

AD  
15



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# WELCOME

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.

# EXHIBITION AD15

It's taken 255 days, thousands of cups of coffee, a lot of trips to Gordon Harris, and too many late night missions to Forte, but we finally got there. We completed another year, and for many of us, our last year studying Spatial Design at AUT.

This year we have journeyed to Wellington to visit the birthplace of Katherine Mansfield, explored the waters of Onehunga harbour, and discovered new ways of cultivating and producing food, all to serve up this years AD15 exhibition.

The exhibition first accumulated within the Year 3 Professional Practice paper and from there the overall hospitality theme was developed. As a group we were assigned to different areas; devices, hospitality, sponsorship, branding, networking, and building. Each area focused on different areas of sustainability and either reused existing products, or developed their own sustainable method. Throughout the process of developing the exhibition there have been some lows, but overall many highs as we began to discover as a group what this exhibition could really be.

In order to promote the event, we utilised all aspects of social media, branding (logo, catalogue, posters), and physical advertising within wayfinding and installations to create a hype for the exhibition. Sponsorship and hospitality really became a big part of the theme as we wanted the event to serve up the best of Spatial Design 2015. We used hospitality to entice people throughout the building as you begin on level 2 with platters of homegrown food and drinks, level 3 has coffee provided by Kokako and a slider bar, and level 4 has a surrealist high tea.

Congratulations to all students that have exhibited and a big thank you to all sponsors, family, friends, and in particular the tutors for all your help throughout the year as we would not have got to where we are now without you. To all students who are finishing this year, best wishes for all your future journeys and to all returning students goodluck for next year.

**Zara Bennett**



**12TH NOVEMBER** OPENING NIGHT 6-10PM **5:30PM AWARDS** 12-14TH NOVEMBER  
SPATIAL DESIGN **EXHIBITION** 9 MOUNT STREET

**AUT** ARTS UNIVERSITY TORONTO **ART+  
DESIGN**



**Epic**



**SUNDBERG**  
BRUNNEN



# SPONSORSHIP



Kokako are a unique New Zealand coffee company that focuses on roasting the finest organic coffee beans, cold brew coffee, and wide range of hot options also. They are widely recognised throughout Auckland and feature in the Metro Top 50 Auckland Cafes and have also received several awards from the Sustainable Business Awards.



Bundaberg brewed drinks is an international company that produces a wide range of non-alcoholic beverages. Each drink is carefully craft brewed to achieve an exceptional taste and all ingredients are sourced locally from the Queensland, Australia region.



Epic beer is an Auckland based company that specialises in big aromas, flavours, and tastes. As a company they have won many awards including silver in the 2014 Australian International beer awards for their lager, and Armageddon IPA.



Greendrop is an organic alcohol specialist company that offers of wide range of wines, beers, and spirits from independent boutique producers. Green Drop's mission is to show their unique products to New Zealanders.



Ecoware is New Zealand's first carboNZero certified packaging company. Their vision is to provide sustainable food packaging that is superior in quality at an affordable price. Their products are made from plants not oil, non-toxic inks, are compostable, made from renewable resources and are sustainable.

# STUDENT LIFE

During the first half of semester, “to just build a kitchen” became our obsession. At first the kitchen was just seen as tool for completing our projects, however it turned into much more than that.

It became a social hub that created community, inspiration and motivation within the studio environment.

With the kitchen as our tool we were choreographing how people would interact within the space just by transforming it, ultimately injecting energy and a sense of community into the urban studio environment.

Unknowingly to anyone who entered the space, we had composed how they would react, interact, and feel just by designing a space we both loved and felt was necessary. People had begun to love what we had done.

**Harriet Beex**



# 1 YEAR

My first year in the Spatial Design Department has been equally challenging and rewarding in all kinds of ways.

I've learnt that lugging 12 items of baggage around town not only makes you look super cool, but is a great form of exercise. Sneakers match any outfit. And bussing is not only a time of reflection, but 60% of your day.

More importantly I've learnt that its good to question why things are the way they are and discover ways to improve them. That having confidence in your decisions and taking risks almost always works out. And that having the people around you who share the same passion can make some amazing things happen.

First Semester threw us all into the deep end. Creating a diorama "that portrayed the moment between waking and sleeping" seemed like an impossible task. But after realising it isn't necessary to buy the entire contents of Gordon Harris, and critique is positive, we were all on our way to being great designers. We learnt that "fruity" is not only a way to describe passionfruit ice cream, but also Sue Hedges' way of telling you you're on the right track. That it's important to do your readings for theory, or you will be reading many emails from Eu Jin requesting you do so. That coloured pins are almost always unwelcome and that the friends you make are going to be the ones you celebrate with when its all over.

Second semester came around and each of us seemed to know the ropes a little better. We now had the confidence to take our work in our own directions and really see where our designs could take us. As we migrated through the building we realised 2nd and 3rd years weren't scary, but instead wealths of knowledge that made settling in a little bit easier. We learnt that it may be raining outside, but you should definitely dress for the beach while working on level 4. That an A1 drawing will probably take you the recommended 3 weeks and that not everything can be modeled out of popsicle sticks. But that at the end of it all, pinning up your final project is worth all the speedbumps it took to get there.

The Spatial Design Department works at a rapid pace, but I have never learnt so much in such a short period of time. It's hard to believe this year is already over, but it is also difficult to comprehend just how much we have achieved in that year.

It's fair to say we have earned this break, but I'm also eager to come back and see what second year will bring. Congratulations to all first year students. We did it.

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**Kristie Toms**

Starting uni after having a couple of gap years after finishing school, everyone told me it would be hard to get back into studying again but I have to say I have found the complete opposite. This year has been such a great eye opener to a completely different way of looking at things. Being taught to analyse right down to the smallest details, it has opened my mind to the possibilities of design in the world.

The part I have really enjoyed this year is the opportunities that have been made available to us as students at AUT, the chance to collaborate with other departments has been one that I have taken up this year and have learnt so much, while having made so many great connections in the process. Having worked with the Textile Design Lab and the Engineering department it has opened my eyes to many possibilities that I never thought possible due to my own skill set, yet the most important thing I have been taught this year is that if you don't know how to do something, find someone who does and just ask for help!

The minor programme has also been a great experience this year as a way of expanding our design thinking to adapt to other briefs outside of our major and work with students across the other design disciplines.

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**Chelsea Pratt**

# 2 YEAR

So as we hit the end of our second year, I'd like to take a moment to stop and reflect for a minute- no two, on the past couple of years we have overcome.

We're over midway, but not at the end. And as we draw end to the second semester of our second year why not reflect on everything two.

The number, that is.

2 is the smallest and first prime number, the only EVEN prime number.

2 is the number that makes 3 (babies).

2 is the number of years we've done so far.

2 is also the number of hours I spent on google, googling this damn number.

2 is the floor year twos had for studio for  $\frac{1}{2}$  of the year.

2 is for silver, what some achieved at BEST. Coz we da best. (duh)

2 is the rating I get out of 10 for this poem.

2 is for when you lose, but you still kinda won and I reckon we kinda won this round.

Over and out second year!

**Elise Hislop**

# 3 YEAR

Dear Spatial Design,

I'm feeling nostalgic.  
Let's all reminisce,  
On a job well done,  
And things I will miss.

Do you remember?  
Extremely high tensions.  
Late nights, tea breaks.  
The amount of extensions?

Do you remember?  
Watching your bank balance drain.  
Scaled models and site visits.  
The printing? What a pain.

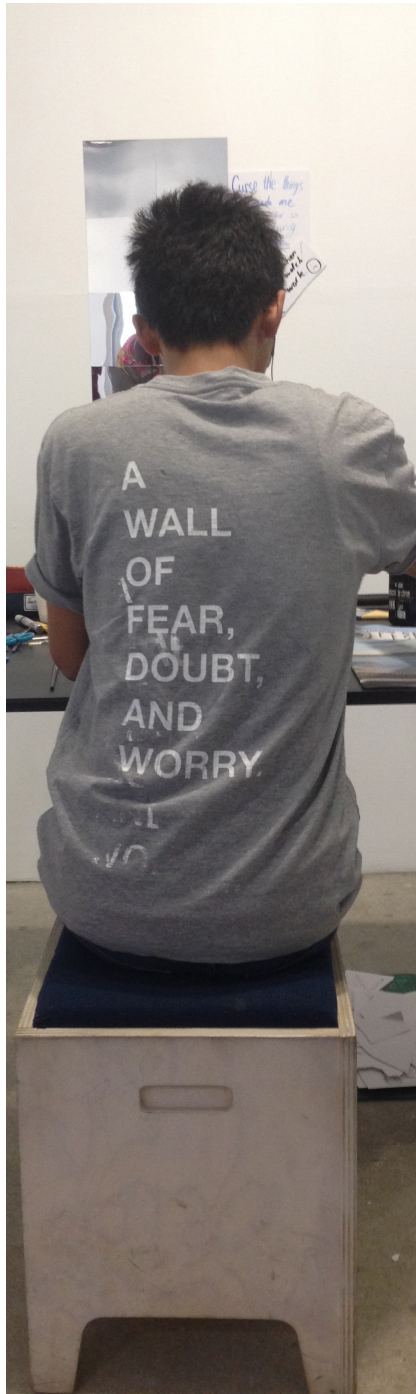
Do you remember?  
The organised mess.  
"Please remove your work,  
from the fire egress."

I will remember,  
Our time in WW,  
Movies in the computer lab.  
And the Uhu Glue.

I will remember,  
The 'spatial' conversations,  
With our made up words.  
And bizarre creations.

Though saying good bye,  
Is hard to do.  
My fellow students,  
Congrats, good luck and adieu.

**Akilah Clarke**



## Temporary Practices Year 1

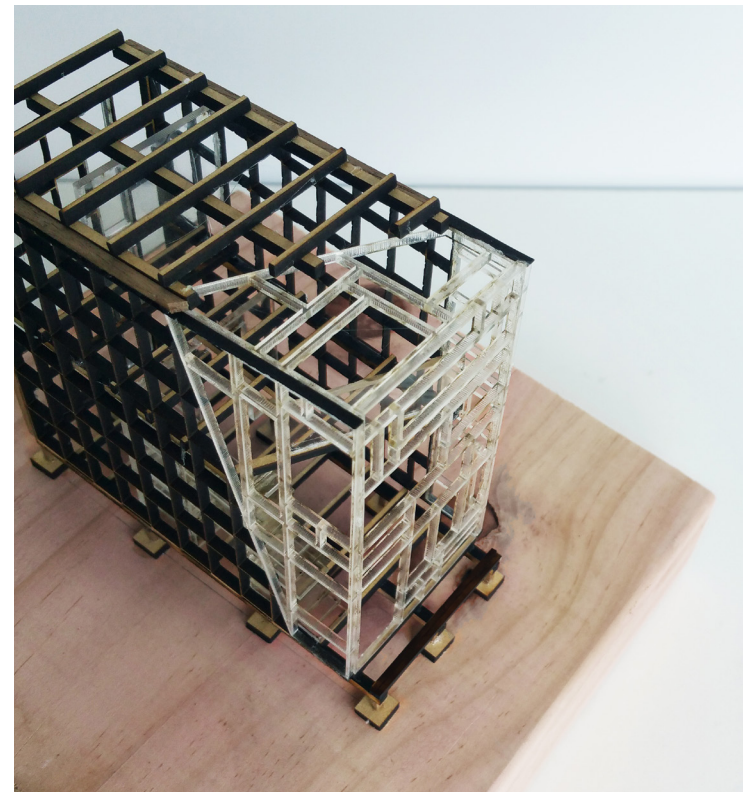
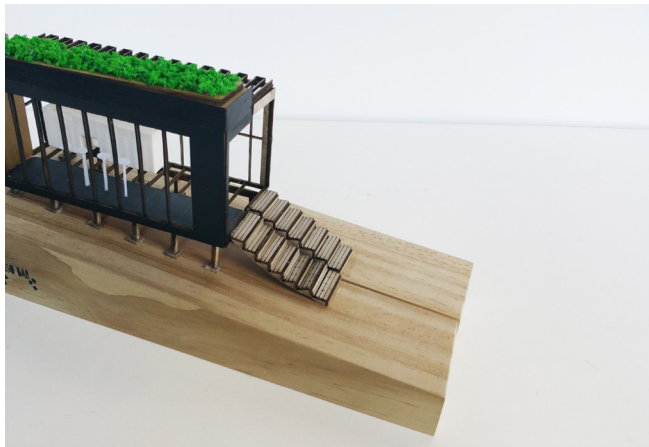
Having the minor papers was a great addition to the variety in our courses and it was great being able to work with students from different majors and see the different styles and approaches to designing that we all had to offer. Temporary Practices highlights had to be the site excursions and live residency event where we spent an entire day in the St Paul Street Gallery 3 performing and staging events both individually and in collaborative groups. It was such a great experience and definitely an eye opener to another way of approaching design briefs and broadening our views and skills to then apply back to our majors. I really enjoyed the way we were really pushed to see how far we could stretch the briefs and it gave me a new perspective on what is possible and what can be made possible through collaboration and experimentation. It was great being exposed to different types of design I'd never heard of before and being able to take aspects from different genres and use them in a context that suited our own styles.

Chelsea Pratt



Construction Technology  
Year 3





# Seed Project

*Love: The Southern Sky*  
*Aroha: ko te rangi tonga*

Prague Quadrennial of Performance Design and Space : PQ15  
June 18-28 2015

A collaborative performative installation produced by selected students; Sarah Jennings, Jordan McOnie, Oliver Latimer(AUT University), Pearl Tatro, Janelle Streater (Massey University), Debbie Fish (Victoria University), Jane Lehtinen (University of Auckland)

Curator of Student Exhibition: Sue Gallagher, Spatial Design Academic, AUT University

NZ Commissioner: Amanda Yates, Spatial Design Academic, AUT University

## PQ15 STUDENT SECTION:

The Prague Quadrennial of Performance Design and Space is the largest scenography event in the world and explores a wide range of scenographic practices – from stage design and costume design to lighting design, sound design and new scenographic practices such as site-specific, applied scenography, urban performance, costume as performance, and more.

PQ continues to expand the territory of performance design and space as it includes performance art practice and performative environments along with the scenographic and theatrical: the Prague Quadrennial 2015 (PQ15) invites participants to explore scenography as a performative environment and shared space.

Student Section traditionally occupies an important place within the Prague Quadrennial. It is a competitive exhibition of design schools from around the world focusing on theatre, art and architecture. New Zealand's National, Student and Space exhibitions will all address the theme of weather, *Ahuā o te Rangi*.



## MATARIKI

'The Seed Project, Love: The Southern Sky' explores the relationship of three cultural elements of New Zealand, the Maori New year, Matariki, the concept of Maori weaving and the notion of gifting societies.

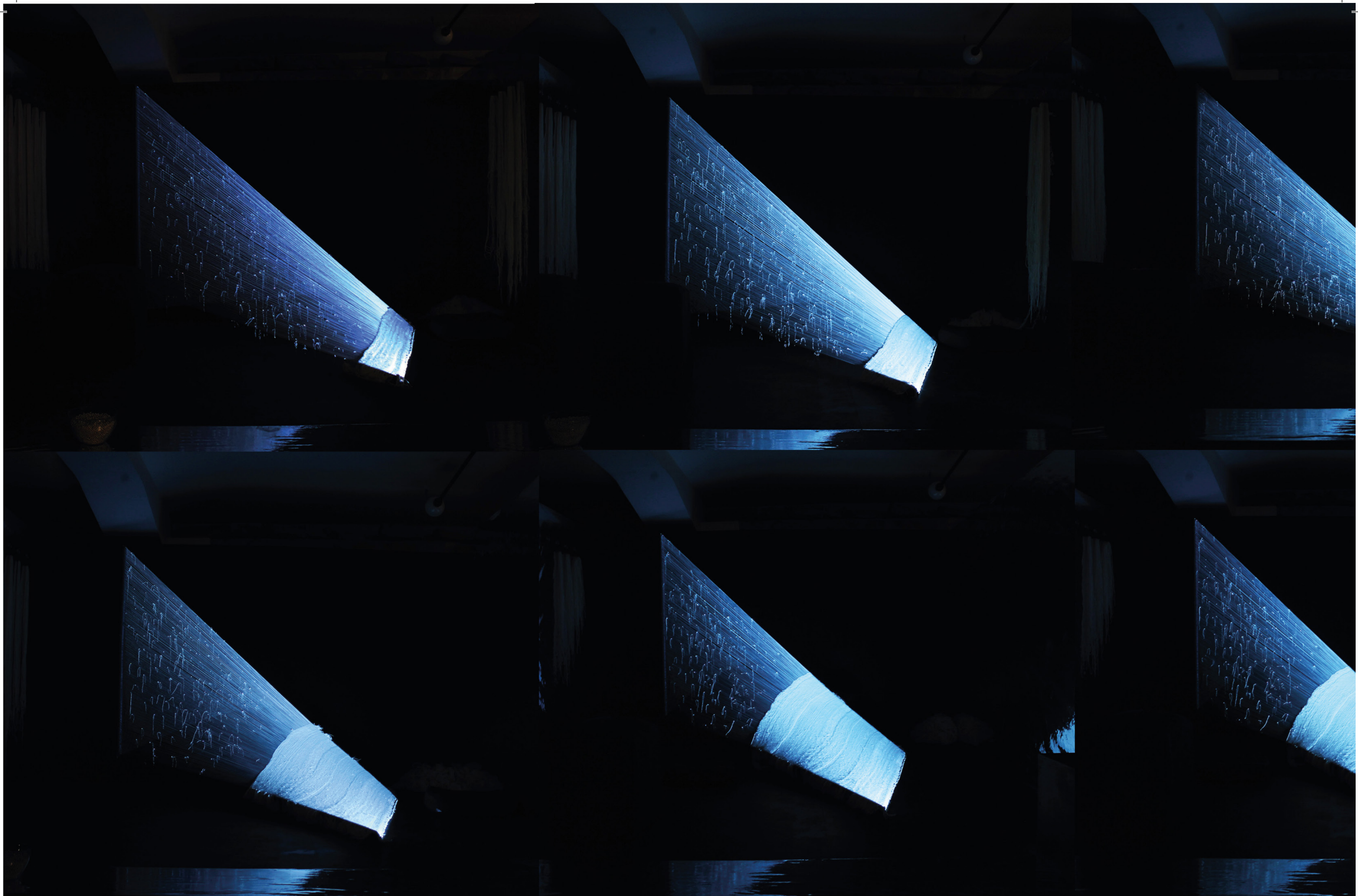
## WEAVING

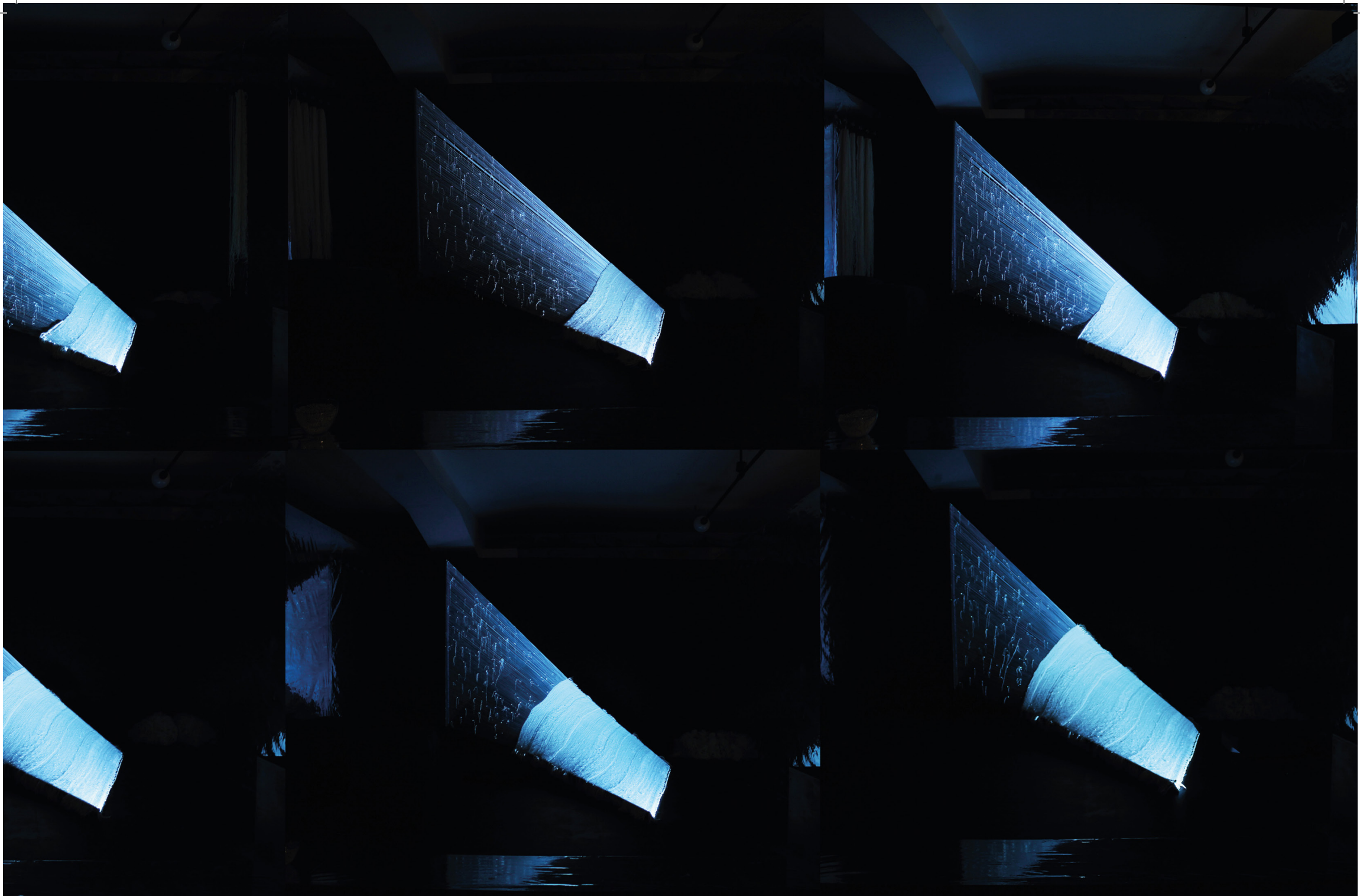
The tapestry becomes an animated body that we perform and weave publicly within the space, referencing the narratives and cycles of Matariki (cycle of the Pleiades Constellation).

## GIFTING

With the completion of the 'harvesting', the woven textile's spatial condition transforms from a suspended tapestry into a mat, on which the celebrations of Matariki occur.







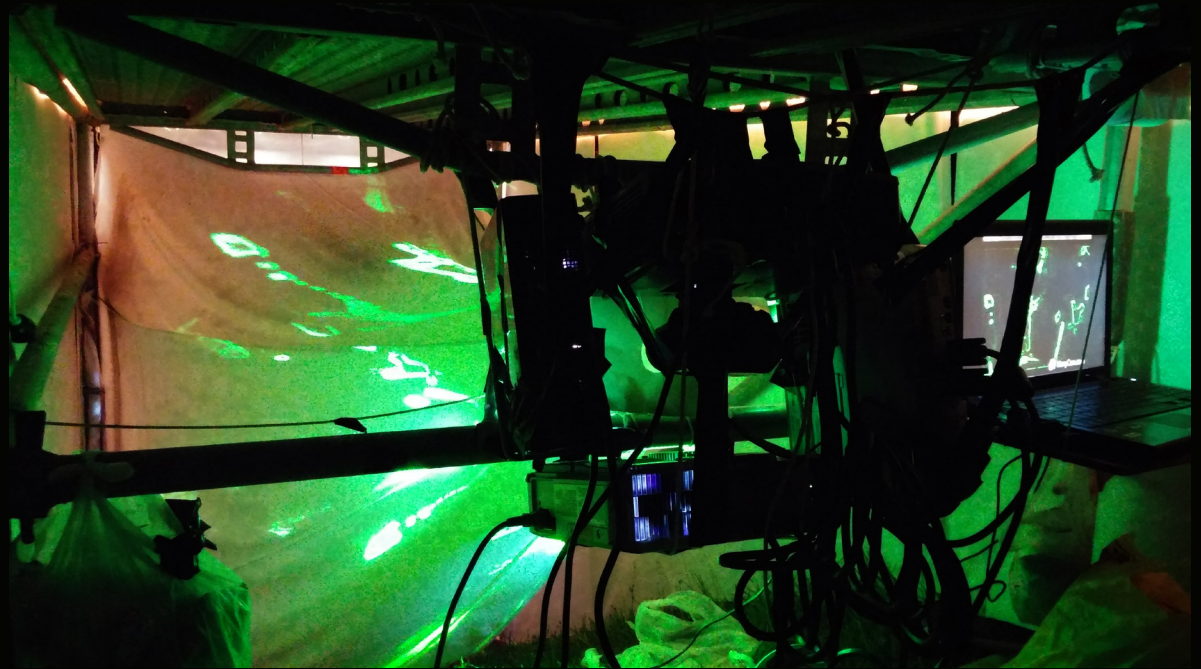
THE SEED PROJECT - 10 DAYS OF GROWTH





ART  
IN THE  
DARK

PROJECT MAHARA  
BY  
TAEWOO KANG  
ANDY CHAE  
TAEJUN LEE



Taewoo Kang, Andy Chae, Taejun Lee

Year 2

## TAT MAHARA

Art in the Dark, 13-16 Nov 2014

Derived from the AUT Spatial design studio paper, we migrated an elevational structure into Western Park to provide a viewing platform. Lights from the interior reflect interesting images of viewers producing both interactive and performative aspects of the installation. We named our structure 'Mahara' to commemorate Betty Wark, a community worker in Ponsonby.



Sokchanarun Kong, Clayton Cakau, Andrew Lowe

Year 2-3

Pixel

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Art in the Dark, 13-16 Nov 2014

Water is a vital resource often taken granted even though it is a crucial necessity of all life. This design explores the essence of water, metaphorically fabricating it as a beating heart.

Materials: Over 800 cardboard boxes, lights, connectors

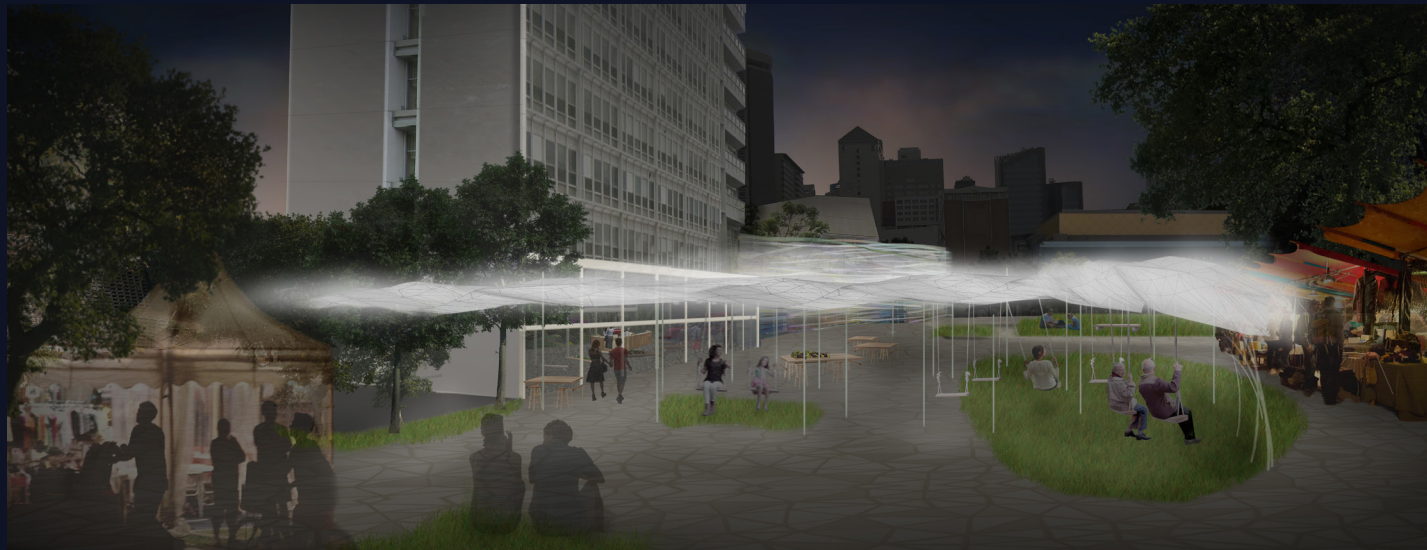


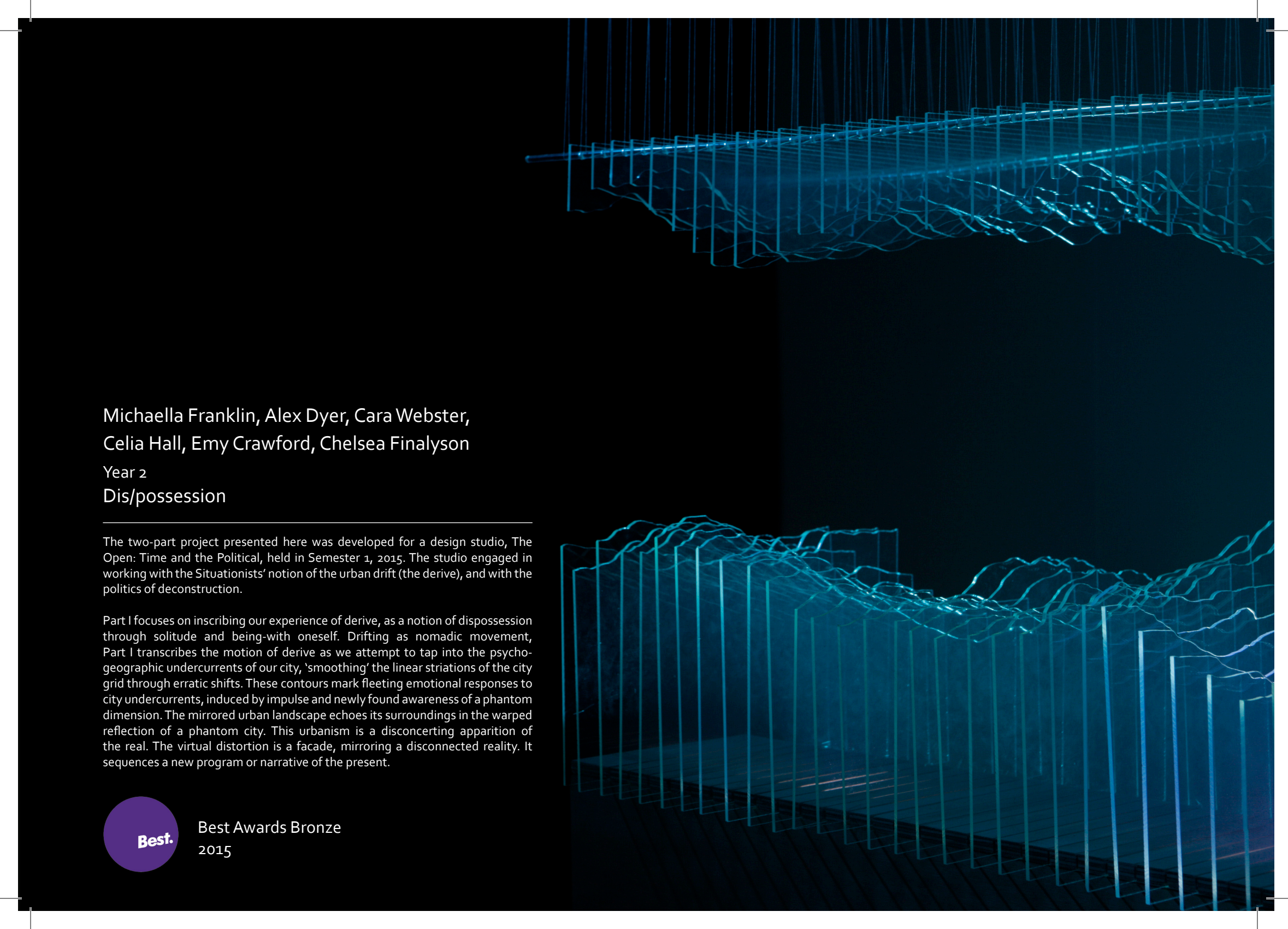
Jewel Yan  
Year 3  
Luminosity

This illuminated journey connects Myers Park to Aotea Square and the rest of Auckland Central as a luminous linear park and urban foodscape flowing through the valley as the Waihorotiu Stream once did. Myers Park transforms into a luminescent space that evokes magic in children and adults: movement-responsive interventions are inspired by nature and are programmed to evoke a whimsical sense of wonder as you move through the living landscape. Biomimetic lighting illuminates the space in a subtle and delightful way, which also helps with night-time security. Every step on the pixie path, activates specks of light that trail behind as you move forward: this wayfaring device leads from Karangahape Road to the proposed City Rail Link station. Shared spaces with shade and pavements throughout Aotea Quarter make the journey more pedestrian-orientated. In front of the revitalized Civic Building are new grasslands, swing seating to play on and a bustle of people exploring the weekend markets. The renovated ground floor of the Civic Building is a double height space with a permanent marketplace, café, and open talk space.



Best Awards  
Silver 2015





Michaella Franklin, Alex Dyer, Cara Webster,  
Celia Hall, Emy Crawford, Chelsea Finalyson

Year 2

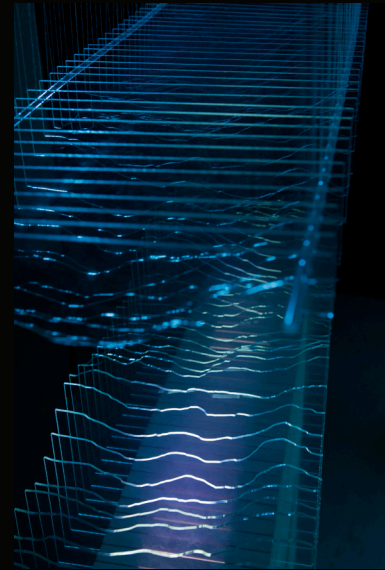
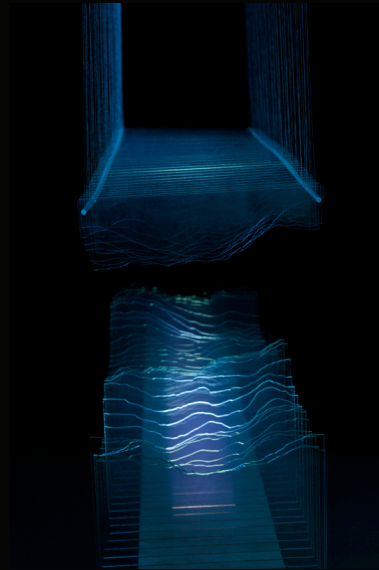
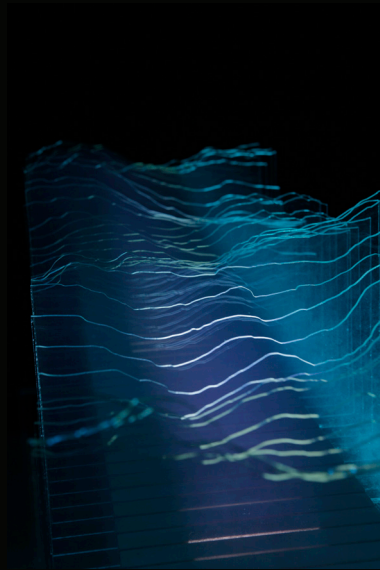
## Dis/possession

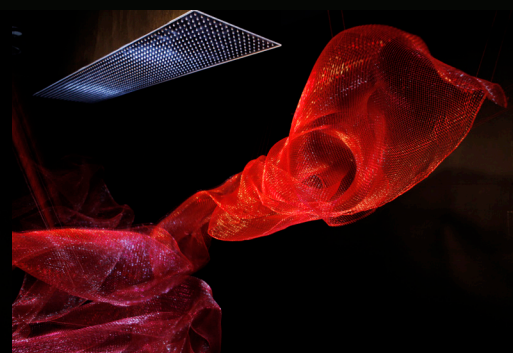
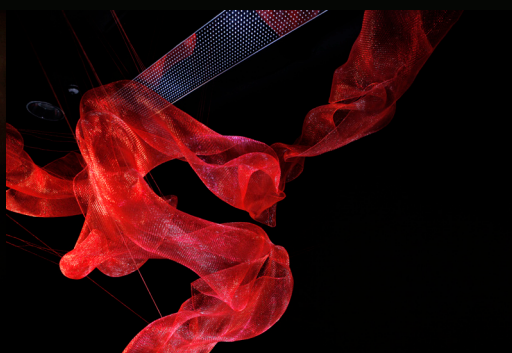
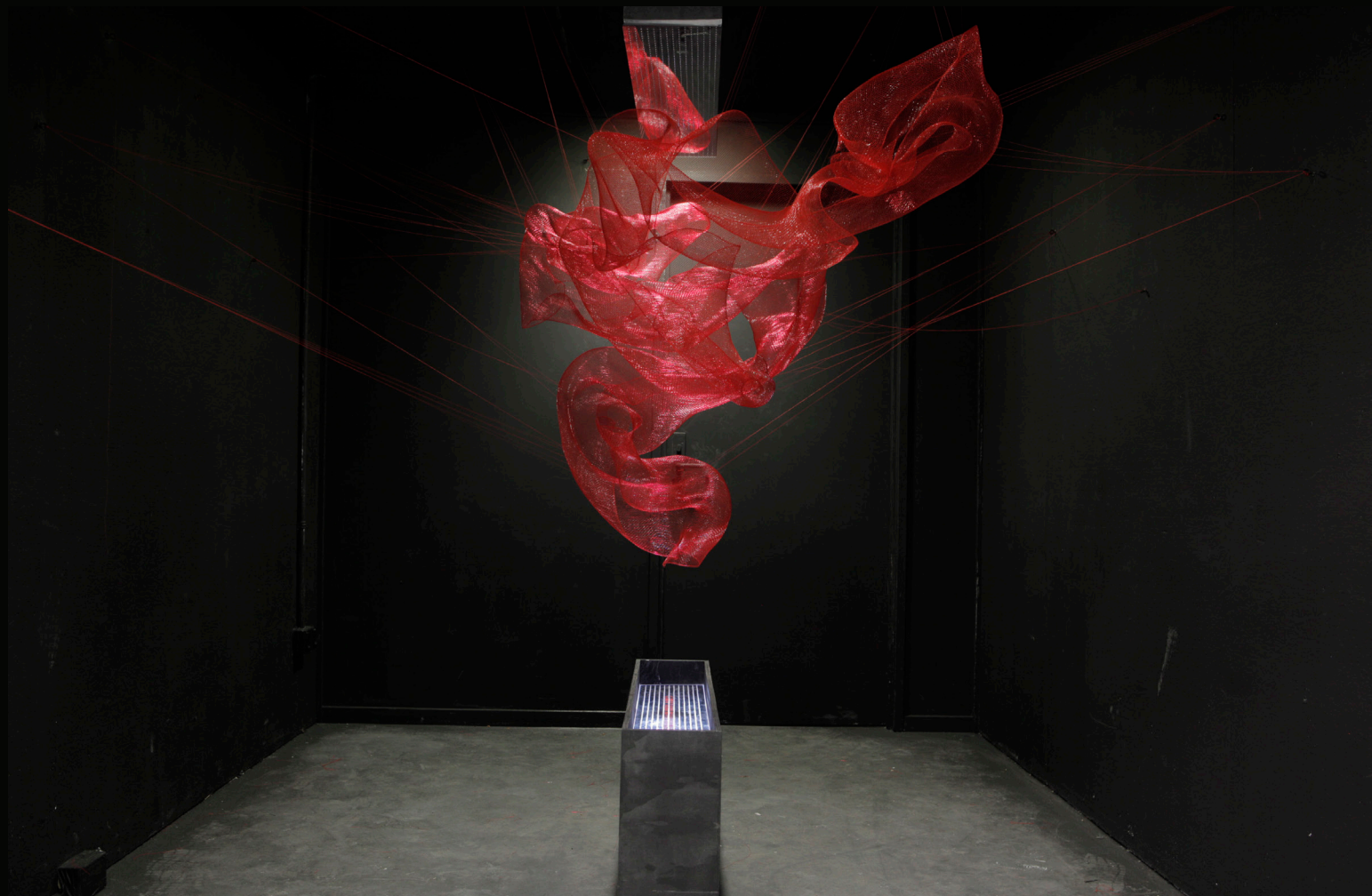
The two-part project presented here was developed for a design studio, The Open: Time and the Political, held in Semester 1, 2015. The studio engaged in working with the Situationists' notion of the urban drift (the derive), and with the politics of deconstruction.

Part I focuses on inscribing our experience of derive, as a notion of dispossession through solitude and being-with oneself. Drifting as nomadic movement, Part I transcribes the motion of derive as we attempt to tap into the psycho-geographic undercurrents of our city, 'smoothing' the linear striations of the city grid through erratic shifts. These contours mark fleeting emotional responses to city undercurrents, induced by impulse and newly found awareness of a phantom dimension. The mirrored urban landscape echoes its surroundings in the warped reflection of a phantom city. This urbanism is a disconcerting apparition of the real. The virtual distortion is a facade, mirroring a disconnected reality. It sequences a new program or narrative of the present.

Best.

