

**SCHOOL/DEPARTMENT: Architecture & Planning**

**COURSE OUTLINE: ARCHDES700 / Semester 1, 2017**

### 1.0 GENERAL COURSE INFORMATION

<b>Course Code:</b>	ARCHDES700
<b>Course Title:</b>	Advanced Design 1
<b>Points Value:</b>	30 points
<b>Prerequisites:</b>	N/a
<b>Restrictions:</b>	N/a
<b>Course Director:</b>	Prof Andrew Barrie, Room 335, Building 421, a.barrie@auckland.ac.nz
<b>Course Co-ordinator:</b>	Dr Ross Jenner, Room 547, Building 421, r.jenner@auckland.ac.nz
<b>Teaching Staff:</b>	Ross Jenner

### 2.0 CLASS CONTACT HOURS

Monday, Tuesday & Friday, 1pm – 5pm; Level 3 Design Studios, Building 421.

### 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, pin-ups and tutorials.

#### **A Place of Silence: Environment, Experience and Affect**



Aires Mateus Casa en Brejos de Azeitão, 1999-2000

## PREAMBLE

This studio sets out to explore diverse practices, affects, politics and cultural meanings of *silence* in architecture. Situations in which silence is said to be experienced or practised are highly relative. Often linked to some condition of cessation, interval or absence, silence carries complex and varied significations.

On one hand, the contemporary 'loss of silence' is frequently linked to a disappearance of reflection or inwardness. On the other hand, silence is understood as a condition of intensified outwardness – of heightened attention, anticipation, suspense or expanded listening.

As life in communities or institutions of silence shows, it is about much more than refraining from speaking – it is a fully embodied practice that implicates movement, gesture, breathing and touch. Approached from another point of view, the role that silence has played as a critical gesture, as a condition of refusal and noncompliance, suggests that the term might be conceptualized in relation to questions of autonomy.

In certain circumstances, silence has an ethical force, as with the silence that is exercised to protect others or that is a defendant's right. At an extreme, silence is often the sign of a limit condition and may be taken to mark traumatic limits of experience. It may testify to an event beyond any possibility of adequate expression or symbolization.

Silence, nevertheless, lives within the everyday as the very precondition of communication. It is the gap or delay that acts as the support of speech, or the spacing that forms the condition of legibility of written text or of spacing in architecture. Again, silence might be approached as a particular area of interest articulated with the larger question of atmosphere, and aura, affect, ambience, attunement and mood.

Louis Kahn "used the word 'Silence' for the unmeasurable", for that "which is not yet."<sup>1</sup> Likewise, void is a figure of potentiality. Galician poet, José Àngel Valente, wrote of the Catalan painter Antoni Tàpies,

To create is to generate a state of readiness, in which the first thing created is [...] an empty space. For all that the artist creates is perhaps the space of creation. And in the space of creation there is nothing (so that something can be created in it). The creation of the nothing is the absolute principle of all creation.<sup>2</sup>

## PROPOSITION

The key proposition of this studio is that what silence is to music, space is to architecture. As the Mexican poet, Octavio Paz, put it: "*Music invents silence, Architecture invents space*" [Reading of John Cage<sup>3</sup>] Architecturally, the creation of space by emptying, excavation, erasure, subtraction by cutting solids or cutting space from solids ("stereo-volumes"<sup>4</sup>) contrasts with the notion of spatial continuum made by addition, armature, framing and jointing. This emptying we will investigate as a mode of silence, the background to what can be heard, said and built.

## PROGRAMME

A small museum which for the moment and in order to start we will call a "Museum of Silence". The ideas of Muses and musing should be connected to silence.

