Formal Address  Head of Department - Elvon Young

Honorable Mentions
Heard Park Exhibition - (Year 1 Theory)
H E R E S Y - (Brendon Sellar/ Year 1 Theory)
Red K’Road: First Thursdays - (Danae Nichol, Felicia Wan, Heather Crawcour, Ikumi Otani, Paige Horton, Sally Anderson and Vivienne Cardno, with support from AUT Spatial Design staff and students.)
Best Awards 2012 (James Pendergras, Raimana Jones, Howard Oh)
Art In The Dark 2011 Philips Lighting Competition (James Pendergras)
Red Awards | Retail Design Awards 2012 (Ruby Lloyd, Michael Zhang, Felicia Wan, Georgia Simpson)
Official After Party for the launch of the New Zealand Dance Company at the Aotea Centre (Vivienne Cardno, Harriet Todd, Sally Anderson, Logan Cairns, Felicia Wan, Hayley Corney, Wasin Janplam, Paige Horton, Mona Sanei)
LUXCITY: THE HALO PROJECT (Antonia Fletcher, Keishya Adams, Wade Kobus, Bradley Walters, Danae Nichol, Kahrungri Goulton, Reza Monazahian, Sarah Jennings, Nadia Rival, Ruby Lloyd, Amy De Nobrega, Maggie McMillian, Oliver Latimer, Jewel Yan, Huai Hsuan Huang)
SPACE / TALK: Emerging Postgraduate Research in Spatial Design
S i x S t a t e s: PORTE COCHÈRE Exhibition (Andre Huang, Brendon Sellar, Hannah Ickert, Howard Oh, Raimana Jones, Robin Kim)

Undergraduate Studios: ‘THE SOCIAL CITY’

Formal Address  Lecturer Spatial Design - Carl Douglas

Time
Nexus of Forces — Rachel Shearer
The Price — Emily O’Hara
Architectures of Light (‘LUXCITY’) — Elvon Young and Yosop Ryoo

Detail
Hyperactive Environments: Settings for Social Materials — Carl Douglas
Retail Connection: Market Communities — Toby Russell and Kwong Vei Yong
Augmenting Prosthetics — Sarosh Mulla
Ultra Safe House — Fleur Palmer and Rafik Patel

Encounter
Space of Betweenness — Hannah Ickert
Crossing Stations: Hybrid Architectural Machines — Brendon Sellar
Ecological and Edible Cities — Amanda Yates

Postgraduate Research Clusters (Honours + Masters + PhD) - Andrew Douglas
At Spatial Design we’d like to think we’re a collective of dreamers, with the theoretical flair to keep our heads in the cloud and the practical and technical know-how to keep our feet on the ground. Forever evolving, Spatial Design embraces the notion of a world in flux, full of potential for learning – forever dreaming, forever learning, forever contributing to the evolving creative environment of spatial design.

With our theory and studio-based learning being located between various industries, disciplines, scales and cultures we’d also like to think our students come ready to navigate the complexities of the ‘real’ world.

But really what it means to be a part of Spatial Design at AUT is the lasting friendship and fond memories which will continue to inspire and motivate all our critical conceptual visions.

Year of 2012, we wish you all the very best!

Elvon Young
Head of Department
Spatial Design
School of Art + Design
AUT University
HONORABLE ABLEMENTS.
LISTENING BEYOND WHAT HAS ALREADY BEEN HEARD

Tonal Encounters of the Social

Over a four-week period, AUT University, School of Art & Design's Spatial Design first year students have engaged in a series of design briefs, which concludes in this Heard Park exhibition 'Listening Beyond What Has Already Been Heard: Tonal Encounters of the Social'. It is a student installation exhibition, where each student has explored their own individual associations to the site of Heard Park, Parnell.

They have been asked not to explore what has already been known about the site, but rather locate their learning through discovering something about the social and cultural conditions of parks, regardless of how grand or how marginal the park might seem (to them). That is, each student has been asked to listen carefully to the site to 'hear' how it personally resonates with their own unique series of connections.

Heard Park offers unique qualities to all — for some it consists of everyday routines, for others they might happen upon the park every now and again, and for others its existence may simply be fleeting and quite insignificant. Regardless, of each personal association of proximity or distance, these Year One Spatial Design students have been challenged to discover and question their own relation to Heard Park. In turn, each student has translated their discoveries with a critical design engagement through questions of social and cultural relations to Heard Park and to parks in general.

This exhibition results in site-specific installations from a selection of Year One 2012 Spatial Design students. Only one restriction to the brief existed in terms of scale — no student could construct anything larger than one metre cubed. Students also had to consider the particular siting of their free-standing model and ask themselves how this siting opens new encounters of the park and for its inhabitants. As a whole, we have attempted to express a curatorial programme reflective of Spatial Design's Theoretical Programme as that of a highly conceptual, creative and experimental course. We hope you enjoy the work.

Maria O’Connor, Emily O’Hara & Mark Jackson (Spatial Design Theory Staff — Year One)

For more information about Spatial Design visit:

HTTP://AUTSPATIALDESIGN.WORDPRESS.COM/
Over a four-week period, AUT University, School of Art & Design's SPATIAL DESIGN first year students have engaged in a series of design briefs, which concludes in this Heard Park exhibition 'Listening Beyond What Has Already Been Heard: Tonal Encounters of the Social'. It is a student installation exhibition, where each student has explored their own individual associations to the site of Heard Park, Parnell. They have been asked not to explore what has already been known about the site, but rather locate their learning through discovering something about the social and cultural conditions of parks, regardless of how grand or how marginal the park might seem (to them). That is, each student has been asked to listen carefully to the site to 'hear' how it personally resonates with their own unique series of connections.

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Brendon Sellar incorporates the formal pictorial elements contained within Francis Bacon's Three Figures at the Base of the Crucifix to expand on the Deuzian machinic body relations of Bacon's bio-morphism - as explorations of 'becomings' contained within the body assemblage machine or post-industrial machine. Psychogeography as practised by Guy Debord and the Situationist's and replayed through contemporary psychogeographers such as Iain Sinclair, Rachel Whiteread and Will Self are further utilised to create a system of architectural détournement that incorporates expressions of video game and paper architecture to create speculative visual fulcrums for deleveraging the simulacra that supports notions of temporal progress, and the realities promoted by the corrosive architectural spectacle of 'late capitalism'.

This exhibition results in site-specific installations from a selection of Year One 2012 Spatial Design student work, that was held on 29th September in an urban park, Heard Park, Parnell. Now located in St Paul St Gallery Three the works form another kind of reading, housed in closer proximity and within an interior setting. Only one restriction to the brief existed in terms of scale — no student could construct anything larger than one metre cubed. Students also had to consider the particular siting of their free-standing model and ask themselves how this in-situ opens new encounters of the park and for its inhabitants, and now how this is transmitted in a gallery context. As a whole, we have attempted to express a curatorial programme reflective of Spatial Design's Theoretical Programme as that of a highly conceptual, creative and experimental course. We hope you enjoy the work.

Curators & Theory Spatial Staff: Maria O’Connor, Emily O’Hara, Mark Jackson
A Spatial Design Exhibition spanning two-ends of learning

Master of Philosophy (Brendon Sellar, Spatial)

Year One Undergraduates (Spatial Theoretical Studies)

HERESY

Brendon Sellar

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SPATIAL THEORY ONE

LISTENING BEYOND what HAS ALREADY BEEN HEARD

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Spatial Design together with First Thursdays
Danae Nichol, Felicia Wan, Heather Crawcour, Ikumi Otani, Paige Horton, Sally Anderson and Vivienne Cardno, with support from AUT Spatial Design staff and students.

Red K’Road

First Thursdays is a community-conscious collaboration of artisans and art lovers whose ultimate goal is to showcase new and exciting talent in the fields of visual arts, music and performance.

For the August 2012 edition of First Thursdays, AUT Spatial Design students painted K’Road red! Our aim was to help visitors move from one event to the next along the length of K’Road by means of our red installations. This included footpath signage, way finding landmarks, and red massing at key venues.
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James Pendergrast  
Bachelor of Art+Design (Honours)

Digital Wattle [Best Awards 2012 - Exhibition Installations and Temporary Structures Category 'Bronze']
[Art In The Dark 2011 Philips Lighting Competition 'Winner']

In its pure aesthetic appearance, Digital Wattle is a contemporary deconstruction of Australia’s iconic Wattle flower. 300 glowing orbs of coloured light sit upon fibreglass extrusions, which disappear into a polished steel base. Shades of yellow sway gently in the breeze as a soundscape emerges from within the structure.

Digital Wattle is not representational, however. The relationship between New Zealand and Australia, and the commonality they share through their multi-cultural cityscapes, cannot be boiled down through over-simplified iconography. Digital Wattle responds to this. As the audience moves closer to the installation, hidden sensors in the base track their motion and Digital Wattle reciprocates. Colours explode from the glowing orbs, forming connections between the participants.

Raimana Jones  
Bachelor of Art+Design (Honours)

ISLANDS OF CONTEMPLATION [Best Awards 2012 - Student Category (Spatial) 'Finalist']

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.
James Pendergrast  
Bachelor of Art+Design (Honours)  
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Howard Oh
Bachelor of Art+Design (Honours)

PANIC URBANISM 2012  [Best Awards 2012 - Student Category (Spatial) 'Finalist']

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.
Stratification as the judgement of God

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Ruby Lloyd

Year 2

Ruby Popsicles  [ Red awards 2012 - Student Category 'Winner' ]

The philosophy of Ruby Popsicles was to create a fun and refreshing treat during the summer months of the year in a space that embraces the summer elements and activities whilst being able to move through to different locations. Made from fresh local produce Ruby Popsicles offers a refreshing delicacy blended to perfection right before you. Located in Auckland’s Waitemata Harbour Ruby Popsicles reflects the unique culture of the ‘City of Sails’ and allows people to become apart of it by being on water. Once aboard the floating bar a sense of isolation occurs as no matter where the bar is situated whether it be close to the city in the Viaduct Basin or at a remote bay, being on the water creates a sense of calmness through the airy space that is not often found at a typical bar.

The design houses all the steps required to create fresh made popsicles from local fruit whether it is from the traditional menu or the alcoholic cocktail menu. The design mirrors the experience by creating an open space made largely from natural materials and can transform to suit the weather through the use of shutters. The design has also incorporated a hydraulic system to allow the walls to open and create shelter when stationary or close up when moving through the harbour to a new site.
An elderly, retired man sits peacefully at a wharf, holding a fishing rod, casually waiting for his catch. He is living in the moment, getting away from the stress and hassles of urban life. In a distance, The Ark can be seen.

The Ark is a tower like structure sitting out in the water, overlooking the distant city centre. When one is on top of The Ark, one would feel fully relaxed. Surrounded by the deep blue sea, one could forget about the tensions of life and fully enjoy the moment of peace and quiet, forming a strong contrast to the typical fast paced urban lifestyle. It’s a place to get away from reality for a day and enjoy a most memorable feast with family and friends. When one can take off everything on his mind and enjoy the moment, the water surrounding The Ark acts like a barrier, blocking away all the worries of life temporarily. Overlooking the beautiful scenery and listening to the sound of the tide, one can easily lose himself in the beauty of nature.

The mood of this elderly man is comparable to the mood The Ark is trying to create. Parallels can be drawn between the man and the structure. In a sense, the old man chilling out at the waterfront is a personification of The Ark.
Imagine an experience that has the flexibility to change, to provide encounters in both familiar and unfamiliar ways. Picture yourself seeing the interiors of the Restaurant slowly change around you as you dine. The Open/Closed Restaurant is situated on the Ground Level of The Ashington House, situated on the corner of Wakefield and Lyndock Street. For this project I imagined an environment that changes and adapts with what we dine, dynamically influencing our relationship with the food and our surroundings.

From the aesthetics to the functions, Open/Closed presents the guests with an opportunity to encounter different dining environments within one space. This stands out from other restaurants because it offers systems that allows for changeability and flexibility to suit the different daily dining atmospheres of breakfast, lunch and dinner. Along with local produce, this restaurant will be able to serve its own greens to its customers from its vertical green wall in following with seasonal vegetables.

When guests enter the restaurant, on the left they are presented with solid wall with multiple viewing holes, allowing guests to peek into the kitchen. This allows for a visual connection between the guest, the kitchen staff and the food as they wait for their tables. A bar runs along in between the kitchen and the dining area, providing an area for guests to drink and socialize but also for those who are waiting for a table. The bar wall has also multiple openings that functions both as viewing holes, but also as wine storage and display. The dining area stretches through the right hand side of the building with multiple windows looking out to Lyndock Street. The toilets and staff area are separately located towards the rear of the building.

The vertical green wall is one of the main focal points of Open/Closed. The vertical plantings consists of edible greens, spinach, rocket, lettuce and basil, which present the space with color and texture. The greenery responds to encouraging a healthy behavior towards food. The green wall can begin to educate city-dwellers about food, bridge the gap between consumer and produce, to make food production and distribution part of the conversation about urban life.

Glass fibre-based fabric dining screens serve to soften the interiors but also allows for the flexibility of partitioning spaces for public and private dining, opening and closing spaces. The staff will control this partitioning of the table as the day progresses. For breakfast, privacy is minimal and so the screens can either be completely removed or pushed against the wall. During Lunch, people would like the option for both public and private dining, and so the staff could partition the some of these dining spaces. During dinner however, the atmosphere is different and requires a lot more privacy, and so all the screens will be used to partition private dining spaces. This material will be semi-transparent with peeking windows matching the aesthetics of the restaurant walls and allowing the controlled filtering of energy, light and sound to flow from one dining space to another.

Lamps are placed with lifting mechanisms that offers multiple lighting options for the restaurant. There will be three lighting level options, lowering to different heights and brightness designed to suit the different dining atmosphere wanted for a more public or private setting. The lighting mechanism allows for the lighting to change by remote by the staff. For breakfast, the restaurant will take advantage of the natural daylight that comes in from the windows and so the lamps will be at ceiling height. During lunch the lights can be lowered down to provide additional lighting to the interior space. At the dinner service, the lamps will be lowered down and dimmed for a more private and intimate atmosphere.

We are constantly surrounded by change. We as individuals change and adapt to new environments. The design of Open/Closed allows us to see the changing environment as an internal performance from simple and subtle gestures, amplifying our dining experience.
Good Burgers is an organic fast food restaurant located on the corner of Lyndock and Wakefield street. Serving vegetarian, free range and gluten free options this place serves as an alternative to your average fast food choice. Fresh juice replaces soft drinks and fair trade coffee is available. Given its location, close by apartments and student residents it is an ideal place for fast paced city dwellers. The interior is fresh and clean, adding to the overall feel good appeal the restaurant. With a large open space for dining, the table is in the form of a band, ribboned around the restaurant separating diners by height or direction. Customers order at the service area and pick up is located to one side of this, with take away or dine in options. Sky planters are a green accent to the overall feel, home to herbs used in the preparation of the food itself. Good Burgers is about supplying a fast but guilt free meal for its customers.
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Official After Party for the launch of the New Zealand Dance Company at the Aotea Centre

The students designed the Official After Party for the launch of the New Zealand Dance Company at the Aotea Centre in August this year. The event had over 500 attendees. The team was:


Supported by Emily O’Hara (AUT) and Cath (event designer/organiser).
LUXCITY: THE HALO PROJECT
Antonia Fletcher, Keishya Adams, Wade Kobus, Bradley Walters, Danae Nichol, Kahurangi Goulton, Reza Monazahian, Sarah Jennings, Nadia Rivai, Ruby Lloyd, Amy De Nobrega, Maggie McMillian, Oliver Latimer, Jewel Yan and Huai Hsuan Huang

LUXCITY: THE HALO PROJECT

The Halo Project is a large scale interactive light installation that aims to bring a community together. The structure forms a stage for the public to perform within thousands of handmade origami lanterns. It is brought to life when a participant donates a single breath to inflate one of the many compressed origami forms that hang on the interior walls of the Halo. The network of lanterns becomes a growing life force as it unfolds over the course of the night. The success of the project is dependent on the public's interaction. Each participant leaves a trace of themselves, leaving a sense of ownership in what they help to create.

Embedded across the surface of the structure was a network of 7000 compressed lanterns. Each lantern hangs waiting for a member of the public to participate. An individual selects a lantern and inflates it by blowing into the hole located at the bottom. Once fully inflated, an LED is activated which illuminates the lantern. Designing from the inside out, we developed an experiential project, creating an intimate, personal experience.

The interactive nature of Halo began from a concept to connect individuals in a community network. The act of individuals inflating the Halo mirrors the concept of breathing life into an installation. This idea overall amplifies the life of a community, made up of individual contributions coming together. With every contribution, with every single activity the participants were actively accepting the request to be a part of a larger group or community. The life of the project was truly in the hands of the public and the community. This in itself was a risk which also created a unique beauty around the project.

THE EVENT
On Saturday, 20th October 2012, Halo Project took part in Luxcity. Halo allowed Christchurch locals to collectively experience a new and vibrant city amongst their broken CBD; offering hope and a new start. The response at Luxcity was moving; individuals praised and thanked the Halo team members over and over, leaving us all with extremely touching and emotional memories. We were honored by the experience to create a space for the locals to participate in, as Halo was designed for the people, and was brought to life by the people.

We couldn’t have hoped for anything better. Wind created an extra dynamic to our project that we embraced over the period of the night. On the inner circle of Halo, the illustrations projected onto the wall of lanterns created a magnificent interior space that was closed off from the crowds. After time, this inner space became an impromptu dance floor for couples and groups of friends. Halo allowed us to witness a city of people whose thankfulness and gratitude in our project was so overwhelming it will not be forgotten.
LUXCITY: THE HALO PROJECT
Antonia Fletcher, Keishya Adams, Wade Kobus, Bradley Walters, Danae Nichol, Kahurangi Goulton, Reza Monazahian, Sarah Jennings, Nadia Rivai, Ruby Lloyd, Amy De Nobrega, Maggie McMillian, Oliver Latimer, Jewel Yan and Huai Hsuan Huang

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The interactive nature of Halo began from a concept to connect individuals in a community network. The act of individuals inflating the Halo mirrors the concept of breathing life into an installation. This idea overall amplifies the life of a community, made up of individual contributions coming together. With every contribution, with every single activity the participants were actively accepting the request to be a part of a larger group or community. The life of the project was truly in the hands of the public and the community. This in itself was a risk which also created a unique beauty around the project.

