

CRIP-TIME ARCHITECTURES

Dis / Abling Spaces & Times

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or institution of higher learning, except where due acknowledgement is made in the acknowledgements.

Howard Oh _____ Date _____

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Abstract

This project explores the relationship between architecture and its possible relationship found in two very opposed notion of creation and evolution. This project considers issue of design in general to identify whether design engages with creation or evolution. The project argues that design is not purely a practice of creation or evolution, but rather it engages with the conflict between these terms and that their deficient intersection defines the very movement design enacts. On this basis the project suggests that there is only ever 'design' because everything is always already deficient or in need. As such, the practice of 'design' and its Crip-time is considered through an architecture of salvaging and recovery directed towards the current Dadley Building (WW Building) on Mount Street at AUT University's City Campus.

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INTRODUCTION

Is design primarily a practice of creation or is it evolution—or is it both? Or is it neither? These are my grounding questions for this thesis, questions concerning design as original imagination and design as incremental development.

To give a general sense of what the concepts of creationism and evolution entail, I would like to briefly elaborate on their duality. Debate over creationism and evolution has been ongoing in religious and secular domains, in theology and science and whatever falls between. Creationism suggests there is a Divine Being who made the universe. It does not question the fundamental first cause for it posits that first cause as being beyond doubt. There is belief in a god or gods, which ultimately becomes a transcendent first cause of all things. Regarding creationist thinking, we cannot explain or answer the fundamental question of Being without such a transcendent first principal. Ontology, the question of Being is onto-theology, a theology of ontology. In this sense there has to be something that is by being a first cause, which is transcendent to what is here. Nothing can explain such a first cause. If it could be explained, there would then be a first cause of such a first cause nullifying its ultimate transcendence. Creationists always emphasize a starting point in history, a “big-bang,” and if there is some entity or transcendent Being who made the plan, we are in the middle of it. Creationists also emphasize an end point or finality and that the plan will come to completion. So there is a starting point and an end point.

There is, however, the question of evolution and the science of Darwin. In brief, Darwin's theory is that in order for a being to become a being it has to slowly change over time through manifold kinds of accidents, adjustments and shifts, according to its environment or milieu. Where creationism suggests there is a starting point and an end point to history, Darwin and his theory of evolution suggests that there is no starting point and no end to history. There is just endless mutation or change, becoming rather than being, which gives rise to something new. So, for evolution theory, the creation of beings is immanent to history itself. Or history is the trace structure of a milieu's change. Darwin suggests:

As many more individuals of each species are born than can possibly survive; and as, consequently, there is a frequently recurring struggle for existence, it follows that any being, if it vary however slightly in any manner profitable to itself, under the complex and sometimes varying conditions of life, will have a better chance of surviving, and thus be naturally selected. From the strong principle of inheritance, any selected variety will tend to propagate its new and modified form. (2007, p. 17)

Creationism and evolution offer opposing questions concerning design, with creation or creationism strongly engaging with transcendent thinking and evolution strongly engaging with immanent thinking, which is manifested within the material world.

Design is a practice that deals with the creation of things. Where do practices of design lie? Is design a transcendent cause or immanent cause? Traditionally design tends to be thought of as a practice of creating something original or something new. With European Romanticism, creative practitioners, such as artists and designers, were thought of as those whose task was to distill creative truths about the world. Romanticism developed the notion of genius precisely as the one who invented the new beyond any understanding of the process. For Romanticism, free expression of artistic feeling was of primary importance. To truly express such feeling, the content of a creative work must come from the imagination of an artist with as little interference as possible from “artificial” rules dictating in what a work should consist. Influence from models of other works would impede the creator’s own imagination. Originality was absolutely essential for the Romantic period. The concept of artist or genius, able to produce their own original work through this process of ‘creation from nothingness’, was key to Romanticism. To create - as a verb up until the nineteenth century and the rise of the Romantic Movement - meant to create and was used as a theological term. God created - from the heaven to the earth - and creativity was itself a thing Divine. Humans rationalized, synthesized, analyzed, constructed and reasoned prior to Romanticism, but they did not create. Yet, with British poet, painter and engraver, William Blake, a shift is evident: “I will not reason and compare, my business is to create” (1981, p. 153). Clearly in the Romantic period, what was at stake was the notion of a transcendent being that creates.

If in the Romantic period there is a transcendent understanding of creativity, the task entailed creating something ex nihilo - from nothingness. With this approach there is a zero point, analogical to God's summoning up of a world through transcendent power. Generally design is considered as a process that comes before the making of a thing. It is the creation of a plan or convention for the construction of an object or a system. 'Designer', in this sense, means the original maker who originally makes before the hands-on craftsman fabricated. So the hands-on artisan copies the designer or architect's plan. In many ways the first cause of design is understood as the spark of an idea that suddenly arises, as if it came from somewhere beyond our understanding. For instance, the etymological meaning of the word Idea means:

Idea (n.)

late 14c., "archetype of a thing in the mind of God; Platonic `idea,'" from Latin *idea* "idea," and in Platonic philosophy "archetype," from Greek *idea* "ideal prototype," literally "the look of a thing (as opposed to the reality); form; kind, sort, nature," from *idein* "to see," from PIE **wid-es-ya-*, suffixed form of root **weid-* "to see" (see *vision*). Sense of "result of thinking" first recorded 1640s.

In other words, 'Idea' means a statement or message from God (or gods) for the creation of a thing that is to come in the future. Hence, design thinking that engages with the notion of transcendental Ideas does away with the past, in order to produce the future. On the other hand, design could be thought as opposed to transcendence if engaging with immanence. With design's transcendent thinking there is the one original maker coming before the physically made. With immanent cause, the whole understanding of design is radically different. The immanence cause of design is that the "first" principal lies in the milieu of beings that there are, which means there is no transcendent principal.

Contemporary understandings of creative practice and originality are, perhaps, more complex, particularly given certain postmodern currents that attack the notion of originality. What might look original is probably more so the case of someone standing 'behind' others who may happen to 'lift' the last piece in place. Today design precedents and influence, design methods and history are central. A work is not created from nothing, from pure imagination but, rather, it is created out of the milieu of what is already there, its immanent cause. Yet with this immanent process, there is still a degree of transcendent engagement, a transcendent immanence or an immanent transcendence, where design precedents both influence and are not shown to do so. Hence we witness the play of a strange kind of 'quotation' game. All design plays this quotation game but it is concealed in favour of a notional moment of original creativity. To this end, this research project considers the two irreconcilable notions of transcendence and immanence as ways to think the cause of design and design methods particularly engaging architecture and spatial design practice. Initially this project explores the concept of Crip-time to suggest that the very concept of design exists as immanent cause to a milieu always already understood as deficit, as already deficient and in need, demanding alteration or compensation for what it is not. We are always already crippled, in this sense, and the practice of design attends to our Crip-time, the temporalizing of correctives to our spatial deficits.

In Chapter One, Clinamen in Motion, I look at an understanding of “Crip-time” as it relates to conceptions of spatiality, design and time. In Chapter Two, Archiving the Incomplete, I look at some of the key literature for this design-led research project. With Chapter Three, Agents and Events, I look at the design approach I have undertaken and its range of methods. In Chapter Four, The project & its Documentation, it is the design outcome of this project’s research. And to conclude, Chapter Five, What have I done? Artificial Confessions and Other Conclusion, reflects on the research project I have done and myself as a designer.

With these chapters, I engaged with six keywords that are closely related to this research: Crippled, Prostheses, Scoliosis, Archaeology, Forensics and Autopsy. These keywords are used as sub headings particularly for Chapter Two and Three as a way to suggest this projects intention of ‘salvaging’ or ‘recovering’ what is always already deficient and ambiguous.

Chapter 1

Clinamen in Motion

(i) Crip-time: of other durations - a body deficient and in need

Arguably, design is generally understood as a practice of creation. By the word ‘create’ I mean a process of actualisation from idea-to-concreteoutcome. In this sense, design is a theological practice which engages with a transcendental realm, reaching a state of completion as totalization or perfection. In contrast, design as a practice of evolution is immanent to the context of what exists. Would this exhaust our understanding, in the shuttling between creation and evolution? In this first section of Chapter One, Crip-time: of other durations, I argue that design is neither a practice of creation nor of evolution but rather a perennial strife between transcendence and immanence that is always deficient to its locale or milieu. This strife, or what the Greeks called *polermos*, allows design to occur as immanent cause of a power or potential for change. To explore this, I will introduce the term “Crip-time” as a time of irreconcilability between transcendence and immanence, a time which eternally strives and enables design’s motion.

Crip-time

I live by a different time to you. I live life in slow motion. The world I live in is one where my thoughts are as quick as anyone's, my movements are weak and erratic, and my talk is slower than a snail in quicksand. My time is different from yours in a more important way. Imagine a world twenty times slower than this — a world where cars travelled at three miles an hour, lifesavers took an hour to chew, a glass of water half an hour to drink. (McDonald)

By Anne Mc Donald's account, crip-time is ultra-slow time. In general, Crip-time is the time needed to arrive at or accomplish something for a person with disability. A person experiencing Crip-time is in deficit and in need of something. As designers we always desire to create, and within our desire to create there are two opposing ways of understanding. Firstly, there is our desire to create something original or something departing from the norm. Originality means having an origin from which something is derived. It also infers stasis as an independent state resisting modification as deviation from an origin. As Levi Bryant suggests: "The will to create will most likely end up in trite imitations of what already belongs to the field of the recognized" (2008, p. 10). Even though we cannot 'create' from nothing, it is our desire as designers to at least simulate that we 'created'. The concept of design, in this regard, engages with transcendent realm, defining an origin, a starting point and completion as an end-point. Opposed to the transcendence of design, there is nature's desire to constantly become other than itself, to differentiate. This is not a desire of design but it is a desire of nature, as in the nature of design, its essential cause, to constantly differentiate and change, to become adapting-in-time. Hence the conflict that exists between a designer's desire to originate, and design's essential nature to become different, becoming similitude-as-difference.

Design tends to be thought in terms of finite temporality. One finishes with design in order than a state of completion or equilibrium is reached such that design's potentials are actualized. But time's nature creates ruptures, creates accidents that constantly change and contaminate design's completion. Hence, from a designer's perspective, because such a state of completion is ruined, design itself will always suffer from some kind of deficiency and it will need some kind of designed operation to recover what is no longer perfect. It is this strife between the transcendence of design and the immanent cause of nature that makes the whole concept of design possible. If everything stays in a kind of a completion-state, the concept of design is meaningless because there would no longer be anything to design. So the Crip-time I am talking about here is the temporal moment, the blink-of-an-eye, when this strife between transcendence and immanence occurs.

Crip-time in this sense is not a perpetual state, in the sense that disablement is a static experience. It is, rather, a rhythm, which operates as a temporal moment of Crip-time, that returns and returns, to operate in a perpetual rhythm of separating and uniting, disabling and enabling and coming-to-be. Design in this recurrence of Crip-time is never static or complete, but it is an activity of tension and release, repulsion and attraction, destruction and creation. Nothing will ever reach perfection, and because everything is always already deficient in some ways, it will always return to Crip-time, or Crip-time is an eternal return, and in this eternity, this infinity, practices of design exist. Design practice in this kind of understanding is not a practice of creation/evolution or transcendent/immanence. It is, rather, a practice that engages with the conflict between these two, their difference or an essential differentiator enabling as it disables the two. As Bryant suggests: "We do not set the problems to be solved, but instead find ourselves in the midst of problems which function like imperatives to which we must respond" (2008, p. 10).

