

AUT

UNIVERSITY

TE WĀNANGA ARONUI O TAMAKI MAKAU RAU

SPATIAL DESIGN 2014

Undergraduate

Postgraduate

SPATIAL DESIGN AT AUT

autspatialdesign.wordpress.com

Spatial Design is the design of human environments. It incorporates aspects of interior design, architecture, urban design, performance, art, and visual technologies. It involves studying the relationships between people and their environments, and designing ways to improve those environments.

People are enclosed or enveloped in environments of many kinds. Such spaces can be defined by four walls, but equally they might radiate outwards with few physical boundaries and change with time. They might be defined by proximity: how far you can reach or travel; intimacy and the desire for closeness; immersion and the sense of being fully engaged or even out of your depth; drama and suspense; touch, warmth, pressure, the feel of the breeze or the shock of pain; or connection, whether through genealogies, social networks, or remote technologies. Spatial designers recognise that we experience our world from within.

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WELCOME

Head of Department Andrew Douglas

What a year we have had! The School of Art + Design's new Major/Minor structure was implemented after many years of planning, and already we are seeing great learning and innovation amongst first year students. Planning for new postgraduate degrees is similarly underway and promises even greater flexibility and focus in our research design programmes. Staff-initiated symposiums ranging from Interstices' Moved: On Atmospheres and Affects, to The Open Hand: A Call for Civic Debate, have rounded out a busy academic period. Along the way we have contributed to the Architecture + Women NZ conference, Engaging Publics symposium, the New Zealand Institute of Architects Architecture Week, Celery Production's renowned Art in the Dark, and more recently, we've embarked on a pavilion-building project for the St Paul Street Precinct in concert with the University's redevelopment of this part of the campus.

This and much more are abundantly evidenced in this catalogue. In it you'll find the inventiveness, innovation, and inspiration of design students here at 'Spatial'. Bridging a raft of disciplines and advancing a diverse range of creative practices, the projects showcase 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!

POSTGRADUATE

Year 4 **Honours**

Year 5 **Masters**

JAE HYEON SEONG

Bachelor of Art and Design (honours)

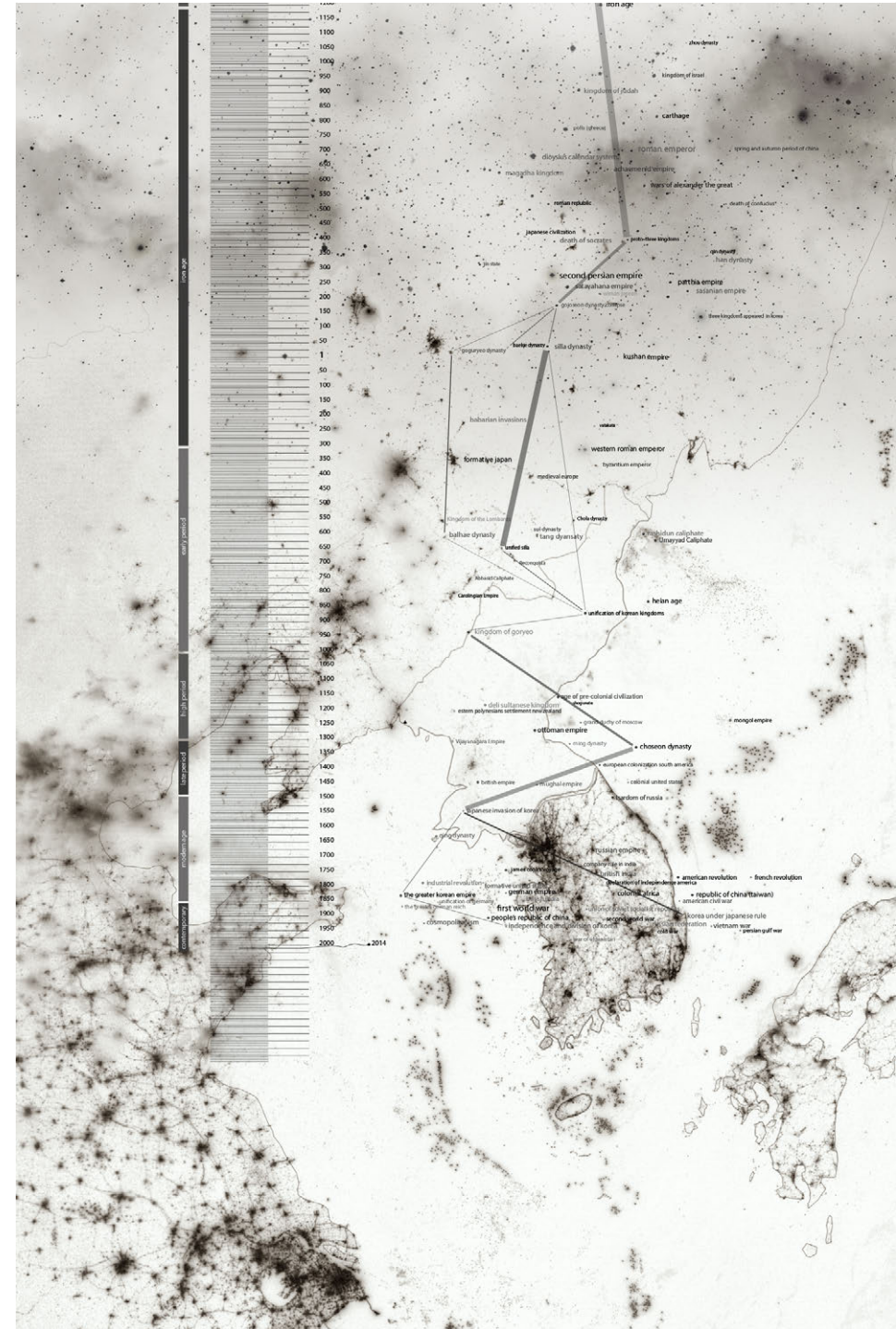
SECOND RUN 痕跡, 흔적

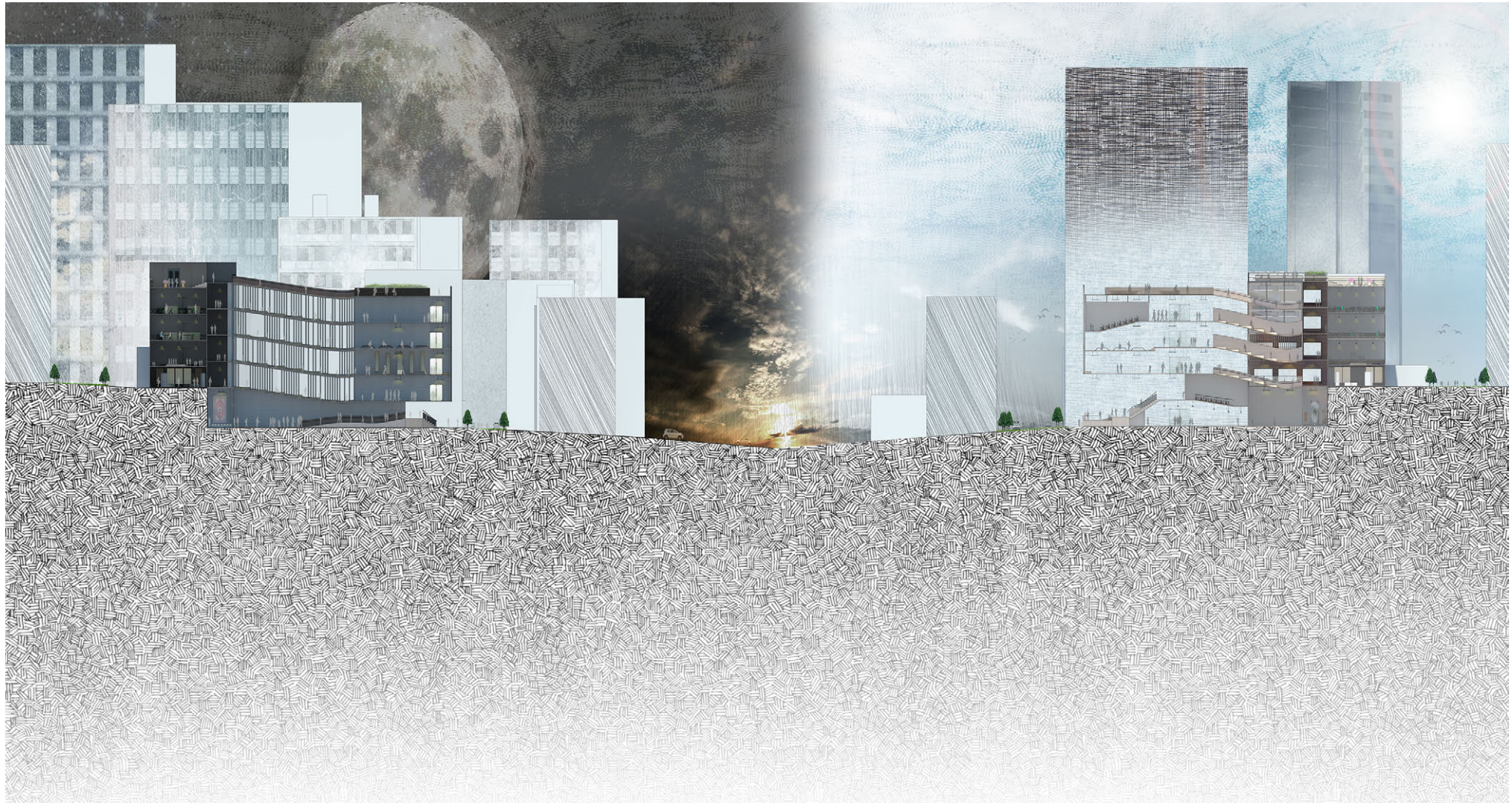
After the Second World War, Korea was liberated from 35 years of Japanese colonization, but the Cold War ensured that the Korean Peninsula would continue under turmoil to the present.

The Korean Peninsula became the focus of a massive surge in global changes resulting in the Korean War of 1950-1953. The country was divided between the north and south: along two ideologies, one a communist state, the other a modern democratic state.

My project SECOND RUN is an attempt to trace the history of this modern conflict in a spatial re-reading of history. I aim to recover fragments and traces of old Korea and rework them into the fabric of modern Seoul creating a place that emphasises the importance of uniting the past and present. The project derives ideas from archaeology and historical research as a form of creative speculation, coupled with the poetic exposition of ideas and events to create a design that uses history and cultural materials to structure an atmosphere of overwhelming presence and 'complex sadness'.

The design focusses on the site of the old city gate 'Donuimun' 돈의문 (the west gate) destroyed during Japanese colonization, which I see as containing the possibility of being given a SECOND RUN. SECOND RUN attempts to recover, reposition and refocus historical events to show an understanding of what North and South Korea have as a shared history and culture within the space of the old city gate. The design is for a park and outdoor museum which houses the Seodaemun Heritage Plaza.





Nick Kim

Year Honours

Slow Space: Innovative Shared Space

Craft, as a process, embodies concepts and practices of duration, slowness and an ethic of care. Adopting slowness as a strategy for the careful crafting of space and time, this project proposes an innovative educational environment for AUT University's city campus that is also a meeting space for a diverse range of people. The project proposes shared spaces that act as social, performance, and educational spaces as well as movement corridors; a new building insertion connects the two streets, which will operate as an architectural laneway, housing programs that perform as 'temporal detours' encouraging engagement.

MeiFung Woo
Honours

AURA

What can the naked eye see? Or, what can't be seen by the naked eye?

This project composes the 'gap' or what I also describe as 'enigma'. It is intended to enlarge the expression of enigma through these multiple spatial levels bridging or under-lying (fictioning) spatial relations of human to otherness; art, life and self.



Sarah Jennings

Bachelor of Art and Design (honours)

MANIFESTATIONS OF AGE : SPATIAL THRESHOLDS AS AN ETHICS FOR BEING-WITH ELDERLY

Research Questions: How might a spatial design installation perform ethical experiences for participants in relation to being-with elderly? As a spatial ethics how might this enquiry broaden our perception of age-related everyday experiences revealing aging as a paradox within all human life?

This Bachelor of Art and Design, Spatial Design Honours project works within a practice-led framework researching the above questions through practices of photography, audio-visual, writing, sound-design and installation. It centers on a question of spatiality through a concern for how design happens in relation to the threshold conditions existing between different human relations. These different human relations have been considered here in connection to what constitutes age starting with the most obvious demographic of the elderly population. In order to think through age as a series of relations across different bodies (both elderly and young), my research has worked through theoretical and philosophical material on spatial concepts of translation, allegory and threshold. Translation becomes a methodological deconstruction for opening up spatial relations across objective and subjective perceptions of what constitutes elderly lives. Finally, the research understands that in order to shift perceptions housed in more stereotypical values of the elderly (that I feel have negative connotations due to their limitations), my final installation needs to perform a rhythmic experience moving its audience through objective and subjective experiences without resting on either as its ultimate reality. Rather it is the threshold between these relations that sets up the more authentic experience. This realization would be the performance of an ethics in that it does not aim to reproduce another representation of elderly life but rather it aims to open up the question of being elderly through other relations of being-with — an opening up of multiple experiences.



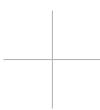


Juliana Satchell Deo

Master of Art and Design

Adorning Shared Spaces

This work pursues an interest in the protocols of my own cultural traditions of the Torres Strait Islands specifically Pacific adornment and customary ritualistic practices. The scope of this work is limited to an exploration of the 'ilan' dress and it's performativity as an object. The dress is mapped as a two-dimensional object, yet to be worn. Through iterative making it is deconstructed, re-constructed and performed as an ancestral re-telling through my grandmothers, mother, aunties, sisters and my own daughters. Throughout this project I have explored many ritual practices and ancestral stories that have been passed down to me through the maternal lines in my family. I have learned to question the origins and the purpose of these traditions. Many of the answers I gathered sitting respectfully in my mother's kitchen listening to the stories, songs that began this project. What I imagined to be a straightforward study and a rite of passage turned out and dance be one of the most humbling experiences of my academic journey. This exegesis is the story of that journey.





Hannah Alleyne
Master of Art+Design

TRAVERSING MEMORY: THE LAST DAYS OF THE OLD MANGERE BRIDGE

Traversing Memory serves as a mnemonic device that offers communities and individuals an opportunity to recall and therefore preserve memories of the area. Like the Old Mangere Bridge itself, this work will not only extend across the Manukau Harbour but also through time, stimulating recollections of the area, strengthening both individual and collective memory pathways and fostering old and new memories whilst illustrating the temporality of both built structure and memory.



UNDERGRADUATE

Year 1, 2, 3 **Bachelors**



TRANSCENDENTAL SOJOURN

Susan Hedges and Rafik Patel

The hotel lobby is an impersonal milieu that serves to encompass anyone who wishes to reside. These majestic settings however are often voids — places to meet no one. German cultural theorist Siegfried Kracauer suggests the hotel lobby is a place of 'transcendental sojourn,' a container of silence where guests avoid exchanges, marks a destination reached by journey, a place of temporary residence and a place where 'strange mysteries' are concealed, both legal and illegal.

Students examined and depicted the phenomena and transcendental 'scenes' within the hotel lobby and other spaces. Through an examination of film and theory, students designed spatial narratives, considering the temporary and transient world of a guest in the milieu of the hotel.

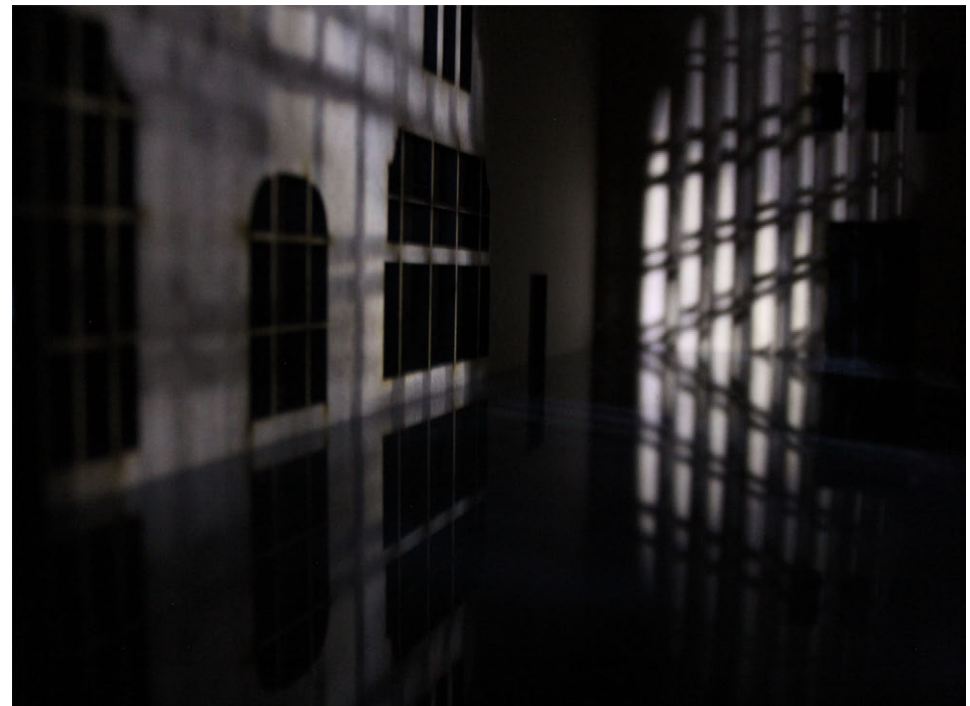
The site for this project is the original Auckland Railway Station.

Sofia Radak

Year 3

THE SPACE OF SILENCE

The importance of light and shadows within in a space determines what is being hidden or seen whilst presenting a dramatic mood. There's a slow transitional movement present with light as it strongly impacts the passing of time. The harshness of shadows creates an airy and uncomfortable silence. There's not a person in site, merely passing of broken shadows as the sun rises upon the old Auckland railway station. Days after days numerous pits of darkness lurk the train station asking for some attention. Shadows emerge from darkness and slither across the floors as they become the characters of this structure. These slow shifting bodies of shadows dominate the space as they haunt the lobby. Once a welcoming area full of bustling bodies has now become an abandoned space. Silence and shadows are all that inhabit this melancholic lobby.