THE EVENT
On Saturday, 20th October 2012, Halo Project took part in Luxcity. Halo allowed Christchurch locals to collectively experience a new and vibrant city amongst their broken CBD; offering hope and a new start. The response at Luxcity was moving; individuals praised and thanked the Halo team members over and over, leaving us all with extremely touching and emotional memories. We were honored by the experience to create a space for the locals to participate in, as Halo was designed for the people, and was brought to life by the people.

We couldn't have hoped for anything better. Wind created an extra dynamic to our project that we embraced over the period of the night. On the inner circle of Halo, the illustrations projected onto the wall of lanterns created a magnificent interior space that was closed off from the crowds. After time, this inner space became an impromptu dance floor for couples and groups of friends. Halo allowed us to witness a city of people whose thankfulness and gratitude in our project was so overwhelming it will not be forgotten.
Urban Imaginary
10-12 am
Robin Kim

Public “interior”: Time of collectives
This project explores the role and nature of performance in urban space, particularly the notion of the public “interior”, as it is activated in the context of public occasion. Key significance to this study will be the intensification of exterior places and strategies of containment at urban and landscape scales by structures that condense or bind time of performance. It is about the question of interiority not just in the sense of a building interior, but the more diffuse forms of immersive environment. Architectural and landscape forms will be considered as both resistors of a generalized temporal acceleration of the urban and as themselves ‘moving parts’ capable of transforming that flow. The project aims to devise a kinetic public architecture capable of staging forms of collective event.

Howard Oh

Panic Urbanism
While both Virilio and Deleuze and Guattari share a common concern with the apocalyptic imagination and its positing of the “judgement of God”, they exhibit different perspectives towards the secularization of this theological impulse to disaster. Virilio would appear to remain more consistently within a tradition of “Apocalypticism”, whereas for Deleuze and Guattari, the “End of the World” and the teleological restages it harbour is what they absolutely resist. This project will focus on the notion of the Ark (Noah’s Ark) as a longstanding figure of salvation, rescue or overcoming in the context of the apocalyptic imagination. It will investigate the residual value of this old image for contemporary concern with disaster, and notion of a thickness or surviving agency that comes between the inundated earth and the suppressing heavens.

Andre Huang

Diaspora and the interconnection with the digital
This project considers the nature of street-relations in a digital age. Streets have long been held as an arena of encounter. They are a staging post for what is diversely shared in a community and provide a means for facing the differences of the urban social body. At the same time, it is the street that establishes a locational situating of ‘home’ (an ‘address’) and its explicating opening onto the ‘public’. Hence, at the level of the built fabric of cities, the street has provided a model for face-to-face relations defining public and private spheres.

Intimacies
1-3 pm
Nikki Zhao

Mammoth: Unveiling the elephant at our table
This research design project discusses methods that have grown out of a concern with contemporary habits of consuming food. It focuses on three interrelated phases of generation, distribution and consumption in relation to food habits. I seek to investigate how a closer relationship between growing, cooking and eating might be fostered through spatial design in order to reconcile lost connections had with the food we eat and its surrounding social infrastructure. As a spatial design project my ultimate aim is to design for increased care at a sensory level (rather than desensitized) that is spatially enabling. Research possibilities are emerging around some kind of system for individual growing, cooking and eating within an urban context for this Honour’s project.

Beth Eason

An uncanny study of dwelling.
The difficulty with ‘home’ is that it conjures up an all too fixed and idealised image: a picket fenced structure, a house with 2.5 bedrooms, a garden with roses, a garage with tools. ‘Home’ however, seems to house significant uncanny experiences within the existence of being as it is an ideal place that is constantly trying to be obtained yet never quite reached. This project draws on the writings of Freud and Heidegger in relation to the uncanny, place, home and the familiar. It seeks to challenge normative ways in which we strive toward place asking how design is implicated in this relation with our primordial existence. As proposed by Heidegger dwelling is related to two consciousnesses, where we are constantly switching between two states of ontological and ontic (i.e. primordial and representative) existence. As a spatial design project the aim is to design detailed spatial encounters that intervene with the habitual tracks of living to reveal that being at home is anything but uncanny. Here the familiar is doubled with the estranged encounters of securing and estrangement, come together in proximity to form undecidable exchanges for both the relief of uncanny symptoms as well as an embrace of the uncanny’s more qualitative offerings — where difference becomes embraced in belonging together. This project also draws heavily from a study of non-human dwelling and the notion of the double.

Jane Park

Spatializing Sound / Flesh Encounters
In this project I explore synesthetic experiences of classical music, embodiment and spatiality stimulated through an installation practice. Site and non-site specific experiments open up possible understandings of ‘presence’ stimulated through participating with my fleshed designs. The project develops more of an understanding of site as an embodied condition. A more concrete research question formulates around how different modes of an impressionist place may subjectively (and even pre-theoretically) translate into tactile encounters in relation to spaces and spatiality. The research explores concepts of mood, embodiment, synesthesia and sound through practice-led and lived-experience approaches. Through the process of poetic interpretation, I aim to translate the ethereal nature of impressionist music into tactile ‘fleshed’ encounters.

Shared Lunch
T/12

Harsh Times - PhD Panel Discussion
10-12
Mark Hannen

City / State (Cities of Risk)
Since the end of World War Two, globally, cities and urban environments have become the dominant location for human habitation. For this research project there is particular interest in how these urban environments and their populations have been both conceived and managed. This project seeks to work through several key shifts in the rationalities of architecture, planning and urban theory during this period, while engaging in a Foucauldian methodology that draws particular emphasis on his concept of non-souverain power.

Brent Harris

Figuring Diachrony — Ethics Before the Voice
My research into performance practices figures performance’s ethical dimension as radically detached from political agency, noting the pressing demands for performance, which is to say practice itself, to address the human as political animal. Performance explores shifting among voice, speech, bodies, gesture, and locale. The project engages a “radical passivity” that Thomas Carter (1999) finds in the writings of Emmanuel Levinas, Giorgio Agamben, and Maurice Blanchot. Levinas’s project of ethics as first philosophy involves a radical thinking of time as ethics before being, ethics before the capacity of the “I” to will or intend. The project explores radical passivity as perhaps the opening of ethics as first philosophy to politics as productive agency of the human. This project will explore “the who” that performance happens to and for, via an exploration of my practice in relation to Ant Hampton and Glen Neath’s The Bench or Hello for Dummies (2012).

Suzy Gorodi

How do you get outside of the work to see how the work is working?
How do you get outside of the work to see how the work is working? My PhD project involves experimental processes of making and producing a facility of sensing. This presentation will involve audience participation. I am currently building a series of devices that investigate ways to declutter spatial interactions of self with self, and others. These reciprocal viewing devices came out of research pertaining to video art practice, however these recent devices omit the use of a camera. Instead they play with the idea of the periscope, a device that compresses mirror reflection in order to extend one’s natural line of vision. I disrupt my synoptic line of vision, what I am doing? How do I (you) construct spatio? How am I displacing the place of my space? What happens to the space of the work and the space of the viewer?
This discussion-interaction-participation will revolve around how one gets outside of the work in order to see what the work is doing.

Chair: Associate Professor, Mark Jackson. Mark has six PhD candidates submitting this year, and another four still bracing.

Guest Critics
Lee Chin Ghee, Dr. Matt Harris, Grant Major, Eunice MacKellar, Andrew Pattinson, Rachel Shearer, Charles Walker, Lena Henry, Maisi

Urban Tonality
2-5 pm
James Pendergast

Austroscopic Phantasm
Austroscopic Phantasm is a research project that intersects performance time-based and installation spatial design practices through reactive and interactive design schemes. This project embraces contemporary conceptual thinking around new processes for being social, which is to manifest methodologies that embrace a do-creating of the subject as a knowledge producing; suggesting today more than ever subjectivity and subjects are produced through our online communicative systems. It corresponds schematically to my site of the Internet (and social online media and networking) in relation to a hypothesis around the subject as a new autoaffective disembodied entity conditioned or produced by social desire interest in this social online networking media. The site of the screen is here interrogated further to expand on its simple conception as a interface disciplining two individuals. Rather the screen becomes a site that splits, multiplies and inhabits space, time and subjectivity beyond most binary schemes.

Hannah Ickert

Stillness in Auckland’s Tonality
This interdisciplinary research by design project takes a panoptic, stratified and grounded approach to shapen an encounter between diverse strands of Auckland City to create a dynamic intersection, a matrix of relations drawn from prevailing discourse (the Auckland Plan) and select fragments of physical city. The inter-questions of what is urbanism in the 21st century is placed alongside a critical sampling of Auckland City’s 2013 conceived and perceived urban realities. A diagrammatic research system the transverse plane of encounter, is the project’s method of organisation. The notion of stillness is used as a figure and lens to sharpen a series of excavations in and through the assembled discourse and physical field of study to simultaneously expose indwelling, yet linked relations, prompting potentials, new expressions and experiences. The project’s method and emergent ambitions a field recording and recording of Auckland insights, in turn making resonant tonalities perceptible.

Raimana Jones

The Linear and The Wandering: An Architecture of Negotiation
If the visual, with its objectifying tendency, wants to render the question a linear thing for which the answer is its proper destination, the topic (which is itself always implicated in the visual as a kind of up-down tactic seeing, as Dekker and Giustini argue), in turn assumes the wandering form of the question by putting in place of answers other questions. Thus what this project asks, where does the body is its dwelling stop and start? the research so far suggests that it is caught unquestioningly between an instantaneous present, a topic deepering of concepts and a memory that dwells, that is, that it lies in an architecture of details. It is the negotiation of such details that centred this project.

Brendon Sellar

Spectacle Architecture: Mangere Inlet as Post-Industrial Arena and Theatre of Renewal
Calling an issue of earth-relation or earth-body (for which discourses centred on sustainability are one expression), this research project aims to develop speculative architectures and interventions in image reoperation that address fear as, a prevailing mood of currency specific to post-industrial life. Any consideration of the post-industrial or the global in this sense is inseparable from recurring reference to dystopia and the terrain regime, echos that first expression in an imaginary centred on degraded mass culture. In the context of a world scenario where progress and temporal continuity are held in suspension, this project asks what renewal is possible from the failed environments of late capital. Using the Situationist’s strategy of detournement, the northern fringes of Auckland’s Manukau Harbour - specifically the Mangere Inlet - are made a site for reconsidering transport infrastructures and natural specificity in the context of a revised sustainability and futurity.

Poster/Programme Design: J esposi
Six States of being urban presents emerging research by the Proximate Urbanism postgraduate research cluster. Intersecting the research of six Honours and Master of Philosophy students in their investigations into the city, it will evolve dialogue between exhibitors and viewers within Spatial Design’s Porte Cochère exhibition foyer. Part workshop, part installation, part exposition, it envisages ongoing design implementation and slow-time critique enacted across four weeks. The exhibition takes the form of an urban corridor within which the occupancy of divergent ‘lots’ are held together by a communicative armature soliciting interaction and encounter. Traces of this intersecting, it is hoped, will accumulate as an open-channel forum that pursues new synergistic voices and productive discordances.
STATUES

TUESDAY
FEBRUARY 7TH

The show will be open for one night only from 3.30pm. Please join us for a drink and celebration.

Gallery 3
39 Symonds St

This exhibition marks the formal culmination of Emily O’Hara’s Masters research and practice. The works shown combine the creative practices of filmmaking, photography, spatial installation and performance in a gallery installation of visual interlinking works that instantiate the question of identity (in relation to naming) via the image and text, time and space, movement and death. Aspects of gender, domesticity, language and lying have been folded into the practice as a means through which non-traditional performance spaces are located, enacted and legitimised.
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.
OTA-HUHU.
A city is not a single organism made up of buildings, roads, pipes and parks. There isn’t a single organising principle. On the contrary, the city is social, made up of many actors that negotiate, conflict, team up, enable, disable, react, reconfigure, and trigger each other. A city is a human environment, but not all these actors are humans: corporations, government departments, community groups, animals, ideas, emotions, language, plants, micro-organisms, and even rocks are active in the city. In Spatial Design’s first Project on the City, we explored how changes to the infrastructure of the central city provided opportunities to reconfigure the experience of the spatial environment. In our second Project on the City, we’re going to explore the possibility of a SOCIAL CITY. How is the city already social? How can the sociality of the city be developed?

Our collective design research will be to speculate on future possibilities for one of Auckland’s town centres, Otahuhu, identified in the Auckland Plan as a key site for intensification. Our research will be organised into three strands: Time, Detail, and Encounter. Each of these overlapping themes will provide a different way to approach the question of the Social City.

Carl Douglas
Spatial Design
School of Art and Design
Auckland University of Technology
TIME

Nexus of Forces — Rachel Shearer
The Price — Emily O’Hara
Architectures of Light (‘LUXCITY’) — Elvon Young and Yosop Ryoo
Nexus of Forces — Rachel Shearer

The Event: a convergence of forces, people, elements or things

An event, according to Gilles Deleuze, is the productions intrinsic to interactions between various kinds of forces. An event is not a particular state or happening itself, but something made actual in the State or happening. An event is a sign or indicator of its genesis – where it came from - and the expression of the productive potential of the forces from which it arose. It highlights the momentary uniqueness of the nexus of forces. In this project students investigated aspects of designing an “event space” for specific sites in Otahuhu. We discussed how their varied materials might inform each other, the existing site and the potential audience. We discussed the histories of the spaces, the materials and the ideas particular to each student’s work. We investigated how their installations might contribute towards a “social city”.
Hana Stay
Year 1

CONTRAST BETWEEN OTAHUHU AND AUCKLAND

In this installation I am exploring the contrast between Otahuhu and Central Auckland. Otahuhu is only 13km southeast of Auckland, around a 15-20 minute drive. The two places aren't far apart yet the style of living is very different. Otahuhu is one of the oldest suburbs in Auckland. It is built up of old houses, small buildings, very local-type ethnic shops and a lack of noise and traffic. On the other hand Auckland City is trying to keep up with the global trend of constantly moving forward and improving. It is filled with skyscrapers, plenty of international shops, constant construction, traffic and noise.

Along with exploring the contrast between Auckland and Otahuhu, I want to delve further and provoke certain questions and ideas. Otahuhu may seem in dire need of updating to people who are used to the atmosphere of Auckland. Auckland may be modern and up to date with global trends but by adapting to become more like the global world, does that mean we are leaving behind our kiwi culture. There are claims that with globalization cultures are becoming homogenized. Meaning that cultures around the world are becoming standardized around a particular culture, largely the Western society.

The questions I am looking to bring forth in my installation by comparing Auckland and Otahuhu are what do we want as a nation? Do we like the global trend of Auckland or prefer the more Kiwi approach of living in Otahuhu? Which is better or is there the ideal state somewhere in the middle? Do we like the diversity our nation has, not only in the cultures that build our country but the lifestyles as well?
Hannah Bennett
Year 2

ODDS & ENDS

This installation is based on my experience of Otahuhu. I focused on the central part of the suburb and their low cost item shops. The stores along Otahuhu’s Great South Road, are generally full and jam packed with all sorts of budget items. Being a multi-cultured suburb, the presence of Island & Polynesian Fashion stores, with a hint of Indian culture are dominant. Researching the various cultures in the area, it was revealed that 15% of the population are Maori, 46% European, 28% Pacific Islander and 22% Asian while 80% of the population live in high poverty homes.

For my final installation I have created a large pile of junk which I collected. I’ve used masks attached to sticks, which stick out from the pile, symbolizing the people involved in the buying and selling of product in Otahuhu, which also shows different cultures and the eclectic mix of product they sell. When cheap items are collectively put together, it creates something that looks cheap. My piles have been created to give my own interpretation of what Otahuhu shops look and feel like – full, busy and budget. I did this through the use of light projection. I have placed the light at a distance from the pile so with the projected light on, a silhouette of my sculpture shows masks coming out of the pile, which then projects onto the wall. I wanted the projected shadow to be a reflection of my findings and experience of Otahuhu.
Hannah Bennett
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JaeHyeon Seong
Year 2
PER-SEPTIC TANK
The idea of ‘Per-septic Tank’ is based on our perceptions symbolising the idea of the intentions that fills space with an action. Our perception is formed with the instant emotions and memories from the past. In this Septic Tank, all of our forgotten, abandoned perceptions are gathered. The concept of ‘Per-septic Tank’ is to show that Otahuhu is in the space isolated by the huge stream of vertical forces and it needs the horizontal movement to equalize the flow of action with creating fair chances and new creations in a convergence point. To solve out the issue that I have found for my project, I have chosen the horizontal flow to create ‘An Event’ space to make both sides think of the misunderstandings made from their perceptions.
The experience I wanted to create from this project was the feeling of being in an expensive Auckland city shop, and also a bargain Otahuhu store. I wanted to create that contrast, and compare the two different types of shops, and put them in one. When I first went to Otahuhu, one of the first things I noticed was how the retail experience was so different compared to Auckland City, and so I wanted to create something that not only compared the two, but brought them together. This shop, Otacity, brings in qualities from both types of retail. I wanted to contrast the main aspects of each shop. For example, in Otahuhu shops, there is lots of clutter, and objects are just anywhere and everywhere. And in the more expensive shops in the city, there is a lot of space, and everything is very simple and minimalistic. So I've brought both these qualities into my shop. Also, the colours are very different. In Otahuhu, its very bright, and a lot of clashing colours, compared to in the city, its very simple with whites, blacks and greys and the odd touch of colour. There are a lot of little things that are different. In Otahuhu stores, a lot of signs for prices, are just handwritten on paper. And in the city, prices and signs will be expensively printed on thick board, or even on the wall. So all the little things make the difference to really make each type of shop different, but joining the two together, creates a whole new experience!
Kate Wotherspoon
Year 1
UNITY

My urban installation, created with hundreds of folded origami birds, was primarily inspired from the multiculturalism and diversity of Otahuhu’s community. These different cultures appeared to stay separate from one another, to an extent, with separate cultural restaurants and stores.