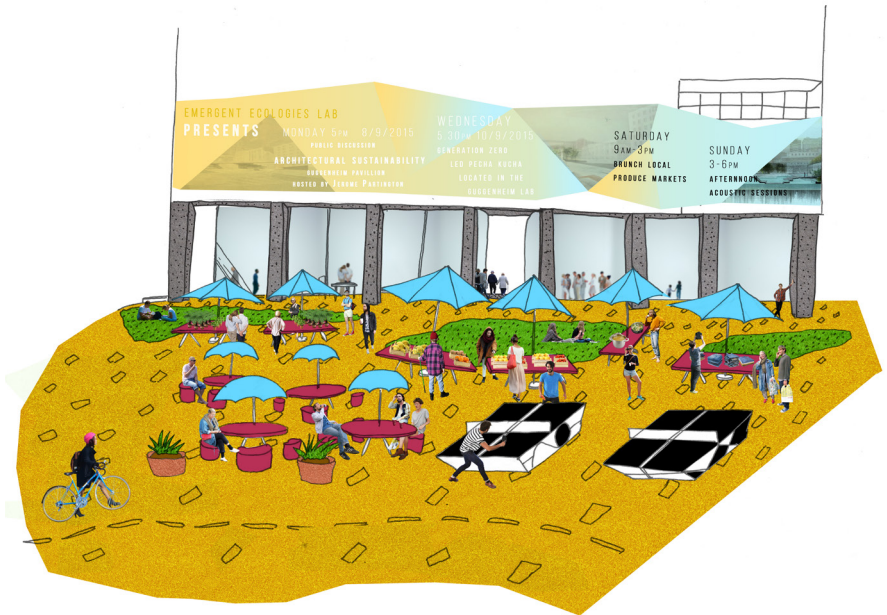
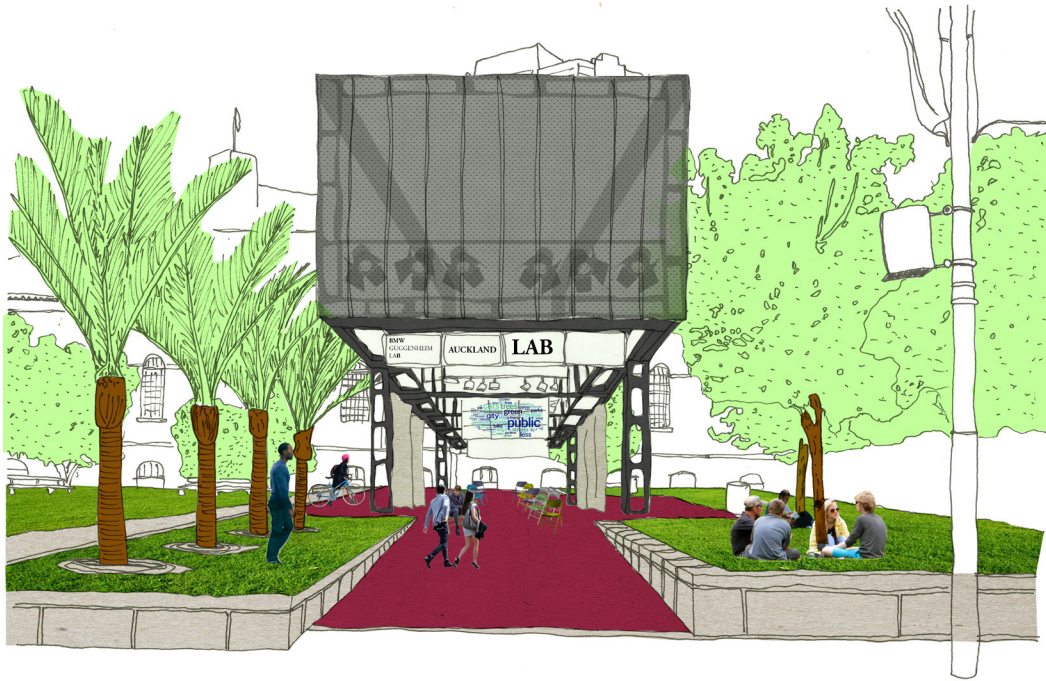
Best Awards Bronze  
2015





Part II continues our narrative of dispossession. The fabrication of our model emphasises a political commentary on unconsidered consumerist interests and their impact on our fast paced world. We interrogate the urban political through a deconstructive process, in all of its excesses. By pulling apart the fabric of society, the project dissects the very materiality of commodity culture and, in turn, unhinges the binaries of utility and exchange through form and disjunction. Project II essentially concerns embodying hidden information: the immateriality of capital. A domain name encrypted within this installation reveals a website developed to critique deconstructive architecture and issues involving the development of the movement. Jacques Derrida suggests that deconstruction aims at subverting hierarchies 'naturalised' in binaries, so both terms of the opposition are seen "dancing in a free play of non-hierarchical, non-stable meanings." In the end there exists a space that questions humanism's assumed stability and the unstable grounds that found the civil.





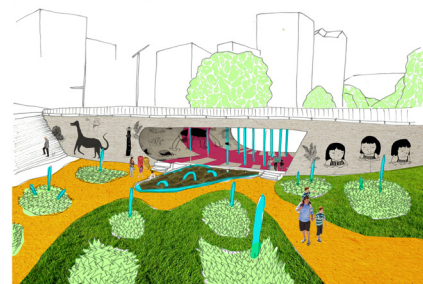
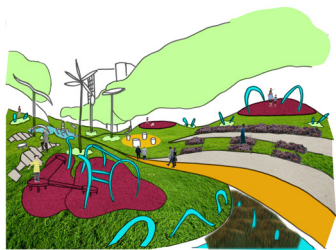
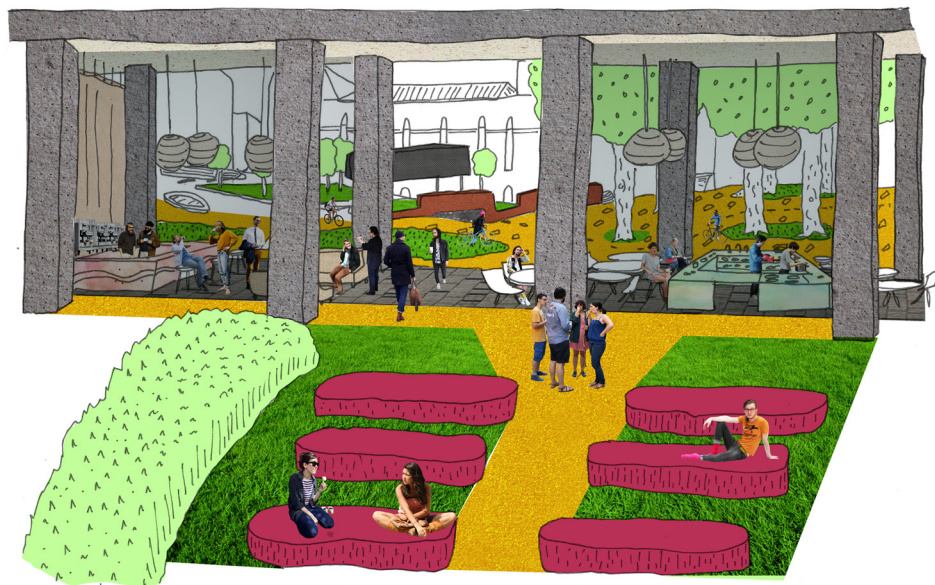
Alex Guthrie  
Year 3  
Hinaki Waharua

Hinaki Waharua establishes wayfaring as a social activity, and designs for diverse social ecologies. Clearly signalled paths link multiple activity zones within Myers Park including community gardens, a community centre, kid's playgrounds, and public basketball courts. This social focus extends through the Mayoral Drive portal and into Aotea Square's new shared space, which also hosts community gardens, a koha restaurant and a barista training café. Aotea Square is also the hub of event spaces for weekend markets and a curated Summer program of events and installations.

As a whole, this design project endeavors to create an encompassing socially sustainable space. The proposed activities address the space from a human scale, thereby eradicating the influence of cars in the area, and providing incentive to get communities interacting with the area and shaping their own public space.



Best Awards  
Finalist 2015



Anna Manson, Tanya Lim, Jewel Yan, Huai Hsuan Huang,  
Katie Jun, Oliver Latimer, Ella Chen, Cassandra Ho

Year 2-3

## Void Installation

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AUT Art and Design Exhibition AD14  
WM building atrium, AUT University, St Pauls Street  
12-18 November, 2014

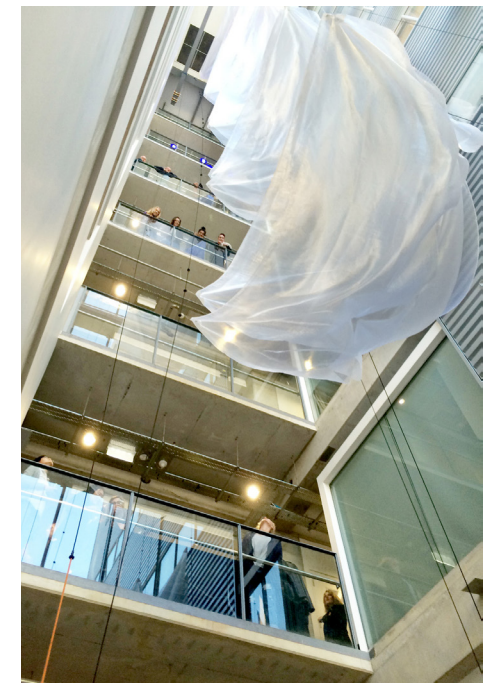
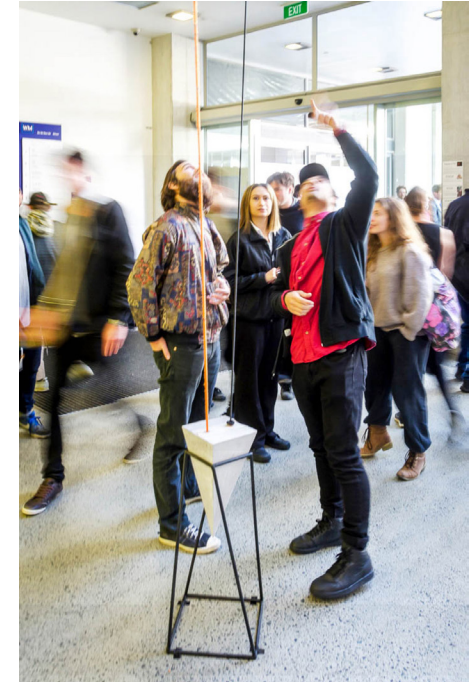
This installation occupies the void space in the Visual Arts building of AUT. The space itself hosts a constant flow of students and their evolving ideas. As the public occupies the space, the installation responds to their rhythms and habits. Always in motion, the material rises and falls as if the building itself is inhaling and exhaling with the wind created from people's movement. The audience can further activate the space by using the pulley system to manipulate the structure from four points in the space. Its vertical movement accentuates the height of the space and engages with people on the balconies. The conversation extends beyond the physical confines of the space.

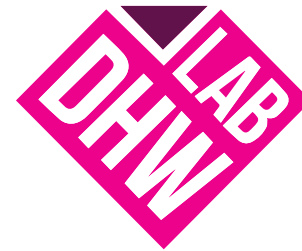
The tall vertical space was empty of activity despite being an integral part of the building. Most users of the building must move through the space on the ground floor and may walk past it as they pass balconies on upper floors. Our installation seeks to activate the vertical nature of the building by creating movement from the ground up to the ceiling of the seventh floor. Large, soft white layers appear to float and ripple with interaction from people. Through a composition of these fabric layers attached to a suspension system, viewers are encouraged to interact with the project. The structure offers four points of interaction that are anchored by cast weights. By simply pulling on a cord, a corner of all the ethereal layers sweeps up or drifts down thus activating the fabric canopy and transforming the environment. It also became a collaborative work as the audience learned how to work with other players to twist and change the shape of the installation, and therefore exploring how this tall space can be altered and perceived differently.

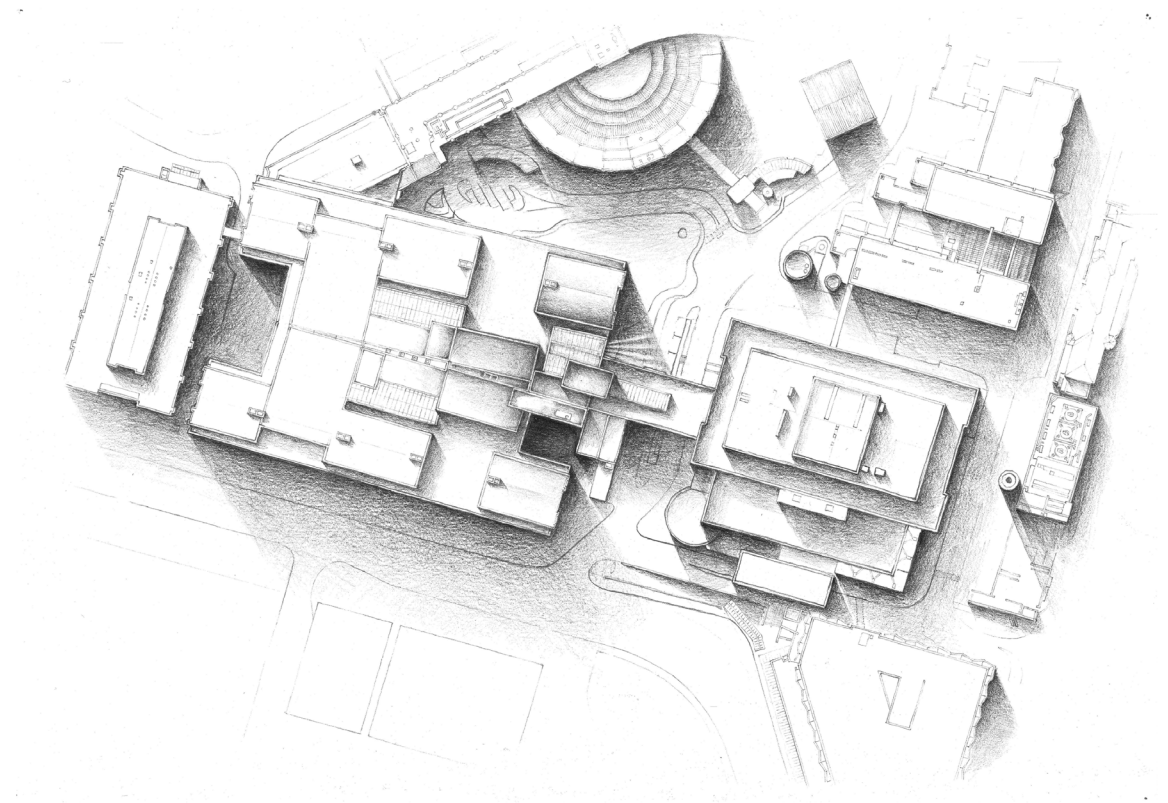


Best Awards  
Finalist 2015









Taewoo Kang Year 3

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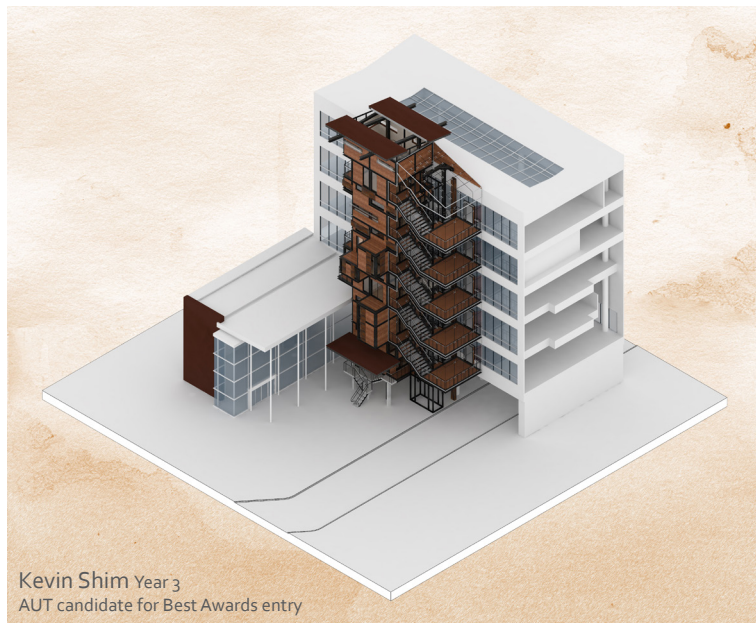
## DOORS OF WELLNESS 2015

The Design for Health and Wellbeing (DHW) Lab at Auckland City Hospital is a collaboration between AUT's Faculty of Design and Creative Technologies, and Auckland District Health Board. The impetus for the Lab is centered on enhancing the experience of healthcare for patients, families and staff. Work consists of designing and developing products, systems, services, and spaces that respond directly to first hand hospital user feedback.

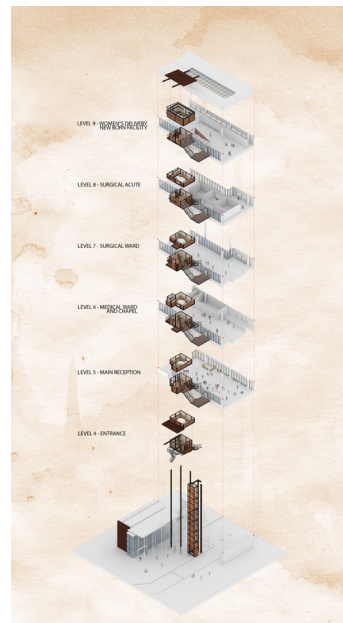


In Semester One of 2015, Spatial Design Head of Department Andrew Douglas and co-directors of the **DHW Lab**, Justin Kennedy-Goode and Stephen Reay, designed a brief for third year students around the idea of The Welcome. Titled *Doors of Wellness*, the brief asked students to re-design the entrance and reception experience of the hospital. Focusing on the lack of a primary entrance, students tried to manage the split entrance experience, and find some kind of solution, often in the form of a way-finding systems, to allow instinctive navigation through level five of the hospital to reach the important spaces of the reception desk, lift bank and commercial area.

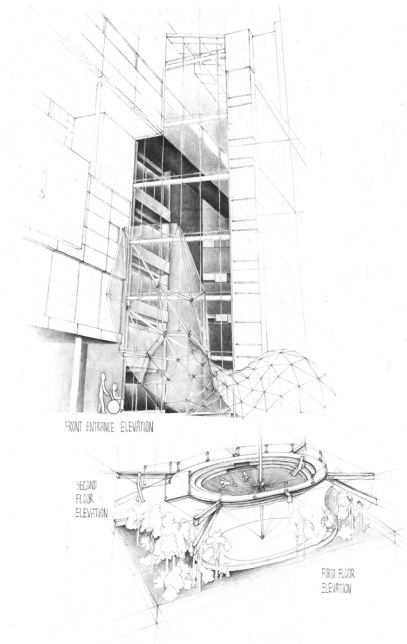
Projects varied in their responses; from embracing the views of the Domain, and inviting them into the level five experience, to entirely new entrance structures, and entrances from other parts of the existing hospital, a library for hospital users as well as greater Grafton community, new way-finding systems, reception desk designs, and commercial area layout. The scale and complexity of the Hospital site was almost overwhelming, faced with so many user needs, no solution seemed to fully resolve all problems. However the opportunity to respond to a problem that could be personally experienced, and the benefits of which could be truly imagined, made the process and designing incredibly satisfying and engaging. As a student of this brief I was disappointed to let the project go after hand-in.



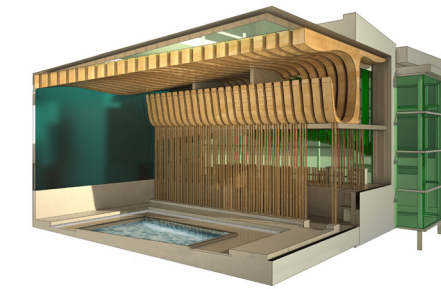
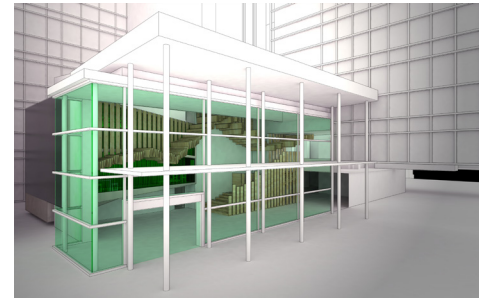
Kevin Shim Year 3  
AUT candidate for Best Awards entry



Engagement with the Lab has not been limited to this brief experience. Over last summer a handful of Spatial Design students had the opportunity to complete 10 week internships at the Lab, as well as others completing month long internships over this year's mid semester break. The next wave of internships between the Lab and Spatial Design students is about to commence again in a few weeks. Working with recently graduated AUT designers, and enthusiastic hospital staff has proven a great environment for undergraduate students, where their ideas are given serious consideration and respect. Moreover, the collaboration of spatial, graphic and product designers, alongside hospital staff is developing a rich work environment, as well as producing some great work. This was acknowledged at this years Best Awards, where the DHW Lab was awarded the Purple Pin and Gold Award for New Zealand's Best Public Good Design, as well as a Silver Award for Office and Workspace Environments. The Spatial Design Department hopes to continue working with the Lab, allowing students who have an interest in interior, community, and medical based design the opportunity to work on real-life projects, gaining experience and skills in this emerging field.



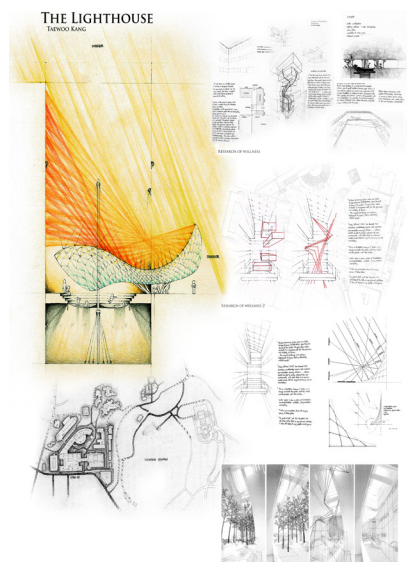
Andy Chae Year 3



Hilda Yip Year 3



Akshay Thour Year 3

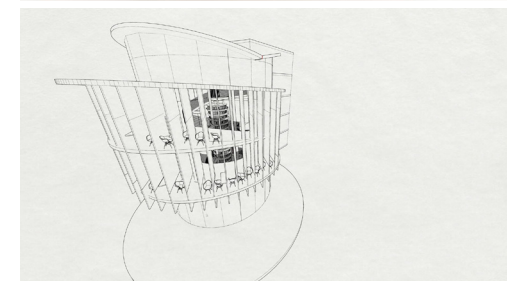


Taewoo Kang Year 3

Katie Jun Year 3

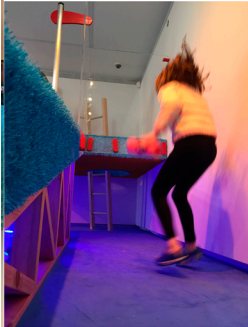


Kyle Wang Year 3



Olivia Labb Year 3





TURNSPACE COLLECTIVE is a tactical urban design unit situated in the Spatial Design Department at AUT University. TurnSpace seeks to activate creative and imaginative environments in urban contexts in collaboration with various cultural institutions, public bodies and community groups. Often what is needed to create meaningful urban and public space is not another building or cultural centre rather it is reconfiguring the urbanscape to be a more performative event space. Temporary interventions can create a series of temporary publics who come together to share and participate in an event .

TurnSpace Collectice members :

Dr Andrew Douglas researches urban history and philosophies. He is particularly interested in urban places as arenas for creative practices and in the way temporality unfolds strangely in cities.

Sue Gallagher explores spatial design as an unstable platform that transgresses many art forms. It is her understanding from training as an architect and performance designer that spaces are not static and fixed creations, but are subtle, transformative and communicative.

Dr Sue Hedges research and publication interests embrace an interest for architectural drawing, interior architecture, notation, dance, film and critical theory in regarding drawing and visual culture. These seemingly divergent fields are connected by an interest in the relationship that exists between the body condition, surface, pattern, architectural notation and visual images.

Raimana Jones interest in design lays in tactile encounters; how the micro scale relates to the macro one and also the way in which a design reflects the values of a designer.

THE HOLE OF YELLOW ARCHIPELAGO project was undertaken as a collaboration between AUT's TurnSpace Collective, the Auckland Art Gallery Learning Centre, artist Judy Darragh and children from Balmoral Primary School.

Building on design propositions developed by the children, a rising gold terrain with magnetic lines and zones for building on were proposed. Thought of as a parallell world that mirrors stranglely the part of the city the Gallery sits amidst, hills, tunnels, an intertidal zone, and a gold sea rising up to an illuminated horizon formed the key spatial elements - in short an archipelago or super-saturated object field.

A recurrent theme evident in the early drawings was the notion of penetration or passing - through. Plug-ins, holes and flexible connectors subsequently became the means for leaving open to visitors the ability to remake the nature of the structures and interiors they find. Doubles and scale duplications purposely abound in the project - overs and unders, ins and outs, ups and downs. With Gilles Deleuze and Felix Guattari's (1987) notion of "holey space" in mind, we sought to mediate between fixed, orthogonal architecture and fluid, underworldly conditions - much as Tamaki Makaurau / Auckland does - but also between institutional structure and yet to be imagined social adaption to the space and its prompts.

The project will evolve and develop over a nine month period in response to visitor interventions and the findings and insights of the collaborative team.

Deleuze, G. & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia* (B. Massumi, Trans.). Minneapolis: University of Minnesota Press.

Images: Hole of Yellow Archipelago, installation view, Auckland Art Gallery Toi o Tamaki, 2015

**AUT** UNIVERSITY **ART+DESIGN**

**AUCKLAND  
ART GALLERY  
TOI O TAMAKI**

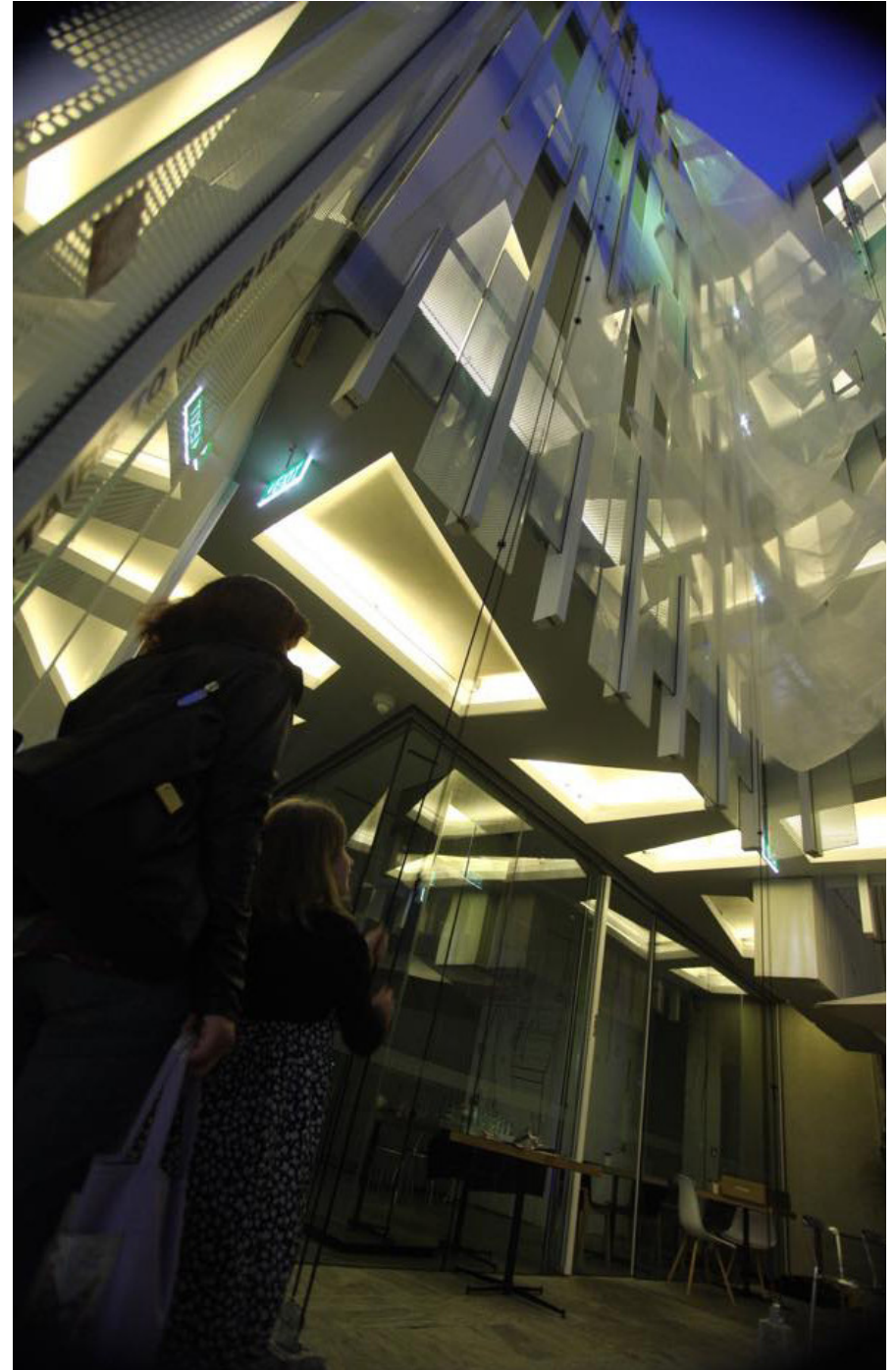
Anna Manson, Tanya Lim, Jewel Yan, Huai Hsuan Huang,  
Katie Jun, Oliver Latimer, Ella Chen, Cassandra Ho

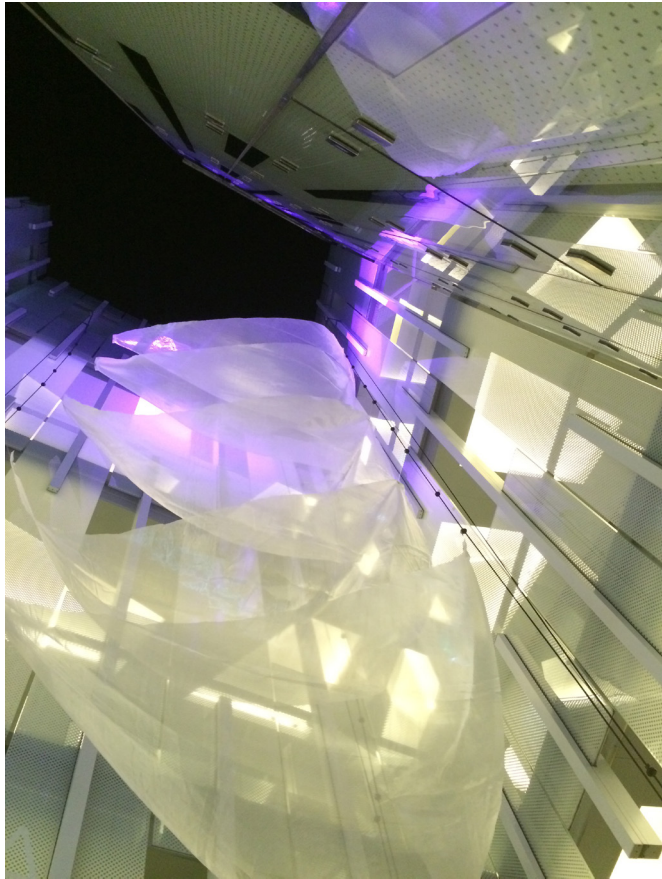
## Respire

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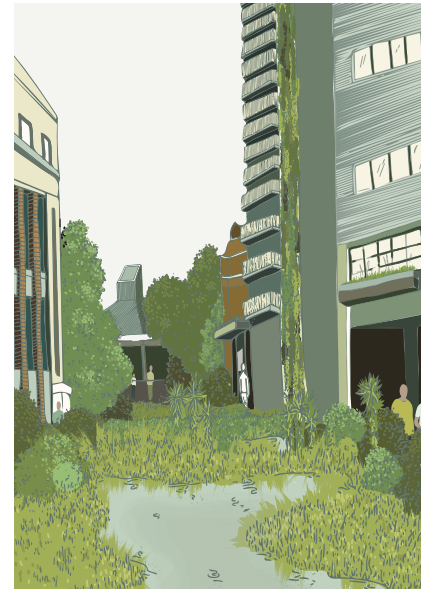
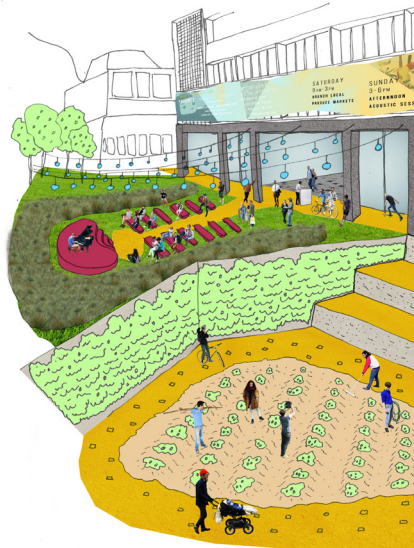
Auckland Arts Festival's White Night  
Geyser Building, Parnell  
14 March, 2015

For one night each year, Auckland city booms with luminous art installations as part of the White Night festival. Void installation was reimagined to vertically activate a crevasse in the Geyser Building. The fabric sheets float between three-stories, twisting and adapting to people tugging on the ropes. Surrounding glass on the building reflects the light cast onto the installation, multiplying its ephemeral effect.





# emergent ecologies



Emergent Ecologies speculates on post-carbon urban design futures through co-creative research or design projects and public events.

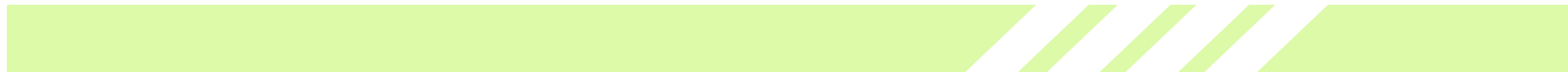
The Lab (EEL) is a research and teaching collective based at the School of Art and Design at the Auckland University of Technology. Its membership comprises research and teaching faculty of the university and research candidates for higher degrees. EEL has developed a co-creative model with partners – Iwi, local government, design-professions, student-researchers – in real-world design or research projects. Addressing Anthropogenic climate change, resource depletion, pollution and biodiversity decline EEL emphasises potentials for a more ethical and enjoyable world. EEL's engagement strategies include workshops, public talks, exhibitions, installations and an international performance biennial: these aim at connecting diverse capacities in ecology, urbanism and indigenous cultures in order to invent viable designed futures.



# POST GRADUATE

Amanda Yates  
Strand Leader

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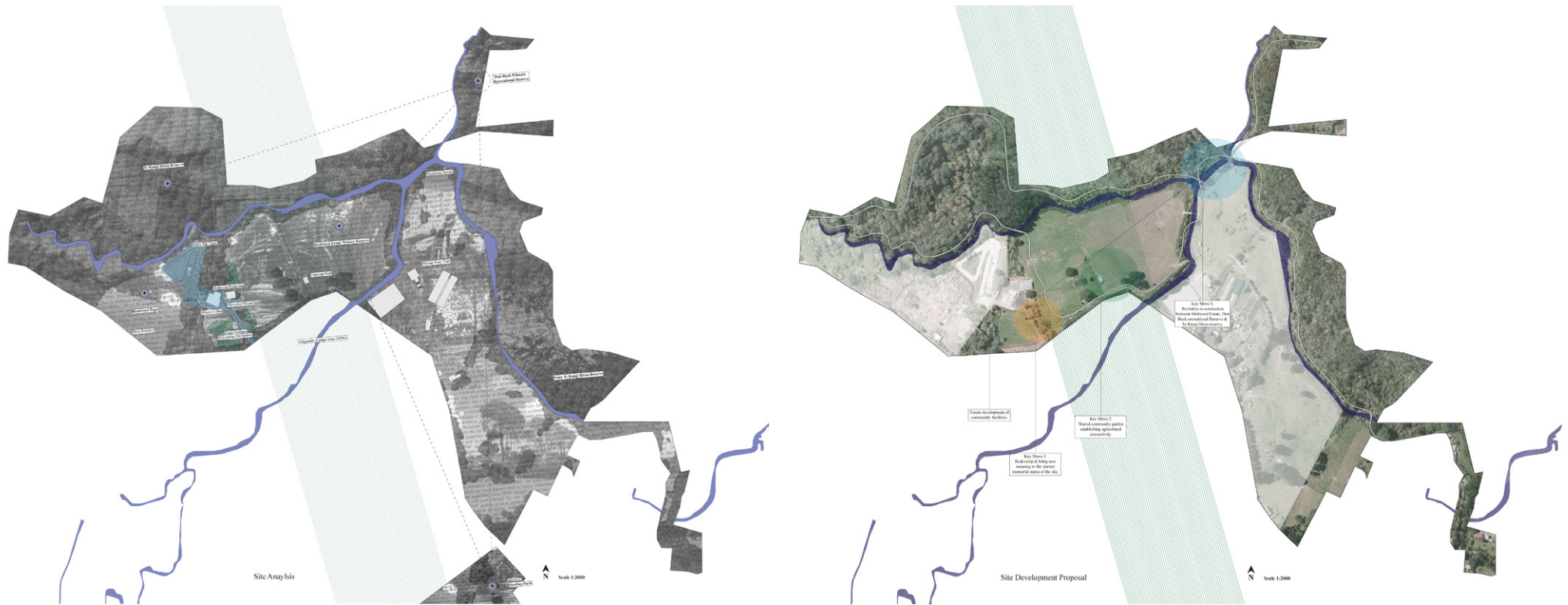


Helen Bratty  
Honours

## Re-Collection: Exhibiting Immersive Spatial Memory

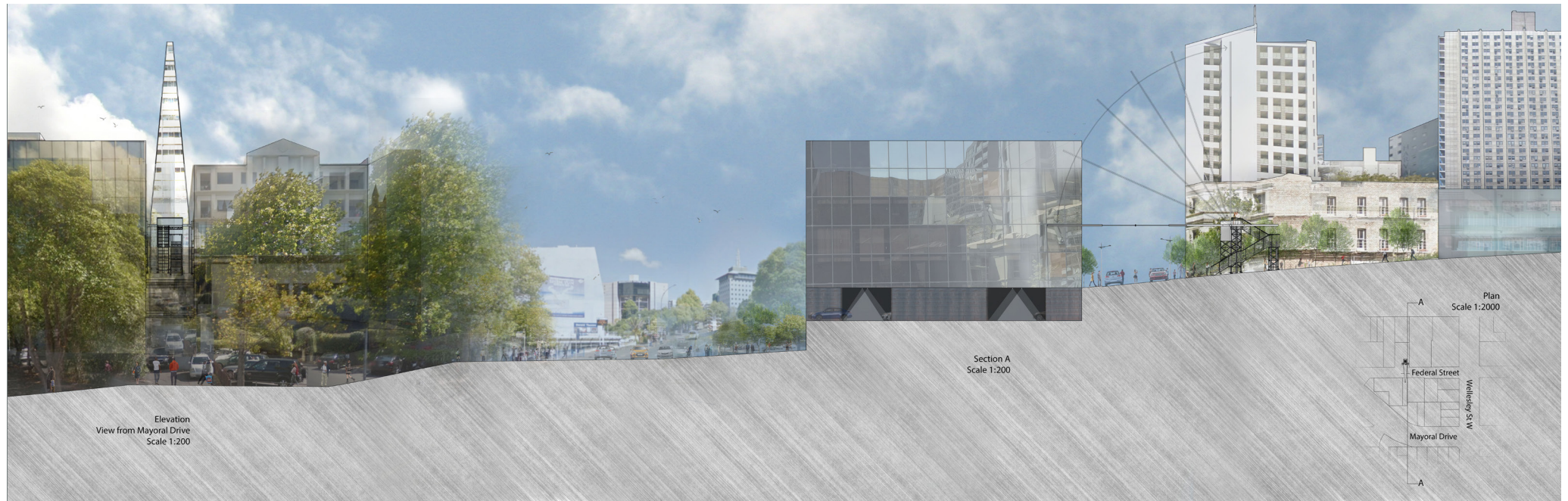


*Re-Collection: Exhibiting Immersive Spatial Memory* is an exhibition design project. My aim is to investigate how my memories, and those I share with others (concentrated around the spaces of my grandparent's farm house), can form a public exhibition. This project has a focus on immersive memory in the form of the daydream. When we daydream we can inhabit our spatial memories and can become so immersed within them that they appear to us as a second reality. I am exploring this through a methodology of collecting, model making and photography in an attempt to display intimate memories of spaces in a way that is accessible and believable to any audience.



How might depth of field become a spatial device to resurface suppressed narratives and historical relationships in a public landscape? And further, how might the awareness of forgetting, play a role in the way we question what it is to remember?

This practice-based research project comes into being through a series of spatial design encounters. It uses photographic stacks, layering mappings and the reprinting of traces as design methodologies to construct the experience of forgetting and the reconnecting of time. In working through these processes the research embodies a spatial design practice that aims to compose experiences of awareness and belonging as a way of bringing memory back into reach. The project encounters depth of field, as an outdoor public (community) space that identifies and archives the importance of the land's history, of Birdwood Winery Estate and Te Rangi Hiroa Reserve. The estate, located on the western fringes of Auckland, at the foothills of the Waitakere Ranges, embodies the story of many Croatian descendants and their involvement in the New Zealand wine industry. It is also the first Maori named reserve in New Zealand that has been given back to the community and renamed, celebrating a close bond established between Croatian and Maori forefathers. The grounds of the estate provide a memorial site of opportunity to explore, rediscover and redesign of my own cultural roots. These encounters have come into existence through the reactivation of the site's forgotten significance and beauty through the play of memory and forgetting. The research also includes the close study of artists and designers; Maya Lin, Paul Carter and Stan Allen as well as theorists; Michel Foucault and Sigmund Freud.