*(ii) Immanence and transcendence:
polemos of an irreconcilability that puts the work of design in motion: momentum of the clinamen*

When atoms move straight down through the void by their own weight, they deflect a bit in space at a quite uncertain time and in uncertain places, just enough that you could say that their motion has changed. But if they were not in the habit of swerving, they would all fall straight down through the depths of the void, like drops of rain, and no collision would occur, nor would any blow be produced among the atoms. In that case, nature would never have produced anything. (2009, p. 17)

According to Lucretius, the unpredictable swerve occurs in no fixed place or time, which means it is purely accidental. In relation to the clinamen or swerve of matter, I engage with Gilles Deleuze and Felix Guattari's concept of the smooth and the striated to extend a discussion on Crip-time, in terms of an irreconcilability between transcendence and immanence that initiates design-as-motion, momentum of the clinamen that swerves for and asinfinite design possibility.

In *A Thousand Plateaus* (1987), Deleuze and Guattari focus on two transformative processes that they call 'smoothing' and 'striating' and which amount to two opposed operations and interpretations of territory. Smooth space is the territory of the nomad, while striated space is created by sedentary forces - forces of the State. One tends to pure becoming, the other to pure being. Smooth space is considered as the space of the nomad and it can be viewed as a dynamic and fluid force that is free from territorializing boundedness. On the contrary, there is striated space or the space of the State, which creates measurements, homogeneity, and order to space. Striated space is dependent on hierarchy and power. The smooth and the striated can also be understood in terms of travel and movement. Striated travel is linear movement from point A to point B. Smooth space involves a meandering movement, in which the movement is not so much about destination as it is about journey, means rather than end. Smooth and striated can be distinguished by inverse relation of the point and the line. With striated space the line is between two points while within the smooth, the point is between two lines.

Deleuze and Guattari elaborate a definition of smooth space and striated space based on their absolute opposition at every level of existence. As much as these notions are opposed, Deleuze and Guattari suggests that these two spaces only exist in mixture—where smooth space is constantly being translated, transversed into a striated spaces and striated space is constantly being reversed, returned to smooth space (2004, p. 474). This kind of opposition and mixing is evident with the two forever opposing notions of immanence and transcendence. Immanence means that everything that exists in the world, including the Divine itself, is seen to be manifested in or encompassing the material world. Opposed to such a concept of immanence is the concept of transcendence which suggests the Divine is seen to be outside the material world and the material world is created by Divine presence, which goes beyond the horizon of our understanding.

If we approach an understanding of immanence and transcendence in relation to time, time in the world of immanence has no origin and no end point. Everything is originated from the context or situated milieu of what already exists. Much like smooth space, this kind of movement of the world is viewed as a fluid force free from restriction, always shifting and changing itself without boundary. On the other hand, there is the concept of transcendence. The world as transcendent understanding is the world of hierarchy and power where we live within an imposed and external order. Time, in this sense, has a starting point and an end point, evident in striated space that is state-oriented and static, dependent upon hierarchy and power. So Deleuze and Guattari recognise that smooth and striated only exist in mixture, so too does transcendence and immanence. We need to give to this ‘mixture’ which is also a strife or conflict, the name ‘design’. As Deleuze and Guattari suggest:

And no sooner have we done that than we must remind ourselves that the two spaces in fact exist only in mixture: smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space. In the first case, one organizes even the desert; in the second, the desert gains and grows; and the two can happen simultaneously. (2004, p. 474)

The go on to say:

What interests us in operations of striation and smoothing are precisely the passages or combination: how the forces at work within space continually striate it, and how in the course of its striation it develops other forces and emits new smooth spaces. Even the most striated city gives rise to smooth spaces: to live in the city as a nomad, or as a cave dweller. Movement, speed and slowness, are sometimes enough to reconstruct a smooth space. Of course, smooth spaces are not in themselves liberatory. But the struggle is changed or displaced in them, and life reconstitutes its stakes, confronts new obstacles, invents new paces, switches adversaries. (2004, p. 500)

It is that operation—or the strife of striation and smoothing—that is the power to reconstitute life's stake, overcoming new obstacles, and concerning which it invents new spaces. It is this endless conflicting and accidental relationship that we endlessly return to, which raises new problems for new potentials of design. This is precisely how we understand the concept of the *clinamen*, producing a possibility of creation from accidental swerves or collisions of atoms.

*(iii) Eternal Return of the Same:
the same is the differentiator differentiating immanent milieu from the boundary conditions of transcendence*

For Deleuze (1994), when discussing his concepts of difference and repetition, there is no identity that is equal to itself as the self-same. Rather, identity or the same is what repeats as difference. It is in this sense that Deleuze develops an understanding of Nietzsche's Eternal Return of the Same, where the 'same' is to be understood precisely as differentiator rather than as the self-identical. What endlessly returns is difference itself. What I have suggested above as the strife to which we give the name 'design' that we think as a clinamen we may also begin to think in terms of the temporality of an eternal return. But here, already, design has undergone some dramatic re-thinking.

*(iv) Salvaging: recovery and re-covering:
eternal return of an irreconcilability of immanence and transcendence as design's endless strife*

We tend to think of design as that which produces a future. This would well be the legacy of a modernist notion of design. And in that sense it does away with the past to produce the future. Now, it would be interesting to ask a radically different question about design. Design isn't that which produces a future but rather is that which salvages a past. European modernist notions of design aimed to start with a blank site, the 'nothing' we discussed in the Introduction. But, clearly, there never is a blank site. Even if you clear away everything that is on the site, it is never a blank site. What you are only ever doing is recovering whatever is there, recovering in a double sense of re-locating, salvaging from out of a milieu, but also erasing and re-inscribing traces of whatever is there to be encountered, recovering as one would a worn couch. So, recovery has two differing meanings. It means to re-find something but also means to hide something, to hide something and to find something, just as with salvaging something. What you salvage can never be what that thing once was. There is a loss of context, a certain degree of destruction. One tries to make good with what is destroyed.

*(v) Enabling and disabling as design's eternal return that shuttles
between immanent and transcendent perspectives: design as destructive enabling*

We now arrive at our design hypothesis or the proposition for our research and design thesis. Design is not simply a social good that aims at a future betterment of a world, an incremental improvement of things. Nor is design a creative act out of the imagination or inspiration of an individual. Rather, design is an eternal return of enablings and disabling, a movement or motion in continual swerve between the encounter of transcendent boundary conditions that are only recoverable form out of the milieu of a salvagable situation. In this sense, design does not have a discrete beginning and end, unless one truncates entirely the immanence of a milieu for a stake in transcendent history. Design is an eternal process whose finiteness occurs as the situated differences of its specific locales. My design project, engaging the salvaging and recovery of an existing building, aims to determine its approaches to site, to what is there, to what is to be done, as this concern with the eternal return of the same, with immanence and transcendence, and with design as enabling and disabling.

Chapter 2

Archiving the Incomplete

Archiving the Incomplete aims to specify the design project site, by contextualizing the project research and by examining design precedences that deal especially with methods of ‘salvaging’—with recovery operations. The project sets itself the task of ‘salvaging’ past traces to produce a possible future for an existing building located at the Auckland University of Technology. This building houses three distinct and spatially segmented programmes: The Department of Spatial Design, The Textile and Design Lab (TDL), and a Muslim prayer room. A broad aim of the project is to engage in a traumatic architectural intervention attuned particularly to these three programs, as a community of difference or a being-in-common of what is radically uncommon, to be a collective within the ‘same’ of building. The project also accesses and emphasizes the historical dimensions to occupancies for this building, which becomes particularly important for the project methodology.

(i) Crip locales: The project site—dossier on a building fabric

The project site is located in the inner city of the City of Auckland, on Mount Street. It is currently designated as WW Building, part of AUT's School of Art and Design. Historically, the building was inaugurated as a Children's Hospital on the 11th March 1964, for the Dudley Trust for Crippled Children. Hence the building was designed as a site of medical intervention for children afflicted with Polio, an endemic disease now rare for children. Since then, the building has gone through several alterations both physically and programmatically. From being a Children's Hospital, the building was purchased by the University of Auckland at a time when its fine arts department was undergoing expansion. Hence the building became studio accommodation for the Elam School of Fine Arts, with the open wards over several floors being easily converted to fine arts studio accommodation.

In 2008 AUT purchased the building from the University of Auckland, initially with the intention of having it demolished and constructing teaching spaces over several floors and a high-rise student accommodation block, as with other buildings in Mount Street. With the significant downturn in the economy in 2008, AUT revised its plans and undertook a superficial renovation of the building for the three programmes it currently houses, as the former housing for these programmes was demolished to make way for AUT's flagship, The Sir Paul Reeves Building. From the occupancy by the Elam School of Fine Arts to AUT's Spatial Design, it seems that the building is only used as a temporary program shelter, as there is no indication at all that this is the permanent 'home' for Spatial, or the TDL or the Muslim prayer room.



Fig 1. Howad Oh, 2013. *The Dadley building*. Photograph



Fig 2. Howad Oh, 2013. *Site location*. Satellite image

The site is adjacent to one of the main city-bound arterial routes of Symonds Street that feeds to Mt Albert and Mt Eden as well as to Karangahape Road, which in turn feeds to Ponsonby Road. The site is situated between high-rise apartment blocks and AUT's School of Engineering, WS building, on St Paul Street. The building is an important example in the city of Auckland of mid-twentieth century modernist design with respect to commercial and medical facilities. The building does not have a preservation order though in my estimation should have an order for adaptive reuse with minimal modification to the street façade and overall building envelope. One of this project's objectives is to recognize and amplify the potentials for 'accidents' or 'strife' between the Spatial Design programme and the other two programmes housed by the building. This amplification happens by a way of architectural interventions and renovations to the building's existing configurations and fabric, to open new possibilities for design thinking. It is still possible that the building will be subject to demolition for new high-rise AUT student apartments. Even with this site's rich historical value, it is vulnerable to demolition.

*(ii) Genealogy of body-works:
Cripple children; proposed extension; art school; design school (historical context)*

As mentioned above, since the building was opened in 1964 as a hospital for crippled children, it has had three major changes. Firstly, there was a proposal for it to undergo extension, with a design by JasMAD (currently JASMAX). This alteration was done but it is now demolished having made way for the launderette and the Forte apartment. Secondly, the building was occupied, with minimal modification, by University of Auckland's Elam School of Fine Arts, as studio spaces and exhibition spaces from the late 1990s up until 2008. Lastly, again with minor modification to the interior, from 2009 to the present the building houses in segmented spatial configurations, AUT's Department of Spatial Design, along with AUT's Textile and Design Lab, and AUT's Muslim prayer room. Documentation of the initial hospital design, occupation and history, or modifications to the building since the late 1990s, do not exist either at the Auckland Council archive or on Internet archival sites. This makes an historical encounter with the building a difficult salvage project other than by way of physical inspection of the building's existing materiality, and the scar tissues it shows from a variety of transforming operations.