After research into Otahuhu and their community I discovered the 2012 Area Draft Plan, which displayed the council’s future vision for Otahuhu. This vision incorporated aspects such as protecting the natural landscape of the area, displaying Otahuhu’s distinctive coastal, rural, urban and volcanic landscapes, promoting physical and visual access between the coastal edge, waterways, parks and Mangere mountain, establishing a local planting guide reflecting the area’s character and to integrate Maori urban design into the environment and open space. From this research I gathered that the council are concerned with linking the natural environment and the community in Otahuhu.

I wanted to bring the cultures of Otahuhu together through an installation, which I chose to install at the Otahuhu Youth and Recreation Centre – a neutral place for all cultures and everyone in the community to gather to participate in similar activities. This installation combines the ideas of community and natural aspects of Otahuhu.

I used the birds as an abstract representation of the people of Otahuhu. The red and black colours symbolise the two more dominant cultures and the range of white colours symbolise the remainder. The birds come together in a geometric, circular form symbolising harmony, unity and the coming together of community.
First Impressions deals with a suburb's identity by looking at the things that make each of the represented suburbs unique from one another. Using the Eastern and Southern trainlines the installation shows how Pukekohe, Middlemore, Otahuhu, Sylvia Park, Ellerslie and Auckland could embrace how the public sees them by creating an icon for each place. This aims to encourage a sense of community and pride. The trainline and sounds of the train show how each place is connected as well as how these icons could unite communities within the Auckland region and potentially New Zealand.
Kelsey Franks  
Year 3  
FIRST IMPRESSIONS  
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Liz Hyun  
Year 3  
INTERACTION  
Otahuhu is a very multicultural community, as seen in the shops and majority of the town area. People remain in groups of their own cultures from my observations. The aim of my work was to produce a work where the community of Otahuhu can come together, like a zone of exchange.

This sound sculpture works to be a mechanism that produces blabbing sounds. I made a sound piece with different languages being spoken and overlapping each other. People can listen to the sounds and they can speak into the pipes. It mixes in with the sound piece inside the sculpture, where it is forever changing with the different people that are interacting with the sculpture.

The sculpture stands on a flat surface to create intimacy between the person and the object. Therefore people will have to come closer together if they want to experience or engage with the sculpture. I have used pipes of different lengths, thicknesses and widths to create a variety of different tones and volumes being distributed out of the work.
Maddie Hughes
Year 1

INDUSTRIALISM

When first entering Otahuhu, my first sight was metal. When I looked closer I saw hundreds of car parts. It was clear that Otahuhu was a hub of industrialism and transport. Car part shop after car part shop. In those shops were rows and rows of each car part: doors, steering wheels, tyres, bonnets, motors and seats. When moving further into central Otahuhu, the thing that struck me most was the cultural diversity. Traditional Indian shop followed by Chinese $2 shop followed by Pacific Island markets followed by European fast food joints, and then repeated again and again. After researching further I learned that this is a clear representation of the essence of Otahuhu. I wanted to explore both the ethnicity makeup and the Industrialism of the area further.

Both of these observations were equally important in my deciphering and understanding of Otahuhu, and I decided that both of the ideas complimented each other... so I combined these two ideas and developed them together in order to create my installation. The result: creating a mapping system of the cultural makeup of Otahuhu and portraying this using a series of car parts. From there I developed ideas as to how I will approach this installation in terms of design, construction, location and presentation.

I used beaten up car bumpers to create the body of my installation as a representation of my impression of Otahuhu: imperfect, run down, outdated and socially withdrawn. After "polishing" the bumpers, I divided the mass of bumpers into racial sectors: 28% European, 22% Maori, 44% Pacific Peoples, 19% Asian and 0.5% other. My piece is designed to be installed in central city Otahuhu.

Mei Fung Woo
Year 2

ACTIONS

Actions, now become an imperative law that mankind needed to submit. It relies on the notions of virtue and vices, such as we ought to "act charitably" and not to "act cruelly." I believe that mankind ultimate desires is to attain a good life, which is fulfilled with honour and gain respect from others. As human beings, we are bound to a certain kind of knowledge. We are inclined to obey the rules that are an artificial human invention to self-rationally master our spontaneous bestiality and to will a harmoniously good life.

And we transfer the concept in to a dance floor. And now the Dance floor has turned into a place for an agent to think about the music and respond. Or to respond to the music, then think.
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And we transfer the concept in to a dance floor. and now the Dance floor has turned into a place for an agent to think about the music and respond. Or to respond to the music, then think.
A key word that always shone out was ‘Obsidian’ a dark glass-like volcanic rock. Strongly interested in objects that obtained reflective and patterned qualities, the vision was something that was going to give the opportunity to use these. The work combines aural elements with an installation derived from the history of celestial navigation used by Maori to migrate from the Pacific to New Zealand. Research into the history of Otahuhu led to information on the Otahuhu portage. In ancient times, it was a track where Maori dragged their canoes between each harbour. This was where one of the first canoes in New Zealand arrived from the Pacific Islands, so a strong connection was made to the large population of Pacific Islanders living in Otahuhu.

The installation took on a shape of reflecting the canoe voyage from the Islands to New Zealand using the stars, in particular the Southern Cross, Pointers and Achernar as navigation. Stars were a perfect opportunity to use reflective objects relating to ideas of obsidian. From this came the idea of crystal glasses, using them for their qualities and the similarities they have to the night sky stars and water fragmented light glistening on the ocean. These ideas are taken from the Waitemata Harbours sparkling waters, where the Tainui canoe first arrived. Waitemata means sparkling waters and obsidian glass, where they sailed using celestial navigation, which the sound piece is based on.

There are 8 blue stars, which represent the 5 Southern Cross stars, the Pointers and Achernar. These were the stars used for navigating their way to New Zealand because they are brightest and don’t fade, they can always be seen. The rest of the glasses are used as the background constellation and are illuminated by clear white light.
Micaela Wynne  
Year 2  
THE SAFE HOUSE

I began my installation research with a visit to Otahuhu not knowing where I was heading or what to expect. How ever after one visit I had two vague ideas that I was extremely keen to explore and develop.

The first idea was triggered as soon as we arrived in Otahuhu. A sense of misplacement was felt. As I was so used to being in the big city the majority of my time, to arrive in an area quite rural and under developed like Otahuhu, compared to the sky scrapers in Auckland City, opened my eyes to a big contrast between the two. I'm not one who is used to stepping outside of my comfort zone (my comfort zone being “home” or what I'm used to). To be in an unfamiliar area receiving strange looks was unsettling.

The second idea, the use of umbrella's, relate to a very simple yet another personal experience in Otahuhu. I am one that religiously carries an umbrella around with me, as I did to Otahuhu on the day of our visit. I arrived in Otahuhu and to my dismay, my umbrella broke. I stopped at a local store and bought myself a new one. On my walk back to the train I thought about what an umbrella's ultimate use is. It protects one from rain and sunshine (and of course anything in between).

Why not combine these ideas and create a safe house out of umbrella's that is able to contain a human as well as “homey” furniture to make one feel at home – often the place you feel the most comfortable.
Mona Sanei  
Year 3  
MEMORY TRACE

Some people express their feelings through art illegally done in public spaces, this is one of the most reoccurring activities in Otahuhu. Now if you could imagine in the past years how many different people have tagged in a certain time in space, then these surfaces were repetitively cleaned or painted over, so what was once a trace of a memory is now just a blank canvas again.

My final work includes a projection of the people of Otahuhus thoughts on suspended black canvases.
Mona Sanei
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My final work includes a projection of the people of Otahuhu's thoughts on suspended black canvases.

Ping Ma
Year 1
CULTURE LANGUAGE
This project is about cultural language. Otahuhu is a fusion of many cultural areas. I want this work to reflect the cultural characteristics of Otahuhu now, thus can also reflect process of Otahuhu from a single culture into multicultural. I chose more popular culture group to research, they are Maori, Pacific Island, European and Asian. I used different kinds of gates to reflect different culture from the four regions, and through the cultural characteristics to identify their culture. I would like people through these layers to feel the diversity of culture. I used soldering iron to burn small holes, structuring patterns.
Blackness surrounds you. You don’t know what’s going to happen next. Looking around, you aren’t in a familiar place. This is the feeling that I got from going to Otahuhu during the night. The place looked odd, unfinished, as if something has been forcefully pulled out. That ‘something’ is the human beings themselves, it was the same during the day.

Otahuhu is dominated by Polynesian culture. I found it very uncomfortable to be in that area without a friend. The stares we got were not welcoming but rather frightening. During the day Otahuhu seemed filled with history, from the music played to the paintings hung on walls.

Being in Otahuhu did not make me feel too uncomfortable due to the sociality of some. During the night it was quiet, mysterious, you could only hear the sounds of car engines as they drive by and club music in a corner somewhere.

My proposal is to bring those sounds into action, being my main focus of this project. I have designed a space where a person can step into and is able to hear the sounds of Otahuhu. The sounds I have collected during the day will be played with lighting which sits at the top of the person standing inside. This represents comfort while being lonely at the same time. I will also play sounds from the night. There will be no lighting at that stage in order for a person to feel lonely, scared and somewhat needy.

The material clothes you in black silk to trap you while at the same time you are able to break free. By doing this you are able to concentrate on the sounds of the uncanny space and the feeling sensed if you were a new soul to the area.
Reyam Zaia
Year 2
BLACK ABYSS

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Sam Couling
Year 1
OTAHUHU LANTERN FESTIVAL

When I first visited Otahuhu I noticed that there were many different cultures that were involved in the community but it was very divided and each culture was represented individually. For this brief I decided to create a festival in which the many different cultures living in the area could be brought together as a whole and hopefully as one culture and community. I have incorporated the four main cultural identities in to my design for the festival. To do this I used the original idea of a Chinese lantern festival but used Polynesian patterns and symbols instead of the traditional Chinese calligraphy. I also incorporated glitter into the pattern to include Indian culture; like the jewellery shops found throughout the town. The colours that I chose for the lanterns were the main colours used in all four of the cultures for their festivals. Traditionally the lanterns are lit and set off to float up into the night sky. For the installation of my project I have created a night sky within the space that I was provided with many stars to make the lanterns glitter and ‘light up’ the night sky. I then suspended the lanterns so they seemed as though they were floating upwards. I chose not to add lights into the lanterns because the glitter from the Indian influence seems to light up with the stars in the night sky. This festival would be a great way for the community of Otahuhu to celebrate as one and come together to celebrate the similarities and differences within their cultures.
I’ve based my studio project around the historical journey of Tainui through the Otahuhu portage. According to legendary history, the Tainui waka had explored the Hauraki Gulf before arriving at the Tamaki River and left Marama, wife of the Chief Hotere, together with a slave at Wharekawa. Upon arrival at the Otahuhu portage, the people of Tainui waited for Marama and the slave to join them. When they did not arrive, the people attempted to haul the waka across to the Manukau Harbour, but they were unable to move. This was a result of Marama committing adultery with her slave. So when Marama and the slave finally arrived at Otahuhu, Marama confessed to her adultery and her people were then able to haul the waka over the portage as her sins had been confessed. Chief Hotere and his people were angry so they took the offending slave and killed him. Marama was left behind to settle in the Tamaki area while the historic Tainui continued its journey. Sound is the main element within my studio project. Since Maori have a strong connection with the land I have used sounds such as thunder, volcanic eruptions, violent winds and raging seas. These sounds layered up captures the emotions of anger, betrayal and sadness of Tainui. My installation supports my sound. It shows off tension in some areas as well as calmness. People are able to journey through my installation, fully immersed and being able to experience a section of the historic journey of Tainui.
Sarah Joe
Year 3
JOURNEY
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Gin Wang
Year 2
MORE THAN MEETS THE EYE
When we travel to somewhere foreign, we tend to only think about ourselves and people whom we are close to and forget about the 'people' of that place and with that, we label things, people and places using our limited experience and encounters whether it be positive or negative. In this case, for example, I created this space of Otahuhu in my mind that was categorized under something negative, until I get to the point of familiarity or before that if I encounter something 'out-of-the-way' positive to change my opinion. Humans make space physically and mentally and also consume space, therefore if we produce, design, and create space, we also produce traces. Pieces and parts that connect and build the existence in our minds that until we materialise it, it will still be there in another form whether it be memory, experience or imagined material.

So here with my project, I want to create something like a trace, something that is able to express in the smallest and most simplest way the different personal collections of opinions and thoughts of those who come across each installation piece everyday. Using silhouetted fruits and puzzling colourful shapes that could only be understood of its purpose in the dark, I wish to affect people personally through a long period of time. Whoever comes across a piece or spots them will question these and will have their own opinion and reaction and categorize them under something positive or negative. I also wish that it becomes something that changes, so through time and light, those who have seen it at a certain stage are able to see it differently and change their opinions and hopefully embrace it.
Transportation systems are actors that play an important role in how our city is socially structured. They enable humans to connect between spaces. However, once a human boards a vessel of communication from their original destination they need to know that the actor (transportation system) is not going to neglect them at the other end.

In the case of Otahuhu it does exactly that. Once a passenger exits the train at Otahuhu they must walk 17-20 minutes to reach the town centre. Thus socially impairing the connection between the two locations.

My proposal aims to bring back the accessibility that has been lost since the re-colonial period, at an affordable price (possibly free). The personal four-seater pods exterminate the social anxieties attached to populated forms of transport and are wheelchair, pushchair and bicycle friendly.

In a sense public transport represents the communication of past (destination someone is travelling from) and future (destination where they are heading to). It’s an in-between space, where you are so confined by the voided time that it creates the perfect platform for one to reflect and/or meditate. The pod system has a selection of soundtracks for the passenger to choose from:
1) History of Otahuhu as a transport hub dating back to pre colonial, Maori times.
2) Relaxation track to encourage reflection and meditation
3) Silence
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3) Silence
Staging Arthur Miller’s Death of a Salesman

Life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement regardless of social class or circumstances of birth. —James Truslow Adams, 1931

Playwright Arthur Miller is renown for his stories about the common man, from longshoremen to salesman. Some of his most powerful writing stems from the ideal of the American Dream, that dream that says all men are created equal, and can make their own destiny.

Even this word, playwright, is a conundrum. A writer writes, right? So why does a playwright, wright? What is this combination is writing and righting? Perhaps our sense of the social springs first from a sense of justice, and justness is that which is the ever-lasting dream – that we live in a free and equal society. What is it to write? Or to be right? To do right, to make right, how might we explore different ways of righting or writing? While this brief opens with a description of the American Dream, your work will stem from a questioning of how this dream may be inherently flawed, mythical, a utopian construct which can never fully be realised. The way in which each individual begins to imagine his or her dream existence is vastly different, as such, can there ever be a collective dream such as the opening quote suggests?

You will be asked to rigorously interpret your own beliefs around what constitutes a dream existence. How do you view the world? What do you wish for in your own life? We will be using the play Death of A Salesman as a trigger for these discussions, in conjunction with short passages of writing from Gaston Bachelard’s ‘The Poetics of Space’. Death of A Salesman is concerned with the everyday life of a man, and how he works to obtain the always elusive dream. Through Bachelard’s writing we aim to uncover a complex relation between domestic space (seen as the domain of Women, and significantly present in Miller’s stage/design directions for the play), and performance space – and how the notion of the dream can become more complex when viewed from a position other than the traditional gendered bias.
The delusion in this play stems from the dreams of Willy (those that he did not accomplish) he takes the situation he is in and creates an illusion to himself and those close to him that everything is perfect. He creates a world he thinks he’d rather live in instead of the real world. I portrayed this main theme delusion in my work mainly through the etchings, which are images from Otahuhu as we used this site as a design discourse. The images are taken out of context and scale reinforcing the scene of delusion. The etchings are present in my one to one model of the object and in my smaller model from the furniture to the screens that distort the audiences view from the play itself.
The characters all put on roles even for each other. They try to hide behind this notion of the American dream that seems to be the only element keeping them from cracking. I care to study the difference between domestic space (their home) and theatrical space and the effect it has on the characters and the way they act. This notion is represented by the front door of the house, which for me is the element that separates these two spaces. I have created, the characters would have to move into a performance space by traversing large door shaped tunnels, in order to trigger their characters. This emphasizes the fact that they are merely playing a role in a performance, that is only a representation of reality.

Gabrielle Cassin
Year 2

THRESHOLDS/TRANSITIONAL SPACES
Life Pursuit Death, was created to embody the cyclic motion of new life to senescence. The event of plate smashing stems from the Greek concept, Kefi. Kefi loosely translates to a spirit of passion, enthusiasm, high spirits, or frenzied mind. The custom of smashing plates is considered an expression of kefi, when the soul and body are overwhelmed with an exuberance that must find an outlet. Kefi traditionally has a place amongst funeral practice and mourning rituals, and was used as a way of coping with great anguish and agony.

I have adopted this concept into Life Pursuit Death. The set will behave as a mirror for the storyline and characters, as they move through moments of tension and release. The entire set accept the pavilion walls will be made from plaster, and broken by the actors throughout the show, until there is nothing remaining but shards of clay.