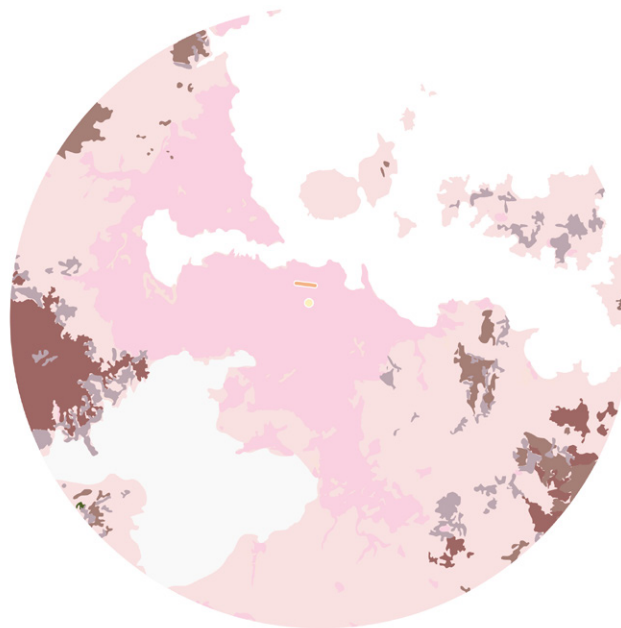
## Urban Voids

The Possibilities in Absence

## Justin Lee Honours

Interrupted, scattered, shattered, forgotten and hidden. Initially, this project explores the quality of void to compare and to understand the potential of the full range of our urban voids. As such, the urban void provides a powerful image of vacancy, but this is equivalent to opportunities and possibilities for creative and temporary architecture. This project seeks to take the figure of void as "possibilities in absence," and to provide potential outlets for alternative activities outside the systematic society (Jonas & Rahmann, 2014, p. 174). Thus, this project takes on the challenge to explore a design intervention in Auckland's CBD. The proposal is to construct in a way that isn't imperializing but rather maintains the existential strangeness of voided space.

The project attempts to solve the problem of urban voids through the designing of an event. It proposes the urban void has a potential to become a space of 'AND,' or a temporal space of an event that will help to reconnect the scattered or discontinuities of urbanism. The proposed site is, on Federal Street of Auckland Central.



## Hana Stay Honours

### Ecological Entanglement

Ecological Entanglement aims at designing an urban architectural landscape along St Paul St, in Auckland's Learning Quarter, that resides within frameworks of ecological entanglement.

Philosopher Timothy Morton, describes 'Ecological Entanglement' as a web of connections that exists between every living organism on the planet, emphasizing the cause and effect of every action performed by any species upon others. Alongside Ecological Entanglement, Felix Guattari, a psychoanalyst, places emphasis on what he terms 'the transversal'. As Guattari explains, we must think transversally to understand the role of all factors, the social, individual and environmental, within an ecosystem in order to recognize the effects of certain relations.

Applying these frameworks or methods, the final design of my project will reside within an ecological urbanism, appealing to ecological entanglement and transversal thinking, through considerations of all ecosystems and ecologies existing in an urban site and how they coexist. The project will consider the provision of architectures for human and non-humans alongside the generation of energy, urban agriculture and native habitat restoration.



Tanya Lim  
Honours

## Transient Cartographies

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Encounters with space expose us to layers of information that show movements in time, space, events, animals, rivers, winds and an ageing of subjects and structures. Transient Cartographies explores the practice of mapping and how the fluctuating qualities of space may be involved. Maps commonly focus on the physical and visually obvious, often leaving what is immaterial forgotten. The challenge of this project is to shift the focus in maps towards the ephemeral by employing methods that illustrate the traditionally unseen, revealing of space forgotten details such as wind. Central to the making process is an understanding that believes subjects in space are never isolated and exist under the influence of their surroundings. Within this is a consideration of time which explores evolution and the continued fluctuations that alter a spatial experience. The installation is a demonstration of the temporal nature of space and its capacity to adapt.



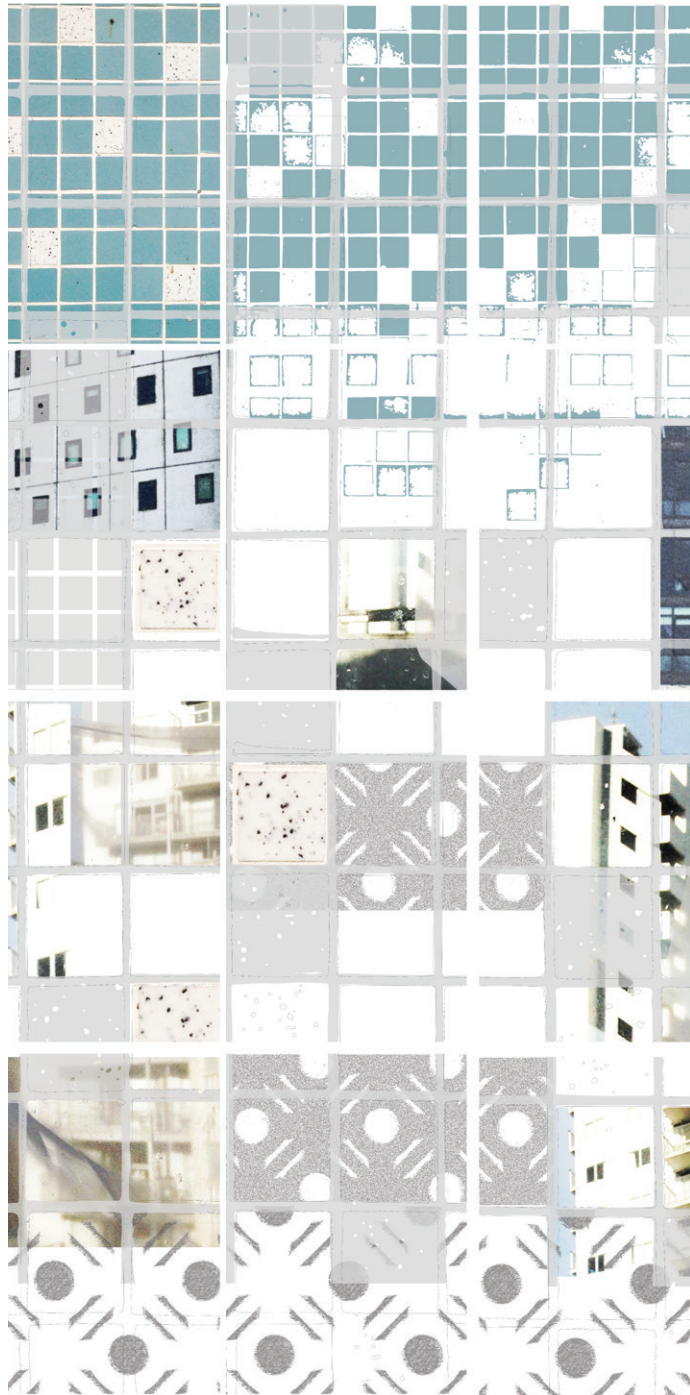
Meredith Hayward  
Honours

## UnEncountering Things: Improvisational Furniture and Haptic Experience.

How can a haptic approach to materials create moments of improvisational play through a body of furniture, (where furniture is conceived as performing things)? What might be a table, might be a seat. What may look like a bowl, can perform as a lampshade. The shape inside one's hands holds the light of a bulb, or the weight of fruit. Things are their performance, their "thinging from out of the worlding world".<sup>1</sup> Things are the voided spaces they hold within them, the potential of their active expression in the world, or the verbs they produce in haptic exploration of them. I am interested in the inherent ambiguity in all things. Prior to our understanding, we encounter objects haptically - as things to be discovered, probed, examined, as verbs before nouns. This practice-based research is an investigation into "form-giving"<sup>2</sup> through hapticity. This project seeks to reveal hapticity to us through the process of finding form in material things and activating the user of these things. Through improvisation and materials: a haptic exploration, I aim to create opportunities for different thoughts and new ideas within a language of materials.

<sup>1</sup> Martin Heidegger, "The Thing" in Poetry, Language, Thought, ed. Albert Hofstadter (New York: Harper & Row, 1971), 178.

<sup>2</sup> Paul Klee, Notebooks, Volume 2: The Nature of Nature, ed. Jurg Spiller, trans. H. Norden (London: Lund Humphries Publishers Limited, 1973), 269.



Anna Manson  
Honours

## Textile Space: Strategies for designing Transformative Mobile Environments

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Weaving is a continuous system of horizontal and vertical crossing, intersection, connection and touch. Textiles have been employed within the design process to actively direct and control the outcome of a fluctuating environment. A textile is a dynamic material and through its responsive nature, can disrupt the built environment. The nature of textiles has informed the project in a number of ways, including through an exploration of materiality, theoretical frameworks, and programmatic sequencing of the proposed design. I have engaged with a number of techniques and processes which involve textiles as a lens of encounter, discovery, and conceptualisation. Textiles have offered an understanding and analysis of existing space, as well as an uncovering of potentials and an influencing of the development of future spaces. In order to understand a fluid space, I have recognized the boundary as a recursive folded between. It is an actuation of becoming, with which the identities of place untangle and reassemble in a continuous motion. Throughout my design project I have considered the potential of the boundary as an expression of a temporary, unstable state which recognizes life as a series of unpredictable moments. Instead of trying to control this unstable environment, my project seeks to enhance this instability and thus experience the space within the fold; a space, which adapts to the mobile, and which processes the becoming of identities. I have aimed to challenge the everyday living spaces, using textile as a motive to create an environment which might fold and unfold into itself, revealing a more fluid experience.



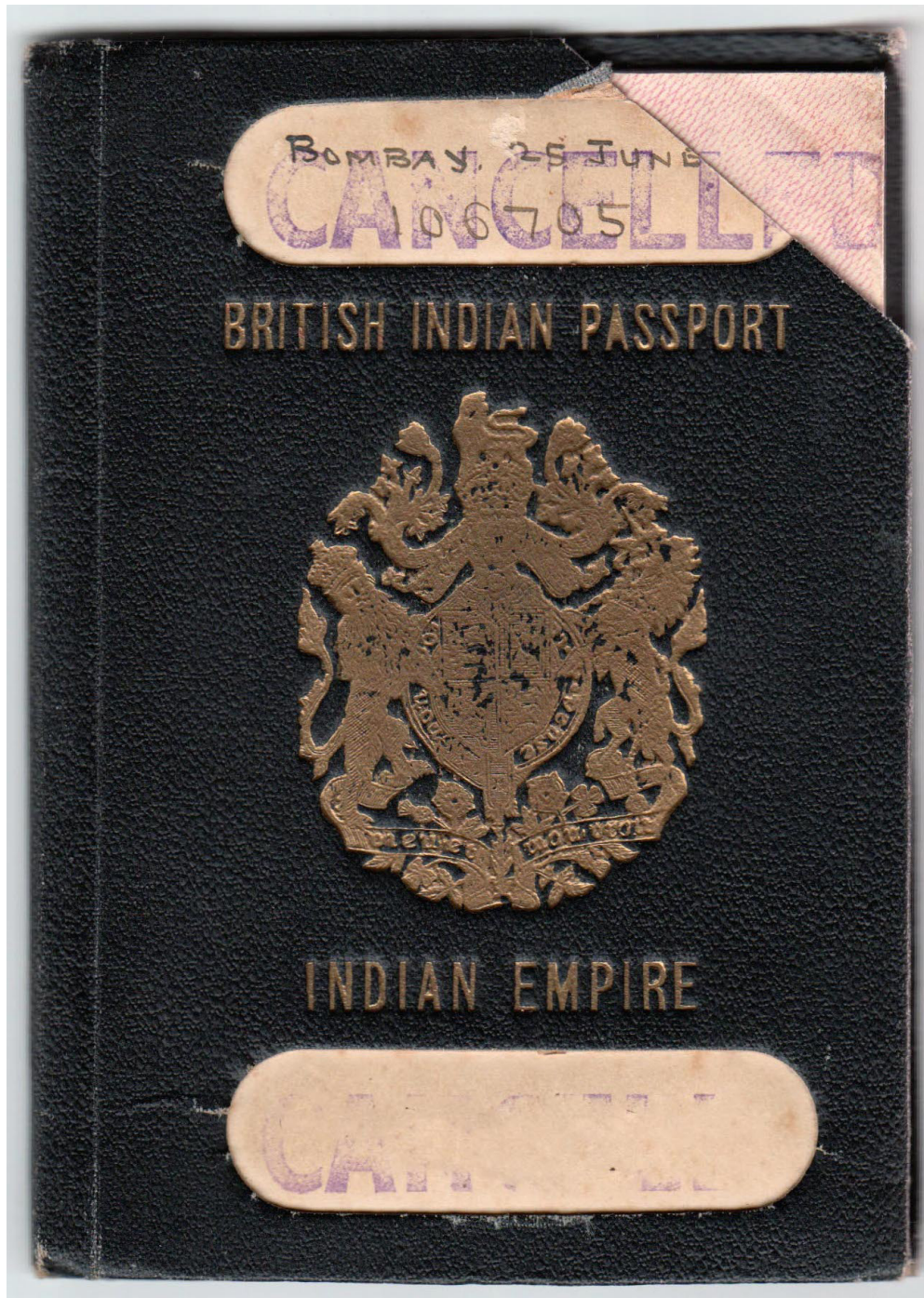
Moonlight:  
Exposures of imperfect  
surfaces and light space



## Huai Hsuan Huang Honours

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'Moonlight: Exposures of imperfect surfaces and light space' explores how darkness (the night-sky) provides an opportunity for spaces to be revealed slowly through the interplay of reflected light (moonlight) and imperfect surfaces. Through my studies of the imperfect surface of the moon and moonlight I have explored how as a designer I can develop spatial installations which explore intimacy, personal space and tactility in the outer limits of the visible field. The qualities of moonlight are celebrated in many Asian cultures. I seek to reconfigure some aspects of these traditional rituals through my spatial design practice.



Rafik Patel

## Ocean of Stories: A Tale of Drifting Culture

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Salman Rushdie's *Haroun and the Sea of Stories* sets up an imaginative tale of a father and son's journey in search for happiness. In this 'fictional-reality' the Ocean is filled with a Sea of Stories that manifests the hope of a new beginning. This story also takes the reader on a whimsical journey that is non-linear. It sways back and forth like the currents of the Ocean and its allegory transcends the Ocean as a vessel that contains important narratives and knowledge, and as a spatial medium to cross borders and boundaries; "Different parts of the Ocean contain different sorts of stories, and as all the stories that had ever been told and many that were still in the process of being invented could be found here, the Ocean of the Streams of Story was in fact the biggest library of books, the Ocean of the Streams of Story was much more than a storeroom of yarns. It was not dead but alive." Considering this allegory my research begins to illuminate a tale of journey in relation to migration of the first Gujarati-Indian families to arrive in Aotearoa/New Zealand in the early 1900s. It focuses on how these families integrated, and began to construct and grow a new community within. An attempt is made to uncover stories and a history of migration of the authors' own family that has shifted across the Pacific Ocean transferring a rich culture of Indian-Muslim faith, practice and architecture. An enlightened space now exists and an Ocean of stories with many currents lay waiting to be told.

**Space**

**Talk**

***Emerging  
Spatial Design  
Post Graduate  
Research***

**10-11th August 2015**

# Space Talk Abstracts

**AUT** UNIVERSITY **ART+DESIGN**

## **Depth of Field: Forgetting & Reconnecting Birdwood Winery Estate and Te Rangi Hiroa Reserve** *Chelsea Delich*

This research project explore depth of field as a spatial device to confront histories as a way of archiving the temporal actions of forgetting and remembering.

Depth of Field encounters an outdoor public (community) space that identifies and archives the importance of the land's history, of Birdwood Winery Estate and Te Rangi Hiroa Reserve. The estate, located on the western fringes of Auckland at the foothills of the Waitakere Ranges, embodies the story of many Croatian descendants and their involvement in the New Zealand wine industry, as well as their contributions to the economic and cultural development of West Auckland. It is also the first Maori-named reserve in New Zealand that has been given back to the community and renamed, celebrating a close bond established between Maori and Croatian forebears. The grounds of the estate provide a memorial site as an opportunity to explore, rediscover and redesign my own cultural roots. Engaging the historical roots of this site, I plan to use the term depth of field as a way of investigating the many layers embedded within the site. This facilitates the project as a tool for measuring time, strength and stability, and providing an understanding of my site's past and present inhabitants. The project incorporates an urban proposal of a pre-designed fabricated landscape intervention acknowledging experiences of the forgetting and reconnecting of time.

## **Landscape's Being-With** *Tanya Lim*

Based in Myers Park in Auckland's CBD, this project seeks to explore ecology as a term defined as 'being with': we exist not as independent entities but in connection with our surroundings.

Through makings of transient cartographies the project aims to portray site elements such as aging, weather and social dynamics. What is revealed are the unseen networks and frictions that structure environments we encounter. We see that stasis is absent within this understanding where time becomes a framework for encounter: everything is subjected to change. These ideas of spatio-temporality and ecology are key to my project as I aim to foreground the kinesthetic underlays within the space-time of Myers Park, and fold these into the becoming of an installation practice.

## **Spatial Provocations | Activating a Critique of the Alliance of God and Mammon Within the Evangelical Protestant Right** *Maya Wilson*

This body of work documents my investigation into how installations and spatial artefacts might be designed for the purpose of activating a critique aimed at the subversion of right-wing evangelical populism, through the analysis of concepts, tactical spatial configurations and affective spatial devices found in subversive works of art. This research identifies ways in which religious memes can infiltrate the subconscious, in order to establish their potential for the design of subversive space. Through surveying the work of subversive practitioners who operate in the field of art, architecture, design and literature I explore the potential for the visual translation of ideas and tactical use of space present in their practices, which have informed the design of subversive spaces and artefacts in my own practice. Gauging the affect subversive artefacts and interventions provoke in public space; in order to develop a provocative and analytical, subversive spatial practice.

## **Textile Space** *Anna Manson*

Textile Space considers the city and its inhabitants as parts of a continuous system of movement, expansion and contraction.

We may consider the atmosphere that surrounds us in its invisibility as that medium or entity that exists for and accommodates the passing of bodies in time. In recognising boundary itself as a recursive folding-between, we understand that space holds a process of movements, fluid thresholds, and unanticipated possibilities. It is an actualizing of becoming, with which identities of place untangle and reassemble in continuous motility. With textile interventions into the built environment, the temporary nature of textile reveals the unseen and creates an embodied physical experience of atmospheres. Textile Space challenges the ways we inhabit spaces. Expressions of temporary, unstable states recognises life as a series of unpredictable moments. Rather than aiming to control this unstable environment, the project acts to enhance and thus accentuate experience of space within the folds: space that adapts to the mobile, and that processes the becoming of identities. The ways we inhabit spaces are altered to focus on the rhythms of the environment surrounding us.

## **Mimicking sunlight, everyday objects and ideas of installing 'home'** *Ophelia Mikkelsen*

*When the sky is blue I lie out in the garden or on the sand, my back against the ground, my eyes closed. It is hard to articulate what I see when my eyes aren't open, the colours; yellow, blue and green. When I 'look' directly at the sun with my eyes shut, I can see a particular yellow; a deep rich yellow, a yellow that reminds me of the clothes worn in spring by young Hindu girls. It is a religious yellow, if a colour can be such; a sacred light.*

This presentation installs impressions; such as colours as sensate engagements that act as home-making: as dwelling; mimicking sunlight, holding it, for it to make room. The project investigates some tacit qualities of stillness: It attempts to translate an illuminated alignment — a thought or feeling that becomes (momentarily) held — a making 'room' as manifest relations between subjects-objects; people-places; communities-dwelling: These defining moments arrive intermittently around everyday living, performing essential departure points for this project. These moments are catalogued, and objects are made with interior spaces designed in my attempt to express (im)materialised felt qualities. The overall project concept of stilling (as in making room or holding-space) seeks to create atmospheres that translate some explored essential qualities of beauty, tranquility and tenderness into these (im)materialised designs of 'home'.

## **Urban Void** *Justin Lee*

How can architecture act in the terrain vague without becoming an aggressive instrument of power and abstract reason? (Sola-Morales, 1995)

Urban Void considers a particular consequence of urban development. As cities expand, a material consequence is the production of urban voids, 'waste' spaces, or blank areas. These urban voids have a significant impact on the contours of the post-industrial city: empty spaces create disconnections or discontinuities within the urban fabric. As such, this research explores a design intervention in the milieu of Auckland's CBD, within a terrain vague that isn't imperializing but rather maintains the existential strangeness of voided space.

### **Ecological Entanglement**

*Hana Stay*

Ecological Entanglement aims at designing an urban architectural landscape along St Paul St, in Auckland's Learning Quarter, that resides within frameworks of ecological entanglement.

Philosopher, Timothy Morton, describes 'Ecological Entanglement' as the web of connections that exist between every living organism on the planet, emphasizing the cause and effect of every action performed by any species upon others. Alongside Ecological Entanglement, Felix Guattari, a psychoanalyst, places emphasis on what he terms 'the transversal'. As Guattari explains, we must think transversally to understand the role of all factors, the social, individual and environmental, within an ecosystem in order to recognize the effects of certain relations. Applying these frameworks or methods, the final design of my project will reside within an ecological urbanism, appealing to ecological entanglement and transversal thinking through considerations of all ecosystems and ecologies existing in an urban site and how they coexist.

### **Mapping the Mesh: An Anti-Cartesian Cartography Practice**

*Sara-Louise Findlay*

How might a map-diagramming practice reveal the urban as an ecological mesh of temporal and spatial conditions?

'The mesh', as defined by Timothy Morton, presents the idea that everything exists in co-existence. Focusing on Auckland's volcanic cone network, the research engages with patterns of interconnection within urban ecological systems in Auckland. Relationships within 'the mesh' can be explored more dynamically with an undoing of Cartesian framings and orthodox ideas of cartography. Drawing from James Corner's method of mapping deictic traces, the project foregrounds relative spatial positions in its relative temporality. Mapping the Mesh uses a combination of two methods: (i) a micro-mapping method and (ii) a larger connective mesh-work method, in order to capture the flows of environmental, social and cultural experiences that co-exist and are interconnected within the urban.

### **Moon Light**

*Huai Hsuan Huang*

Through a reflective research practice, I am examining how a study of the moon informs spatial design installation as a place for reflection, impermanence, and sensory experience.

I have always found attractive and interesting things that seem contrary to a universal guiding principle of beauty. Architects, painters, sculptors, artists and designers of all kinds seek well-lit studios and sunlight and not many works actually portray the beauty and hours of darkness that are subtly lit by moonlight. It saddens me that the planet we inhabit no longer experiences 'night' like we used to. The increased usage of artificial light clouds our vision to the starry night and the unearthly phosphorescence we call moonlight. I want to re-establish this lost connection with the moon, the absence of moon, which I love: how this silent satellite controls the tides and is linked in the human mind for centuries with love, melancholy and madness. This project reflects on, explores and enhances sensory experience of space using a medium that we take for granted: moonlight. By embodying the qualities of moonlight, reflection and refraction, this project aims to stimulate a personal experience and encourage intimate conversation between individuals, creating a contemplative milieu.

### **THE CROSS-ROADS OF EXISTENCE; object-event as an ethics toward death**

*Sarah Jennings*

This project works within an ethics toward death though questioning existentially the objects that express different death rites. The passages of death-rites shift according to different cultural, social and economic lived realities. This project focuses in on the conditions of death-rites in relation to values of contemporary capitalist modes of living. It seeks to reveal a problematic (paradoxical) ethical experience in relation to how living-on closes itself off to death (socially etc..) and yet, in these repressed remains a strangeness of being remains more alive than ever. The project has observed and collected data from a range of different cultural perspectives and concentrates this difference toward my own lifeworld of Aotearoa. NZ. My project responds through designing artefacts that express event-as-forces of life-death paradoxes: object making as events and/or events expressed in artefacts. My aim is to install these objects to communicate their life-force; a life-living, rather than 'dead' objects.

### **Re-Collection: Exhibiting Spatial Memory**

*Helen Bratty*

Re-collection: Exhibiting Spatial Memory investigates how my memories and those I share with others can form the spatial construct of an exhibition.

The memories, around which I am focusing this exhibition, are of my grandparent's farmhouse, a place to which I have been connected my entire life, but recently lost. These memories are activated through a methodology of collecting, model making and photography, in an attempt to create a shared experience. Through my explorative process I have come to realise this shared experience I aim to create is the daydream. When we daydream we inhabit our spatial memories and can become so immersed they appear to us as a second reality. This type of immersive memory is what Re-collection: Exhibiting Spatial Memory aims to provide to its audience.

### **Un-Encountered Object**

*Meredith Hayward*

Technology is changing the way we interact with objects.

Glass touch screens on mobile phones and computers present uniform surfaces to interact with a virtual world. Are digital representations changing or muting our tactile relationship with objects? How can a non-dialectical approach to hapticity overcome our muted tactile engagements with objects of domestic use? Un-Encountered Object aims to make furniture that reconnects a user to a haptic and embodied experience. The project aims to create new objects that encourage physical engagements. Thereby critiquing the shape of our relationship to objects and screens. I understand that hapticity is inherently a non-dialectical condition, breaking down the mind/body split. I therefore consider the following terms side by side in this mode:

Absence - Presence - Virtual - Physical - Visual - Haptic - Solid - Void - 2D - 3D.

Using these terms, I think about how objects might evoke new haptic sensations and ideas through movement and touch. What happens to domestic objects when this thinking occurs?

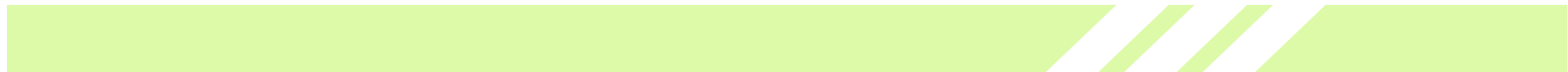
### **Guest critic talk:**

**Frames and Prospects in Cinema and Architecture**

*Michael Tawa*



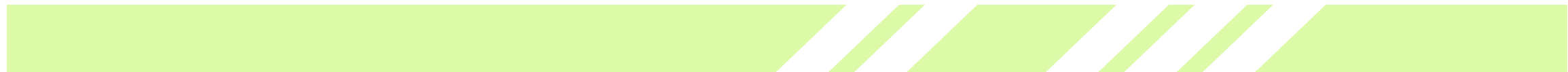
UNDER GRADUATE



# INSURGENCY

Rafik Patel  
Year 2/3

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In *Of Hospitality* Derrida examines the questions that confront us at the border of hospitality. He states:

"It is as though the law of hospitality were the impossible: as though the law of hospitality defined this very impossibility, as if it were only possible to transgress it, as though the law of absolute, unconditional, hyperbolic hospitality, as though the categorical imperative of hospitality commanded that we transgress all the laws (in the plural) of hospitality, namely, the conditions, the norms, the rights and duties that are imposed on hosts and hostesses, on men or woman who receive it. And vice versa, it is as though the laws (plural) of hospitality, in making limits, powers, rights, and duties, consisted in challenging and transgressing the law of hospitality, the one that would command the "new arrival" be offered an unconditional welcome. (Derrida & Dufourmantelle, 2000).

This design paper called for students to examine the relationship of the host and guest/ other/foreigner/stranger to devise strategies on how to hold a space/host hostage. Projects mapped out the ethical and political relationship of this milieu and cultivate experiments, analysis and research to propose a state of insurgency (rebellion) in the Auckland Civic Building and Aotea Square.

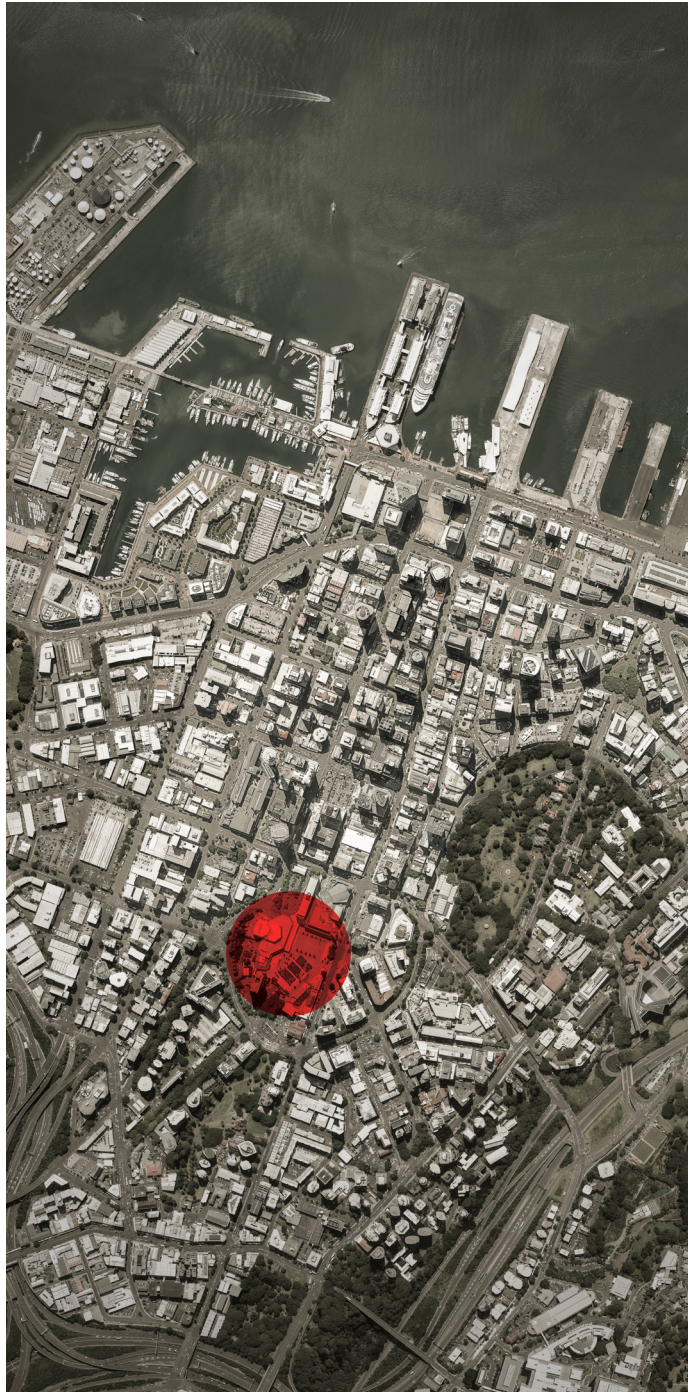


Taewoo Kang  
Year 3

## Illumination Language

I have had little to no interest in Aotea Square when passing through for the past three years. Defining myself as a stranger who never spoke the language of Aotea, I wondered if I could find a common element that could possibly work as a bond amongst multi-cultural and multi-ethnic visitors.

How could I build a point of interest for everyone to focus, which would draw attention and provide security at the same time? Sunlight was a great material to start with since Aotea had abundant supply of it. By redirecting rays of sunlight with reflective panels, I was able to carve and structure light in certain patterns. Functioning as a veil the reflective panels act as a point of interest that draws peoples' attention and allows a stranger to enter without being monitored.



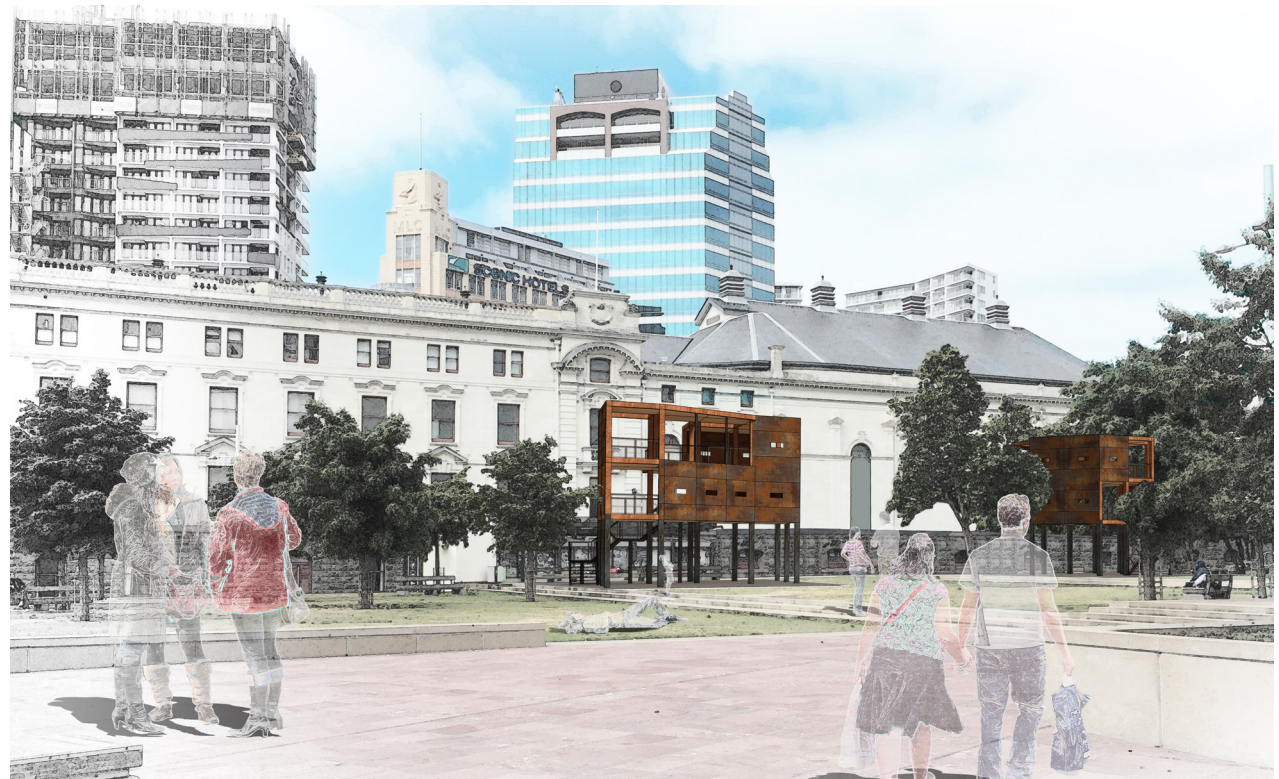
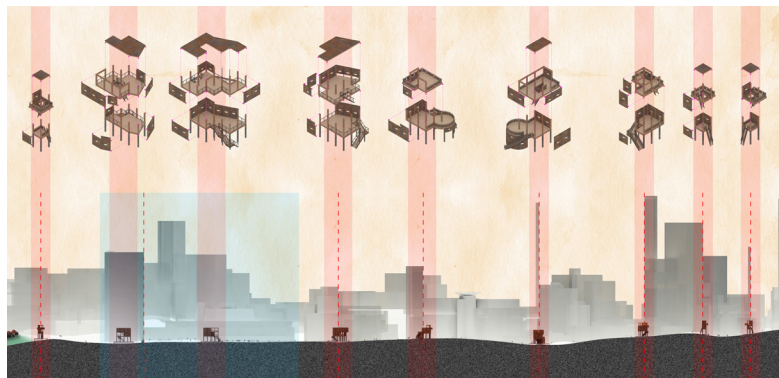
Michael Yeon-Hyuk Kim  
Year 3

## Synchronized Integrity

A civic space is a public space that is meant to be 'open' at all times. However public spaces are subject to authority and laws that monitor and control behavior. For Foucault a revolt or protest presents a rupture and holds space and authority hostage. The intension of the space is to be Auckland City's leading open space and events venue , however the design of the space arguably doesn't promote or achieve this. The proposal seeks to enhance and strengthen the presence of Aotea Square and Civic bBuilding which have become vague and blunt over time. The notion of insurgency for this project focuses and concentrates on the complex emotional strains that remain beneath the surface(ground) by the host/guest relationship found on the site. The excavation process is an urge to expose the moments of hidden emotions; to reveal and transform it through the newly created layer of space that operates as a threshold to promote the new growth.

Kevin (Kiaun)Shim  
Year 3

Collective Distribution



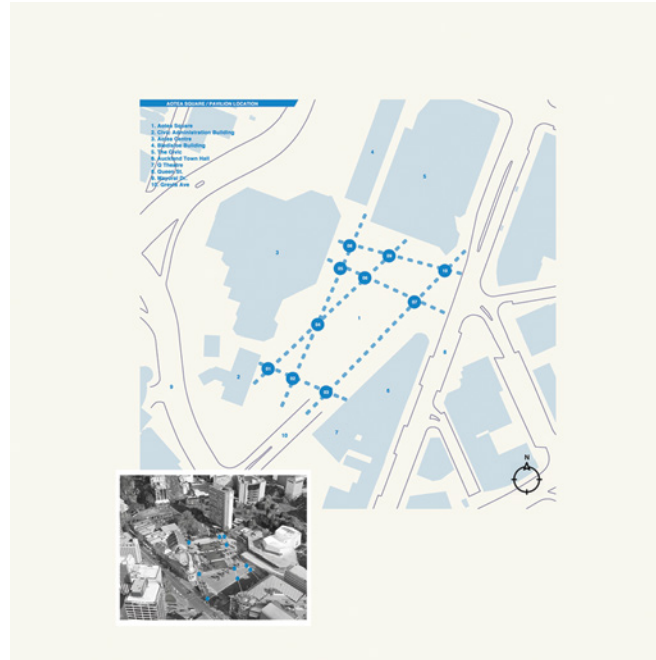
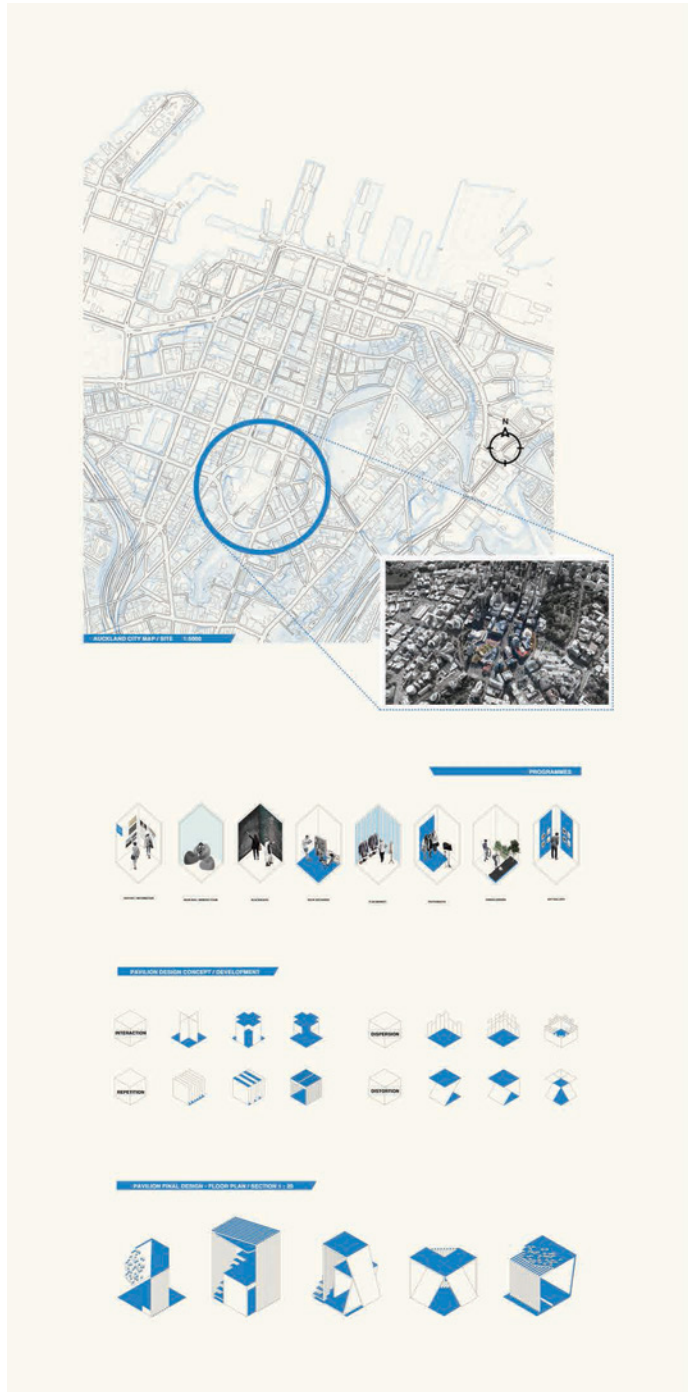
Aotea Square was once a rush filled wetland and the source for the Horotio stream running down the Queen Street Valley. Designated by the Crown as a site for public space, its present day condition is dramatically different. The site contains 'host' like qualities providing open space at no cost to its users. However its current design does not promote meaningful public use. Through studying the connections that could be developed between Aotea Square and the surrounding green spaces of Myers and Albert Park, this project aims to understand these spaces as being not of the city, but as being the city. Not nodes but routes for circulation, not just buildings and places, but pathways, a place whose name has meaning to the city, and encourages public clustering.

Through the notion of the remnant, I viewed the site as a palimpsest, superimposing a historical layout of pathways over the current layout. Moreover a series of follies are placed on the intersection of routes to show the recreated pathways. By superimposing a new system for movement in this space, this project tests spatial boundaries and attempts to restore the flow of movement to promote urban health in the context of Auckland City.



The term 'social' is used in many different ways and can be referred to as an attitude, orientation or behaviour that takes the interests or needs of other people into account.

An open urban space can be described as one holds that, 'as a counterpart to demand, urban open space is a natural resource synonymous with neither unused land or park and recreation area.' As equally an open space 'is land and/ or water area with its surface open to the sky consciously acquired or publicly regulated to serve conservation and an urban shaping function in addition to providing recreational opportunities.'