Fig 3. Howad Oh, 2013. *Spatial Design*. Photograph



Fig 4. Howad Oh, 2013. *Textile & Design Lab*. Photograph



Fig 5. Howad Oh, 2013. *Muslim Prayer Hall*. Photograph



Fig 6. Howad Oh, 2013. *Badly done renovation*. Photograph



Fig 7. Howad Oh, 2013. *Badly done renovation*. Photograph

The building suffers from its physical deficiencies, and from incomplete renovations which leave event-trace scars, particularly on the interior building fabric. We take an archaeological forensics in order to access or approximate the events of transformation, their timing or immanent causes. My aim is to embrace such scar tissue as a design clinamen, as that which inclines or swerves the project towards its own styles or tracings as differential event traces. The project's intention is to incorporate these deficiencies or crip-times as design openings as a way of 'salvaging' a past and to produce a future. Deficiency as site-history is of particular interest to me.



Fig 8. Howad Oh, 2013. *Badly done renovation/event scar trace*. Photograph

*(iii) Site specific contexts:
design-school, textile and design lab, Muslim pray room*

The building has four floors as well as roof-level office space. The ground floor is at basement level. As mentioned already, the building is segmented into three programs. The Spatial Design department occupies most of the building with studio spaces and staff offices, along with a vertical stair and lift core on the rear of the building. The three programmes are completely detached with three separate entrances. Basement level has a studio space mostly for installation works and seminar rooms for the Textile Design Lab. These seminar rooms are infrequently used. At street-level there are adjacent entrances to Spatial Design and to the Textile Design Lab. Access to the Muslim prayer room is at the rear of the building, via a side lane off Mount Street. Spatial Design has studio spaces on street level (level 2) and levels 3 and 4, accessed off the vertical stair and lift core. There is additionally a level 5, with staff office space and roof-terrace and a level 1 basement with studio space below ground level, with high windows. The Textile Design Lab houses a series of industrial machines for computer-driven knitwear and for ink-jet screen printing onto fabric. The Muslim prayer room is a relatively small semi-open space that can accommodate approximately sixty.

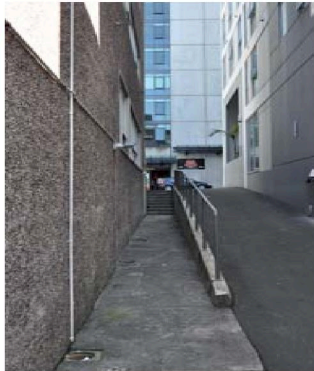


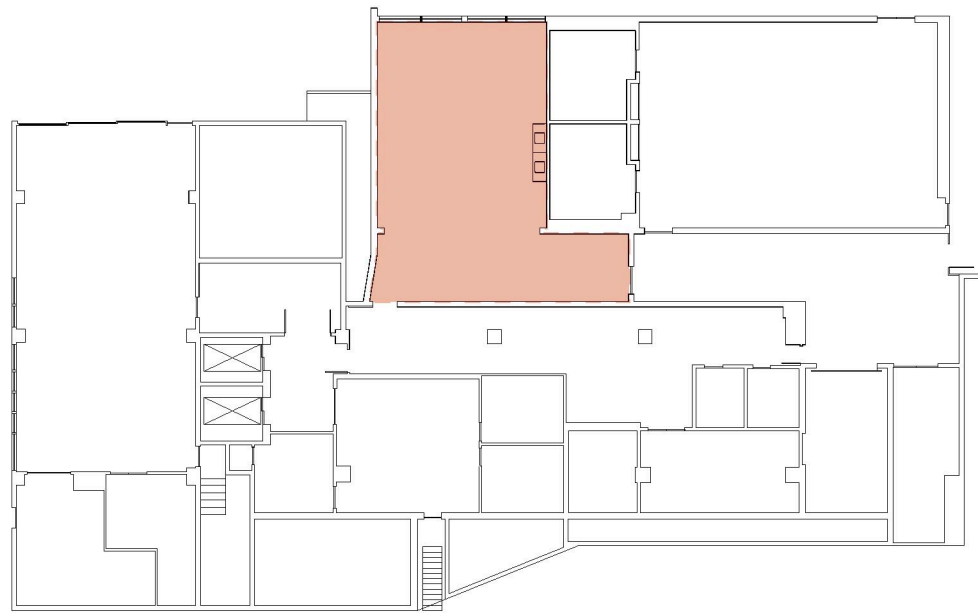
Fig 9. Howad Oh, 2013. *Exit from Muslim Prayer Hall*. Photograph



Fig 10. Howad Oh, 2013. *Separate entrance of TDL and Spatial design*. Photograph



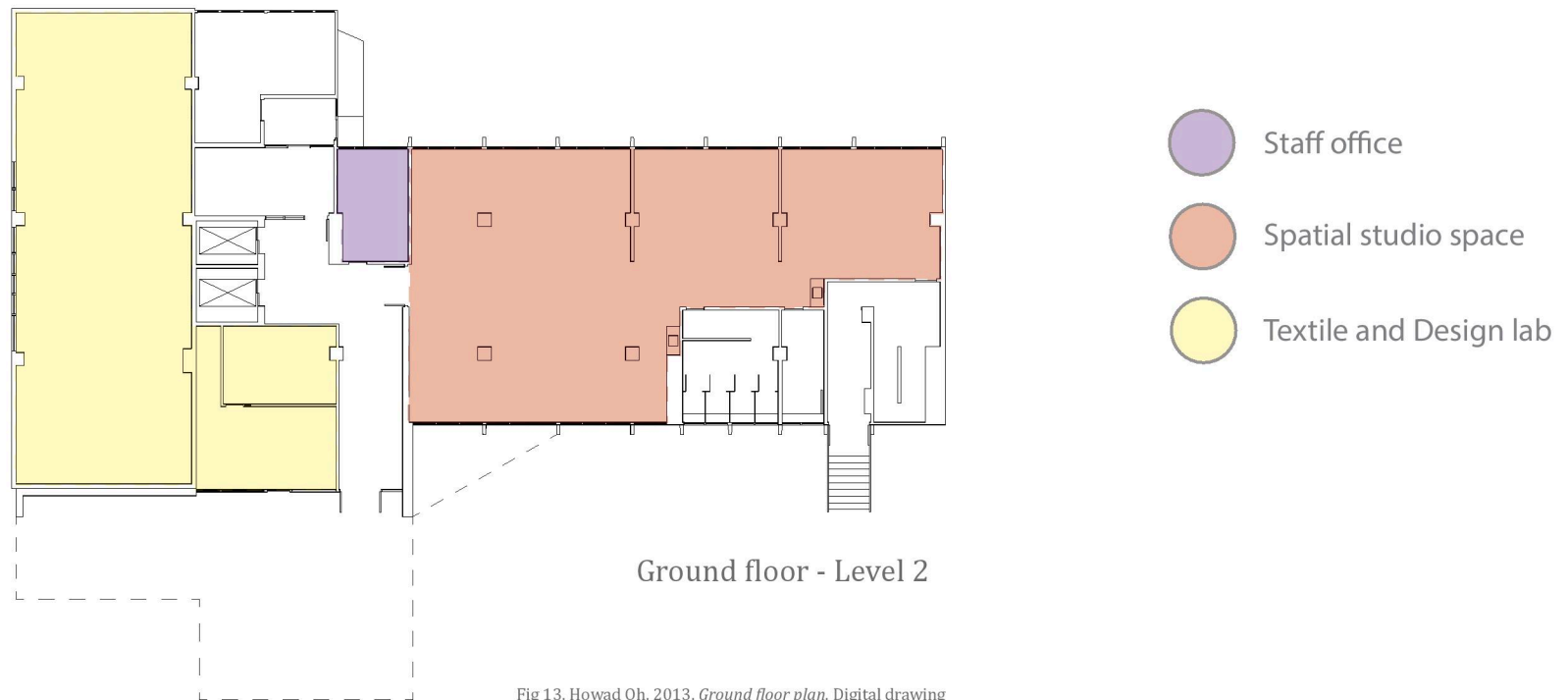
Fig 11. Howad Oh, 2013. *Muslim Prayer Hall entrance*. Photograph

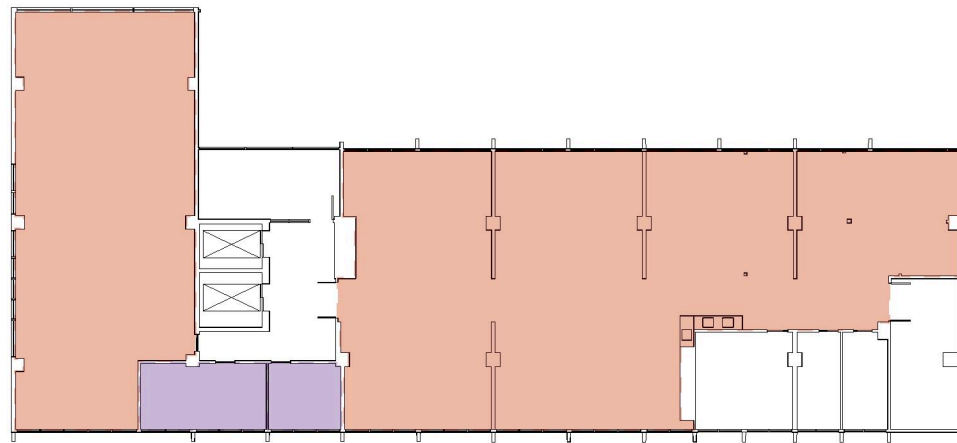


 Spatial studio space

Fig 12. Howad Oh, 2013. *Basement plan*. Digital drawing

Basement - Level 1

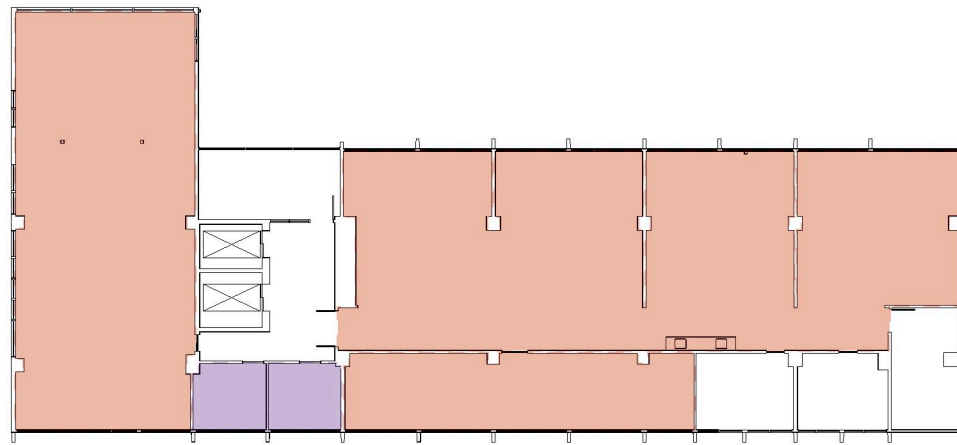




Level 3

Fig 14. Howad Oh, 2013. *Level 3 plan*. Digital drawing

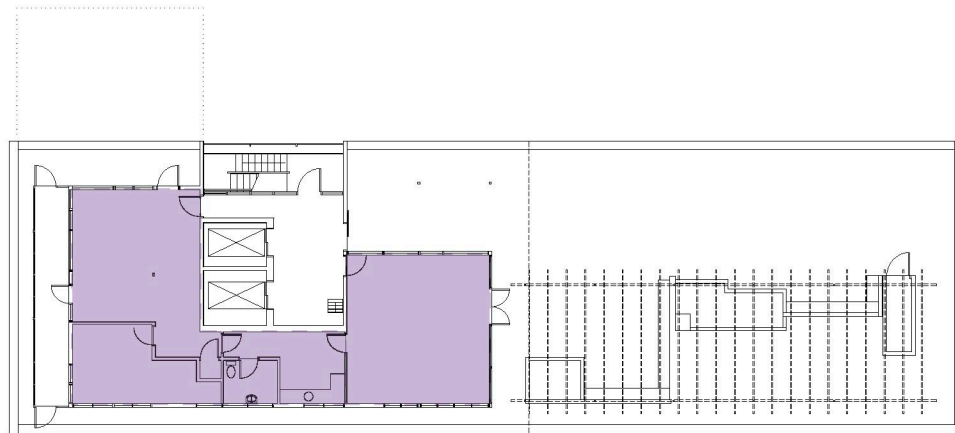
- Staff office
- Spatial studio space



- Staff office
- Spatial studio space

Level 4

Fig 15. Howad Oh, 2013. *Level 4 plan*. Digital drawing



Level 5

Fig 16. Howad Oh, 2013. *Level 5 plan*. Digital drawing

*(iv) Prostheses: Design precedents:
architects, conceptual designers, un-buildable projects*