'Nothing is ever really lost, or can be lost,
No birth, identity, form—no object of the world. Nor life, nor force, nor any visible thing;
Appearance must not foil, nor shifted sphere confuse thy brain.
Ample are time and space-ample the fields of Nature.
The body, sluggish, aged, cold-the embers left from earlier fires,
The light in the eye grown dim, shall duly flame again;
The sun now low in the west rises for mornings and for noons continual;
To frozen clods ever the spring's invisible law returns,
With grass and flowers and summer fruits and corn.' Walt Whitman's November Boughs
PROJECTING REALITY

This set design draws on Gaston Bachelard’s notion of the daydream to explore Arthur Miller’s use of contrasting present with past as a revealing technique within the play, Death of a Salesman. It was important for me to design a technique to both show and explore the relationship between past and present within the play, I ask myself: which reveals more truth to us, the present or Willy’s daydreams of the past? A dynamic on-stage environment is created using projection to complicate the audiences perception of time and space. Apart from the projection screens the only set elements are a door, which the characters must pass through to enter the ‘present’, and a chair, Willy’s chair.
Hayley Corney
Year 3
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Megan Doran-Read
Year 2
THE PRICE

"Death Of A Salesman" explores the idea of the 'American Dream'. Willy believes whole-heartedly in what he considers the promise of the 'American Dream'. Media and the persuading world of consumerism in America have influenced him. This lifestyle has been sugar coated and presented through the media filter as desirable. During my exploration of the television in part one of this assignment I discovered that the television is a fundamental instrument of mass media, which presents to the public an ideal yet unrealistic world they desire. This is similar to Willy's life being falsified by his avoidance of issues that take away from his "ideal" lifestyle.
I designed the staging for Arthur Miller's 'Death of a Salesman'. I primarily focused on using light as a texture, a material, a fabric. Using it as a sort of transformative device; one that can take even the simplest of sets and completely change or alter the way we the actor or we the audience view and interact with the given space. To do this I created a device out of an intricate laser cut pattern that helped me explore, manipulate and harness light. Throughout this semester I thoroughly investigated the question of 'what does it take for something to constitute being real or material?' Light in this sense could be viewed in a tangible or intangible sense. As it is something we can see, yet it is something we cannot grasp, hold, or touch.
Catherine Downs
Year 2
IN.TANGIBLE
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Prianka Govender
Year 3
ONEIRIC DEATH
In his play of tragedy, abandonment and betrayal, Willy Loman and his family feature as the subject and the main characters in the play. The play evolves to a conclusion that Willy has failed to realise the truth about his life and his actions, leading to the inevitable misfortune of his death. My studio project conceptualises this notion of death through a dreamlike quality. I looked into what is death? What does it feel like to me and designed a 1:1 scale model representing this notion of death in the play. My Death Chair is constructed from rocky concrete slabs and steel framing. These hard materialistic qualities depict the strong minded viewpoint of Willy Loman.
WILLY LOMAN. WILLY LOMAN. WILLY LOMAN. WILLY LOMAN.

"... Willy Loman never made a lot of money. His name was never in the paper. He’s not the finest character that ever lived. But he’s a human being, and a terrible thing is happening to him. So attention must be paid... attention must be finally paid to such a person. You called him crazy -"

Unable to live in the ‘now’ for the ‘now’, an inability to differentiate what is real ‘now’ and what only he can see? Willy Loman has been written into this script in such way that each time I took to the pages; he appeared to fall further into himself, closer to a point that he battled to return from. I started to question whether he is the only character living this script. The possibility that he is making everything up and lying about himself is a perspective that distorts my interpretation of the play. But in saying that, it is one that intrigues me and feeds my desire to re create the performance as a monologue.

A monologue suggesting that there is one person living all the characters in the play. Willy Loman is a curious being and perhaps the individual characters may be real but their actions and their stories may be fictitious. Or is it possible that a majority of the characters are in fact fabricated in themselves and Willy is a man of multiple personalities. There is potential to establish a performance that draws the mind deeper than how the script is read superficially.
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Melanie Kassian
Year 2

VULNERABILITY STAGE

Why is it that society wants to live this ‘American Dream’? Bachelard says "the house protects the dreamer, the house allows one to dream in peace", which is true until we deal with the idea of a window. Just as eyes are said to be the windows into our soul, windows are portals into spaces deemed to be our most private, spaces that our true happiness or unhappiness is revealed. By constructing a set entirely out of windows, I am addressing the idea that the family is living for a societal audience, putting up a façade of happiness. To be seen through a window, is to be seen at your most vulnerable, a time of unexpected performance.
“Where there is no light, there is no life.” The conditions of dampness, darkness is where moss will grow. I believe that the Loman family has no light in their house and life, they live a miserable life.
"Where there is no light, there is no life."

I believe that the Loman family has no light in their house and life, they live a miserable life.

The main characters in "Death of a Salesman" literally cannot think out of the square. Their minds are locked in the square frame and not going anywhere. They are looking at things through the frosted glass so they don't have to face the raw reality. My design is a representation of how chilled their family relationship is, it is dark, ignored, closed off, panicked and depressed which is reflected into the stage set design and the furniture design for this play. Everything is in monochrome and shaped into the square form.
Escapizm attempts to explore the relationship between volatile family relationships and domestic space. A misunderstood son, and confused father both trying to escape each others expectations of one another.
Harriet Todd
Year 3

DAISY

As a little girl it seemed to be important for me to sit by myself sometimes and ponder whatever it is 8 year olds ponder. As the oldest sibling of four I suppose it was just important for me to get away and do older sister things. I remember a large patch of grass that would grow wild daises in our top garden. They all shone like little suns scattered on the ground. They were so perfect. The little yellow centre surrounded by the crisp white petals which were all propped gently above the ground prevented only from floating away by the near invisible cotton thin green stem. They danced in time to the soft gusts of wind that came through on the rarest of occasions. Almost arriving just to make sure that they are still alive.
In "Death of a Salesman" by Arthur Miller, I read the family, and their behaviors and came to see how dysfunctional they were as a family. Operating in a way where the truth became hidden, slowly slipping out of reality. What can work whilst still being dysfunctional and still appear slightly normal?

The table being the heart of a home, the place where you eat, talk and connect with people and engage eye contact. A place where a whole new set of laws and rules fall into place. Based on this I decided to build a table that was longer and thinner and slightly higher than your usual dining room table. It also has seven legs to push the idea of dysfunction, and disabling the function of an object.
Matthew Torr
Year 2

DYSFUNCTIONAL FUNCTION

In “Death of a Salesman” by Arthur Miller, I read the family, and their behaviors and came to see how dysfunctional they were as a family. Operating in a way where the truth became hidden, slowly slipping out of reality. What can work whilst still being dysfunctional and still appear slightly normal?

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Sarah Wilson
Year 3

A SUIT OF MANY MINDS

The suit. A symbol of power, money and success. A symbol that simplifies the ideal that is the American Dream. Has the suit become an illusion? Is the suit simply a facade that people put up, or put on?

My design plays with the repetitive and deconstructive nature of the suit. Using this theme I have constructed a set design with a strong backdrop of suits and platforms. Using them to create the outline of a city as it closes in on the family.
A dream that can not be achieved and a reality that's unreachable. For me that's the endless cycle Willy (the main character) had fallen into. Throughout the play, Willy struggles between dream and reality. The moment when the dream was all he had left is when his story ends. I tried to show this idea in my design of the stage and prop. At beginning, the actual furniture will be on the stage, but as the play progresses, they will rise up, and the fabric sheet beneath them will rises and form the shapes of those furniture. So in the end of the play, all that is left will be shapes of the furniture, which represent Willy's hopes and dreams. And the actual furniture that represent reality will hang above the stage.
Bill Xie
Year 2
THE FORM OF DREAM
A dream that cannot be achieved and a reality that's unreachable. For me that's the endless cycle Willy (the main character) had fallen into. Throughout the play, Willy struggles between dream and reality. The moment when the dream was all he had left is when his story ends. I tried to show this idea in my design of the stage and prop. At beginning, the actual furniture will be on the stage, but as the play progresses, they will rise up, and the fabric sheet beneath them will rise and form the shapes of those furniture. So in the end of the play, all that is left will be shapes of the furniture, which represent Willy’s hopes and dreams. And the actual furniture that represent reality will hang above the stage.

Michael Zhang
Year 2
THE NEST
I transformed the house into a nest as the very basic concept of “home”, and the action of owning the house is comparable to the nesting of the house. Parallels can be drawn between the nest and the Loman’s dream. In a sense, the nesting of the house becomes the nesting of their dream. However, the wrong interpretation of success turns the nest into a chaos with loss part everywhere, and this chaotic nest is controlling them with its losing threads tied up around their bodies, like a puppet. At this moment, the feeling of home is no longer existed, but a monster like decaying structure that determines the Loman’s life.
Architectures of Light ('LUXCITY') — Elvon Young and Yosop Ryoo

Festival of Transitional Architecture

Luxcity is a large scale fabrication studio with the purpose to produce a city of light for a one night event at the Festival of Transitional Architecture (FESTA) in Christchurch on 19th October 2012 and the Art & Design Festival 2012 (AD12) at AUT in November 2012.

The project is organized as a collaboration between the Department of Spatial Design at AUT University, the School of Architecture and Planning (SoAP) at The University of Auckland, the Architecture Department at Unitec, the School of Architecture at Victoria University and the School of Architectural Studies at CPIT. In collaboration with Christchurch based clients approximately 20 Design studios with over 350 students will be involved to design and to construct fully functional pop up programmes such as bars, restaurants and theatres in. The studios will run over one semester exploring light as a medium to create ephemeral structures of an urban scale.

The Luxcity event is designed around the idea of the Transitional City with the intention to encourage cross disciplinary collaborations and a wide range of additional inputs from local institutions and initiatives. An additional purpose of the project is to kick-start the Christchurch initiative Life in Vacant Spaces.
Antonia Fletcher, Keishya Adams, Wade Kobus, Bradley Walters, Danae Nichol, Kahurangi Goulton, Reza Monazahian, Sarah Jennings, Nadia Rivai, Ruby Lloyd, Amy De Nobrega, Maggie McMillian, Oliver Latimer, Jewel Yan and Huai Hsuan Huang

LUXCITY: THE HALO PROJECT

The Halo Project is a large scale interactive light installation that aims to bring a community together. The structure forms a stage for the public to perform within thousands of handmade origami lanterns. It is brought to life when a participant donates a single breath to inflate one of the many compressed origami forms that hang on the interior walls of the Halo. The network of lanterns becomes a growing life force as it unfolds over the course of the night. The success of the project is dependent on the public’s interaction. Each participant leaves a trace of themselves, leaving a sense of ownership in what they help to create.

Embedded across the surface of the structure was a network of 7000 compressed lanterns. Each lantern hangs waiting for a member of the public to participate. An individual selects a lantern and inflates it by blowing into the hole located at the bottom. Once fully inflated, an LED is activated which illuminates the lantern. Designing from the inside out, we developed an experiential project, creating an intimate, personal experience.

The interactive nature of Halo began from a concept to connect individuals in a community network. The act of individuals inflating the Halo mirrors the concept of breathing life into an installation. This idea overall amplifies the life of a community, made up of individual contributions coming together. With every contribution, with every single activity the participants were actively accepting the request to be a part of a larger group or community. The life of the project was truly in the hands of the public and the community. This in itself was a risk which also created a unique beauty around the project.

COMMUNITY

Halo has the function to connect a city, a community, a family or a group of strangers, one breath at a time. Communities have a set of actions based on shared expectations, values, beliefs and meaning between individuals. Community events have a sense of involvement and Halo brought that to Luxcity. Each participant left a trace behind in the Halo, and gave them ownership in our project. That ownership nestled into the hearts of the participants and called them back numerous times to Halo to show friends and family what they helped to create. The public were quick to find the 50 out of 7,000 prize winning lanterns. The joy on each winners face was priceless, from the smallest chocolate prize winner to the brand new mobile phone winner.

THE EVENT

On Saturday, 20th October 2012, Halo Project took part in Luxcity. Halo allowed Christchurch locals to collectively experience a new and vibrant city amongst their broken CBD; offering hope and a new start. The response at Luxcity was moving; individuals praised and thanked the Halo team members over and over, leaving us all with extremely touching and emotional memories. We were honored by the experience to create a space for the locals to participate in, as Halo was designed for the people, and was brought to life by the people.

We couldn’t have hoped for anything better. Wind created an extra dynamic to our project that we embraced over the period of the night. On the inner circle of Halo, the illustrations projected onto the wall of lanterns created a magnificent interior space that was closed off from the crowds. After time, this inner space became an impromptu dance floor for couples and groups of friends. Halo allowed us to witness a city of people whose thankfulness and gratitude in our project was so overwhelming it will not be forgotten.
DETAIL

Hyperactive Environments: Settings for Social Materials — Carl Douglas
Retail Connection: Market Communities — Toby Russell and Kwong Vei Yong
Augmenting Prosthetics — Sarosh Mulla
Ultra Safe House — Fleur Palmer and Rafik Patel

DE-TAIL.
Hyperactive Environments: Settings for Social Materials — Carl Douglas

Settings for Social Materials

The Social City is heterogenous. It’s made up of timber frames, lowsulphur glass, bollards, EFTPOS cards, newspaper, fresh flounder, the flu virus, train carriages, optical fibres, asphalt, basalt, imported mangos, t-shirts, rain, drumkits, grass, omega-3 fatty acids, coltan, sea-breezes, skin, bicycles, vulcanised rubber, photons, fingers, nylon, slip-resistant paint, supermarket trolleys, steel, petrol, lace, flax, cassette tapes, cellphone towers, carbon dioxide, billboards, volcanoes, junkmail, pollen, glue fumes, guitars, fog, fridges, forklifts and factories. There’s no form of sociality that isn’t materially entangled. There’s no such thing as a pure, immaterial society.

Our contribution to the Social City project will be to observe, document, collect, analyse, interpret and frame the social materials of Otahuhu. We’ll analyse the objects, things, equipment, artefacts, elements, materials, and substances of the site. We’ll examine the distribution, organisation, circulation and patterning of these things. We’ll select specific artefacts from the site (things purchased, found, made, or grown there), reinterpret them through a practice of refined drawing, writing, and object-making, and fabricate settings for them—cabinets, cases, mountings, frames, etc. The final outcome will be in the format of a curiosity cabinet fully installed in the WW studios for the end-of-year exhibition. By setting the material culture of Otahuhu in this way, our exhibition will generate multifaceted and intelligent critical dialogue about the things we live with, around, and through.
Public Transport was the topic we were given on the first day, we had to take a trip to Otahuhu and look into public transport where a single bus strip lead us astray and waiting 40 minutes for another bus to come past and take us to somewhere where we recognised. We began by thinking about the personal bubble you can create within your trip, the time you have to wait, the atmosphere, and what you are breathing in and how. We decided to use perspex tubes, creating forms by putting carbon emissions from the bus exhausts into test tube looking forms. A scientific side started to rise of our new found ideas, and we began to think about the factual side of public transport and the pollution that it creates, whether you have the right to avoid breathing in the emission from the buses. Creating a dense form of something that to us in everyday life that is a non material substance was our next step. Bringing it to your attention that this amount of carbon is what you breathe, we used strict calculations of the average male lung size and the female lung size by the amount of breaths you take per minute to create the size of our plaster carbon boxes. This was a test, a test of our knowledge, craft skills, our ability to work together without causing fights in our friendship. We started off slow as we have with all our other projects we have attempted together, not realising the effort and time to get the outcome we had perceived in our heads. We then entered into the workshop to use tools and machines we had not used before, for example the CNC machine which really gave the edge to our project for the exhibition that we were looking for. We strove to create a clean project with everything being white to focus on the carbon boxes.
For the idea of the installation we wanted to focus on identity. Through the initial site analysis we found that most of the were from the pacific and asia. Looking through the statistics on immigration to New Zealand the number of Polynesian were the highest and Asians being the third. So we wanted to explore the aspect of 1.5 and 2nd generation growing up and finding their identities in New Zealand. Both of us being 1.5 generation children, we felt that there is always an identity issue because both of us were raised in a different country than our ethnicities.

As there were no previous connotations to black flowers in the flower language, we took it to our advantage and gave it its own meaning. As flower leis are usually to represent a celebration, and the happiness of the moment, we chose black to show the underlying moments of hesitation, difficulty, burden and the unknown that celebrations such as rites of passage gives to a person.

We chose to use the flowers as it represents celebration, in relation to rites of passage which is integrated into a lot of the pacific cultures, such as ear piercing and hair cutting in Niue, tattoos in Samoa. Rites of passage is about growing up but also about going on a journey to discover oneself. We created a physical form of the journey that one encounters as they grow up. So we developed a threshold that the audience could interact with, one would have to physically search their way through this threshold to get to the other side. There are two parts to the installation to show how someone can experience the journey of finding their identity. One being the more daunting experience heading straight without a warning, facing the unknown and the other when the issue builds up slowly being shrouded in vulnerability, made suddenly aware of the journey that is to start.
Kelly Ryu, Jina Choi
Spactial Design Year 1

I TE KORE, KI TE PO, KI TE AO MARAMA-
(OUT OF NOTHINGNESS, INTO THE NIGHT, INTO THE WORLD OF LIGHT)

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As there were no previous connotations to black flowers in the lower language, we took it to our advantage and gave it its own meaning. As lower leis are usually to represent a celebration, and the happiness of the moment, we chose black to show the underlying moments of hesitation, difficulty, burden and the unknown that celebrations such as rites of passage gives to a person.

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Madeleine Shears, Thomas Carlos, Iva Shen
HYPERACTIVE ENVIRONMENT

DISPLACED TRADING

When we first visited the Otahuhu site we divided work into 3 separate groups – main street, industrial and mobile, out of these three we focused in on industrial work which then became importing and exporting. Whilst looking at trading and its movement, we related it to gears and wheels, and the idea of when turning something one part moves inwards whilst the other moves outwards – this prompted us to use a car engine as our ‘found’ site object. We decided to use the engine as a metaphor for trading.

The breakdown of these parts is showcasing what makes up this particular engine and how important each small part is, similar to each different step of trading. Displaying these parts as part of an installation, broken apart and hung from the ceiling sets them apart from their usual and recognized context, displacing them in an environment that the audience is not familiar with.