It will incorporate:

- 1/. A civic space: a courtyard or atrium.
- 2/. Two galleries, one to hold permanent and one to hold temporary exhibits.
- 3/. An Auditorium seating 100 and principally devoted to music.
- 4/. A café/restaurant.
- 5/. A bookstore

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<sup>1</sup> John Lobell, *Between Silence and Light: Spirit in the Architecture of Louis I. Kahn* (Boulder: Shambha, 1979): 3

<sup>2</sup> Manuel Luca de Tena Navarro, "La Presencia De Lo Ausente: El Concepto Y La Expresión Del Vacío En Los Textos De Los Pintores Contemporáneos Occidentales a La Luz Del Pensamiento Extremo-Oriental" (Universidad de Salamanca, 2008): 347 See also José Àngel Valente "Cinco fragmentos para Antoni Tàpies" in Antoni Tàpies José Àngel Valente, *Comunicación sobre el muro* ["Dijo Dios: Brote la Nada. Y alzó la mano derecha hasta ocultar la mirada. Y quedó la Nada hecha"], Ediciones de la Rosa Cúbica, Barcelona, 2004, 33-34]

<sup>3</sup> Octavio Paz, *The Collected Poems of Octavio Paz 1957-1987* (New York: New Directions, 1987): 236-37

<sup>4</sup> Manuel de Prada, "Componer Con Vacío: Notas Sobre La Configuración Del Vacío En El Arte Y La Arquitectura," *Cuaderno de notas* Nº 9 (2002): 74

6/. Administrative spaces

7/. Storage

## SITE

The site suggested is on Constitution Hill.

Links to context, especially Albert Park tunnels are to be sought out. Minimal tree removal.



## METHOD

The whole mode of operating here will design by **subtraction** - excavation from the ground and/or carved out of a conceptual or artificial box. Volume 20 x 20 x 20m out of which a main (courtyard or atrium) and subsidiary voids are to be excavated.

## 4.0 TEACHING AIMS

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. A report is required to elucidate the design.

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.

## 5.0 LEARNING OUTCOMES

### General ARCHDES700 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: Concepts of space and silence and how they relate.
- Architectonics: Recognition of the distinction between tectonics and stereotomy, the latter being understood here as design by excavation, subtraction and clearing, as opposed to addition and jointing. The aim is to produce an intensely *physical* architecture by exploring particularly local stones and timbers, geomorphological processes, the nature of materials, atmospheric conditions: the nature and characteristics of

the site, the metaphorical and metaphysical associations attributed by artists, writers and architects throughout history and across cultures to the idea of space as cleared void.

- Programme: The programme suggested above should be explored by reference to precedents in architecture, Performance: Details showing characteristic aspects of performance are to be shown
- Media: The project offers the potential of physical models in the form of castings and close readings of materials and techniques by hand drawing. Emphasis will be placed on conceptualization, materialization and communication of specific ideas and interests and above all on processes of *making*. 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.  
Performance: Depth of understanding of, and extent of design development demonstrated through creative engagement with, relevant environmental, contextual and programmatic factors underlying the project.

## 6.0 COURSE STRUCTURE AND CONTENT

[Expand and amend as necessary. Include assignment due dates. Identify any classes led by guest presenters]

Week	Date	Topic	Required reading (or other). [Delete if not needed]
Week 1		Research by modelling modes of silence + atmospheric sketches	Read required texts and discuss
Week 2		Research by modelling modes of silence + atmospheric sketches	Read required texts and discuss
Week 3		Sketch exploration and modelling of set spaces	Read subsidiary texts
Week 4		Sketch exploration and modelling of set spaces	Read subsidiary texts
Week 5		Formulate conceptual schema for project	Read subsidiary texts
Week 6		Mid-semester crits	
MID-SEMESTER BREAK			
Week 7		Design development	
Week 8		Design development	
Week 9		Design development	
Week 10		Work on design presentation	
Week 11		Finalise design presentation. Plan of how work will be presented on boards	
Week 12		Final presentations	

## 7.0 LEARNING RESOURCES

### 7.1 Required Reading

Sontag, Susan. "The Aesthetics of Silence" in *Styles of Radical Will*, New York, Farrar, Straus and Giroux, 1969.  
Pallasmaa, Juhani. Voices in Tranquillity: Silence in Art and Architecture, in Marc J Neveu and Negin Djavaherian (eds) *Architecture's Appeal: How theory informs architectural praxis*, Abingdon, Oxon ; New York, NY : Routledge, 2015

Cacciatore, Francesco. *Abitare il limite : dodici case di Aires Mateus & Associados = Living the boundary : twelve houses by Aires Mateus & Associados* (Siracusa : LetteraVentidue 2011).

