I'm all up in your space.
A note by Mark Jackson:

I remember when I first encountered Henri Lefebvre’s The Production of Space I was a little taken aback with the notion that space itself is produced. Isn’t space something already there, like an already given thing that is then moulded, adjusted or modified in design? Lefebvre suggested space itself is produced, invented and designed.

And then, for Lefebvre, with our productions of space we are faced with questions of its distributions, containments, emplacements, how our bodies fit or don’t fit with such productions, how such productions essentially constitute ecologies of becoming. Where does Spatial Design fit into all of this? For the most part we think of spatial designers as creative technicians primarily concerned with those distributions, containments, emplacements, with ecologies of spatialising in relation to broad notions of habitation and dwelling. But does Spatial Design at all concern that more originary notion of production, of the very production of space? The question runs deep when we recognise that producing is itself a spatialising. It is as if we have, with this notion of space, no outside. In as much as something is, it is spatial. What, then, provides the limits to Spatial Design?

These observations and questions are not peripheral to our concerns in Spatial Design at AUT. Of course, such questions, puzzling and obscure as they are, have no definite or finalised answers or responses. They are questions we carry along with us as we go about the business of learning how to deal with design problems, with design contexts and with design communication. Such problem fields, contexts and communication techniques are manifold and operate at many scales of design intervention, from fields we more generally associate with architecture and interior design, to urban design engagements, ecology and climate change, and speculative projects that question fundamental premises of spatial ontology. AD/16 is an opportunity for Spatial Design to give testimony to the breadth and depth of its engagements, exhibiting our graduating third year students and our postgraduate Honour’s projects. The Spatial Design AD/16 Catalogue extends this testimony in presenting projects from all three undergraduate years, as well as postgraduate studies and research projects undertaken by staff of the programme.

We invite you to engage closely with the projects documented in this Catalogue, recognising that Spatial Design at AUT is driven by critical questioning of our environmental conditions as well as by the developing of genuine expertise in creative design expression.

Mark Jackson
November 2016
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Venice Biennale

