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Welcome to Spatial Designs 2017 end of year exhibition. Spatial Design is a contemporary multidisciplinary programme that explores space through interior design, event and performance design, exhibition design, visualization and virtual environments. Spatial Design at AUT was the first to expand interior design by exploring how space transforms and enriches us. We are flexible, collaborative, visionary, interdisciplinary, knowledgeable, self-motivated and curious problem solvers.

From our studios in the commercial hub we work with what already exists, refitting, reusing, reworking and adapting. We focus on affect and experience, collaborating with other specialists (lighting designers, engineers, architects, product designers, graphic designers, communities) to develop coherent, customised, and conceptually-driven spaces. We are detail-oriented, attending to materials, surfaces, pattern, fabrication, and connections.

We are expert in, analysing and interpreting existing conditions and sites to build a sense of place, visualizing immersive spaces and helping others to visualise space. Working across interiors, urban spaces event and exhibition design, performance design, furniture, and exhibition design.

Catalogued here you will find evidence of the inventiveness, innovation and inspiration of our students. Work bridges a raft of disciplines and creative practices and present visions for richer, more experientially responsive environments. Socially innovative, technically astute, and critically tuned, our spatial designers face a challenging world ahead. Yet what their work testifies to are exactly the kind of abilities necessary to remaking the difficult world they inherit anew. For the energy, passion and trust they invest in Spatial, thanks is hardly enough! To our graduating students, we say thanks and wish them all the very best for what lies ahead.

Susan Hedges
Head of Department
Spatial Design
School of Art + Design
AUT University
"There are multiple ways cinema has been absorbed to think about spatial design."

- Thomas Mical, Head of School - AUT Art & Design

In 2017, we scripted space. For the graduating class, the brief "Urban Itinerary: Surface. Cut. Script" enabled the cinematic lens to become the eye to Auckland City’s Fort Lane. The notion of film was reimagined and thus inspired opportunities for a location that is seen purely as a commuter’s thoroughfare and historically a service lane to Queen Street.

The works shown in this AD17 Spatial Design catalogue, acts as an archive of diversity, showcasing the outcome of Spatial Design projects that have played in the cinematic arena. As the last undergraduate studio project of this class, each of our works aim to demonstrate a personal understanding of cinema through the techniques and narratives of the medium to bring a more fantastical experience to the lane.

Sarah Woolley
Third year student
URBAN ITINERARY. SURFACE. CUT. SCRIPT will seek to trace the urban interior as a point of origin and departure for cinema. The movie theatre itself, a room with a view, is not a singular architecture but one inscribed in the changing histories of the interior. Through careful and imaginative exploration students will consider urban space through a cinematic lens, as both an intimate and exteriorised space. Tracing, analysing, remembering, re-collecting urban and cinematic spaces will bring together thinking from the disciplines of interior design, urban design, film studies, museum and exhibition design that might ultimately provoke innovative contemporary ways of seeing, designing and inhabiting space.

We will consider the development of Auckland as a city through imaging and imagining. Image making of Auckland (which promoted a city to come) connects to the image making apparatus of the cinema (projects an urban image to entertain citizens). As Auckland transformed from early settlement town to an urban centre there was a proliferation of theatres in Auckland which provided social and shared fantasy space. Intersubjective relationships between Auckland ‘citizens’ and the site seeing of film can be thought of as an archaeology of urban experience.

Our site Fort Lane (a service lane parallel to Queen St) connects Fort Street (original foreshore of Commercial Bay) and Custom Street East. Fort Lane curiously dips in the middle due to the reclaimed land sinking and has been recently reconnected at this point through the Imperial Lane development. The cuttings of laneways through the existing heritage buildings reveals hidden and forgotten interiors and the recent Imperial Lane development, which connects Queen St and Fort Lane, has revealed two of the earliest cinemas on Queen Street. The Queen’s Theatre (Roxy Theatre) interior was described as an assemblage of painted scenic images of New Zealand and an elaborate space with an ornamental ceiling. The theatre space creates an itinerary of NZ through image making.

In 2004 the Auckland Council began the renovation of Fort Street and Fort Lane with the intention of converting them into public shared streets. This transformation in some ways was a return to earlier times in Auckland when streets were places for people to congregate, to trade, and to parade.

Sue Gallagher
Paper leader

Fort Lane is a shared space for pedestrians and vehicles bound within an atmosphere that is deep, dark, and embedded in emotion. The site has its own material story through the layers and patches of new material that covers its heritage surfaces. This pattern will eventually become a signature of the lane.

This project examined Fort Lane through a cinematic lens. My design is a combination of experimental materials and public participation, through the spatial experience of skateboarding, on Fort Lane. I propose a skate space that mixes the flow of public walkers and skaters, that is inhabited by its users, and generates interactive experiences.

My surface design is influenced by pedestrian and vehicle movement and an exploration into the contrasting values between hard and soft materials. These materials are designed in connection with the surrounding buildings, within the context of the lane.
“Light creates the ambience and feel of a place, as well as an expression of a structure” - Le Corbusier.

Aura is a project that responds to Fort Lane through a monochromatic lens of light and shadow. Visible form is a consequence of light and shadow; therefore, light and shadow are crucial to the perception of architecture. In response to this, I have created a museum of light and shadow. Spaces are divided in sequence, portraying a journey through time, that captures the emotions of people walking through the lane. The use of black and white imagery explores the quality of light and shadow.

Shadows and darkness create a sense of serenity and calmness. These atmospheric qualities allow the opportunity for visitors to reflect and contemplate. The design intends to shift the viewer’s perception of museums from warehouses for objects to spaces that elicit people to feel, imagine and experience an emotive journey. Each space has a different aura which has been produced through variations in the cutting through forms, to allow light to cast shadows and create darkness in numerous ways. The variation and rhythm of light, darkness and cast shadow creates an experience that is disorienting and ambiguous. It challenges people’s preconceived notions of space within a simple cube on the external façade.
Scripting into the facade of Fort Lane, inhabiting the space of Everybody’s and Imperial Lane, The Hold of Reverie is a project that leads upwards to the horizon, creating a contemplative moment of being in a state of reverie.

Surrounded by the mundane and the atmospheric forces - such as sun, wind and rain, ‘The Hold of Reverie’ pushes the boundaries by placing a contemplative and peaceful space inside social spaces, but still being able to ethically satisfy all those that encounter it. The precedents of this project, resonate with the lost setting that was Commercial Bay and it’s memorialising of the decay and the loss of surface integrity through exploration and experimentation with wax. The malleable and curious textile creates a spatially intriguing structure which melds opacity and translucency. The Light and shadow through this material displays different forms which constantly change, hence creating a project that generates a remarkable moment for the individual who stumbles across it.

‘The Hold of Reverie’ brings a powerful spiritual, peaceful and overall memorable presence to Fort Lane and those who encounter it are in a state of being lost in thought.
The urban construct is formed around human activity and interaction; it is the set for which daily life plays out. Somehow disjointed from the lively city streets, Fort Lane acts as a threshold, a space of transition between scenes. Connecting to the theatrical history of the site, using the existing car park building which links Fort Lane with Commerce street, I saw the opportunity to establish a sense of disruption of the normal rhythm within the lane by creating an intriguing arrival which draws people into my design. My idea for this space is to construct a moving image centre within the building. Cutting the outer facade, allows a glimpse into the scripted space, which creates a secondary layer, giving an element of temporality to the transpiring screenplay enfolding as the audience engages in the exhibited area.

The main component of the design is a theatre space resembling an up-scaled zoetrope; the illusion of a panoramic film reel communicating an experience to the audience. The still frames move in a mesmerizing loop, causing the audience to understand the artist’s narrative. The cylindrical mechanism twists within the void as it reveals fragments of the panoramic image through its intermittent windows. Through the void, you are able to see the static physical workings that become animated as the moving image.
After the sun goes down, Fort Lane transforms into a whole different experience, shadows and reflections emerge from ambient lighting, creating new shapes and structures in an intangible form. My agenda for this project is to create depth through the use of intangible forms. While Fort Lane was once a cinema, projections are the main focus for my project, inspired by the film ‘Blue’ (1993) directed by Derek Jarman, which is a full audio film with only the image of a blue screen for the entire duration of the film. The motivation behind the design of my installation is the prior foreshore condition of Fort Lane, once being a body of the ocean before the land was claimed. My tangible element of the installation is seaweed, gathered from the wash-up of the foreshore. Ocean blue projections shine through my seaweed installation to create a surreal atmosphere of walking through the water; almost an exaggeration of what Fort Lane once was. I am recreating this through the use of cinematic projections as an intangible state and using the colour blue inspired by the film’s simplicity, the foreshore, and allowing allocation for self-interpretation whilst taking a journey through this atmosphere.