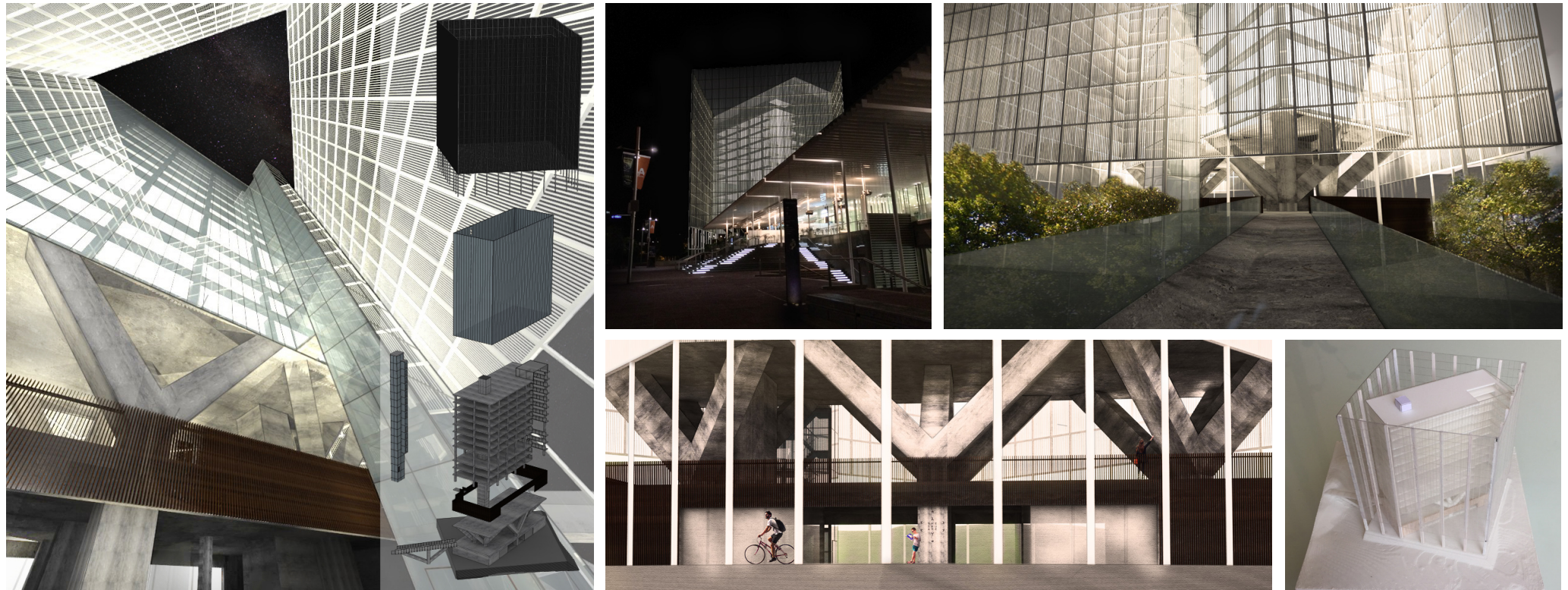
Amy Han  
Year 3

## Traces

'Insurgency' interrogates the relationship between a host and parasite / foreigner/ guest. It is essential for them to co-exist for both of their development. However, it is only possible if the host continually provides unconditional hospitality.

What if the host suddenly stops providing it? Will the parasite or foreigner leave the host? What would remain in its place? What would be left in the vacated Auckland City Administration Building?

I believe every mark left by someone or something on an architectural surface leaves a trace, the passing of time, and memories. I aimed to understand and grasp such fragments or traces to create several event pavilions in Aotea Square, to contain programmes that embed, capture, and share the mark.



The re-creation of the Auckland's Civic Building as a revitalized new living and breathing body is created to bring a positive change upon the site where communal life may thrive. The new centre will become the true heart of the city, accepting the veins of the streets into itself. A centre of awareness and acceptance. With the new transparent skin there will be no fear of the unknown interior, establishing a barrier without constraint.

A host and 'the other' relationship may appear between all things. This research revolved around the aspects of the body and the mind becoming compromised, and how that may be brought into awareness to the public. A large open central public space offers connectivity not only between the occupants within the space, but also Aotea Square and Mayoral Drive. As the structure of the Civic Building is kept, various levels that encompass the interior life and non-profit collectives such as Youth Line, True North, Depression.org, Counselling facilities and Yoga Centers, among others create an accepting heart.

# LIMINAL TOPOGRAPHIES

Dr Susan Hedges  
Year 1/2/3

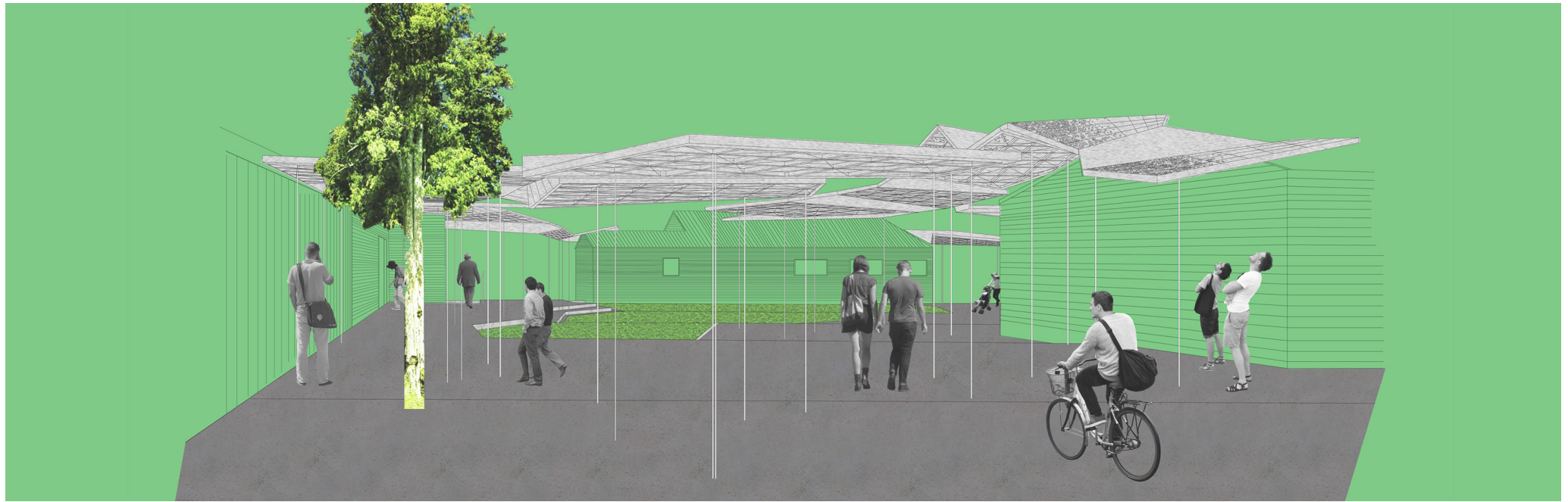




The threshold, with its implications of spatial and temporal dimensions, is a location that negotiates insides and outsides, immanence and transcendence, beginnings and endings and stands as a boundary, real or imagined that has to be crossed in order to pass to the next phase. To cross the threshold, to pass through the ceremonial space of the entrance, a moment in which inside / outside, entering / leaving, mean entirely different things and yet they co-exist. It lies between private and public, a permeability between inside and outside, between oneself and others. Thresholds have the potential to cleave spaces, to be at one and at the same time of entrance, exit, adherence and separation.

Thresholds are geographical and experiential and as equally can be physical and spiritual. The creation of the threshold experience could also be intrinsically bound to time through the past, present and future. Each threshold offers places to linger, gather, converse, also thresholds for memory as well as imagination. Each point may hold a reference, a kind of mapping that may enable private recollections, or the promotion of discourse through sharing and mutual resonance. They could equally be pathways that offer diversity, complexity and episodic quality, the intricate unfolding of paths; perhaps sewing fabrics together that become places of discovery as well as transition enabling differing expectations and associations.

This brief asked how spatial design attends to the idea of threshold in terms of Vision West and its community programmes. Situated in West Auckland Vision West provides a network of support services including supportive housing, home healthcare, training centre, counselling community banks and community care. The site is a complex collection of New Zealand housing stock and in this context students worked in a manner that attempted to transform how we experience, build and conceive the relation between threshold and the spaces we inhabit, along with the diversity such spaces promote.



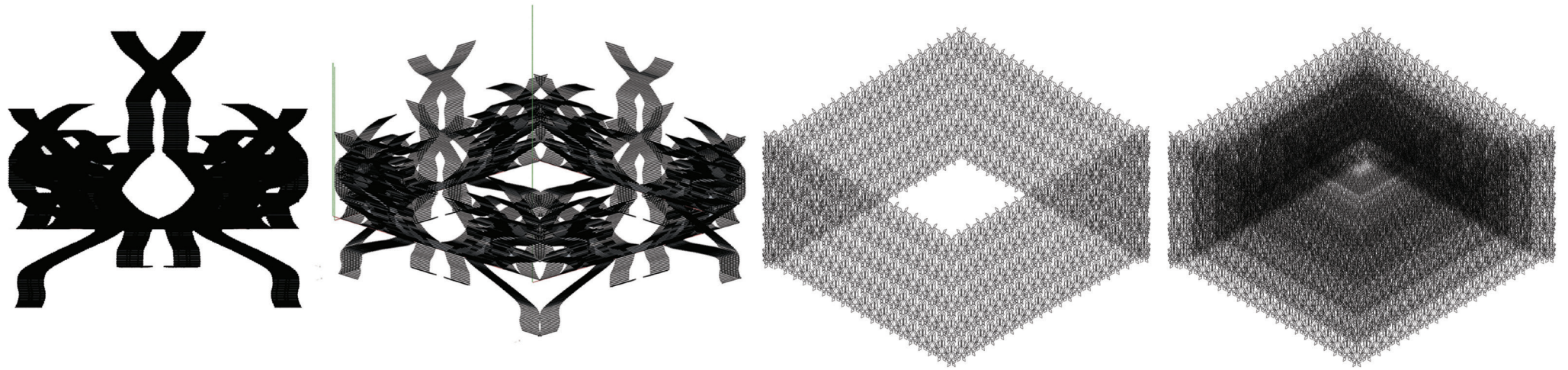
## Tectonic Shifts

Kimberley Leonard  
Year 3

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This project explored the topography of Glen Eden to construct a linear pathway through Vision West. Tectonic surfaces were reshaped and acted as a point of negotiation between the existing landscape and the wider West Auckland community that Vision West serves.

The active construction of the design offers a sense of fluidity between the existing surfaces and structures. Systematic programming between the over head shelter and the planar shifts provide navigation and shelter.



## Celestial Morphologies

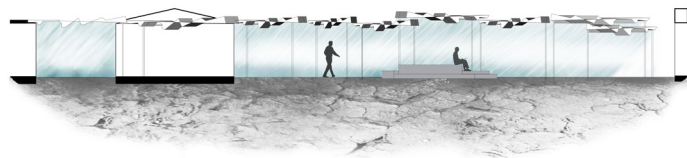
Alexa Rosenberg  
Year 3

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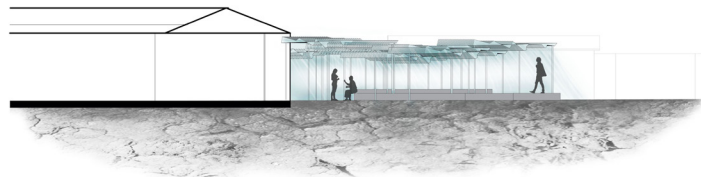
By utilising a series of inorganic celestial pattern-based modules inspired by nature, my design reflects the habitual and repetitive activities that occur in and around Vision West. These celestial forms take influence from Lisa Iwamoto's large-scale, site-specific installations, which are typically installed in urban or open landscape settings. Initially, I experimented with digital and hand-drawn media to design a way finding mechanism. This then moved toward an architectural form that explored the relationship between artwork, site and viewer, while dictating a pedestrian engagement with place. Laser cut models were used to compose the layout of these sculptural forms. These structures are interchangeable and capable of being installed in both interior and exterior spaces.

Tima Al-Saedy  
Year 3

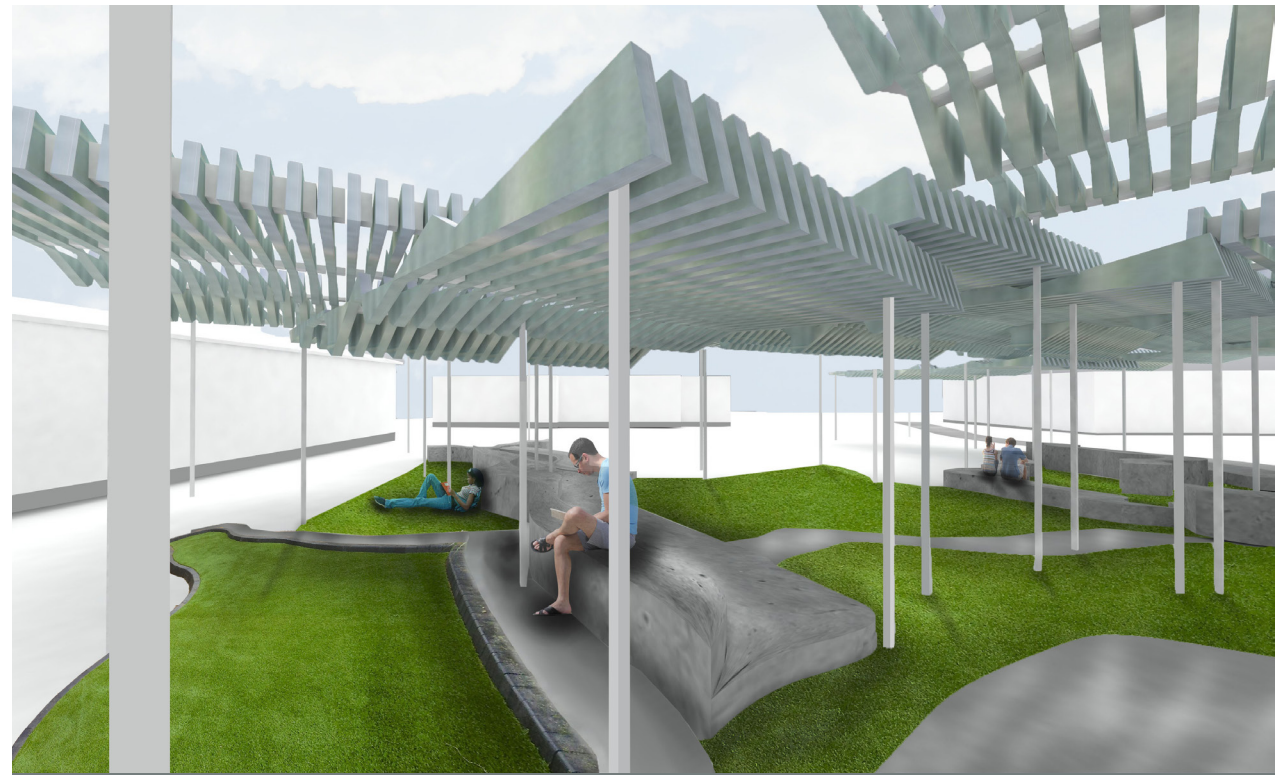
A Domestic Dance



SECTION AA  
SCALE 1:100



SECTION BB  
SCALE 1:100



A threshold can be seen as a liminal space that is neither here nor there. A space that is negotiated in-between. This space may sit somewhere between inside and outside but it is always consumed by temporal and spatial dimensions.

The threshold holds a spatial relationship to the human body. Rhythms, time, and daily routine can be seen to dance over a series of domestic thresholds, paths of movement that occur repeatedly throughout the course of a day. This thinking helped spark the initial ideas of this project and as a response to the brief 'Liminal Thresholds'.

The impression of a domestic dance and its repeated choreography aided the design of a sheltering system for the Vision West Community in West Auckland. Repeats, returns and the light steps of a child resulted in a canopy design for the central courtyard.

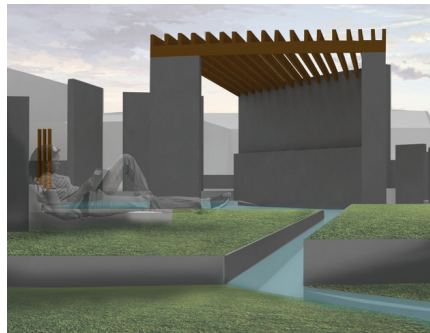
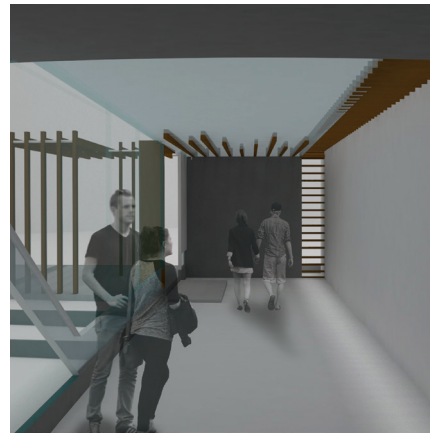
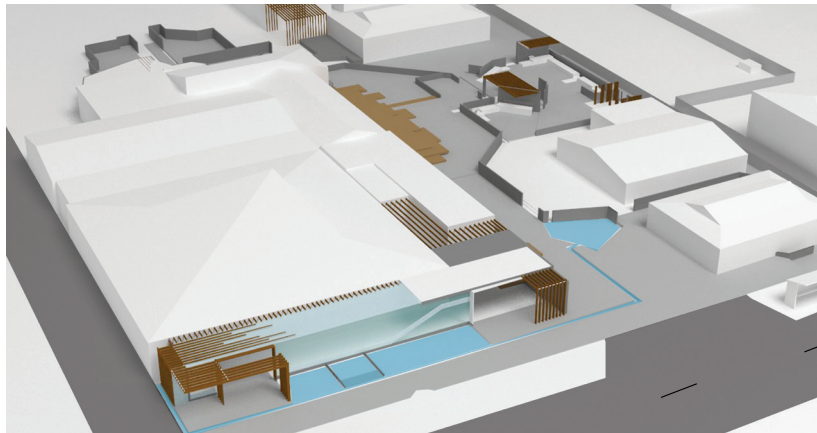


Thresholds can be described as a transitory state, a zone where a series of moments occur in order for context to change. This project applies this notion and asks how spatial thresholds can be articulated, in particular how can subtle design interventions provide visitors with a sense of calm and certainty to orient oneself into the site. To help visitors feel more welcome, the current site needs a more distinguishable entrance, and clearer wayfinding between disparate buildings.

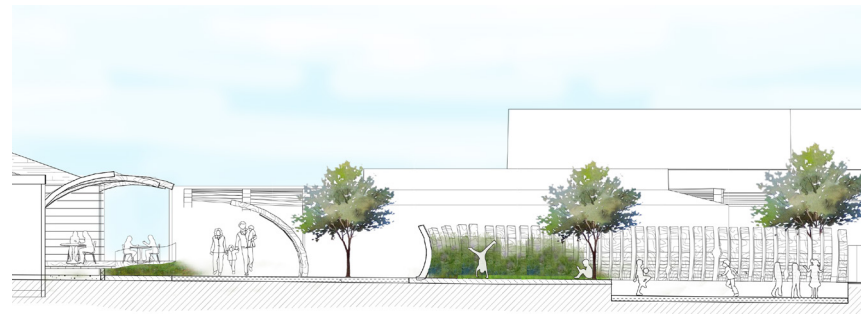
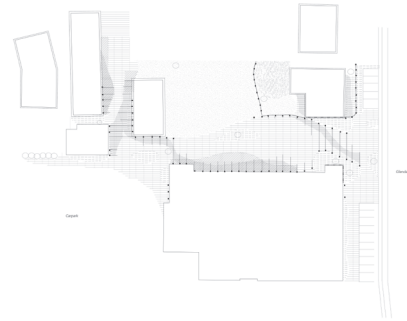
Drawings first explored existing connections within the site and its relations to boundaries, lines of sight, and temporal thresholds. These helped to inform a landscaping design to make the entry more approachable. From the street, visitors move through a gently converging, curved path towards a visual anchor: an ephemeral drawing-like canopy envelops the main hub area, connecting the reception and whanau centre. Along this journey, terraced steps to a green space shift one's body with subtle level changes, altering lines of sight.



This project is an urban-exterior compositional project, which centres on the relationship between the threshold, and the movement of the user through the site of Vision West. The project's main focal point will be a way of connecting the outer verge of the site to the main hub, as well as creating movement through a prescribed course in the form of a courtyard. With its mismatched array of bungalows, state housing and sheds, Vision West is a site that currently emits the perception of confusion to the public. The verge can be seen as a series of detailed moments that weather the buildings. It is a site with no true entrance that currently offers gaps and points of failure. From these observations into site, my aim is to open up the site; to carve out areas that expose the verge and create a transitional space; to break this buffer between public and private, and to allow more community purchase. The verge at Vision West is a large space that has the potential to apply this permeable transitional space that engages the public within.



This project investigates notions of threshold through a gridded system that is inspired by Corbusier's version of the traditional Indian nine square grid realised in Chandigarh India. Through a process of assembling and disassembling, slippages and gaps were revealed that provided an opportunity for open space and movement. Languages of continuity on the site and connections to surrounding harbours are explored through freehand and axonometric drawings. The approach to Vision West is considered as a transition from the main road, the grid and its slippages allow for horizontal and vertical shifts that alleviate the complex nature of the disparate buildings.



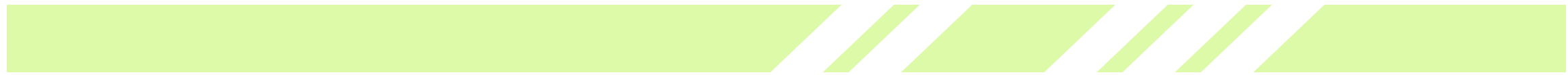
Liminal Suspension is a project aimed at creating a new way of drawing people into Vision West, a community site in Auckland and directing them to the main reception hub located at the back of the site. I began by looking into my version of threshold as a sense of Liminal Suspension - the moments of pause, of being neither here nor there but suspended somewhere in between. Originally I started by mapping out my own journey that I take everyday from the outer suburbs into the central CBD looking at points of change in terms of directions, viewports, surroundings and materiality. From this I had formed a method of working with lines, intersections and intensities and translated this same method across the entry journey into the Vision West Site. I began to distinguish points of intensity and slippage within the site and these then became translated into moments of change in materiality, view and direction forming the new entrances and offering points of seating, meeting and social gathering. My design attempts to capture a sense of pause and suspension present when crossing a threshold. Ground planes separating from each other alter views and eyelines within the site. At points horizontal planes breaks away from the ground curving overhead to form a canopy offering shade and exposure.



# COSMOPOLIS

Albert Refiti  
Year 2/3

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#### Cosmopolis: Housing the Cosmos

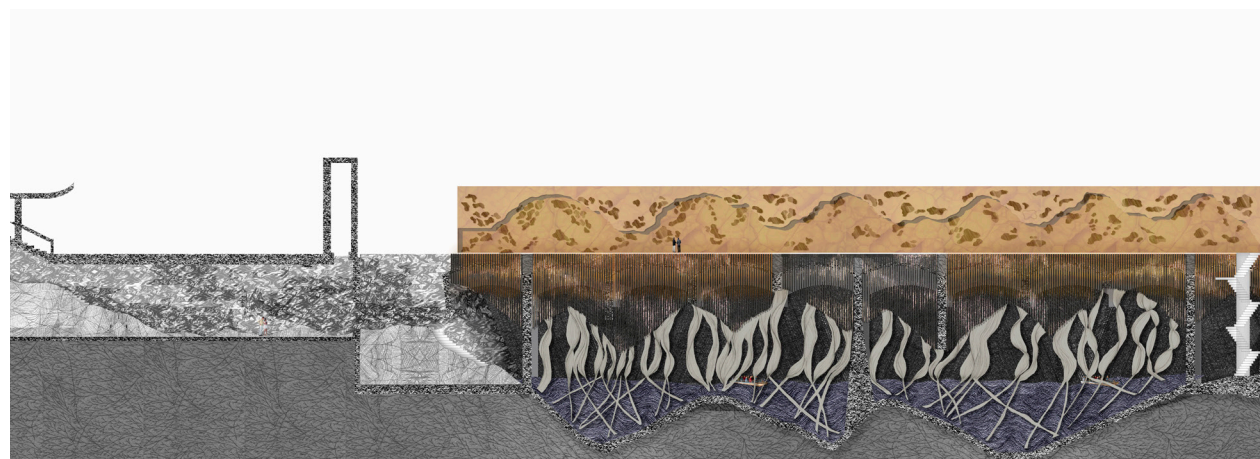
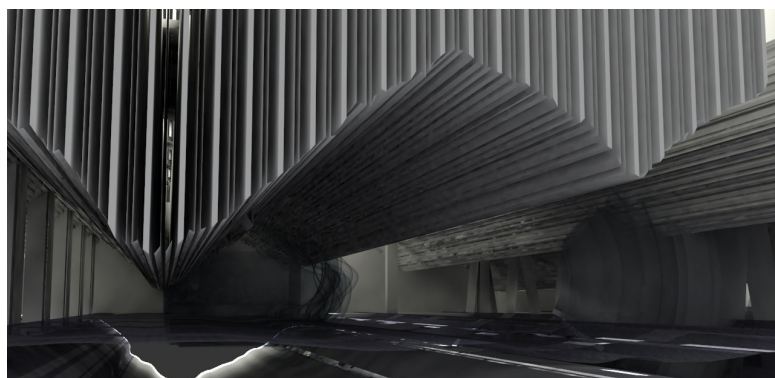
The Cosmopolis: Housing the Cosmos studio concerns the activation of cosmogonic processes (origin stories of the universe) within an architectural setting. Our projects formulate ways to delay and suspend the vital forces at the heart of the birthing process of the universe. Five cosmogonic stories (from Hawaii, Tahiti, Mangareva, NZ Maori and Samoa) are used for their potential to create cosmogram drawings and mined for their potential. We use cosmograms as piloting devices that inscribe the pre-origin of the universe into events that weave together an inventory of the universe. Alben Yaneva describes the importance of cosmogram to architecture as such:

(T)o draw a building as a cosmogram means to depict it as the product of an infinity of relations that extend far beyond its visible material form, grasped in space and time (and) make visible the activities reconnecting the objective with the subjective, the material with the human (Yaneva).

Final designs are located at the Pukekawa site within a large disused underground water reservoir located to the rear of the Auckland Museum. Local Māori lore attributes to Pukekawa the meaning "hills of bitter memories" because it was a site of a major battle where magic erupted from inside the earth to destroy the warring parties. Our projects address these links to mythopraxis in connecting the geography of Pukekawa, the Auckland Museum, Auckland City, New Zealand and global planetary cosmopolitics. Each project therefore describes a cosmic relationship binding the human to the animal, to things, and to planetary politics (ecology), which we suggest should be at the forefront of architecture and design thinking.

Suthika Haisoke  
Year 2

Walking Through Time

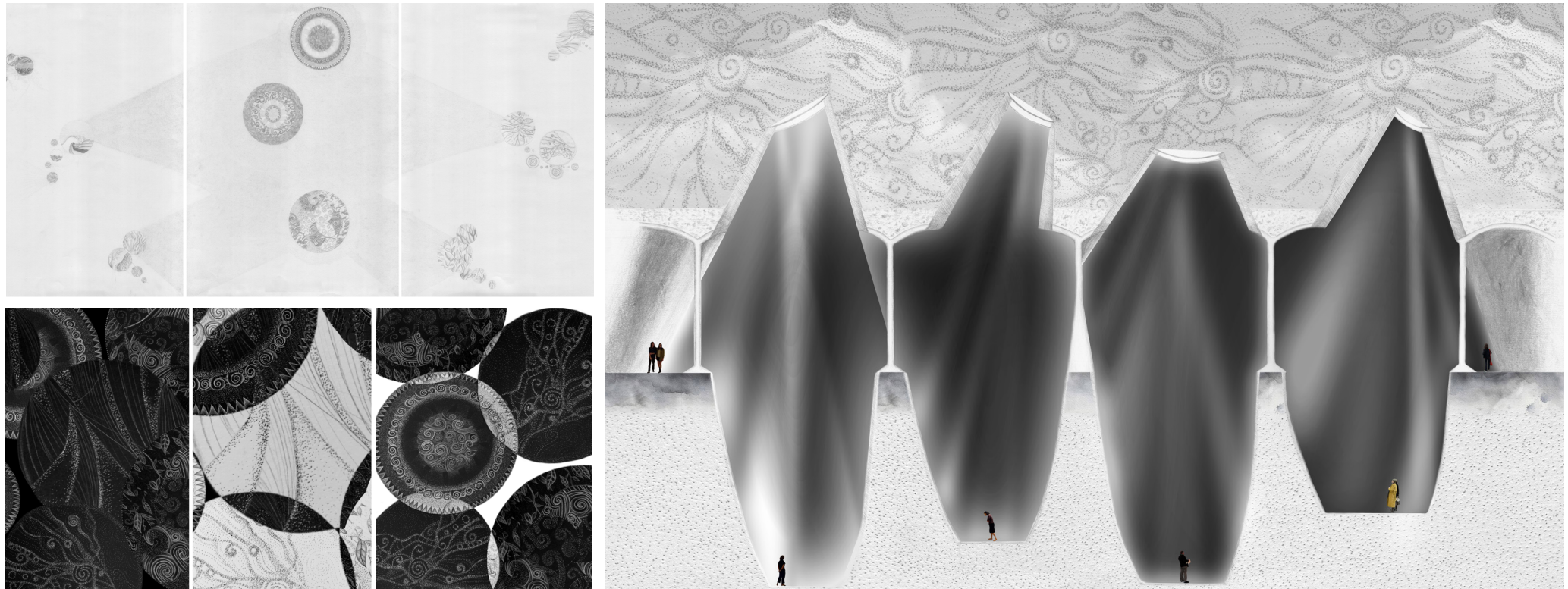


Cosmogony stories tell of how the earth came to be created. The Hawaiian cosmogony created the world from the darkness and then creatures were born in time as things that break up to be reformed as rocks, seaweeds and human/animal.

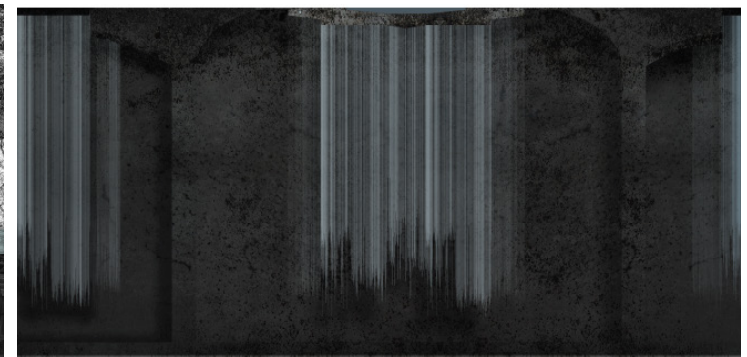
'Walking through 'time' is my concept which reflects the relationship between lightness and darkness in Hawaiian cosmology. In the design the water inside the underground tank represents the Hawaiian cosmogony space. I show the idea of earth-magic as patterns that cascade from the ceiling which relates to the museum site as a former location of a major battle where Maori warriors used magic from the belly of the earth to destroy each other. The threshold to the entry to the main area is at level B1, from that space the audience can experience the new world as nothingness towards the exhibition hall that represent the heart of the universe. Viewers walk up to the top level of the site where they get the sense of this primordial earth-magic in the lightness quality of the amber filled mass that hangs from the roof.

Kendal Rose  
Year 3

Drawn into Space



My studio project concerns the thinking of how to evolve a design from a cosmogonic and cosmogram process, which requires looking at origin stories around Polynesia. This project is called 'Drawn into Space' because it is an architectural project, which develops through the process and methods of drawing. I have chosen to focus on the Maori cosmogony story, the story of Ranginui and Papatuanuku, translated by Hare Hongi. The site is in a large underground water tank, which is located to the rear of the Auckland Museum. The water tank is not in use and the Auckland museum is looking at future uses for the space. My final design consists of four light wells, which will beam the patterns of my cosmogram, down through circular wells. As you walk through the light patterns, it will be a progressive story of the Maori Cosmogony, each pattern and form of light has meaning and an origin.

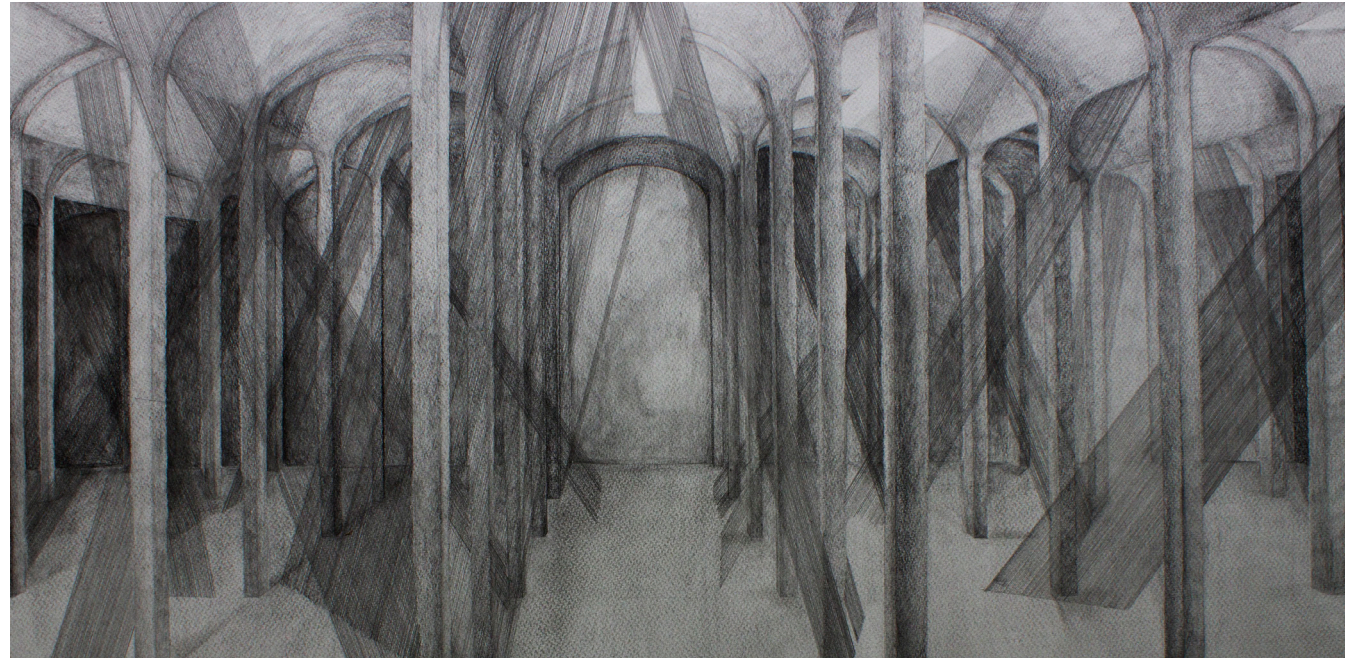


## Khanitha Maia Rongrak Year 3

### Light is Time

the creation of the universe is a question that is asked often. Who did start/create this universe? Where did we come from? What does it look like from the centre of 1.6 million galaxies that surround it? Now, what if the question accepts that the universe had a beginning. Everything, which has a beginning, has a cause, the universe has a beginning and therefore the universe has a cause and all human existence is connected somehow with the life of 'cosmogon.'

The studio brief 'COSMOPOLIS' has asked students to design a cosmogram into the site Puke-kawa, a flat land in the Auckland Domain. To explore the processes of the brief I selected to present the 'Maori Cosmogony Story' the movement from darkness and nothing to light once the earth and sky separated. The space will use heavy masses of stone and natural light representing the darkness to light. Perspex rods in the water-tank will be used to bring light from the ground to the underground like a messenger.

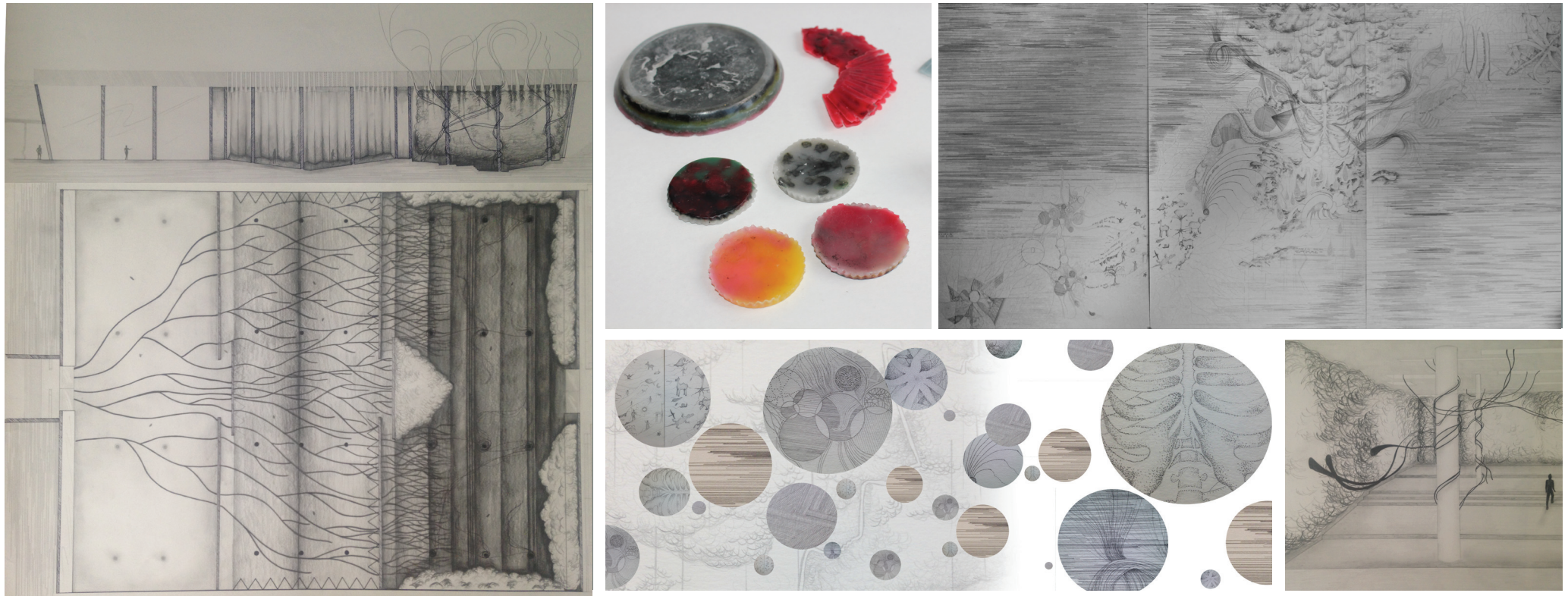


Kate Nalesu  
Year 3

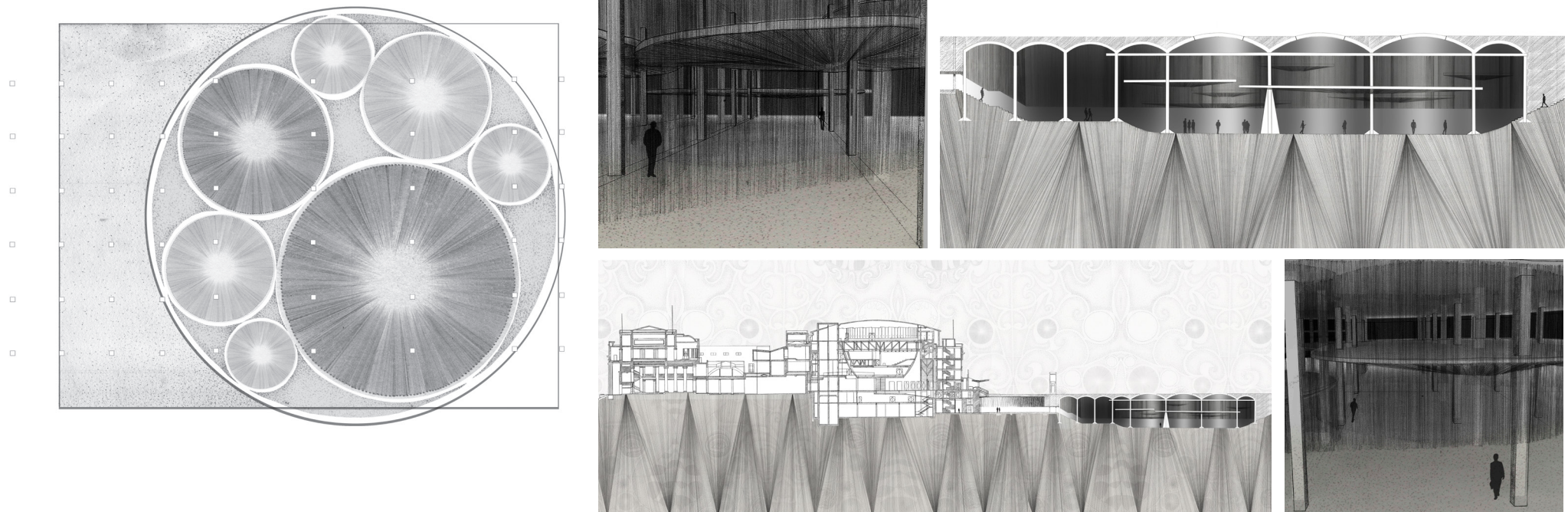
## Symphony of Lines

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The symphony of lines is a project that is created from the Tahitian cosmology. At the start of this studio project we were asked to produce three AO's that were a visual representation of the cosmogony. We could take any part of the text and develop a technique to help narrate the story. I chose the first half of the text that consisted of Heaven and Earth splitting from a shell or egg. The technique I developed through hatching covers all three AO's. Moving forward we were asked to produce a three dimensional structure that was to reside in the Auckland Museum Water Tank. Taking inspiration from my previous drawings I created layers of lines that that become a kinetic installation playing on the acoustics of the interior. The lines are to act like a guitar when plucked, each line is at a different frequency and when played sends a harmonious sound throughout the interior.

