

SCHOOL/DEPARTMENT: Architecture & Planning

COURSE OUTLINE: ARCHDES700 / Semester 1, 2017

1.0 GENERAL COURSE INFORMATION

Course Code:	ARCHDES700
Course Title:	Advanced Design 1
Points Value:	30 points
Prerequisites:	N/A
Restrictions:	N/A
Course Director:	Prof Andrew Barrie, Room 335, Building 421, a.barrie@auckland.ac.nz
Course Co-ordinator:	Dr Ross Jenner, Room 547, Building 421, r.jenner@auckland.ac.nz
Teaching Staff:	Craig Moller, craig@mollerarchitects.com, 021 375071. Office hours by arrangement

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.

WHO THE FK ARE YOU*_FABRIC vs ICON**



http://iris.theaureview.com/wp-content/uploads/2015/06/557958157MM002_Terminator_G.jpg

INTRODUCTION

The studio is to investigate two notions. The first idea is architecture as an **ICON** figure within the field, the other is the idea of building as a **FABRIC** as part of the background. The studio will investigate both the figure and the ground simultaneously. The studio is concerned with as much about process as it is about the outcome. The studio is to explore the notion of **ICON** through the digital and **FABRIC** through the analog means of production.

CONTEXT CHRISTCHURCH ARTS CENTRE

The site is the Arts Centre in Christchurch. The context of the Arts Centre is to be considered twofold. One as the contemporary contextual setting for the figure and ground of the studio program, the other as a historical site of the University of Canterbury and Christchurch Boys High School. The strategies for engaging or rejecting heritage are to respect scale, colour, texture, materiality and grain.

CONTENTS SCHOOL OF ARCHITECTURE

The program is for a Graduate School of Architecture on the vacant sites within the Arts Centre. A programmatic brief will be issued with the functional areas of the School of Architecture. There are two key parts to the brief, the first is an exhibition space for the school and the community, and the second is a building to house the school of architecture.

CONTENTS ONE_PROGRAM: **ICON**

This part contains a public program. The program is a gallery exhibition space for the display of the production of the School of Architecture. The **ICON** must have the following: A top lit gallery: A place to display: A place to enter: A bookshelf: A study space: An espresso machine: A point of sale: A place to organise & receive goods: A place to ablute.

CONTENTS TWO_PROGRAM: **FABRIC**

This part houses the place of production for the School of Architecture. It is a hybrid building comprised of the following: A place to design: A place to fabricate: A place to study: A place to administrate: A place to lecture: A place to store: A place to ablute.

CONTENTS THREE_PROGRAM: LANDSCAPE

The **ICON** building is connected by the landscape to the site. This space is to be considered as part of the studio and is to developed as to what it contains.

CONCEPT ICON VS FABRIC

CONCEPT ONE **ICON**_FIGURE

The notion that architecture is an iconic event, both the architectural project itself and the architect that produces it. It is a standalone endeavour on both counts.

CONCEPT TWO **FABRIC**_GROUND

The notion that a building forms part of the fabric of the city, with the notion of collaboration in terms of the production of the project.

CONCEPT THREE **ICON**_NON MATERIALITY

The selection of the non materiality of the **ICON** project will considerably influence the architectural outcome. The studio will consider and focus on the idea of the conceptual materiality of the digital realm for the **ICON** project.

CONCEPT FOUR **FABRIC**_MATERIALITY

The selection of the materiality of the **FABRIC** project will considerably influence the architectural outcome. The studio will consider and focus on one material for the **FABRIC** project. Glass is not considered a material unless the project is all glass.

CONCEPT FIVE_DIGITAL VS ANALOG

The production and representation of the **ICON** is to be carried out only in digital format verses the production and representation of the **FABRIC** is to be a total analog format.

