

ARCHDES 701 | 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.

Andrew Douglas & Stacy Vallis

Andrew has recently joined the School of Architecture & Planning. He has practiced architecture in Auckland & London, has a masters' degree in Women's Studies & a PhD in urban theory from Goldsmiths, University of London.

Stacy is a heritage specialist completing her PhD on the conservation and seismic upgrade of New Zealand's unreinforced masonry building precincts, at the School of Architecture & Planning. She has recently contributed to the international report "Future of our Pasts; Engaging Cultural Heritage in Climate Action" to address the implications of natural hazard and climate change for historic and cultural building traditions.

Tiny/Huge: City Adornment & Haptic Continuums



A Douglas (2019). Upper Queen Street turns into Karangahape Road [photograph]

GENERAL COURSE INFORMATION

Course :	Advanced Design 2 ARCHDES701
Points Value:	30 points
Course Director:	Andrew Douglas andrew.douglas@auckland.ac.nz
Course Co-ordinator:	Uwe Rieger u.rieger@auckland.ac.nz
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Location:	Level 3
Hours:	Tuesday and Friday 1:00-5:00pm

For all further general course information see the ARCHDES701 COURSE OUTLINE in the FILES folder on CANVAS.

Tiny/Huge: City Adornment & Haptic Continuums

This brief proposes an experimental intervention into the patterning of streets and the surfaces that enliven them. Specifically, it calls for an investigation into types of shallow space—what Spyros Papapetros, theorist of adornment and animation, calls “*epidermic space*”, a continuum that can be imagined running from the skin that bounds bodies, to apparel and jewelry, to objects and furniture, to built spaces, to cities and landscapes, and eventually to the proximity of the cosmos all about (Papapetros, 2010: XIII). In short, this project aims to foreground what is routinely referred to as the haptic, that domain of tactile contact joining self with world.

Our focal point will be a modest architectural project of considerable local merit—the National Bank (then, ANZ now) on the corner of Upper Queen Street and Karangahape Road in Auckland City. This award-winning building (NZIA Branch Award & NZIA National Award Finalist from 1993), was initially conceived as an entry in the 1992 Cavalier

Bremworth AAA Design Awards, a proposal devised by Dr John Dickson of the University of Auckland and two then recent graduates working at Andrew Scott Cotton Architects—Brendan Rawson and John Ingham. The resulting building instances a rare contact point between academy and practice, and hence a unique cross-over between speculative and commercial interests.

In this project, we are interested in both the conceptual density transports by this bank building and an oddly remaindered, triangular portion of land at its rear—No. 1 Upper Queen Street. Running down to the intersection with Cross Street, the plot is tiny in size—124m²—due to a widening of Upper Queen Street, itself intending accelerated traffic flows from the inner city traffic to the suburbs beyond. A vehicle ‘slip lane’ (or free turn) onto Karangahape Road shaped both the National Bank footprint and 1 Upper Queen Street erasing in turn the older built fabric that defined the intersection. The improbable size and shape of the remaining property lot, currently a grassy mound backed by the party walls of adjacent buildings, has long attracted speculative projects, not withstanding the fact that the land is privately owned.

Output

The aim of this project is to further speculate on development possibilities here, but also to address the fate of the bank building that adutts it (a building hovering at the edge of heritage significance), and, more broadly, to consider the intersection itself, which will be remade by proposed new cycling and lightrail infrastructures.

The project requires three design outputs:

1. A proposal for a built occupation of 1 Upper Queen Street that interfaces with the bank that fronts it and reenvisages the latter’s occupancy.
2. A surface intervention of some adjacent part of the intersection between Queen Street and Karagahape Road, an intervention that may modify one of the three other buildings framing it, the ridge that defines its topography or the open sky framed here.
3. A ‘storebox’ and stand (or miniaturised pātaka) designed to house conceptual models used in the conception of the

proposed built structure at 1 Upper Queen Street and the intersection intervention.

The project therefore will be enacted at three specific scales—furniture/building/city—but will implicate within each, multiple scales activated by tactile concerns. The broader hope for the project (beyond the studio timeframe) is entries in the AAA Visionary Architecture Awards due in November 2019—an eventuality that would see a return to the origin of the bank's conception as such.

