

ARCHDES 200 | DESIGN 3 | TOPIC OUTLINE | SEM 1 2019

The Domestic: An introduction to those things both familiar and unfamiliar in our understanding of home, family, privacy, identity, and community. Explores both the most intimate and the most exposed aspects of dwelling, and addresses scales ranging from the room to the block.

Dr. Kathy Waghorn

Kathy is a Senior Lecturer who has taught Design 3 a number of times in the past. She is also part of HOOPLA, an architecture and urbanism collective that collaborates with others to develop public-realm initiatives reconnecting Te Whau River, in the west of Tamaki

Makaurau Auckland, with its urban environment, thereby prompting new opportunities for its rejuvenation and use.

The extraordinary ordinary



Tezuka Architects, *Roof House*, Japan, 2009

Image from <https://inspiration.detail.de/house-in-hadano-106514.html?lang=en>

GENERAL COURSE INFORMATION

Course :	Design 3 ARCHDES200
Points Value:	30 points
Course Director:	Sarosh Mulla: s.mulla@auckland.ac.nz
Course Co-ordinator:	Kathy Waghorn: k.waghorn@auckland.ac.nz
Studio Teacher:	Kathy Waghorn
Contact:	Room 540, k.waghorn@auckland.ac.nz
Location:	TBC
Hours:	Tuesday and Friday 1:00-5:00pm

For all further general course information see the ARCHDES200 COURSE OUTLINE in the FILES folder on CANVAS.

In *The Practice of Everyday Life* Michel de Certeau champions the everyday as characterised by creativity and inventiveness, where ‘tactical acts’ of re-employment and appropriation are carried out to re-form culture. What does this mean for designing a dwelling – how do we design for and with ‘the everyday’ – the micro-ultra-local sites and practices of inhabitation?

This studio leans toward de Certeau’s theory of the everyday to propose that the house can be a location of creativity and inventiveness centered on our everyday actions of dwelling. As in the ‘Roof House’ (above), we too might appropriate a gently sloping roof for sitting, cooking, dining, showering and sunbathing. Further, this employment of the everyday, of making the ordinary extra-ordinary through close attention to patterns of inhabitation, might extend to our relations to our neighbours and the neighbourhood at large.

TOPIC STRUCTURE AND CONTENT

This studio occurs in two connected parts

Part 1: Inhabitation

Unless we live in a highly institutionalized setting (such as a hospital or prison) the domestic is our everyday environment. As in the saying “you can’t see the wood for the trees” the difficulty with the domestic is that we are so completely immersed in it that it becomes difficult to see and to know. The house is not merely a container; it is a spatio-temporal product of (and producer of) culture, technology and economics. In order to overcome what Toyo Ito describes as the “obsessive homogeneity of the modern dwelling”¹ Part 1 of this studio will use processes of modelling, surreal diagramming and 1:1 scale installation to register possibilities of the domestic that are hidden in plain sight.

“The home’s capacity to allocate space and time and resources over the long term is a legitimate source for wonder”.

Douglas, Mary. "The Idea of a Home: A Kind of Space."

In Part 1 we will consider –

- patterns of occupation, communality, privacy, intimacy
- the arrangement of objects and ornamentation, the interior domestic as an expression of self-hood and identity
- the house as infrastructure
- the “everyday” and the irruption of disorder in the domestic
- the expanding virtual spaces of the domestic interior through e-commerce (the home and the work place hybrid), e-learning (home and school/University hybrid), e-tainment (digital download and streaming, digital social networks, on-line gaming)

¹ Ito, T. ‘Theatrical and sensorial architecture: Sou Fujimoto’s radical experiments’. In *Primitive Future*, Sou Fujimoto, 2G, 50, 2009, p8.

Part 2: Neighbourhood

The second part of this studio will propose spatial and social arrangements for multiple houses on a specific site adjacent to Te Whau awa/river. Located west of the Auckland city outer fringe, the river was used by Maori as a transport portage to cross between the two Auckland Harbours then later, in the colonial period, as the site of clay for brick production. With the development of rail then road, the river lies underutilised and neglected. The Whau River bends around the industrial edge of New Lynn at Delta Avenue, where the area is occupied by portal frame 'shed' warehouses that only address the street front, ignoring the river edge. Research has shown² that these sheds house a high number of trades related to the automotive industry. With a future decline in car ownership as modes of transport change, this sliver of land is open to new uses, more sensitive to the ecology of the river's edge.