Sarah Hong

Year 2

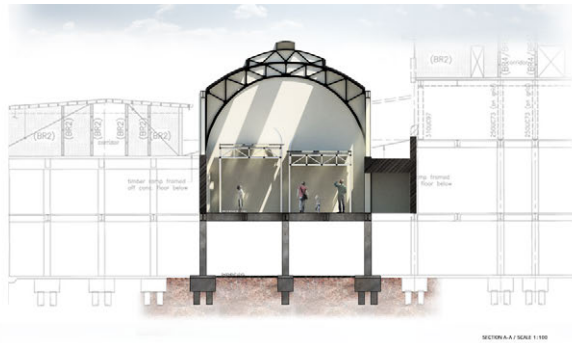
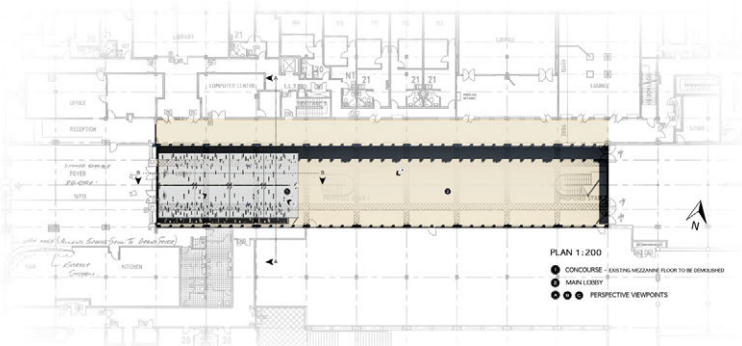
Transcendental Sojourn

What are patterns? What makes up a pattern? Patterns are an important form of movement used to recreate an atmosphere or space. Hand made, mechanical or even natural patterns are a few of many broad pattern making.

Most spaces and surfaces are masked over unwanted areas, hiding the originality of its' surface beneath. Over the past semester of this brief, I studies the masking of space and developed in to relentless patterns. Researching and experimenting on what a pattern is, what they do to a space and what makes up a 'pattern'. Visiting the site, Auckland Railway Station, my main focus was the ceiling. The main lobby ceiling, imported from Germany is known to be 'Pressed Tin' and had been constructed in a systematic grid that offers a sense of solidity and stabilization. From the grid and repetition of its' pattern, it gives a historical atmosphere to the space. I developed further, moving on to the concourse of the building. Unlike the lobby German ceiling, the concourse had been repainted or covered, referring to being masked; it decayed throughout the surface. However, it gave an atmospheric perspective to the space where seemingly having its' own intense pattern.

In progression to my presentation, my final design intent was to use materials that were light, fragile, unstable and transparent. By using wax, the fragility and transparency gave a broken, weak finishing. In reflection of both the lobby and concourse ceilings, my pattern conjoined both spaces into one conceptual model. Unconditionally, the unsuccessful modules of the pattern became my most successful models. By using my research and experiments, by placing my pattern on to the surface of the concourse ceiling, gave an overall transparent, layered and fleshy look. This being, the surface had been covered by another layer of mask to its original decayed surface.

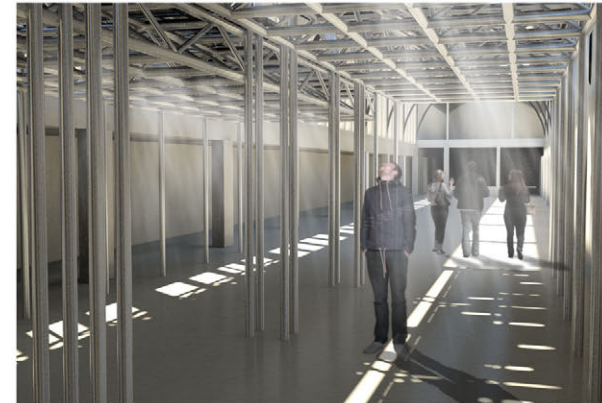


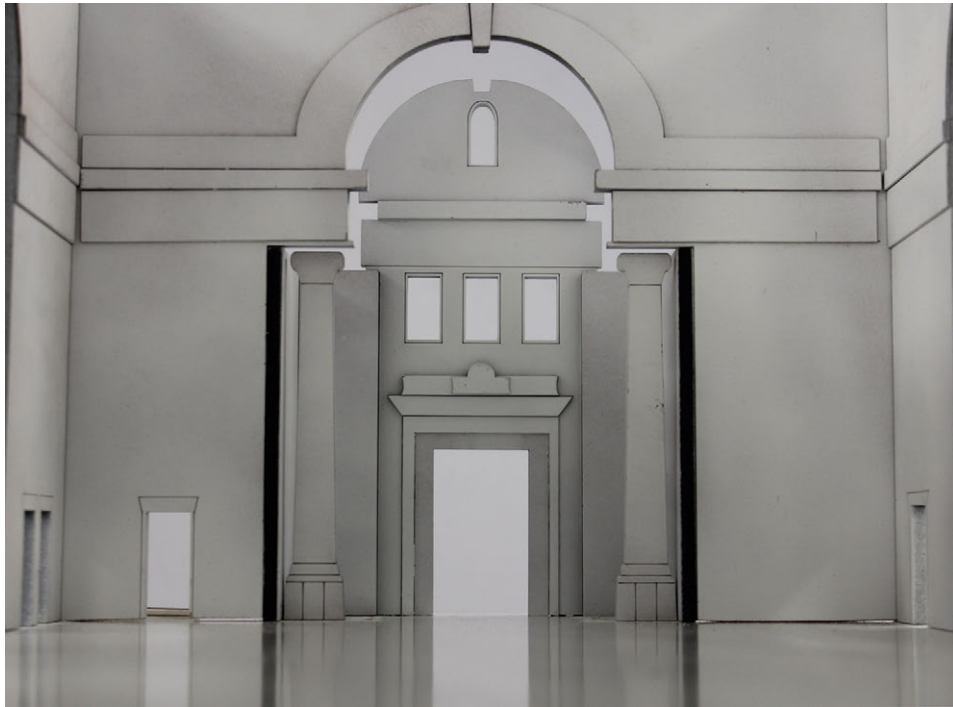


Amy Han
Year 2

THE PRESENCE OF LIGHT

My proposal is to understand how the light creates various spatial effects especially through making of the focal point and alteration of the edge conditions. I aimed to transform the concourse area of the site as where people could experience special light quality while they are passing through. I have designed two symmetrical canopies that are made out of metal scaffoldings and frosted glass panels, which have patterns from the previous model making experiment. The light pierces through the patterned panels and again through the scaffold. It is intended to evoke light movement and to capture its delicacy.





Helen Bratty

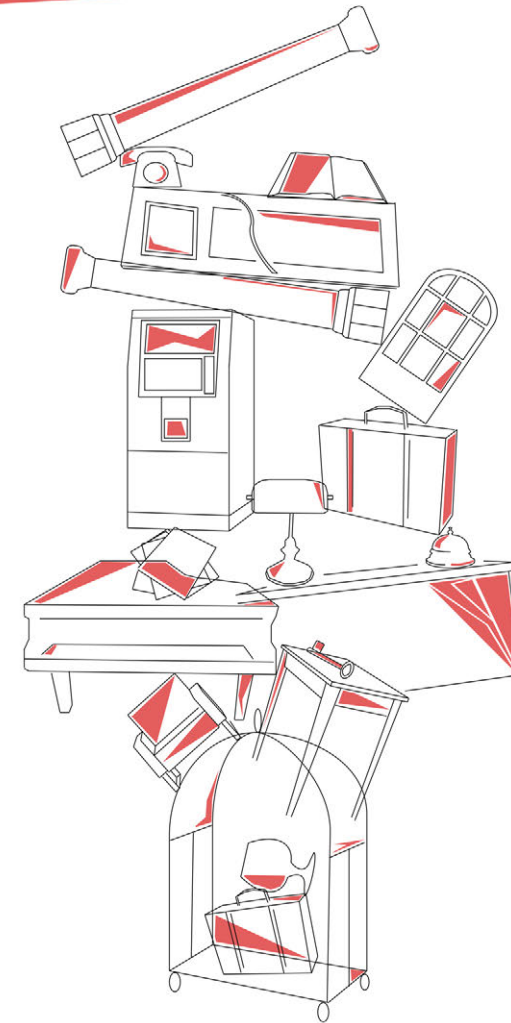
Year 3

Performing Still Life

'Performing still life' is a project focused on the performative nature of the hotel lobby space. I am interested in the ideas of human and non-human actors, the scenographical elements of the lobby and the performance of the everyday. With my focus being on the non-human actors as the characters in my narrative I have become interested in still life. Still life are the captured performances of non-human actors. Dennis Servers writes in his book '18 Folgate Street', 'the life is only still, not absent'. I am interested in highlighting the performance or this slow life of these non-human actors in the stage of the lobby. I think it is important to do so because as human actors we overlook who we are collaborating with in our performances. I wanted to create a model and video installation to achieve the same in the lobby.



PERFORMING STILL LIFE



STARRING THESE AND OTHER NON-HUMAN ACTORS

FLUID STATES AK2040

Amanda Yates

"Taking account means an event inflecting the arc of its becoming as a function of its feeling the influence of other events, either in its initial conditions or en route... The trees along a river take account of the surrounding mountains in how they are able to take in the rain washing down from them, negotiating with the shadows for their growth, or availing themselves of the mountain's protection from the wind."

— Brian Massumi

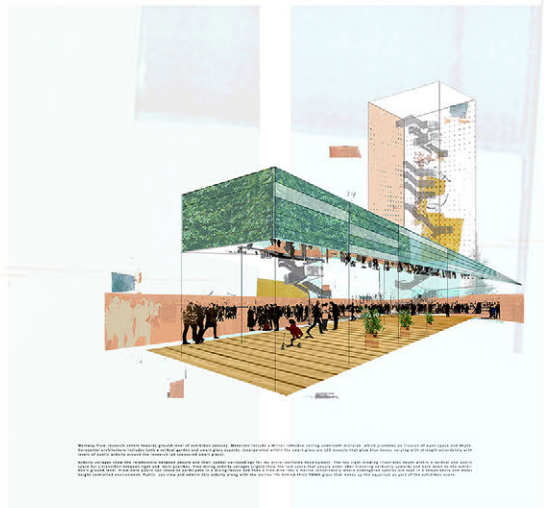
Develop a design for an urban event and an Ocean+Urban Micro-Lab for Auckland in 2040. Sited on the urban waterfront at the Wynyard Quarter the project indexes climate change-induced sea level rise and locates activist and performative practices (events, installations, festivals, etc) that engage multiple publics in conversations around sustainability.

ILLUMINATION

MICRO-LAB & HOME

ABSTRACT
 Illumination is a multi-layered architectural project that explores the intersection of light and space. The design is a response to the challenges of creating a building that is both a laboratory and a home, a place of research and a place of living. The architecture is a series of interconnected volumes that create a sense of movement and discovery. The building is a micro-lab, a place where the boundaries between the natural and the artificial are blurred. The design is a response to the challenges of creating a building that is both a laboratory and a home, a place of research and a place of living. The architecture is a series of interconnected volumes that create a sense of movement and discovery. The building is a micro-lab, a place where the boundaries between the natural and the artificial are blurred.

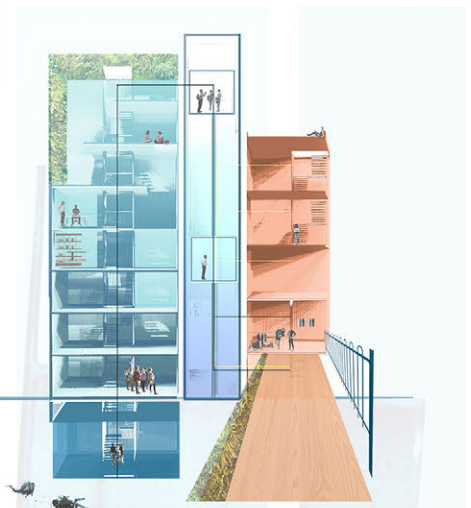
KEY TO THE PLAN
 The plan shows the layout of the building, including the laboratory, the home, and the public space. The colors represent different materials and light treatments. The plan shows the layout of the building, including the laboratory, the home, and the public space. The colors represent different materials and light treatments.



SECTION
 This section shows the vertical arrangement of the building, highlighting the transition from the ground level to the upper levels. The section shows the vertical arrangement of the building, highlighting the transition from the ground level to the upper levels.

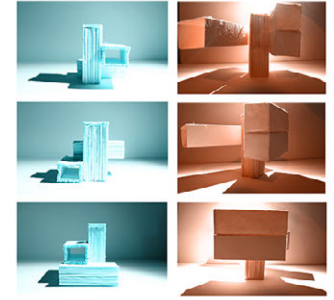
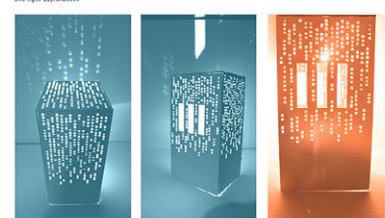


SECTION
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MICHAELLA FRANKLIN 100000

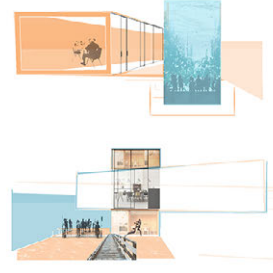
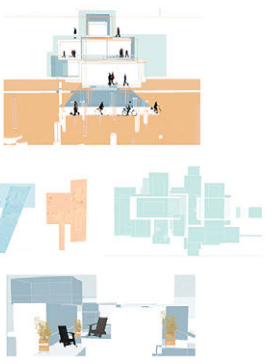
MODEL CONCEPTS



MODEL CONCEPTS
 Architecture and material /
 Section exploration

CONCEPTS

It is a concept which the architecture is a series of interconnected volumes that create a sense of movement and discovery. The building is a micro-lab, a place where the boundaries between the natural and the artificial are blurred. The design is a response to the challenges of creating a building that is both a laboratory and a home, a place of research and a place of living. The architecture is a series of interconnected volumes that create a sense of movement and discovery. The building is a micro-lab, a place where the boundaries between the natural and the artificial are blurred.



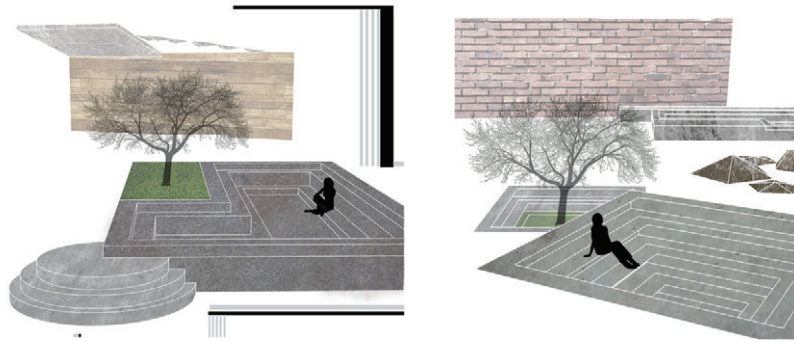
INTERIOR PERSPECTIVES

Interior perspectives show the building's internal spaces, highlighting the transition from the ground level to the upper levels. The interior perspectives show the building's internal spaces, highlighting the transition from the ground level to the upper levels.

Michaella Franklin
 Year 1

ILLUMINATION

Illumination is situated in Auckland's Wynyard Quarter, as a jutting threshold of land to sea, and incorporates an exhibition space, a marine laboratory and residential quarters for marine scientists. It flexes between the horizontal and vertical: an exhibition journeying as decline into the earth, experiencing contrasting light and dark in stratifications of differing milieus—as declensions of climate disaster. The research facility affords an opportunity to Scuba-dive into the marine park. The building glows at night, a soft marine-blue warning of the hazards of our technical futures.

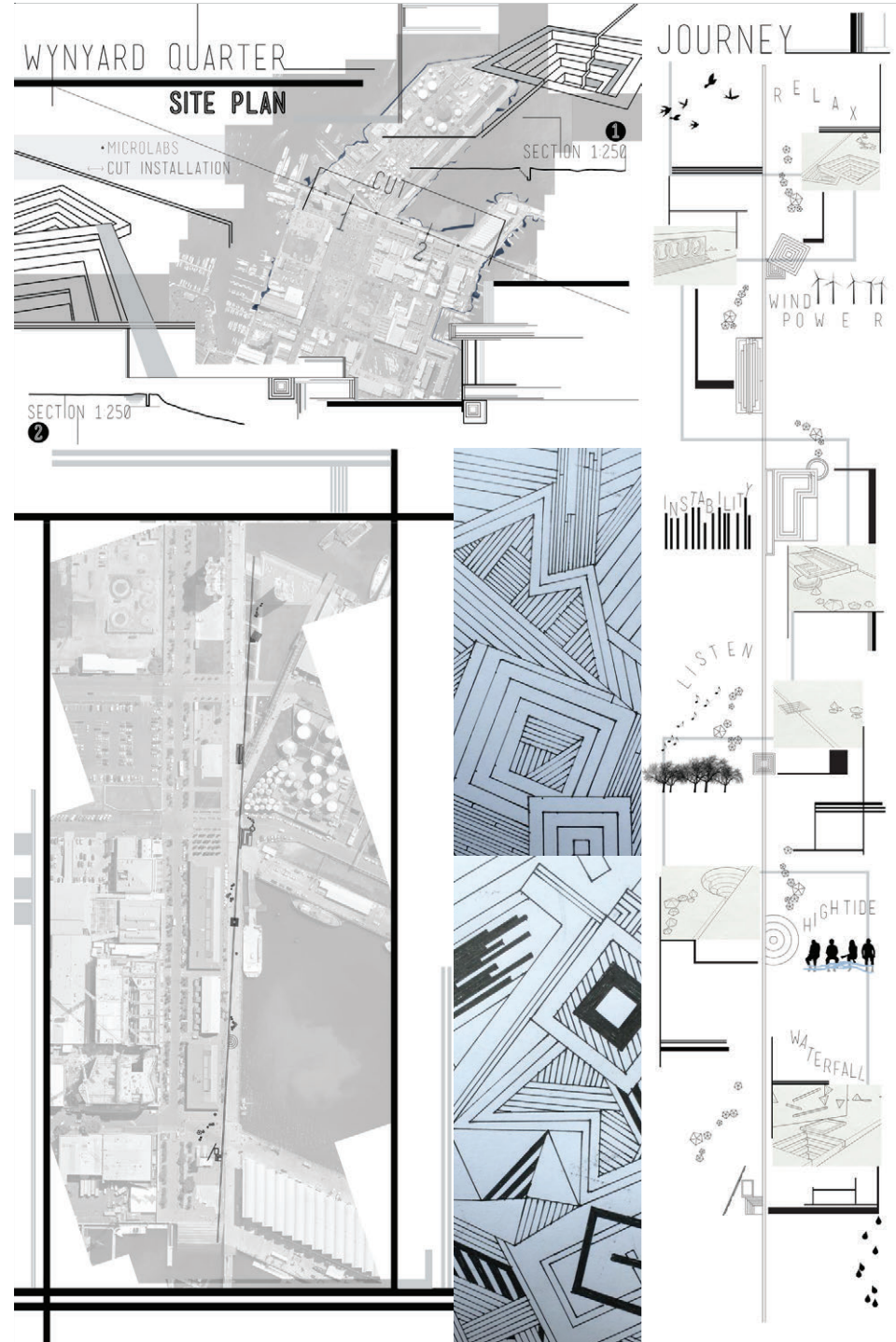
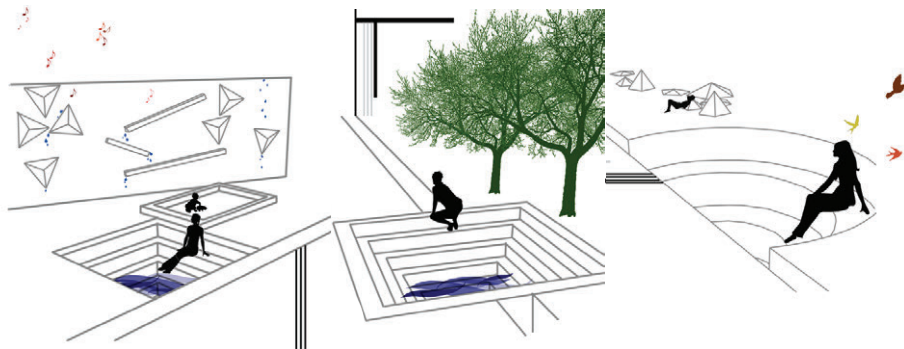


