

ARCH5112

Design Studio 1

2023

SEMESTER 2

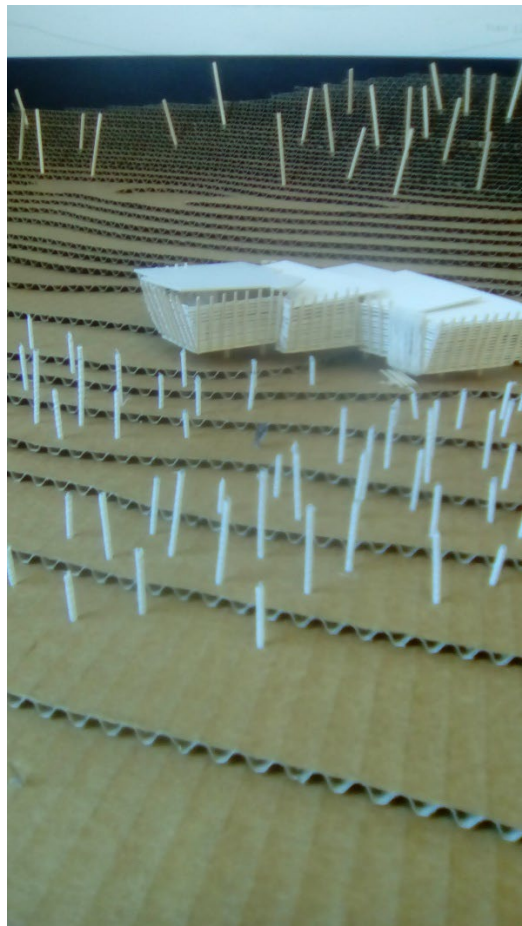
Project 5

RESIDENCY

Weeks 9 - 12

RESIDENCY

36%



Student Exemplar (1): Residency Project – Final Model in site

“You cannot simply put something new into a place. You have to absorb what you see around you, what exists on the land, and then use that knowledge along with contemporary thinking to interpret what you see.”

Tadao Ando

AIMS

- To explore the site context as a generator of the internal arrangement or planning of a building
- To research the historical and cultural context as a foundation for the design process
- To design a building with a compelling and intimate relationship with its natural context
- To design structures with a range of private and public roles, creating an appropriate interface between them
- To utilise effective presentation techniques to communicate your design ideas and development

In the RESIDENCY Brief you will design a gallery, a studio and dwelling spaces for an artist-in-residence.

Artist-in-residence programmes give artists the opportunity to live and work outside of their usual environments, providing them with time to reflect, research, or produce work. During a residency, artists can explore new locations, different cultures, and experiment with different materials.

<https://news.artnet.com/art-world/art-demystified-artist-residencies-649592>

It is common for residencies to have a public programme, which enables members of the wider community to see the outcomes of these engagements, in the form of exhibitions or performances, and on occasion watch the work in progress in the studio.

SITE: FIELD TRIP AND EXPLORATION

Tāwharanui Regional Park is one of many natural park areas in the Auckland Region, managed by the Auckland City Council, to ensure these significant areas are maintained and are accessible for public use.

