		
<b>Thurs 26 October 4:00-6:00pm</b>		
Friday 27/10	<b>Public Studio Reviews from 10:00am</b>	
Week 13	Design Grading Moderation	
Friday 10/11	Students <b>must remove their work</b> from the exhibition space by 12:00 midday	
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4:00pm

## 6.2 Consultation and Discussion

All consultation and discussions regarding ARCHDES701 / ARCHDES702 will take place in timetabled studio contact time. Should any issues that are inappropriate to discuss in studio arise, please make an appointment via email to see Paola Boarin.

Dr Paola Boarin,

e-mail: [p.boarin@auckland.ac.nz](mailto:p.boarin@auckland.ac.nz)

Office: CAI - School of Architecture and Planning, Building 421W, Room 406, level 4.

## 7.0 LEARNING RESOURCES

### 7.1 Required Readings

- Douglas, J., & ScienceDirect. (2006). *Building adaptation* (2nd ed.). Oxford: Butterworth-Heinemann. ARCHITECTURE LIBRARY: 69.059.2 D734.
- ICOMOS New Zealand, *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (edition 2010). Available at: [www.icomos.org.nz/docs/NZ\\_Charter.pdf](http://www.icomos.org.nz/docs/NZ_Charter.pdf).
- Wong, L. (2017). *Adaptive reuse: extending the lives of buildings*. Basel: Birkhäuser. Architecture library: 72.025 W872.

### 7.2 Recommended Readings

- Baum, M. & Christiaanse, K. (2012). *City as loft: adaptive reuse as a resource for sustainable urban development*. GTA Verlag, Zurich. Architecture library: 72.025 B347.
- Bloshies, C., & Ebrary, Inc. (2012). *Old buildings, new designs: Architectural transformations* (1st ed., Architecture briefs). New York: Princeton Architectural Press. ARCHITECTURE LIBRARY: 72.025 B656.
- Bollack, F. (2013). *Old buildings, new forms: New directions in architectural transformations*. United States: The Monacelli Press. ARCHITECTURE LIBRARY: 69.059.2 B691.
- Brand, S. (1995). *How buildings learn. What happens after they're built*. New York: Penguin Books. Architecture library: 72.01 B817 1995.
- Brooker, G., & Stone, S. M. (2004). *Rereadings. Interior architecture and the design principles of remodelling existing buildings*. London: RIBA Enterprises. ARCHITECTURE LIBRARY: 72.025 B872.
- Cochran, C., Bowron, Greg, & New Zealand Historic Places Trust. (2000). *Guidelines for altering heritage buildings* (Conservation bulletin (Wellington, N.Z.); 5). Wellington: New Zealand Historic Places Trust. ARCHITECTURE LIBRARY: 72.025(95) C755 5.
- Giebel, G. (2009). *Refurbishment manual: Maintenance, conversions, extensions*. Basel; Boston: Munich: Birkhauser; Edition Detail. ARCHITECTURE LIBRARY: 69.059.2 A881.
- Kramer, S. (2015). *Rough style: Architecture, interior, design* (1st ed.). ARCHITECTURE LIBRARY: 729.098 K896.
- Norberg-Schulz, C. (1980). *Genius loci: Towards a phenomenology of architecture*. London: Academy Editions. ARCHITECTURE LIBRARY Short Loan (2 hours) 72.01 N82g.

- Powell, K. (1999). *Architecture Reborn: the conversion and reconstruction of old buildings*. London: Laurence King Publishing. ARCHITECTURE LIBRARY: 72.025 P884.

Furthermore, an interesting source of examples of case studies can be found browsing on line web atlas of architecture (browse by topic/subject and look for reuse, refurbishment, restoration, etc.), such as (but not limited to) the following:

- <http://www.domusweb.it/en/home.html>;
- <http://divisare.com/>;
- <http://www.archdaily.com/>;
- <http://architizer.com/>.

### 7.3 Use of Canvas

Assignments' guidelines, lecture handouts and other relevant course materials will be available for download on Canvas.

Canvas will be also used for direct communications concerning class activities and for the final upload of the materials required to fulfil the assignment requirements.

Please note that, beside the use of Canvas, course co-ordinator, lecturers and tutors will contact you via email for information concerning the course and last-minute changes that may occur. The course co-ordinator will address any communication to your official university e-mail only and no other forms of communication will be used. Therefore, students are strongly recommended to check their university e-mail on a regular basis.

## 8.0 INCLUSIVE LEARNING

Students are urged to discuss privately any impairment-related requirements face-to-face and/or in written form with the course co-ordinator/lecturer and/or tutor. The course co-ordinator/lecturer and/or tutor are available for discussing any issues related to the course after class hours or by appointment.

## 9.0 OTHER INFORMATION

Please note that, beside the use of Canvas, the main instructor will contact you via email for information concerning the course and last-minute changes that may occur. The Instructor will address any communication to your official university e-mail only and no other forms of communication will be used. Therefore, students are strongly recommended to check their university e-mail on a regular basis.

## 10.0 ASSESSMENT

### 10.1 Specific Method of Assessment

#### 100% coursework

All student work is assessed by the named staff member(s) offering each course topic, who are appointed as examiners. Provisional grades are confirmed at an examiners' review of the work of all students in that particular design course, in order to ensure parity of grading standards across course topics. All marks are indicative until confirmed in the Design Grading Moderation Review. All work presented for Advanced Design 2 is also reviewed by external assessors.

### 10.2 Assessment Criteria for ARCHDES701 / 702

Detailed information on assignment format and assessment criteria are provided below. The grading of work is based on the NICA Grade Descriptors printed on the Faculty website:

<https://cdn.auckland.ac.nz/assets/creative/for/current-students/course-planning-enrolment/Planning-and-enrolment-assets/NICA%20grade%20descriptors.pdf>



In addition to the criteria set out in the School handbook, assessment will be based on the following:

- Theory: Quality, depth and consistency of conceptual and critical thought throughout the design process.
- Architectonics: Quality of design development and level of skill demonstrated through creative engagement with issues of materiality, structure and construction.
- Performance: Quality and extent of design development through the creative engagement with relevant contextual, environmental and programmatic factors underlying the project.
- Form and Space: Quality of engagement with and development of three dimensional architectural form and space, both exterior and interior.
- Media: Quality of presentation, clarity of communication, appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process.
- Quality of engagement in studio – singularly, in group discussions, and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

Specific topics will weigh the factors presented above according their identified emphasis.

### **10.3 Academic Integrity**

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

### **10.4 Attendance and Participation**

Attendance in class as well as engagement with course activities and readings supports academic success. Therefore, it is strongly recommended that students make every effort to attend class and complete all the necessary in-class requirements.

## **11.0 STUDENT FEEDBACK**

Students' feedback will represent an important moment for the progressive improvement of the course and will be required in the latter part of the course through the SET Evaluation section on Canvas.

## **12.0 UNIVERSITY POLICIES AND GUIDELINES**

This course is based on the university policies and guidelines. For further information, see the University and Faculty websites. On the Faculty website, the 'Quick Reference Guide for New Students' provides useful information on such things as key dates, where to go for help and advice, personal support and academic policies and procedures.

Students must note the following warning that applies to all material provided for this course. This includes printed material and electronic material, and material posted on Canvas. If you are not sure about the requirements, ask for clarification from the course coordinator.

### **COPYRIGHT WARNING NOTICE**

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pack/material to any other person. Where provided to you in electronic format, you may only print from it for your own private study and research. Failure to comply with the terms of this warning may expose you to legal action for copyright infringement and/or disciplinary action by the University.

**SCHOOL/DEPARTMENT: SCHOOL OF ARCHITECTURE AND PLANNING**

**COURSE OUTLINE: ARCHDES 701 AND 702 | 2017, SEMESTER 2 2017**

**GENERAL COURSE INFORMATION**

<b>Course Code:</b>	ARCHDES 701 and ARCHDES 702
<b>Course Title:</b>	ADVANCED DESIGN 2 and ADAPTIVE REUSE
<b>Points Value:</b>	30
<b>Prerequisites:</b>	Head of School approval for 702 Adaptive Reuse
<b>Restrictions:</b>	-
<b>Course Director:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Course Co-ordinator:</b>	Andrew Barrie, a.barrie@auckland.ac.nz
<b>Staff:</b>	Matt Liggins
<b>Teaching Assistant</b>	-

**2.0 CLASS CONTACT HOURS**

Timetable: Monday, Tuesday & Friday, 1pm – 5pm.

**3.0 COURSE PRESCRIPTION**

A studio based inquiry into an architectural topic approved by the Head of School of Architecture and Planning intended to facilitate in-depth study that is both tailored to a student's own interest and aligned with the School's research clusters, sharing workshops, discussions, presentations and tutorials.

**3.1**

# **~~NO~~ NEW DESTINATION**

**A CITY WITH NO NUCLEUS & NO PUBLIC EDGE (YET)**



### **3.2 NEW DESTINATION**

New Destination is designed to give Auckland a much needed nucleus, located close to the CBD, designed to bring the city and its inhabitants together in one place. The future relocation of the Port of Auckland will free up the most valuable space in the city, giving back the Auckland Waterfront and its edge for the public to enjoy.

The design is divided into two parts which are to be integrated together onsite:

#### **a. GREEN PARK**

This new green park in Auckland will cover the entire space of the existing port and will need to incorporate pedestrian walkways, cycle paths, fixed seating, an open outdoor amphitheater and native landscaped gardens. It will also need to incorporate docking for cruise ships and provide a new link from Captain Cook Wharf to Teal Park and Judges Bay.

#### **b. NEW DESTINATION**

Within the green park you have the choice of designing of **one of two** buildings which are to be influenced by New Zealand's history, culture, art and landscape.

##### **AGNZ - Art Gallery of New Zealand**

AGNZ is to house a substantial and permanent New Zealand, Maori and International collection, with a revolving gallery for emerging NZ artists. The gallery is to be climate controlled, contain an outdoor sculptures garden, large storage facilities, cafe/restaurant and toilets with underground car parking. Size: 25,000m<sup>2</sup> approx total space.

##### **ACH - Auckland Concert Hall**

ACH is a 3,000 seat audience capacity concert hall, it is to be acoustically designed, with an cafe/restaurant, toilets, with underground car parking. Size: 20,000m<sup>2</sup> approx total space.

The other building which you will not selected to design is to be located on a site plan only.

The final outcome of this project should give Auckland its waterfront back to the people and with a International Art Gallery and a world class Concert Hall create a new nucleus for New Zealand's largest city and its ever growing large population.

### **4.0 TEACHING AIMS**

The aims of ARCHDES701 / ARCHDES702 are:

The Advanced Design 2 topics are structured around the theme of 'urban patterns'. At their broadest, the topics foreground large-scale urban investigations concerning infrastructure, context, landscape, architecture, relationships between these factors and patterns of inhabitation thus supported. Crafted propositions are to be developed that demonstrate an exploration of the urban patterns theme across a range of scales.

**Note:** Advanced Design 2 (and Adaptive Reuse) require the preparation of a **Design Report**. In 2017 this will be prepared in a workshop as part of the new core course taught con-currently with studio, ARCHGEN 703 Design as Research, where it will account for % 40 of the grade. While assessed as part of the Design as Research course it will be focused on the studio project and should be refined and re-submitted in week 10 so that it can be circulated to the critics allowing them to prepare ahead of the final review.

## **5.0 LEARNING OUTCOMES**

### **5.1 General ARCHDES701 Course Outcomes**

On successful completion of this course, students are expected to:

- **Theory:** Show evidence of conceptual consistency and depth of critical thinking throughout the process of developing design propositions. Investigation of the theory of different urban planners/architects and consider their relevance to your design.
- **Architectonics:** Demonstrate skill in the advancement of conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.
- **Performance:** Show abilities to advance conceptual thinking and design propositions through identifying and addressing relevant contextual, environmental and programmatic factors underlying the project.
- **Form and Space:** Demonstrate advanced abilities to develop three dimensional architectural form and space, both exterior and interior.
- **Media:** Display a high level of skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

### **5.2 Specific Course Outcomes**

This studio topic will engage with the general course outcomes in the following ways:

- **Theory:** Gain an understanding of relevant contextual issues regarding the design of a large scale public building and surrounding park which represents aspects of New Zealand's history, culture, art and landscape in the design of an architectural project, and to demonstrate an understanding of these relationships which may exist between spatial and formal conditions and cultural notions of space.
- **Architectonics:** Through iterative making processes students will develop and present key material, structural and constructional propositions consistent with their research/practice/concepts for the design of the destination building.
- **Performance:** Show abilities to work with the complex urban, social and political aspects of a new public building and park within an already highly developed urban waterfront setting, connection to the city street networks, whilst establishing a setting for a vital public life and a nucleus for Auckland.
- **Form and space:** Demonstrate a high level of engagement with and control of spatial and formal outcomes, from the many complex issues being considered with a urban coastal site, large public buildings, landscaped parks and their inter-relationships.
- **Media:** Students will be encouraged to experiment with various forms of media which relate to the areas of research they wish to undertake. Model making and hand drawings are to be encouraged throughout the project.