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Through these two alterations we have metaphorically cleaned up a part of the site and the environment.
The idea of acculturation is that when cultures meet a blending of beliefs and behaviours occur. We focused on this idea in the context of Otahuhu. With the many immigrant families living there, Otahuhu is an extremely multicultural suburb. With our brief asking us to take objects from the site, we picked the patterned fabrics that we saw as a representation of the cultures we observed in Otahuhu.

With our fabric we decided to make a quilt with our inspiration being Tivaivai, a traditional quilt made in the Cook Islands. Quilting was brought to the Pacific by missionaries and adapted by the Cook Island women, an example of acculturation. After making our first quilt we wanted to move away from the traditional style of quilting. We thought about the way quilts are made of scraps of fabric and how our initial one was made of the material that we found in abundance in Otahuhu therefore we thought of what else was in excess in Otahuhu? We considered using plastic flowers then decided to laser cut our own because the plastic flowers seemed too obvious a representation of Pacific cultures. We experimented and decided to continue using the fabric but to develop flower petal shapes.

We also did a quilt which consists of triangular panels. Cut out of these panels are shapes that represent the space created when two dimensional flower shapes are joined together. Both new quilts appear to come from a different climate than the first quilt, which is dense and heavy, which ties in with our idea of immigration.

The quilts are stripped to the necessities. They maintain the characteristics that we recognise belonging to a quilt but are held together ‘by a thread’. Much like when people immigrate they cannot take everything but they can take many aspects of their culture however, through a process of acculturation, these cultural bonds remain but change and in many cases weaken especially for their New Zealand born children.

Looking at the idea of travel we wanted to design a storage system for these quilts. Our main inspiration was old fashioned suitcases with hinges and clasps. The cone shape was inspired by movement and travel because a cone has a point that spreads outwards, which is the same type of movement as emigration. We decided to display the cones on the floor because this allows them to be opened flat to reveal the quilt that is stored inside. The opening and closing of the cones represents the packing and unpacking of belongings on a journey.

While researching different quilting techniques we came across a flexible quilt made of wooden triangles which showed us a way to make a cone shape out of wood which was flexible and enabled us to express our ideas about movement and travel.
Kate Wardlaw, Dominic Paea
Year 1 & Year 2

THRESHOLDS

Based on Otahuhu, South Auckland, our studio project was to explore the given brief of ‘Home’ and the entities that constitutes its construction. Constituents such as thresholds and sound are one of the primary contributing factors that assist within our perception. Threshold in a literal sense is the act of standing at the entrance way, it is the exiting and entering from one realm to the other. It is a boundary line, a limit, a transition.

By thresholds we also refer to our studio installation which consists of suspended curtain netting strips. Light in matter but dense in quantity, curtains are often a distinction between the public and private domain. It is a fine line between an open space of constant social interaction and a solitary scope thus being a threshold differentiating the realms.

Wandering through the main shopping district, certain physical constituents from the stores were quite appealing in the sense that a few areas were particularly residential at first glance, the physical conditions first assumes as a form of neglect but at a closer insight, the banality of these everyday objects could be a poor judgement as the interior of these homes could speak to the opposite seeing as how the windows (threshold moment) conceal what our eyes cannot perceive. To a certain extent, they internalise what is within their grasp or interest; delineating the exterior creating somewhat of a boundary.

From our findings, it was concluded that our understanding of the ‘home’ in Otahuhu is an excess of the banal, junk filling the living space which comes from within their own home and from surrounding shops. We constructed a passage way/gallery made purely from curtain nettings as a way of immersing the audience within their homes; you’re publicly exposed to ‘the home’ that is layer upon layer of things that constructs to become a barrier that masks what is private.

There is an indistinct blur of what is private and what is public. Our work contains both those elements as you are still kept out from within.
Market Communities

Neighborhoods traditionally emerge from a point of social convergence, a place that brings people together to exchange goods and ideas. It can be argued that every developed urban area begins with a retail main street or town center. As cities grow larger these retail centers become points of connection that tie together a greater area. Those neighborhood retail areas at the fringe can slowly lose their value to the immediate community as the patrons visit the ‘big’ city for their [ ]. What happens to the outlier retail area that once was the local community center? Can the town square where the neighborhood was brought together be recreated? Can the introduction of a community-focused shop become a catalyst for the evolution of a neighborhood?

The proposed site will be the Otahuhu Mall along Great South Road, from Fairburn Road to Albion Road, between Moa Street and Atkinson Avenue. This fairly densely packed retail area has slowly become a collection of repetitive, low-quality, textile and knick-knack merchants that no longer respond to the greater needs of the community.

This paper will focus on the reimagining of the urban retail center as a place where the neighborhood is encouraged to gather, further education and social connection is supported, and these skills are provided with a retail outlet, and, as a result, the sense of community is strengthened. 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 an active, vibrant, diverse community center? 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 in Otahuhu?
How do you reconstruct a town and its community once its patrons have traded it for the ‘big’ city? At the heart of every town there is a point of social integration. This is usually what inspired the town to grow in the first place. But what happens if you discover a town that has seen its community come and go and all that is left is the lingering memory of what once was.

This project investigates these questions and uncovers the design of Otatube Studios and Stuffs. Otatube is a hard to find props store combined with free recording studios and a webcasting site for the Otahuhu community to utilise and therefore have the opportunity to show the world their otherwise unseen talents. The studios provide the community with free access to a venue and the equipment they need to record their show as well as a webcasting site to upload their recordings to. The props store provides the community with some of the props that are harder to find either to use in their shows, or anything else. It also provides the rest of Auckland (or the world) with a destination to look for harder to find props for their films or shows. This is a good thing for Otahuhu community as it brings people into the town who are interested in filming and discovering talents and opens up the possibilities to the people using the studios (as they can be seen from the props store) and they could potentially be spotted whilst working in the studios if a store customer sees something they like.

Otahuhu is a town with a vivid history and there is a strong sense of pride in that history displayed all over the town centre. This is why when I was asked to choose a building to design in, I chose the old Gaiety Theatre on Great South Road to be the building for Otatube. The history of the building strongly relates to the themes and ideas put into play in my design.
Jamie Lee Clark
Year 3
SPICE

SPICE is a herb and spice store designed in response to "The Retail Connection" project. The staff of "Food City" will be given the opportunity to sell the largest range of herbs and spices that Auckland has to offer, as well as holding regular cooking classes on site to teach customers how to bring out the best flavour of their herbs/spices. This insertion into the retail hub of Otahuhu will be highly successful in such a multicultural township. SPICE will inspire other retail stores to bring a community aspect to their store and these points of connection will tie Otahuhu together. SPICE will encourage social connections in the retail hub of a town still recovering from the construction of the Southern Motorway and will make Otahuhu a destination.
Music is one thing that can unite everyone. It has the power to bring change into our minds, our emotions, even to our lives and this is only the listening part of it. Aerial Sounds will be a recording studio on Great South Road that will deliver such experience for the people in Otahuhu. Aerial Sounds provides a variety of studios depending on the genres people want to record. It is a space for people in Otahuhu to express and bring out their true colour to the community. Well recorded pieces will be shared through the speakers along Great Sout Rd to capture the attention/interest of the community, which will gradually strengthen the musical community of Otahuhu.
Nuku means "shift" and "move" in Maori. The Nuku Street becomes the bridge, which connects the two completely different atmospheres. For my project, the movement of people will cure the dark side of city through Nuku arcade. Therefore the people who will be curing the dead space in the site will become the community and my proposed site will be the community borders. "Safer communities together" can be seen on police cars throughout New Zealand. I have aimed to also incorporate this action into my design as if everyone does their part the community will be a safer place. As the meaning of Nuku which is shift, people will shift the brightness of Otahuhu to bus exchange.
"Quinto Quarto (literally the "fifth quarter") is the offal of butchered animals in modern Rome cuisine. Currently large amounts of edible offal are being processed into products such as fertilizers. Most of that waste can be processed into delicacies which are adored at top restaurants all around the world, and they are normally the most economical cuts of meat. However preparation of offal does take a lot of time and effort. The aim of this project is to create a space that supplies offal in an open manner, while educate people the advantages of eating offal.
Otahuhu Public House is a pub restaurant and microbrewery all rolled into one. Located at 461 Great South Road, the OPH will be the 'local' for the residents of Otahuhu thus creating a hub of social convergence. The pub is decorated in a combination of the industrial and Art Deco styles. The OPH is situated in the Victory Building on the corner of Great South Rd and Park Ave. The pub sits on the site of the original Public Hall that burnt down in 1943. The main role of the pub is to give the locals a place to come together and celebrate the cultures that make up the cultural vibrancy of Otahuhu.
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Joon (JJ) Yong
Year 2

OTAHUHU SPORTS CENTRE

My journey to Otahuhu made me realize how important it is for communities to work together and how much of an impact it could make if that were to become a reality. Therefore, I have designed a local retail store that specifically focuses on sporting equipment and a showroom shared among the communities of Otahuhu. I believe that using sports as my main idea will improve Otahuhu’s diverse community by sharing a sense of pride and a better and healthier lifestyle for the people, both young and mature.
Chris Kim  
Year 3

THE HANGI RESTAURANT

Traditional Maori believed that the earth was the giver of all life. Food came from the soil and that same food was cooked beneath the earth. Hangi is a traditional New Zealand Maori method of cooking food using heated rocks buried in a ground. The chosen site for this project was in the Otahuhu area. Otahuhu has a lack of communication of society. Experiencing a hangi is a great way to interact with the Maori culture, as it is not only a means of cooking food, but also a social occasion to share with friends and family. This Hangi Restaurant could be a space where individuals in society can come along and share the warmth and the food together.
The idea of projection gives me the idea of transparency and layering of the space. It built up with a glass staircase in center and glass post surrounded to create the sense of vertical layering and visual transparency by the see through glasses. The work shop is able to increase the communication of Otahuhu also replace the broken glasses of Great South Road in order to create an art attraction of Otahuhu.
Lindsay Renfrew
Year 3

THE REVIVAL ROOM

The Revival Room is about the restoration of the Otahuhu Community. Helping them, help us, to restore their personal spaces and the area. This is a program that combines a public furniture and object restoration workshop with a retail outlet. Thinking about the benefit to the direct community versus Greater Auckland I designed space for a small apprenticeship program within the Revival Room to provide career paths for local youths, and qualified trade services for local residents. The Revival Room aims to provide an outlet that the Community can claim ownership of and use to replenish the region.
Maggie Yang
Year 3

Retail Connection - TOI Southside Gallery Cafe

As cities grow larger retail centers become points of connection that tie together a greater area. Those neighborhood retail areas at the fringe can slowly lose their value to the immediate community as the patrons visit the "big" city for their social interaction, entertainment, and shopping. The proposed site will be Otahuhu. I am designing a "Southside Art Gallery Cafe" which co-operates with the "Southside ART Festival". The proposal aims to increase the interaction with citizens and Otahuhu by those Art events into Otahuhu that will help make Auckland, and Otahuhu become more viable. This paper will focus on the reimagining of the urban retail center as a place where the neighborhood is encouraged to gather, opportunities for education are presented, and social connection is supported.
Most people do not want to be disturbed in certain areas, unapproachable, unwillingness to pass correct information are unlikely to feel welcome in the city. The idea is to provide professional facilities and materials for everyone to design their own favourite style canvas shoe. I want to design a program that has the ability to show all the efforts and labours apply on the product rather than just sell the product directly to the client. In the space, I want to design a strategy of selling shoes by convincing the client to work longer, provide some working spaces to increase the high level of chances to communicate. I want the space is full of energetic sharing ideas and feel initiative to help each other.
Jason Ong
Year 3
OTAHUHU RETAIL CONNECTION - CONVAS STUDIO
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Alex Clark
Year 3
Star: Hotel & Tavern Since 1864
The Star Hotel was built in 1864 and is situated on 388 - 392 Great South Road. Gradually over time it has lost some of its sparkle. Today it is currently used as a boarding house with a separate pub attached accompanied by an R18 room. The new Star Hotel & Tavern is a restoration project, restoring the exterior to its original condition. There are 15 rooms in the hotel, 4 Superior Suites, 5 Family Rooms and 6 Standard Rooms. The Otahuhu Historical Society has a club room located on site and throughout the hotel space, articles and photographs from the History of Otahuhu will be displayed. There are natural colours throughout with bursts of bold colours representing the personality of Great South Road.
Hall espresso House is a coffee shop that I have designed to be located in the centre of Otahuhu shops. It runs an in house barista training course and has its own roasting room, roasting its own brand of coffee. I chose this site for its central location, also as it set back further from the side walk it allows for outdoor seating. One of the questions my project proposes is how a retail environment might benefit or bring new life to the local community. With a high number of youths in Otahuhu, a barista training course could assist in the facilitation of them gaining skills to start careers in hospitality.
Anya Safronova
Year 3

OtaHue

OtaHue is a concept store in Otahuhu that specializes in design prints on t-shirts, either manual or digital. This venue's purpose is to combine a unique shopping experience with service to the community, encouraging the neighbourhood and the Greater Auckland Area to gather for education, inspiration, and social connection. Through giving its customers many choices of what to print, how to get it printed, what colours to use as well as providing an opportunity to get their hands on block printing or learn how to use digital equipment, OtaHue creates a more dynamic and vibrant form of sociality and opens up a new paradigm of shopping beyond the simple monetary/goods exchange.
Felicia Wan  
Year 3  
PLAY.ED

Located on 381 Great South Road, Otahuhu - PLAY.ED aims to promote a new way of learning and playing for both children and parents as a community through designed environments. PLAY.ED is a response to the lack of playing and learning spaces within the Otahuhu area that both parents and children have access to. PLAY.ED will nurture, support and challenge them, creating a unique and refreshing community gathering space Otahuhu and Auckland can be proud of.

JueYu Wang (Geri)  
Year 3  
LittLe Kitchen Bookstore.

We have been asked to design a place focussed on reimagining the urban retail center where the neighborhood is encouraged to gather, opportunities for social connection. I feel a cookbook themed bookstore really will attract people to come to Otahuhu. I believe people love reading and cooking very much so combined two ideas. This will develop peoples lifestyle and communication. The “Little Kitchen Bookstore” will publish recipe books
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Xianggeng Lin
Year 3
M.E.S Film

M.E.S. Film is a video making-editing-sharing centre located at the intersection of Great South Road and Station Road, Otahuhu. Along with the evolution of technology, video recording has become a handy and popular way to represent our past or memory. Video making-editing brings together the film makers and sharing brings together the audience of friends and families. The ambition is to start a film culture in Otahuhu area, which serves the local communities, and connects Otahuhu to the greater Auckland. M.E.S Film centre contains the functions of film makers lounge, editing lab, film preview/review services, public screening restaurant, Otahuhu community night events, as well as private screening function rooms.
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Augmenting Prosthetics — Sarosh Mulla

The fact that nature can be represented, that it can be reflected through an image, a text or a semiotic system – or, more precisely that it is unthinkable without representation – also contains the option that it can be modified and manipulated. Seen from such an angle, architecture and nature determine each other. (Ursprung, 2007: 11)

Two assertions underpin this speculative project:

1. Our perception of nature is mediated at all times by the constructed.
2. Opportunity exists in all spaces for designers of thrift and skill.

The sites we work within, fields of infinite stimuli and experience, are heavily mediated and already augmented by the application of designed elements. This program challenges participants to consider the perception of natural elements of the site, through the framework of the constructed. Participants are challenged to critique what is actually natural, how much of this is maintained or mediated by human activity and how your work can disturb the status quo.

Participants will be asked to critically observe the site to identify relationships between the natural and the artificial. Through this analysis of opportunities, participants will be required to propose new ways of experiencing the dichotomy of constructed and natural landscapes through the development of spatial prosthetics. These prosthetic devices will be required to augment at least one of the senses and will, as a result, skew our perception of the environment around us.

