Editorial and Design
Yosop Ryoo, Kwong Vei Yong & Emily O’Hara

Exhibition
RAW The AUT Twenty-Eleven Spatial Project Director: Rafik Patel
Exhibition Coordinator/Curator: Felicia Wang & Simon Liang

Art Department (Undergraduate)

Aotea Station
Urban 1 — In Search of City Signs — Andrew Douglas, Federico Giollo Casà
Performance 1 — The City Exchange Project — Albert Refti, Emily O’Hara
Interior 3 — Open the Gates — Toby Russell, Brent Harries
Interior 4 — Museum of Māori and Pacific Culture — Fleur Palmer and Benita Simati

K Road Station
Urban 2 — Pleasured Fragments — Rafik Patel, Pablo Arrasco Paz
Interior 2 — The Open Hotel — Harriet Richards, Moana Nepia

Newton Station
Interior 1 — FLUX (Newton Station) — Carl Douglas and Kwong Vei Yong
Urban 3 — architectTONIC — Veronica Cassin and Yosop Ryoo
Performance 2 — Performance Café — Andrea Low, Azadeh Emadi

Year 1 Theory — Maria O’Connor, Mark Jackson

Art Department (Post-graduate)

Maria O’Connor

Copyright 2011 AUT University. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system without permission in writing.

For a full range of Spatial Design programmes and information please see: www.aut.ac.nz, http://arden.aut.ac.nz (further postgraduate information) and the Spatial Design site: autspatialdesign.wordpress.com
Formal Address Senior Lecturer Spatial Design - Fleur Palmer and Andrew Douglas

Honorable Mentions

PORTE COCHÈRE
- Aroha for Christchurch Project (Andrew Douglas & Yosop Ryoo - Spatial Students)
- From Me to You and Back to Me Again (Rose Jamieson)

Ultralocal Exhibition (Carl Douglas - Sally Anderson, Heather Crawcour, Matt Gruiters, Wasin Janpiam, Catherine Lee, Evan Pan, Amy Song)
Finding Neitherland (Keishya Adams)
The Performance Arcade, Aotea Square - Value Pack (Matt Gruiters)
Othello (O’Hara Emily)
Come Die With Me (Emily O’hara)

Enter
The Flooded Mirror (Rachel Shearer)

Red Awards | Retail Design Awards 2011 (Hao Fan, Joanne Shyu, Kevin Zhao, Timothy Eiao)
Best Awards 2011 (Celia Harrison, Briana Mellsop, Huiriu Wang & Rouyu Wang)
2010 AAA Cavalier Bremworth Design Awards (Huiriu Wang & Rouyu Wang, Yosop Ryoo)

Undergraduate Studios: ‘PROJECT ON THE CITY’

Formal Address Chairman Auckland Council Transport Committee - Mike Lee
Lecturer Spatial Design - Carl Douglas

Aotea Station
Urban 1 — In Search of City Signs — Andrew Douglas, Federico Giollo Casà
Performance 1 — The City Exchange Project — Albert Refiti, Emily O’Hara
Interior 3 — Open the Gates — Toby Russell, Brent Harries
Interior 4 — Museum of Māori and Pacific Culture — Fleur Palmer and Benita Simati

K Road Station
Urban 2 — Pleasured Fragments — Rafik Patel, Pablo Arrasco Paz
Interior 2 — The Open Hotel — Harriet Richards, Moana Nepia

Newton Station
Interior 1 — FLUX (Newton Station) — Carl Douglas and Kwong Vei Yong
Urban 3 — architectTONIC — Veronica Cassin and Yosop Ryoo
Performance 2 — Performance Café — Andrea Low, Azadeh Emadi

Year 1 Theory One (Year 1 Spatial Students)

Postgraduate Research Clusters (Honours + Masters + PhD)

Sponsorship
FORMAL ADDRESS

‘PROJECT ON THE CITY’

Kia ora tatou,

Spatial Design’s 2011 end of year exhibition celebrates an envisioning anew of city life, transformed as it may by the three underground train stations of the inner city rail link proposed for Albert Street, K-Road, and Upper Symonds Street. Titled Spatial Project on the City, it represents the first of a series of city-focused interventions to be pursued by the Department. 2011 has been a tremendously exciting year for Auckland, one which has seen an array of urban transformations and the launch of the Auckland Plan, a blueprint ambitioning a better and more livable city for the Isthmus. We are excited to be able to not only prepare designers for the coming challenges they will face, but to assist them in contributing to this important debate about the city’s future. This exhibition represents an Auckland not just linked by new underground stations, but one enlivened by the cultural life generated in conjunction with them. Catalogued here you will find diverse cultural understandings and experientially heightened places, inclusive, not just of stations, but museums, schools, theatres, community gardens, cafes, retail centres, places for recreation, sites of contemplation, sites of exhilaration. The results testify to the wealth of vision of our students. To them, and to our graduating students particularly, we say thanks, no less than we wish them all the very best for what lies ahead.

Fleur Palmer and Andrew Douglas
Spatial Design
School of Art and Design
Auckland University of Technology
HONORABLE MENTIONS
2011 PORTE COCHÈRE: *Aroha for Christchurch Project*
Spatial Design Students
Andrew Douglas, Yosop Ryoo

Early in 2011 postgraduate and undergraduate Spatial Design students were asked to format initial aspects of their studio design work into postcards that might be sent to Christchurch to express our sympathy and solidarity for the city in the wake of the earthquakes.

Studio Design projects within the Department for the semester had, coincidentally, been organized around the theme of “retrofit” or “renovation” and Christchurch sadly faced similar issues on an enormous scale. Given the sense of shock felt by many of us, it seemed that a gesture was necessary to acknowledge the magnitude of the events there and the difficulties Cantabrians faced. The project was conceived of as a way for students to focus their creativity to this end, and through the small, individual act of forming a postcard and writing a message, to collectively voice our support.

Restricted to a postcard-sized image, students interpreted this invitation in a number of ways, some utilising drawings and photographs of their different design projects, others choosing to formulate images specifically with Christchurch in mind. Approximately 200 cards were produced and were exhibited briefly at the School of Art + Design in Auckland.

After liaison with various people and organisations in Christchurch, the South Christchurch Library undertook to exhibit the postcards and Yosop Ryoo from Spatial Design flew down to install them. The cards remained with the library for three months and received much interest from library staff and users.
This project is a multi-channel sound installation and performance incorporating notions of the body as both a singular entity and a being of multiplicity and fragmentation. I question whether the body can be thought of as a unit of containment and representative of a unified whole or whether this unity is an illusion that is exposed through the aural porosity displayed and the process of multiplication it is subjected to. I examine whether in this state of multiplicity a reconstitution of that initial unity can be achieved via the agency of an outside force, the interaction of the visitors to the installation. Out of this interrogation arises questioning of a shared negotiation of what it is to be completed that draws to the fore a relational understanding of collectivity and community. Yet the question still remains, within this sense of completion, are we ever really complete, and what I think completes me may actually be too unidentifiable to stand for a ‘me’ at all.
ULTRALOCAL
(Design proposals for the Kaipatiki Project Environment Centre St Paul St Gallery 3, 10-20 October)

ULTRALOCAL was a collaboration which brought together architectural design works from postgraduate students at the University of Auckland School of Architecture and Planning, and spatial design works from undergraduate students at the AUT University Department of Spatial Design. The work shared the common focus of projecting visions for a new Environment Centre for the Kaipatiki Project, a non-profit community group based on Auckland’s North Shore. The Kaipatiki Project currently focuses on environmental education and bush restoration services, and has initiated the design of an Environment Centre to advance its wider vision of ‘inspiring communities to live sustainably’. 

Sally Anderson, Heather Crawcour, Matt Gruiters, Wasin Janpiam, Catherine Lee, Evan Pan, Amy Song. Curated by Carl Douglas of AUT University and Mike Davis of the University of Auckland.
Keishya Adams
Year 2

ENCOUNTER WITH HISTORY
in FINDING NEITHERLAND, an exhibition curated by Graham Fletcher as part of the Tautai Contemporary
Pacific Arts Trust

This work originated from a studio brief with Andrea Low, and was chosen as part of the Tautai Contemporary
Pacific Arts Trust exhibition Finding Neitherland, held at St Paul Street Gallery. The work explored themes of
a binary nature, the relation between light and dark, in and out, cold and hot, wet and dry, grass and concrete. It is particularly concerned with how these opposing spatial conditions question our perception of
inside and outside. The work became an expression of an opportunity to experience history, and the
installation of the work was intended to further question the relation of inside and outside via a mode of
cancelling all other sounds and visuals of the space in which the moving image work was encountered.
Value Pack was a part of the Live Lab one day performances this past October at The Performance Arcade in Aotea Square. There was four monitors of looped video work supported by a series of plinths and including a couple of real life versions of objects animated in the video. The video work looked at performance in the present tense, the idea of actions limited to a time and space. Controlling the performance of objects and actions within a static space via technology.
Spatial Masters candidate Emily O’Hara’s first foray into set design was with Peach Theatre Company’s production of The History Boys in 2009 whilst she was completing her undergraduate studies. Since then she has designed sets and costumes for Sweeney Todd (Maidment Theatre), A View From The Bridge (TAPAC), The Cape (Centrepoint Theatre) and most recently, Othello at The Maidment. She is currently co-designing a set for street theatre as part of The Edge’s Random Acts of Christmas with fellow Spatial Design Honours Graduate Anita Barry.
Emily O’Hara
Master of Art & Design (Spatial Design)

COME DIE WITH ME

During September Emily staged an exhibition of work dealing with questions of identity, performance and death at St Paul Street Gallery 3. The work stemmed from her ongoing research practice and acted as a waymarker in her research. A series of vignettes on the afterlife by David Eagleman acted as inspiration for this show which was also comprised of film works, photographic work and live performance.

> When soldiers part at wars end, the breakup of the platoon triggers the same emotion as the death of a person – it is the final bloodless death of the war. This same mood haunts actors at on the drop of the final curtain: after months of working together, something greater than themselves has just died. After a store closes its final evening, or a congress wraps its final session, the participants amble away, feeling that they were part of something larger than themselves, something they intuit had a life even though they can’t quite put a finger on it.

From David Eagleman’s ‘Sum’ (Ineffable p.75)

[Image of a sculpture]
Enter
St Paul Street Gallery Three

SCREEN + MACHINE, ENCOUNTERS IN MOVING IMAGE

Andrea Low & Azadeh Emadi present work from select Spatial Design Students

An exploration of the notion that in moving image we:

'move towards a more machinic understanding, one in which we are less involved in questions of definition and more with notions of function. We no longer ask the interminable question: 'what does art, what does this artwork mean?' But rather 'what does art, what does this art work do?'.....'what does this art work set in motion'


Using the quotation above as a starting point students were asked to conduct an enquiry into the notions of encounter and bricolage[1]. Finding ways to utilize the materiality and dynamics of the space to inform their work.

[1] Bricolage is a term used in several disciplines, among them the visual arts, to refer to the construction or creation of a work from a diverse range of things that happen to be available, or a work created by such a process. The term is borrowed from the French word bricolage, from the verb bricoler, the core meaning of which is ‘tinker, fiddle’ and, by extension, ‘to make creative and resourceful use of whatever materials are at hand (regardless of their original purpose)’. In contemporary French the word is the equivalent of the English do it yourself. A person who engages in bricolage is a bricoleur.
Rachel Shearer  
Master of Art & Design (Spatial Design)  

THE FLOODED MIRROR  

My research investigates site-specific sound installation practice by way of two public urban sound projects, created for the Auckland City Council in Tamaki Makarau / Auckland. Contrary to the typically dominant visual aspects of public art, in these works I explore the capacity of the acoustic domain to territorialise and engender space. The works undertaken in this research explore the use of the chant particularly as a key structuring device in the development of acoustic space. I look to find voices and tell stories with sounds shaped in response to the existing soundscape, that resonate with genealogies centred in site and place. These ‘voice’ / place relations suggest, beyond the usual linear emphasis of genealogy, the value of resonance, echo, and sounding in such relations. Through disruption opening up the possibility of a “becoming”, the installations seek to deterritorialise, reverberating out into the wider world and through time. Generally, I have framed these explorations within what Gilles Deleuze and Felix Guattari refer to as a “geophilosophy” – a way of recognizing the complex territorial constituents of thought itself. Whakapapa is engaged with here to deepen and nuance, an understanding of geophilosophy, one that aims to better understand the complex forces binding cultures to place.

‘The Flooded Mirror’ tells an abstract sound story of the interconnections between sea, geology and humans. Shearer has developed sounds inspired by mineral structure as a metaphor for those processes that affect the land formation, geological strata, culture and communities. It is like an aural map of energy flow narrating ancient general histories and specific recent histories. The sound operates on a six hour ten minute loop in time with the ebb and flow of the tide. Within the loop there are sections of sound that build, peak and recede delivering an ongoing undulating wave of sound.
Hao Fan
Year 2
AREA 51 (Retail Design)
Red Awards [Student Category] Honorable Mention
The main idea for this project is to create a space in which not only is it just an ordinary flagship store, but instead, a space where the store and the designer studio combines and complement each other. The space has been divided into three low floors- first floor where all the main stocks are placed, second floor where there is a small cafe area and where the sample pieces (limited stocks) are placed, and finally, the mezzanine level where it is the space for designers to work. The aim for the store is to create a light, airy atmosphere, using materials such as timber and polished concrete floors, ancient brick, steel and the large amount of glass facades engaging the street.
Kevin Zhao
Year 2

GIORGIO ARMANI (Retail Design)

Red Awards [Student Category] Honorable Mention
Timothy Eiao
Year 3
Adidas (Retail Design)
Red Awards [Student Category] Honorable Mention
Celia Harrison
Bachelor of Art and Design Honours (First Class Honour)

Art in The Dark

2011 Best Awards [Student Catagory (Spatial)] Gold
Briana Mellsop
Year 3

SEQUENTIAL DWELLING

2011 Best Awards [Student Catagory [Spatial]] Bronze
Huirui Wang, Ruoyu Wang
Bachelor of Art and Design Honours

RED LINE: Reactivating a historical palimpsest along Oakley Creek

2011 Best Awards [Student Category (Spatial)] Bronze
2010 AAA Cavalier Brenworth Unbuilt Architecture Awards [Student Category] Highly Commended
Yosop Ryoo  
Master of Art and Design (Spatial)  

BEING IN PAINFUL CIRCUMFERENCES  

2010 AAA Cavalier Bremworth Unbuilt Architecture Awards  
(Student Catagory) Highly Commended  

Being in Painful Circumferences seeks to delineate a spatial representation of the Korean notion of 'Han' (한). Descending from 4000 years of Korea’s history, in brief, Han is described as a state of emotion where one endures excessive psychological pain because of hope. Throughout time and until this day Korean land is of high military value. It is a strategic point of invasion, allowing enemies to bleed out from the peninsular and mount an attack on the surrounding lands. Hence the land is constantly suspended in war, while human bodies cling to hope for peace.