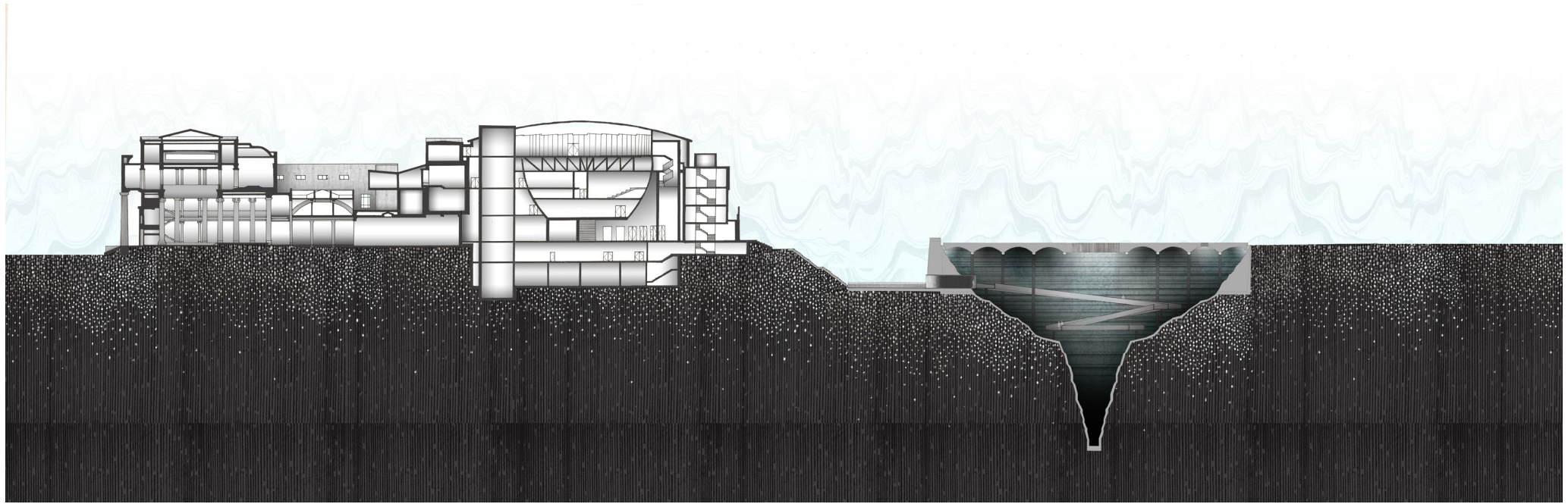


Through the processes of Interpreting the Tahitian Cosmogony and further model making I have produced my final design which is a progressive narrative space in the Domain Reservoir. I have created a space that embodies the essence and spatial qualities of the Tahitian Cosmogony, which has also been shown through my Cosmogram drawing and conceptual models. The entrance to my underground experience is through the Auckland Museum. Following a wide entrance the negative space leads you to a sliding door which transitions into a mirror walled room reflecting the walls into an infinite space. A still, static, quiet space. With Luminous lighting an airy feeling is present which reflects the beginning of my drawing. Moving into the next space I used the essence of one of my models to create a multi dimensional design, as the walls are sharp, the floor slopes and light streams in through cuts in the concrete roof. The last section of the experience is a dark, chaotic and difficult space to navigate. Dark cloudy walls, multiple levels and steel vines intertwine around the pillars. The vein like lines increase in intensity as you make your way through the experience offering a three dimensional version of the way I interpreted the Tahitian Cosmogony.



The Origin is based on the Maori cosmogony that tells the tale of Ranginui and Papatuanuku. It focuses mainly on the ideas of separation, light, darkness and connection. By utilizing these main points as well as a circular cosmos I have created a space that encapsulates the Maori cosmogony that then can be implemented into my version of the Pukekawa site located in the Auckland Domain. The Maori cosmogony emphasizes the idea of separation, suggesting that this is what has caused tension between the earth and the sky. This has driven the exploration of the idea of the 'in between', the space between the earth and the sky. I have proposed to reconnect this space.

In the beginning of time it was seen that everything was first human but not everything was one. By creating a space in the inbetween that expresses this view and reaches out to form connections, we can attempt to bridge this gap in a way that then connects everyone to the space, to the Maori cosmogony and most importantly to each other.



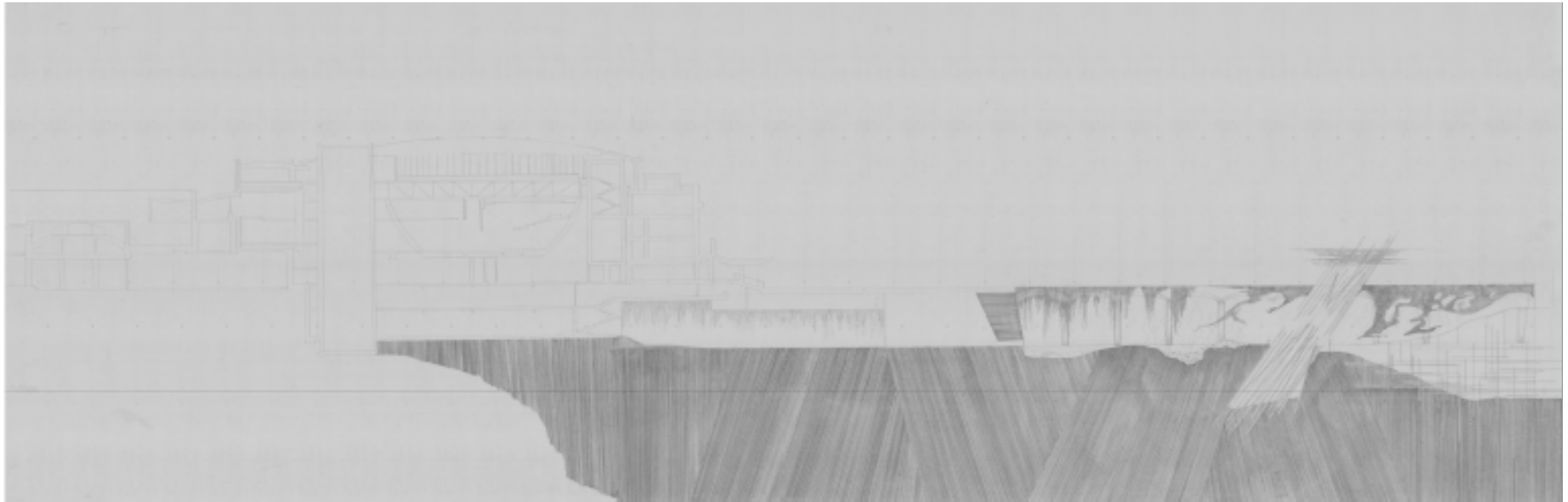
Stepping into Cosmology.

Lucy Sargent  
Year 3

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For this project my focus was the Tahitian cosmogony. In the beginning Ta'aroa proceeds from an egg (or seed) in the midst of chaos.

Through a series of drawn geometries I attempted to reconnect the cosmos with human existence and the ecology of the cosmogram.



## Housing of the Hawaiian Cosmology

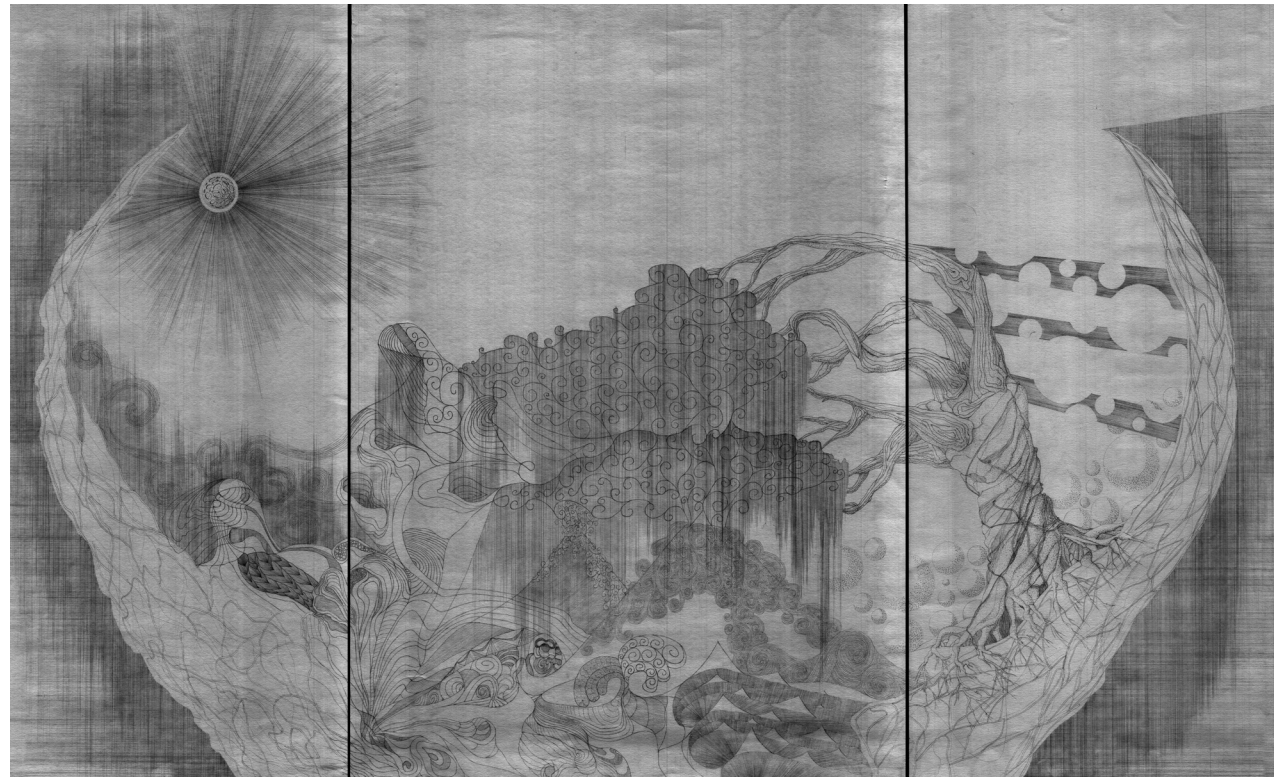
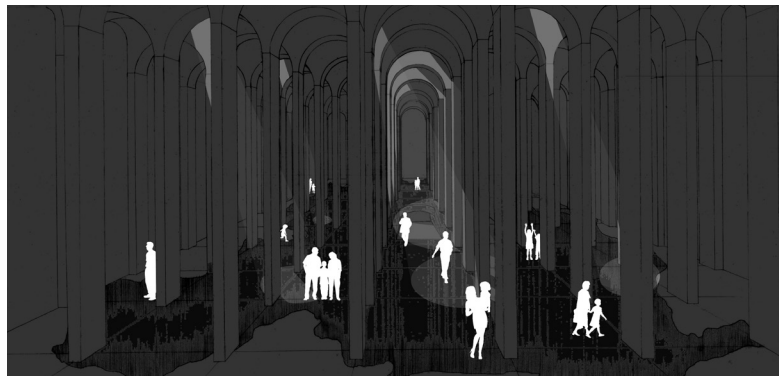
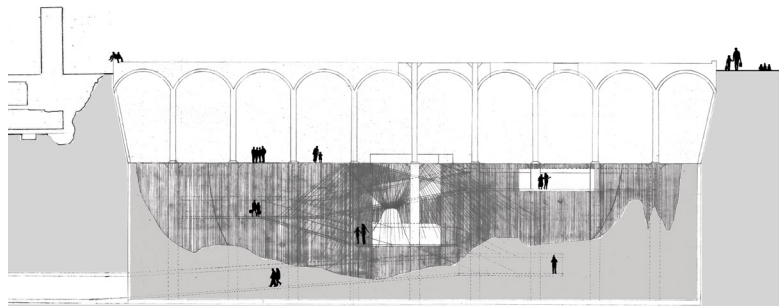
Annabel Setefano  
Year 3

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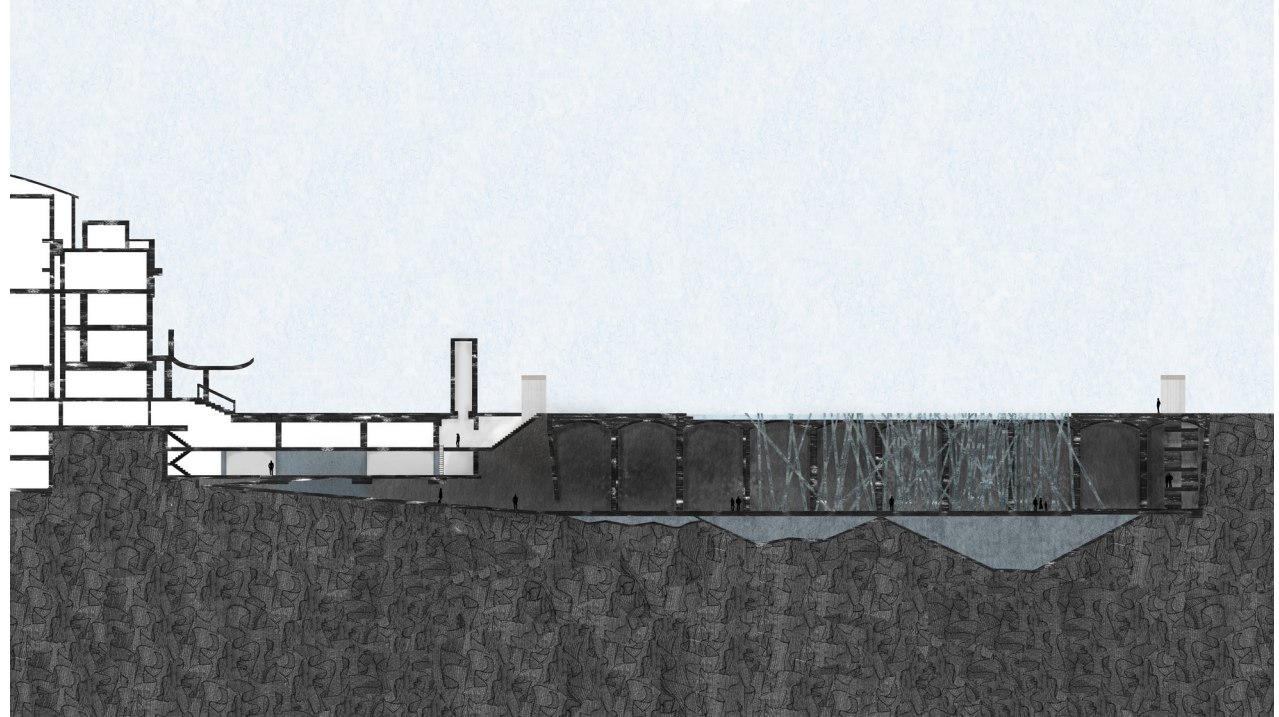
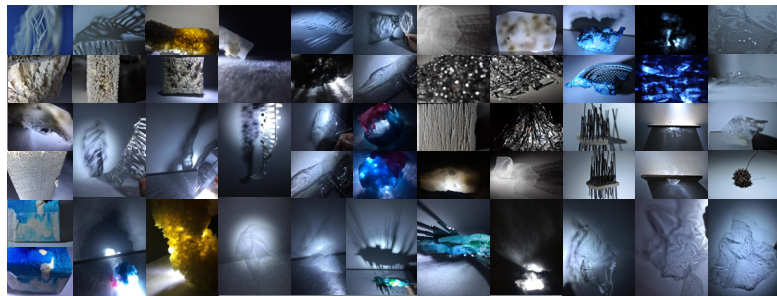
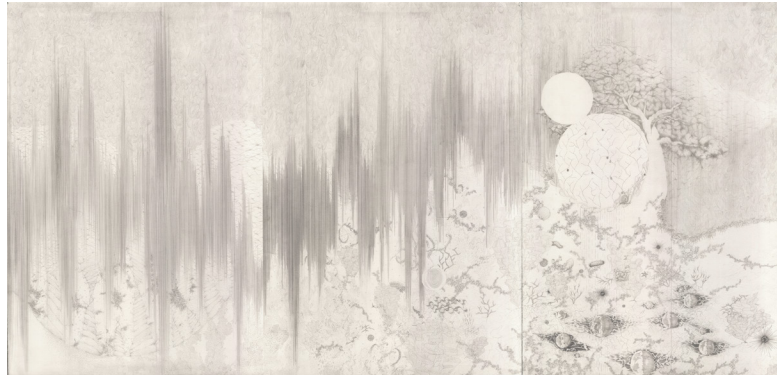
Generally myths become pictures, and pictures become myths. However, what if you were to use both to communicate between the language barriers? Hawaiians have long pondered the beginnings of the world. The deep darkness of the night and coral polyps are the original ancestors of the Hawaiian people; they are the ancestors who live with us still. They connect us to the world. Hawaiian Kumulipo cosmology is the most detailed and the longest mythical story in the Polynesian region. Using this mythical story, we are able to create a housing of cosmology. Creating a world that becomes a language to tell a story. Pictures that become stories, and stories that become pictures; objects that are transformed into drawings. Stories from the first, second and beginning of the third age influenced the design for the entrance of the Auckland Museum opening out to the Domain reservoir. Through using a vaulted concrete mass and soil materials, a physical language of the Kumulipo is constructed in collaboration with the Domain's history.

Wilson Liao  
Year 2

## Cosmology: Journey to The Origin



This project is about Cosmology, the study of the universe's origin. While there are many cosmology theories either scientific or mythical, the one I developed in this project is the Maori mythical cosmology where gods are represented in an elemental nature. My project is located at the rear of Auckland War Memorial Museum, inside the old water reservoir. The site tells an interesting story about the Earth's Magic that caused the formation of Pukekawa - the volcano which the site is sitting on. In short, it is a mythical story about how the gods served justice if people were stealing from them, in this case it was the eruption of Pukekawa which wiped out all human figures in the story and formed a lake in the crater. The site also has an underground spring that flows across central Auckland into the harbour which brought life to the entire city. In order to create connections between the project, the site context and museum, I used the characteristics of the site and Maori cosmology such as darkness (as Io), water (as Tangaroa), volcano (as Rua-ai-moko) and light (as sun god Ngana with human gods like Tu-mata-uenga, Aitua and Tama-a-rangi-tau-ke) to construct my project.



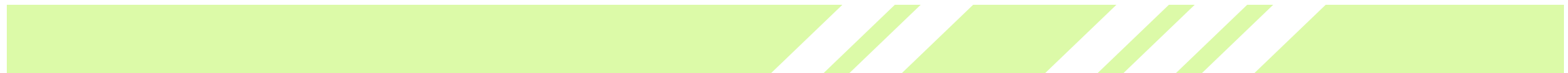
The Kumulipo cosmogony is the origin story of how the universe was born from a Hawaiian perspective. This project translates this cosmology into a cosmogram drawing and concept models were used to develop affective situations on the Pukekawa site - an underground water reservoir located behind the Auckland Museum. The design expresses the relation between humans and their cosmologies which contain kinetic light installations that portray the experience of the Hawaiian cosmos. An ordering system developed in my cosmogram and was used to structure the plan of the space where darkness is experienced near the entry followed by chaos and finally the world of humans. Since water was the main character for Polynesians cosmogonies, in my design, people would be surrounded with water from past and present, a relationship highlighted by using natural light filtered through the space using perspex rods that fall on the water below - they convey an essential connection between past and present people walk by.

The interior is filled with a foggy atmosphere inspired by my models, they represent the cosmos as a mythical idea that one can sense and be able to touch in a physical form.

# LIVE GROW EAT

Fleur Palmer  
Year 2/3

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This studio investigates ways of growing food locally within an urban context and developing designs which nurture the production and sharing of food, and developing a studio culture that promotes a connection to a wider community.



## The Degustation of Harry + Matt

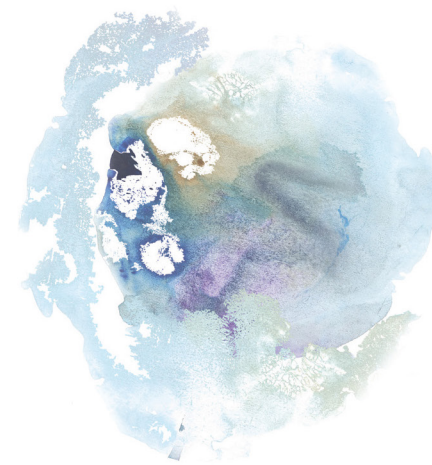
## Harriet Beex & Matthew Torr Year 3

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Food naturally serves a vital part in our lives, and without it we would simply not survive. 'Food' being the fundamental material to our design we began to construct and design environments in which the performance of eating became essential to activating a space. With the kitchen serving as our tool, we investigated the act of eating, sharing and preparing food. Choreographed events that engaged the whole sensory system highlighted invisible labours and exposed the processes of food production. This allowed an intimate connection between food and it's consumption.



Vibrant cloud bursting.  
Opulent colours collide,  
releasing great warmth.



Dreamily floating.  
Poignant memories drift close,  
and softly loiter.

## Scent: A Story Retold

Akilah Clarke  
Year 3

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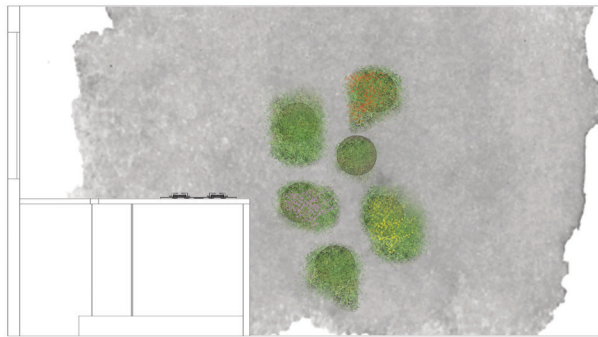
This story begins, like good stories do.  
With a girl in her bed and a big shining moon.

While she lay in her bed staring into the night,  
her scent collection caught in the light.

What really enraptured this whimsical girl.  
Was imagining if fragrance could twist or could twirl.

"What does smell look like? ", She wondered aloud.  
Does it have texture? Does it float like a cloud?

As she drifted into sleep, so pure and true.  
She dreamt in colour, and fancy and her favourite; haiku.



*"Nomads are motionless and the nomadic adventure begins when they seek to stay in the same place by breaking the codes" (Deleuze, 2002, p260)*

In this project, I have looked into the idea of plants as a version of the Nomad who are deterritorialized in this growing urban city. These plants are never reterritorialized and are forced to live a Nomadic life. In this project the plant is seen as the performer of this nomadic narrative and seeks to stay in a place by breaking the norms. In my design I have created a system, which could be added into any house . This system is permanent and becomes part of the home where they can be incorporated into the structure of the building . The life and death of these plants becomes the performance of their nomadic adventure and their struggle to stay in a space by breaking the normal codes.

Zammia Weatherall  
Year 3

## Biophilic Design and The Affects of Nature on the Human Condition



The increase of people living in urban, high-density environments is on the rise and ever so steadily, with humans distancing themselves from nature. It is becoming more prominent that our cities need to start integrating healthy ways to dwell into the very core of urban design. Directed Attention Fatigue (DAF), a result of depleted attentional resources, is becoming increasingly present in our over stimulated societies. As an antidote, Attention Restoration Theory (ART) proposes that natural environments offer opportunities to rejuvenate directed attention.

This installation based project explores how spatial design can employ ways of designing, based on these theories and biophilic design, to create places, intermeshed in our everyday spaces, which encourage a break from directed attention. These interventions restore the directed attention through tasks and environments that require minimal mental effort, releasing endorphins and allowing for the rejuvenation of directed attention.



PLAN SHOWING APARTMENT UPPER FLOOR AND STAIR



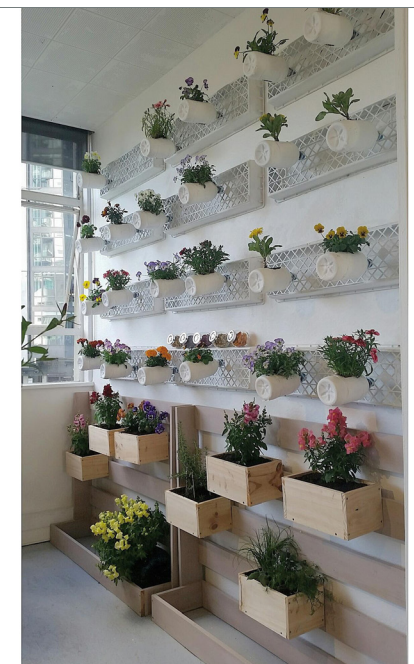
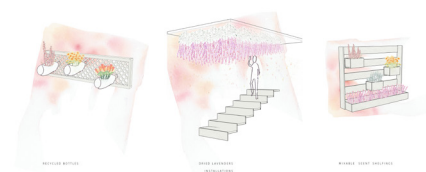
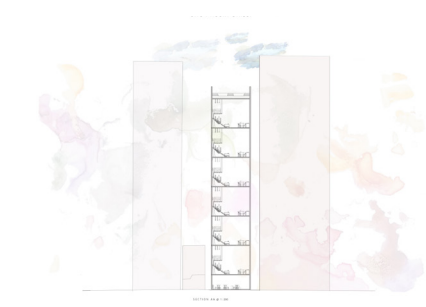
PERSPECTIVE VIEW SHOWING ONE UNIT, UPPER FLOOR



PLAN SHOWING APARTMENT LOWER FLOOR AND STAIR



PERSPECTIVE VIEW SHOWING RESTAURANT, HEALTHY MEALS, CAFE, BAKERY/TEA

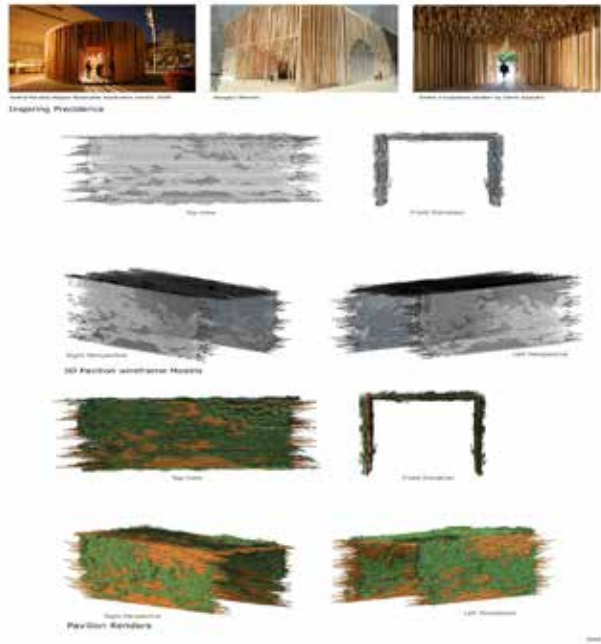


Gina Ng & Dami Min  
Year 3

## Heal Me

This project proposes a system where flowers can be grown in a high density apartment. We focused on a collection of scented herbs and flowers including the Viola, Pansie, Lavender, Snapdragon, Rosemarie, Chamomile, Nasturtium, Rose and Marigold.

A tea shop was also designed to extend the thinking of urban flower gardens. The final design combined the atmospheric effects of a hanging flower garden with the restorative benefits of a good cup of tea.

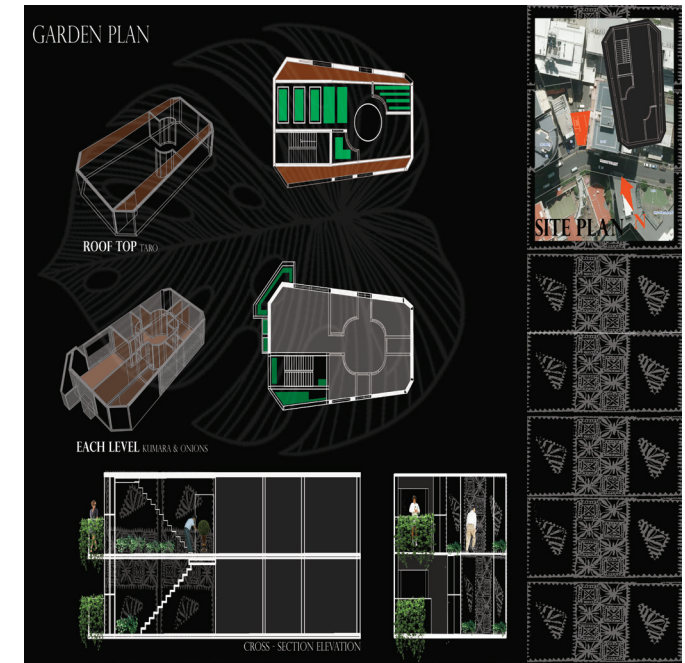
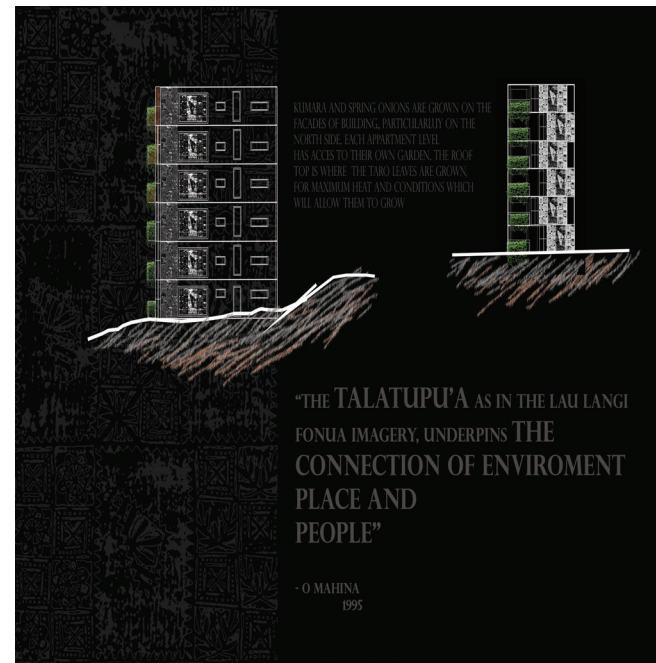
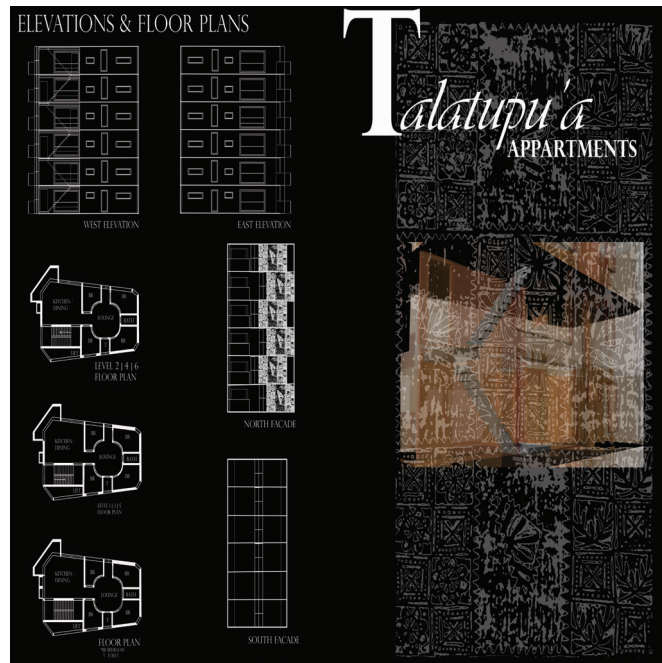


Rana Fatooh  
Year 3

### Sustainable Markets

Live, Grow, Eat is a Studio project that allowed us to explore and experiment with different plants and how they can be put into an urban context.

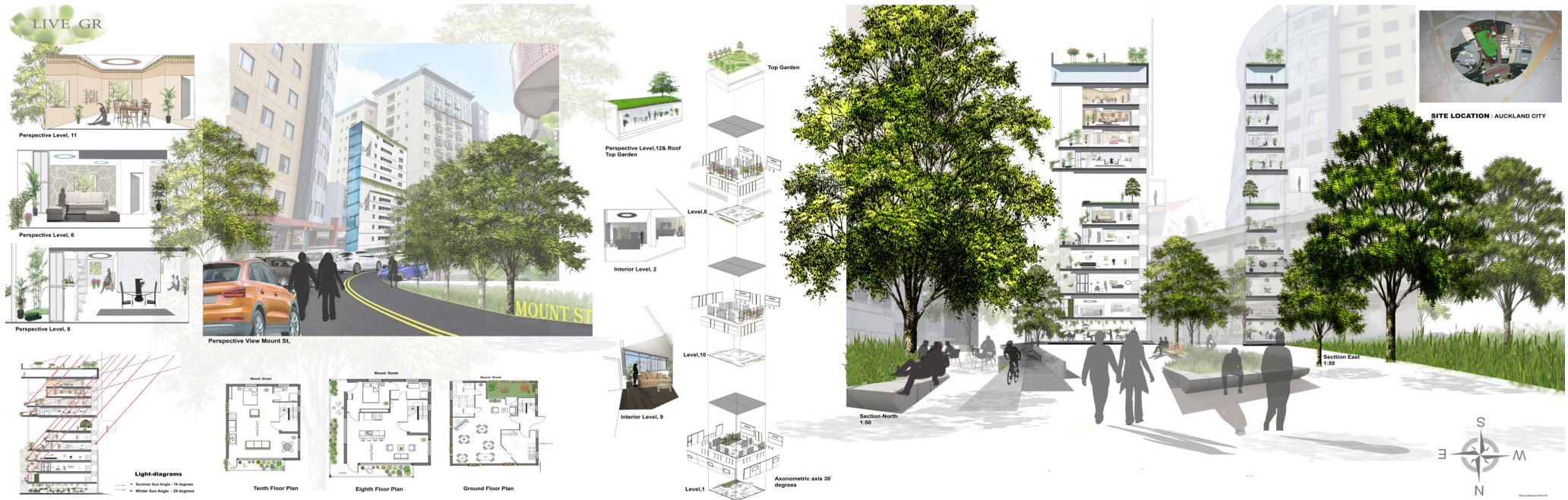
This project, "Sustainable Market" envisions a different future for Auckland city, one that embraces and expands the idea of vegetation in an inner city space. Mount Street is seen as a place for a 100% eco-friendly and cruelty free vegan market that encourages the local community to plant, harvest and educate others on the benefits of having a plant-based/dairy-free diet.



## Talatupu'a Apartments

Elianna Mark  
Year 3

Talatupu'a originates from Tonga. "Tala" which means to tell, "Tupu'a" stories of the ancient remote past, or in other words 'Origin'. Its name is inspired by the process of growing taro leaves. A process which is passed on from generations on Tongan soil and stories which migrate with them to countries they travel to which become their new homes. The interior living spaces are interchangeable, which cater not only for single living families but for unexpected visitors that may stay for long periods of time.



## Green Planet

Arezou Bahrami  
Year 3

Can we as spatial designers design living environments that consider the growth of produce as an integral part of living spaces? The brief *Live Grow* offered an opportunity to experiment with planting different vegetables and greens. In this brief we looked at the site of Angie's Kitchen on Mount Street, Auckland. We aimed to showcase that living in high density apartments does not prohibit the growth of healthy, local produce in small interior spaces. While experimenting with growing different sprouts, herbs and vegetables in the WW building, we also explored the end use of them often in the form of teas and in meal preparation. Every living creature on this earth needs food to survive, humans, animals and plants compete with each other in this circle. To keep this circle in a healthy state, it is important for us to acknowledge that humans living in urban environments should play their part in producing their own food.



Ana Ronnau & Elise Hislop  
Year 3                      Year 2

Verity Work Desk



Take a look around, today we are surrounded by concrete. Cities and urban life is rapidly expanding to accommodate the cumulative growth of the population. The concrete is slowly taking over the green natural spaces. The urban environment is beginning to noticeably lack moments and spaces for air in the middle of the congested city environment. As new generations are born they unknowingly accustom themselves to daily life in concrete, urban environments that lack minute and regular moments of connection with nature.

The intention of this design is to bring botanical life into the interior of suburban apartments. People often associate a lack of time with the need to purchase everything pre-made. The moss furniture gives people a first nudge in the direction of self-sustainability in time and space dense lifestyles. We do not simply want moss to enter the urban, interior environments through cracks and shadows, but march in the door and take over walls and spaces. In response to this we have created an interior-furnishing brand called Moss//Gals.

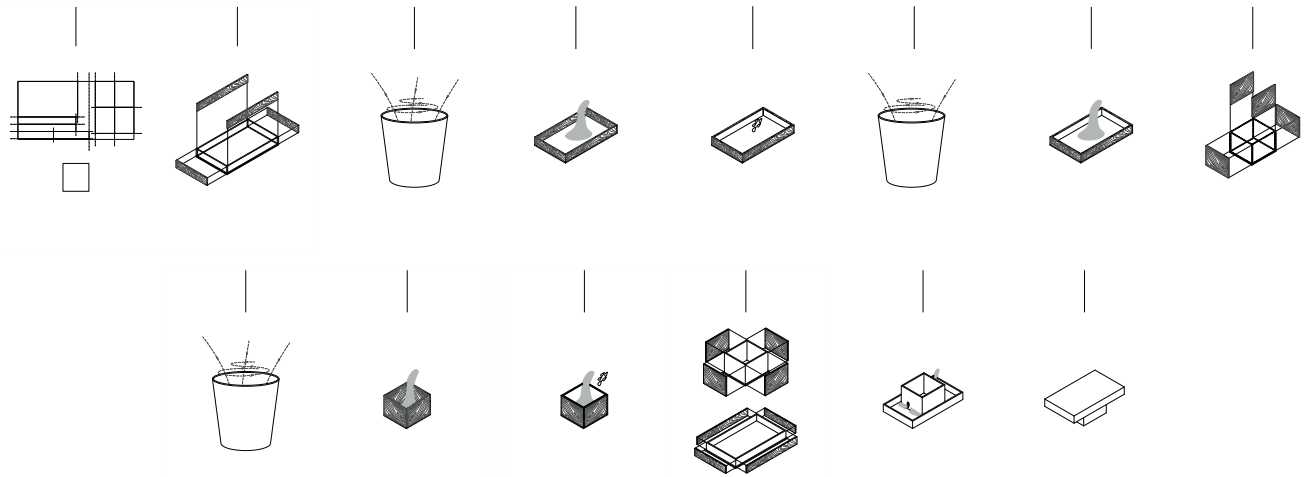
Our first design the Verity Work Table, allows the co-existence of urban furniture and organic substance. The A1 paper storage shelf and moss drawer is both utilitarian for the working person, but also sensitive to a connection with natural elements.



Chelsea Lokes  
Year 3

## Weave Space

Weave Space is an immersive weaving experience set up to investigate the functionality of woven objects in modern life and one's capability to self-generate useful goods. The space developed as a response to the unsustainable accumulation of plastic seedling trays during a plant growing exercise in the Dudley Building. Questioning the needless use of plastic in this throwaway practice led to an exploration into the use of plant matter and traditions of weaving to sustainably generate objects for life, growth and consumption. Consideration of traditional weaving techniques and the work of contemporary weaving artists served as a framework for establishing the exploration and recognising the technical possibilities of weaving. Weave Space emphasises how a thorough understanding of weaving is only achievable through direct engagement with plant matter and an investment of time. The project envisions a future where objects are produced as a direct response to the needs of the crafter and knowledge is passed through the practice of weaving.

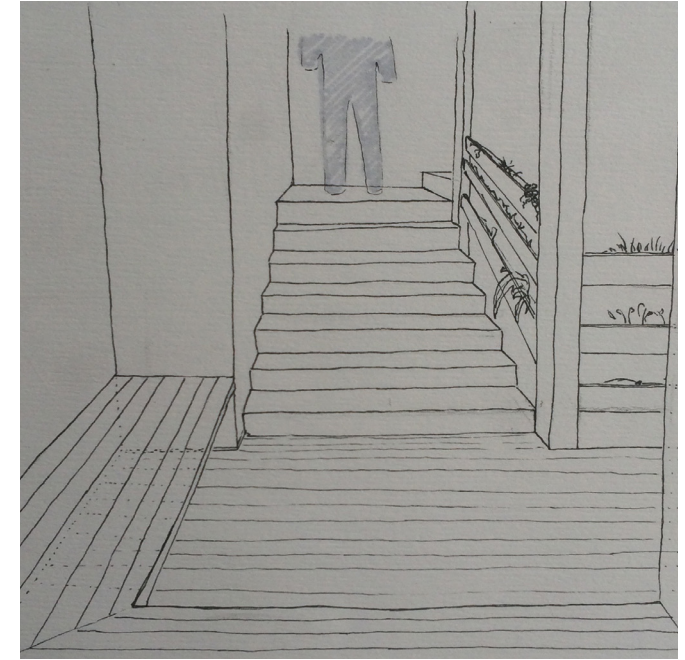
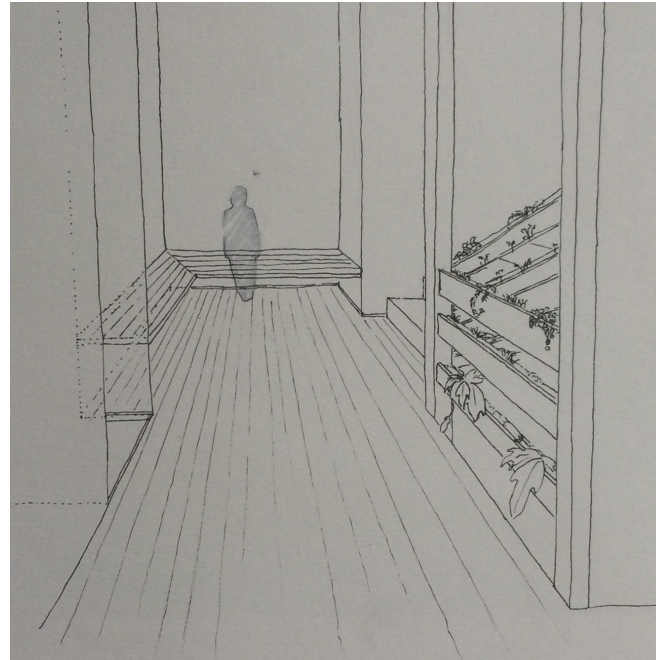
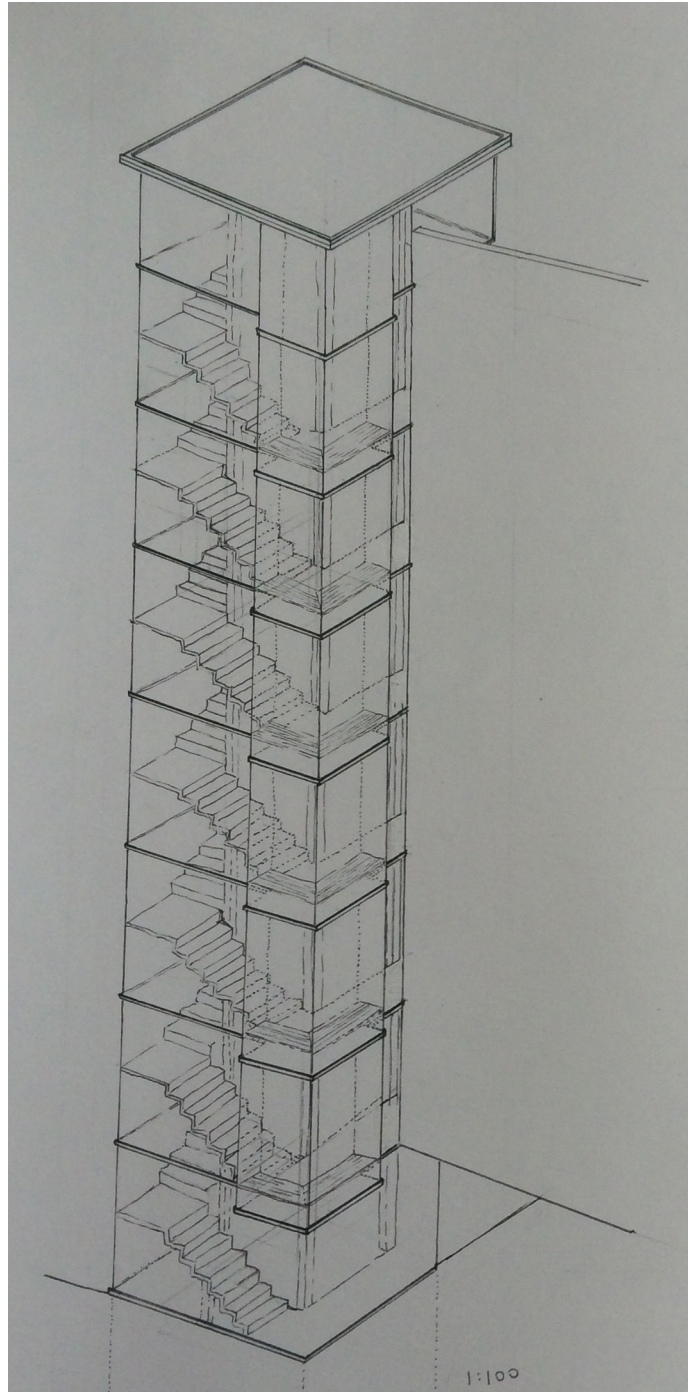


Andrew Benjamin Lowe  
Year 3

## Coffee Table

This work centers itself around the consumption and ritual of coffee. It seeks to rethink the intention and action of coffee consumption in a group setting. Taking the ethics of the Japanese tea ceremony, the objects that allow for the ceremony are studied and reconsidered.