The prosthetic devices will be deployed to create moments of opportunistic recreation and spatial experimentation. Projects may be for singular or communal use, but they must be open for use by any member of the public who chooses to interact.
Charize Beltran, Sarah Keys & Nicola Ritchie
Year 2

AUGMENTING PROSTHETICS / AMBLESHERE

We designed a device that augments the constructed visual perception of a human body, inviting the operator to reflect on their experience of ‘nature and the constructed’ en route in Otahuhu. Inspired by the Situationist International’s practices of the ‘derive’. We chose to design something to aid ones journey as they traverse the portage in Otahuhu. The device plays on a multitude of conventional navigational and mapping systems as well as introducing some experimental systems, devised to provoke the user to stray from the classic notions of a stroll and engage in something less conventional.
Raqia Albary, Qudsia Ali & Tani Saguarmin
Year 1

DISRUPTED NATURE

Our installation looks into optical illusion through the use of mirrors. The hills that we originally considered as all natural turned out to have many aspects and elements of construction to them and by that we mean a certain amount of control to the natural environment. We cut reflective Perspex in geometrical shapes to allow the reflected images to be fragmented and on different angles. We wanted our installation to show that by breaking the images being reflected, we are breaking the bow of nature and taking away the fluidity that nature is constantly perceived as. However, through the use of the kalescopes we have designed, we manipulate the eyes of the viewer to evoke the feeling of being surrounded by nature.
Dominik Baumann, Chelsea Delich & Sara-Louise Findlay

Year 1

ACOUSTIC SOUNDSCAPE

The soundscape we installed across the bridge on Church Street, Otahuhu redefines the perception of the constructed & natural sounds in the area. Our project challenges participants to be aware of the sites natural elements through the framework of the constructed. Since both elements can be portrayed by sound, we recorded bird calls & whistles, sounds made by walking on branches, conversations, as well as mechanical sounds. The recordings were kept in boxes & placed across the bridge; the sounds start from natural to heavy constructed. This sound progression shows the contrast between Maori and European use of the area, showing how Maori first traveled through forested paths to be on the other side, to how we now guide ourselves using a constructed bridge.
Clayton Cakau, Robyn Cooper & Philip Young
Year 1

NATURALLY CONSTRUCTED

The idea behind our installation is to challenge the definition of natural and constructed elements in a site. We have done this by making three videos, reflecting our definition of the natural, its blurred notion and the constructed within our site. We wanted to draw the public into a space that most people do not even know about and by displaying our videos on small old style TVs, the viewers are drawn in as they have to get right up close to the small screens to view the film. We did not use flat screens in order to create depth – to show that the site has more depth to it than what people think. Therefore, the videos show the intricate details of what is natural and constructed within the site in a close up and interesting way.
Thea Dela Cruz & Josie Ho
Year 2
PERioptic Goggles

Our core idea is to explore what is natural or instinctive movement by augmenting the proprioceptive sense using visual disorientation. This sense is the reason why we can still move and know that our limbs are still in place, even if our vision is impaired. Therefore, our proposition was to place each participant in a specific area within our site and have them find each other while wearing the goggles. By doing so, the participants are not only encouraged to rely on the goggles in order to maneuver their bodies on the site, but also depend on their instinctual ways of moving, what they think is the right way to move. The proprioceptive sense is augmented by allowing the participants to move and adapt to this situation.
Our idea is to bring the natural elements closer to a constructed site. At the site, we blocked out all the constructed aspects such as containers, trains, traffic and aimed to zoom into the mountains and the trees. We have chosen the train station platform in Otahuhu as you can see Mt. Mangere, Mt. Richmond and One Tree Hill. We wanted to make people feel as if they were at each of these three mountains. We would like to challenge the perception people have of a space. We are trying to create an illusion by having one eye looking through a telescope and the other eye watching a movie at the same time. We are augmenting our site by displacing their current thought of where they think they are located to a different place.
Ella Chen, Sokchanarun Kong & Tanya Lim
Year 1

WIND DOME

In this project, we were asked to reconsider environments we had originally deemed natural or constructed. Our stance on this was that even cities - the epitome of construction - have been built almost entirely around elements of nature. To aid us in presenting this relationship between the constructed and natural, we used the sense of hearing to enhance what a person could see. Looking at nature, we aimed to capture the essence of wind. By attaching chimes to fans, the viewer would be given an indication of the winds presence when the fans spin. The structure's purpose was to demonstrate how the two opposites were interwoven and that it is hard to find an environment completely independent of either man or nature.
Ultra Safe House — Fleur Palmer and Rafik Patel

Residence and Refuge

One in three women experience psychological or physical abuse from their partners in their lifetime. On average 14 women, six men and 10 children are killed by a member of their family every year. Police are called to around 200 domestic violence situations a day – that’s one every seven minutes on average.

What makes our living environment safe?

For this studio project students were asked to consider what makes our living environment safe through investigating the psychological, poetic and haptic qualities of to safetiness. In studying what constitutes notions of safety, students examined a paradox relating to how dwellings also encourage different types of abuse to occur within different domestic or institutionalised contexts.
Megan Christiansen
Year 2

SCENES FROM A HOME

Scenes From A Home responds to the Ultra Safe House brief by taking a very organic and hopefully poetic approach to examining the issue of Domestic Violence by creating a reflective rather than reactive video installation. The work provokes the viewer to connect with the mental state of women in violent relationships within the home, whose constant feelings of unease, heightened awareness and uncertainty of safety make up a normal picture of domestic life.

The first and second films present uncanny pictures of a moving home which become a symbol of the gradual destruction and uncertain nature of the domestic environment, allowing the viewer to experience a sense of helplessness and anxiety. The third methodically studies the degradation of materiality through an unnamed house, attempting to cast some reason over the implied violence which has transformed this once loved family home. The soundtrack serves to reference the ideal’s of domestic bliss, as I sampled the simple bird song heard whilst inside the home, however when manipulated and enhanced the audio further aids to unsettle the viewer.
A safer residential environment is built with the focus not only on its physical forms and functions, but with an environment that promote a trust between individuals. To create this developing of trust and confidence in relationships I am investigating the notion of openness and closure, and private and public spaces creating an impact in developing the self-esteem of the residents through the experience of progressive interaction with other resident and space at different levels of closure and openness. This can be achieved by offering a number of different transition spaces and threshold moments in order to reinforce the experiences and create a stronger bond between the building and its physical and sociological context.
Lisa He
Year 3

HEALING SPACE

Women who are physically battered or face sexual assault by their intimate partner has serious effects on their health. Injuries such as pain, broken bones, facial trauma etc. are often seen in outpatients. Violence against women not only affects their physical health but also their mental health.

The objective of my studio project is to promote the importance of the mental state of a safe house inhabitant; taking its interior implementation is important. However, the most significant factor in creating a relaxing and comfortable environment is its level of exposure to the outside. Yet in doing so would compromise its level of physical safety.
The use of the lighting techniques, increase levels of greenery, and careful placement of opening to the outside is how I am addressing these issues.
Jerry Hwang
Year 2

Healing Accomodation

Living in a place where people evaded from incidents or someone, need to make them feel safe. Being a part of a gorup is one of the answer. My refuge is inspired from "Glamping" where people stay temporary for holiday or their vacation. I have been glamping when I was young, it is one of the most beautiful experience in my childhood. The atmosphere was warm and lovely which makes me feel safe and equable.

Communication is the most momentous element for recovery. Living together make people to communicate eachother. Eventually they will share their stories and bad memories and also they can help other people to overcome those difficulties.
MyungJin Alex Kim
Year 3

UNCERTAIN FUTURE

The space for a community that feels safe, encourage those victims to not consider death as an option. The youth community centre carries my own notions of a safe house and will be a starting point to rebuilding a vibrant future for the current youth group. By targeting the future adults and educating them it seeks to drop the youth suicide rate in time and for people to take the lessons they have learnt at the safe house and apply them to their own lives.

This is why the community centre is the ultra-safe house.
UNITING PIECES IN A SAFE HOUSE

One in three women experience psychological or physical abuse from their partners in their lifetime. On average 14 women, 6 men and 10 children are killed by a member of their family every year. Police are called to around 200 domestic violence situations a day – that’s one every seven minutes on average. Police estimate only 18% of domestic violence incidents are reported.

In this project, I have considered how places we inhabit protect us and keep us safe from physical and psychological abuse. I have explored ideas relating to what it is to feel safe and protected, how and where are we protected from harm, and what needs to be in place to feel safe.

My design project is located in Otahuhu. It is designed for women and children who have suffered from domestic violence and family abuse. Getting out of an abusive or violent relationship isn’t easy. They are afraid of what their partner will do if he discovers they are trying to leave. They can feel trapped and helpless. For this reason, I have considered a shelter including peer programs for women and children. Peer programs aim to create a safe, supportive and experiential learning environment for at risk youth.

My shelter is located at Church Street near to St Mary’s Family Centre.

Life is like a puzzle with a lot of pieces. Some are missing pieces and difficult. Families are much like jigsaw puzzles. Some made up of many individuals and some only a few. Like a puzzle, a family requires all these components to make a complete unit. Families have a way of fitting together, in spite of individual differences, to form an united circle of love, support and harmony.

I have applied the combination of the puzzle concept and Jenga to my design by creating diverse and different levels of space. This creates a more enjoyable space to move within. Consideration of the use of the space is spread through such spaces as a living, sleeping, eating and working room. All functional spaces that deliver a certain need within that let the whole spatial experience unwind.

I am inspired by the game Jenga. A void is formed everytime a block is taken away. Jenga represents a family dynamic. Each of the block represents the virtues to form a family. When trust, love, harmony and the good qualities in a family start falling apart, the once formed family like puzzle loses pieces and the once strong form becomes weak and loses its structured identity.

I have designed my refuge to unite the missing pieces. Therefore, I have developed my refuge design with dynamic void and different levels.

I have combined the idea of Jenga and a puzzle to my final design. I have divided them into 5 different areas which are living area, sleeping area, eating area, working area and cleaning area. They are formed with dynamic spaces and different levels. The spaces are designed according to the needs of the family who inhabit.
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Byung Eun Rowena Oh

Year 2

NEUTRAL SPACE

My aim for the studio was to bring out the most neutral conditions for the space to make sure the victims of the violence feel safeness and hopeful about their life. What I have designed is a living and working (restaurant) space, where the victims can experience actual solutions to escape and start a new life with the support of a working space that also teaches skills to use in real society after moving out. This safe house occupied with a restaurant, living space, and roof garden which are divided into different levels. To become a member of this small community, the interview is required to see how they are motivated to live a new life. The system of sharing the space forces the residents to cooperate, coexist and communicate. Also, as they work and live with a certain group who has similar experience, it will be more flexible to understand each other. Working at restaurant encourages them to meet and face various people, therefore, a healing process will naturally occur by way of shared experience.
Wendy Orellana
Year 3

A SENSITIVE HOUSE

The Sensitive House is a refuge and residence for women and children who have experienced abuse from father/partner. This house offers them an escape from this situation. In this project, I will consider how the places we inhabit protect us and keep us safe from physical and psychological abuse. My concept is of a "Sensitive House". I would convert an old abandoned house into a liveable and private space. How does the spatial environment comfort the women and children and relieve suffering? Sensitive House is a concept because of the frightening reality that women and children face. Unfortunately this type of abuse is all too common, and can never be relegated to the past.
Hanin Rajeh
Year 3

THE SAFE HOUSE

This interior design project focuses on domestic violence upon women and children who have been experiencing it over a period of time. It is a life-threatening crime that impacts on thousands of New Zealanders with serious physical and psychological implications. According to Janet Fanlow and Elizabeth Robinson, a study of crime and injury statistic, between 35% to 39% of NZ women have experienced violence from their partner in their lifetime. Police are called to around two hundred domestic violence situations a day, that's one every seven minutes on average. But the question is, are all houses in some way violent? What can we do to make their living environment a welcoming and safe haven from the physical and psychological abuse and how can we go about achieving this?

In this project, I'm using the concept of a tree, with its branches as structures. The relationship between human and non-human beings (e.g. nature) is very important for our daily living. Moving into a safe house would mean a new lease on life for the family, with complete safety and comfort and no fear of harm. However, the house contains different floor plates, stairs and ladder ropes so they could walk, run, climb or even perch up and down similar to how children escaping from dangerous situations, accessing towards the treehouse via ladder ropes and removing it after use to avoid abuser to enter the property. Importantly, this house space would be able to create a boundary as a protection especially for the mother because of her lack of security. Since she gains her own protection, she would be able to provide protection towards her kids as well. I believe that it is important to give the space and time to meet their needs, thus, their psychological minds and emotions will transform into something positive to keep them happy and safe and moving in a space up and down in different directions, changes through time.
The notion of safeness can be described as layers built of trust. The key interest of this project is to explore how layering can be presented in architecture through different kinds of qualities, and how with designing different layers of space can help regain the victims trust with the people and surrounding environment so that they can feel safe again.

Playing with horizontal and vertical layers that form the ‘space plan’ (walls, ceilings, floors) of the interior of my studio project, the layered spaces create public and private spaces as well as bringing visual connection of emotions. These non-specific yet independent spaces that are interconnected through layering create overlapping frames of views, which allows the people to circulate the space in many different ways according to their own moments in their journey.

The gradually changing material palettes of dark stained timber, concrete, bleached oak timber flooring, brushed surface steel, white painted existing brick wall, and different translucency and opacity of glass brings layers and quality to the interior space. Instead of boxing each space with solid walls, the doubling of the glass panels at different opacities creates physical independence of spaces as well as visual connection between them. These vertical layers of solid and transparent overlapping layers offers people to build their own relation to the space. The project ‘layering’ addresses how people interact in unconventional situations.
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ENCONTR

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Space of Betweenness — Hannah Ickert
Crossing Stations: Hybrid Architectural Machines — Brendon Sellar
Ecological and Edible Cities — Amanda Yates
Space of Betweenness — Hannah Ickert

Design and the Dynamics of Diagrams

The diagram is a graphic representation of the evolution of a phenomenon. There are lines, a structure and a form; it works by reduction, abstraction and representation. As a medium, the diagram serves a dual function: It is a form of notation, analytical and reflexive, which sums up; but it is also a model for thinking, synthesizing and productive, which engenders. (Bijlsma, Deen and Garritzmann, 1998)

This skill-based studio will consider experimental design methods addressing the contemporary city and its organization through landscape, infrastructural and ecological systems. In addition to developing techniques for mapping these systems and the dynamics they involve, students will examine growing spatial disparity, fragmentation and decay as evidenced in an increasingly common spatial condition of the contemporary city – the space of in-between.

Spaces of in-between are often poorly understood and difficult to map, envisage or conceptualise. Auckland’s Otahuhu Portage, Te To Waka, and the Portage Road can be thought of as a space of in-betweenness of some importance for Auckland and will be the focus of this project. The portage has historically operated as a primary navigational reference point and site of exchange within the Auckland Isthmus since the 14th Century. Today this significance lies buried within discontinuous layers of built environment; networks of infrastructure and poor-performing natural systems offer a rich opportunity for design study.

Through a series of mapping and diagramming exercises that read the ‘site’ at regional and local scales a design strategy or intervention will be generated that may include a landscape design, a commemorative site or object, a public architecture, gateway, threshold marker or a series of related interventions. Designs may be permanent or temporary yet importantly demonstrate an ability to adapt with time. Therefore the focus of this studio explores how design intervention can shift system behavior within an environment over time and what this may contribute to Auckland regionally and locally.
The Portage Road in Otahuhu is a site with immense historical value however this has seemed to be forgotten by people using the space. The fractures of industrial change within the site lack a connection within the community of Otahuhu as well as the wider Auckland Region. The narrow site situated between two Auckland harbours has seemed to turn its back on its coastal horizon and holds a feeling of displacement. Through my studio project I wanted to reconnect Otahuhu through orientating the site back to the Coast. Using the horizon line of the Mangere Inlet I want the people of Otahuhu to fit into the context of the wider Auckland spectrum and to become a place enriched with life and public activity.

Through the use of diagramming and mapping I began to unpick the site at various scales. These diagramatic studies became a vehicle of design and gave me a richer understanding of the site and the processes within it.

The Design component of my project is a Land bridge out from the Western end of Portage Road. The bridge acts as an extension to the coastline and an outreach to the horizon. The bridge becomes a way of orientating Otahuhu back to the coastline and contextualising Otahuhu with the wider Auckland. The Bridge interacts with the cyclic acts of the Mangere Inlet as it shapes and changes with wind and tidal patterns.
Otahuhu was and is a site of traversal. Transport and infrastructure systems dominate space arrangement and usage. In this intervention a pedestrian bridge re-links community connections that were severed by State Highway 1. The design does not seek to avoid complicated existing infrastructure, but to incorporate this as part of the experience. A series of safe spaces are provided for school going kids - a place to hang out, exercise, play and learn. This intervention sets up new urban typologies for ways to use space around bridges, allowing for a different type of publicness that can be developed over a number of years.
Heather Crawcour
Year 3
TACTICAL URBANISM: THE KIDS’ BASE
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Johnny Liu
Year 2
Elevation
For my Studio Design Project this year we investigated Otahuhu via mapping out the site. We have discovered many areas with conflict. One thing that interested me was the shared area for the industrial and commercial workers. My site of interest was between the Mangere inlet and Mount Richmond Domain. Through the mapping of existing trees and the density of movement of the workers I saw the potential of creating an elevated area for the industrial and commercial workers to chill and have their breaks away from the busy road with cars, trucks and forklifts for example.
Sophy Leang  
Year 2

BRIDGE OF REVELATION

Portage Road in Otahuhu is a site of rich historical context. The portage acts as a space between; invisibly linking two harbours. There is no easy access to the harbour west of Otahuhu, therefore I plan to provide a connective bridge. I named this the Bridge of Revelation, because before the existence of this bridge, the entire area around the Westfield Kiwi Rail offices was inaccessible to the general public. There were no signs, no footpaths and no access to this previously unoccupied space. The creation of the bridge reveals new potentials. Access to this space could spur further developments like recreational parks, tourist attractions and retail zones. The Bridge of Revelation will raise the profile of Westfield Station in Otahuhu.
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Anna Manson  
Year 1  
BRIDGING BACKWATERS

Portage Road Canal Reserve currently sits at the edge of the narrow isthmus in Auckland. Largely overgrown and unused, this space acts as a journey point which bridges the backwater of the Waitemata Harbour. Understanding the systems in place, I have redesigned the space and “Church Street Footbridge.” Folding into the landscape, the design focuses on flows and systems of water, revealing the water pipes underneath the bridge. It highlights the space as a destination point as well as a connecting point.
GRADIENT NOTION

A gradient is commonly described as the steepness of a slope. Portage Road in Otahuhu is a site of malnutrition and confusion. Its a collage of different spaces making it a space of inbetweeness, it is a point of conflict within Auckland, it funnels through traffic via three significant arterial routes. Conditions are far from pedestrian friendly. Industrial/Commercial spaces conflict with Residential and Recreational spaces. I propose to construct a public event space amongst the mangroves in the Mangere Inlet with views of the Harbour and a hosting melody of spatial conditions. Its not only to reconnect Otahuhu with its coastal surroundings but to reconnect Auckland with Otahuhu. Here I have designed the Coastal Pavillion.
Portage Road Otahuhu, a site of disconnecton. It was once a path for traversal from harbour to harbour and ocean to ocean, it is now a forgotten site, a place of disregard. Transportation lines and industry have disconnected the site from the community and its own rich history. A place which was once a vibrant transport line for pre-european Maori has become a fractured place of gloom where industry towers above pedestrian use. I propose to create a public realm which will lead to a pedestrian friendly network to connect communities, as well as a native Kahikatea re-forestation to bring back history to the site.
Rachel Wilcox
Year 2

Line of Forms

The main purpose of moving pedestrians safely through the space. A series of boardwalks winding up the Tamaki River connects Otahuhu with Seaside Park. The boardwalk journey has a number of differently designed structures. Each structure is devised with reference to John Dickson’s Spatial Forms. Pedestrians encounter each configuration as a different spatial experience.
This project will investigate the portage as a locale rich in crossing devices – canoes, trains, cars. As a narrow landbridge itself a fragile bar to the mixing of the Manukau and Waitamata, the Tasman Sea and the Pacific, it condenses issues of the mechanical and the organic, the topological (or conduits of exchange) and the topographical (landform).