After the Korean War in 1953, Han still exists as common cultural trait in Democratic People’s Republic of Korea (North Korea) and Republic of Korea (South Korea).

The design component of the project is a ‘Meeting-house’ for North and South Korean families that are separated after the Korean War. The project speculatively seeks to design a cultural and domestic ground for separated families to temporally get together and liberate each other’s Han. The site for the Meeting-house is situated in Joint Security Area (JSA), within the border between North and South Korea. The JSA was set in place by the terms of the UN’s cease-fire at the end of the Korean War in 1953.

Being in Painful Circumferences explores and utilizes the notion of Han ethically to bridge the cultural, political and geological gap between North and South Korea. The Meeting-house is a preliminary ground, in which Han is liberated and reconﬁrmed as the one shared cultural trait reinforcing gradual reunification.
Spatial Design begins with interiority. Not just the inside of a house, a shop, or an office, but the experience of being enclosed or enveloped in environments of many kinds. Such spaces can be defined by four walls, but equally they might radiate outwards with few physical boundaries and change with time. They might be defined by proximity: how far you can reach or travel; intimacy and the desire for closeness; immersion and the sense of being fully engaged or even out of your depth; drama and suspense; touch, warmth, pressure, the feel of the breeze or the shock of pain; or connection, whether through genealogies, social networks, or remote technologies. Spatial designers recognise that we experience our world from within. Our design approach is strongly driven by ideas and theoretical insights. We aim to bypass clichés and creatively question the conventions of interior, event, architecture, landscape, performance, furniture, urbanism and art. We foster hands-on, studio-based learning and experimentation with emergent technologies, full-size prototypes, installations, furniture, modelling, moving image and a range of graphic and computer skills. Because our staff are active researchers, often with many years in design practice, we are well-placed to deliver not just vital industry skills, but the creative capacity to thrive within the changing world of spatial design.

Many of our graduates work in the field of interior architecture. Others pursue work in scenography or performance design, the creation of exhibitions and events, furniture design or virtual environments. Students keen to pursue careers in these areas will commonly continue on into postgraduate study. A one-year Honours degree in Spatial Design, or a two-year Masters degree, will extend your abilities and allow you to specialise in particular areas of practice or research.

CAREER OPPORTUNITIES
Interior architecture / Exhibition or Event design / Performance or Set design / Design for public spaces and the built environment

In studio papers, beginning with Core Studio, students learn conceptual and design development, and communication. After the first semester, students can choose from a number of studio Units, each working with a specific design problem. In theory papers from Core Theory onwards, students study the ideas of others, and develop skills in critical analysis as they read and write theoretically. Technology papers, beginning with Creative Process and Introduction to Computing, focus on the tools designers use, beginning with fundamental skills in drawing and computing.
"A city rail tunnel in various incarnations has been proposed for Auckland since the 1920s. It was originally planned to run from the former Beach Road station under the city, with a station at the Town Hall before emerging at Morningside on the Western Line. This was in the official Ministry of Works plans before being abandoned in the mid 1950s.

Again an underground link, very much like the present plans, was a key part of Dove Meyer Robinson’s ill-fated ‘rapid rail’ proposal in the 1970s. The City Rail link running from Britomart to Mt Eden will double the through put capacity of Britomart and place stations like Henderson 20 minutes closer to the CBD. The City Rail link will provide Auckland with three inner city metro stations which will act as a catalyst for urban renewal and transform Auckland into a truly international city."

Mike Lee
Chairman Auckland Council Transport Committee
AUT Spatial Design

PROJECT ON THE CITY

The Auckland Council has just endorsed the City Rail Link as its top priority transport project. An inner-city rail loop would allow more regular trains, increase the number of people who can catch the train, take pressure off clogged motorways and streets, and make it possible to expand the rail network to the North Shore and the Airport. To complete the CRL, a tunnel under the CBD and three new stations are needed. This will cost approximately $2.3 billion, but the Council expects the benefits will be worth much more than this.

The three stations of the CRL will create new concentrations of people using, inhabiting, and passing through particular nodes of the city. The AUT Spatial Design Project on the City explores these key locations in terms of their current and future performativity, their urban connections and operations, and their conditions of interiority and human experience. Students offer interpretations of the sites, and proposals for urban spaces, buildings, interiors, events, and performances that aim to activate them.

Carl Douglas
Spatial Design
School of Art and Design
Auckland University of Technology
Aotea Station

Urban 1 — In Search of City Signs — Andrew Douglas
Performance 1 — The City Exchange Project — Albert Refiti, Emily O’Hara & Visiting Fellow Jake Culbertson
Interior 3 — Open the Gates — Toby Russell
Interior 4 — Museum of Māori and Pacific Culture — Fleur Palmer and Benita Simati
Losing and Gaining Time

Cities are one of the ways we expend time: building, rebuilding, commuting to or visiting, forming memories of, imagining, plotting, loving, hating within, imbuing with our best and worst achievements. Cities are not in this sense just spatial complexes, they are long evolving temporal structures, structures that waste time – in the best sense.

The proposed Aotea Station - one of three for the CRL project - is anticipated to be the busiest station in the Auckland rail network, busier than even Britomart, and it will make the Elliot Street precinct sitting adjacent the heart of a populous, vibrant, pedestrian-orientated urban place hardly imaginable in Auckland.

The task this semester for Unit 9 was to imagine this difference. Moreover, given that the streets immediately surrounding the station make up a significant historical core for the city, we investigated the remnants of these older urban place typologies. Despite an array of troubling recent developments in the area, a sense of time's slow contribution here remains palpable. Complexity, rather than branded difference, starts with such remnants; they point to worldly ambitions, to loves and losses, to sensory diversity and to the creative engagement and densification of place on which Auckland's central city rests.

Emphasised in this project was a thematic of recovery, for which an archaeology of both the past and the future was key. The built environment of the centre city, like the up-down typography of the Auckland Isthmus generally, answers to issues of vertical displacement, something only further underscored by the proposed station and its underground network. Working with these questions of vertical and temporal displacement, we aimed to collectively craft an intensified public realm and enabling architectures centred on the Elliot precinct.
I wanted to create a space where the public would be Entertained while they wait for a train, have break from work, or to have a space simply to be interested in. I wanted to promote all the productions that were happening at the Edge, and make the public more aware of Auckland's performing arts and culture. I wanted to give the public a preview of the productions which were on at that time, to interest the public to see the shows in their entirety. I used scaffolding as part of the design, to expose what is normally hidden. I entertained the idea of promoting from within, by showcasing the subtleties of production management and creation.
The inner-city rail loop is a step towards a more efficient and liveable city. Trains are reliable, punctual and more effective than other forms of transport. The project is based upon the assumption that the proposed Auckland Aotea Train station will be a reality. My project consisted of 7 individual yet interconnected sites that critically engage and accommodate the existing and proposed changes for Aotea's Train station.

These projects offer speculative propositions that defunct the redundancy of the city through playful architectural gestures. The speculations denote to a recon/f_iguration of daily life, and the interference of natural human interaction; gesturing drastic changes of typical city infrastructure to indulge in a spacious freedom and openness.

The urban framework for this project originates from my proposal to treat the city as an interior; where buildings are stripped down to their function and programme and dealt with diagrammatically. The diagram of the city was derived through a series of carefully throughout judgments to what I deemed either problematic or of some potential. What occurred through these developments was an intercon- nected assortment of interior spatial dialogues.

The city became constructed of straight lines, modernist glass and steel high-rise buildings, multi-lane transit points and points of incident and observation. A empathical (de)densification of the urban environment through exoskeletons, precarious planes and extended thoroughfares; displacing the city’s function, whilst still working in the existing framework.
Identity is not fixed to the linear mundanity but it resides in a form of mad randomness with no real logic, a randomness of unknown wonders to be uncovered through our creative awareness.

This urban intervention envisages Auckland’s 30 years future plan and aims to construct the city’s identity through ambiguous architectural devices called follies.

Positioned on the edge of one of Auckland’s volcanic cones height restriction plane, the follies symbolically stand between two realms: reason and madness, order and chaos, limited, and unlimited, solid and dematerialized, finite and infinite.

As protective mood viewing machines touching the tip of the invisible maximum allowable building height plane, the follies are also mad public ruptures in the field of mundanity.

This architectural intervention suggests the first ripple of change towards building the city’s uniqueness.
Andre Huang
Year 3

TRANSVERSE FACILITY

Implementation of signs, the realization of the urban language as contraction of time, knowing that does not make us realize what the history has already presented before us as the process of the past has already been buried and lost in the current urban context. The exploration of the complexity and the entanglement of diverse occupational rhythms are yet to be realized and brought to surface in order to induce the possibility of the encounter and interpretation for the future of the city, that can be invented from a past not as it may have been. The facades of the building align to form the urban street edge, as the city rise in density, the acceleration of the movement causes these ruptures in the new street network.
“Nothing gives man fuller satisfaction that participation in processes that succeed the period of individual life” Gotthard Booth. We have a mental need to seize that we are rooted in the continuity of time, and in the man made world it is the task of architecture to facilitate this experience. My proposal is to design an island of oasis throughout the public space in CBA ASB building, providing an alleyway that connects to Elliot Street Stables. Throughout my proposal my aim was to revitalize and reveal these unseen public spaces (Elliot Street Stables) more to the public so that it becomes instantly recognizable and a memorable place to encounter. It also acts as the main relaxable stream against this intensified urbanization.
Simon Liang
Year 3
URBAN IDENTITY

Auckland, the city we live in. We see our city from an inside out perception through our everyday lives. Take a step back, take a closer look from an outside in perception, you will find that our city is a young and undeveloped mess. It is a city that have many opportunity to grow and to be developed into one of the world’s most inhabitable city.

This is not a design to solve every problem that our city has. Instead, this is attempting to question and provide a illusion of Auckland’s future. To break away from the trend created by the rest of the world’s urban and architectural developments.
‘Responsible Living’ is a place where the public are able to learn about permaculture and ways of both lessening their carbon footprint and methods of producing their own crops. It is a place for learning, relaxing, an alternative route and an insurance towards a more positive future. It has been said that time is only perceived through our everchanging surroundings. This is true and time has been considered in the design of the ‘Responsible Living’ project. The changing surroundings with the seasons, in the way of the vegetation, is a constant reminder of passing time, however, on the contrary, the platforms inhabit a space of relaxing, slowing and ‘wasting of time’.
Howard Oh  
Year 3  
PANIC URBANISM

Stratification as the judgement of God

Strata are layers, belts. They consist of giving form to matter, of imprisoning intensities or locking singularities into systems of resonance and redundancy, of producing on the body of the earth molecules large and small and of organizing into molar aggregates. Strata are acts of capture; they are like ‘black holes’ or occlusions striving to seize whatever comes into their reach. They operate by code and by territoriality. The strata are judgements of God; stratification in general is the entire system of the judgement of God (but the earth, or the body without organs, constantly eludes that judgement, flees and becomes destratified, decoded, de-territorialized). (Deleuze and Guattari 1987: 40)

- Challenging God, facing the next stratification, re-organisation of the planet.

Man’s obsessions with the grandest, tallest, most indulgent creation have led our world to energy doomed products of a wasteful era. This can be translated as an act of challenging towards God which is leading us to face the next “Judgement of God” (disaster, re-organisation of the planet, incarnation of current civilization).

- Slow time and Fast time.

Due to progression of technology such as invention of automobile, aeroplane, subway and etc, it caused to accelerate way we perceive time from slow time to fast time. I see progression of time as a helical cone process which each loop represents one year, and within these time loops there are 7 sided heptagon loops turning around that makes a linear time of days and weeks. As the loop gets narrower and narrower over time it shows that our conception time is getting faster and faster to reach the next judgement of God (re-organisation of the planet).

Basically progression of time is continuous cycle of stratification, in my opinion we are on an edge to reach the next stratification.

- This project is intended to expose unexpected readings of long term environmental changes in the future and also to suggest that if we don’t take more drastic steps to deal with climate changes we will face the end of current civilization.

1. First part of the project is environmental warning towers. It is situated at Auckland harbour linear to Albert Street. The principle role of the towers is to act as an environmental warning device. Each of the towers has a role to measure and warn particular environmental changes such as Co2 level, global temperature, ozone layer and etc. The architecture is alive, exaggerating shifts in environmental conditions; the tower creates mists, sound, light, and moves when environmental condition goes over the normal rate to warn people and makes people aware of what is actually happening. An empty watchtower at the top of each tower gives them the impression that the future environmental disaster is constantly being surveyed.

The program of warning tower is that there will be QR codes around the Auckland CBD area (bus stops and etc) so that whenever they approach any changes from the tower they can immediately scan QR code and get more of a detailed information on current environmental condition.