The traditional tea ceremony requires a room, in context of this project the coffee table replaces the room as the physical, static host and platform of the activity. The vessels that allow the consumption of the liquid substance are furthermore re-evaluated for this new context. With the emphasis on the full sensory experience of the coffee liquid, the boundaries between coffee and drinker seek to be blurred and dulled. This was achieved through the stripping back or refinement of vessel shape, and materiality. Focusing on themes of rawness and tactility, the final vessels enabled the drinker to experience more significantly the heat, taste, sound and smell of the coffee.



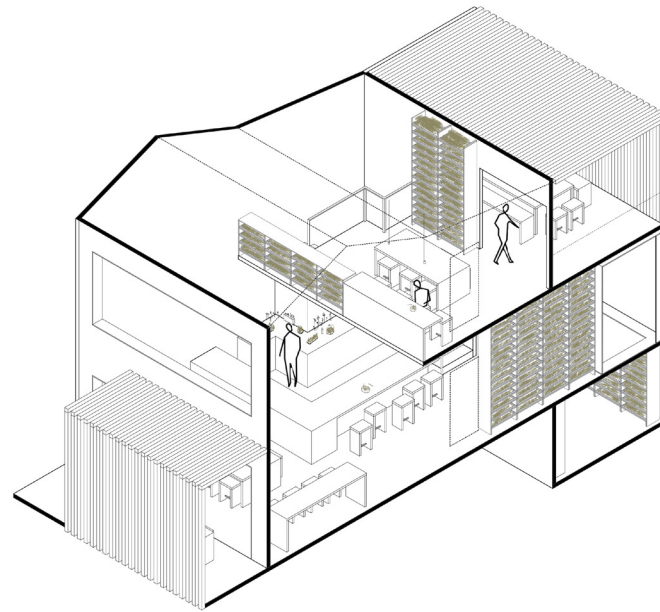
Jade Rutledge  
Year 3

## The Growing Staircase

Is it possible to grow our own healthy food in a dense urban environment that is dominated by high-rise apartments?

Having lived in small townhouses my whole life and having little knowledge of growing crops in this environment, I really wanted to test the boundaries and test the methods of vertical gardening. In the urban environment you are limited to the footprint given to you by the walls and fencing of your home. All the while, there is plenty of space unused in terms of blank walls and ceiling space. In response to this I created a vertical growing system using recycled pallets and experimented with my own plants and this is where the garden staircase stemmed from.

Located at 17 Mount Street, is a 9-storied apartment building. A building that features communal living spaces such as a laundry and rooftop gardens. The biggest feature being, the garden staircase. The lift well at the staircase is an open steel structure with an industrial lift cage spanning from the basement car park to the rooftop. The staircase wraps around the lift well that houses the pallet growing system and plants.



Sarah Wilson  
Year 3

## Repository

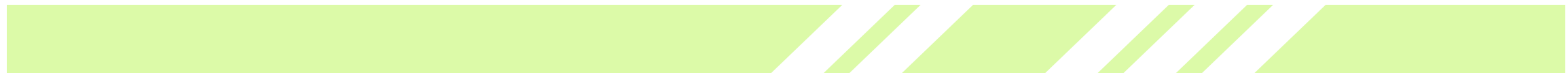
Ease and convenience have become themes that dictate the way we consume, especially as we migrate towards becoming city dwellers. We live in a world where we are obsessed with the NOW/HURRY/ RUSH. This has inherently been directed into how and what we eat. The majority of food particularly for city dwellers comes conveniently packaged into solutions that fill our bodies but not exactly nourish them. Food that is laden with preservatives, which is causing negative effects on our health and well-being. 'More for less', is becoming a motto that surrounds habitual eating. The intake of fresh vegetables is diminishing from our diets. Micro greens could perhaps be a small solution and a step towards reintroducing fresh nutritional vegetables into our lives. Despite their size, micro greens have huge nutritional benefits. The ease of growing them allows micro greens to be the perfect food source to be grown in the city.

As a site, Mount Street has a sense of impermanence as the main residents are made up of students, hotel occupants and apartment dwellers. Within a 1 square kilometer there is no fresh produce available. It is here that I have proposed an intervention on an existing building. Repository has become the response to this problem. Within this space I have designed a component that houses micro-greens. The vision for Repository is for a space that is able to sustainably grow and harvest its own food source while feeding and educating the occupants of Mount Street.

# IMPERMANENCE

Brendon Sellers  
Year 2/3

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The warehouse or “big-shed” revolution began in the 1970’s as LSSBs (large single-storey buildings) sprang up suddenly on low-lying land near motorways, partly as a result of western economies ceding their industrial/manufacturing base through deregulation and free market policies.

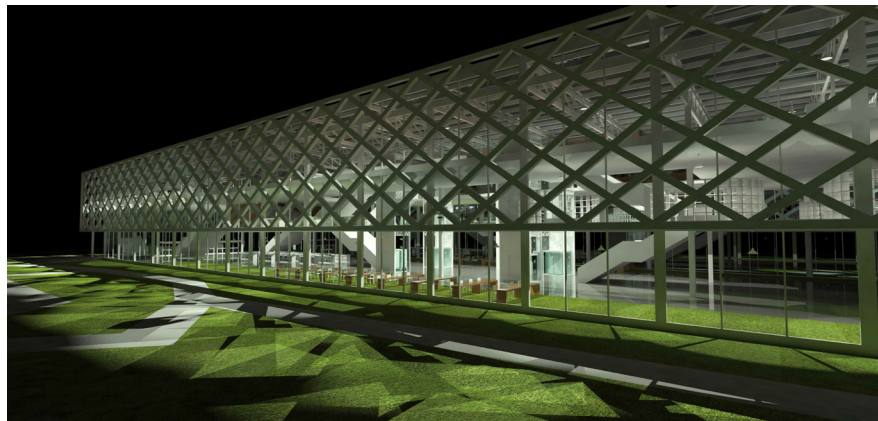
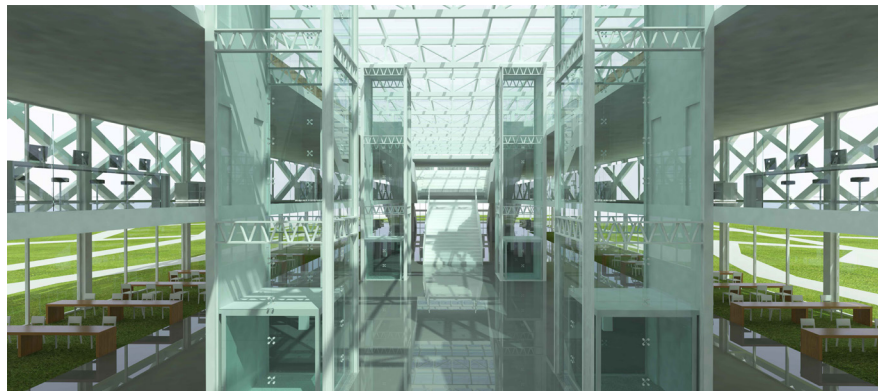
Students were asked to redefine the big shed/distribution centre as a unique vessel or space-container, operating as a sovereign or independent space set apart from accepted transnational, economic models. Functional and programmatic concerns turned from the international to the proximate and even intimate – to reconsider how community and locale could be better served. The anonymity of these ‘zero-defect’ enclosures was here opened up to inclusive design principles which questioned the socio/political/ethical distribution of capital; tracing a movement from the corporate to co-operative.

The site for consideration was located in the Penrose Onehunga rail corridor, corner Station Rd East and O’Rourke Rd, which contains an array of warehousing, logistics operations and light industry. Initially, particular focus was given to the Laminex Group warehouse complex although students could also address sites or existing structures in a wider catchment area including Penrose train station.

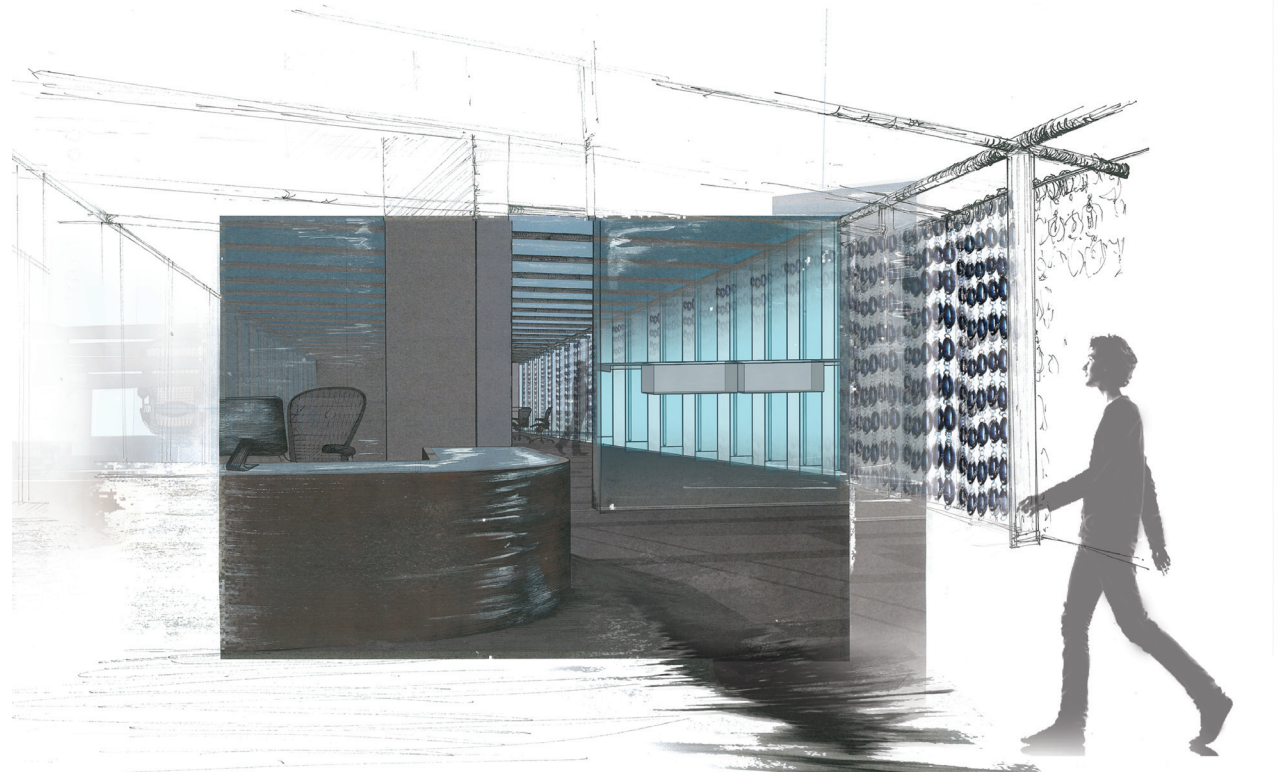
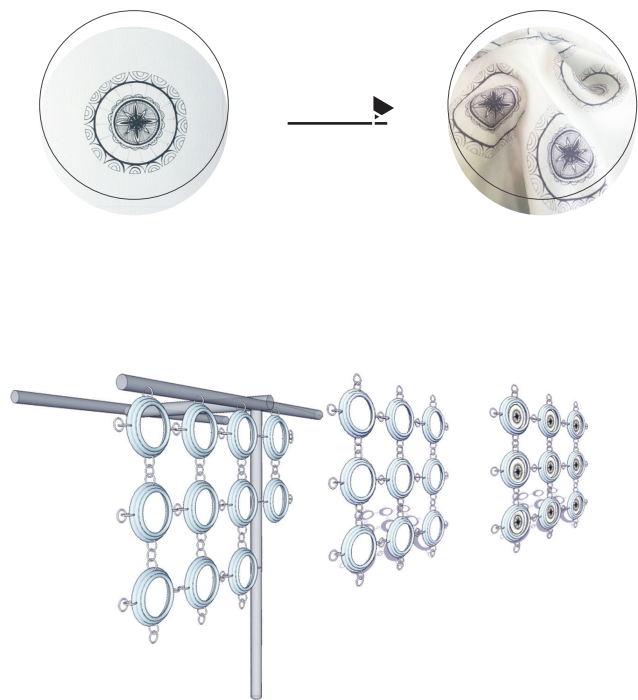
All designs attempted to reconfigure or critique the central governance structure of the logistics business model by injecting unusual, provocative or radical elements into the design process. In this way the logistics supply chain was disrupted, reinterpreted and redistributed.

Andy Chae  
Year 3

## Lively Garden Library



Our 'notion' of an object, structure or building is prejudiced by the value and function we formally ascribe to it. By redesigning a warehouse into a library and garden in industrial Penrose I intended to reclaim part of this area as a public park and shared space for community experience. The programme provides a café, study areas, public parkland and quiet reading zones where commuters and the local workforce can enjoy a range of experiences in what is essentially a rather unwelcoming site designated light industrial. The library complex is sheathed in transparent glass and offers a 360 degree view of Station Rd East and O'Rorke Rd. All pedestrian interaction via stairs and elevator cores occurs at of the heart of the library, so the shifts in elevation are felt as gradual changes in atmosphere as the view above the tree-topped perimeter reveals the industrial setting to the viewer. The clarity and simplicity of the programme is further enhanced via a lattice-facade wrapped around the library exterior which mitigates light yet allows the library to come alive at night as a 'garden lighthouse'.



At the very heart of societal consumption lies a society of separation. Mass-production is a condition which is widespread to human existence. In dividing labour into individualised steps, this production process generates uniformity, distancing producers from the products they produce. However, within this technological world, there is a growing interest in the tradition of craftsmanship. Objects crafted by hand are embedded with moments of humanity; of slight variance and anomaly. It is these moments which embed objects in a lifespan of events, with specific connections to people, time and place. With the aim of generating objects that can be defined through their imperfections, my practice explores how simple forms might be produced by the human hand and duplicated through the efficiencies of mechanical production. In pursuing a 'techno-artisan' workflow, I have developed a creative studio space for artists and designers, which will stimulate the development of hand-drawings into textiles through digital and technical means. Ultimately, I question,

\_how might an exterior cladding system be designed and fabricated through the architecture of craft and textile design, whereby its form is treated as a skin, or a cloak?

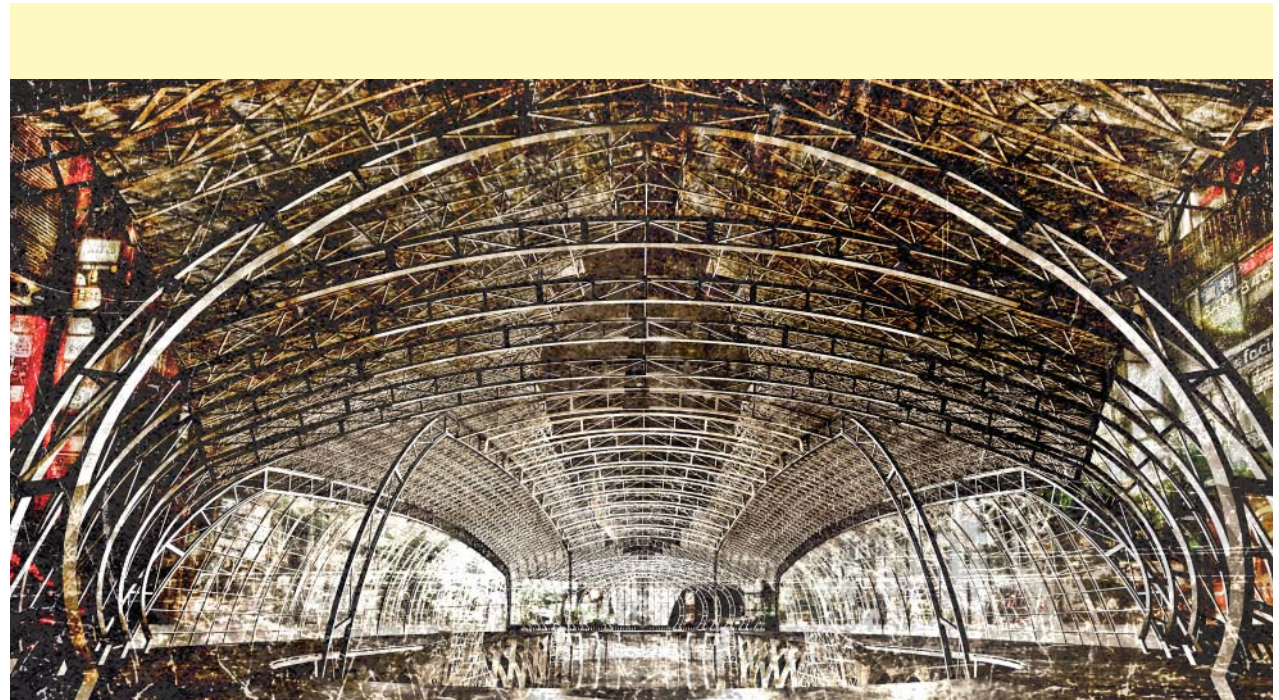
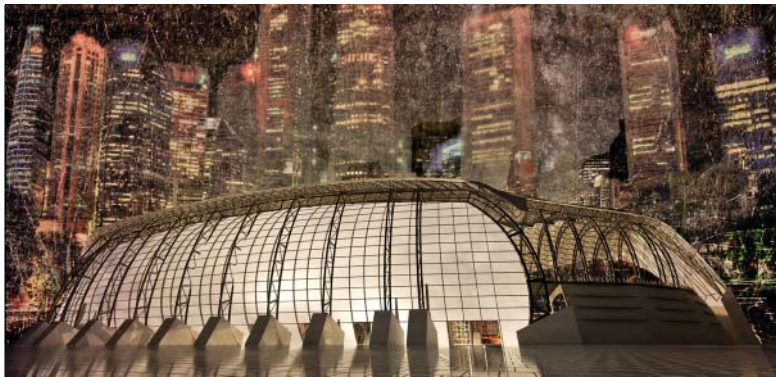
\_furthermore, how might interior production processes mirror this marriage of architecture and craft, to construct a 'techno-artisan' workflow, while empowering both human/machine relations, in an increasing technocratic world?



Through the spectacle, modern society is now mediated by the imagery of appearance rather than living substance. This has led to a focus on the appearance of the living through image, rather than a more holistic existence of acknowledging your locale as part of the natural world. As a result, people have lost much of their relational interactions and values in relation to place. I have taken the natural environment as a formal design element to acknowledge our surroundings as an integral part of our memories and experience of place. I hope such a programme can help return us back to a more centred and primordial relationship with the natural world in contrast to the decentred and meaningless commodification of nature played out in spectacle culture. In an unforgiving space of prefabricated warehouse design I have attempted to create a plant exhibition centre where the gathering and distribution of plants, tea leaves and herbs would act as a meditative and ritualistic activity finding the site of spectacle through our own memory and experience of nature, in opposition to the instant and gratuitous aspects of commodity culture.



My design is a library café located in Penrose, Onehunga. The café provides a space of contemplation and relaxation in the heart of the industrial zone. The programme consists of a single level floor plan, slightly elevated at street level so that there is a small incline towards the entrance leading to up the main floor. The inside of the café is divided into two parts: the café proper and the library. While the majority of the space could be categorised as a library there is also and a single rectangular space within the building that houses the café with built-in/bolt-down furniture that incorporates shelving for books and magazines. The bookshelves of the library are also located at the centre of the structure. The purpose of such an alignment is to create more space for seating so that visitors may sit down and read, rather than standing by the shelves which typically can be rather tiresome. In terms of construction, the space-frame consists of steel I beams and pillars. The exterior elevation of the building resembles a greenhouse, with glass panelled walls. Quotations derived from various well-known texts will be projected on the outer walls of the building.



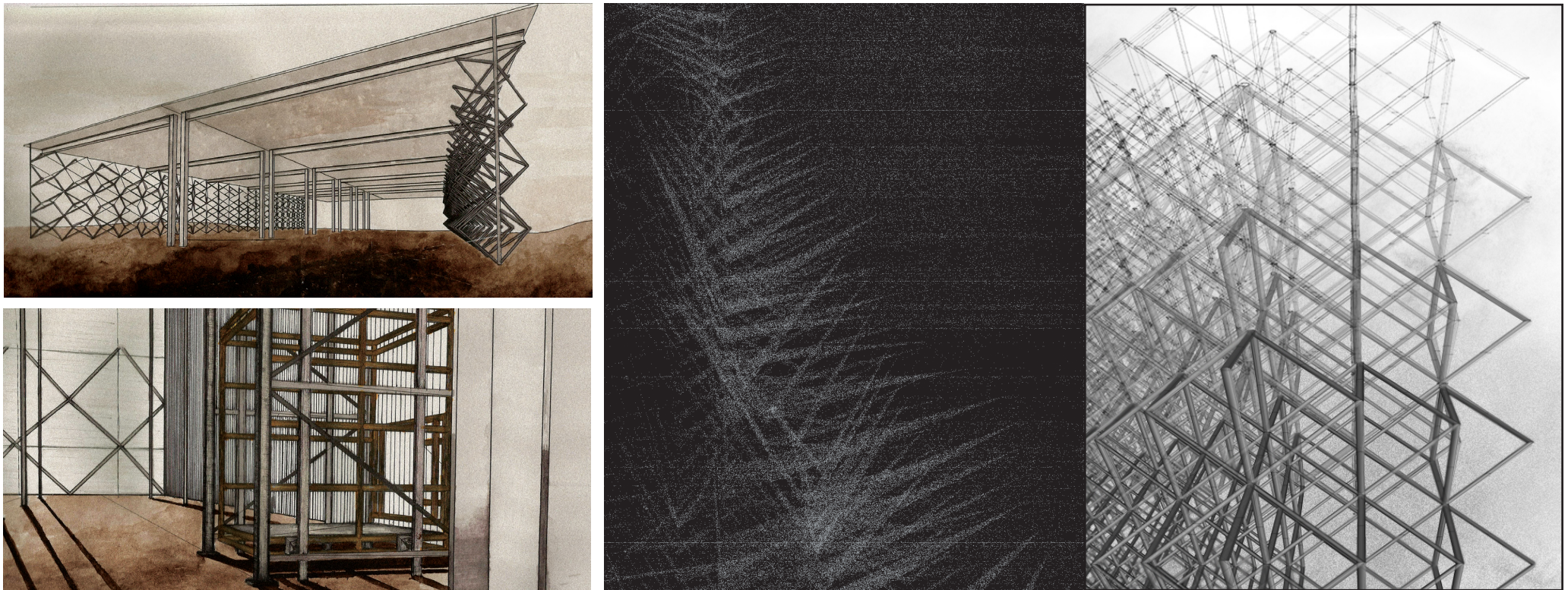
My project began by interpreting the word 'Spectacular' as I encountered it within Guy Debord's text *The Society of the Spectacle*. In my own words I would define spectacular culture as an experience removed from the everyday – something aspirational yet unattainable.

As a spatial designer I aimed to express my imagination through a formal construction process and an object of desire. I chose the automobile as a symbol of desire within consumer culture as this mobile object has been one of the emblematical elements related to power over or dominion of time, space and distance. I believe that providing a construction system symbolised via the car gives me an opportunity to explore the spectacular imagination envisioned through the stadium as a dominant space of cultural consumption and container or vessel of emotive force. It was my challenge to fold a non-architectural yet autonomous object into the architectonics of a static and immobile form.

After my project, I truly understood how my imagination could manifest itself through computer software and physical modelling as an interaction of techniques to explore theoretical notions and ideas. I also realised that as a spatial designer, I needed to be half artist and half architectural designer.

Ethan Hoogenboom  
Year 3

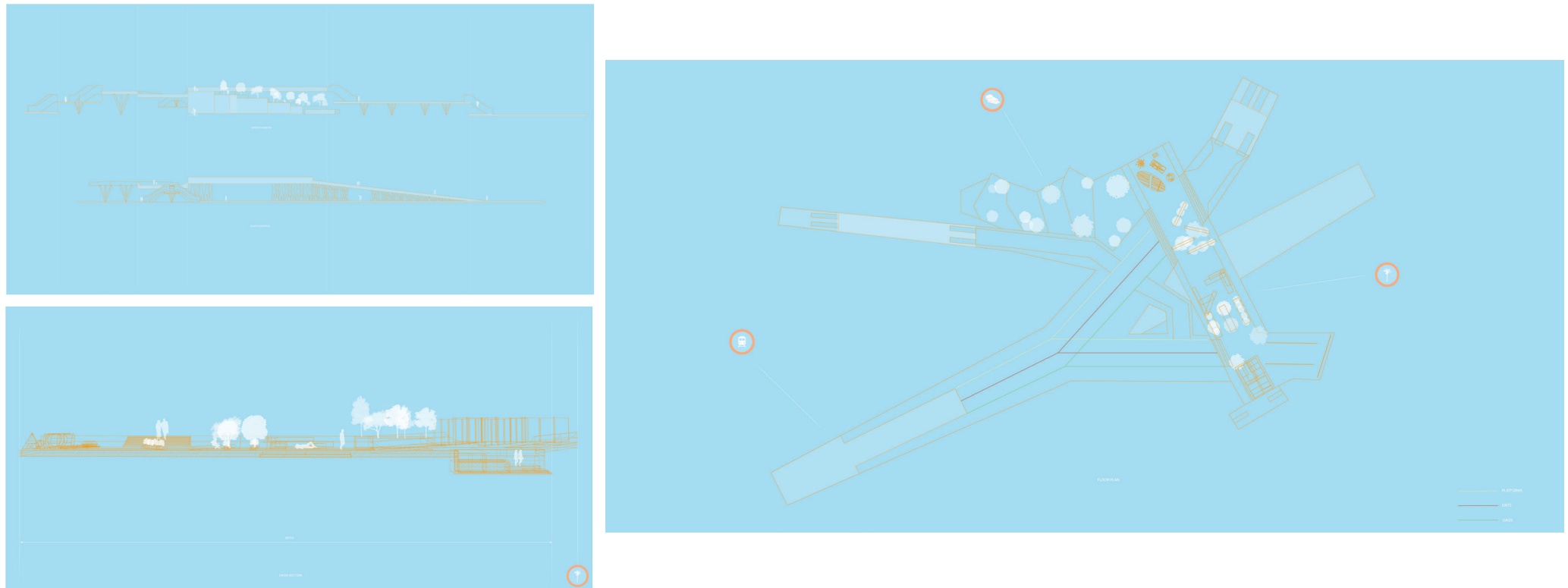
## Museum of Impermanence



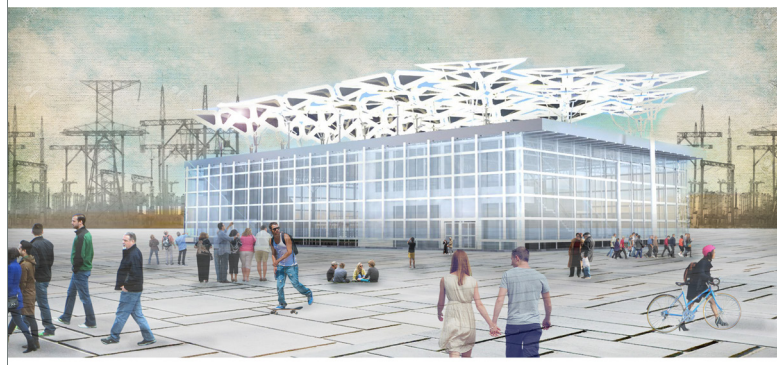
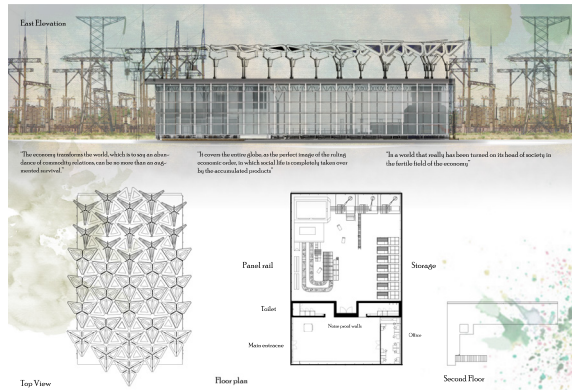
Emerging during the Industrial Revolution, the warehouse has now become the standardized unit of containment in the urban landscape. Museum of Impermanence is an exposition of the current misallocation of resources within industrial infrastructure. My warehouse provides a space of forensic analysis to unpick various cotemporary accidents involving natural disasters, transport accidents or explosions.

With rapid globalisation and attendant infrastructural technologies, the chances of a tragic accident occurring has increased exponentially. Paul Virilio frames this contemporary malaise as a condition of "no gain without corresponding loss".<sup>1</sup> Utilising the modular nature of prefabricated design, I hoped to contrast the lightened, neutral-spaced warehouse with the heavy, gratuitous materials injected into our everyday life. Replacing television, the warehouse now becomes the new desensitizing device for an exhibition of spectacular events.

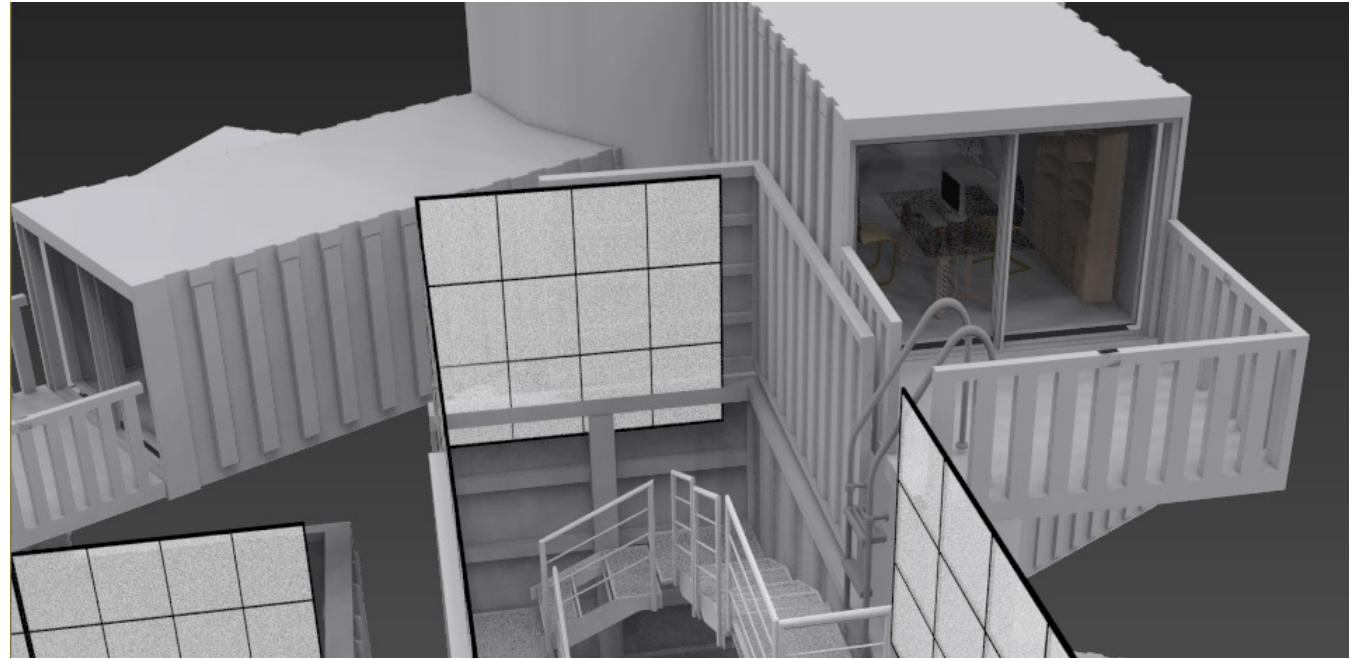
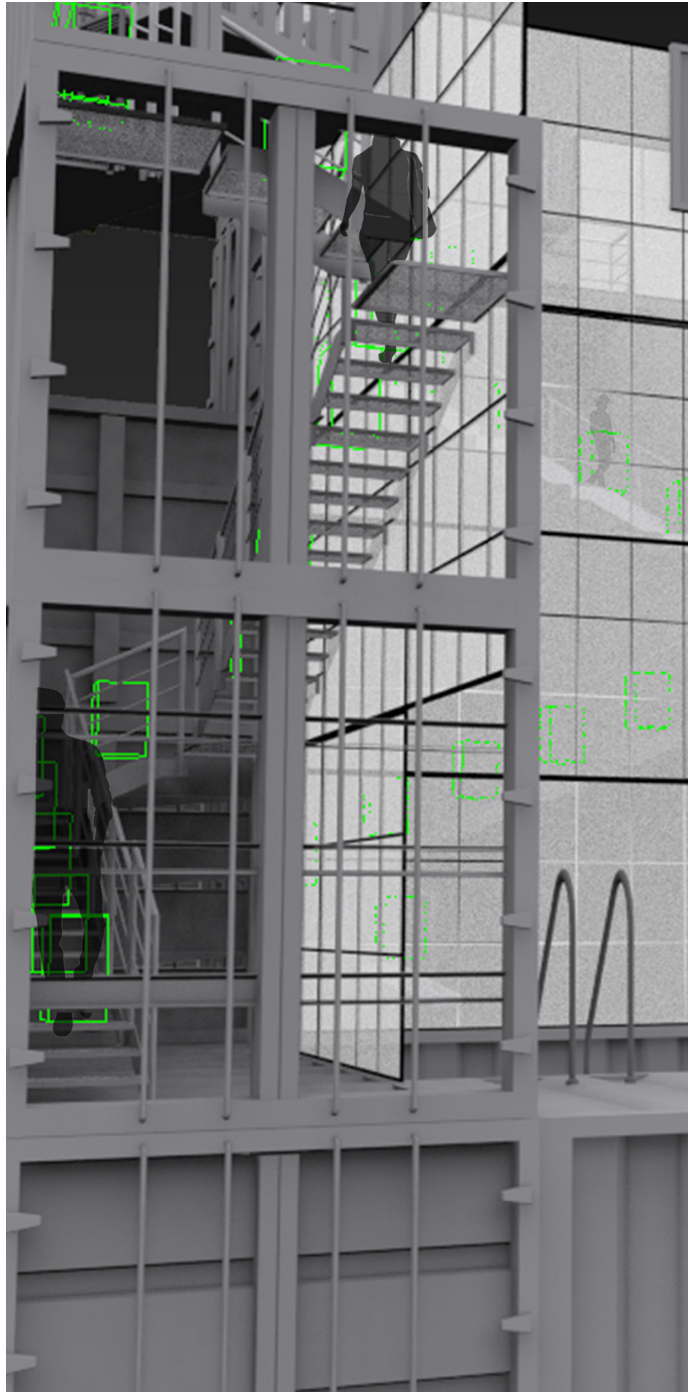
<sup>1</sup>.Virilio, Paul. Unknown Quantity. London: Thames & Hudson, 2003.



This collaborative project focussed on notions of dead or redundant space set amongst the transitional environment of a train station. The newly created and integrated programme promotes a change in pedestrian behaviours altering and disrupting the typical station concourse as purely connective or transitory. This enhancement of typically 'dead' or utility space is intended to increase the speed of transition through time as a series of durational events or event-related markers while also slowing such passage at other intervals. We sought to achieve this via the removal of more energetic or active space markers. The guides placed throughout the station operate at strategic points of traversal causing the flow of human traffic/capital to be funnelled into a singular and directed 'stream'. This play on human interaction and speed of transition became an experiment of sorts, highlighting the social needs and habits of the individual in combination with group dynamics. Using ideas sourced from "The Fundamental Concepts of Metaphysics" by Martin Heidegger, this project also set out to explore the use of time in a space dedicated exclusively to transition. These enhanced dead spaces therefore directed the flow of human motility and mobility into 'interactive collisions'. Such spaces are therefore designed to disrupt and distribute human movement, forcing social interactions and a deceleration of movement, as attempts to eradicate or circumvent 'useless time'. We thus sought the creation of an 'entertaining boredom'.



Interactive architecture could operate as an adaptive feature formally incorporated into the aesthetic of industrial warehouse design. My project considers this relationship via the sun and architecture, while proposing how this could become integrated into the industrial and logistics business model. Guy Debord states in *The Society of the Spectacle* that the economy is constantly "retransforming the world". This influenced my thinking in the creation of a global model of exteriorised interactive solar panels, able to transform the exterior of any warehouse creating energy production centres at the site of production.