For my design research project there are architects and designers who have been significant in terms of design thinking and design precedence. Design precedence alerts us to design traditions, knowhow and contemporary innovations in processes, methods and materials. These designers have also been beneficial for an engagement with their practices in terms of design tectonics, engagement with critical themes and concept-approaches. This project particularly references designers and specific buildings that work conceptually with the thematic of 'salvaging' what is already there on a site. These designers include especially Lebbeus Woods, and Herzog & de Meuron. The American architect, Lebbeus Woods, is known for his engagement with questions of war, conflict, crisis and destruction. For Woods, an order to existing being is essential for his design explorations to create something new. He aims at making the new from out of the detritus of what already exists, the rubble or ruin. It aims to make good what has been destroyed in the sense that none of his projects concern demolition in order to build the new, but 'salvaging' what remains by doing architecture that grafts onto existing destruction. So for Woods, destruction and creation as production exist as mixture.

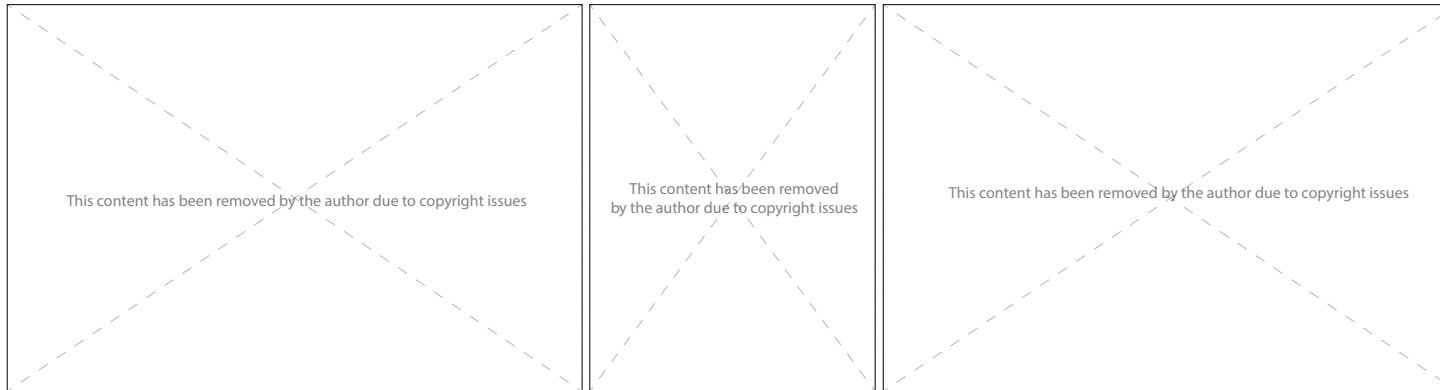


Fig 17. Lebbeus Woods, 1992. *ARCADIA*. Drawing

Fig 18. Lebbeus Woods, 1988. *DMZ Demilitarized Zone*. Drawing

Fig 19. Lebbeus Woods, 1991. *ICEBERGS*. Drawing

A further design precedence dealing with this notion of ‘salvaging’ is the 2012 Serpentine Pavilion in London, designed by Herzog & de Meuron + Ai Wei Wei. This collaborative design process did not set out to recover a past, but rather to install a system of environmental exchange that incorporates water flows, including water collection overhead and revealing a water table at sub-soil levels. In excavating for a hollowed-out revealing of subsoil water, what was uncovered was a complex array of remains, foundation remnants from the eleven prior Serpentine Pavilions that had occupied this site. The project transformed to incorporate the archaeology of its in situ conditions. This incorporation determined primary structural support positions that each acknowledged in a singular way the trace-structures from a past.

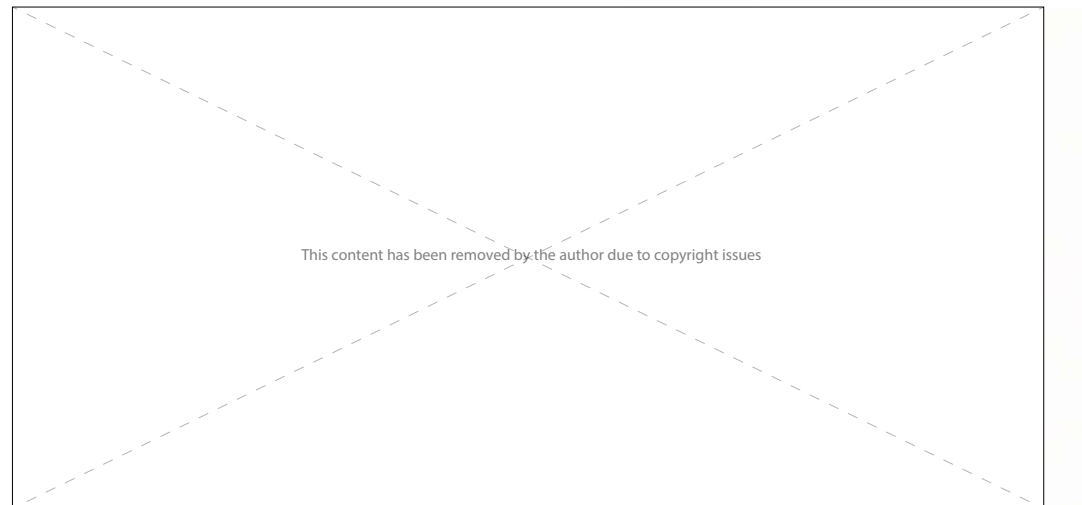


Fig 20. Herzog & de Meuron and Ai Weiwei, 2012. *Plan*. Digital diagram

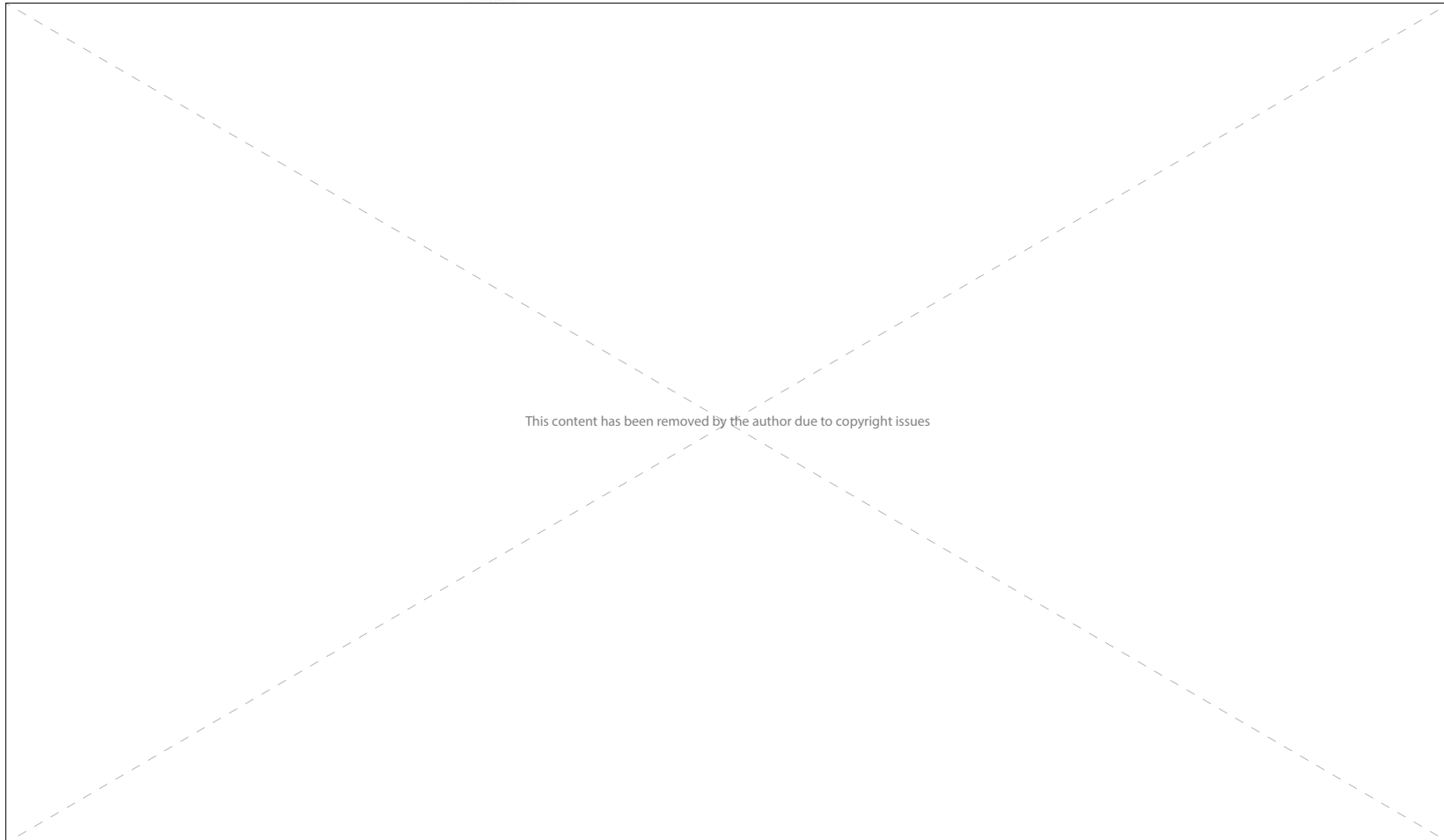


Fig 21. Herzog & de Meuron and Ai Weiwei, 2012. *Diagram*. Digital diagram

Hence, from this archaeological finding of the site, a new plan was developed to uncover these foundations and reconstruct a new kind of a pavilion grounded on and by the very milieu of the project's historicity. In other words, what they did is precisely to salvage or recover the re-covered materials to construct something new, designing from the context of what already exists. In the words of Deleuze and Guattari, they de-territorialized the site in order to re-territorialize it into something new, instigating a process of 'nomad' deformations in order to distill a finalized formal arrangement.