Zoon Politikon
Zoon Politikon

10 Projects on sovereignty and dwelling

ZÖÖN POLITIKON comprises a series of 10 architectural models of a speculative nature that take their bearings from the last lectures given by the French philosopher, Jacques Derrida, prior to his death in 2004. These lectures, The Beast and the Sovereign, concern a definition of the human as that being who borders both animality and the divine and, equally, as a being whose understanding of Right or Law curiously excludes both animal and God. Our concerns are more essentially with the legacies of that sovereign exclusion in the field of architecture, bio-political legacies and implications of the construal of a humanist grounding of architecture precisely at a time of unprecedented global turmoil with respect to human settlement, ecological disaster, massive escalation in refugee populations, mass migrations and de-settlements. Our response to Time, Space, Existence is to call into question the anthropocentric legacies installed into the essential grounding of architecture as production that privileges the human as rational animal.
Other Night concerns the notion of an essential solitude (Blanchot) which needs to be distinguished (radically) from a notion of individuated isolation or aloneness. This extends—or is underpinned—or undermined—by—an equally radical notion of silence, which cannot be thought of as refraining from saying, as if speaking and silence form a dualistic binary, an active/passive register. If for Derrida ‘écriture’—writing—is a radically absenting trace structure of difference, about which one cannot say much other than its differing/deferring opens the possibility for inscription (speech/writing), silence is such trace-structuring, an opening to the very differential possibility for an activity and passivity with respect to vocality. Its spacings become the material encounters in a practice that is performative and body- performing, materially performing in prosthetic ‘chamber-works’ of minimal and liminal intensive saturations. The project has developed ex/positions on a series of im/positions—on, for, by, to—concealing and revealing of proximities to how living, any account of (register, registration, book-keeping, double entry) living is a prosthetic account of living-on, displacing living onto the artificial as trace-register of vital matter: silence impossibly resonates as what one continually fails with or falls upon: hence an ethics of the fallow/fellow. It is this suspension or fallowed practice that is emerging for something to be restored to an inauspicious fertility of life.
Acts of Faith starkly contrasts natural law and divine law in tectonic forms whose readings alert us to two modalities of dwelling: rough enclosure and a Platonic solid, sacral ideal form. A theme emerges concerning 'Acts of God', which include ritual sacrifice of/by the human: returning to the knot of human and divine law. Experiments with wax tablets opened a questioning of 'Acts of God' to 'acts of faith', how faith manifests—how God monstrates/shows such that limits to reason open to acts of faith (what cannot be demonstrated). Faith, in this sense, upholds the divine as that which construes the preservation of faith. Such preservation is recognised in Agamben's notions of potentiality and actuality, and that excess in potentiality that is preserved/reserved in non-actuality: a potentiality to not be: potentiality deconstructing faith—not in oneself but having a prerequisite in the between of two beings. Faith is suspended between the two, or perhaps, every encounter of two, of a doubling or binary asks for acts of faith. Faith comes to appearance within the sovereignty of divine structures, which is to say if there is structure there is sacral divinity in which we are obliged to believe. Profanation's recourse is in falling. Hence, temptation, or the frailty of human time, construes the object cause of desire: what can never be attainable.
Jowls of the State relays between a creative destruction and a measure of supreme value: that ubiquitous substance essential for life yet destructive of living systems. Hence, there emerged a direction that aims at another kind of time recording, or measuring of transmutations of a material substrate by contagion. This is a process that becomes unstoppable and is slowly destructive: Bataille’s notion of depense, or useless expenditure in the destruction of surplus production for the sake of pure prestige, a counter-memory to conventional understandings of the accumulation of wealth for a future expenditure that is undetermined—and opens in this sense to Bataille’s notion of sovereignty that is closer to Agamben’s ‘outlaw’ than it is to the sovereign subject of individuated right. What also might be the destructive economy of the work whereby the outlaw or useless expenditure might enact (dramatise)? Benjamin’s Destructive Character stands at crossroads—no moment knows what the next will bring. A temporal consideration now opens to site and materials of return without reservation — tectonic inscription formations act out on the ‘border’ ‘vertical’ conditions of the tectonic structure; vertical and horizontal disjunctions; primitive-digital inscriptions, print material; mecurial materials as print; printing process of literacies that become illegible — the sacred in ruins.
Profanations commenced with the complex knot offered with respect to the human (law) that construes the divine and animality as an exteriority-to- law that is yet brought into it as that which both sustains and suspending law. Hence, a concern emerged—able to be read in Derrida’s Beast and the Sovereign—in terms of the artificial sovereign, or the artificial animal that Hobbes calls Leviathan. Derrida emphasizes a deconstructing move here with a vitalism + machine, an “iron lung” or artificial respiration, or artifice of spirit. The project takes its material and tectonic directions by reading between this notion of the artificial-living and a discussion by Agamben on profanation, or the passage between the sacred and the profane, between ritual and play, between the commodity (what we consume without using) and a means without end— invention of a use in play (remembrance of childhood). The reconciliation of this series is what Agamben might say, in relation to Benjamin, to be a ‘dialectics at a standstill’. That ‘standstill’ is enacted in the material processing, experimental, and motile in development. Initial experiments were made with melted wax, thereby transmuting wax—associated with ritual and the sacral—to a profane world. Further considerations were noted with respect to thinking correlates (again taken from Agamben) between ritual /structure and play /event. Hence, pure ritual eliminates the free-play of event, while pure event overturns all ritual structure. Profanations is concerned with the differentials that move between ritual and play, structure and event, the sacred and the profane.
Voidings in its early developments explored the human and divine, ritual and its materiality, with the transmuting properties of wax and flame: flame signifying aion, or eternity, pure and unfaltering; wax, wick, heat signifying chronos, elemental change as a series of transformative now-moments. The eternal is pure structure, pure ritual; the changeable is pure event, profanation. The project developed a range of critical engagements, initially from Walter Benjamin’s thinking of the past as an image in the shock of recognition of a Then and a Now. This moved to considerations of Hannah Arendt’s space of appearance and potentials to be actualized. And then to Jacques Ranciere’s notion of Police and partitioning of the sensible and patterns of intelligibility. The model considers time as that taken to make a project: assemblages of a new generation—new cultures. The model consists of a layered assemblage. Each layer is devised around a voided element—no thing—that establishes a simple and elemental series of differences. When assembled this construes an illuminating affect producing a regular geometry in the repetitions of differences. The tectonic solids open to considerations of the spectral, the haunting of what is fundamentally absenting, of questioning of temporality as what passes and remains. These concerns, as with those of Benjaminian now-time, emphasise the affective shock (Benjamin uses the term balistics) that is required in any encounter of recognition: a tactility surpassing the contemplative.
The Anthropological Machine commences with the premise of working with concerns of nature and technology or nature and the artificial. Though the project is all the while, and perhaps in concealed ways, thinking of some kind of writing or trace-structuring apparatus. Exemplary of such a machine was Foucault’s Pendulum, an inertial device that can record the earth’s movement. Such a pendulum, set in motion by motion could possibly inscribe its oscillating repetitions on a substrate, such as paper, or sand or fine power. The aim was ambitious: to construct a complex mechanism, playing with a rhythmic spacing of segments such that positive and negative spacings are made in some way equivalent. This suggests something about presence/absence and linearity of elements as proto-structurings for any writing apparatus or language that is able to absent a thing via a signifying system. This moved in the direction of working between a machinic surface contact and a machinic trace-structuring, inscribing a difference between violent industrial processes and a somewhat surgical or scientific process of a stylus or pendulum finely inscribing a trace as tangential arc of a swing. As machinic assemblage, the project incorporates a situatedness of encounter, of energy and expenditure, of motion and rest, of the cuts and flows of matter. As Agamben emphasises, the anthropological machine, a destructive character if ever there was one, idles.
Gaze of Euridyce happens upon the failed gaze, the return gaze than never matches its aim, a funerary and entombing regard. The project initially concerned encounters with radical differences: sovereignty, exception, political right; the sacred and its profanation; use value and Capital’s exchange value. The early model development was simple though provocative and comprised a topographical surface or irregular contoured form that suggested a fragmented break seemingly ‘welded’ by a gold vein. The overall concern, though tentative, was suggestive of a complex relation between fragment and totality: are fragments formable into an overall whole or do fragments remain in a scattering? How does one consider the vein? What if one removes the topography and works entirely or solely with the vein? Continuing working with a notion of surface cracking and veins, this project consists of an opening to the fragmentary as that which cannot be assembled into a totality, but also the movement of an after-effect of fragmentation. The spectre withdraws leaving a void: the model comprises something that one looks into (or fails to look into), in that one sees a system fracturing: seeing what is nothere to see (or there not to see). Working from a notion of abyssal structures, this model consists of a contained or sealed chamber whose interior remains a mysterium.
Shadow of the Real initially aimed at developing an understanding of how the human might be considered as something that balances and is balanced by relations to the divine and animality. This extended to an understanding of the ‘fold’ as a processual becoming that cannot be reduced to a Model/Copy relation (Deleuze encountering Plato). The ongoing and knotty question emerged: How might an ontology of balance manifest whereby it is beyond a binary or construal of rational equilibrium? The project opened to folds or pleats in mechanical devices such as bellows and musical instruments that use bellows, but also breathing apparatuses, what Derrida calls Leviathan’s machinic vitalism, its artificial naturalism: its iron lung, artificial spirit. This also extended to folding photosensitive paper, working with photographisms. How do we show light-becoming- image? We fold as a way to let light ‘in’ and ‘out’, revealing and concealing images-in- ruins (Eduardo Cadava). The project settles on a Camera Obscura that is also a mask or moreso an immersive head-gear apparatus: a concealing visor un concealing the simulacrum: considering the visor-effect of the spectral—images that haunt. This returns the concerns of both Deleuze and Derrida to the Platonic myth of the cave, to the question of essence and appearance, to how the sensible and the ideal manifest.
Aion and Chronos initially developed from a concern with time understood as that which traces the surfaces of things. An initial thinking of how to proceed from early model engagements suggested working with textiles in torsion and intensive repetitions. Early models engaged with temporalising as intensive differentiations (Deleuze) in how substance differs from itself, in one case tracing its powdering disintegration and in the other its torsions or turnings on itself. A working method was invented such that neither one in the collaboration knew how the other was progressing the project with something startling (or banal) happening when they found they needed to bring their components together. What transpired? One was drawn to working with containment, with a vessel that holds or secures, perhaps with the sacral or a ritual object (holy water stoup; a Sacrarium; threshold waters; metonymy). The other worked with fragile porcelain wafers that continuously disintegrated, collecting the elemental decompositions. What then ensued was evental, spontaneous but also structural and ritual: immersion, staining and desecration in a composition that marks the losing and gaining of time, the keeping of time, as with a time-keeper or machine (hourglass) but also a sense of time regained from its decomposing, devouring inclination (Saturn eating his children). But the work, in its two inter-connected parts, assembles and inter-changes: a monolith suspended, floating, becoming defiled.
War Machine negotiates the human as an agonistics of the divine and animality, a motile and elastic tension, unsettled and unsettling. There is something cycling or repetitious in this human indecisiveness. This was explored in an installed structure, suspended from floor to ceiling, and composed of folds upon folds of fine black mesh material, gathered at the centre in an intensive contraction of material, and expanding or projecting out at the ends. Two series of lines held the fabric-strata, one of cotton that is fixed and non-pliable and the other of an elastic material that holds everything in tension, though enables movements and distensions. The work engaged between tensile and compressive forces, operating as a line between the beast and the sovereign. The installation evolved through many permutations to one engaging contrastive solid blocks of matter: a ground plane is established that comprises fragile blocks of fine white chalk. Their irregular surface contours compose an irregular though stratified landscape. Hovering above, fragile in suspension is a black mass of charcoal that over time rains down a fine black powder. The process seems committed to something akin to Derrida's concern with physis/tekhnē, or a machinic vitalism, or deconstructing nature/technology in a consideration of a prosthetic living organ.
The Name and the Text is an architectural model of a speculative nature in response to the Zoon Politikon exhibition brief: A brief that took 12 models to the Venice Architecture Biennale this year (2016) as part of its collateral exhibition ‘Time Space Existence’ by the European Cultural Centre (ECC + GAA) at Palazzo Mora: https://my.matterport.com/show/?m=mhmcqGoH68H and http://www.palazzomora.org/index.php?page=33&lang=en

This model engages in an architecture of language and a language of dwelling in relation to the human within a legacy of anthropocentrism. Primarily this conceptual model invites a reading of language as a propriety to all being. That is to say, on one hand language operates as that which speaks the human as it construes and constructs our being and being-with-other (species) — language in this sense is a master species that names existence through the concepts held within its material tracings. The conceptual offering here alludes to the construct of god(s), human and animal as textually and contextually designed architectures. On the other hand language provides another path for a less instrumental knowing of existence: following on from both Martin Heidegger (poeisis of bringing-forth) and Jacques Derrida (on the animal that therefore I am), language holds potentiality for saying being as the poetic withdraw from a mastery into the revealing of fascination with not-knowing. Following (following on from Derrida’s philosophizing on the animal) leads us into an untethered condition that invites uncertainty and mystery — The conceptual model takes material leads from its mineral nature: Resin and brass compose poetical and intersectional forces construing relational plays of glorification and atrophication; ritual and play; canons and [their] contaminations; architectural and conceptual art languages; proclamations and illegibilities. The title construes language as a house; a condition that paradoxically solidifies concepts in its propriety as well as produces betrayals in the withdraw of possible entry or meaning.
interactive App allowed audience to explore the exhibition in more detail and gain insight into the thought process of the student designers.
Foundations Studios