As we consider the relation between house, river and neighbourhood we will borrow from Sou Fujimoto's *Primitive Future* manifesto and explore the idea of the "city as house, house as city". Fujimoto says, "I have always had doubts about streets and houses being separated by a single wall, and wondered if a graduated domain accompanied by different notions of distance between street and house might be a possibility".³ This part of the studio will address -

- a diversity of household types and the way these change over time (solo parent family, empty nesters, host-family, extended whanau, multi-generation living, assisted living)
- The visual, spatial and social relationship of one dwelling to other dwellings, to public spaces and to the river and street
- The house as spatially and temporally legislated

² Lam, J. (2017) *Delta Works: Adaptive Reuse of the Industrial Shed*, MArch Prof Thesis, The University of Auckland.

³ Fujimoto, S. House N. In *Primitive Future*, Sou Fujimoto, 2G, 50, 2009, p70.

- Environment and ecology, the house as part of a degraded yet sensitive river edge ecology
- Infrastructure, amenity, scale, walk-ability, demographic patterns, micro-climate, soil and water, air quality, acoustic properties, flora and fauna

SCHEDULE

Week	Date	Event
Week 1	Mon 4.3	1:15 Studio ballot
	Tue 5.3	Part 1: Inhabitation
	Fri 8.3	House Vocab - Model making workshop With Sam Boanas
Week 2	Tue 12.3	House Vocab – tutorials <i>4:00pm / Courtyard Housing</i>
	Fri 15.3	House Vocab pin up Intro to Domestic Diagramming
Week 3	Tue 19.3	Domestic Diagramming tutorials <i>4:00pm / History of housing in Aotearoa New Zealand</i>
	Fri 22.3	Domestic Diagramming pin up Intro to Housing Objects 1:1
Week 4	Tue 26.3	Housing Objects 1:1 tutorials <i>4:00pm / The Home in Law</i>
	Fri 29.3	Housing Objects 1:1 pin up
Week 5	Tue 2.4	Intro to Part 2: Neighbourhood <i>4:00pm / Live/Work</i>
	Fri 5.4	Field Work / New Lynn and surrounds
Week 6	Tue 9.4	Design 3 Mid-semester crits Curate accumulated work
	Fri 12.4	Review and set tasks for mid-semester

MID-SEMESTER BREAK		
Week 7	Tue 30.4	Neighborhood pin up
		4:00pm / <i>Ka tika ka ora, housing Māori whānau</i>
Week 8	Fri 3.5	Neighborhood development
	Tue 7.5	Animation workshop
Week 9		4:00pm / <i>Housing in Morocco and Seville</i>
	Fri 10.5	3:00-5:00pm D3 X-crit
Week 10	Tue 14.5	Development
		4:00pm / <i>A Way of Living: Julie Stout</i>
Week 11	Fri 17.5	Development
	Tue 21.5	Development
Week 12	Fri 24.5	Development
	Tue 28.5	False Final
Week 13	Fri 31.5	Development
	Tue 4.6	Design 3 Final Studio Reviews
Week 14	Fri 7.6	Class review and celebration

RESOURCES

Selected excerpts from:

NA - "New Lynn Urban Plan." Auckland: Auckland Council, 2010.

Ainley, Rose, ed. *This Is What We Do : A Muf Manual*. London: Ellipsis, 2001.

Bennett, Jane *Vibrant Matter : A Political Ecology of Things*. Durham N.C.: Duke University Press, 2010.

Busch, Akiko. *The Uncommon Life of Common Objects: essays on design and the everyday*. New York, Metropolis Books, 2004.

Corner, James. "The Agency of Mapping: Speculation, Critique and Invention.". In *Mappings*, edited by Dennis Cosgrove, 213-52. London: Reaktion, 1999.

Cresswell, Tim. "Theorizing Place." In *Mobilizing Place, Placing Mobility: The Politics of Representation in a Globalized World*, edited by Tim Cresswell and GINETTE VERSTRAETE. Amsterdam and New York: Rodopi, 2002.

de Certeau, Michel. *The Practice of Everyday Life*. Los Angeles and London: University of California Press, 1984.

Dodd, Melanie. "Between the Lived and the Built: Foregrounding the User in Design for the Public Realm." RMIT University, 2011.