Furthermore, what is also interesting about this is that the Serpentine Pavilion event is a repetitive process of creation and destruction for so called 'starchitects' of the world who did not build in London. It is a temporary moment of existing, in a sense doing and undoing the monumental incisions and decisions of architecture, producing the strife of a transcendent immanence, an enabling disabling. This ritual happens on an annual basis, consecrating and desecrating the same site. Of particular interest here is that the previous eleven pavilion projects considered the site a tabula rasa, without a prior history of architectural occupancy. They were built as if the site was blank; they re-covered the site with pavilions as if the site had no historical context. We see this sense of transcendent engagement here where architecture is built as if on a blank site, starting from nothing to finalize an end—completion of a total architecture.

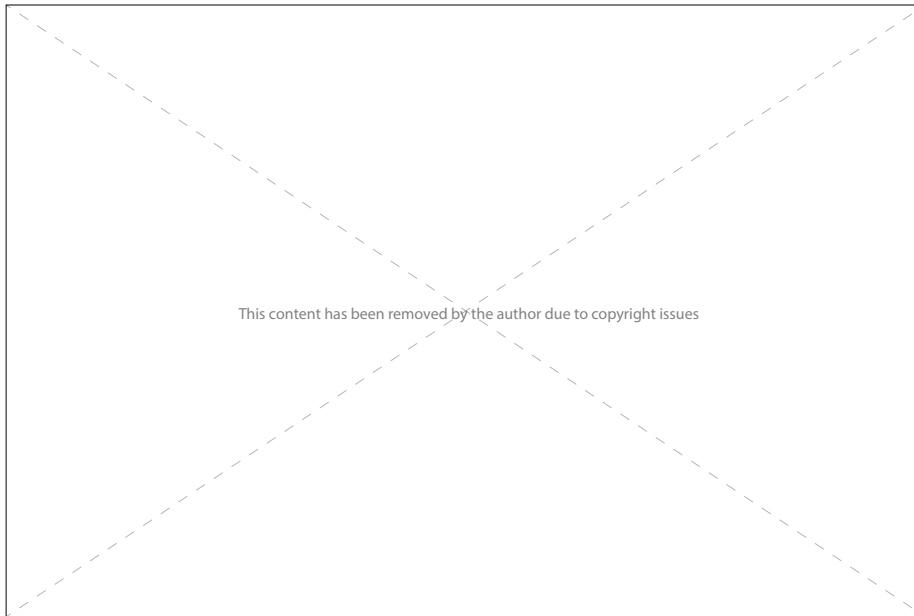


Fig 22. Iwan Baan, 2012. *Exterior view of Serpentine Pavilion 2012*. photograph

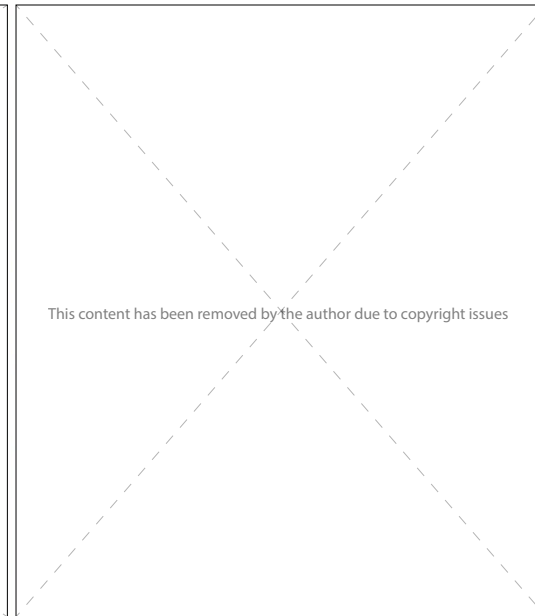


Fig 23. Daniel Portilla, 2012. *Interior view of Serpentine Pavilion 2012*. photograph

*(v) Scoliosis:
Design precedents for those who intervene and transform/deform*

As designers we engage with many design precedents in order to be influenced and to encounter problem fields of similar dimensions to those they have dealt with. We engage with various projects and transform or, in some ways, deform design precedents to fit our projects situated-ness. But design precedence is a veiled game of disclosure and concealment. It encourages you to consider exemplary design and to be influenced by it but not, literally, to emulate it. At architectural design exhibitions one does not see images of design precedents literally pinned up on presentation boards. In a peculiar way, designers play a strange quotation game or game of parody with design precedents. All architecture, every fragment of building, offers itself up to this game. Though we prefer to forget and often pretend it is a transcendent process. Design is an immanent process of context dependencies in formation and deformation. So we shuttle between trying to be original with some kind of transcendent engagement and an immanent engagement of transforming and deforming what already exists that, in fact, locates or determines us.

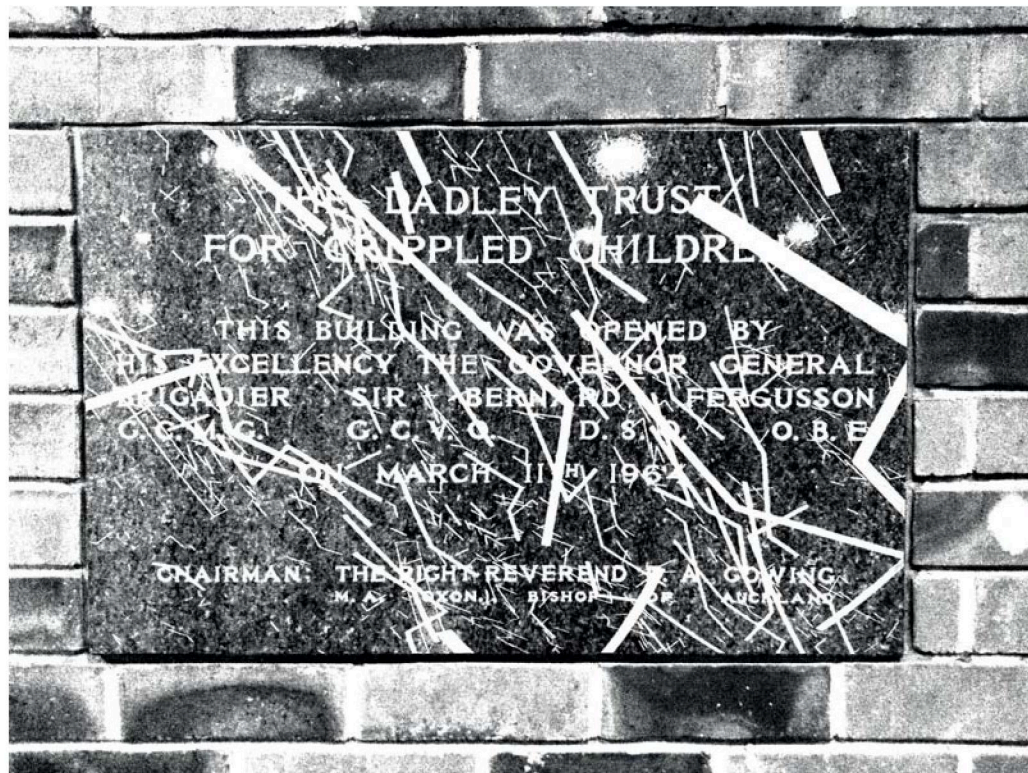


Fig 24. Howard Oh, 2013. *Shift in situated-ness of Lebbeus Woods*. Digital image composition

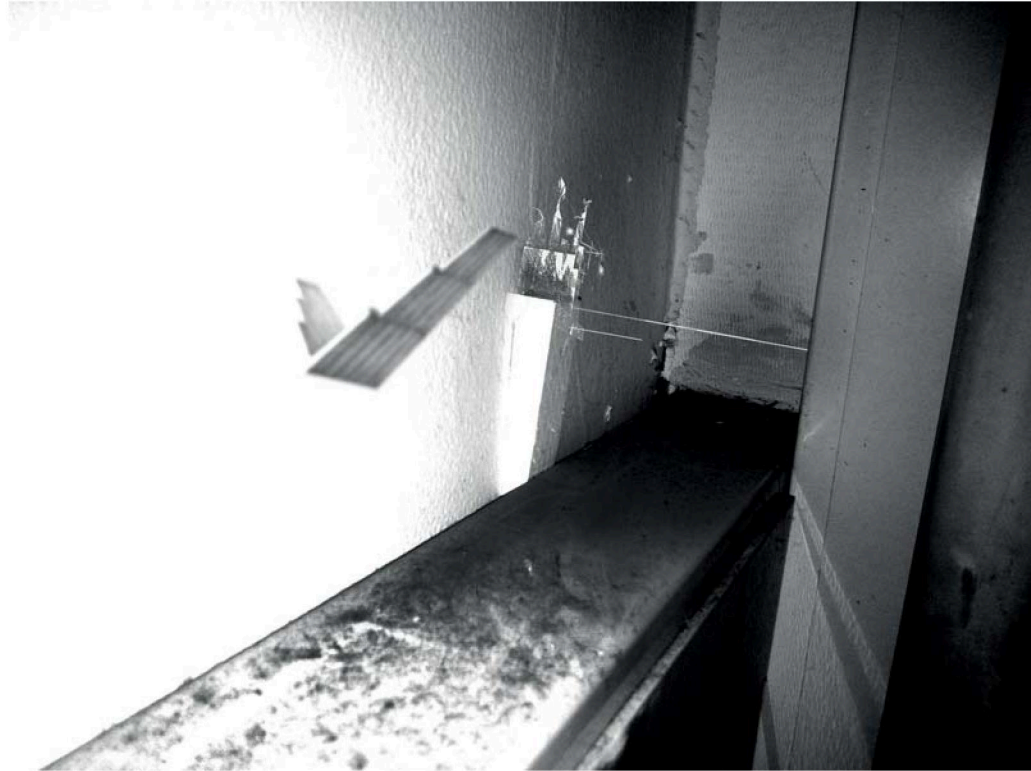


Fig 25. Howard Oh, 2013. *Shift in situated-ness of Lebbeus Woods & Massimo Scolari*. Digital image composition



Fig 26. Howard Oh, 2013. *Shift in situated-ness of Lebbeus Woods*. Digital image composition



Fig 27. Howard Oh, 2013. *Shift in situated-ness of Lebbeus Woods*. Digital image composition



Fig 28. Howard Oh, 2013. *Shift in situated-ness of Lebbeus Woods*. Digital image composition

This shift in the situated-ness of the same makes difference. Design precedence works as immanent cause. And in a Deleuzian understanding it could be seen as a kind of radical nomadism or radical war machine, railing against all of those things that ask to be original and great architecture. Hence, we are always playing a game of quotation and parody, but dissimulating and veiling it.

Chapter 3

Agents & Events

(i) Archaeology: Uncovering the terrain of a design field

This project has pursued an exploration of several ways of questioning the practice of design, in terms principally of the concept of transcendence and immanence. Using historical contexts as a foundation to critically approaching a site, this project pursues architectural design that deals with methods of ‘salvaging’ the deficient. The concepts of Crip-time as design’s endless strife, the Eternal Return, and the Smooth and Striated are considered in terms of developing a design tectonics, or open vocabulary and in the programing of the building. With regards the historical contexts, this project aims to re-design the current WW building by considering its strange past traces as design reference-points. The project commences from what already exists both physically and mythically. This project questions ways of approaching architectural design as both recovery of and from as well as the re-covering over of deficiencies as remains within the building. Design’s transcendent immanence is explored through Deleuze and Guattari’s concepts of Smooth and Striated space as methods for reading a site.



