# ARCHDES 700 | ADVANCED DESIGN 1 | TOPIC OUTLINE | SEM 1 2019

Advanced Design 1 is the integrated design project for the MArch(Prof). Students are required to address a challenging and conceptually complex architectural design and to achieve a fully resolved design project, together with developed design studies sufficient to explain the proposed building's construction, structure, materials and natural environmental performance. Emphasis will fall upon the development of strategic responses to differing, changing or extreme environmental conditions. Focus on site, thermal, natural environment, material and ecological issues.

DR AMANDA HYDE DE KRETSER
Academic and practitioner in both Auckland and Los Angeles, with particular interest in site, urban design and development narratives.

CONTAGIOUS CHANGE
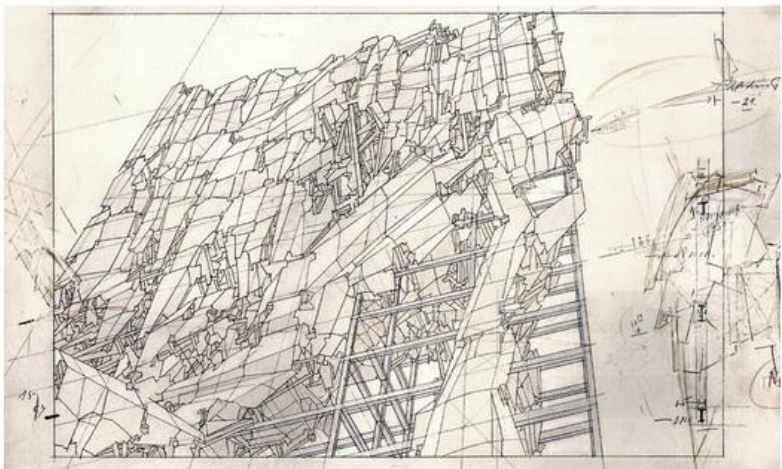
"New types of spaces woven into the surviving Cartesian structural frame, create a dialectic between timeless and timebound, a network of the unknown that inspires both dialogue and innovation"

War and Architecture by Lebbeus Woods
https://lebbeuswoods.wordpress.com/2011/12/15/war-and-architecture-three-principles/

GENERAL COURSE INFORMATION

Course :	Advanced Design 1 ARCHDES700
Points Value:	30 points
Course Director:	Sarosh Mulla: s.mulla@auckland.ac.nz
Course Co-ordinator:	Aaron Paterson:aaron.paterson@auckland.ac.nz
Studio Teacher:	Dr Amanda Hyde de Kretser
Contact:	ajdekretser@gmail.com
Location:	TBC
Hours:	Tuesday and Friday 1:00-5:00pm

For all further general course information see the ARCHDES700 COURSE OUTLINE in the FILES folder on CANVAS.

CONTAGIOUS CHANGE

As we enter fully into the unknown future associated with climate change, it becomes important to understand more broadly what it is to think and to act as an archiect.

This studio is designed to encourage students to understand more fully what role architecture plays in a changing world and how architecture forms us just as much as we form architecture.

In an interview with Lebbeus Wood, architecture is described as a political act.

> To me politics means one thing: How do you change your situation? What is the mechanism by which you change your life? That's politics. That's the political question. It's about negotiation, or it's about revolution, or it's about terrorism, or it's about careful step-by-step planning – all of this is political in nature. It's about how people, when they get together, agree to change their situation.
>
> Architecture is a political act, by nature. It has to do with the relationships between people and how they decide to change their conditions of living. And architecture is a prime instrument of making that change – because it has to do with building the environment they live in, and the relationships that exist in that environment.
> Geoff Manaugh: Without Walls: An Interview with Lebbeus Woods
> (http://www.bldgblog.com/tag/mythology/page/3/)

World map shows flight routes from the 40 largest U.S. airports. Christos Nicolaides, Juanes Research Group

Architectural theorist, Catherine Ingraham posits architectural thinking as being interested in establishing propriety and with keeping things in line. According to Ingraham, proper space is fixed or controlled by ideological narratives, but it is also perpetually changing.

> Architecture comes into its own the moment the structure of the proper is destabilised" because "a certain ground opens up then, and open ground is where architecture can sink roots and thrive."
> Architecture and the Burdens of Linearity (Yale University Press,1998) p28

Like Ingraham, anthropologist Jeremy Till also links architecture with time.