## 6.0 COURSE STRUCTURE AND CONTENT

### 6.1 Teaching Schedule

Week	Date	Topic	Venue
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
	Tuesday 25/07	First studio meeting, introductions and briefing of the project	Studio Space
	Friday 04/07	Concept: Pin up 6 ideas of references A4 size each, can be a video, sound recordings, songs, paintings, photographs, model, found objects, drawings, sculpture.	Studio Space
Week 2	Monday 31/07	Site visit with 6 A3 x half hour drawings from each selected 6 parts of the site	Port of Auckland
	Tuesday 01/08	Concept: One on Ones	Studio Space
	Friday 04/08	Concept: Pin up 6 A4 drawings based on your 6 references	Studio Space
Week 3	Monday 07/08	Site Visit to Auckland Art Gallery & Auckland Town Hall	Auckland Art Gallery & Auckland Town Hall.
	Tuesday 08/08	Concept: One on Ones	Studio Space
	Friday 11/08	Concept: Present 2 models based on 2 drawings	Studio Space
Week 4	Monday 14/08	Site plan studies - One on Ones	Studio Space
	Tuesday 15/08	Site plan studies - One on Ones	Studio Space
	Friday 18/08	Site plan pin up	Studio Space
Week 5	Monday 21/08	Floor Plans - One on Ones	Studio Space
	Tuesday 22/08	Floor Plans - One on Ones	Studio Space
	Friday 25/08	Floor plan pin up	Studio Space
Week 6	Monday 28/08	One on Ones - Model	Studio Space
	Tuesday 29/08	One on Ones - Model	Studio Space

	Friday 01/09	Mid-semester crit, Site Plan, Floor plans, Model	Level 3 exhibition space
		<b>MID-SEMESTER BREAK</b>	
Week 7	Monday 18/09	Design Development - One on Ones - Mid semester Feedback	Studio Space
	Tuesday 19/09	Design Development - One on Ones	Studio Space
	Friday 22/09	Design Development - One on Ones	Studio Space
Week 8	Monday 25/09	AD2/702 Cross Crit this week TBC	Level 3 exhibition space
	Tuesday 26/09	Design Development - One on Ones	Studio Space
	Friday 29/09	Structural Engineer Meeting	Studio Space
Week 9	Monday 02/10	Design Development - One on Ones	Studio Space
	Tuesday 03/10	Design Development - One on Ones	Studio Space
	Friday 06/10	Design Development - One on Ones	Studio Space
Week 10	Monday 09/10	Present Design Report with Preliminary Presentation	Studio Space
	Tuesday 10/10	Presentation	Studio Space
	Friday 13/10	Presentation	Studio Space
Week 11	Monday 16/10	Presentation	Studio Space
	Tuesday 17/10	Presentation	Studio Space
	Friday 20/10	Presentation	Studio Space
Week 12	Monday 23/10	<b>Crit Week – Final Presentation and discussion</b> <b>ARCHDES 702/703 Submission</b> <b>Thurs 26 October 4:00-6:00pm</b>	
	Tuesday 24/10		
	Friday 27/10	<b>Public Studio Reviews</b> <b>From 10:00</b>	
Week 13		Design Grading Moderation	
	Friday 10/11	Students <b>must remove their work</b> from the exhibition space by 12:00 midday	
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.	



## **6.2 Consultation and Discussion**

Matt Liggins\_ 0210409021 \_ matt@mattliggins.com

## **7.0 LEARNING RESOURCES**

### **7.1 Required Readings that have been placed on short loan in the architecture library**

1. "Report on reclamations in the Waitemata Harbour"

CN: 627(95.11) W77

2. "Ports of Auckland review"

CN: 627(95.11) P835

3. "Leon Krier: Houses, Palaces, Cities"

CN: 72.036.6(4) K92h

4. "The architecture of community"

CN: 72.036.6(4) K92ac

5. "The architecture of art museums – A decade of design: 2000-2010"

CN: 727.7 S465

6. "Building a master-piece: the Sydney opera house"

CN: 725. 821(94) U92w

7. "The design of Sydney"

CN: 711.4(94) D457w

8. "City sense and city design"

CN: 711.4 L98

### **7.2 Use of Canvas**

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## **10.0 ASSESSMENT**

### **10.1 Specific Method of Assessment**

#### **100% coursework**

All student work is assessed by the named staff member(s) offering each course topic, who are appointed as examiners. Provisional grades are confirmed at an examiners' review of the work of all students in that particular design course, in order to ensure parity of grading standards across course topics. All marks are indicative until confirmed in the Design Grading Moderation Review. All work presented for Advanced Design 2 is also reviewed by external assessors.

### **10.2 Assessment Criteria for ARCHDES701 / 702**

Detailed information on assignment format and assessment criteria are provided below. The grading of work is based on the NICAI Grade Descriptors printed on the Faculty website:

<https://cdn.auckland.ac.nz/assets/creative/for/current-students/course-planning-enrolment/Planning-and-enrolment-assets/NICAI%20grade%20descriptors.pdf>

In addition to the criteria set out in the School handbook, assessment will be based on the following:

- Theory: Quality, depth and consistency of conceptual and critical thought throughout the design process.
- Architectonics: Quality of design development and level of skill demonstrated through creative engagement with issues of materiality, structure and construction.
- Performance: Quality and extent of design development through the creative engagement with relevant contextual, environmental and programmatic factors underlying the project.
- Form and Space: Quality of engagement with and development of three dimensional architectural form and space, both exterior and interior.
- Media: Quality of presentation, clarity of communication, appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process.
- Quality of engagement in studio – singularly, in group discussions, and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

Specific topics will weigh the factors presented above according their identified emphasis.

### **10.3 Academic Integrity**

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detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

#### **10.4 Attendance and Participation**

Attendance in class as well as engagement with course activities and readings supports academic success. Therefore, it is strongly recommended that students make every effort to attend class and complete all the necessary in-class requirements.

#### **10.5 Output Requirements**

Minimum of:

Location plan

Site plan model

Model of Destination Building

Plans

Sections

Elevations

Details

Perspectives

#### **11.0 STUDENT FEEDBACK**

Students' feedback will represent an important moment for the progressive improvement of the course and will be required in the latter part of the course, either through the SET Evaluation section on Canvas (or on paper) or by other means yet to be confirmed.

#### **12.0 UNIVERSITY POLICIES AND GUIDELINES**

This course is based on the university policies and guidelines. For further information, see the University and Faculty websites. On the Faculty website, the 'Quick Reference Guide for New Students' provides useful information on such things as key dates, where to go for help and advice, personal support and academic policies and procedures.

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## SCHOOL/DEPARTMENT: SCHOOL OF ARCHITECTURE AND PLANNING

### COURSE OUTLINE: ARCHDES 701 AND 702 | 2017, SEMESTER 2 2017

#### 1.0 GENERAL COURSE INFORMATION

<b>Course Code:</b>	ARCHDES 701 and ARCHDES 702
<b>Course Title:</b>	ADVANCED DESIGN 2 and ADAPTIVE REUSE
<b>Points Value:</b>	30
<b>Prerequisites:</b>	Head of School approval for 702 Adaptive Reuse
<b>Restrictions:</b>	-
<b>Course Director:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Course Co-ordinator:</b>	Andrew Barrie, a.barrie@auckland.ac.nz
<b>Staff:</b>	Julie Stout, julie@mitchellstout.co.nz

**Julie Stout** FNZIA, – Is a recently appointed Professional Teaching Fellow at U o A School of Arch.

Director of Mitchell and Stout Architects, responsible for a number of award winning public buildings such as the UoA School of Music and Te Uru Contemporary Art Gallery, Titirangi, plus numerous award-winning houses.

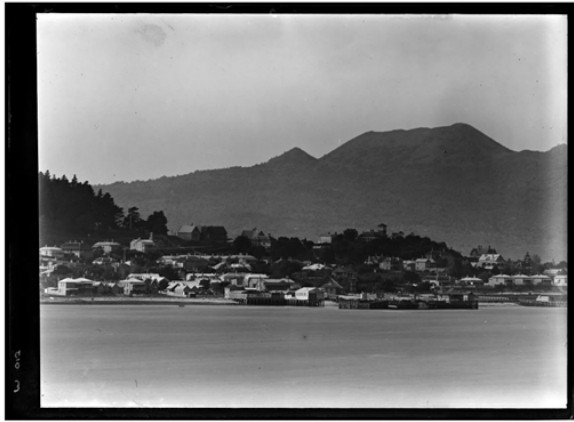
She was awarded the inaugural A+W Chrystall Award for Excellence in 2014 and is chair of the urban design activist group Urban Auckland lobbying to transform Auckland's waterfront. She now lives and has an office in Devonport.

## DEVONPORT – TOMORROW

*“Evolving urbanity and community in an heritage-focused seaside village “*



This program is about examining the existing urban and heritage patterns of the historic village centre of Devonport and evolving a design from them to creating a vision of what a vibrant, community-orientated, seaside Urban Village might be by mixing the modern with the old.



Geographically and historically, the area of Devonport plays a central role in Auckland/ Tamaki Makaurau. In the 1300's the great ocean-going waka, *Tainui*, slipped into the Waitemata Harbour, rounded North Head and landed just to the east of Devonport. In the 1800's, when early Auckland's growth was around the harbor, ships and sloops were built on her beaches. Big wooden ferries took people back and forth around the harbour. Soon surrounding farmland became suburbs of timber villas.



Devonport in the 1880's top and rest in 1900-1910.

When the Harbour Bridge was completed in 1959 road traffic channelled people further north and Devonport became a sleepy end of the peninsula. Lack of development pressure spared most of her historic fabric. The local population has become predominantly older couples and families, living in single houses.

Now, with Auckland City facing urban intensification, the growth and development of Devonport Village becomes a great opportunity to create something wonderful, building on the richness of its history, location, the strong local cultural interest in music and the arts and food. Urban housing and mixed use buildings for small businesses and light industries need to be encouraged. Young people need more places to do 'stuff' and hang out, like music performance venues and recording studios. Tourists want more to do than walk up the main street to the maunga Takarunga/Mt Victoria. "There needs to be more there, there."

The historical character of Devonport is deeply valued by locals. There is a lot of antagonism to any development. But this will happen eventually. The challenge for us, as urbanists/architects is to do it really well.

### **Stage 1-Research:**

We will talk with locals about their cares and concerns for development. You will map Devonport Village in plan and section to understand the underlying urban pattern and heritage grain and scale.

You will research precedents of integrating new buildings in heritage fabric, future transport issues, future energy possibilities. This work will establish a brief for the next stage.

### **Stage 2 – Master-planning:**

In groups of two, you will work between macro- and micro-scale to develop a future urban design strategy for the 10 hectares of Devonport Village, involving connections, public areas, transport, cars, landscape and uses.

In the group crit at the end of this stage, we will all discuss and decide what we think is the best strategy to develop. This will be modelled at 1:500

### **Stage 3 – Architecture and Urban Knitting:**

We divide the masterplan into separate 'sites' to work on individually to design new buildings or mix with adaptive re-use with new additions and height. The final Design Crit on 10 October will sign off Design before Presentation starts.

### **Stage 4 – Presentation:**

The last two weeks will be devoted to presentation and model making.

### **Public Presentation:**

*Urban Auckland* will host an exhibition of your final presentations in Devonport, with an opening by Councillor Chris Darby. Work will be judged by a jury including Ludo Campbell-Reid, Auckland Council's Urban Design champion, local architect and a local heritage person.

## **4.0 TEACHING AIMS**

The aims of ARCHDES701 / ARCHDES702 are:

The Advanced Design 2 topics are structured around the theme of 'urban patterns'. At their broadest, the topics foreground large-scale urban investigations concerning infrastructure, context, landscape, architecture, relationships between these factors and patterns of inhabitation thus supported. Crafted propositions are to be developed that demonstrate an exploration of the urban patterns theme across a range of scales.

**Note:** Advanced Design 2 (and Adaptive Reuse) require the preparation of a **Design Report**. In 2017 this will be prepared in a workshop as part of the new core course taught concurrently with studio, ARCHGEN 703 Design as Research, where it will account for 40% of the grade. While assessed as part of the Design as Research course it will be focussed on the studio project and should be refined and re-submitted in week 10 so that it can be circulated to the critics allowing them to prepare ahead of the final review.

## **5.0 LEARNING OUTCOMES**

### **5.1 General ARCHDES701 Course Outcomes**

On successful completion of this course, students are expected to:

- **Theory:** Show evidence of conceptual consistency and depth of critical thinking throughout the process of developing design propositions.
- **Architectonics:** Demonstrate skill in the advancement of conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.

