GRAFTED SCALES

GARDENS OF THE OTHER

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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 university or institution of higher learning, except where due acknowledgement is made in the acknowledgements.

Kevin Kyujung Lim

Date:

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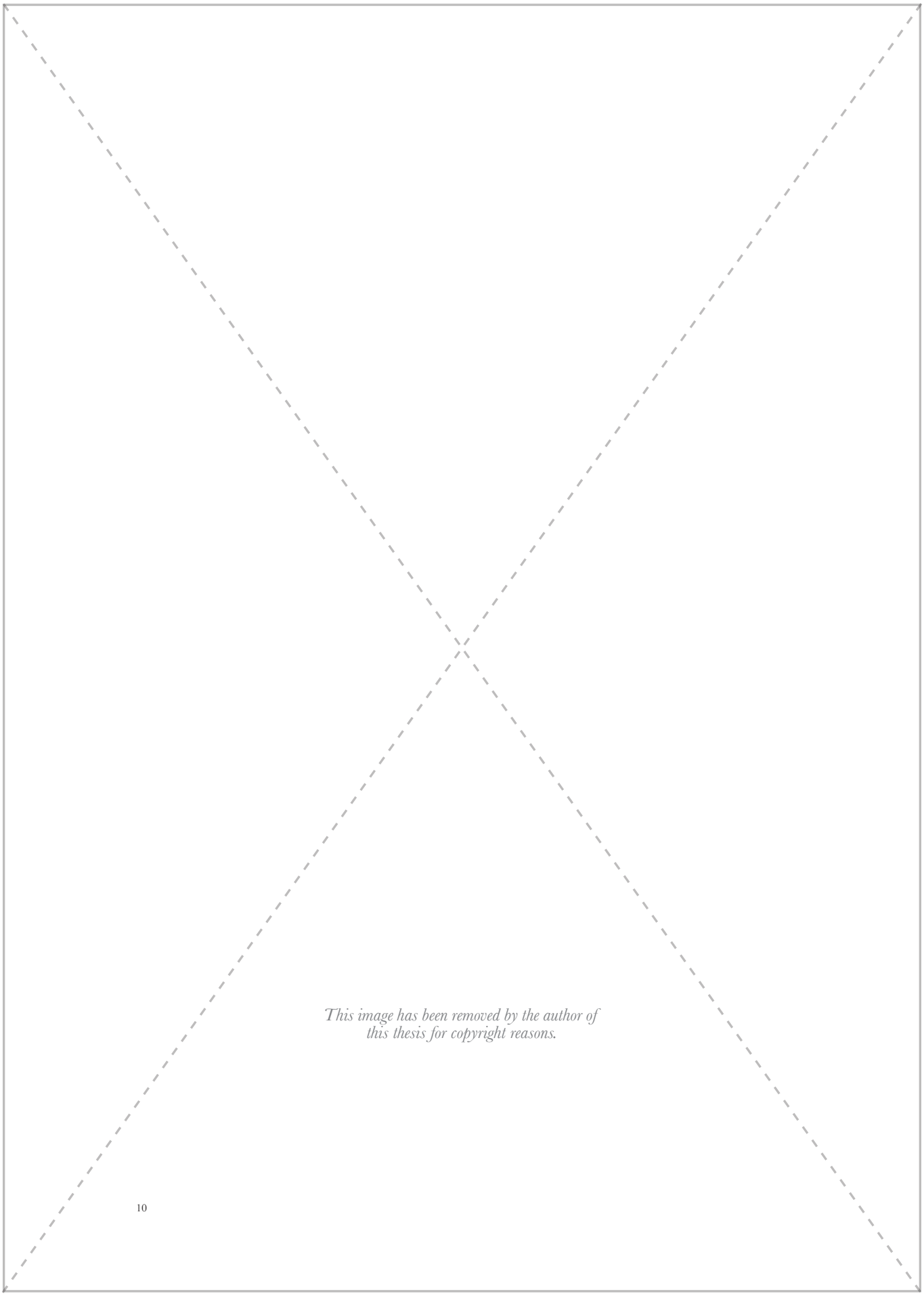

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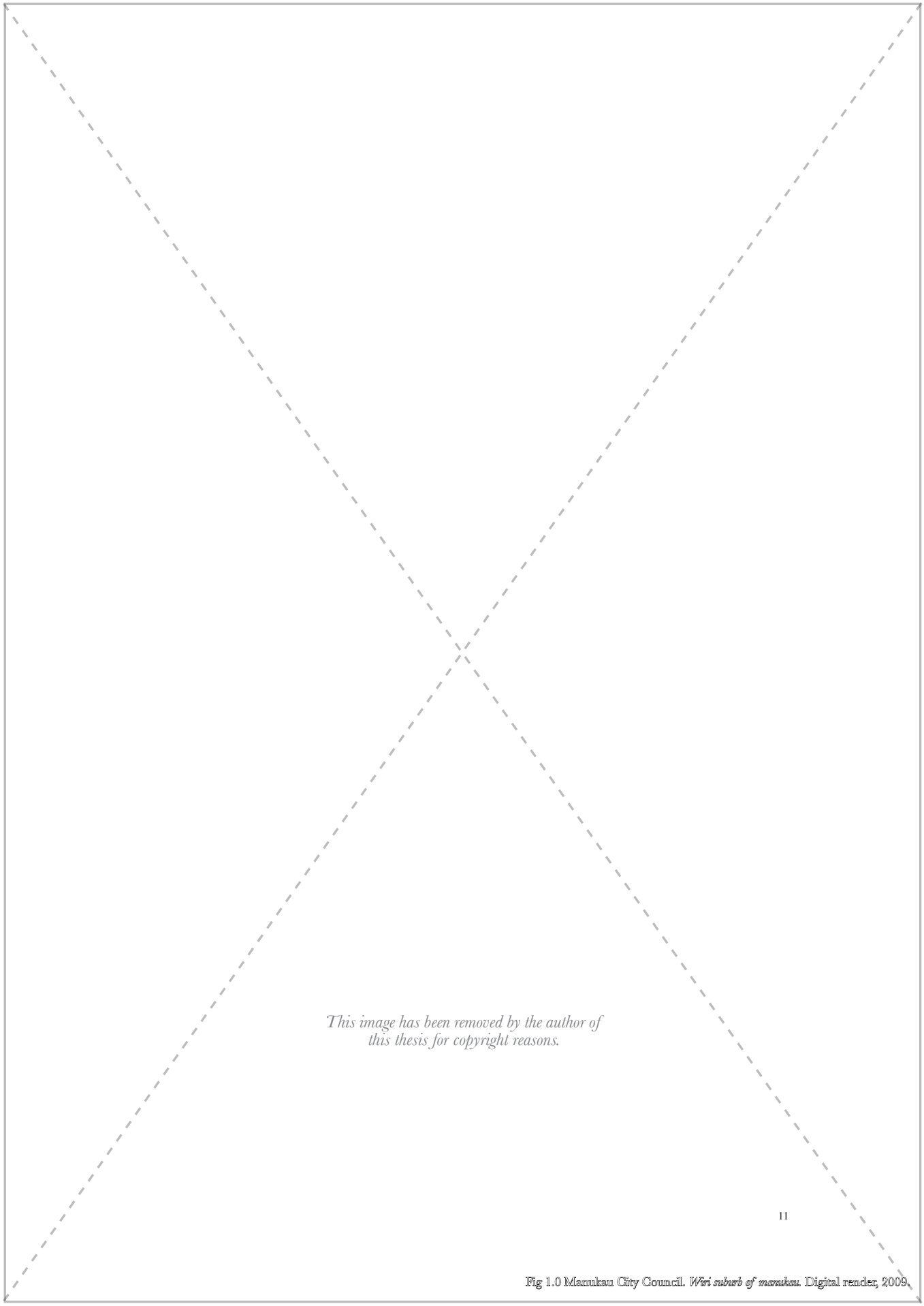


Fig 1.0 Manukau City Council. *Wiri suburb of manukau.* Digital render, 2009.

1.0 Abstract

This exegesis aims to critically assay the Master's research project *Grafted Scales: Gardens of the Other.* The design outcome for this project proposes a garden that promotes communication and heals a rift between two communities in their incommensurability and difference. The project has a focus on two judicially defined communities located in Wiri, a suburb of Manukau. The prisoners of The Auckland Region Women's Corrections Facility (ARWCF) and residents in the environs or milieu of ARWCF are targeted in their entangled being-in-common, in order to disrupt their varied boundaries and assumptions. The project seeks ways of bringing to visibility their belonged communities as a being-in-common without identity and with lessened conflict, while an openness of relations to the Other finds support.

Gardens of the Other is focused on interrogating qualifications of meaning and the meanings of qualities. *Grafted Scales* may be considered in terms of a fundamental or primordial relation that opens to visibility quantity and quality in their differing. Scale, the scalar as such, as ratio that binds incommensurate measures opens this play: the necessary conforming of design practices to scalar conventions but also the balancing acts we associate allegorically with justice itself and then the infections that contaminate the surfaces of plant growth. All three encounters with scale are in play with the otherness of the garden.

The project seeks to disrupt the meaning of quality as qualification of meaning. It does so with recourse to an application of Derridean deconstruction opening the question of spatial and temporal qualification of design and the processes of meaning making to the undecidable as such as that which opens the question of decision and decisiveness. The rift between communities is neither overcome nor does it remain. The design project opens spatial design to the fundamental ambiguity of partitioning that joins in its separating and that makes the neighbour a fundamental condition of otherness.

2.0 Introduction

De-scaling: Deconstructing the Notion of Scale

Design is projective. It anticipates and produces futures. We all plan what we want to be. Those designs may be ill thought and ill considered. Things might not work out. Manukau is where I live, as do my parents. Our communities are complex and multi-cultural. Over the past two years an event has been repeated that has brought together these differences. An event is a spatial and temporal design. Its anticipated outcome was and is to have our communities become aware of living in secure and safe neighbourhoods. The event is a street march with a focus on crime. A part of these communities did not participate: those who live in the Auckland Region Women's Correction Facility. Do we march on behalf of those who cannot march or do we march against this particular closed community group? Is this question answerable or decidable? Or is our daily living in Manukau shadowed by the anticipation of this as a question?

I wanted to do a design project that spatially engages this question, not in order to answer it but in order to complicate it. It is a spatial project that focuses on the boundaries between, or the rifting tear that joins and separates simply those outside and those inside. But I wanted to complicate the spatiality of this inside and outside, the scalar vectors that produce the qualities of freedom and incarceration. The question of scale is central, perhaps foremost in an architectural sense of a measure that joins incommensurate or separable measures. We cannot design without it: we cannot anticipate a world of implementation without the abstraction of scale. Scale opens the space for measure and for meaning. Meanings bring the open and infinite possibility of things into measure. Meanings scale and scale is the techne of meaning. Hence, the purpose of this Master's project in a sense is one of *De-scaling: Deconstructing the Notion of Scale.* It aims to explore the construction of the notion of the scale by approaching it through various spatio-temporal structures with differential biases. It fundamentally asks: *what brings about the decidable in the notion of scale* with respect, for example, to two judicially defined entities. The design project is *Gardens of the Other.* The exegesis, *Grafted Scales,* engages the initiation, contexts, concepts, methods and contents of the design project along with the consideration of the site, occupancy and design precedence.

With respect to design contexts and critical concepts, I want to engage with a fundamental relation between meaning as that which qualifies and quality as that which defines meaning, where meaning and the scalar are thought in their proximity. This I explore in looking at processes of signification as that which produces meaning. With signification I touch

on the seminal works of Ferdinand de Saussure and Claude Levi Strauss but primarily in order to introduce an understanding of essential relations between structure, sign and free-play developed by Jacques Derrida in an essay that deconstructs the structural anthropology of Levi Strauss. Hence the exegesis presents a series of viewpoints on structuralism and post-structuralism that are introduced and scoped for an exploration of the project: Saussure's understanding of signification and his notions of *signified* and *signifier* and Levi-Strauss's notion of *binary opposition* that founds an understanding of structure and exchange. As well, and with respect to a scaling of garden and prison, I address Michel Foucault's notion of *Heterotopias*. I also mention Noam Chomsky's understanding of *justice*, defined in his celebrated debate with Foucault. Jacques Derrida's *deconstruction* underpins critical contexts of the project.

De-scaling begins with exploring the notion of scale as a system of static proportions that endeavour to control variations of spatial composition. Within this notion of stasis and composition, deconstruction becomes an approach for critiquing scale and offering other possibilities for an understanding of spatial design configuration.[1] The proposition here is that scale systematically induces a stability of space, proposing familiarity through a systemic and totalising approach to proportionality. Thereby, familiarity is transcendentally categorised via scale. That is to say, scaling vectors become the universal and transcendent operator with respect to the particularity of this or that element. We recognise in this the coincidence of the mathematisation of nature as transcendent with respect to number and the finality or closure to meaning compelled by a transcendental signified as that which ultimately closes off semiosis. Physical or psycho-analogical boundaries and thresholds often accompany this systemic bias. This project aims to engage the undecidable that undoes the transcendent-transcendental foundation to a particular approach to design, as well as to community identity, the question of meaning and futural anticipation of the already known. In this sense, the project situates itself to question the notion of scale both historically and systematically in order to deconstruct spatial design assumptions and to look for possible alternatives to spatial composition. Significantly it does this in order to reveal existing spatial relations between what is known and what is seen, the fiction of their homology and the undecidability of their coincidence. For spatial design, philosophically speaking, it extends the question of familiarity via the concept of the uncanny or unhomely, to seek provisional possibilities for disrupting domesticity as that which fundamentally constitutes an inside and outside border.

Gardens of the Other seeks ways of exposing the boundaries of different paths and different parties, questioning their limitations and supporting their creativity. It thus aims to inspire them to consider rearrangements of borders as an attempt to reconcile meanings beyond the boundaries. It fundamentally explores the possibility of recognising differences of the

other and acknowledging the undecidability of constructed meanings through thinking of the structurality of belonged structures. The exegesis refers to data produced by Statistics New Zealand with regards to Manukau and Counties Central and the laws and regulations outlined by Ministry of Justice. Research into the criminal-justice system aimed at helping in defining the problem space, both physical and ethical, in order to process the settlement of the garden in an appropriate locale. Research also extended to examining existing gardens and questioning what the garden actually is. By this it investigates what quality, meaning and scale of garden may ideally be proposed in the intermediate spatio-temporal fields where variously acquired assumptions of quality are currently spread in conflict rather than in reconciliation.

[1] In reference to Jacques Derrida's essay, "Structure, Sign and Play in the Discourse of the Human Sciences" structure in its form and fomality is held by the essence of scale as the transcendental signified. Derrida gives us a way in here to the biases that surround a fixed and enduring (transcendence) privileging scale as the most stable entity which affirms metaphysical principles for how we experience space. Through deconstruction "the concept of [a] centred structure is contradictorily coherent" (Derrida 1967). Derrida, J. (1978). Structure, Sign and Play in the Discourse of the Human Sciences. *Writing and Difference*. London and New York, Routledge: 278-294.

3.0 Critical Contexts

Research for this project has engaged writers, design theorists and practitioners, philosophers and gardeners. Each has influenced my engagement in the Master's project, encouraging the project to consider cultural, social and political phenomena that emerge when we reflect on our settlement. *Critical Contexts* deals with three broad though convergent concerns, those of developing a discussion on an understanding of 'scale' that underpins this project. I have suggested earlier that we metaphorically encounter 'scale' in three registers, to be though singularly and together, as that which construes the very possibility of meaning production as well as design: scalar vectoring, that which intrudes a garden as infestation and that which allegorically symbolises justice. Each of the three sections in Critical Contexts engages one of these registers: initially we discuss the notion of scale via an engagement with Derrida and Levi-Strauss; secondly we discuss, with Foucault's understanding of the heterotopic, the proximity of garden to prison as heterotopic fields; and thirdly, we discuss an understanding of justice as it emerged in a debate between Chomsky and Foucault. This approach ultimately aims to critically engage with the notion of scale and to deconstruct this notion in order to question the undecidability of phenomena in their presence. Thus it seeks provisional or possible arrangements in relation to the site where different notions of scale are in conflict.

3.1 The Notion of Scale

(i) Background — construction of the notion of scale

Let us take some simple and obvious examples. Perhaps we think of the notion of scale working as a system of proportions that assists us to make a relationship, that is, a relationship between two or more entities. For example, for making a tool we design it as a relationship between our body and a particular activity. A pen has been conceived by making a relationship for the action of writing—the hand, its grip, what it can or cannot hold and manoeuvre—for us to write. A bag is made as a relationship between a thing in its movement and human comportment. We define a room by making a relationship between particular activities and a making-room that accommodates within. A house is built by making a relationship between our series of domestic activities and series of places where those events can be performed. Therefore, and in general, scale, as a system of proportions, helps us construct an analogy between *this* and *that*, between A and B, and is an originary or foundational moment in proposing a tool or an ideal space. In the realisation of tool or

space, the notion of scale is recognised as essential to their structure, signification or even appearance.

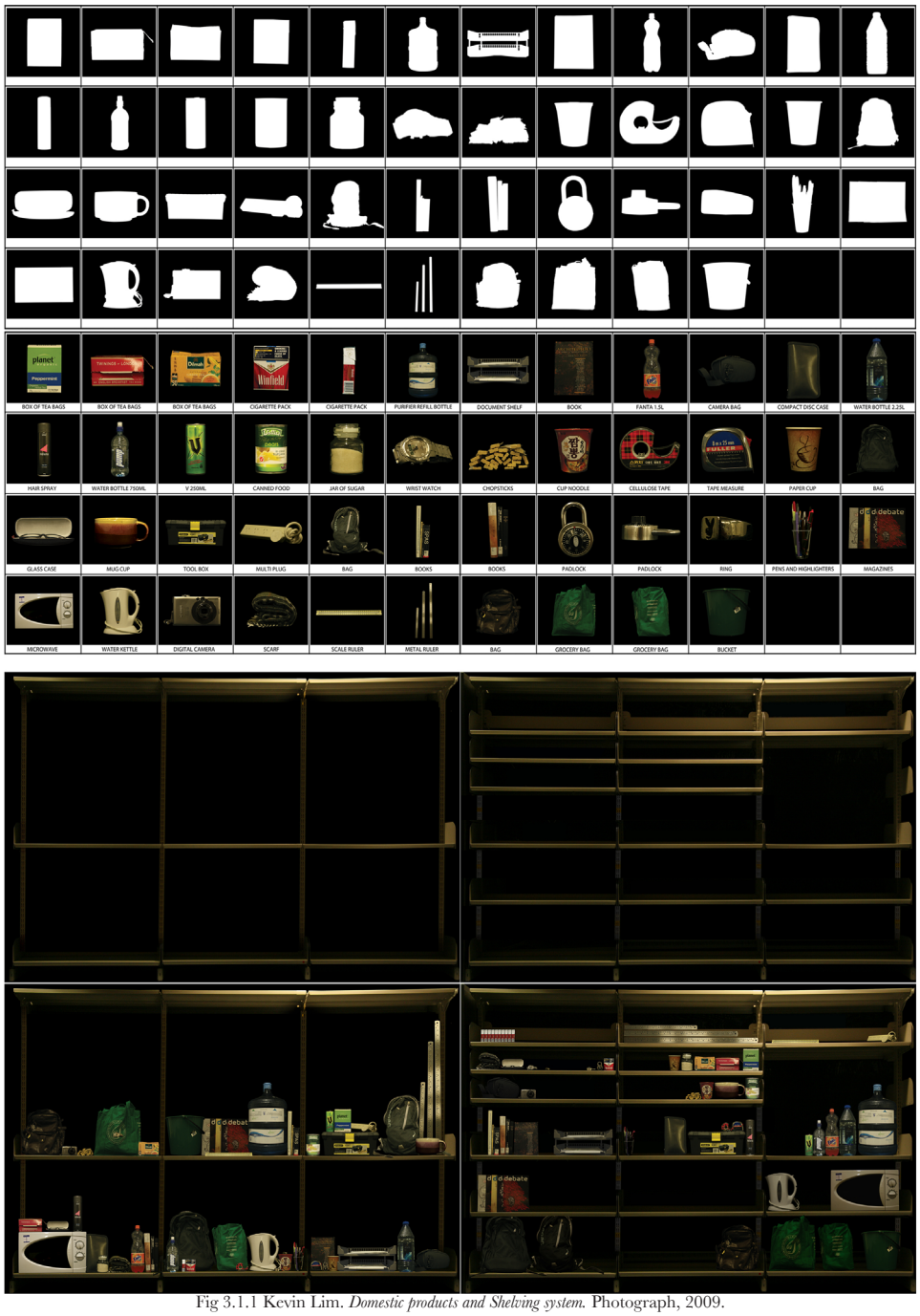


Fig 3.1.1 Kevin Lim. *Domestic products and Shelving system.* Photograph, 2009.

Fig 3.1.2 Kevin Lim. *One to one scale projection of de-scaled domestic products I.* Photograph, 2009.

Fig 3.1.3 Kevin Lim. *One to one scale projection of de-scaled domestic products II.* Photograph, 2009.

The making familiar of a particular context may be defined by referencing its composition to the scaled, which we want to pose in terms of the *signifiers* of scale in the production of meanings. Domestic products are scaled in the anticipated familiarity of ideal usage. As we accumulate a series of domestic products, as we fill up our homes, populate them with commodities that construe identity, we store them in archival stacks or in standing reserves for production. We may then think of storage, shelves or kitchen cupboards as the structural articulation of the scaled. This accumulation of signifiers of sign-use-values, weight and volume of products, has a framing structure in terms of both that which supports accumulation, historicity of the notion of scale and that which facilitates upcoming events which may occur within a space: scale's futurity. We develop the number of shelves or multiply the series of the system upon the characteristics of the signifiers. The notion of scale references the manufacture of products. They influence shelving systems, the derived system of the notion of scale. Consequently we become familiarised with signifiers, the scaled in making another derivative, where the derived system of signifiers occupies the place of the signified, thereby perpetuating a process of semiosis-without-end that never does arrive at its essence or the transcendental signified of scale. Such a transcendental signified is the ideality of meaning that secures its closure and retreat from madness.

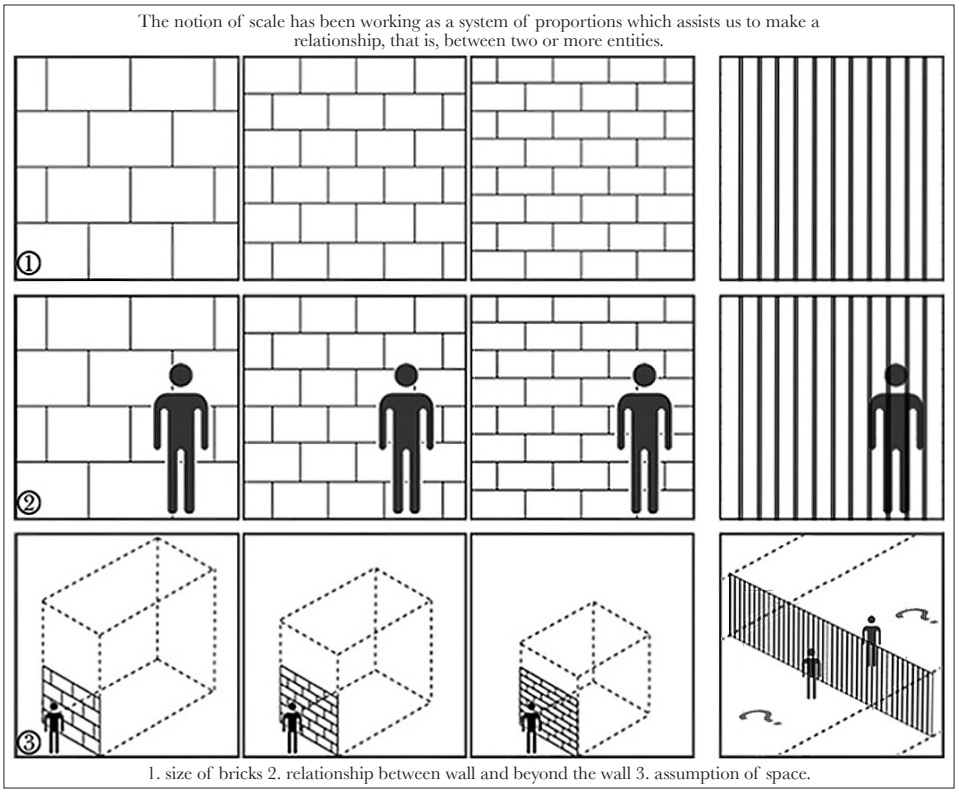


Fig 3.1.4 Kevin Lim. *Brick and Scale.* Computer drawing, 2009.

A further example reminds us of the phenomenological question posed by the American architect Louis Kahn: what does a brick want to be? The notion of scale I am advancing here may possibly assist us to conceive of a brick, its brick-being or becoming, for the action or agency of building and for us to build. The brick is handy; it is scaled, on the one hand, for the hand. It is scaled, on the other hand, for its compositional possibility, for its multiple adaptations. The brick works well for building a wall and a house. The size or types of brick has been developed relative to a proposed space. As we become familiar with these signifiers we make other derivatives. We begin to read the brick as a code or one of many codes that denote and connote meanings. We calculate qualitatively the volume of space beyond a brick wall according to the size of the brick. Without necessarily experiencing an enclosed spatiality, these derivations drive us to expect events. We anticipate what we have practised before. We repeat the known, the familiar. As we are thrown into the field of signification or appearance of structure, we *unconsciously* reference the notion of scale to construct an analogy rather than remaining conscious of questioning what other events may take place or what else a brick can do. That drive unconsciously at work alerts us to what is fundamental here: desire as the essence of scale.

(ii) Desire — the essence of the notion of scale

Thus we question what the essence of scale actually is. What would be the origin, ground or foundation to the scaled? This question is difficult if only because scale constitutes essentially a relation between. What, then, grounds that relationality, particularly as we have suggested ultimately it is a fundamental relation between the quantitative and qualitative, between fact and value, knowing and believing as ground for the closure of meaning, for the signified? As the notion of scale is to be the system of proportion that assists us to make a relationship between A and B, scaling a certain quality would be considered to bring closure to the meaning of that specified quality. Then, what makes us to scale a certain quality? It is uncertainty or the undecidable as such, the undecidable as that which forms the space of desire, which means the space of our projection to the other, our attachment to the other. Desire is in the locus of the other. Maybe, then, it is initiated by our desire to have a system which we can ideally refer to when we encounter uncertainty, the outside to domesticated existence. As multiple series of relationships related to a certain quality may configure the meaning of that certain quality, they control further varied uncertainties. They influence us to classify uncertain qualities into familiar categories of scale. The notion of scale does assist us to uncover quality in the certainty of its meanings. However, the essence of scale, the desire to have stabilised and fixed meanings for a quality, can also contradictorily be the source of blindness and deafness. It prevents us from opening to an exteriority as the questioning of other characteristics beyond the quality we have recognised in its defined meaning. It closes off the leap to the uncanny.

Fig 3.1.5 Kevin Lim. *Is it a boy imprisoned? Or you got imprisoned view?* Photograph, 2009.

To return to our earlier discussion of scale and signification, it is important to emphasise two key notions developed by Saussure in his thinking of language as a system. One emphasis is on the arbitrariness of the signifier with respect to the referent, and indeed with respect to the signified. The other, as a necessary corollary, is that there are no positive terms in the system of language, only a play of differences. Two implications result: orthodox theories of meaning require the ideality of a transcendental signified to secure meaning from the arbitrariness of signifiers and the infinite play of difference that constitutes the system. Secondly, Saussurian linguistics or semiotics opens the possibility of a radical approach to the production of meaning. It is this radical approach that was taken up by Derrida in deconstruction, and his notion of *differance* as endless differing and deferring. In this sense, deconstruction deconstructs the transcendental signified as guarantor of meaning, installing in its place the radicality of the undecidable. Meaning is only given within the system of language and meaning itself is only secured by the uncertainty of knowing. And our desire to know and to close the meaning of a quality, as the essence of scale, is to hold to a transcendental signified as the fixity of meaning. All the while, the object of desire forever escaped the capture or closure of the signified, as the fundamental structure of the signified is itself a further play of signifiers.

(iii) Structure and De-centring — Jacques Derrida

Saussure's legacy in the twentieth century is found in structuralism, particularly that developed by Claude Levi-Strauss. Where Saussure extended the structure of language (signifier and signified relations as signification that produces meanings) to all cultural sign-systems, Levi-Strauss, an anthropologist, suggested that all human cultures are fundamentally structured on exchange systems that follow the systemic structures developed from Saussure. Crucial for Saussure and Levi-Strauss is that the system of differences constituting language or other cultural sign systems can be thought of as finite, hence closed. This closure is thought of as centered-structure, and the closure as such is effected by the ideality of a transcendental signified. Post-structuralism as such is coined from a text by Derrida, in which he deconstructs Levi-Strauss's centered structure, which coincided with anthropocentrism. Derrida, one of the most influential of recent philosophers, is regarded as a post-structuralist (though he claims not to be). He critiques structuralism in his text "Structure, Sign, and Play in the Discourse of the Human Sciences," in *Writing and Differences*. Derrida (1978) arguing:

> It would be easy enough to show that the concept of structure and even the word "structure" itself are as old as the episteme—that is to say, as old as Western science and Western philosophy—and that their roots thrust deep into the soil of ordinary language, into whose deepest recesses the episteme

> plunges in order to gather them up and make them part of itself in a metaphorical displacement. Nevertheless, up to the event which I wish to mark out and define, structure—or rather the structurality of structure—although it has always been at work, has always been neutralized or reduced, and this by a process of giving it a center or of referring it to a point of presence, a fixed origin. […] (Derrida, 1978, p. 278)

Derrida asserts that it is precisely the structuralist's philosophical system that does not hold any absolute value or truth. Rather it is a centred structure wherein its centre is elsewhere. He explains that the idea of the centre coincides with the transcendental signified as that to which every component of the structure refers. The centre maintains all that the structure contains as well as the very form of the structure. But as the centre is the transcendental signified, the fixed origin that cannot be substituted-for by any content of the structure, the centre is not *at the centre* of the structure. It rather escapes the structurality of the structure. Derrida (1978) additionally argues:

> And again on the basis of what we call the center (and which, because it can be either inside or outside, can also indifferently be called the origin or end, *arche* or *telos*), repetitions, substitutions, transformations, and permutations are always taken from a history of meaning [*sens*] – that is, in a word, a history – whose origin may always be reawakened or whose end may always be anticipated in the form of presence. This is why one perhaps could say that the movement of any archaeology, like that of any eschatology, is an accomplice of this reduction of the structurality of structure and always attempts to conceive of structure on the basis of a full presence which is beyond the play. […] (Derrida, 1978, p.279)

Derrida points out that in the history of western philosophy the centre has always been variously named and that name has shifted. Heidegger, for example, refers to onto-theology, Freud refers to self-identity and self-proximity and Nietzsche refers to the concepts of being and truth. With reference to Derrida's idea of the centre, the essence of scale does not to hold an absolute value.