> The making of architecture never follows the simple linear route that the idealists or determinists would have us believe. It is, rather, a constant set of negotiations – between internal intents and external forces, between certitude and chance – in which different modes of working and thinking continuously overlap.
> Jeremy Till "Thick Time : Architecture and the traces of time" in Ian Bourden and Jane Rendell, eds. Intersections: Architectural histories and critical theories, Routledge, 2000

Philosopher, John Rajchman looks at architecture to try to understand how to create something new in architecture, when we are the product of architecture as much as architecture is the product of us. He argues that all we can do is find a way to problematize current ways of working, and once challenged unexpected things can happen.

This studio examines the masterplanned community of Stonefields as an urban laboratory where students will formulate ideological narratives for valuing what is there and for exposing what is missing, for recognising dividing lines that keep things in order, but also lines that can be bent, moved or widened in order to allow things to breathe, to flow and to change.

Rather than promoting a fixed pre-determined architectural solution, this studio examines how architecture can be choreographed to plant a 'contagion', that starts a change that is renegotiable over time. Students will construct a 'development narrative' that posits what elements should happen first and what the consequences of these initial moves might be. Rather than identifying a locked-in-march towards a single

end, a development narrative will be proposed that allows different and potentially conflicting possibilities at each stage. Rather than focusing primarily on the purity of the end relative to the planned beginning, performance architecture is interested in encouraging distortions through participation.

TOPIC STRUCTURE AND CONTENT

Part 1   Discovering improper lines
Research, establish and present an ideological narrative (constructing framework) that can be used to expose where propriety appears to have been destabilised in the masterplanned community of Stonefields. Devise, implement and present a site investigation technique that is appropriate to your ideological narrative and is able to define an 'opening' for architecture to be necessary.

Part 2   Planting the contagion
Design an event and the associated temporary installation structure as a problematisation to current ways of living in Stonefields. Careful thought needs to be given to creating opportunities for involving residents in the event, and the installation of the event structure.
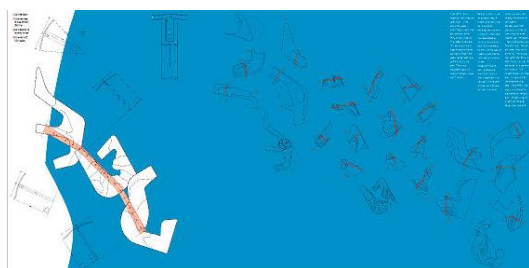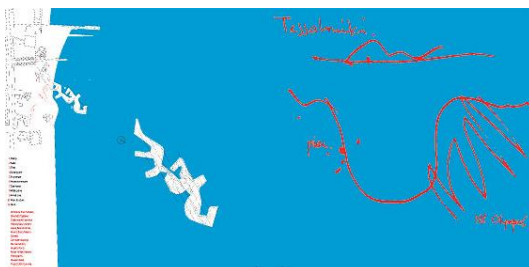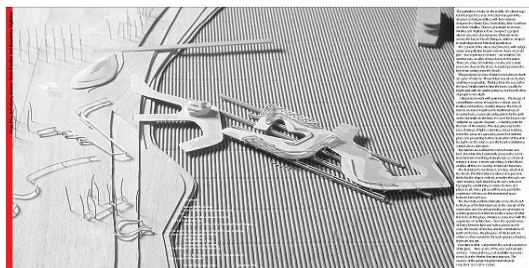
All ideological narrative presentations and site analysis presentations must be completed in a form that can enable them to be available and usable by the wider studio group.

Part 3   Conducting the performance
Propose and design a staged design project, that builds onto the occurrence of the event and the alternative architectural paths identified in the critique. It will be important to consider how the construction, structure, materials and natural environmental performance of your architecture can allow alternative paths for development and invite participation from the community.

Part 4   Documenting the Outcome

Design an 8 page spread in the UME magazine format that effectively and efficiently communicates the staged architectural performance that has been designed to open 'new' paths forward for Stonefields. It will be vital for you to consider how your presentation communicates the change and the alternative futures made possible by the change.