- **Performance:** Show abilities to advance conceptual thinking and design propositions through identifying and addressing relevant contextual, environmental and programmatic factors underlying the project.
- **Form and Space:** Demonstrate advanced abilities to develop three dimensional architectural form and space, both exterior and interior.
- **Media:** Display a high level of skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

## 5.2 Specific Course Outcomes

This studio topic will engage with the general course outcomes in the following ways:

- Theory: *Demonstrate an understanding of contextual issues regarding scale, massing and 'grain' of heritage towns, of what determines distinctive 'character', the role of community and public space.*
- Architectonics: *Learn to work between the macro-master-planning scales and the micro scale, to understand how intensification can be inserted into an existing fabric. Demonstrate an understanding of designing buildings that are sympathetic in form and material to both old and new context.*
- Performance: *Show skill at identifying architectural and place-making opportunities, develop a strategy to urban intensification, new environmental and cultural expectations and demonstrate an appropriate and interesting architectural 3D response.*
- Form and space: *Demonstrate skill in the development of three dimensional architectural space and understanding of the urban places and spaces relevant to cultural and social context.*
- Media: *Utilise a range of media, to work back and forth between physical hand-built and Sketch-up mass modelling and hand drawn sketches.*

## 6.0 COURSE STRUCTURE AND CONTENT

### 6.1 Teaching Schedule DRAFT

Week	Date	Topic	Deliverables
<b>Week 1</b>	Monday 24/07	Balloting for topics	
	Tuesday 25/07	First studio meeting	
	Friday 28/07	STUDIO SITE VISIT- meet heritage people and local architects	
<b>Week 2</b>	Monday 31/07	RESEARCH - UNDERSTANDING THE EXISTING Exploring and mapping the existing built framework in groups	
	Tuesday 01/08	Connections, circulation,	
	Friday 04/08	<i>Pin-up and discussion</i>	Sketches, plans, diagrams, any information gathered.
<b>Week 3</b>	Monday 07/08	MASTER PLAN - Discussion in Studio on how Devonport might evolve, intensification, more living units, multi-use spaces <i>NB: Hand-in Design Report Stage 1 Research to Julie</i>	



	Tuesday 08/08	Development of Strategies for a master-plan (individually)		
	Friday 11/08	<i>Pin up discussion in Studio/Exhibition area</i>		
<b>Week 4</b>	Monday 14/08	Development of Strategies for a master-plan (individually)		
	Tuesday 15/08	Development of Strategies for a master-plan (individually)		
	Friday 18/08	Development of Strategies for a master-plan (individually)		
<b>Week 5</b>	Monday 21/08	<b>CRIT of MASTERPLANS</b> Guest Critics	Plans	1:200,
	Tuesday 22/08	<i>Group Model Making of 1:500 base model of Devonport.</i>	sections	1:20,
	Friday 25/08	<i>Group Model Making of 1:500 base model of Devonport.</i>		
<b>Week 6</b>	Monday 28/08	3. ARCHITECTURE & URBAN KNITTING Devonport divided up into individual 'sites' for Design Development <i>NB: Hand-in Design Report Stage 2 Design Research to Julie</i>		
	Tuesday 29/08	Individual work in studio		
	Friday 01/09	Individual work in studio		
<b>MID-SEMESTER BREAK</b>				
<b>Week 7</b>	Monday 18/09	Individual work in studio		
	Tuesday 19/09	Individual work in studio		
	Friday 22/09	<b>CRIT of INDIVIDUAL Designs</b> Guest Critics	Plans sections	1:100 card models
<b>Week 8</b>	Monday 25/09	Individual work in studio		
	Tuesday 26/09	Individual work in studio		
	Friday 29/09	<i>NB: Hand-in DRAFT Design Report Complete to Julie</i>		
<b>Week 9</b>	Monday 02/10	Individual work in studio		
	Tuesday 03/10	Individual work in studio		
	Friday 06/10	Individual work in studio		
<b>Week 10</b>	Monday 09/10	Hand in Design Report – instructions will be given for this.		
	Tuesday 10/10	<b>CRIT of FINAL DESIGN</b> with Guest Critics for sign off before Presentation work starts	Plans sections elevations	1:100

			card models
	Friday 13/10	<b>NB Each Mock up of Presentation panels has to be signed off by Julie</b>	FINAL HAND-IN
<b>Week 11</b>	Monday 16/10	Presentation work underway	3 panels of 2D work,
	Tuesday 17/10		contribution to the 1:500 overall site model
	Friday 20/10		1:100 detailed model of building/s
<b>Week 12</b>	Monday 23/10		
	Thursday 26/10	<b>SUBMISSION Thurs 26 October 4:00-6:00pm</b>	
	Friday 27/10	<b>Public Studio Reviews From 10:00</b>	
<b>Week 13</b>	30/10		
	31/10	AD 2 Design Grading Moderation	
	02/11	AD 2 External Moderation	
<b>Week 14</b>	Tuesday 7/11	<b>PUBLIC EXHIBITION IN DEVONPORT Details TBA</b>	
	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.	

## 6.2 AVAILABILITY and ATTENDANCE

I will be in studio every Monday, Tuesday and Friday unless previously arranged. I expect all students to attend studio and to see me at least once a week. If not, I expect to be told why now. I'm committed to making sure you learn and develop as an architect and come up with a fabulous design, so I expect the same commitment from my students to actively participate in the course. Attendance of formal Crits with architects from outside will be mandatory.

## 7.0 LEARNING RESOURCES

**7.1 Required and Recommended Readings** TBA and discussed in class in relation to Design Report.

## 7.2 Use of Canvas

Assignments' guidelines, lecture handouts and other relevant course materials will be available for download on Canvas. Canvas will be also used for direct communications concerning class activities and for the final upload of the materials required to fulfil the assignment requirements. Please note that, beside the use of Canvas, course co-ordinator, lecturers and tutors will contact you via email for information concerning the course and last-minute changes that may occur. The course co-ordinator will address any communication to your official university e-mail only and no other forms of communication will be used. Therefore, students are strongly recommended to check their university e-mail on a regular basis.

## **8.0 INCLUSIVE LEARNING**

Students are urged to discuss privately any impairment-related requirements face-to-face and/or in written form with the course co-ordinator/lecturer and/or tutor. The course co-ordinator/lecturer and/or tutor are available for discussing any issues related to the course after class hours or by appointment.

## **10.0 ASSESSMENT**

### **10.1 Specific Method of Assessment**

#### **100% coursework**

All student work is assessed by the named staff member(s) offering each course topic, who are appointed as examiners. Provisional grades are confirmed at an examiners' review of the work of all students in that particular design course, in order to ensure parity of grading standards across course topics. All marks are indicative until confirmed in the Design Grading Moderation Review. All work presented for Advanced Design 2 is also reviewed by external assessors.

### **10.2 Assessment Criteria for ARCHDES701 / 702**

Detailed information on assignment format and assessment criteria are provided below. The grading of work is based on the NICA Grade Descriptors printed on the Faculty website:

<https://cdn.auckland.ac.nz/assets/creative/for/current-students/course-planning-enrolment/Planning-and-enrolment-assets/NICA%20grade%20descriptors.pdf>

In addition to the criteria set out in the School handbook, assessment will be based on the following:

- Theory: Quality, depth and consistency of conceptual and critical thought throughout the design process.
- Architectonics: Quality of design development and level of skill demonstrated through creative engagement with issues of materiality, structure and construction.
- Performance: Quality and extent of design development through the creative engagement with relevant contextual, environmental and programmatic factors underlying the project.
- Form and Space: Quality of engagement with and development of three dimensional architectural form and space, both exterior and interior.
- Media: Quality of presentation, clarity of communication, appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process.
- Quality of engagement in studio – singularly, in group discussions, and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

Specific topics will weigh the factors presented above according their identified emphasis.

### **10.3 Academic Integrity**

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

#### 10.4 Attendance and Participation

Attendance in class as well as engagement with course activities and readings supports academic success. Therefore, it is strongly recommended that students make every effort to attend class and complete all the necessary in-class requirements.

#### 10.5 Output Requirements

- *Students must develop an experiential workbook of Devonport – a resource kit, including sketches, photos, information.*
- *As a group we will develop a 3D model of Devonport 1:500 to use in testing strategies, and to judge implications of scale and connections. And for final presentations*
- *Individually you are expected to do 1:100 development models of your individual design*
- *The Design Report which is integrated into your Studio but marked separately. Drafts must be given to Julie to review at marked stages, prior to final hand-in.*

#### 11.0 STUDENT FEEDBACK

Students' feedback will represent an important moment for the progressive improvement of the course and will be required in the latter part of the course, either through the SET Evaluation section on Canvas (or on paper) or by other means yet to be confirmed.

#### 12.0 UNIVERSITY POLICIES AND GUIDELINES

This course is based on the university policies and guidelines. For further information, see the University and Faculty websites. On the Faculty website, the 'Quick Reference Guide for New Students' provides useful information on such things as key dates, where to go for help and advice, personal support and academic policies and procedures.

Students must note the following warning that applies to all material provided for this course. This includes printed material and electronic material, and material posted on Canvas. If you are not sure about the requirements, ask for clarification from the course coordinator.

##### **COPYRIGHT WARNING NOTICE**

This material is protected by copyright and has been copied by and solely for the educational purposes of the University under licence. You may not sell, alter or further reproduce or distribute any part of this course pack/material to any other person. Where provided to you in electronic format, you may only print from it for your own private study and research. Failure to comply with the terms of this warning may expose you to legal action for copyright infringement and/or disciplinary action by the University.

## SCHOOL/DEPARTMENT: SCHOOL OF ARCHITECTURE AND PLANNING

### COURSE OUTLINE: ARCHDES 701 AND 702 | 2017, SEMESTER 2 2017

#### 1.0 GENERAL COURSE INFORMATION

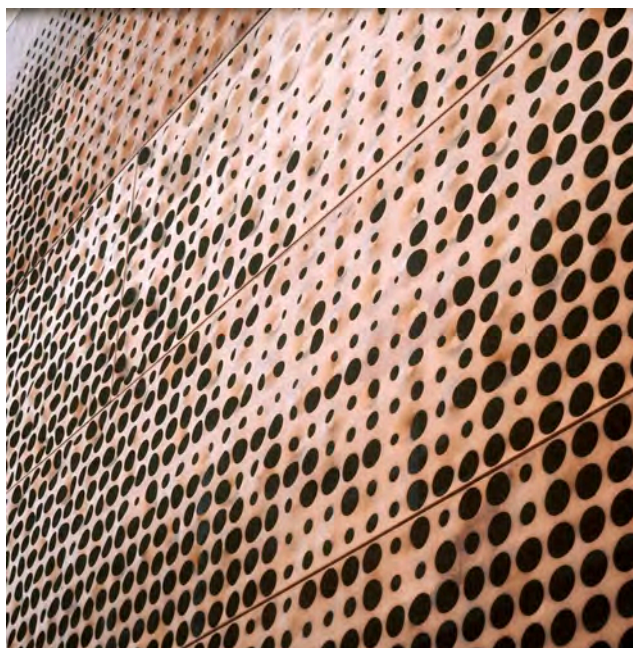
Course Code:	ARCHDES 701 and ARCHDES 702
Course Title:	ADVANCED DESIGN 2 and ADAPTIVE REUSE
Points Value:	30
Prerequisites:	Head of School approval for 702 Adaptive Reuse
Restrictions:	-
Course Director:	Kathy Waghorn, k.waghorn@auckland.ac.nz
Course Co-ordinator:	Andrew Barrie, a.barrie@auckland.ac.nz
Staff:	<b>International Architect in Residence Studio:</b> Prof. Annette W. LeCuyer and Prof. Brian Carter, with Prof. Andrew Barrie

#### 2.0 CLASS CONTACT HOURS

**Timetable: This is an intensive studio running from 25 July to 18 August. Students will be expected to attend studio every week day for extended hours during this time, and will complete the project on 18 August.**

#### 3.0 COURSE PRESCRIPTION

A studio based inquiry into an architectural topic approved by the Head of School of Architecture and Planning intended to facilitate in-depth study that is both tailored to a student's own interest and aligned with the School's research clusters, sharing workshops, discussions, presentations and tutorials.



Herzog & de Meuron, de Young Museum, San Francisco, California, USA, 2005.  
Image courtesy Fine Arts Museums of San Francisco.

### 3.1 Civic Art

*"What we build should always be a whole, an entity, and the job of designing it is very much the job of giving it the wholeness of a work of art and the inevitability of the perfect tool."*

Ove Arup

The studio will focus on the design of a **contemporary art museum on an urban site in Auckland**. Through this project, students will be engaged with the aesthetic, technical, social and environmental aspects of design and will address matters ranging from the scale of the city to the tectonic detail.

The focus of this studio is **integrated design - the synthesis of concept and making**. Design work will be informed by engagement with urban issues, history and culture as well as materiality and craft. The aim will be to develop proposals in which spatial concepts are integrated with structural and environmental servicing strategies, and with the material character of the building. Students will be encouraged to take a **critical position** that synthesizes these wide-ranging and often conflicting considerations into an **integrated proposal** that is coherent in conceptual, formal and practical terms.

After some case studies looking at contemporary art galleries and contemporary artists, the project is for a new museum for Auckland, which will house an important and growing permanent collection of contemporary art. A donor has given their collection to the public, together with a bequest to cover operating costs and fund an ongoing program of acquisitions. The building is to be designed to support a range of curatorial and programmatic capabilities. It will include spaces to display works from the permanent collection; host travelling exhibitions of significant contemporary artists from around the world; and provide venues for a diverse range of public programs. Today's artists and architects are exploring new territories in media and materials, representation and communication. The task of the studio will be to speculate about the architecture that can best house this new work and enhance public cultural life in Auckland.

Prof. Annette W. LeCuyer and Prof. Brian Carter are the School's International Architects-in-Residence for 2017. Both registered architects in the United Kingdom, they worked in practice in London with Arup, Foster Associates and Allies & Morrison. In addition to designing award-winning buildings they are the authors of several books on architecture including *Radical Tectonics*, *Steel and Beyond* and *Johnson Wax Administration Building and Research Tower*. Carter and LeCuyer are currently Professors of Architecture at the University at Buffalo, The State University of New York, and were recently made Honorary Fellows of the Royal Architectural Institute of Canada.

