

ARCHDES 702 | ADVANCED DESIGN 2 | TOPIC OUTLINE | SEM 2 2019

The Advanced Design 2 topics are structured around the theme of 'urban patterns'. At their broadest, the topics foreground large-scale urban investigations concerning infrastructure, context, landscape, architecture, relationships between these factors and patterns of inhabitation thus supported. Crafted propositions are to be developed that demonstrate an exploration of the urban patterns theme across a range of scales.

Jeremy Smith is design director at Irving Smith Architects, a research-based design practice working throughout New Zealand. In 2019, he submitted a Doctor of Philosophy in Architecture with Creative Practice Component at the University of Auckland.

Chris Barton is editor of *Architecture New Zealand* and has taught part time at the Auckland School of Architecture since 2012.

CH-CH-CH-CH-CHANGES



Bach with Two Roofs post cyclone in 2014, Irving Smith Architects

GENERAL COURSE INFORMATION

Course :	Advanced Design 2 ARCHDES702
Points Value:	30 points
Course Director:	Andrew Douglas andrew.douglas@auckland.ac.nz
Course Co-ordinator:	Uwe Rieger u.rieger@auckland.ac.nz
Studio Teacher:	Chris Barton; Jeremy Smith
Contact:	chris@barton.co.nz ; Jeremy@isarchitects.nz
Location:	TBC
Hours:	Tuesday and Friday 1:00-5:00pm

For all further general course information see the ARCHDES702 COURSE OUTLINE in the FILES folder on CANVAS.

CH-CH-CH-CH-CHANGES

This studio interrogates when, if ever, we can really say architecture is finished. It examines how building inhabits an environment that constantly undergoes change in a variety of ways. In the urban environment architecture is routinely finished and static in the face of ongoing change such as population growth, new city plans, affordability and climatic variations. Landscape urbanists hold all the cards it seems, making regular change in the spaces between buildings, while the buildings themselves wait far longer for their opportunity.

The studio advances the proposition that architecture is not about a finished building in an inevitably changing environment, but about designing for a continual dialogue between the building and its context. It invites students to adopt the design practices of Irving Smith Architects, a Nelson-based practice which views architecture as not about finishing, but as an iterative process in an ongoing dynamic rather than a fixed context. The firm calls this approach “Soft Architecture” and this is the outcome of Smith's doctoral research through creative practice at Auckland University. The aim is to design buildings to change as continually as they need to and to think of architecture in relation to time - that is, to be soft

and repeatedly finish architecture to participate with its landscape and the needs of its community.

With the awareness that our environments and landscapes are changing comes the question of sustainability. What does Soft Architecture and thinking iteratively about buildings mean to establishing 'sustainable' cities? Where might the lifespan of buildings be set to start and stop; is it in the short term, the long term, or does change even have an end date?

Students will be challenged to consider the notion of sustainability beyond systems or products through exploring buildings in relation to time. Irving Smith Architects' iterative design approach is to look not just to the "here and now" but the "there and then" by being reductive. Solar panels on the roof might generate power but better still to not use as much power in the first place. Stone walls might stay in place for hundreds of years but not if they need to be repeatedly changed.

What design strategies might accompany this iterative thinking, and where might buildings look for prompts to be and remain sustainable? For when sustainability becomes consumerism, it is no longer sustainable.

This design approach is particularly evident in the firm's "Bach with Two Roofs", (<http://www.isarchitects.nz/projects/bach-with-2-roofs/>) a holiday house at Golden Bay which has been refinished as a key part of Smith's doctoral research, and won the Villa category at the 2017 World Architecture Festival in Berlin. "Bach with Two Roofs, questions the relationships between architecture and our forests, which of course is the original New Zealand landscape – and a landscape we've largely avoided building in," says Smith. The project grew in stages. Between 2007 and 2012 the practice built four buildings to provide a young family with holiday accommodation in an exotic forest. The buildings sheltered low beneath the eucalyptus trees, with two floating roofs, large overhangs and cool, recessed living spaces.