Douglas, Mary. "The Idea of a Home: A Kind of Space." *Social Research* 58, no. 1 (1991): 287-307

Fujimoto, S. *Primitive Future*, 2G, 50, 2009.

Hara, Kenya. *Designing Design*. Baden, Switzerland : Lars Müller Publishers 2007

Highmore, Ben. *Everyday Life and Cultural Theory: An Introduction*. London and New York: Routledge, 2002.

Hill, Jonathan. *Occupying Architecture: Between the Architect and the User*. London: Routledge, 1998.

Koolhaas, Rem, Bruce Mau, Jennifer Sigler, Hans Werlemann, and Office for Metropolitan Architecture. *Small, Medium, Large, Extra-Large*. Monacelli Press: New York, N.Y., 1998

Lam, J. *Delta Works: Adaptive Reuse of the Industrial Shed*, MArch Prof Thesis, The University of Auckland, 2017.

Massey, Doreen. "A Global Sense of Place." *Marxism Today*, no. June (1991): 24-29.

Rendell, J. *Art and Architecture: A Place Between*. London and New York: I. B. Tauris, 2006.

Treadwell, S. 2005. "From the Margins of Architecture: An Account of Domesticity." In Douglas Lloyd Jenkins (ed.) *New Dreamland: Writing New Zealand Architecture*, pp. 285–97. Auckland: Godwit, Random House.

Specific resources will be supplied in class at certain points in time.

The Domestic Series: Tuesdays 4pm – room 311

As part of Design 3 all students from all studios are welcome to join 'The Domestic Series'. These take place on Tuesday afternoons and are short presentations and discussions on the domestic by Design 3 staff and guests.

REQUIRED PRODUCTION

The intention in this studio is to make prolifically and to take all production seriously.

"As part of the creation of a design, drawing is about risk, vulnerability, and the sharing of the most tentative as well as fully formed thoughts in a process that involves testing, critiquing, reiterating and transforming".⁴

This studio will encourage research as a group activity initiating a collective approach to understanding the critical positions on the domestic and the neighbourhood that we generate. While contributing to collaborative research all students will make their own design proposition. The studio will result in a curated exhibition of proposals that use design to advocate for re-thinking land use in this site.

Part 1: Inhabitation

Memory plan

House Vocab: 1:100 model and diagram

Domestic Diagramming: surrealist diagram at A1

Housing Objects: 1:1 installation

Part 2: Neighbourhood

Field work: analytical documents as required

Design for multiple dwellings

Curation and design of exhibition

ASSESSMENT & FEEDBACK

This course is assessed as 100% coursework. Conversational feedback is given throughout the semester. Written feedback, with indicative grading, is given at a date around the mid-point of the semester. All further information regarding assessment is available in the ARCHDES 200 Design 3 Course Outline (on Canvas).

⁴ Edward Robbins, *Why architects draw*, MIT Press, Cambridge Mass., 1994

LEARNING OUTCOMES

General Course Outcomes: On successful completion of this course students should be able to:

- Theory: Demonstrate a critical understanding of the domestic and pursue a consistent line of questioning to uncover architectural opportunity within the familiar, and explore that opportunity through the development of design propositions.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material propositions.
- Performance: Show evidence of an understanding of how the design proposition behaves as an environment (in terms of light, heat, ventilation ...) and how it responds to and influences the site and spatial context it occupies.
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition through the making of scaled 3-dimensional architectural propositions.
- Media: Demonstrate productive engagement with media specific to the discipline of architecture – plans sections, elevations, perspectives, models – and understandings of their uses and relationships to one another.

Specific Topic Outcomes: This studio topic will engage the general course outcomes in the following ways:

- Theory: This studio draws upon theories of the everyday to interrogate the domestic realm. By the end of the semester students will be able to take a critical and creative standpoint towards their design informed by such positions.
- Architectonics: Develop a design scheme that utilises the tectonic characteristics of brick and masonry construction.
- Performance: Explore the dwelling as part of a broader ecosystem, taking the riverside site as a spur for this.
- Form and space: Use form and space in tactical ways that allow for the re-imagining of architectural housing 'norms'.
- Media: Work with diagramming, orthographic drawings, physical models, 1:1 prototypes and animation to iterate a design proposition. Compile, edit and craft a group exhibition to propose alternate land use – using design as advocacy for change.