Previous IAIr's have been Momoyo Kaijima (Atelier Bow Wow, Tokyo), Cameron Sinclair (Architecture for Humanity, San Francisco), Manuel Aires Mateus (Aires Mateus, Porto), Takaharu & Yui Tezuka (Tezuka Architects, Tokyo), George Baird (Baird Sampson Neuert Architects, Toronto), Colin Fournier (Bartlett School of Architecture, UCL, London), and Bjarne Mastenbroek (SeARCH, Amsterdam).

## 4.0 TEACHING AIMS

The aims of ARCHDES701 / ARCHDES702 are:

The Advanced Design 2 topics are structured around the theme of 'urban patterns'. At their broadest, the topics foreground large-scale urban investigations concerning infrastructure, context, landscape, architecture, relationships between these factors and patterns of inhabitation thus supported. Crafted propositions are to be developed that demonstrate an exploration of the urban patterns theme across a range of scales.

**Note:** Advanced Design 2 (and Adaptive Reuse) require the preparation of a **Design Report**. In 2017 this will be prepared in a workshop as part of the new core course taught concurrently with studio, ARCHGEN 703 Design as

Research, where it will account for 40% of the grade. While assessed as part of the Design as Research course it will be focussed on the studio project and should be refined and re-submitted in week 10 so that it can be circulated to the critics assisting them to prepare ahead of the final review.

## 5.0 LEARNING OUTCOMES

### 5.1 General ARCHDES701 Course Outcomes

On successful completion of this course, students are expected to:

- **Theory:** Show evidence of conceptual consistency and depth of critical thinking throughout the process of developing design propositions.
- **Architectonics:** Demonstrate skill in the advancement of conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.
- **Performance:** Show abilities to advance conceptual thinking and design propositions through identifying and addressing relevant contextual, environmental and programmatic factors underlying the project.
- **Form and Space:** Demonstrate advanced abilities to develop three dimensional architectural form and space, both exterior and interior.
- **Media:** Display a high level of skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

### 5.2 Specific Course Outcomes

This studio topic will engage with the general course outcomes in the following ways:

- **Theory:** To *sharpen* a critical awareness of the interaction between aesthetic, technical, social, cultural, political and economic values in the shaping of architecture and urban design.
- **Architectonics:** To *formulate* a site-specific architectural proposal within a conceptual framework that works at multiple scales, from the city to the detail.
- **Performance:** To *explore* the formal, spatial and conceptual potential of materials and construction assemblies and the interplay of multiple ordering systems.
- **Performance:** To *understand* the building envelope as cultural and environmental mediator.
- **Form & Space:** To *develop* strategies of integrated and sustainable design.
- **Media:** To *refine* skills of verbal and visual presentation.

## 6.0 COURSE STRUCTURE AND CONTENT

### 6.1 Teaching Schedule

Timetable: 10:00 AM - 12:00 PM and 1:00 - 5:00 PM

“Work in studio” will include daily desk crits together with discussions, presentations and short sketch projects.

Week	Date	Topic	Venue
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
	Tuesday 25/07	First meeting - Students pair up Hand out: Project 1a – building case studies Project 1b – artist case studies	Studio Space
	Friday 28/07	Students present Project 1a/1b case studies to AB (AWL/BC arrive 29/07, select site)	Studio Space
	Monday 31/07	<i>First Session with Brian Carter &amp; Annette LeCuyer</i> <b>AM</b> Students present Project 1a to AWL/BC <b>PM</b> Students present Project 1b to AWL/BC	Studio Space



		Hand out Project 2 program for art museum Site visit/documentation Group discussion: next steps	
	Tuesday 01/08	<b>AM</b> Work in studio: 3 options <b>PM</b> Work in studio: 3 options	Studio Space
	Wednesday 02/018	<b>AM</b> Work in studio: 3 options <b>PM</b> Work in studio: 3 options <b>AWL/BC Auckland Public Lecture</b>	Studio Space
	Thursday 03/08	<b>AM</b> Work in studio: 3 options/preferred option <b>PM</b> Work in studio: 3 options/preferred option	Studio Space
	Friday 04/08	<b>AM</b> Concept review with critics: 3 options/preferred option <b>PM</b> Next steps: group discussion	Studio Space
Week 3	Monday 07/08	<b>AM</b> Work in studio (structure workshop) <b>PM</b> Work in studio	Studio Space
	Tuesday 08/08	<b>AM</b> Work in studio (HVAC workshop) <b>PM</b> Work in studio	Studio Space
	Wednesday 09/08	<b>AM</b> Work in studio (back-of-house workshop) <b>PM</b> Work in studio	Studio Space
	Thursday 10/08	<b>AM</b> Work in studio <b>PM</b> Work in studio	Studio Space
	Friday 11/018	<b>AM</b> Group pinup / review <b>PM</b> Group pinup / review	Studio Space
Week 4	Monday 14/08	<b>AM</b> Work in studio (presentation workshop) <b>PM</b> Work in studio	Studio Space
	Tuesday 15/08	<b>AM</b> Work in studio <b>PM</b> Work in studio	Studio Space
	Wednesday 16/08	<b>AM</b> Group pinup / review <b>PM</b> AWL/BC Travel to Wellington <b>AWL/BC Wellington public lecture</b>	Studio Space
	Thursday 17/08	<b>AM</b> AWL/BC Travel to Christchurch <b>PM</b> AWL/BC Christchurch tour <b>AWL/BC Christchurch public lecture</b>	
	Friday 18/08	<b>AM</b> AWL/BC Travel to Auckland <b>PM</b> Scheme review with critics <b>AWL/BC depart late evening</b>	Studio Space
Week 13		Design Grading Moderation	
	Friday 10/11	Students <b>must remove their work</b> from the exhibition space by 12:00 midday	
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.	

## 6.2 Consultation and Discussion

Andrew Barrie (Rm335) a.barrie@auckland.ac.nz

## 7.0 LEARNING RESOURCES

### 7.1 Required Readings

These items have been placed on SHORT LOAN at the library:

Annette W LeCuyer, *Steel and Beyond: New Strategies for Metals in Architecture* (Basel; Boston, MA: Birkhauser, 2003).

Annette W LeCuyer, *Radical Tectonics* (London : Thames & Hudson 2001).

Annette W LeCuyer, *ETFE: Technology and Design* (Basel; Boston: Birkhauser, 2008).

Annette W LeCuyer, *All American: Innovation in American Architecture* (London: Thames & Hudson, 2002).

Brian Carter and Annette W LeCuyer, *Off the Radar* (Chichester: Wiley-Academy, 2003).

Steven Holl, Brian Carter, and Annette W LeCuyer, *Experiments in Porosity: Steven Holl* (Buffalo, N.Y: School of Architecture and Planning, University at Buffalo, c2005).

The following buildings are the subject of the case studies, and form key precedents for the project:

New Museum, New York, USA, SANAA

Barnes Collection, Philadelphia, USA, Tod Williams Billie Tsien Associates

Beyeler Foundation, Basel, Switzerland, Renzo Piano Building Workshop

Musee Soulages, Rodez, France, RCR Architects

Contemporary Arts Center, Cordoba, Spain, Nieto Sobejano

The Hepworth Wakefield, UK, David Chipperfield Architects

Museo Jumex, Mexico City, David Chipperfield Architects

Sines Center for the Arts, Sines, Portugal, Aires Mateus

Perez Art Museum, Miami, USA, Herzog de Meuron

Kunsthall, Bregenz, Austria, Peter Zumthor

Institute of Contemporary Art, Boston, USA, Diller Scofidio Renfro



The following artists are the subject of the case studies, and form key precedents for the project:

Painting: Anselm Kiefer, Julie Mehretu

Installation (placed based and immersive environments): Olafur Eliasson, Leo Villareal, Anish Kapoor, El Anatsui

Sculpture: Rachel Whiteread, Ai Weiwei, Antony Gormley, Richard Serra

Drawing/Printmaking: Sol Lewitt, Kara Walker

Photography: Cindy Sherman, Andres Gursky, Edward Burtynsky

Performance/video: Marina Abramovic, Bill Viola, William Kentridge

### 7.2 Use of Canvas

Assignments' guidelines, lecture handouts and other relevant course materials will be available for download on Canvas. Canvas will be also used for direct communications concerning class activities and for the final upload of the materials required to fulfil the assignment requirements. Please note that, beside the use of Canvas, course co-ordinator, lecturers and tutors will contact you via email for information concerning the course and last-minute changes that may occur. The course co-ordinator will address any communication to your official university e-mail

only and no other forms of communication will be used. Therefore, students are strongly recommended to check their university e-mail on a regular basis.

## **8.0 INCLUSIVE LEARNING**

Students are urged to discuss privately any impairment-related requirements face-to-face and/or in written form with the course co-ordinator/lecturer and/or tutor. The course co-ordinator/lecturer and/or tutor are available for discussing any issues related to the course after class hours or by appointment.

## **10.0 ASSESSMENT**

### **10.1 Specific Method of Assessment**

#### **100% coursework**

All student work is assessed by the named staff member(s) offering each course topic, who are appointed as examiners. Provisional grades are confirmed at an examiners' review of the work of all students in that particular design course, in order to ensure parity of grading standards across course topics. All marks are indicative until confirmed in the Design Grading Moderation Review. All work presented for Advanced Design 2 is also reviewed by external assessors.

### **10.2 Assessment Criteria for ARCHDES701 / 702**

Detailed information on assignment format and assessment criteria are provided below. The grading of work is based on the NICA Grade Descriptors printed on the Faculty website:

<https://cdn.auckland.ac.nz/assets/creative/for/current-students/course-planning-enrolment/Planning-and-enrolment-assets/NICA%20grade%20descriptors.pdf>

In addition to the criteria set out in the School handbook, assessment will be based on the following:

- Theory: Quality, depth and consistency of conceptual and critical thought throughout the design process.
- Architectonics: Quality of design development and level of skill demonstrated through creative engagement with issues of materiality, structure and construction.
- Performance: Quality and extent of design development through the creative engagement with relevant contextual, environmental and programmatic factors underlying the project.
- Form and Space: Quality of engagement with and development of three dimensional architectural form and space, both exterior and interior.
- Media: Quality of presentation, clarity of communication, appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process.
- Quality of engagement in studio – singularly, in group discussions, and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

Specific topics will weigh the factors presented above according their identified emphasis.

### **10.3 Academic Integrity**

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

#### **10.4 Attendance and Participation**

Attendance in class as well as engagement with course activities and readings supports academic success. Therefore, it is strongly recommended that students make every effort to attend class and complete all the necessary in-class requirements.

#### **10.5 Output Requirements**

Week 3 Review: selection of best drawings with atmospheric models together with concept  
Following sessions: sectional modeling and drawing, concept and design development as relevant.  
Final Presentation: Site Plans, Plans, Sections, Models, interiors.

#### **11.0 STUDENT FEEDBACK**

Students' feedback will represent an important moment for the progressive improvement of the course and will be required in the latter part of the course, either through the SET Evaluation section on Canvas (or on paper) or by other means yet to be confirmed.

#### **12.0 UNIVERSITY POLICIES AND GUIDELINES**

This course is based on the university policies and guidelines. For further information, see the University and Faculty websites. On the Faculty website, the 'Quick Reference Guide for New Students' provides useful information on such things as key dates, where to go for help and advice, personal support and academic policies and procedures.

Students must note the following warning that applies to all material provided for this course. This includes printed material and electronic material, and material posted on Canvas. If you are not sure about the requirements, ask for clarification from the course coordinator.

##### **COPYRIGHT WARNING NOTICE**

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## SCHOOL/DEPARTMENT: SCHOOL OF ARCHITECTURE AND PLANNING

### COURSE OUTLINE: ARCHDES 701 AND 702 | 2017, SEMESTER 2 2017

#### 1.0 GENERAL COURSE INFORMATION

Course Code:	ARCHDES 701 and ARCHDES 702
Course Title:	ADVANCED DESIGN 2 and ADAPTIVE REUSE
Points Value:	30
Prerequisites:	Head of School approval for 702 Adaptive Reuse
Restrictions:	-
Course Director:	Kathy Waghorn, k.waghorn@auckland.ac.nz
Course Co-ordinator:	Andrew Barrie, a.barrie@auckland.ac.nz
Staff:	Lynda Simmons, Lynda Simmons Architect
Teaching Assistant	Danielle Koni (Ngati Whakaue), Jasmay

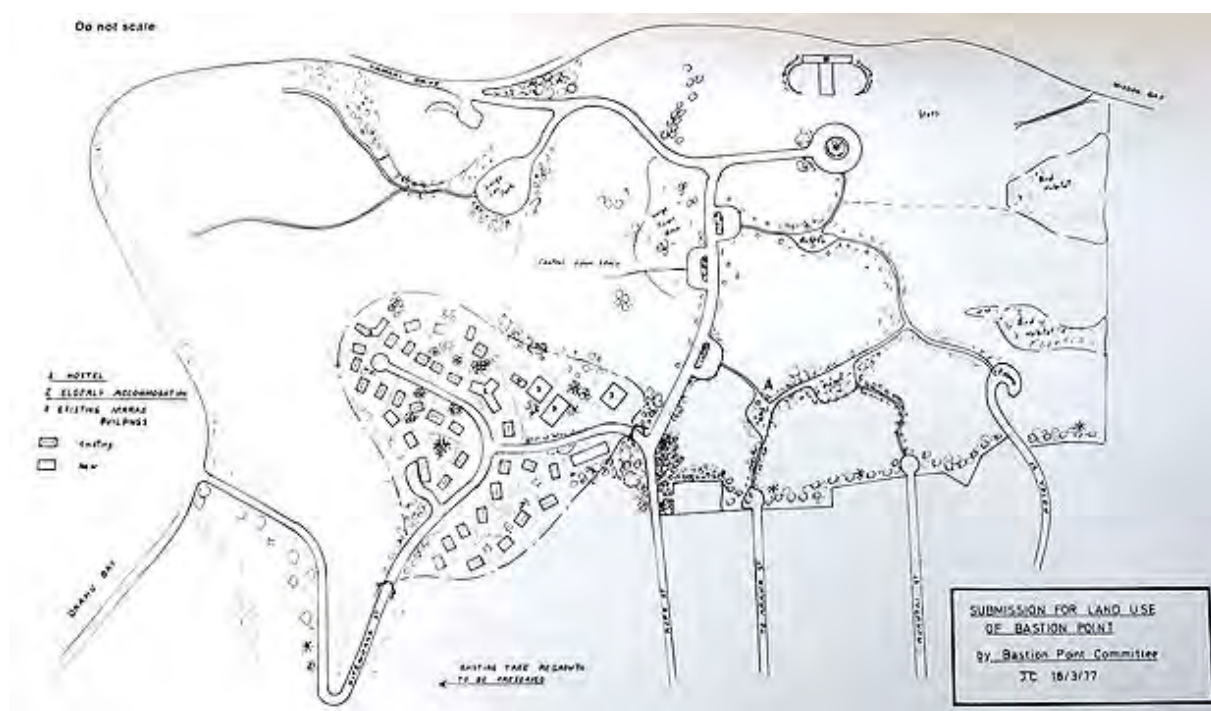
#### 2.0 CLASS CONTACT HOURS

Timetable: Monday, Tuesday & Friday, 1pm – 5pm.

