

ARCHDES 201 | DESIGN 4 | TOPIC OUTLINE | SEM 2 2019

The Constructed: An introduction to architectural practice **as a complex and collaborative enterprise**. Offers the opportunity to explore materials, construction, fabrication processes, and detailing, **through making**. Requires students to understand the full range of drawings required to move from design concept to actual construction.

Micheal McCabe

Micheal McCabe is a graduate of the University of Auckland's School of Architecture & Urban Planning. He works across a variety of design disciplines working with Objectspace, The Dowse, Satellites, Auckland Theatre Company, Silo Theatre, Massive Theatre Company, and Enjoy Gallery.

His thesis *tracing steps on an empty dancefloor* explored spatial agency, 1:1 making, and queer politics through LGBTQIA nightclubs in Tamaki Makarurau.

STONEWALL



RAMALLAH, WEST BANK - 2005. "Art Attack" by Banksy.

GENERAL COURSE INFORMATION

Course :	Design 4 ARCHDES201
Points Value:	30 points
Course Director:	Andrew Douglas andrew.douglas@auckland.ac.nz
Course Co-ordinator:	Farzaneh Haghighi F.Haghighi@auckland.ac.nz
Studio Teacher:	Micheal McCabe
Contact:	m.mccabe@auckland.ac.nz
Location:	Level 2 studio, building 421
Hours:	Tuesday and Friday 1:00-5:00pm

**For all further general course information see the ARCHDES201
COURSE OUTLINE in the FILES folder on CANVAS.**

STONEWALL

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 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.

Stonewall

verb

delay or obstruct (a request, process, or person) by refusing to answer questions or by being evasive.

noun

an act of delaying or obstructing a person, request, or process.

The remaining volcanic Basalt stonewall of Albert Barracks (1846-1852) located in the University of Auckland can be traced back to the colonial mid-nineteenth century when early plans for the town of Auckland were developed. A high wall enclosed nine hectares of military fortification, roughly octagonal in plan, included barracks, a munitions magazine, a hospital and a commissariat. More than one hundred Māori stonemasons and builders were involved in this construction, mainly utilising volcanic Basalt blocks quarried from nearby Mangawhau Mt Eden. The barracks were disbanded in 1870 and the wall was largely demolished afterwards with eighty five metres of the original wall left. The remaining stone itself was returned to Mt Eden to fortify the prison that arose there from 1872.

Walls are key, basic architectural elements that enclose and shelter while separating inside from out. For modernism, glass promised the blurring of this boundary and became widespread globally as figure and actualisation of new configurations of transparency – themselves integral to revisions in walling functions no less than the remarking of territory at levels ranging from personal to national life. Yet, as Wendy Brown observes in *Walled States, Waning Sovereignty* (2010), walls, real physical walls, are reappearing globally not solely for defensive means but for their symbolic and polemic functions. Such barriers separating us/them, inside/outside, friend/enemy, rich/poor are evident everywhere. Consider the growing and intensifying divisions of ‘us’ and ‘others’ effected by the 708 km Israeli west bank barrier; the electrified security fences constructed at the border between South Africa and Zimbabwe in 1984, and then Mozambique in 2012; or Saudi Arabia’s 1,800 km border fence with Yemen; and started in 2006 much of the United States’ border with Mexico – 1000 km - has a steel and concrete barrier.

In the wake of recent troubling events in New Zealand, tens of thousands gathered at parks and public spaces condemning violence and supporting victims precisely through collective acts of disregard for any divisions. In doing so architecture responded by opening

doors, and availed itself of adjacent open parks and public spaces. Flows of people, flowers, notes and donations traversed prior divisions calling up new senses of self and connection, senses that similarly make architecture and its walling instincts newly imaginable. This design studio invites a rethinking of the role of walls in the formation/deformation of communities, the encouraging/hindering of generosity, the generating/dismantling of compassion, and the territorialising/de-re territorialising land.

Focusing on the University of Auckland precinct, the city's colonial history will be examined in the reconsideration and reinvention of gathering space as a learning space. It asks, what material, social and imaginative amalgams are possible in the age of returning walls, and what creative resistance to, and transformation of, the walling instinct is possible in this leaning environment? Further the project invites consideration of architecture's long association with stonemasonry, and the rich intertwining of stone and companion materials.