Jenner, G.R. "Airs and Solids: Aires Mateus, in Paola Leardini, Manuel Aires Mateus and Jorge P.Silva (eds) *On the other edge* (Rome: Ladispoli, 2016) 24-31.

See also: <http://www.creative.auckland.ac.nz/en/about/events/events-2015/2015/03/communique-2015.html>

### 7.2 Recommended Supplementary Reading

Lobell, John. *Between Silence and Light: Spirit in the Architecture of Louis I. Kahn* (Boulder: Shambha, 1979)

Selz, Peter. "Chillida's Place in Twentieth-Century Sculpture: The Requisite of the Void" in *Eduardo Chillida* (New York : Abrams,1986).

Plummer, Henry. *Stillness & light: the silent eloquence of Shaker Architecture* (Bloomington : Indiana University Press, 2009)

Plummer, Henry. "Atmospheric Silence: Suffusion of light with a unified mood", Chapter 6 of *The architecture of natural light* (London : Thames & Hudson, 2009).

Cacciatore, Francesco. *Il muro come contenitore di luoghi : forme strutturali cave di Louis Kahn = The wall as a livingplace : hollow structural forms in Louis Kahn's work* (Siracuse, Italy : LetteraVentidue, 2011)

*N O T H I N G : A User's Manual: An Introductory Essay and Preliminary Bibliography Compiled by Information As Material.* <http://eclipsearchive.org/NOTHING/Nothing.pdf>

Yue Qu Zhao. *Emptiness as a Visual Strategy: An Exploration of Visual Absence in Contemporary Art Practice.* Master of Arts in Art & Design AUT University 2008. [aut.researchgateway.ac.nz/bitstream/handle/10292/483/ZhaoY.pdf?sequence=6](http://aut.researchgateway.ac.nz/bitstream/handle/10292/483/ZhaoY.pdf?sequence=6)

### 7.3 Precedents to Ponder

Alberto Campo, Baeza, Caja Granada Savings Bank, 2001.

Peter Zumthor, Laban Dance Studio, London, Competition Entry, 1997 and Thermal Baths, Vals.

Maya Lin, Vietnam Veterans Memorial, Washington, D.C. 1982.

Rem Koolhaas, Paris Library Competition entry, 1989 and Agadir Convention Centre, 1990.

Jørn Utzon, Silkeborg Museum, Denmark, 1963 and Zurich Theatre project, 1964.

Souto de Moura, Casa de Historias Paula Rego, project 2008.

Aires Mateus, Casa en Monsaraz, Portugal, 2015.



### 7.4 Use of Canvas

It is expected that digital versions of the reading lists above will be available on Canvas, otherwise, I will supply them personally.

### 7.5 Other Assistance / Student Support Available N/A

### 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

In order to keep terms, it is expected that students will see tutor at least once per week with required output for that week. Regular pin-ups will be held. Discussion of other student's ideas is welcome.

### 10.0 ASSESSMENT

#### 10.1 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 1 is also reviewed by external assessors.

## 10.2 Assessment Criteria

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 and consistency of conceptual and critical thought throughout the design process.
- Architectonics: Quality of design development through the creative engagement with issues of materiality, structure and construction.
- Performance: Depth of understanding of, and extent of design development demonstrated through creative engagement with, relevant natural environmental, contextual and programmatic factors underlying the project.
- Form and Space: Level of skill demonstrated in the 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 give weight to the factors presented above according their identified emphases.

## 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

**Abstract:** All AD1 students are required to furnish 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). Draft to be submitted for mid-semester crits. Workshops on writing will be held in Week 4. All final Design reports are due on Thursday June 22nd so that they can be published and circulated to your critics well ahead of crit week.

**Mid semester crit:** selection of best models with atmospheric drawings together with concept

**Following weeks:** sectional modeling and drawing, concept and design development as relevant.

**Final Presentation:** Site Plans, Plans, Sections, Models, interiors (minimum 7).

## 11.0 STUDENT FEEDBACK

Students will be asked to complete an evaluation of the course at the end of the semester, usually on the morning of final presentation.

## 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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Chillida, Project for a Sanctuary in Mount Tindaya, Fuerteventura, Canary Islands, 1994

<http://www.cloud-cuckoo.net/openarchive/wolke/eng/Subjects/071/Frampton/frampton.htm>