All that changed in 2014 when a cyclone ripped through the district, uprooting all the trees around the house and on the hillside

behind (<http://www.isarchitects.nz/projects/bach-with-two-roofs-post-cyclone-additions>). While the two roofs over the house helped to protect it, the house subsequently became much more exposed to the sun and wind, resulting in a site that was hotter and much more windswept. The architects say even the building's colour and proportions felt misplaced. The house could be repaired, but it needed more than that, it needed to re-establish a close relationship to its new landscape, and do it in a way that prepares for the landscape to return to forest. As Architecture Record describes it: "Updates were made to the buildings in anticipation of the site's shifting landscape, which will become a forest again over time."

In announcing the win, judges at the World Architecture Festival said: "This is about architecture, not as a frozen expression in time, but as an evolving expression of life. A project with environmental considerations at heart and the stewardship of one of depleting resources, the forest."

Central to Irving Smith's design process is iterative design and model making which will be followed over the 12 weeks, adapting to changes as they emerge. The aim is to design predictively to the surrounding environment progressing and to think about the different ways that buildings can prepare for change - be it behaviourally, on a day-to-day basis, through maintenance, annually or seasonally, or from one generation of use to the next. It's an approach that fosters participation with place - architecture participating with its community. "Where do buildings look for prompts to change?" asks Smith. "Being finished is finished!"

The vehicle for this exploration is a design on part of a connected site on Princes St bordering Albert Park that responds to changes in context and usage. The site features five Victorian merchant houses built between 1877 and 1882, plus a former Jewish Synagogue, built in 1885. All the buildings have heritage protection listings from both Heritage New Zealand and Auckland Council and all are occupied in a variety of adaptive reuse. Students will be assigned by ballot a site adjacent or close to these buildings and will need to consider the heritage buildings as a significant aspect of the site's context. Students will design a building on their

balloted site and then “re-finish” it a further five times (six designs in total) in response to a series of applied changes, or ‘roadblocks’.

The studio is set up like Irving Smith's office around a shared table on which models are brought together each week and critiqued. Each student has a different site, and over the 12-week period will record and analyse how their design changes have come about - whether through planning, form, external space or other means and whether the design for change is proactive or reactive. Drawings, models and images are re-finished in each stage to provide a sequential and iterative presentation of the changes to their design and context.

TOPIC STRUCTURE AND CONTENT



Students will be assigned by ballot one of 12-14 sites along Princes St and bordering Albert Park. The **first two weeks** will involve historical site research and creating a 1:100 model of the existing site and its heritage buildings, plus concept designs/models for an initial proposal.

In the **third week**, students will produce a preliminary design of their choice that they think fits the site with plans sections, elevations, views, sketches and a 1:100 card model. Students must maintain access and life to the preserved heritage buildings, which, for the purposes of this studio, will be deemed to have easement rights from both Albert Park and Princes St. The design should acknowledge that the existing buildings have been “preserved” as heritage through adaptive re-use, but must also respond to the landscape of the site. The design should aim to answer questions of how the proposal fits in the city, the site block and the site itself by exploring connections and the relationship to

open space. The design should also consider a strategy for change – either reactive or pre-emptive - asking how the proposal prepares to change in the future, and where it looks for prompts to change.

In the **fourth week**, students will re-finish their design in response to new context as a kind of ‘roadblock’. Here students will explore the new pressures on their design, how their proposal needs to change and how well their strategy for change is working in improving their design.

In the **fifth week**, students will be assigned a change of use for their design, along with heritage changes, which they will present as their third design at the mid-semester crit in week six. This presentation will include plans sections, elevations, views, sketches and 1:100 model plus a pdf/PowerPoint presentation (maximum of 3 minutes) showing the sequence of changes from the first design through to this third design.

Following the mid-semester crit in **weeks seven and eight**, students will re-finish their fourth design in response to a surprise intervention near the site.

In **weeks nine, 10 and 11** students will finish their fifth design in response to another change.

In **weeks 11 and 12** students will refine their sixth design as a further response to the new context, which they will present at the final crit. This presentation will include plans sections, elevations, views, sketches and 1:100 model plus a pdf/PowerPoint presentation (maximum of 3 minutes) showing the sequence of changes from the first design through to this sixth design.