2. Second part of the project is a book archive where the public and the government can store our most valuable asset; Knowledge. The architecture is a knowledge ark which is undergrounded between the Auckland ferry terminals, which protects books from the future disaster.
Joey Patau
Year 3

UNDULATING GRIDS

Landscape that is still existing in the Auckland city region but is faint, the most important historical aspect for me is the geological forms that keep New Zealand’s land-form and makes it entirely original. The city is set in these linear grids that keep the land flat, but for some circumstances, it feels as though the landscape keeps fighting back. My concept is to keep that historical richness of the land and bring it back into the proposed public space/ trainstation I am designing. My idea is to intervene with the space giving this idea of a landscape that strengthens the form of Auckland, but to also make the public engage with the space by being guided on this flowing pathway that rises and falls. So in a sense, the way that people move through the space gives this notion of the awareness of our landscape.
The site that has been chosen is the Metro Centre (IMAX) on the corner of Queen Street and Aotea Square, More specifically, the existing bar on the IMAX/Aotea Square facade “The Play House”. The Chosen site is currently used as a walkway from the Aotea square facade “The Play House”. The existing bar tends to be isolated, dark, dull, and hardly ever visited.

Aotea Square is used as a thoroughfare, and the existing entry/exit flow is focused on queen street mainly. The Proossed design is to create a connection between the IMAX building and Aotea Square, and linking the bledisloe building aswell. By demolishing the bar and the shops inside the IMAX and installing a bridge that connects the square, the IMAX and leads to the new subway train station.

The new proposal will benefit the city by capturing the people’s attention to a new entry to the Metro Centre, the design will also make it easier for them to get from one point to another, instead of walking around the building, they Can also explore the new retail shops which are installed inside the main bridge.

The bridges cut diagonally through the IMAX. They create an entwined, rope-like cluster of linear forms counters the reasonable unsophisticated form-making of the existing context.
Memory complicates how we experience a moment - in the sense that we use creative construction to inform the present.

"Discourses are more than ways of thinking and producing meaning. They constitute the nature of the body, unconscious and conscious mind and emotional life of the subjects they seek to govern." (Weedon, 1987)

"As this wave from memories flows in, the city soaks up like a sponge and expands. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows." (Calvino)
Bringing the historical core of the city back to its present state is all important for the younger generation to embrace what was the past and how time was in that period. Researching for ideas I found interest in the Maori myth Tane Mahuta. Tane is the son of Ranginui the sky father and Papatuanuku the earth mother. Tane separates his parents from their marital embrace until his father the sky is high above mother earth to let light shine through. Tane then sets about clothing his mother with vegetation. The birds and the trees of the forest are regarded as Tane’s children. The notion of the two being separated gives away a sense of tension, thus, giving me ideas of working with the suggestion of a pivot like structure where land is being pulled from the underground.
Reconnecting with the historical past of the city in harmony with our present state, it is important for our younger generation to embrace the city's history. I first looked at the original landscape forms of Auckland stumbling across information uniquely unseen within Auckland city. My chosen area is the Wilson car park located in between Albert Road and Elliott Street. Discovering the Waihorotia River that ran near Queen Street since been covered over and made to disappear by the increasing urbanization of the area. By connecting to the stream by means of a structural bridge to give a sense of reaching for or looking to what was. My design gives off a form of a suspended space which gives a sense to cling to, in the notion of keeping what we remember of our past afloat within a museums/exhibition space.
Integration between natural and urban elements is a constant contest of domination. Nature has a way of being able to take a structure of urban and manmade qualities and pull it back into the landscape. In the current Wilson car park space on Elliott Street there is a confrontation happening on the old brick facade that once acted as the foundations of the old textile factories that used to occupy the space. What my design aims to do is to create a walkway that will run from the start of Darby St all the way to Albert St which will allow people to linger and gaze upon the arches that act as seeds for vegetation to sprout from and actively look as if they will consume the hard-edged urban represented walkway over time with their suggestive forms.
Max Johnson  
Year 2  
AOTEA REVITALIZATION PROJECT  

This project combines the nodes of a train station terminal with an elevated outdoor public space. The project is based on the themes of Proliferating Architecture, Historic footprints and the element of Tracing. The Roof is connected to the adjacent Bledisloe Building. The Bledisloe building has an external design feature that inspired my design. The 19 structural beams housed on the exterior of the building were used as "Ribs". My design therefore extends off these ribs and creates a lovely stepping notion that allows the roof to cascade upwards gently within the space. There is a ramp on the left hand side that leads directly into the train station. The ramp mimics the concept of a gentle slope of an elevated ground plane and is also bordered by the footprints of the original buildings. I have reinstated these because I feel in order to revitalize, restoration is key. I have restored the footprints because I want to recreate the fine grain plots that have been destroyed to make way for vast empty spaces and large corporate structures.
The Mangrove

The Mangrove is a tower that brings the past back into modern day architecture. The past being what Aotea was before urban fabrication, a swamp. She does not only act as a habitable place for people and business but also aids the surrounding area through solar power, water recycling, natural ventilation and the shape ensures sunlight to every bit of space. She also enable public Access to level 23, which is a skyrise garden, and 37, which is a winter garden. Amongst all her systems she still has the quality of beauty and elegance through her curves. So she becomes an aesthetic with a purpose.
Situated above and next to the proposed Auckland rail system the structure emerges out of the urban landscape from a terraced park. The park becomes an entertainment connection, with the Sky tower and entertainment centre towering above. The vertical entertainment centre hosts buildings amongst its folds; consisting of an open air foodcourt, a theatre, dance studio, gym and lap pool. Both the park and foodcourt target public transport passengers as a place to relax and wait. The fifty metre lap pool is unique as the glass edge hangs ninety metres above the ground. With the entertainment centre and park being linked to the Sky tower and transport routes it will become a major part of the city.
The brief for this project is based around the new proposed Central Rail Link in Auckland Central Business District and it focuses on the Aotea station. For my project the use of tunnels or underground passageways in Auckland used to be a significant method of transport (the Albert park barracks in the mid 19th century). In the current day tunnels are no longer used for this purpose in Auckland. My design is to create a link system between the sky, the street and the underground through numerous layered platforms, which build up making for a busy train station entrance.
Within the Aotea precinct there once was an old cinema theatre complex in the site of the current mid-city arcade located between Elliot Street and Queen Street. This is the proposal of a new theatre complex to bring back some of the high-class cinema experience that existed in the past. The public are drawn underground into the promenade which acts as a threshold of moving between real-life time and artificial movie time as they enter a cinema. On the roof however there’s an outdoor amphitheatre which can be projected onto neighbouring facades. Small shops or cafes can use the space which is shared by the public.
Performance 1 — The City Exchange Project — Albert Refiti, Emily O’Hara & Visiting Fellow Jake Culbertson

This studio project will explore spatial movements, social interactions, bodily encounters and exchange events on the streets and public spaces within the Aotea Precinct. We will research and analyse the streets and public spaces using observation and participatory techniques (practiced-based research) to capture and record a variety of experiences to inform our ideas for the design of A Space for Events located in the area. We will be working with anthropologist Jake Culbertson to analyse the city in ways to be better informed about the nature of social interaction in public spaces. Emily O’Hara will run performance-based workshops on temporal events to understand the underlying structures of spaces of desire, memory and imagination. Albert Refiti will actively work with students to strategise their responses towards a performative architecture of the city and workshop their models and sketches for their final designs.
The installation deals with the city as a generative device. Nodal points positioned around the urban landscape send information on their subjective surroundings to a train travelling an interminable circuit around the city limits. A carriage on the train is redeveloped to take on the notion of absence, a nonentity. This indefinable “non-place”, as the French Anthropologist Marc Auge would put it, lies waiting in a state of temporal transience.

The city then activates the carriage. The nodal points contain an array of electronic sensory apparatus. These devices receive information from their human surroundings, tracking movement, proximity, location and gestural based data, transmitting this in real time to receivers in the train carriage. Video projectors and sound systems in the carriage display this information in the abstract, creating a conceptual spatial environment for those in the carriage, a generative atmosphere based on the sentience of the cities inhabitants.

My work draws reference from the Gilles Deleuze piece “The Fold”, his account on Gottfried Leibniz’s notion of Monadology. Deleuze describes how Leibniz’s theory of the “Monad” can explain movement, predictability, memory, and subjectivity. His allegory of the “baroque house”, in particular, draws counterpart to my work; “The lower floor, the regime of matter, is in and of the world - receiving its imprint as it were. The upper chamber of the baroque house is closed in on itself, without window or opening. It contains innate ideas, the folds of the soul. The upper chamber contains the whole world, folded within itself.” With this, the lower floor corresponds to the nodal points of the city, the upper chamber to the train carriage itself.
I walk around the city on a daily basis, I am quick to notice the colours in fashion, in cars, food and people. We are surrounded by a city of multi cultural, multi lingual communities and the cities architecture should reflect that. But it doesn’t. The buildings are bland plain shades of browns, greys, navy blues and occasionally a peach or copper. I believe this needs to change.

Through my inspiration drawn from nature and the beautiful shades of natural greens, the vibrant colours of spring flowers, the never ending span of blue sky and the warming yellow-orange glow of the sun, I have decided to, rather than change the way the city currently stands, enhance the current image of the city by adding to it.

I have designed two pavilion structures, one made entirely of ‘Warm’ colours and the other entirely of ‘Cool’ colours. These will both be placed in two specific locations in the Aotea Square precinct. The use of Warm and Cool colours plays an important role in the outcome of my research. Using tinted glass and aluminium rods as my two main materials, I aim to give the public of Auckland city a place to get away from work and their daily worries. With these structures I want to allow people the space to re-centre their bodies, mind and soul. I am giving them a place that will allow them the quiet thinking space they require to keep themselves in the head space they desire to be in.

(Top photo; external view of ‘Warm’ pavilion)
(Bottom photo; internal view of ‘Cool’ pavilion with a view of the ‘Warm’)

Harriet Todd
Year 2

ROSE TINTED CITY
For the city exchange project, we have been asked to design a space for events located in the streets or public spaces around the Aotea Precinct. In order to do so, understanding the site, its history, stories and existing buildings is important. I have grown a strong interest towards arcades around Auckland City, and the use of the arcade and the way it affects the city's movement and the people within it. An arcade is considered to be a passageway, formed by a succession of arches, or avenues of trees. It is used as a thoroughfare or shopping experience. Spatial conditions of an arcade like high ceilings, intimacy, Victorian facades, long narrow halls, and repeated symmetric windows are all evident in well-known arcades around Auckland CBD, like The Strand and Queen's Arcade. I'm interested in the existing walkway alongside Auckland Town Hall. The space resembles the spatial conditions of an arcade. My proposal is to design and create a street theatre arcade that will be occupied by performers, street artists, dancers, musicians, and other pedestrians. I'm interested in providing for artists who already occupy the streets of Auckland with their music or talent. Parts of the arcade move in accordance to who is using the space, blocks slide in and out of the walls across from the town hall to be used as seating or a stage, and slide back to create room for pedestrians. The Street Theatre Arcade is a corridor for performers, an opportunity to formalise what happens in the streets. Maintaining the original use of this space is important and my design aims to enhance it, providing and creating more space in the city.
'A Wooly Tale' is a concept where the action of wrapping has the ability to simultaneously hide and reveal an object. The idea developed from observing the movement of people within the city. The footsteps people leave behind winding in and out of the streets had this intertwining, overlapping effect. It was as if our remains, the invisible evidence of life's journey had been woven together like a blanket over the city. Yes, we are all individuals, on our own journeys with our own different destinations yet we are seen as a community because we share the common thread of the city life.
My idea for this course is to reconstruct Aotea Station, specifically on Darby street. Darby street used to be a small alleyway that connects Queen St and Elliot St and I have chosen that as everyone uses that walkway without sitting down and think about it's atmosphere. My idea is to make this upcoming and lively street into a dystrophic and anti-utopia scene. I want to incorporate the concept of humans abusing technology and humans individually and collectively coping, or not being able to properly cope with technology that has progressed far more rapidly than humanity's spiritual evolution.
As the Auckland Rail Link (ARL) sets in motion the design of the long anticipated subway loop through the heart of the city we have to contemplate the resulting impact on Auckland at the points of arrival/departure. Mass transit will allow the city to take a few more steps towards being a truly pedestrian-oriented city center, helping to make it the world-class liveable city we all want to see it become, and, more importantly, will spur economic (r)evolution at those points of focus where riders will have access to this transportation. The economic possibilities of these stations are opportunities to be explored and exploited. How can 20,000+ people converging on / emanating from a single point of focus each day best serve / best be served by the built environment they encounter?

This paper will focus on the reimagining of the urban retail filter through which these riders will pass coming and going from the Aotea Station, one of three proposed new ARL stations. The Elliot Street retail corridor that parallels the proposed Aotea Station platforms has the opportunity to become an unimaginably energetic, pedestrian-oriented urban core within Auckland’s CBD as the Aotea Station is expected to be the busiest transit point in Auckland City. Drawing on the rich history of the streets that make up this part of the city you will draw influences / inspirations / cautionary tales / aspirations of what can be done. How can the existing infrastructure be adaptively reused to create a world-class introduction to the city of Auckland? What can be learned from the past to strengthen the vision of the future? How can the retail environment make for a stronger sense of place downtown?
Hyeeun Jung
Year 3

CONCEAL AND REVEAL

People express themselves by wearing clothes however that may not be a truth of them. It is not about expressing but hiding their true identity. The concept is then expanded into three-dimensional spaces that reveal the interwoven experience of architectural space and construction. They examine the overlap of light and shadow, solid and void, all within the aspect of movement in time. "When we move through space with a twist and turn of the head, mysteries of gradually unfolding fields of overlapping perspectives are changed with a range of light—from the steep shadows of bright sun to the translucence of dusk." Space is not static but made up of multiple layer/structures that continually changing as one moves around.
Hao Fan
Year 2

Open the Gate

The intention of my studio project is to express the idea of motion and layering with simple and user-friendly circulation that guides people through the space with the most retail environment as possible. The curved interior walls and the storefronts of each of my floor levels lead and forces people to not only walk straight but also to move around the space, creating a sense of movement, as well as to express the feel of elegant as appeal. The different shapes of the void on each level create a sense of layering, and movement. It adds excitement, allow people to experience this sense of change, as they would wonder, what's up next. The elements of my project are kept in the same manner to create a unity and harmony.
The Matrix Mall is inspired by the QR code technology in terms of how shoppers interact with the retailers; how commuters transition through the space; and how the public interprets museum exhibitions. The museum envelops the retail space with a 4 level atrium, giving the Matrix Mall the advantage of a double skin façade. The Matrix Mall has been divided into atrium floors and courtyard floors, with courtyards directly below atriums. Atrium floors provide pedestrian owned paths to each atrium to allow commuters to easily transition through the space. Courtyard floors have retails separating each courtyard compelling pedestrians to filter through retails. These spaces are designed to evoke similar movement to a QR code.
My design proposal transforms the Atrium on Elliott into a unique and exciting retail destination, standing out among its surrounding competitors. Qualities and aesthetics of threading art sculptures and slicing architecture drove my creative process from the very beginning. This design proposal will work now and it will work into the future, it caters to visitors, shoppers and travellers and the dynamic façade will continue to bring interest to Auckland city. It is not only a retail destination, but also a place which encourages social gatherings, encounters and cultural exchanges - transforming the Atrium on Elliott space into a place.
The project focuses on re-imagining the urban retail filter through which passengers will pass coming and going from the Aotea Station, one of the three proposed new Auckland Rail Link stations. Playing with the ideas of the volume of space as well as light, the vision is to create a single environment together into one, where the retail and museum space within Atrium on Elliott combines and complement each other. The management of the space is fluid and dynamic, blending modern, novel, exotic and functional ideas.
INTERACTION AND ADAPTATION

People are interacting with the environment every day. They learn from interaction and adapt each day. Intensity of interaction decides whether it will be a long term or a short term moment which will be stored within their heads. People interact within the atrium, and those interactions will help the people adapt to the new environment as well as remain in their heads after they leave the area. The intensity of interaction can define how fast we adapt in to the environment.