The University's teaching spaces are nearing capacity and a range of contemporary, flexible spaces that can accommodate a variety of teaching pedagogies are required. University of Auckland currently looking for replacing buildings B113, B114 according to its 2014 masterplan which is close to the remaining basalt stonewall. This studio explores the potential for a learning space within this area.

The flexible teaching spaces requirements include:

- 2 x Large teaching/learning space (250-300 seats 300 m²)
- 4 x Large flat floor teaching/learning (80 seats at 160 m²)
- 8 x Smaller flat floor seminar rooms (40 to 60 seats at 80 to 120 m²)

In addition to more structured teaching spaces students need a diverse range of spaces to meet and study. The scheme should consider how the different types of learning relate and varying levels of separation required.

Proposals also respond to some of the current challenges such as poor sightlines, level changes that are not accessible and pedestrian linkages through the site as well as considering the historical context and relationship to surrounding heritage buildings.

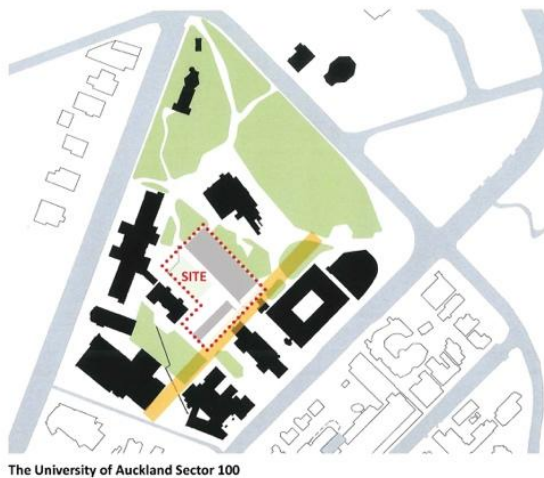
This site has multiple planning/heritage constraints:

- Buildings are restricted to maximum height of 15m, 3 Storeys within this height is anticipated

- Proposals on this site will need to consider their response to the constraints of the Auckland Unitary Plan (AUP) planning overlay: I207.1. Precinct description:

<http://www.aucklandcity.govt.nz/unitaryplan/Auckland%20Council%20Decision/Chapter%20I%20Precincts/2.%20City%20Centre/I207%20Learning%20Precinct.pdf>

- Several buildings are heritage listed on the site and <https://www.aucklandcouncil.govt.nz/arts-culture-heritage/heritage-walks-places/Documents/university-heritage-trail.pdf>



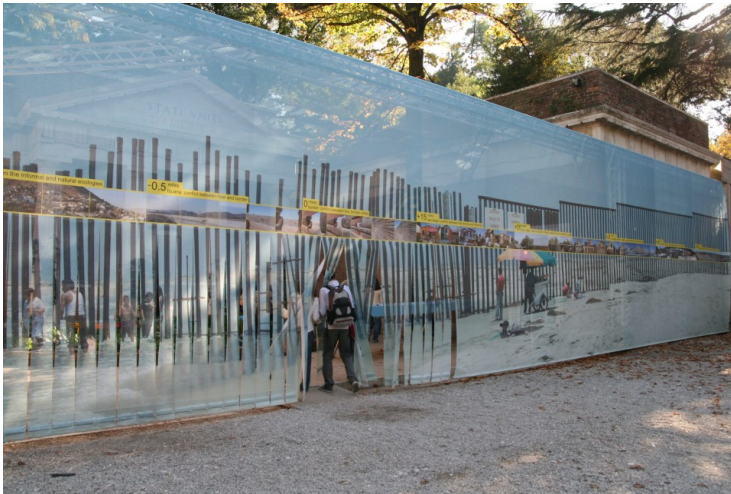
This studio asks students to select a part of their design in consultation with their tutor and make a 1:1 model of it. There will be a possible presentation on the site, with client present, exhibiting the (1:1) models and proposals (including technical drawings).