Week	Date	Event
Week 1	Mon 22.7	12:00 All architecture meeting, rm 311
		3:00 AD2 staff presentations and studio ballot
	Tue 23.7 Fri 26.7	Intro, site visit/selection, CB&JS Site model making and research, CB
Week 2	Tue 30.7	Concept progress, CB
	Fri 2.8	Concept model present, CB&JS
Week 3	Tue 6.8	1 st Design progress, JS
	Fri 9.8	1 st Design presentation, JS
Week 4	Tue 13.8	2 nd Design progress, CB

	Fri 16.8	2 nd Design presentation CB&JS
Week 5	Tue 20.8	3 rd Design progress, CB
	Fri 23.8	3 rd Design progress, CB,JS
Week 6	Tue 27.8	3 rd Design progress, CB
	Fri 30.8	3 rd Design Mid semester crit presentation, CB&JS & critics
MID-SEMESTER BREAK		
Week 7	Tue 17.9	4 th Design progress, CB
	Fri 20.9	4 th Design progress, CB&JS
Week 8	Tue 24.9	4 th Design progress, CB
	Fri 27.9	4 th Design presentation, CB&JS
Week 9	Tue 1.10	5 th Design progress, CB
	Fri 4.10	5 th Design progress, CB&JS
Week 10	Tue 8.10	5 th Design progress, CB
	Fri 11.10	5 th Design progress, CB
Week 11	Tue 15.10	5 th Design presentation CB,JS
	Fri 18.10	6 th Design progress, CB&JS
Week 12	Tue 22.10	6 th Design hand-in, CB
	Wed 23.10	6th Design Presentation, AD2
	Fri 25.10	Final Crit, CB&JS & guest critics Internal Moderation

RESOURCES

Required Reading

Smith, Jeremy. Unfinished Landscapes: How can an understanding of the New Zealand landscape as 'unfinished' inform New Zealand's residential architecture in the 21st century?

https://www.dropbox.com/sh/ozaz892a6ms6iir/AAD0gkQVtKZPu9s4qMU_cRoVa?dl=0

Pallasmaa, Juhani. Encounters : Architectural Essays, ed. Peter B. MacKeith (Helsinki, Finland: Rakennustieto Oy, 2005), Specifically the following essays;

- Six Themes for the Next Millenium (1994), pgs 296-305
- Melancholy and Time (1995) pgs 308-319
- Hapacity and Time; Notes on Fragile Architecture (2000), pgs 320-333

Corner, James. "Terra Fluxus' within Landscape Urbanism Reader, ed. Charles Waldheim, New York, N.Y.: Princeton Architectural Press, 2006, pgs 021-035

Koolhaas, Rem. Preservation Is Overtaking Us. edited by Mark Wigley, Jordan Carver, Rem Koolhaas, Jorge Otero-Pailos, Planning Columbia University. Graduate School of Architecture and issuing body Preservation New York, NY: GSAPP Books, 2014.

Recommended or Supplementary Reading

Atorie, Wan. Bow-Wow from Post Bubble City. edited by Yoshiharu Tsukamoto and Momoyo Kaijima Tōkyō: Tokyo: INAX Shuppan 2006.

Cairns, Stephen. Buildings Must Die: A Perverse View of Architecture. edited by Jane M. Jacobs: Cambridge, Massachusetts : The MIT Press. 2014.

Corner, James. Recovering Landscape: Essays in Contemporary Landscape Architecture, ed. James Corner, NV New York: Princeton Architectural Press 1999.

Koh, Kitayama, Yoshiharu Tsukamoto, Ryue Nishizawa. Tokyo Metabolizing. TOTO Publishing Ltd, Tokyo, 2010.

Maki, Fumihiko. Chapter 2 Collective Form in Nurturing Dreams: Collected Essays on Architecture and the City, ed. Mark Mulligan, Cambridge, Mass. : MIT Press, 2008, pg39-79

Mathews, Stanley. From Agit-Prop to Free Space: The Architecture of Cedric Price. London: London: Black Dog Pub. Ltd. 2007.

Sambuichi, Hiroshi. The Japan Architect Sambuichi, no. Spring (2011).

Taylor, Jennifer. The Architecture of Fumihiko Maki: Space, City, Order and Making. Basel, Switzerland: Birkhauser - Publishers for Architecture, 2003.

Waldreim, Charles. Landscape Urbanism Reader, ed. Charles Waldheim, New York, N.Y.: Princeton Architectural Press, 2006.