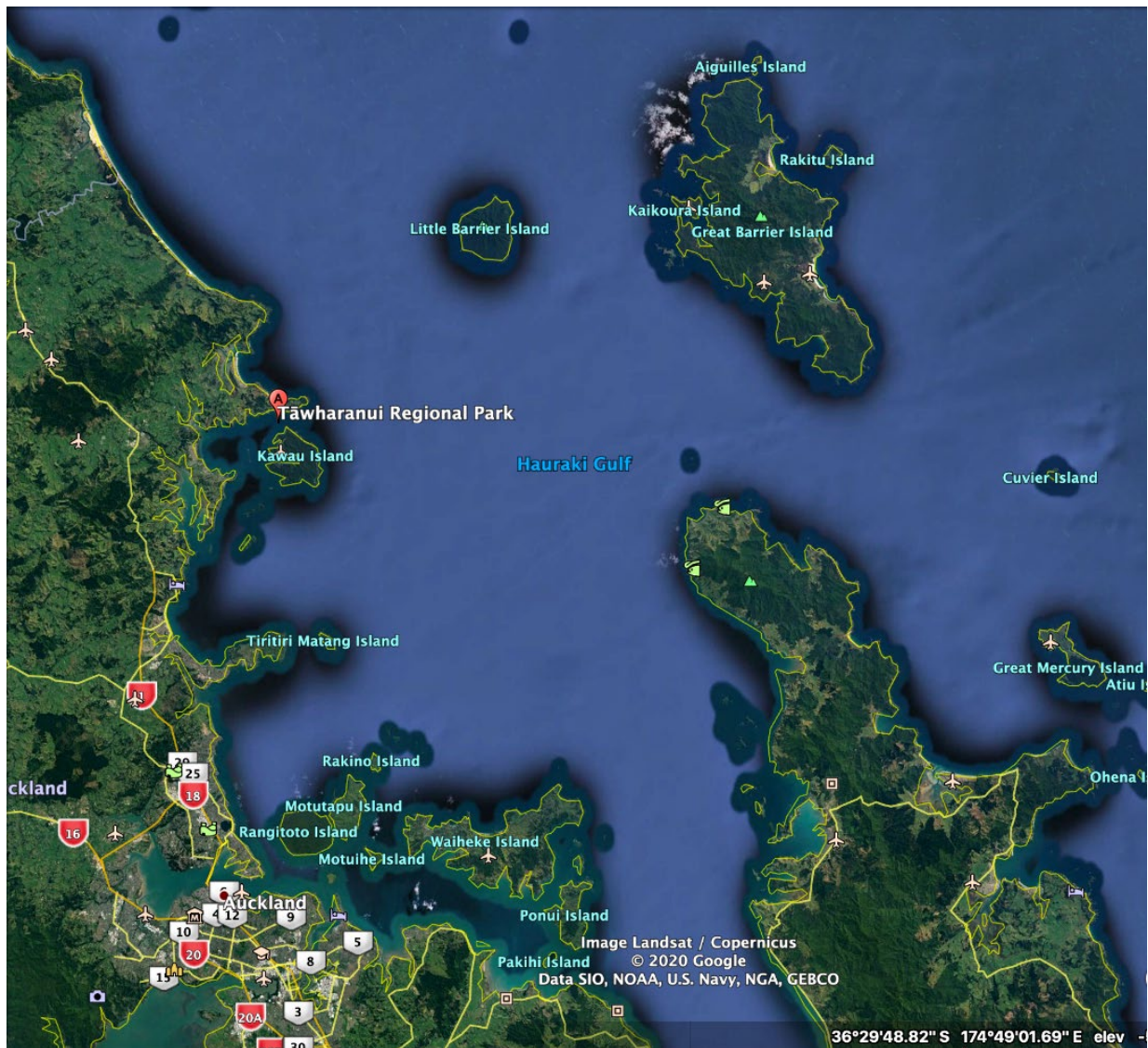


Figure (1): Google Maps – Tāmaki Makaurau Region - Aerial Satellite View

There are three sites to explore during the field trip to Anchor Bay.

Site A is on the dunes on the beach.

Site B looks west from a pastoral hill behind the bay.

Site C looks east nestled in the bush above a stream.



Figure (2): Google Maps – Aerial satellite View indicating 3 sites



Figure (3): Google Maps – Aerial satellite View indicating 3 sites

While on the field trip you will record in detail, through sketching, photographing and research, three specific sites for your potential architecture in context.

For all three of Sites A, B, C, complete two sketches, one sketch looking into the site and another sketch standing on and looking out of the site.

Six drawings in total should be completed.

The sketches will communicate the landforms, natural qualities, key views and atmosphere of each site. These should identify the body of the land, its shape and space, in such a way that an observer can clearly identify which site each drawing is describing.