#### 3.0 COURSE PRESCRIPTION

A studio based inquiry into an architectural topic approved by the Head of School of Architecture and Planning intended to facilitate in-depth study that is both tailored to a student's own interest and aligned with the School's research clusters, sharing workshops, discussions, presentations and tutorials.

##### 3.1 Ngāti Whātua Ōrākei: *Administering Visions*



Ngati Whatua vision, 1977. Drawn by Hapu members during land 'occupation' 1977. (Collection of Joe Hawke)



### 3.2 STUDIO BRIEF

During the period of the 1977 Bastion Point 'Occupation', some Ngāti Whātua<sup>1</sup> members prepared a drawing of their collective vision for the lands they were trying to hold on to for their generations to come. This vision has recently re-surfaced<sup>2</sup> and shows the clear thinking of those who had by then lost so much, and provides a measure against the iwi's powerful position today. The 1977 drawing shows a dream for housing, communal buildings (for administration etc) and a new marae instead of the 'National Marae' put in place by the government in 1959, and to replace the marae burnt down at Okahu Bay during the crown-enforced evictions of 1952.<sup>3</sup> Today something very close to this 1977 vision is in place.

#### Conversation

While the 'brief' for this studio project is to design for the growth, leadership and expansion of this powerful iwi, with new hosting facilities in and around the existing Administration Building, the important aspect to the brief is firstly **to listen**. The development of the brief itself *forms part of the design scope*, and will be shaped as the studio progresses, through listening, observing and analyzing the many historical and contemporary stories you will hear from the elders of Ngāti Whātua, and through their hosting of the students of the SoAP at Ngāti Whātua Orakei Marae. 'Real client' studio projects involve developing the skills involved in actively listening, to truly understand the intentions, dreams and realities of the entire community you are engaging with.



Ngāti Whātua Orakei Marae, accessed from google July 2017

#### History / 'Ownership'

The history of this part of Tāmaki Makaurau is a long and complicated one, which involves many wars fought over the desired and defensive position, fertile grounds, and critical trading area. At the time of intense colonisation, Ngāti Whātua occupied the wider areas of Auckland, having taken control of the desired area in the early-mid 1700s, led by Tūperiri. In dealings with Governor Hobson, chief Apihai Te Kawau gifted land to the Europeans (1840) in order to *form strong relationships* in terms of defensive protection, trade and other opportunities for both parties.<sup>4</sup> Concepts of 'ownership' (especially of land) have proven to be different between the two trading cultures, with devastating results for Ngāti Whātua over subsequent years. While the

<sup>1</sup> <http://www.ngatiwhatuaorakei.com/ngati-whatua-orakei/>

<sup>2</sup> Kathy Waghorn came across this document during research for another project with Tamaki Paenga Hira The Auckland War Memorial Museum. The original drawing is held by Joe Hawke, one of those who led the Bastion Point occupation. Asked how this vision had been upheld, forty years on, in principal, he said, it still stands. The drawing is published with permission of Ngati Whatua o Orakei Maori Trust Board in WAGHORN, K. (ed.) 2011. *Kei konei koe: ō Tapuwae ki Tāmaki Makaurau You Are Here: mapping Auckland*, Auckland: Centre for New Zealand Art, Research and Discovery, National Institute of Creative Arts and Industries, The University of Auckland and the Auckland War Memorial Museum Tamaki Paenga Hira..

<sup>3</sup> <http://www.stuff.co.nz/auckland/local-news/east-bays-courier/5888755/Occupation-map-on-show>

<sup>4</sup> <http://www.tuhoronuku.com/Ngati-Whatua-Orakei-Settlement-Summary>

colonial leaders saw financial profit in the immediate subdivision and selling of land, and put in place an aggressive acquisition programme for more land, for Maori land is owned by many rather than the individual, who tend and manage the land on behalf of their forebears and descendants.

Confiscation of lands by the New Zealand Government since the signing of Tiriti o Waitangi is now well-known and retribution for such huge loss over many years is being attempted through the Waitangi Tribunal Process. A Deed of Settlement between Ngāti Whātua Ōrākei and the Crown was signed on 5 November 2011, attempting to redress historical injustices to date.<sup>5</sup> The first claim for compensation for land confiscation from Ngāti Whātua was lodged by chief Tuhaere in 1886, following the Crown taking lands under the Public Works Act 1882 to build a fort for defence.<sup>6</sup> There have been many subsequent land confiscations by the crown, the results leaving the iwi locked in various Legal processes and Courts over many decades, depleting financial resources and mana.<sup>7</sup> Forced evictions occurred in 1952, when the marae and homes in Okahu Bay were burned and the iwi relocated as State Housing tenants.

In 1976 the Government announced a plan to subdivide and sell some of the Takaparawhau (Bastion Point) land for private housing, rather than return it to Ngāti Whātua. Patience had run thin and the iwi 'occupied' land that was in fact their own, their first 'illegal' act in over a century of land disputes.<sup>8</sup> The occupation was established by a group called the Ōrākei Maori Action Committee and lasted for 506 days. They were evicted by NZ Police and Armed Forces on 25 May 1978, with 222 arrested for trespass.<sup>9</sup>

In 1984 a claim by Ngāti Whātua Ōrākei was lodged to The Waitangi Tribunal (revised 1986), with the 1987 findings in their favour. The Ōrākei Act 1991 reinstated tribal authority to Ngāti Whātua Ōrākei<sup>10</sup>, and returned many areas of their confiscated lands. The important aspect of the ownership of the returned lands is that they will forever be in communal ownership, rather than individual land title.

Note that several tribes have claim to parts of the Tamaki Makaurau area, and recently *The Tamaki Collective* was formed between 13 iwi/hapu to negotiate collectively with the crown for shared redress and recognition of their historical and cultural relationship with maunga, motu and harbours in the area.<sup>11</sup> A deed of settlement was signed on 5 December 2012, and co-governance of the protected areas are now in place.<sup>12</sup>

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<sup>5</sup> <https://www.govt.nz/treaty-settlement-documents/ngati-whatua-o-orakei/ngati-whatua-o-orakei-deed-of-settlement-summary-5-nov-2011/>

<sup>6</sup> The defence fort was eventually built at Kohimarama instead, but the Bastion Point land (13 Acres) was not returned. <https://www.waitangitribunal.govt.nz/publications-and-resources/school-resources/orakei/the-loss-of-the-orakei-block/>

<sup>7</sup> In 1908 the Government passed a Special Act to take land and water rights in Okahu Bay for a sewer outlet pipe – offensive to Ngāti Whātua not only for their loss of land and pollution of the seabeds, but at a cultural level. From 1912-50, the Crown carried out aggressive land acquisition, and on-selling the land to private owners for profit, despite continual resistance from Ngāti Whātua.

<sup>8</sup> <http://www.stuff.co.nz/auckland/local-news/east-bays-courier/5888755/Occupation-map-on-show>

<sup>9</sup> <http://www.stuff.co.nz/auckland/local-news/75643043/Flashback-Final-stand-of-Ngati-Whatua-begins-at-Bastion-Point-in-January-1977>

<sup>10</sup> The Government had established a National Marae on Ngāti Whātua land in 1959, effectively removing mana from the iwi through their lost control and authority in what was seen as a multicultural marae.

<sup>11</sup> Orakei marae is ancestrally linked to the maunga Maungakiekie and Maungawhau, the Waitemata and Tamaki River.

<sup>12</sup> <https://www.govt.nz/treaty-settlement-documents/tamaki-makaurau/tamaki-makaurau-collective-deed-7-jun-2012/background/>



*Ngāti Whātua occupation of Bastion Point (Auckland War Memorial Museum, neg. RMN10-1)*

### **Vision – Forty Years On**

Despite this assaulting history, in 2017 Ngāti Whātua are leaders in education, business, social and health services, governance, environmental heritage and property investment. The communal ownership concept has been retained and is now at the core of the iwi's strength.

The 'leasehold' land ownership model (the closest equivalent in Pakeha terms) on all returned lands in the 2011 Deed of Settlement means that the land will never again be sold off, and that large capital gains cannot be made on real estate within the iwi, keeping high-quality housing affordable. As banking institutions will not lend on collective land titles in New Zealand, Ngāti Whātua Ōrākei have effectively created their own financial lending institution. (This also avoids the required high profits required of developers by banks, again reducing construction costs).

This model is being imitated by the Nightingale Housing Collective<sup>13</sup> in Australia with great success - although similar projects in New Zealand have not been widely accepted due to the leasehold method of 'ownership' not being in favour here, by banks or buyers.

The Ngāti Whātua Ōrākei Marae hosts many visitors of all kinds, from small community groups to esteemed international political dignitaries, with Tangi take precedence over all else. Its wharenui is named Tumutumuwhenua, and was re-built after a fire in 1990. The wharekai was designed in 1978 by Maarten van Rossum, Noel Bierre and McDonald Barnett, and was built over a 20 year period. The Administration Building on Kitemoana Street, alongside the Waha roa to the Marae, is the 'heartbeat' to the marae and is used in many ways – from board meetings to Te Reo classes and hui. It is often used to host visitors as they wait to go on to the Marae. This building, built in the 1960s and designed by Noel Bierre, needs to be redesigned and expanded - and forms the beginning of this design project.

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<sup>13</sup> <http://nightingalehousing.org/>





Ngāti Whātua Marae aerial view (Administration Building on right)

**From the Ngāti Whātua Ōrākei website:**

*'The people of Ngāti Whātua Ōrākei are a hapu (sub-tribe), of the Ngāti Whātua iwi (tribe) based in New Zealand's largest city, Tāmaki Makaurau, commonly known as Auckland.<sup>14</sup>*

*Ngāti Whātua's occupation in Tāmaki Makaurau began in the 17th century when Te Tāōū, a hapu (sub-tribe) of Ngāti Whātua campaigned against Waiohū, the former proprietors of Tāmaki Makaurau. This was under the principal leadership of Tuperiri. Tuperiri remained, consolidating Ngāti Whātua in Tāmaki Makaurau. As such, every member of Ngāti Whātua Ōrākei can trace their whakapapa (genealogy) to Tuperiri and are descended from the 3 hapu (sub-tribes): Te Tāōū, Ngāoho and Te Uringutu, collectively referred to as Ngāti Whātua Ōrākei. Today, the collective affairs of the sub-tribe are looked after by the Ngāti Whātua Ōrākei Trust. Ngāti Whātua Ōrākei Whai Rawa Limited is the commercial arm of the Ngāti Whātua Ōrākei Group. We are responsible for protecting and building the asset base of Ngāti Whātua Ōrākei'.*

<sup>14</sup> There are four Ngāti Whātua hapu – the other three are [Te Uri-o-Hau](#), [Te Roroa](#) and [Te Taoū](#).



*Tumutumuwhenua wharenui at Ōrākei Marae*



An aerial view of Auckland's eastern suburbs showing what is known as the 'Whenua Rangatira' of Ngāti Whātua. The land's prominence encouraged its use for defence purposes. The Orakei hapū gifted some land in 1859. More was taken in 1886 under the Public Works Act. Courtesy of Jack Culverwell/PCL Imaging Ltd <http://www.treaty2u.govt.nz/the-treaty-today/the-orakei-claim/>

## 4.0 TEACHING AIMS

The aims of ARCHDES701 / ARCHDES702 are:

The Advanced Design 2 topics are structured around the theme of 'urban patterns'. At their broadest, the topics foreground large-scale urban investigations concerning infrastructure, context, landscape, architecture, relationships between these factors and patterns of inhabitation thus supported. Crafted propositions are to be developed that demonstrate an exploration of the urban patterns theme across a range of scales.