My aim of this installation is to give our city a transfixed occupation of reshaping public spaces. Giving the community a new way to experience the city, water, being of what was once the occupying concept of Fort Lane and now embellished with busy day to day, moving city life. My installation’s purpose is to challenge the way people interact with and view the city.
'Te Awa Wai' The Water Canal is a pedestrian walkway that cuts underneath Fort Lane, Fort Street and Jean Batten Place in downtown Auckland. Unearthing a piece of Auckland's history that has been unrecognised for over 150 years, almost forgotten. This parabolic passage leads people underground allowing them to reconnect to Auckland’s old foreshore. This spatial intervention into the Fort Lane precinct is part of a large-scale urban proposal that would see five other sites along Auckland’s old foreshore redeveloped into public spaces.

The aim of this is to help excite and stimulate curiosity in the occupants of our city and allow for a revitalised occupation of public space. In the eyes of these occupants, this creates moments of discovery and excitement while walking through the city. Reconnecting pedestrians to this history helps to stimulate and re-engage people with the historical and spatial narratives of our city. 'Te Awa Wai' creates a link between the flows and forms of the Waitemata Harbour and Auckland’s forgotten foreshore. It allows for a destination to be created between these two landmarks within the Fort Lane precinct, which enables central city workers, tourists and pedestrians alike to experience a piece of Auckland’s unearthed past.

By reshaping public space to engage with people across a multisensory field, we begin to bind the sociological, material and urban narratives of our city together. Forming this connection creates a unique and localised interest back within this Auckland city.
“Cause it’s a bittersweet symphony this life, trying to make ends meet, you’re a slave to the money then you die.”

This sentence is from the song “Bittersweet Symphony”, the first track in the album “Urban Hymns” by one of the greatest psychedelic rock bands in history - The Verve. I feel it is somehow revealing the truth of about how this world is running:

A city, just like a life, started with nothing but some basic skills for getting resources, like a single note. The very first thing to do, whether it is a city or a human, is to grow. It started with scale, but it mattered not about the core, nor the programme, nor the concrete blocks, or a chord made by a couple of notes. And so the results came quickly, good or bad, but there was something that came out, and it was growing really fast.

However, a baby could not keep making a mess all the time, and it was time to teach it what order meant. Under law, programme, and plans, these resources transformed the right places that were needed, and some shaped results came out. A shelter could be an image of it, but it was not only a shaped product itself, it also kept the others away from mess and chaos. Under the protection of the shelter, really amazing things happened there; buskers showed that the city was very developed and they were creating “urban hymns” to make it even better. After two stages of development, the baby became a wealthy middle age man.

Everything seemed to be going well under control, except the pressure that came from the top. A very developed city always has some very developed problems, and those problems are like a giant piece of concrete that the structure could not hold anymore. But it is still trying to raise it up, waiting for the last gram of weight, and then everything went back to nothing. It is like a circle, but none of us could ever go back to where it started again.
Cities move quickly, sometimes too quickly, yet Fort Lane feels like a slower place. Building on this slowness, this project inserts a contemplative walkway and occasions for pausing onto the rooftop of Fort Lane. Amongst the parapets and upper spaces a better perspective can be found, one that entices the mind to wander and unwind.

Extending the tradition of the architectural promenade, the walkway allows for a progressive experience of the layered nature of the city. Considering a cinematic use of editing and soft focus, the project aims to represent the city suggestively through veiling and partial reveal. Textiles in the form of urban scaled curtains re-animate the otherwise static form of the city and recall the varying and shifting edge that was the old Auckland Foreshore.

Utilising the spiral staircase of Imperial Lane, an extended stair then carries the curious through a series of exposed walkways and shrouded moments. Before heightening the experience further by crossing over the lane below, walkers can stop to relax in hammocks which are immersed within a veiled offshoot. Across the void, a platform for repose connects to a yoga studio that is situated in the floor below, and thereby links the building users into the rooftop realm.

This is an intervention, not only into Fort Lane, but into the minds of the public. The pathway guides Aucklanders above the rooftops, allowing for the release of stresses and mind-sets trapped in the buildings below. It is an invitation to take a breath; an invitation to urban mindfulness.
My proposal is an endeavour to form a connection between two historical sites, Queens Arcade and Fort Lane through a series of intermittent window markets and public seating. The programme allows the opportunity for designers and locals to socialise, becoming the platform for extending the market outside of its hours. The lane's historical presence as the original foreshore for Commercial Bay is surfaced through its materiality and composition. It is a structure that becomes the key to understanding the site's rich history in visual form alongside the facades.

Overall, the project aims to inform the public of the bartering scene that has been a part of our city since early Auckland. This is all brought together with the curation of the surface designs embedded within the scheme, which play a functional role in the coming together of thresholds to form a market environment.
This design for a concourse has the effect of doubling the use of the limited space on Fort Lane. The road's primary function as a thoroughfare is preserved by elevating the walkway, and in doing so, another space is created beneath, essentially doubling the usable area.

As opposed to its prior incarnation as a sparsely appointed and utilitarian alleyway, the concourse is now covered overhead to mitigate direct sunlight and rain exposure, and it is lined with bench space in order to transform Fort Lane from a pure transit space into a venue where commuters may take pause, rest their feet, enjoy a snack, or simply watch the crowds pass. This new potential is further enhanced by the dynamic floor, which shimmers in the scattered sunlight from the roof and calls to mind the experience of sitting in a pond, pool or places where it is perfectly enjoyable to simply sit and rest one's eyes on the water.

Beneath the concourse is a multifunctional space. While primarily serving to provide access to the upper level through a series of stairs, the support structure provides a framework for arranging an urban "hanging garden". Vines, creepers, and other shade-loving plants may wrap themselves around the girders, evoking the image of nature reclaiming the urban space and creating a fusion between the urban and the organic spheres. Pedestrians who pass through are bathed in rippling blues and greens casted from the ceiling, refreshing their senses and providing a momentary refuge from the hard angles and rigid layout of the city around them.
"Revival of Auckland’s earliest Cinema and Rise in Body Temperature and Sensations"

‘LITH’ is a photographic film that produces images of high contrast and density.

‘LITH cinema’ is a project that enhances the environment and program for Fort Lane into a better public shared space for socializing and gathering. It brings back the history of Auckland’s earliest cinema which only remains in our memories, into the context and space of the present moment. ‘LITH’ hopes to provide a mode of public space, which relies on exclusive moments of space for people to relax, heal and socialize. The design focuses on the idea of a therapeutic world of play for people. Through notions of cinema and architecture, it is a space that engages and cares about people’s well being in a place of hope and wonder.

The project proposes a cinema space with a hot steaming foot spa that will enhance the flow of blood circulation, bringing an individual’s body temperature up. Film will also have effects on people’s minds, senses and emotions. This will create a contrast in the feeling of warmth and cold that is enhanced by colour, materiality, light, and changes in level.

Dipping down in level from Fort lane and going back up to Commerce Street creates a dynamic movement through space that is reminiscent to the experience of when we drift through cities and streets in Auckland. The cinema space itself creates a high contrast that takes you to the journey from lightness to darkness in a biomorphic space.

Layering of clear emerald and red glass creates an illusion of a watery space, mimicking the history of Fort Lane being underwater. The experience of the space is to be activated through each individual’s bodily senses and emotions, in visceral responses to the warmth of red (mimiced by the colour of inner organs within the human body), hot steaming water, and cold of the emerald.
Fort Lane’s surface has sunk over time. The rubble that was used to reclaim the area compressed and degraded, forming the bowl-shaped cavity we see today. The micro downward movement is still present as moisture underneath the surface continues to erode the materials.