TOPIC STRUCTURE AND CONTENT

MORE WINDBREAKER THAN RAINCOAT

STUDIO CONCEPT

The wall begins as an assertion over place. It works by demarcating the area that a person might own or seek to hold ownership over. Collectively, they are the spatialisation of property deeds, of boundaries, of social collectives, of class, race, gender, sexuality. Walls provide a degree of safety from what lies outside and reassure us that the ephemerality of class, race, gender and sexuality can be physically demarcated and made impervious to crossing.



Lisa Harboe. Border Fence: A photographic reproduction of the US - Mexico border fence, Teddy Cruz Venice Biennale 2008 in <http://spatialagency.net>

However, walls consistently fail in a plethora of ways, precisely because they rest on divisions of space and people. They do little to ameliorate or even address the structural and systemic issues that cause walls to be erected. Alice Sweitzer and Charlie Clemoes discuss symptoms-focused design strategies in their discussion of anti-terror architecture and urban spaces. They state, “this process of increased borderization of both public spaces and national economies reinforces the perceived notion that these borders are needed in the first place by creating a heightened sense of threat from an encroaching Other.”¹

What Sweitzer and Clemoes discuss further are the more ephemeral ways walls are constructed. Not just as literal masses of concrete but as “securitized borders (tightening restrictions for cross-border migration in airports, the US Border Wall), economic protectionism (carbon

¹ Alice Sweitzer and Charlie Clemoes, Making Anti-Terror Infrastructure Pretty: The Most Depressing New Urban Design Challenge. Failed Architecture

offset pricing, competitive tariffs against China), or geo-political exceptionalism (the US Withdrawal from Climate Accords)”² Walls are ideological as much as they are physical and in many ways each manifestation of a wall (physical/ideological) helps reinforce another. There are many ways in which we exclude others that are less tangible and more insidious. The term barrier to entry is a helpful way to define these intangible walls built around constructions of class, race, gender and sexuality. With this in mind we can reframe walls as broader constructions from the more physical *fence, barrier, boarding*, to the less physical *border (considering non-fenced borders), zones, urban spaces, suburbs, and class structures*. The end project for walls is the increased fortification of space that allows for the threat they were built against, to grow.³



Alice Sweitzer. Decorated planter bollards outside the World Trade Center. Source: <https://failedarchitecture.com/making-anti-terror-infrastructure-pretty-the-most-depressing-new-urban-design-challenge/>

Rem Koolhaas's exhibition *Elements* at the 2014 Venice Architecture Biennale focused on understanding architecture as a series of parts. Each element was understood through a close reading of their own history connecting technology, culture, and material in ways that expanded and reframed the way we might understand these elements in the construction of architecture. Further this exhibition compresses both the tectonic and affective qualities of architectural elements with simple annotations that guided the viewer through time, material and culture. One particular room interrogated the uncanny dematerialisation of wall and gate plotting the architectural journey

² Ibid

³ Latour “as spaces become more fortified, the threat they face is allowed to increase. In light of this, it seems futile for designers to engage with the legislative authorities tasked with protecting citizens in good faith”

from a castle's barbican to an airport security gate. Indeed their purpose is the same they demarcate the line between a kingdom/country and the other/outside. Yet where there once were a series of gates, archer towers (very physical defenses) there now is an aluminium frame with a hidden metal detector, border agents and stamps. It could be argued that each form of gate presents similar challenges however the physical defenses of the gate/wall has been pushed into the background and its place a discreet surveillance has become the check and balance for entry.



Giorgio de Vecchi. Room Ten , Venice Biennale 2014. Source:
<https://oma.eu/projects/elements-of-architecture>

While there is an increased focus on building physical walls and barriers (Gaza Strip, USA and Mexico Border, Increased borderization of the EU⁴) lead by anti-immigrant, right-wing and neo-facist ideologies, it is important to note the way in which policies and practices of exclusion operate within Aotearoa.

⁴<https://www.theguardian.com/commentisfree/2018/jun/10/sunday-essay-how-we-colluded-in-fortress-europe-immigration>

Specifically we must understand the way our site, The University of Auckland, draws and manages borders. Its barrier to entry is being able to afford travel to university, to be aligned with the cultural signifiers of higher education, to be able to live in one of the most expensive cities in the world. The university and the tertiary institution is increasingly being placed outside of the reach of those who sit outside of dominant class structures, which means that economic advancement becomes harder to attain that causes, amongst other factors, inequality to rise.