Under Graduate Work, years 1 & 2
The March seeks to address the global trend of political xenophobia, particularly in reference to the lack of tolerance surrounding immigration and refugees. Specifically, through proposed public policies from political figures such as Donald Trump and Theresa May. Aiming to confront the inhabitant with a spatial experience of a border crossing, The March is an allegorical installation which investigates the notion of the march, or borderland (the act of crossing from here to there), and the liminal nature of the threshold in an imagined anti-migration future.
Junkspace could be considered as a layering or augmentation of current and past architectural materials, forms and styles. It also (developmentally) tracks the gradual decline of post-modern infrastructure relative to more contemporary modes of consumerism like online shopping. The brief asked us to consider the Junkspace text as a harbinger or precursor to more innovative design strategies evidenced in a typical suburban shopping precinct. Royal Oak mall typifies many aspects of contemporary junkspace, where a decline in commercial activity mirrors the deterioration of the built environment generally.

Via a programme of renovation, I have attempted to recuperate the mall as a shopping experience; while wanting also to engage the wider community. Designing a large elevated board-walk with seating areas, nooks, gardens and living walls, redirects shoppers to pause and appreciate the mall as a 'living' space, while also creating a green corridor which pays homage to the adjacent grounds of Cornwall Park. The layering and additive aspects of junkspace are here both incorporated and concealed within the building envelope as an exterior rain-screen façade and steel cladding system – both are attaching, yet concealing the current tired and worn-out exterior.
In Spatial Design I have come to admire the importance of initial concept drawings. This stage of drawing offers designers a chance to provide visual context to internally formed ideas. I believe this to be one of the most important stages of design - where that which was once thought impossible, begins to take shape and become possible. Through concept drawing one is able to visually express their idea, so others can gain a deeper understanding.

A series of initial sketches, produced for my studio project, display a focus on the beauty of visual darkness.
This is my proposal for an artist’s retreat in the heart of Grey Lynn. As a part of my re-design of the Grey Lynn Library entrance I proposed a series of components, with the intention of reviving the stunning heritage building. My main feature being a two story structure, neighboring the library. Upstairs, a private sanctuary for an artist to live and work; downstairs, a holding a gallery for the artist’s work to be exhibited for public viewing. With frequent crime currently going on in the Library car park, an artist living on site would deter criminals and act as the ‘guardian of the Library.’
There was once a night soil business in Grey Lynn, where night soil men cleaned human sewage only at night between 10pm-Sam. These men were paid poorly considering how important their job was. We tend to mistreat history; however, this present moment exists because history exists. There are lots of historical buildings in Grey Lynn such as Former Cameo Cinema, St Joseph’s Church, St Joseph’s Convent, Allendale house and the Carlile House. These places are often overlooked because of the surrounding environments. There is no distinct feature to describe what Grey Lynn is. ‘The Night Cart’ is designed to be an icon of Grey Lynn. The project is a historical gallery that represents Grey Lynn’s Night cart business. The business took a crucial role in New Zealand for 60 years.
Rem Koolhaas describes the term “Junkspace” as additive; a reptilian skin that “sheds every Monday”. What happens if a person’s consciousness is taken outside of bodily experience and projected into virtual space? Similarly, when someone “performs” in front of a green-screen how “authentic” is their behaviour? The Mind Escape investigates questions around the perceptual changes that occur when we inhabit virtual reality environments. The project asks how we perceive our sense of self- both spatially and cognitively, when moving between spatial territories via a VR headset or chroma-key/ background composition. Are we simply vessels of water moving from one cup to another? In this transmutation what happens to the soul?

The projects focuses on the physical user-experience as a change or exchange between a naked or minimal interior (green-screen) when patched-into a hyper-mediated “junkspace”. The duality of empty space contrasted with virtual space attempts to reconcile seemingly disparate ways of experiencing architecture. Our spatial experience is transferred to another dimension – where consciousness is taken away from reality and ported into a virtual world overtaken by junkspace.
A series of interwoven lines riddle the Auckland City waterfront. Paths once dredged now lay devoid, cemented over with the framework for urbanization. A series of interwoven lines at varying depths begin to emerge. “Every such line describes a flow of material substance in a place that is topologically fluid.” We begin to see the city as a meshwork with varying forces shaping the landscape we have come to know. A new era of recognition for pacific culture is materializing in a dynamic and inconstant environment.

KIWA attempts to recall a sense of heritage through paying tribute to the forces that surround us. Converging and weaving these paths together fabricate a territory of forces. The theatre in particular tends to this sense of entanglement through a series of vertical and horizontal planes. In a space shaped by Auckland’s volcanic heritage, depth of light play and shadow form a Mesh intriguing a sense of curiosity.
The Biannual event of FESTA's (Festival of Transitional Architecture) 2016 theme is ‘Lean Means’. This theme challenges the submissions from New Zealand and Australian universities and organizations, to utilize reusable or recyclable materials to inspire and create urban possibilities for future Christchurch. The Flowing Fortress stems from graffiti produced after the 2011 Christchurch earthquake. The graffiti read, “the things which I have seen, I now can see no more”. Obscuring vision through a ‘forest’ of plastic bags, inhabitants are encapsulated and their perception distorted. Lighting and smoke intensifies the sensory experience, creating this unique effect during the daytime and transitioning into a captivating night scene.
Graduating Class of 2016
Under Graduate Work, 3rd Year Students
Using a strip of concreted ground located between the motorway routes under Hopetown bridge and the K road overpass as a site, the objective of this studio is to design a suite of 1 – 4 bedroom apartments for a diverse range of occupants and community activities, which also creates a scaffold to support a broad range of other living things to boost the biodiversity of this site.

This studio investigates imaginative and clever ways of planning apartments within a narrow and constricted building envelop as part of a multi-story bridge that establishes a physical connection to the K road overpass and Hopetown bridge, and which also creates a space for public engagement and alternative ecologies.

-Fleur Palmer
It is my intention to invite the local ecology of the urban surrounding into a residential apartment block located on Karangahape Road. This may provide the human inhabitants with a sense of connection to the city. I wish to compel them to disassemble the blank canvas of an interior, by injecting a vision of program into the space. Taking apart the fabric of a clustered interior may educate the occupants about the nature of craft, the unfolding program of their residential dwelling and in turn, provide them with the material & tools needed to support a coexisting environment with the local ecology.
Situated on the underpass of the spaghetti junction between Hoptoun Bridge and Karangahape Road is the Bridgetopia project. The Project focuses on a penthouse suite which explores social housing in an urban environment. I have taken inspiration from Alejandro Aravena’s Social housing projects and Alvaro Siza Vieira’s Quinta da Malagueira project. The dwelling serves as a case study for designing a space that provides the essentials for basic living.
'The Forgotten' is a social housing project responding to the ‘Bridgetopia’ third year brief. This brief called for the design of four apartments within a complex, perched on a five metre wide site. Situated in-between the Southern motorway lanes next to the Karangahape Road overpass, the apartments develop an innovative support for biodiversity to thrive.

'The Forgotten’ confronts the current housing crisis, enabling those without to be supported in the midst of their own distressing situations. For the many Aucklanders in need of a safe place, 'The Forgotten' proposes just this: safe and comforting short term apartments, for those often neglected in a time of unprecedented growth to population and living costs.