In a given time and space, we have transcendentally been given a capacity to understand and to sense a certain quality so we can desire to close the meaning of qualities and in doing so qualify meanings. However, the notion of scale with its systemic bias has been operating critically to institutionalise us to behave in certain defined and disciplinary practices. Individual capabilities, or the singularity of a being vary or are differentiated in the very making-room for existence, which is to say in locale or milieu as differentiator. Envi

ronments vary innately, culturally, socially and politically, and the systemic biases of the notion of scale are interpreted differently. So, what we desire, how we close the meaning of a quality, and how we scale a certain quality are different *ad infinitum*. Desire as the essence of scale does not hold absolute value and even the defined meaning of the word 'desire' itself comes from the uncertainty of knowing or from a history of meaning in the form of presence.

(iv) Relative Efficacy

What can we do with these unstable structures? Is there any possibility these provisional structures may hold? If so, which structure shall we refer to? In *The Elementary Structures of Kinship,* Claude Levi-Strauss (1969) notes:

> Let us suppose then that everything universal in man relates to the natural order, and is characterized by spontaneity, and that everything subject to a norm is cultural and is both relative and particular. We are then confronted with a fact, or rather, a group of facts, which, in the light of previous definitions, are not far removed from a scandal: we refer to that complex group of beliefs, customs, conditions and institutions described succinctly as the prohibition of incest, which presents, without the slightest ambiguity, and inseparably combines, the two characteristics in which we recognize the conflicting features of two mutually exclusive orders. It constitutes a rule, but a rule which, alone among all the social rules, possesses at the same time a universal character. (Levi-Strauss, 1969, p. 8)

Even the ethnologic and anthropologic point of view as in the binary opposition 'nature and culture' has a scandal as we question the system through a case of incest-prohibition. Binary opposition as such thrived throughout the history of Western philosophy. However, as structure coheres by and from a centre that Derrida believes to be *neutralised* in the structure, it is not absolute—the constructed structure is unstable. Derrida (1978) in reference to Levi-Strauss suggests:

> […] consists in conserving all these old concepts within the domain of empirical discovery while here and there denouncing their limits, treating them as tools which can still be used. No longer is any truth-value attributed to them; there is a readiness to abandon them, if necessary, should other instruments appear more useful. In the meantime, their relative efficacy is exploited, and they are employed to destroy the old machinery to which they belong and of which they themselves are pieces. […] (Derrida, 1978, p.284)

Hence, we may question unstable structures of presence by looking at their relative values to propose a new structure relevant to a particular context. Relative efficacy may be achieved through a questioning, de-centring of structures.

Let us look at a kind of cultural anthropological example, a certain group of people who perhaps suffered from abuse during childhood and did not learn ways of behaviour within certain disciplines in their community. Lacking normalisation, they are likely to follow certain actions we call crime and consequently they are punished. Abuse, the most familiar of actions for them, grounds their transcendental signified as the ideality of meaning systems and hence their ability to understand and to sense other qualities. As a result, at least two major different meanings of crime exist between two groups of people: those who are familiar with the meaning, and those who are not, that is, simply put, local community members and criminals. As there are no absolute values, this difference is multiply complicated, and self-contradictory. Yet, to bring closure to meaning our judicial system operates here with at least two different notions of scale operating between two different parties with different systemic biases. As the practices for each party's closure of meaning of an action is different, the boundaries of the meaning of such an action are diverse. The binary opposition 'criminal and lawful' is considered not to comprise a perfect or absolute value. It is rather undecidable. On the contrary, we can seek relative values between different parties.

On 5 of July in 2009, a march called, 'Crime Free Day' was conducted by a group of local community members, The Coalition Action of Public Safety (CAPS) in East Tamaki, Manukau. The anti-crime march was to remember victims of violent crimes and to facilitate permanent crime reduction. The march has been operated annually for two years and it was peacefully conducted with a series of message boards being exhibited to people passing by. The event was supported by a small crowd. The march was significant as participants differed in age, gender, race, and nation. What each participant valued varied. There were different notions of scale. There was a being-in-common without a fixed identity. Thus it had the potential to encourage participants to see the structurality of their structures.

Fig 3.1.6 Kevin Lim. *Crime Free Day I.* Photograph, 2009.

Fig 3.1.7 Kevin Lim. *Crime Free Day II.* Photograph, 2009.

Fig 3.1.8 Kevin Lim. *Crime Free Day III.* Photograph, 2009.

Fig 3.1.9 Kevin Lim. *Crime Free Day IV* Photograph, 2009.

Fig 3.1.10 Kevin Lim. *Crime Free Day V.* Photograph, 2009.

3.2 Garden, Prison and Heterotopias

(i) Garden

Throughout the history of gardens there are many different garden types, different paradigms that relate back, on the one hand, to cultivation, to climate, soil types, plant varieties and so on. On the other hand, there is another set of qualities or characteristics: social or cultural significations, colonisation and movements of peoples, understanding nature as a book or field of knowledge and so on. Hence we have the *Picturesque Garden, English Garden, Roman Garden, Persian Garden, Ming Garden, Botanical Garden* and many more. In his text, *Of Other Spaces*, Michel Foucault introduces and elaborates on the notion of heterotopias, particularly addressing the garden as such a space:

> […]The traditional garden of the Persians was a sacred space that was supposed to bring together inside its rectangle four parts representing the four parts of the world, with a space still more sacred than the others that were like an umbilicus, the navel of the world at its center (the basin and water fountain were there); and all the vegetation of the garden was supposed to come together in this space, in this sort of microcosm. As for carpets, they were originally reproductions of gardens (the garden is a rug onto which the whole world comes to enact its symbolic perfection, and the rug is a sort of garden that can move across space). The garden is the smallest parcel of the world and then it is the totality of the world. […] (Foucault, 1984, p. 48)

Foucault contrasts the heterotopic with the utopic. If utopias are a topos, a place, that is mythic and ideal, allegorical perhaps of real spaces that exist, the hetero-topia is a place that does exist, that we can go to and inhabit. However, within its bounds there is the suspension of the orthodoxy of spatial governance. Another system of rules governs its habitability. Hence we have the garden, the ship and the prison, but also the asylum, the barracks and to some extent the home. The significant point to consider in the traditional garden of the Persians is that the components of the garden were employed by their meanings. The closed universe of its meanings are in fact hetero-topic, of other spaces, not absolute but relative to the doxa of the orthodox, real though not mythic, tangible though not ideal. The identity expected as guarantee of meaning was not truth. The garden structure was provisional. Though real, it is other, leaving the question remaining as to its actuality.

When we desire something by closing the meaning of a certain quality, we are exposed to anxiety. Anxiety is formed by opposite interpretation of the meaning within the notion of scale upon experiencing different situations or contexts. It is the primordial or fundamen

tal condition of our being in as much as we live thrown into a world not of our making and make this work futurally, in anticipation and through design. Thus, as desire more firmly drives our future-past, anxiety increases proportionally. Thereby, we cultivate our worlds along with our gardens by inventing derived systems of the garden of presence. The history of gardens shows us what the stakes have been in our anxiety and desire. From *The garden that I loved*, Austin (1894) coincides the auto-affect of self-presence and the garden:

> […] A garden that one makes oneself becomes associated with one's personal history and that of one's friends, interwoven with one's tastes, preferences, and character, and constitutes a sort of unwritten, but withal manifest autobiography. Show me your garden, provided it be your own, and I will tell you what you are like. It is in middle life that the finishing touches should be put to it; and then, after that, it should remain more or less in the same condition, like oneself, growing more deep of shade, and more protected from the winds. (Austin, 1894, p. 112)

Thus, a radical notion of garden is to be the spatio-temporal field where desire and anxiety of settlement as such lie simultaneously. One thinks of Eden, paradise and the fall. Inscribed in our biblical history is rooted a fundamental anxiety of the excluded garden where the world becomes the prison-house of being without garden. In this sense every garden enacts the fundamental design for ideal completion in its failure to return us to paradise, perpetuating the scalar ratio that intimately entwines desire and anxiety.

(ii) Prison

Prisons, in some respects, share a similar language to gardens as both were conceived to control disseminations of materials, signifiers with meanings. If we conceive of the garden as a topos that aims to secure desired signifiers from anxiety, to produce a tranquil harmony out of nature and culture, out of the anxiety of drives and desire, the prison may be considered, alternatively, to be a topos that keeps anxiety under control, secured within its boundary though not producing its dissipation. As a will to mastery of anxiety, a community scales the behaviour of the Other understood as that within a community of identity that constitutes non-identity. Then, the community displaces otherness from settlement. In *Discipline and Punish* Foucault inscribed the prison and discipline:

> […] What was then being formed was a policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, its behaviour. The human body was entering a machinery of power that explores it,

> breaks it down and rearranges it. A 'political anatomy', which was also a 'mechanics of power', was being born; it defined how one may have a hold over others' bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines. Thus discipline produces subjected and practised bodies, 'docile' bodies. Discipline increases the forces of the body (in economic terms of utility) and diminishes these same forces (in political terms of obedience). […] (Foucault, 1979, p. 138)

A person's creative activities and operation are certainly limited, controlled, and disrupted by disciplinary mechanisms. If domesticity is the familiar site where creation happens, where, for example, I say "I," then domesticity is nullified by prison. A woman commits a crime, an action so named by her community. She is imprisoned and controlled by disciplines settled in the community, intrinsic to settlement as such. Disruption of domesticity for the period of detention institutionalises her such that she acts from the scale that the community so desires and contrives. We note however that the community is no less captured by its scaling norms than is the prisoner. The question of freedom in this instance is relative, not absolute. Yet, the prison, the space with strict discipline, controls fundamental creativity. Foucault (1979) suggests:

> […] disciplinary time that was gradually imposed on pedagogical practice — specializing the time of training and detaching it from the adult time, from the time of mastery; arranging different stages, separated from one another by graded examinations; drawing up programmes, each of which must take place during a particular stage and which involves exercises of increasing difficulty; qualifying individuals according to the way in which they progress through these series. […] (Foucault, 1979, p. 159)

Thus, the imposition of rules and discipline on criminals dispossesses their individual values. The cultural and personal values are replaced with unfamiliar values within a particular spatio-temporal field. As a noteworthy example, the *Panopticon* by Jeremy Bentham in 1785 operated precisely to impose discipline on individuals and replace their familiar spatio-temporal field with the unfamiliar. The *Panopticon* is a circular prison with its centre occupied by a warden. The inmates are housed along the edge of the circular building while they are observed by the warden or inmates on the other side of the circle. Foucault (1979), comments on the effects of the *Panopticon*:

> Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of

> power. So to arrange things that the surveillance is permanent in its effect, even if it is discontinuous in its action that the perfection of power should tend to render its actual exercise unnecessary; […] (Foucault, 1979, p. 201)

The tension of surveillance strongly exists within the field. It always controls inmates' creativity and disrupts domesticity. So, it effectively seeks to discipline them according to the notion of scale settled by the sentencing community. Thus, prison is that spatio-temporal field where communal desire and anxiety of settlement lie simultaneously. Moreover, it is structured to impose discipline on both parties, that is to say, the prisoner and yet-imprisoned members of the community.

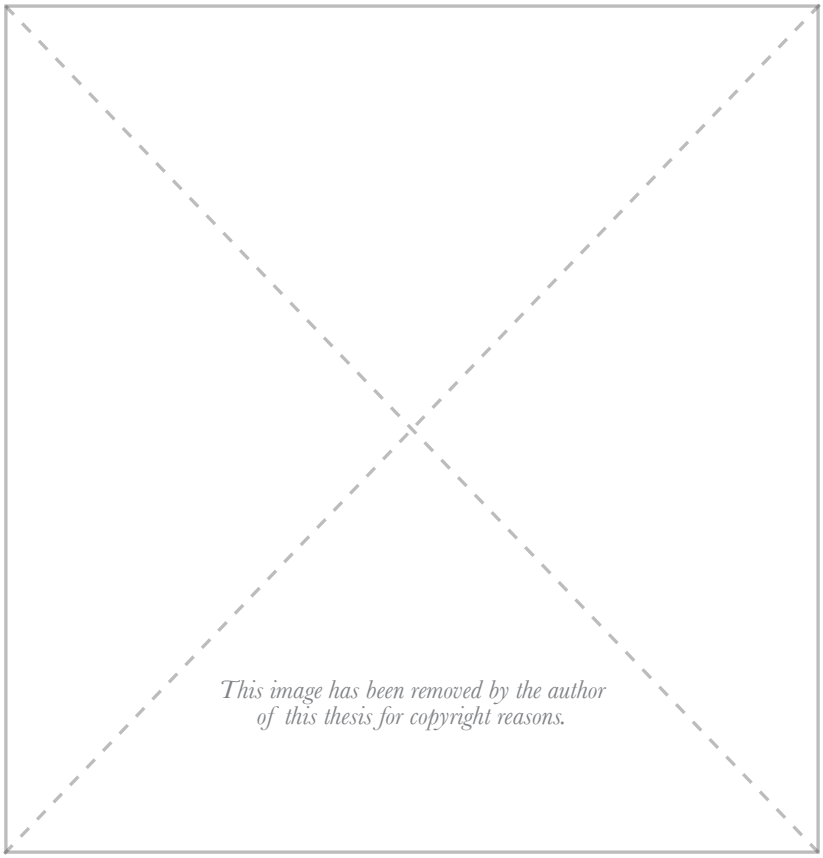


Fig 3.2.1 Jeremy Bentham. *Plan of the Panopticon.* Ink drawing, 1791.

(iii) Heterotopias

As communal desire and anxiety of settlement are embedded in the notion of prison, it is also expected that the non-imprisoned members of a community are controlled effectively. As a particular group within a community, that is to say those who undertake the responsibility for sentencing, have closed the meaning of a certain quality for settlement and as they claimed this meaning to hold certainty, this effect of the transcendental signified may also restrain creative activities of the remainder of a community. The settled notion of scale, the ruling uncertainty of knowing, controls the Other as potential or creative activities that are yet to come. The notion of scale, 'a system of proportion' assists us to make a relationship between two or more entities. Yet it is assumed that the settlement is influenced by *the set of relations*. Foucault (1967) notes:

> […] we do not live in a homogeneous and empty space, but on the contrary in a space thoroughly imbued with quantities and perhaps thoroughly fantasmatic as well. […] We do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be coloured with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another. (Foucault, 1967, p.47)

Foucault (1967) further argues about the relations acting on us in employing the notion of *Heterotopias*. As we have mentioned earlier, if the notion of Utopia infers an unreal space, Foucault explains that *Heterotopias* are sites where virtual spaces are perceived behind the real. There are two main types of heterotopias: 'crisis heterotopias', like the boarding school where young men were militarily trained in nineteenth century, which are diminishing today and 'heterotopias of deviation' like prisons or retirement homes where behaviours do not coincide with everyday norms. Moreover, Foucault stresses that a prison, though not freely accessible, nonetheless has significant influence on the space around it. An effect of sentencing in fact is to strengthen normative requirements precisely for those who are so-called free members of a community. It thus results in changing their behaviour, in scaling them to required norms. Heterotopias, the unreal or yet-to be-experienced space beyond real spaces of settlement, drive desire for familiar space, thus thought as community identity. *The set of relations* or 'the multiple series of relationships related to a certain quality' configure the meanings in a particular community. Thereby, the control of community happens in the systemic apportioning of the notion of scale. In this sense, scale, like power for Foucault, is not a substance and is not possessed by individuals. Yet the community precisely as its effect may possibly exclude individual creativities.

3.3 Undecidable

Perhaps there may be subjectification. Those in the community who sentence, that is to say, the government, its judicial authority or institution, lead and settle the notion of scale within a community, but do not hold truth as absolute value. As different notions of scale with different biases are grounded in our abilities and affects, the notion of scale settled within the community will be including systemic biases too. The notion of scale itself offers the source of ignorance or conflict. We can discuss this in reference to the Japanese film, *Rashomon* (1950) directed by Akira Kurosawa. We see in this film how the subjectification of the notion of scale is suggested. Briefly, there is the murder of a Samurai while he is rescuing his wife from bandits. A series of witnesses observe this event. Their stories are told in the courts but the stories are contradictorily narrated according to their points of views. The recollections of the same event are told through differing notions of scale. It is suggested that the uncertainty of knowing held by the notion of scale brings about subjectification. Desire and anxiety settled in the community may contain biases in different modalities of being. Thus, there is a fundamental question as to whether the notion of justice, which thrives along with the history of settlement of a community, can hold absolute value. Is justice absolute? From the debate between Foucault and Chomsky (1971), *Human nature: Justice versus Power,* Foucault (1971) speaks of biases in the notion of justice and how it is used to control community:

> […] that power is localised in the hands of the government and that it is exercised through a certain number of particular institutions, such as the administration, the police, the army, and the apparatus of the state. One knows that all these institutions are made to elaborate and to transmit a certain number of decisions, in the name of the nation or of the state, to have them applied and to punish those who don't obey. […] it seems to me that the idea of justice in itself is an idea which in effect has been invented and put to work in different types of societies as an instrument of a certain political and economic power or as a weapon against that power. But it seems to me that, in any case, the notion of justice itself functions within a society of classes as a claim made by the oppressed class and as justification for it. (Chomsky & Foucault, 1971)

Hence, Foucault suggests a notion of justice that the community insists on and is believed to have systemic biases that exclude. However, Chomsky (1971) suggests in a more humanist vein:

> […] I think it's too hasty to characterise our existing systems of justice as

> merely systems of class oppression; I don't think that they are that. I think that they embody systems of class oppression and elements of other kinds of oppression, but they also embody a kind of groping towards the true humanly, valuable concepts of justice and decency and love and kindness and sympathy, […] (Chomsky & Foucault, 1971)

Thus justice does not hold any absolute value and it is a hitherto known ways of controlling various events while the community tries to settle. This notion of justice may possibly be appropriate for a community but it still limits individuals' fundamental activities. Chomsky (1971) notes: "our concept of human nature is certainly limited; it is partially socially conditioned, constrained by our own character defects and the limitations of the intellectual culture in which we exist." It will not be possible to propose any perfect system without bias. A hitherto known concept of human nature or the notion of justice still contains its systemic bias. Nothing is absolute and stable. Every proposed system will be derived according to the meanings we have closed down through the notion of scale. The ideal system or truth will remain undecidable in as much as it appears at all.

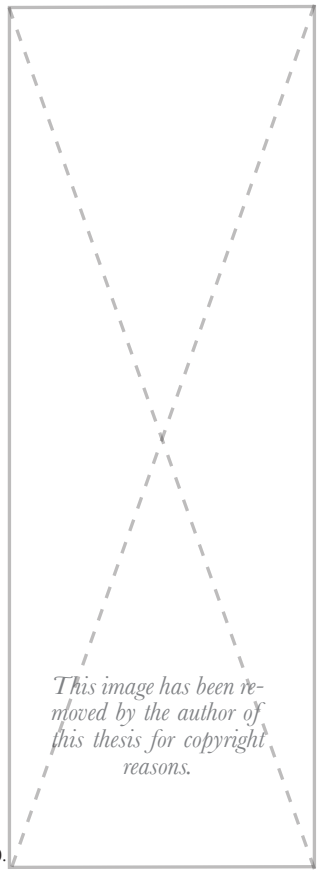


Fig 3.3.1 Daiei. *Rashomon.* Painting, 1950.

4.0 Methodology

We have suggested that desire is the essence of scale. It allows us to bring closure to the meaning of a quality. Settlement, making room for living, is assisted by the notion of scale, without recognising the uncertainty of knowing, the source of blindness and deafness being held within the notion too. The essence of scale, the centre of the structure does not hold absolute value or truth. Furthermore, no system can be perfect or holding of truth and it is impossible to eradicate systemic biases. As Derrida (1978) has suggested, preserving the structure as an instrument, to undo the locus of truth and delays the transcendental signified, this Master's project employed the notion of scale as an instrument. The radical notion of garden and prison as *heterotopias* is considered in order to disseminate the question of undecidability with respect to community. Moreover, the instrumentality of these notions influences the design process to orientate our perspectives to the constituent phenomena of community. Then it seeks to evaluate different systems as instruments that cause or are embedded in these phenomena. The relative values of systems are sought to propose a scheme that may concern social phenomena between different community identities, which is to say in this project two judicially different parties, the prisoners of ARWCF and residents of Wiri.

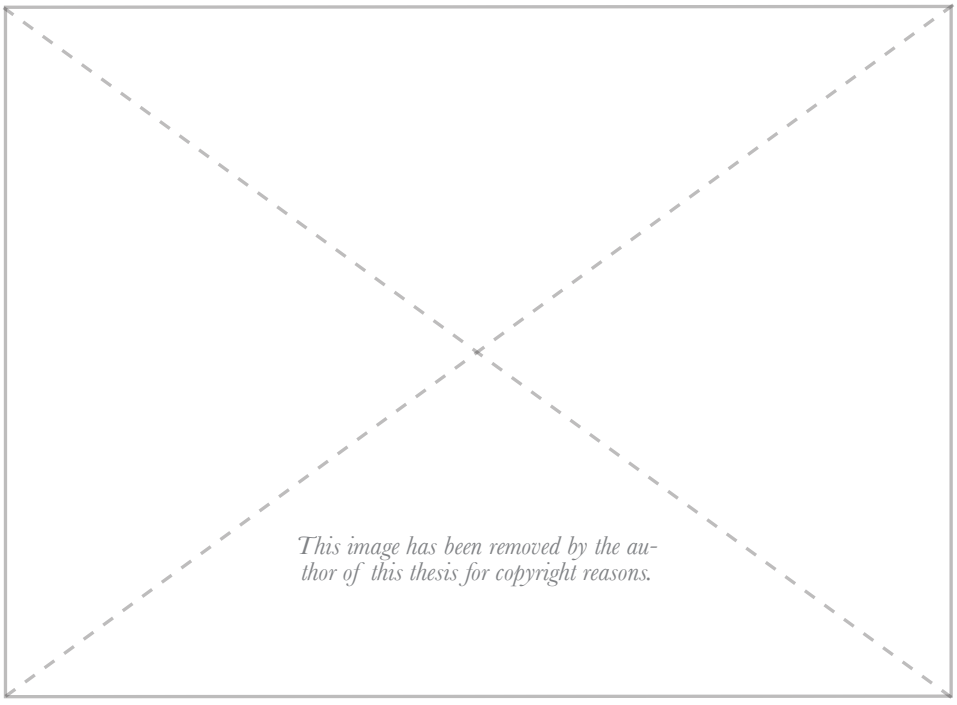


Fig 4.0.1 Auckland Council. *Counties and Manukau District.* Aerial photograph, 2009.

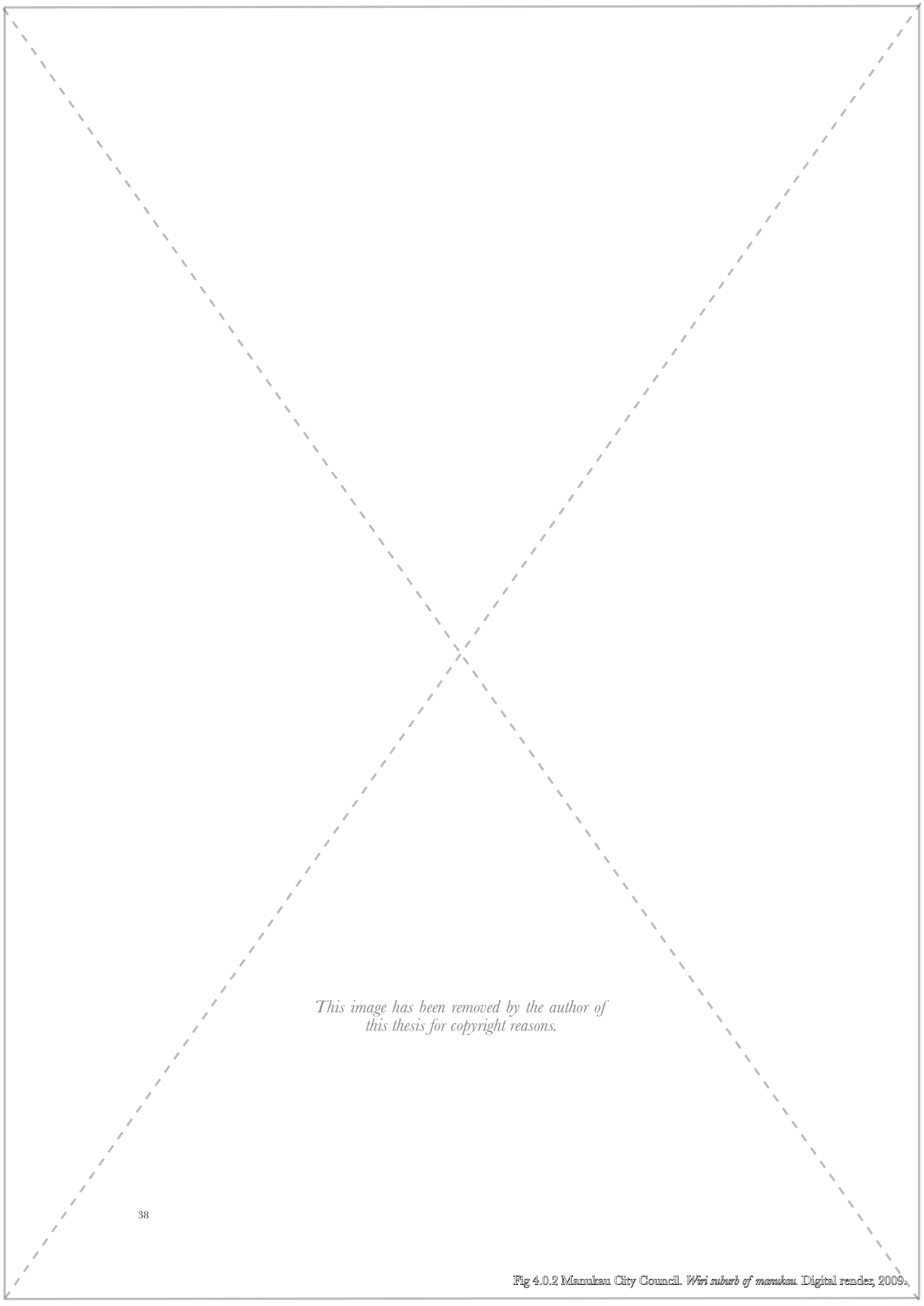


Fig 4.0.2 Manukau City Council. *Wiri suburb of manukau.* Digital render, 2009.

The design process has its beginnings in conceptually regarding these two judicially different parties as occupying different gardens. As desire and anxiety of settlement lie simul taneously in spatio-temporal field, the prison and residences are regarded as gardens with differing degrees of imposed discipline. The design process then locates its focus, on the one hand, on the fact that prisoners will later be displaced back to their residences. On the other hand, it is assumed that not-imprisoned members of the community are not prepared to embrace them back due to systemic biases. Even if the prisoners are disciplined by the desire of the community, as the desire also contrarily accustoms the not-imprisoned members, the systemic biases are likely to be retained. The not-imprisoned members of the community cannot access the prison, the *heterotopia* nor can they see how they are disciplined. The justice system may lack consideration of the moment when both parties meet. It is obvious that there are physical and psycho-analogical boundaries between these two different gardens. As no system holds the truth, the seeking of relative values between systems, including the justice system, is encouraged. The design process explores the ways of arranging varied boundaries to engage these communities with less conflict while an openness of relations with other parties is equally supported.

In one of its approaches, the design project seeks to propose interlocking structures that intervene towards the Other. It includes the extension of an axis for revealing the uncertainty of knowing. The notion of scale is de-centered by exposing the anxiety of both parties. Additionally, a series of voids is explored as the mediums by which the question the undecidability is approached. These voids constitute a series of modalities:

- Un-occupiable spatial separator that is neither inside nor outside
- Constituting a medium to communicate and to open up a series of engagement
- Revealing chance as the recognition of orientation
- That which reveals the design's tectonic imperatives.

In order to propose a certain degree of ambiguity, the design process works with statistics that document social phenomena related to the site. Analysis of these statistics may initiate the beginning of a wave of change for these social phenomena. The design process focuses particularly on a group of people who are sentenced to Community-Based Sentences because of the low seriousness of their crimes. This group is neither strictly inside prison nor entirely free of prison's disciplinary system. This group is located in the community though not entirely free of the systemic biases of community settlement. They are sentenced to serve the community rather than be periodically displaced from their residences. With direct reference to this punishment, it is critically important to question its boundaries in order to find other relatively effective activities as I believe they are in the position where they can perceive the relative values between two different parties, prisoners in ARWCF

and the residential community of Wiri. The design aims to generate activity that supports interactive communications between parties. Undecidability of the notion of scale is to be questioned. This design process particularly refers to *grafting* as the allusive term by which prisoners and those on community-based sentences can work together and by which affective outcomes can be circulated throughout the community. Thus, in the manner of a grafting that produces hybridity, a degree of ambiguity may be proposed for locating and understanding social phenomena in the community in more persuasive manner, that is to say, by design. *Gardens of the Other* is to suggest an interactive scheme with interlocked structures that intervene toward the other. The boundary of the garden is proposed at the other's garden. The garden is to be centred at the other but it is only visible through the other.

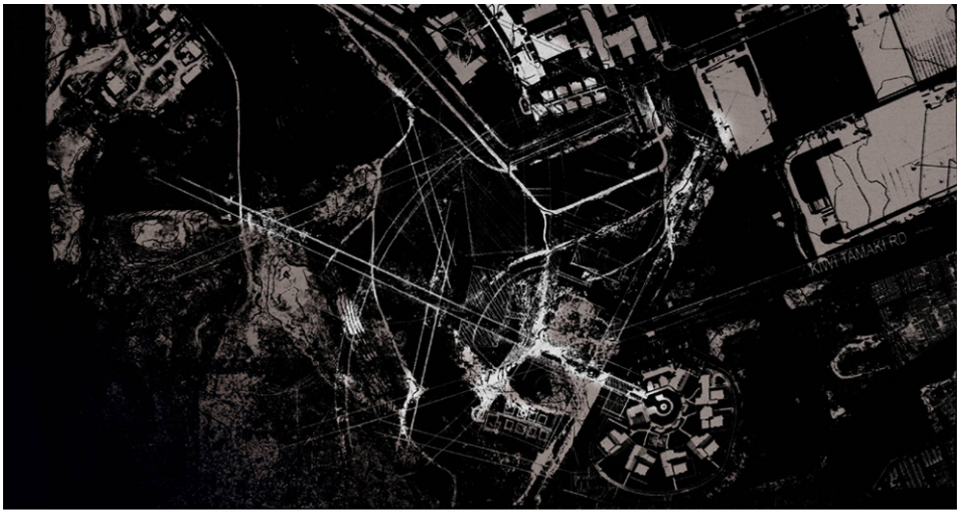


Fig 4.0.3 Kevin Lim. *Initial sketch of master-plan for Gardens of the Other I.* Pen drawing and photograph, 2009.