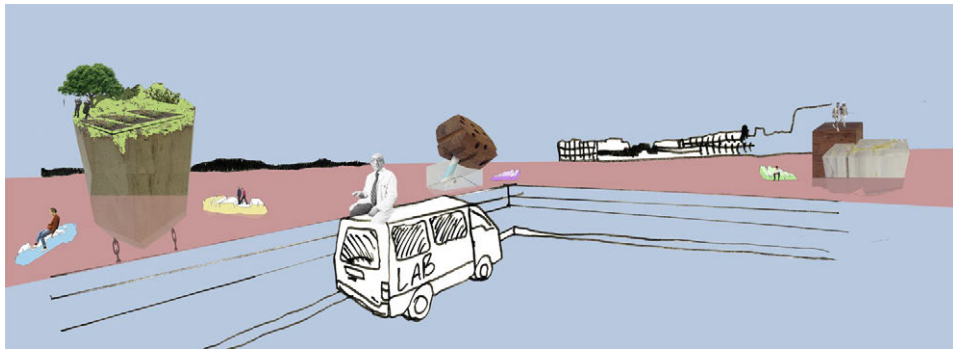
Jamna Dayal

Year 3

STABILITY

Stability is both a continuous cut in the landscape and a group of specific locales along that cut spanning from the sea steps at Silo Park to the sea steps by the crossing bridge. These embedded locales allow for sitting, reflecting and listening to surrounding. There are opportunities for exchanges and interactions with climate experts who traverse the site along this passageway. This is a journey, broken by individual experiences, a descent into the ground where seawater is encountered in its tidal difference and rhythmic change: many different sounds, experiences and learning encounters and opportunities for solitude, to meditate and enjoy the surroundings.



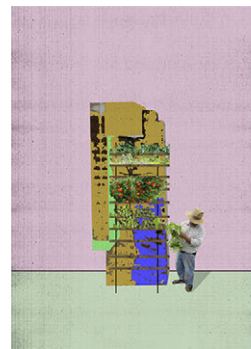


Jacob Darowski and Hamish Davies

Year 1

KAIMA

KAIMA is an architectural intervention in Auckland's Wynyard Quarter that approaches the question of climate change and the crises of that change from a questioning of individuals' everyday habits. Our word 'climate' comes for the Greek KAIMA, meaning 'inclination'. How do we incline people to change their habits? People are not motivated by ultimatums like 'the damage is done', or 'it's too late to fix it now'. They then do what most people do in a crisis and hide away, close their doors, and enjoy the time they have left. This project explores how, through simple and accumulating design interventions, we are able to positively motivate people through showing them that every small change helps, and that things can get better. This ultimately gets people to change by themselves.





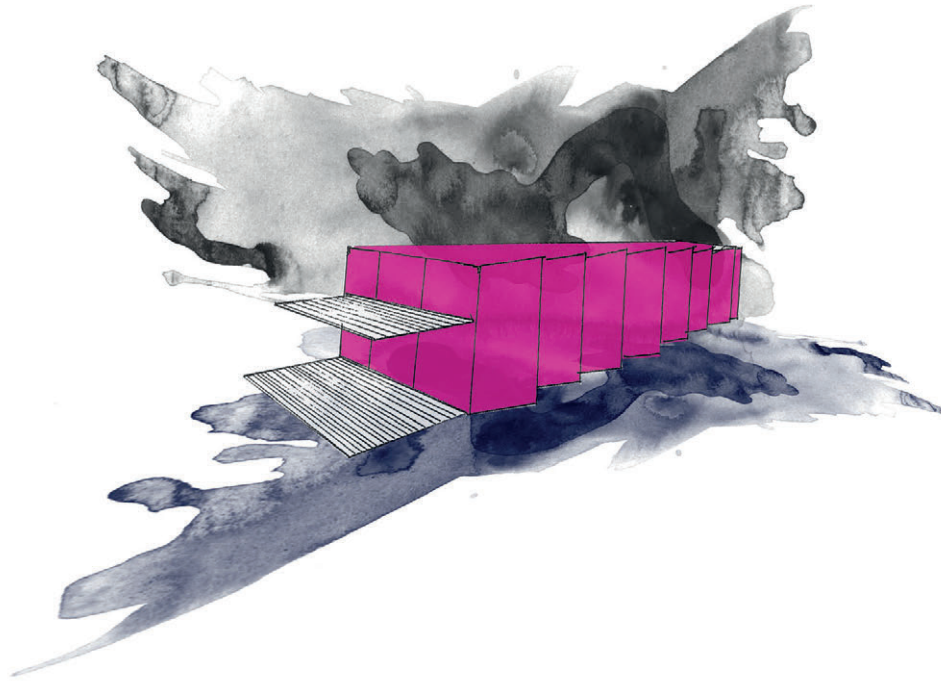
Sam Couling

Year 3

WYNYARD POINT - RECESSED PARK

This project directly dealt with the indexing of sea levels and how it will effect the New Zealand coast line within the next few hundred years. A series of recessed pools are to be placed around Wynyard Point, tracing the memory of the silo tanks. There is a researcher housed in this area that will help to create awareness as well as test the water. This water needs to be tested as its at the end of the catchment and is unsafe to swim in. There will be a seasonal programme where people will learn how to sustainably grow their own resources, for example in spring there will be a workshop on planting seedlings throughout the park.



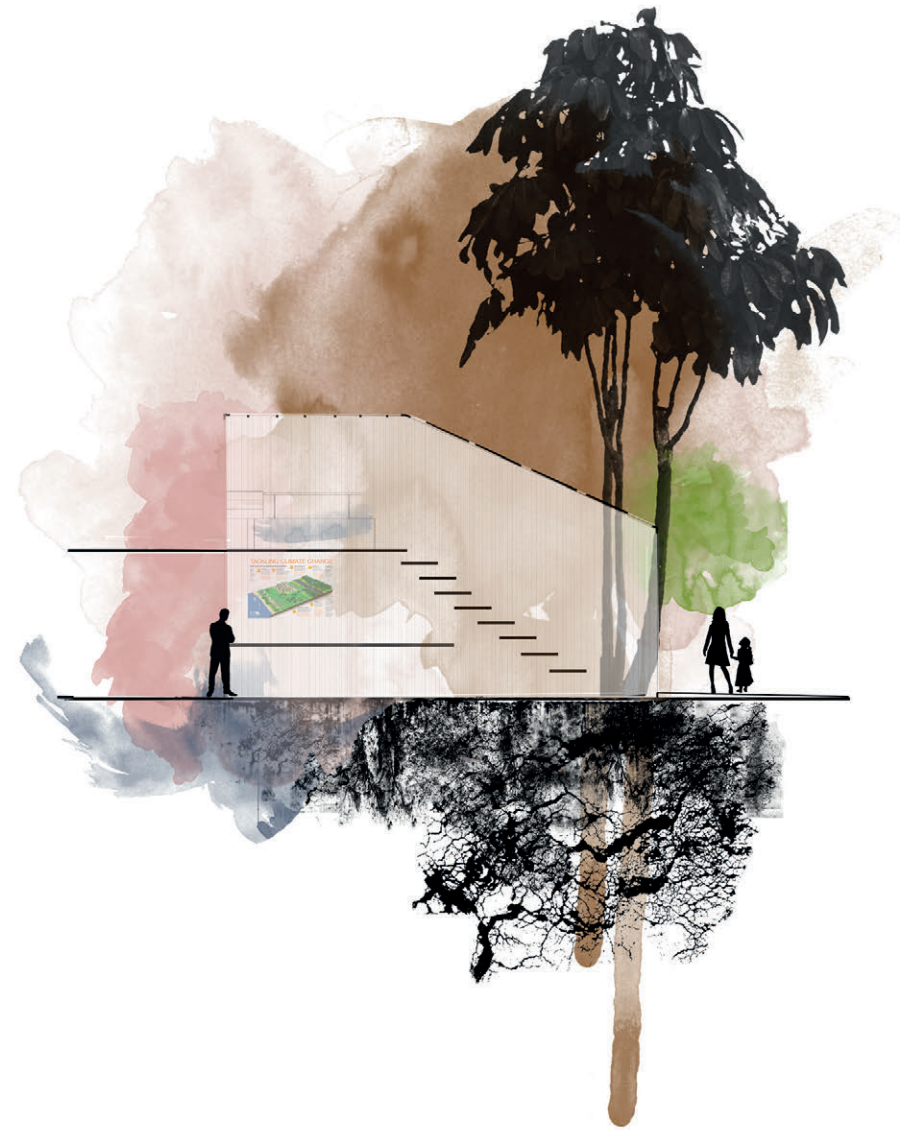
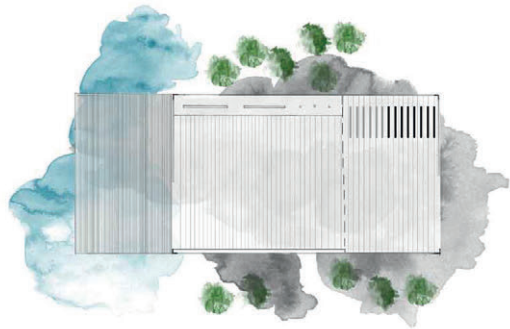


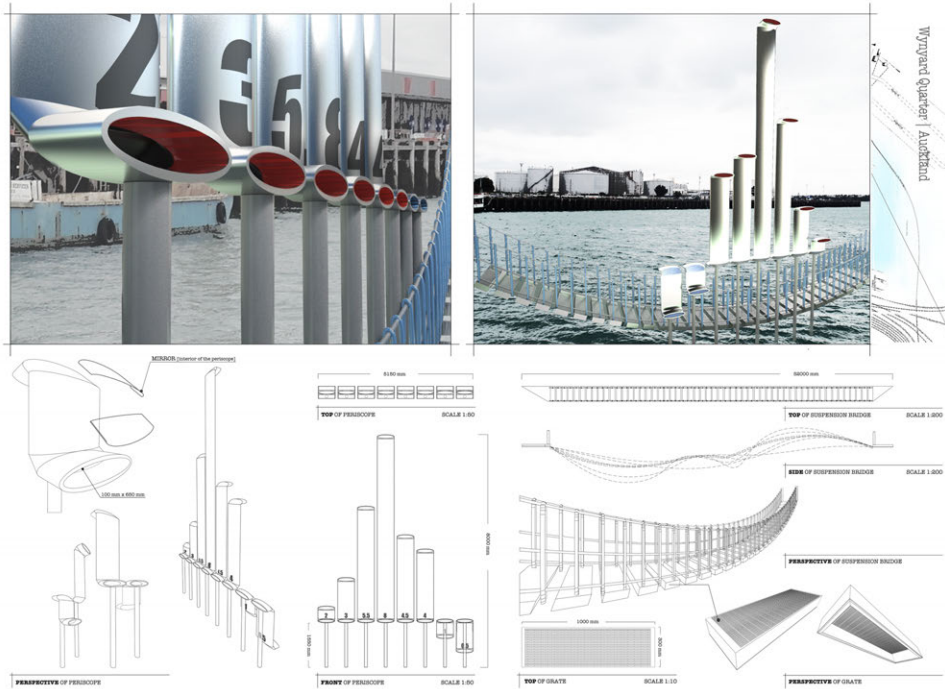
Emma Butterfield

Year 1

OUR CHANGING WATERFRONT

My approach to climate change focused especially on the power of the sun, and effects of solar flare radiation in affecting climate change. Starting with a concern for how time is incorporated into design, my experiments were with ice and melting—the duration of changes that affect us globally. I developed a laboratory for a climatologist and information space for the public, located on Karanga Plaza at Auckland's Wynyard Quarter. The building is composed of glazed walls that offer transparency during daylight and enable the building to glow from interior lighting at night. The energy is renewable, utilizing solar panel collectors.

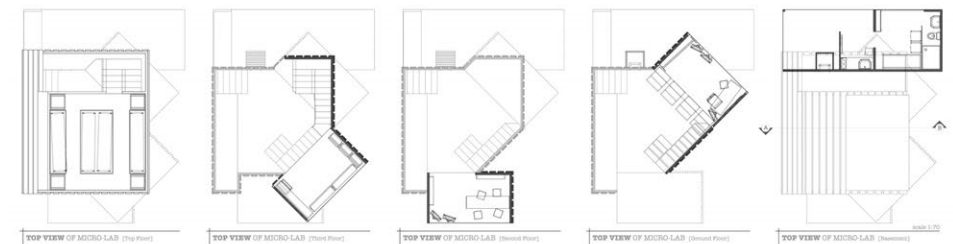
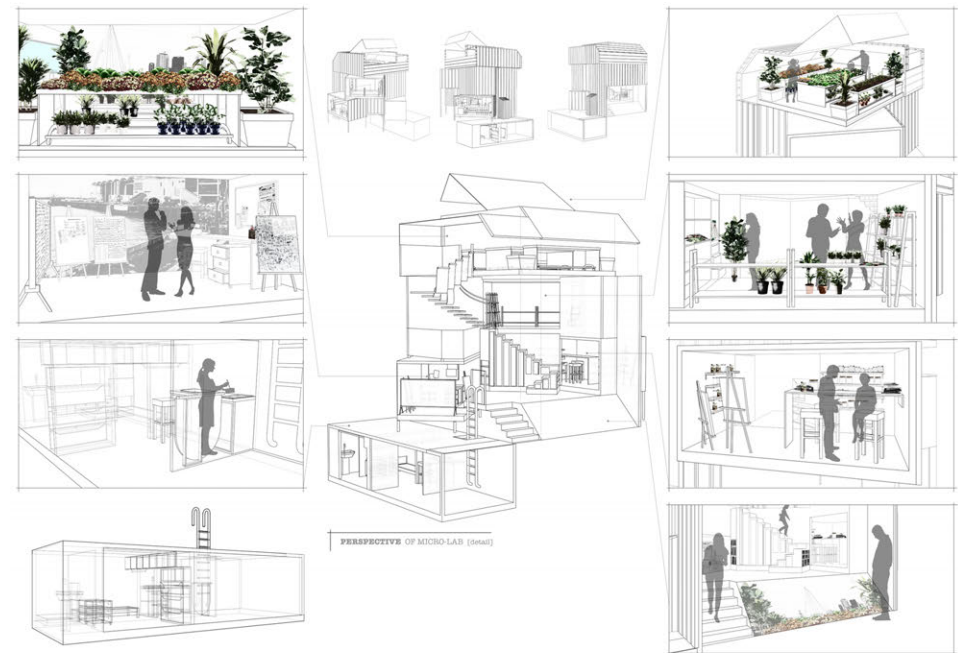
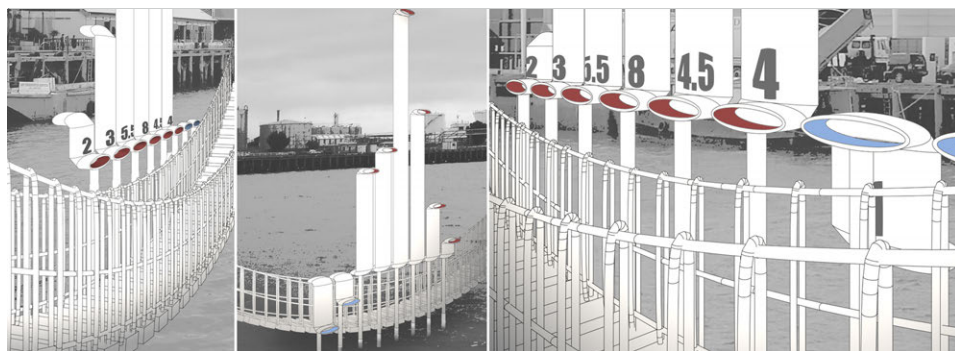




Hilda Yip
Year 2

ESTHESIA

This project lenses climate change, with an aim to draw attention to how climate change events can affect how we dwell, and produce further crises of habitation. As a design community, we have to start making decisions concerning sustainability; an idea, a message, can last longer to create impact for generations. This design project concerns what surrounds us, everywhere—we need a peri-scopic way of looking—a way of looking in a surrounding way. The project is for an information centre on climate change based loosely on a periscope principle. An upper level houses a luxuriant green roof-scape. To get to the green environment we pass through an information exchange space which addresses climate change.

