

Perth's Liquid Assets

Three schools of thought in architecture...

Ideology, precedent and knowledge in architecture. Fostering a diversity of informed architectural making from three existing schools of thought and practice.

This studio is designed as an experiment. At its core are a series of concerns relating to architectural education and the act of making and thinking about architecture. We wish to engage you as a studio-group in a critical investigation into *three schools of thought* prevalent in global and national practice, to have you try these on for size and establish which seems to be the best fit for you. We will then request that once this alliance has been made that you work thoughtfully in this manner.

Our role as educators will be to help you to see your own work as *it is* (this may be readily apparent, or may be murky and not easily discernable), and to help you to bring your work into being more fully. We will then assist you in adjusting your course to stay on track and get the most out of your newly defined way. This will be intensely demanding, requiring both your and our full commitment. The rewards however for your committed entry into this process can be an immense leap-forward in your development as thinking architects.

Why are we taking this approach?

There are many reasons, some of which are below:

- There is documented evidence from some of the world's foremost educators in architecture that these *three positions* of architectural making (or schools of thought) actually exist¹, it is not a perfect system of classification, and some practitioners fall into two or even three of the groups. Despite this, the classifications provide useful ways of looking into the world and making your work from a broadened and informed position. Music uses discrete genres with their own rules of operation, why not architecture?
- To establish a vital community of practice it is essential to have diverse propositions in close contact with each other².
- By acknowledging this it guards against there being the perception of their being a 'right' or 'single-way' of making architecture. By fostering these three positions a mutual respect can arise along side strident difference of opinion. This can improve education, foster debate and bolster local architectural culture.
- While it is important in your education that there seem to be endless possibilities for experiment within this field of study, making you aware of these three positions will allow a more informed entry into ways of making work, and giving you something substantial to react with or against, without impeding your open development.
- That by exposing you to each of these positions we foster diversity and choice (this is not to say that this is a 'free-for all' of non-critical thought, quite the contrary, we expect commitment and intelligence to be brought to bear), thus bringing you, the student, to the fore on terms that seem to *fit* with your innate architectural tendencies.

¹: van Schaik, L. 2005. *Mastering Architecture: Becoming a Creative Innovator in Practice*. Chichester: Wiley-Academy.

²: Ibid.

- That the teaching-staff in this unit aspire to a difference in the way we practice verses the way we educate. As *practitioners* we seek to position ourselves more so in one of these three schools of thought. As educators we aspire to extract ourselves from our own positions, work across all three, to look into *your* work, to see *your way*, how *you* fit within your naturally chosen school of thought and to build a school supportive of this critical diversity.
- In building your own position you can not afford to be ignorant of the other/opposed positions. Excellent work in another field should not threaten your endeavours, it should help you to refine your argument, strengthen your position and thus further your own work.³

To produce successful work in this unit you / your projects will need to:

- consider taking risks. Risk-taking will be supported by the staff, but risk-taking is a form of intense endeavour and question-asking, not an excuse for sloppy megalomania.
- articulate the position taken by you as the author of your project and demonstrate this through your project,
- demonstrate articulate responses to the setting in which they are placed. This must connect to the position(s) under investigation.
- be formed as both *enclosure and interior*. These must be connected to your architectural position broadly as well as your ideas specifically,
- be represented in a manner connecting to your architectural position (Civics, Technics, Poetics), ideas, working process and final presentation.
- respond to the 'Assessment Criteria' as described in the Unit Outline.

The three current positions in architecture⁴

Civic Narrative (Civics, Civic Expressionist)

A manner which insists that each city has its own story to tell, a notion capable of linking to the experience of everyone. The work of this group is borne in part from a rejection of 'international homogeneity' and tends instead, towards local inflections, references and form-derived story telling. Buildings may signal or work as signs, these projects may 'play' with language, both spoken and architectural. Essentially this is a manner of grounding a work by looking outwards, giving it both an intellectual home and a formal grounding by sampling the culture (or circumstance) within which it will rest. These are re-interpreted in a manner whereby form takes precedence, but often sophistication of building details is secondary. The presence of these stories, narratives or references is generally directly apparent in the building's physical fabric, that is, they are overt. These buildings interpret current cultural tendencies.

¹: van Schaik, L. 2005. *Mastering Architecture: Becoming a Creative Innovator in Practice*. Chichester: Wiley-Academy.

²⁷. Ibid.