Students will be asked to focus on the rail infrastructure surrounding Portage and Saleyards Roads, Otahuhu which covers the western fringe of the Mangere Inlet. With a range of active and discontinued uses, it makes up what can be thought of as a site of ‘dispossession’; a locale that may be understood as a terrain vague – or what Ignasi de Solà-Morales Rubió has referred to as a seemingly vacant place provoking imaginary projection and invention on the basis of its stark externality relative to the everyday.

Where architecture and urban design might see a ‘gray field’ awaiting correction, reintegration, gentrification etc., this project will follow de Solà-Morales’ prompt to think the terrain vague as potentiating something other than an “aggressive” implantation of instrumental power and “abstract reason”. Working with the prevailing mechanical aesthetic of transport infrastructure and big urban systems (motorway networks, rail corridors, ports etc.), designs utilising machine expression will be sought that investigate various ‘states’ of dispossession or estrangement from the homogeneity and connectedness of greater Auckland. A politics of local and temporal reposssession is envisaged that will produce for the Otahuhu constituency an alternative community hold on this narrowest neck of the Isthmus. This project will ask you to explore and develop new machine collectives and scaffold for local re-inhabitation that work subversively with prevailing infrastructural architectures.

The estuary portage routes have historically operated as critical navigational crossing points and places of exchange in the traversal of land and sea. In this the historical portage defining this place can be seen as a unique condenser of time/space and cultural encounter. This project calls for students to re-enact the ‘crossing’ as a contemporary redirecting of mobility, not as an overcoming of distance, but as the opening up of gaps and errant speeds designed to make a Otahuhu a site of ‘arrival’ rather than indifferent passing.
Today is October 24th of the year 1939. We are pleased you have arrived in Auckland. Have a look at our Metropolis; Sky City tower at the heart of the city centre - The Engine Room... Oh you cannot afford this? Perhaps you are an outsider seeking a job and cheap accommodation in the city. Lots of smuggles like you are trying to find a better life here but we do not need any more labour! Our great society has achieved the power of industrialisation. Machines are replacing human labour and we aint paying them. That is how we can keep production up while paying minimum wages! We know that we are having issues with great unemployment and social inequality. However we are not such bad guys, because we have a solution!
Marcel Green
Year 3

COMPOUNDED REALITY

The complex itself is built around a series of modules, all of which benefit each other through various means. The space has an industrial aesthetic with attributes of the landscape taken into consideration. It is designed to fit in with the surrounding structures and the Westfield train station. This is in line with the concepts behind Morphosis Architecture. A Container Tower provides the main residences for the complex. People would come and go as their lives dictated; moving from country to country with their homes much in the same way as a hermit crab.
Ethan Hoogenboom  
Year 1  

NEUTRAL SPACE  

Changes to our sense of gravity stimulates our fears to the point where we use it as a way of enjoyment because of its thrilling nature (roller coasters and other theme park rides). However it would be different if you felt trapped in a monolithic structure that would periodically spin at a slight shift in nature. We get a sense of enjoyment from theme parks because of all the tacky flashing lights and upbeat sounds but a featureless, dystopian structure would give the opposite. A sense of fear and concern is what I want to use for a new social environment. 

My explorations of the site (the industrial side of Otahuhu) began with my curiosity being triggered by the unwelcoming feel of the streets in the area. This feeling, coupled with an idea that was presented to me during a lecture for my Theory paper started me thinking about creating an alternative community amongst the industrial sites of Otahuhu. “There is no neutrality to space” was a notion put forward to us and made me look into how the public are confined to just the roads and walkways and are clearly not allowed into the factory areas. With my psychogeographic map I wanted to capture this unwelcoming atmosphere by using a 'Flaneur' character that explored the site but avoided areas that were clearly owned by someone—by either a company, individual person or the council. This led the character to the only disowned or most neutral space I could find which was the Mangere Inlet. Taking this idea of finding and creating a neutral space lead me to believe that this means that a community focused on social justice must be created. This community would be made up solely of shift workers working in the surrounding area. Their whole day-to-day lives will be controlled by nature as they live in this structure as it would spin ninety degrees at every change in tide (approximately every six hours). Only by moving into the central axis of the habitat which remains static would they be safe. From the constant fear of being at the mercy of gravity I hope that the occupants of the habitat will put away the differences that they may have and help each other through each day of living in this place.
Wooksung Huh
Year 1

DUrST CRANE

I have designed a crane for a man who works in Otahuhu. The crane has a gas incinerator for burning rubbish. This allows the man to collect and dispose of waste to keep the area clean.
The crane is built up in a number of systems; the container holds the control room and the copper box holds
the incinerator.
The design includes simple functional elements of pipes, ladders and wheels.
Johnny Jeoung
Year 2

JUNK TRANSPORT STATION

Everybody has a different perspective of what our future will look like. I believe we are heading for a crisis caused by too much junk which accumulates and accumulates with nowhere to go. I wanted a proposal to deal with this increasing junk and at the same time find additional uses for the large number of shipping containers around Oahu. In the proposed 'Junk Transport Station' I have designed a tower which stores people’s belongings inside shipping containers. These are used as a junk market that will attract buyers looking for a bargain. This behaviour will increase usage of the train system and make the train station a destination. Junk Transport Stations shall be located at each train station and each of these installations shall be connected using a suspended railway function which sends shipping containers back and forth.
In this brief I wanted to see what happens beneath, explore and expose what was under the trains. This is where the root of my design process came from. Right from the beginning I looked at two main ideas, movement and time. I designed a train station because Otahuhu is located in a key site, Maori used it as a short cut to get to between Manukau and Waitemata harbours. Also today it is where key distribution centres are for Auckland. I have used a rusty texture on the walls and exterior because I wanted to have it live outside of our concept of time. If built, have it look like it was always there yet not belong. Disorientating your sense of where/when it came from, it is Timeless.
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Ho Young Park
Year 2
HYDROELECTRIC SKYSCRAPERS
A hydroelectric power station for factories around Otahuhu provides a friendly environment for the community to interact with. The site is on the right hand corner of the Mangere Inlet, on the Ngarongo Otanui Island. The island resides inside the taller of the two skyscrapers which protects the island from being washed away. The smaller tower is connected to a powerful underwater turbine which generates electricity for supply to the region. The structure itself is sculptural with an aged, rusty aesthetic.
Portage Road runs across the isthmus in Otahuhu and was used by Māori to move their wakas (canoes) between the Manukau and Waitemata harbours for raids and trading. In fact, the area, also known as Te Tō Waka, was considered the most important portage of all of New Zealand. Also Mt Richmond played an important role in the early history of Otahuhu. Chief Tahuhu rui established a pa for his people there in the 15th century, The mountain was also the source of Otahuhu’s water supply for many years,
Ecological and Edible Cities — Amanda Yates

Urban Research Lab / Orakei

Approaching the city by way of the event allows us to regard the 21st century metropolis as an intricate system of active forces that undermine the traditional role architecture plays as a stable, enduring object designed to order space and those who occupy it. Aligned to temporality, gesture and mobility, the evental is irruptive of the status quo making room for the new… (Hannah, 2009)

The buildings of the South Pacific could also be described as open, flexible, mutable, adaptive and responsive. And here they share something with interior design and landscape. The interior and the exterior worlds can be characterised as the domains of the temporal, changeable and mutable, places of experience and encounter between living things. (McKay & Walmsley, 2005)

This project focuses on rethinking the city as a constructed ecology that combines built structures with the fluid and emergent processes and relationships of those living things, human and non-human, dwelling within urban space. Such an approach to the city is influenced by the Maori concept of whakapapa, where humans are understood as inter-related with the environment; and by socio-ecological theory that also posits humans as integrally and inextricably enmeshed within ecological systems.

Students are asked to design ‘places of experience and encounter between living things,’ evental spaces which recognize the Pacific tradition of ephemerality and performativity. Your intervention should be ‘irruptive’ of the status quo as it asserts the city as an ecological habitat or a space for sustainable food production rather than simply a collection of architectures and infrastructures. The intervention should also present the ecological city as a social, cultural and inter-active construction that is constantly in flux, constantly being remade anew through the events, activities and relationships that occur within it.
Okahu Bay was once the main coastal settlement of Ngati Whatua o Orakei, but presents little of its contextual history to the everyday passerby. Long before Ngati Whatua o Orakei lost control over their land by the crown, in 1914, Auckland’s sewage began smothering the shellfish beds of Okahu Bay, opposite the ancestral village. Ngati Whatua has shown a continuing interest in the monitoring and potential restoration of the Marine population in Okahu Bay, with recent scientific studies having been undertaken. Since shellfish have the capacity to filter water, they play an extremely important role in the quality of seawater.

Can we improve the quality and restore Okahu Bay’s ecologies? I found that looking backwards was the answer to moving forward to develop and plan a sustainable and considered proposal for the restoration of Okahu Bay. To help improve the quality of the water in the bay I am proposing restoring the stream, which once ran along the bays eastern cliff, now the bottom of Kitemoana Street. The stream will work by filtering pollutants and urban runoff, providing natural drainage and holding back sediment that would otherwise reduce the water quality. Either side of the stream will be at least 10 metres of riparian planting. Native riparian planting is also plotted in other locations throughout the reserve to improve the general quality of the landscape in the reserve and help absorb rainwater. Situated along the side of the stream and the Urupa is a proposed Whare Toanga or centre for Marine Ecology, with a lab for the ongoing monitoring of the bays ecologies. The Whare Toanga is a multiadaptable linear timber shell, including spaces provided for further research and remediation in the bay, as well as educational spaces with a library, reading room, teaching and workshop spaces. Timber decking encompasses the building; a surface that the public can interact with, creating a public interface that blurs the boundary between the building and its surroundings. The centre also a site for sustainable practises and behaviour, with things such as solar power and rainwater collection considered.
In this 'Ecological and Edible Cities' project I explore ways of rethinking the landscape to construct an ecological and edible environment for humans and non-humans, contextualized in Orakei, a land that has recently been reclaimed by the Maori tribe, Ngati Whatua. 'Papa' in Maori belief gives birth to all things, including humankind, and provides the physical and spiritual basis for living. Life is born in the womb of Papatuanuku and returned there after death. The ‘Folding Bench’ design explores the folding and shapes the land to create ways to connect people back to the earth like how a Maori ‘Hangi’ creates a successful connection platform between the land and the living.
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Paige Horton
Year 3

Orakei Wetland

The Orakei Wetland is a project that fits into the category of ecological urbanism. Focusing itself around the construction and operation of a wetland system that will play an integral role in the cultivation of numerous ecological systems and networks.

The proposed position of the wetland is towards the north of the Orakei Peninsula. The wetland will provide water purification, flood control, and shoreline stability while also acting as a biologically diverse ecosystem serving as a home to a wide range of plant and animal life. Four key built structures have been inserted into the general area of the wetland to act as extra aids in the everyday evolution of the space.
The lack of knowledge that the surrounding population has towards the Ngati Whatua community is marginal leading to an uneasy history. In spite of having the most valuable view in Central Auckland the reserve does not get the level of knowledge that this area deserves, given the kind of area in which the community is located. The outer area of the Ngati Whatua community does not come up and use these facilities. The aim of this architectural intervention was to raise awareness of the existing culture and history in the area, creating awareness in the surrounding community, therefore increasing the use of the reserve by maintaining the connection from Tamaki drive.

With sustainability in mind, this intervention should not have a big impact on the space. The surrounding wildlife and trees have largely influenced the local board. By reducing the size of the structural footprint in this proposal, the site’s ecology should in turn return to its previous state or even better.

In summer the kite house would act as an education space, bringing the existing early childhood program down to this point, like an outdoor classroom. This will further educate the pupils, creating an early awareness of the existing plant life and wild life within the reserve.

The kite house acts as an exhibition platform. The kite house will hold the craftworks generated within the community; this would be changed every few months, creating more interest for further revisits.

I believe that I have met the points in the proposal that I have made, using minimal foundations and movable platforms. These ideas involve structures that could be altered to suit different situations. I believe that having spaces that are capable of changing with the surroundings would be ideal for numerous kinds of uses. This in turn will save money and effort in the long run.

The constant maintenance of these structures would mean there would be more personnel within the reserve, and provide employment opportunity for the local community. It is important to note that being a culturally sensitive area, there would need to be collaboration with the local Ngati Whatua in order to align with their cultural requirements, while providing opportunity to both the Maori population, and the community at large. In an area that has received little use in recent years, this project offers a good opportunity to increase community use, improve social awareness, and inject new life and vitality into an important historical and cultural location.

The aim of having an educational space is to make the surrounding community aware of the facility that is available. In turn bringing more foot traffic to the area. These educational spaces will concentrate on the early childhood age range, adding to the existing program that is already in place. With kids coming into the area it should in turn bring parents, which in time will bring awareness to existing recreational space and faculties. This exposure should have a positive impact on the area over time.

When looking at projects in a public space, often society’s needs can be satisfied, and enjoyment increased, with a more minimal approach. Over-developing these spaces, while often meeting needs, can come at a greater cost, and diminish the natural essence of the space, and detract from their original purpose.
Wasin Janpiam  
Year 3  
Kite House

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Sally Anderson  
Year 3

**ORCHARDSCAPES O ORAKEI**

Orchardscapes O Orakei is a project which focuses on establishing a fruitful eco-tourism loop through a series of orchardscapes. Housing a wide range of exotic fruit trees, the orchards have been designed to imitate forms and irregular patterns found in fruit and native vegetation through exploration of particles and mass. The modular wooden structures work to initially protect the young trees from wind and exposure to other human and animal species. Once the trees reach a certain maturity, these can be peeled away and relocated elsewhere on the site. The Kupe Street Market's primary function would be to provide a space for distribution of the fruit produced on site for the local community. To grow food, to grow minds, to grow a community.
Postgraduate study in Spatial Design investigates the relationships between people and their environments – whether territories, landscapes, cities, buildings, interiors, whether performed or imagined, 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 the 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.

In particular postgraduate enquiry is focused 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, Cultural Spaces and the Urban Ecologies Lab. 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 sample this excellence in design research. Projects ranging from the crafting of interactive public place, to audio installation, to interior-urban continuums, to public interiors, to urban ecologies and apartment living, to environments of refuge, to science fiction and dystopian places, to theatrical spaces all point to the breadth and varied intensity of the design culture in Spatial Design.

Spatial Postgraduate is nothing without the astonishingly generous students that join us each year to share, and to develop, their talent, passion and commitment. To them we offer our most hearty thanks and wish them the very best prospects in what comes next.

Andrew Douglas
Spatial Design Postgraduate Leader

RESEARCH CLUSTERS

Between Art + Architecture — Proximate Urbanism—Hyperactive Environments—Cultural Space
For my Honours research this year I have considered the urban environment and street environments relative to digital culture. Digital communication and media, with their inherent distancing (at the level of the face-to-face connection) and their emphasising of trusted contacts over stranger-contact, seems to provide a counter-model to the social and spatial experience of streets. Streets themselves have long been considered a staging post for what is diversely shared in a community and provide a means for facing the differences of the urban social body. At the same time, it is the street that establishes a locational situating of ‘home’ (an ‘address’) and its explicate opening onto the ‘public’. Hence, at the level of the built fabric of cities, the street has provided a model for face-to-face relations defining public and private spheres.

In many ways digital life contests this model of publicness. Given this, my project explores the changing nature of public experience and new forms of urban organisation and interrelatedness. Working with the idea that national connectedness depends on imagined communities and identifications at a distance, but also that national differences are also intimately tied into global, transnational connection which further mobilises and displaces people, I have explored the significance of diasporic relations in urban experience. With these factors in mind, the project undertakes an urban intervention, proposing a ‘cultural workshop’ for the generation, production and display of diverse experiential voices produced in the city and relayed from elsewhere.

The project takes as its site the boundary edge of the “Red Fence” on Auckland’s Quay Street – a location rich in the importation and exporting of material culture nationally and internationally. It conceives this cultural workshop as a digital ‘salon’ that builds on the tradition of public or semi-public interiors where encounters, rather than fleeting and accidental - as is often associated with ‘street’ and ‘road’ sociality - evolve into longer-timed ‘conversations’ and more enduring exchanges. In particular, it develops design strategies around the notion of dialogue and the dialogical in the pursuit of alternative street environments. The result is an ‘architecture’ whose face is composed of multiple folding and retracting digital screens that populate the street corridor with a cloud of varying images. Mediating between the sea and the city, between national and international space, between interior and public space it aims to capture in concrete form the complex imaginary of belonging, connection and encounter typifying digital-urban life.

This project extends research and design approaches developed in my undergraduate degree in Spatial Design. During that time I became increasingly interested in the notion of the public interior and its relationship with urban design. The exploration into questions of diaspora and multicultural experience has deepened my understanding of urban practices and I plan to further develop this at Masters level.

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(Prelude): She returned ‘home’ after a day at work, ‘home’ was the house, the building in which she slept, showered and ate. ‘Home’ was also the house in which she began to question what constituted a house to become a ‘home’. Why was it that she never felt at ease when at ‘home’? Why was it that she often fantasised of escape or imagined the walls dissolving around her? She suffered from insomnia and night sweats, left to battle the night in solitude. Her room was a frightening affair in the dark, all which appeared familiar before sunset transformed into a foreign landscape after sunset. In the morning she performed the required tasks of daily routine that allowed her to become entangled once more as she left the house or ‘home’ and became an inhabitant of the exterior world.