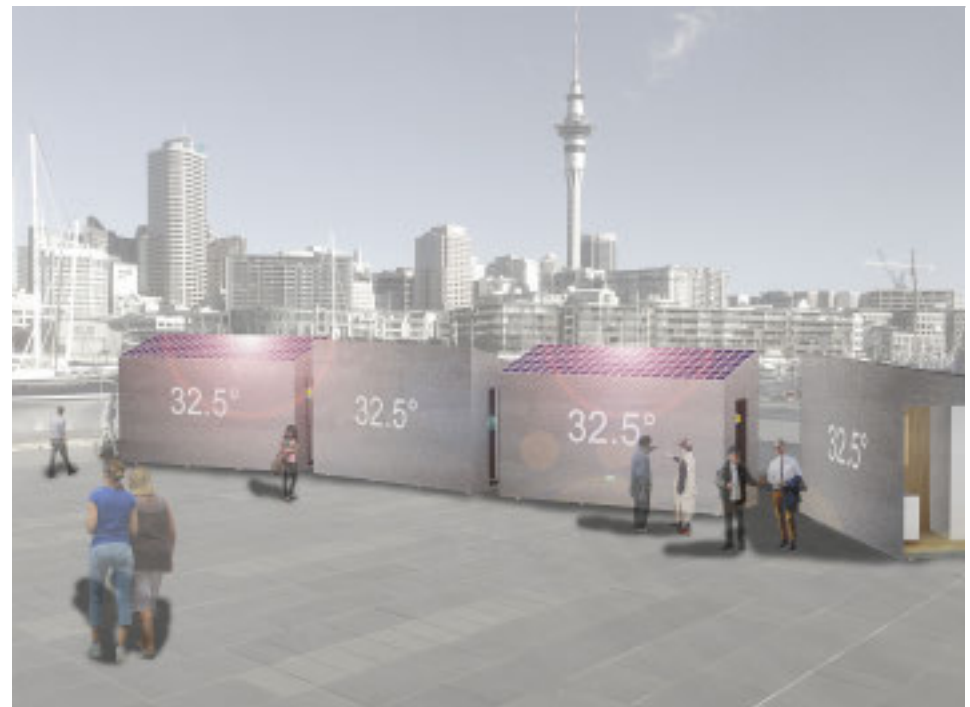


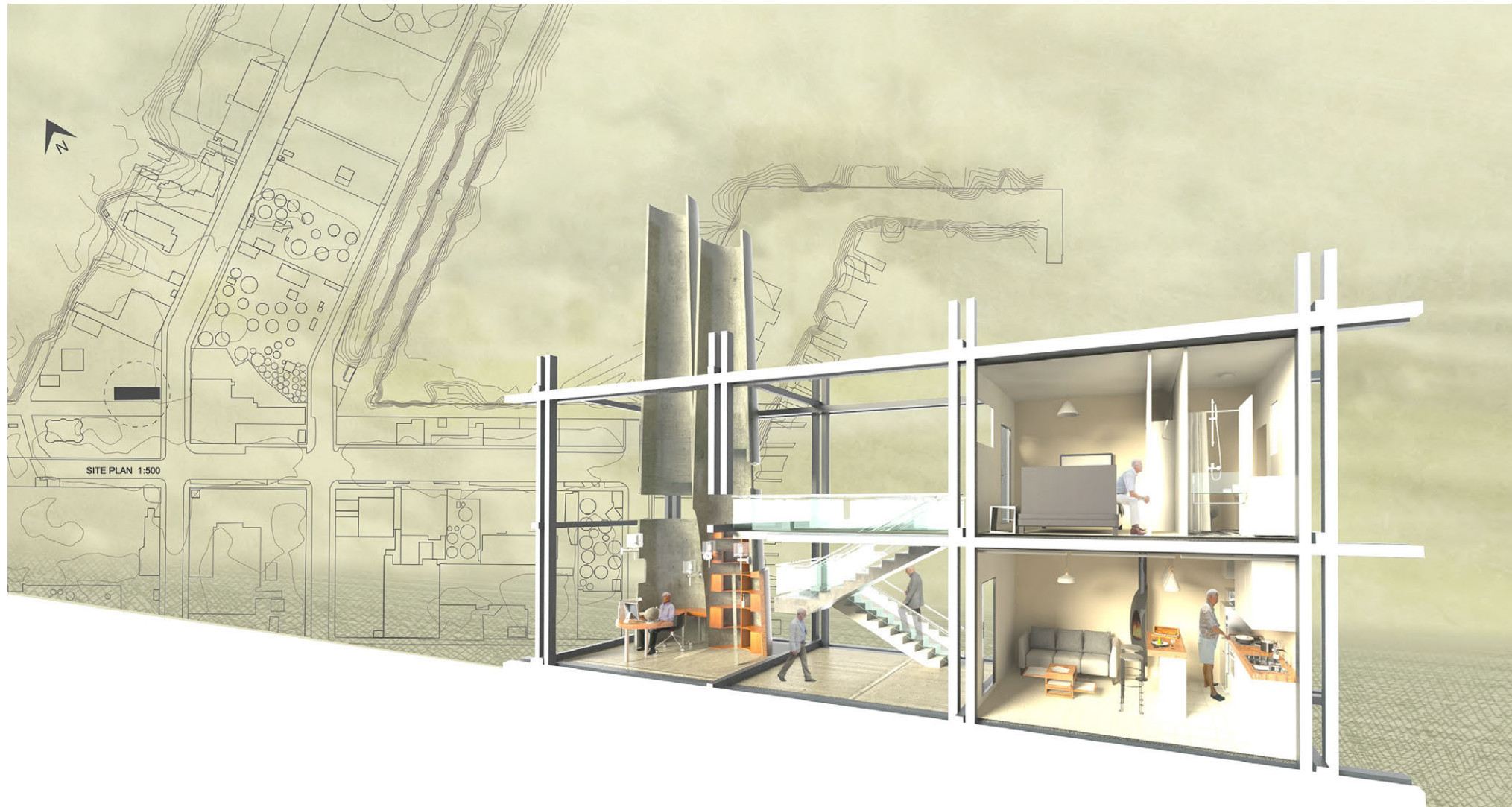
Priscilla Yang

Year 3

Folded Motion

This design project, situated in Auckland's Wynyard Quarter, activates the most dynamic threshold moment at that locale, where the site steps down into the harbour. The project is in two parts. On the steps that follow a rhythmic tidal submersion I have provided an event intervention that alerts a general public to those factors or forces whose modulations accelerate or retard climate change. The step surfaces have embedded digital readout displays that convey changing conditions both local and global. This event aims at fostering a public to find out more. The second intervention is a series of small display pavilions that communicate more complex climate change information via an array of interactive screen engagements. Each pavilion has thematic concerns with aspects of climate change and the overall programme is coordinated by a climatologist who also has a climate research facility as part of the overall complex. The pavilion complex folds and unfolds, to extend its surface footprint on the site and aims at sustainable energy production through solar panel collectors.



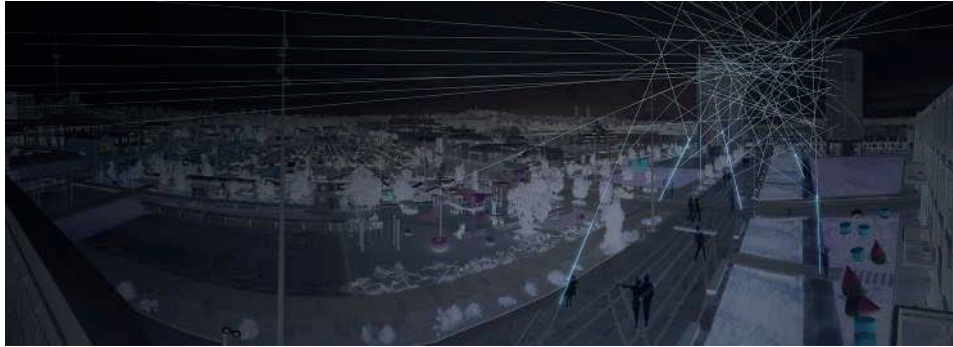


Eunice Qin

Year 3

CLOUD

What if irony is my key design strategy? How would that work? Intervening to improve climate change will just not work. Every improvement engages us in producing even more energy and CO2 emissions. And building is the worst thing I could do! Clouds are my theme: clouds of pollutants from chimney stacks; climate change science living in a foggy cloud; and cloud computing as our latest invention that only speeds up this planet's technologically driven production. I design ironically, inefficiently, with building technologies as quotations of problems rather than solutions.

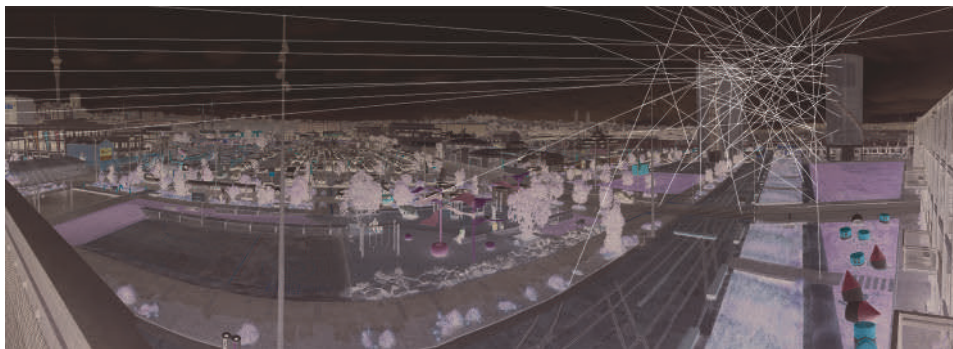


Kate Nalesu

Year 2

Connect

In this design project addressing issues of climate change, my focus was on increasing processes of communicating the effects of climate change in an ongoing and everyday manner. The design approach was not so much architectural as it was a systems design for communicative networks. Connect is a series of information poles sited in Silo Park to inform on changes of sea level and the impact this has on Auckland's buildings. The whole structure extends to a global network sending text messages to smart phones when in proximity about events worldwide impacting on climate change. We are not alone in facing this challenge. We are connected.





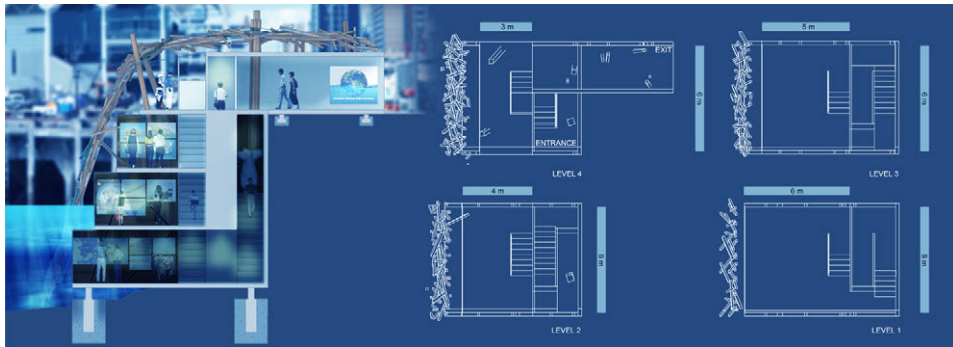
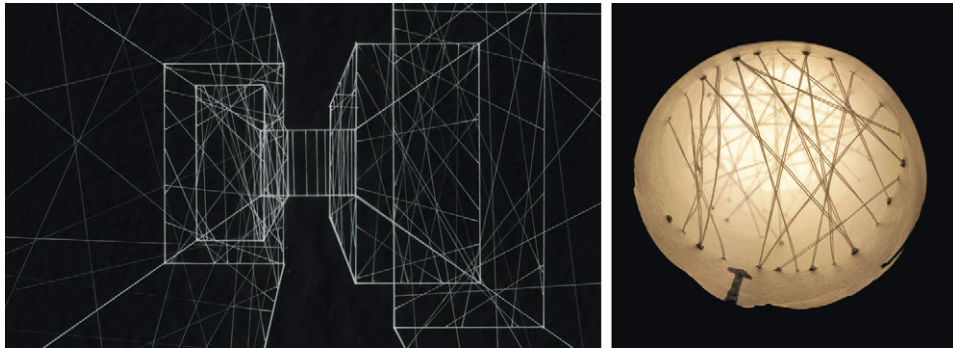
Chelsea Lokes

Year 2

RESERVING THE MAUNGA

The four structures I designed for Maungawhau represent environmental reserves frequented by native New Zealand birds migrating over Auckland. My designs correspond to Waitakere, Rangitoto, Tiritiri Matangi and Maungawhau itself. The structures promote site awareness and the movement of Maungawhau towards being a reserve too. On the largely barren site the structures act as pinpoints, yet over time and with their success, they become completely concealed in native bush. The restoration of New Zealand native bush to Maungawhau will encourage native wildlife back onto the mountain. This can then be applied to the Auckland wide volcano network, establishing an expansive Auckland ecological structure.





Kyle Wang
Year 2

THE WAVE

The focus for my design project on climate change was on the dramatic scene of the sea reclaiming land and an ensuing concern with radical decrease in surface areas for habitation and eventual overcrowding. My design aims at a sensual and vibrant engagement with the very notion of the sea 'eating' the land, as if a wave clings to the shore, carrying a mass of debris that it flings onto the shoreline. This facility for investigating climate change takes people deep into the water, employing confined and tight spaces to infer a sense of greater density of habitation. Its roof layers a complex geometry of materials as if showing how debris was washed up onto the shore.



Wynard Quarter
Site and Location Map

IN RESIDENCE: VOICING DESIGN

Eu Jin Chua, Andrew Douglas and Sue Gallagher

To be in residence implies a temporary or short-term stay. As such, to be 'in residence' involves enacting or performing dwelling in locales other than those we think of as enduringly home. To set-up contingently, or to stay (for a bit) can be thought of as an emerging paradigm that increasingly shapes our relationships with each other and the world at large. Less and less are we fixed in place, interior to this or that set of (institutional or domestic) rules; instead we float in a varying and open field of relations and constraints that hold for a certain period and then reform.

With this in mind, students were asked to design, craft and collectively implement a temporary home away from home for Spatial Design — an end of year exhibition pavilion.



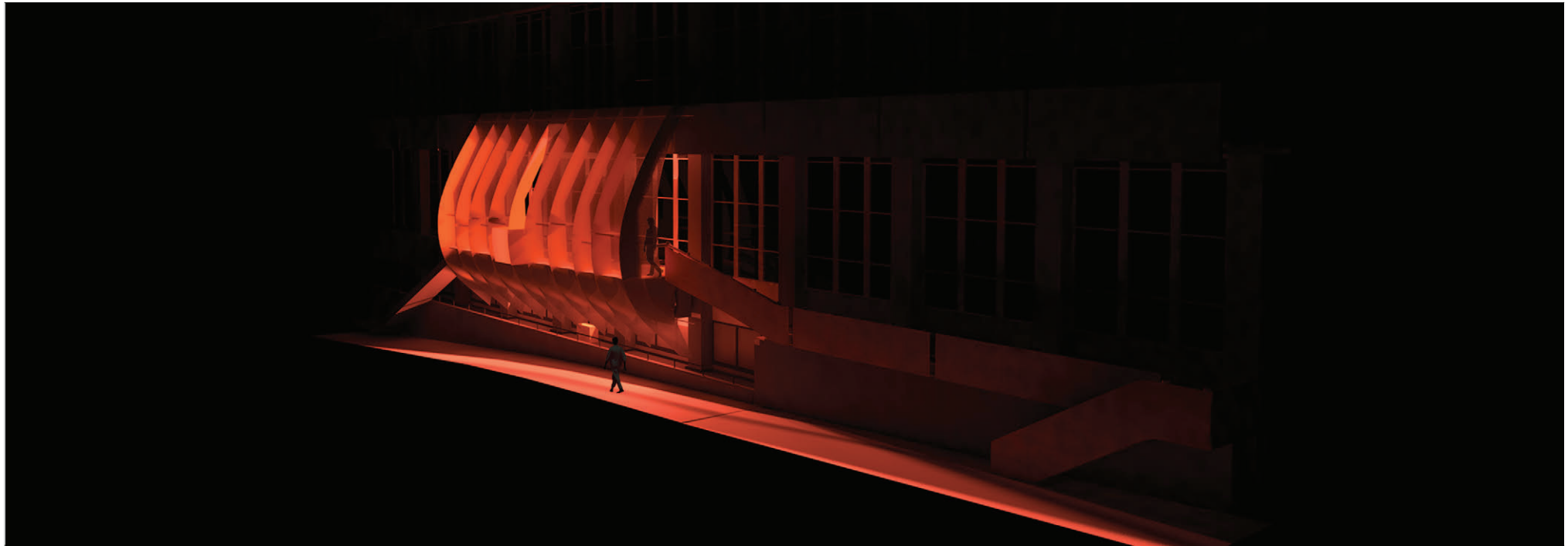
CAM (Clayton Salamisa Cakau & Andrew Benjamin Lowe & Sokchanarun Kong)

Year 2 & 3

URBAN OASIS

Our appreciation for something as simple as water has been contained in plastic bottles, something that is destroying us is containing something we need to live. To express and contain the essence of this vital resource will be portrayed in the design. Metaphorically fabricating a vital resource was our main objective, basically fabricating the beating heart of Auckland University of Technology (AUT). Which we interpreted as the main gathering areas, such as the city campus quad, so in turn we decided to create a common room for students.



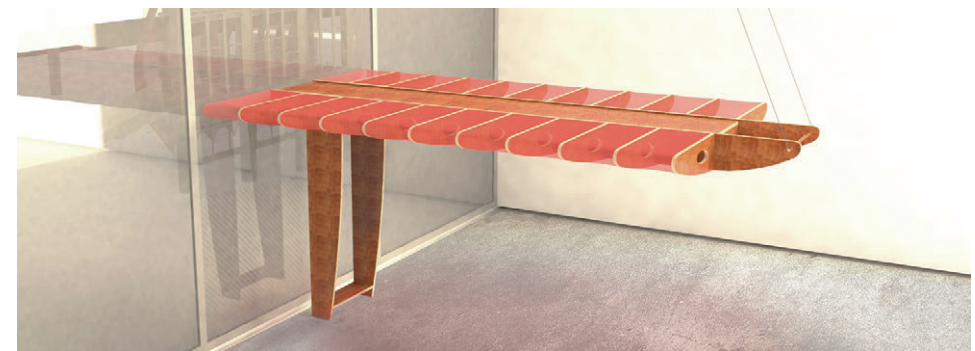
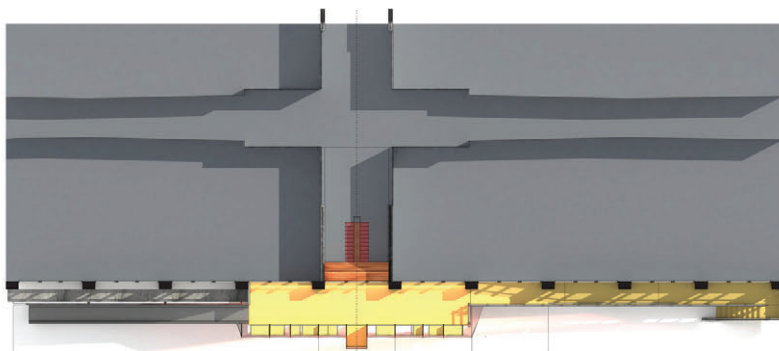
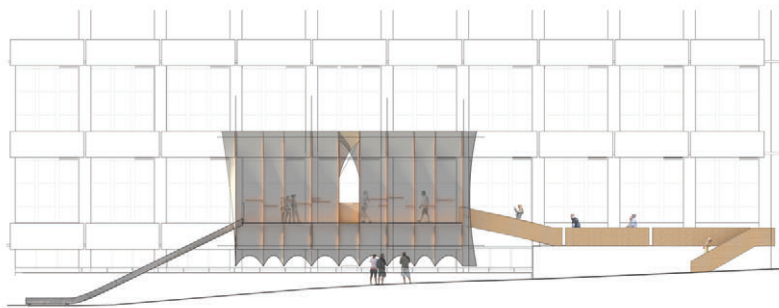


Sam Morrow, Sara- Louise Findlay and Sophie Spice

Year 3

PARASITIC THRESHOLD

Represented as a 1:10 scale model, "Parasitic Threshold" proposes an expanded, translucent threshold that blurs the distinction between inside and outside, and public and institutional spaces. It aims to foster a more apparent expression of the creativity housed in WE Building while drawing an otherwise excluded or separated public into playful relation with the building's learning environments. It is a way of conversation elevated off the street looking into the shared space of Product Design. The design table is to host design discussions about the model with the use of a design book.