**Note:** Advanced Design 2 (and Adaptive Reuse) require the preparation of a **Design Report**. In 2017 this will be prepared in a workshop as part of the new core course taught concurrently with studio, ARCHGEN 703 Design as Research, where it will account for %40 of the grade. While assessed as part of the Design as Research course it will be focussed on the studio project and should be refined and re-submitted in week 10 so that it can be circulated to the critics allowing them to prepare ahead of the final review.

## 5.0 LEARNING OUTCOMES

### 5.1 General ARCHDES701 Course Outcomes

On successful completion of this course, students are expected to:

- **Theory:** Show evidence of conceptual consistency and depth of critical thinking throughout the process of developing design propositions.
- **Architectonics:** Demonstrate skill in the advancement of conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.
- **Performance:** Show abilities to advance conceptual thinking and design propositions through identifying and addressing relevant contextual, environmental and programmatic factors underlying the project.
- **Form and Space:** Demonstrate advanced abilities to develop three dimensional architectural form and space, both exterior and interior.
- **Media:** Display a high level of skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

### 5.2 Specific Course Outcomes

This studio topic will engage with the general course outcomes in the following ways:

**Theory:** Show an awareness of relevant design principles for an architectural project in a contemporary marae setting, and the relationship between spatial, formal and cultural notions of space.

**Architectonics:** Demonstrate how specific materials, structure and construction are appropriate to the proposed architectural project, and for the tectonic approach to the finished building to have a connection to conceptual process.

**Performance:** Show abilities to work with the complex urban, social and political aspects of designing new and altered existing buildings within an established marae. The design results should be handled in an environmental fashion appropriate to the setting of the project.

**Form and space:** Demonstrate a high level of engagement with, and control of, spatial and formal outcomes that are specifically appropriate to the design of buildings and open spaces within an established marae.

**Media:** Display a high level of skill in using media as a design generator, and in recognising spatial potential in early conceptual work. In addition, to use sectional drawing production early in the design process and recognise that this drawing type can lead to an 'embodied' design approach.

## 6.0 COURSE STRUCTURE AND CONTENT

### 6.1 Teaching Schedule

Week	Date	Topic	Venue
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
	Tuesday 25/07	First studio meeting – Introduction + Reading	Studio Space
	Friday 28/08	<b>Guest Speaker – Michael Steedman</b> Drawings from Reading	Level 3 exhibition space
Week 2	Monday 31/07	Collective Drawing, photography – 10x Abstract Compositions, 10x	Studio Space
	Tuesday 01/08	Drawing Crit ('toolkit')	Studio Space
	<b>Friday 04/08</b>	<b>Site Visit – Ōrākei Marae, 10am (full day)</b> <b>Note: Date tbc</b>	<b>Kitemoana Street</b>
Week 3	Monday 07/08	Abstract Drawings from Site drawings, photography – 10x	Studio Space
	Tuesday 08/08	Models, Scale, texture ('toolkit')	Studio Space
	Friday 11/08	<b>Model + Drawing Crit / Develop Brief (Collective)</b>	Studio Space
Week 4	Monday 14/08	Sections – Administration Building, interior surface	Studio Space
	Tuesday 15/08	Sections – Administration Building, interior surface	Studio Space
	Friday 18/08	<b>Guest Speaker – Tamati Patuwai (tbc)</b>	Level 3 exhibition space
Week 5	Monday 21/08	Develop Sections 1:50 / 1:500	Studio Space
	Tuesday 22/08	Develop Sections 1:50 / 1:500	Studio Space
	Friday 25/08	Develop Sections 1:50 / 1:500	Studio Space
Week 6	Monday 28/08	Section 1:50, Section 1:200, model (interior surface)	Studio Space
	Tuesday 29/08	Section 1:50, Section 1:200, model (interior surface)	Studio Space
	Friday 01/09	<b>Mid-semester crit - Full Brief Established (Collective)</b>	Level 3 exhibition space
<b>MID-SEMESTER BREAK</b>			
Week 7	Monday 18/09	Planning – Full Marae 1:500 / Admin Bldg 1:100	Studio Space
	Tuesday 19/09	Planning – Full Marae 1:500 / Admin Bldg 1:100	Studio Space



	Friday 22/09	<b>Guest Speaker - tbc</b>	Level 3 exhibition space
Week 8	Monday 25/09	<b>AD2/702 Cross Crit this week TBC</b>	Studio Space
	Tuesday 26/09	Planning – 1:100	Studio Space
	Friday 29/09	Planning – 1:100 / Design report	Studio Space
Week 9	Monday 02/10	Model – (re) develop interior surface	Studio Space
	Tuesday 03/10	Model – (re) develop interior surface	Studio Space
	Friday 06/10	Design Report	Studio Space
Week 10	Monday 09/10	<b>Hand in Design Report – instructions will be given for this.</b>	Studio Space
	Tuesday 10/10	Presentation Drawings and Models	Studio Space
	Friday 13/10	Presentation Drawings and Models	Studio Space
Week 11	Monday 16/10	Presentation Drawings and Models	Studio Space
	Tuesday 17/10	Presentation Drawings and Models	Studio Space
	Friday 20/10	Presentation Drawings and Models	Studio Space
Week 12	Monday 23/10	<b>Crit Week – Final Presentation and discussion</b>	
	Tuesday 24/10	<b>ARCHDES 702/703 Submission</b>	
	Friday 27/10	<b>Thurs 26 October 4:00-6:00pm</b>	
		<b>Public Studio Reviews</b>	
		<b>From 10:00</b>	
Week 13		Design Grading Moderation	
	Friday 10/11	Students <b>must remove their work</b> from the exhibition space by 12:00 midday	
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.	

## 6.2 Consultation and Discussion

Lynda Simmons, Room 534, Mon, Tues, Fri. [refiti.simmons@gmail.com](mailto:refiti.simmons@gmail.com) 021 256 0022 (text only)

Danielle Koni, [danielle.koni@jasmax.com](mailto:danielle.koni@jasmax.com)

## 7.0 LEARNING RESOURCES

### 7.1 Required Readings

- Tauroa and Tauroa, Te Marae A Guide to Customs & Protocol 1986

- Ruakura Turei, 2011 'Looking Up Skirts: Te Hiki a Hine-Ruhi.' 'Thesis, M.Arch(Prof) The University of Auckland, 2011.

<http://www.ngataonga.org.nz/about/news/returning-to-bastion-point>

<https://www.nzonscreen.com/title/bastion-point-the-untold-story-1999>

<https://www.youtube.com/watch?v=kGwaRGICk2M>

<http://www.govettbrewster.com/events/cinema/no-complaints-films-by-merata-mita>

<http://www.stuff.co.nz/auckland/local-news/75643043/Flashback-Final-stand-of-Ngati-Whatua-begins-at-Bastion-Point-in-January-1977>

### Recommended Readings (To be brought to Studio sessions if not on Desk Loan)

- Diedre Brown *Maori Architecture*, Auckland University Press, 2012.
- Thompson, Rewi 'Architecture & Translation' in *Now See Hear: Art and Translation* Ian Wedde & Gregory Burk 1990 225-226.
- Anne Salmond, *Hui: A Study of Maori Ceremonial Gatherings*. Raupo, 2009
- Bill McKay and Antonia Walmsley. "Maori Time: Notions of Space, Time and Building Form in the South Pacific." *Fabrications*
- Marata Tamaira (edited), *The Space Between: Negotiating Culture, Place, and Identity*, CPIS Occasional Paper 44, **John Webster and Taua Muru: The Space Between Cultures in 1840s Hokianga**, Ashton, Jennifer. free download, [http://www.hawaii.edu/cpis/publications\\_9.html](http://www.hawaii.edu/cpis/publications_9.html)
- Paul Tapsell *Ko Tawa Maori treasures of NZ*
- Rameka Alexander-Tu'inukuafe, *Te Whare Tapu O Ngapuhi: An Architectural response to Taonga Revitilisation*, M.Arch(Prof) thesis, The University of Auckland, 2014
- Nick Johnston, 2015 'Making Room. Considering a Pakeha Role in Conversations of Biculturalism and Architecture in Aotearoa New Zealand.' 'Thesis, M.Arch(Prof) The University of Auckland, 2015.



*Dawn Karakia, Ngāti Whātua Orakei Marae A+W-NZ Ra Karakia 24 September 2016, images by Joe Hockley for NZIA.*

## 7.2 Use of Canvas

Assignments' guidelines, lecture handouts and other relevant course materials will be available for download on Canvas. Canvas will be also used for direct communications concerning class activities and for the final upload of the materials required to fulfil the assignment requirements. Please note that, beside the use of Canvas, course co-ordinator, lecturers and tutors will contact you via email for information concerning the course and last-minute changes that may occur. The course co-ordinator will address any communication to your official university e-mail only and no other forms of communication will be used. Therefore, students are strongly recommended to check their university e-mail on a regular basis.

## **8.0 INCLUSIVE LEARNING**

Students are urged to discuss privately any impairment-related requirements face-to-face and/or in written form with the course co-ordinator/lecturer and/or tutor. The course co-ordinator/lecturer and/or tutor are available for discussing any issues related to the course after class hours or by appointment.

## **10.0 ASSESSMENT**

### **10.1 Specific Method of Assessment**

#### **100% coursework**

All student work is assessed by the named staff member(s) offering each course topic, who are appointed as examiners. Provisional grades are confirmed at an examiners' review of the work of all students in that particular design course, in order to ensure parity of grading standards across course topics. All marks are indicative until confirmed in the Design Grading Moderation Review. All work presented for Advanced Design 2 is also reviewed by external assessors.

### **10.2 Assessment Criteria for ARCHDES701 / 702**

Detailed information on assignment format and assessment criteria are provided below. The grading of work is based on the NICA Grade Descriptors printed on the Faculty website:

<https://cdn.auckland.ac.nz/assets/creative/for/current-students/course-planning-enrolment/Planning-and-enrolment-assets/NICA%20grade%20descriptors.pdf>

In addition to the criteria set out in the School handbook, assessment will be based on the following:

- Theory: Quality, depth and consistency of conceptual and critical thought throughout the design process.
- Architectonics: Quality of design development and level of skill demonstrated through creative engagement with issues of materiality, structure and construction.
- Performance: Quality and extent of design development through the creative engagement with relevant contextual, environmental and programmatic factors underlying the project.
- Form and Space: Quality of engagement with and development of three dimensional architectural form and space, both exterior and interior.
- Media: Quality of presentation, clarity of communication, appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process.
- Quality of engagement in studio – singularly, in group discussions, and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

Specific topics will weigh the factors presented above according their identified emphasis.

### **10.3 Academic Integrity**

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

### **10.4 Attendance and Participation**

Attendance in class as well as engagement with course activities and readings supports academic success. Therefore, it is strongly recommended that students make every effort to attend class and complete all the necessary in-class requirements.



## **10.5 Output Requirements**

- 1.) Sections Through whole and parts of full proposal (3 minimum) All to incorporate conceptual work.  
1:50  
1:100  
1:200 (or scales as discussed with tutor).
- 2.) Plans. (To incorporate conceptual work where relevant)  
1:50  
1:100  
1:500 (or scales as discussed with tutor).
- 3.) Models – conceptual  
Models – interior surface  
Models – finished (optional)
- 4.) ‘embodied’ interiors
- 5.) Context drawings (method is optional)

## **11.0 STUDENT FEEDBACK**

Students’ feedback will represent an important moment for the progressive improvement of the course and will be required in the latter part of the course, either through the SET Evaluation section on Canvas (or on paper) or by other means yet to be confirmed.

## **12.0 UNIVERSITY POLICIES AND GUIDELINES**

This course is based on the university policies and guidelines. For further information, see the University and Faculty websites. On the Faculty website, the ‘Quick Reference Guide for New Students’ provides useful information on such things as key dates, where to go for help and advice, personal support and academic policies and procedures.

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## **SCHOOL/DEPARTMENT: SCHOOL OF ARCHITECTURE AND PLANNING**

## **COURSE OUTLINE: ARCHDES 701 AND 702 | 2017, SEMESTER 2 2017**

### **1.0 GENERAL COURSE INFORMATION**

<b>Course Code:</b>	ARCHDES 701 and ARCHDES 702
<b>Course Title:</b>	ADVANCED DESIGN 2 and ADAPTIVE REUSE
<b>Points Value:</b>	30
<b>Prerequisites:</b>	Head of School approval for 702 Adaptive Reuse
<b>Restrictions:</b>	-
<b>Course Director:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Course Co-ordinator:</b>	Andrew Barrie, a.barrie@auckland.ac.nz
<b>Staff:</b>	Assoc. Prof. Uwe Rieger
<b>Teaching Assistant</b>	Yinan Liu + O III I

### **2.0 CLASS CONTACT HOURS**

Timetable: Monday, Tuesday & Friday, 1pm – 5pm.

### **3.0 COURSE PRESCRIPTION**

A studio based inquiry into an architectural topic approved by the Head of School of Architecture and Planning intended to facilitate in-depth study that is both tailored to a student's own interest and aligned with the School's research clusters, sharing workshops, discussions, presentations and tutorials.

#### **3.1 STUDIO TITLE**

## **arc/sec :: TACTILE VR**

### **Research at the Lab for Digital Spatial Operations**

The arc/sec Lab explores concepts for a new condition of buildings and urban patterns in which digital information is connected to spatial appearance and linked to material properties. The approach focusses on the step beyond digital re-presentation and digital fabrication, where data is re-connected to the multi-sensory human perceptions and physical skills.