The design focusses on creating an instant feeling of home comfort, in contrast to current emergency housing which aims to force residents out quickly. Light and materiality are used to embrace aspects of the welcome familiar - such as textural screens alluding to dappled light shining through trees, and windows of warm hues reminiscent of summer’s day ambience. A private wild rooftop forest provides an emotional escape, when one may be needed. However, the design subtly excludes less welcomed familiar domestic features – typical domestic building materials, open plan layouts, and conspicuous entranceways are omitted for reassurance of safety.

The project proposes hope for a safe haven for both increasingly forgotten, struggling Aucklanders, and a universally stressed ecological system. A place where native flora and fauna too are enabled to uniquely thrive devoid of anthropocentric intrusion, weeds and all.

[PROJECT]
THE FORGOTTEN

[STUDENT] Madeleine Racz
Raw nature has been portrayed within my living space. Two living spaces include rock and water features. Using this contrast between land and still water, rock and water is my most elegant way of representing raw nature. It is free from disturbance, pure and tranquil. The reflection of the rock on water is a beautiful design illusion of symmetry. The living space is set out to be effortless and comfortable living. People should embrace their surroundings, the atmosphere is ultimately what nature and the open space has to fulfil into my design process. A bath within a living space is a diverse way of thinking when changing an interior space plan. I have combined open space and natural elements within an urban environment.

There are large openings that let the exterior into the interior. The environment outside will free to flow into the interior space with stacking window frames. The windows can be pushed all to one side leaving a vast open space. There is a presence of nature and directness between what is inside and outside. The open space is a vision of simplicity.
Transition. The whole universe succumbs to transition. Whether we like it or not our world is continually progressing, changing and growing. In the eyes of architecture transition is visual, As our world changes our reaction to it does as well. With threats to planet earth becoming more apparent in the recent decade, sustainable architecture has begun to burst into the sunlight. Why fight transition? Why not create in accordance to our surroundings?

The Floating Solarium encompasses this transition, designed with features that abide by sustainability and enhance urban living. From transitional walls to recycled rainwater (and there is a lot of it in Auckland), this series of apartments enhance the occupants lifestyle. Creating an ideal environment for health, wellbeing and growth.
‘Bridgetopia’ is a project located between the Karangahape Road overpass and Hopetown Bridge. Due to the dense population and lack of space in Auckland, the residences are expensive and small. Therefore, I am designing the four apartments which are focusing on details in order to improve quality of life in a narrow space.
Nowadays’ contemporary society, humans and nature have never become so disconnected. The uniformity of the metropolitan environment detaches us from the indigenous lands which New Zealand is famous for. Contrasting Thresholds is a way to escape the surrounding urban jungle that is Auckland City. It provides an oasis within the confines of the city acting as a retreat to people that prefer the freedom of a wilder environment. The concept from this design stems from Buro Ole Scheeren’s project ‘The Interlace’. I wanted to develop the idea of rooftop gardens into a livable apartment that incorporated the sensation of peace and serenity floating above the commotion of the motorway. The goal of this utopia is to provide a haven from the concrete cacophony below.
When you walk into a room your mind is subconsciously reacting to the atmospheric qualities that it holds. From materiality to light, the space you stand in affects you like music affects the mood you are in. In my project, I have designed an open plan living space that plays on different atmospheric qualities and includes a sense of community. I have joined apartments with Patrice, and have collaborated with John Paul and Robert in designing a space where our residents can come together to enjoy a communal space in this social housing complex. Atmosphere in architecture is not something you physically see but it is something that you physically feel. The interior of my apartments play on the senses and invites multiple plants and insect lives with the use of greenery.
The project focuses on not only the importance of the ways of planning apartments as well as considering lighting and color schemes but also using a variety of materials as well as focusing on ways of creating programs and experiences for both residents and other living things. The idea is to create harmony and balance between our environment and human beings as well as other living entities within this narrow and restricted space.
The Naked Apartment. An apartment built with the absolute minimal requirements to achieve a mortgage. That is, running water, electricity, a toilet, a basin and water tightness. This concept allows apartments to be priced on size and location, without the price of expensive fixtures to inflate the sale. As a result, these apartments make it easier to enter the housing market.

Operating as a collective of apartments the notion aims to adapt to the changing needs and habits of the occupant, allowing them to constantly change the layout and its function, whenever they want. Varying degrees of light and dark, wet and dry, public and private, open and closed, soft and hard dynamically change the way we utilize space.

This notion questions the structure of the home. The creation of thresholds between public and private is where the concept for this furniture project began. ‘The Naked Apartment’ prioritizes its program to focus on the threshold between public space and private space.

Intimate space vs Interconnected space.

I have critiqued the threshold characteristics between the public and the private, but through the same program. The Sit One seating scaffold has been constructed to program a social space, influencing the program for an increased sense of connectivity and involvement. The other seat creates an intimate threshold, allowing a sense of privacy and safety.
Personally, I could no longer tell whether I was supposed to feel anxious or start laughing. It became clear that if I did start laughing, this corpse of sorts would be nothing but a sarcastic jest; whereas if I started trembling, it would rush at me and tear me to pieces. I lost track of everything.¹

One either laughs, rendering this absurdity impotent or to be static in terror, the self slips headlong into nothing. This choice leads to the secretion of a corpse, populated by ruins and open flow that speaks to a world both pre and post humankind. Constructed from dirt, sticks, rocks, and blood; but also from discarded refuse, obsolete technologies, and non-degradable waste. These outcasts of society would form a space that precedes and succeeds a great unravelling.

The designer has an unknown role in/for such a shoreless expanse, driving them to a refusal to create. This refusal is not inactivity, it is not the absence of a plan or a mode of stalling but is instead a gesture of listening to the noise we make and refusing all offers received to shape that into music.² To dictate an operation or program for the Other in a pre/post-human world would be arrogant on the scale of modernist utopias.

This lead to an ignored latrine, carved out below the utopia. An aesthetics of failure belonging to the rats and beggars without architects. Rejected and lost subjects that in turn reject the structures we inhabit and that inhabit us.³ This repetition of rejection erases the space from the very moment it is formulated, every construction is shaken by its disappearance.⁴ A space abandoned by colonialism, a “wild beyond … paved with refusal” that continuously produces its own infecting vector of desolation in a zero-becoming.⁵

Notes
Eco-dys-utopianism is an exploration of utopianism and its forms in an intense urban environment. Utopia refers to the negation and to the space, and is described by Henri Lefebvre (1961) as ‘imaginary variations on themes and exigencies defined by the real understood in the broadest sense: by the problems posed by reality and by the virtualities held within it’.

The project explores this notion of utopianism, specifically through the use of materials that are vital to the future of eco-utopianism and its considerations for the environment.

The second apartment toys with the idea of dystopianism, which is the polar opposite of eco-utopianism. It has a crane structure that plays home to various forms of plants, in an open channel inside the heart of the larger structure.
The project investigates the evolving narratives around a space that blurs public and private into one. This structure creates a type of “scaffolding” that clings to the surrounding apartments. For this scaffold the structure includes a studio, bedroom, kitchen and bathroom. The structure sits above a walkway/garden floor. The scaffolding opens up the space of the in-between spaces, the gaps, creating irregular systems of bridgeness. The question arises, what can happen now?
In Residence

An in-house residency program located in the school of Art and Design

The School of Art + Design at AUT University hosts leading artists, designers, curators and thinkers from around the world in our rooftop apartment on top of WE building. This sounds promising (and romantic) however the apartment in its current form is dull. There is the potential for the rooftop apartment to be an imaginative and inspiring place for our visiting residents to live, work, think, make, and exchange ideas and approaches with our local creative community.

The In Residence programme might be thought of as a productive and generative strategy, that allows for change and transformation. In our age of inter-, trans-, multidisciplinary practices we seem to embrace union as a strategy that allows for new kinds of migrations, a complex system of exchange. What are the intersections at play in contemporary spatial design, what hybrid forms and processes might we desire to embrace? This design studio will consider space making as a matrix of concerns including the imaginary, virtual, fabricated, social and familial, political and economic, and finally performative.