‘I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me.’ Juhani Pallasmaa ‘The eyes of the skin’
The renovation project of Atrium on Elliott will transform the site to a more welcoming and attractive shopping destination providing you with unique shopping experience full of pleasure. Together with the position of the coming Aotea Rail Station, Atrium on Elliott offers you the connection to the most liveable city in the world.
OPEN THE GATES

With the Train Station set in motion to be built in the heart of Auckland City, Atrium on Elliott would become one of the busiest mass transit points of arrival and departure. When buildings undergo transitions over time, often their history gets lost. Material and structure all erode away and get replaced. But when you look at neighbouring parts of Atrium on Elliott, the history is still there and what architects only change in the interior while keeping the history of the exterior. Pyramids are one of the few wonders in this world which withstood the time transition because of its natural shape, the distribution of weight from heavy to light allowed a stable monumental structure. The design component of the project is a ‘mass transit retail filter’ for riders coming and going from the station and customers coming off Elliott, Darby and Albert Street. The project seeks to allow the people to experience retail during their transit in the space of Atrium on Elliott, having a good flow of circulation and allowing people who are enjoying the experience of retail to not get affected by the people who simply want to transit the space.
As the Auckland Rail Link (ARL) sets in motion the design of the long anticipated subway loop through the heart of the city we have to contemplate the resulting impact on Auckland at the points of arrival/departure. Mass transit will allow the city to take a few more steps towards being a truly pedestrian-oriented city center, helping to make it the world-class liveable city we all want to see it become, and, more importantly, will spur economic (r)evolution at those points of focus where riders will have access to this transportation. The economic possibilities of these stations are opportunities to be explored and exploited. How can 20,000+ people converging on / emanating from a single point of focus each day best serve / best be served by the built environment they encounter?

This paper will focus on the reimagining of the urban retail filter through which these riders will pass coming and going from the Aotea Station, one of three proposed new ARL stations. The Elliot Street retail corridor that parallels the proposed Aotea Station platforms has the opportunity to become an unimaginably energetic, pedestrian-oriented urban core within Auckland’s CBD as the Aotea Station is expected to be the busiest transit point in Auckland City. Drawing on the rich history of the streets that make up this part of the city you will draw influences / inspirations / cautionary tales / aspirations of what can be done. How can the existing infrastructure be adaptively reused to create a world-class introduction to the city of Auckland? What can be learned from the past to strengthen the vision of the future? How can the retail environment make for a stronger sense of place downtown?
Justine Bulog
Year 3

ATRIUM GALLERIES

Designed as a space for New Zealand and Pacific art, the galleries sit a floor above street level, and also, the Elliot street entrance to the (proposed) under ground train station. Presenting a series of dynamic and unique ways to view art, the viewer is encouraged towards a deeper sense of spatial awareness, being drawn through spaces with a strong feeling of anticipation about what is beyond. The space, the way the art is presented, and the way the viewer is allowed to view both the art and the space mean that the space itself often becomes as equally important as the art.

The design itself is rooted in inspiration from both natural cave formations, and Maori myth; more specifically, the myth of Maui capturing the sun as it emerges from it’s cave, in an attempt to slow down the passing of the day. The main thoroughfare space to the train station brings to mind the sun’s struggles inside the net. The roof and walls are tiled with unevenly surfaced tiles, and the net-like negative spaces between tiles are back-lit, mimicking the ambience of the sun. Being a busy, noisy space, it can handle being somewhat over-lit. The space narrows and darkens as it moves away from the open chaos of the main ‘cavern’ towards the retail area, accentuating the difference between the different areas.

The gallery level is more focused on flow and drawing visitors through the space. Lighting is very important to each space and is used differently in each one. The spaces are designed to present different view points and impressions. The viewing box for the ‘Art Garden’ (an exhibition space designed to be unreachable by the viewer, and art therefore viewed from afar), for instance, is a completely darkened room, featuring only seating, no art, with a low ceiling and a whole wall open to the lit selection of art beyond the constrains of the room, similar to the experience of a theatre box.

“The smallness of the theatre box would be unbearable if one could not look out into the space beyond.” (Adolf Loos, from Sexuality and Space, 1992, p. 76)

The building is designed to draw the community into it. It links with its surroundings through the exterior brick work cladding, which is then cut away to reveal a layer of beautiful natural wood which slides inwards towards the main entrance. The entrance is stepped back quite a way from the main street, providing a space for any one wishing to shelter or gather outside the atrium. The space is a community space, encouraging people to regard it as somewhere they can use as their own, be it for political rallies, market places or performers. A smooth panel on the outside of the building above the entrance was designed with the hope of hosting free outdoor movies, perhaps closing off the street, and playing host to street vendors and local talent, in an effort to promote the idea of an Auckland for Aucklanders.
My concept originated from ideas about the Maori patterns. I have decided to use the straight lines from which both cultures use to create their patterns. Each pattern from the Maori and Pacific cultures have their own meanings. For my museum, I have created my own meaning for people to feel and experience while they move throughout the museum. My concept idea for the museum is for people to feel the movement of the repetitive patterns for which I have mainly used around the museum. I don’t want people to see the repetition not only as a literal repetitive item. I want people to see the repetition as a item that moves like a cycological system. I want the patterns to move throughout Auckland city.
Ta Moko Museum is made up of seven concrete slabs, each shape taken from the existing site. It has three main exhibition spaces, the gallery (on level 2 and 3), the embossed wall (on level 1 and 2) and the seating/play area (on level 2). The first floor was designed so that the public coming from the train station can walkthrough without having to go through any gallery spaces, however, an embossed wall guides them to the entrance of the Atrium and the entrance of the Museum (if they wish to go through). The second level holds the gallery spaces that house the Moko design tools and paintings, while the other space is a seating area for the public. Soft clay is used here and works as a threshold between the ground and the person, as the person leaves their body print on the given seating. The Embossed walls are there for the public to feel through different shapes and patterns that also tell a story.
The concept of my project is PEOPLE INTO WEAVING. “Maori weaving is full of symbolism and hidden meanings, embodied with the spiritual values and beliefs of Maori people.” Weaving starts with many pieces of flax but it finishes with one single piece. Before people come into museum they are from different cultures, however as people come into this space visitors can experience a new culture by looking and experiencing at the works of weaving of Maori and Pacific. My museum is like overlapped part in weaving. That overlapped part is the point where people meet and have lot of interaction. Raranga which means traditional weaving evokes all these feelings. And it evokes strong feelings of unity and togetherness; the weaving together of the people into their families and tribes and into the Maori nation, and spiritually, the weaving together of all of creation into a single indivisible living wholeness.
Do we believe like our ancestors once believed? Like the Gods believed? The holders of almighty strength, courage, power, and the ability to carry the people through times of strife and welfare. Throughout Polynesia, there has been many faiths or beliefs that the people have carried for centuries. From our ancient beliefs, to when the Missionaries arrived in the Pacific, bringing forth Christianity, and now recently new found faiths. The worship of Idols and symbols which held together customs of ancient times, the times where we originated in the stories of the old ones; the Earth Mother and Sky Father and all their children—Tane Mahuta, God of the forests, birds, trees, animals and insects; Tangaroa, or Tangaloa, God of the Ocean and Seas and all his children, and all the others. The life force in which a rock even held, or a leaf, we held strongly within our beliefs. To combine what our old people held their faith in, to the faiths of modern and changing times, our cultures adapting ever so much.
Ting-I Wang
Year 3
PATHWAYS THROUGH NETS

Creating structural forms that gives a sense of net like form/structure which gives the idea of being trapped within a net. Using this form creates natural lighting in the space and allows the idea of using the structure as a form of a display. To create a space where people can experience what it’s like being within a net and experience creating tension within the space to create that sense of the myth Maui and the Fish hook where he pulled out the North Island. To create a space where people can linger slowing people down to the train station and find out history in the Aotea area like for example Queen St was once a swamp and was once a pathway for the maori's to make their way down to the harbour to collect their food.
Auckland city is the door to new migrants and visitors to New Zealand it is the window to the world who seek to learn more about this rich country. As a maori aspiring designer I was passionate to bring maori culture to the forefront of this developing multi-cultural population. My proposal looks at giving all people the opportunity to be welcomed on to the land as they would onto a marae or tribal land, an experience that I feel passionate that should be experienced and appreciated by all people who arrive and who are from New Zealand. With this concept in mind I wanted to create a space that would give New Zealand a true sense of identity, the grounding foundation of maori cultural belief.

My design concept looks at utilising the qualities and values found in a marae or traditional meeting house in an urban setting with the knowledge and technology of today. I focused on three main concepts, first is a physical embodiment of whakapapa (identity), it houses and portrays the tribe or sub-tribes identity incorporating ideas of significant ancestrial importants, stories of their journey to the land and so much more.

The second is a marae is biological structure, it is made up of a rib cage that line the ceiling with panels, a spine made up of the central panel, a heart embodied by the pole in the centre of the room and then the front of the marae isstructuredtotheshapeofa manstandinginthestanceofsomeone doingthehakaotraditionalmaoriwarriorchant. The last and final concept looks into the marae as a place of spiritual gathering it is were tangi or funeral would take place under the watchful eye of those that line the walls that hold such significants to the people.

Manaaki “Tangata ako i te marae ka tu ana i te whenua, te turanga ki te whenua, ka tau ana.” A person who is taught at by the marae will stand collected on the land.
The name ‘Maori’ originally meant ‘The Local People’ or ‘The Original People’. The Maori believe all living things are descended from the gods, embodied within certain mountains, rivers and lakes. All things have a type of soul—The Wairua. This is why the Maori have strong spiritual ties to the land. In traditional Maori view, natural world forms a cosmic family. They are related to each other and the people of the land. My concept is based on the Maori story of creation, Tane Mahuta, the god of forest who separated Ranginui and Papatuanuku and let the light comes into the world. I have designed a space that can feel the ancient presence and the mystery. My museum is 3 levels height of Atrium on Elliott as well as showing the powerfullness of the ancestors.
LISA HE  
Year 2  

ELLIOTT MUSEUM

My idea of the museum design centred on the transition of going from a dark and cold space to a light and warm space as people moving up the museum.
in the first floor the Maori weapons are categorized in term of their materials, wood, bone and greenstone. Each category is allocated to their own feature display rooms on the first floor. In this floor a dark and cold space is create using dim and cold colour lighting such to enhance the sharpness of the weapons and highlight the war time like atmosphere. To make people more blend into the theme.  
On the second floor, we have the women's clothing and accessories, something softer and domestic. There is a contrast of hard and soft in the first and second floor, which makes the space transition more apparent.
K Road Station

Urban 2 — Pleasured Fragments — Rafik Patel
Interior 2 — The Open Hotel — Harriet Richards
K-rd has a personality of its own. It is a zone that is often marginalised, stereotyped and classed-‘closed’. However K-Rd has an interesting array of fragments—spaces, buildings, people and history that gives it its unique life. Students are called upon to present an urban proposition that explores how K-rd could be ‘opened’ more to amplify its personality.

Students are to explore the variety of pleasure that K-Rd possesses as well as unveil others that may be hidden. In The Pleasure of Architecture, Bernard Tschumi identifies that pleasure is commonly regarded as decadent and suggests it may be possible to design without a focus on moral or functional justification, or responsibility; but rather to step outside the typical dialects of order and disorder, structure and chaos, ornament and purity, and focus on erotic (the pleasure of excess) and sensual impulses. Tschumi states, “the ultimate pleasure of Architecture is that impossible moment when an architectural act, brought to excess, reveals both the traces of reason and the immediate experience of space” thus is a construct of both mental and sensual consciousness. Tschumi has broken his paper up into eleven Fragments; each briefly identifies his position. Students are to begin by choosing one or more of the Fragments and develop a proposal that furthers the discourse; there is to be a focus on, but not limited to, how the urban context provides possible ‘interiors.’
My project is about creating a pleasurable and harmonic urban design space on K road. So I have designed different types of gardens and spaces to create a greater harmony with the city and people both mentally and physically. Reason why it’s this site it because there will be a Train station and underground subway according to the design proposal.