Work in the arc/sec Lab is based on collective learning , conducted through collaborative work in a cross disciplinary design environment and developed through experiential investigations. The Lab utilizes large-scale interactive installations as the driving vehicle for the exploration and communication of new dimensions in architectural space. Our experiments aim to make data “touchable” and to demonstrate real time responsive environments. In parallel they are the starting point for both the development of practice oriented applications and speculation as to how our cities and buildings might change in the future.



htc Vive, Head Mounted Display, 2017

### 3.2 STUDIO BRIEF

This AD2 **arc/sec studio** will investigate advanced strategies for the application of Virtual Reality (VR) devices in an urban context. We will focus on the creation and exploration of a new materiality, which combines virtual information with tactile properties. In 1:1 we will test concepts and principles. The results will be extrapolated to propose speculative views on a digitally enhanced urban fabric.

Supported by OML we will introduce the Head Mounted Display (HMD) HTC Vive in combination with a developer version of the HTC Vive Markers. These unreleased HTC markers are new tracking devices, which allow us to transport objects from the physical into the virtual environment. Working at this intersection of both worlds we will explore disconnections and transformations of sensory properties

The studio builds up on a series recent investigations and prototypical installations including *LightScale II*, *SINGULATITY*, *Pop-Up Really Shop*, *HyperSpace* and *AnaGlyph*. Common to these is a 1:1 calibration of a digital and physical environment with the aim to explore functional, programmatic and aesthetic design parameters for user interaction with haptic-digital space.

The focus of the course will be on 3 areas:

- Theory: expanded exploration of functional and programmatic applications of tactile data within urban design and architecture
- Aesthetic: graphical development of an urban environment and spatial presentation in VR
- Realisation: well resolved virtual and tactile components that emerge to a new understanding of urban fabric

In the first half of the semester we will work in small teams to explore and test digital and physical components. On an individual basis we will explore strategies for the translation of the given data into a spatial system. In the

second half we will commonly develop and build an inhabitable Tactile VR environment. This will consist of both team and individual work components.



arc/sec Thesis Team Pop-Up Reality, 2017

#### 4.0 TEACHING AIMS

The aims of ARCHDES701 / ARCHDES702 are:

The Advanced Design 2 topics are structured around the theme of 'urban patterns'. At their broadest, the topics foreground large-scale urban investigations concerning infrastructure, context, landscape, architecture, relationships between these factors and patterns of inhabitation thus supported. Crafted propositions are to be developed that demonstrate an exploration of the urban patterns theme across a range of scales.

**Note:** Advanced Design 2 (and Adaptive Reuse) require the preparation of a **Design Report**. In 2017 this will be prepared in a workshop as part of the new core course taught con-currently with studio, ARCHGEN 703 Design as



Research, where it will account for %40 of the grade. While assessed as part of the Design as Research course it will be focussed on the studio project and should be refined and re-submitted in week 10 so that it can be circulated to the critics allowing them to prepare ahead of the final review.



arc/sec Thesis SINGULARITY, Yinan Liu & Ying Miao, 2016

## 5.0 LEARNING OUTCOMES

### 5.1 General ARCHDES701 Course Outcomes

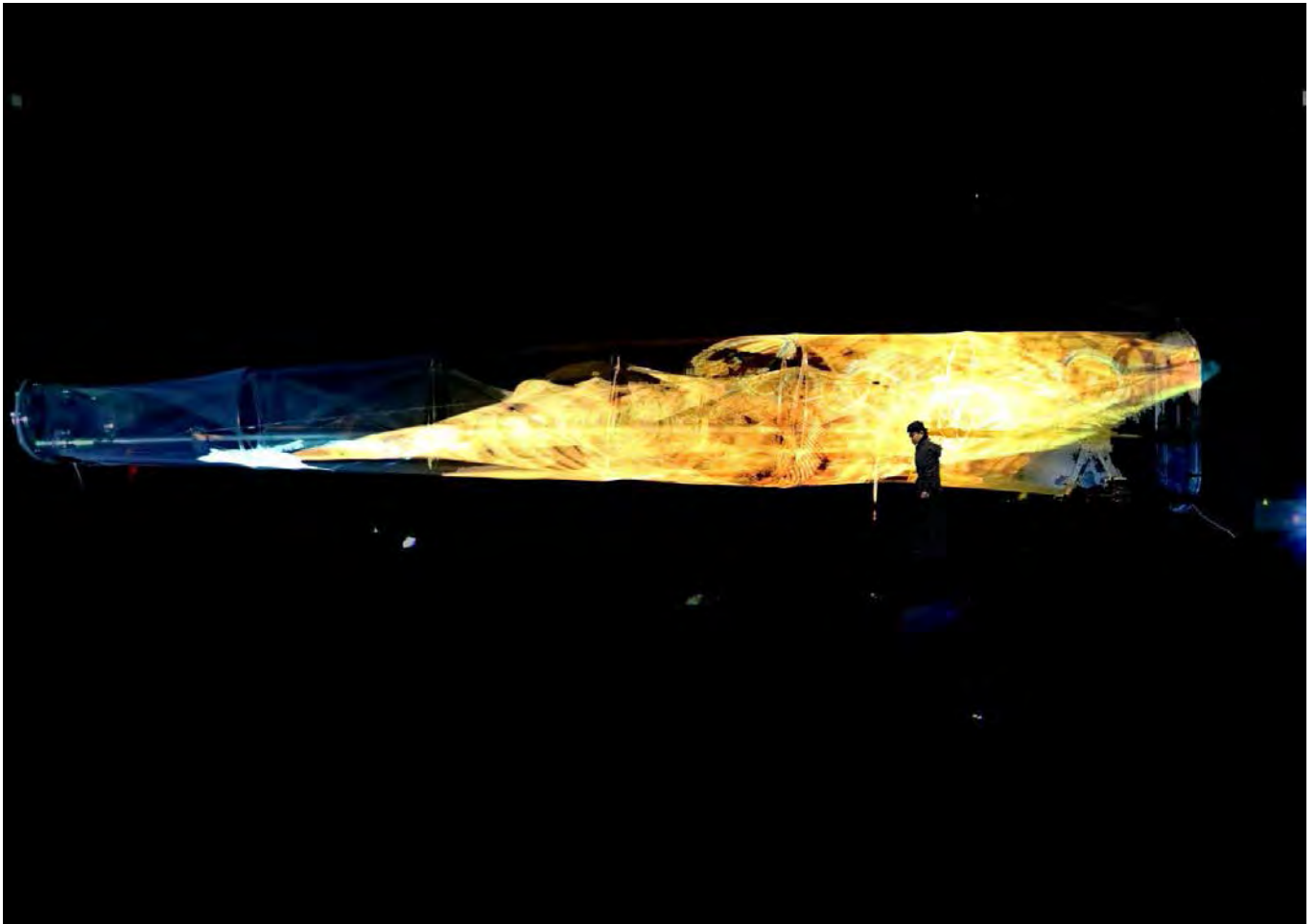
On successful completion of this course, students are expected to:

- **Theory:** Show evidence of conceptual consistency and depth of critical thinking throughout the process of developing design propositions.
- **Architectonics:** Demonstrate skill in the advancement of conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.
- **Performance:** Show abilities to advance conceptual thinking and design propositions through identifying and addressing relevant contextual, environmental and programmatic factors underlying the project.
- **Form and Space:** Demonstrate advanced abilities to develop three dimensional architectural form and space, both exterior and interior.
- **Media:** Display a high level of skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

### 5.2 Specific Course Outcomes

This studio topic will engage with the general course outcomes in the following ways:

- Theory: To gain an understanding of the of the concept of *Tactile Data* and its relationship to dynamic architectural space and control systems
- Architectonics: To explore new architectural and urban design opportunities through real time responsive construction and spaces
- Performance: To develop the an understanding of responsive environments and user interaction on a building and urban scale
- Form and space: To explore the point where the technical and aesthetic aspects of Tactile Data meet to create the disciple of architecture
- Media: To develop a full scale multimedia installation



arc/sec LightScale II 2017

## 6.0 COURSE STRUCTURE AND CONTENT

### 6.1 Teaching Schedule

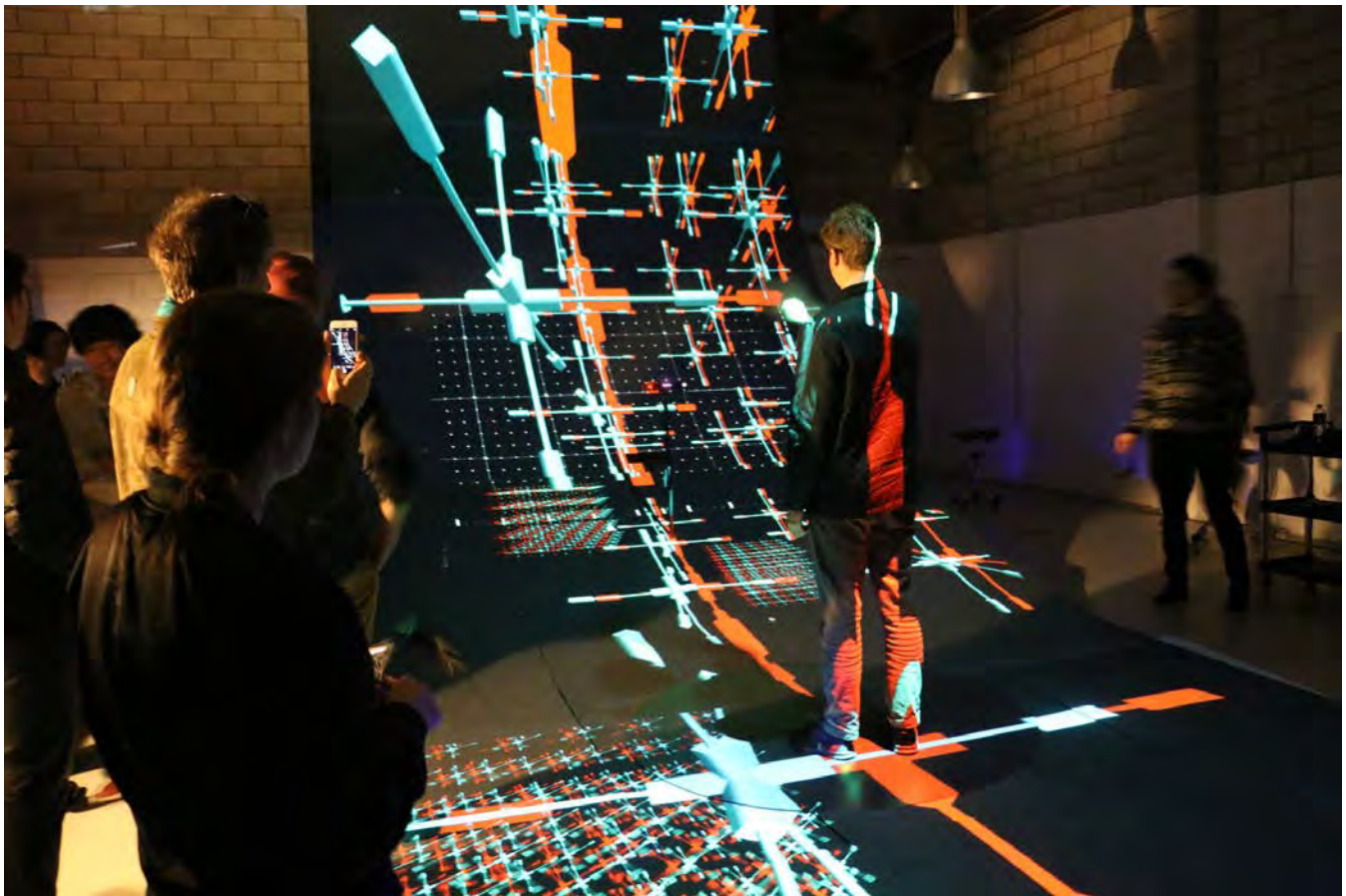
Week	Date	Topic	Venue
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
	Tuesday 25/07	First studio meeting Research: recent technologies and applied examples	Studio Space
Week 2	Monday 31/07	Tests and experiments	
	Tuesday 01/08	Tests and experiments	
	Friday 04/08	Tests and experiments	
Week 3	Monday 07/08	Research: data, > details and structure	
	Tuesday 08/08	Research: data, > details and structure	
	Friday 11/08	Research: data, > details and structure	
Week 4	Monday 14/08	Tests and experiments	
	Tuesday 15/08	Tests and experiments	
	Friday 18/08	Tests and experiments	
Week 5	Monday 21/08	Installation Development	
	Tuesday 22/08	Installation Development	
	Friday 25/08	Mid year Crit	
Week 6	Monday 28/08	O III I: Digital Workshop Week	
	Tuesday 29/08	O III I: Digital Workshop Week	
	Friday 01/09	O III I: Digital Workshop Week	
<b>MID-SEMESTER BREAK</b>			
Week 7	Monday 18/09	Research and construction phase: > theory, details and structure	
	Tuesday 19/09	Research and construction phase: > theory, details and structure	



	Friday 22/09	Research and construction phase: > theory, details and structure
Week 8	Monday 25/09	AD2/702 Cross Crit this week TBC
	Tuesday 26/09	Research and construction phase: > theory, details and structure
	Friday 29/09	Research and construction phase: > theory, details and structure
Week 9	Monday 02/10	Research and construction phase: > theory, details and structure Research and construction phase: > theory, details and structure
	Tuesday 03/10	Research and construction phase: > theory, details and structure
	Friday 06/10	Research and construction phase: > theory, details and structure
Week 10	Monday 09/10	Hand in Design Report – instructions will be given for this. Testing and refinements
	Tuesday 10/10	Testing and refinements
	Friday 13/10	Testing and refinements
Week 11	Monday 16/10	Final testing
	Tuesday 17/10	Final testing
	Friday 20/10	Final testing
Week 12	Monday 23/10	<b>Crit Week – Final Presentation and discussion</b> <b>ARCHDES 702/703 Submission</b>
	Tuesday 24/10	<b>Thurs 26 October 4:00-6:00pm</b>
	Friday 27/10	<b>Public Studio Reviews</b> <b>From 10:00</b>
Week 13		Design Grading Moderation
	Friday 10/11	Students <b>must remove their work</b> from the exhibition space by 12:00 midday
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.