-Sue Gallagher
Light box consists of three dimensional glass shafts in selected sites that aim to act as displaying planes. A selected resident will be provided with a living space at AUT’s rooftop apartment located in the Art & Design building. The rooftop apartment has been refurbished to accommodate the resident for the duration of their stay and is also provided with a working space. The resident will be asked to exhibit an installation that will be displayed in one of these glass shafts. The newly designed on the second site will be designed with a light box that will suspended between two buildings. It will act as a viewing platform for anyone to visit and encounter with. There will be moments of looking up, looking through, looking between and looking at the space from a multi perspectival approach of various activation points.
In Between artist in residency programme is sited in a hybrid space of a tower, staircase and façade. The residency is site specific and artists are able to respond to the vertical tower and explore the interstices or in between conditions that have reversed an otherwise blank façade into a creatively engaged public space. In order to do this, I have designed a folded copper mesh screen that runs vertically down the WE tower from the rooftop apartment to the ground. This exhibition space connects the AUT community with the artist in residence, and creates the opportunity for exchange.
The Void Space researches the movement of people within AUT’s WE design building, in order to create a harmonious connection between private and public spaces. Using the two sites: WE residence apartment on level 8, and the open rooftop work space area with an interconnected stair platform, the public spaces are both separate and connected. Therefore, the artists in residence can share their ideas and projects, and can also be used as a space to invite people as an entertaining rooftop space. Using Diller Scofidio’s New Columbia University Medical Centre, as programmatic inspiration. They created a building cut through and attempted to make an open space as well as managing the spaces through different layers. According to Diller (2016) “We wanted to use the restrictions of the site to make a space that’s vertically structured in section, rather than plan metrically.”
Multipurpose performance spaces has been designed to encompass natural light, and the layering of a space. Natural light applies to the building through a various layered design concepts, whilst the design of the windows impact the degree of light being filtered. Each layer within the performance space manually spins, allowing the inhabitants to decide on the level of light to enter the space. Performers and the audience can play with the light and shadow by moving the different layers surrounding the space.
Infusing Wavelengths is an artist-in-residency programme based at AUT’s City Campus. The programme is focused on researching the layers within a city and how light and sound can be used to decipher them. The residents’ rooftop apartment interior is vibrant using the rhythmic curves to form shapes whilst being encased within a white shell. It contains heights and volumes that blend together creating multiple colour filters, helping the artist visualise the layers. The Sound Pavilion, situated in AUT’s plaza, is a public studio space. It offers a live sound feed up to the apartment providing the residents’ with unique feedback on their iterative designs, shaping their way of working and thinking. The programme’s intention is that through a series of workshops, explorations and an exhibition, residents will create their own imprints within the city whilst their works under the Sound Pavilion disrupts the life among AUT.
Our surroundings play a huge part in our day-to-day life. Whether we are aware of it or not, different shapes, colours, lighting, and views all play a part in our mood and feelings. My “In Residence” programme invites artists and designers to stay in the WE roof top apartment of AUT. The space is designed as a blank canvas, with mesh netting walls. The mesh walls allow the designer to articulate the space as they desire, through hexagonal shaped, coloured tiles. The tiles can be hooked on the mesh walls allowing an array of colour as well as light to be brought into the space. The elongated window panes provide a suggested viewpoint for the occupant; tilted upward, it suggests the viewer look up, rather than down towards the city. The apartment provides a studio space for the artist or designer to produce work in. It also facilitates a sleeping area, cooking area and bathroom.

On arrival into the space, the colour of the tiles will be set out in correlation with the colours from Albert Park, according to what season it is. During their stay in the roof top apartment, designers are encouraged to alter the colour of the tiles to completely make the space their own.

While the apartment provides a functional place to live, the artist or designer needs a place to relax. Moving away from the apartment, I have designed a mesh structure located in Albert Park. The structure is designed as a wall. Where the wall opens out as a window, there are two micro spaces that are designed to socialize in and relax in. The mesh structure is designed with the same coloured tiles as the apartment, allowing the structure to either be slightly more opaque and closed in, or to be an open and transparent space.
The In Residence brief looked at AUTs current in residency accommodation. We were asked to re-design the apartment and create an additional studio space off site, with a program for the artist that they were to complete during their stay. In this project I looked at how I could convert a contained structured space of AUTs artist in resident apartment and two additional sites into a psychedelic experience for the resident. In order to create this experience for the resident, I worked with colours, patterns and an open layout. I left the existing exterior as a structured contained box and created the interior into an uncontained space, by eliminating all walls. I created a surface design through an A1 drawing which I then manipulated using colours and layers, this was then applied to all four sites. Overall, I have created a psychedelic experience to inspire the designers, thinkers and artists in their research to push the boundaries and extend their imaginations with the research project they choose to pursue.
The design of this rooftop apartment alludes to the atmospheric qualities of my second chosen site, drawing inspiration from its geographical, technical and practical methodology. This project seeks to explore the relationship between public exhibitionism and the privacy of a residential space through the design of the rooftop terrace. The terrace connects the first and second floor, bridging the space between the two to achieve reciprocal circulation. A magnificent view of the city skyline can be seen from the bridge and through the expansive glass windows of the apartment. At first look, it may appear that public space and private space on the second floor are separate. However, by building a bridge between them, these two distinct spaces become as one providing a sense of connectivity.
Renown to all, the visual impression of the city's environment is naturally the most direct and influential sensual occurrence for individuals with good sight. Visual sense provides further knowledge for people when they are positioned in a new place. As a designer, it is essential to try and reestablish a sense of pride and communal ownership through community engagement. The in-residency apartment and the art and design building is a prime example of how a public and private space do not reflect the university community or the country. The proposed idea is to introduce aspects of the west coast of Auckland into the apartment, creating a journey through each level and room. The exterior space of the building is amplified through the use of vertical gardens and vines. It is important for the guest to experience the wild nature of Auckland within the city center. Nature is a huge part of New Zealand's environment and it is important for the in-residency guest to experience this image produced by the country. The city is entirely man-made with buildings, roads and technology with few parks. Creating an urban related project is important to simulate the restoration of health, educate individuals and increase the production level within design and visual arts. The internal walls of the main floor will be an urban experience created by the perforated metal design of the west coast forestry. The mesh screen wall is backlit-using LED lights for a dramatic effect and to bring through colours from the photographs taken on the drive to Piha beach.
The Artist in Residence programme I have created is that of memory; an unseen presence, that of a spectre. Artists will leave pieces of their own work (models, drawings, sketches) to create an enhanced ambience throughout the apartment. A ghosting effect through memorabilia would be created, rather than the next artist arriving to a bland, empty room, that feels like it has no feeling or history to it. Artists could be in a pleasant space - vast, with great furniture, but if there is no corresponding atmosphere this could create mental blocks, or make someone feel very much alone and out of place. There is a warmth in knowing people have created incredible work in the space you are inhabiting, which may result in new residents picking up off what others have left, or creating new things of their own.
The Nosherie is a communal kitchen programme that aims to provide opportunities for artists around the world to work collaboratively. Creative designers will engage to exchange ideas, learn, discuss, practice and of course, eat. This social kitchen can be utilised in many ways such as an exhibition, research centre, workshops or as a workspace. Artists are in control of how they want to use the space; regardless of their decision, the communal kitchen will host their ideas making it compulsory to engage in a social type of way. The residency programme accommodates up to two artists who may apply or be invited to stay for a minimum period of one month, depending on the project they are undertaking. Transport is convenient for the guests as the WE elevator takes you directly from the apartment down to the underground space. The apartment also opens up to another level where a dining room overlooks the social kitchen down below; this gives the artists an option of hosting a private event or gathering during their stay. The Nosherie strives to be a subterranean communal kitchen taking on all the spatial qualities of a social atmosphere through public and private spaces.
Micro Sites focuses on the redundancy of spaces within the city, specifically within AUT's Artist Residence apartment and behind AUT'S WM building. Using redundant spaces the inhabiting artist creates a home through temporality and privacy. Beginning with the in-residence artist studio, the aim of Micro Sites is to provide the artist with a familiar and comfortable setting as a home and work space. From the inside of these created spaces, the walls give off the feeling of supporting each other and generate a feeling of fragility and temporality of these individual spaces. The artist would be required to locate other redundant or micro sites around the Auckland area and create small models of what they envision that these redundant spaces could be used for. These models would then be displayed within the second site, using the temporary walls, like those in the apartment, to create an exhibition space to showcase their creations.
This project is sited in the center of AUT city campus, a residency within a public space.