Kate Wotherspoon, Chelsea Delich, Maddie Hughes, Micaela Wynne, Kendell McGifford, Ping Ma, Ashley Gu, Carrie Li
Year 3

STAY SEATED

Rocking, swaying and shifting - our series of wooden seating installations focuses on the potential for play within the mundane action of sitting. 'Stay Seated' explores the range of conversation within St Paul Street and challenges the most iconic piece of furniture - the chair. We combined materials to create a contrasting aesthetic which in turn highlights the collaboration of the departments within the AD'14 Exhibition. The rocking motion symbolises the underlying Wairiki stream of St Paul Street, creating a connection between users and the history of the site.

TOXIC URBAN

Fleur Palmer

This studio project is set in a post-apocalyptic Auckland of 2040. In this scenario, Auckland has become a place of desolation and futility. An unknown event has led to the death of most individuals and humanity. The idea for this studio is stimulated in part by what is happening in Gaza; the threat of global warming, and also by Cormac McCarthy's book *The Road*. McCarthy described a world in which other human beings have nothing to offer but cruelty and danger. In this context, Auckland has become a hostile environment which has been stripped of all ability to support life.

How would we inhabit Auckland if it was radically transformed through an unknown catastrophic event? How would we sustainably inhabit this place, if access to all resources and facilities that we currently take for granted, have become obliterated? How would you identify the conditions and location in which you or other things could survive and flourish within this dangerous context? How long could you survive within this milieu?

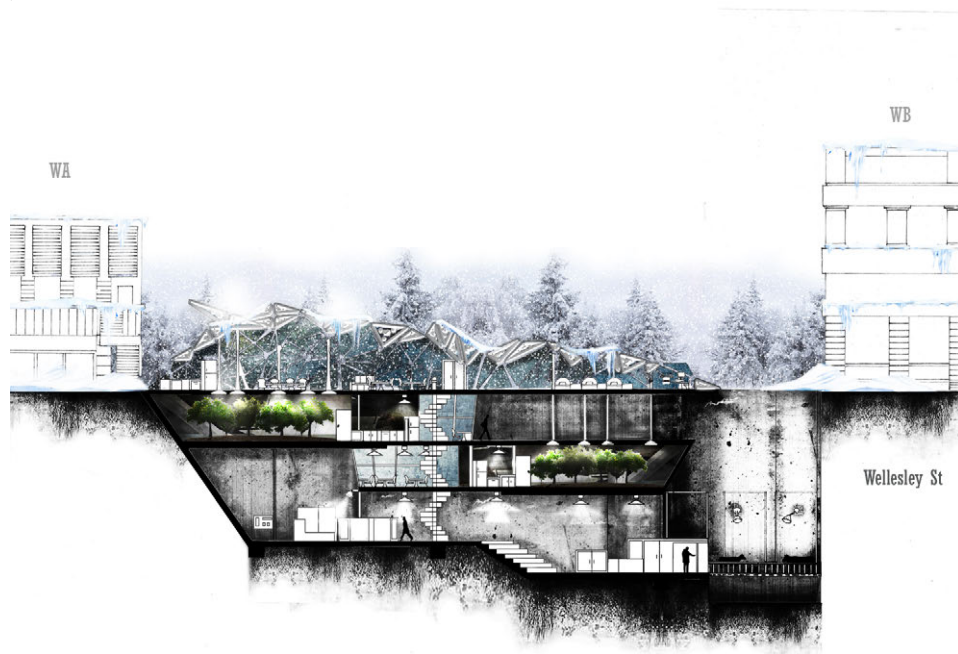


Hana Stay

Year 3

DYSTOPIC CITY

In 2014 a volcanic eruption demolished Auckland city, wiping out the majority of the population. Years have passed and there are only two survivors left. The world as we know it has ceased to exist, the only way to survive is to adapt. With resources and technology wiped out by the eruptions the survivors went back to basics to live. In this project I am narrating the lives of these survivors, the struggles and the spaces they inhabit and how they survive in a deteriorating, crumbling landscape with scarce resources.

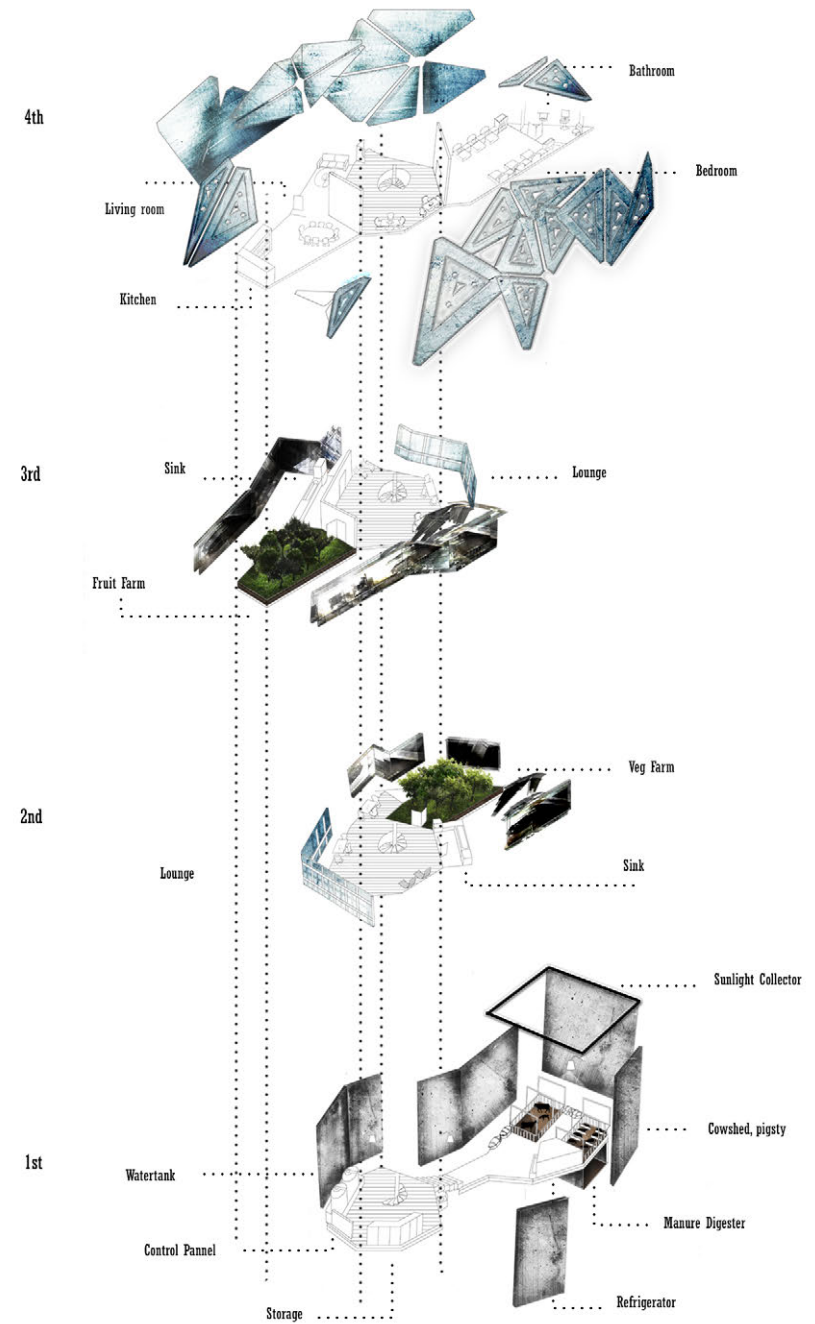
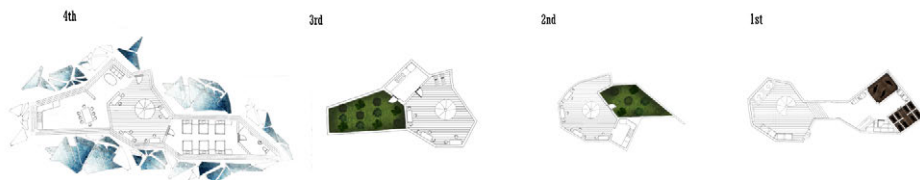


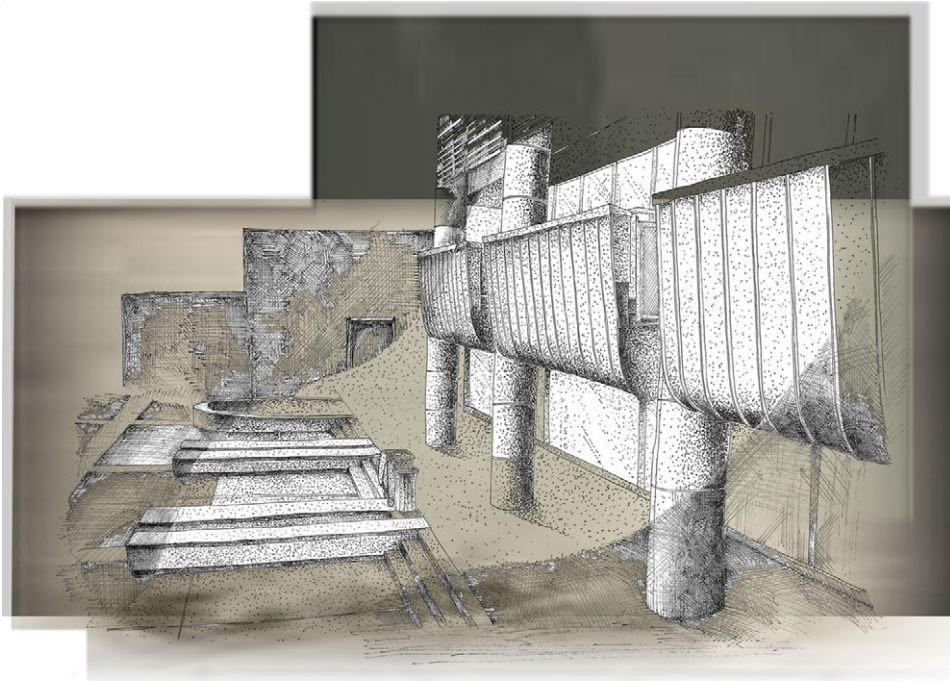
HyoJin Kim

Year 1

Snow Fight

My scenario was a blizzard in 2040, because the ozone layer broken down. It has been located in Hikuwai plaza, because it's most crowded area in AUT. I designed a model to survive in extremely cold weather conditions. My purpose was to build a vertical farms under ground to be protected from the blizzard and to provide food, clothing, and shelter for AUT students. The sunlight collector would collect sunlight and might bring them into the spaces. My design of the roof was transparent for the view of snows from the sky. I wanted people enjoy and be comfortable in my model, not scared and afraid of the catastrophe. One of these days snow would melt down.

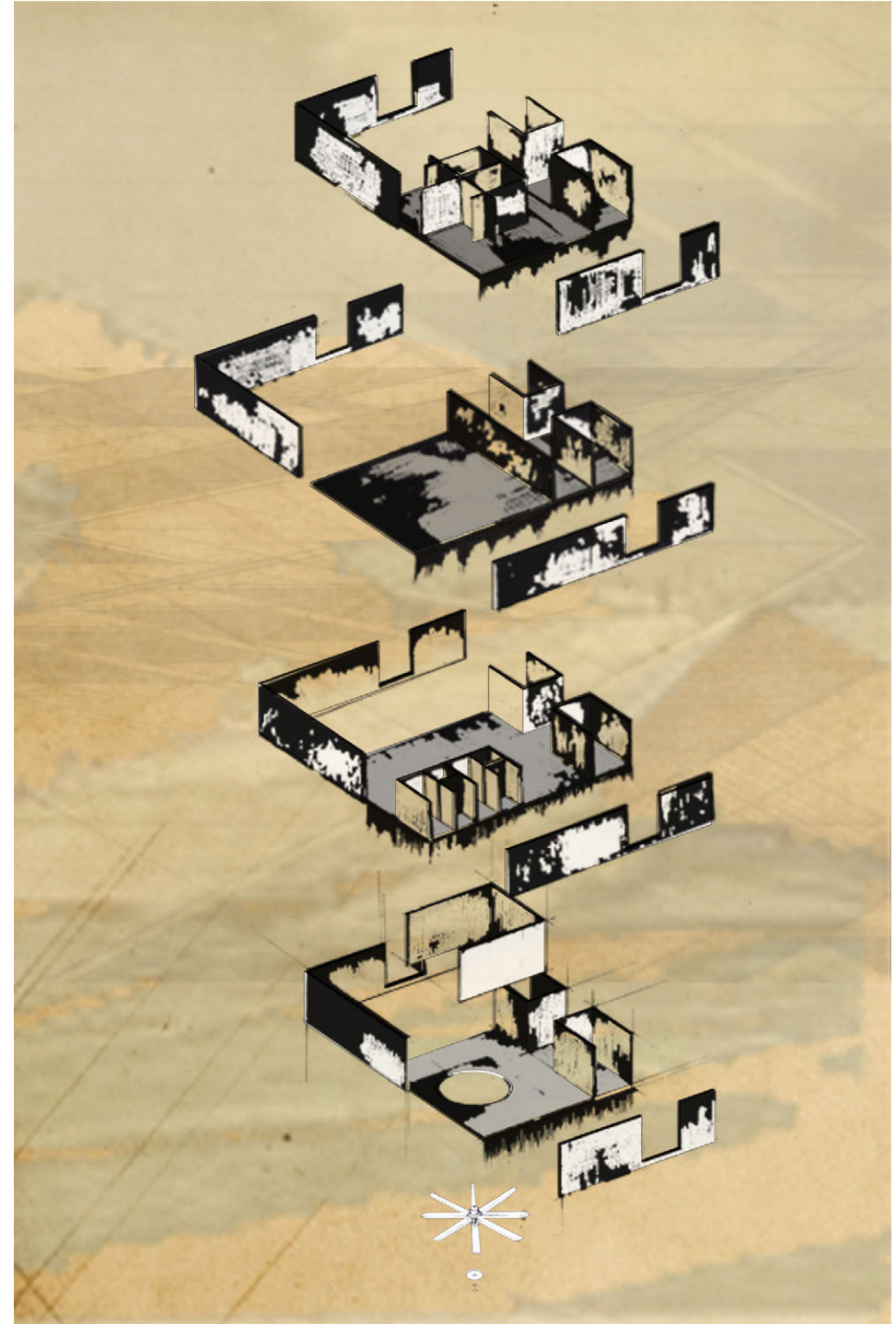
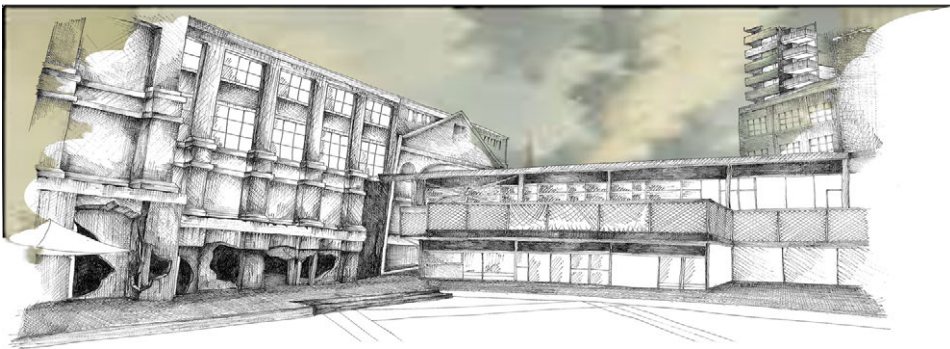




Tony Jung
Year 1

POISONED CITY

In 2040, the atmosphere of Auckland has become contaminated with fatal toxic chemicals. But as the poisons only reach a certain height above ground level, people have started to dwell above the ground. This project is for a design that allows people to survive under these particular conditions.



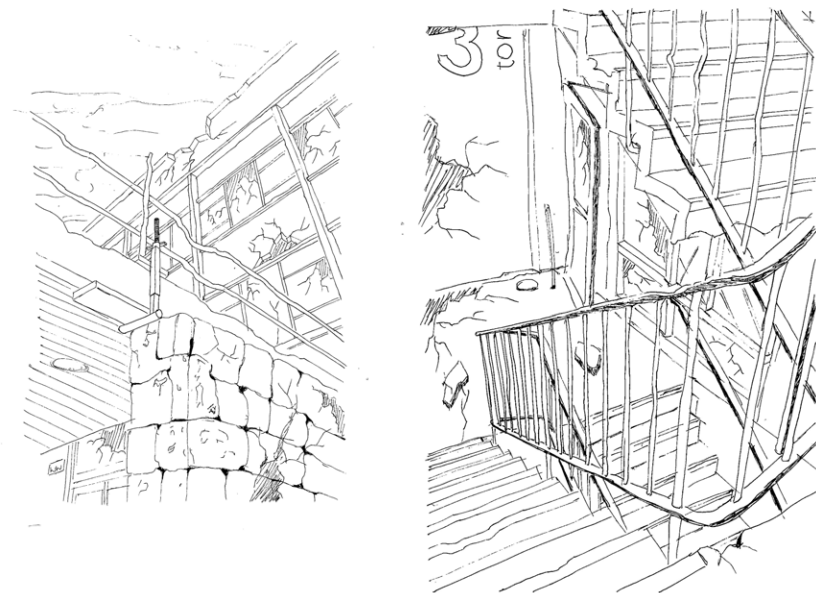


Tony (Jeong Jae) Baek

Year 1

EARTHQUAKE SHELTER

This design is for a shelter which allows people to stay safe during earthquakes. This shelter allows people to continue to live their common daily life such as sleep, make food, eat and rest. In this wind powered structure, people grow fruit trees and raise animals. Rainwater is collected in tanks for the water supply. To reduce earthquake damage, each level has a shock absorbing pad.