Other Materials or Software

Auckland Council archives

<http://www.aucklandcouncil.govt.nz/EN/AboutCouncil/HowCouncilWorks/councilarchives/Pages/aucklandcouncilarchiveshome.aspx>

Browse the 1908 City of Auckland Map -

<http://www.aucklandcity.govt.nz/dbtw/wpd/CityArchives/1908Map/browse1908map.htm>

Heritage information for the Princes St Merchant Houses and former Synagogue:

<https://www.aucklandcouncil.govt.nz/arts-culture-heritage/heritage-walks-places/Documents/university-heritage-trail.pdf>
<https://nzhistory.govt.nz/media/photo/princes-street-merchants%E2%80%99-houses>
http://salmondreed.co.nz/uoa_symondsstreet_merchant/
[https://en.wikipedia.org/wiki/Old_Synagogue_\(Auckland\)](https://en.wikipedia.org/wiki/Old_Synagogue_(Auckland))
<http://salmondreed.co.nz/aucklandsynagogue/>
<http://www.heritage.org.nz/the-list/details/7734>
<https://timespanner.blogspot.co.nz/2011/09/gentlemens-residences-on-albert-park.html>

REQUIRED PRODUCTION

Week 2: 1:100 model of the existing site and its buildings, plus concept sketches/model for an initial proposal. Those who receive a site without an existing building will be asked to help model buildings close to their site

Week 3: Preliminary design with plans sections, elevations, views, sketches and 1:100 card model.

Week 4: Second design responding to new context with plans sections, elevations, views, sketches and 1:100 card model. Pdf/PowerPoint presentation showing sequence of changes

Week 6: Third design responding to change of use with plans sections, elevations, views, sketches and 1:100 card model. Pdf/PowerPoint presentation showing sequence of changes

Week 8: Fourth design responding to surprise intervention with plans sections, elevations, views, sketches and 1:100 card model. Pdf/PowerPoint presentation showing sequence of changes

Week 11: Fifth design responding to new context with plans sections, elevations, views, sketches and 1:100 card model. Pdf/PowerPoint presentation showing sequence of changes

Week 12: Sixth design refining new context with plans sections, elevations, views, sketches and 1:100 card model. Pdf/PowerPoint presentation showing sequence of changes

Note: All students should photograph or digitally capture their plans, elevations, sections and models at each Friday session so that at the completion of Week 12 each student can show change to their site in at least 12 iterations. In addition, all models will be photographed together at the start of each Friday session so that at

the completion of Week 12 the site as a whole can be shown changing in 12 iterations. All six design iterations will be assessed and contribute to the final mark.

DESIGN REPORT

Advanced Design 2 requires the preparation of a **Design Report**. In 2019 this will be prepared in a workshop as part of the core course taught con-currently with studio, *ARCHGEN 703 Design as Research*, where it will account for %40 of the grade. While assessed as part of the Design as Research course it will be focussed on the studio project and should be refined and re-submitted to your studio teacher in week 10 so that it can be circulated to the critics allowing them to prepare ahead of the final review.

ASSESSMENT & FEEDBACK

This course is assessed as 100% coursework. Conversational feedback is given throughout the semester. Written feedback, with indicative grading, is given at a date around the mid-point of the semester. All further information regarding assessment is available in the ARCHDES 701 Advanced Design 2 Course Outline (on Canvas).

LEARNING OUTCOMES

General Course Outcomes & Specific Outcomes for this Brief

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

- *Theory*: Show evidence of development of critical thinking and conceptual consistency throughout the design process.
Theory: Demonstrate an understanding of the concept of being finished, or unfinished, in architectural practice and designing for change.
- *Architectonics*: Demonstrate abilities to advance conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.
Architectonics: Through iterative making processes develop and present key material, structural and constructional propositions consistent with ongoing change.

- Performance*: Show abilities to advance conceptual thinking and design propositions through interrogating and addressing in depth the natural environmental, contextual, and programmatic factors underlying the project.

Performance: Demonstrate an understanding of the environmental performance of the design across a range of scales – from energy efficiency to relationships with adjoining spaces, neighbours, and the wider community over time.
- Form and Space*: Demonstrate skill in the development of three dimensional architectural form and space, both exterior and interior.

Form and space: Produce drawings and models at specified scales to develop and demonstrate abilities to develop three dimensional architectural form and space, both exterior and interior that respond to contextual and usage changes.
- Media*: Display skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.

Media: Advance representational practice to be sequential through iterative model making incorporated with ways of drawing and diagramming that explore the tension between generative media operations and pragmatic project requirements.