The apartment holds the capacity to create a powerfully atmospheric spot on AUT campus. As the current WE tower is constructed in a standard uniform concrete slab and column structure, the spaces are all homogenous which made the entire building to be dead in the sense of atmospheres. My method of making a change is through light and surface transformation combining with reconfiguring the current apartment structures.

[PROJECT]
BLUE GARDEN RESIDENCY
[STUDENT] Wilson Liao
I selected the In Residence brief this year, where we redesigned the roof top apartment within the AUT WE building. My design focused on a heaven-like dome embracing a vast earth, an idea stemming from Cosmology. Designers such as Etienne-Louis Boullee, James Turrell, Carlo Scarpa, Louis Kahn, and Tadao Ando informed my work. The project explores the vast difference between ancient thoughts on space and the universe compared to our current thoughts.
Point Of View is a residency programme that takes place in Auckland City. The programme will occur over a three-month period from March to May, where artists in residence community are leaders passionate about sustainability. They will work collaboratively in Albert Park to create a series of different perspectives. The park’s central location makes it the perfect opportunity to connect a large community with nature, where artists will seek to enrich the community’s experience of the park in order to create a renewed relationship between people and nature. They will have a responsibility to educate the public about sustainability through community engagement. The artists in residence will live in level 8 of AUT’s WE building on St Paul Street, with their workspace in Auckland’s Albert Park. A modular bamboo system will be used to create living and working spaces for the artists. The system will shelve a variety of plants that will have a positive impact on the environment. This system increases biodiversity in an urban environment, and vegetation will help absorb CO2 from the air. Green spaces also help stimulate positive emotions for the people living and working in them, this system can enhance environment and social health. As a nation we all need to take responsibility for the impacts we make on the environment. By adopting an environmental method for the Point Of View project the artists will live and work in an environment designed to be in harmony with nature. This will help influence their work as they design ideas to promote sustainable living, their purpose will be to ensure that the actions and decisions we make today do not impact negatively on future generations. Point Of View will bring a new sense of wonder and appreciation of nature, the most important change we can make is a change in mindset.
Disrupting the paradigm that currently depicts roof space inhabitation in universities in a negative light. This project aims to challenge these preconceptions by developing these open areas for artistic experimentation and expression aimed at students.

Stigma surrounding student’s mental health in universities has resulted in the negative conceptions of students inhabiting roof top spaces. This is the case with the roof top area of AUT's WE design building. This uninhabited area has restricted access, limited only to emergencies. This space can become the beginning of a progressive student movement, where the negative notions surrounding rooftop inhabitations by students are developed into a positive atmosphere for students. Removing this stigma that plagues roof top spaces in universities.

The rooftop of AUT's WE design building has been vacant since the development of the building, resulting in this open space sitting unutilized. Therefore, this space is open for development into a space to host creative student events, not restricted to installations, music events, art exhibitions, pop-up kitchens and gardens. Through these creative student events, the stigma and negative atmosphere surrounding inhabitation of rooftops areas in universities are transformed. A positive and enjoyable creative space for students is generated where student culture and expression is developed.
The Manukau Harbour Restoration Society and Birds NZ are in the initial planning stages for a native bird centre at Ambury Regional Park. It will be a place for people to visit and learn about the natural environment of the harbour, particularly the area’s diverse and significant populations of shorebirds. We have prepared fourteen concept proposals that we hope will spark new aspirations and a sense of possibility for the centre.

The harbour is a place of migration, passage, temporary moorings, encampments, and fleeting encounters. One derivation of the harbour’s name is that when the Tainui waka was pulled over Te Tö Waka, the portage at Òtähuhu, the crew believed they heard human voices — only to discover there were “only birds”, “he manu kau noa iho”.

Kūaka, the bar-tailed godwit, has the longest migration path of any bird on earth, departing the Manukau harbour each spring on a non-stop 12,000km flight to nest and breed in Siberia and Alaska, and returning in September and October. Where the broad apron of rough lava spreading out from the base of Te Pane o Mataaho (Mangere Mountain) meets the shallow mudflats of the upper Manukau Harbour, the kūaka join a densely woven ecology of birds, shellfish, crabs, sharks, stingrays, fish, insects, mangroves and halophyte grasses.

Poet Paul Valéry wrote that “one should be light like a bird, and not like a feather”. In this sense lightness shouldn’t be measured in kilograms, but experientially and performatively. Our proposals will seek to be light: doing a lot with a little, making the most of resources and materials and achieving the lightness of flexibility and adaptability, coping gracefully with change.

As Spatial Designers we have thought the project from the inside out, starting from human experience, focusing on detail, and articulating the unique nature of this place.

- Carl Douglas
Inspired by the woven basket and its collecting qualities, Gather is a project based at Ambury Regional Park in the Manukau Harbour. The cluster of buildings are for the public to be assembled amongst for the purpose of gathering knowledge of the site; specifically of the coastal birds. As well as a cafe, bathroom and staff facilities, the overall structure consist of two interactive spaces with portable furniture that can be arranged according to the needs of the visitors. As a lot of school groups will be invited to gather here, the ability to cater for both small and large groups is necessary. Both the cinema and exhibition space can be used for teaching and can be adjusted accordingly, or if the weather is decent, there is no shortage of shaded area to assemble the classroom outside. From the buildings, the visitor can be dispersed out onto the surrounding farm, following the lovely coastal walking tracks to see the bird's nesting sites, whilst enjoying the scenery of Ambury Regional Park.
[PROJECT]

HAERENGA KI NGA MANU

[STUDENT] Kimmy Deng

Haerenga ki Nga Manu, meaning, the journey to the birds. This project proposes a bird center down Manukau Harbour and I am interested in how might the migration of birds be articulated for humans through atmosphere exploration of thresholds and transitions. The design itself was inspired by the long journey of bar-tailed godwits that traveled from the Manukau Harbour to China and finally, Alaska.