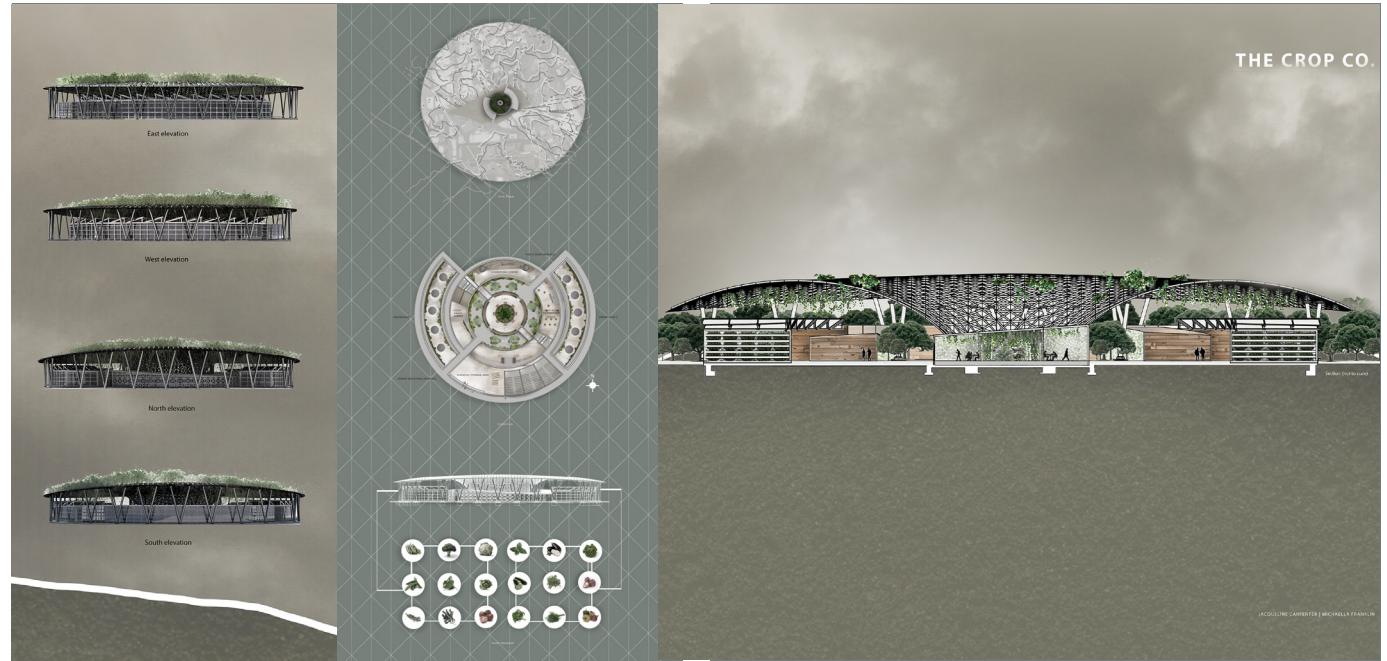
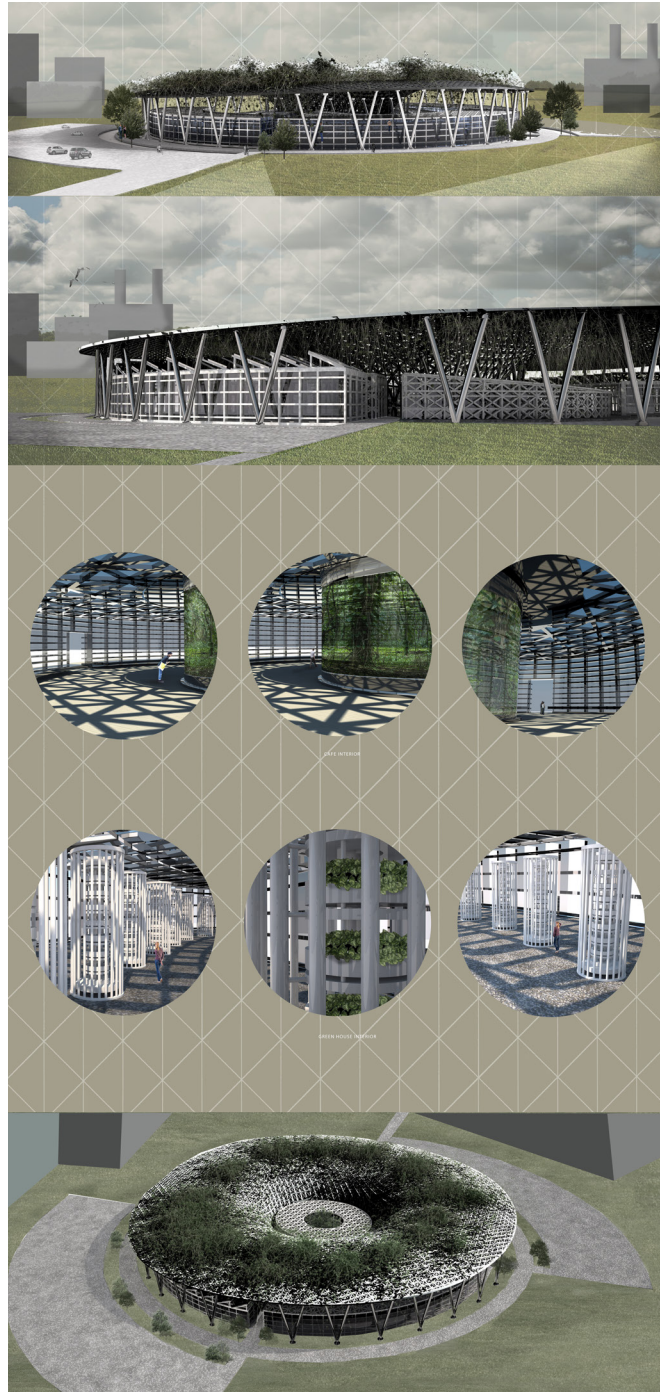
James Kim  
Year 3

## The Manner of Constructing

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My project explores a passage, zone or pause between two spaces or series of rooms. It is intended to generate new spatial dialogues and meanings as a divergence of construction systems and thresholds. The brief asked us to redefine a distribution centre as a unique space containment facility operating independent of current economic/use value systems. We also needed to provide a functional program which included iterative 3D printed models exploring aspects of the architectonics in relation to repeatable modular components.

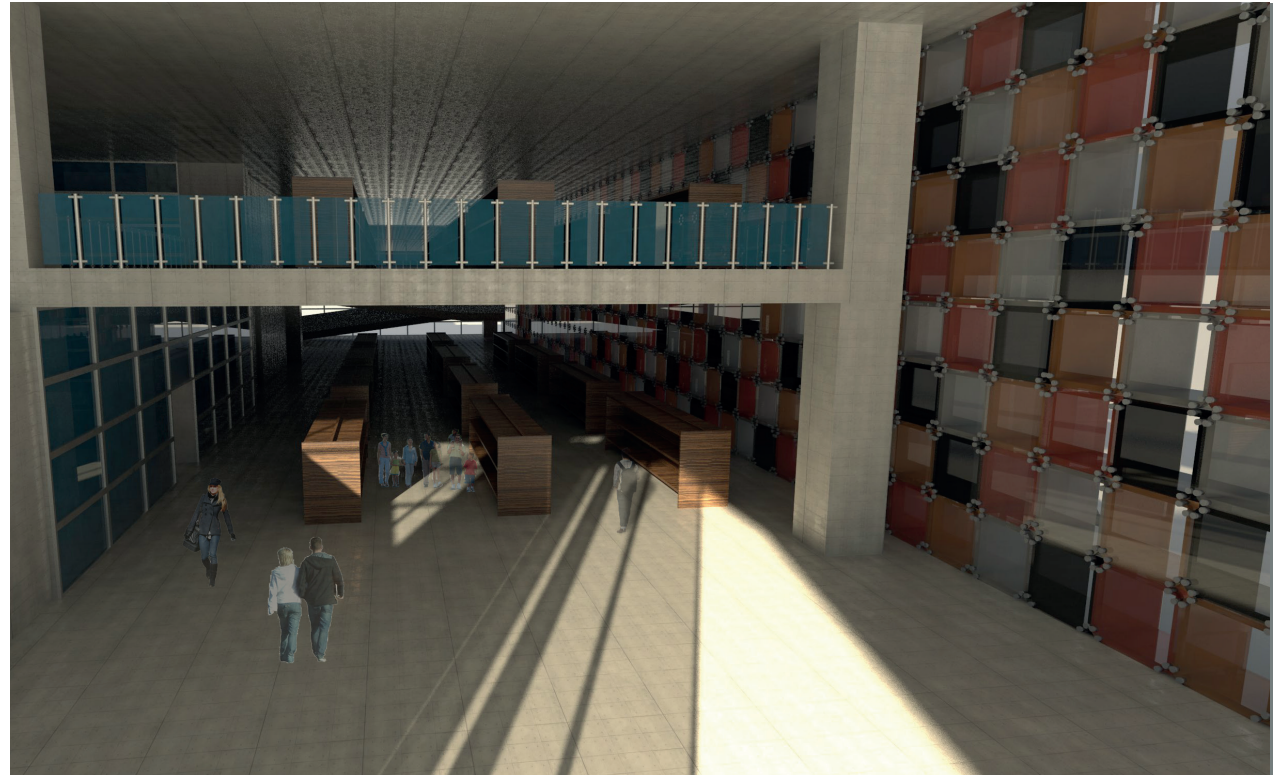
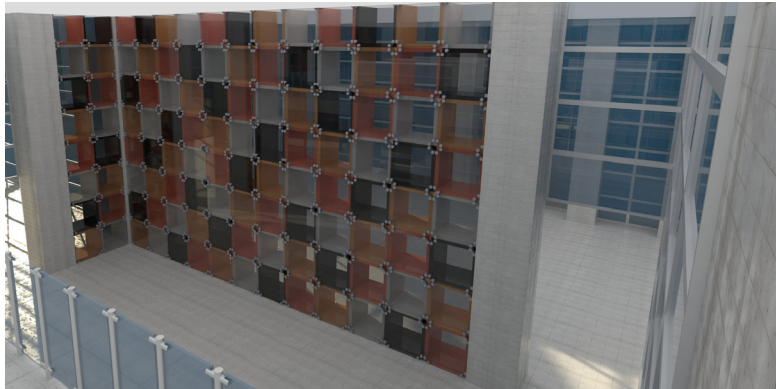
I evoked an industrial urbanism with the aim of defining interactions between office and warehouse staff at the managerial and production levels. The front cantilevered containers are intended as deployable gestures which can be reconfigured and easily moved to other sites.



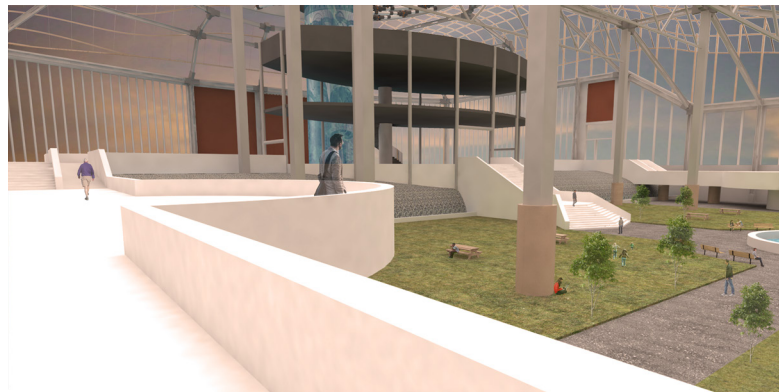
## Michaella Franklin & Jacqueline Carpenter Year 2

### The Crop Co.

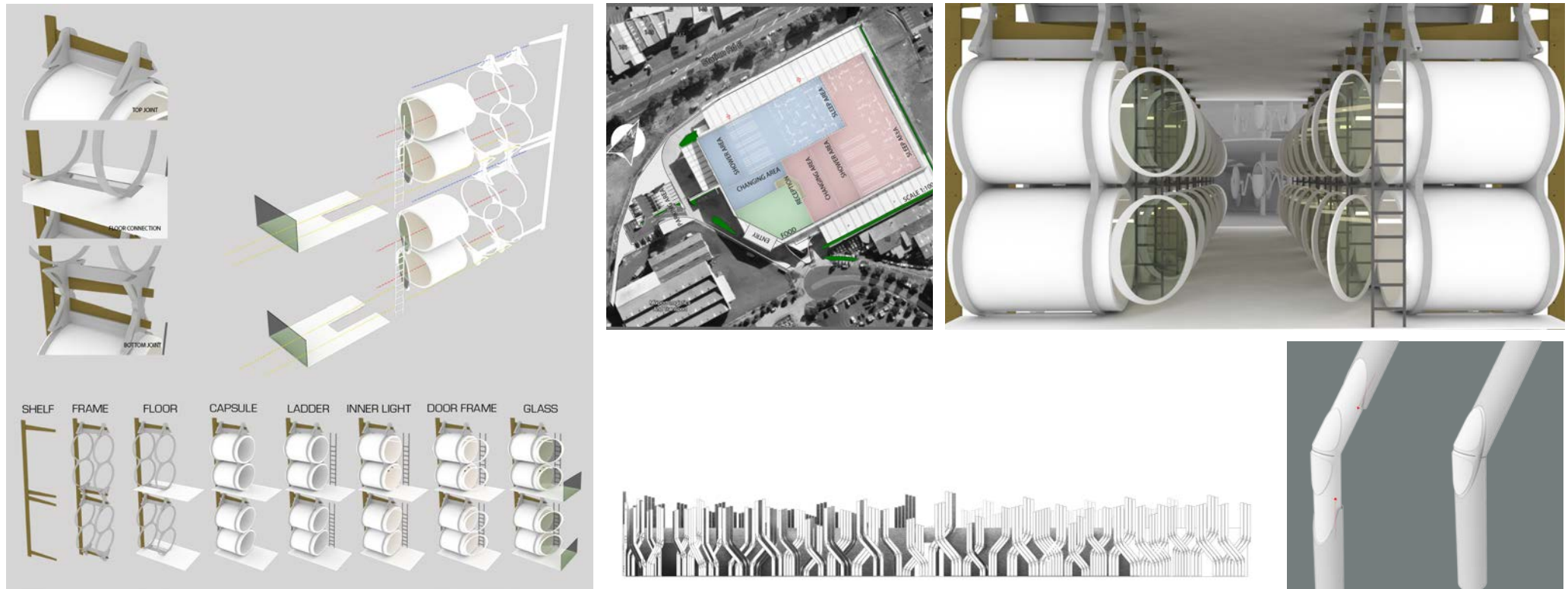
The Crop Co is a reconfiguration of capitalism's supermarket model. This community based centre critique's the idea of processed goods by eliminating big branded food items that currently dominates our desires through consumerism. The Crop Co consists of multiple programmes which contribute to the idea of an anti capitalist society who are self sufficient through the act of growing and exchanging food. Within these spaces that mimic the capitalist model of grocery stores, individuals can enroll into an affordable kitchen course to learn how to grow produce and reduce food waste. The idea of the centre is to create a gradual shift from an use value system as society's dominant mode of economics into ex-change value commodity. The heart of The Crop Co is constructed within a steel structure of parametric patterns where a plant and produce green house constructed out of windows and steel is based in the buildings centre. This arrangement of program criticisms the media spectacle who advertise an abundance of persevered food that is typically located with-in the centre space of a supermarket. Surrounding the cafe and exterior seating space is the culinary arts programme, hydroponic sales centre, public toilets, office space and staffroom. Two hydroponic greenhouses which frame the urban space hold a series of solar panels that act as the main power source for function of the building programmes. An organic facade which overhangs the entire structure is constructed out of modular patterns intertwined with vines which creates an elegant yet chaotic aesthetic. Overall, the structure's simplicity, repetitive modular patterns and durability ensures that it will be sustainable, resilient and useful to the community as a step towards a non-hierarchy and independent society.



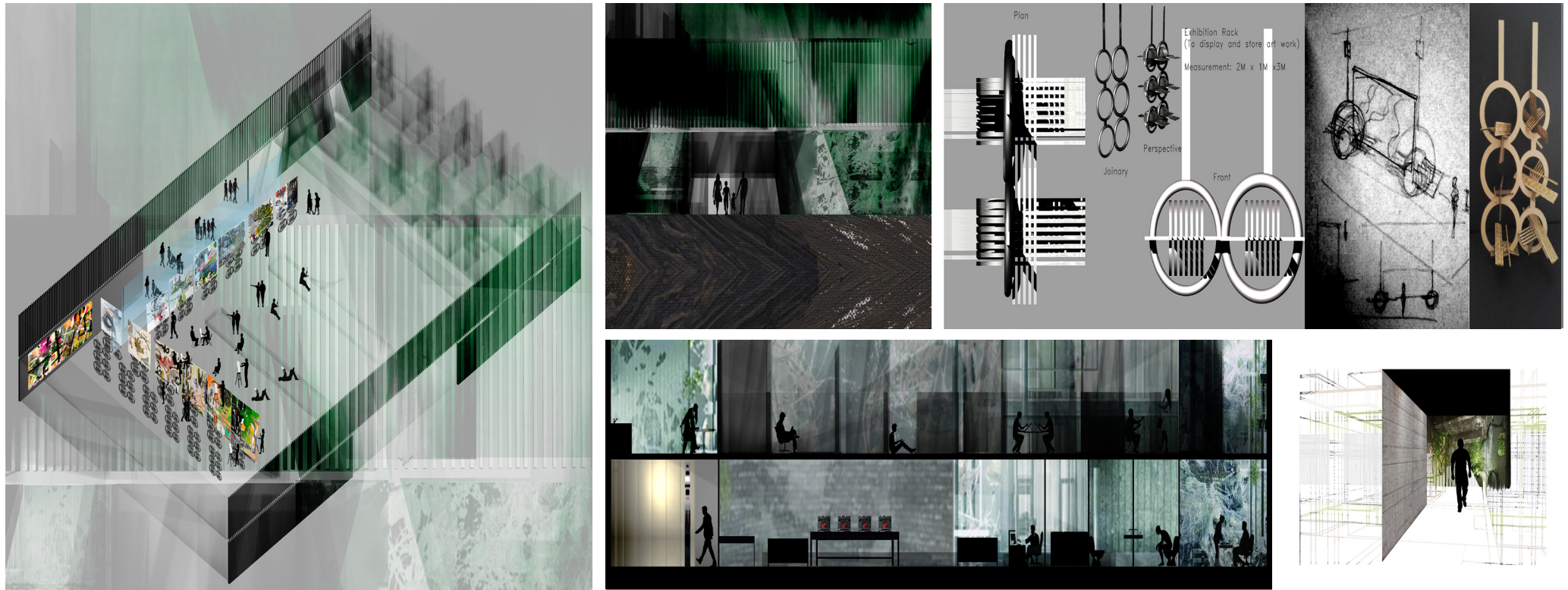
This project considered Guy Debord's *The Society of the Spectacle* in relation to contemporary modes of production. I began by thinking about the construction systems that underpin warehouse design and implementation, particularly at the level of joint and structural detailing. The Laminex Group warehouse complex provided much practical inspiration as did some of Fosters & Partners early forays into industrial design and mixed-use office/production space. The repetition of modular patterning and framing that we witness in big shed architecture reminded me of a giant toy – almost like a Lego or Minecraft construction. The project thus became an exploration of a toy shop or factory which produces constructible “blocks” – and how the product itself could be rescaled to form a structural condition relative to the mode of production being realised.



Often a warehouse is seen simply as a storage or supply vessel; it represents a type of 'void' in the fabric of urban space. The distribution centre operates through speed of transition leaving little time for human qualities related to contemplation or social interaction. The Babylon Project attempts to create a building derived from typical warehouse construction elements, but which can better serve the needs of the community. Babylon was an ancient utopian city remembered for its social harmony; however, the Penrose site lacked any sense of interaction between individuals and community. My intention was to create an operational structure which stands in the centre of the site making it a kind of beacon for the local area. By utilising the 'Bilbao Effect', I hoped to design an extraordinary yet enigmatic structure. The 'Bilbao Effect' is a strategy taken from Frank Gehry which was utilised to create sculptural architectural forms that attract tourism thereby stimulating economic activity. The space I have designed is about mentally rejuvenating people without the sensation or need for heightened activity related to the logistics model. It represents a multidimensional walk-through experience where one can think, feel, listen, see and harmonise with others. The multiplicity of the modular-kinetic design components mimics a natural dynamic, evoking movement, flow and harmony.



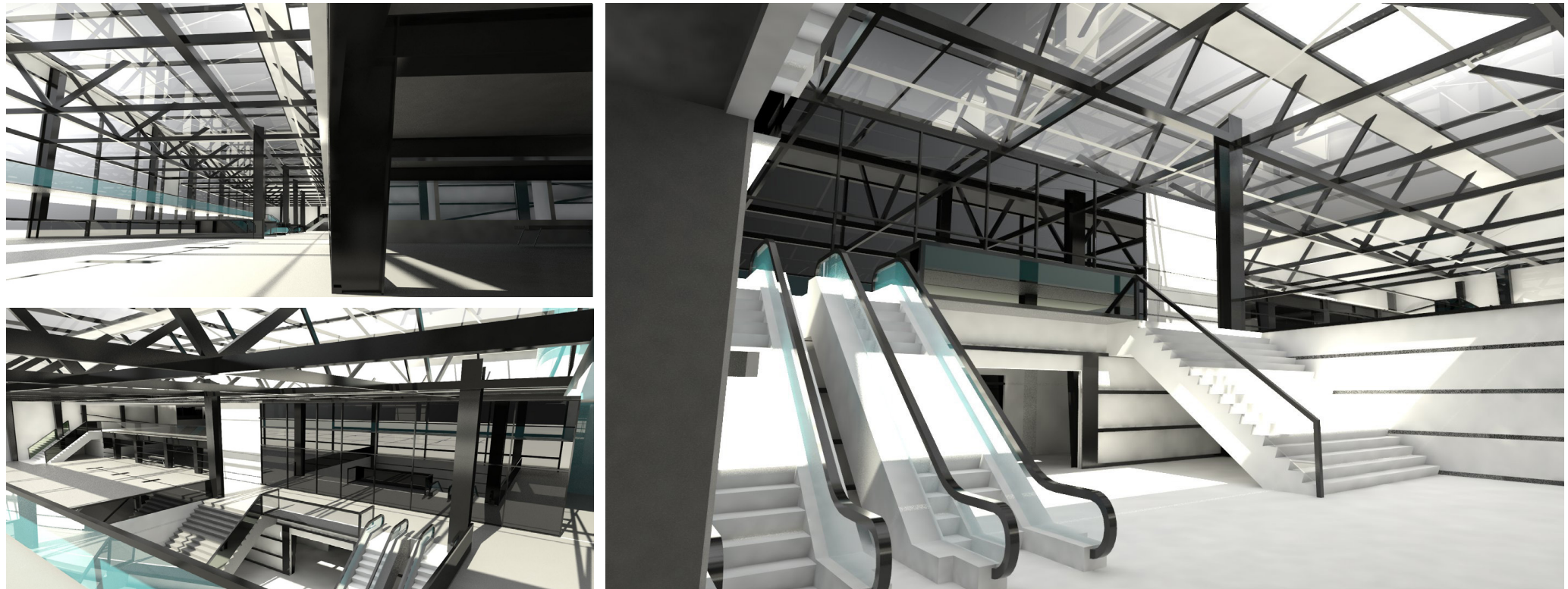
My clients are truck drivers. Truckies are always fatigued due to long hours, lack of sleep and fast turnarounds. Many reported accidents involving truck drivers occur because the driver fell asleep at the wheel. By focussing on the working conditions of truck drivers I have designed a sleeping or recharging station for them. As such, they represent a kind of expendable human capital within a system of reified commodities. To help negate some of the dehumanising aspects of commodity capitalism I have designed a 'capsule motel' or 'sleeping station' where weary and exhausted drivers can literally "recharge" between long stretches of driving. Seen this way my design programme could exist anywhere along service routes operated by logistics trucking operations. This is the commodification of sleep.



My eco-village sets out to demonstrate a sustainable future for urban development with components of 'green-space' and inclusive-design principles informing the programme and spatial layout. This multi-use/warehouse complex acts as both an artist residency and a design firm while including other amenities such as a gallery cafe, showroom, 3D lab and communal indoor garden courtyard. The central communicative garden-core operates as a meeting point or social condenser directing the range of activities that occur throughout the village. There is a wide boardwalk on each side of the generous interior spaces to exhibit art work and promote a range of festival and performance-based events throughout the year. By opening up part of the ground floor wall in combination with the communal garden, this event-based warehouse attempts to operate as a porous structure directly engaging the surrounding industrial typologies.

Terry Woo  
Year 3

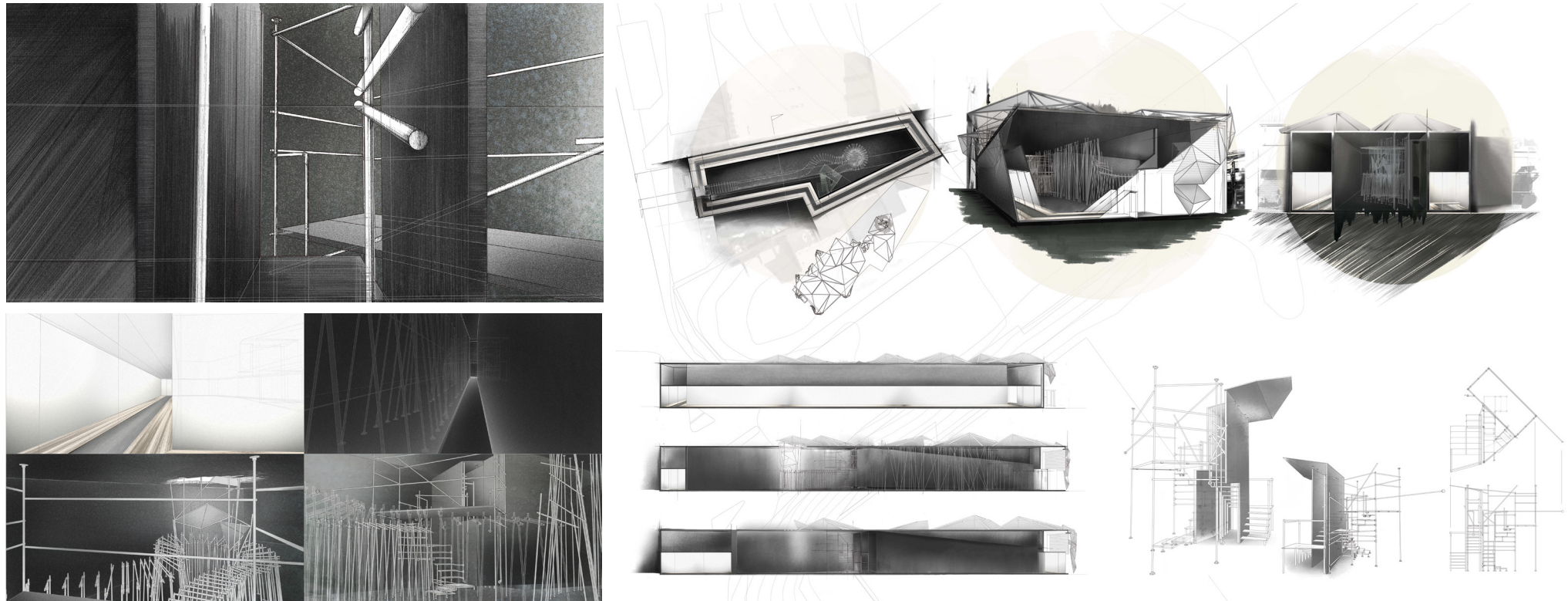
Surveillance



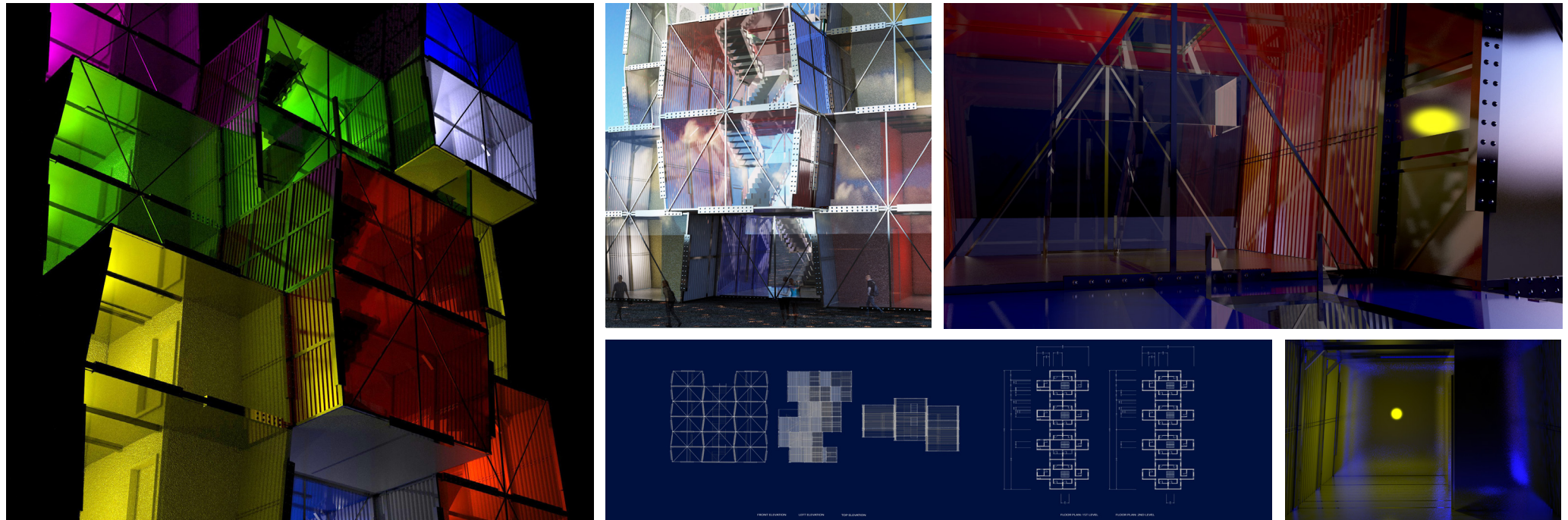
Whatever we do and wherever we go, there is always an unknown entity watching, all the while cataloguing our movements through space. Getting on a bus, or even walking down the street, we are monitored in a variety of subtle ways. Even our small smart phones have tracking devices. In our enthusiasm to connect and interact with technology we forget we are being tracked and recorded wherever we go. I wanted to create a space, where the 'unknown entity' watching could be distributed throughout the space at a more interpersonal level. My project explores the logical extension of panoptic and corporate space where notions of security, personal safety and the panoptic viewpoint all enmesh within the site of a bank. The customers being surveilled have their movements constantly replayed via large screens with direct feeds from drones and other surveillance technologies. This is reality television relayed in real-time.

Hilda Yip  
Year 3

Abandoned



Human behaviour as it relates to consumerism could be seen as a type of socioeconomic dispute between modalities of production and an ethical duty of care toward the environment. This circular argument (or logic) centred on production versus human desire has now become somewhat illusory, as we are caught in seemingly endless loops of ceaseless production and mindless consumption. Such a system is now reinforced via social media which acts as both a distraction event and agency of psychological conditioning related to the fetish economy: food, movies, television, mobile devices and clothing. This lack of control or increasing alienation within spectacle capitalism renders an individual response to massive systems of production increasingly irrelevant. My project assumes the journey narrative of the individual who emerges from the clean and sterile passage of spectacle culture to the dark and hidden impulses of waste, increasing entropy, disorder and decay. In the basement of my warehouse the disturbing psychopathology of a corrosive late capitalism is encountered in a subterranean basement vault. This space of the unconscious harbours the detritus and junk we now fail to acknowledge or apprehend within the site of unlimited production.



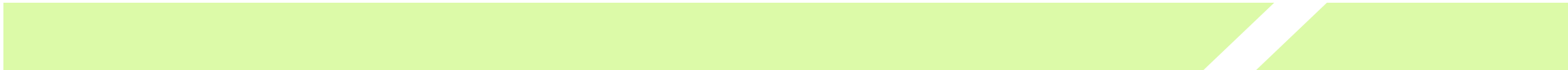
NZ's leading supplier of interior products is launching an entirely new business line with the intention of supporting welfare based communities by providing affordable, high-spec apartments. Utilising the spatial efficiency of a polygon, these modular units operate as serial building blocks, which can connect both vertically and horizontally to accommodate a variety of building programmes. While such an intention may appear charitable, the purpose of creating such a versatile construction system/product is to further enhance Laminex Group's market share. This is in essence public housing providing brand visibility. The bright graffiti inspired colour scheme therefore operates as both a corporate branding exercise and celebration of spectacle capitalism. My project therefore attempts to co-opt social housing into commodity capitalism to create a hybridised business model of "spectacular concern".

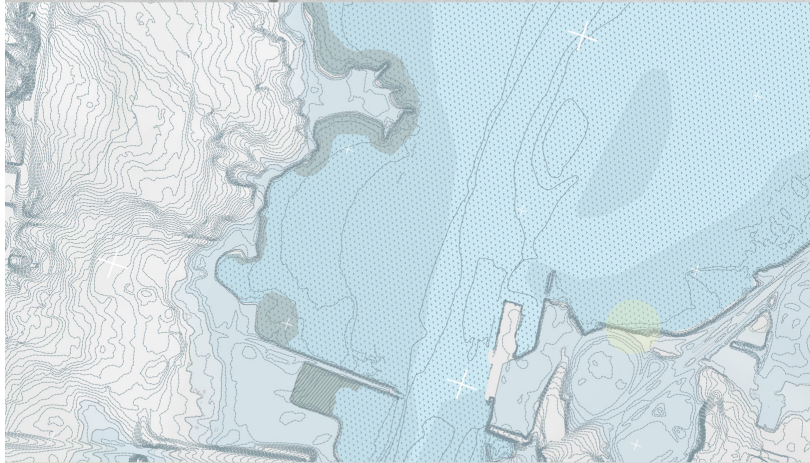


# PERSISTENCE

Carl Douglas  
Year 1

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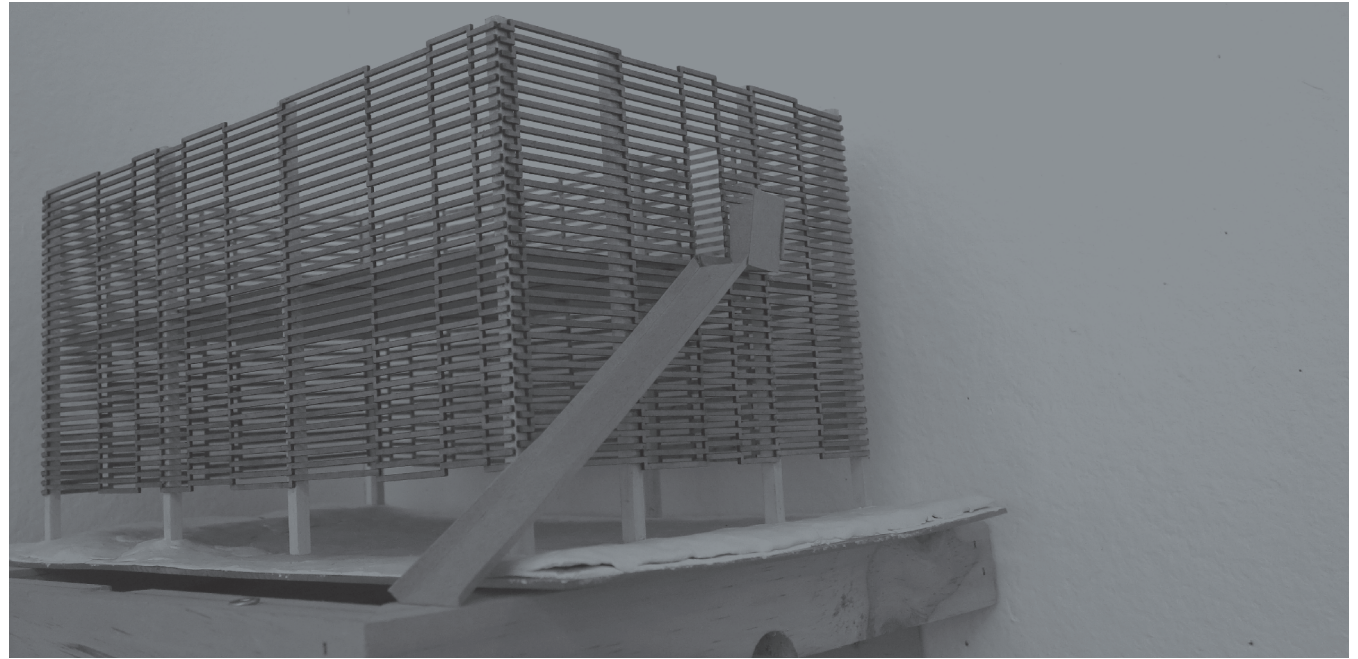


Persistence: Critical conservation and speculative sustainability  
Designs for the Aotea Sea Scouts Building on the Māngere Inlet.

There are no blank slates, no empty sites, no Cartesian voids waiting to be filled; there is only a plenum, space full of things, activities, intentions, traces, fluxes. Conserving and sustaining are core aspects of design, and central to the ethos of Spatial Design as a discipline. But conservation is more than just putting things in glass cases, and sustainability is more than a matter of practical principles regarding waste and energy usage. In each case, there are underlying ideas about the persistence of things: who or what is worth preserving, and why, and for how long?

This first-year studio produced a collection of alternative futures for the Aotea Sea Scouts building, a small two-story wooden clubhouse built in 1911 over the water along the Onehunga foreshore. When it was built it was adjacent to Onehunga Beach, on the edge of the circular lagoon formed by the crater of the volcano Te Hopua. The terrain has changed drastically: the lagoon filled, and the beach largely obliterated by State Highway 20 and the approaches to the Mangere Bridge. The hall is now dislocated, threatened by further expansion of the motorway. The Manukau Harbour has been treated as the dirty back door of the city: for many years barely treated sewerage and industrial waste was pumped into the harbour, in disregard of the harbour as a source of kai moana.

Students opted for one of three strategies: adapting the building itself, reconstructing the building's context, or relocating the building. Some speculate radically, others attend subtly to detail; some recall the past, others anticipate futures.



Ellen Ransfield  
Year 1

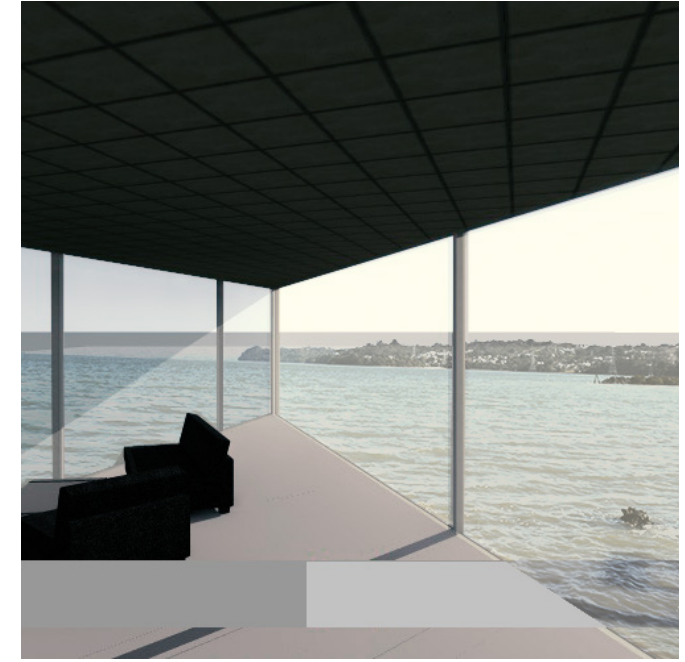
## Upon Reflection

Reflecting means to refold something (Latin 'reflexionem'). We might thus reflect a piece of paper, but also a whole perspective, bending it to produce a new point of view. Reflection is a necessary counterpart to all our actions. Failing to reflect can result in negative consequences.

Water is often imagined to be a calming agent and people frequently associate beach settings with peacefulness. And yet water can create anamorphic and distorted effects. This project invites the discovery of beauty in imperfect reflections. I propose a meditative space for people to take time out in reflection. The timber shell is produced through the reflection of the Aotea Sea Scouts hall across Onehunga Bay, where it rests at the foot of a cliff below Hillsborough.



## Thought, The Wind, and The Ocean



## Keanu Heather Year 1

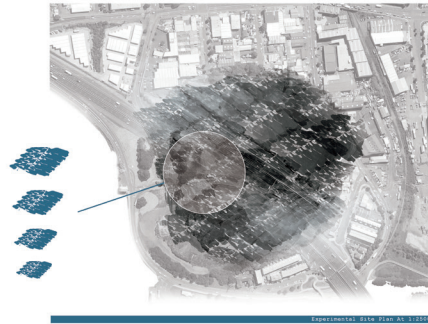
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The Mangere Inlet is a site in flux. As I stood beside one of the pylons marching across the harbour, I became aware of how it cut through the wind and was drawn to consider the flows of tides, mud and air.

My proposal is a café with two major spaces: a sharply acute glass dining room jutting out into the flux of the harbour like a knife; and a buttressed terrace at sea level, exposed to the wind and waves.

Brooke Costello  
Year 1

## Te Hopua: A Ring of The Past



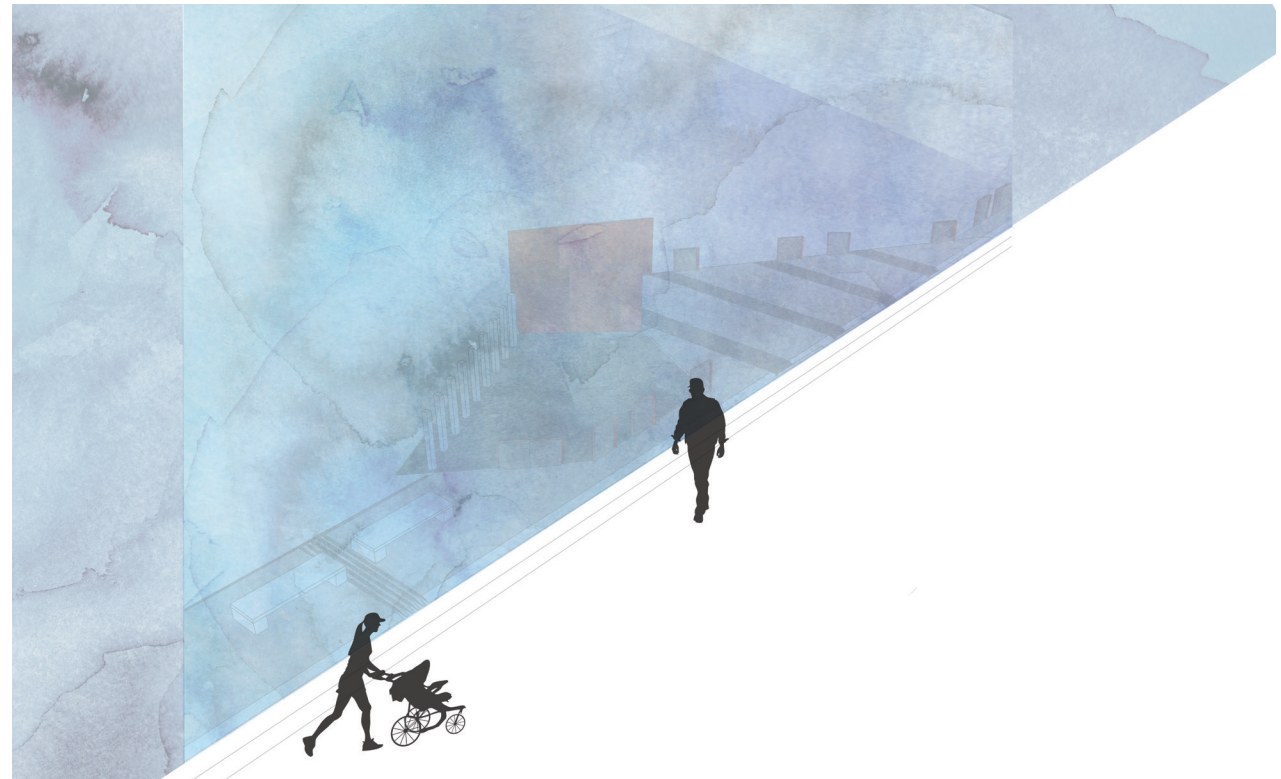
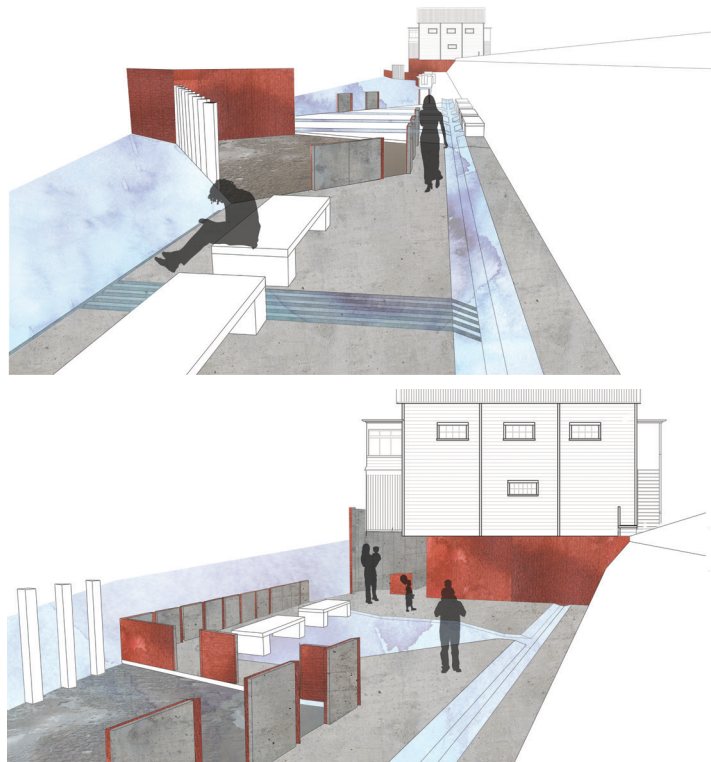
Section and Elevation at 1:50



On a daily basis thousands of cars pass through a six lane motorway which, unbeknown to most penetrates through the centre of a volcano, Te Hopua. The segregation created by the motorway along with land reclamations have led to Hopua losing its volcanic features, particularly its tuff ring. Today many passerbyers do not take a second glance at the land that surrounds them as they travel along the South Western motorway, do not see the deep history of the land, do not know that it was once a tidal lagoon, or even a volcano. I propose to create a constructed landscape that reveals the forgotten or unknown past of Te Hopua though resurfacing its volcanic and lagoon identity using a ring of mounds which reconnect the two halves of the volcano.