HOUSING THE DIASPORA

Albert Refiti

This studio aims to explore the modern condition of 'diaspora' by which communities 'on-the-move' attempt to ground themselves in new locations. Diaspora is a reality for all modern nations — it describes the movement, migration, or scattering of a people away from an established or ancestral homeland and to settle in a new place. In the diaspora your roots are located in a place other than where you live. Identity is constructed to encompass a new location and in time it too will become a place that houses a new collective.

The NZ Institute of Architects is co-sponsoring an architectural competition for medium density housing on a Mt Eden site. This will be our site for providing designs to house a multi-cultural community made up of recent migrant families from any part of the world.

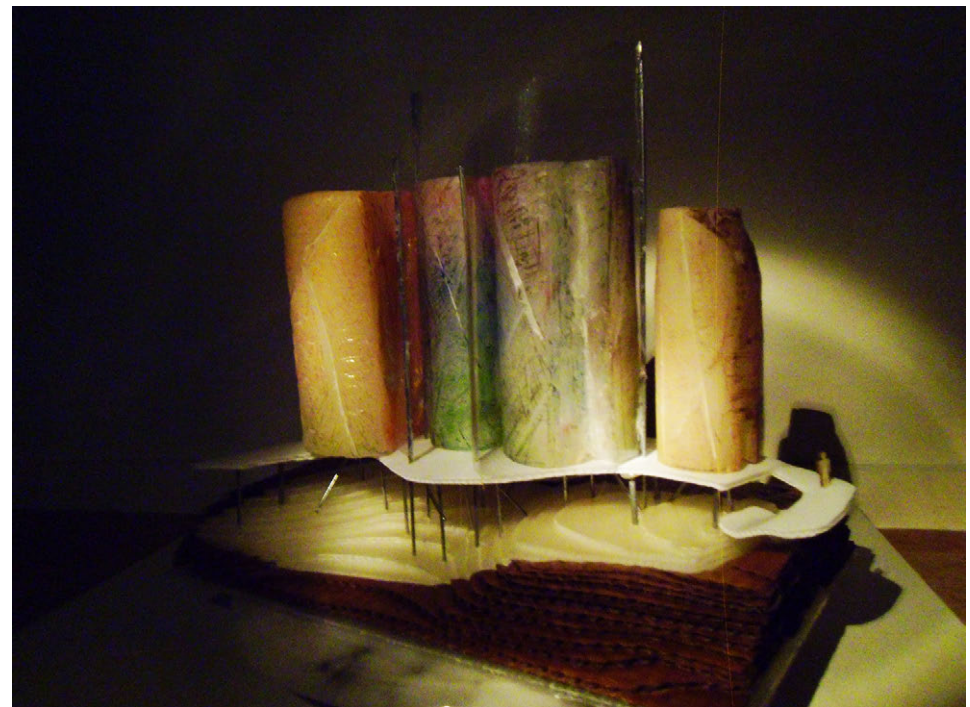
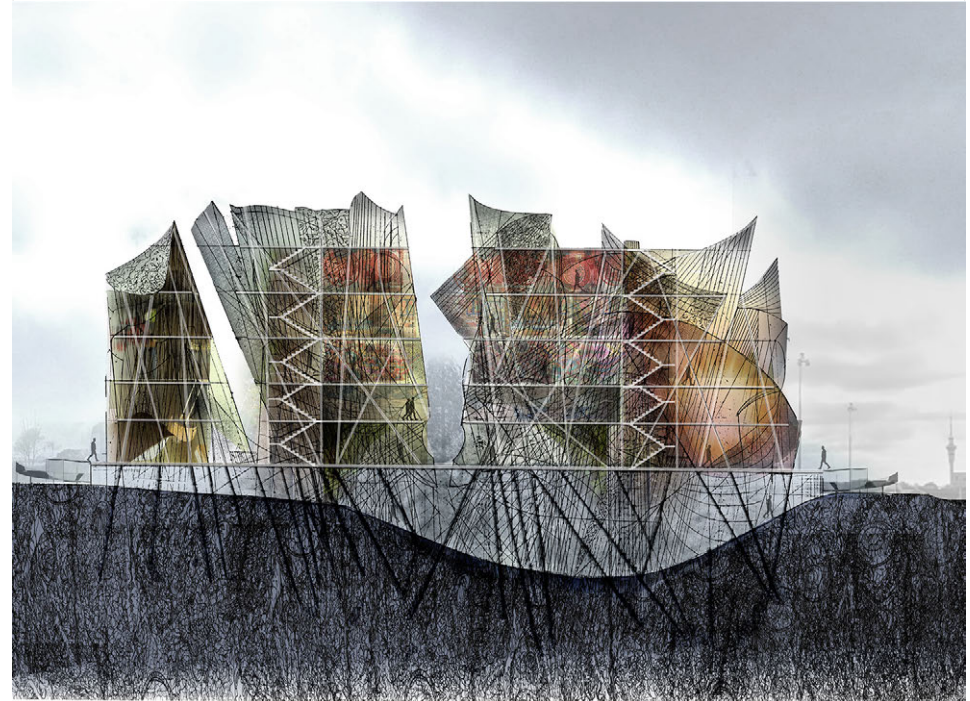
Abi Wills

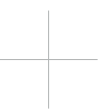
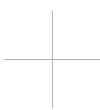
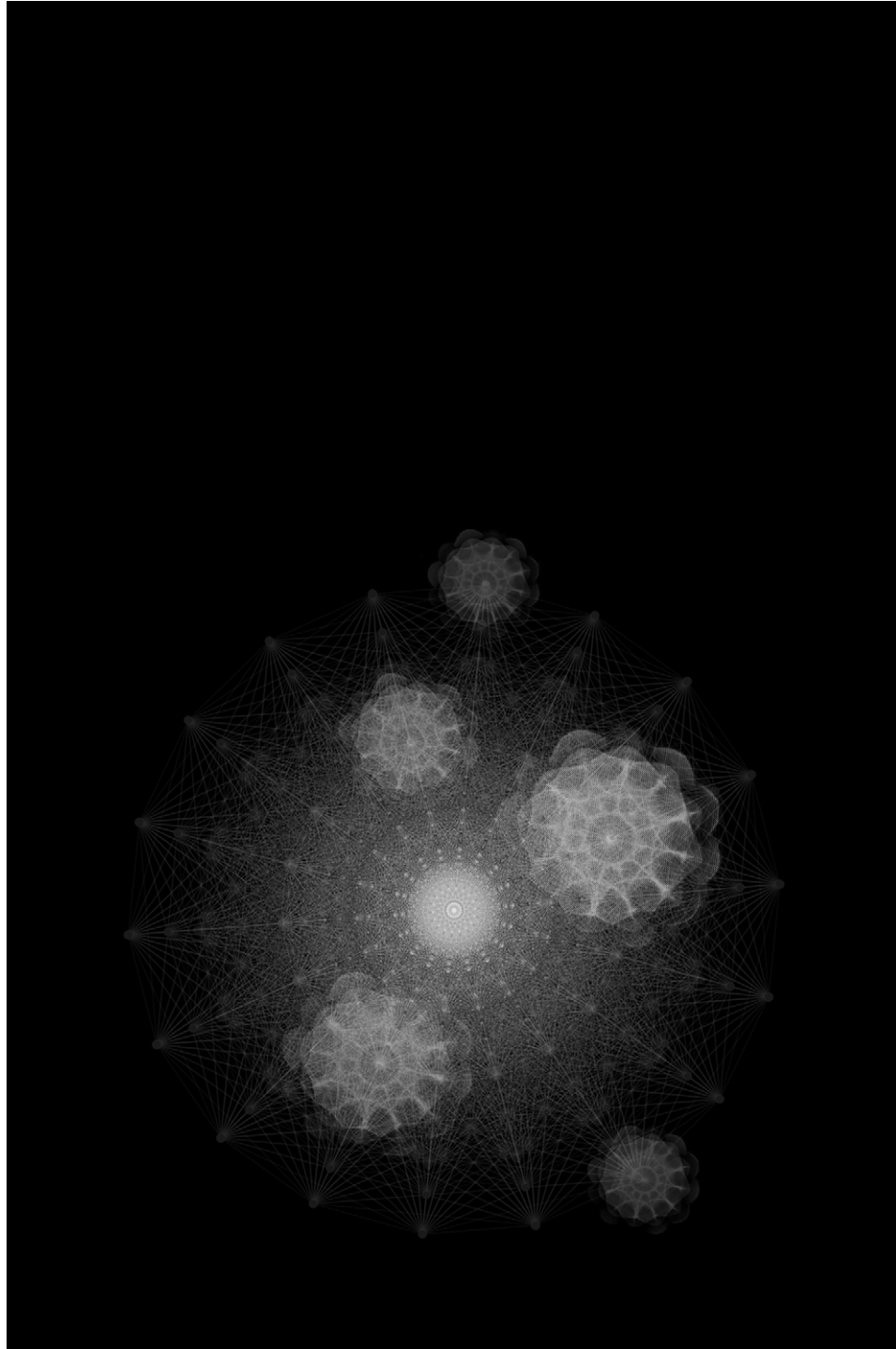
Year 1

HOUSING THE DIASPORA

This project explores the idea of the Diaspora. Initially it seems to be how a migrant group settles into a foreign country. But how do people settle? Do they need to be grounded to feel like they belong, to have a "home"? It is possible that they can be in an entirely new culture or area and the community makes them feel like they belong. Therefore in a sense they can be grounded but not grounded. It is a floating condition. The open courtyard (first level) shows the blending of the three cultures (Chinese, Mexican and Macedonian) but it is to be shared with the public, bringing New Zealand's society into the heart of the new community. They are part of the society but they are detached from it by being surrounded by their own culture and a sense of "home".

How the community blends together is illustrated in the section (located in Akepiro Steet, Mt Eden) and form model. The cultures blend via a mixture of separation and unity; separated vertically but united horizontally. The front entry and threshold area is where everyone comes in, showing they all live together. The stairwell is where the sifting and separating happens. Each culture's religious beliefs are different but how each culture's area is spatially structured is very similar. The cultures come together in the communal area (second level) for cooking and eating, creating the opportunity for the social element to unite their communities. But the individual spaces on the upper three levels are separated by culture, to parody the difference between their religious beliefs. The sacred space, at the back, where they all come together for festivals and religious practices is forcing them to unite back together, recognising that they are a new community. Acknowledging the differences between the cultures, while at the same time uniting them, creates the feeling of belonging.





Zammia Weatherall

Year 3

Woven Topia

The Kilim, a traditional flat woven Turkish carpet, folded with the notion of weaving, has been the centre of my project this semester. It has informed this installation, which has reinterpreted my investigation via sound.

'It is desired that members of Turkish community actively participate into the social, economical, cultural and political life of host countries while maintaining their ties to their motherland, mother tongue and culture' (Republic of Turkey Ministry of Foreign Affairs).

The fine details of Turkish Kilims and their cultural importance have invited me to reimagine the rug as a heterotopic space, it has allowed me to examine how we inhabit an environment. Weaving is of huge importance to the Turkish culture; the craft has been handed down for hundreds of years without disruption.

The sound content of my installation is composed of 5 keynotes, which are found in every music system throughout the world. These tones make up the pentatonic scale and on a piano are the 5 black keys. Each level of the stairwell has been designated a note, recorded originally on my own piano at home. The pattern that composes the sound is based off the 5 stranded flat-weave. I have assigned a note to each illusory strand and woven them into the resonant frequencies of the space. Each note was recorded into itself 35 times on its assigned level of the stairwell and through these, a new identity was formed.

Alvin Lucier's recording process, from his piece 'I Am Sitting in a Room', has been my reference for the method I have used in my own recordings. It acts as a binder and an agent, to facilitate the sound's connection from an external space to its new embedded destination. The sound, like the Kilim, a nomadic entity in itself, aims to create understanding around the way the Rug binds together the poetics of multiple places, whilst it may be geographically disconnected from them, creating a grounding and a heterotopia. The sound weaving back and forth, and the phases it passes through are representative of the process of settling. It encourages movement, for the audience to direct themselves up or down the fire exit stairwell.

Tara Ngari

Year 3

Plastic Spoken Identity

This project presents a series of film and sound that explores how cultural identity is defined in the social-political setting of a community of diaspora. It considers associations and labels created through the use of the 'Plastic Head 'Ei' and other 'plastic' artefacts. Most importantly it illustrates the physical, mental and cultural distance that separates those born in the homeland and those born overseas. The series of films and sound show the struggle that communities of diaspora face when trying to establish their cultural identity largely due to cultural criticism and social reproach from those born in the homeland.





Jordan McOnie

Year 3

SHE SAVAGE

She Savage navigates the narration between Indigenous Representation and social, political, and ecological climates. My Rose tinted project exploits notions of postcolonial Native Primordialism, Indigenous eroticism, and speaks to the contemporary confines, which these notions present through film. Sea of planes presents a narrative, or translation rather of Indigenous Representation, historically and presently within international Museums. She Savage has been presented at the Auckland Museum, exhibited at The Jacobsen House in Norman, Oklahoma, and will be in exhibition later this year at the Plains Indians Museum in Anadarko, Oklahoma.

An aerial photograph of an urban area, likely Auckland, New Zealand. The image shows a mix of industrial buildings with large white roofs, a baseball field with a dirt infield and green outfield, and a body of water in the foreground. A highway is visible on the left side. The text 'FOUR SEASIDE WALKS' is overlaid in large white letters on the right side of the image.

FOUR SEASIDE WALKS

Carl Douglas

Seaside walks are typically associated with the idyllic world of the beach, as a scenic break from the mundane world of everyday life. But to walk the water's edge of Auckland is not so easily characterised. You're as likely to encounter mangroves, landfill, seawalls, access ramps, bridges, motorways, mud, boathouses, volcanic matter, oyster infestations, oily runoff, smells, eroded ground, waste, gulls, railways and power pylons as sand, surf and sun. Being a narrow isthmus with an intricately folded coastline, much of Auckland's habitual life takes place a stone's throw from the water — not that you'd know it.

Four walking routes were designated for investigation. Students made interpretative maps, and this cartography formed the ground-work for the design and fabrication of a piece of urban furnishing: a marker that unfolds the interpretative world of the site.

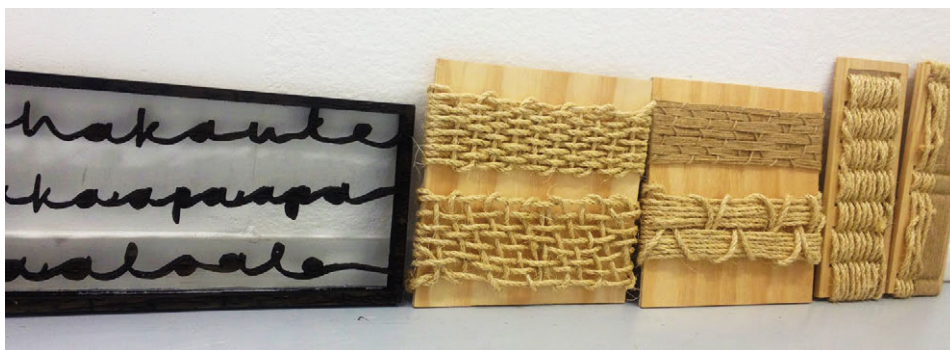


Madeleine Racz

Year 1

THE COMMUNITY PROJECT

This project responded to the Otahuhu Portage Road site, and allowed the rich Maori cultural history of it, which has sculpted the land to this day, to inform the central concept of bringing community together. The Community Garden incorporates fundamental Maori cultural ideologies which drove the design process, such as Mauri, traditional symbolism such as the Triple Twist and Toki, and traditional methodologies through construction methods and materiality. The temporary, single *initiating* marker, aims to break down sensory and physical boundaries within the site, encourage interaction between the community, and engage all senses in an experience connecting a community to their land.



Mitchell McGrath

Year 1

Into the Void

Every day people use the space at old Mangere bridge for whatever their intention. Some pass through hastily, while others unwind and ponder their thoughts. Due to the nature of the site and the surrounding Manukau Harbour, Into the Void looks to remind the viewer of the vast fluid void between the two parallel bridges.

My work promotes the twisting, moving and potential savage force of the water. Through the creation of pavement blocks, intended to be embedded around the site, into the already existing footpaths. The final designs of which was nurtured from the geographic shorelines from the site. Then through enhancing the line repetitively in an op art fashion a visual representation was created. The design was then placed on the bottom side of a 20mm sheet of acrylic and then sealed against a concrete block for the completed effect.

The transparency of the top later allows the surface of the concrete and the line patterns to be distinctive at first sight. While the reflective properties of the top surface also effectually reflect upon the site itself bringing the two together. When placed far apart at the corresponding shoreline of which the design was taken from, the pavement stones become a motif. One of which is subtle and intended to create a seek and find experience with the viewer. Taking them to new view points on the site that might not have been explored before.



Emelia Crawford

Year 1

THE HOME TURF PROJECT

The Home Turf Project is focused on Otahuhu. It aims to combine elements of the residential, industrial and commercial areas to create meaningful structures into areas of void like Mt Richmond. Otahuhu is a mixture of grittiness and energy. I wanted to work with a material that reflected these characteristics but use it in an unconventional way. I chose to mould concrete using fabric formwork to bring life and movement to a material that is often dull and repetitive. The ladder motif hints at emerging life and a future full of potential.