The earth itself could be hollowed out to produce the most beautiful interior and exterior spaces. Underground is a place where there is always more than meets the eye. The underground has opportunities for folding, bending and elevating surfaces to create unexpected spaces.
To Unfold or Conceal is an Events Centre located in the heart of Karangahape Road. Its conceptual origins relate and respond directly to the diversification of activities and the people of K’ Road. It is a project that explores ways of contextualizing a contemporary design in an environment dominated by historical buildings. The aim was to design a space for urban rest, communication and various activities which circulate around this space. This design has several aspects which enables a non-uniform utilization: the complexity of this design erases the boundaries between its interior and exterior spaces, allowing it to be used for a range of activities and/ or events, generating a void filled with human interaction and activity.
Situated on Karangahape Road, is the site chosen for this project. This urban strategy is centered around the Pacific Island Church, in which has many layers to it, historically. The area used to be very vibrant and hold many market events for the community, however, now the site presents itself as inactive. With the church to act as the hosts to liven up the area, platforms and simple shape forms have been designed create more opportunities for the church and the community. The activities such as festivals, markets, sports, music and art. The idea is that steps can also be used as seats and then seats used as a performance stage, a stage as a place for stalls to set up for a market, these facilities are there to cater for whatever might take place.
Johnny Liu
Year 1
Myers Square

My aim was to make use of the empty space behind St Kevins Arcade, also to create a better flow for, creating a sense of completion, and the emotion intended to grasp was security and safety, as well as an awkward tension between my design and the vintage architecture surrounding it. Inheriting certain moods of the site, I decided on a complex platforming system which would allow the audience to interact with my proposed site in a sense that every angle is a different experience to the last. By having these platforms elevated at different levels, the audience would be able to interact with the plain site itself from a more modernistic approach. The platforms consume enough space to also occupy certain conventions and roles, thus I have created a garden walk through along with marketing stores to occupy these platforms.
Josie Ho

The Embodiment of Karangahape

My project is interpreted from Tschumi’s fragment: the metaphor of order - bondage and the history. K’Road was once the popular route to visit Chief Hape in Manukau Heads. My proposal for the lower half of K’Road are a series of follies determined by once active spaces or the underuse of its current potential. These follies become spaces for public promotions to encourage the diversity of the people to become more communal. I thought of the site as a body where the follies are knots of importance and a series of fixtures which displace the direct path to the follies. The fixtures create a new experience of venturing K’Road because ‘bondage is very much about the way the rope is applied and the pleasure is more in the journey than the destination’.
Bill Xie
Year 1
Backstreet Center

The outdoor multifunctional event center is designed to hold a variety of events, mostly related to creative industry, such as art exhibitions, film screenings, lectures, and performances. Art and creative industry is one of the main industries on K Road, so the idea of this event center is to create a platform for all artists and designers on K Road to present their works in a more open and public space. And create a public place where people can learn more about art and creative industry.
Throughout my overall research of analysis has inspired me an idea of ‘Veil and Unveil’ the site of the Karangahape Road’s Cemetery but it is also called as a Karangahape Road’s Cemetery Park. I have chosen Karangahape Road’s Cemeteries, because I can see the beauty of this site, which other people couldn’t see inside the nature of this site. It has been decade, due to time and Mother Nature from the outside, but the inside, it’s much better than the outside, we still see the lovely, woody, over grown and beautiful historical site. So I have researched the empty spaces like no graves, no trees and where there are no loud noises to create the spaces to let the people come and relax, enjoy, and pray for their ancestor.

It is a public space which everyone can come and use it as shelter; it has a space for people to pray and they can interact with other religion people while they are praying. And the outside of memorial wall, there a place which people can walk around and see the nature which belongs to the history of the Karangahape Road’s Cemetery.

“Consciously aimed at seduction, masks are of course a category of reason. Yet they possess a double role: they simultaneously veil and unveil, simulate and dissimulate.” – Fragment 7 : Metaphor of Seduction – The Mask (Bernard Tschumi – The Pleasure of architecture)
The word “pleasure” is defined as a state of or feeling of being pleased. Thus, the ‘pleasure of garden’ is a space that is only built to give pleasure for people and to create a certain atmosphere which a designer wants people to experience. Therefore, I have separated the ground levels to give different experiences of each space. Furthermore, having different levels will allow different temperature levels, conditions and atmosphere which will help different plants; such as fern trees to grow. Because, ferns grow away from sunlight and in lower temperature these underground spaces are very suitable conditions for ferns to grow. Also these designs will help people to get in more contact with New Zealand’s native ferns.
This studio involves an exploration of boutique hotel design in urban settings and the design of intimate spaces for lodging in the gritty urban environment of K Rd. The studio brief is to explore and invent a new typology for the boutique hotel, the proposition is for the requisite spaces that make up a ‘hotel’ to be unexpectedly inserted into the fabric of the K Rd strip, behind the scenes. The starting point is a character analysis of the proposed inhabitant for the hotel. The focus throughout is on design at a micro and interior scale, well crafted making in model form and 1:1 scale prototyping.

The project site is a section of the famous K Rd strip, students will design a series of insertions into the urban fabric to provide the following amenities –

- Hotel Reception (Site St Kevins Arcade)
- Hotel Suite Room (Site to be proposed by Student)
- Hotel Bar / eating space (Site to be proposed by Student)
NATIVE NEST - BOTIQUE HOTEL

Dwelling, place of origin, flora, fauna, earth and sky. Gaps and imperfections of surface and structure. Opportunity for growth. Ethereal, flowing, reflecting upon native bushlands. K’Road is muted, replaced with sounds of Kokako and Tui. Value and history are woven into pre loved textiles. Our bones are the frame work for our body, our skin is an organ that protects and holds our body. We cover ourselves in material to protect ourselves from the environment, it’s a form of privacy and also a means to reflect an identity. The hotel room is a reflection of skin, bone and works with notions of the body, protection and identity.
Wandering the streets as if in a dream. Seeing in his mind tales yet to be told. Searching for the next chapter. Finding another story.  
John is a home sick fiction (historical romance) writer who has come to Auckland for a conference. Hailing from a remote part of the west coast the city is alien to him, a cup of tea his refuge. 
This hotel room is inhabited by people who enjoy and are comforted by tea. Not only does the aesthetic of the room revolve around tea but over time the teabags used by each inhabitant are added to the room to leave a mark of there presence.
The boutique hotel is designed from the character’s personality, and this hotel is designed for club owners who have a business in Thailand. He came here for looking into another business in New Zealand, K’road and used it for his business in Thailand. The design of the boutique hotel is luxurious and ornate. The hotel suite and reception are located in Iron Bank, K’road, and the reception is located in Kevin’s arcade, K’road.
Newton Station

Interior 1 — FLUX (Newton Station) — Carl Douglas and Kwong Vei Yong
Urban 3 — architectTONIC — Veronica Cassin and Yosop Ryoo
Performance 2 — Performance Café — Andrea Low, Azadeh Emadi
Interior 1 — FLUX (Newton Station) — Carl Douglas and Kwong Vei Yong

Newton Station as an event

According to process philosopher Alfred North Whitehead, events rather than things are the fundamental realities of existence. Even things that seem fixed and unchanging are actually events unfolding slowly. The pre-Socratic philosopher Heraclitus is famous for his dictum “You cannot step twice into the same river,” meaning that by the time you step back in, the water you stood in at first has moved far downstream. The molecules that make up your own body were yesterday a roast beef sandwich, a pot of noodles, or a mango. Even the solid rock under your feet is flowing very slowly away from the point where it welled up from the Earth’s mantle. Everything—a tree, a staircase, a car accident, a train station—is the occurrence of a temporal event.

In this project, we will consider Newton Station as an event—a place of acceleration and deceleration, of pause or poise between the city and suburbs, a generator of urban transformation. It is a site of historical presence, fleeting changes, daily rhythms, seasonal change, and epochal passage. Rather than designing something glossy and polished that will be sad and dingy five years later, our mission is to design a station that will get better with time.

The proposed site for Newton Station is currently a carpark, backing onto the Khyber Pass Reservoir. The station will be very deep, with potentially claustrophobic access via lifts and long escalators. The above-ground context is fragmentary and underdeveloped. You need to develop a temporally-engaged program for the Station, and present a design that includes public space and access to the platforms. Our emphasis will not be on external form but on human experience, with particular attention paid to detail, materials, time, and the contribution of the station to the local context.
Brittany Wotherspoon
Year 3

NEWTONS URBAN ROOM

The Urban Room is a destination of interest for the public, a space that draws people off Symonds Street and moves them towards more secondary routes such as Basque Road and Dundonald Street, encouraging them to explore Newton deeper. Newton and Grafton area is littered with Artists and Designers, the Urban Room offers community artists the opportunity to collaborate and work together to generate an ever changing ‘Urban Wallpaper’ that wraps the interior walls of this room. As each artist displays new work they are required to add to the previous work or layer their work overtop rather than erasing. Always adding and building up layers to the site, inserting a sense of time and progression to the site.
Tahlia Hopkins
Year 3

REMINISCING IN REVERIE

Reminiscing in Reverie seeks to create a moment of reflection within the journey of a traveller through various methods. The display boxes along the wall cause the public to pause and look at the enclosed displays of Auckland history and read the hopes and aspirations written in the plaster by local children. These will trigger the viewer’s own memories and dreams. There are also spaces for the public to sit and watch the life in the trees, and to quench their curiosity towards the dark, mysterious space beneath where they stand.

The site for this design is the corner of Symonds Street and Mount Eden Road, Newton. This space also doubles as the proposed Newton train station.

The idea behind this design is that as the traveller interacts with their surroundings within this space, memories and ambitions will be brought back to consciousness and they will find a space to take a temporary stop to dwell on them before moving on to the next part of their journey.
Amy Song
Year 3

FLUX: NEWTON STATION; LEAVING MEMORY, THE TRACE

The primary concept of my design is Memory confused with Pure Nature. I wanted to create a station that is more functional and memorable for casual users such as businessmen or staff to special users such as tourists and residents of Auckland City. Because Newton (where the train station is) is a bit isolated, gray and had no energy, I wanted the station to be more like a park to give vitality for Newton and the users. Therefore, the station used minimalism and built down in to the ground so it can dominate the feeling of ‘typical city building/station’ and be more absorbed into the nature created around station. To make the station feel more like a park, I added water, grass, trees, elevation of ground and gravels. Gravels are used in special events too. People can go down to gravel storage space where located in the station to ask for a stone engraving. People can give a message to the staff members to engrave it for them and when it is done, they can be displayed on the glass wall or just drop it in the artificial stream that is linked to the bottom of the waterfall or it can be placed on the handrail which makes gravel. This event creates special memory to the people to trace it afterwards. It will make people to come back to the station and enjoy the atmosphere of the station. The idea of memory and trace combined with nature is that I found nature leaves its own memory back to the earth and trace it back and creates bigger nature again. Also, every inch of nature has its own story and time that we can go back up to trace it and imagine what it would’ve been like. The glass-wall that contains engraved rocks can be filled time after time by people and it gives entertainment by reading the messages (memory) and imagine how that person think of this message at the first place (trace).
Jeffrey Chen  
Year 3  
NEWTON STATION x FARMERS MARKET

The key focus of my design is to bring more life to the area. My proposal is one of the functions of the building is having a day market within the station and a weekend market using the car park on the side. Market or events in Auckland always tend to gather certain amount of people from all places, thus this shall provide interaction for both local and outsider to the area. To create a building that will grow along with time and people from both inside of the station and outside will be able to see it, where vines will do their charm for growing and eventually cover the exterior of the building during the year. This design not only gives the changing impression to the users of the space and viewers but it will provide shade to the people inside the building during hot summer days and when the leaves are gone the sunlight will shine through and give warmth to the people in the cold winter days. This natural routine will constantly change over and over again every year along with the area.
To fully dissolve, to fragment, into a state of temporal existence begins when we step forward on a journey into the unknown. It has been said that it is not the destination, but the journey which is most important. It is on the journey where one learns what one needs to be able to reach the end. Without the journey, the end is meaningless.

This project is driven entirely by the idea of temporal motion, the secular and divided movement through a time or place where nothing is set in stone. Motion is constant and unceasing. Even when it seems as if physically, one is still, the mind is able to travel further than the body ever could. It is the mind which is able to reach the physically unattainable, and can cross time and space. We are reminded that time never ends, and refuses to stop for any man. The journey the user is taken on while moving through the spaces is designed in this project to present a series of routes.

The user is in control. The power is with the individual as to where one can travel. The surface of the ground, the diffused lightening, the sounds of the underground all work to draw you in. As a place to broaden one's mental horizons one is encouraged to indulge one's senses in the calm oasis-like bar and lounge on the top most floor. Through relaxation, one is able to reach a heightened sense of self, and an awareness of the environment. Even as one's body moves through the space, the mind lingers and meanders through the experiences of it's own makings.
Scott Sheppard
Year 3

ORGANIC ARRIVALS

Organic arrivals seeks to segregate the foot traffic of Newton Residents into an atmosphere that’s comfortable, relaxed and friendly. Newton has become a place of noise, pace, distractions and movement. It aims to establish a sense of residence, a place where commuters, tourists, pedestrians and local workers could get away from the uncomfortable noise of the city’s traffic. The train station depends lower than road level, becoming audibly comfortable as noise pollution is diffused and filtered through the trees and green walls overhead. This gives visitors a casual, easy place to unwind before catching a train and residents have a more relaxing route to work or home. The courtyard will become hope of popup stalls, public performances, ticket booths, as well as entrance to the platforms via elevators.
Newton Scenic Park Water chooses its paths, it creates riverbeds and streams which meander roughly or gently across the landscape. Reservoirs, dykes, pipes and mazes of guttering we construct to control its movement reflects our own control of movement which has become our way of life. The construction of movement is apparent in train stations. A transport system that carves streams of metal guiding passengers across the land its tunnels and pipes funnelling and directing the flow of people. The Newton Scenic park proposes a free flow space, contrast of a complex terraced surfaces and channels of water, unconsciously encouraging people to cross lines and choose their own path through the park. The attraction of a free outdoor cinema connecting people and giving life to the Newton area.
Kelsey Muir  
Year 3  
VISTA

The concept behind Vista is landmarks in relation to orientation. When you travel underground you lose all the landmarks we use every day to help us navigate the streets and the city. My proposal is a series of tunnels leading out from a central underground foyer. These tunnels are all orientated to one of the three significant landmarks visible from Newton, these being Mt Eden, the Waitakere Ranges and the Waitemata harbour. When you exit the first thing you see is one of these orientation points allowing you to know where you are within the city and orientate yourself as soon as you exit the underground space.
Dasom Lee
Year 3
SLOWING DOWN

Dark, abandoned, desolated. This was the first impression on my first visit to Newton Station. It almost felt like that this area has not been touched or modified by people, because of its incompleteness, that people would not want to visit. So my concept is to slow down the time of the station. In other word, I would like to make Newton station more familiar and friendly place for people to feel an affinity for this place. Consequently people would slow down at the visit to Newton Station, and get interest in this place to become a thriving place and bring more and more people in.
Newton's Aquaponic Station

Newton's Aquaponic station is a multifunctional space for both transit and process. I wanted to create an Urban farm which consists of both herb plantations and Tilapia fish which are fed and fertilised through a hydroponic cycle. The building is shaped specifically to create a closed off park space for people to relax and watch this process of filtration from the exterior of the building. The building is two stories- The ground floor is a space specifically for transit to and from the train and through to the park space and streets. The first floor consists of all the filtration devices and the urban farm. The products produced are used to supply restaurants in the Newton area.
Voids are intriguing spaces. Seemingly un-used or un-usable, they are constantly filled with life, character and story.