Kristie Toms  
Year 1

## The Latent Sea: Rediscovering the Onehunga Foreshore

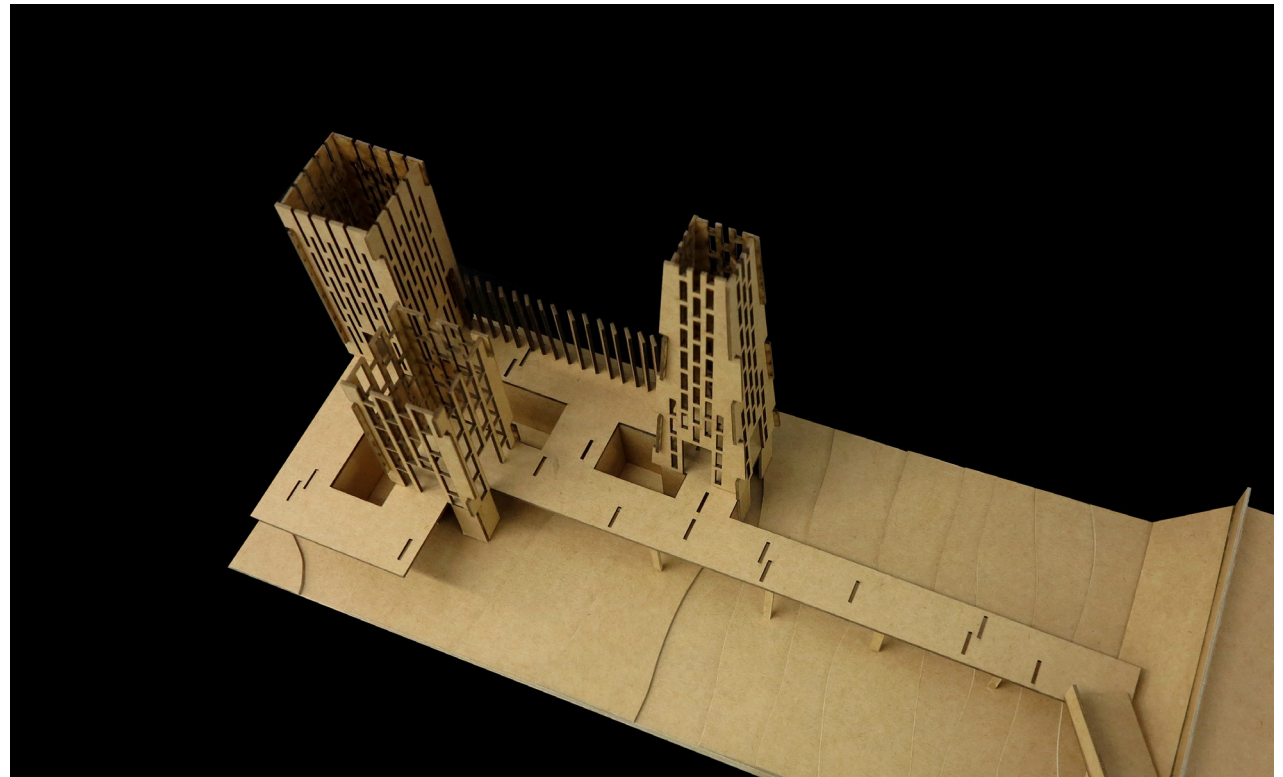
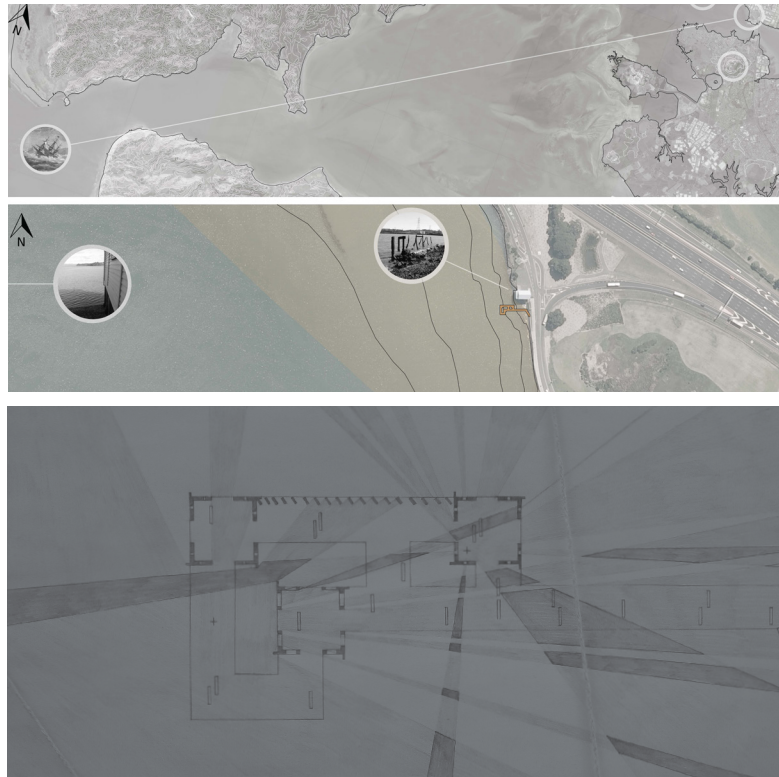


Over time the Onehunga coastline has been enveloped by the presence of a 6 lane motorway. Its environment now intoxicated with vehicle fumes and deadened by rushing noise. The Latent Sea attempts to recall this sense of coastline culture, tending particularly to the remnants of the historic sea wall along the edge of Te Hopua. As we drop below road level, the volcanic sea wall silences traffic and the lapping of the harbour waters become audible. The walkway is unseen at high tide and unfolds and retains water at low tide. A sense of curiosity and discovery is intrigued, allowing us to engage with tidal patterns and appreciate the marks that are left behind. We become enclosed in a space that heightens our awareness of the sea, reconnecting us with Onehunga's coastal beginnings.

Jesse Wiltshire

Year 1

## Shadow Pavilion: A Meandering Rediscovery



A rank of decaying timber posts standing alone in the shallows. A series of rusting steel prongs in the tide. Structural remnants of the historical Onehunga foreshore suggest a lost relationship between the Aotea Sea Scouts Hall and the Manukau Harbour. I seek to reconnect the Onehunga townspeople with the Scout Hall and wider Manukau harbour by designing a wandering pier, allowing them to walk through and around structures inspired by the remnants around the site. The long shadows cast by the pier will offer a meditative reflection towards lost time and past events, including the wreck of the HMS Orpheus. Through a curious progression, the pier will allow people to rekindle their grounding with the environment around them, and restore the historical significance of the coastline.



# THE LOO PROJECT

Jaffer Kahn  
Year 1/2/3

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### Katherine Mansfield Birthplace Wellington

"No architectural treatise declares the toilet as the primordial element of architecture, but it might be the ultimate one."

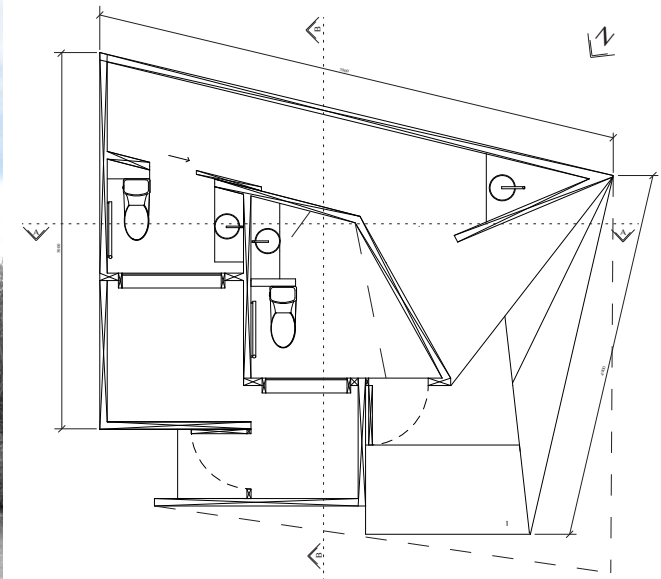
Rem Koolhaas,  
Curator Venice Biennale 2014

In the ancient world man was able to use the toilets in a sophisticated manner. From Egypt to the Romans one can trace the history of toilets and public baths. In the Indus-Valley civilization (c.2600-1900 BC), excavations show that the streets were built on grid pattern and networks of sewers were dug under them. Water was used to flush them. The Romans even had the goddess of sewers "Cloacina".

The modern day toilet has its origin during Renaissance that in 1596 Sir John Harrington invented the flushing Lavatory with a cistern. Though the idea did not survive for long; it was in 1775 Alexander Cumming who got the patent for flushing lavatory. In the 19th century the toilet pans for the first time appeared in porcelain. Today these hospitable havens have come a long way and have always been a fascination for architects as they form the most significant and integral part of architecture.

The Katherine Mansfield Birthplace Society (KMBS) intends to build a small toilet on the rear portion of the site to accommodate staff and the visitors to the museum. Being a listed "Grade 1" heritage site as per Historic Places Act, the client was very particular that the scheme should reflect the architecture of the house but could possibly have a contemporary design to represent Katherine Mansfield as a modern woman of her day engaged with love, art, solitude impending death and war.

The students of Spatial Studio I & II took up this challenge of this real project as a studio program with onsite study of the house and to design based on the program. They had interactions with the client to understand the proposal in pragmatic terms. The outcome was extraordinary schemes based on the context of the site. This design program provided insight on the understanding of architecture through human scale, landscape and materials.



Olivia Labb  
Year 3

### Redefining the bathroom experience

The Katherine Mansfield Birthplace Museum and Garden set a brief for a bathroom facility in the back section of their museum in Thorndon, Wellington. With the intention of hosting weddings, tea parties and other events, it was deemed important that the design added value to the museum experience, and enhanced the vibrancy and beauty of the gardens. On a visual level, my design challenges the architecture of the Katherine Mansfield house, deciding to critically contrast rather than conform to this era and design. It aims to reflect the personality of Katherine Mansfield, who was a strong willed, and unconventional in the times of 1888-1923. The bathroom design forms a protest against the architecture of the house, which reflects a culture and family that Ms Mansfield strived to live in opposition from. On a theoretical level, this design also seeks to challenge society's expectations of the bathroom architecture and experience. Western society places a great emphasis on distance, secrecy, containment and privacy. The long dark corridor of the entranceway fosters feelings of security and safety for the user. This operates in stark contrast from the open and confronting cubicle experience, which looks out into a private garden through the means of a glass wall. The design is challenging and different, however it means to ask if bathroom users could adapt and even prefer this kind of bathroom experience; one that welcomes nature, a view and the outside world into a room that is expected to be white washed, walled off and entirely contained.

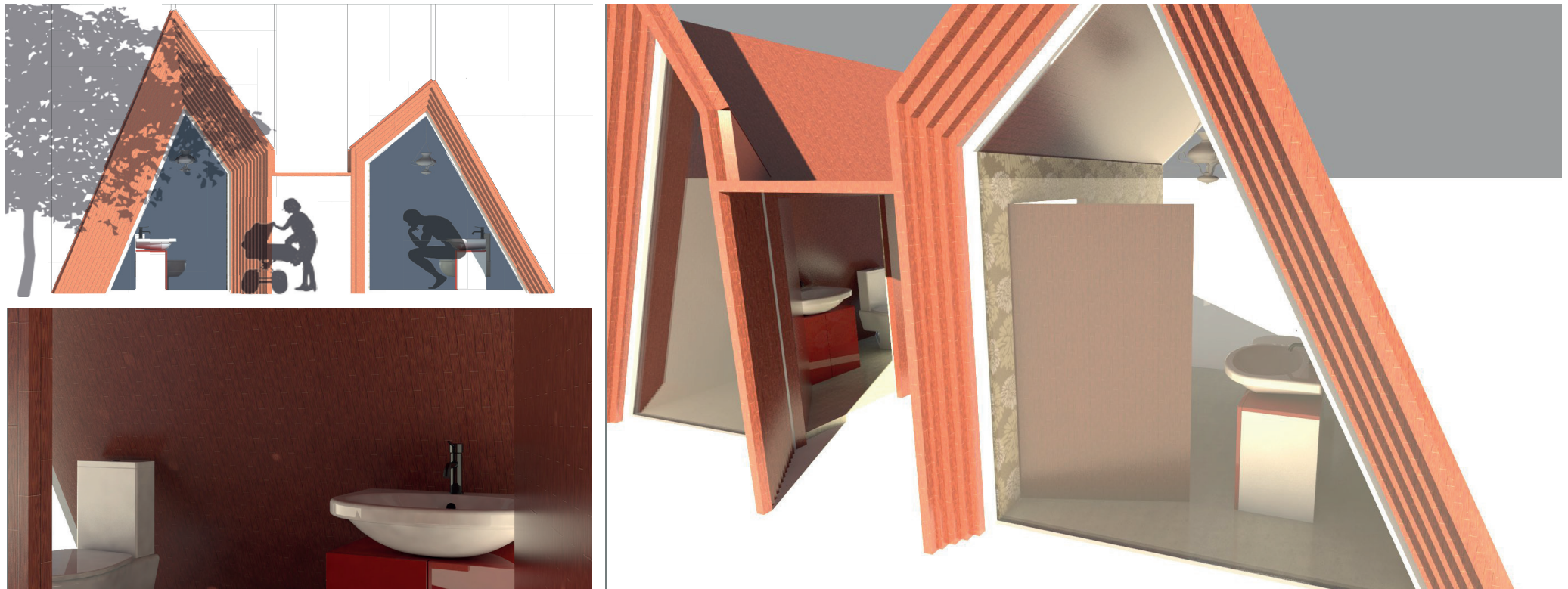


Erin Feng  
Year 2

## Reclusive Loo

This project turns to the gardens of the Katherine Mansfield house in Wellington and attempts to make a connection between the historic house and the rich environment that surrounds it.

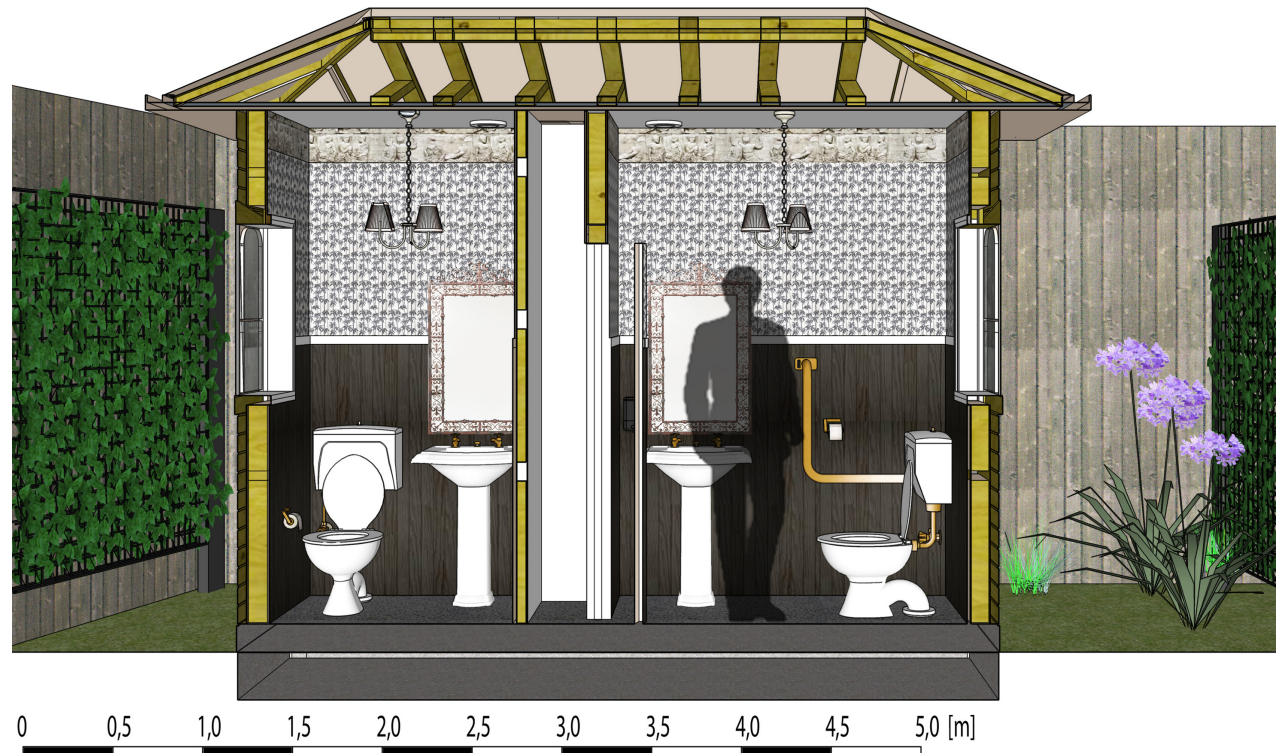
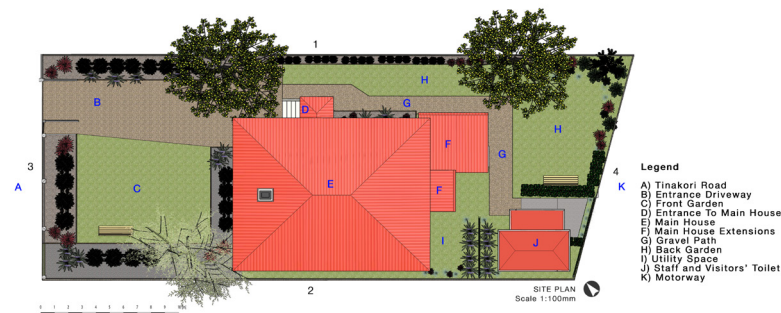
The facility will be constructed as a lean-to adjacent to the Katherine Mansfield House. The design considers the importance of energy efficiency whilst paying homage to the existing building and its surrounding gardens.



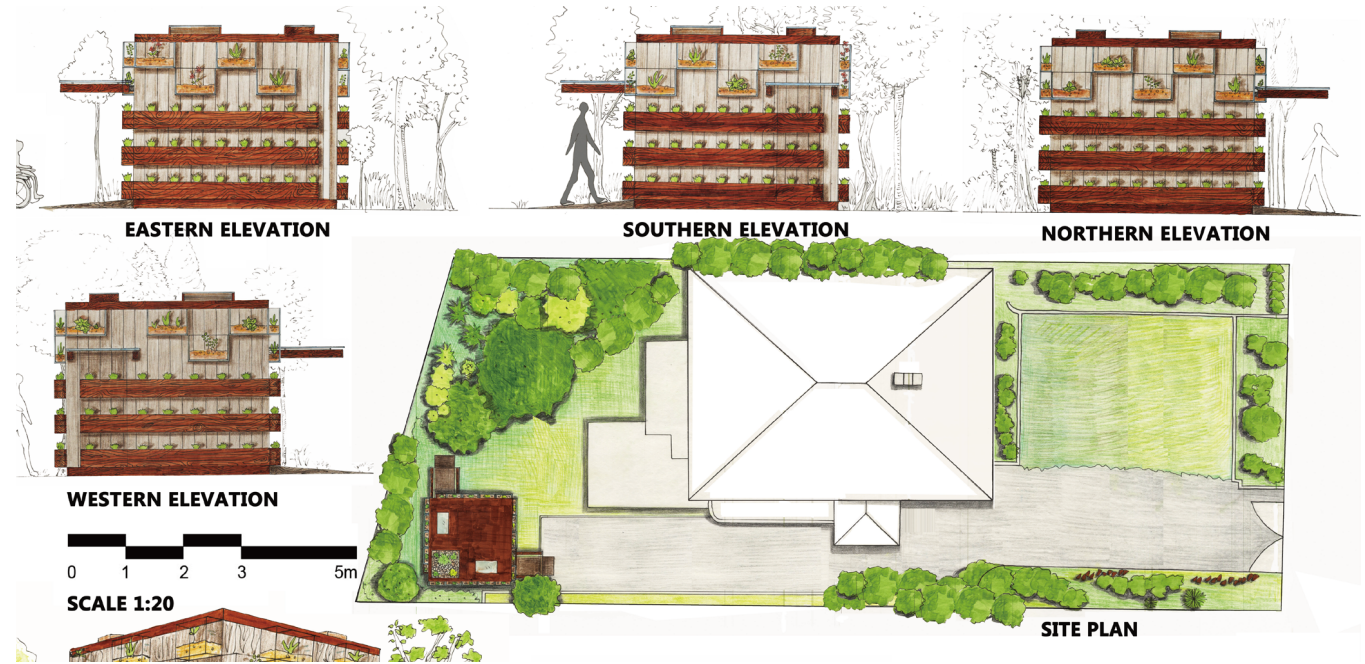
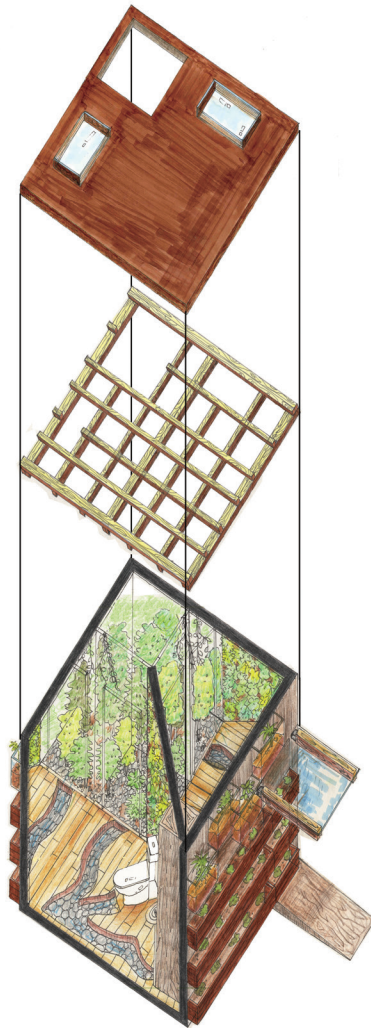
This design intends to create a sculptural spatial addition to an existing historical houses. The new outside toilet does not intend to maintain a coherent stlye with the existing architecture, but rather what is proposed is a spatial sculpture that will attract visitor's attention, offering a stark contrast with the original building through unique geometries.

Abi Wills  
Year 2

## Blended Reflection: Katherine Mansfield Heritage Toilet



Emma Anderson, Director of The Katherine Mansfield Birthplace Society, requested a design for a staff and visitors toilet, to be located behind the Katherine Mansfield Birthplace Heritage Museum in Tinakori Road, Wellington. New Zealand author Katherine Mansfield, born in 1888, lived an unconventional life, rebelling against Victorian constraints. She was well travelled and influenced by the French, Japanese, and Roman cultures. Emma wanted the toilet block to be in keeping with the house and looking like it was always there, hence the exterior and fittings of my design are Edwardian. The original suggestion was to position the toilet block in line with the driveway; however, I have discretely located it in the back right hand corner. This means it does not alter the atmosphere of the site from the street and the angle of the fence makes the garden feel spacious, giving a bigger area for hosting functions. However, for the interior, Emma wanted it to be a surprise. Therefore not a standard utilitarian toilet nor a Victorian toilet, but rather she wanted it to connect back to the museum somehow. Hence my décor reflects Katherine Mansfield herself, blending the era with her personality.



HuiZhong Wan  
Year 2

### Katherine Mansfield Garden Toilet

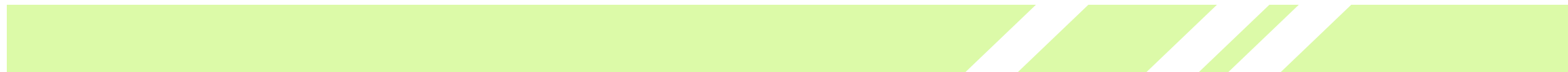
This design is sited in the garden of Katherine Mansfield birth place and attempts to connect the established landscape of the existing grounds with the historic building.



# THE ARCHITECTURE OF EATING

Jessica Mentis  
Year 1/2

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Eating is arguably our most primal of needs. We partake in the activity at least three times a day. We're told what to eat, with what, on what, and in what. We celebrate with food, we commiserate with food; food marks the most important milestones in our lives. We fetishise food, we romanticize food. We grow food, we crave food. Food is the first thing a mother gives her child. The taste and smell of certain food instantly conjures up our most intense memories. Potatoes have started wars; some people believe an apple is at the center of our very creation. Food is the only thing we cannot live without.

The environment we eat in, what we eat with, and off what, underpins every major event in our lives. We tell stories over food, we meet (and marry) our partners over food, we eat over death, we connect over food, we escape via food. Food, as Marjie Vogelzang says, is even more important than sex!

Yet, as designers the very thing we need to survive and enrich our lives is often overlooked.

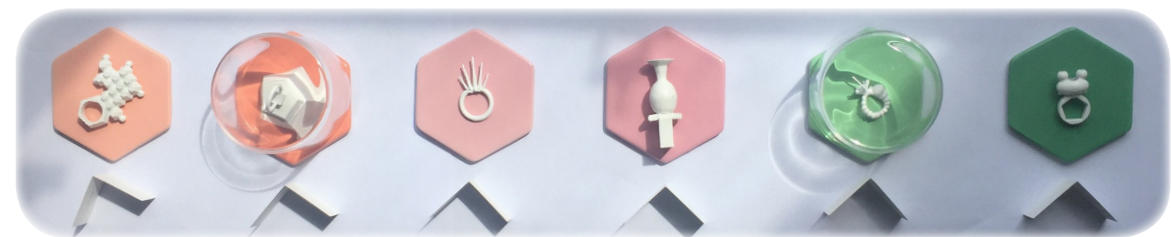
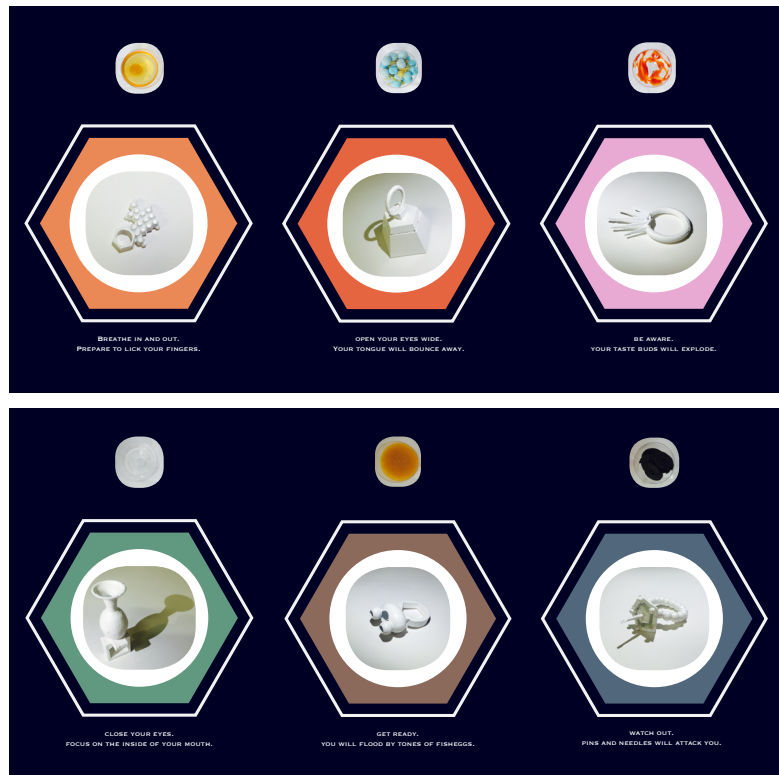
This brief aims to explore what it means to design eating and asks students to investigate design problems and opportunities that arise when working in the emerging area of cross-disciplinary Experimental Food Design.

Specifically, we'll be developing projects that focus on designing with food, and for food. Projects will need to consider each of these two strands individually as well as pay particular consideration to their relationship.

Designing with food means using food as the material itself. Designing for food means exploring how that food is contained, packaged, presented, consumed, prepared delivered. The latter could be the former's container,

environment, plate, table, etc. The two are different mainly for their materiality, but are to be developed parallel to each other, thus forming an inextricable relationship.

*Marjie Vogelzang, Sharing Dinner, Netherlands, 2005*



Phase one and two was an exploration about expressing my childhood memories visually through 5 senses of humans; Sight, Touch, Smell, Hear, and Taste. The process of exploration was about discovering the feelings, and going on a journey of my life backwards and tracing the moments. Throughout the development of ideas from phase 1 and 2 to phase 3, I researched about synesthetic woman, who can see, taste, hear, feel, and smell colours, and how colours effect our emotions. These explorations triggered my interest to discover the ways of cooperating human's 5 senses with 6 basic emotions using food as a material.

My huge interest in jewelries and the idea of adornment gave me an inspiration to make ring cutleries. Rings stimulate our senses because we wear them.

My project focuses on the idea of how we eat, which is with rings instead of cutleries.

Design of each rings were inspired by emotions; Happiness, Surprise, Sadness, Anger, Disgust, and Fear (6 basic emotions).

Each name of rings is inspired by tastes of food, which relates with emotions.

Hannah Kim  
Year 2

Chelsea Sherbet Factory

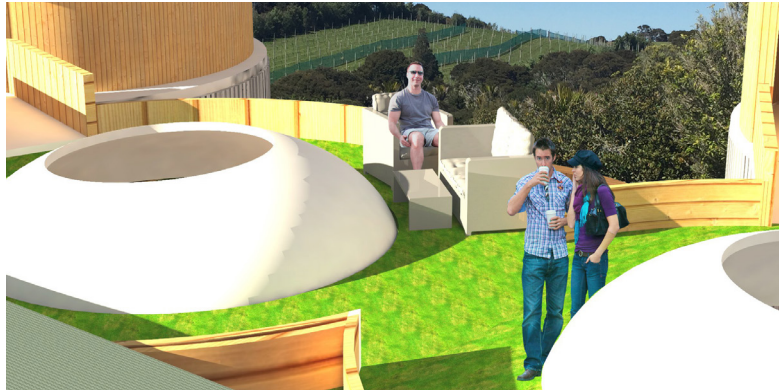


This design is a pop-up installation for a brand experience by Chelsea Sugar Refinery. The proposal is that Chelsea has launched a sherbet powder and an event is required for the promotion of the product. The Chelsea Sugar Refinery is a long-established business and landmark in Birkenhead, New Zealand, located on the northern shore of Auckland's Waitemata Harbour. The refinery was established in 1884, and remains New Zealand's main source of sugar products.

This brand experience is an interactive event which evokes a mysterious world of sherbet. Chelsea Sherbet Factory is located in Sylvia Park and customers may experience making flavours and mixtures of sherbet.

Yumi Jung  
Year 1

Wine tasting with Visual effect



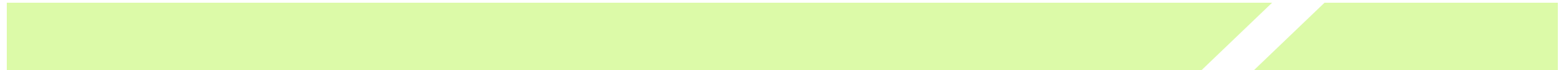
This project pursued the visual effect of wine tasting. Normally during a wine tasting, the somellier explains the complexity of the wine before the tasting begins, as a result I have designed a lighting system to enhance the taste of the design.



# THE GREAT INSTALLATION PROJECT

Eu Jin Chua  
Year 1

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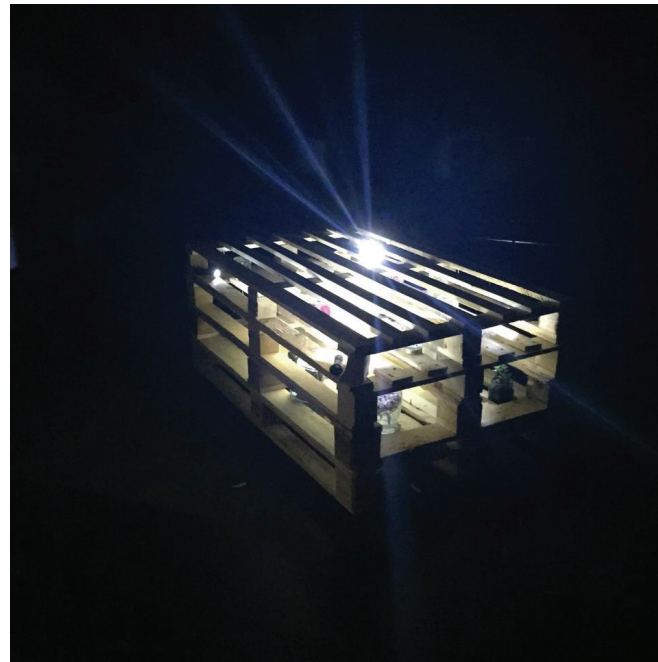
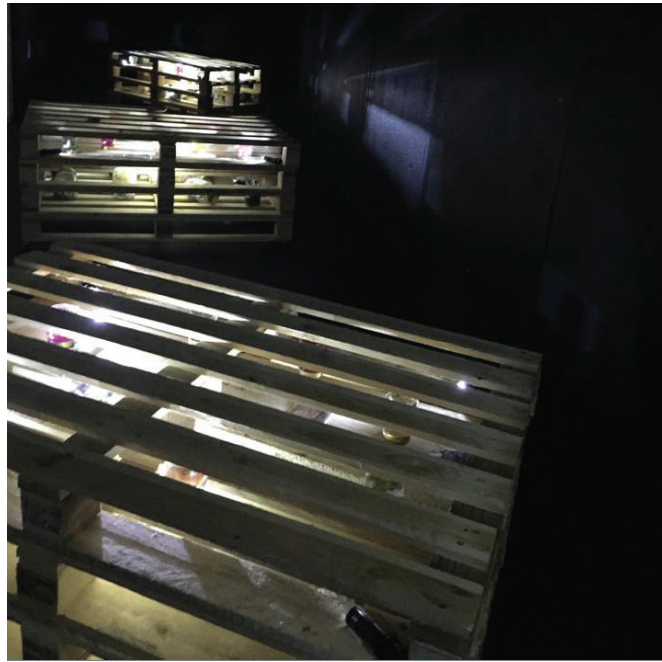


In this studio, students worked to create a series of spatial installations. Installation occupies an unusual place in the field of spatial design. Spatial designers often use the word 'installation' to refer to work that is intentionally exploratory, experimental, unfinished, or non-functional. This seems to suggest that installation is a marginal, peripheral, or interdisciplinary type of practice for spatial designers. Yet it may also be the case that installation is one of the most fundamental forms of spatial practice, in that it involves the manipulation of expressive elements in space at actual scale. In fact, Ilya Kabakov, the Russian pioneer of installation art, implies that installation is nothing more than the aesthetic manifestation of a certain kind of spatial sensitivity!

The goal was to try to create intensely spatial works which were, at the same time, more unconventional or experimental than the spatial-design norm. Conventional spatial design usually has highly instrumentalized goals, and has to deal with comfort and amenity, whereas an installation has no such obligations and might potentially be inhospitable or unnerving (and ideally creates completely new or unexpected sensations and affects). More pragmatically, studying installation practice might lead to further work in cognate areas such as interior design, exhibition design, curation, or even commercial window dressing. We also drew extensively from an existing base of installation practice and theory in the visual arts.

For their final project, students were asked to construct an installation, but also to produce a full set of drawings that propose how this installation might be scaled up for one of the Auckland Art Gallery atriums or for St Paul Street Gallery 3.

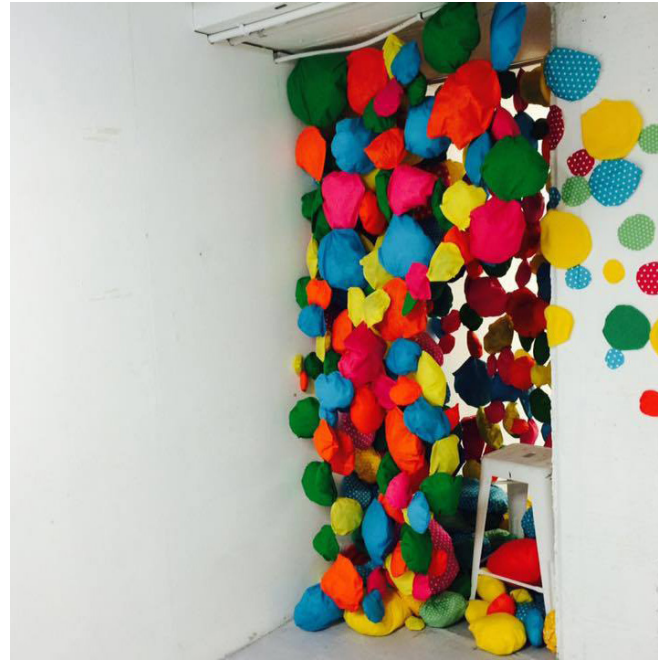
Ally Shrimpton and Sarah Woolley, 'Living in Memory', for The Great Installation Project, supervised by Eu Jin Chua, 2015



## Living in Memory

## Sarah Woolley & Ally Shrimpton Year 1

For the Great Installation project, our final installation was 'Living in Memory'. As a group we wanted to highlight how past memories and passed loved ones still live on through aspects of life. As a result we designed moveable tombs, consisting of two layers. The bottom layer represents our memories (the books and photos in the jars) with a specific emotion connected to each one. The top layer of the tombs contain photos and flowers, a commemoration to memories as flowers are sent to the living as comfort and they are sent as tokens of respect for the deceased. The tombs act as a way of holding and commemorating our memories with our loved ones.



## Accumulation

Danielle Fistonich & Brianna Gottler  
Year 2

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Spatial accumulation can be created through a field of effects. These effects can disorientate and change ones perspective. Through the work of Japanese artist Yayoi Kusama, who describes herself as an "obsessive artist", this installation explores texture, pattern, colour and scale as a means to test the nature of accumulation and collection.



Danielle Fistonich & Briana Gotler  
Year 2

## Maladapt

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Madness and excess began from 'an excess of madness', which we interpreted to shape conditions that would cause serious disorder in a person's behaviour. Chaotic thinking induces a state of complete confusion and disorder, which initially stimulated our exploration into madness. There is an alleged link between creativity and mental illnesses where there is a societal desire for artists to be different.

Claire Bishop's in 'Installation art and experience' sees a connection between activation and decentring. She aims to heighten awareness and connection around or through an installation.

In our installation we aimed to focus on transference through maladaptive behaviours. This is when individuals adjust adequately or appropriately to the environment or the situation. It can occur when behaviour is frequently used as an indicator of abnormality that causes mental dysfunctions. With the use of fabric, bubble wrap and disturbed lighting the display of our installation becomes a maladaptive environment. It aims to disorientate and discourage you from adapting to your surroundings.



## Art & Design Department of Spatial 2015

### Head of Department

Andrew Douglas

### Programme Leader

Rafik Patel

### Undergraduate

#### Semester One Studio

Year 1 Fabrication Studio — Carl Douglas, Sue Gallagher, Elvon Young

Year 2 Fabrication Studio — Mark Jackson, Rafik Patel, Albert Refiti

Ecological Urbanism Lab: Aotea Quarter — Amanda Yates

Doors of Wellness — Andrew Douglas

The Modern Monastic — Eu Jin Chua

#### Semester Two Studio

Persistence — Carl Douglas

The Architecture of Eating — Jessica Mentis

The Great Installation Project — Eu Jin Chua

The Loo Project — Jaffer Khan

Live Grow Eat — Fleur Palmer

Insurgency — Rafik Patel

Impermanence — Brendon Sellar

Liminal Topographies — Susan Hedges

Cosmopolis — Albert Refiti

### Art & Design Department of Spatial (Post-graduate) Strand Leader

Amanda Yates

### Staff

Andrew Douglas

Rafik Patel

Fleur Palmer

Amanda Yates

Carl Douglas

Susan Hedges

Maria O'Connor

Mark Jackson

Albert Refiti

Sue Gallagher

Elvon Young

Eu Jin Chua

Jaffer Khan

Brendon Sellar

Jessica Mentis

Matt Gruiters

Emily O'Hara

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### Catalogue Editorial and Design

Jewel Yan, Hilda Yip, Nathaniel Ceniza, Zara Bennett, Andrew Lowe, Dr Susan Hedges

### Exhibition Organisation

Year 3 Students

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