I have designed a series of concrete structures that pierce through the surface of Fort Lane, reaching below sea level. The structure absorbs underground water and evaporates at the surface. During this process, it stains itself with the contaminants in the water. The acidity of the water slowly erodes the structures, revealing their metal core. When the structures are initially positioned into the soil, we are not aware of the chemical reactions taking place below the surface. There are no marks, nor any erosion scarsening the surface structure. However, over time when the structures start to stain from the underground water, the change in the structure becomes perceivable. For instance, there might be an extra cavity or an extra dark spot on the surface.

The purpose of this contemporary installation is not to reveal what is happening underneath the surface but to leave the viewer with what they see, allowing them to comprehend the meaning with their own interpretation. By creating these structures that have no definitive meaning, I am able to initiate a complex story through an atmosphere that is created by the viewer.
BREATHE (bresh d) verb
1) to take air, oxygen, etc. into the lungs and expel it; inhale and exhale; respire.

How long can you hold your breath? At what point does your chest begin to burn and your cheeks begin to bulge? Will the build up of carbon dioxide perforate your lungs and enter the void beyond? RUPTURE responds to the need for breath, for relief. I propose an intervention which opens up Everybody’s bar and bistro to allow natural ventilation to occur. Extending the mezzanine floor through the east and west walls, into Fort Lane and the Bistro’s courtyard will accommodate a circulatory flow throughout the building and create a comfortable atmosphere. The design is derived from my initial interest in the exposed materials found on site, specifically peeling paint and its swollen qualities. We could think of the threshold of the building as a paint bubble with stale air trapped inside, needing to be released. RUPTURE breaks through these thresholds and exhales the air from within.

Tell me, how am I supposed to breathe with no air?
The proposal of a festival aims to speculate the mnemonics of space by tracing the notion of nostalgia through a montage of metaphorical insertions. A fictitiously imagined scenario questions the hegemony of the urban context and seeks to unite our habitual means of occupation via a temporary coalescence of morality, politics and happiness. Escaping the confines of the mundane, nostalgic activities inserted within the context of Fort lane seek to replenish society with pro-social behaviour that fosters unity and celebration for a common, nostalgic happiness that we all long for. As an allegorical device, the story of Mary Poppins is used as a catalyst for the imagining of a carnival-like festival in which the people of Auckland City become active participants in a journey through fun and playful amenities that reminisce to the better times during adolescence.

In the beginning of Mary Poppins, the two children, Jane and Michael propose an alternative nanny to the strict and traditional demands of their Father, Mr Banks. The children imaginatively participate in offering a wish list for a sweeter and kinder nanny instead. This imagining for a fun and playful nanny, triggers the whimsical arrival of Mary Poppins in which a specular itinerary of events begin to unfold, ultimately leading to a catharsis for the characters within story. A happier Mr Banks is seen in the end, happily united with his children as Mary Poppins departs through the westerly wind. Comparatively with the film’s story, the people of Auckland City are seen to be participants in a temporary festival, in which they are encouraged to take part in a series of events which transform their inner ‘Mr Banks’ to become like children again.

As a child-like incentive, the participation of these events translates into a unique form of allowance, a ‘ticket of tuppence’, in which certain, exclusive items within the festival can be speculated to be exchanged with. In the end, these items act as tokens of nostalgia, a means of embalming the memory of a once, thrived event.
"The Pursuit of Colour" is a cinematic project responding to the "Urban Itinerary: Surface. Cut. Script." A Spatial Design, third year brief, a nod to Auckland’s oldest cinemas The Roxy, and ‘Everybodys’ that once resided within the lane. This project, plays with the act of peering, and peeping, into places of partial privacy, such as restaurants and bars, within the Fort Lane area.

My project brings a cinematic quality to Fort Lane, by projecting images into translucent screens placed inside the peeping boxes, scattered across the lane. These projections let us peer into the surrounding hospitality sector fêted by people who can afford the luxury. This intervention seeks to enable the excluded to enter the domain without having to cross the threshold, testing the divide between public and private.

"The Pursuit of Colour" brings a playful aspect back into Fort Lane by way of the recorded voyeuristic gaze that passes as light through translucent boxes that dance against the pavement and across the skin of the pedestrian. This peeping makes the public actors without a script and dancers without choreography.
If the walls of The Roxy could talk, what would they say? I ask the question: how can we skillfully transform historic buildings into public shared spaces?

The central theme of this project is to highlight the importance of the historic buildings within Auckland city. The Roxy, one of Auckland’s oldest cinemas, is located on Fort Lane; what was once a cinema is now home to one of Auckland’s most popular bars.

To preserve The Roxy, I have designed a gallery space that will be included to the top of the building, above the rooftop bar, creating a new level. Architecture is like art, it deserves to be preserved and put on display; this gallery space is an opportunity for local artists and filmmakers to showcase their work.

The cinematic technique of montage strongly influences the façade and interior space of the gallery. The effect of layering takes control of the space with large panels of glass overlapping and creating sequences. It is also a chance to show recognition to the historic building that is hidden in the centre of Auckland City. The gallery is accessible from Imperial Lane, which links to both Queen Street and Fort Lane. Opening up this hidden space and welcoming the public of Auckland City back into the cinema space is giving The Roxy a new purpose and a new chance to be recognised for its historic value.
You are at a concert. Music blasting through giant speakers sets the atmosphere. Screens projecting vibrant moving images frame the stage. Bright lights pierce through the smoke onto your face. A sense of euphoria fills the air. You didn’t know it then, but all these systems accompanying the music are adding to the atmosphere, as stated by Gernot Böhme:

“Sound installations create acoustic environments and thereby spatial atmospheres”.

Systematic Racket explores potential scenes for a unique music event that aims to create visual and auditory systems to enhance one’s experience. Influenced by elements of cinema and theatre, systems of staging, lighting, projection, and props are utilised to create scenes where musicians and audiences can unite. I wish to inhabit the bared up, closed down clubs that are the new facades of the lane as well as creating more suitable environments for live music within current clubs and the carpark that is unoccupied during the evening.

Deconstructing the overused techniques of visuals and staging, I hope to create unique experiences for music lovers in the veins of the city, inviting musicians from all around New Zealand, with different styles and classes of fame.
This project is a redevelopment and repurposing of the two basement clubs on the east side of Fort Lane. Developed from the idea of setting a scene in cinema, a series of cuts will be introduced into Fort Lane within the basements of the old clubs. Each of these cuts will house rentable meeting/studio type spaces that can be set up for different purposes depending on client specifications. The diversity of each space will allow for simultaneous events occurring at any one time and will hopefully create interest within these spaces.

This style of working has become very popular with entrepreneurs, small businesses and self-employed people as it will give them a great foundation to meet other like-minded people and to develop social connections and potential business opportunities. This concept is also set up to create a co-working and collaborative environment that will encourage users to support each other and grow, an important aspect which I believe is missing when people work from home or in small business offices.
A murder and the party life that surrounds Fort Lane creates its negative reputation, deeming it the villain in many students’ stories. For me, the lane was more like a misunderstood character that needed to be adventured, to see its soft side, beyond its surface.

The Yarn shop found in the Queens Arcade which never had an obvious relationship to Fort Lane became of interest as the process of my adventure went on. Cutting deeper into Fort Lane, Queens Arcade and the Yarn Shop, I had noticed a small detail from which nobody else had discovered; an unsuspecting group of crafters who gather every Monday and Wednesday to exchange stories and talents with each other.

Knitting is something that I have been interested in and has had a major influence on my design work this year. This interest has led me to make a connection with the yarn shop, creating a space where this small craft community can communicate with the public while connecting Fort Lane to the Queens Arcade.

The narrative of cinematic scripting is spread throughout the lane. Through, the scripting of menus in the restaurants, the scripting of films that occupied the cinemas, that has since disappeared, and the scripting within books, that can be found in the Queens Arcade’s Marbecks.