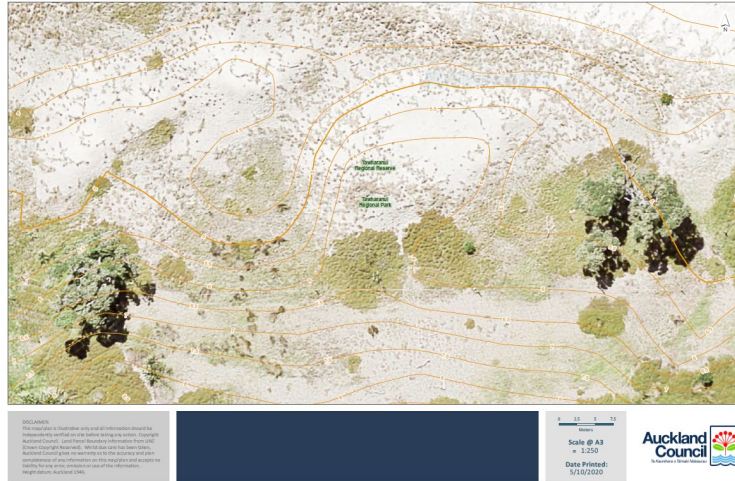


Student Exemplar (2): Sketches drawn on site – Sites A, B, C

TASKS

1) Choose a site

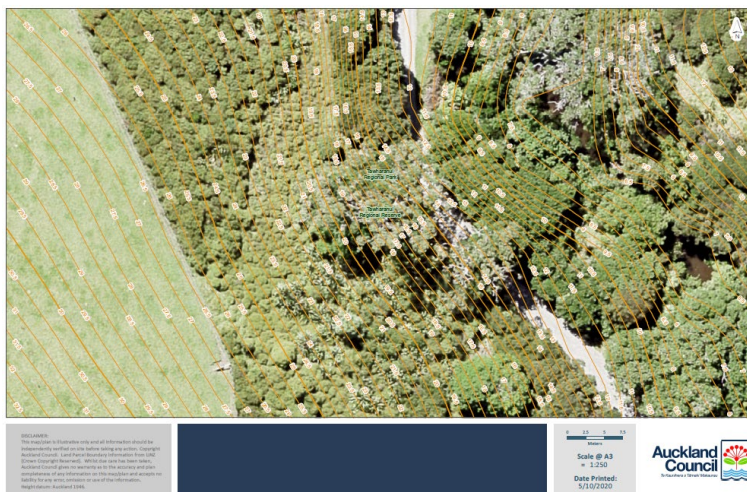
Following the field trip recording site information and qualities, together with research including a cultural landscape map and other relevant data, you will choose one of the three sites at Anchor Bay: Site A, Site B or Site C.



(1) Site A



(2) Site B



(3) Site C

Figures (1),(2),(3) Auckland Council Aerial Contour Information - GeoMaps Three sites at Scale 1:250

Once you have chosen your site you may like to make a contour model of the landform.

Suggested scales for this exercise could be 1:500, or 1:200, depending on which critical elements of the site are deemed to be relevant to the project.

At 1:500, with 0.5m contour lines, the thickness of card for each contour would be 1mm.
At 1:200, with 0.5m contour lines, the thickness of card for each contour would be 2.5mm.
This model would be a valuable resource as the physical basis for your project development.

Drawing critical sections through the specific site landform will also provide essential information to decide the conceptual and structural response to the wider location and the programme. Following detailed research consider carefully the orientation to views, sun, sea and wind qualities.



Location Plan - Looking from the North – towards Site C

Scale 1:2000

2) Research and map the cultural landscape

“There is no such thing as an empty landscape” – Kevin O’Brien

When starting any architectural project in Aotearoa, engaging with tangata whenua of that place is essential. While we will not be speaking directly with hapū and iwi of Tawharanui, we can still respect and acknowledge them as mana whenua (*people who hold tribal authority over that place*). A cultural landscape map identifies key sites of significance such as the **maunga** (mountain), **moana** (ocean), **awa** (river/stream), **pā** (fortified village) and places where significant historical events have occurred. It is an important component and layer of investigation, upon which any development on a site is laid.

Using resources found online and on Moodle, including the examples of cultural landscape mapping provided, create a cultural landscape map identifying any sites of significance for Māori in the Tāwharanui Regional Park area.

Iwi – tribe

Hapū – sub tribe

Marae – building complex

Urupā – burial ground

Maunga – mountain

Moana – ocean

Awa – river/stream

Pā – fortified village

Mana whenua - people who hold tribal authority over that place

Tangata whenua – People of the land/indigenous people (tangata = person, whenua = land)

3) Further Site Research

Following the completion of the cultural landscape research other important aspects of the Tāwharanui Regional Park area will be researched.

This will include recording the history, the geology, the flora and fauna, the environmental data relating to tides, winds, rainfall etc. of the area.

4) Design a complex for an artist-in-residence

This will be comprised of a gallery, a studio and dwelling spaces, which are integrated into the natural landscape.

Identify an artist typology which you want to explore: painter, sculptor, film maker, musician, composer or writer, printmaker or photographer, ceramic artist.
These various artistic activities have different requirements for their studio spaces.