4.0 TEACHING AIMS

The aims of this course are to:

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:** Demonstrate an understanding of your approach to the KEY ideas of the project within the context of your studio proposition. Demonstrate how this approach has affected the outcome of your project for both ICON and FABRIC.
- **Architectonics:** Demonstrate how the idea of non materiality and the one material you have selected has influenced the design outcome of your architectural proposition. How have the consideration and restriction of the material both limited and enhanced the outcome of your project in terms of structure and enclosure.
- **Performance:** Demonstrate within the context of your project how the internal performance of the various spaces of the iconic program have been influenced by the context and conditions of the site which surround it.
- **Form and space:** Demonstrate how the restrictions of the exterior architectural form of the fabric building has shaped the interior spaces. In turn demonstrate how the interior spaces of the iconic have been shaped by the exterior form.
- **Media:** Demonstrate how the focus on the diagram, parti and book has influenced your notion of the architectural outcome of your project. Demonstrate how the two different approaches to media has influenced the outcome.

6.0 COURSE STRUCTURE AND CONTENT

Week	Date	Topic	Outline
Week 1		CONCEPT	Course Introduction and Conceptual Thinking
Week 2		CONCEPT_REPRESENTATION	Precedent Studies for Icon, Fabric. Materiality
Week 3	24.03.17	CRIT_CONCEPT	Week 3 Pin Up Review of Key Ideas
Week 4		PLAN	Develop Concept
Week 5		DEVELOP	Further Explorations of Conceptual Thinking
Week 6	11.04.17	MID SEMESTER CRIT	1.00pm

MID-SEMESTER BREAK			
Week 7		CONTEXT_SITE	Develop site context
Week 8		DEVELOP	Explore Structure & Construction
Week 9	19.05.17	CRIT_DESIGN DEVELOPMENT	Week 9 Pin Up Review Project
Week 10		DEVELOP	Further project development
Week 11		COMPLETE	Presentation Models, drawings & book
Week 12	09.06.17	FINAL CRIT	9.00am

7.0 LEARNING RESOURCES

7.1 Required Reading

TITLE	AUTHOR	PUBLISHER	YEAR
BOOKS_PROCESS			
The Function of Style:	Farshid Moussavi	Actar	2015
The Function of Ornament:	Farshid Moussavi	Actar	2008
The Function of Form:	Farshid Moussavi	Actar	2009
BOOKS_STRUCTURE			
Informal:	Cecil Balmond:	Prestel	2007
Element:	Cecil Balmond:	Prestel	2007
BOOKS_THEORY			
The Architecture of Community	Leon Krier,	Island Press	2009
S, M, L, XL	Rem Koolhaas	The Monacelli Press	1997
BOOKS_OTHER			
Aldo Rossi Drawings	Germano Celant	Skira	2008
This is Hybrid	Aurora Fernandez	A+T	2014
Architectural Concepts	Bernard Tschumi	Rizzoli	2012
The Public Chance	Aurora Fernandez Per	a+t Publishers	2008

7.2 Recommended or Supplementary Reading

BOOKS_EDUCATION			
Educating Architects	Neil Spiller	Thames & Hudson	2014
Education of an Architect	John Hejduk	Rizzoli	1991
PERIODICALS			
MARK		Frame Publishers	Current

7.3 Other Materials or Software

BOOK DESIGN		
http://www.vignelli.com/canon.pdf		Massimo Vignelli
SITE INFORMATION		
http://www.artscentre.org.nz/index.html#topofpage		
SNOW GLOBE		
https://www.youtube.com/watch?v=iEQpwEHm6E8		
https://en.wikipedia.org/wiki/Snow_globe		

7.4 Use of Canvas

N/A

7.5 Other Assistance / Student Support Available

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 loosely use the Socratic method of teaching in that questions are posed to the student and discussed in relation to the student's project rather than architectural answers being given and provided as part of the course.

Each student will develop their ideas and responses to the architectural project.

The studio will primarily develop the ideas in 3D with the use of physical models. There will be a mix of collaborative and individual work.

A site visit will be arranged for the beginning of the second half of the semester, this visit is not compulsory.