Technics

An approach of lyrical formal expression and its coupling with technical know-how. Both the form and technical resolution of the building (its parts, connections and details or tectonics) are equally paramount. It is the formal game-play which takes precedence here, but unlike the Civic Narrative group, this is far less connected to verbal and formal storytelling. What dominates is the central importance of building, that architecture should express how it is built and that architecture (its beauty) rests in a clear demonstration of tectonics. Readily apparent is the love of crafting the object itself, its surfaces, junctions, edges, skins etc. While the Civics group look beyond the building (through prevailing culture) to invent the building, and the Poetics group requires the author to look within themselves, the Technics group often looks directly to the building and site itself.

Poetic (poetics of space)

Assemblages of effects that are completed by the viewer (that is, not complete as building only). These buildings deal in the experiential realm, in phenomena, inducing 'states of mind', reverie and aura. Capable of drawing upon the effect of spatial and experiential memories from one's past. This constitutes a complete reversal of the tectonics of form that support in their very different ways the works of the other two groups.⁵ Form and detail are secondary to these pervasive assemblages of 'effect as encountered'. It would seem that the work of this group resonates in time, has a sense of the endurance of things and has connections to the work of the ancients. The stories or associations present in this group's work are not overt but are subsumed by the work and resonate instead within the mind and the imagination.

It is critical to know that these positions are substantively different, not semantically different.⁶

An alternative classification system in architecture (for your comparison)

It is important to note that the above system, while being very well-reasoned and useful is by no means the only possible system available. We recommend that you compare this with approach with another, equally valid version. Refer to the system as described by Kenneth Frampton and noted in the Unit Outline.

Studio Process

You will be required to study each of the above positions in order to begin to understand the manner in which they are different. Knowing these differences is crucial to the development of your own position. Understanding one's relationship to these positions is probably the single-most important thing that a creative innovator has to do.⁷

¹: van Schaik, L. 2005. *Mastering Architecture: Becoming a Creative Innovator in Practice*. Chichester: Wiley-Academy.

²⁷: Ibid.

Assignment 1

O-Week and Week-1

After attending O-Week you will need to start work immediately- read the texts and carefully study the precedent buildings, these can all be found on Blackboard. Refer to the Unit Outline for these. Each studio will also need to build its own 1:200 site model.

Week 1- 1st / 3rd Year project. See unit outline and separate brief.

Assignment 2

Weeks 0-7 *Three schools of thought, three projects*

You will be required to design three projects concurrently, one from each of the positions of Civic Narrative, Technics and Poetics. This will be a *small pool and canopy*. It is essential that you work in parallel in order to confront the defining differences of each of these, don't let any become less-developed than the others. A major review is planned for week-7 at which time you will be required to present 1 x A2 (portrait) and 1 x model per scheme.

Weekend Workshop:

6.3.10 and 7.3.10, 9am - 5pm.

This weekend workshop will be conducted in order to study and record the site. Saturday will be spent on-site; Sunday you will prepare your *loaded site plans in studio*. You will be asked to work in groups of three, and your task will be to...

- Establish the manner in which the three positions in architecture may cause you to 'see' the site
- Make recordings which respond to these ways of seeing through drawings, photographs, measurement, acknowledgement of topography, consideration of broad locale, history, stories, sensory experience, infrastructure etc. Discuss this as a group.
- Make a loaded site plan recording the manner in which you are caused to 'see'
- Prepare three site plans, each to be AO size (1 per school of thought or way of seeing) using detail paper backed with white cartridge paper.
- Carefully select media, method, technique and content.
- There will be an exhibition of this work at 3pm on the Sunday on level 3 of the architecture building.
- Make these with care. Deal with a lack of on-site studio equipment. Co-ordinate your efforts. Discuss the content of this task at length with your colleagues.

Project Brief: 3 Schemes for a *Small Pool and Canopy*

- 1 x shelter of 100sqm area. The shortest roof span is to be 8.0m. At least one side must be enclosed. Design a dining table for 30 people under shade. This is to be fixed.
- 1 x cooking surface, space for food preparation and gathering.
- 1 x Source of drinking water.
- The ground surface of this area must accept human action and may be thought to 'hold' the project.

¹: van Schaik, L. 2005. *Mastering Architecture: Becoming a Creative Innovator in Practice*. Chichester: Wiley-Academy.

²⁷: Ibid.

- Universal access for cooking, sitting, level changes.
- 1 x pool of 100sqm. area. This is to be shallow and is intended to be used primarily for children's play and for adults to sit or wade. Wheelchairs must be granted access. This pool must accompany the canopy.
- Site Selection. You may choose your own site within the boundary identified by the staff on site. You should use the existing carpark and access road. You should consider the location of your facilities carefully in regard to the three 'schools of thought'. Their siting is intrinsically linked to the concerns of each of these and allows them to come into being. Site these so as to anticipate your new pavilion building (yet to be designed).