Speculative Frameworks

The emphasis in this brief will be on design research, research—as its etymology indicates—that seeks or searches out from within a problem-field or arena certain answers or propositions whose resolution takes the form of design. The validity of the design, therefore, rests on the sophistication with which a problem field is addressed and understood and on the canvassing and reworking of critical and design approaches that have similarly addressed this field. In framing the brief this way, the intention is to assist you in formulating your own thesis design research for next year. In this brief we have formulated an arena of concern comprising the following:

Scale & its traversal

We will explore sharply divergent scales—smallness and largeness—and the implications of their bridging or connecting. We take the project location itself as prompt, a place both modest in size but underpinned by large-scale urban drivers—previous and future transport patterning of the city. Centred on the intersection between Queen Street and Karagahape Road are a collision of speeds, reach and bodily experiences: the capsular isolation of private vehicles; the socially enlarged, yet passive constraint of public transport like bus travel and the coming light rail; the precariously balanced motion of bicycling; the upright, upclose dance of pedestrianism. While 'the body' composes a measuring centre by which these divergent mobilities can be gauged, the scales they imply rescale bodies themselves, for as Susan Stewart suggests, "we must also remember the ways in which the body is interiorized by the miniature and exteriorized, made public, by the display modes of the gigantic" (102). In short, the scales that engage us, also remake our sense of what it means and feels like to 'have a body'.

The Haptic

We routinely think of the body as having five distinct senses (sight, hearing, smell, taste, touch, and perhaps a sixth if proprioception—or the body's internal sense of muscle and joint alignment and tension—is included). In fact, this separating out of sense categories belies the interwoven, interdependence of our sensate selves. Michel Serres calls this interwoven-ness *mixing*, a state that implies tangential contact for which the skin, with its ability to complexly sense touch is primary:

The skin is a variety of contingency: in it, through it, with it, the world and my body touch each other, the feeling and the felt, it defines their common edge [...] I do not wish to call the place in which I live a medium, I prefer to say that things mingle with each other and that I am no exception to that, I mix with the world which mixes with me. Skin intervenes between several things in the world and makes them mingle. (2008: 80)

By this reasoning, it is “as if everything had a skin” and the world holds together through variations of touch (81). Rather than a barrier or containing limit, skin might be thought as that which topologically folds one thing into another as so many “veils of proximity, layers, films, membranes, plates” (80-81). The notion of the haptic usefully captures this topological enfolding of interiors and exteriors, of bodies and their worlds. In this brief we will foreground an aesthetics and ethics of touch, tracking now surfaces contingently contact and contract things in what can be thought of as lived continuums—or what Papapetros calls *epidermic space*.

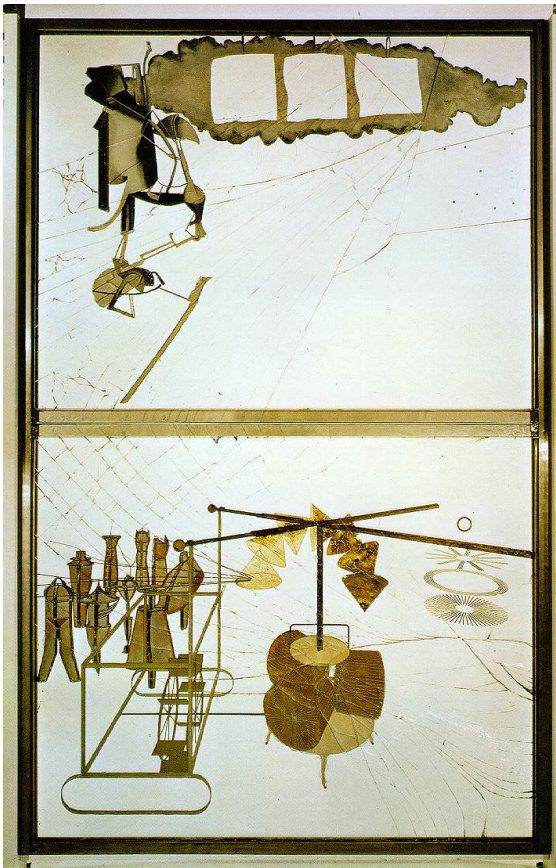
Adornment/Ornament

The National Bank design, initiated by Dickson, Rawson and Ingham, turns on questions of ornamentation, ornamentation thought of as adornment and in fact something akin to apparel. As they described their Cavalier Bremworth AAA Design Award entry:

By means of this design, at this corner, the architecture of Victorian-Edwardian Auckland undresses, stripping off its cornices, friezes and mouldings, dislocating the balance and serenity of these architectural elements [...] the elements are caught arcing arcing through space and are fixed by the corner's glass [...] the street's memory is enticed to linger here

as do cloths thrown over a screen or chair. (cited in
Architecture NZ, 1993)

As such, the ornamentation visually characterising Victorian and Edwardian architectures is reenvisioned as discarded, caught in mid-fall by furniture where it lingers awaiting some further handling. Moreover, this 'clothing' ordinarily making architecture visible, is stripped away leaving a 'modern' remainder, bare and naked as such. In fact, Dickson, Rawson and Ingham liken the intent and result to Marcel Duchamp's "The Bride Stripped Bare by Her Bachelors, Even" (or "The Large Glass"), a large glass sculpture conceived in 1915 and worked on until 1923.



