## Course Description

<table>
<thead>
<tr>
<th>Department</th>
<th>01 Architecture</th>
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<tbody>
<tr>
<td>Course title</td>
<td>Addendum</td>
</tr>
<tr>
<td>Hours per week (SWS)</td>
<td>2</td>
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<tr>
<td>Number of ECTS credits</td>
<td>2.5</td>
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<tr>
<td>Prerequisites</td>
<td>none</td>
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<tr>
<td>Recommended reading</td>
<td>will be announced on the first day of class</td>
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<tr>
<td>Teaching methods</td>
<td>seminar / studio style</td>
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<tr>
<td>Assessment methods</td>
<td>Assessment</td>
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Assessment will be based on the following:
- Presentation of a design project through a technically proficient set of drawings, images and if required models at appropriate scales
- Evidence of site and formal research, and the ability to identify a particular design focus in relation to the studies agenda.
- Awareness of the tectonic context of the local and urban situation, evidenced through design and programme.
- Understanding of the relationship of a particular historical and cultural precedent to the design proposal.
- Integration of appropriate technical, structural and material decisions within the design development.

### Outline Content

- Primary research: on the notion and theory of addendum in the broadest possible sense, practically as much as conceptually (that is things as much as ideas; material technique and wild fantasy).
- Secondary research at a Munich site: exploring physical, structural, social and historical conditions in relation to the application of addendum and the cities capacity for addition, removal (thinning) and a sense of order while addressing the realities of a seemingly ever-expanding urban population.
- Understanding the use and value of precedent.
- Design proposal for an addendum on a local or urban scale through drawings and models.

### Language of instruction

- English

### Name of lecturer

- Prof. Bontjes van Beek

### Email

- valentin.bontjes_van_beek@hm.edu

### Course content

The dictionary tells us that an addendum has its origins in the seemingly straightforward phrase ‘that which is to be added’. Today it simply conveys the idea of a supplement – a shot of vitamin C, Prozac or Viagra that somehow enables the whole to perform better than it once could. But what makes an addendum more complex, even scary, is that in this supplementation the addition often takes over the whole. An addendum in this sense is not just the icing on the cake – a veneer or crown applied at the end – but more fundamentally, even lethally, an addendum has the capacity to totally subvert the very core of the edifice onto which it has grafted and taken ownership.

More commonly, an addendum refers to a text placed at the end of a book or publication, an afterword or postscript that comments on what has gone on before. To continue this literary analogy, if we morph the textual with the architectural and see the city as a book, as an assemblage of different chapters, where in all these words does our addendum take hold? Do we, for example, work from an overview, from the highest point, most central or outwardly, or do we work from the identification of success (replicating it, magnifying it) or failure (demolishing it, rebuilding it).

What is interesting about addenda, therefore, especially when explored through the architectural, is that they allow for a whole set of opposing forces: to be proportional and correct and yet at the same time distorted and distended; to be respectful of history, but also fantastical; to be social, civic-minded and serious, but also whimsical, even a bit lunatic; and to be mindful that architecture is a collective pursuit, but also obsessive and single-minded. But of course what is inviolable, however, is that all this exploration will be united by form – architecture here is above all else about building; and that the articulation of our ideas should be in the accessible form of models and drawings; and that all this aggregation should also display the stuff of good form.