Allowing the narrative of knitting to be scripted with the Yarn shop renovation, I am proposing a woollen path that allows people to move through the sites of Queens Arcade and Fort Lane with ease. This proposed pathway embraces those who occupy it in comfort, like a scarf that holds in warmth.
Can we use scent as a design tool? No.1010 is a project that explores this question and the obstacles which surround it. Through an intervention that is placed in the heart of Fort Lane, Auckland, project No.1010 takes an opportunity to create a new scent for the site. There is a need to understand that by eradicating scent we are simultaneously eradicating character. Scent is a powerful tool that should be considered in design. Not only does scent allow us to give a space character, it also allows us to remember it. No.1010 uses this key ability of memory in its design to transport the audience back to the past of Fort Lane, this being the Foreshore.

Flooding Fort Lane has reimagined the foreshore and this was done through the creation of a canal. The aroma of sea breeze will fill the air as the public will pass by, reminiscing about a place which once was. Not only does this project take into consideration the need for scent in design, it also considers the other senses such as sight, touch, and sound. Sight is included through the glimmering reflection of the canal as well as a protruding vessel that will appear white and pure. Tactility is brought about by the texture of these vessels, which are punctured, also allowing for sound to echo through the lane. Through the unity of senses, project No.1010 hopes to connect to the public in a way that seems to be declining in design, today.
With the emergence of digital technology comes the urge of a new generation obsessed in the tools to create new parametric complexities, but has little ground in the made environment. “Controversy over the Crack” is an art community centre promoting analog craftsmanship with the youth being the target audience. A space where exhibition meets workshop and worker meets dweller, a space where ideas are formed and knowledge and skills are passed on.

My design to promote old traditional methods exposes an awareness towards the possible danger of a future led by the unknown capability of emerging digital technological methods. Composed of brick, clay, porcelain and concrete, the design focuses on challenging the typical use of these materials, that are all recognisable as common materials, around Fort Lane and in common wet labs. The forms that these materials challenge are based on processes often used in workshops. The focus of the inquiry is centred on the notion of making, rather than the final product.
My interest in the revealing multiple surfaces through corrosion and mark making of the Fort Lane site led me to wonder what it would be like to inhabit this in-between space. Windows inspired by reductive traces serve as a threshold between layers, allowing light to cinematically spotlight those inside.

My intervention proposes a series of ‘mini-cinemas’, housed in an intimate offset façade which mimics the layering of new and old, on site. Family and friends are able to experience a casual, social and cinematic atmospheric space, situated on the currently bland rear façade of the Queen’s Arcade building. Composed of a series of foldable timber and steel screens with adjustable hinged windows, the surface of the entire structure is able to be transformed, allowing users to adjust the privacy of each space and essentially leave their own trace on the structure. This animation puts sight lines and light paths in constant flux. Being occasionally illuminated with light, shifts those within, between cameraman and actor, with parts of their body becoming seen and unseen from the lane below. Progressing upwards through space, users will find access to the Queen’s Arcade rooftop, which will occasionally be used as a large, public outdoor cinema.

A journey of curiosity and discovery, the intervention invites people to experience their own unique cinematic narrative.
This project responds to the historical context of the Fort Lane site and the visual motifs of Film noir. It encourages people to slow down as they pass through a threshold and become acutely aware of their surroundings in the gallery space.

The relationship between my design and the aspects of the site is articulated through additional light wells, that allows more opportunity to open the building, connecting all floor levels of Imperial Lane. These openings can be considered beyond the function of windows for viewing. They are perceptual lenses that affect our understanding of the relationship between light and form.

Disengagement from our surroundings weakens our personal experience and our responsiveness to the historical context of a site. In contrast, creating a harmonious experience reunites us to our environment and affects how we view and captivate space. This project seeks to create moments of transcendence, through thresholds defined by the of contrast light, shadow and form. The use of intense shadow play sculpts the walls, in an attempt to elicit the use of light in film noir, where the face was lit to create curvaceous forms.
Fort Lane is merely part of the journey for most people, a bridging to their destination. I was interested in harnessing movement through space, as Fort Lane is rarely the destination, itself. In its earliest days, before becoming a lane, the perpendicular Fort Street (known as Commercial Bay) was a hub of constant movement. It was used heavily for exporting, as Kauri milling boomed in the 1860’s and 1870’s.

I wanted to draw attention to the lane itself, creating a spatial relationship between it, its inhabitants and users. The focal point for the project became the ground plane as it is the surface, in direct relation to the activity of walking, the powering movement, that the design sought to slow down.

The spatial intervention modified the ground plain in both form and material. It sought to dictate the user’s movement through form, forcing them to focus on where they walked and the location of their destination. The material is primarily made from Kauri, which aims to empower the lane as it once did in Commercial Bay. In contrast to constant movement, this empowerment is through the disruption of flow transcending past the lane, spilling into the existing programs and the perpendicular streets, (Customs Street East and Fort Street).
Chaos of straight lines proposes to explore semi-permanent architecture to activate public space on Fort Lane. By creating perceptual spaces, inhabitants will be empowered to play with their perception of viewing film by eliminating the subsequent repression and alienation created by the individuals of the constructed and controlled space of Fort Lane. This project takes inspiration from the film "Playtime" by Jacques Tati and his clumsy portrayal for modernism in the film. The film projects how we aimlessly, yet hopefully wander through cities, perfectly portraying and making us question the spaces we inhabit.

Fort Lane is inhabited as merely or shortcut by the public, or used by the bourgeoisie who occupy the luxurious restaurants and cafes on Fort Lane; this generates a poor space for social interaction. As a result, my design aims to separate and dislocate public space, transforming it into an enlivening medium for interaction. Chaos of straight lines is a simple programmatic response to identifying the problem, solving it by creating a habitable public space off the street. It is a way to engage with the public in a unique and less controlled way, as the design consists of modular and flexible elements that can be changed into various forms and arrangements. Ultimately, this creates a cinematic space that will integrate with the facade of my design, simultaneously enhancing and challenging how we all perceive public space and cinema.

The cinematic aspect of this design will be activated every evening, to be visible from different vantages points of Fort Lane.
Surface Lane is a project that responds to Fort Lane through the cinematic lens. The Lane is a multi-levelled vertical space that aims to create a working environment for (but not only) students and office workers, as an alternate place to work and study. The space is constructed of a series of vertical glass fins that run throughout the design with an array of horizontal platforms.

The space will be illuminated by a series of light boxes that will be placed behind the fins in order to create a range of atmospheres that promote different types of productive work. Designing my surface was the main influence and drive behind the development of my project. The original surface design was used to create a variety of surfaces for distinct types of group and individual work.

Through this, I wanted to create a space within Auckland that is juxtaposed to the normal, chaotic scene, and to provide a more relaxing space, where occupants will be able to use the different areas provided in a range of ways and not be limited to the objects within. I wanted to create a unique entrance that denotes a transition between the chaotic city and Surface Lane.
For the most part, Fort Lane in Downtown Auckland is used as a thoroughfare between Fort Street and the Britomart Precinct. It is occupied at every hour of the day, and we can generalise that the majority of commuters are business people during the day, and intoxicated young adults by night. However, these generalised roles are from a surface level only. They do not tell the story and intentions that each individual character has.

Like in film, my design utilises cinematic techniques through a carefully shaped lens in order to determine relationships between characters - those "on set" of Fort Lane.

A narrow wall of glass zig-zags along the length of the lane, with the level of distortion increasing as one moves into the lane, decreasing as they near the end - back into "real life". Each panel is curved to distort the image, making it appear either larger or smaller - in a similar way to high-angle or low-angle shots in film. In an attempt to understand the unreal image, characters will project meaning and emotion onto it, creating a relationship between themselves and the perceived image. The way these lenses intercepts reality and alters views can establish relationships and dynamics between characters, their surroundings, and themselves.
Felt Space materialises as a hidden pocket of the recluse in a city that is constantly humming. Standing in the Imperial Lane Cafe and looking up into the light wells that rupture the ceiling, a reflection of colour captures your attention, willing you to proceed up the spiral staircase.

An explosion of texture greets you, stimulating your mind through tactile materials. It is only then that you realise the space has turned down the city. Through its implementation of sound absorbing materials, it becomes a space where you can hear your own thoughts and truly think. The softness of the felt provides comfortable and adaptable surfaces designed with the ergonomics of the human body, providing the facilities to work efficiently in today’s busy world.

