

**SCHOOL/DEPARTMENT: Architecture & Planning**

**COURSE OUTLINE: ARCHHTC201 / Semester 2, 2017**

**1.0 GENERAL COURSE INFORMATION**

<b>Course Code:</b>	ARCHDES201
<b>Course Title:</b>	Design 4
<b>Points Value:</b>	30 points
<b>Prerequisites:</b>	ARCHDES100 or 101
<b>Restrictions:</b>	ARCHDES 211
<b>Course Director:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Course Co-ordinator:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Teaching Staff:</b>	<b>Dr. Emilio Jose Garcia</b>

**2.0 CLASS CONTACT HOURS**

Monday, Tuesday & Friday, 1pm – 5pm; Level 2 Design Studios, Building 421.

**3.0 COURSE PRESCRIPTION**

The Constructed: An introduction to full-scale architectural practice. Offers the opportunity to explore materials, construction, fabrication processes, and detailing. Requires students to understand the full range of drawings required to move from design concept to actual construction.

**Gap on the Great North Road**



## **Topic Description:**

Avondale, a suburb in the west of Tāmaki Makaurau Auckland, has a rich history of production and transport. Originally named Te Whau, after the estuarial arm of the Waitemata Harbour which runs along the western edge of the suburb, Avondale is situated on the Great North Road. Completed in the late 1850's, this road was once the only way to travel overland north from Auckland. A railway connection completed in the 1880's cemented Avondale's place on the western edge of the city and brought further settlement. Brickworks, tanneries, mills and pottery works were common in early Avondale, along with market gardens. Later a hotel and cinema were opened.

Today Great North Road still bisects the suburb, with the primary school to the east and the Avondale Racecourse, home of Auckland's largest produce and flea market to the west. This mainstreet is dotted with retail, once banks and the post office, and still the occasional family run store, but more common now fast food chains and two dollar shops. At the town center sits a huge gap in this main-street fabric. In June 1997 the 3Guys Supermarket announced it was to close its doors and in July 1998 the supermarket building was demolished. To the immense frustration of residents twenty years have passed with no development of this central site.

However, it now looks likely that this situation is finally about to change. Panuku Development Auckland (a council controlled organisation) have produced the 'Unlock Avondale' plan that may see the development of a new Avondale Community Center and Library on this important site. In this Design 4 studio our clients are two community groups. [Avondale Community Action](#) is a group of individuals and organisations based in Avondale working towards a better future for their community and [Whau The People](#) is an Avondale based interdisciplinary arts collective focused on creating opportunities for local artists and residents to engage and participate in the arts within their community. Our collective task in this studio is to act as a research laboratory for these two groups, imagining future possibilities for this site and its spatial relationship to other key places in the suburb, investigating the role and function of a dual library and community center programme and envisaging a re-invigorated Great North Road and Avondale town center.

## **Functional Requirements for Library and Community Center**

Site: 1919 Great North Road, Avondale

Clients: Avondale Community Action and Whau the People

Advisor: Ninal Patel, Motu Design and Hoopla Projects for Te Whau.

Note: Kathy Waghorn will act as proxy for the clients. No direct communication is to be entered into with these groups or their representatives except at organised meetings and design reviews. All questions should be sent to Kathy. She will compile and present these to the Client at regular intervals.

A full functional brief will be agreed upon by all groups in week 2 after the week 1 presentations and site visit.

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**Additional Brief:**

Each Design 4 'office' will contribute other aspects to the brief, extending the thinking on this design project towards specific concerns as follows:

## Architecture that reacts

*"Art is not a mirror held up to reality  
but a hammer with which to shape it."  
Attributed to Bertolt Brecht*



Pani Community Centre / SchilderScholte architects / Bangladesh / 2015

The international scene is plagued with examples of iconic and expensive community centres that have been built to impose exuberant buildings into humble neighbourhoods' landscapes. Far from helping or contributing to the development of these neighbourhoods, the spectacular architecture of community centres have tended to highlight inequalities and to gentrify its surroundings. They are very costly infrastructures that can be easily used to promote politicians and to advertise a false sense of progress. Moreover, community centres can be big structures with a high obsolescence due to the imposition of spaces that are either too specific or too vague, but they do not engage with the real problems and needs of its community. How can designers react to this situation and try to propose changes that contribute to the development of a neighbourhood? What is a community centre? Is it the agora and heart of a community, or just an iconic building for a neighbourhood? Is it a monument or an infrastructure that satisfies the needs of its people? The studio will explore all these questions to rethink the program, meaning and function of a community centre and library in Avondale.

The main objective of this workshop is to contribute to the design of a built environment that changes, adapts and reacts to the needs, desires and socio-ecological demands of the urban landscape of Avondale. An architecture that reacts feeds from the reaction of the people and the forces of the environment, it reacts to problems and desires, it questions the way of designing our built environment from the bottom up, and in this way, and it challenges how we live and how we built the human habitat. The workshop will help students to "share a vision of architecture that helps to develop sustainable and safe societies through a responsible and collaborative design" (LAKA, 2017)

The workshop will use a complex approach to design adaptive infrastructures that try to enhance the resilient and sustainability of Avondale. To this purpose a specific methodology for the analysis and design process will be used. Students will learn to design a built environment that adapts and reacts to multiple scenarios. The workshop will be linked and encouraged to participate in an international competition "Architecture that reacts" <https://lakareacts.com/competition-2017/> . The competition is organized by LAKA "a non-profit organization and a world-wide network focused on social impact via design and architecture" The first prize is 2.500 USD.

## 4.0 TEACHING AIMS

### The aims of ARCHDES201 are to:

Design 4 carries the theme of 'Architecture and Realization' and introduces the idea that architecture is a material culture. Tectonic and detail strategies will be emphasized as design generators balancing strategies drawn from brief, site and landscape. The course presents labour, craft, technique, design for and through production, material selection, economy... **MAKING** as the means to propose and develop architecture.

**Group working:** The Design 4 course requires students to engage in collaborative modes of production. As such the course acknowledges that architecture is always a collaborative endeavour, be that between architect and client, consultants, fabricators, other designers and various public bodies, and in this case diverse audiences. This course is an opportunity to develop group skills, to leverage peer-to-peer learning and to develop and test collaborative design strategies. Opportunities will be given to address necessary skill development in this area and for reflection on how the group work process has informed the overall project.

## 5.0 LEARNING OUTCOMES

### General ARCHDES200 Course Outcomes

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

- Theory: Demonstrate an understanding of constraint as a driver of architectural opportunity. Constraints encountered may include client, brief, budget, site, authorities, time, collaborative work practices. Students should also be able to show evidence of conceptual consistency in the face of these encounters.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material, structural and constructional propositions.
- Performance: Show evidence of an understanding of architecture as a collaborative enterprise – both in its design and in situ – and event bearing relationships to site and context in time.
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition.
- Media: Demonstrate engagement with 'working drawings' as media that does work that tests ideas. Examples include collaborative drawings, templates, working models, building information models.

### Specific Topic Outcomes

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

- Theory: develop an awareness of the importance of designing for change, adaptability and resilience
- Architectonics: to learn how to use materials and techniques to build adaptable infrastructures.
- Performance: contribute to mitigate and improve some of the problems (ecological, economic, social, morphological, functional and structural) highlighted in the analysis phase of the design process.
- Form and space: to understand architecture as a form of reality and the space for a community.
- Media: to learn how to materialize concepts through architectural drawings, which implies a good understanding of drawing to multiple scales and being able to describe the building/s designed appropriately by using models, sections, elevations and plans that are clear and easy to understand for everybody.

### [Examples:

Theory: Develop an awareness of the influences on house design through local examples and historical precedents

Performance: Develop an appreciation of environmental and physical influences on house design

Media: Learn how to draw to scale and what sets of drawings look like and what they convey.

Form and space: Think about how to be a good neighbour - the essence of urban design]

## 6.0 COURSE STRUCTURE AND CONTENT

Week	Date	Topic	Venue
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
	Tuesday 25/07	First studio meeting: Intro to collective brief 1:00pm Panuku Development Auckland presentation	Level 3 exhibition space
	Friday 28/07	Site visit Avondale town center – more info to come 3pm: Discussion with Avondale Community Action and Whau the People	
Week 2	Monday 31/07	Introduction to the method for the analysis of the context and environment at multiple scales. Students will be paired to develop different points of the analysis.	
	Tuesday 01/08	<i>Consultation and discussion about the data collected and the method of visualization appropriated to expose the analysis</i>	
	Friday 04/08	<i>Exposition of the first result of the analysis. The results will be published digitally as a booklet. (collective task)</i>	
Week 3	Monday 07/08	<i>SWOT analysis and Diagnosis</i>	
	Tuesday 08/08	Collaboration workshop 1-2pm – all students	TBC
	Friday 11/08	<i>Presentation of the teams and definition of the main design concepts of each project. Students will be clustered according to their preferences in teams of 4 to 5 members.</i>	
Week 4	Monday 14/08	Conceptual development at neighbourhood scale. Students will explain how their ideas for the site impact in the form, function and structure of the environment and in the context.	
	Tuesday 15/08	<i>Development of the proposal at neighbourhood scale</i>	
	Friday 18/08	Presentation of the criteria, concepts, principles and design that links the site with the neighbourhood.	
Week 5	Monday 21/08	Conceptual development at plot scale. Students will explain how their ideas for the plot impact in the form, function and structure of the building/s proposed.	
	Tuesday 22/08	<i>Development of the proposal at plot scale</i>	
	Friday 25/08	Presentation of the criteria, concepts, principles and design that links the buildings with the plot scale.	
Week 6	Monday 28/08	Group consultation. Development of key deliverables for mid semester crit. Plans, sections, elevations, models and visualizations at multiple scales	
	Tuesday 29/08	Group consultation. Development of key deliverables for mid semester crit. Plans, sections, elevations, models and visualizations at multiple scales	
	Friday 01/09	Mid-semester crit	Level 3 exhibition space
<b>MID-SEMESTER BREAK</b>			

Week 7	Monday 18/09	Review of the proposals at neighbourhood and plot scale.
	Tuesday 19/09	Review of the proposals at neighbourhood and plot scale
	Friday 22/09	Presentation of the updated proposals plus analysis of change and persistence at different scenarios
Week 8	Monday 25/09	Conceptual development at building scale. Students will explain how their ideas for the plot impact in the form, function and structure of the site
	Tuesday 26/09	Presentation of the architectural responses and solutions for each building. Formal and functional coherence.
	Friday 29/09	Workshop for tutors
Week 9	Monday 02/10	Review of architectural responses and solutions for each building.
	Tuesday 03/10	Review of architectural responses and solutions for each building.
	Friday 06/10	Presentation of the architectural responses and solutions for each building. Material and structural coherence.
Week 10	Monday 09/10	Design of key deliverables for final presentation and consultation
	Tuesday 10/10	Development of key deliverables and consultation
	Friday 13/10	Mock final presentation. Each group will present a draft of their final projects. The presentation will contain all the key deliverables for the final presentation.
Week 11	Monday 16/10	Group consultation. Development of key deliverables for final crit. Plans, sections, elevations, models and visualizations at multiple scales
	Tuesday 17/10	Group consultation. Development of key deliverables for final crit. Plans, sections, elevations, models and visualizations at multiple scales
	Friday 20/10	<b>Design 4 crits</b> <span style="float: right;"><b>venue offsite TBC</b></span>
Week 12		<b>Crit week D2, D6, AD2</b>
Week 13		Design Grading Moderation
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.