You may choose to provide a general studio space which is appropriate to a wider group of artists.

GALLERY and STUDIO

A public pathway or journey will lead visitors to the gallery area.

An appropriate threshold for the public to enter the gallery or performance space where the creative output will be showcased.

A studio area for the artist will provide the workshop space necessary for them to explore the medium of their creative endeavour.

Natural light will provide adequate illumination, with the orientation of the internal areas providing a clear relationship to the external environment.

The studio may be separate from the gallery space, or integrated in some way with it, to allow the visitors to engage with the artist.

Creative practice can involve a personal and private element, which the architecture needs to support.

DWELLING

A private pathway will lead to the threshold of the dwelling structure, where the artist, and possibly a companion will sleep, cook and rest in the amenities provided.
Vehicular access for unloading supplies and firewood etc is required within 50m of the dwelling.

A sleeping space to accommodate two people will be provided.

Cooking facilities and storage will be appropriately located and detailed.

A small sitting area for relaxation, providing a view of the surrounding countryside, will be positioned in the structure.

A space for ablutions and washing is required.

Each of the programmes will have a relationship to adjoining external spaces.

These “in-between” places are an integral part of the design, providing views, ventilation and external expansion of the various architectural briefs.

Every part of a project has a relationship to every other part.

THE BUILDING WILL BE SELF-SUFFICIENT

- rain water will be collected from the roof for use in the dwelling and studio
- passive solar design strategies will be employed in the structure
- natural ventilation will be considered for the cooling of interior spaces in warm weather
- heating in cooler weather will be provided by a wetback fireplace, requiring there to also be an external storage area for firewood
- a photovoltaic system will generate power for lighting and to run small motors
- gas cylinders will provide gas for cooking and a gas refrigerator
- waste water and brown waste will be processed on or near the site to have minimum impact on the natural environment
- sustainability will inform your material decisions, particularly with reference to the remote nature of the site/s

STRATEGIES

It is important to have **a clear conceptual idea** for your architecture.

The concept will direct the decisions for resolving the requirements of the programme on the chosen site.

The project will have a **clear strategy with regards to the natural context**.

Design with regard to the **public and private nature** of the different activities to be accommodated in the space.

Consider the **thresholds of entering and exiting** the architecture and the site. These will include the pathways leading to the building/s and the passage through them, negotiating the various interior and exterior spaces provided.

Think intentionally about the **direction, amount and quality of natural light** entering the structure, through the apertures.

Your architectural structures must have **a plausible structural system**.

Using no more than 3 materials, describe the tectonics of your project representing clearly the qualities of the materials in plans, elevations and sections.

The atmosphere of the building/s will be the result of the material choices, the scale and arrangement of the various elements and the quality of light in the spaces.



Student Exemplar (3): Residency Project – Final Model – scale 1:20

ASSESSMENT EVENT – Crit Week

Thursday 2nd November TBC

9:30am – 12:00pm and 1:00pm – 3:00pm

Presentation and Final pinup of Residence – submission/pinup

– external critics will be invited to participate and provide feedback for students

All work is to be left up until 4pm.