The studio will focus its energy here in critiquing the isolation and barriers of the tertiary institution and considering the following:

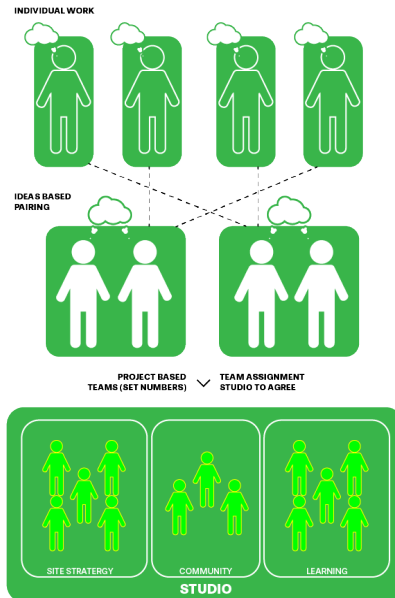
- *How has the Barracks wall been developed over time and how is it deployed now?*
- *How can we reimagine the wall within the current turmoil of our socio-political landscape?*
- *What are urgent spaces needed for communal growth, understanding and spatial agency?*
- *What is the role of the University to address these issues?*

STUDIO STRUCTURE

Within this studio we seek to re-examine the wall, define what a wall has been historically and what it has become in the contemporary world. We will critically reimagine this central architectural element through a condensed body of research that engages with 1:1 model making, drawing and moving image to understand these walls as physical constructs while also helping us imagine the less tangible interactions with them.

This work will be conducted within a scaffolding group structure first beginning with individual work, pairs, small groups of 3-5 and finally a full studio team. Inside these groups you are expected to carefully collaborate, communicate with generosity and create a kaupapa that you will implement throughout this semester.

The studio will design the whole project with sub-teams that will be in charge of: site strategy, community engagement, and learning spaces. We will hold meetings each studio to quickly present what each team has been working on and for questions to be asked.



Studio Structure Breakdown

GROUP WORK

Design Four is a collective studio project. Because of this you are expected to collaborate and show evidence of collaboration within a group setting. You will begin working as individuals and move into smaller groups and finally into one studio team. Students may find themselves working on one particular element of the project, however, check ins and discussions about overall vision for the project should happen collectively. You will need to provide clear evidence of group work for moderation and marking purposes.

If you have any issues while working in a team setting and feel uncomfortable voicing your concerns in a group environment you may contact me through canvas or in studio. Bullying or any behaviour that is intimidating or coercive will not be tolerated within the studio environment.

SPECIAL NOTE:

All lectures are 1-2pm in Design Theatre 423-348

Week	Date	Event
<u>Week 1</u>	Mon 22.7	12:00 All architecture meeting, rm 311

<u>RESEARCH</u>		1:00 D4 staff presentations and studio ballot
Learning Outcomes:	Tue 23.6	Guest Lecture: Dr Nikolina Bobic on ‘the politics of walls’ (1-2:30pm)
Theory		First studio meeting
Form/Space		Paper Briefing & Introductions
Media		Activity:
Architectonics		Spectrum work
Performance		Group Brainstorm/Mind Map “What is a wall?”
		Readings - See Reading List

	Fri 26.7	1:1 Individual discussions
		Activity:
		<u>Individual Work</u>
		Wall Digital Pamphlet
		<i>Required Materials: Camera w/ filming ability, sound recorder, notebook, stationery</i>
<u>Week 2</u>		
<u>RESEARCH</u>		Tue 30.7 Guest Lecture: Dr Sean Sturm on ‘History of UoA’
Learning Outcomes:		Group Review: Wall Digital Pamphlet
Theory		Activity:
Form/Space		Spectrum Work
Media		<u>Pair Work</u>
Architectonics		Wall 1:1 Model/Drawing/Moving Image
Performance		1:1 Pair discussions

	Fri 2.8	Activity:
		<u>Duo Work</u>
		Wall 1:1 Model/Drawing/Moving Image
<u>Week 3</u>		
<u>SITE</u>		Tue 6.8 Guest Lecture: Dr Ross Jenner on ‘Stone’
Learning Outcomes:		Group Review: Wall 1:1 Model/Drawing/Moving Image
Theory		Activity:
Form/Space		<u>Small Group Work (3-5 People):</u>
Media		Spectrum Work
Architectonics		