## 7.0 LEARNING RESOURCES

### 7.1 Required Reading

<http://avondale.net.nz/avondales-history/>

<http://timespanner.blogspot.co.nz>

## 7.2 Recommended or Supplementary Reading

## 7.3 Other Materials or Software

## 7.4 Use of Canvas

This is a collaborative studio. Resources will be posted on Canvas for all to use and all class announcements will be made via Canvas. Your individual tutor may choose other means of communication.

## 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

This course will include a mandatory site visit to Avondale Auckland, traveling by public transport, at the student's cost. The final review (crits) for this course will most likely take place in a community facility off campus (venue TBC). Students will be required to arrange their own transport and transport of their work to this event. Further information on these two off-campus events will be given via Canvas.

Collaborative group work is required in this course. There will be a teaching session dedicated to a discussion of collaborative work strategies and techniques. If problems or conflict arise in a group students must inform their studio tutor. The architecture programme is experienced in assisting students with the dynamics of working in a group situation. An opportunity will be made for students to peer review the members of their collaborative group.

## 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.

### 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: Level of critical engagement with the theme of the 'domestic', ability to pursue a consistent line of questioning, ability to identify and explore opportunities yielded.
- Architectonics: Quality of material propositions and degree to which the project advanced through their making.

- Performance: Level of consideration of environmental and contextual aspects of the architectural proposition and the development of the proposition through that consideration.
- Form and space: Resolution of the scaled 3-dimensional architectural proposition and the design skill demonstrated in its making.
- Media: Quality of design development facilitated through engagement with media specific to the discipline of architecture.
- 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

Each student: an ongoing accumulative workbook (to be bought to each session for notes, drawings etc)  
 Each group: A3 book including drawings, images, details etc. to be gifted to the clients at the end of this course.

## 11.0 STUDENT FEEDBACK

Students may be asked to complete an evaluation of the course at the end of the semester.

## 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: Architecture & Planning**

**COURSE OUTLINE: ARCHHTC201 / Semester 2, 2017**

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<b>Course Co-ordinator:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Teaching Staff:</b>	Karamia Muller

**2.0 CLASS CONTACT HOURS**

Monday, Tuesday & Friday, 1pm – 5pm; Level 2 Design Studios, Building 421.

**3.0 COURSE PRESCRIPTION**

The Constructed: An introduction to full-scale architectural practice. Offers the opportunity to explore materials, construction, fabrication processes, and detailing. Requires students to understand the full range of drawings required to move from design concept to actual construction.

**Gap on the Great North Road**



### **Topic Description:**

Avondale, a suburb in the west of Tāmaki Makaurau Auckland, has a rich history of production and transport. Originally named Te Whau, after the estuarial arm of the Waitemata Harbour which runs along the western edge of the suburb, Avondale is situated on the Great North Road. Completed in the late 1850's, this road was once the only way to travel overland north from Auckland. A railway connection completed in the 1880's cemented Avondale's place on the western edge of the city and brought further settlement. Brickworks, tanneries, mills and pottery works were common in early Avondale, along with market gardens. Later a hotel and cinema were opened.

Today Great North Road still bisects the suburb, with the primary school to the east and the Avondale Racecourse, home of Auckland's largest produce and flea market to the west. This mainstreet is dotted with retail, once banks and the post office, and still the occasional family run store, but more common now fast food chains and two dollar shops. At the town center sits a huge gap in this main-street fabric. In June 1997 the 3Guys Supermarket announced it was to close its doors and in July 1998 the supermarket building was demolished. To the immense frustration of residents twenty years have passed with no development of this central site.

However, it now looks likely that this situation is finally about to change. Panuku Development Auckland (a council controlled organisation) have produced the 'Unlock Avondale' plan that may see the development of a new Avondale Community Center and Library on this important site. In this Design 4 studio our clients are two community groups. [Avondale Community Action](#) is a group of individuals and organisations based in Avondale working towards a better future for their community and [Whau The People](#) is an Avondale based interdisciplinary arts collective focused on creating opportunities for local artists and residents to engage and participate in the arts within their community. Our collective task in this studio is to act as a research laboratory for these two groups, imagining future possibilities for this site and its spatial relationship to other key places in the suburb, investigating the role and function of a dual library and community center programme and envisaging a re-invigorated Great North Road and Avondale town center.

### **Functional Requirements for Library and Community Center**

Site: 1919 Great North Road, Avondale

Clients: Avondale Community Action and Whau the People

Advisor: Ninal Patel, Motu Design and Hoopla Projects for Te Whau.

Note: Kathy Waghorn will act as proxy for the clients. No direct communication is to be entered into with these groups or their representatives except at organised meetings and design reviews. All questions should be sent to Kathy. She will compile and present these to the Client at regular intervals.

A full functional brief will be agreed upon by all groups in week 2 after the week 1 presentations and site visit.

#### **Additional Brief:**

Each Design 4 'office' will contribute other aspects to the brief, extending the thinking on this design project towards specific concerns as follows:

# RAPTURE, RUPTURE



Ant Farm *Media Burn* 1975

Date : .....

Teacher's Signature : .....

Experiment No. : .....

Scale: OX 10 div. = ..... OY 10 div. =/.....

(Ruled in 2 mm squares)



*The times, after all, were not purely about rupture but also about rapture,  
about submitting the cultural and physical landscape to the revaluing of altered vision.*

*- Michael Sorkin*

*(From 'Sex, Drugs, Rock and Roll, Cars, Dolphins, and Architecture')*

Ant Farm **50x50' Pillow** 1970

Experiment No. : .....

Scale: OX 10 div. = ..... OY 10 div. =/.....

### Studio: Rapture/Rupture

In 1968 the architecture studio Ant Farm was founded by Chip Lord and Doug Michaels. It was a multidisciplinary counter culture collective that worked with architecture, performance, video media, and public sculpture. Subversive and underground the collective had a diverse production schedule. Works such as *'Inflatables'* (1969-72), *Cadillac Ranch* (1974) and *Media Burn* (1975) critiqued cultural forms. Highly experimental the group brought unlikely elements into Architecture. Joining culture with new forms of space and inhabitation. They were sceptical of historical hierarchies, and set about destroying them.

The studio 'Rapture/Rupture' looks to the works of Ant Farm as a conceptual precedent in imagining future possibilities. It asks the question 'How can notions of Rapture and Rupture unlock current status quos to produce more nuanced ideas of community space?'

We begin with critically reading Michael Sorkin's essay 'Sex, Drugs , Rock and Roll, Cars, Dolphins, and Architecture' to guide our initial space exploration. Reflecting on the text, in groups' students will then be required to present a media submission that reimagines the work *50x50 Pillow Installation* (1970) for 2020. This work is to be documented and submitted electronically for comment. Using this initial case study students will progress through a series of media explorations working towards an architectural position. Conducting further research into Ant Farm methodologies, students will place their propositions on site with the ambition of resolving the studio programme.

Please note: Groups will be formed in the initial weeks of studio may be negotiated through the first half of semester.



Ant Farm **Cadillac Ranch Installation** 1974

#### 4.0 TEACHING AIMS

##### The aims of ARCHDES201 are to:

Design 4 carries the theme of 'Architecture and Realization' and introduces the idea that architecture is a material culture. Tectonic and detail strategies will be emphasized as design generators balancing strategies drawn from brief, site and landscape. The course presents labour, craft, technique, design for and through production, material selection, economy... **MAKING** as the means to propose and develop architecture.

**Group working:** The Design 4 course requires students to engage in collaborative modes of production. As such the course acknowledges that architecture is always a collaborative endeavour, be that between architect and client, consultants, fabricators, other designers and various public bodies, and in this case diverse audiences. This course is an opportunity to develop group skills, to leverage peer-to-peer learning and to develop and test collaborative design strategies. Opportunities will be given to address necessary skill development in this area and for reflection on how the group work process has informed the overall project.

#### 5.0 LEARNING OUTCOMES

##### General ARCHDES200 Course Outcomes

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

- Theory: Demonstrate an understanding of constraint as a driver of architectural opportunity. Constraints encountered may include client, brief, budget, site, authorities, time, collaborative work practices. Students should also be able to show evidence of conceptual consistency in the face of these encounters.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material, structural and constructional propositions.
- Performance: Show evidence of an understanding of architecture as a collaborative enterprise – both in its design and in situ – and event bearing relationships to site and context in time.
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition.

- Media: Demonstrate engagement with 'working drawings' as media that does work that tests ideas. Examples include collaborative drawings, templates, working models, building information models.

### **Specific Topic Outcomes**

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

- Theory: Engage critically with the theoretical precedents and reading to produce their own architectural argument and position. Students will be required to demonstrate this through their production and critique.
- Architectonics: Demonstrate an understanding of how materiality and detailing support an architectural position. Students will demonstrate this by critically developing a consistent architectonic language that is in keeping with their architecture.
- Performance: Students will be expected to demonstrate an ability to place their architecture proposition on the appointed site. Demonstrating an ability to work with the site's environment and their architecture that supports their architectural intentions.
- Form and space: Develop a reasoned form with attention to occupation. Students will be required to rationalize their formal proposals through their conceptual framing and the site's realities. An ability to create 'occupation' will be demonstrated through the resolving of circulation, planning and programme.
- Media: Students to produce architectural production at conventional scales.