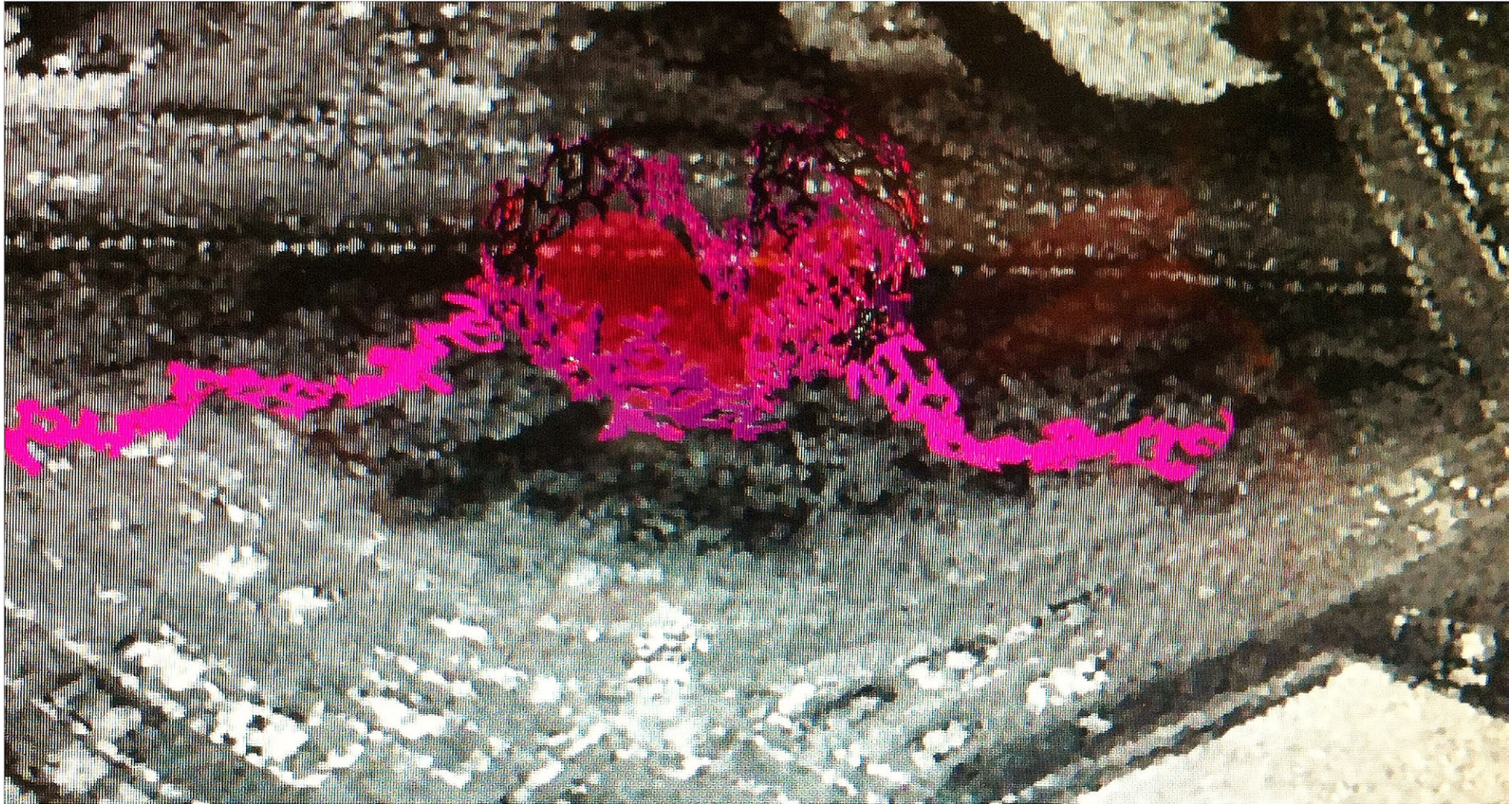


URBAN SINGULARITY

Brendon Sellar

The 'singularity' is a hypothetical moment in time when artificial intelligence, human biological enhancement, or body/digital interfaces will have progressed to the point of a greater-than-human intelligence, radically changing daily life, and perhaps human nature itself. Because the capabilities of such an intelligence may be difficult to comprehend, the technological singularity is often seen as an occurrence (akin to a gravitational singularity) beyond which the future course of human history is unpredictable or even unknowable.

This brief asked students to devise a series of 'urban modules' for public/mixed use/living centred on the rail corridor adjacent to the current Lion Nathan Brewery redevelopment. Site analysis and final design propositions engaged with open source technologies and algorithmic diagramming to engage with and critique the notion of a technological singularity suspended within an urban context.

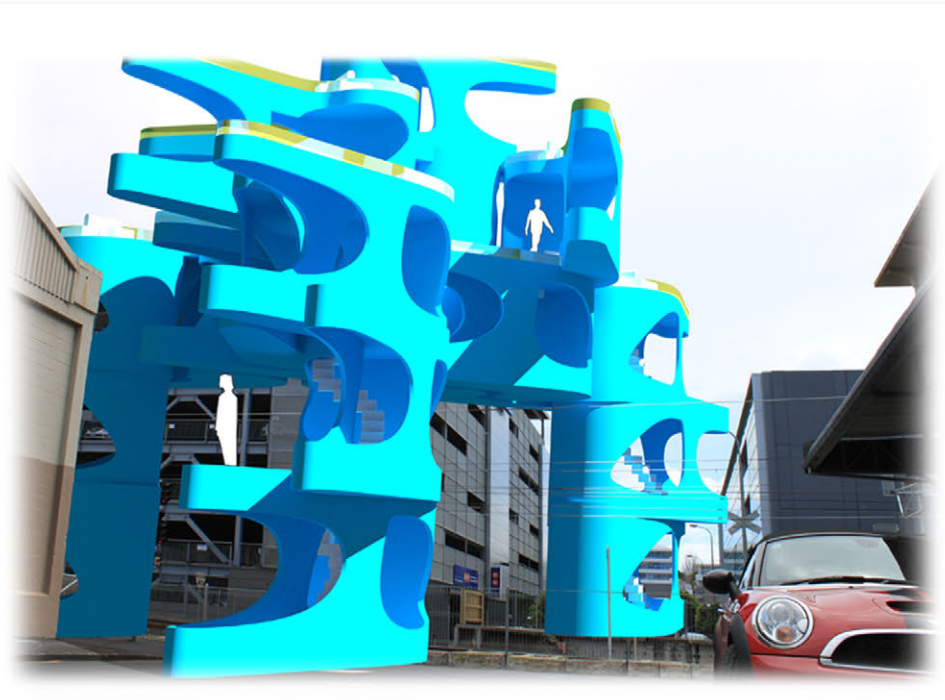


HOLLY MORRIS

Year 1

THE PINK PROJECT

This urban intervention allows people access to a variety of view-ports and access-points among a small glade of trees at the corner of Boston road and Khyber Pass. I took inspiration from Jeff Koons's Celebration – a series of colossal reproductions of easter eggs, party hats, valentine hearts, balloon animals and other "celebratory" images in mirror-plate metal. My modular forms sit above the treetops to create an area where natural light can be filtered over the surrounding tree canopy, creating a tension between the habitual and synthetic. New connections and ways of framing the tree-line, via a typology of urban 'encasement', highlight the precarious imbalance between the natural and artificial landscape.

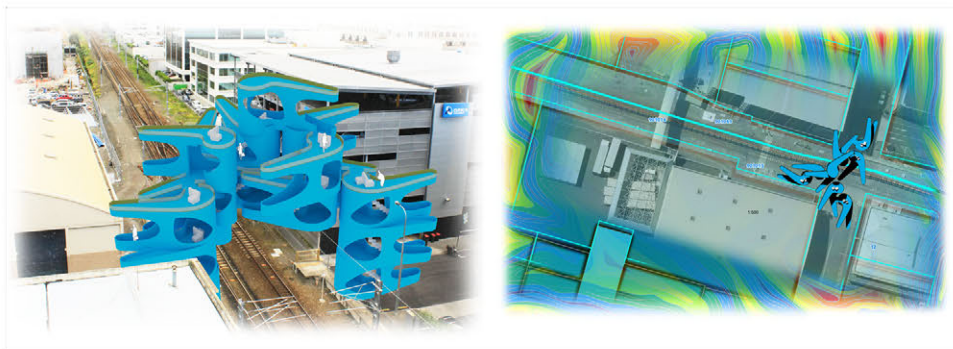


Yosop Ryoo

Year 1

JOHN GAO

My proposal centres around an 'event-based' singularity represented by a series of chain-linked modules creating a bridge linking both sides of Kingdon Street. This parametric hub is intended to act as a social and business condenser, promoting a space of constant interaction and traversal. The modular forms resemble scaled-up pieces of street-furniture, loosely based around a stylised silver fern. Developed around parametric smoothed geometric faces, each interlocking capsule is interconnected across the horizontal axis.



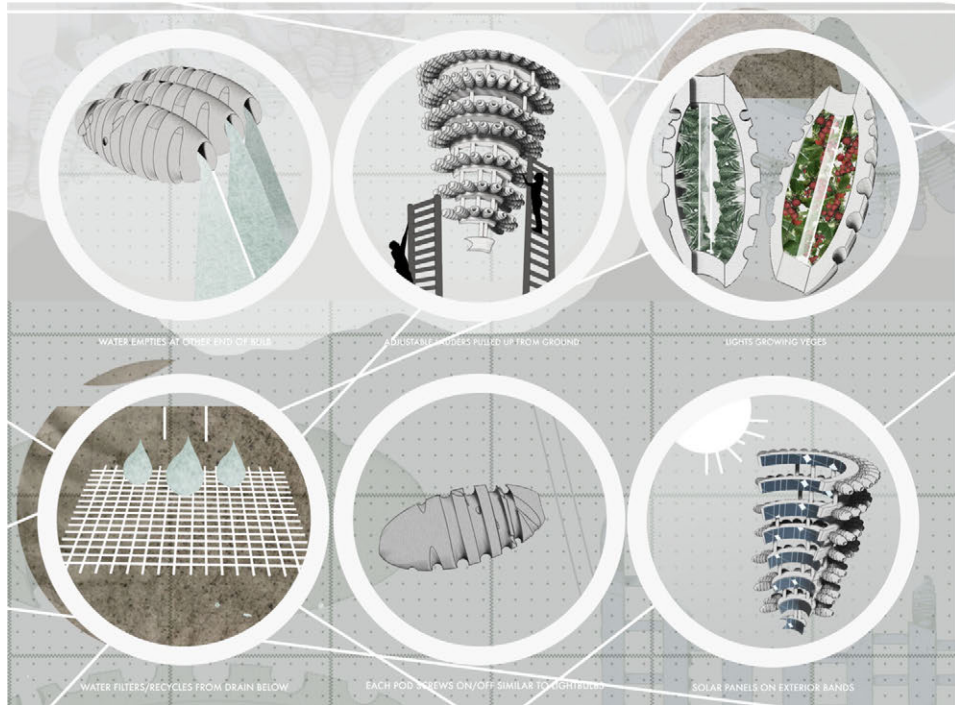


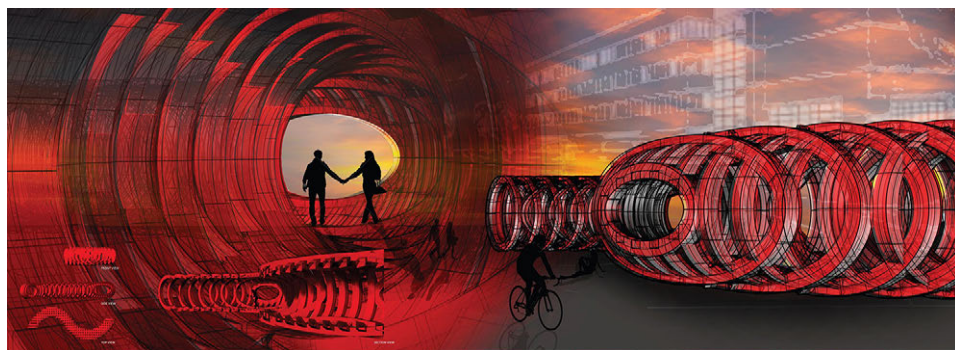
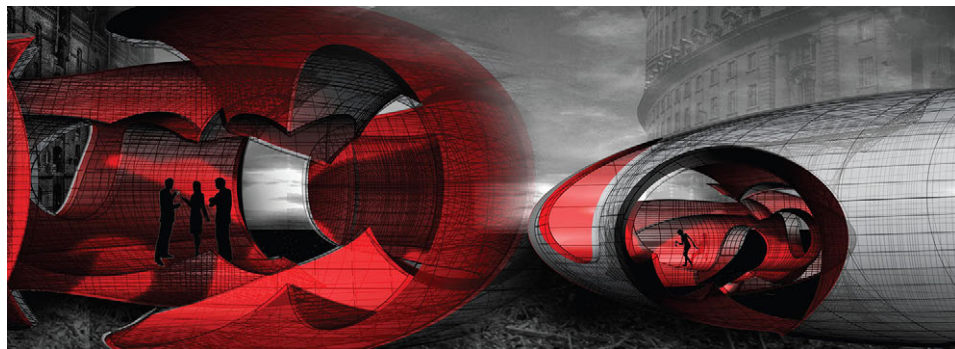
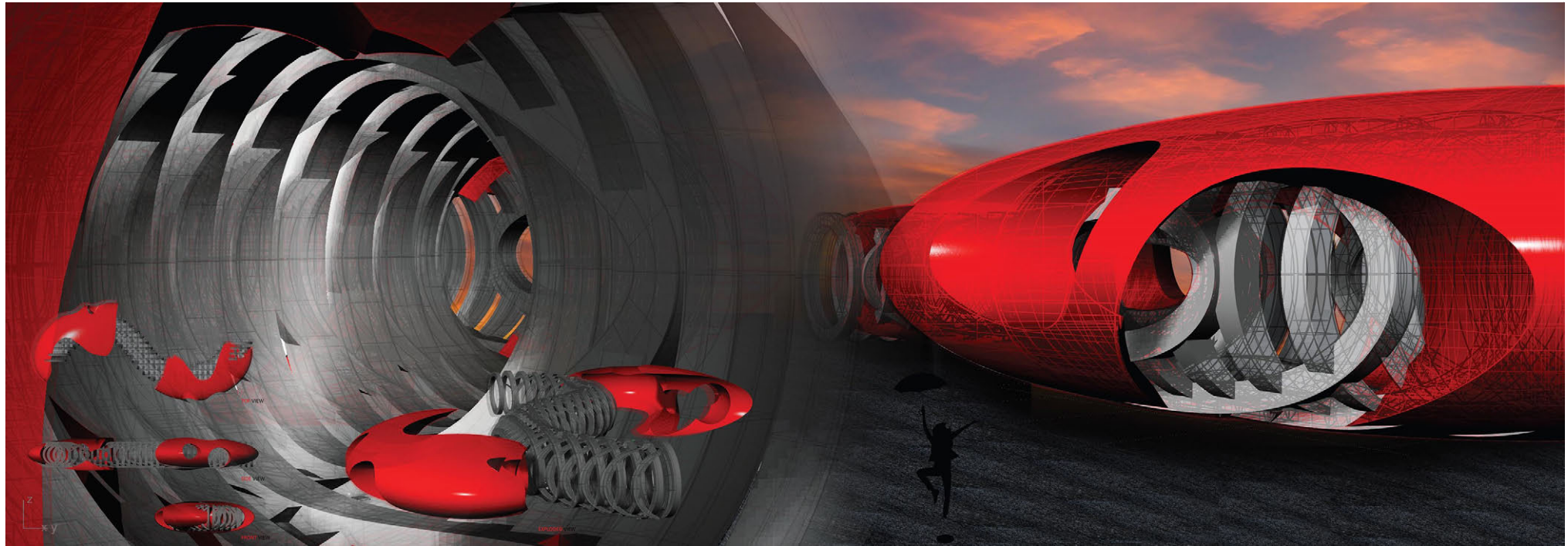
Jacqueline Carpenter

Year 1

BULPONIC

Suspended like a chandelier, this structure hangs from the underside of bridges and viaducts or extends from the side of existing buildings. It can be positioned to face north for maximum solar gain which in turn powers a series of photo-voltaic cells housed within tilted inner bands on the exterior ridges. These pod-like hive structures are designed to grow varieties of edible plants, vegetables and fruit. Based around the principles of hydroponic and parasitic architecture, the design is self-draining (water is reticulated via a gravity feed system), while extension ladders provide access for harvesting and maintenance.





Daniel Ati and Don Aualiitia

Year 1+2

ZOID

Formed from two separate components, this hybrid urban walkway corridor sits adjacent to the Kingdon street western rail tracks. It combines a tubular walkway constructed from ribbed panels with a free form polycarbonate overlay. Inspired by local tagging and graffiti, the exterior can be altered via a heat transfer membrane. This means that the surface treatment in terms of colour and surface patterning can be easily modified. The design can thus be transformed according to the moods, atmosphere and desires of the local community.



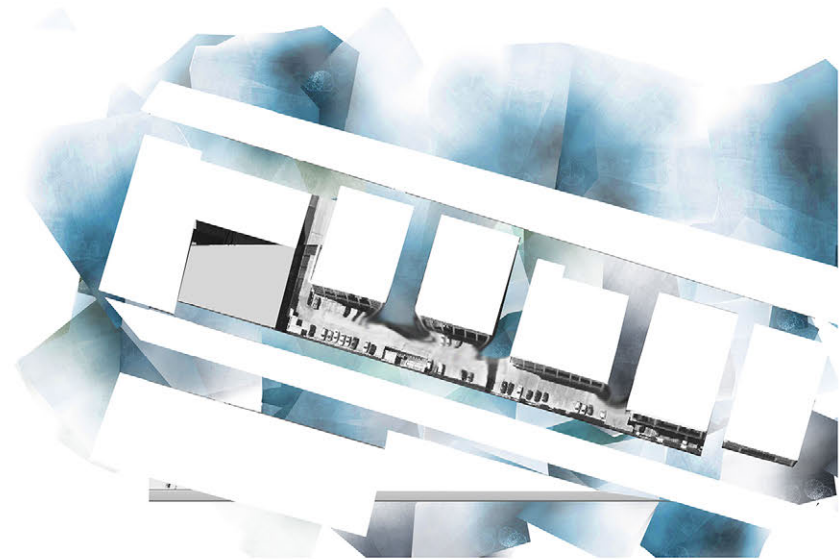
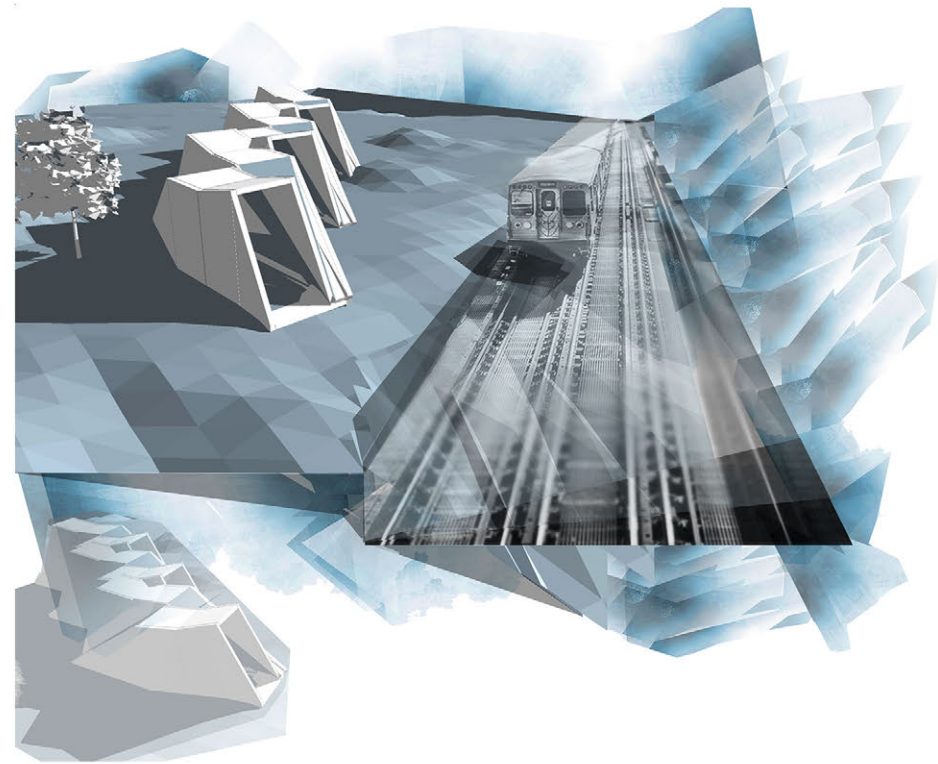


Bree Williams

Year 1

URBAN GROWTH

The Newmarket Khyber Pass site I have investigated is dominated by human interventions. There is sparse evidence of any form of the natural landscape or ecology. I immediately felt a strong desire to create a project that would house environmental sustainability and social interaction. The existing train tracks have been injected with a public space where people can go to socialize and collectively work on a sustainable project. In my design, the geometric structures function individually as a hydroponic system. A walkway allows visitors to pass through the centre of the modules. Urban Farming is the way forward for a sustainable future and this design embodies this.