## 6.2 Consultation and Discussion

Studio hours and by appointment



arc/sec D5 Studio, *AnaGlyph* 2016

## 7.0 LEARNING RESOURCES

### 7.1 Recommended Readings

#### **ACADIA 2013 adaptive architecture: proceedings of the 33rd Annual Conference of the Association for Computer Aided Design in Architecture**

ACADIA (Conference) (33rd: 2013 : Cambridge, Ont.) Philip Beesley 1956- editor of compilation.; Michael Stacey editor of compilation.; Omar Khan 1969- editor of compilation.; University of Waterloo. School of Architecture, host institution.

Toronto : Riverside Architectural Press. 2013.

#### **Architecture in formation: on the nature of information in digital architecture**

**Pablo Lorenzo-Eiroa editor.; Aaron Sprecher editor.**

London : Taylor & Francis Ltd. 2013.

#### **Responsive environments: architecture, art and design;**

Lucy Bullivant; London: V&A Publications 2006. ; ISBN:1851774815 (pbk.) :

### **Theories of the digital in architecture**

**Rivka Oxman editor of compilation.; Robert Oxman editor of compilation.**

London ; New York : Routledge, Taylor & Francis Group. 2014

### **The living, breathing, thinking, responsive buildings of the future**

**Rodolphe El-Khoury Christos Marcopoulos; Carol Moukheiber**

London : Thames & Hudson 2012.

### **Hyperbody : first decade of interactive architecture**

**Kas Oosterhuis**

Heijningen : Jap Sam Books 2012.

### **Towards a new kind of building : tag, make, move, evolve**

**Kas Oosterhuis**

Rotterdam : NAI c2011.

### **Responsive Materials and Methods : State-of-the-Art Stimuli-Responsive Materials and Their Applications**

Tiwari, Ashutosh; Kobayashi, Hisatoshi, [Wiley](#), 2013

### **4dspace : interactive architecture**

**Lucy Bullivant**

Chichester : Wiley 2005.

### **Interactive architecture**

**Michael Fox 1967 Aug. 22- Miles Kemp 1979-**

New York : Princeton Architectural Press c2009.

### **Interactive Experience in the Digital Age : Evaluating New Art Practice**

Candy, Linda; Ferguson, Sam

[Springer](#). 2014

### **Interactive contemporary art : participation in practice**

Kathryn Brown (Kathryn J.), editor.

London : I.B. Tauris. 2014.

### **aRt&D : research and development in art**

Joke Brouwer

Rotterdam, Netherlands : V2\_Publishing/NAI Publishers c2005.

**From technological to virtual art**

Frank Popper

Cambridge, MA : MIT Press c2007.

**Aesthetics of interaction in digital art**

Katja Kwastek

Cambridge, MA : MIT Press. 2013

**A touch of code : interactive installations and experiences**

Robert Klanten; Sven Ehmann; Verena Hanschke; Lukas Feireiss

Berlin : Die Gestalten Verlag 2011.

**Interact or die**

Joke Brouwer; Arjen Mulder; Brian Massumi; Detlef Mertins; Lars Spuybroek; Moortje Marres;  
Christian Hubler

Rotterdam : V2\_Publishing-NAi Uitgevers 2007.

**Materials:****Nano materials in architecture, interior architecture, and design**

**Sylvia Leydecker Marius Kölbel; Sascha Peters**

Basel ; Boston : Birkhäuser 2008.

**Programming:****Programming Interactivity**

[Joshua Noble](#), : O'Reilly Media, Inc. July 21, 2009

Print ISBN-13: 978-0-596-15414-1

736

Subscriber Rating:

**Processing for visual artists : how to create expressive images and interactive art**

**Andrew S. Glassner**

Natick, Mass. : A.K. Peters c2010.

**Processing 2 creative programming cookbook** : over 90 highly-effective recipes to unleash  
your creativity with interactive art, graphics, computer vision, 3D, and more

Jan Vantomme ebrary, Inc.

Birmingham : Packt Pub. 2012.

**Generative Design**

Visualize, Program, and Create with Processing

Hartmut Bohnacker, [Benedikt Groß](#), [Julia Laub](#), [Claudius Lazzaroni](#) editor

Princeton Architectural Press

ISBN 978-1-61689-077-3

### 7.3 Other Materials or Software

<http://unity3d.com/>

### 7.4 Use of Cecil

### 7.5 Other Assistance / Student Support Available

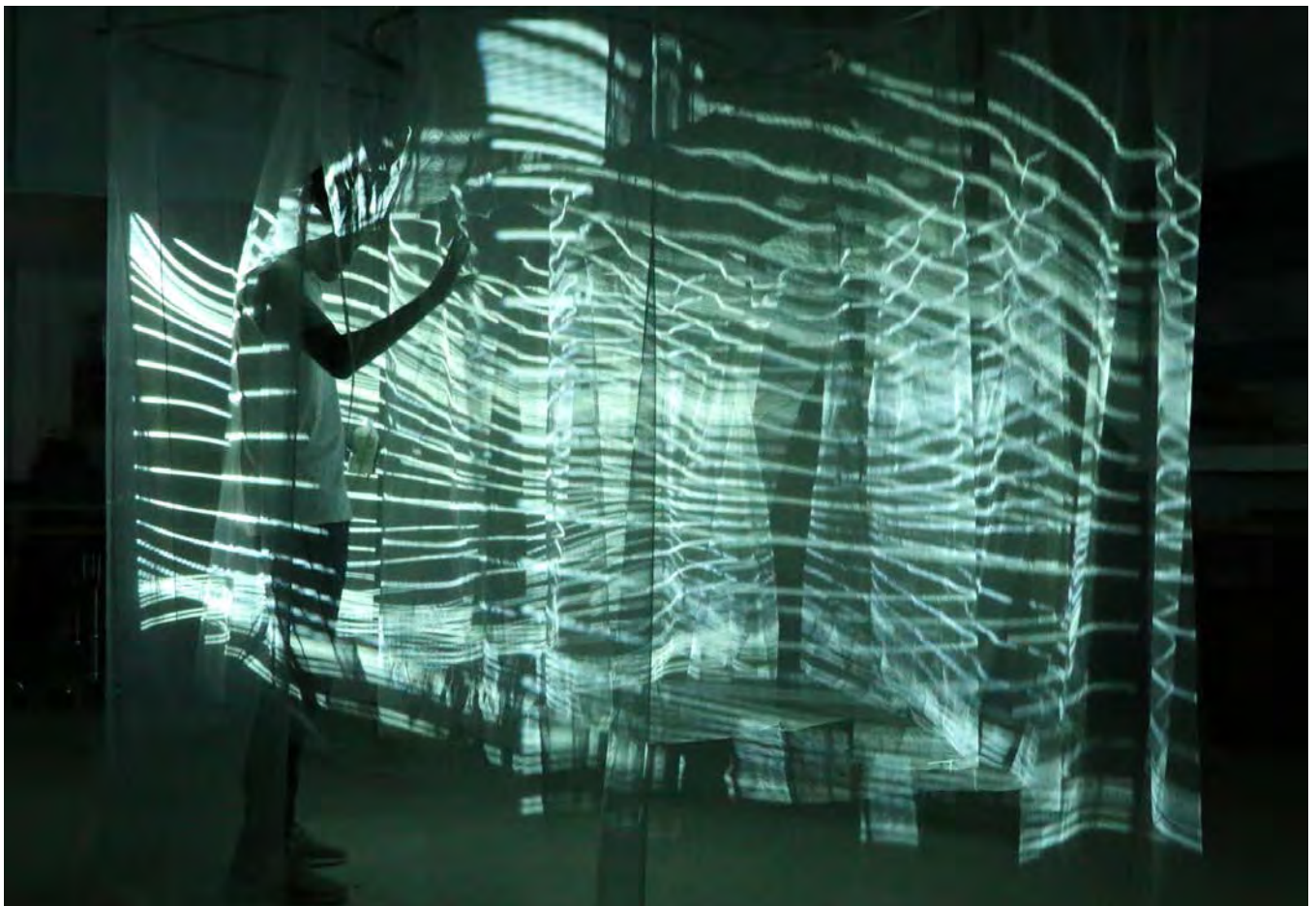
OML

## 8.0 INCLUSIVE LEARNING

Students are urged to discuss privately any impairment-related requirements face-to-face and/or in written form with the course convenor/lecturer and/or tutor.

## 9.0 OTHER INFORMATION

The Studio will be structured as a research lab. While participants will be working in distinctive areas of investigation it requires the willingness and ability to work in teams and collaborate on a common aim. The assessment will be based individual achievements within this context.



arc/sec AD2 Studio, *HyperSpace1.0*, 2015

## **7.2 Use of Canvas**

Assignments' guidelines, lecture handouts and other relevant course materials will be available for download on Canvas. Canvas will be also used for direct communications concerning class activities and for the final upload of the materials required to fulfil the assignment requirements. Please note that, beside the use of Canvas, course co-ordinator, lecturers and tutors will contact you via email for information concerning the course and last-minute changes that may occur. The course co-ordinator will address any communication to your official university e-mail only and no other forms of communication will be used. Therefore, students are strongly recommended to check their university e-mail on a regular basis.

## **8.0 INCLUSIVE LEARNING**

Students are urged to discuss privately any impairment-related requirements face-to-face and/or in written form with the course co-ordinator/lecturer and/or tutor. The course co-ordinator/lecturer and/or tutor are available for discussing any issues related to the course after class hours or by appointment.

## **10.0 ASSESSMENT**

### **10.1 Specific Method of Assessment**

#### **100% coursework**

All student work is assessed by the named staff member(s) offering each course topic, who are appointed as examiners. Provisional grades are confirmed at an examiners' review of the work of all students in that particular design course, in order to ensure parity of grading standards across course topics. All marks are indicative until confirmed in the Design Grading Moderation Review. All work presented for Advanced Design 2 is also reviewed by external assessors.

### **10.2 Assessment Criteria for ARCHDES701 / 702**

Detailed information on assignment format and assessment criteria are provided below. The grading of work is based on the NICA Grade Descriptors printed on the Faculty website:

<https://cdn.auckland.ac.nz/assets/creative/for/current-students/course-planning-enrolment/Planning-and-enrolment-assets/NICA%20grade%20descriptors.pdf>

In addition to the criteria set out in the School handbook, assessment will be based on the following:

- Theory: Quality, depth and consistency of conceptual and critical thought throughout the design process.
- Architectonics: Quality of design development and level of skill demonstrated through creative engagement with issues of materiality, structure and construction.
- Performance: Quality and extent of design development through the creative engagement with relevant contextual, environmental and programmatic factors underlying the project.
- Form and Space: Quality of engagement with and development of three dimensional architectural form and space, both exterior and interior.
- Media: Quality of presentation, clarity of communication, appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process.
- Quality of engagement in studio – singularly, in group discussions, and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

Specific topics will weigh the factors presented above according their identified emphasis.



### **10.3 Academic Integrity**

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

### **10.4 Attendance and Participation**

Attendance in class as well as engagement with course activities and readings supports academic success. Therefore, it is strongly recommended that students make every effort to attend class and complete all the necessary in-class requirements.

### **10.5 Output Requirements**

The course be structured as a research group working towards a common goal. We will develop theory and practice in parallel. While participants will collaborate in teams, each team member will work on distinctive tasks. Areas include: graphics, animation, spatial design. Orientation system, sensor technology, programming, construction, projection technology, etc

The Output requirements are:

- Individual: Extended theory and practice report for final hand in ( text , drawings , photos)
- Team based: Prototypes and digital theory presentation for mid semester crit
- Team based and individual: Final installation and individual digital presentation and discussion of component development

### **11.0 STUDENT FEEDBACK**

Students' feedback will represent an important moment for the progressive improvement of the course and will be required in the latter part of the course, either through the SET Evaluation section on Canvas (or on paper) or by other means yet to be confirmed.

### **12.0 UNIVERSITY POLICIES AND GUIDELINES**

This course is based on the university policies and guidelines. For further information, see the University and Faculty websites. On the Faculty website, the 'Quick Reference Guide for New Students' provides useful information on such things as key dates, where to go for help and advice, personal support and academic policies and procedures.

Students must note the following warning that applies to all material provided for this course. This includes printed material and electronic material, and material posted on Canvas. If you are not sure about the requirements, ask for clarification from the course coordinator.

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