## 6.0 COURSE STRUCTURE AND CONTENT

Week	Date	Topic	Venue
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
	Tuesday 25/07	First studio meeting: Intro to collective brief 1:00pm Panuku Development Auckland presentation	Level 3 exhibition space
	Friday 28/07	Site visit Avondale town center – more info to come 3pm: Discussion with Avondale Community Action and Whau the People	
Week 2	Monday 31/07	Reading the essay by Michael Sorkin ' <i>Sex, Drugs, Rock and Roll, Cars, Dolphins, and Architecture</i> ', students to reflect critically on this and summarise conceptual thoughts in 100 word paragraph.	
	Tuesday 01/08	Students to form groups of 3-5 people. In this group discuss your critical analysis of the text and conceptualise an installation for Friday Crit.	
	Friday 04/08	Installation critique. All students to attend	
Week 3	Monday 07/08	Working in groups students will reflect on the earlier critique. In this week we will be working through notions of time. In preparation students to study the work <i>Media Burn</i> by Ant Farm. Using a critical lens students to prepare for Friday Crit session a performative installation captured by video media.	
	Tuesday 08/08	Collaboration workshop 1-2pm – all students	TBC
	Friday 11/08	Video media critique. All students to attend	
Week 4	Monday 14/08	Having established a sense of site, conceptual thinking and time, each group is to generate a collage. Looking at the various drawing styles produced by Ant Farm students to generate a mixed media presentation of their project development for Friday crit session. Consider deploying installation, collage, painting, video media and performance as appropriate mediums.	
	Tuesday 15/08	Preparation for Friday Crit session, see tutor as necessary.	
	Friday 18/08	Mixed media critique. All students to attend	
Week 5	Monday 21/08	Working from the conceptual foundations presented previously each group will work towards understanding the relationship between the brief and their conceptual documentation. This will be the basis of an architectural proposition to be presented for Friday Crit.	
	Tuesday 22/08	Preparation for Friday Crit session, see tutor as necessary.	
	Friday 25/08	Architectural proposition critique. All students to attend	
Week 6	Monday	Groups to further resolve their architectural proposition.	

	28/08	Reflecting on earlier crit sessions.	
	Tuesday 29/08	Preparation for Friday Crit session, see tutor as necessary.	
	Friday 01/09	Mid-semester crit	Level 3 exhibition space
<b>MID-SEMESTER BREAK</b>			
Week 7	Monday 18/09	Monday Crit: Students to pin up collage presentation of project produced during mid semester break. This work will form the planning for a 1:50 model for Friday Crit	
	Tuesday 19/09	Preparation for Friday Crit session, see tutor as necessary.	
	Friday 22/09	1:50 model critique. All students to attend	
Week 8	Monday 25/09	Groups to present schedule to tutor outlining project scope and list of works required to complete	
	Tuesday 26/09	See tutor as necessary.	
	Friday 29/09	<b>No Crit scheduled, students to work towards final crit</b>	
Week 9	Monday 02/10	See tutor as necessary.	
	Tuesday 03/10	See tutor as necessary.	
	Friday 06/10	<b>No Crit scheduled, students to work towards final crit</b>	
Week 10	Monday 09/10	See tutor as necessary.	
	Tuesday 10/10	See tutor as necessary.	
	Friday 13/10	<b>No Crit scheduled, students to work towards final crit</b>	
Week 11	Monday 16/10	See tutor as necessary.	
	Tuesday 17/10	<b>Students to see tutor for final comment and review before Crit week.</b>	
	Friday 20/10	<b>Design 4 crits</b>	<b>venue offsite TBC</b>
Week 12		<b>Crit week D2, D6, AD2</b>	
Week 13		Design Grading Moderation	
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.	

## **7.0 LEARNING RESOURCES**

### **7.1 Required Reading**

<http://avondale.net.nz/avondales-history/>

<http://timespanner.blogspot.co.nz>

### **7.2 Recommended or Supplementary Reading**

Sorkin, Michael. 2011. *All over the map : Writing on buildings and cities*. London New York: London New York : Verso 2011.

### **7.3 Other Materials or Software**

### **7.4 Use of Canvas**

This is a collaborative studio. Resources will be posted on Canvas for all to use and all class announcements will be made via Canvas. Your individual tutor may choose other means of communication.

### **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**

This course will include a mandatory site visit to Avondale Auckland, traveling by public transport, at the student's cost. The final review (crits) for this course will most likely take place in a community facility off campus (venue TBC). Students will be required to arrange their own transport and transport of their work to this event. Further information on these two off-campus events will be given via Canvas.

Collaborative group work is required in this course. There will be a teaching session dedicated to a discussion of collaborative work strategies and techniques. If problems or conflict arise in a group students must inform their studio tutor. The architecture programme is experienced in assisting students with the dynamics of working in a group situation. An opportunity will be made for students to peer review the members of their collaborative group.

## **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.

## 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: Level of critical engagement with the theme of the 'domestic', ability to pursue a consistent line of questioning, ability to identify and explore opportunities yielded.
- Architectonics: Quality of material propositions and degree to which the project advanced through their making.
- Performance: Level of consideration of environmental and contextual aspects of the architectural proposition and the development of the proposition through that consideration.
- Form and space: Resolution of the scaled 3-dimensional architectural proposition and the design skill demonstrated in its making.
- Media: Quality of design development facilitated through engagement with media specific to the discipline of architecture.
- 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 to 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

Each student: an ongoing accumulative workbook (to be bought to each session for notes, drawings etc)  
Each group: A3 book including drawings, images, details etc. to be gifted to the clients at the end of this course.

## 11.0 STUDENT FEEDBACK

Students may be asked to complete an evaluation of the course at the end of the semester.

## 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: Architecture & Planning**

**COURSE OUTLINE: ARCHHTC201 / Semester 2, 2017**

**1.0 GENERAL COURSE INFORMATION**

<b>Course Code:</b>	ARCHDES201
<b>Course Title:</b>	Design 4
<b>Points Value:</b>	30 points
<b>Prerequisites:</b>	ARCHDES100 or 101
<b>Restrictions:</b>	ARCHDES 211
<b>Course Director:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Course Co-ordinator:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Teaching Staff:</b>	Michael John O'Sullivan & Baz Cheng (Bull O'Sullivan)

**2.0 CLASS CONTACT HOURS**

Monday, Tuesday & Friday, 1pm – 5pm; Workshop or the offices of BOS Architects

**3.0 COURSE PRESCRIPTION**

The Constructed: An introduction to full-scale architectural practice. Offers the opportunity to explore materials, construction, fabrication processes, and detailing. Requires students to understand the full range of drawings required to move from design concept to actual construction.

**If you don't get out of bed before 630am, please don't choose this studio.**



### **Topic Description:**

Avondale, a suburb in the west of Tāmaki Makaurau Auckland, has a rich history of production and transport. Originally named Te Whau, after the estuarial arm of the Waitemata Harbour which runs along the western edge of the suburb, Avondale is situated on the Great North Road. Completed in the late 1850's, this road was once the only way to travel overland north from Auckland. A railway connection completed in the 1880's cemented Avondale's place on the western edge of the city and brought further settlement. Brickworks, tanneries, mills and pottery works were common in early Avondale, along with market gardens. Later a hotel and cinema were opened.

Today Great North Road still bisects the suburb, with the primary school to the east and the Avondale Racecourse, home of Auckland's largest produce and flea market to the west. This mainstreet is dotted with retail, once banks and the post office, and still the occasional family run store, but more common now fast food chains and two dollar shops. At the town center sits a huge gap in this main-street fabric. In June 1997 the 3Guys Supermarket announced it was to close its doors and in July 1998 the supermarket building was demolished. To the immense frustration of residents twenty years have passed with no development of this central site.

However, it now looks likely that this situation is finally about to change. Panuku Development Auckland (a council controlled organisation) have produced the 'Unlock Avondale' plan that may see the development of a new Avondale Community Center and Library on this important site. In this Design 4 studio our clients are two community groups. [Avondale Community Action](#) is a group of individuals and organisations based in Avondale working towards a better future for their community and [Whau The People](#) is an Avondale based interdisciplinary arts collective focused on creating opportunities for local artists and residents to engage and participate in the arts within their community. Our collective task in this studio is to act as a research laboratory for these two groups, imagining future possibilities for this site and its spatial relationship to other key places in the suburb, investigating the role and function of a dual library and community center programme and envisaging a re-invigorated Great North Road and Avondale town center.

### **Functional Requirements for Library and Community Center**

Site: 1919 Great North Road, Avondale

Clients: Avondale Community Action and Whau the People

Advisor: Ninal Patel, Motu Design and Hoopla Projects for Te Whau.

Note: Kathy Waghorn will act as proxy for the clients. No direct communication is to be entered into with these groups or their representatives except at organised meetings and design reviews. All questions should be sent to Kathy. She will compile and present these to the Client at regular intervals.

A full functional brief will be agreed upon by all groups in week 2 after the week 1 presentations and site visit.

### **Additional Brief:**

Each Design 4 'office' will contribute other aspects to the brief, extending the thinking on this design project towards specific concerns as follows:

# To Flutter - Fast Food...Slow Life

To make a series of quick delicate drawings up and down or models from side to side, or to cause something to do this starts with the soul of the Architect looking inwards and then towards the sky, land and ocean for guidance.

At the western edge of a racecourse we are faced with fast horses, fast food, sugar refinery and a theatre between them all.

This paper looks at the good in the bad and the bad in the good. How does the weakness of mankind be bound by indolence and the cunning? The paradox of fast food and 'community' in today's growing and 'fast' society will be investigated and challenged through physical, physiological and emotional interpretations. Can indulgence, addiction, convenience and affordability be celebrated as a communal assemblage?

A strong emphasis on hand drawing, sketching + water color and progressive modeling at varying scales will be explored through the process of 'fluttering'.

## 4.0 TEACHING AIMS

### The aims of ARCHDES201 are to:

Design 4 carries the theme of 'Architecture and Realization' and introduces the idea that architecture is a material culture. Tectonic and detail strategies will be emphasized as design generators balancing strategies drawn from brief, site and landscape. The course presents labour, craft, technique, design for and through production, material selection, economy... **MAKING** as the means to propose and develop architecture.

**Group working:** The Design 4 course requires students to engage in collaborative modes of production. As such the course acknowledges that architecture is always a collaborative endeavour, be that between architect and client, consultants, fabricators, other designers and various public bodies, and in this case diverse audiences. This course is an opportunity to develop group skills, to leverage peer-to-peer learning and to develop and test collaborative design strategies. Opportunities will be given to address necessary skill development in this area and for reflection on how the group work process has informed the overall project.

## 5.0 LEARNING OUTCOMES

### General ARCHDES200 Course Outcomes

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

### General ARCHDES201 Course Outcomes

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

- Theory: Demonstrate an understanding of constraint as a driver of architectural opportunity. Constraints encountered may include client, brief, budget, site, authorities, time, collaborative work practices. Students should also be able to show evidence of conceptual consistency in the face of these encounters.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material, structural and constructional propositions.
- Performance: Show evidence of an understanding of architecture as a collaborative enterprise – both in its design and in situ – and event bearing relationships to site and context in time.
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition.
- Media: Demonstrate engagement with 'working drawings' as media that does work that tests ideas. Examples include collaborative drawings, templates, working models, building information models.

### Specific Topic Outcomes

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

- Theory: Level of critical engagement with the theme of the 'flutter', ability to pursue a consistent line of questioning, ability to identify and explore opportunities yielded.
- Architectonics: Quality of material propositions and degree to which the project advanced through their making.
- Performance: Level of consideration of environmental and contextual aspects of the architectural proposition and the development of the proposition through that consideration.
- Form and space: Resolution of the scaled 3-dimensional architectural proposition and the design skill demonstrated in its making.
- Media: Quality of design development facilitated through engagement with media specific to the discipline of architecture.
- 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.
- Build a dining room table for their family or loved ones.