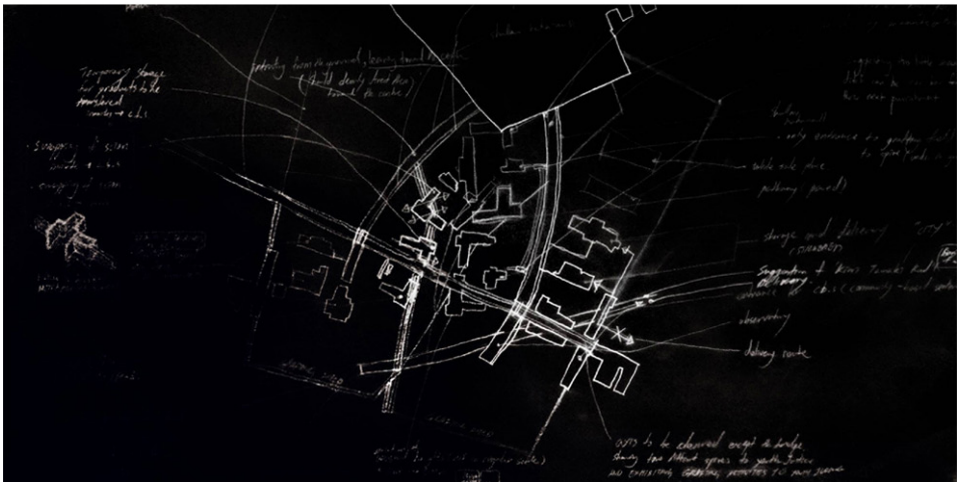


Fig 4.0.4 Kevin Lim. *Initial sketch of master-plan for Gardens of the Other II.* Pen drawing, 2009.

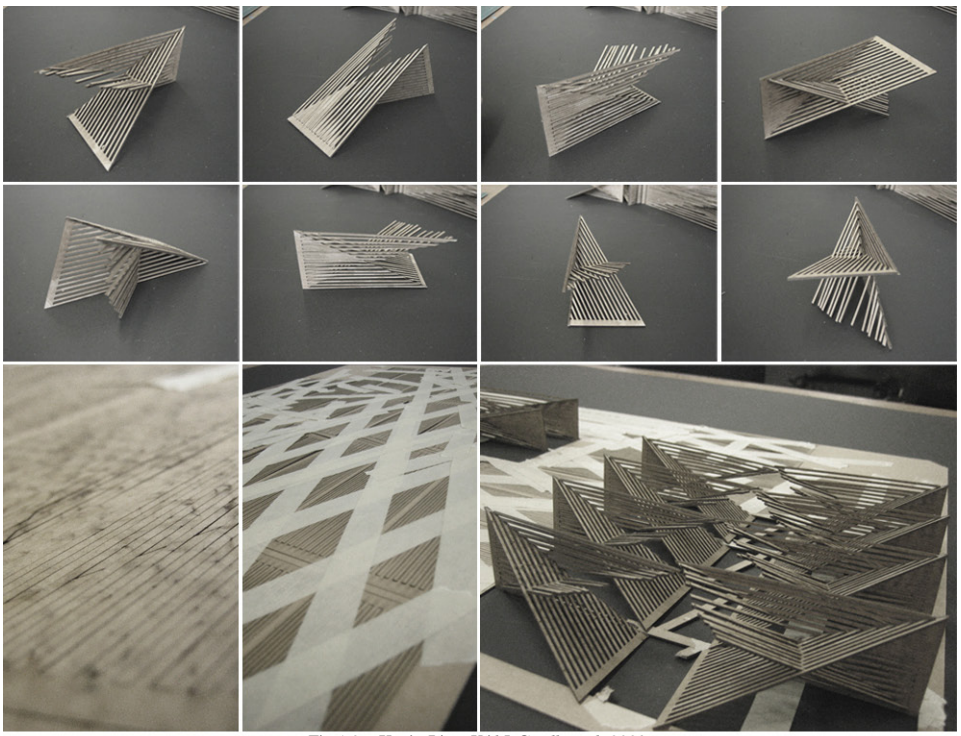


Fig 4.0.5 Kevin Lim. *Void I.* Cardboard, 2009.

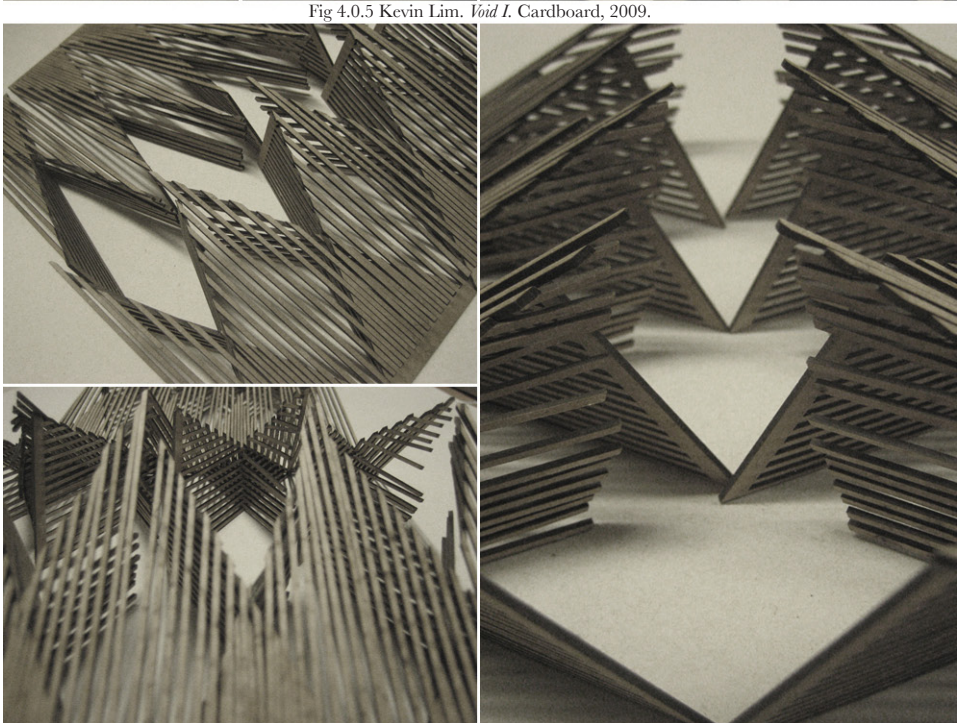


Fig 4.0.6 Kevin Lim. *Void II.* Cardboard, 2009.

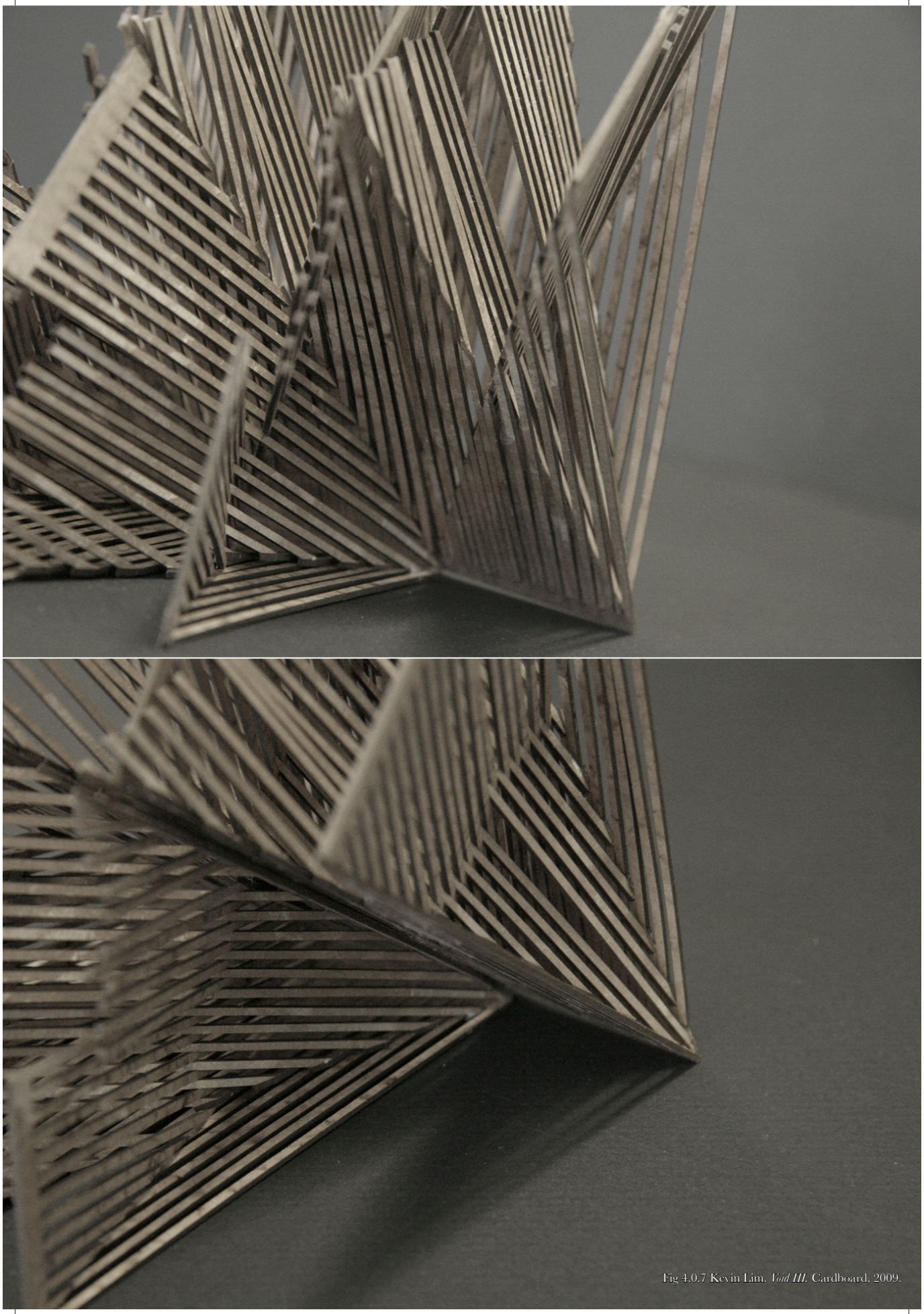


Fig 4.0.7 Kevin Lim. *Void III.* Cardboard, 2009.

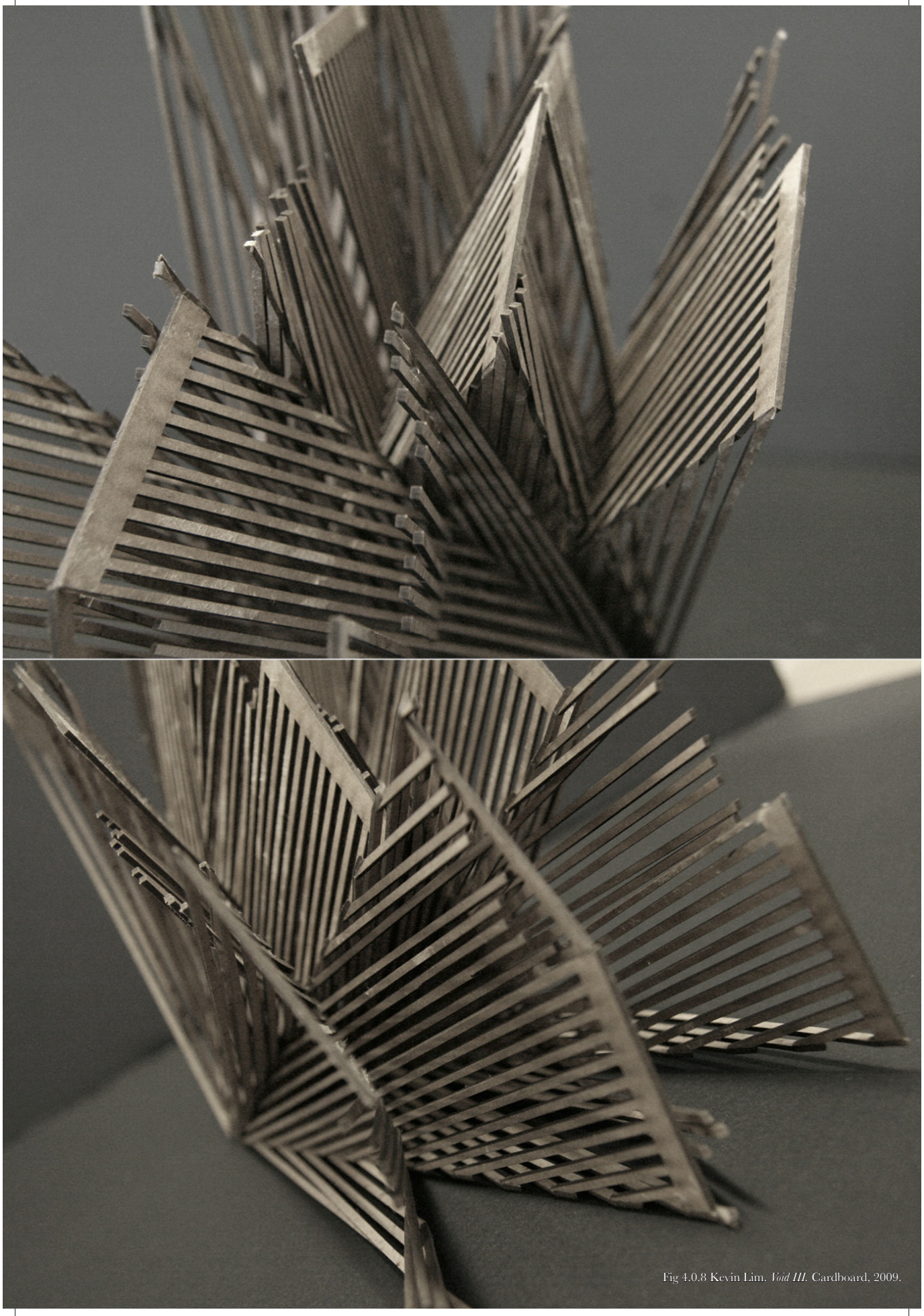


Fig 4.0.8 Kevin Lim. *Void III.* Cardboard, 2009.

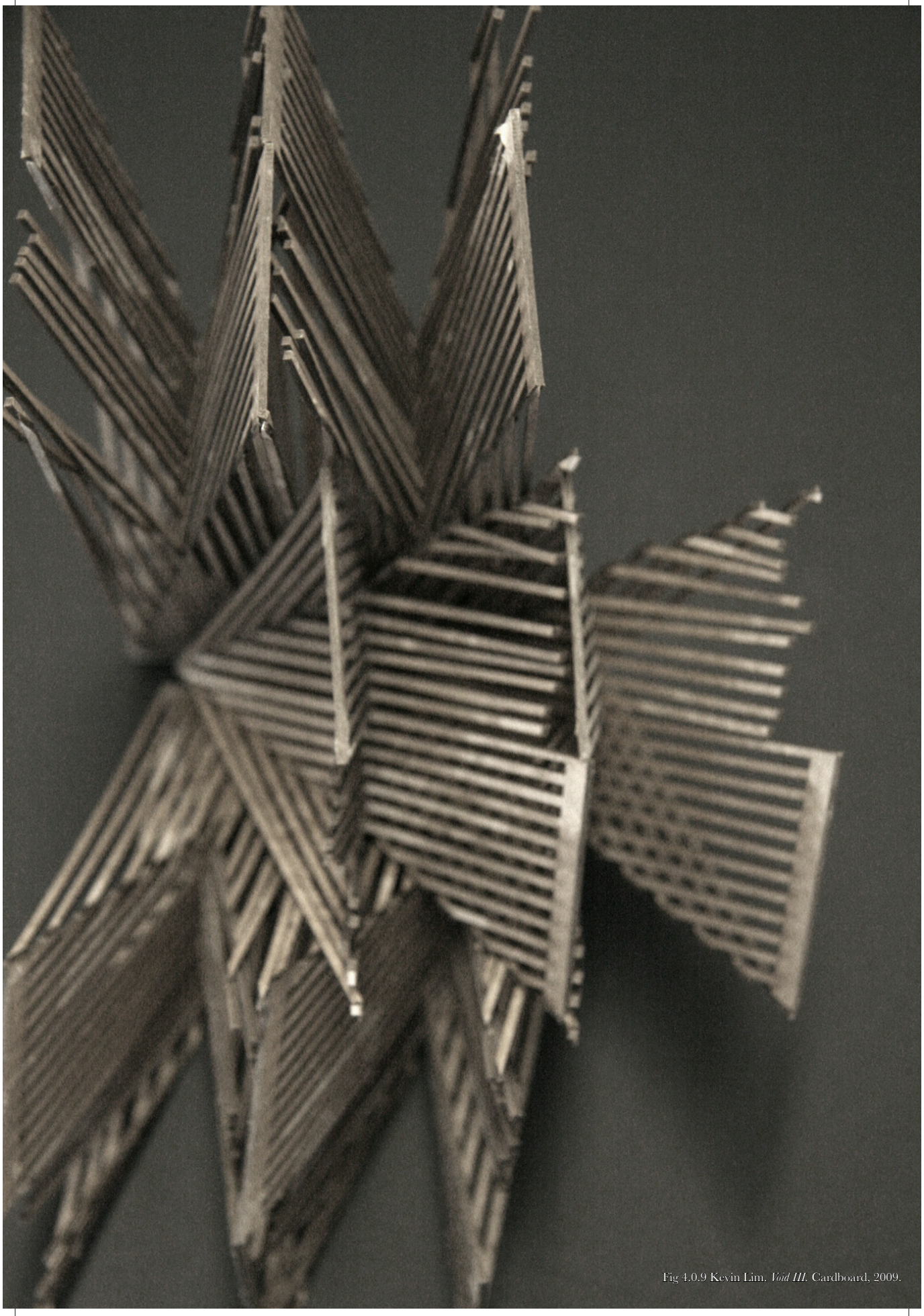


Fig 4.0.9 Kevin Lim. *Void III.* Cardboard, 2009.

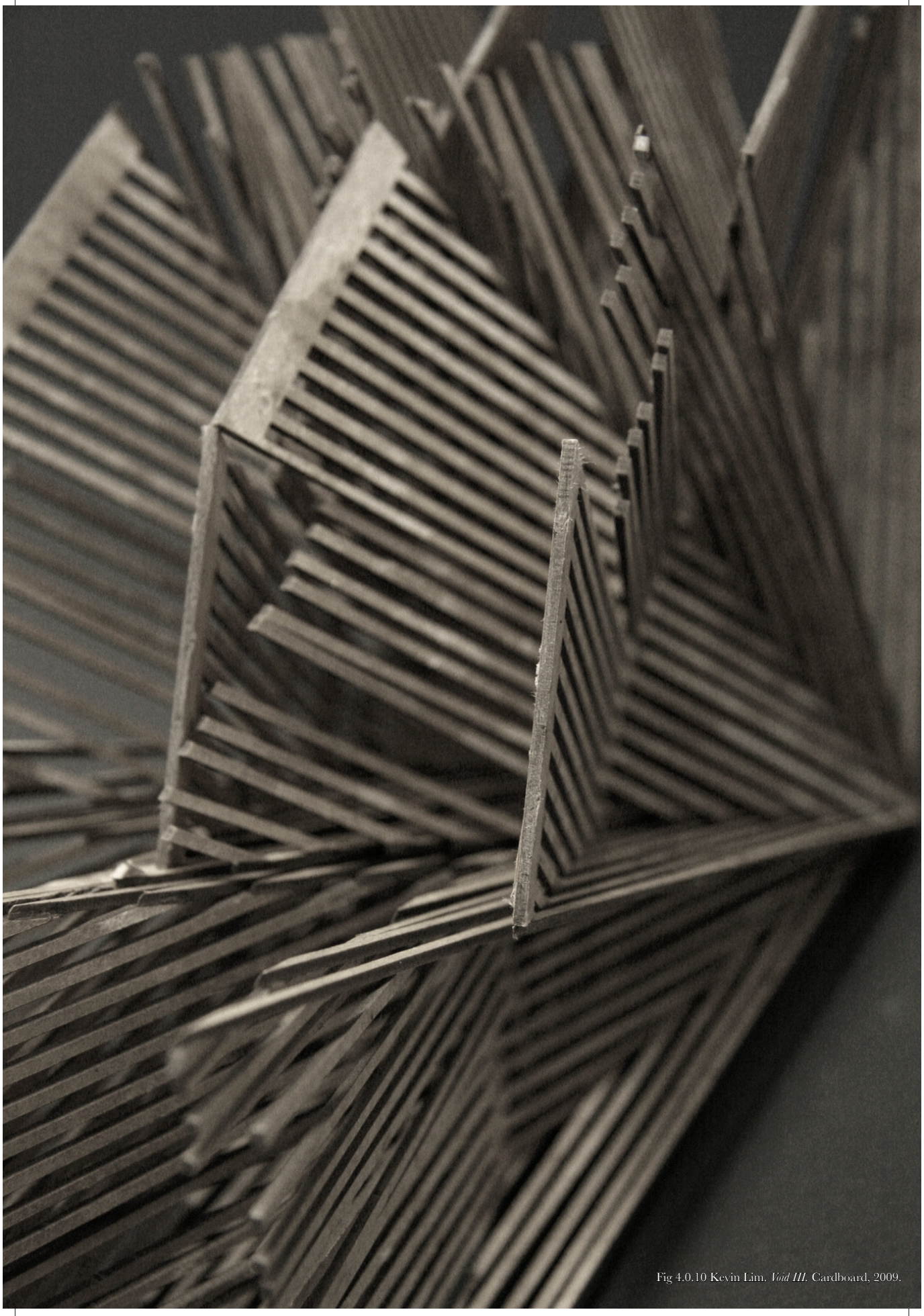


Fig 4.0.10 Kevin Lim. *Void III.* Cardboard, 2009.

5.0 Design Process

Throughout the Master's projects I have engaged with a broad field of supporting literature from different disciplinary backgrounds: linguistics, anthropology, philosophy, architecture, and film. They have significantly supported me to push the boundaries of design thinking. Derrida's understanding of *deconstruction* has been influential to question the possibility of seeking relative values of different systems. Moreover, architectural works as design precedence or case studies have been beneficial in orientating me to engage with design practices.

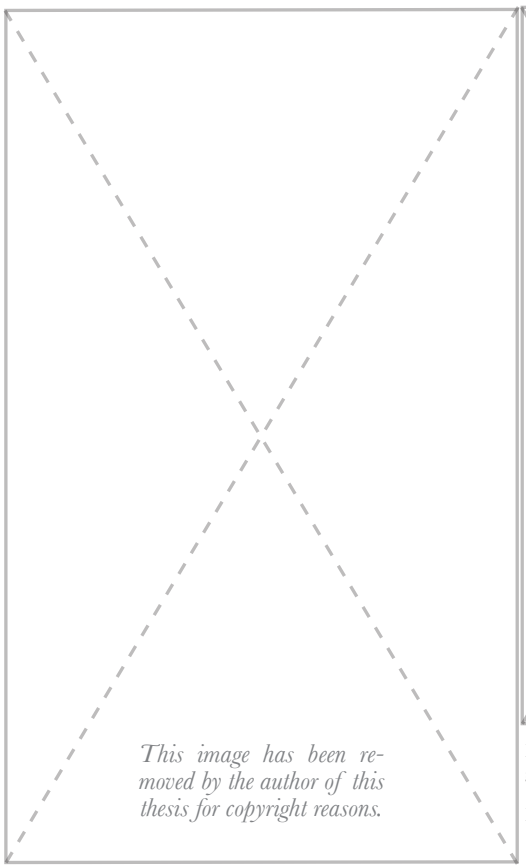
5.1 Design Precedents

The project by Shusaku Arakawa and Madeleine Gins, *Site of Reversible Destinies* in Yoro Park, Gifu, Japan opens a thinking on the radical possibility for garden design. The project opens new horizonal vistas with its odd constructions and crooked paths on uneven ground. The site encourages visitors to encounter diverse experiences through the unfamiliarly of its proposed spatial elements. Upside-down couches crash with kitchen units, roofs with tiles, district maps on the walls, and unusual small hills are laid in the massive oval garden. They all work together to subvert users' perception physically and conceptually. Arakawa comments:

> You might say what we are doing is trying to create another ground, another surface on which to exist. The world has only one natural ground or horizon. We construct another one to form a different, artificial horizon within nature. Why? Well, all our feelings and emotions ultimately converge upon a single, existing horizon. By creating a second horizon, or better yet many more, we can be released from the out-of-date moral values or obsolete structures of common sense that accumulate on the ground-surface we normally exist on. We'd be truly free to develop potentially more fruitful and expansive moral values. Poets and philosophers have said much about the possibility of such a world. But theirs is a world of words and ideas, without shape or colour or weight. Theirs is a fiction, no matter how wonderful. (Arakawa and Gins p. 12)

We recognise in *The Site of Reversible Destiny* a project like our own that works with weight, colour and shape more than it does with words and yet wants to affect new horizons for

living. Arakawa asks, in the inventing of new horizons what if we "were to lose our balance and become like infants again?" (12-13). This question is posed elsewhere in another architectural project concerned with losing one's balance, this time in losing rational order. It becomes, as another garden project my other key design precedent. As this Masters project has been considerably influenced by Derrida's invention of *deconstruction*, we refer to Bernard Tschumi's *Parc de la Villette* in Paris, France. La Villette was constructed in the early 1980s as an enormous urban park with thirty-five follies. The *follies* are spread around the whole park at every 120m in a grid formation. As structures with weight, colour and form, Tschumi derived these follies with no intended programme, with no closure to intended meaning, with the suspension of a transcendental signified. Moreover, the park, in the complex programme of circulation, landscape and pavilions, was formed in the arbitrary superimposition of each of these three elements rather than in the rational determination of their mixture. Parc de La Villette opens, like the Site of reversible Destiny, new horizonal surfaces that destabilise our familiarity with landscape and architecture.



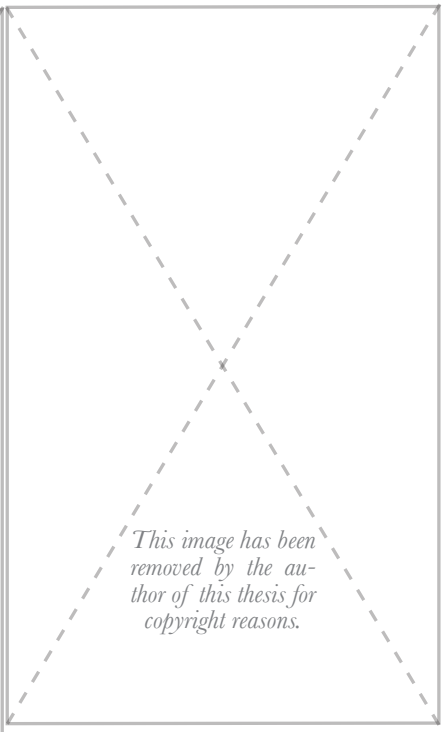


Fig 5.1.1 Arakawa & Gins. *Site of Reversible Destiny.* Photographs, 1995. (Left)

Fig 5.1.2 Bernard Tschumi. *Parc de la Villette.* Drawing, 1982. (Above)

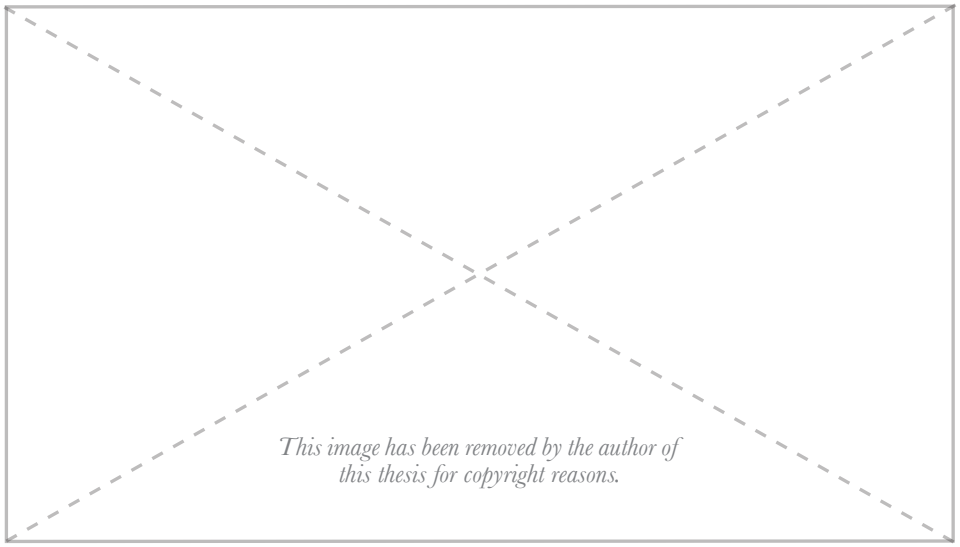
5.2 Site Analysis

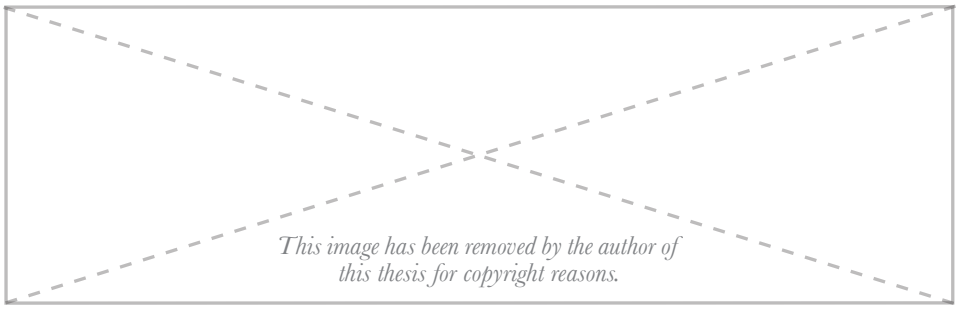
The site for *Gardens of the Other* is located on government owned land that is adjacent to Auckland Region Women's Corrections Facility, Mt Wiri, the Youth Justice Facility and a series of factories in the Wiri suburb of Manukau City. Site access is via Hautu Drive or Kiwi Tamaki Road but is restricted, as the land constitutes a security zone for the prison and youth justice facility. Initially I discuss the broader environment of Manukau City with respect to criminal activity, then the specific site context with respect to the ARWCF and the community-based programmes that have been established. I then suggest how the implementation of *Gardens of the Other* will affect the current situation.