Week	Date	Event
Week 1	Mon 4.3	12:00 All architecture meeting, rm 311
		3:15 AD1 staff presentations and studio ballot
	Tue 5.3	1-3pm Pepeha: Establishing the studio culture
		"Are we human" Mark Wigley
		3-5pm Discussing the studio project and critiquing
	Fri 8.3	structure
		1-2pm The Order of Things and dividing lines
		2-3pm Marian Macken *Ma(r)king Time: Temporality, Representation and Spatial Practice*
		3-5pm "Contagious change" drawings
Week 2	Tue 12.3	1-3pm Contagious Change drawings
		3-5pm Ideological Narratives
		Reading – statement of principles
	Fri 15.3	Site Analysis Methods of looking at site – collecting, recording and presenting information
Week 3	Tue 19.3	Site Visit: Stonefields Meadowbank
	Fri 22.3	Site drawing and ideological narrative presentations
Week 4	Tue 26.3	Staging an event
	Fri 29.3	Staging an event
Week 5	Tue 2.4	Staging an event presentations
	Fri 5.4	Staging an event presentations
Week 6	Tue 9.4	Predicting the change performance
	Fri 12.4	AD1 Mid semester crits
		MID-SEMESTER BREAK
Week 7	Tue 30.4 Fri 3.5	Development of programme
Week 8	Tue 7.5 Fri 10.5	Development of Architectonics
Week 9	Tue 14.5 Fri 17.5	Development of Media strategy
Week 10	Tue 21.5 Fri 24.5	Full design development
Week 11	Tue 28.5	
	Fri 31.5	Submission of AD1 abstract
Week 12	Tue 4.6	
	Fri 7.6	AD1 Final Studio Reviews

RESOURCES

Are we Human? Notes on an archaeology of design. Beatriz Colomina and Mark Wigley, Lars Muller 2016.

Whats new in Architecture in Philosophical Events: Essays of the '80's, John Rajchman Columbia University Press, 1991.pp 152-165

Drawing, Building Tex;t (Ed) Andrea Kahn, Princetom Architectural Press, 1991

*Lebbeus Woods interview
http://www.bldgblog.com/tag/mythology/page/3/*

Architecture and the Burdens of Linearity; Catherine Ingraham, Yale University Press, 1998

*Architecture in Space,Time; Jeremy Till
https://jeremytill.s3.amazonaws.com/uploads/post/attachment/25/1996_Architecture_in_Space__Time.pdf*

*The Life of Lines; Tim Ingold
https://static1.squarespace.com/static/54889e73e4b0a2c1f9891289/t/5af4a70d1ae6cf71faf2f675/1525982990561/tim-ingold-the-life-of-lines_world+without+objects.pdf*

The Endless City; (Eds)Ricky Burdett and Deyan Sudjic 2007

REQUIRED PRODUCTION

*Part One andTwo: Planting the contagion
Models and technical drawings are required that are sufficient to fully explain the architectonics of the installation and the manner in which it involves the 'theoretical' community.*

*Part Three: Conducting the Performance
Conceptual drawings and models that communicate the potential futures of the contagion. Emphasis will be placed on the communication of a development narrative.*

Part Four: Communicating the Contagious Change
8 Page magazine spread appropriate to be published in UME
magazine. The Design Report will provide the text for the opening
spread.

DESIGN REPORT

All AD1 students are required to prepare a Design Report. This will take the form of a 350-400 word abstract. An abstract is a condensed piece of writing that highlights the major aspects of your design project: the content, context, scope and outcomes of the design research. The abstract should be a finely crafted piece of text accompanied by a single image of your project. A template will be given and all abstracts must be submitted in the template both in print and in digital format (venue TBC). All final Design reports are due on Friday 31 May so that they can be published and circulated to your critics well ahead of crit week.

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 700 Advanced Design 1 Course Outline (on Canvas).

LEARNING OUTCOMES

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

- *Theory*: Show evidence of development of critical thinking and conceptual consistency throughout the design process.
- *Architectonics*: Demonstrate abilities to advance 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 interrogating and addressing in depth the natural environmental, contextual, and programmatic factors underlying the project.
- *Form and Space*: Demonstrate skill in the development of three dimensional architectural form and space, both exterior and interior.
- *Media*: Display skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

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

- *Theory: Display skills in text analysis and an ability to construct a set of rules based on the reading that can be used to define an opening for architecture and to guide the development of the proposed project.*
- *Architectonics: Ability to manipulate materiality and structure in order to the way the project emerges within an existing community and involves them in the process.*
- *Performance: Able to understand and communicate how architecture contributes to existing spaces in the urban environment and affects the way people interact with their environment.*
- *Form and space: Ability to use architecture to challenge a significant dividing line in the urban and to create a new territory for other ways of behaving.*
- *Media: Demonstrate ability to communicate the emergence of architecture through time; the staged and planned architectural process, and the uncertain future that has been made possible by your proposition. The planning of your 8 page spread is a crucial part of this proces*