## 6.0 COURSE STRUCTURE AND CONTENT

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Venue</b>
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
	Tuesday 25/07	First studio meeting: Intro to collective brief 1:00pm Panuku Development Auckland presentation <i>Students to draw from hat fast food chain to investigate. Visit BOS Studio</i>	Level 3 exhibition space
	Friday 28/07	Site visit Avondale town center – more info to come 3pm: Discussion with Avondale Community Action and Whau the People <i>Site Documentation, Recording, Exploring neighboring fast food localities</i>	
Week 2	Monday 31/07	<i>Water colour exploration Food Court (Food Court TBC) - Sight, Smell Taste, Hearing, Touch. Emotive Responses 10x Drawings min.</i>	
	Tuesday 01/08	<i>Water colour exploration Chelsea Sugar Refinery - Sight, Smell Taste, Hearing, Touch. Emotive Responses 10x Drawings min.</i>	
	Friday 04/08	<i>Water colour exploration DB Brewery - Sight, Smell Taste, Hearing, Touch. Emotive Responses 10x Drawings min.</i>	
Week 3	Monday 07/08	<i>Model Exploration. 1 hour for each sense. 1 model minimum for each sense.</i>	
	Tuesday 08/08	Collaboration workshop 1-2pm – all students <i>Model Exploration. Develop models to 1:50. Use of materials and Workshop</i>	TBC
	Friday 11/08	<i>Model Exploration. Develop models to 1:50. Use of materials and Workshop</i>	
Week 4	Monday 14/08	<i>Collective presentation and discussion of models. Develop Models.</i>	
	Tuesday 15/08	<i>Site Model Exploration. Site Layout</i>	
	Friday 18/08	<i>Develop Explorative Models into architectural propositions and scale</i>	
Week 5	Monday 21/08	<i>Group Furniture Construction. Concept sketches. Models in Groups of 3.</i>	
	Tuesday 22/08	<i>Group Furniture Construction Presentation of Ideas. Develop to a final chosen idea. Source materials, workshop guidance.</i>	
	Friday 25/08	<i>Group Furniture Construction</i>	
Week 6	Monday 28/08	<i>Preliminary Site Plans, Sections, Axonometric, Model</i>	
	Tuesday 29/08	<i>Preliminary Site Plans, Sections, Axonometric Model</i>	
	Friday 01/09	Mid-semester crit	Level 3 exhibition space

<b>MID-SEMESTER BREAK</b>		
Week 7	Monday 18/09	<i>Furniture Construction. Students to be drawn into groups of 3</i>
	Tuesday 19/09	<i>Furniture Construction. Groups to Develop Design</i>
	Friday 22/09	<i>Furniture Construction. Groups to Develop Design</i>
Week 8	Monday 25/09	<i>Final Model 1:50 in Groups</i>
	Tuesday 26/09	<i>Final Model 1:50 in Groups</i>
	Friday 29/09	<i>Final Model 1:50 in Groups</i>
Week 9	Monday 02/10	<i>Group Design Development. Working drawings, plans, sections and elevations. Final Model 1:50</i>
	Tuesday 03/10	<i>Group Design Development. Working drawings, plans, sections and elevations. Final Model 1:50</i>
	Friday 06/10	<i>Group Design Development. Working drawings, plans, sections and elevations. Final Model 1:50</i>
Week 10	Monday 09/10	<i>Final Group Working drawings, Details and exploded axonometric. Final Model 1:50</i>
	Tuesday 10/10	<i>Final Group Working drawings, Details and exploded axonometric. Final Model 1:50</i>
	Friday 13/10	<i>Final Group Working drawings, Details and exploded axonometric. Final Model 1:50</i>
Week 11	Monday 16/10	<i>Final Group Working drawings, Details and exploded axonometric. Final Model 1:50</i>
	Tuesday 17/10	<i>Final Group Working drawings, Details and exploded axonometric. Final Model 1:50</i>
	Friday 20/10	<b>Design 4 crits</b> <i>Student to bring a dish from their ethnic origin to crit.</i>
Week 12		<b>Crit week D2, D6, AD2</b>
Week 13		Design Grading Moderation
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.

## 7.0 LEARNING RESOURCES

### 7.1 Required Reading

<http://avondale.net.nz/avondales-history/>

<http://timespanner.blogspot.co.nz>

Le Corbusier published *Le Modulor* in 1948, followed by *Modulor 2* in 1955. These works were first published in English as *The Modulor* in 1954 and *Modulor 2 (Let the User Speak Next)* in 1958. Copy on short loan in the architecture library

[The modulator : a harmonious measure to the human scale universally applicable to architecture and mechanics](#)

Le Corbusier, 1887-1965.

### **7.3 Other Materials or Software**

### **7.4 Use of Canvas**

This is a collaborative studio. Resources will be posted on Canvas for all to use and all class announcements will be made via Canvas. Your individual tutor may choose other means of communication.

### **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**

This course will include a mandatory site visit to Avondale Auckland, traveling by public transport, at the student's cost. The final review (crits) for this course will most likely take place in a community facility off campus (venue TBC). Students will be required to arrange their own transport and transport of their work to this event. Further information on these two off-campus events will be given via Canvas.

Collaborative group work is required in this course. There will be a teaching session dedicated to a discussion of collaborative work strategies and techniques. If problems or conflict arise in a group students must inform their studio tutor. The architecture programme is experienced in assisting students with the dynamics of working in a group situation. An opportunity will be made for students to peer review the members of their collaborative group.

## **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.

### **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: Level of critical engagement with the theme of the 'domestic', ability to pursue a consistent line of questioning, ability to identify and explore opportunities yielded.

- Architectonics: Quality of material propositions and degree to which the project advanced through their making.
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Specific topics will weight the factors presented above according their identified emphases.

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### 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

Each student: an ongoing accumulative workbook (to be bought to each session for notes, drawings etc)  
 Each group: A3 book including drawings, images, details etc. to be gifted to the clients at the end of this course.

## 11.0 STUDENT FEEDBACK

Students may be asked to complete an evaluation of the course at the end of the semester.

## 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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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: Architecture & Planning**

**COURSE OUTLINE: ARCHHTC201 / Semester 2, 2017**

**1.0 GENERAL COURSE INFORMATION**

<b>Course Code:</b>	ARCHDES201
<b>Course Title:</b>	Design 4
<b>Points Value:</b>	30 points
<b>Prerequisites:</b>	ARCHDES100 or 101
<b>Restrictions:</b>	ARCHDES 211
<b>Course Director:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Course Co-ordinator:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Teaching Staff:</b>	<b>Kathy Waghorn and Sam Aislabie</b>

**2.0 CLASS CONTACT HOURS**

Monday, Tuesday & Friday, 1pm – 5pm; Level 2 Design Studios, Building 421.

**3.0 COURSE PRESCRIPTION**

The Constructed: An introduction to full-scale architectural practice. Offers the opportunity to explore materials, construction, fabrication processes, and detailing. Requires students to understand the full range of drawings required to move from design concept to actual construction.

**Gap on the Great North Road**



## **Topic Description:**

Avondale, a suburb in the west of Tāmaki Makaurau Auckland, has a rich history of production and transport. Originally named Te Whau, after the estuarial arm of the Waitemata Harbour which runs along the western edge of the suburb, Avondale is situated on the Great North Road. Completed in the late 1850's, this road was once the only way to travel overland north from Auckland. A railway connection completed in the 1880's cemented Avondale's place on the western edge of the city and brought further settlement. Brickworks, tanneries, mills and pottery works were common in early Avondale, along with market gardens. Later a hotel and cinema were opened.

Today Great North Road still bisects the suburb, with the primary school to the east and the Avondale Racecourse, home of Auckland's largest produce and flea market to the west. This mainstreet is dotted with retail, once banks and the post office, and still the occasional family run store, but more common now fast food chains and two dollar shops. At the town center sits a huge gap in this main-street fabric. In June 1997 the 3Guys Supermarket announced it was to close its doors and in July 1998 the supermarket building was demolished. To the immense frustration of residents twenty years have passed with no development of this central site.

However, it now looks likely that this situation is finally about to change. Panuku Development Auckland (a council controlled organisation) have produced the 'Unlock Avondale' plan that may see the development of a new Avondale Community Center and Library on this important site. In this Design 4 studio our clients are two community groups. [Avondale Community Action](#) is a group of individuals and organisations based in Avondale working towards a better future for their community and [Whau The People](#) is an Avondale based interdisciplinary arts collective focused on creating opportunities for local artists and residents to engage and participate in the arts within their community. Our collective task in this studio is to act as a research laboratory for these two groups, imagining future possibilities for this site and its spatial relationship to other key places in the suburb, investigating the role and function of a dual library and community center programme and envisaging a re-invigorated Great North Road and Avondale town center.

## **Functional Requirements for Library and Community Center**

Site: 1919 Great North Road, Avondale

Clients: Avondale Community Action and Whau the People

Advisor: Ninal Patel, Motu Design and Hoopla Projects for Te Whau.

Note: Kathy Waghorn will act as proxy for the clients. No direct communication is to be entered into with these groups or their representatives except at organised meetings and design reviews. All questions should be sent to Kathy. She will compile and present these to the Client at regular intervals.

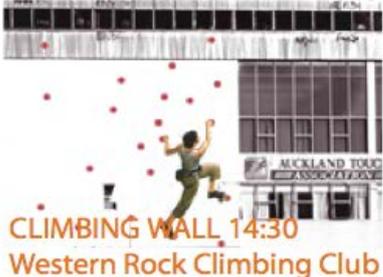
A full functional brief will be agreed upon by all groups in week 2 after the week 1 presentations and site visit.

## **Additional Brief:**

Each Design 4 'office' will contribute other aspects to the brief, extending the thinking on this design project towards specific concerns as follows:

# Opportunistic interventions: *Taking a punt on Avondale*

Sam Aislabie and Kathy Waghorn





This studio takes its impetus from the nearby Avondale Racecourse and Sunday market, drawing on the distinct forms of social exchange they each employ. Here then CHANCE and TRADE will underpin our investigations.

#### TRADE:

We will begin by asking what forms of knowledge we have available to us, and what we might therefore have available to TRADE, in exchange for the local knowledge essential to such a project. Architect Mel Dodd notes the importance but difficulty of perceiving a place through a local's view - "perceiving the everyday, modest and fragile aspects of a place is almost impossible for an outsider, but this is rarely acknowledged in the domain of mainstream urban design and planning" (Dodd 2011, p. 29). Our intention then is to embed ourselves in the local economy of the Sunday market, employing the modes of market exchange to TRADE for such a local view. This then may help us inhabit a more finely nuanced local view of potential of a community center on our site, a retail main street - a trading street. In giving material expression to social interactions, what information can be gleaned from community knowledge and can we use this to create a language to work with?