Fig 29. Howard Oh, 2013. *Archaeological finding*. Photograph



Fig 30. Howard Oh, 2013. *Archaeological finding*. Photograph

In relation to Herzog & de Meuron's investigation of their site for the Serpentine Pavilion, this project approaches the site of WW building via a method of archaeology. It excavates the site metaphorically, physically and historically, primarily through the recovery and analysis of cultural traces and scarring-records that provide the remains of building transformations. Generally archaeology is thought of as a study of the material traces or artifacts of a past. It involves excavation and analysis of data collected. Even with most advanced techniques we can never fully understand what kind of events occurred in the past. In this sense, because we cannot know the past completely, archaeology involves a certain degree of storytelling or speculation, myth and interpretation. With WW building, very few records exist and we can only know a broad or general field of events that have occurred to the building. This project mobilizes the vagueness of the site's history, to produce speculative approaches in terms of reading the site and working towards design solutions.



Fig 31. Howard Oh, 2013. *Archaeological finding*. Photograph



Fig 32. Howard Oh, 2013. *Archaeological finding*. Photograph

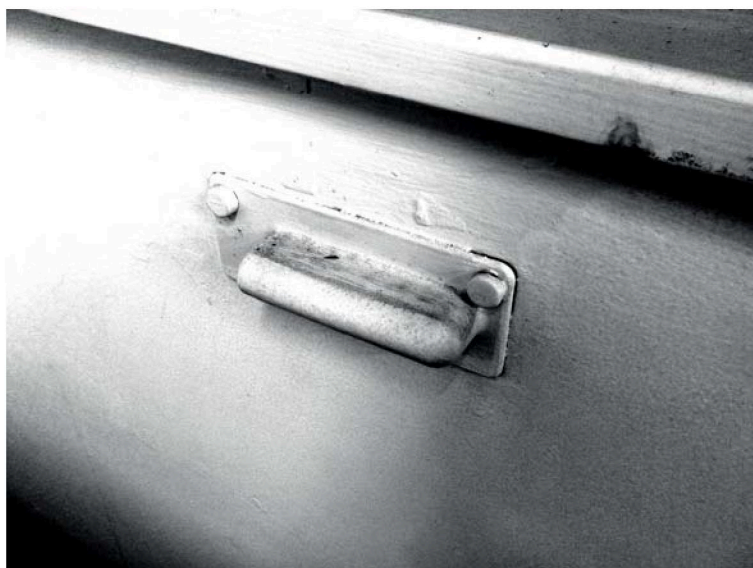


Fig 33. Howard Oh, 2013. *Archaeological finding*. Photograph



Fig 34. Howard Oh, 2013. *Archaeological finding*. Photograph



Fig 35. Howard Oh, 2013. *Archaeological finding*. Photograph



Fig 36. Howard Oh, 2013. *Archaeological finding*. Photograph

*(ii) Forensics:
Detecting the event-traces of a design problem*

Borrowing Deleuze and Guattari's concepts of Smooth and Striated space, but also the notion of the building as itself an Eternal Return forever changing itself, we could analyze the building's striation of space and programme – where rooms are permanently reserved for certain practices, and doors locked by sets of codes that materialise a raft of restrictions and permissions. The building could also be read according to the hierarchies of power and privilege where most staff occupy the fifth floor and the postgraduate studio is located on fourth floor. But, in fact, students who occupy this building seem not to comply with this striation of space, nor always the staff. As design students and teachers, we are nomads and what we do in the building consists of continuous variation of free action or agency. In this sense, the building could be read as potentiating a smoothing of space, though always against the grain of the building's structure and orientation by different programmes.

In actual fact, these two modalities of space need to constantly shuttle between fixed structures and fluid structures. Deleuze and Guattari explore what it means to be in that zone. They describe this kind of shuttling as 'de-territorializing and territorializing or re-territorializing'. It is always shifting between 'de-territorialization and re-territorialization. The aim of my project is to make this shuttling possible by redesigning the building so that Spatial Design, the Textile Design Lab and the Muslim prayer room themselves persist in a state of constant collision and where encounter as a kind of clinamen opens a salvaging apposite to Crip-time.

*(iii) Autopsy:
Symptoms and design agency— cutting into the body*

From what I have discussed above, the building is suffering from loss of history and physical deformation. It is this project's intention to excavate vague past event traces of the building and speculatively salvage it so the building recovers as a means without end. It is also this project's intention to design the redesign of the building such that the programmatic permits a smooth and striated shuttle or hobble. The ground floor of the building is to be completely reconfigured so that the current entrances to Spatial Design, the Textile Design Lab and the Muslim prayer room will be combined in order to achieve interaction between them. Secondly, as much as this project seeks to physically salvage the building, it will introduce new kinds of spaces such as lecture rooms, seminar rooms, exhibition spaces and shared spaces between the three existing segmented programmes. Part of the shared space will be located at the rear of the building, in order for Spatial Design to forge new connections with other Art and Design departments located on the adjacent St. Paul Street.

Because the WW building was originally built for crippled children, one way to approach this building could be exploring the wheelchair ramp as universal angle of horizontal access and as kind of deficient angle of deviation that disrupts grid formation of the building which possibly open new arena for design tectonics.

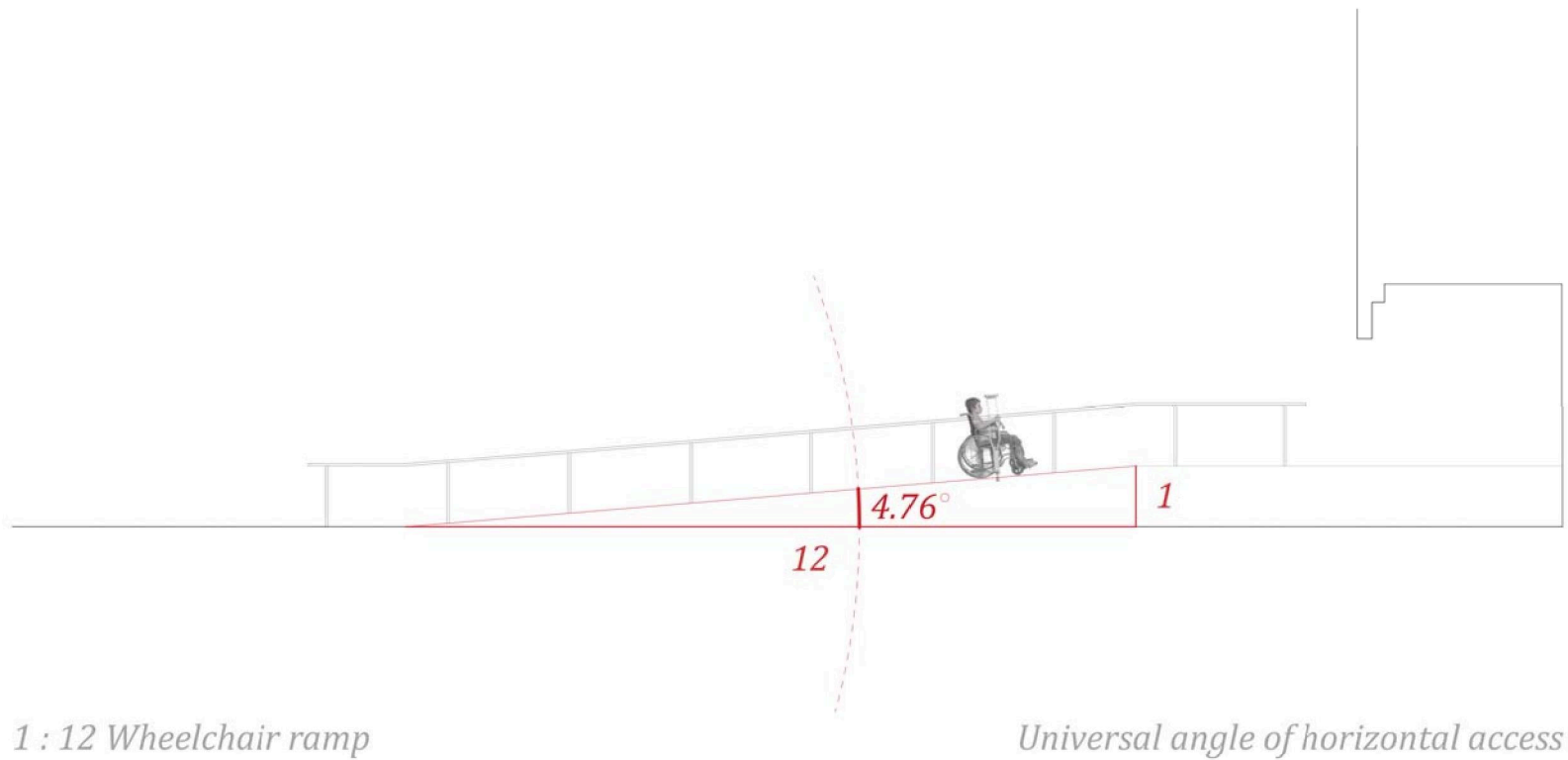


Fig 37. Howard Oh, 2013. *Universal Angle of Horizontal Access*. Digital Diagram

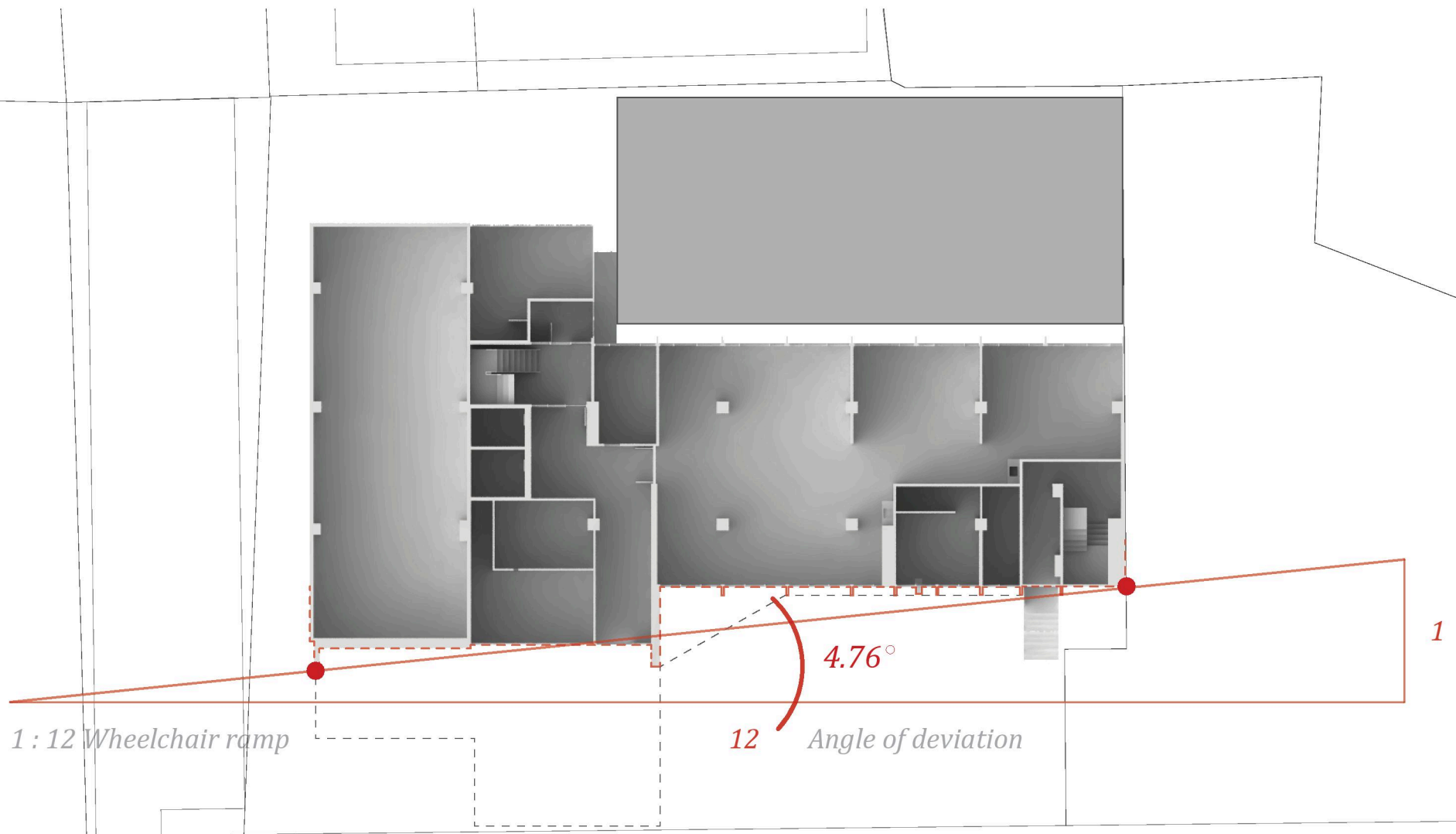


Fig 38. Howard Oh, 2013. *Wheelchair ramp angle on building facade*. Digital Diagram