(i) Manukau City and Crime

It is important to consider the relationship between the site and Manukau City prior to active engagement with the site in terms of the scale of those who have been displaced to correctional facilities, the ARWCF or Youth Justice. Statistics New Zealand (2008) indicates that Manukau City is the third largest city in New Zealand with 361,900 inhabitants. It is divided into seven wards: Botany-Clevedon, Howick, Otara, Pakuranga, Mangere, Papatoetoe, and Manurewa. Manukau City consists of a wide diversity of ethnic groups, including Maori, Samoan, Tongan, Indian, Asian and European. It is a multi-cultural city but there are also cultural and monetary crashes and different levels of crime. Statistics New Zealand (2009) reports that the number of offences in the Counties and Manukau District has increased from 14,919 to 22,709 between 1994 and 2008 while the number of offences in New Zealand has increased from 188,802 to 221,806 for the same period. This suggests that the number of offences for Manukau has increased 52.2 percent while there was only 17.5 percent increase throughout New Zealand. Crime has increased by a factor of three. The 2005 Comttmissioner Report for Counties and Manukau District crime statistics for 2004 suggests that the most prevalent crime in the district was "dishonesty." This includes burglary, car conversion, fraud, receiving stolen property and theft. There were approximately 580 recorded incidents of "dishonesty" per 10,000 people in comparison with a total of 967 recorded offences. To be specific , there were 246 recorded thefts per 10,000 people. That is to say, 59.9 percent of recorded offences were in the category of dishonesty and 42.4 percent of dishonesty was theft.

In comparison, Statistics NZ (2005, 2009) reports that there were 32,160 recorded thefts in New Zealand in 2004. It means that there were 81 thefts per 10,000 people throughout New Zealand in 2004. Thus the number of thefts in Counties and Manukau District was 3 times more than for other districts. Moreover, according to Statitics NZ (2009), the number of offences by women in Counties and Manukau District has increased from 2,830 to





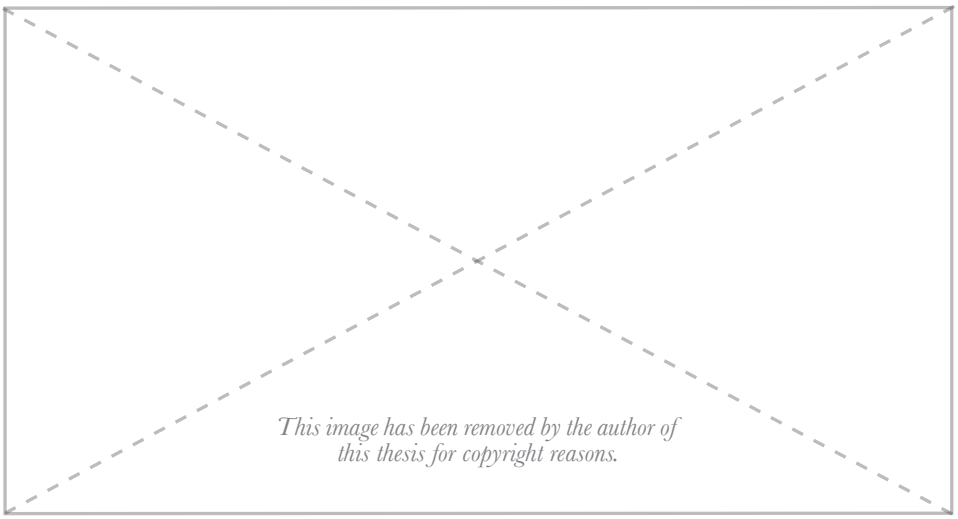


Fig 5.2.1 Statistics NZ. *National annual apprehensions for the latest calendar years.* Digital document, 2009.
Fig 5.2.2 Statistics NZ. *Counties-manukau district annual apprehensions for the latest calendar years.* Digital document, 2009.
Fig 5.2.3 Office of The Police Commissioner. *Counties-manukau district crime statistics.* Digital document, 2005.

4,553 between 1994 and 2008 while it has increased from 35,825 to 44,366 throughout New Zealand. That is, it has increased 60.8 percent while only 23.84 percent nationwide. The Ministry of Justice (2009) notes that if offenders are between 14 and 17 years they are considered too vulnerable to be in prison and are transferred to Youth Justice regardless of their gender. On the other hand, adult offenders are mostly imprisoned and female prisoners are accommodated by three women's prisons in New Zealand. Auckland Region Women's Corrections Facility, which is opened in 2006, is one of the three.

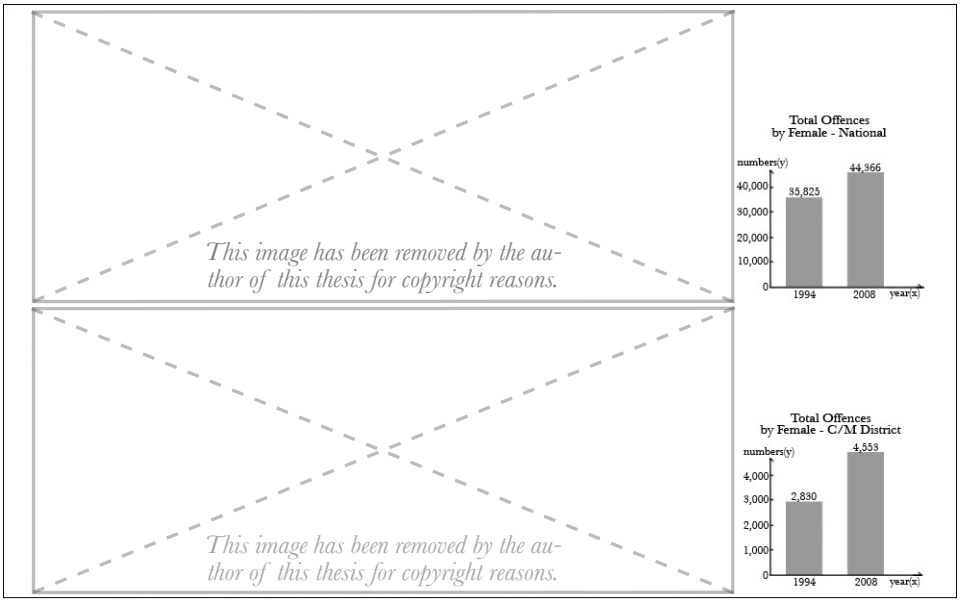


Fig 5.2.4 Statistics NZ. *National annual apprehensions for the latest calendar years.* Digital documents, 2009.
Fig 5.2.5 Statistics NZ. *Counties-manukau district annual apprehensions for the latest calendar years.* Digital documents, 2009.

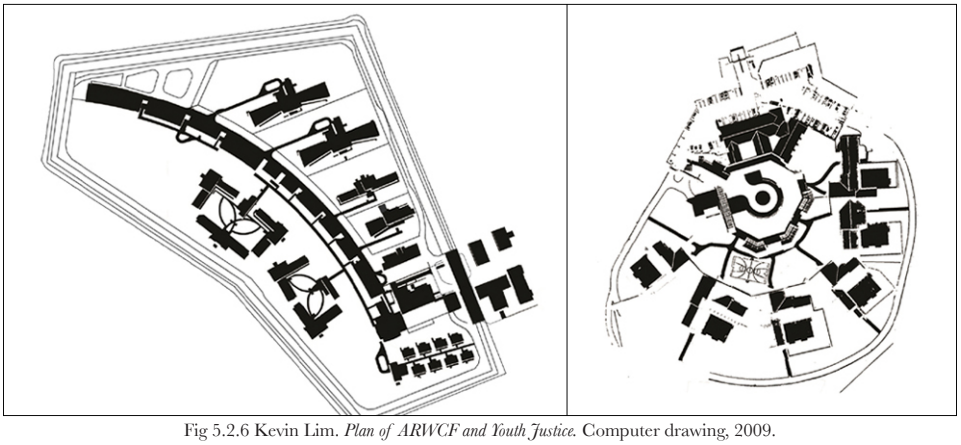


Fig 5.2.6 Kevin Lim. *Plan of ARWCF and Youth Justice.* Computer drawing, 2009.

(ii) Site Contexts

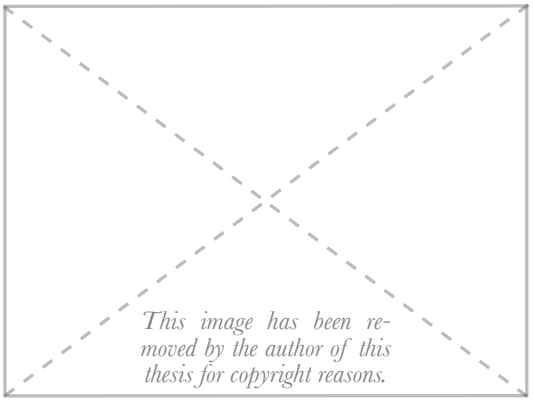


Fig 5.2.7 Ingolfson. *Mount Eden Prison Frontage.* Photograph, 2007. Wikipedia.

Most people would think of prison as a place where high walls, steel bars, and razor wire securely detain criminals in one fixed place. There are in fact many prisons configured in this stereotypical way we associate with the prison in Auckland's Mt. Eden. However, the Auckland Region Women's Corrections Facility is designed according to a different schema. Corrections (2009) notes that it is located in an old quarry site and detains female offenders classified as minimum to high-medium security prisoners, with 286 beds. The prison consists of three major sections. There is one central building designed as a spine running across the site that joins and divides two perimeter sections. It offers a series of workshops and common facilities, such as a library. The right side of the building consists of accommodation units for high-to-medium and high security prisoners while the opposite side of the central building consists of accommodations units for low-security prisoners. The central unit provides educational and professional programmes to help prisoners to be re-integrated into the community with less difficulty. Motivational programmes and cognitive-behavioural programmes are provided as well as facilities for preparation to re-enter the workforce in the community. All prisoners are assessed carefully and are able to circulate within the institution according to their security classification and risk rating. Auckland Region Women's Corrections Facility is currently trying to provide a simulated residential environment for prisoners who are about to be released through 8 self-care units. It is effective as it models the upcoming experience in the community. Former Prison Manager, Jeanette Burns (2007) suggests:

> Highly structured regimes that take away all choice are not good for people when they return to the community, so it's important that some responsibility lies with the prisoners, instead of staff making day-to-day living decisions for them. […] (Burns, 2007)

Although there is the programme for living in self-care units, it only takes place within the structure, within the prison. It does not present a clear image to the communities of Wiri or beyond how prisoners are working to be re-integrated to the community. Corrections (2009) also offers a programme "Release to Work" which allows minimum-security prisoner to work in the community, outside the prison. It is an arrangement established between a particular prisoner and employer. Scale-biased perception towards released prisoners who finished their sentence still remains at the local community level.

Fig 5.2.8 Kevin Lim. *Mount Wiri and ARWCF on Hautu Drive.* Photograph, 2009.

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Fig 5.2.9 Correctional Department. *Our new prisons: designed to change lives.* Photographs, 2007.

(iii) Garden Projects

Corrections (2009) always seeks to develop public safety by working to reduce re-offending. There is evidence that a significant number of those released from prison, who acquired work experience while in prison had less probability of re-offending. As an active approach, The Prisoner Employment Strategy (PES) was initiated in July of 2006. It aimed to increase the number of prisoners working in industry-based employment and planned to implement this for 40 to 60 percent of the prison population by 2010. Referencing a successful example, Corrections (2007) reported that Waikeria Prison had launched a scheme to provide an opportunity for prisoners to work within a garden, receiving horticultural training by qualified instructors. The prisoners could work towards obtaining a NZQA National Certificate in Horticulture so it would assist them to have a better chance of being employed on release. It stressed the fact that prisoners were employed on their release and there was a much lower incidence of re-offending. The community as a whole benefitted as a result. The Waikeria prison unit manager remarked: "A long-term benefit of the programme is that prisoners will gain the confidence to produce food for their families when released from prison." Baker (2007)

There was a similar project in San Francisco in 2002. It was initiated through the determination of Catherine Sneed, a jail counsellor with a project aptly named "The Garden Project." Sneed (2002) notes that the project was aimed to give the Garden Project apprentices a change in the cycle of crime as more than half of the paroles returned to jail within a year. Cleef (2002) described the project as one that successfully enabled participants to learn the required-attitude to work in industry as well as providing gardening skills. The programme provided the education and experience in growing and havesting vegetables. There were more than 4,300 ex-prisoners employed in the Garden Project while it encouraged thousands of prisoners to participate in a 12-acre garden in San Bruno. Hennessy (2002) recounted that the project was greatly effective as it reduced recidivism rates from 55 to 24 percent. A series of successful garden projects have been implemented as they address the significant issue of rehabilitation. However, within New Zealand correctional facilities this only happens between a particular prisoner and an employer. Scale-biased perception towards released prisoners who complete their sentence still remains within the community. Hence current programmes still don't acknowledge that different notions of scale exist in the community. If we want to be free from crime in the community, we should be actively engaged with the rehabilitation of prisoners while we bear in mind the impossibility of the goal that we are trying to achieve. Again, from the debates about 'Human Nature' (Chomsky & Foucault, 1971), Chomsky insists that,

> […] if we are thinking of social transformation or social revolution, though

> it would be absurd, of course, to try to sketch out in detail the goal that we are hoping to reach, still we should know something about where we think we are going […]. (Chomsky & Foucault, 1971)

It is important that the project *Gardens of the Other* should be situated *between* two parties in order to encourage engagement of both. Thus, it would tolerate a chain of activities or a cycle of production of commodities that would circulate in general as multiple moments of exchange between communities. It should be set to assist the formation of an intimate relationship between the parties while the differences between diverse notions of scale are being recognised and becoming familiarised. According to the inspirational introduction of the book, *Landscape and Power*, W.J.T. Mitchell (1994) ask us to regard landscape as a process by which social and subjective identities are formed rather than an object to be seen or a text to be read. That is to say, think of it as "verb", not as "noun". *Gardens of the Other* is conceived for participants in the uncertainty of knowing, those engaging the undecidability of meaning and the impossible possibilities of knowing the other.

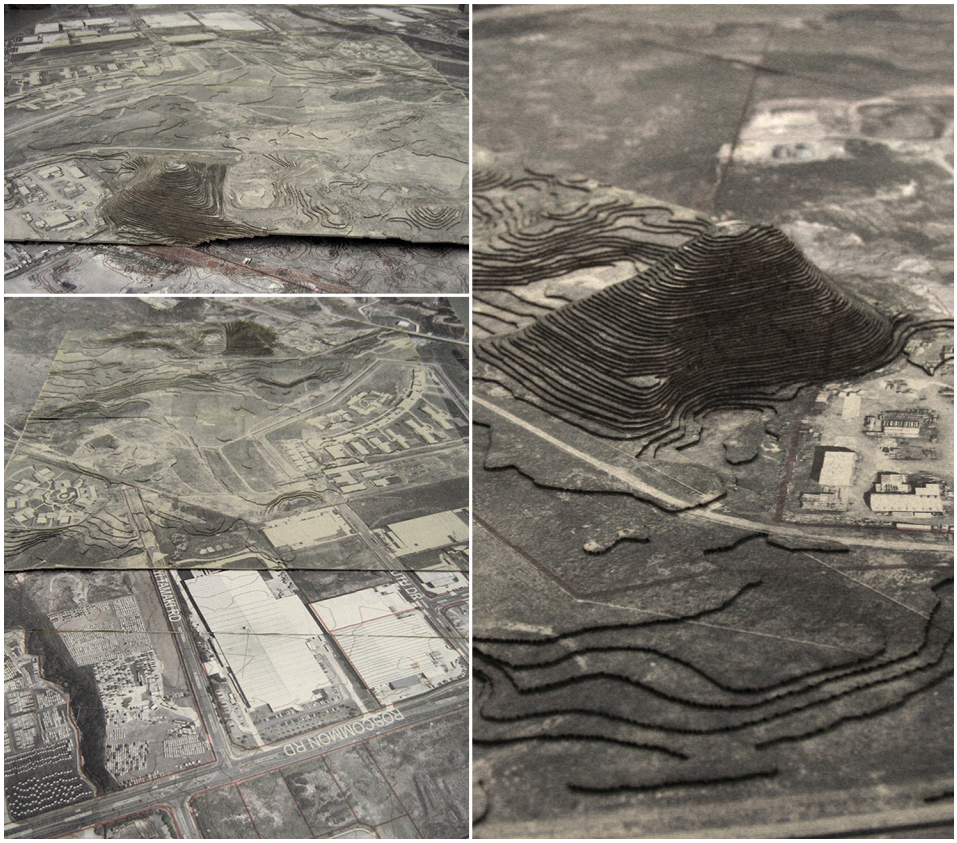


Fig 5.2.10 Kevin Lim. *Contour model of the proposed site.* Cardboard, 2009.

Fig 5.2.11 Kevin Lim. *Panoramic view of the proposed site.* Photographs, 2009. (Top)
Fig 5.2.12 Kevin Lim. *Proposed site.* Photographs, 2009. (Bottom)

(iv) Users in regard to Critical Contexts

Prior to proposing any spatial composition for a change in social phenomena, we initially questioned for whom the programme should be established and how the programme would achieve its greatest affects. In contrast to current garden project, *Gardens of the Other* seeks to provoke participation from the residential communities in the prison's milieu. We have emphasised that scale makes a relationship between two or more entities and, further, it is a constitutive factor in our settlement. However, the familiarities and biases proposed by the notion of scale contrarily result in the creation of boundaries both psychic and physical. The gardens of desire and anxiety are secured in the closed meanings of qualities. In effect this means community resistance to being involved with the site. As an alternative approach, this Master's project has rather sought for open and relative values of differing notions of garden, that is to say, ARWCF and the local community *are always already gardens*. A tentative group of people, who are convicted to serve their sentence but allowed to stay in their residences, is thought to be crucial for approaching the question.

According to Justice (2009) "Sentencing in New Zealand: A statistical Analysis," offenders are sentenced mainly for imprisonment, periodic detention, community service, community programmes and supervision. There is a particular group of who are convicted of an imprison-able offence but who may be sentenced to between 20 and 200 hours of "Community Service." Hall (1998) comments on community service:

> The sentence of community service would appear most appropriate where the gravity of the offence and the public interest do not require a custodial sentence and where there is no apparent need for continued supervision by a probation officer. (Hall, 1998, D/468)

Justice (2009) further notes that there is a higher probability of receiving a community service sentence where offenders have a little previous evidence of criminal behaviour cases or low there is a low seriousness of the crime. Women have three times more chance of receiving a community-based sentence than men due in part to generally being less serious criminal offences. 22 percent of cases were proven for female offenders: property (11.7%) and traffic (13.9%) receiving the most number of community-based sentences. These were mostly above 17 years of age with young offenders going to Youth Justice. The community-based sentence now consists of four sentences as community detention, community work, intensive supervision, and supervision, with community work ranging from 40 hours to 400 hours. Currently community-service sentences include occupations such as removing graffiti and cleaning streets.

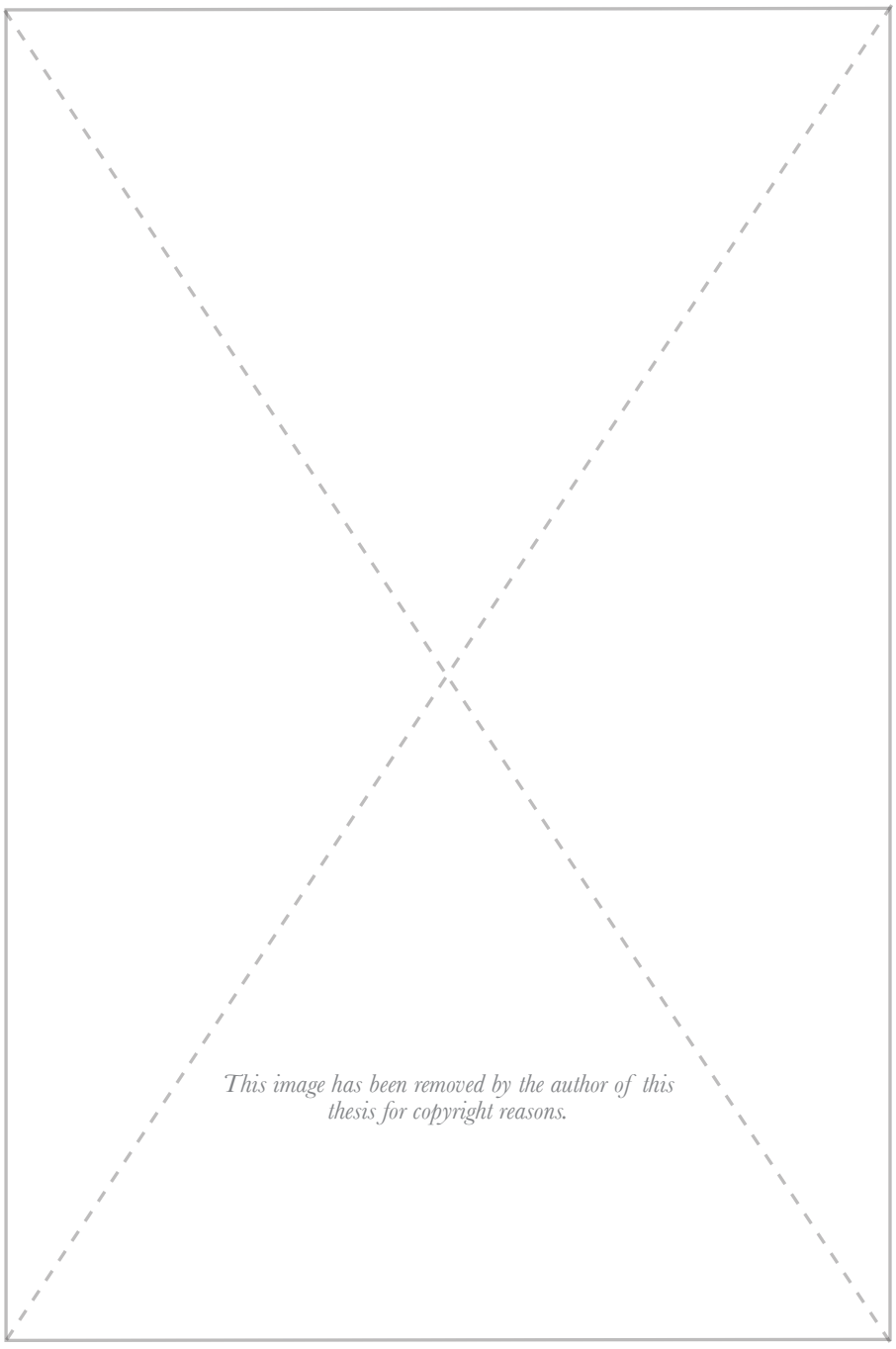


Fig 5.2.13 Ministry of Justice. *Community Service.* Digital document, 2009.

With particular reference to "Counties and Manukau District," Statistics NZ (2009) shows that the total number of offences by female offenders, under the categories of "Violence," "Dishonesty," "Property Damage" and "Property Abuse" were 3287 in 2008, with 1718 offences eligible for community-based sentences. As the annual rate of increase of crimes in those categories is calculated to be 13.75 percent, it is estimated that there will be 2018 offences eligible for community-based sentences in 2010. As only 13 percent of cases are proven for community-based sentences on average, it is estimated that there will be approximately 262 proven cases in 2010. It is significant to note that low-serious crimes in these categories increase by 150 per year. Thus the question remains as to how will a community effectively provide assistance for community-based-sentencing with this growth.

Those convicted currently complete their sentence within the structure of the community. But the whole process could be more effective if all involved could see the structurality of the structure they belonged to or that forged their belonging as such. For example, a one-day displacement of the settlement may assist them to address their behaviours and the meanings they have scaled. Moreover, being in closer contact with the other displaced community, ARWCF, may open them to horizons of other meanings of the quality that they had previously scaled. Therefore, *Gardens of the Other* encourages the minimum-security prisoners from ARWCF to be part of the project. It provides them with an opportunity to work outside the prison with community-service prisoners. As it aims to rearrange both parties' psycho-analogical and physical boundaries, it proposes an intermediate spatial quality for them to work together. Consequently, women on community-based sentences are targeted to interact with the others, to recognise the ambiguity of the classification of meanings, and to promote them to think of the others on return.

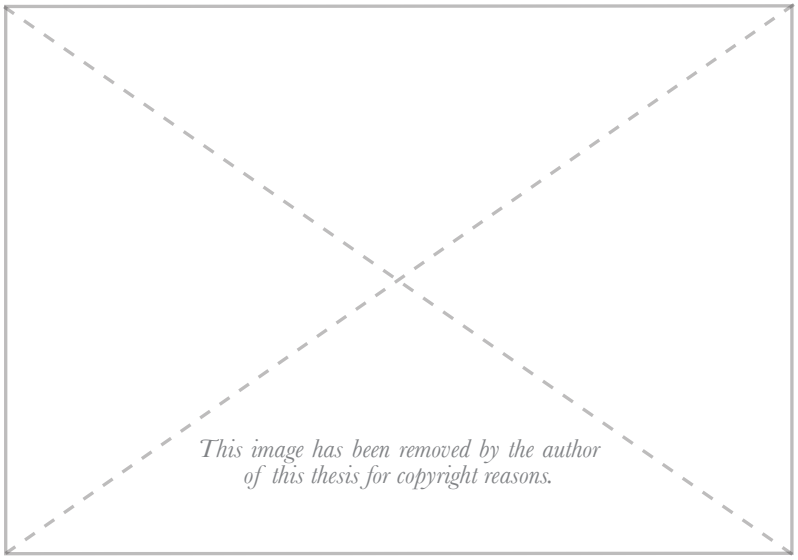
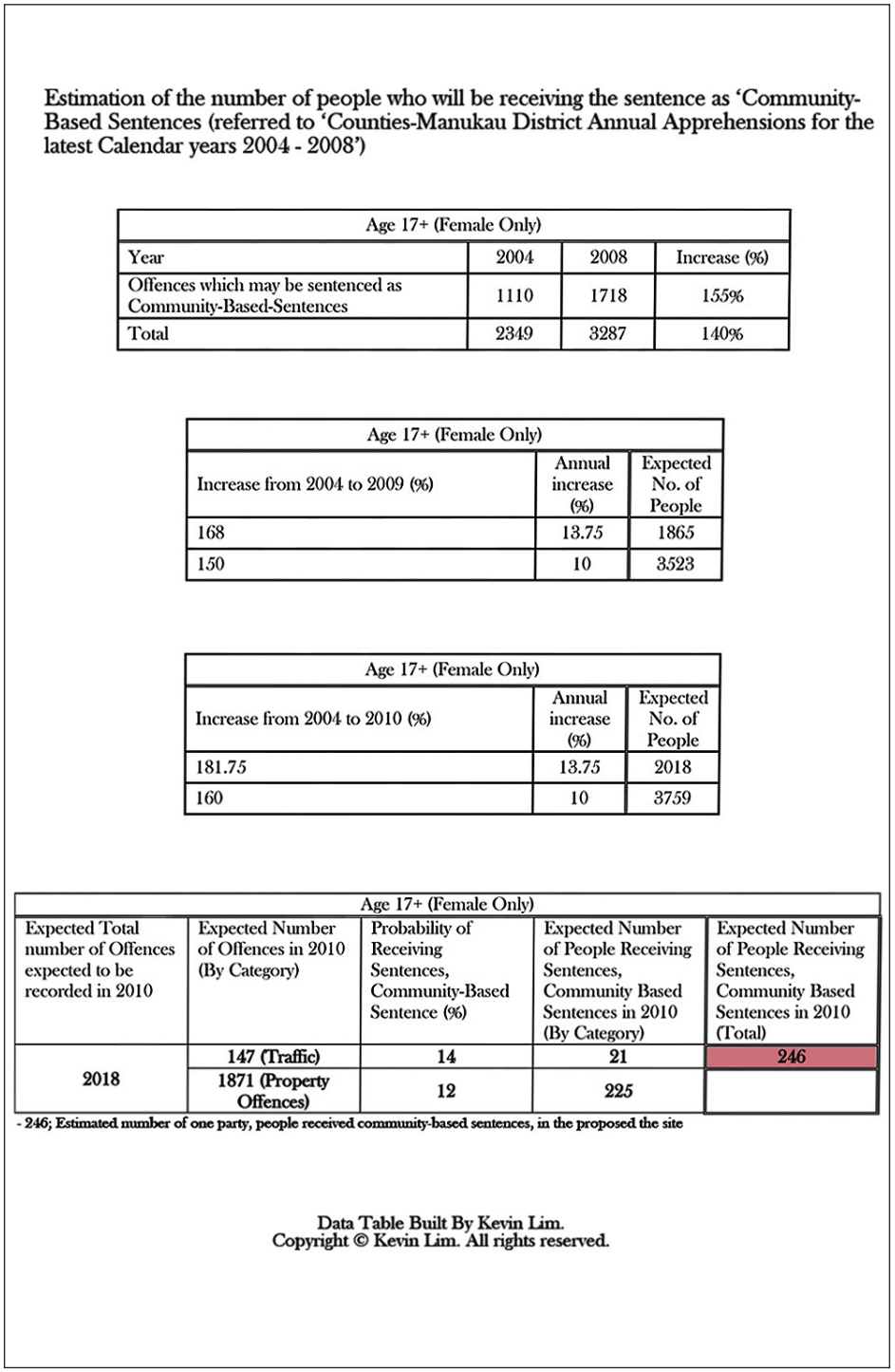


Fig 5.2.14 Statistics NZ. *Counties-manukau district annual apprehensions for the latest calendar years.* Digital documents, 2009.



Estimation of the number of people who will be receiving the sentence as 'Community-Based Sentences (referred to 'Counties-Manukau District Annual Apprehensions for the latest Calendar years 2004 - 2008')

Age 17+ (Female Only)			
Year	2004	2008	Increase (%)
Offences which may be sentenced as Community-Based-Sentences	1110	1718	155%
Total	2349	3287	140%

Age 17+ (Female Only)		
Increase from 2004 to 2009 (%)	Annual increase (%)	Expected No. of People
168	13.75	1865
150	10	3523

Age 17+ (Female Only)		
Increase from 2004 to 2010 (%)	Annual increase (%)	Expected No. of People
181.75	13.75	2018
160	10	3759

Age 17+ (Female Only)				
Expected Total number of Offences expected to be recorded in 2010	Expected Number of Offences in 2010 (By Category)	Probability of Receiving Sentences, Community-Based Sentence (%)	Expected Number of People Receiving Sentences, Community Based Sentences in 2010 (By Category)	Expected Number of People Receiving Sentences, Community Based Sentences in 2010 (Total)
2018	147 (Traffic)	14	21	246
	1871 (Property Offences)	12	225	

- 246; Estimated number of one party, people received community-based sentences, in the proposed the site

Data Table Built By Kevin Lim.
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Fig 5.2.15 Kevin Lim. *Estimation of number of people receiving community based sentences in 2010.* Digital document, 2009.