(Image: Avondale Sunday Market)



## CHANCE:

In the sport of horse racing, betting is a way for spectators to raise their own personal stakes and share in the 'thrill of the race'. The premise (and appeal) of this gamble relies ultimately on the unpredictability of the outcome. Within the professional field of architecture, recourse to CHANCE is often downplayed, being associated with negligence rather than a due process. Yet chance is an inherent part of the designing and building of architecture, be it in the affinity for bespoke, weathered or naturally varied materials or in the complex and multivalent ways in which buildings are occupied and interpreted by their users. In this paper we are interested in actively utilising chance for its potential to enrich, distort and produce new forms of creative knowledge. We will be using dice rolls, wheel spins and betting as tools to remove preconceptions as well as simulating real-world constraints, forcing us to imagine design possibilities we may not otherwise have been able to conceive.

(Image: Bingo at Avondale racecourse)



## MATERIAL:

Given the proximity of our site to the Whau River, the former site of much the brick making in this city, another thread of this studio will be a focus on building with brick. As a group we will ask 'What is the potential of the contemporary brick building?' While New Zealand has a research and development focus on timber technologies it seems that in many other places the humble brick is being re-imagined. (See the Dr. Chau Chak Wing Building by Gehry for UTS in Sydney and Shop Architects Mulberry House in New York). In west Auckland bricks are often used to reference the past but in a symbolic and reductive fashion, with no deeper investigation of the spatial, tectonic and performative potential of this material. By focussing our studio on this material we aim to investigate as a group the future potential of brick and to gain a genuine knowledge and confidence in specifying, detailing and working architecturally with brick, one of the oldest and most proliferate building materials.

(Image: Avondale Racecourse used as an informal park).



All images Kathy Waghorn. Ref: DODD, M. 2011. *Between the Lived and the Built: Foregrounding the User in Design for the Public Realm*. Doctoral Thesis, RMIT University.

## 4.0 TEACHING AIMS

### The aims of ARCHDES201 are to:

Design 4 carries the theme of 'Architecture and Realization' and introduces the idea that architecture is a material culture. Tectonic and detail strategies will be emphasized as design generators balancing strategies drawn from brief, site and landscape. The course presents labour, craft, technique, design for and through production, material selection, economy... **MAKING** as the means to propose and develop architecture.

**Group working:** The Design 4 course requires students to engage in collaborative modes of production. As such the course acknowledges that architecture is always a collaborative endeavour, be that between architect and client, consultants, fabricators, other designers and various public bodies, and in this case diverse audiences. This course is an opportunity to develop group skills, to leverage peer-to-peer learning and to develop and test collaborative design strategies. Opportunities will be given to address necessary skill development in this area and for reflection on how the group work process has informed the overall project.

## 5.0 LEARNING OUTCOMES

### General ARCHDES201 Course Outcomes

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

- Theory: Demonstrate an understanding of constraint as a driver of architectural opportunity. Constraints encountered may include client, brief, budget, site, authorities, time, collaborative work practices. Students should also be able to show evidence of conceptual consistency in the face of these encounters.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material, structural and constructional propositions.
- Performance: Show evidence of an understanding of architecture as a collaborative enterprise – both in its design and in situ – and event bearing relationships to site and context in time.
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition.
- Media: Demonstrate engagement with 'working drawings' as media that does work that tests ideas. Examples include collaborative drawings, templates, working models, building information models.

### Specific Topic Outcomes

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

- Theory: Demonstrate an understanding and engagement with ideas of TRADE and CHANCE as a means of developing design.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of brick in a global and digitised society and explore how materiality can relate to fabrication and place.
- Performance: Demonstrate an understanding of how architecture might facilitate community engagement within a particular place.
- Form and space: Explore the specific attributes of a main-street site and propose a design that responds to an understanding of both site and programme.
- Media: Demonstrate engagement with a variety of making techniques, particularly in response to personal and then collaborative craft. Use these techniques in the effective and compelling communication of the collaborative project.

## 6.0 COURSE STRUCTURE AND CONTENT

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Venue</b>
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
	Tuesday 25/07	First studio meeting: Intro to collective brief Panuku Development Auckland presentation	Level 3 exhibition space
	Friday 28/07	1:00pm Site visit Avondale town center – more info to come 3:00pm: Discussion with Avondale Community Action and Whau the People	Avondale Community Center
Week 2	Monday 31/07	<i>Intro to Market stall as a model of exchange</i>	Level 3 exhibition space
	Tuesday 01/08	<i>Market stall planning (full group)</i>	Studio
	Friday 04/08	<i>Market stall – goods gathering and design</i>	Studio
Week 3	Monday 07/08	<i>Market stall – goods gathering and design</i>	Studio
	Tuesday 08/08	Collaboration workshop 1-2pm (with past students) <i>Market stall – goods gathering and design</i>	Level 3 exhibition space
	Friday 11/08	<i>Market stall – goods gathering and design</i>	Studio
	<b>Sunday 13/08</b>	<b><i>Market Stall, Avondale Sunday Market</i></b>	Avondale Racecourse
Week 4	Monday 14/08	<i>LUCKY DIP/Sml Group</i> <i>Mobile Community Center</i>	<i>Brick Building Research</i> Studio
	Tuesday 15/08	<i>Mobile Community Center</i> <i>Scheme development</i>	<i>Brick Building Research</i> Studio
	Friday 18/08	<i>Mobile Community Center</i> <i>Scheme development</i>	<i>Brick Building Research</i> Studio
Week 5	Monday 21/08	<i>Mobile Community Center</i> <i>Scheme development</i>	<i>Brick Building Research</i> Studio
	Tuesday 22/08	<i>Mobile Community Center</i> <i>Scheme development</i>	<i>Brick Building Research</i> Studio
	Friday 25/08	<i>Mobile Community Center</i> <i>Scheme development</i>	<i>Brick Building Research</i> Studio
Week 6	Monday 28/08	<i>Mobile Community Center</i> <i>Scheme development</i>	Studio
	Tuesday 29/08	<b>Mid-semester crit</b>	TBC
	Friday 01/09	Building with Brick 5 min seminars <i>LUCKY DIP/ Lg group</i>	Studio
<b>MID-SEMESTER BREAK – Lg group brief + concept develop</b>			
Week 7	Monday 18/09	<i>Lg Group Community Center scheme v.1 presentation</i>	Studio
	Tuesday	<i>Community Center scheme development</i>	

	19/09		
	Friday	<i>Building with brick guest</i>	
	22/09		
Week 8	Monday	<i>Community Center scheme development</i>	
	25/09		
	Tuesday	<i>Community Center scheme development</i>	
	26/09		
	Friday	<i>Community Center scheme development</i>	
	29/09		
Week 9	Monday	<i>Community Center scheme development</i>	
	02/10		
	Tuesday	<i>Community Center scheme development</i>	
	03/10		
	Friday	<i>Community Center scheme development</i>	
	06/10		
Week 10	Monday	<i>Community Center scheme development</i>	
	09/10		
	Tuesday	<i>Community Center scheme development</i>	
	10/10		
	Friday	<i>Community Center scheme development</i>	
	13/10		
Week 11	Monday	<i>Community Center scheme development</i>	
	16/10		
	Tuesday	<i>Community Center scheme development</i>	
	17/10		
	Friday	<b>Design 4 crits</b>	<b>venue offsite</b>
	20/10		<b>TBC</b>
Week 12		<b>Crit week D2, D6, AD2</b>	
Week 13		Design Grading Moderation	
Week 14	Friday	Students <b>must remove their belongings</b> from studio and lockers by 4pm.	
	17/11		

## 7.0 LEARNING RESOURCES

### 7.1 Required Reading

### 7.2 Recommended or Supplementary Reading

<http://avondale.net.nz/avondales-history/>

<http://timespanner.blogspot.co.nz>

AINLEY, R. (ed.) 2001. *This Is What We Do : A Muf Manual*, London: Ellipsis.

AWAN, N., SCHNEIDER, T. & TILL, J. 2011. *Spatial agency: other ways of doing architecture*, Abingdon, Oxon England ; New York, NY, Routledge.

DODD, M. 2011. *Between the Lived and the Built: Foregrounding the User in Design for the Public Realm*. Doctoral Thesis, RMIT University. <https://researchbank.rmit.edu.au/eserv/rmit:12106/Dodd.pdf>

### 7.3 Other Materials or Software

### 7.4 Use of Canvas

This is a collaborative studio. Resources will be posted on Canvas for all to use and all class announcements will be made via Canvas. Your individual tutor may choose other means of communication.

### 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

This course will include a mandatory site visit to Avondale Auckland, traveling by public transport, at the student's cost. The final review (crits) for this course will most likely take place in a community facility off campus (venue TBC). Students will be required to arrange their own transport and transport of their work to this event. Further information on these two off-campus events will be given via Canvas.

Collaborative group work is required in this course. There will be a teaching session dedicated to a discussion of collaborative work strategies and techniques. If problems or conflict arise in a group students must inform their studio tutor. The architecture programme is experienced in assisting students with the dynamics of working in a group situation. An opportunity will be made for students to peer review the members of their collaborative group.

## 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.

### 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: Level of critical engagement with the theme of the 'domestic', ability to pursue a consistent line of questioning, ability to identify and explore opportunities yielded.
- Architectonics: Quality of material propositions and degree to which the project advanced through their making.
- Performance: Level of consideration of environmental and contextual aspects of the architectural proposition and the development of the proposition through that consideration.
- Form and space: Resolution of the scaled 3-dimensional architectural proposition and the design skill demonstrated in its making.

- Media: Quality of design development facilitated through engagement with media specific to the discipline of architecture.
- 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

Each student: an ongoing accumulative workbook (to be bought to each session for notes, drawings etc)  
 Each group: A3 book including drawings, images, details etc. to be gifted to the clients at the end of this course.

## 11.0 STUDENT FEEDBACK

Students may be asked to complete an evaluation of the course at the end of the semester.