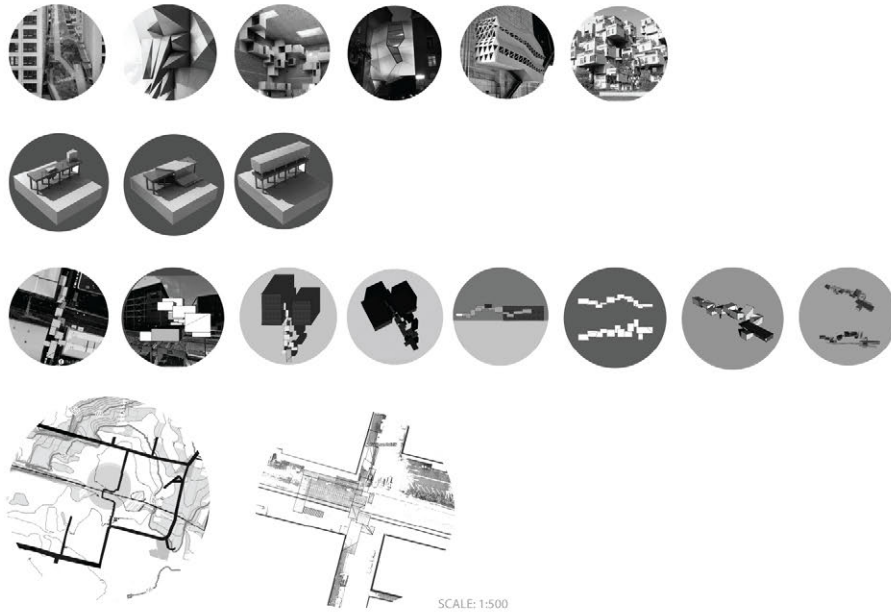


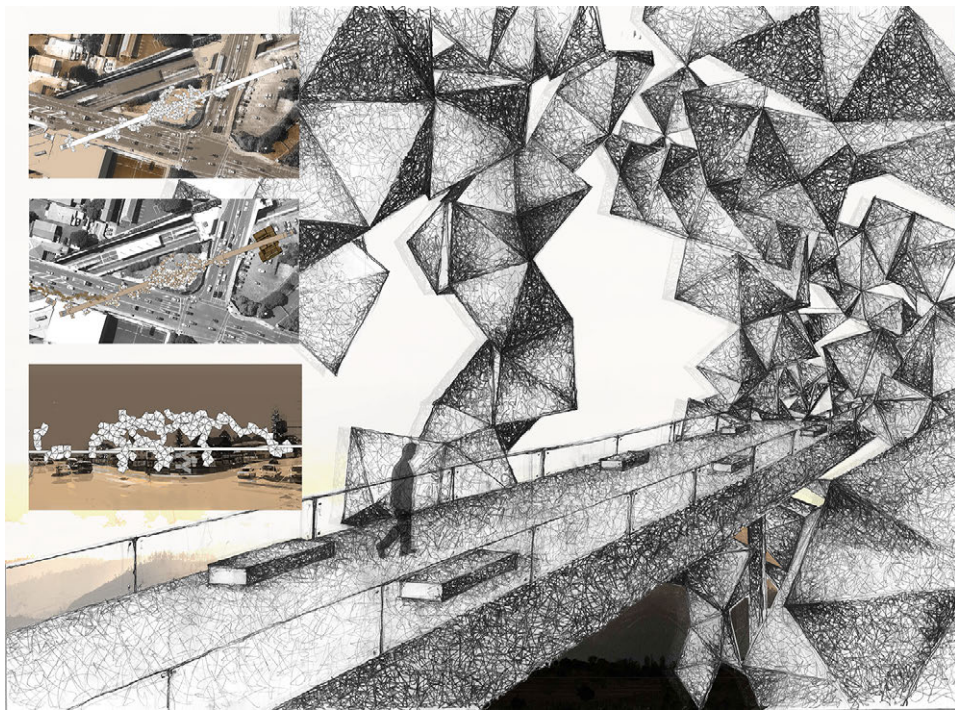
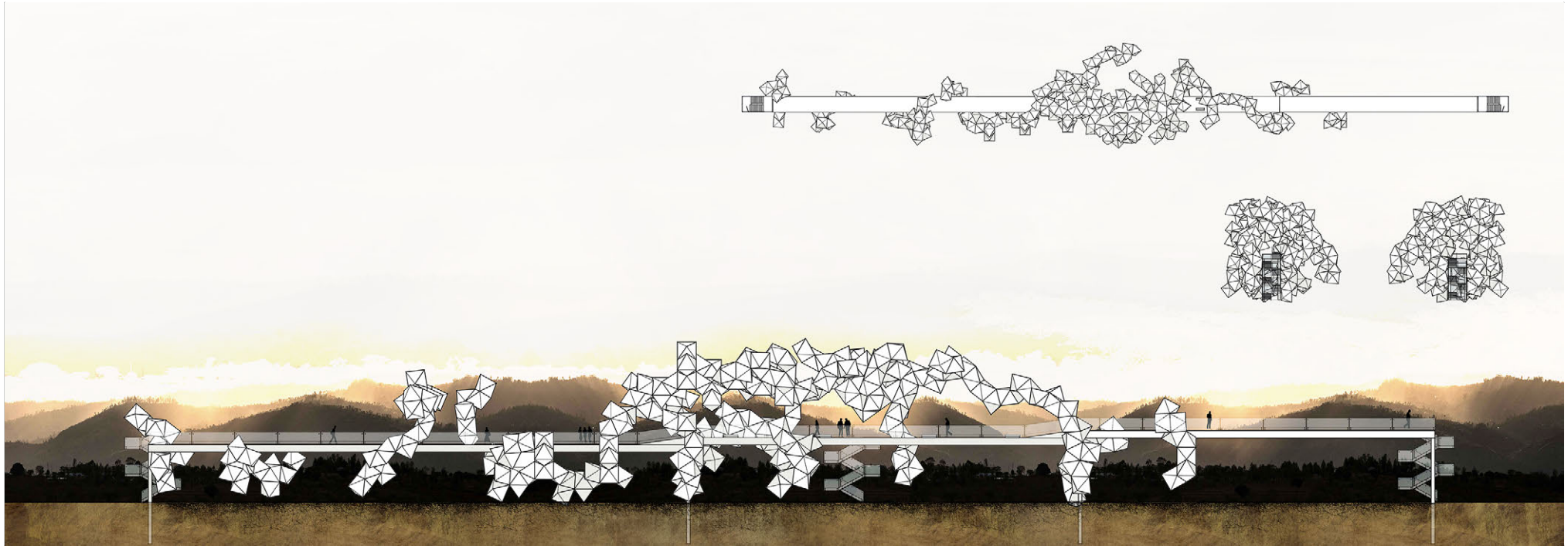
Georgia Thompson

Year 1

URBAN SINGULARITY

This project is sited on Kingdon St, adjacent to the Lion Brewery site in Newmarket. I wanted to create a space where the two sides of the train tracks were connected in a way that was safer for the foot traffic and made the two car parks either side more accessible in an unconventional way. You walk into this space and you can go either way depending on the carpark you want to access. In this space there would be huge windows on alternating sides of the structure for light and so you can have a view of the train. There would also be green walls throughout the space for more of an earthy element. The whole idea of this project was to make the industrial site more people friendly place.



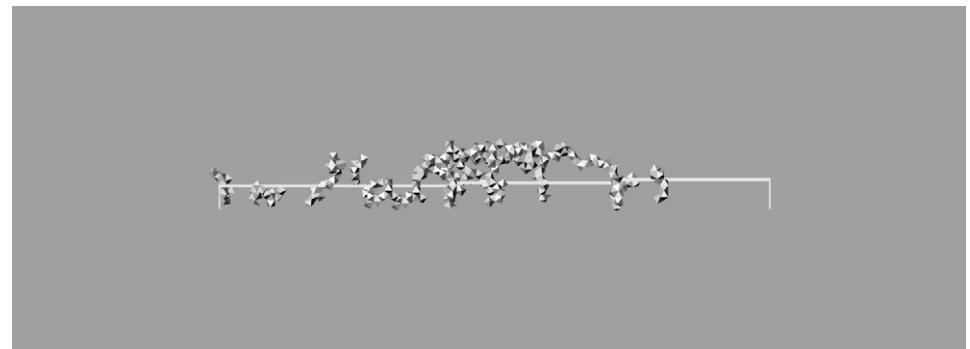


Olivia Shew

Year 1

URBAN SINGULARITY

The inspiration for my structure began with 'The Highline'. A large walkway and public park built on a historic freight rail line in Manhattan. Not only is my structure a walkway that's practical for users; it creates an experience for them. The high-rise bridge stretches over from the corner of Park Road and Khyber Pass Road, standing up to nine metres high. The structure is covered and supported by 'diamond shaped' modules which connect together like blocks; also providing shelter on the bridge. The inspiration for the modules developed from looking at origami. The roads and the site are absorbed by the structure, allowing users who are driving or crossing the area to partake in the experience too. Addition is also used, as one end of the bridge sits on top of a pre-existing building.



HONOURABLE MENTIONS

Year 4 **Honours**

Year 5 **Masters**

ART IN THE DARK 2014

CAM (Clayton Salamisa Cakau & Andrew Benjamin Lowe & Sokchanarun Kong)

Year 2 & 3

Pixel Pavilion

Chai Shin Yiing & Mia Zhang & Julia Liu

Year 2

LIMITLESS

Art in the Dark is New Zealand's premier light festival.

Starting in 2010, the festival is operated by Art in the Dark Charitable Trust and produced by Celery Productions.

Over four nights annually, Art in the Dark lights up Western Park in Auckland with creative projects from the most innovative artists in New Zealand and abroad.

Participating in Art in the Dark challenges artists to create projects that not only fit the specific contours of the great, urban outdoors but that must illuminate the dark, using sustainable materials and energy wherever possible.

Last year this free event saw Auckland's Western Park transform into a buzzing hub of activity with over 50,000 visitors. This audience witnessed over forty light art installations ranging from projections, performances, installations and large scale immersive experiences.

Art in the Dark lights up Western Park this November 13th - 16th November from 8pm-midnight. Installations, short films and performances had the park glowing with ingenuity once more. The free event has become a platform for bright Kiwi minds to show off their talents, and a chance for the community to get involved in the art world from the comfort of their city's own backyard.



CAM (Clayton Salamisa Cakau & Andrew Benjamin Lowe & Sokchanarun Kong)

Year 2 & 3

PIXEL PAVILION

This installation carries the concept of AD14 Urban Oasis project, metaphorically creating the beating heart and capturing the vital resource, Waiariki stream running through Auckland CBD.

Building on the idea of an oasis, the barren space around this refuge and moment of concentration, the structure focuses a moment of this cross road with the footpath and stream. To metaphorically fabricate the dried up stream to bring life and essence of the stream back into Western park.



Chai Shin Yiing & Mia Zhang & Julia Liu

Year 2

LIMITLESS

The two philosophies in our design are to create something between nature and architecture. The structure is of our design is form abstractly, as the forms developed are not preconceived but accidental. During daytime, it creates a unique shadow that changes where the sun moves at different time of the day. During the night, LED lights from the bottom of the rod will shine through the pole forming beautiful and colourful lighting. We also wanted to combine special effects with our structure, therefore by demonstrating the relations with the nature, our intention was to develop a rainforest effect on the transparent platforms with software developed LED effects. In addition, we wanted the public to have an experience with our structure, therefore by making the LED platform like a staircase, individuals may walk up and along the structure, between the translucent LED poles and as well, overlooking a beautiful view of the environment surrounded at the top of the platform. The highest platform that is constructed is 1 meter high, therefore it is safe for everyone to experience being surrounded by beautiful lighting in the central of a natural environment

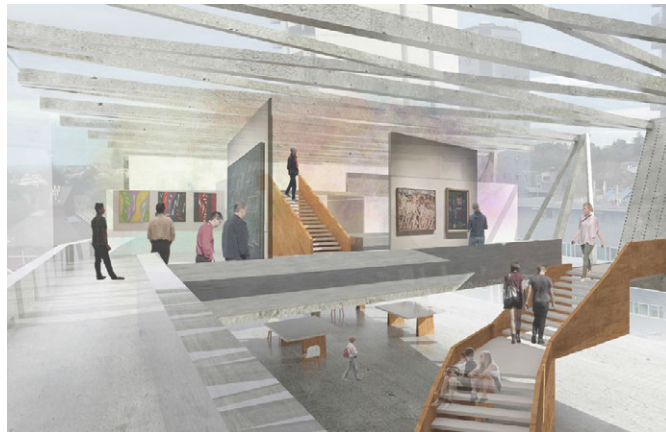




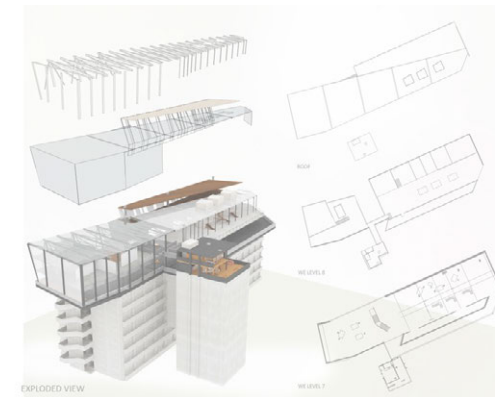
Designers Institute of New Zealand
Best Design Awards Finalist 2014



OPEN STUDIOS



SEAMLESS INTERIORS - APARTMENT



EXPLODED VIEW

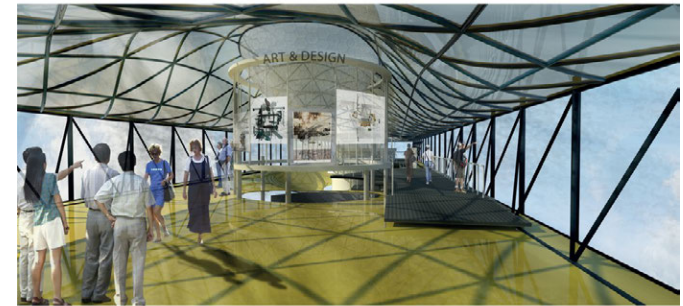
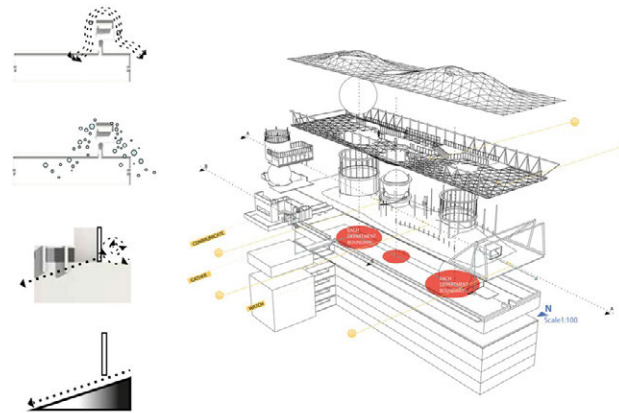
LEVEL 1

Anna Manson

Year 3

BLURRED LINES. RECONFIGURING AUT'S ARTIST RESIDENCY

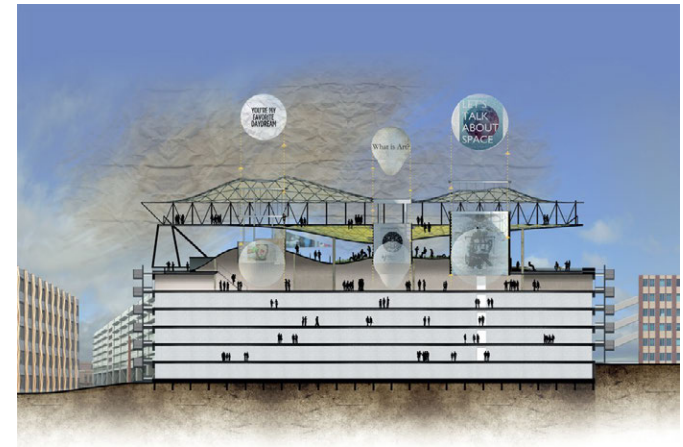
Responding to a brief calling for a refurbishment of the rooftop apartment used for the Artist-in-Residence programme at AUT's School of Art and Design, this project was a finalist in the Designers Institute of New Zealand Best Awards.



THE MOMENT Collect



THE MOMENT Communicate



Anthony Kim
Year 3

HERE I AM

Responding to a brief calling for a refurbishment of the rooftop apartment used for the Artist-in-Residence programme at AUT's School of Art and Design, this project was a finalist in the Designers Institute of New Zealand Best Awards.