Storytelling:

As you arrived at the Kiwi Esplanade Road, you enter this very long bridge that unexpectedly echo the sound of birds and Maori powhiri. Within 5 metre ahead, is a staircase down to a deck for kayak and canoe activities. Half way on the bridge is a resting shelter. The entrance split into two ways; the education space ramp down (classroom and research faculty) and the entertaining space ramp up (cafe and gallery). The classroom is an exciting space surrounded with the microscope, telescope, and binoculars, which children head out to explore Ambury Regional Park to navigate birds and bring their findings back to observe and photographed. The Gallery is a projected kaleidoscope, mixed and collaged from the photographs taken by children. Between the cafe and the gallery, there is an exit that goes through a staircase, in which you encountered this busy scaffolding bamboo sticks that whisper a sequence of yet another sound installation of birds and Mandarin-speaking voices.
Approaching this project with sensitivity to the natural landscape, we wanted to design spaces that reflected the windswept atmosphere and soft materiality of the site. Looking at ‘Critical Regionalism’, an approach to architecture that attempts to capture the essence of a place within its design, we aim to echo the identity and cultural heritage of the site in our work. Under the shadow of Mt Maunganui, the fertile volcanic soil that Ambury Farm now lies on was once gardened by local iwi. The people that dwelled in the harbour recognised their responsibility as guardians to care for the environment and maintain it for future generations (kaitiakitanga). This project seeks to encourage this interconnectivity between people and the natural world by providing a place for all generations, regardless of weather, to come to see the birds and the sounds and smells of the sea. Our design aims to tread lightly on the land, allowing the site to breathe. The thin, elongated structure sinks into the sloping hillside while rotating doors and expansive glass give the building the feeling of being light and open, allowing the elements pass through. Borrowing textures and materiality from the site, the building is designed to soften and shift as the site evolves around it.
This project is shaped around the idea of being “light like a bird, and not like a feather,” where lightness is not dependent on weight but the illusion of lightness created through atmosphere. The structure elevates the ground to create a viewing platform for the site while the two separate wings like structures create a crevasse between the hill. Large streams of transparent flowing fabric filter light while mapping subtle movements of wind circulating into the building. An exhibition of beaded curtains stream from the ceiling, glowing as light pours down the light wells.
Architects can and are routinely hired to shape our physical situations, but the larger cultural structures, it’s argued, lie beyond their ken.” (Chan, 2016)

Kōhanga will facilitate sustainable social engagement, where inhabitants have the opportunity to explore their role within the ecological fabric of Manukau Harbour. Our proposal involves a strong understanding of the history of Ambury Regional Park and its Maori heritage. A key factor for socially sustainable outcomes is long lasting citizen engagement. To achieve citizen engagement, we have designed a flax weaving centre and a planting plan that allows flax harvesting onsite. Community crafting classes including harakeke weaving will be available to locals and the wider public. We intend for Kōhanga to evoke environmental empathy for sea birds from the Manukau community, through socially sustainable methods. Visitors will experience a series of layered encounters, that transport them from past to present - from the history of Māori voyagers and settlers, to the future conservation of the harbour and growth of the community.
IN & EX NATURE CENTRE

IN & EX Nature Centre is where visitors come to experience and get information about birds around Manukau Harbour areas within Ambury Regional Park. The project is about the movement of wind through an understanding of the transformative movement patterns. Due to the project, it is possible for transformative movement patterns to gain architectural expression as the movement of wind is something that people can feel and touch from horizontal movement, vertical movement and intersection. I would like to create fluidity between nature and humans as they can be brought together. This concept came from my impression at Ambury Regional Park of it being always windy. Wind is something that we cannot see but we can feel. It wraps around the site as we can feel it everywhere on the site. Thus, I am interested in how the wind creates movement and the possibility of bringing it into line drawings as it will be in patterns.
‘The Rhythm’ is a Nature Centre at Ambury Regional Park on the Manukau Harbour, in conjunction with the Manukau Harbour Restoration Society [MHRS] and Bird NZ. It aims to get more people to visit the site by designing a more interactive interior, architecture, landscape, and exhibitions. The concept is inspired by the movement and repetition of birds, water, and wind, in order to create fluidity through space. The main materials are glass and split-faced retaining concrete blocks, transposing one another as a pattern-forming rhythm which refers to fluidity. The pattern implies an idea of transitioning between inside and outside. Natural light is brought into the building as a connection between inside and outside. Sunlight also creates a movement through time. Overall, the atmosphere is designed to be open, light and delicate like a bird.
Parirau Bird Center, is a building designed for Ambury Farm Regional Park. An environmental bird center, where visitors can learn about the natural environment and native birds of Mangere.

Consisting of a gallery space upon entry, a retail store, a café and a learning space. The name Parirau directly translates to ‘wings’, influencing the construction of the building through the wing shaped design.
Sense, Space and Place is based upon designing a space that reflects the qualities of the surrounding environment, while also providing an experience which is both education and engaging for the public. The aim of the Manukau Harbour Restoration Society alongside Birds NZ, is to provide an exciting nature center to showcase, educate, and inform the public around the native birds, surrounding ecologies and the history of the Manukau Harbour. This project began with explorative research into creating spaces that were heavily influenced by the qualities of the site. In terms of my design, I was particularly interested in the varying ground conditions of the site, and from this created a texture map and colour palette to inform the design of my interior. Overall, this project aimed to highlight the tactile qualities of the environment to create a space that captured the atmosphere of Ambury Regional Park.
The Manukau Harbour Restoration Society and Birds NZ came to us in their initial planning stages for a nature centre at Ambury Farm Regional Park. Kuaka is a Nature Centre that has emerged from the history and ecology of the land. Named after the Bar-Tailed Godwit (Kuaka) it is a place for people to visit and be educated about the natural environment of the harbour, the previous untreated sewage and industrial waste damage, and in particular the populations of shorebirds.

The centre is ‘pinched’ by two bodies of wetland water, with native plants growing right next to the information centre. Thus inviting native birds, and restoring the environment to its natural form. Kuaka offers a multipurpose conference and exhibition space, a café and kitchen, a large technology filled education space, a projection room and underwater viewing areas.
Post Graduate
Host of shadows opens a discussion through the everyday practice of drinking tea. We tend to forget how important the moment of slowing down and having a cup of tea is, and how it impacts our daily encounters. In this project, I address the beauty of the mundane through the Japanese ideal, wabi-sabi through a case study of the Japanese tea ceremony and traditional tea houses.
This ecological urbanism project links with two EEL research projects that explore transitional park-zones along the sea-edge. This project focuses on a design intervention at Titirangi beach that aims to promote socio-ecological exchange and activity. The design process will include a critical investigation of the urban beach site with a particular focus on creating structures that act as markers of climate change as sea-levels rise but also as interventions that enhance the affective experience of the ecologies of the site. This ecological urbanism research will define the idea of ecological entanglement through the performative and temporal architectural structures within the Titirangi beach precinct in west Auckland.
Ever thought much about why we eat? How we eat? Where we eat? With who we eat? It’s something you do three times a day. It’s arguably the most primal of needs. You’re told what to eat, with what, on what, and in what. You celebrate with food, commiserate with food; food marks the most important milestones in our lives. We fetishize food, romanticize food.

We grow food, we crave food. Food is the first thing a mother gives her child. The taste and smell of certain food instantly conjures up our most intense memories.

This is a dinner party that doesn’t just serve food, but investigates and re-imagines the very verb ‘to eat. Food as we see it is something we need, we want and we share and we’ll explore this over the course of three performative acts, using the three stages of the classic dinner party as our cues.
VITAL LIVES AND GEOSPATIAL MAKING

Chelsea Lokes

Vital Lives and Geospatial Making, researches how an engagement with place might derive domestic wares that reflect environmental origin. In exploring an ethic of making, this practice values what is being lost in current modes of manufacturing – specifically the geospatial and materiality of production. This work intensely considers Jane Bennett’s vital materialism, and how this perception and revere for things, both physical and non, can shift a process of design and manufacturing. The resulting wares – ceramic vessels, carved spoons and tangled baskets, are explicit of their geospatial locale and inclined to return harmlessly. The embedding of geospatial significance in the coming-of-being of each ware, aims to express the importance of voicing the provenance of the domestic object. The final objects express their connection to a place and seek to suggest that, in a humble exploration of small household wares a sensitivity to ecology and our surroundings can be fostered.
My project explores and evolves an understanding of what spirituality means in the Islamic faith. I aim to design a sacred and spiritual space that will explore the notion of transcendence in the Islamic religion using the concept of Islamic Zakhrafa (Arabesque).

How can a person feel a sense of awe and spirituality in/through a space of worship? what does a spiritual/meditative space mean?