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 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 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 weight 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 May 25th so that they can be published and circulated to your critics well ahead of crit week.

MID SEMESTER CRIT DIGITAL & ANALOG

3D IMAGE_ICON

3D Draft Image Moneyshot

MODEL_FABRIC

Model of the FABRIC building at 1:100 scale should show developmental thinking of your project and clearly articulate the spaces of the program and the connective spaces both horizontal and vertical.

3D DIAGRAM ICON & FABRIC

The diagrams are to be drawn at a small scale 1:500 and then enlarged to encapsulate your key ideas of the project. See the Sean Godsell reference image

BOOK(S) IN DRAFT FORMAT

A book should include your relevant workings and incorporate the ideas you have considered to date and may not be evident in your model or diagrams or images. One each for ICON and FABRIC

FINAL CRIT_ICON DIGITAL

3D IMAGES DIGITAL

MONEYSHOT_Iconic 'MONEYSHOT' render XL

SELFIE_One Selfie montage

POSTCARDS_All other images

SNOWGLOBE_Souvenir

3D DIAGRAM

1:500 3D diagrams of programmatic organisation and parti

PLAN

1:100 Plan B&W

SECTION

1:100 Sectional Colour perspective

BOOK

ANY format book of all the material produced in the studio smaller than A4

MEDIA

All material produced for the ICON will be digital format only including the final model and any development studies. All presentation material to be print outs of any digital investigation, sketchup, rhino, photoshop, 3DS Max.

FINAL CRIT_FABRIC ANALOG

MODEL PHYSICAL

1:100 Physical Model Beautifully crafted including a sectional cut

3D IMAGES

3D Interior Perspectives Hand drawn

B&W and/or Colour and/or Shade

3D DIAGRAM

1:500 3D parti diagrams of programmatic organisation both horizontal & vertical.

PLAN

1:100 plans B&W and/or Colour

SECTIONS

1:100 section B&W perspective & sciagraphy

1:100 section Colour perspective

BOOK

ANY format book of all the material produced in the studio smaller than A4

This book should be produced in collaboration with your partner.

MEDIA

All material produced for the FABRIC will be analog format only, that is physical models including any development studies, pen and or pencil drawings, watercolour, coloured pencil or any other media of your choice

CRIT NOTES

3D IMAGES

ICON: The project is to have one moneyshot render to describe the project, consider the iconic viewpoint of this image.

FABRIC: The model presents the exterior form and elevation. The images for FABRIC should view the key interior spaces from the interior looking out and focus on the sequential unfolding of spaces a la Le Corbusier promenade. There is no defined number of interior views. You need to select the key interior spaces of your project and represent. Some of these spaces maybe represented in other aspects of your presentation. Will be hand sketched and rendered.

3D DIAGRAM

Axonometric diagrams of the key elements of your project to show and demonstrate structure, enclosure, vertical and horizontal circulation, context, ideas and response

PLANS

Black and white plans to 1:100. As an example

Richard Meier <http://www.richardmeier.com/?projects=luxembourg-house-2>

Or

Enric Miralles/Carmen Pinos <http://www.cpinos.com/index.php?op=1&ap=1&id=22>

SECTIONS

To be in Sectional Perspective format, refer to Atelier Bow Wow as an example

<http://www.archdaily.com/5918/house-atelier-atelier-bow-wow/500f0a3d28ba0d0cc7001452-house-atelier-atelier-bow-wow-image>

FORMAT

FABRIC: You have one vertical panel equivalent to approx. 3 x A1 sheets to display your FABRIC project as well as the model. No other format for the drawings and presentation material. This panel is produced in conjunction with your collaborator.

ICON: You have one vertical panel to display your moneyshot, selfie, and postcards. Format up to you

Consider that the panels need to be legible from the seated critic position as well as offering intrigue and invite closer inspection.

Consider how the models are presented and displayed

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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Sean Godsell SEAN GODSELL: ICONS TO ICONS EXHIBITION image: Paul Gosney