Voids between buildings in particular, coming in many varying sizes and shapes, have a fascinating appeal when viewed through the frame of a photograph. The camera, by capturing a moment of light in the darkness, instantly tells a story of struggle, shadow, history and movement.

Taking these elements and focusing on movement, this train station takes on the task of filtering people between the exterior and the interior. Through various sized 'corridors' placed all around the two exterior walls instead of one or two doors, passengers are filtered through, instead filed like a normal station, altering the way they react and behave throughout their stop.

With narrow 'corridors' and an open interior, this station will be open to the elements and allows for a play on natural lighting. Just like when looking through a thin void between buildings, the walls will create a dark space with pools of light filtering through the space; this effect will change throughout the day.
Newton train station is here conceived as an innovative center for the arts and cultural events and design to use in a variety of ways. The unique roof and the widespread presence of the natural light, the light is treated as a constant value, the natural light also guarantee a lasting atmosphere. The free form of the roof is draped over the heterogeneous spaces, uniting them all beneath a single crowning covering.
NEWTON STATION

The proposed Newton Station will become a focal point of the Newton area, increasing both the number of people that visit Newton as well as the amount of green space Newton contains. Situated on Symonds street, an extensive green wall will become the staple of the space and rely heavily on the reservoir it sits against to grow and develop. Three main spaces will sit within the slim area between the green wall and the stations breathable façade. The station will follow the seasons as they flow and become a space of constant mutation, one that maximizes green area and public space with the ability to encourage encounters between the Newton, nature and the public.
The main focus of train stations is on the destination. Almost everyone who passes through a train station is only focused on where they are headed. My main concept is to create an environment to provide an opportunity for people to stop and reflect on where they have come from and who they are as individuals. I see this process as a layering of stages: enter, encounter, reflect, continue on their journey. The combination of these stages will create the atmosphere which significance is built from. The purpose of this brief is to design a building that would get better with time. I am fascinated by the way memories and emotional attachments help to shape the way we feel about certain spaces. Over time I want the people passing through my building to have memories increasing and gathering through the spaces of this station.
The occupation of a place is not limited to a single point in time. Everything that has been before is an influence on what is now and shapes the potential of what will be in the future. The palimpsest of Newton will inform its future.

The Newton precinct represents the evolution of Auckland in general but also has a particular story related to individual sites or groups of items. Transportation including rail and tram routes, not only determined the pattern of domestic settlement but also Auckland’s commercial growth. The connection of the Port of Auckland to the south by rail led to a sequence of areas of almost exclusively industrial activity which passed through Newton to the south of the isthmus. Newton was once a small inner city area of historical industrial activity that has over time been displaced by high density residential environments. The introduction of the City Rail loop is going to alter how we live in Auckland; it will awaken latent aspects of the area.

Good design is a response to context. Understanding the latent and inherent palimpsest of an existing place is the first frame of the design problem. A comprehensive understanding of the existing delimits the scope for a potential solution.

This project for a station (precinct) in Newton will investigate an approach for regeneration that will enhance or reveal the latent qualities of the place. The process will interrogate various qualities of the place to catalogue the existing condition: physical or conceptual, built or non-built, landscape scale or minute, volume or surface.

The design solution will be a succinct and purposeful tonic to invigorate the precinct. Peeling back the existing to reveal the hidden or latent could be a reductive intervention or prosthetic superimposition. It might be something else.

Considering the site through the spatial disciplines of built form, infrastructure, topography, substrata and the spaces in between, the designer will determine to introduce or edit a legible layer of occupation that is representative of contemporary cultural values in response to the existing qualities of the place.

The design project aims to understand latent aspects of the place and through the design intervention provide a tonic to enhance or reveal those qualities in the frame of our contemporary cultural values.
This proposal is for a primary school on the corner of St Benedict’s and Alex Evans streets in Newton. The urban school supports a formal learning curriculum as well as an after school care centre and a community learning space. The project aims to regenerate the community by revealing latent qualities of the site. The urban school includes in-between spaces inside and outside the building. The function of these spaces shall be determined by the community. The project is concerned with themes of gaps in the community, gaps in the urban fabric and ways to reveal and remedy these.
Reservoir 7 acts as a multi-purpose indoor outdoor sport space. For activities such as squash, handball and in-door cricket. Then in summer months according to the weather the activity area is flooded out to make a meter and a half deep swimming pool.

Throughout the year the surrounding roofs catch water and provide the path with drinking water and stored for later use for in summer months. The entry will be free for those who offer their roof space. But for the one that do not they would have to provides the same amount of water equal to their body mass in order to gain access in summer months.
NICK KIM
Year 2

“OVERGROUND CULTURE”

The aim in which my studio brief, titled “OVERGROUND CULTURE”, is to bring the underground culture of Newton above surface hoping to heal and revitalise the site. Formation of the platform structure penetrates the buildings and connects three buildings with Basque park. Walking through the tunnel is almost a journey where the functionality of the structure provides a pit stop like stages. The Stages are from a user having an audition with dream and becoming a start through practice. You could physically walk the whole tunnel less than 5 minutes but metaphorically it the user will interact with the building everyday until the person is ready to become a star. During the preparation the user will interact with different people from different age group, different nationalities, different culture or even up to different personalities.
Amy de Nobrega

Year 1

Khyber Pass Function Space

Khyber Pass function space is a place where both locals and commuters can come to shop and indulge in local art or just to relax. The main idea behind it was keeping the old but reinventing the space. The square roofings were made to be moveable and could be placed in different positions for different seasons and different events, like a local summer market or a winter jazz and food festival. The purpose of the construction was to bring a unity and feeling of community to Newton.
The cycling culture throughout Newton appears to be growing more popular. With the insertion of a train station into Newton's eccentric community, I believe that there will be an increase of pedestrian traffic throughout the suburb. With this increase on the foot paths, I also think that the cycling community will follow this trend and increase as well.

Currently at the site, there are no proper spaces where the cycling community can travel safely or socialise. The footpaths are reserved for pedestrians and the roads are heavily used by motor vehicles. After analysing the flow of all three commuting mediums, I felt that the cyclists did not have a space in this urban landscape.

To expose the cycling community, I propose a structure that will allow cyclists to pass through one of the most populated streets, in and out of Newton safely. It will also house a cafe which does not require a cyclist to leave their bikes outside and a service station for repairs and breakdowns.

The design of this structure was influenced by the works of Zaha Hadid, more specifically, her design of the Abu Dhabi Performance Centre. The ways in which she has structured her design through a series of lines and curves became apparent to me, to resemble that of the unseen path in which a cyclist travels.
Sarah Jennings  
Year 1  

NEWTON’S COMPASS  

By using the existing site of Basque Road I have captured the domestic quality of Newton and developed a hostel which introduces a new type of backpacker’s culture which has dialogue between foreign backpackers and local community through story telling. The site can be judged by the transitional experiences it proposes. It suggests actions that navigate you through a journey of exploration. A central radio tower acts as the focal point of navigation for the backpackers by broadcasting and recording stories while offering special deals. Influenced by the markings made in the existing residence, the hostel illustrates a place where people go to share their stories so do you create a long lasting impression after the story has been told? Visitors have the opportunity to share their stories and memories through the walls through the use of murals and canvas for permanent markings while blackboards are available for more temporary works.
This project was at Newton and we had to design Tonic about our models. My model was about the experiencing vertical of the underground and I was try to make people slowing down and have experience as they walking down to underground. Even at the night time the underground place will be light off by surrounded area of the shop inside of the underground. For my location they had some of the small companies and the residents were living in the Newton and I found the convience location of the Newton. My model was located 3 different roads and the areas, which are non active road which is surrounded by small companies and residents, connecting main road of symond street and underground train station.
Louisa Yu  
Year 1  

MESSAGE  

Newton is an area that is located near the Auckland city centre. Lots of people pass through this place everyday. That makes me think of gathering the messages they have left in Newton. I found out both foreign and local people love to leave messages. They use graffiti, tagging, poster to show their life attitude and feelings. I think people who leave messages here actually want to communicate. My design inspiration is to create a place that would let people communicate with each other in Newton, also it is a place to relax. My building includes dining room, computer lab, library and mini cinema.
EVERYTHING HAS REASONS TO EXIST

My project is about seeing the daily surrounding of our lives through the frames of things that are insignificantly present between people's destinies. The frames are taken the forms of the shadows and silhouettes of the vehicles parked on the side of Burleigh Street, the bushes and trees that are grown on the opposite side of the residential building and on the side of the water tank, and one tree on the pedestrian street. Such shadows and silhouettes signify the particular ‘now’ to be crystallized to reflect another day. Also, their reflections are distorted to visualize that something else from real is possible.
Death has always been something that has been both celebrated and feared. In commemoration of those lost in the 1960s excavation of the Symonds Street Cemetery, a single flickering light hangs at the exact point at which these graves once lay. Through the recreation of these fixed points, the project becomes a powerful re-enactment of a historical space. The lights appear to float across the motorway virtually recreating the shape of the land that existed. A recurring theme of disturbance is evident as it is the movement of the train and passing cars underneath that work to activate the lighting system, just as the actions of the living work to preserve the memories of the dead ultimately keeping their spirits alive.
The whole world, everything which surrounds me here, is to me a boundless dump with no ends or borders, an inexhaustible, diverse sea of garbage. In this refuse of a city one can feel the powerful breathing of its entire past. This whole dump is full of twinkling stars, reflections and fragments of culture.

[Ilya Kabakov]

& paraphrasing Eugenio Dittborn:
The copy of the (moving) image, an invention that automatically
Chars
Perforates
Pales
Iodises
Drains
Congests
Weakens
Dehydrates
Shrivels
Shrinks
Stifles
Rusts
Burns
Salinizes
Pollutes
Tars
Frays
and erodes
the skin of the (digital) body, preserving it in destruction

The site (NEWTON) and these two statements are your starting points for developing a moving image project that will treat the site as an archive. An archive that generates digital reflections on the past present and future
Mentalla El Khodary
Year 3

SHIFTING BORDERS

In my moving image I am disintegrating the normal regular way that we see the site. To me the site is challenging to be perceived as a whole. The continues fast movements and the irregular sounds distort the site and makes it an incomplete surrounding. For my moving image I emphasize those heightened moments where the site becomes very blurred with movement. My key element of portraying my idea is through fragmentation.
Recurring elements that I am interested in are texture, contrast, pure colors, movement and the idea of “Flaneurism” (this is a made up word), a flâneur is not only a person that strolls the streets of the city but also a person playing a key role in understanding, participating in and portraying the city. I see my role as a designer is to experience and portray Newton in its current manifestation without arriving conclusively at a firm portrait of what Newton actually is: participation in the constantly changing landscape of Newton every time I go there. Subsequently it may be the case that my work will consist entirely of my own experiences of Newton as translated to the viewer through film.

It seems that just like the traffic flows through the main arteries of Newton, constant and some times hectic, ideas similarly flow through my mind (or am I just A.D.D). Constant change in experience and perception might be what Newton incarnates to me. I want to approach this site in a “poetic/romantic” way that could bring out the beauty of its finer details.

Sound also plays a really important role as it serves both as a rhythm that ties my film works together but also describes what I can’t show directly within my moving image works. The sound I use in my works are a decoupage of recorded, borrowed, modified sounds that I have sourced from my surroundings while nothing of what I have borrowed has been left un-tampered with.

I am interested in creating in the viewer’s mind, subtle representations of Newton that reveal themselves as you take time to observe, experience and pull back the layers. This gives me the chance to create kinetic works that function as timeless set pieces much in the way people have continued to experience Newton in transit.
YEAR 1 THEORY ONE (Year 1 Spaital Students)
INTRODUCTION

We all have a tendency to secure our understanding of things by searching for or through the theoretical. For the most part we take what we see or perceive or intuit in its immediate moment of apprehending as something vague and uncertain, and as something that needs theoretical reflection and support. By ‘theory’ or the ‘theoretical’ we mean that which we bring to our experience of things such that a living or alive encounter is brought to some objective and factual conclusion. We ensure we have a ‘correct’ understanding of things precisely by moving outside of our own situated enactments of encounter, in order to turn these ‘subjective’ engagements into something more certain.

We tend to think of ‘practice’ in that way, as embodied and un- or under-theorized ways of acting. Theory enables us to revise and clarify the vague uncertainties of immediate perception. This process and division, a division of ‘theory’ and ‘practice’ is built into our learning. It is the most common and everyday way in which we take care of ourselves, take care of others and our surrounding world.

An aim of this ‘theory’ programme is to substantially revise such a privilege given to ‘theory’ as that which secures the truth to perceptions. We want to consider what we might call the ‘pre-theoretical’ as an authentic disclosing of our world such that the ‘theoretical’ itself might, in a secondary way, be engaged. We aim to do this primarily through a series of four projects that asks us to consider how our world is opened through memory and projection, how our making is always situated such that an authentic spatial locale happens. Crucially, we aim to explore how it is that being-at-home is not a given but rather an allusive and somewhat impossible project.