5.3 Brief Development

The Master's project explores the relationship between the meaning of quality in the qualification of meaning and the notion of scale. There is no system proposing absolute value or meaning. Meaning is rather based on the notion of undecidability. And its ambiguity needs to be exposed in order to resist familiar meanings and biased perceptions influencing our orientation and engagement toward the unfamiliarity of the other. Initially, the exposition of ambiguity has been approached through different spatio-temporal structures thereby exploring different meanings as well as seeking ways of imposing unfamiliarity on the familiar in order to disrupt meaning within the structure. Those convicted of crimes against the community are displaced from their community to ARWCF for ensuring public safety and as punishment through confinement. Then there is the cycle of rehabilitation and release back to the community. Meanwhile, there is a role, currently inactive, for the community to actively engage with prisoners and to understand the ambiguity of the relationship between them. Toleration of the chain of activities that flows through the whole community would help both groups to communicate and to understand one another, rather than maintaining two communities who remain displaced. Familiarity, settled in the garden of desire and anxiety, works to oppose the unfamiliar meanings outside the garden.

Thus, this Master's project engages with the Other, the one not belonging to either structure but capable of experiencing the meanings constructed in both: the one who is displaced, but is not displaced. This tentative group of people on community-based sentencing deconstructs familiar meanings in their double register of interaction with prisoners and the biased perceptions within the community in return. *Gardens of the Other* will tolerate both parties to experience the ambiguity of meaning by opening engagements towards one another. Each party understand the other, removed from familiar meanings or truth: encounter with the undecidable.

5.4 Tectonic Development

With the project *Gardens of the Other* the question shifts to what types of activities could circulate through both parties on the site and would allow them to experience an ambiguity of meaning. And what spatial configuration would assist these activities in order to open a new trajectory for social phenomena?

(i) Activities – 'better by together'

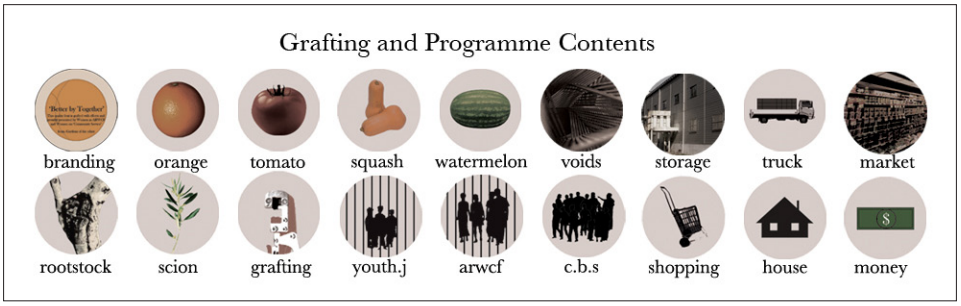


Fig 5.4.1 Kevin Lim. *Grafting and programme contents.* Digital rendering, 2009.

As this Master's project encourages the communication between the parties and supports the openness of relationship to other parties, the tectonic strategy of *grafting* constitutes the grounding and guiding moves for the *Gardens of the Other*. Wikipedia (2009) defines grafting as the act of propagating asexual plant used in agriculture and horticulture where one plant is held to fuse with those of another through its tissues. One plant is normally selected to be a base, known as *rootstock* while the other plant, called a *scion* is selected for its stems, leaves, flowers or fruit. The scion holds the desired genes and they will be proliferated on the rootstock or on other scions in the future. Grafting suggests the agency of inventing hybrids. It is a metaphor used by Derrida in relation to the agency of deconstruction and its parasitical relation to texts. Grafting undoes the naturalised binary between nature and the artificial. It destabilises and invents new natures akin to Arakawa and Gins's reversible destiny.

The application of processes of grafting can be successively unfolded onto the site in a programme of site analysis and practices of *de-scaling*. Crucially, grafting requires minimally two different systems. As relative values of different systems can be exploited to propose a particular system, grafting encourages us to seek relative values of two different systemic structures. Then it results in the production of a new entity out of the potentiality of the two systems. Grafting is engaged with here both metaphorically, as with two communities, deconstructively with the undecidable as ground for meaning, and literally. This design project proposes the construction of a garden that experiments with and becomes a leader in plant grafting for horticultural varieties, including vegetable, fruit and cut flower production.

Bruton (2005), a plant pathologist, indicated that certain grafted plants produced at least 25 to 30 percent firmer fruits. The new variety additionally had advanced resistance against many soil borne diseases such as *Fusarium wilt*. Core (2005) had further reported that watermelon, as an example, is firmer and healthier when grafted onto squash or gourd rootstock. The characteristics of the fruits are not be spoilt by grafting techniques. It rather has such great potentialities to lead the fresh-cut industry, constituting a larger market than

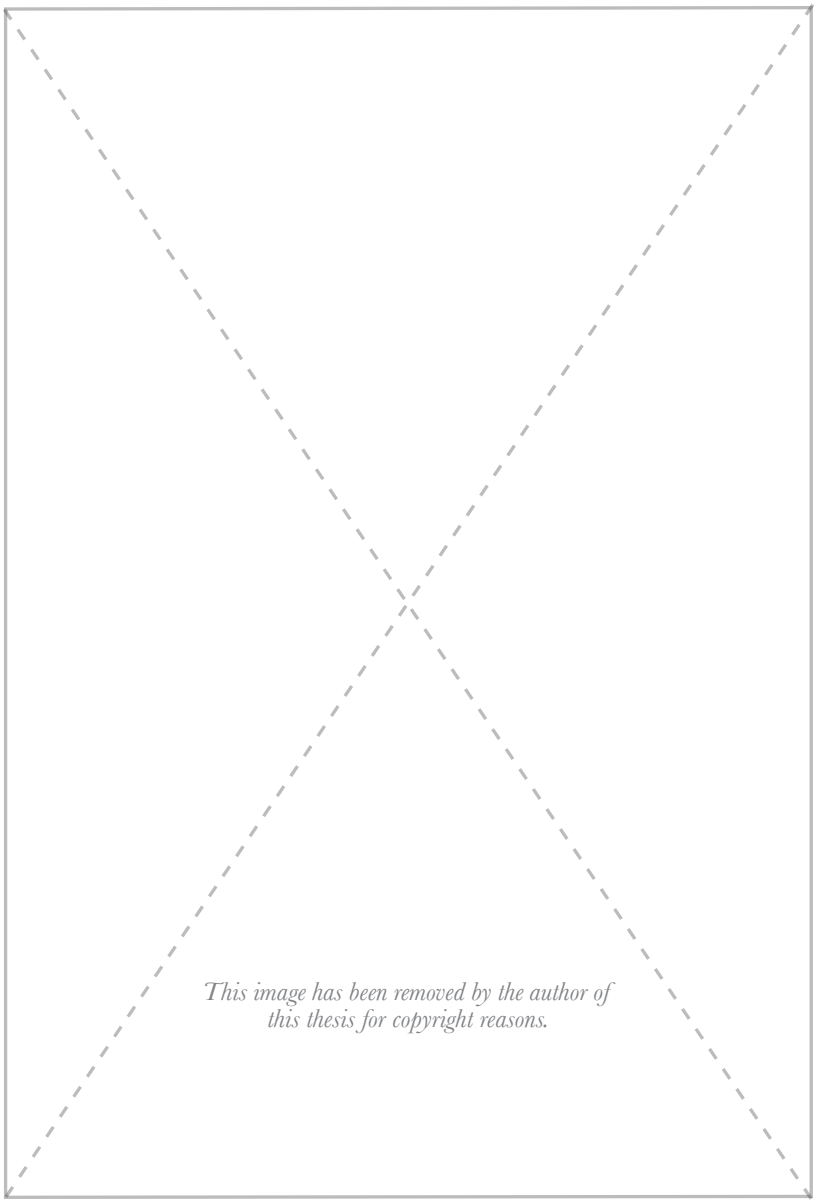


Fig 5.4.2 North Carolina State University. *Grafting.* Pen drawing, 2009.

fresh-cut salads and vegetables. It can also allow growers to save $350 per acre on methyl bromide treatments for *Fusarium wilt* and offers such great options once that grafted transplants eliminate cost. It requires less fertilizer and the growers are free from field-rotation for prevention of wilts and additionally free from resistant cultivars. The firmness of the grafted products would significantly attract customers. Dispatch (2005) reports that farm

ers can grow multiple varieties of fruit on one tree by grafting, so the production of more varieties in less space is possible. Additionally, the change of variety is achievable by grafting desired varieties onto one grown variety rather than starting from growing a new seed. For example, there is one successfully grafted tree holding black tartarian cherries, gold dust peaches and elephant heart plums. However, examples like this are not widespread at present, as they demand skilful growers.

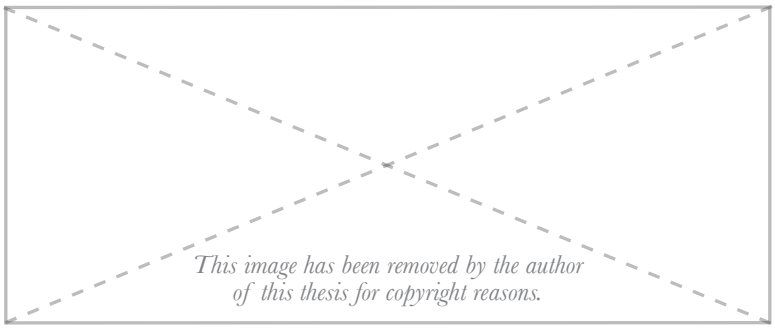


Fig 5.4.3 Ken Robertson. *Fungus at the root of disease problems in greenhouse tomatoes.* Photographs, 2009.

Thus *Gardens of the Other* encourages grafting to be conducted by two community groups: minimum-security detainees at ARWCF and women on community-based sentences. Each party is encouraged to grow one family of plants genetically related. Then the proposed garden will support the exchange of different scions to be grafted onto rootstocks allocated in each field of activity. Prisoners graft scions from the community-based group onto rootstocks located in their fields, while scions from the prisoners can likewise be grafted in exchange. Communication between the parties and an openness of relations to the other are promoted through these activities. It aims further to address recidivism of those on community-based sentences. As the timeframe for hybrid growth may be related to an individual's community service sentence, a growing commitment to change may coincide as the sentence progresses and plant growth is achieved. Production would take a few weeks. The growth and harvesting of plants they grafted may indeed be a scaling device for the degree of change they have made. Their recidivistic behaviours may possibly be addressed by the activities. Moreover, the grafted fruits from the site will be distributed to the neighbouring communities through different media. The entangled and grafted activities of the two parties will be disseminated and dispersed into the community. The project aims to affect, in its productions and rift healing both teenagers in the adjacent Youth Justice facility as well as the high-security prisoners in ARWCF to encourage their rehabilitation. It is ultimately proposed to promote the deconstruction of the gardens of desire and anxiety. The exposure of the ambiguity of grafted meanings is accordingly aimed to reveal the biased perceptions and it is expected to deconstruct the garden that is settled away from the other to the gardens of the other.

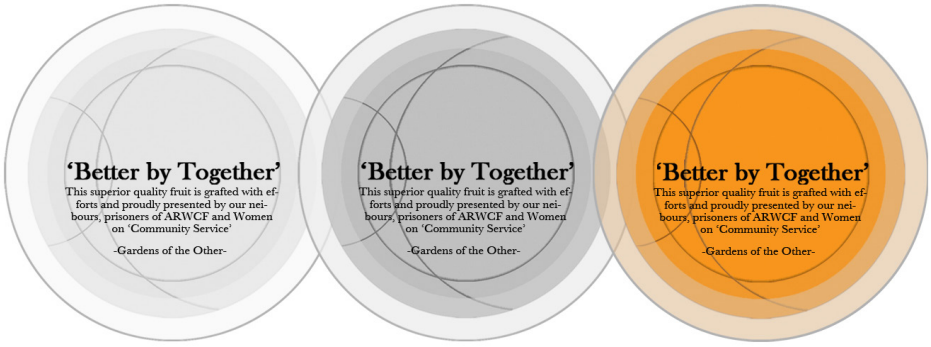


Fig 5.4.4 Kevin Lim. *Proposed brand sticker for products.* Digital drawing, 2009.

(ii) Support of activities and tectonic imperatives

Activities on the site are critical to expose the ambiguity of meaning. But what spatial configuration can facilitate these activities and how will it support the exposure of the ambiguity of meaning? Initially it is expected that the tracing of dissemination of the materials may indicate a starting point of proposing spatial qualities. As the disseminated outcome of the activities reveals the uncertainty of knowing and the ambiguity of meaning, a spatial configuration is proposed that avoids disseminating the certainty of meaning to one party engaging with the site. In contrast to this aim for ambiguity and the unfamiliar, there are tectonic imperatives for the site in ensuring security of the public and for the group whose gardens of desire and anxiety are securely closed. There will be two axes of security in the site. One thick axis exists between the site and its neighbouring communities of industrial units and local residents. The other axis coordinates ARWCF and the site to control the movement of minimum-security prisoners. A series of further securing thresholds will be allocated to manage the activities between the two parties. But these boundaries can effectively act as media to depict how we close the meaning of the certain qualities and to question whether it holds a guaranteed meaning.

As an approach to revealing the uncertainty of meaning, a series of voids will be proposed by an extension of the tectonic imperatives. They will be plotted along the boundaries of each field. As they are not occupiable spaces, the voids may be grouped by the both parties as boundaries to their fields of activities. On the other hand, the voids can also act as media to open communication and exchange between the parties on either side. These voids join as they separate, a nothing or no-space that opens the possibility for making room and settlement. Thus, exchanges of the scions are encouraged through the voids encouraging a questioning of what certainty of meaning or closure has separated their creative activities of grafting. What is the meaning of the boundaries that we physically or psycho-analogi

cally build up? The voids are expected to deconstruct the meaning of the boundaries and assist openness of relationship towards the other. The questioning of the boundaries that each party demarcated will encourage the rearrangement of the boundaries in regards to the other. Moreover, several voids in different compositions will also be distributed over the site as gestures of undecidability of meaning.

Tschumi (1994) aimed to free the built follie in *Parc de la Villette* from historical meanings and to place it on an abstract plane, as an independent object that enables it to receive new meanings in the future. Thus, there are possibilities at the voids as they may assist the meaning of the boundaries to be unstable or to be rearranged by the other towards an open future. The spatial configuration may be interpreted differently according to the fields of familiar meanings of individuals. However, the configuration itself is not expected to convey such defined meanings and it is rather focused to suggest the possibility of an impossible knowing of the other.

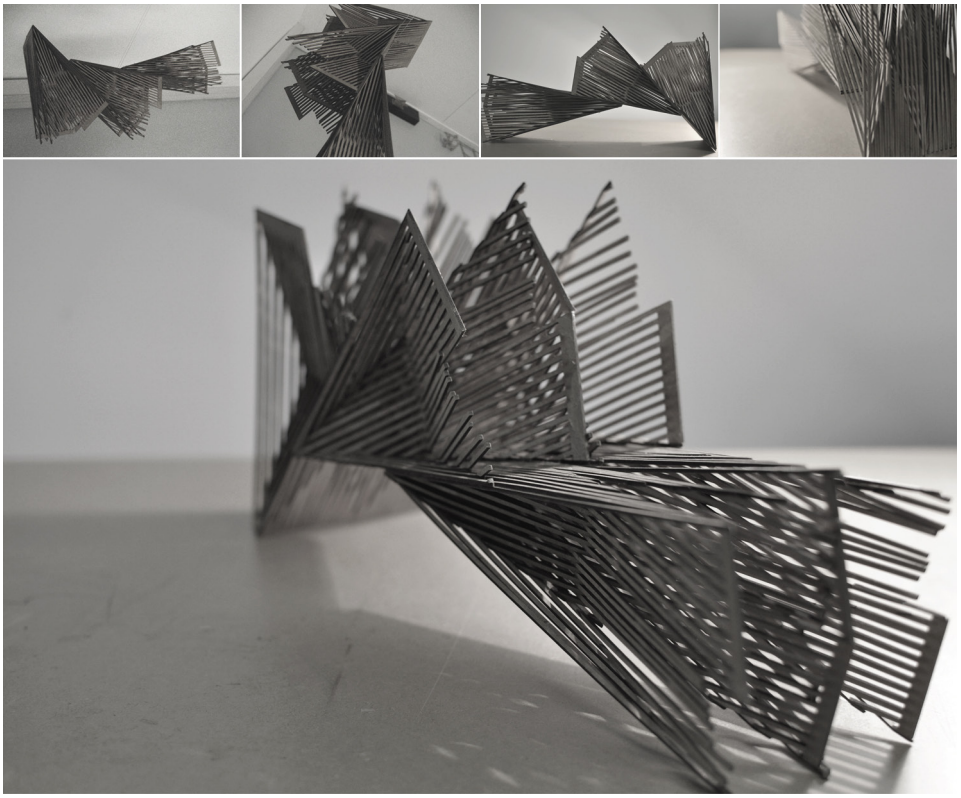


Fig 5.4.5 Kevin Lim. *Developed Void I.* Cardboard, 2009.

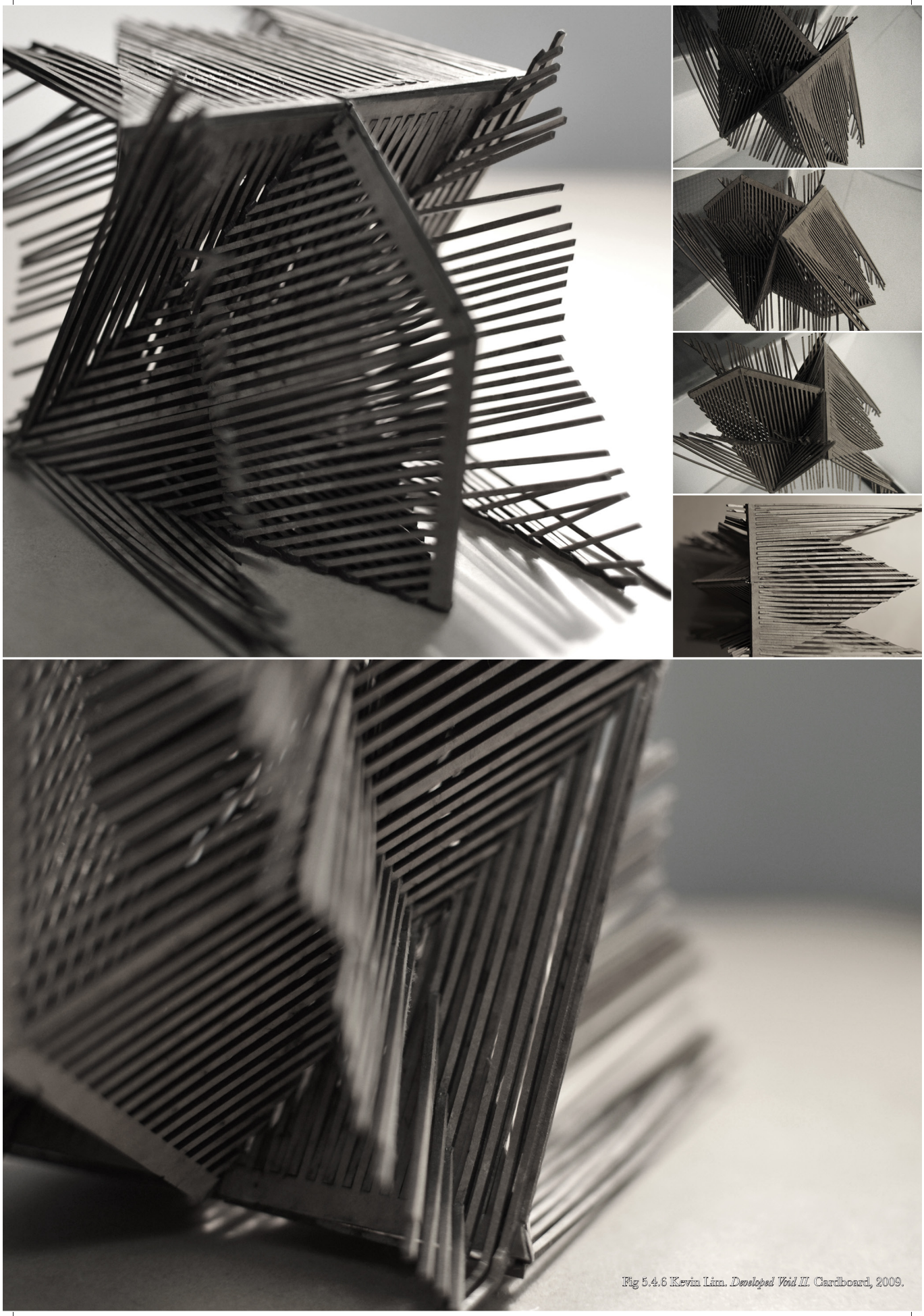


Fig 5.4.6 Kevin Lim. *Developed Void II.* Cardboard, 2009.

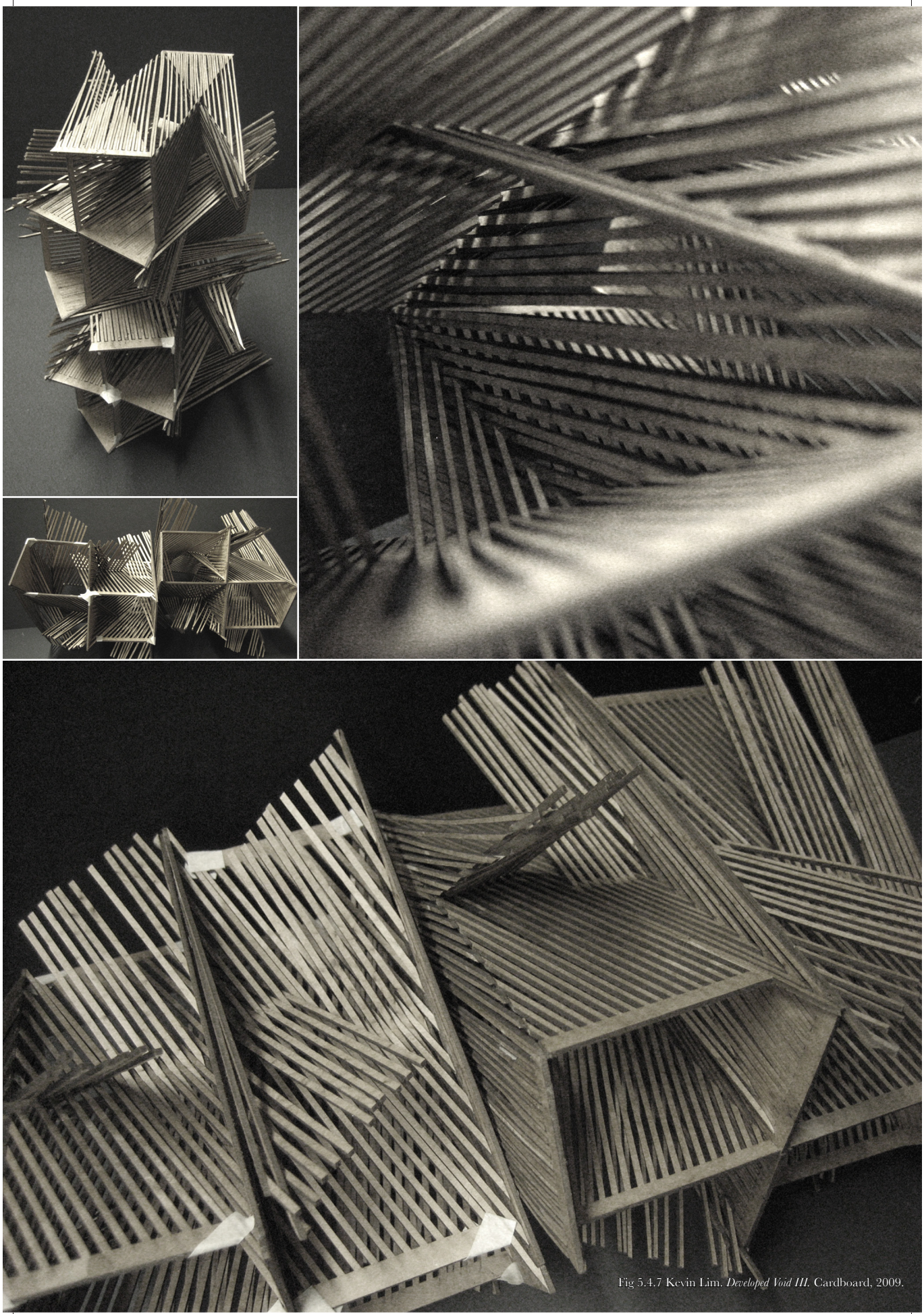


Fig 5.4.7 Kevin Lim. *Developed Void III.* Cardboard, 2009.

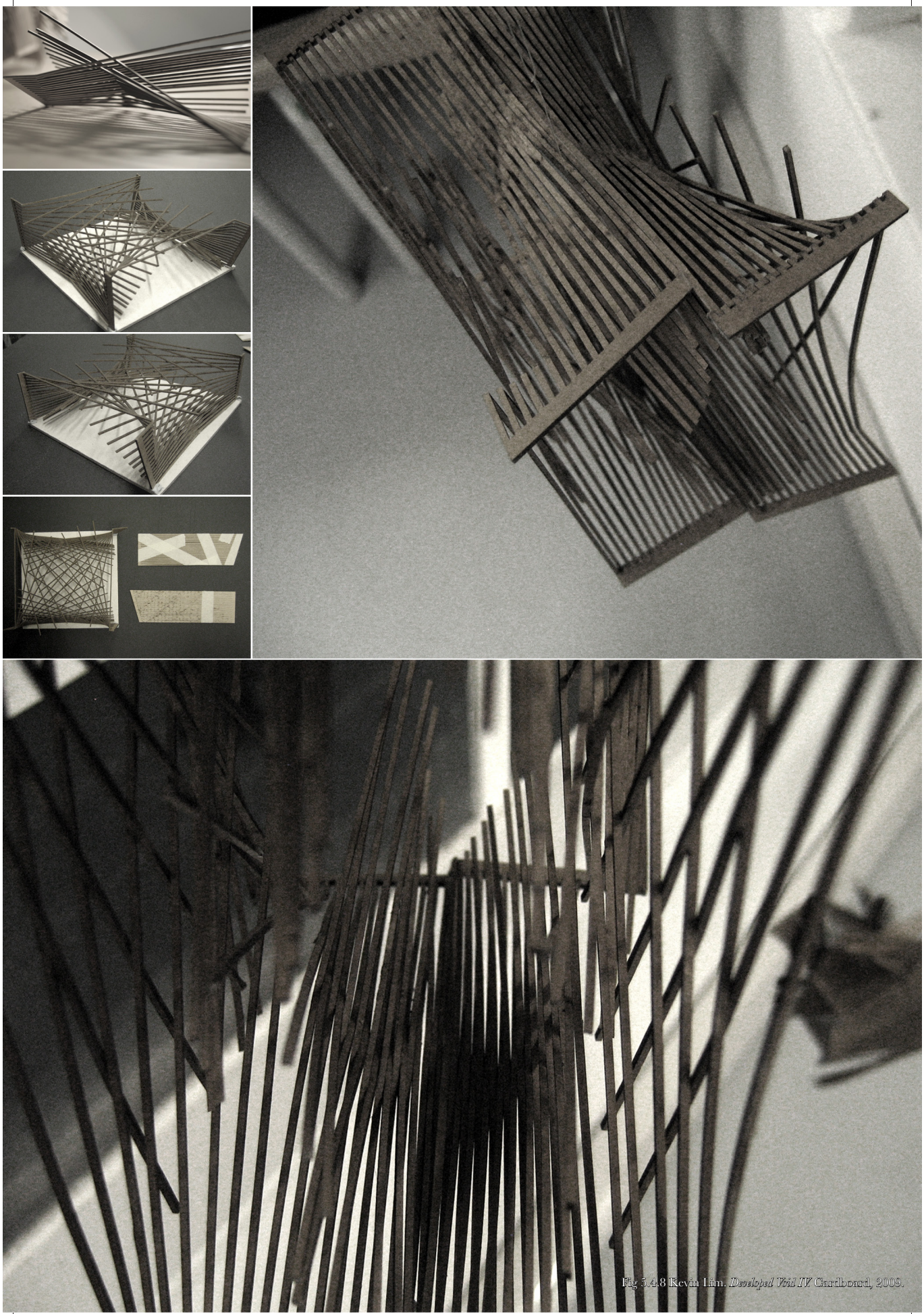


Fig 3.4.8 Kevin Lim. *Developed Void IV* Cardboard, 2009.

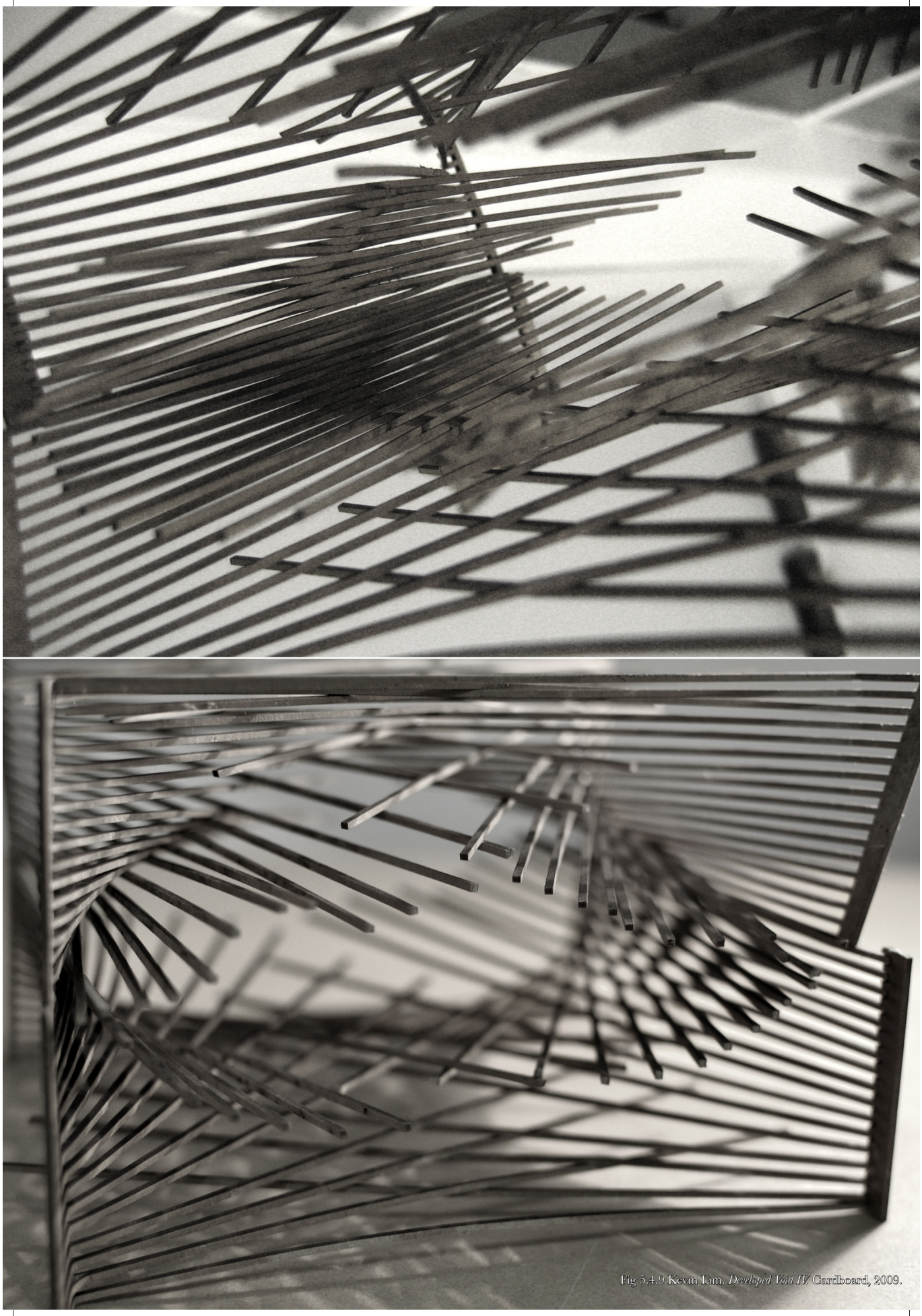


Fig 5.4.9 Kevin Lim. *Developed Void IV* Cardboard, 2009.