TBC Friday 3rd November

Residency PDF submission to be uploaded by 4pm

Digital hand-in of PDF submission to Residence Hand-In Folder in Moodle

RESIDENCY DELIVERABLES

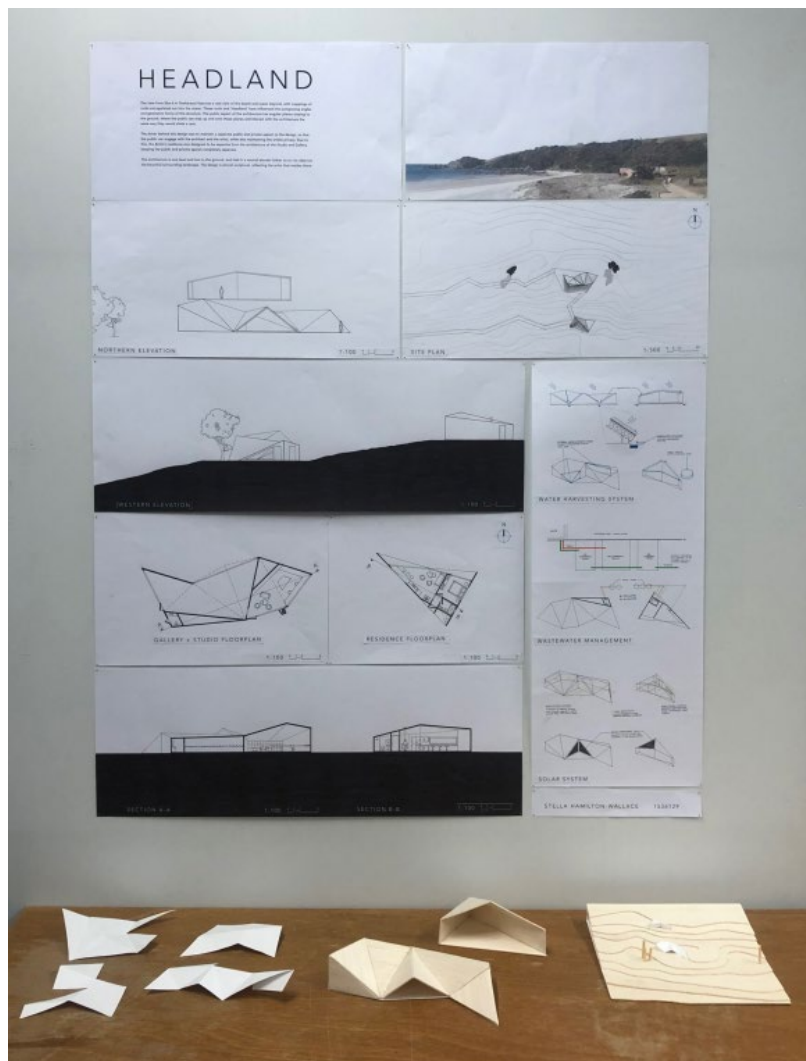
100%

Through the research of precedents, site exploration, sketching, modelling and drawing you will produce the outcomes necessary to fully describe the concept and strategy of your project, together with the final architecture which fulfils the brief on your chosen site.

There is no prescriptive list of deliverables, however, should include:

- a cultural landscape map
- images of the original sketches of your chosen site made during the field trip
- written statements, diagrams and sketch drawings and/or models recording your principal design strategies and development
- a final model in context
- plans, sections and elevations of the Final Design.

The attendance and engagement in studio sessions, together with the capacity to edit the outputs for presentation, both in the PDF, and verbally, on the day of presentations, will be reflected in your final grade.



Student Exemplar (4): Residency Project – Final Presentation
Conceptual description, sketch models, site plan, architectural plans, sections, elevations, models

GRADING CRITERIA

(Associated L/O's 1,2,3,4,5 – see Studio Introduction on Moodle page)

- RESEARCH + CULTURAL LANDSCAPE MAP

- CONCEPT + PROCESS - sketches, diagrams, precedents, collage

- Well-conceived and communicated Design Strategy and Design Development, including a CONCEPT statement and relevant research and cultural map

- DESIGN – appropriate, ambitious, successfully developed

- In scale, clear strategy and development of immediate site and relationship to ground, well articulated pathways and thresholds,

- Convincing material palette, suggested structural system,

- Clear relationship of three programmes

- DRAWINGS - plans sections elevations at appropriate scale

- Clear, well-drawn plans, sections and elevations, with a competent graphic theme

- The appropriate use of line weights, shadow and texture to indicate relationship to ground and materiality and spatial atmosphere, of the external and internal provisions of the structure

- MODELS + PHOTOGRAPHS - various views

- Well-crafted sketch and final models communicating the materiality and spatial arrangements of the architecture in relation to context