These projects are supported in their undertaking by a ‘discussion’ series that we have devised according to four themes, aligning with the frameworks for each of the four projects:

- Fragile Remains
- Collecting the Uncollectable
- Housing the Impossible
- Exhibiting the Impossible

Fras
and erodes
the skin of the (digital) body, preserving it in destruction

The site (NEWTON) and these two statements are your starting points for developing a moving image project that will treat the site as an archive. An archive that generates digital reflections on the past present and future
Within the life of a Women

In the life of a Woman, portrays the average life span of a women and the positioning of life and death. Constructed on the hording processes of my collection of patterns and there life span of ranging within 70 years. The average life span of a woman is about 70 years and I wanted the dress to explore and express the life and the death of a women. This idea of life and death was shown through the position of the dress, in a mid-lying down position. The aging of years is shown in the layers of the skirt make the waist smaller and smaller and who or what might inhabit the dress in the future.

Amy de Nobrega
Year 1
Charize Beltran
Year 1

SOLIDITY WITHIN

Solidity Within metaphorically represents my own portrayal and exploration of my independence. Of mirrors, creating a manipulated space that erases the boundaries and borders in this interior space. The use of words such as, I Am, Dare to be, My Mind, To Dream, I Enjoy, Speak and Understand communicates my interpretation of the boldness and solidity of my identity.
Collectors. This is the category in which we all fall under. Whether it be poststamps, old fairytales books or even bottletops, there is always something being collected. One of my most trivial yet precious collections include movie tickets from the past few years to present. What started at being a piece of paper turned into a piece of memory I wanted to keep and as time passed this action helped with the accumulation of a new archive. Going through the collection I found myself asking what the importance of this really was. Was it a physical collection form of a psychological collection? Where when a specific ticket triggers my memory the psychological experience and knowledge that came with the movie was released in my mind? There are numbers and numbers of emotions and knowledge experienced and learnt during the different genred films. As we watch more movies, these begin to build making them stronger and stronger within us. Through this acknowledgement came the idea of concentrated experiences, specifically from the movies I have seen in cinemas. Nine small containers, each containing the few recurring strong emotions, morals and experiences in a viewable physical form. The ‘realisation’ in the form of light as it slowly and lightly seeps through the liquids and illuminating each piece.
Jordon Cocker
Year 1

HOUSING THE IMPOSSIBLE — SONG & SKY, ENDURING EXPERIENCE

This theory one project focuses on the bodily archival expression and experience of song. Song inhabits us in an immaterial way — and it so simply evokes place, time and relationships especially those songs that are personal and significant for us. Through an expression of song as that immaterial substance that we carry with us (i.e. it is mobile), I have constructed an installation reminiscent of an originary moment (of home, childhood and relationships) when I first encountered a particular song. The installation invokes this song through an essential memory of place; lying in the fields and staring up at the enduring beauty of a shifting sky above. I invite the viewer to lie down with ‘me’ and experience the song and sky that I have archived since I was a child. The projection is that immaterial condition also reminiscent of this experience, as a ‘material’ housing (like song) that is portable and enduring.
This theory one project focuses on the theme of collecting experiences of travel that relate to my own experience of home. When we are travelling we collect postcards, tourist memorabilia, ephemera of all type that we either take home with us, or mail back home to our friends and families. Either way these collections of travel are less about different places and more about our home. While we travel we collect in order to find a relationship to our home (that we probably miss). These ephemera mark a future return to our home as we destined them for our future arrival back to where familiarity lies. My structure is reminiscent of Japanese home structures symbolising my trip to Japan — yet it is awkward and miniature also resembling the miniaturisation of a home that serves as our personal mailbox. This is a mailbox that has lost its function (full of holes and lacking any real comprehensive entry point to either deliver or receive the mail). It is up high off the ground, perched vulnerably on its thin sticks. This project comments on the redundancy of receiving personal mail through this mailbox system. Rather we now archive our memories of travel and send them home through electronic means. The stack of cards perched on the ground signify how physical (weighted) mail has fallen through the cracks of this new electronic system.
Connection

I tried to make connection between two different kind of languages and alphabets. In my project I’m presenting the relationship between connection and disconnection. Two different languages and two different alphabets which look absolutely unrelated. Only in my mind these two languages are connected.
This Theory One project deals with the archive of personal experiences enroute, in transit, on the road, travelling from here to there. Normally, money is that exchange system that enables experiences to happen. In exchange for money we receive some kind of receipt (receiving). This project began by collecting the ephemera (dockets, tickets, wrappings, etc) that made up the memory of travel. It then developed into a question around housing the impossible trace of how these different exchanges were made possible — through the material substance of money that in itself, as an object, is fairly valueless. The exchange value we place upon currency makes it valuable — exchange value over use value is what this project ultimately focuses on.
Maggie McMillan  
Year 1  
HOUSING THE IMPOSSIBLE — CRAFTING RELATIONS  

This theory one project focuses on the theme of collecting an activity of waiting or, waiting that collects an activity. While spending time as a child at my grandparents (as a locale for waiting — an interstitial place before going home after school or during holidays), I would occupy and correlate the activity of crafting (sometimes making cards, sometimes other detailed kinds of handwork) that my grandmother engaged in. Sitting at a particular space in my grandparents’ home, I collected their (notably my grandmother’s) past-times. In doing so I became part of their world and learnt the patience for detailed crafting. This activity is expressed in my final theory 1 (Project 4) as an archived experience mimicking, in part, through a repetitive bodily gesture of patience and posture as one leans over a table or surface to make past-times (the viewer also mimicks this experience as they are invited to lean over and come close in order to inspect the finery of this work). Repetition of work and being in space is expressed through my impossible housing of the relationship between a grandchild and her grandmother — this is repeated in my homage to my grandparents and offered up to the viewer to share.
PROCRASTINATION

For my Theory One project this semester I have dealt with the idea, and act of procrastination, detailing the process we go through when we procrastinate. As my ideas developed through a series of iterative assignments, I created a board game in which the player must help the Stall Stars combat their procrastination by getting them through the game. However, the irony is that the very action of playing the game becomes an act of procrastination for the participant. I made this project as an act of procrastinating from starting some of my other assignments. Each counter is made of Fimo modeling clay, and is a part of a previous project, representing each of the actions I undertook to procrastinate from starting this project.
Micaela Lewis
Year 1

HOUSING THE IMPOSSIBLE — GROWING COMMUNITY

This theory one project focuses on the archiving of plants for domestic use (such as herbs, salad plants etc). It houses the impossible idea of a community urban garden in today’s city living. This housing system references the domestic kitchen interior as a way of activating the experience of social gathering and community experience as expressed in one’s own kitchen environment (especially around gatherings for shared meals). The different shelvings are designed according to scale of plant and its independent photosynthesis needs. The concept of this structure was for it to be located in an urban square allowing passers-by to pick herbs and salad vegetables for their daily meals. The public would therefore sustain and maintain this urban garden system in their everyday ‘gardening’ as they pick for their meals. I believe that public responsibility in terms of care would grow as the success of the garden through building up a relationship with different urban dwellers grow. In this sense the garden designs a sense of ethics with respect to a shared urban experience, space and community living.
Memories are the most beautiful and valuable thing in the world. It represents the activities, feelings and experiences of the things people have encountered in the past, but people are losing their memories unconsciously as something in their past gets less and less significant. So the idea for my project is to collect the things that I have worried about in the past, in order to do so, I have been going back into my memories, drag out the things I have encountered that cause me to worry, and house them into an archive as my most valuable treasure. In project two, the first stage of this topic, I have collected some actual objects which they are only the little parts of my memory of the thing I have worried, and put them into a suitcase. However, suitcase is never enough to express my idea, so I have developed the project, by making the actual objects into a picture and putting each of them onto the separate sheet of 3mm glasses, line them up, so people can see through the picture as they see through my life. The reason for using 3mm glasses is because I want people to lift up the glasses and have a close look. As the glasses are very thin, and very fragile, the feeling of worry will be created at the moment when people left up the glass. At the final work, the glasses are housed in a three sided wooden box that has been made by thin pieces of timber joint together, and the size of the glasses has increased from A4 to A3, and has been frosted with only the clear imagines in the middle to create a parallel effect as my memories are so cloudy, but I can still locate where I have worried about, and lining them up for people to look through my life.

Michael Zhang
Year 1

Housing the Impossible
Nadia Rivai
Year 1

HOUSING THE IMPOSSIBLE — CRADLING LIFE

This theory one project focuses on the theme of collecting security. The project started with the notion that bed was my most securing place — my favourite locale. Delving into this spatial environment further, the material substance from woolen pyjamas became significant for weaving my ideas around body and nurture. Woolen pyjamas are that extra layering between my body and sheets in a bed. The intimate woven layers that nurture a body became emblematic for my final housing — a cradle like structure that mimics a permanent housing for a newborn being nurtured by the body of its mother: the baby is literally wrapped up in the arms of its mother separated only by the intimate skin of a (woolen or other fabric) cradling holder. The work is installed in a tree to communicate an embodied experience of essential materiality together with an embrace of all living beings’ need for security and nurture.
The idea of this project is content with body weight. This idea has been inspired by Carl Andre. The materials are the things that related to me and the things that I don’t use anymore.

Priscilla Yang

Year 1

Untitled

The idea of this project is content with body weight. This idea has been inspired by Carl Andre. The materials are the things that related to me and the things that I don’t use anymore.
Housing the Impossible

Traveling through the same places day after day, seeing but not experiencing. By not experiencing these places, the images become empty, they hold no meaning. Through my design of this wire cup, I am capturing this idea of a void, and the emptiness of it. The use of wire, a never ending string wrapped around and around, of this continuous experience. The idea of housing this object, a wooden display plinth, as if it is this small delicate object.
Ruby Lloyd
Year 1

JOURNEY THROUGH SMELL

During this project I explored ways in which you could link a smell to a place. This idea came about as when I travel I like to buy a perfume. I wear that perfume throughout my trip then when I return home and smell that perfume I am reminded of that time. Therefore I am an expert in this practise and in this collection of smells. The body becomes the casement of this collection as memories always lie within a body and perfume always lies and surrounds a body. Throughout the development of my project I played with the characteristics of perfume and how one might travel about a ‘body’ to discover different things. This ultimately lead to the idea of linking smells to memories in particular memories of travel and how these memories may be triggered.
Sarah Jennings
Year 1

HOUSING THE IMPOSSIBLE

Initially developed from ‘Collecting the uncollectable’, where I began to look at collecting the experience, the journey in which reading a book takes you on. I explored different ways how to house this uncollectable experience through presenting how different people may read the same story but have varying perspectives. This was shown in the first concept, a Labyrinth focused the well-known fairy tale Snow White and the Seven Dwarfs. The labyrinth’s layout was meant to influence the viewers to take a different journey, but this was unsuccessful therefore changes were made to show the participants different perspectives by using movement. A small motor rotates a cylinder which shuffles the assorted models around. Similar to a lucky dip, every time the motor is switched off, the participant will choose a box, revealing a model inside. Placing the box back inside the cylinder, the next participant will go through the same routine only to choose a different box to the one before them. This housing succeeded in illustrating the different perspectives in which various people may experience a story.
THEORY PROJECT 4 COLLECTING THE UNCOLLECTABLE

Sarah Keys
Year 1

This filing cabinet is the permanent housing in which houses organization systems, which I have collected over the years. Whether it is the simple ones I use without consciously thinking and the ones I force myself to use as life gets more cluttered. Within each system there are layers and levels as they fit within one another. The compartments remain empty, as the focus is not on what objects are being organized, but the organization of these systems is what this project is trying to portray.
Shabnam Masomi  
Year 1

Sibling love

My theory assignment was based upon me and my younger brother. Being 15 years older than him, the love I have for him is unconditional. In project 3 I had a collection of his achievements since he started school, his bathing cloth and other little things. As I thought about my final project, I decided to create a cube representing myself and a smaller version inside representing my brother. To make it easier to understand, I see my little brother as me. He is a smaller version of who I am, personality and look wise apart from gender. I would say that by far he is the one person I love the most. The inner cube is being cradled by the larger cube and I did that to show how I am protecting him. The reason why the cube is 9x9 is because that is the perfect cube.
The IMAGINATIVE REALITY Project takes me back to my childhood roots and where I developed and learnt skills which helped me understand myself and what I was/am capable of in life. Imagination is a huge part of who I am and I tend to use it a lot and did as a child. For this Project I had to collect the uncollectable, so my collection became Imagination itself. When I was a child I used to play with clothes pegs as if they were Lego. So where the lack of physicality was with the pegs, Imagination made up for that. So the design for the sculptures came from the idea of bridging Imagination with Reality and trying to create something which is seen almost every day but taken as if was not even there. So I decided to recreate road barriers but made up of everyday banal objects such as clothes pegs. The pegs show the imaginative aspect while the shape and size of it brings forth its reality and purpose, while the sculpture as a whole becomes the Bridging/Threshold. There are two sculptures which show a kind of layering with the imagination giving it a feeling of a body in a sense, one being the exoskeleton (the colored one) and the other being an internal full bodied structure (the wooden one). They structures have been placed the way they are as I wanted to bring back the functionality into them and put them back into their original purpose, which is to act as barriers.
Zammia Weatherall  
Year 1

HOUSING THE IMPOSSIBLE — GEOMETRY’S FALL

This theory one project focuses on the theme of collecting and housing ideal form. It expresses the impossibility of perfection as that expressed in Platonic thinking of ideality (or ideal forms). This work is a copy (which Platonic thought perceives as the contamination of ideal form), and as a copy it serves to deconstruct the possibility of perfection that geometrical order so desires. In this way my housing reveals impossibility of perfected order in geometrical rational desire (since Plato or metaphysics). The structure destroys perfection through the material considerations of duration. In this way duration undermines perfected order. In simple terms the materialisation of this structure through the use of water (frozen) disturbs the myth of anything being fixed. The solid cube, sphere and prism all change order over time as the different materiality of the overall structure interacts with durational forces.
Postgraduate study in Spatial Design investigates the relationships between people and their environments – whether territories, landscapes, cities, buildings, interiors, whether performed, imagined or actual places, whether of the past or to come. We run a series of dynamic, design-focused programmes (Honours, Masters, MPhil and PhD) situated at the cutting edge of contemporary interdisciplinary research. Our graduates - often award-winning - take up prominent roles in design professions ranging from performance to the built environment. Our research particularly emphasizes the experiential aspects of contemporary critical spatial practice, something that is critical for designers and researchers in their collective engagement and betterment of the world they both inherit and are called on to transform.