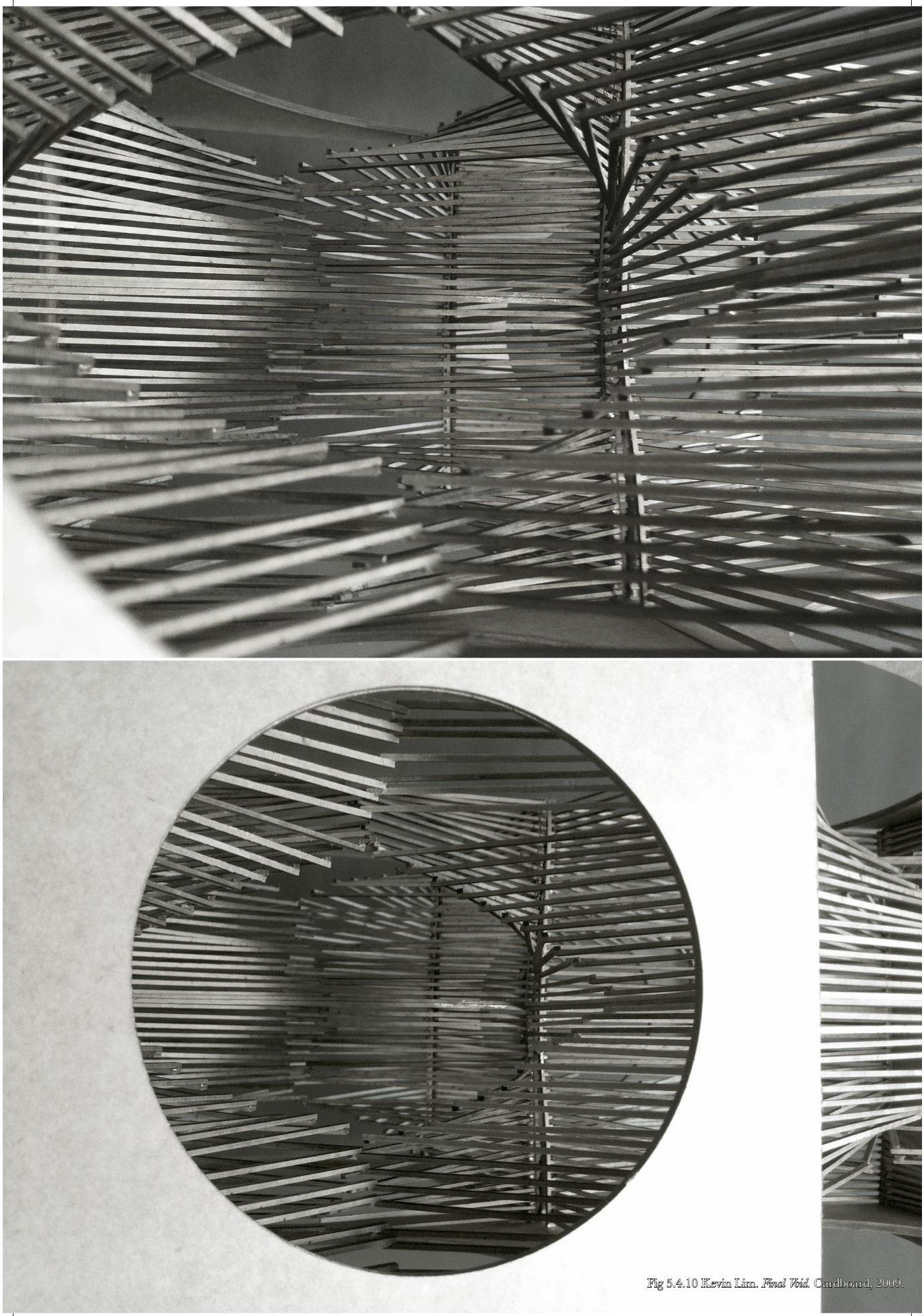


Fig 5.4.10 Kevin Lim. *Final Void.* Cardboard, 2009.

6.0 Conclusion

It is apparent that watermelons and squash are differently identified in the sense of their names, size, weight, and appearance. But, as the watermelon is grafted onto the squash, it creates an amazing story. Superior and qualitative fruits are produced. It is obvious that both parties are differently identified as prisoners and the innocent or free or not convicted, in the sense of a judicial system, displacement, and need for rehabilitation. But as each party tries to interact with the other they may create an amazing story too. As each party tries to understand the other, to recognise the difference of the other and to acknowledge the undecidability of the meaning of either identity, there will be such a great possibility of making the belonged and belonging community less conflicted. *Gardens of the Other* is conceived to support the interaction between the parties and openness of the relationship toward the other is well encouraged by tolerating a chain of activities assisting the deconstruction of the notion of scale.

Practical concerns

(i) Axis between Mt. Wiri and Youth Justice

By proposing an axis that crosses over the prisoners, those on community service and the youth justice's fields of activity, a visual connection is made in reference to the heterotopic where the field beyond is perceived but left inaccessible. All this is done with the prospect that each of the different fields can be better aware of the other. On site, this axis is materialized through a waterway, serving a functional role in providing required water supply for grafting. The most logical position for this waterway is to have it between the highest and lowest points on the site that cross all three fields, consequentially connecting *Mt. Wiri* to the Youth Justice facility.

(ii)Extension of the ARWCF spine.

This is an extension of the heterotopic, whereby the continuation of the ARWCF spine represents a physical association between the two districts that accommodate those within the prison and those on community service, perceived but left inaccessible. The crossing of the spine also constitutes a gate or threshold where one crosses over to the realm of the institution, furthermore advocating the idea that they are twwwo parts of a whole. The existing ARWCF spine is centred on Mt Wiri. To advocate the idea of the two parts of a whole,

the proposed structure is arranged in an identical fashion, inducing the occupants to visually and geographically make a connection to one another. The existing ARWCF spine caters for rehabilitative, educational and motivational facilities and, like its counterpart, the proposed spine extension accommodates core facilities such as administration offices.

Unlike the existing ARWCF, the proposed spine is embracing the field of activity, the open zone between the ARWCF and *Mt. Wiri*. Those on the community-based service (CBS) will encounter *Mt.Wiri* as well as the inmates and in this have reciprocal encounters with the Other: what others are referring to and what others are doing. Following on from the main axis that connects Mt Wiri to Youth Justice, an entrance for the CBS is proposed. By referring to what already exists with the ARWCF, the facility is orientated in a similar manner. From the entry point where the occupants encounter a high security clearance (the spine) to the deep end of the institution where the occupants are met within a minimum security zone (the field of activities), the site maintains a mimetic relation to the ARWCF's structure.

There will be two groups of structures on the proposed site: one for the prisoners from ARWCF and the other for the CBS. In serving the functions of the field of activities, these structures serve to enclose and engage the field of activities: the CBS being centred on *Mt Wiri*, while the field of activity occupied by the ARWCF prisoners is centred on the Youth Justice facility. Each is arranged to overlook the other. *Gardens of the Other* is composed by proposing spatial elements that allow different judicial parties to engage one another. Each party identifies itself through acknowledging the other's uniqueness to itself. However, by acknowledging that the nature of one's basis of meaning is undecidable, that is one's identity, one may broaden and rearrange one's psycho-analogical boundaries for one's garden of desire and anxiety. This constitutes human nature as undecidable, and consequently this nature learns to constantly broaden and rearrange its perceptions to steer clear of biases and misconceptions. The composition of this design project will assist those who encounter it to look through to the other, to question the other, to know the other, and to understand the other. These are the *Gardens of the Other*.

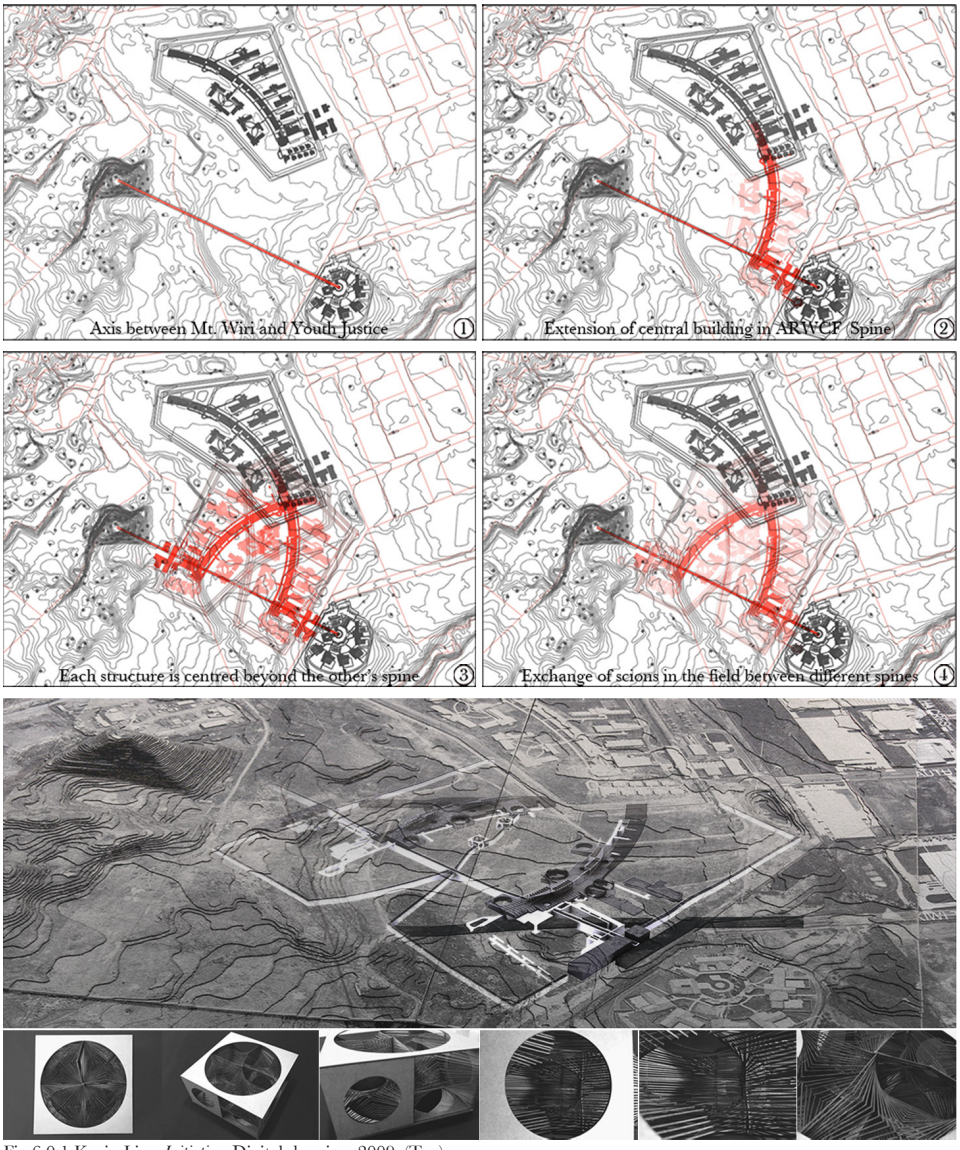
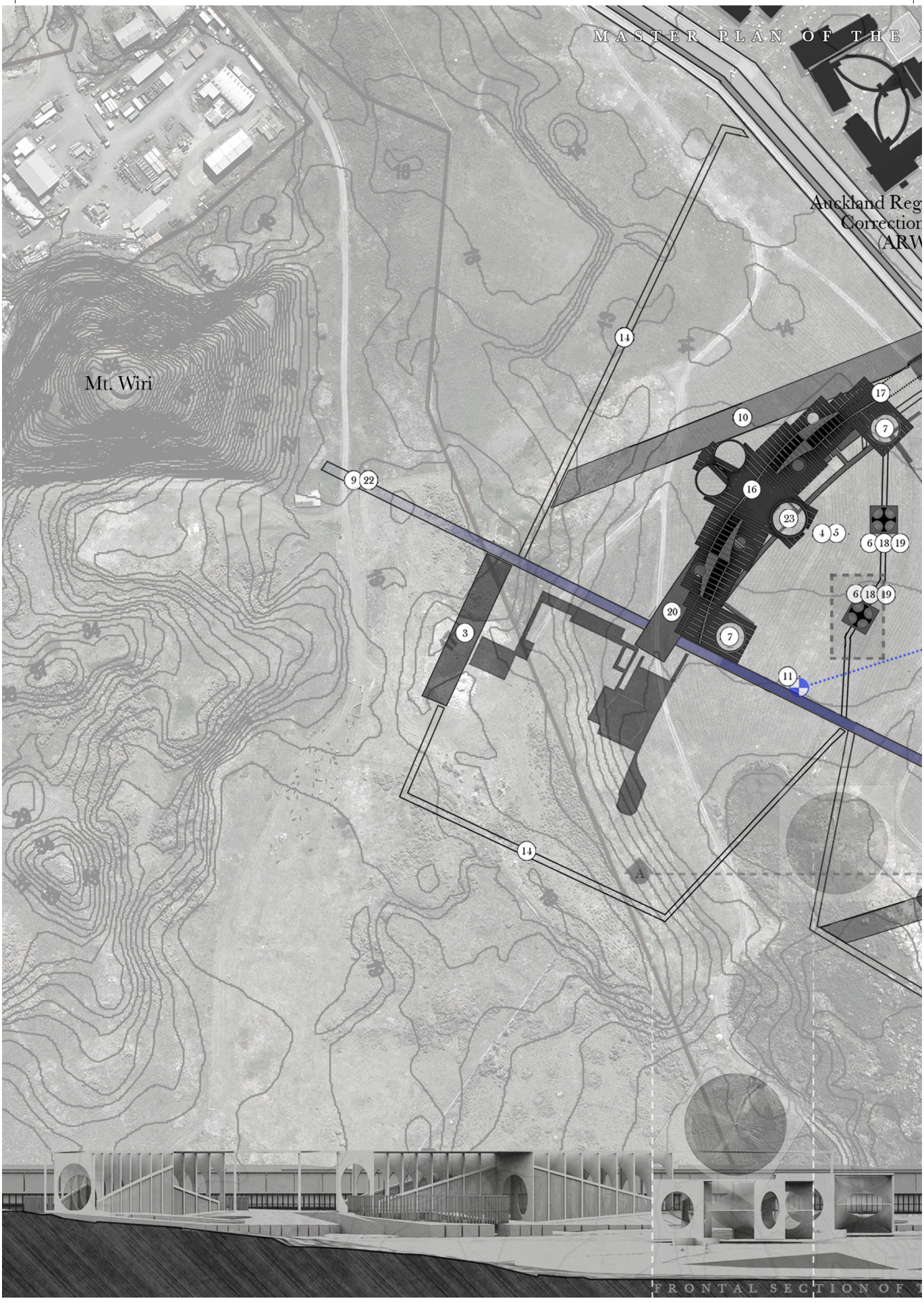


Fig 6.0.1 Kevin Lim. *Initiation.* Digital drawing, 2009. (Top)
Fig 6.0.2 Kevin Lim. *Conceptual bird-eye view of the master-plan with voids.* Digital rendering & cardboard, 2009. (Bottom)


MASTER PLAN OF THE
Auckland Reg
Correction
(ARW
Mt. Wiri
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17
10
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A
FRONTAL SECTION OF

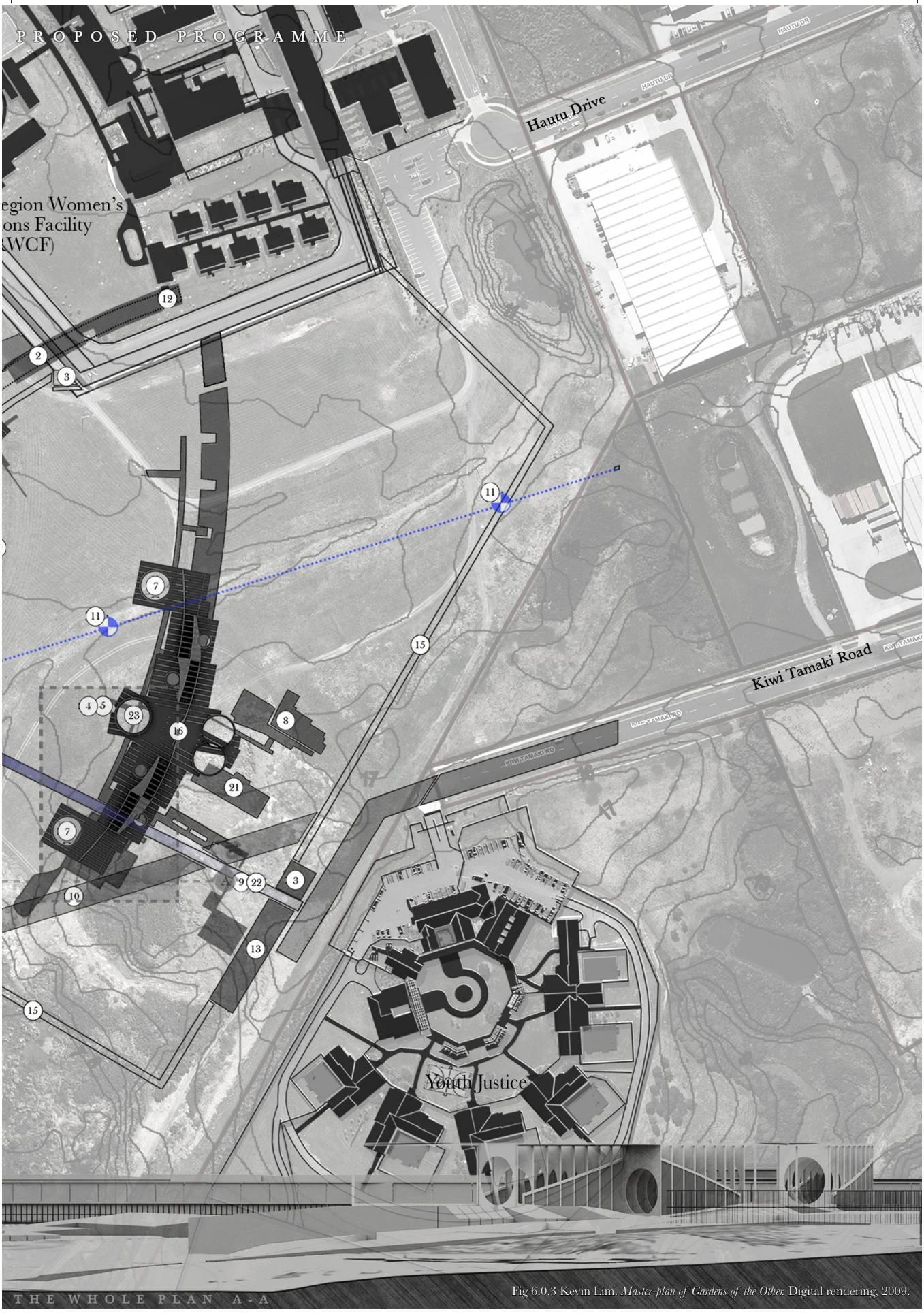
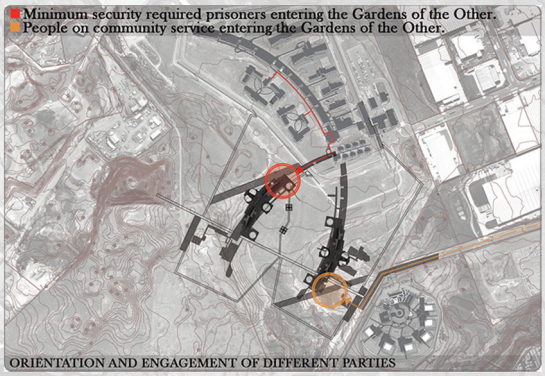
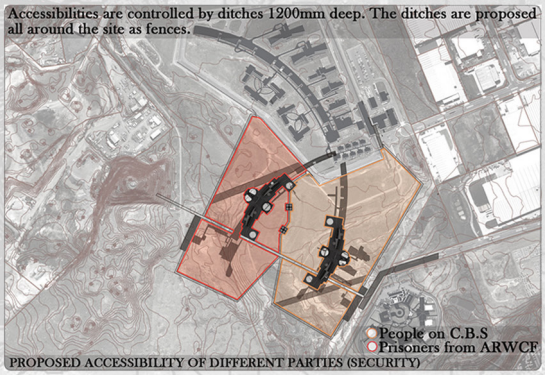
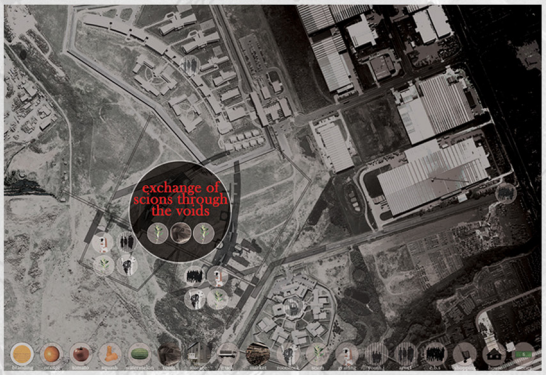
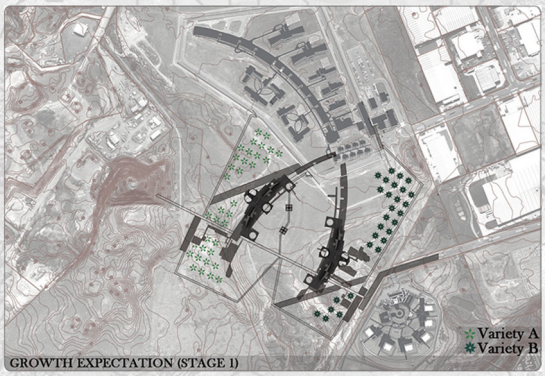


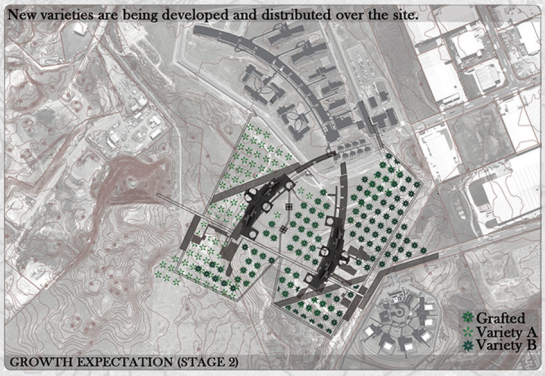
Fig 6.0.3 Kevin Lim. *Master-plan of Gardens of the Other.* Digital rendering, 2009.

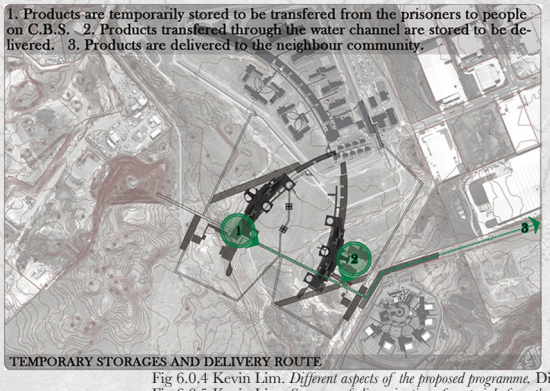












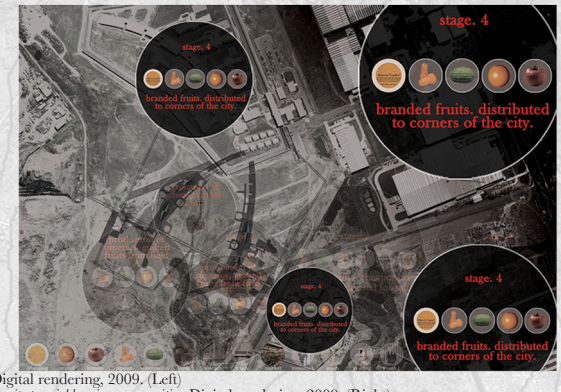
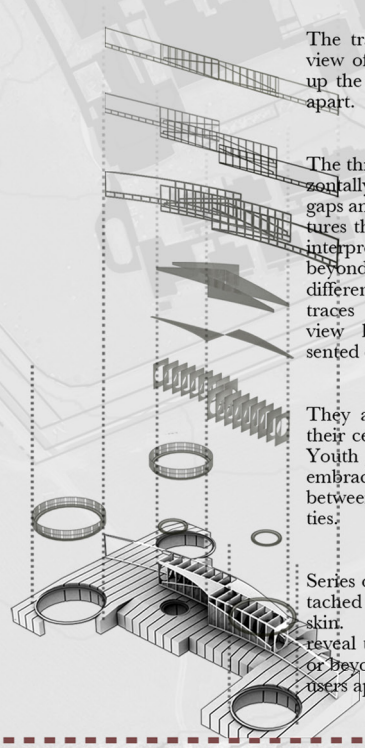


Fig 6.0.4 Kevin Lim. *Different aspects of the proposed programme.* Digital rendering, 2009. (Left)
Fig 6.0.5 Kevin Lim. *Sequence of dissemination of materials from the site to neighbouring communities.* Digital rendering, 2009. (Right)

The Frame



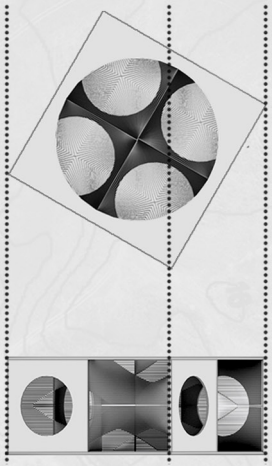
The traces of perspective view of the building form up the three main frames apart.

The three frames are horizontally gathered up with gaps amongst them. It gestures the users of space to interpret a certain quality beyond the frames with different meanings, as the traces of the perspective view have been represented differently.

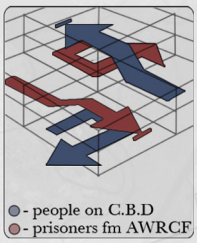
They are bended toward their centre as Mt.Wiri or Youth Justice whilst they embrace a field of activity between two different parties.

Series of fragments are attached to the frames as skin. They gradually reveal the moments inside or beyond the space as the users approach to them.