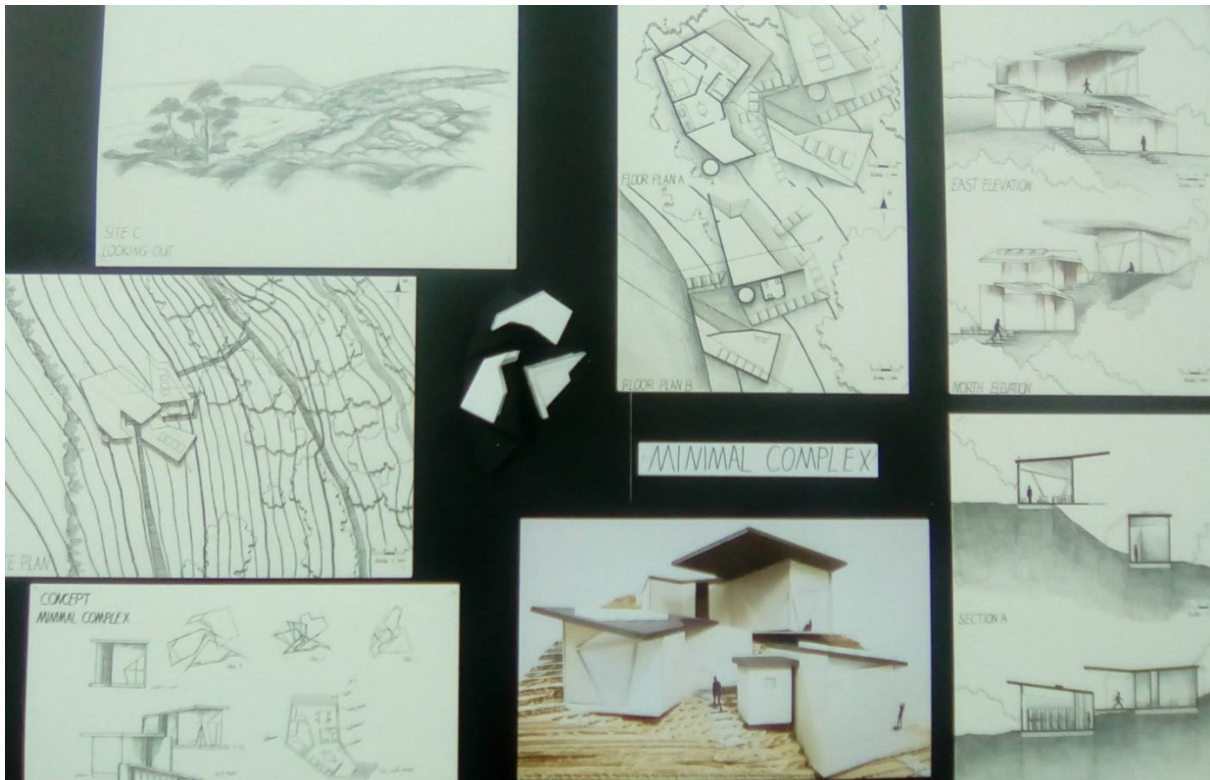
- PRESENTATION AND PIN-UP + PDF

- Participation in studio, with verbal presentation

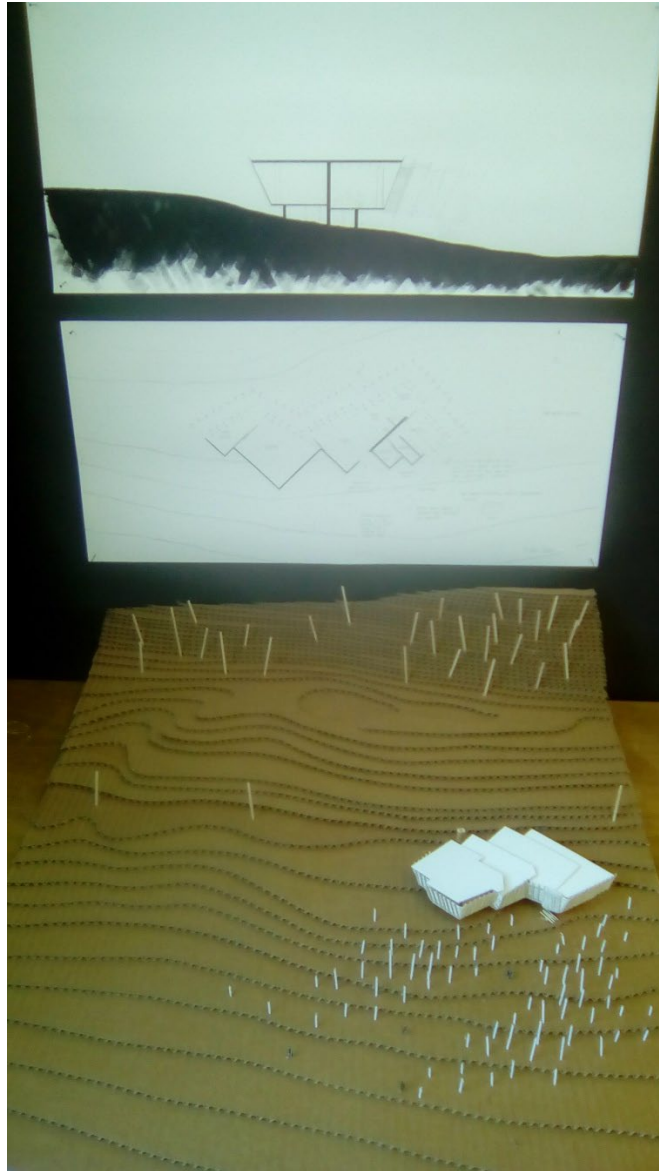
- Effective, integrated PDF + participation, with verbal presentation of work, communicating coherently the intentions and content of the design