Felt Space is a pod for productivity in an urban environment, enabling you to escape the confines of the office, reconnect with yourself and your city while reaching peak productivity.
This project is a commentary on publicity across the interior and exterior of the buildings in Fort Lane. Two-way screens inserted into cuts in the facades of the buildings lining the lane, allow the general passers-by to view the interior sociality from the outside, without having to cross the threshold from outside to inside.

The ideas of surveillance and spectatorship are a driving force behind making Fort Lane a place with exterior public power. On first inspection, the interior spaces of Fort Lane held a large part of the social happenings in the lane. I felt they were hidden away from those who could not buy into the consumerist culture that these places such as bars and restaurants promote.

The screens act as a mechanism to explore the edge condition of the lane, analysing and reorienting how we move from one space to another. The screens collapse the gap between the interior of the lane and the interior of the buildings in an effort to unsettle the more conventional approach to inhabiting the urban.
When I first encountered Fort Lane, I was directed into its spaces through graphic image, symbols, signs, and words. These captured my eyes. I wanted to explore this historic Auckland site using the medium of graphics through a cinematic screen.

Two questions arose: How does a graphic image capture characters and personalities? What thresholds could graphics create? My solution was to use text and animation as mediums to direct one into these orientated spaces. These gateways transition people from one space to another. The design examines Fort Lane through the medium of graphics; when one passes through the lane they are enticed by the pictures and words which pull them into its hidden interiors.

The proposal of an arcade-bar looks at this concept through play and stimulation. The idea of technology in the modern age is exaggerated and addictive. This inspired the exploration of creating an online presence within the space, through the making of personal Avatars that will substitute for you in the virtual realm. The space will also comprise of gaming modules to discuss the theatre of gaming, denouncing the observers and bypassers as the audience.

The space is divided into two zones. The Blue Zone and the Red Zone. These zones will be accessed from both sides of Imperial Lane. Fort lane opens up onto the blue zone, a bar space with gaming modules in a relaxed, sit down type of environment. The red zone will be accessible from Queen Street and will be interactive high-intensity gaming room. The main objective for the proposed arcade-bar is to compete with other people in the physical or online space, in order to win bar incentives or to be ranked on the scoreboard.
Space is linked to perception. That is you experience one space in relation to another. The reaction of how you perceive a space comes from what you have seen, and what you will see. Upon your arrival to Fort Lane you are faced with a long narrow walkway that has a beginning and an end. This public intervention will allow people of Auckland to reduce their speed while passing through the lane, only to fully embrace their journey to the other side. The aim of this proposal is to make people question their journey, to confuse them and make them feel lost. It is to elicit an understanding the inbetween space of beginning and end.

From the entrance, the lane may seem like a straight thoroughfare, however it has many detours that will make the lane feel like a longer route creating a distraction from all the rush that one may typically experience in a city. The material narrative chosen in this intervention exposes fragments of metal, influenced by the walls of Fort Lane, such as copper. Polished copper columns will allow those walking past to reflect on themselves and on each other. Creating a public space as such will help restore the unique connection between Fort Lane and the public.
Through observation, it became apparent that Fort Lane had two states. A hive of activity when people occupied the space, and a dark emptiness, when no one was there. After studying these transitions, I grew interested in activating the space during dull and bleak times.

I am proposing a design intervention using movement to create a façade along the parking lot that will activate itself and the surrounding spaces. I chose the parking building in particular due to its potential to activate Fort Lane. It is currently only used as a storage for cars. I propose that this space be adaptable, to accommodate people and their mechanical movers.

The façade is made of aluminum panels that are bolted to steel frames. The façades animation depends on the movement happening in the parking lot. As a moving car enters and exits the parking lot, it circulates air which travels through steel pipes. This is released through a small gap between the panels allowing them to move in a wave-like motion.

The building is transformed into a market at night that will have pull-out furniture along the wall in the parking lot. The furniture will be easy to manage and put away which will hopefully empower the public to use and put away by end of the night as the parking lot reverts back to its original function.
"Think of a city, and what comes to mind? It’s street. If a city’s street looks interesting, the city looks interesting; if they look dull, the city looks dull" (Jacobs, *The Death and Life of Great American Cities*, 1969).

This project proposes a design intervention which re-configures Fort Lane as a public market space introducing a unique element of the Waitemata Harbor back into Fort Lane.

This project was first inspired by Fort Lane’s rich historical resources. The lane marks the original shoreline of the reclaimed Commercial Bay and was the hub of trade and transport in Auckland’s early settlement. Historically ships that arrived with cargo and would unload at Fort Lane. Today the site is being taken over by café, bars, and restaurants and is developing a reputation for its late-night entertainment. The public has forgotten that the space represented the oldest shoreline of the ‘Waitemata’ and that Fort Lane is no longer an important part of the commercial life of the city as a market/trading place.
When I first started this project, my initial idea was to bring colour into Fort Lane as I considered the space to be devoid of movement and energy. I wanted to create a frame or a façade that covered the space to allow light to filter shadow, in order to liven the space for on-goers. At this point, I wondered how I could create an object for this space that would embrace colour, light, and shadow, as well as provide an engaging programme to activate the space.

I have proposed an Urban Cross fit Park within the lane. This will initiate movement and activity within the site. The idea of creating an Urban Cross fit Park was inspired by my observation of people running and jogging through the space just to get their daily workout done.
Fort Lane is a shared space in downtown Auckland that is used both by cars and pedestrians. Through many site visits down the lane, movement within this space stood out the most. It is apparent that this lane is mostly seen as a shortcut to get from A to B. It was this realization that made me question, how can one truly experience space for what it is, what it has been, and what it could be? Thus, making it my intention to create a place within Fort Lane that can help alter the movement and enhance ones travelling experience through the lane.

‘The space beneath’ is a project that proposes to cut through an existing under-utilized building within Fort Lane, creating an entrance which then leads to an underground space revealed beneath the lane. The structure of this space is produced through a mixture of organic forms extracted from the study of flow and the natural forms of the area itself. This is a permanent versatile public space, which could be used for a range of activities such as projected movie nights, market stalls or just as a place to take a break from your surroundings and escape from reality.

‘The space beneath’ is aimed to create a new experience that will truly embed on to each individual, leaving them mesmerised and making sure that they can engage with Fort Lane in a unique way rather than walking straight through.
My intervention is the proposal of a series of architecturally designed follies located throughout the Auckland CBD, primarily Fort Lane. Each folie is linked to a particular personality type that I have witnessed on site. These Follies will inhibit the existing buildings on Fort lane and are a reflection of an analytical and conceptual approach to the way a human feels within a larger urban setting, being small and unattended for.

These outrageously large scale buildings that I am proposing to dominate Fort Lane with, will be mirror images of the personalities that I have witnessed. Over time, new follies will appear with the arrival of new characters entering the site. Initially, I had proposed a folie to respond to violence, sex, drugged/drunk and business men who enter this peculiar site. These in turn will allow people to question their decisions before acting. The follies will be linked up by their similar focal points where once inside these buildings, the occupants focus is driven to a particular point, that being the heart. It is the mother to the surrounding follies and is an overall example of what is happening to the Auckland we know now. The heart itself will be located central to the lane and will be the ultimate folly displaying all aspects of the site.
The moment of one’s own time is representative. It is a unique moment and contains its own atmosphere as a series of components in history. These moments are the past, the present and the future. Time is human-based. We made the past, we are now here and we will make the future. It is a cycle of birth, death and rebirth, similar to humans. Tectonically, they can relate to weather, damage, system and material.

Fort Lane contains various materials, each one consisting of their own memory; however, most of them are hidden. The memory of hidden spaces are representative of the moment and contain a unique aesthetic which arrives from the result of time. The definition of something ‘hidden’ is something that we can not see anymore; it is a secret and has its own story. The secret is the result of revealing and when we finally uncover the secret, it is not inaccessible anymore.