The main outcome of this research is the conceptualizing of a space for all cultures that practice one religion and takes into account nature and the environment as an important design factor. I hope to bring into play the transcendent quality of Islamic patterns, that will allow the design for a mosque sited in Auckland, New Zealand.
This project asks what difference a consideration of natural light can make in acute aged care facilities. The project explores the proposition that institutions have forgotten our first language of physiological, experiential and existential comfort. Patients go through separation with society when entering this facility where it secures them behind doors and dark walls. The proposal physically invites sunlight into the core space of healing and departure. The research is conducted in conjunction with Fraser McDonald Unit’s live refurbishment project in Auckland City Hospital.
Intuitively, we play. More than just a frivolous activity, it is how we discover and engage with our environment. This practice-based research project investigates public spatial environments that nurture play as a learning device in an urban context. Iterative modelling and drawing methods consider interventions that encourage logical thinking and applications of science and technology.

Along the edge of Auckland’s Wynyard Quarter, playful lines suggest flow and movement. They peel and rupture into moments of intensity, the linear motif connecting players throughout the pier.
With a site on Auckland’s (sub) urban waterfront at the soon-to-be former Port of Onehunga, this ecological urbanism project emphasizes the contingent and fluid nature of the urban boundary to the sea, particularly in the light of climate-change induced sea-level rise and suggests the need for an equally contingent or mobile architecture.

I explore these ideas in the context of Auckland’s current debate on densification, within a changing climate, rising seas and shifting coastlines. Processes of liquefaction become important to the building concept and siting.

The project aims to bring a critical climate change perspective to bear during the period that Auckland Council’s development aim, Panuku, will invest heavily in the reformation of Port Onehunga for public use.

Factors like resilient building infrastructure, transportation linkages, and sea environmental management will be crucial to a successful outcome.
I Vai Ana, Te Vai Nei, Kia Va Uatu is a video installation project that explores the nature and function of the Auckland War Memorial Museum and considers the museums’ role in framing our perception and understanding of Pacific Cultures. This project focuses on the Auckland Museums Pacific and Lifeways Galleries, proposing a re-imagining of the galleries and the artefacts and cultures housed within them. It explores the museums’ systems and processes, taking into consideration how these frame an individuals perception and understanding of Pacific Cultures. Furthermore, the video installation project proposes the use of alternative methods of displaying in order to present our Pacific artefacts and collections in a contemporary context, but most importantly provide adequate information and different perspectives of the artefacts, cultures and people displayed.
Material can be alive with energy in destructive-creative process and have own memory. The memory of material also can be a trigger to trigger up human memory and let people feel warm psychologically such as sea sand and scoria. That is the reason of how an object made by those material can be solution of cold house which built without insolation and double glazing. The object will trigger people memory to enjoy warmth.

Furniture is a special kind of object in the dwelling. The function of furniture can define the use of the space very easily. And the furniture does not have only one purpose or function such as a table that function depending how people use it, like we can be writing at a table, eat off it, working on it, sit on it or even play under it and so on. People should have so many examples to prove that different furniture can give people different experience and different experience is creating territory to transform space property does not matter how are we use a piece of furniture. The memory of a piece of furniture also can be a memory trigger let people feel warm.
This project reimagines new ways artefacts are displayed in Auckland War Memorial Museum’s Maori and Pacific collection.

Maori and Pacific ideas surrounding cosmologies are explored, to understand the Pacific perspective of Museums and artefacts. With this understanding, the redesign of the atrium space at the south entry of the museum is required, to incorporate a cosmogonic experience that rearticulates the artefact’s traditional meanings and values. By using Pacific cosmology and cosmograms to understand the creation of the Pacific Islands, both individual island identity, and the connections between these islands can be discovered. It is this Pacific understanding that will ensure for a successful rehousing and rearticulation of the Pacific collection.
Swim City Pavilion explores the interaction and threshold between water and land, nature and subnature. This amphibious pavilion project imagines a new public space in the intertidal zone of Wynyard Quarter. The pavilion inhabits the strip of water between Brigham Street and the Sealink Ferry Terminal in Wynyard Wharf, Auckland. Swim City Pavilion includes an exhibition space, public walkway, swimming pool, educational spaces, and a café. This floating exhibition showcases sub-natural modules; microscopic objects which have been digitally modelled, and printed through three-dimensional printing for viewers to see and touch. The pavilion structure is a three dimensional timber lattice, which frames the existing waterway and creates a series of thresholds between land and water. A key focus of the pavilion is to work with timber. Not only is it a sustainable resource, but traditional Japanese timber jointing systems will also be employed, which greatly reduce the use of nails, bolts and screws. Ultimately, this project highlights the tension between creating safe and enjoyable public spaces, in a toxic urban environment.
This research project responds to a brief for five outdoor public pavilions proposed by The Test Pod, a not for profit organisation promoting a science centre for Auckland. The five pavilions, referred to seeds by The Test Pod, will be built and placed in the Wynyard Quarter in October 2016. Their purpose is to engage the public in STEAM (science, technology, engineering, art, mathematics) activities and promote the concept of The Test Pod as an educational space. My project explores how play and interactivity may re-enchant and revitalise practices of urban occupation. The project builds on a broader concern developed in my undergraduate study with colour, texture and programmatic redundancy or openness. It also asks how the potential of play may inform and further our understanding of the role and potential of science in expanding our social interaction and sense of connection.
Tutor Work

An experimental short essay-film that takes Maurice Blanchot’s literary-philosophical concept of radical passivity as an approach to a loose adaptation of Blanchot's novella ‘Thomas the Obscure’, into the world of an essay-film. The work is largely concerned with the relation between language and light as those predominant modalities for engaging viewers in(to) essay-film encounters. The film references Jean Luc Godard’s film ‘Contempt’ in an attempt to fold concerns of sexual difference, non mastering of being within concepts of ‘appropriation of others’—images, ideas, times, spaces— cuing the viewer to themes of dispossession in the outside of any discrete origin for knowing.
BUILDING SUSTAINABLE PAPAKĀINGA TO SUPPORT MĀORI ASPIRATIONS FOR SELF-DETERMINATION

Fleur Palmer
An Architect and spatial activist affiliated to the Muriwhenua tribes (Te Rarawa and Te Aupouri), Fleur Palmer’s work challenges the restrictions imposed by current legislation which are adversely impacting on Māori communities and their ability to access housing. Winner of a gold medal Best award 2016, her PhD research and collaborative practice focused on the displacement of Māori through colonisation, and investigated ways to initiate changes to create sustainable affordable housing. By considering the legacy of segregation and exclusion of Māori from urban areas, and the impact of discriminatory legislative policies which limit the ability to develop sustainable communities, Fleur developed an innovative collaborative practice to create visualisations of future development to reflect core social and cultural values of different Māori communities in support of self-determination.
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Head of Department
Andrew Douglas / Sue Hedges

Programme Leader
Rafik Patel (First Semester)

Undergraduate

Semester One Studio
Year 1 Fabrication Studio- Carl Douglas
Year 2 Fabrication Studio- Fleur Palmer
Year 3 Fabrication Studio - Andrew Douglas / Sue Gallagher

Semester Two Studio
The Sleepout - Jaffer Kahn
Urban Acupuncture: Regenerative Solutions for Grey Lynn - Raimana Jones
Lean Means: FESTA 2016 Magdalena Garbarczyk and Tony van Raat
KIWA: Museum of the Pacific - Albert Refiti
Discounted Dreams - Brendon Sellar
Bridgetopia- Fleur Palmer
In Residence - Sue Gallager
Only Birds - Carl Douglas

Art and Design Department of Spatial (Post-graduate) Strand Leader
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Exhibition Organisation
Year 3 Students