As my title suggests my project deals with the uncanny. Before explaining the uncanny, I should like to explain that my Spatial Design practice could be described as a poetic conceptual design process realised through the design of small one-to-one ‘homing’ devices for the body. I have called them pouches. Some ‘home’ a singular body and others may accommodate multiple bodies. I have designed a series of ‘homing’ pouches that are installed in site-specific locales. Lastly, the term ‘home’ is suspended in quote marks to suggest this project interrogates our familiar conceptions of home (as familiar)!
Howard Oh
PG Spatial Design Honours Candidate part of Proximate Urbanism Cluster, Supervised by Andrew Douglas, Primary Supervisor and Rafik Patel, Secondary

PANIC URBANISM: An architecture of narrative non-closure

This project explores the relationship between architecture, urbanism and the apocalyptic imagination, particularly as found in critiques of technology and in film. It considers the issue of technological progression against a lingering Judo-Christian theological framework. Implicate in this framing is a tripartite narrative trajectory spanning the fall, judgement and salvation, but one that is necessarily complicated by an intermediary mechanism of survival and continuance – the ark prepared by Noah. Forestalling the Omega of fallen time, the ark provides a powerful image of resilience and human endurance in the face of divine will.

This exegesis takes the figure of the ark/archive as a means to speculate about human futurity in the face of a raft of ecological and societal crises. To the extent that the ark amounts to a bridging device that invests hopefully in the continuance of time, it suggests certain non-chronological mechanisms within temporality itself, for which cinema can be thought an exemplary carrier.

To this end, this project focuses on an architecture of narrative non-closure addressed to film narratives and progressive ideals vested in urban redevelopment. It proposes a film archive in the form of an ark as intermediary mechanism of survival and continuance situated at Auckland’s North Wharf in the Wynyard Quarter.

James Pendergrast
PG Honours Spatial Design Candidate part of Between Art + Architecture Cluster, Supervised by Maria O’Connor, Primary Supervisor and Sue Gallagher, Secondary

AUTOSCOPIC PHANTASM

The theoretical and conceptual approaches behind Autoscopic Phantasm are concerned with the notion of the ‘self’, and in particular the ‘governance of the self’, and our perpetual pursuit of individualised surveillance and social self-conditioning. The research examines this in the context of social-media, whereby new-technologies, specifically the modern Internet, have reshaped communication, altering our interactivity with others and producing new ways of socialising and methods for forming identity. This work is informed by the philosophical theories of both Michel Foucault and Gilles Deleuze, alongside those who have been influenced by their thought. The research works within the practice of an Installation based critique, and in particular uses reactivity and new technologies to produce a series of social observations on self-surveillance. Reactive design is utilised for its innate virtue of fluidity and generative capacities, whereby the final work has a certain morphological aspect, allowing constant change and reinterpretation according to not only its surroundings and individual inhabitants, but most importantly to the wider social sphere as well.

Together the critical theoretical and philosophical postulations, in relation to the creative practice, have generated the following research question: How does the perpetual state of self-externalised appearances, generated via social media, affect the real of our contemporary social worlding?
Howard Oh
PG Spatial Design Honours Candidate part of Proximate Urbanism Cluster, Supervised by Andrew Douglas, Primary Supervisor and Ra/ik Patel, Secondary

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JANE PARK
PG Spatial Design Honours Candidate part of Between Art + Architecture Cluster, Supervised by Maria O’Connor, Primary Supervisor and Sue Gallagher, Secondary

SPATIALISING SOUND / FLESHED ENCOUNTERS

My honors project has unfolded over the year around the void space that reaches up seven levels in WM block. Spatialising Sound, Flesh Encounters aims to activate the musicality present in the void space through a site-specific installation. Musicality is something that is not only heard, but also felt and experienced through all of our other senses combined. This is a sensorial installation. All the bodies present in this space become a part of the installation where the role of the performer and observer will be confronted and questioned. This installation hopes to provoke discovery of a new bodily experience, bringing awareness to unexpected sensorial encounters stimulated by the musicality of WM void, having a rousing effect long after bodies pass through this space.

Music is something that I experience through all senses and something that I express through all senses. It has always been such an influence and presence in my life; it was inevitable that it would become the inspiration for my project this year.

Nikki Zhao
PG Spatial Design Honours
retroFIT

Growing, cooking and eating once took place in close proximity. But we are now distant from the production and origins of the food we eat. The food industry has dropped a veil between our food, and us while giving us the illusion of a large variety of choice. This results in confusion and stirs anxiety; we are no longer confident on selecting and deciding on what to eat. ‘What to have for dinner?’ – has become a dilemma in modern society. The media, scientific researches, magazine articles and the people you share your values with determine our judgment of taste and value. The modern family kitchen no longer exists. If growing, cooking and eating could be done again in the same space instead of being in isolated cocoons where each process almost has no interaction and social connection with another, would our relationship with the food we eat be intimate again? This project will investigate how a closer relationship between growing, cooking and eating might be fostered through spatial design, how to construct a sense of care and reconcile the lost connection that we once had with the food that we eat.
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My Honours research explores the role of history and temporality in urban design. It proposes a speculative mixed-use development on a vacant site in central Auckland whose irregular shape and very small lot size has meant it has long been considered too difficult to build on. I have been particularly concerned in the research to explore an urban-interior continuum that captures a sense of the old urban fabric and the commercial-residential directness or intimacy that existed prior to the truncation of this inner city suburb by Auckland’s motorway construction in the 1960s. That the site and area is marked by a certain infrastructural violence, has called for design strategies that restore the urban fabric and which also reassert the public nature of the street and its pedestrian qualities. Yet it has also required recognition of the site’s ‘broken’ quality and the project has taken the notion of a break or rupture in place-history as a theme guiding the proposed urban interventions. This theme itself has found expression in two forms: firstly the project has conceived of itself as something like an open-ended negotiation with the existing limits and historical facets found here – a negotiation of scales and boundaries, of transit rhythms, and of temporal traces; secondly, the project has unfolded as a series of details and up-close encounters that are primarily concerned with tactile and haptic experience. To this end ground level café/bar and retail uses are conjoined with apartments and a rooftop, public garden via a spiral ramp effecting something like a wandering public path running between an old party-wall at the site and a regenerated street edge.
Raimana Jones
PG Spatial Design Honours Candidate part of Proximate Urbanism Cluster, Supervised by Andrew Douglas, Primary Supervisor and Carl Douglas, Secondary

"An Architecture of Negotiation"

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Robin Kim
PG Spatial Design Honours Candidate part of Proximate Urbanism Cluster, Supervised by Andrew Douglas, Primary Supervisor and Sue Gallagher, Secondary

The “EDGE” as continuous theatre: in pursuit of a correalist city.

This project explores the role and nature of performance in urban space, particularly the notion of the public ‘interior’ as it is activated in the context of public occasion. Of key significance in this study will be the intensifying of ‘exterior’ places and the devising of strategies for the containment of the urban landscape by structures that condense or bind the time of performance into the everyday fabric of the city. Centrally, this project explores the question of interiority, not just in the sense of a building’s interior, but the more diffuse forms of immersive environment that operate on multiple levels. Moreover, the project takes architectural and landscape forms as potential resistors of a generalized temporal urban acceleration and as themselves ‘moving parts’ capable of transforming that flow.

The project aims to devise a kinetic public ‘architecture’ capable of ‘staging’ forms of collective event. To this end, it undertakes a design of the central area of Auckland’s theatre district, otherwise known as the “EDGE”, bringing the energy of theatricality into focus on Queen Street. The project is envisaged to operate on two different levels: one as an up-close street architecture or shop front intervention that takes the form of a laneway introduced into the old Odeon Theatre complex spanning Queen and Lourne Streets in Auckland; and the other, as an urban-scaled public, multi-use outdoor performance space defined by kinetic architectural elements.
Brendon Sellar
PG Spatial Design MPhil

Spectacle Architecture: Mangere Inlet as Post-Industrial Arena and Theatre of Renewal

Calling on issues of earth-relation or earth-body (for which discourses centred on sustainability are one expression), this research project aims to develop speculative architectures and interventions that address spectacle and anxiety as the prevailing currency or condition specific to post-industrial life. Any consideration of the post-industrial or the global is taken to be inseparable from recurring reference to dystopia and the terrain vague, echoes that find expression in an imaginary arising with degraded mass culture.

Guy Debord’s notion of the ‘spectacle’ as an optical regime for oppression, is explored as a system for détournement – from the culture-jamming movements of the 1980’s to more current expressions of video game architecture and installation art - all fulcrums for viewing and deleveraging the simulacra that supports notions of temporal progress, and the constructed realities promoted by a corrosive ‘late capitalism’.

In particular this research addresses the industrial fringes of Auckland’s Manukau Harbour, specifically the Mangere Inlet – as a ‘theatre’ for ‘machinic’ or ‘paper architecture’ that deals with the breakdown of the pictorial and nostalgic in representations of architecture and art. Through these scenographic imaginings, the post-industrial is affirmed (beyond its current occlusion) as a place of modern ruination, endemic of capital flight. Relayed through an aesthetics of decay, explored is a rupture with accepted architectural notions of temporal ‘progress’ or rational certainty vested in the Cartesian subject.
The transverse plane of encounter sets up new horizons, like weather system it moves from intensities of high pressure to low pressure traversing the spaces of the defined field. It is an impressionable surface and acts synchronously allowing encounter, emergence and marking. It prompts a series of excavations in and through the field of study to simultaneously expose indirect yet linked relations and new potentials. It is the territory of this projects method and emergences, a fluid guide recording and re-coding insights on the city of Auckland.

Hannah Ickert
PG Spatial Design MPhil
Mash-up Plane:The Transverse Plane of Encounter

This research reaches for a renewed conceptualization of Auckland City through the various modalities offered by the Deleuzian fold and the object-orintated philosophies of Graham Harman. Its primary hypothesis positions the 'city centre' as a myth in the organization of urban fabric whereby alternative organizational paradigms are exposes and interrogated. The method begins with examination of concepts of Auckland as represented in a sampling of architectural discourse and planning policy documents. Here select images and objects from the assemblage of physical Auckland are gathered and organized not by 'spatial rhesis' correspondent with geo-political borders and frames, but by modalities of duration. Elements of Auckland are isolated, selected and arranged to position a re-contextualization via the practice of diagraming. These diagrams point to polyvalent tones and textures within the spatial frame of Auckland making way for new kinds of subjectivity of to emerge.

mobility + stillness + stasis + immediacy + impermanance + fixity

post-humanist + post-urban + post-nature + modernity

+ urban discourse + spatial planning instruments + urban unconscious +

expression operates on the Plane of immanence

is always material - Deleuze

+ accumulation + circulation + extension + simultaneity

PLANE OF IMMANENCE
Akil Kirlew
PhD Programme: (Art + Design) SPATIAL DESIGN

Aesthetic Strategies on Screen: Good Business / Fascinating Art

The rise of digital video creates new spaces and opportunities for filmmakers and video-artists. However, it also presents innumerable difficulties for artists seeking to create work capable of operating effectively in a variety of venues (some real, some virtual). My research seeks to determine what aesthetic strategies are the most effective for filmmakers whose work is presented, exhibited, and distributed via the traditional cinematic experience, the Internet, and/or the art gallery. My proposed project will take the form of a screenplay for a 90-minute feature film; however, there will also be a series of ancillary videos created that will provide a different perspective on the characters depicted. These videos will be distributed via the Internet. The film, Wild Fires, explores David Hesmondhalgh’s concept of the core and peripheral cultural industries. More specifically, the screenplay will attempt to determine the ways in which contemporary cultural production may destabilize Hesmondhalgh’s classificatory schema. Hesmondhalgh’s understanding of the relationship between the core and the periphery is based upon a hierarchy that privileges the former over the latter, and I would like to suggest that the collapse of this model is symptomatic of a wider disruption in the field of cultural production that has been brought about by new technologies, specifically digital video.

Akil Kirlew (PhD), Stills taken from: http://www.cepagallery.org/exhibitions/deviant/kirlew.html
Akil Kirlew
PhD Programme: (Art + Design) SPATIAL DESIGN
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Azadeh Emadi
PhD Programme: (Art + Design) SPATIAL DESIGN
‘Sokout, 1388’ – Body in the Space of Border
As a transnational from the Middle East I recognise an effect of exile and in-between states constituted by a gap between the Middle East and the West. The aim of my work is to articulate this separation as an immersive spectral experience that may furnish a deeper perception of both East and West positions for the facilitation of open dialogues.

Stills from Moving Image work (in progress)
Brent Harris
PhD Programme: (Art + Design) SPATIAL DESIGN
Voice, Temporality, and Participation

This project explores relations between voice, temporality, and participation through contemporary arts practice and engagements with the philosophy of Emmanuel Levinas, Jacques Derrida, and Jean-Luc Nancy. Levinas’ figure of the saying, perhaps a “performance” by the subject to the other person prior to the subject’s intentionality, happens in a break of chronological time. Performances experiment with pro-vocations of participation in response to participatory art, the saying, and Nancy’s figuring of the subject as a self-differing resonance. I am currently performing a voice research project at the Institute of Theatre and Performance Research, Free University Berlin with a DAAD scholarship.

Image: Brent Harris: 31.10.2010

Julia Reynolds
PhD Programme: (Art + Design) SPATIAL DESIGN
Where is narrative?: An investigation of scenographic worlding in relation to the temporal narrative unfolding of filmic encounter

The inference of whereness in the proposed title alludes to the significance of how we encounter and understand film through a range of scenographic elements (e.g. set design, props, locations, art direction etc). More significantly the project intensifies a questioning of relations between space and time as key filmic tenets for arriving at something called narrative. Here the worlding of a film is understood spatially (through the construction of locations whether these exist on actual locations, studio set ups, CGI or combinations of these), with narrative as that temporal unfolding of a story. However, this project wishes to complicate a neat split between space and time. It does so with an aim for testing out how influential the spatial worlding of a film houses narratival components (for example, allegorical, metaphorical, metonymic, existential, representational and experiential etc guides). Equally, narrative cannot just be construed as a story motivated by the psychological relation and formations of a film’s characters. Indeed, what is the status of a character in relation to their worlds?

Key questions surface such as: How does the filmic worlding construed as scenography, set-design, location, art direction etc., influence the experiential reading of a film? What deeper philosophical implications arrive for film studies when researching into contemporary issues of subjectivity in relation to environments? What is the implication of subjective realities and environment in relation to the plethora of digitally mediated conditions of the everyday and how has this shifting our experience/reading of film?

Simpler questions that first arrived for this hypothesis were: Can viewers understand a narrative without a world? Or inversely, can viewers understand a world as narrative? Together these two elemental questions serve a significant study into relations of space and time with respect to film and narrative.

Julia Reynolds, PhD, Film Stills x 3: A Remake of a Dog’s Life (Dir. Julia Reynolds, Zorb Films. [work in progress])
Brent Harris
PhD Programme: (Art + Design) SPATIAL DESIGN

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Julia Reynolds, PhD, Film Stills x 3: A Remake of a Dog’s Life (Dir. Julia Reynolds, Zorb Films. [work in progress])
Since the end of World War Two, globally, cities and urban environments have become the dominate location of human habitation, for the research project there is particular interest is how these urban environments and their populations have been both conceived and managed. The thesis seeks to work through several key shifts in the rationalities of architecture, planning and urban theory during this period, while applying a Foucauldian methodology and with a particular emphasis on his conceptualisation of non-sovereign power.
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Veils of Debris: Spacing Histories of Malay Women’s Muslim Dress

The significance of this research lies in an analysis of Malay Muslim Women dress codes in relation to a specific period of time between the 1970s and 1980s in Malaysia. This period of time has been termed an Islamic Resurgence catalyzed by Malaysia’s independence from colonial rule in the late 60s. During this period Muslim Malay women found an unprecedented political voice through the reintroduction of Islamic cultural values and practices. This research identifies specifically the role of dress in this unprecedented political female empowerment. Further, the research identifies the coincidental framework of an absence of Malay women’s experience in historical accounts of Malay’s history and the absence of post-colonial voices omitted from Malaysian thresholds of tolerance with respect to educational discourse and practice. The research asks questions as to why woman’s experience has gone unnoticed in mainstream Malaysian history. And, does this omission have any relation to the exclusion of post-colonial critiques in Islamic scholarly environments. Further, the research privileges the voice of history as that documented through oral histories as a way of accounting for the everyday experience of (women’s) existence. In doing so it provokes questions around how political ‘official’ histories of place and experience are brought about through what philosopher historian Michel Foucault would describe as (a method of) counter-memory. Through methods of oral histories and an analysis a language of counter-memory manifests in this research project as another history of the marginalized or other (in this case of Malay women). Like a literature their voices make up the unorthodox histories of experience. In this respect it embraces a phenomenological political historical analysis of the ordinary Malay woman through a study of Islamic dress codes. Lastly, the research looks at the relation between commodity culture in terms of fashion and that of dress as a fundamental element to spiritual and intellectual practices.
SPATIAL DESIGN THE SOCIAL CITY 2012

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

Exhibition
AD12 - Unexpected Spaces, Spatial Design Exhibition Coordinator: Rafik Patel
Exhibition Committee: Keishya Adams, Nadia Riva, Jeevel Yan, Huai Hsuan Huang, Heather Cawcup, Rachel Wilcox, Hanin Ninah, Kahurangi Goulton, Maggie McMillan, Sarah Jennings, Andre Huang, Raimana Jones, Maddie Shears, Sally Anderson, Ikumi Otani, Joon Yong, Nicola Ritchie, Dominic Paea, Cassandra Ho, Tanya Lim, Ruby Lloy & Johnny Liu.

Art & Design Department of Spatial (Undergraduate)

Time
Nexus of Forces — Rachel Shearer
The Price — Emily O’Hara
Architectures of Light — Elvon Young and Yosop Ryoo

Detail
Hyperactive Environments: Settings for Social Materials — Carl Douglas
Retail Connection: Market Communities — Toby Russell and Kwong Vei Yong
Augmenting Prosthetics — Sarosh Mulla
Ultra Safe House — Fleur Palmer and Rafik Patel

Encounter
Space of Betweenness — Hannah Ickert
Crossing Stations: Hybrid Architectural Machines — Brendon Sellar
Ecological and Edible Cities — Amanda Yates

Year 1 Theory — Maria O’Connor and Mark Jackson

Art & Design Department of Spatial (Post-graduate) Strand Leader — Andrew Douglas

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