<p>Performance</p> <p>Fri 9.8</p>	<p>Kaupapa Document Working Concept/Brief Document Critical Mapping (Site)</p> <p>*****</p> <p>1:1 Group discussions</p> <p>Activity: 1:1 Discussions Continuing Developing Critical Mapping (Site)</p>
<p><u>Week 4</u> <u>MASSING</u></p> <p>Learning Outcomes:</p> <p>Theory Form/Space Media Architectonics Performance</p> <p>Fri 16.8</p>	<p>Tue 13.8 Guest Lecture: Tristram Collett on ‘Client requirement’ (Property Services, UoA)</p> <p>Group Review: Critical Mapping</p> <p>Activity: <u>Group Work (3-5 People)</u> Spectrum Work Massing Models / Program Models Working Concept/Brief Document</p> <p>*****</p> <p>1:1 Group discussions</p> <p>Activity: <u>Group Work (3-5 People)</u> Continued work on Massing Models / Program Models</p>
<p><u>Week 5</u> <u>VISUALISATION</u></p> <p>Learning Outcomes:</p> <p>Theory Form/Space Media Architectonics Performance</p> <p>Fri 23.8</p>	<p>Tue 20.8 Guest Lecture: Dr. Kathy Waghorn on ‘Groupwork’</p> <p>Group Review: Massing / Program Check in before Mid-Sem Group Conglomeration <i>Shared lunch bring along a plate :)</i></p> <p>Activity: <u>Studio Work (All studio in Sub-groups)</u> 1:1 Group Discussions - Plan of action - Kaupapa Moving Image Visualisations (Plan/Section/Perspectives - Key Areas) Cardboard Models (Key Areas)</p> <p>*****</p> <p>1:1 Group Discussions</p>

		1:50 Plans/Sections 1:200/500 Working Massing Model Additional Tasks TBC
<u>Week 8</u> <u>ITERATIONS</u>	Tue 24.9	1:1 Sub-group Discussions
Learning Outcomes:		Activity: <u>Studio Work (All studio)</u> Continuation of work Developed Design
Theory Form/Space Media Architectonics Performance		1:50 Cardboard Models 1:50 Plans/Sections 1:200/500 Working Massing Model Additional Tasks TBC

	Fri 27.9	Cross-crit, rm 311
<u>Week 9</u> <u>DEVELOPED</u> <u>DESIGN</u>	Tue 1.10	Group Review: Developed Designs Cross Crit Debrief
Learning Outcomes:		Activity: <u>Studio Work (All studio)</u> 1:1 Construction Drawings 1:10 Details/Material Studies 1:50 Cardboard Models 1:50 Plans/Sections 1:200/500 Working Massing Model Additional Tasks TBC
Theory Form/Space Media Architectonics Performance		*****
	Fri 4.10	Group Discussion: Plan of action for final crit presentation - List of all tasks (drawings/models/1:1/moving image) - Work divisions - Kaupapa - Deadlines - Hauora Check-in
		Activity: <u>Studio Work (All studio)</u> Presentation material for crit TBC
<u>Week 10</u> <u>VISUALISATION</u>	Tue 8.10	1:1 Sub-group Discussions
Learning Outcomes:		Activity: <u>Studio Work (All studio)</u> Presentation material for crit TBC
Theory Form/Space Media Architectonics Performance		*****
	Fri 11.10	1:1 Sub-group Discussions
		Activity:

		<u>Studio Work (All studio)</u> Presentation material for crit TBC
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<u>Week 11</u> <u>VISUALISATION</u>	Tue 15.10	1:1 Sub-group Discussions
Learning Outcomes:		Activity: <u>Studio Work (All studio)</u> Presentation material for crit TBC
Theory Form/Space Media Architectonics Performance	Fri 18.10	***** Group Discussion: Presentation 1:1 Sub-group Discussions Activity: <u>Studio Work (All studio)</u> Presentation material for crit TBC

<u>Week 12</u> <u>CRIT &</u> <u>DEBRIEF</u>	SUN 20.10	Pin up Sunday 20 Oct, time TBA
	MON 21.10	FINAL CRIT: 9am, Mon, 21 Oct *****
	FRI 25.10	Optional Studio Debrief

RESOURCES

In Canvas you can find relevant maps and reports (archaeological studies, UoA masterplan, etc).