On Fort Lane, there are interesting spaces, however, they are not revealed or uncovered. My proposal aims to unfold the secret of Fort Lane to suggest historical moments; a small journey to go back in time. It is also the moment of exchange between private and public as the secret is opened.

My proposed intervention symbolizes time. Each of the rooms denotes the past, the present and the future. It is a journey to taste the moment of time’s sequentiality. The second level represents the present; it is a gallery for rising artists or designers as well as a workshop and a potential guest space. The first level metaphorically represents the past and the future through the implementation of a library, which aims to archive the history, books, scripts and work of these artists.
‘Float’ is a bath and steam house that has developed from material studies with wax and resin. The transparency of these mediums created a compelling narrative to the project in terms of the notion of public and private, through a cinematic lens.

Organic forms differing in thickness allowed me to play with magnification, manipulation, and the blurring of surroundings. I am responding to the history and context of Fort Lane by elevating water, creating a remembrance to the previous foreshore, and filling a 3.7 meter wide void, currently inhabited by rubbish bins and a temporary access way. Making use of this unused space, introduces design constraints and puts emphasis on the imagination. The commute of regulars will experience, an encapsulating overhead of mist, noticing the scheme through the floating objects within the lane, and then subtly recognizing an entry door to the side.

The scheme includes carefully curated and minimalistic spaces for relaxing, dressing, swimming, bathing, and receiving treatment. Connection is also brought to hot yoga works across the lane. ‘Float’ is a space for workers and locals to stumble upon, to take a break, and to be immersed with heat. Weaving pipes control water flow and output of steam. Visitors are taken away into the depths of the void and enveloped in mist.
In the public laneway of Auckland city’s Fort Lane, there is a modest brick building situated next to a towering carpark and parallel to the most adored night club in town. Strolling down the grey bricked pathway, members of the public may notice the redesigned fire escape, made from black steel latching to the façade. Two tower structures, that look like enlarged brick chimneys protrude through the a-frame roof but sit at a distance from each other. The question is: what happens behind those six glassy eyes?

'The Frame' is a film driven project, solely inspired from the 1954 masterpiece by Alfred Hitchcock, “Rear Window”. This proposed intervention shifts a key concept from the film screen into a physical space. Addressing moments of the ‘illicit’ or ‘forbidden’ view, which the entire film is centered around, it is enhanced by the notions of framing that occur through telescopic devices, such as a photography camera and the window frames that encapsulate different scenes within them. A space with a dual condition, this project challenges the threshold between public and private space through the two brick towers inside a surrounding gallery space.

Crafted ways of viewing are sliced into the brick so the visitor is able to surveil the female photographer resident in the opposing tower and her works that line the walls in tailored ways. This opportunity for the visitor is mutually unlocked for the resident as she has access to more of the interior space and reciprocates the gaze through her own portals.
'Remember me @ Fort Lane' is a moving image installation depicting the 1955 classic ‘Kiss me Deadly’ directed by Robert Aldrich. I wish to colonise the imagination of the public for a moment in, to create a bilocation space where Fort Lane becomes home to two different realities existing in harmony. I have created a kinetoscope into a different era within this young city. It is a filter for Fort Lane to temporarily provide a glimpse into pessimism, fatalism, and menace. Film Noir. On your next date night or regular nightly wonder, you will stroll through a series of moving images and sound installations, bringing to life ‘Kiss me deadly’. Fort Lane’s framework offers a linear potential to offer night time strollers to see the film come alive through the protagonist and antagonist. 

“A dame with a past and a hero with no future”

You will be serenaded by the likes of Henry Purcell’s ‘Dido’s Lament’ and Nat Cole King’s ‘I’d rather have the blues’ as you walk through a series of thresholds. With coloration of the current materiality of Fort Lane, I have chosen to use glass to project my moving compilations onto. A pillar of salt sculpture at the climax is placed at the epicentre to provide a long shot down the lane to draw on the curiosity of the public.
Do you remember your walk home? At what point, did you switch, off because you have navigated through the same boring space many times before? Have you looked for a shorter route home, because home is more interesting than the environment you are navigating through? The proposed intervention transforms the interior of Fort Lane into an urban playscape for adults and ongoers who utilise the site. By injecting a series of playful installations, that allow people to interact with the alleyway itself, I aim to explore playful moments which cure everyday boredom and challenge how the western world perceives interactive play for adults.

My design is composed of unique concrete pillars that are situated outside both entrances to the lane, along with a structure that holds layers of string which people navigate through to enter the playscape. The strings that make up the entrance of the alleyways, can be pulled twisted and tied. A pillar that lies just outside Imperial Lane enables people to spin on custom-made chairs, as they wait for a friend or for their coffee. The last pillar is situated near the servicing alley towards Fort street. A blank rectangular canvas along with crayons are joined to the ground with steel springs to allow people to express themselves at any time of the day or night. This Intervention allows a chance for people to interact with the environment they navigate through every day.
When you walk around Auckland City you encounter tall buildings, luxurious shops, and flashy lights. Through this lens, the city lacks originality, as this walk can be experienced in other cities around the world. My project responds to this lack of originality in the Auckland Central Business District, by questioning why the biggest Pacific city in the world, does not have anything within it to showcase the culture of the Pacific.

I have employed Lalava (lashing) as a conceptual framework and design motif to draw the Pacific into Fort Lane. Lalava (lashing) is an ancient technique of sennit braiding, used by Pacific ancestors, to bind materials together to create structure, tools, homes, and canoes. Within this project the use of lalava represents the binding of all Pacific Peoples together, to create strong bonds while linking the present to the past.

Auckland is rapidly building towards the future; however, I propose a project strongly linked to its past – That is that Fort Lane was once the original foreshore of Auckland, a key historic memory that ties into the significance of trade and migration within the Polynesian culture.
Fort Lane, a residual laneway fabricated from two surrounding blocks of buildings situated in downtown Queen Street. With examination, the majority of ongoers are operating it as a short cut to get from Fort Street down to Customs Street East, travelling through it with great haste and neglecting the laneway itself. In the nineteen century, when the Roxy Theatre was erected, the site was the new entertainment hub in the community. It was a popular destination, a shared space filled with anticipation, celebration and socialization. Today, Fort Street is still a crucial part of the commercial life of the Auckland CBD with its many restaurants and office buildings, however, Fort street and in particular, Fort Lane, is no longer a destination for the community to visit.

'The Groove' is a permanent structure which aims to revitalise Fort Lane through the exploration of a series social and historical qualities derived from the surrounding buildings within the Lane - notably the Roxy Theatre. The objective of my intervention is to solidify these qualities into experimental moments to create an appreciation of film qualities through the structure rather than portraying the laneway as a residual space.
The project 'A cup of Fort Lane' is a tea room design with a special way of configuring the tea ceremony, responding to the 'Surface, Cut and Script', third-year brief. This brief is proposing a design intervention which further develops Fort Lane as a public shared street. Fort Lane is a historical heritage building which was built in 19th century but, nowadays, is not noticeable for people who live in Auckland and is contaminated by restaurants. If we look more deeply into the lane, we can easily discover the beautiful moments from within the site. Through my project, I tried to re-enhance Fort Lane as a historical heritage site, through the concept of Wabi-sabi; meaning the beauty of imperfection.

Through the materiality of its surfaces, a movie tells a story to its audience in the same way a building tells a story to its dwellers. If we cannot find the hidden images and traces in the building, the building could just be an aged or old structure. However, if we begin to focus on the small details and hidden figures of the site, we will be able to understand its story and find value within its aesthetics. Therefore, I created small sized tea rooms that allow people to easily approach the beautiful history of the lane, with its natural and warm atmosphere. The design focuses on how the lighting, shadows and materiality can be used to create a comfortable and natural atmosphere.

Name: Yumi Jung
Level: Third Year
Project title: A cup of Fort Lane
Tutors: Sue Gallagher, Rafik Patel
In order to understand the city, we must recognize an aspect of what the civic holds by converting the urban environment into a real-life theater - cues, scripts, scenes, and characters; all playing a vital part within its confines. With the notion of collective memory, it is those complexities that are housed in the city that make these ephemeral artefacts into something more monumental. Through Film and cinematography, I begin to decipher and translate these elements into an escape from the real world, allowing us to imagine and drift away for a couple of hours.