Worthy of Consideration:

Recording: Consider the manner in which you record the site and gather information in support of your project in regard to each of the three positions in architecture.

Site and Siting: Connecting the Site and the manner of configuring your project(s) in reference to each of the three schools of thought. Should one site be chosen? Should your siting depend on the substance of each of the three positions?

External Pressures: Access. Movement. Function. Comfort. Weather. Distance. Vision.

Phrasing: Ask questions as to the way in which your project can become manifest in physical matter. The role of site? Formed in reaction to each of the three schools?

Drawings:

1 x A2 Portrait Format per project (3 projects total)

Location Plan. 1:5000

Set of diagrams of idea, project expression.

1 Plan. 1 Section. 1 Elevation. 1:50 or 1:100.

50-80 word explanation.

Models:

1 x per scheme. Scale to match your drawings on a base that establishes its siting and grounding.

Assignment 3

Week 7-14. Tidal pool and pavilion. *Working in the Manner of...*

During the review of your three schemes you are to agree your preferred 'school of thought' with the chairperson of your review panel. This will be the manner in which you must work for the remaining part of the semester.

You are required to design the new tidal pool at beach level, an accompanying pavilion building as well as to locate your small pool and canopy.

About Face 2010 - Student Competition

In 2009 the 'About Face Student Competition' included entries from Curtin University of Technology, Monash University and RMIT University.

Over 80 students worked to briefs developed by each of the universities focusing on a specific context and location. Finalists

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²⁷. Ibid.

were then short listed which exemplified a level of ingenuity and innovation in regard to brick use. In 2008 the winner was 5th Year architecture student, Shane Winter from Curtin University of Technology. In 2009 Susan Young of Curtin University was named joint winner and Jason Lenard was highly commended.
<http://www.thinkbrick.com.au/about-face-08.cfm>

For Assignment 3 you will be required to use clay brick and paver products as your principal palette of materials. At the end of semester five projects from this studio will be short listed and entered into this national competition. You must manipulate this principal material palette in specific regard to your chosen position in architecture.

Worthy of Consideration:

Recording: Consider the manner in which you continue to record the site and gather information in support of your project in regard to the single-position in architecture you are now taking. What is the manner of focusing attention and effort in respect to your position?

Site and Siting: Connecting the manner of configuring your project within its site in reference to your chosen position.

Phrasing: Ask questions as to the way in which your project can become manifest in physical matter. The role of site, crucial influences (connect these with idea), idea, architectural position, functional programme?

Small pool and Canopy: Consider the ensemble of parts you are now establishing across the site.

Schedule of accommodation

Administrator's

Office: 1 x 20 sqm.

Public Room: Total Area 200 sqm. Must be divisible into two separate halves.

Uses: Dance Classes,
Yoga, Pilates
Large Public Meetings,
Martial Arts Training and gradings,
Senior's fitness and stretching classes
Children's play and sport groups

Use Pattern: Full size (single-room) or half-size (twin rooms)

Other: Whether in single-room mode or twin room mode, all users must be able to gain access to the kiosk, WC's, Storerooms, Verandah, Internal Height 4-8m.

Hall Storage: 1 x 15sqm. i.e. for chairs, tables.

2 x 12sqm. i.e. for AV and other equipment.

Clubroom 1 x Room of 100 sqm

Memorabilia: Allow for up to 3 sports clubs to have separate and secure trophy, honour-board and club memorabilia display & exhibition facilities within the clubroom. You may decide the manner of this, however each club must have 6 x honour-boards measuring 2 x 2m and 5 lineal metres of trophy cabinets.

¹: van Schaik, L. 2005. *Mastering Architecture: Becoming a Creative Innovator in Practice*. Chichester: Wiley-Academy.

²⁷: Ibid.