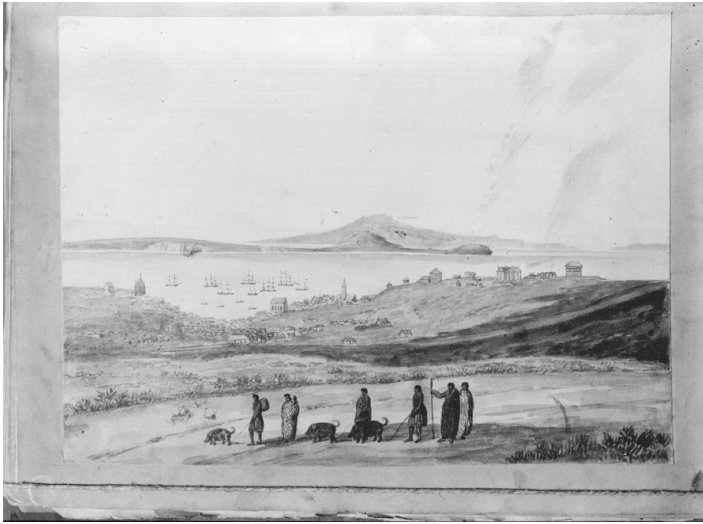
Marcel Duchamp (1915-1923). The Bride Stripped Bare By Her Bachelors, Even. [Source: https://en.wikipedia.org/wiki/The_Bride_Stripped_Bare_by_Her_Bachelors,_Even]

In this work, Duchamp portrays a series of bachelor machines in the lower half of a thin space sandwiched between broken sheets of glass and a 'bride' apparatus' in the upper half. At stake in the work is the problem of contact or touch between the two chambers. In this brief we will further explore Duchamp's intentions and the interpretive history as it has developed around the work, and considering how this informed the National Bank, but also our own design extension of the bank and 1 Upper Queen Street. Further, Dickson, Rawson and Ingham associate the bank's form with mollusc-like creatures—a reference to the stories underwriting the name Karanghape ("pathway to the shellfish", Arch NZ, 9; see also the Context section below). Here the form itself is seen as having a creature-like animation or aliveness, a facet Spyros Papapetros (2012) has linked to ornamental and decorative traditions historically. Building on his insights we will also consider those of Alina Payne (2012), who has found in modernism's bare eschewing of ornament, a secretive redeployment of it via 'interior decore' elements (such as household objects, vases, bowls, artwork, furniture, etc.). In this context, ornament not only persists as an essential, if minority player in architecture, it is remade precisely as something to be handled and come into contact with.

Celebrate Machines

Lastly, we will explore the long legacy of Duchamp's "The Large Glass", a work that has been recognised as exemplifying a divergent series of design, art and literary works referred to as "celibate [or bachelor] machines". As Michel de Certeau has written these 'bachelor machines' can all be characterised by a certain division or interruption in flows of desire, a commentary on a shift from a world centred on procreation to one centred on machine-production, a certain arresting of time and a rethinking of the relationships between bodies, loss, longing and machines more generally. Duchamp's bachelor machine has also been associated with a significant architectural project from the early twentieth century, the *Maison de Verre* (or 'house of glass' by Pierre Chareau, a celebrated Parisian furniture and interior designer). We will consider the *Maison de Verre* in detail as a provocation for this project at 1 Upper Queen Street, one that is rich in tactile/haptic facets.

CONTEXT: Te Ara O Karangahape



James D. Richardson (184?). Looking north east from the vicinity of Karangahape Road across the harbour towards the North Shore and Rangitoto, showing Albert Barracks to the right, St Pauls Church, centre, High Street Methodist Church, left of centre, Queen Street, diagonally across centre, St Patricks Cathedral, left, shipping in the harbour and a group of Maori driving pigs along the road, foreground. [Source: Auckland Libraries Heritage Collections 4-4549]

Recalling the historic role of Karangahape Road, this brief invites reinterpretation of the nexus of transport associations and routes across Tāmaki Makaurau Auckland during pre- and post-colonial times. Being the only street in the city from the colonial period up until the 1950s with a Māori place name, Karangahape Road formed one of the key ridge-top walking routes before European settlement (K Road, n.d.). Known as Te Ara o Karangahape—The Path of Karangahape—the route connected the Waitematā to the Manukau Harbour roughly following the westward direction of Great North Road. For Māori, multiple meanings are associated with Karangahape, including the calling (karange) of, or for, Hape—a tohunga or priest, or perhaps an historical figure—and karangahape as “the shell path” (K Road, n.d.).