To this end we centre postgraduate enquiry in a series of research clusters that consolidate staff and student interests and expertise. Current postgraduate research clusters are: Between Art + Architecture, Proximate Urbanism, Hyperactive Environments and Maori + Oceanic Space. While each cluster supports specialised lines of enquiry, they remain open to the fertile crossings and shifting edges potentiated by these specialties. The result, as our graduates testify to, is exceptional research, critical thinking, experimentation and professional and community relevance.

In our end of year exhibition and this catalogue we are proud to present something of this excellence in design research. Projects ranging from the crafting of acoustic public place, to curatorship and exhibition, to inquiry into public threshold and mobility, to the boundary between life and death, to underground environments, to science fiction and dystopian places, all point to the breadth and varied intensity of the design culture in Spatial Design.

Lastly we wish to heartily thank Dr Maria O’Connor for her fantastic guidance and shaping of postgraduate research in Spatial Design over the last three years! Maria, while continuing to teach in the Department and to head the Between Art + Architecture cluster, is taking research leave to focus on developing a series of creative enterprises and we wish her all the best in this undertaking.

Andrew Douglas
Spatial Design Postgraduate Leader

RESEARCH CLUSTERS

Between Art + Architecture —Proximate Urbanism—Haptic Environments—Māori + Oceanic Space
How does a social networking phenomenon manifest death and spirituality as the Everyday? This project creates a campaign based on the theme of the Afterlife to explore everyday stories and experiences that somehow imagine our relation to death and spirituality.

The hypothesis is that communication, housed in networked cultures such as the internet and other social media produce a contemporary spiritual discourse. This discourse is further explored and expressed through a campaign of street posters, combining both online and offline advertising platforms. The project relies on philosophical and critical theories of the Everyday, communication, co-modification and desire in terms of how it relates to death, the body and the spirit. Particularly influential here is the work of Michel De Certeau, Scott McCleod, Gilles Deleuze and Ann M Cronin.

This project brings together in an installation exhibition, the multiple sites of encountering this campaign. It does this to provide the spectator with an immersive experience for emphasising how on an everyday basis, our lives culminate as communication. Identity here equals ourselves as linguistic subjects whereby communication becomes us as the Zeitgeist of a contemporary socially networked world. It is in this spirit that our understanding of death is absorbed and projected both consciously and unconsciously through the interpretation of presence and absence. The campaign is entitled ‘Common Bliss’ and is constructed through online and offline platforms specifically Facebook, Twitter and street postering. It uses a range of spatial methods such as collage, photography, digital reproduction, onsite installation and exhibition to explore death via the afterlife as a mechanistic example.
Industrial hinterlands represent an estrangement or bi-polarity from the civic and public life of a city. These latent territories are the unforeseen consequence of our modern impulse, which can be reinterpreted to provide the raw material for a renewed cultural inhabitation of the cityscape.

This project began as a walk of enquiry, from the southern face of Maungakiekie, through the gentrified suburbs of Onehunga, before terminating at the industrial belt of the Manukau Inlet. By utilising the strategies and techniques attendant to psychogeography and the dérive as imagined by the Situationist's International, the infrastructural and industrial typologies of Onehunga were reimaged through paper architecture to address anxieties of site, alienation and technologies of production, under the auspices of late capitalism.

The 'terrain vague' or urban disaffection evidenced by my pedestrian trajectory, explored questions of historical narrative and 'cognitive estrangement' filtered through the lens of dystopian science fiction, to reimagine the industrial belt as both recognizable and unfamiliar.

This has led to a series of architectural propositions or 'emanations' for the ports district of Onehunga, which explore and stage a speculative futurity where the eternal return of product under globalisation has lost all bearings, and fixity of meaning in space and time. These projections represent a hallucinatory architectural experience, not just informed by the taxonomies of dystopian narratives pertinent to literary science-fiction and film, but also by the ambiences, and history of the southern industrial belt itself.
Amy Yalland
Honours

MOVING SPACES

I move in space
a moving space
a space of distraction
which changes every day
according to my mood

“But we never simply journey through the
afternoon. We sit in a train. Lunch digests
awkwardly within us. The seat cloth is grey. We look
out of the window at the field. We look back inside.
A drum of anxieties revolves in consciousness.
We tap a finger on the window-ledge. A broken nail
on an index finger catches a thread. It starts to rain.
A drop wends a muddy path down the dust-coated
window. We look back out at the field. It continues
to rain. At last the train starts to move. It passes an
iron bridge, after which it stops inexplicably.
A fly lands on the window. And still we might only
have reached the end of the first minute of a
comprehensive account of the events lurking
within the deceptive sentence ‘he journeyed
though the afternoon’” (de Botton 2002)

Moving Spaces is a project that explores our
relations with space through a process of
documented performance, or performed
documentation. It seeks to emphasize ‘being’ in
the world, and to make clearer how methods of
documentation form our understanding of that
world. It is an enquiry situated within the lived
experience of existence that examines our
relations with space through an embodied
continuity of the everyday. Moving Spaces
questions the inherited perceived notions of the
stasis of space, and the linearity of time. One’s
attunement with space is described as a kind of
resonance, as the relationship between the body
(as threshold) and threshold spaces. The project
focuses on moving spaces, which are thought of
in an expanded sense to mean the spaces
between destinations, spaces for movement
within the urban environment of the city. The
project’s core ideas of space and spatiality, private
and public space and live and documented
performance are discussed in relation to moving
spaces, and aspects of the project are explored
with reference to practitioners and thinkers.
The Vā is our past, present, and future. As much as we might want to define the Vā it certainly defines us. It does not appear as a physical form. It is never vacant. The Vā is a common thread that interconnects us all through our relationships. The Vā is a space that always already exists, whether we think about it or not, and even when we feel disconnected. It appears strongly when we meet and practice ceremonial exchange. The Samoan dictionary defines Vā as “separated, be divided, estranged – on bad terms, space, distance between, and relationship” (Milner, 2003). For my project it is a relational space. In my research I test the potential of Vā for the creation of spaces of display. In these contexts the project seeks to discover ways of creating communities, which nurture fa'asamoa, Samoan ways, in the diaspora. To contribute to a space for Vā relations, the project examines the associations and ancestral connections of 'Ie tōga within their communities, specifically to the Manukau Otara site. It explores the relationships created through the exchange of historical Samoan 'Ie tōga and makes visible their location in the Vā. By presenting to us our past, present, and future, 'Ie tōga activates the Vā. The design proposal is a Celebration Festival of 'Ie tōga in the Otara town centre Markets. The central concern guiding the research is the potential of Vā for a diasporic Samoan community.
What is the relationship between death and the ontology of performance? My research deals primarily with questions of identity, performance and death. This research seeks to uncover marginalised spaces in which we die, socially or performatively (for example, can a woman can die in the kitchen, exiled spatially from the company of others?). I am asking what it means to perform, particularly how I perform my identity. The identity is bound through naming, when we name things we bind them to performing a certain role. This research aims to uncover ways in which we can unbind identity through a deconstruction of the name. It is also rooted in a deconstruction of the domestic relationship that initially binds us (the naming of the child by the mother and father) and continues to probe how domestic space acts as an extended coffin for the duration of our pre-death (life).
Choreographing - Sensing - Relations

This research interrogates storytelling as an ethics of performance and as an ontology of relatedness. This complex question goes to the heart of significant ways of knowing that have informed both my performance practice and the ethics it has come to embody. Relatedness is that condition of being with others through an ethics of maintaining and celebrating differences. This Masters performance practice brings me in proximity with a diverse range of people through strategies of invitation, sharing of (water) stories, communal social relations, extended durations and diverse spatial environments and dynamics that commonly circulate around water.

Difference is explored not in terms of isolated singular human beings but rather the contingent spatial and temporal dynamics that participate in scenes of relatedness. Difference thereby enters performance through strategies of engaging with extended duration; people from different circles of life; spaces - of image, memory, embodiment, scenic and urban sites, idyllic and everyday conditions; national and international borders (Netherlands, Prague and NZ); and bodies of a singular and collective massing.

Working with a practice that has seen me performing for a range of choreographers and artists such as Louise Potiki-Bryant (Te Karohirohi), Carol Brown (Urban Devas), Becca Wood (Shifting T/A/U), and Louise Williams (Vltava - Wild Waters), this research continues to draw on these communities as both audiences and performers. As used here, ethics is not that term concerned with a morality of right and wrong, but rather engages with a concern for a subjectivity distributed through the above named networks. Relatedness is my term for such unanticipated belonging.
Transformance is an on-going research project that came about as a direct result of my recent personal experience of cancer and subsequent surgery, treatment and recovery processes. The work evolved from an underlying desire to transform the way in which I live, think and feel. It highlighted the way in which my own acts of transgression could change the way I perceive the world, act out my life and interpret the environment. I wanted to turn my life’s work into artwork.

The formalized studio research and development for this project was driven by two questions that emerged in the early stages. What is the nature and transformative power of creative communication, performance and display in individual and collective development where there is an empathetic sharing of skill and creative expression? How does the curatorial process function in this context?

Transformance is the making and experience of artwork, either visual or performative, which enables passive or participatory emotive identification and transcendence. In portraying political, social and environmental forces the Transformance research project looks to create enablement, dynamicization, and critical social interpretation from and by participants and viewers.

Transformance includes creative transgressive work and acts that go beyond and challenge normative limits set by the institution of the ‘family’ and the institutional privileging of this normative; the ‘proper’ and the socially regulative. In this sense Transformance is a showing, an enacting in actions, a recognizing, and an understanding of inherent social ‘plays’, their possible expansion and transcendence.

Warren Pringle
Master of Art & Design (Spatial Design)

TRANSFORMANCE

Transformance is an on-going research project that came about as a direct result of my recent personal experience of cancer and subsequent surgery, treatment and recovery processes. The work evolved from an underlying desire to transform the way in which I live, think and feel. It highlighted the way in which my own acts of transgression could change the way I perceive the world, act out my life and interpret the environment. I wanted to turn my life’s work into artwork.

The formalized studio research and development for this project was driven by two questions that emerged in the early stages. What is the nature and transformative power of creative communication, performance and display in individual and collective development where there is an empathetic sharing of skill and creative expression? How does the curatorial process function in this context?

Transformance is the making and experience of artwork, either visual or performative, which enables passive or participatory emotive identification and transcendence. In portraying political, social and environmental forces the Transformance research project looks to create enablement, dynamicization, and critical social interpretation from and by participants and viewers.

Transformance includes creative transgressive work and acts that go beyond and challenge normative limits set by the institution of the ‘family’ and the institutional privileging of this normative; the ‘proper’ and the socially regulative. In this sense Transformance is a showing, an enacting in actions, a recognizing, and an understanding of inherent social ‘plays’, their possible expansion and transcendence.
Moana Nepia
PhD (Art & Design, Spatial)

He aha te mea Te Kore? What is this thing we call nothingness?

Maori cosmological narratives conceive the concept of Te Kore as multiple states of nothingness, void and potentiality, a void without boundaries in which nothing can be obtained, gained or possessed, where nothing is in union and nothing is felt. Origins of primal energy and life, are traced from this source as tatai whakapapa, chronologies or genealogies of thought through a realm of eternal darkness and night, Te Po, towards the realm of light and contemporary existence.

How might exploring the concept of Te Kore through creative practice help extend such thinking about the origins of existence and creation? How might investigating the concept of Te Kore reveal understanding about creative thinking as embodied gesture? And how might a poetic approach to thinking, layering and synthesis of information derived from traditional Maori sources be integrated within design of a research methodology and academic thesis?

Making sense of Te Kore through video, dance and creative writing is thinking with light, space, movement and time, through the body. Thought here, as gesture, is never ‘disembodied’ but a making or doing, a poetic action or gesture. The body is the primary means for experiencing, and making sense of a world in which notions of void and potentiality that inhabit cycles of life and death, also pervade the present as a series of never ending beginnings.
Azadeh Emadi
PhD (Art & Design, Spatial)

Pa Dar Hava (Feet in the Air) – an unfolding of a Middle Eastern space of exile via moving image art.

This Ph.D project considers how Persian/Islamic art and philosophy might inform transnational media and moving image arts. It arises out of and responds to personal experiences of Diaspora and deploys video to facilitate new ways of looking across cultures. The research will be informed by an investigation of ancient Persian/Islamic art forms and philosophies, explored alongside selected Western texts that engage with cultures and technologies of perception. In addition to the materiality of digital moving image, time, movement and becoming will be key concerns. They are central both to moving image as an art practice and to Middle Eastern philosophical concepts. Further, notions of third space within Persian and Islamic art-forms and philosophy will inform my making of video work and media-based practice.
Rather than explore the morphography of urban formation, the thesis seeks to explore the various tactical manoeuvres that are employed by various governmental bodies with regard to population, health, and movement, and how this ultimately leads to the secretion of urban forms. The designer becomes de-centred becoming a service-provider for these governmental bodies. It is this, which the thesis seeks to explore on how certain strategies and tactics of urban management at the level of the city provides an articulation of the complex relations between discourses, technologies and practices of power.

The thesis explores a range of contemporary research of the city in urban geography, political science, urban planning and architecture. This research is extended in exploring the role of governmental rationality in particular economic and political strategies that have affected current forms of urban environment, by exploring genealogies of neo-liberalism and economic rationalities of the State in post-war Europe and America, with a concern with the shifts in architectural and urban rationality toward maintaining order within the population.

Figure 1: Levittown, Pennsylvania (1957): Post-war housing in America, low density housing was developed along with increased support for private transport.

Figure 2: Walter Gropius, Dessau-Törten housing development (1926-1928): Mass housing and mass production combine in Gropius’s housing scheme.
SPONSORSHIP