<u>Kiosk:</u>	Must be located adjacent the main Public Room, Clubroom and the verandah. This is not a café as its operation is purely 'event' determined.
Uses:	Serving food to patrons of sporting and public events, Acting as an open kitchen to the remaining small user groups,
Size:	30 sqm. Includes bench-space, refrigeration and cooking for food and drinks.
Use Pattern:	'Serving Mode' to large public and sporting events whereby all food and drinks will be brought-in and sold via a catering company, 'Open Kitchen' mode for all other users whereby they will prepare their own food using the space and equipment,
<u>Edges:</u>	Consider the manner in which the building may become a place from which to spectate, gather for drinks and food at a public event.
<u>Beauty Chamber</u>	1 x 40sqm. Separate chamber for a beauty spa and massage therapy. Consider the role of water?
<u>Change rooms:</u>	2 x Change rooms (grouped in two pairs)
Uses:	Must facilitate one set of changerooms to be 'sports club' dedicated, the other set is to be for 'public use'.
Size:	4 x 40 sqm. each (change room), 1 x 9 sqm. Equipment storerooms per pair of change rooms, 3 x Showers per change room.
Other:	'Sport club' change rooms to have 1 x rub-down table per change room for physiotherapy and massage, Must have good proximity to WC's,
<u>Locker Area:</u>	Can be located in a hall, separate room or within the change rooms. If separate these must be adjacent the change rooms. Allow 200 wall-mounted lockers.
<u>Outdoor Showers</u>	Locate 4 – 5 outdoor showers. These may be part of the building or near each pool.
<u>Gymnasium:</u>	1 x 40 sqm. For use by all users. Must have access to WC's and shower facilities.
<u>WC Facilities:</u>	You will need to calculate the numbers of Sanitary Facilities using the Building Code of Australia (BCA). This is done by noting the 'Building Classification', then by ascertaining the 'number of persons accommodated'. - Class of Building under the BCA= 9b Assembly Building, refer Part A3 of the BCA, - Building population: will be approx 350 persons refer Table D1.13, page 191.

¹: van Schaik, L. 2005. *Mastering Architecture: Becoming a Creative Innovator in Practice*. Chichester: Wiley- Academy.

²⁷. Ibid.

- You will need to calculate the number of WC's, Urinals and Hand-basins by using Table F2.3 of the BCA, Page 311.

<u>Plantroom:</u>	1 x 12 sqm for electrical and mechanical services. Must be easily accessible to service vehicles.
<u>Tidal Pool:</u>	This must be located at beach level and must be periodically filled by sea-water. The pool is to be composed of two parts- Training and Lazing. The training component should be 4 x 50m lanes. The lazing component is for bathing and relaxation. It should not be excessive in size but is to be determined conceptually by you. It may be partly or fully connected to the training pool, however these can not be separated.
<u>Observation</u>	Locate places to sit and observe the pool, consider the pool in varying modes- swim meet, water ballet, water-based theatre. This should be intimate and accommodate no more than 100 people.
<u>Pool Fencing:</u>	By law (See relevant Australian Standards) all pools must be appropriately fenced to a height of 1.2m clear. You need to handle this carefully and consider it intrinsic to your project's design and site response.
<u>Pathway:</u>	Intelligently connect the tidal pool (at beach level) with the Pavilion Building, Small Pool and Canopy at the upper-site area. Consider the implications for the site and topography. You may need two paths- one may be a stair, the other may be a ramp for Universal Access. Refer to the AS: 1428.1 for allowable ramp gradients.

Assignment 4

Folio Exam

Refer to the due date in your Unit Outline. A separate brief has been prepared for the Folio Exam; this will be made available in due course.

For reference during semester

A list of practitioners for further reference and consideration

These practitioners have been selected so as to provide you with reference for further investigation within this unit. They span the above 'schools of thought', various era, and are a mix of local, national and international practitioners. Some no longer practice, others are still in practice.

Civic Narrative: Australian

CODA (Perth)

Lyons (Melbourne)

¹: van Schaik, L. 2005. *Mastering Architecture: Becoming a Creative Innovator in Practice*. Chichester: Wiley- Academy.

²⁷: Ibid.

Ralph Drexel (Perth)
Romaldo Giurgola, MGT (Sydney)
Ashton Raggat McDougall (Melbourne)
Edmund and Corrigan (Melbourne)

Civic Narrative: International

James Stirling
Raphael Moneo
Aldo Rossi
Robert Venturi / Venturi Scott-Brown
Rem Koolhaas
Richard Meier
Daniel Libeskind

Technics: Australian

Iwan Iwanoff (Perth)
Sean Godsell (Melbourne)
Forbes and Fitzhardinge (Perth)
Bernard Seeber (Perth)
John Wardle (Melbourne)
Iredale Pedersen Hook (Perth)
Glen Murcutt (Sydney)
Kirsten Thompson (Melbourne)

Technics: International

Herzon and de Meuron
SANAA
Jorn Utzon
Frank Gehry
Enric Miralles
Buckminster Fuller
Carlo Scarpa
Renzo Piano

Poetic: Australian

Durbach Block (Sydney)
Allan Powell (Melbourne)
Gary Marinko (Perth)

Poetic: International

Peter Zumthor
Sigurd Lewerentz
Gottfried Gohm
Gio Ponti
LeCorbusier
Raimund Abraham
Tadao Ando
Alvaro Siza

¹: van Schaik, L. 2005. *Mastering Architecture: Becoming a Creative Innovator in Practice*.
Chichester: Wiley-Academy.

²⁷: Ibid.