Auckland Council (1963). Looking south west over the junction of Karangahape Road (bottom left to top right) and Queen Street (left to right centre), Auckland. [Source: Auckland Libraries Heritage Collections 580-7770]

With colonial settlement small scale residential and commercial development eventually enveloped the old walking route and a tradition of manufacturing and assembly arose in the area as labour was sourced from the neighbouring Newton and Grafton neighbourhoods—since demolished for the motorway. Approximately one hundred years later, horse trams, and electric trams have given way to buses, cars, and the impending City Rail Link.

TOPIC STRUCTURE AND CONTENT

This brief involves explorations into the correspondence between bodies and architecture. It invites design research into questions of gender and desire and their cross-over via jewelry, apparel, object-design, furniture, architecture, heritage practices, urbanism, and certain art practices. Designing and making in this brief builds on explorations of critical/philosophical texts and an indepth canvassing of parallel built or speculative projects. Collaboration, modes of quick production, and broader speculation into cultural and societal phenomena are central to this brief.

SPECIAL NOTE: In addition to the typical materials used for project presentation, this brief requires the production of a well-crafted, storebox or small pātaka. While students will have wide-discretion over

what this amounts to and how it is produced, additional material and assembly costs may be associated with this making.

Week	Date	Event
Week 1	Mon 22.7	12:00 All architecture meeting, rm 311 3:00 AD2 staff presentations and studio ballot
	Tue 23.6	1-2pm Introducion to the brief by Andrew & Stacy 2-4.30pm Haptic research group exercise 4.30-5pm Review of research group directions
	Fri 26.7	1-1.30pm Review of research group directions 2-5pm Haptic research group exercise
Week 2	Tue 30.7	1-2pm Haptic presentation 2-4.30pm Celebrate Machines (CM) research group exercise 4.30-5pm Review research groups
	Fri 2.8	1-1.30pm Review of CM research group directions 2-5pm CM research group exercise
Week 3	Tue 6.8	1-2pm CM presentation
	Fri 9.8	2-4.30pm Site research group exercise 4.30-5pm Review research groups
		1-1.30pm Review of site research group directions 2-5pm Site research group exercise
Week 4	Tue 13.8	1-2pm Site presentation 2-5pm Three output design
	Fri 16.8	1-2pm Three output review 2-5pm Three output design
Week 5	Tue 20.8	1-2pm Three output review 2-5pm Three output design
	Fri 23.8	1-2pm Three output design 2-5pm Three output design
Week 6	Tue 27.8	1-2pm Three output review 2-5pm Three output design
	Fri 30.8	Mid semester crit – Exhibition Space
MID-SEMESTER BREAK		
Week 7	Tue 17.9	1-1.30pm Introducion by Andrew & Stacy

		1.30-4pm Design strategies 4-5pm Review of design strategies
	Fri 20.9	Design development
Week 8	Tue 24.9	1-2.30pm Cross-crit preparations 2.30-5pm Project development
	Fri 27.9	Cross-crit event (for participating groups)
Week 9	Tue 1.10	Project development
	Fri 4.10	Project development
Week 10	Tue 8.10	Project refinements
	Fri 11.10	Practice critique
Week 11	Tue 15.10	Project refinements
	Fri 18.10	Project presentation
Week 12	Tue 22.10	5-6pm Project pin-up
	Wed 23.10	9am-3pm Final project reviews

RESOURCES

Books & Journals

Architecture New Zealand (Arch NZ, 1993). Across the board: ASC Bank. Journal Vol. TBA, pp. 4-6.

Certeau, M, de (1986). The arts of dying: Celibatory Machines. In, *Heterologies: Discourse on the other* (pp. 156-170), (B. Massumi, Trans.). Minneapolis, MN: University of Minnesota Press.

Cheatle, E. (2017). *Part-architecture: The Maison de Verre, Duchamp, Domesticity and desire in 1930s Paris*. London, UK & New York, NY: Routledge.

Clair, J. & Szeemann, H. (Eds.). *The bachelor machines* (exhibition catalogue). New York, NY: Rizzoli.

Connor, S. (2004). *The book of skin*. London: Reaktion Books.

Edeling, S. & Papapetros, S. (Ed.) (2010). *Space as membrane by Siegfried Ebeling* (P. Johnston, Trans.). London, UK Architectural Association Press.