## 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: Architecture & Planning**

**COURSE OUTLINE: ARCHHTC201 / Semester 2, 2017**

**1. GENERAL COURSE INFORMATION**

<b>Course Code:</b>	ARCHDES201
<b>Course Title:</b>	Design 4
<b>Points Value:</b>	30 points
<b>Prerequisites:</b>	ARCHDES100 or 101
<b>Restrictions:</b>	ARCHDES 211
<b>Course Director:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Course Co-ordinator:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Teaching Staff:</b>	Cameron Rowe

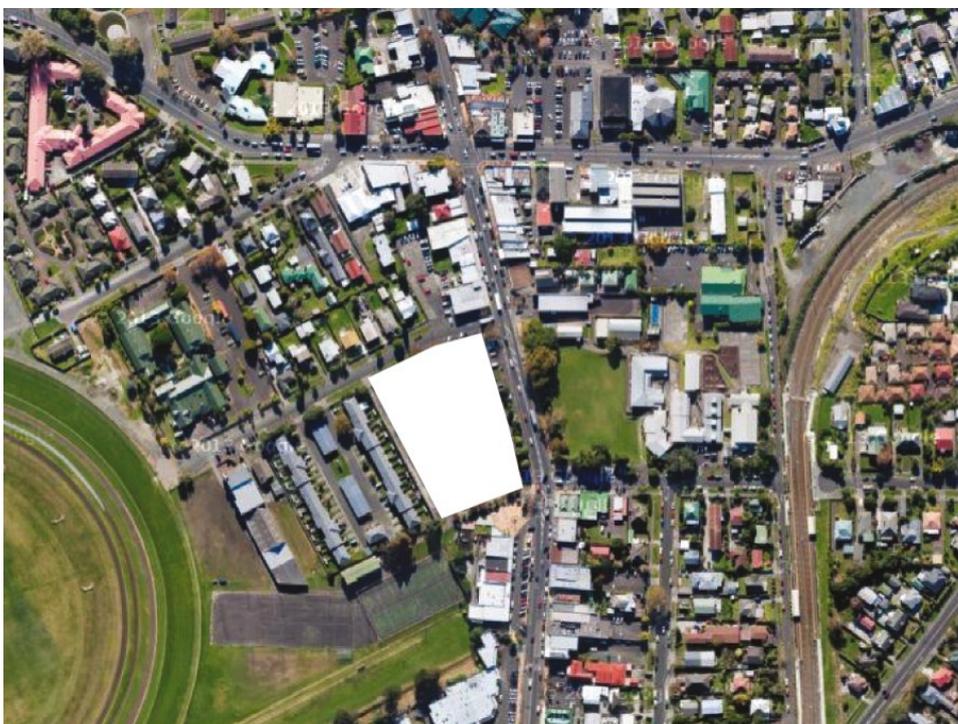
**2.0 CLASS CONTACT HOURS**

Monday, Tuesday & Friday, 1pm – 5pm; Level 2 Design Studios, Building 421.

**3.0 COURSE PRESCRIPTION**

The Constructed: An introduction to full-scale architectural practice. Offers the opportunity to explore materials, construction, fabrication processes, and detailing. Requires students to understand the full range of drawings required to move from design concept to actual construction.

**Gap on the Great North Road**



## **Topic Description:**

Avondale, a suburb in the west of Tāmaki Makaurau Auckland, has a rich history of production and transport. Originally named Te Whau, after the estuarial arm of the Waitemata Harbour which runs along the western edge of the suburb, Avondale is situated on the Great North Road. Completed in the late 1850's, this road was once the only way to travel overland north from Auckland. A railway connection completed in the 1880's cemented Avondale's place on the western edge of the city and brought further settlement. Brickworks, tanneries, mills and pottery works were common in early Avondale, along with market gardens. Later a hotel and cinema were opened.

Today Great North Road still bisects the suburb, with the primary school to the east and the Avondale Racecourse, home of Auckland's largest produce and flea market to the west. This mainstreet is dotted with retail, once banks and the post office, and still the occasional family run store, but more common now fast food chains and two dollar shops. At the town center sits a huge gap in this main-street fabric. In June 1997 the 3Guys Supermarket announced it was to close its doors and in July 1998 the supermarket building was demolished. To the immense frustration of residents twenty years have passed with no development of this central site.

However, it now looks likely that this situation is finally about to change. Panuku Development Auckland (a council controlled organisation) have produced the 'Unlock Avondale' plan that may see the development of a new Avondale Community Center and Library on this important site. In this Design 4 studio our clients are two community groups. Avondale Community Action is a group of individuals and organisations based in Avondale working towards a better future for their community and Whau The People is an Avondale based interdisciplinary arts collective focused on creating opportunities for local artists and residents to engage and participate in the arts within their community. Our collective task in this studio is to act as a research laboratory for these two groups, imagining future possibilities for this site and its spatial relationship to other key places in the suburb, investigating the role and function of a dual library and community center programme and envisaging a re-invigorated Great North Road and Avondale town center.

## **Functional Requirements for Library and Community Center**

Site: 1919 Great North Road, Avondale

Clients: Avondale Community Action and Whau the People

Advisor: Ninal Patel, Motu Design and Hoopla Projects for Te Whau.

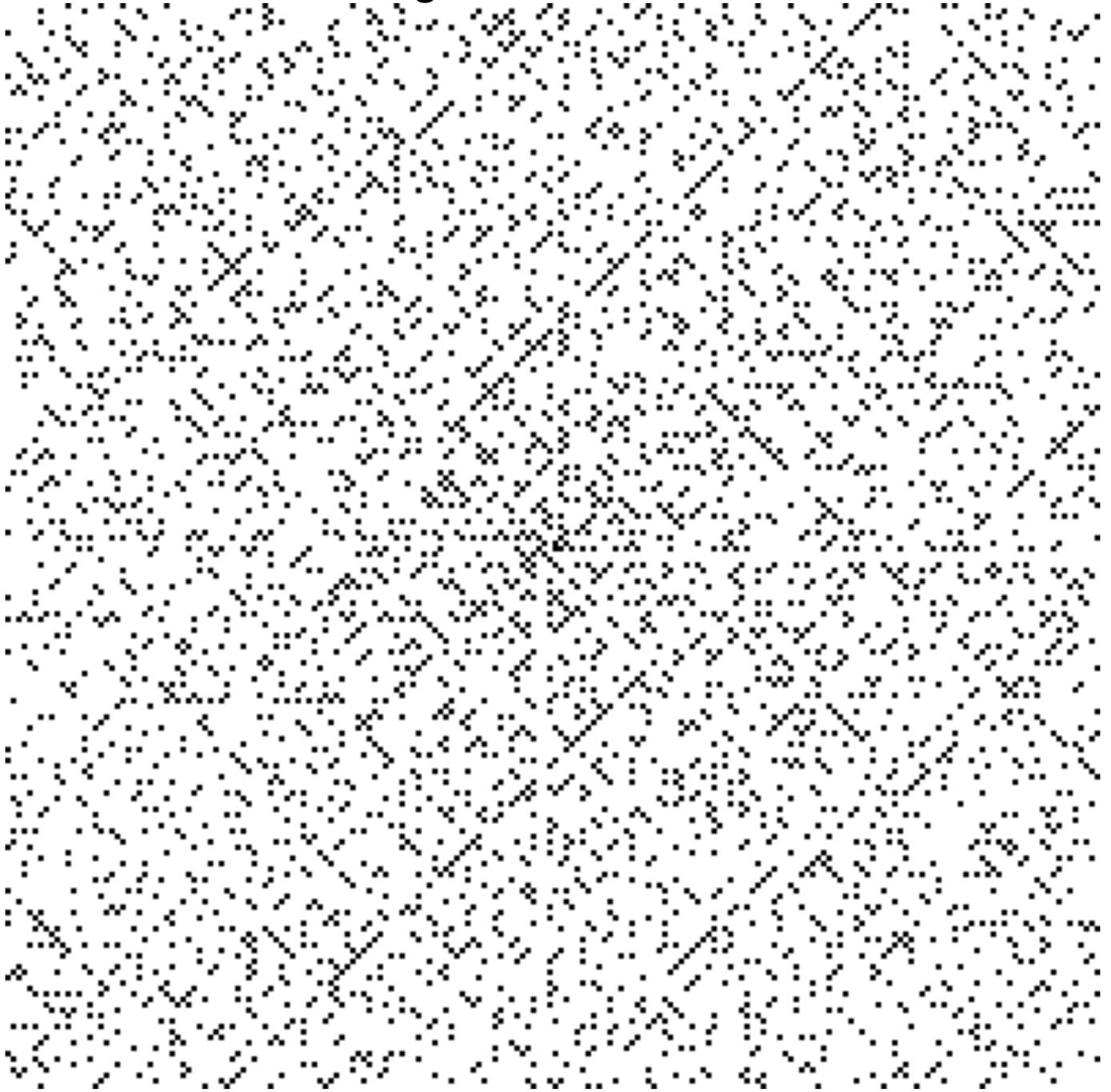
Note: Kathy Waghorn will act as proxy for the clients. No direct communication is to be entered into with these groups or their representatives except at organised meetings and design reviews. All questions should be sent to Kathy. She will compile and present these to the Client at regular intervals.

A full functional brief will be agreed upon by all groups in week 2 after the week 1 presentations and site visit.

**Additional Brief:**

Each Design 4 'office' will contribute other aspects to the brief, extending the thinking on this design project towards specific concerns as follows:

## Please Leave a Message



Ulam spiral. A method for visualising prime numbers, from which apparent patterns emerge.

The project in Avondale offers an opportunity to participate in a conversation.

There will be numerous parties interested and involved in the conversation about an Avondale community centre. The student proposals will offer additional insight into the situation, and will be but one of many voices..

My group will use the theme of **communication** throughout the project.

This studio will involve the theme of communication in many ways including language, light, psychology, information technology & drawing, etc.

*Preachers in pulpits talked about what a great message is in the book. No matter what you do, someone always imputes **meaning** into your books.* Dr. Seuss

Humans possess remarkable pattern recognition skills. We're so good at it that we'll find patterns even where there are none. **Apophenia** is the human tendency to see patterns in unrelated or meaningless data. It is the psychological basis for gambling. Neurologist Klaus Conrad defined it as the 'unmotivated seeing of connections' with a 'specific experience of an abnormal meaningfulness'. At an extreme it becomes *pareidolia*, where these perceived patterns become recognisable shapes such as faces, landscapes, religious or paranormal phenomena.

Leonardo Da Vinci encouraged the use of apophenia (without naming it) even though '*it may appear trivial and almost ludicrous, it is nevertheless of great utility in arousing the mind to various inventions*'. Da Vinci suggested staring at stains and patterns on stone walls as an example of how to encourage the imagination when one is about to invent a scene.

We will use the psychological phenomenon of apophenia to help understand the diverse architectural and social situation in Avondale, and to assist in generating architectural propositions.

40000 years ago prehistoric humans in Lascaux, France used lamps made out of rocks filled with animal fat to illuminate their caves as artists painted horses, stags and bison on the walls. These flickering lamps may have enhanced the perceived motion of the painted creatures, thus being integral to the experience for the viewer.

**Light** can be used to communicate information (eg. Traffic lights, marine light-houses, airport runway lights), emotion (restaurants, theatre) and spirituality (metaphors, religion, art). We will develop design strategies which help light be the defining the character of a space.

This studio will also place great emphasis on **hand-drawing** and handmade models/prototypes. The aim is to reinforce the idea of drawing as an essential language for architects.

This overarching theme of communication is intentionally open-ended. The way we communicate today through social media, instant messaging, e-mail, etc is now ubiquitous, yet was non-existent a generation or two ago. Meanwhile, a handshake, a book, a drawing, music, etc all remain real and meaningful modes of communication. Under this multi-faceted thematic umbrella the intention is to provide a platform from which the architectural brief can be enhanced and focused, and the final project is equipped and prepared to engage in conversation.