I am proposing an Auckland City Museum using the existing site as a catalyst, to generate a curation of moments within Fort lane. By projecting scenarios onto 'screens', which then, we as the audience embed ourselves onto, forms an underlying connection to the visual narrative; much like the cityscape and all of its stories embedded into its spatial constructs, in the form of architectural ruin and artefact. My intervention imagines a space which allows the form of the Lane to manifest a series of events, and it is those events that become the history of the city. A collection of artefacts creating an omnipresent city presents a space that is suspended between dreaming and reality.

Name: Zeenia Irani
Level: Third Year
Project title: A Collection of Curiosities
Tutors: Sue Gallagher, Rafik Patel
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 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 interior-urban continuums, to public interiors, to urban ecologies and apartment living, to environments of sanctuary, explorations of surface, to ritual space, conditions of furniture, construction poetics, and 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 owe our most hearty thanks and wish them the very best prospects in what comes next.

Sue Gallagher & Andrew Douglas
A Glimpse Inside Studio
Mesmerising iridescent surfaces
Intricate models and rough maquettes
Thin white clay tiles glossed by shells
A cluster of jarrah, schist, marble, acrylic
A pretty impressive stock of snacks
Oh, and a group of passionate but ‘slightly stressed’ students.

Since we were first year aspiring spatial (a.k.a. “special”, “space-ial”, or “oh-like-interior?”) designers, we have questioned what it means to design “space”. In our postgraduate studies, we have continued to try define “spatial design” for ourselves. We play and experiment, obsess over and finesse our individual practices. Whether we have pursued research in urban interventions or interiors, built objects or the intangible medium of light, we have all designed experiences. And perhaps it is the ambiguous and multi-faceted nature of our discipline that continues to provoke and excite us.

Highlights of 2017 include welcoming the first cohort of the new 18-month Master of Design programme, and having the remarkable Professor Spyros Papapetros from Princeton University as a guest reviewer for Space Talk. Our 4-part Porte Cochere exhibition series sparked stimulating conversations between our designers and a multidisciplinary range of guest critics. This has been a fantastic year full of intensive work, demonstrating the growth and strength of the spatial postgraduate programme. On behalf of all us, thank you to our incredible supervisors for their dedicated mentorship and support. And to fellow students, thanks for all the laughs, inspiration, and memories. All the best for the next part of your journey.

Jewel Yan
Masters student
Our peripheral experiences are an agency for the interpersonal. In this practice-led research, light, movement, and textural surfaces become crucial in peripheral engagement in producing an ‘ecology of we’ (Baek, 2016, p.72).

The project responds to an idea put forward by a collection of community groups for a Manukau Harbour Native Bird Centre in Ambury Regional Park, where people can view and come to understand the significant bird life and complex ecology of the region.

Disengaging from our surroundings diminishes our personal experience, our interpersonal engagements, and our empathy for the natural world. Peripheral experiences provide a means to anchor us in our surroundings, where we share our daily exercises with other subjects. There is no single measure of experience; rather we advance collectively and approach the world intersubjectively. This is not only limited to other humans. We share the vibrant ephemeral qualities of the world with other organisms and non-living things, in an ecology of we.
As a practice-led research project, Scriptorium aims to address critical approaches to modes of construction that inscribe and entangle the researcher within his research processes. The practice is one of construction, comprising a series of assemblages that combine various materials and techniques aimed at constituting an interrogation of the notions of inscription, graphematics, signification and grammatology. The final iteration of this series has emerged from a process of adaptation to its site—driven by the site as it seemed—and finally chosen in an intuitive leap, rather than produced as an illustration of certain theoretical concerns, it has seemed to gather a host of hitherto unconsidered associations as it has grown and in a peculiar way its actual physical presence has begun to merge down or recede into the site itself.

As physical and manifestly constructed, the set of objects that constitute the work, when gathered and arranged as planned, seem to lose their objectness almost entirely, becoming participant in the built up scene of flat surfaces of glass, concrete, steel, timber and plastic. If anything, this set seems to withdraw, to ‘cut away’. It is a work that is not conceivable without its surroundings. Or rather, perhaps, the work conceives itself entirely in relation to the built environment, which is demonstrated by the way the segmented elements of the work may engage with their environments when placed in other locations. The image of the largest of the segments, taken in the Art & Design Photographic Studio, demonstrates this point. It is incapable of isolation against a neutral background, revealing, drawing in and participating as it does in the imaging apparatus of the photographic studio.
Intuitively, we play. Play is more than just a frivolous activity or playgrounds and theme parks; it is how we - and especially children - can discover and engage with our environment. Cultural theorist Johan Huizinga discuss the ambiguous nature of play and its relation to space. One of Huizinga’s [1955] conditions for play is that it must be a free choice, thus spaces cannot force play, but we can design spaces that might inspire someone to want to play.

But what happens when play is situated in the very ordered structure of a hospital? This practice-led research asks how an enquiry into play can activate therapeutic hospital environments through empathy, imagination, and re-enchantment. To consider this, we explore the tension between the highly regimented hospital environment and the unregulated nature of children’s play through play theory, user-engagement, drawing methodologies and colour exploration.

The output of this project is a design proposal for three connected public spaces at Starship Children’s Health - the atrium, a small garden, and a mezzanine with a café. These space are currently described as poorly defined, cold, and uninviting. Layers of narratives sourced from a children’s workshop and extended site analysis are woven into the space, creating a multipurpose environment available to people in various situations or emotional states. Variations of scale and intimacy/publicity offer many points of discovery that may provoke play and imagination for children of diverse personalities, ages and abilities.

This research is a collaboration between Starship Children’s Health and the Design for Health and Wellbeing (DHW) Lab.


Name: Jewel Yan
Level: Master of Art and Design
Project title: Playscapes: Pure Ludens
Supervisors: Susan Hedges, Steve Reay
This Master’s project involves revisiting Fijian identity in reinterpreting the origin stories in Fijian cosmogonies through cosmogram drawings and investigating sites and places connected to these stories. The project entails the design for a museum for the original settlers on Viti Levu. The museum’s narrative follows the founding of Viti Levu, understanding the land, history, traditions, mythology and oral stories, related to Degei, the snake God. In doing so, the research addresses the following problems: the re-establishment of Fijian identity through new interpretation of Fijian cosmogonic stories from Viti, which leads to an attempt to spatialize a strategy to organise a building dedicated to the Fijian snake; the project also explores the narrative underlying a cosmic understanding of identity and how these might create a new way to think and do architecture in the Pacific.

Through the materiality of snakes, I begin to conceptualise how the sleeping serpent of Fiji begins to enter the 21st century. Referring to the abstract representation of the Serpent revealed through; Movement, Atmosphere, Thresholds and Ordering the space in co-existence with Cosmology.

Name: Kate Nalesu
Level: Master of Art and Design
Project title: Na Bure Kalou i Degei || Reconstructing Viti through cosmogonic stories underlying the origin of Fijian identity, and the design for a museum sited in Lautoka.
Supervisors: Albert Refiti, Rafik Patel
This project initiates a design research project that explores broader questions of wellness in the context of the Auckland City Hospital. Straddling AUT’s Design for Health and Wellness Lab at the Hospital and Spatial Design, the project considers what concrete facilities might facilitate the actualisation and imagining of greater states of wellness beyond the immediate clinical treatment enacted by the Hospital.

Tracking the place relations and associations of landscape with healthcare as they have manifested historically in the Hospital context, the project looks to reassert the role of memory and spirituality in recovery. Seeing the need for something like an outreach facility that bridges the Hospital site and the neighbouring Domain, drawn into consideration are a raft of factors underwriting European and Māori use and association with this locale in Tāmaki Makaurau/Auckland. Landscape significance has become one way of finding a means for expressing spiritual value beyond denominational channels. Questions of bridging, longing and relations to a broader whole or ‘infinity’ have found compelling form in landscape nodes and topographical profiles. Paralleling this exploration, the project aims to synthesise organising elements of the Domain, linkages that tie together The Auckland Museum, the Wintergardens and the Hospital site with the key adjacent spiritual place, Pukekawa. Paralleling these place investigations is an awareness of the co-emergence of two significant nineteenth century European institutions dedicated to cataloguing and intervening into life as such—the museum and the hospital.
Honourable Mentions
Claude Megson’s passion and main output was to celebrate the ritual of daily life through domestic architecture which is evident in the Philips House, also known as the ‘Green House.’ However, the interior of the house had declined and undergone major alterations. Through an eighteen-month re-working of this Megson classic, the house now is restored and re-imagined, with the ritual of domesticity enjoyed.