Garrington, A. (2013). *Haptic modernism: Touch and the tactile in modernist writing*. Edinburgh, UK: Edinburgh University Press.

Krauss, R. (1999). *Bachelors*. Cambridge, MN & London, UK: The MIT Press.

Lynch, Kevin. (1960). *The image of the city*. Cambridge, MA: MIT Press.

Papapetros, S. (2010). Future skins. In S. Edeling & PS. Papapetros (Ed.), *Space as membrane by Siegfried Ebeling* (P. Johnston, Trans.) (pp. XIII-XIII) . London, UK Architectural Association Press.

Papapetros, S. (2012). Movements of the soul: Traversing animalism, fetishism, and the uncanny. *Discourse, Vol. 34, No. 2-3*, pp. 185-208.

Payne, A. (2002). *From ornament to object: Genealogies of architectural modernism*. New Haven, CN & London, UK: Yale University Press.

Richard, Jonathan. (1994). *Facadism*. London, UK: Routledge.

Serres, M. (2008). *The five senses: A philosophy of mingled bodies* (M. Sankey & P. Cowley, Trans.). London, UK & New York, NY: Continuum Press.

Stewart, S. (1993). *On longing: Narratives of the miniature, the gigantic, the souvenir, the collection*. Durham, NC & London, NY: Duke University Press.

Websites

K Road (n.d.). Heritage: The meaning of Karangahape. Retrieved from - <https://www.kroad.com/heritage/the-meaning-of-karangahape/>.

Khan Academy (n.D.). Marcel Duchamp, The Large Glass. Retrieved from - <https://www.khanacademy.org/humanities/art-1010/wwi-dada/dada1/v/duchamp-largeglass>

Heritage Guidelines

ICOMOS New Zealand (1993, 2010). *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value*. https://www.icomos.org/images/DOCUMENTS/Charters/ICOMOS_NZ_Charter_2010_FINAL_11_Oct_2010.pdf

ICOMOS International. Charters. <https://www.icomos.org/en/resources/charters-and-texts>

Auckland Council. The Karangahape Road Plan 2014-2044. <https://www.aucklandcouncil.govt.nz/plans-projects-policies-reports-bylaws/our-plans-strategies/place-based-plans/Pages/karangahape-rd-plan-2014-2044.aspx>

Videos

Maison de Verre: <https://www.youtube.com/watch?reload=9&v=AeVK0eXcrKQ>

Duchamp's, *The Large Glass*:

<https://www.khanacademy.org/humanities/art-1010/wwi-dada/dada1/v/duchamp-largeglass>

REQUIRED PRODUCTION

Mid-Semester Critique

1. Presentation of the three research group exercises (haptics, celibate machines, site explorations), including, diagrammes, conceptual models, and texts.
2. Drawings (site plan, plans, section, elevation, axonometric, render) and speculative models for three proposals:
 - A built occupation of 1 Upper Queen Street that interfaces with the bank that fronts it.
 - A surface intervention of some adjacent part of the intersection between Queen Street and Karagahape Road.
 - A 'storebox' and stand (or small pātaka) to house conceptual models used in the conception of the proposed built structure at 1 Upper Queen Street and the intersection intervention.

Final Critique

1. Presentation of a single refined proposal (either option 1 or 2 from the first half of the semester) including concept sheet, site plan, plans, sections, elevations, axonometrics, renders—two interior and two exterior views—and two built scaled details (scale by negotiation).
2. A built storebox and stand to house your design report and various explanatory texts and modelled conceptual explorations—including deviations and derivations. The storebox is to have an accessible interior with opening parts and is to offer or reveal relationships with the built proposal described in point 1 above and with some other design proposal in the group.

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 concurrently 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.
[Refine critical and historical thinking relative to questions of corporeal touch, hapticity, adornment and art practices.](#)
- *Architectonics*: Demonstrate abilities to advance conceptual thinking and design propositions through identifying and addressing issues of materiality, structure and construction.
[Evidence critical and research thinking across multiple scales via built details, object-making, and materially explicite design propositions.](#)
- *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.

Conceive of programmatically coherent and richly experientiable built objects and propositions that scale from the upclose to the urban.

- *Form and Space*: Demonstrate skill in the development of three dimensional architectural form and space, both exterior and interior.
Rethink form and space relative to questions of surface-effects, swallow or haptic spaces, adornment and divergently-scaled proximities.
- *Media*: Display skill in the communication and development of conceptual, preliminary and developed design propositions through the strategic use of architectural media.
Deepen representational skills via 1-to-1 making, the expression of material poetics, and the use of conceptual and/or abstract traditions in art practices.