The Void



Void as a medium to communicate with the Other



Exchanging scions by dropping them on the other side of the void where the other party can access to but cannot transgress into the other's void

only accessible by prisoners

only accessible by people on C.B.D

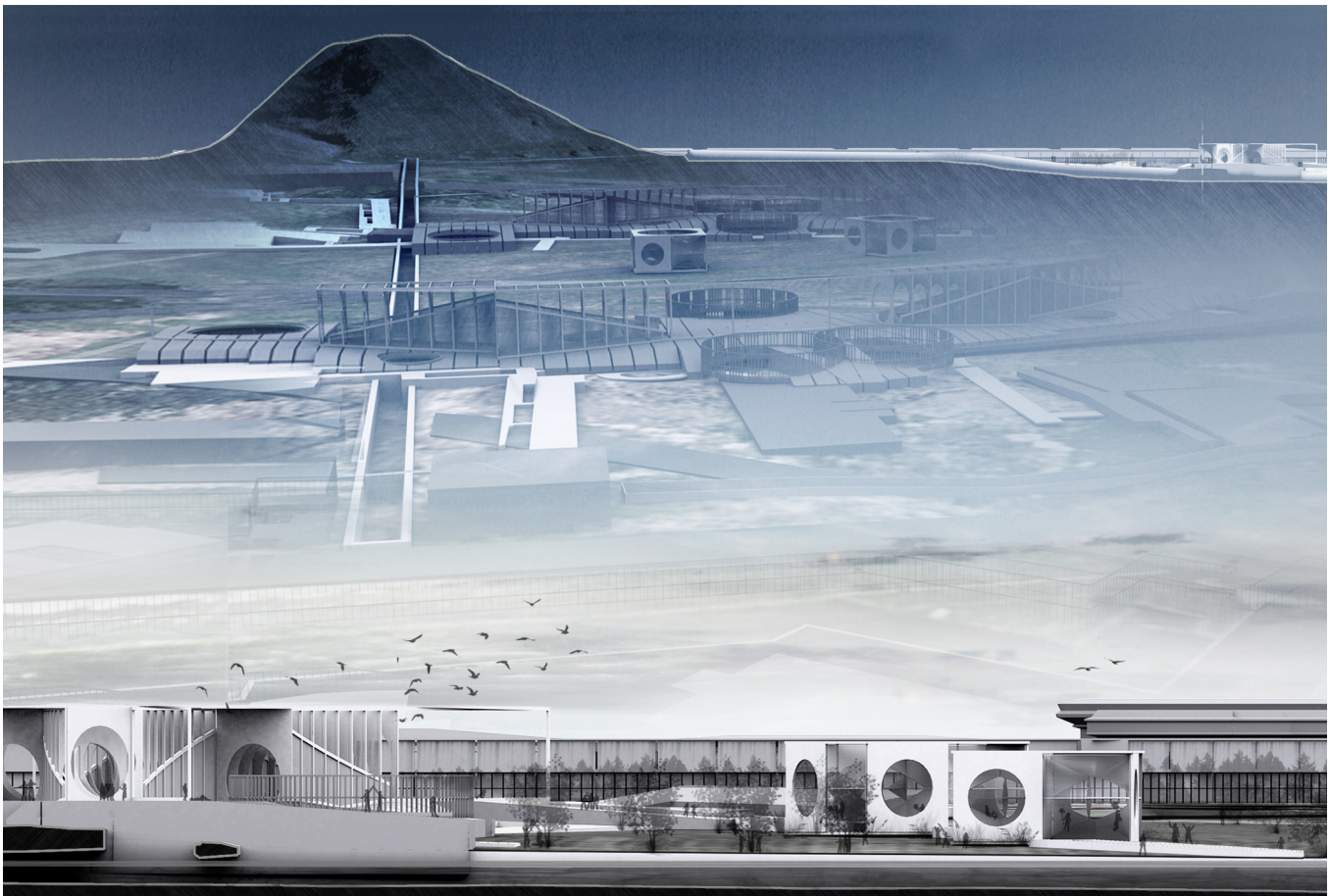
One variety of scions are dropped by the party, 'A' above the void where the party, 'B' who would pick up the scions dropped from the party, 'A'

One variety of scions are dropped by the party, 'B' above the void where the party, 'A' who would pick up the scions dropped from the party, 'B'

Programme Contents

1. - No solid or hardened walls to be proposed throughout the site. They are proposed not to suggest determined meanings of the spatial qualities.
   - Variation of unusual heights of structures (not in conventional scale)
2. - Passages are proposed under the ground level. It deprives the full sunshine from the participants while it assists providing views towards the other spaces for the other.
3. - Probation / Security Office (to be proposed)
4. - Turning point of biased perceptions
5. - Turning point of relating themselves to the other
6. - Voids in the middle of the field of activity
   : Moments of 'undecidability',Ambiguity of the meanings
   : Questioning the inside / outside the space
7. - Nursery for plants
8. - Delivery and managing office for circulation of the chain of activity
9. - Axis between Mt. Wiri and Youth Justice to be cleared out for water channel
10. - Kiwi Tamaki Road and Hautu Drive is extended onto the field of activity. It indicates the direction towards the other infrastructures of the city. Fragments of the grid of the city to be proposed.
11. - Another notion of community
    : Existing storm water pipes and hydrants buried under the ground will be re-directed to supply enough water throughout the site.
    : Temporary community to be conceived and facilitated by the spatial composition
    : Storm water flows through and activates the whole programme.
12. - Entrance for minimum security-required prisoners
13. - Entrance for people on 'Community Service'
14. - Deep ditch (2.0m deep)
15. - Shallow ditch (1.5m deep)
    : To suggest this shallow security ditch would be switched to iron bar for their next punishment
16. - Not enclosed space
    : Opened for suggestion of other meanings of certain qualities
17. - Gradually intruding from the ground
18. - Swapping of scions for grafting
    : Inmates hand over one variety of plants to people on C.B.S.
    : C.B.S. to hand over one variety of plants to inmates
19. - Voids
    : To change over of roles of the boundaries, questioning inside / outside space
20. - Temporary storage for products to be transferred from inmates to C.B.S.
21. - Storage and delivery route
    : Branded with indicators as stickers
22. - Axis to be cleared except the bridges
    : To show two different spines to children in Youth Justice
    : To exhibit grafting activities to children in Youth Justice
23. - Compost storage

Fig 6.0.6 Kevin Lim. *The Frame, The Void, and The Programme Contents.* Digital rendering, 2009.

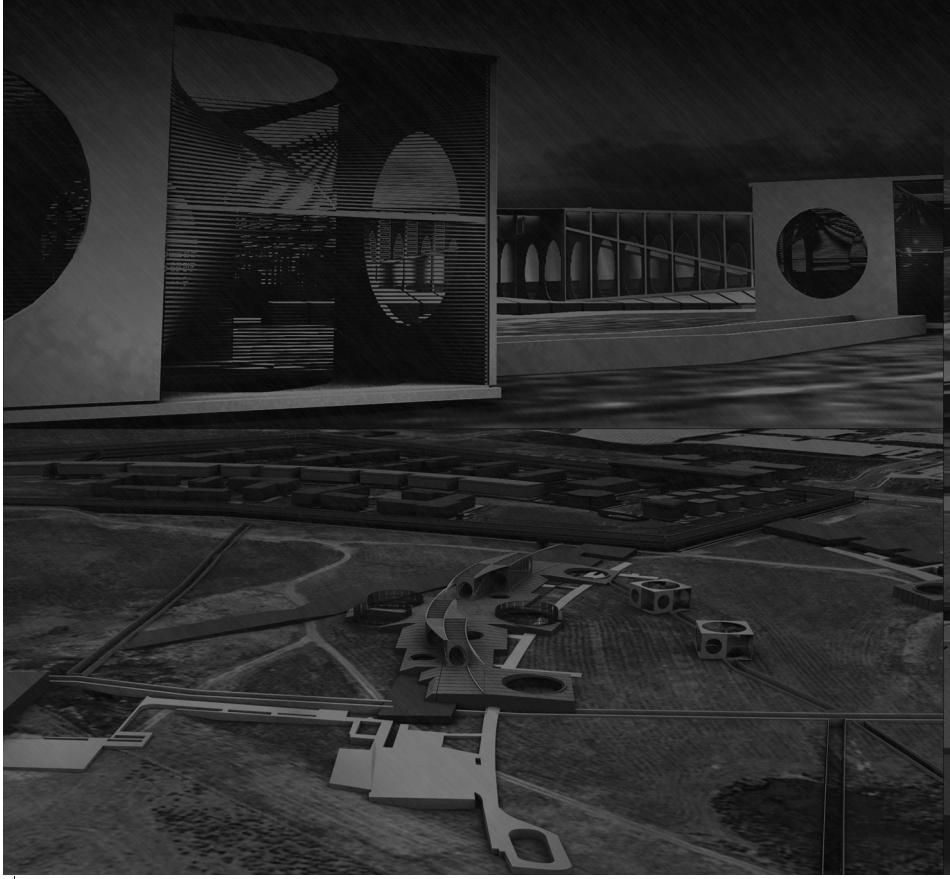


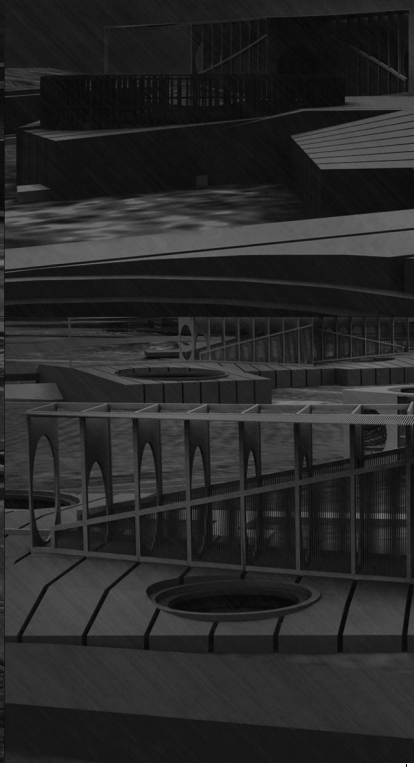
MINIMUM SECURITY REQUIRED PRISONERS FROM ARWCF (AUCKLAND REGIONAL WOMEN'S CORRECTIONAL FACILITIES) ->

BORDER | LIN

CROSS - SECTION

0m





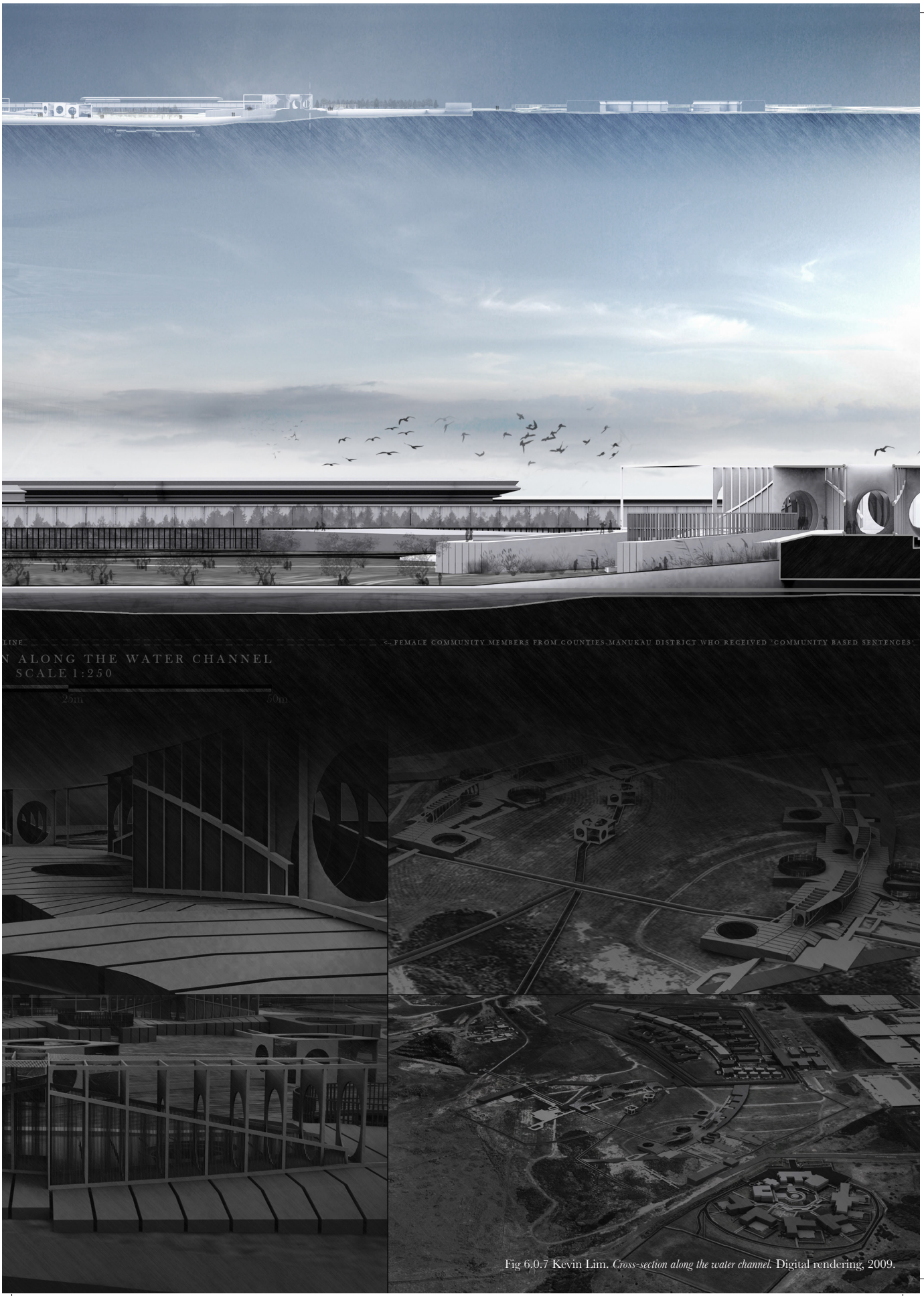


Fig 6.0.7 Kevin Lim. *Cross-section along the water channel.* Digital rendering, 2009.

7.0 Appendix

Estimation of the number of people who will be receiving the sentence as 'Community-Based Sentences (referred to 'Counties-Manukau District Annual Apprehensions for the latest Calendar years 2004 - 2008')

Age 17+ (Female Only)			
Year	2004	2008	Increase (%)
Offences which may be sentenced as Community-Based-Sentences	1110	1718	155%
Total	2349	3287	140%

Age 17+ (Female Only)		
Increase from 2004 to 2009 (%)	Annual increase (%)	Expected No. of People
168	13.75	1865
150	10	3523

Age 17+ (Female Only)		
Increase from 2004 to 2010 (%)	Annual increase (%)	Expected No. of People
181.75	13.75	2018
160	10	3759

Age 17+ (Female Only)				
Expected Total number of Offences expected to be recorded in 2010	Expected Number of Offences in 2010 (By Category)	Probability of Receiving Sentences, Community-Based Sentence (%)	Expected Number of People Receiving Sentences, Community Based Sentences in 2010 (By Category)	Expected Number of People Receiving Sentences, Community Based Sentences in 2010 (Total)
2018	147 (Traffic)	14	21	246
	1871 (Property Offences)	12	225	

- 246; Estimated number of one party, people received community-based sentences, in the proposed the site

Data Table Built By Kevin Lim.
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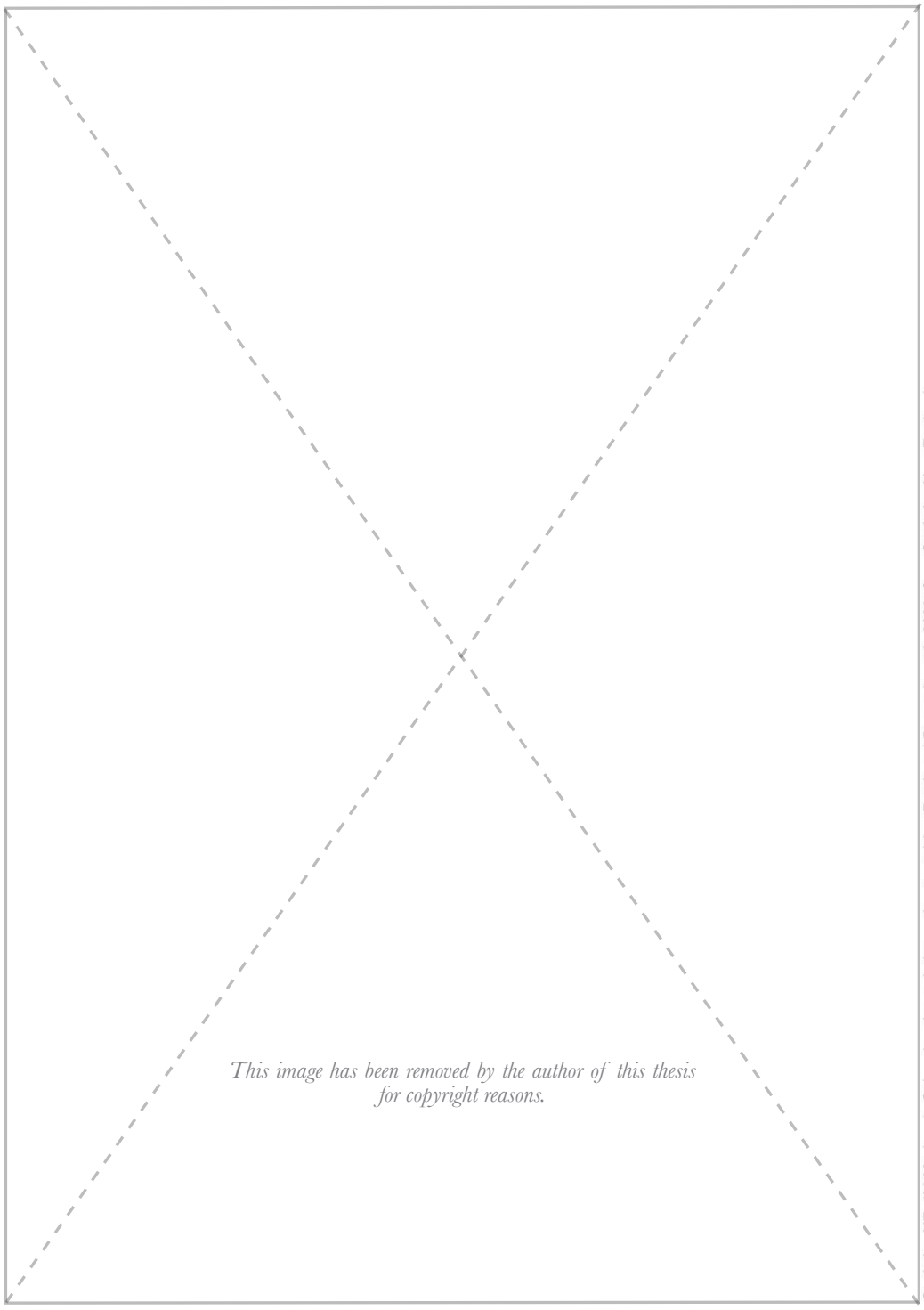

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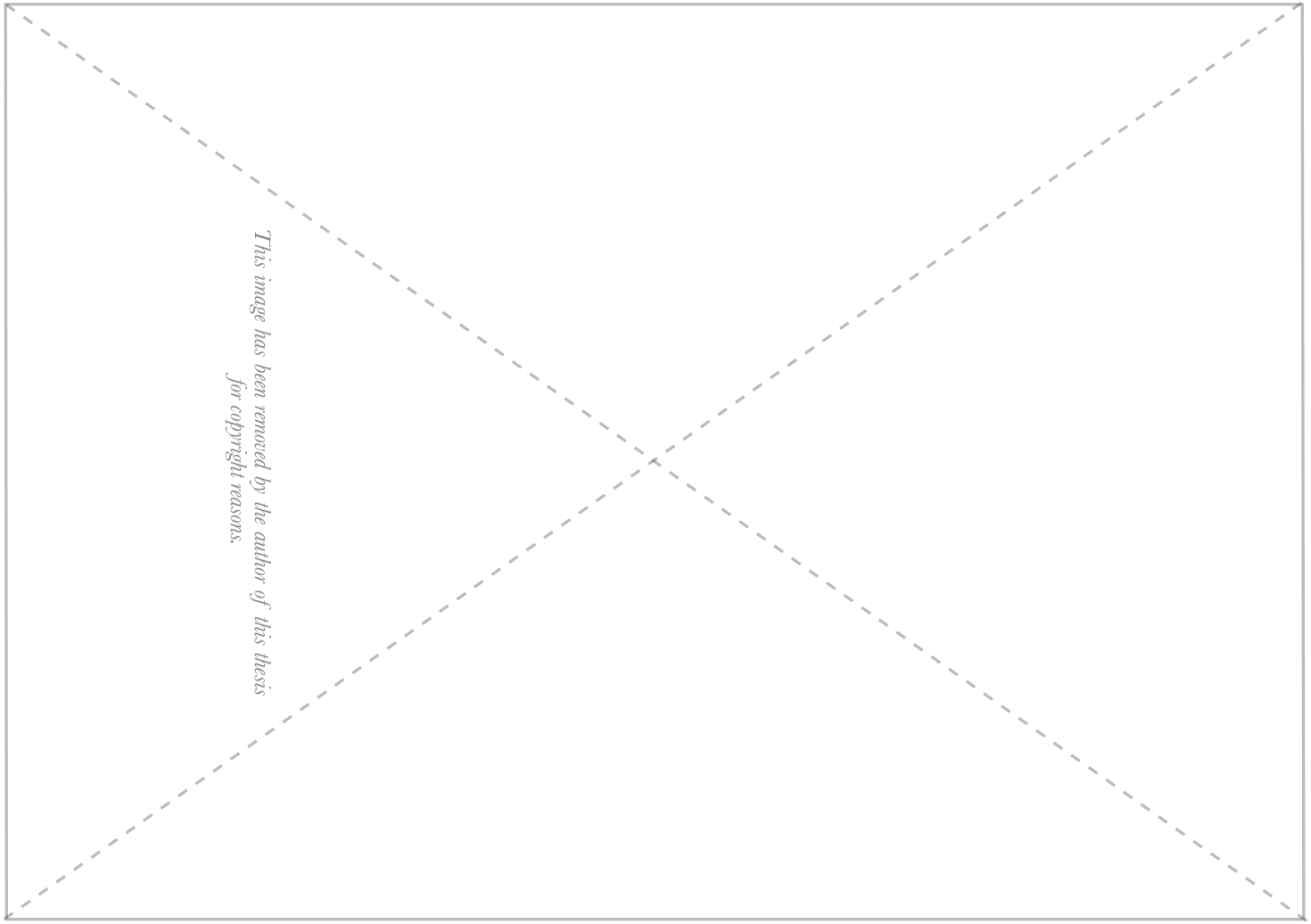

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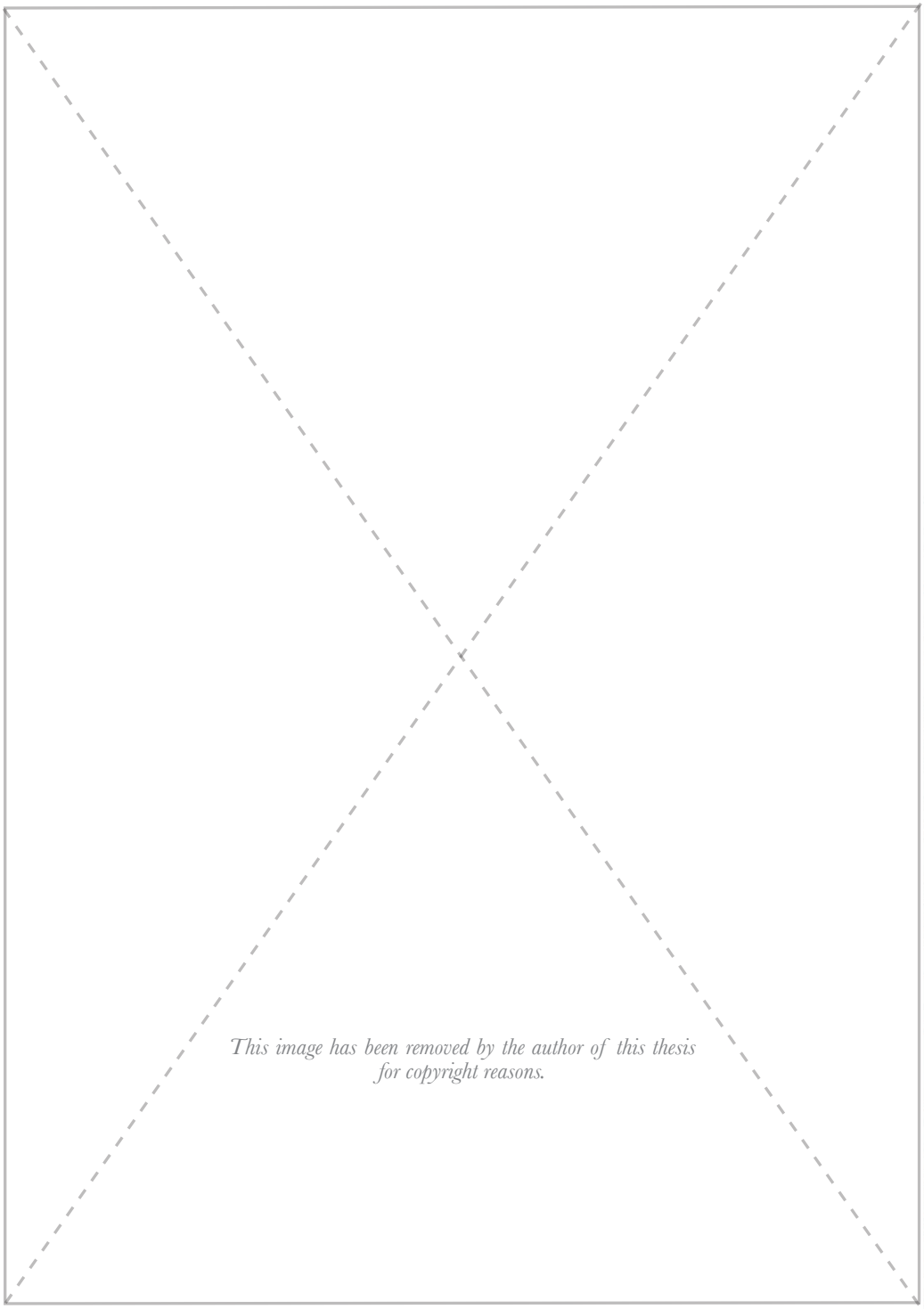

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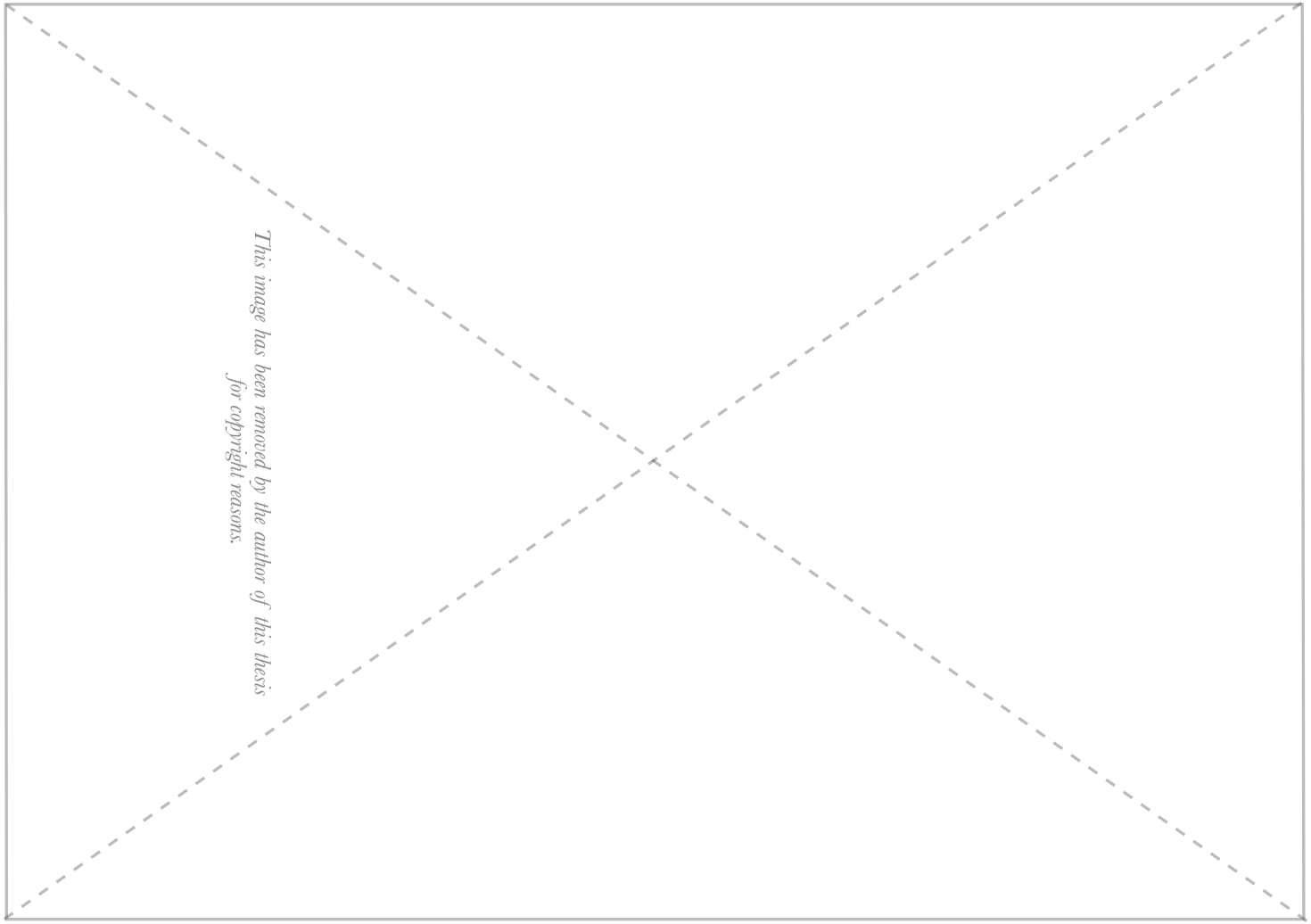

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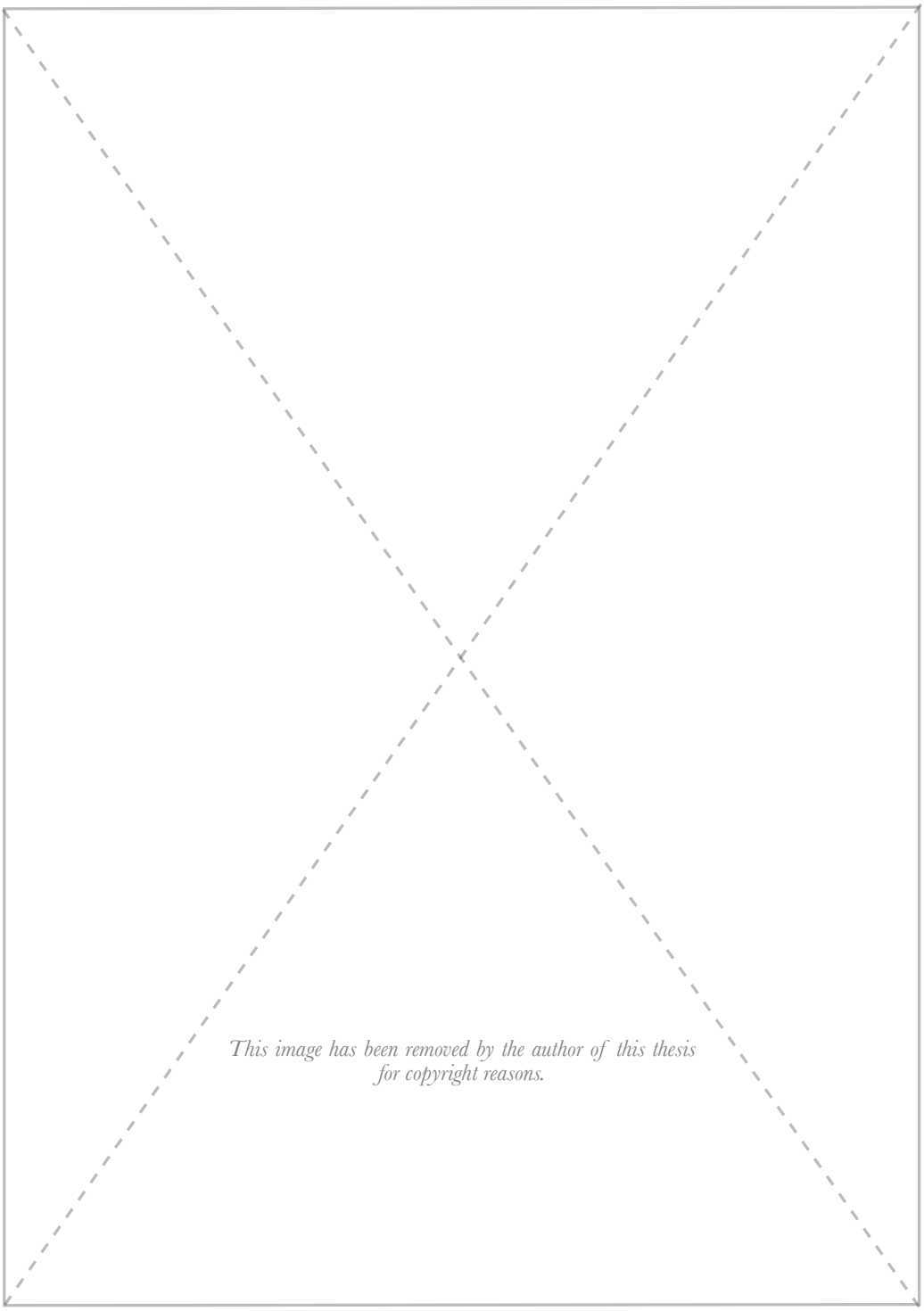