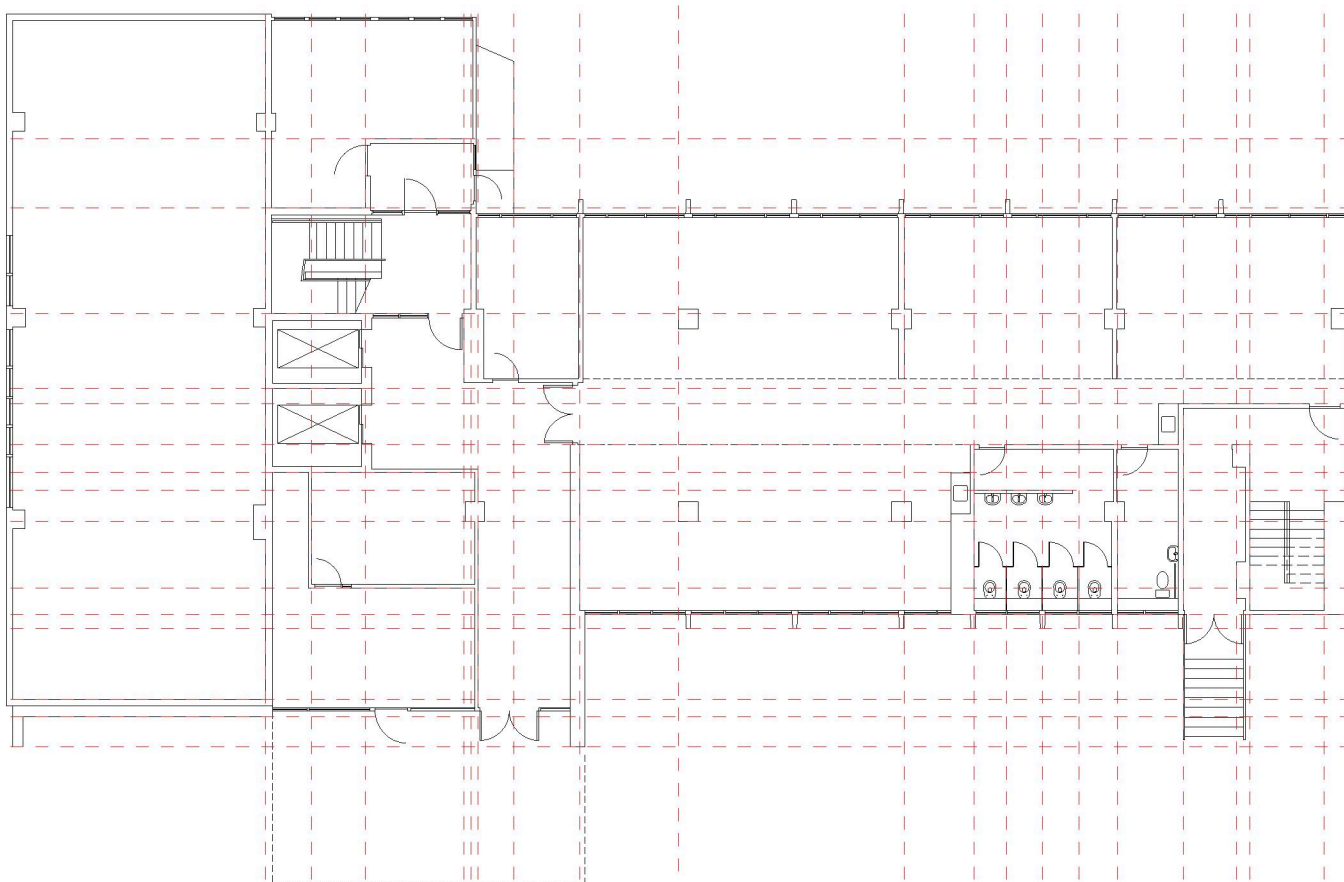


Fig 39. Howard Oh, 2013. *GIRD-striated plan*. Digital Diagram

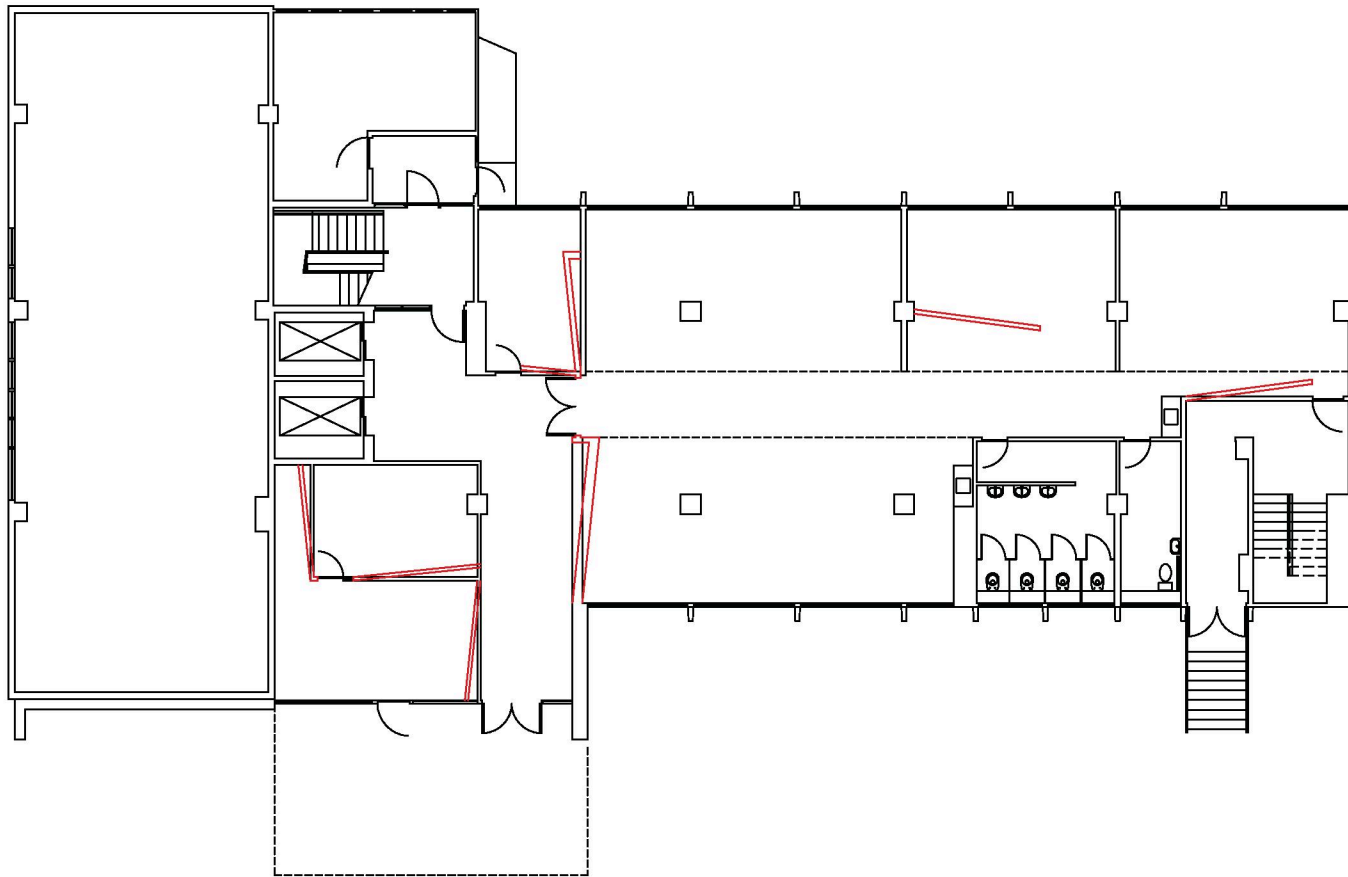


Fig 40. Howard Oh, 2013. *Angle of Deviation*. Digital Diagram

Mount street

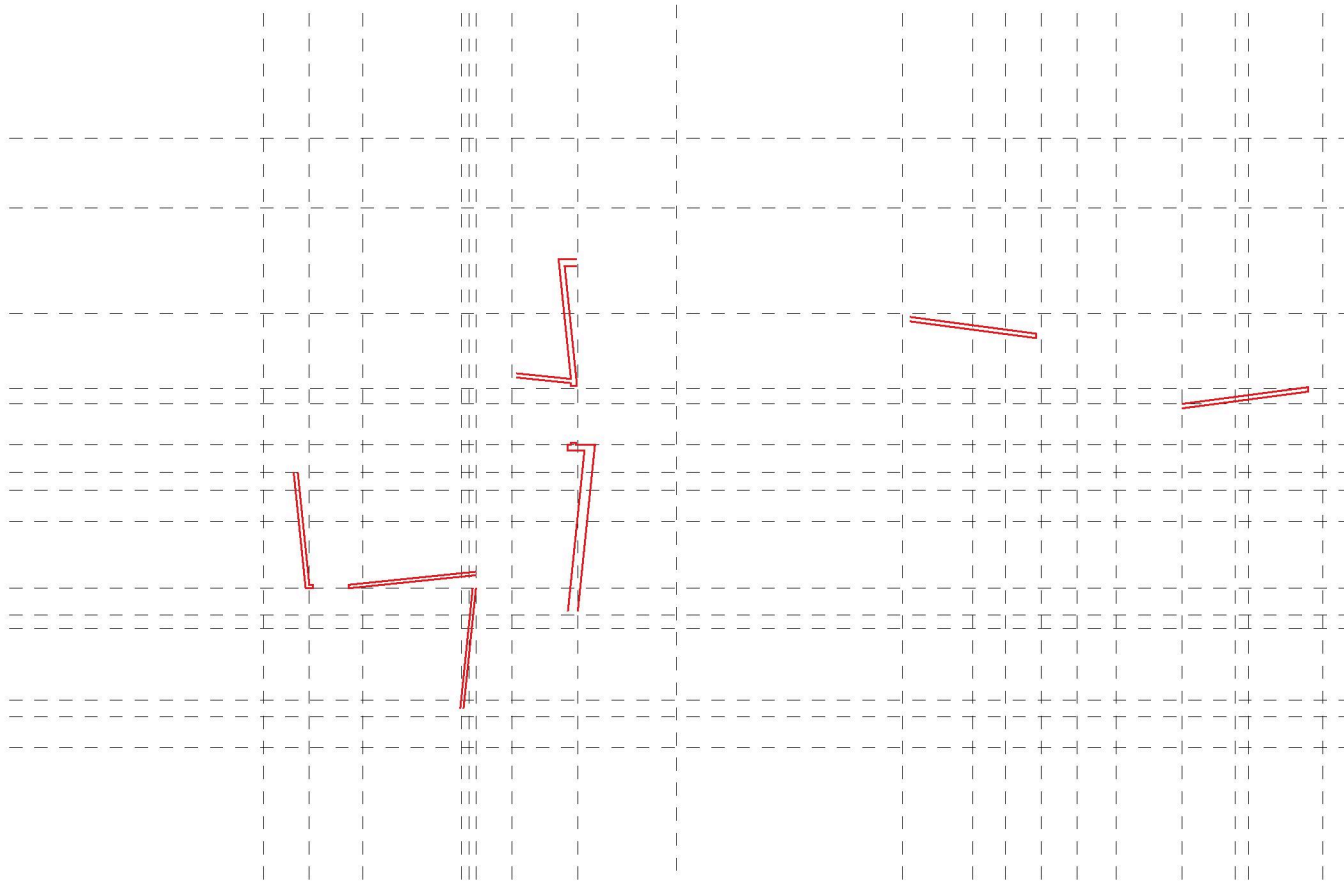


Fig 41. Howard Oh, 2013. *Angle of Deviation on Striated grid*. Digital Diagram

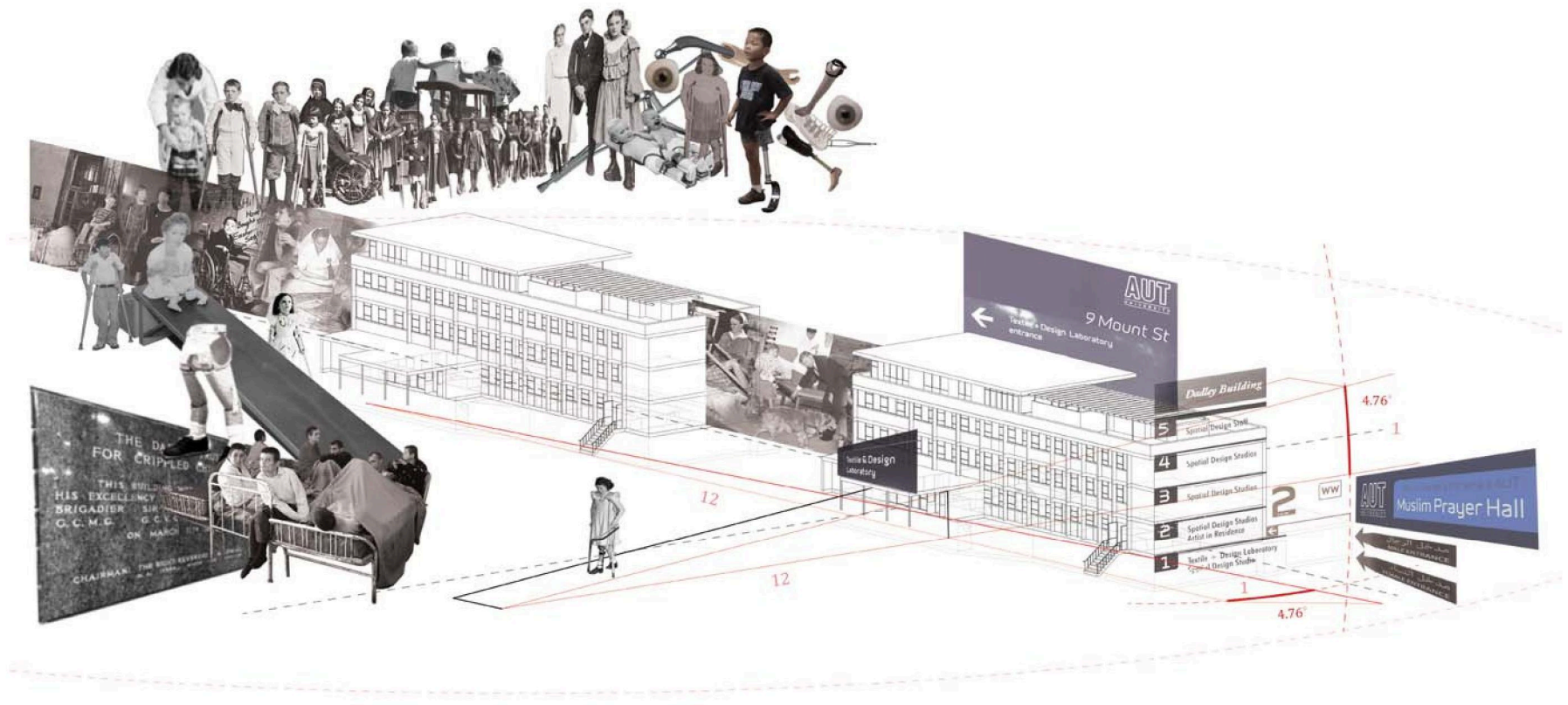
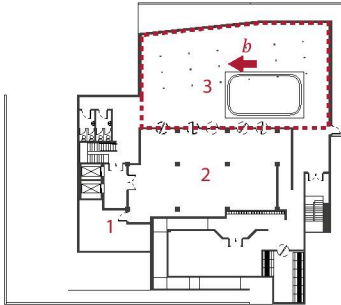


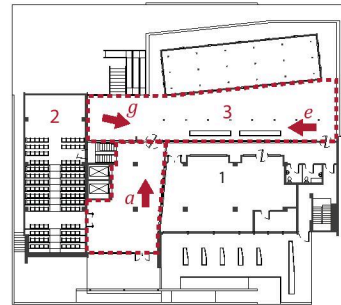
Fig 42. Howard Oh, 2013. *Untitled*. Image photo montage

Chapter 4
The Project & its Documentation



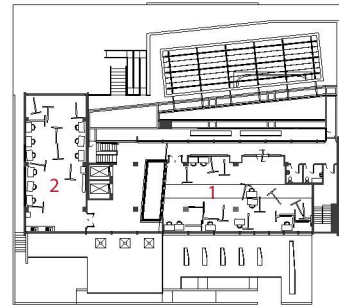
Basement

1. Office space
2. Muslim prayer hall
3. Gallery space/ prayer hall extension



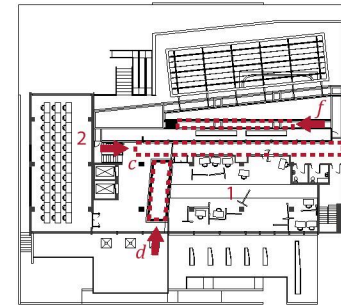
*Ground floor
or*

1. Textile and Design Lab
2. Shared lecture room
3. Outdoor public space



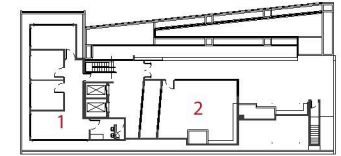
Level 3

1. Spatial design undergraduate studio
2. Postgraduate studio



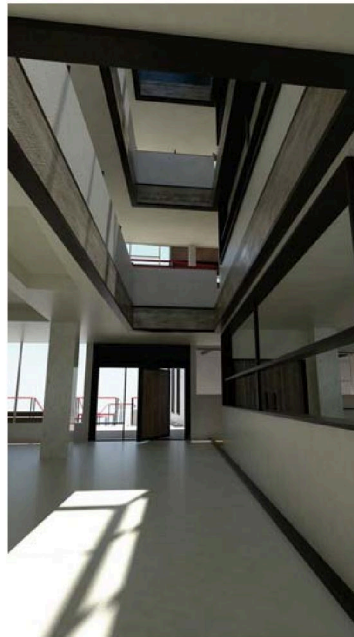
Level 4

1. Spatial design undergraduate studio
2. Computer lab



Level 5

1. Spatial design staff offices
2. Staff offices and meeting room



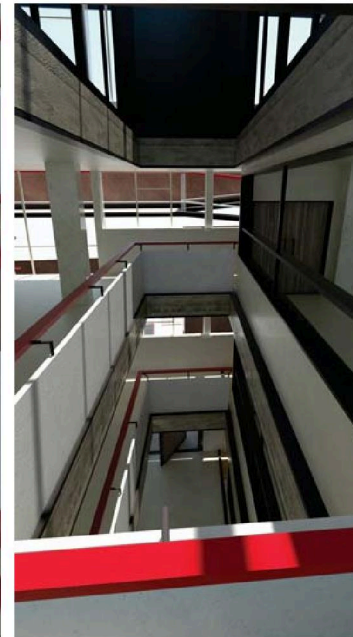
a. Ground floor entrance



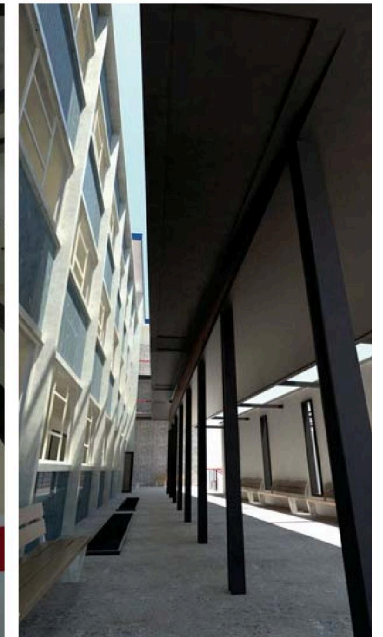
b. Gallery space / Muslim prayer hall extension



c. Level 3 studio space hallway



d. Ground floor entrance



e. Outdoor shared space



f. Ramp rising to level 4



g. In between gallery and ground floor



*Section A
-A*

Chapter 5

What have I done? Artificial Confessions and Other Conclusions

This project has explored how design practice emerges through the strife generated by Crip-time, itself understood as an eternally returning deficit prompting ‘salvaging’ and ‘recovering’ operations. The project’s detailed concerns have been played out against a backdrop that contests transcendence and immanence. These terms have been further elaborated via Gilles Deleuze and Felix Guattari’s notions of smooth and the striated space, where the former is understood as the territory of the nomad with its dynamic and fluid deterritorialization, while the later designates sedentary forces – forces of the State predicated on hierarchical power. If smooth and striated spatial modes are always in some state of mixture - shuttling that is between de-territorializing and re-territorializing movements - my own engagement with this project has similarly navigated the between zone of immanent and transcendent demands inherent in the creation of a new Dudley Building.

This project, in transforming a place of learning – my place of learning – has equally entailed a transformation of my own existential placement, no less than my transformation as a designer. While this project concludes five years of study in Spatial Design, what it foregrounds is the inconclusive nature of conclusions and their implantation of a demand for perpetual renovation.

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