In this house, the diagonal views through atomised cubes of space are inescapable. Geoff Tune’s painting Towards Eden (1976) influences a strategy of highlighting the multiple void spaces that are interlinked horizontally and vertically. While the plan is composed of intersecting square volumes, the play of colour allows a heightened experience of the vertically-layered space. The addition of a black line to the horizontal surface of half-height walls also directs the eye around and through the complex spaces, and has the effect of a sculpture in its own right. It is not only the movement of the body itself which experiences this dynamic line, but the space is ‘inhabited’ with the eye and the mind. This sculpted ground is emphasised and the interior enhances form, shadow, and materiality. Colour and Shadows held in niches and under projections fold through the space. As the shafts of daylight shift and artificial light moves in at night, the house becomes a vessel for capturing dramatic compositions played out on a multi-coloured backdrop. The Kitchen, with the new palette of black (and green) provides strength a central core to the home. In the same way, as black surfaces and joinery frames greenery beyond by resting the eye in the mid-field, this black kitchen becomes a strong yet quiet insertion that allows the house itself and the activities within it to always be centre stage while at the same time recedes and allows immersion. Positioned in the mid level platform, the space for Dining, the lower Living Room unfolds below, and the gaze tends upwards. Spaces have been re-opened to reinstate connections between levels previously closed off. The green exterior is also an emphasis in narrating the story of the ‘Green House.’ Its tone softens the periscope-style projections and 45-degree sloped roof, assimilating the house within its lush native trees.
Host of shadows opens this 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. In this project, I address the beauty of the mundane through the Japanese ideal — wabi-sabi.

The Japanese ideal wabi-sabi, beauty of things imperfect, impermanent, and incomplete. Wabi-sabi, suggestive as a state of mind, is a perspective into viewing the world, alluding to a new mindfulness in beauty of the mundane.

Mindfulness becomes more than the self-reflection of the present moment, an appreciation for every given moment. The atmospheric conditions of heat and light are particularly significant here in manifesting an experiential state of slowness.

The practice exploration is strategised into two phases — Hosting and Housing. In Hosting I set up an experimental space facilitating performative interpretation of the tea ceremony and direct manipulation of atmosphere through ingression and discrepancy.

In Housing I shifted the project to a representational mode and designed a tea pavilion located in Auckland’s Hunua Ranges. This shift of modes offered the chance to explore details of materiality and tectonics as elements of constructing atmosphere. Housing is a carefully choreographed spatial sequence. It begins with walking along Massey track, sighting for a pool of light flooding down a void space adjacent to the track. Approaching the pool of light, one is greeted with three dead tree stumps and pine rails sitting on cedar piles leading into the dense bush, walking closely beside the rails scanning for the next set of exposed rails as guides towards the tea pavilion. Upon reaching the tea pavilion — greeted with light pools created between three tawa trees, filtering light over the fire pit and water well.

Multiple moments of being fully immersed by the atmosphere happens in this gesture of waiting — a dialogue of care and appreciation, disciplines of wabi-sabi, is formed by the tea pavilion.
This Master of Art and Design research project developed a design-led ecological restoration scheme for the Mangere Inlet, an area that currently has mangrove restoration as a high priority. Its aim is to implement a simple aquatic architectural structure, along with a comprehensive wetland planting scheme to develop an educational and recreational platform, alerting a general public to the potentials for restorative approaches to marine environments, along with defining quite specific and simple design approaches to a feasible restorative process. The project develops a circular boardwalk out into the Mangere Inlet estuary, allowing visitors, engaging in passive recreation, to inspect at close quarters how tidal movements shift the sitting Inlet, how mangroves take hold, how improvements in water quality bring increased marine and avian life to the locale and how wetland planting around storm-water outlets trap unwanted sediments and contaminants.
The Forgotten is a social emergency housing project consisting of four apartments within a larger complex, perched on the Southern Motorway next to Karangahape Road overpass. It confronts the current housing crisis for lower income families in distress, and enables short term support in times where a safe place is needed.

A human-centred design approach focusses on creating comfort in times of need by embracing light and materiality to conjure feelings of the welcomed familiar. Simultaneously, the design subtly excludes less welcome familiar domestic features – typical building materials, open plan layouts, and conspicuous entranceways are omitted for reassurance of safety.

A universally stressed ecosystem is equally addressed through the rooftop forest, where native flora and fauna are enabled to uniquely thrive devoid of anthropocentric intrusion, weeds and all.
In the mundane conditions of Grafton Nursery, a hidden edge reveals a whimsical route, that shifts and permeates throughout a sequence of animated pavilions. The composition of my proposal jovially interprets a holistic approach towards the act of healing, embracing the practice of Rongoa Maori as a microcosm for healing the site of Kari Street Nursery, Grafton.

An assembly of healing techniques reside within the remedial qualities of Rongoa Maori, characteristically delineating the threshold between Tinana (physical) and Wairua (spiritual). Similarly, Rongoa Maori is not simply Mirimiri (massage) and Rakau Rongoa (herbal medicines), but is equally, Karakia (prayer), Aroha (love), Whanaungatanga (family relationships), and traditional notions such as Tipuna (ancestor), Atua (gods), Mauri (life force) and Mana (spiritual power). Addressing the cultural notions of Rongoa Maori, the narrative of this project alludes to the rising sun of an early morning; when light first touches the Ngahere (forest) which is known to be the best time to gather Rongoa plants.

Forming an intimate connection to the land, suggests an energetic path, streaming amongst the pavilions within Kari St Nursery. Invigorating the Mauri within our Wairua, a playful, yellow road circles around a proposed Rongoa garden that aims to guide patients through an everlasting garden of eternal sunshine.
This scheme builds on the language and scale of its context and acts as an exemplar of the regeneration of Auckland’s traditional urban villages, a project that focuses on the small things and how they relate to the greater ones.

The Den Creative Gallery’s wedge-like shape is the result of its surrounding morphologies. From a bird’s eye view, the design appears as a bold statement for the town, a metaphorical and literal puncture of the site. Its entrance strives to break the current flow paths of pedestrian traffic, as those who pass by are drawn in through curiosity to experience the dark interior, puncturing its facade either side of the new bus stop. Upon immediate entrance, visitors are welcomed by intense darkness into the first-floor gallery space. Scattered skylights paired with blue glass send shafts of light into the central interior. A series of wooden gallery walls running along steel tracks fill the interior, displaying local art. This sliding mechanism ensures the space remains multifunctional and of increased benefit to the community. The shops along Great North Road retain their back entrance allowing for their spilling out amongst the space. An elongated bench located on the eastern edge of the space provides moments or emptiness. A connecting stairwell welcomes those into the underground theatre space. Tiered seating addresses the narrowing end of the interior. A diamond-inspired prismic skylight draws light down two levels to illuminate the stage for performances. The cave emulation intensified in the literal underground inhabitation where darkness illuminates light.
"Architecture of Wearables" is a project that I worked on in order to develop my interest and passion in colours: how colours act in the space and mainly how it affects human senses and emotions, not only physically but mentally.

This project is an initial concept consisting of colour palettes and compositions depicting shapes that were inspired by the changes of colour from the sky, dawn, morning, noon, afternoon, evening, and night.

Jewellery has always been a precious gift that a man gives to a lady as an expression of love. It makes them feel special and loved. When I was a little girl, I was so happy when I received beautiful jewellery as a present. Now, it reminds me of my childhood when I felt happy and loved. There is a saying that when a lady wears earrings, they look 1.5 times prettier compared to when they did not wear earrings. Girls buy earrings even though they have one; we like to have a collection of them; a variety of colours, lengths, shapes.
thanks.