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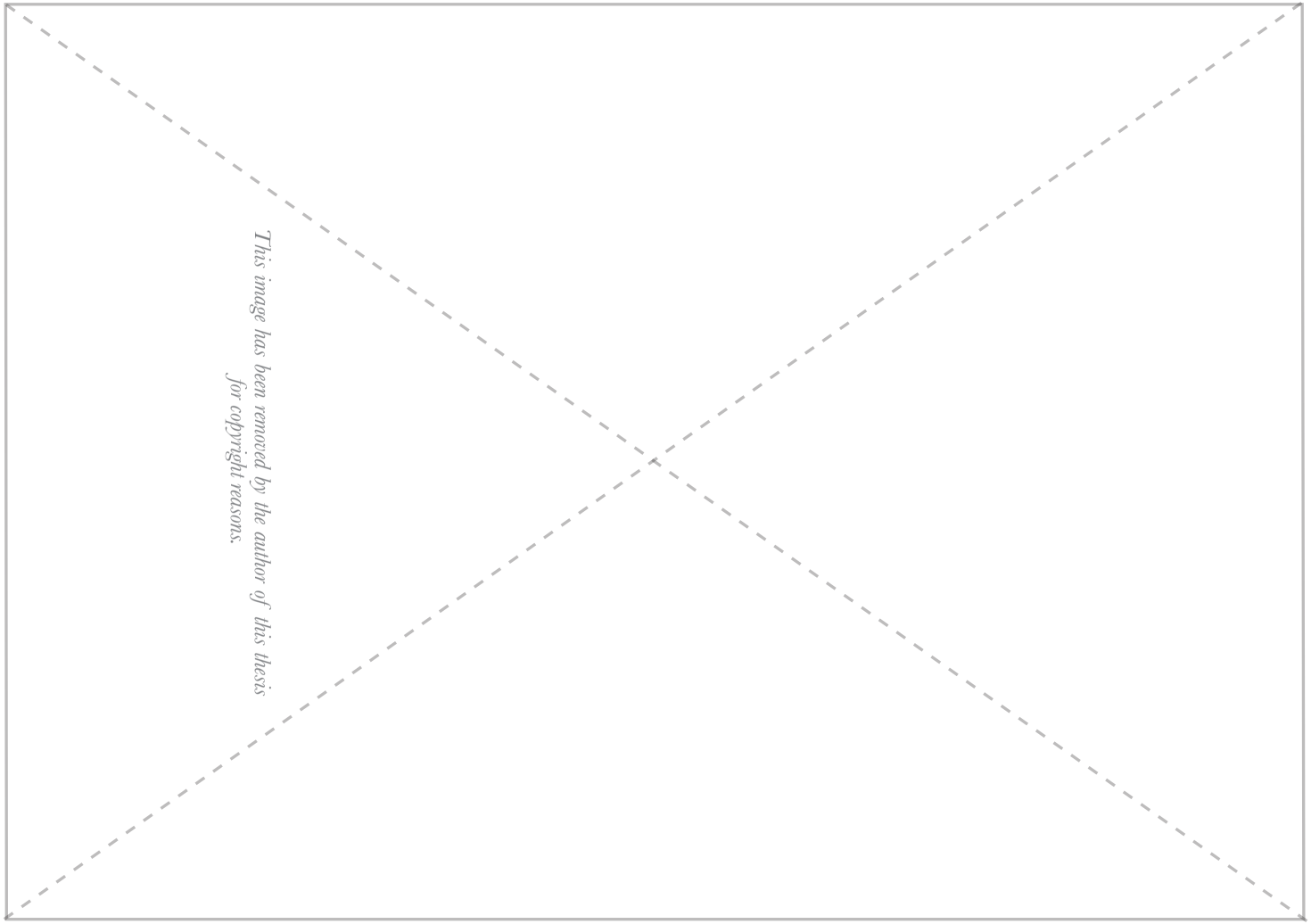

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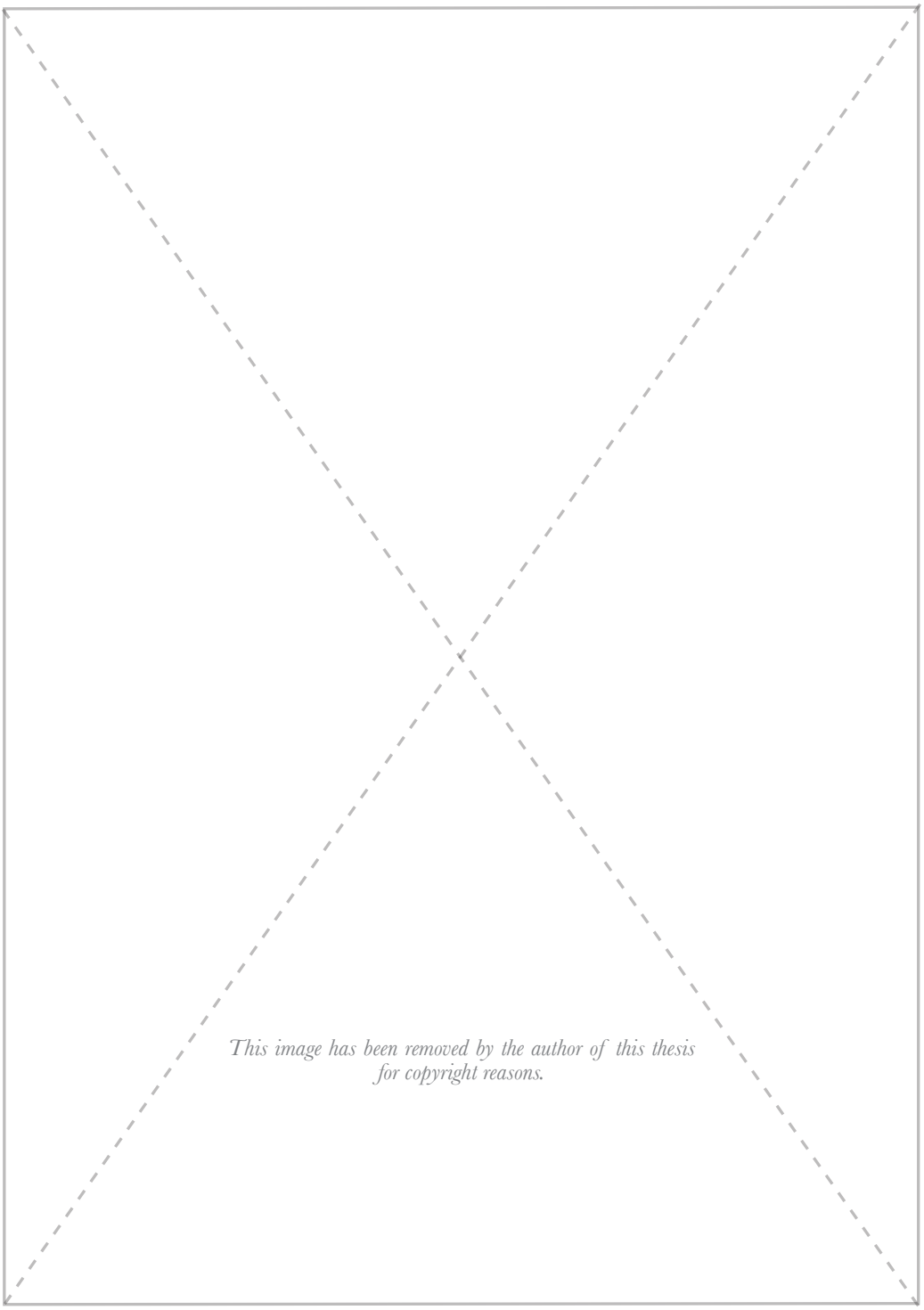

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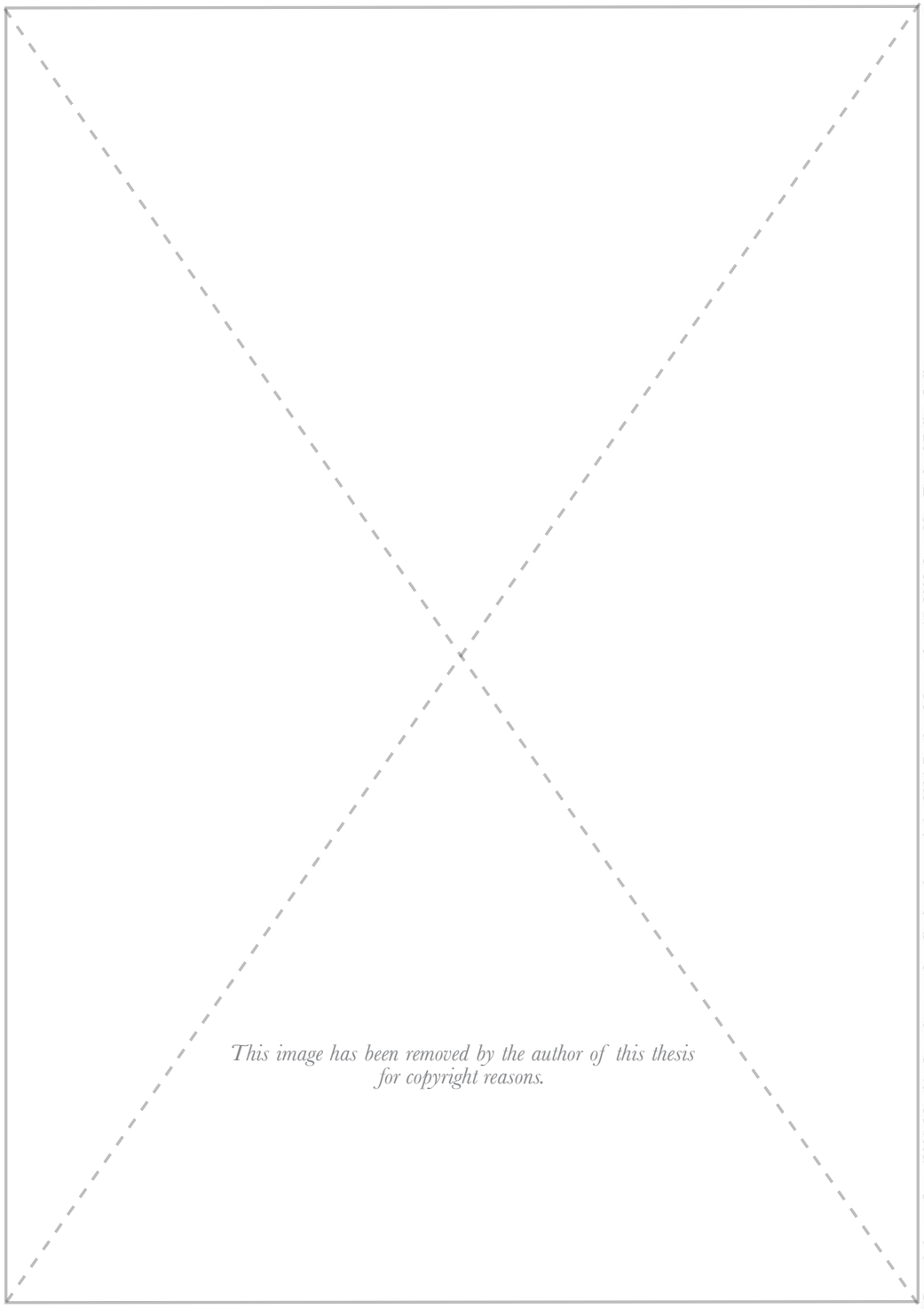

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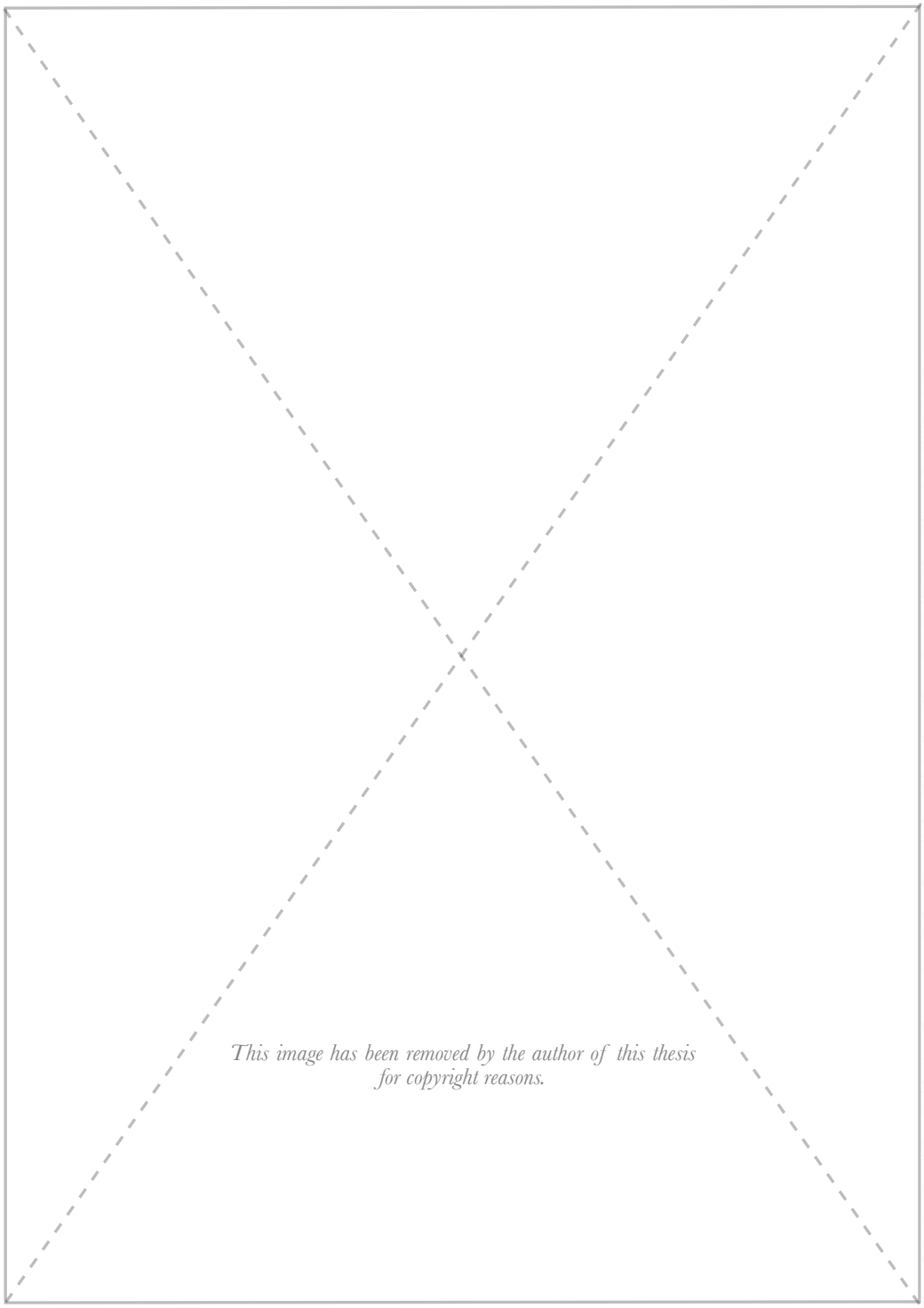

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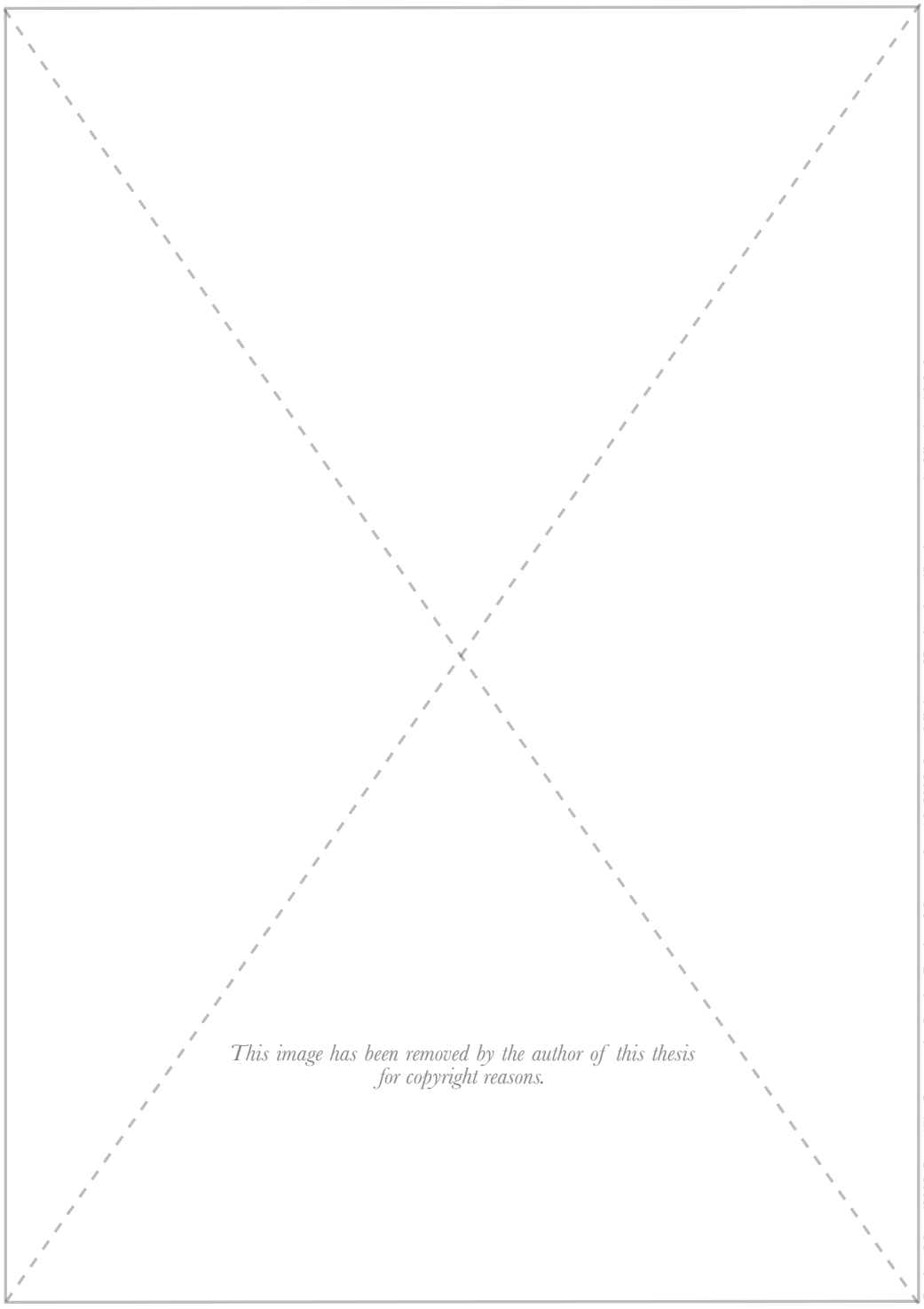

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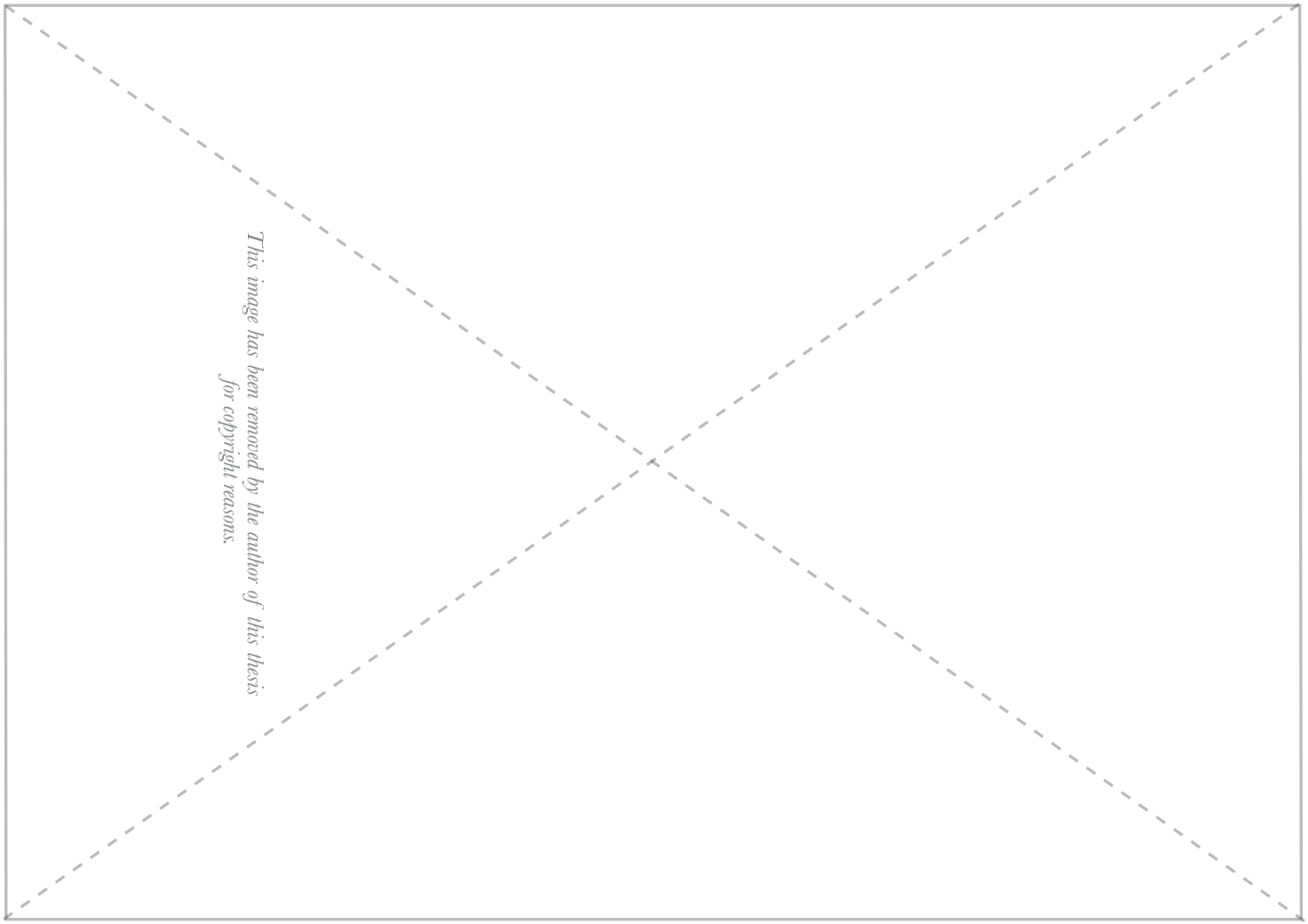

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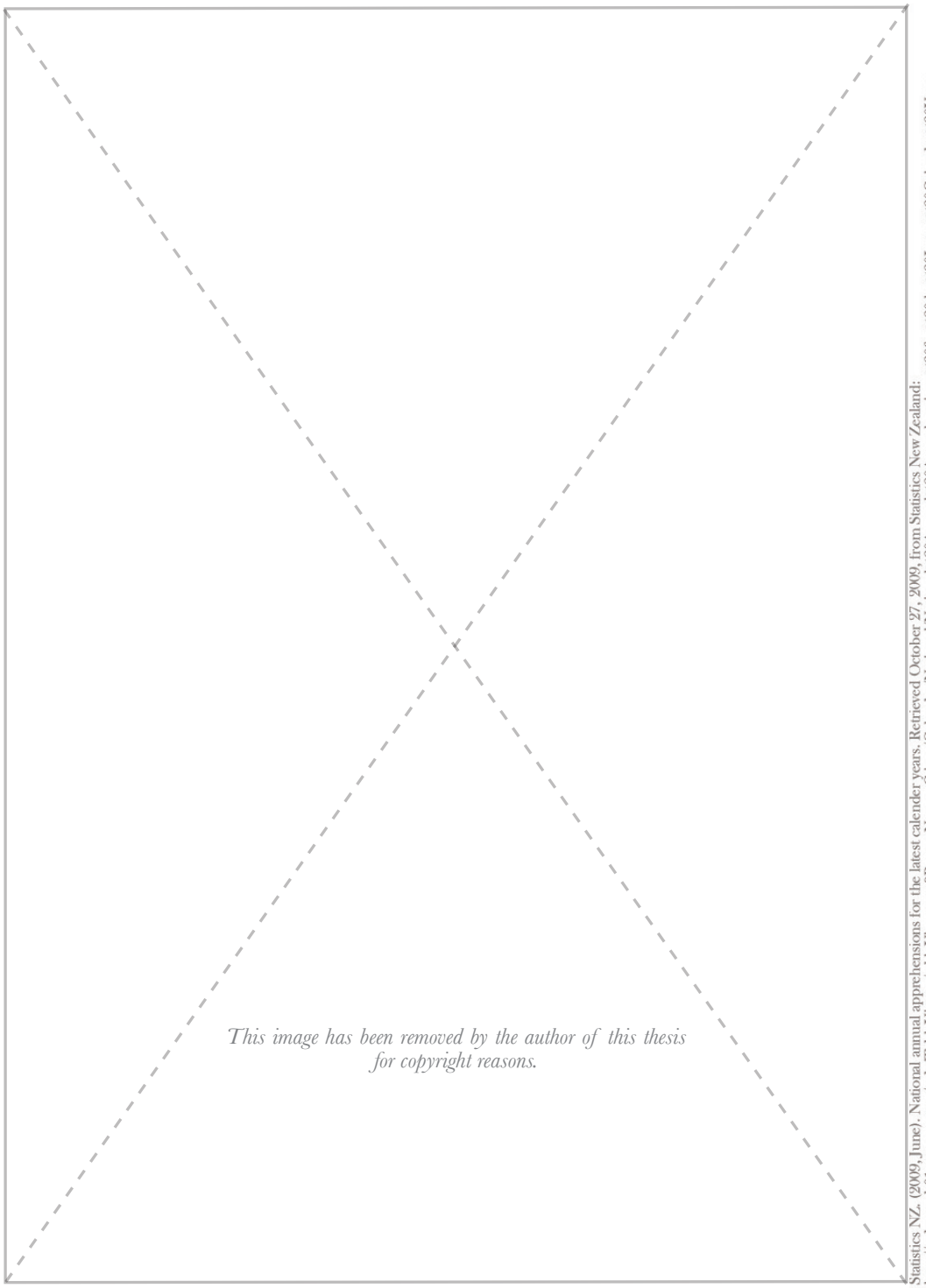

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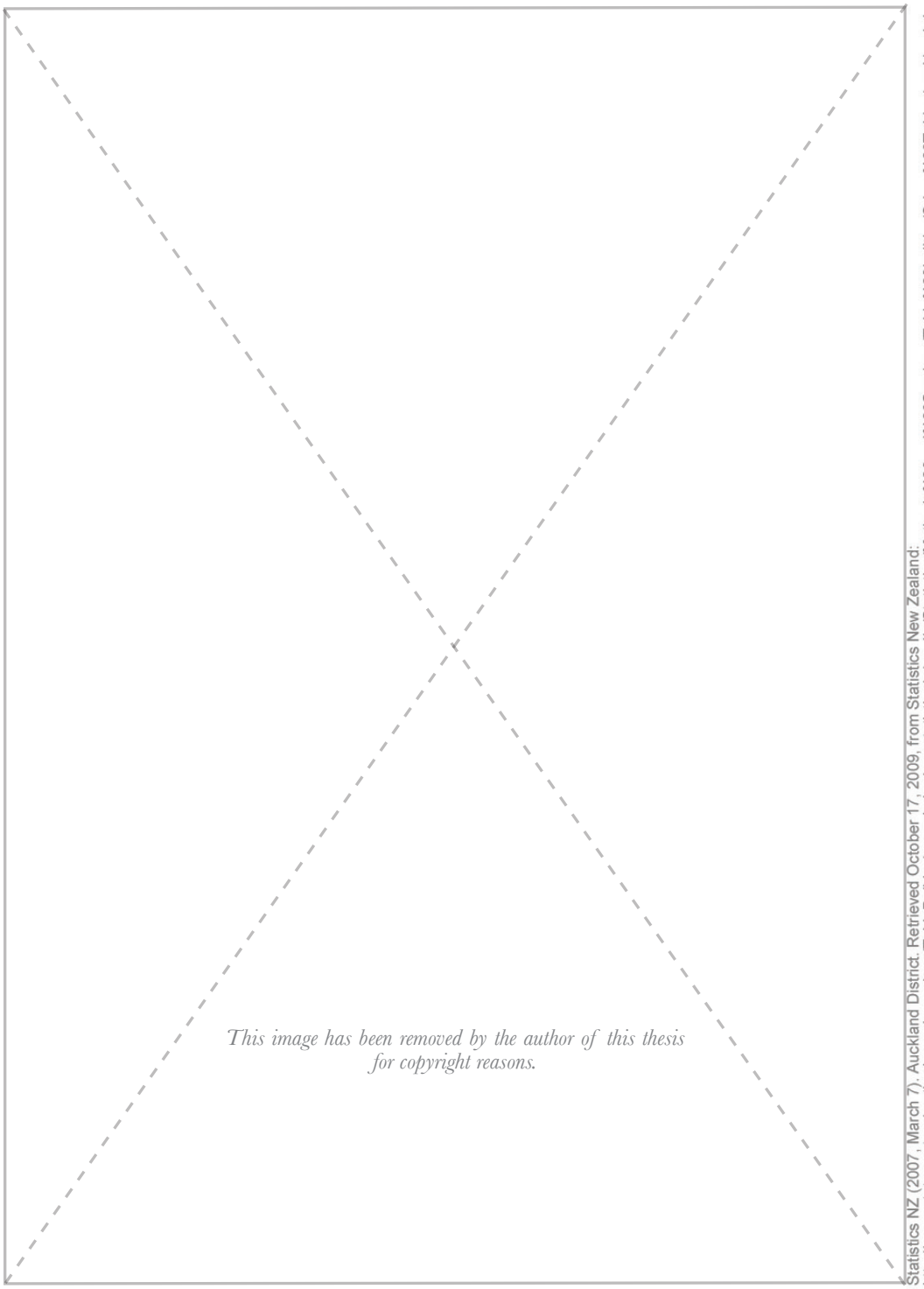

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