Research Required Reading (See times next to each reading)

Media Practices

Basar, Shumon, Douglas Coupland Hans Ulrich Obrist. *Age of Earthquakes* New York, New York: Blue Rider Press. 2015

Bourriaud, Nicolas. *Relational Aesthetics. Dijon: Les presses du réel* 2002.

Koolhaas, Rem ed. James Westcott, Stephan Petermann, Ben Davis, Tom Avermaete, Rebecca Bego, Anna Shefelbine translator. *Elements of Architecture*. Köln, Germany : Taschen gmbh. 2018.

McLuhan, Marshall. *The Medium is the Massage*. London: Penguin, 2008

Borders/Walls

Cruz, Teddy. "Political Equators: Migrant Urbanisations of Retrofit" Youtube. Accessed July 7th, 2018.

<https://www.youtube.com/watch?v=tyVD0T2ZNkc>

Community Oriented Design

La Mas. "LA Mas: Helping communities shape their own growth."

Youtube. Accessed July 17th, 2018.

<https://www.youtube.com/watch?v=ViqXGcWuqAo&index=19&list=WL&t=0s>

Shonfield, Katherine, Adrian Dannatt, Rosa Ainley and Muf. *This is what we do: a muf manual*. London : Ellipsis 2001

Spatial Agency

Failed Architecture. "Failed Architecture." Accessed July 12, 2019.

<https://failedarchitecture.com>

Meissen, Markus and Phillips, Andrea, eds. *Actors, Agents and Attendants Caring Culture: Art, Architecture and the Politics of Health. Edition 1*. Amsterdam and Berlin: SKOR, Foundation for Art and Public Domain and Sternberg Press, 2012

Meissen, Markus. *Crossbenching : toward participation as critical spatial practice*. Edition 1. Berlin : Sternberg Press. 2016

Phillips, Andrea and Fulya Erdemci, eds. *Social Housing, Housing the Social; Art, Property and Spatial Justice. Edition 1*. Amsterdam and Berlin: SKOR, Foundation for Art and Public Domain and Sternberg Press, 2012

Spatial Agency. "Spatial Agency: Full Database." Accessed July 11, 2018. <http://www.spatialagency.net/database/>

REQUIRED PRODUCTION

MID-SEMESTER OUTPUT

- 1x Digital Presentation
(Concept, Planning, Moving Image Visualisations)
- 1x Massing/Program/Mapping Model
- 1:50 Cardboard Models
Key Areas

FINAL OUTPUT

- 3x 1:1 Models
(Urban Design Team/Learning Team/Community Team)
- 1x Collaborative Site Model 1:200/1:500
Indicates overall site strategy and massing
- 3x Two Channel Digital Presentations
(Site strategy team/Learning team/Community Team)
Ecology Diagram
Site Plan (Moving/Still)
Plans (Moving/Still)
Sections (Moving/Still)
Perspectives (Moving/Still)
- 1:50 Models (Number to be specified during semester)
- Individual workbooks
(Number of pages decided by student)
Digital & Physical A3

This studio asks students to select a part of their design in consultation with their tutor and make a 1:1 model of it. There will be a possible presentation on the site, with client present, exhibiting the (1:1) models and proposals (including technical drawings).

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 200 Design 3 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*: 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.

Theory: Demonstrate the ability to draw on wide readings on wall conditions to construct project specific definitions and how these might form a close reading and critique of historical and contemporary conditions of boundary/wall/territory.

- *Architectonics*: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material, structural and constructional propositions.

Architectonics: Demonstrate the ability to detail and construct installation materials at 1:1 scale

- *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.

Performance: Demonstrate an understanding about how the architectural proposal works across time, how they might engage and interface with communities outside of the University of Auckland

- *Form and space*: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition.

Form and space: Develop the ability to critically reflect on research to generate formal and spatial proposals that carefully negotiate the complexities of site & place.

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

Media: Demonstrate the ability to select appropriate installation methodologies to articulate your research and design materials in a spatially immersive environment.