## 4.0 TEACHING AIMS

### The aims of ARCHDES201 are to:

Design 4 carries the theme of 'Architecture and Realization' and introduces the idea that architecture is a material culture. Tectonic and detail strategies will be emphasized as design generators balancing strategies drawn from brief, site and landscape. The course presents labour, craft, technique, design for and through production, material selection, economy... **MAKING** as the means to propose and develop architecture.

**Group working:** The Design 4 course requires students to engage in collaborative modes of production. As such the course acknowledges that architecture is always a collaborative endeavour, be that between architect and client, consultants, fabricators, other designers and various public bodies, and in this case diverse audiences. This course is an opportunity to develop group skills, to leverage peer-to-peer learning and to develop and test collaborative design strategies. Opportunities will be given to address necessary skill development in this area and for reflection on how the group work process has informed the overall project.

## 5.0 LEARNING OUTCOMES

### General ARCHDES201 Course Outcomes

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

- Theory: Demonstrate an understanding of constraint as a driver of architectural opportunity. Constraints encountered may include client, brief, budget, site, authorities, time, collaborative work practices. Students should also be able to show evidence of conceptual consistency in the face of these encounters.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material, structural and constructional propositions.
- Performance: Show evidence of an understanding of architecture as a collaborative enterprise – both in its design and in situ – and event bearing relationships to site and context in time.
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition.
- Media: Demonstrate engagement with 'working drawings' as media that does work that tests ideas. Examples include collaborative drawings, templates, working models, building information models.

### Specific Topic Outcomes

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

- Theory: demonstrate conceptual consistency in the face of constraints both given and adopted, and understand the importance of communication as an integral aspect of collaborative design processes.
- Architectonics: develop design propositions which utilise materiality and light together to communicate the tectonic characteristics of the project.
- Performance: develop the ability to address your design propositions in terms of their environmental performance, and empathise with the many and varied potential end-users of the community centre to understand their experience.
- Form and space: show evidence of production of architectural propositions, and appraising them with an end user in mind.
- Media: Develop media skills which serve to communicate the relevant ideas of the proposal. Consider the role of the viewer in presentations and customise media solutions to increase legibility and impact for the viewer.

## 6.0 COURSE STRUCTURE AND CONTENT

Week	Date	Topic	Venue
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
	Tuesday 25/07	First studio meeting: Intro to collective brief 1:00pm Panuku Development Auckland presentation ( Introduction to Please Leave a Message topic	Level 3 exhibition space
	Friday 28/07	Site visit Avondale town center – more info to come 3pm: Discussion with Avondale Community Action and Whau the People	
Week 2	Monday 31/07	Present Apophenia imagery - details TBC <i>individual</i>	in studio
	Tuesday 01/08	individual consultations	
	Friday 04/08	re-present Apophenia imagery & object Introduction to site and context analysis Establish pairs	
Week 3	Monday 07/08	Pair consultations	
	Tuesday 08/08	Collaboration workshop 1-2pm – all students	TBC
	Friday 11/08	Present Site Analysis & preliminary conceptual proposition - <i>pairs</i> Introduction to preliminary design	
Week 4	Monday 14/08	Establish groups Discuss expectations & points of focus of site visit	
	Tuesday 15/08	Site visit	
	Friday 18/08	Group consultations	
Week 5	Monday 21/08	Group presentations - concept development & initial investigations of programme development and distribution	
	Tuesday 22/08	Group consultations	
	Friday 25/08	Group consultations	
Week 6	Monday 28/08	Group consultations	

	Tuesday 29/08	Group consultations	
	Friday 01/09	Mid-semester crit - preliminary design	Level 3 exhibition space
<b>MID-SEMESTER BREAK</b>			
Week 7	Monday 18/09	review of proposals & groups Introduction to developed design	
	Tuesday 19/09	proposal review & design development	
	Friday 22/09	group consultation & design development	
Week 8	Monday 25/09	Site visit	
	Tuesday 26/09	engineer consultations	
	Friday 29/09	tutors workshop	
Week 9	Monday 02/10	Group consultations	
	Tuesday 03/10	Group consultations	
	Friday 06/10	Group presentation - architectural proposition & lighting prototype	
Week 10	Monday 09/10	Consultation & design of final presentation components	
	Tuesday 10/10	design & development of final presentation components	
	Friday 13/10	design & development of final presentation components	
Week 11	Monday 16/10	final presentation production	
	Tuesday 17/10	final presentation production	
	Friday 20/10	<b>Design 4 crits - developed design</b>	<b>venue offsite TBC</b>
Week 12		<b>Crit week D2, D6, AD2</b>	

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Week 13		Design Grading Moderation
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.

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## 7.0 LEARNING RESOURCES

### 7.1 Required Reading

<http://avondale.net.nz/avondales-history/>

<http://timespanner.blogspot.co.nz>

### 7.2 Recommended or Supplementary Reading

### 7.3 Other Materials or Software

### 7.4 Use of Canvas

This is a collaborative studio. Resources will be posted on Canvas for all to use and all class announcements will be made via Canvas. Your individual tutor may choose other means of communication.

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## 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.

## **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: Level of critical engagement with the theme of the 'domestic', ability to pursue a consistent line of questioning, ability to identify and explore opportunities yielded.
- Architectonics: Quality of material propositions and degree to which the project advanced through their making.
- Performance: Level of consideration of environmental and contextual aspects of the architectural proposition and the development of the proposition through that consideration.
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## **10.3 Academic Integrity**

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## **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**

Each student: an ongoing accumulative workbook (to be bought to each session for notes, drawings etc)

Each group: A3 book including drawings, images, details etc. to be gifted to the clients at the end of this course.

## **11.0 STUDENT FEEDBACK**

Students may be asked to complete an evaluation of the course at the end of the semester.

## 12.0 UNIVERSITY POLICIES AND GUIDELINES

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**SCHOOL/DEPARTMENT: Architecture & Planning**

**COURSE OUTLINE: ARCHHTC201 / Semester 2, 2017**

### 1.0 GENERAL COURSE INFORMATION

<b>Course Code:</b>	ARCHDES201
<b>Course Title:</b>	Design 4
<b>Points Value:</b>	30 points
<b>Prerequisites:</b>	ARCHDES100 or 101
<b>Restrictions:</b>	ARCHDES 211
<b>Course Director:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Course Co-ordinator:</b>	Kathy Waghorn, k.waghorn@auckland.ac.nz
<b>Teaching Staff:</b>	Julie Wilson & Farah Saad

### 2.0 CLASS CONTACT HOURS

Monday, Tuesday & Friday, 1pm – 5pm; Level 2 Design Studios, Building 421.

### 3.0 COURSE PRESCRIPTION

The Constructed: An introduction to full-scale architectural practice. Offers the opportunity to explore materials, construction, fabrication processes, and detailing. Requires students to understand the full range of drawings required to move from design concept to actual construction.

### Gap on the Great North Road



### **Topic Description:**

Avondale, a suburb in the west of Tāmaki Makaurau Auckland, has a rich history of production and transport. Originally named Te Whau, after the estuarial arm of the Waitemata Harbour which runs along the western edge of the suburb, Avondale is situated on the Great North Road. Completed in the late 1850's, this road was once the only way to travel overland north from Auckland. A railway connection completed in the 1880's cemented Avondale's place on the western edge of the city and brought further settlement. Brickworks, tanneries, mills and pottery works were common in early Avondale, along with market gardens. Later a hotel and cinema were opened.

Today Great North Road still bisects the suburb, with the primary school to the east and the Avondale Racecourse, home of Auckland's largest produce and flea market to the west. This mainstreet is dotted with retail, once banks and the post office, and still the occasional family run store, but more common now fast food chains and two dollar shops. At the town center sits a huge gap in this main-street fabric. In June 1997 the 3Guys Supermarket announced it was to close its doors and in July 1998 the supermarket building was demolished. To the immense frustration of residents twenty years have passed with no development of this central site.

However, it now looks likely that this situation is finally about to change. Panuku Development Auckland (a council controlled organisation) have produced the 'Unlock Avondale' plan that may see the development of a new Avondale Community Center and Library on this important site. In this Design 4 studio our clients are two community groups. [Avondale Community Action](#) is a group of individuals and organisations based in Avondale working towards a better future for their community and [Whau The People](#) is an Avondale based interdisciplinary arts collective focused on creating opportunities for local artists and residents to engage and participate in the arts within their community. Our collective task in this studio is to act as a research laboratory for these two groups, imagining future possibilities for this site and its spatial relationship to other key places in the suburb, investigating the role and function of a dual library and community center programme and envisaging a re-invigorated Great North Road and Avondale town center.

### **Functional Requirements for Library and Community Center**

Site: 1919 Great North Road, Avondale

Clients: Avondale Community Action and Whau the People

Advisor: Ninal Patel, Motu Design and Hoopla Projects for Te Whau.

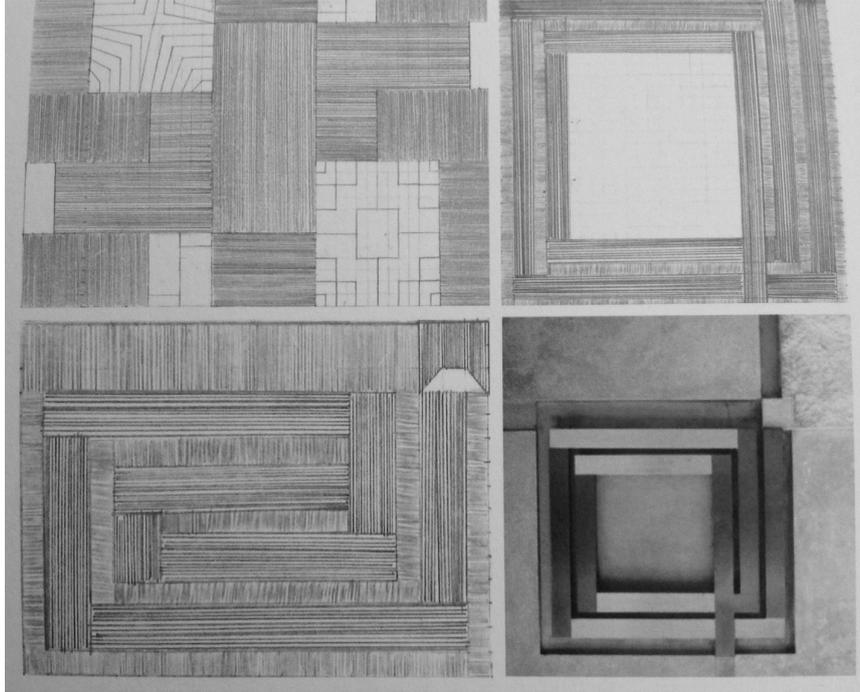
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A full functional brief will be agreed upon by all groups in week 2 after the week 1 presentations and site visit.