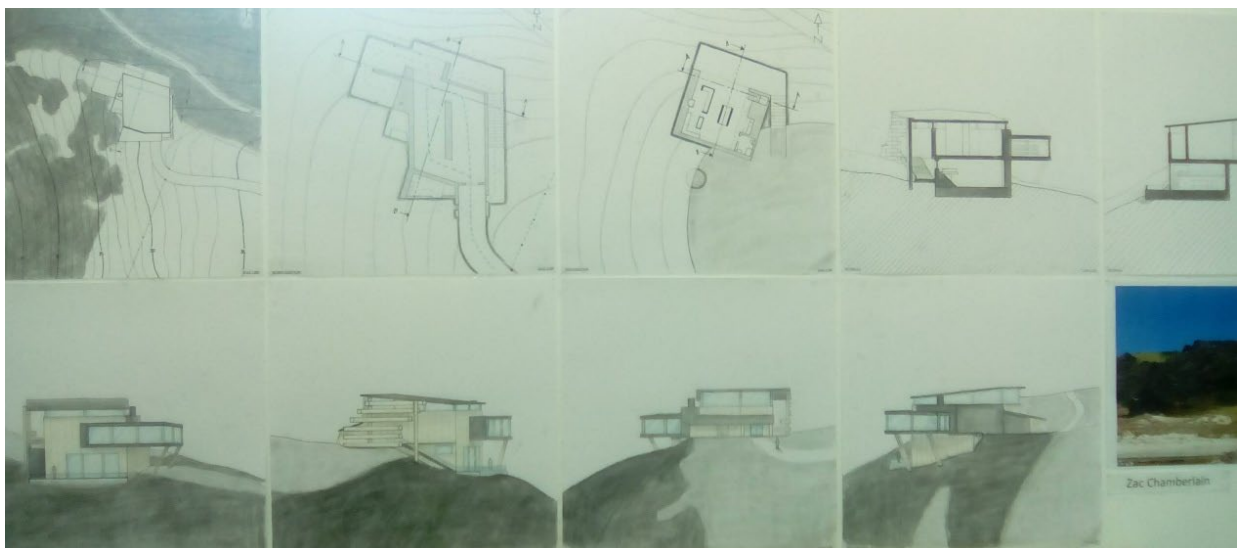
Student Exemplar (5): Residency Project – Final Presentation
Conceptual description, sketch models, site plan, architectural plans, sections, elevations, models



Student Exemplar (6): Residency Project – Final Presentation
Conceptual description, sketch models, site plan, architectural plans, sections, elevations, models



Student Exemplar (7): Residency Project – Final Presentation



Student Exemplar (8): Residency Project – Final Presentation
Site plan, architectural plans, sections, elevations, models



Student Exemplar (10): Residency Project – Final Presentation
 Site plan, process work, architectural plans, sections, elevations, models

Residency

Situated along the upper ridges at Anchor Bay, the proposed Tāwharanui Artist Residency is a complex of three main spaces that quietly inhabit the surrounding bush. Two pathways that lead to the complex from the north and east ends of the site weave together a public journey from the east and a private journey from the north: at once autonomous and interlinked as paths cross at the entrance to the gallery.

Each structure has a reciprocal function in relation to these pathways. The gallery provides an immediate retreat from the public journey, while also creating a terraced space that provides an alternative view to the west. At the lower level, a studio and private dwelling accommodate a multi-disciplinary art practice and small to medium-scale creative outputs. The nearby clearing at the south ridge and open terrace encourage the artist to consider the complex as a series of negotiable spaces for exhibition and engagement. The proximity to the terrace space allows for a possible opening up of the studio to the south terrace, which functions as both an extension of the studio and as a space for community engagement and discussion.