### **Additional Brief:**

Each Design 4 'office' will contribute other aspects to the brief, extending the thinking on this design project towards specific concerns as follows:

## Evolving Practices .....An Architecture of Emergence



*“Details, when they are successful, are not mere decoration. They do not distract or entertain, they lead to an understanding of the whole of which they are an inherent part.”*

Peter Zumthor  
Thinking Architecture

Tolerances, overlaps, layering, junctions ... this is an exploration of finding the opportunities within and between the thresholds of materiality, fabrication and craft. This studio office will be centred around the investigation and exploration of *threshold* as a thematic condition in the study and redevelopment of the site at 1919 Great North Road, Avondale, along with the investigation of what it means to create an architecture that is representative of a diverse community in specific time and place.

With an emphasise on drawing as generator, students are encouraged to discover architectural opportunities through material experimentation, modeling, drawing and review, recording how an overall architectural language and outcome may emerge from the iterative exploration of the *detail*.

*Material, craft and making*, will guide the conceptual design process of drawing and modelling, leading to a richly layered architectural language making visible the generative process of *learning-through-making*. A discovery of consequence and implication, the re-examination and refinement of actions, and establishing a strong stance of material commitment, will lead to an overall design emerging from the aggregation of the investigation of the *detail* and *materiality*.

## 4.0 TEACHING AIMS

### The aims of ARCHDES201 are to:

Design 4 carries the theme of 'Architecture and Realization' and introduces the idea that architecture is a material culture. Tectonic and detail strategies will be emphasized as design generators balancing strategies drawn from brief, site and landscape. The course presents labour, craft, technique, design for and through production, material selection, economy... **MAKING** as the means to propose and develop architecture.

**Group working:** The Design 4 course requires students to engage in collaborative modes of production. As such the course acknowledges that architecture is always a collaborative endeavour, be that between architect and client, consultants, fabricators, other designers and various public bodies, and in this case diverse audiences. This course is an opportunity to develop group skills, to leverage peer-to-peer learning and to develop and test collaborative design strategies. Opportunities will be given to address necessary skill development in this area and for reflection on how the group work process has informed the overall project.

## 5.0 LEARNING OUTCOMES

### General ARCHDES201 Course Outcomes

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

- Theory: Demonstrate an understanding of constraint as a driver of architectural opportunity. Constraints encountered may include client, brief, budget, site, authorities, time, collaborative work practices. Students should also be able to show evidence of conceptual consistency in the face of these encounters.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material, structural and constructional propositions.
- Performance: Show evidence of an understanding of architecture as a collaborative enterprise – both in its design and in situ – and event bearing relationships to site and context in time.
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition.
- Media: Demonstrate engagement with 'working drawings' as media that does work that tests ideas. Examples include collaborative drawings, templates, working models, building information models.

### Specific Topic Outcomes

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

- Theory: Show evidence of sound relevant precedent research, 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 and spatial propositions.
- Performance: Show abilities to advance conceptual thinking and design propositions through interrogating and addressing in depth material studies through model making, explorative conceptual and architectural drawings
- Form and space: Demonstrate skill in the development of creating three dimensional, to-scale architectural propositions (form and space) resulting in a viable and evolved architectural form and space, both interior and exterior.
- Media: Display a skill in the communication and development of conceptual and preliminary and developed design propositions through the strategic use of architectural media, both analogue and digital

## 6.0 COURSE STRUCTURE AND CONTENT

Week	Date	Topic	Venue / Tutor
Week 1	Monday 24/07	Balloting for topics	Level 3 exhibition space
<i>The Site Plan</i>	Tuesday 25/07	First studio meeting: Intro to collective brief 1:00pm Panuku Development Auckland presentation JW/FS to introduce "Office of Emergence" Precedent Research + Site Research + Material + Threshold studies – Task Presented (Students to work in 4 Groups of 3-4)	Level 3 exhibition space
	Friday 28/07	Site visit Avondale town center – more info to come 3pm: Discussion with Avondale Community Action and Whau the People	
Week 2	Monday 31/07	<i>Site Review, groups to present</i> Precedent Research + Site Research + Material + Threshold studies <i>Louis Kahn Jewish Community Centre (Plan Studies)</i> <i>Material Consideration/Research</i>	JW
<i>The Plan</i>	Tuesday 01/08	<i>Louis Kahn Jewish Community Centre Detail Studies / conceptual drawings/models developed</i>	FS
	Friday 04/08	<i>Quick Fire Crit + Review of Material and Plan Studies</i> <i>Threshold/Material Task Presented</i> <i>(Option: to attend Sunday Markets 6/08/17 TBC )</i>	JW
Week 3	Monday 07/08	<i>Monday Review - Discovery of consequences and implication</i> <i>Louis Kahn Jewish Community Centre (Sectional Studies)</i> <i>Material Consideration/Research / model</i> <i>1:1 and 1:20 scale detail model task presented</i>	JW
<i>The Section</i>	Tuesday 08/08	Collaboration workshop 1-2pm – all students <i>Sectional Studies developed</i>	TBC FS
	Friday 11/08	<i>Quick Fire Crit / Peer (Pair) review</i> <b><i>(students grouped into pairs)</i></b> <i>Collaboration Task Presented</i>	JW
Week 4	Monday 14/08	<i>(Students now working in pairs/partnership)</i> <i>Monday Review of collaboration tasks</i> <i>Material + Detail development – (furniture detail study)</i>	JW
<i>The Detail</i>	Tuesday 15/08	<i>Development of detail + material + scale</i>	FS
	Friday 18/08	<i>Quick Fire Crit</i> <i>Peer (Pair) review - discovery of consequences and implication</i> <i>Drawing Task Presented (scale shift)</i>	JW
Week 5	Monday 21/08	<i>(Students still working in pairs/partnership)</i> <i>Monday Review : Peer (Pair) Review - body of work presented and reviewed (Plan/Section/Detail)</i>	JW
	Tuesday 22/08	<i>Drawing and Prototype detail development</i>	FS
	Friday 25/08	<i>Preliminary scheme and design proposal</i> <i>Quick Fire Crit</i>	FS

Week 6	Monday 28/08	<i>Monday Review - Development of preliminary scheme and design proposal (models + plans + details + sectional detail proposition)</i>	FS
	Tuesday 29/08	<i>Development of preliminary scheme and design proposal</i>	FS
	Friday 01/09	<i>Mid-semester crit Consideration of the total Model + Drawings + Publication + 1: 20 Seat Prototype (Students Grouped into teams of 4 – semester break group task presented)</i>	Level 3 exhibition space FS + Guest Critic
<b>MID-SEMESTER BREAK</b>			
Week 7	Monday 18/09	<i>(Students now working in new partnership, teams of 4-5) Peer (Pair) Review - body of work presented and reviewed (Plan/Section/Detail)</i>	JW
	Tuesday 19/09	<i>Development of preliminary scheme and design proposal Task Presented</i>	FS
	Friday 22/09	<i>Quick Fire Crit Task Presented / Task Reviewed</i>	JW
Week 8	Monday 25/09	<i>Monday Review - Discovery of consequences and implication 1:1 and 1:20 scale detail model task presented (Craft / Detail / Furniture / Threshold) TBC</i>	JW
	Tuesday 26/09	<i>Model Task Presented Drawing exploration</i>	FS
	Friday 29/09	<i>Examine/Review/Explore relationship between analogue and digital methodologies (model + drawing) 1:1 Scale exploration – Model Task Presented</i>	JW
Week 9	Monday 02/10	<i>Monday Review Developed Design - models / drawings / publication / furniture</i>	JW
	Tuesday 03/10	<i>Developed Design - models / drawings / publication / furniture</i>	FS
	Friday 06/10	<i>Quick Fire Crit Developed Design - models / drawings / publication / furniture</i>	JW
Week 10	Monday 09/10	<i>Design Review / Development - models / drawings / publication / furniture</i>	JW
	Tuesday 10/10	<i>Design Development</i>	FS
	Friday 13/10	<i>Design Development - models / drawings / publication / furniture Quick Fire Crit – Final Crit Preparation</i>	JW
Week 11	Monday 16/10	<i>Design Review / Development - model / drawings / publication / furniture</i>	JW
	Tuesday 17/10	<i>Design Development – models / drawings / publication / furniture</i>	FS/JW

	Friday 20/10	<b>Design 4 crits</b>	<b>venue offsite TBC</b>
Week 12		<b>Crit week D2, D6, AD2</b>	
Week 13		Design Grading Moderation	
Week 14	Friday 17/11	Students <b>must remove their belongings</b> from studio and lockers by 4pm.	

## 7.0 LEARNING RESOURCES

### 7.1 Required Reading

<http://avondale.net.nz/avondales-history/>

<http://timespanner.blogspot.co.nz>

### 7.2 Recommended or Supplementary Reading

*Carlo Scarpa Architecture In Details*

MIT Press 1998

*Translations from Drawing to Building and Other Essays*

Evans, Robin

London: Architectural Association 1997

*Construction Materials Manual*

Hegger, Manfred

2006

Basel, Munich: Birkhauser; Edition Detail 2006

*Design Through Making*

Sheil, Bob

Chichester: Wiley, 2005

### 7.3 Other Materials or Software

### 7.4 Use of Canvas

This is a collaborative studio. Resources will be posted on Canvas for all to use and all class announcements will be made via Canvas. Your individual tutor may choose other means of communication.

### 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

This course will include a mandatory site visit to Avondale Auckland, traveling by public transport, at the student's cost. The final review (crits) for this course will most likely take place in a community facility off campus (venue TBC). Students will be required to arrange their own transport and transport of their work to this event. Further information on these two off-campus events will be given via Canvas.

Collaborative group work is required in this course. There will be a teaching session dedicated to a discussion of collaborative work strategies and techniques. If problems or conflict arise in a group students must inform their studio tutor. The architecture programme is experienced in assisting students with the dynamics of working in a group situation. An opportunity will be made for students to peer review the members of their collaborative group.

## 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.

### 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: Level of critical engagement with the theme of the 'domestic', ability to pursue a consistent line of questioning, ability to identify and explore opportunities yielded.
- Architectonics: Quality of material propositions and degree to which the project advanced through their making.
- Performance: Level of consideration of environmental and contextual aspects of the architectural proposition and the development of the proposition through that consideration.
- Form and space: Resolution of the scaled 3-dimensional architectural proposition and the design skill demonstrated in its making.
- Media: Quality of design development facilitated through engagement with media specific to the discipline of architecture.
- 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 to 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**

Each student: an ongoing accumulative workbook (to be bought to each session for notes, drawings etc)  
Each group: A3 book including drawings, images, details etc. to be gifted to the clients at the end of this course.  
Further to this, each student will participate in creating a 1:1 scale piece of furniture.

#### **11.0 STUDENT FEEDBACK**

Students may be asked to complete an evaluation of the course at the end of the semester.

#### **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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