Un-familiarizing the Ordinary:

Redesigning the Everyday Experiences of
Urban Dwellers within their Natural Surroundings

Ji Su Bae
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Abstract

Un-familiarizing the Ordinary: Redesigning the Everyday Experiences of Urban Dwellers with their Natural Surroundings is a practice- based research commenced through the Masters of Design programme within the department of Spatial design.

This project investigates the daily interactive experiences of urban dwellers, to redesign them through an innovative approach within their natural surroundings- with the consideration of relational methodologies and the cultural context of the urban site.
The experimentations of how the unconscious materiality of our everyday experience could be redesigned through a new sensorial approach, for the dweller to discover fascination within the revelation in their familiar surroundings of their ordinary journey- in the contexts of an urban environment positioned the research through the following considerations.

How the created spaces could integrate the natural surroundings and biophilic strategies/patterns with the dwelling spaces of our everyday, to enhance the influences of health and well-being of its daily dwellers.

How the artificial or man-made structures could support to acknowledge and compliment the everyday surrounding environments in addition to the interactive experiences which occur within it, proceeding to spatially disrupt the dweller's unconscious experiences.

How the circulation of the urbanized city could be reshaped: to accommodate spaces with natural qualities to invite its' dwellers into its space, away from the high-density living environments of the city whilst gathering as a community.

Contents

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 (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signature : 

Date : 17 May 2018

Acknowledgements

To my supervisor, Fleur Palmer for her support, encouragement and guidance.

To my friends and family for their care, encouragement and patience

To God who always watches over me with his everlasting love

Figures

Fig. 1. Bae, Ji Su.*Victoria Park London Plane Trees.* Digital image. 2018.

Fig. 2. Bae, Ji Su.*Victoria Park Pathway.* Digital image. 2018.

Introduction

Through the act of walking, the body continuously interacts with its surroundings throughout the steps of its journey. The blow of the wind allows for the movement of the leaves to be heard, and with the falling sunlight; we are able to sense the tingling feeling of the light on our skin as it wraps itself around our body with the movements of its shadows[1]. With these daily occurrences of interaction, why would it be that these continuous interactions fall into our depth of our unconsciousness- where the body continues to respond to its physical settings while our mind fails to perceive and articulate its own presence within the surrounding space?

Within the urbanized city, numerous webs of overlapping journeys are present through the traces left by the movements of the dweller. Though these overlapping memories that fulfills or completes the pathways of the city, how many of the dwellers are conscious, or aware of the movement of their presence in each moment of their experience?
How many of the dwellers are conscious of the space, the existence of the surroundings around them in which they exist within?

As dwellers, we continuously walk through our everyday setting of the urbanized city to move towards our destinations from our original settings. However, through the numerous overlapping journeys of the community through the space, the natural surroundings which lie within our journeys remain hidden,

[1] Pallasmaa, Juhani. *The eyes of the skin: architecture and the senses*. John Wiley & Sons, 2012

invisible within our unconscious memories through the familiarity that is conceived amongst the ordinary things of our everyday. The interruption of these unconscious experiences will direct the dweller to become attentive to their presence within the surrounding natural environments. Thus, we acknowledge how these ordinary things shape us in the way we live within our non-human world. Conscious mindfulness will develop as the spatial settings are redesigned and approached in an innovative manner, the traces of our everyday moments being indexed within our memories, through creating spaces that invite and harmonize the sensorial experiences for an interactive journey.

The nature/ natural environment/ natural surrounding, was defined in this research by what God has created for us within his perfection, from the very beginning.[2]

[2] Gen. 1:1-31 NIV

Fig. 3. Bae, Ji Su.*Victoria Park flyover columns.* Digital image. 2018.

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Section One:
The Contextual Journey

The Unconscious Familiarity

Within the urbanized city, numerous webs of overlapping journeys would be present if there were to be visible traces left by the movements of the dweller.

Explorations of the different contexts- which closely examine the inter-related relationships between the response of the dweller within their everyday encounters and experiences emphasized the focal points towards the question of the research to further dissect. The notions of familiarity within the habitual acts of our body raise a dominant point in this research. Familiarity resulting to the voices of our surrounding settings or objects to be hidden away, unrecognized from our sense of mindfulness by the habitual acts performed from the remembrance of our body. Thus, generated from the already particularized ideas of how we may act in relation to those familiarities within our humanly world[3]. Thus, the significance of the non-humanly things which shape our everyday experiences in the way we dwell, and the notions of the way we do not live alone within a humanly world, but in collaboration amongst other 'ordinary things' would be emphasized throughout the research[4].
Unsuccessful events in the dweller to consciously live amongst 'un-humanly world will result in the spatial settings being vanished into the background of the performed dominant

[3] Highmore, Ben. *Ordinary lives: Studies in the everyday*. Routledge, 2010.

[4] Highmore, Ben. *Ordinary lives: Studies in the everyday*. Routledge, 2010.

activities of the body[5]. The dwellers to proceed through a customary or particularized setting of their everyday journey through the space, to become inattentive of the voices of surrounding landscapes and interactive experiences that come through from the natural sources of the surrounding environment. The occurrences which were interacted, to leave its trace only through its physical footprint, the imprints of the body of the dweller as an engraved evidence on to the settings of urban landscape of its past existences, with only concealed, unconscious memories being identified by the dweller.

Spatial settings were previously referred as servants by Leatherbarrow, stated to be good when they are in silence, whilst being unnoticed during their performed activities[6]. Conversely within the contextual situations of this research, it must be emphasized that all spatial settings should contribute their voice into the conversation with the dweller in responsive interaction- whether it is in whisper or bold, just as theorist Highmore gives life to the ordinary objects of his every day, through highlighting the voices of their interaction with the dweller[7].

These contextual questions composed the focal iterative processes of my research, followed by the structural or conceptual explorations which supported to bring the surrounding environments of the dweller into light through approaching it from an innovative perspective. These contributions will allow for the disengagement of the dweller from the own particularized habitual actions, which are pre-driven by the deeply embodied remembrance of past experience of the body; thus, a conscious mindfulness in the spatial settings of the dweller being developed through it.

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[5] Leatherbarrow, David. "Table Talk." *Eating Architecture* (2004): 211-28.

[6] Leatherbarrow, David. "Table Talk." *Eating Architecture* (2004): 211-28.

[7] Highmore, Ben. *Ordinary lives: Studies in the everyday*. Routledge, 2010.

How can a built structure be reverberated or harmonized into the voice of the space in its surroundings?

How can an artificial structure be absorbed or replicate the ethos of our natural surroundings?

In order to acknowledge the significance and importance of our natural environments within our society, focal questions were appointed to dissect the raised thoughts into potential opportunities in application.
The possibilities in the different approaches a man-made or artificial structure could be incorporated were taken through processes of iteration and documentation into the contexts of my daily journey; to successfully reverberate or harmonize the essence of the surrounding natural environments within its original condition. To create harmony among two heavily contrasting spaces- the natural environment and the man-made environment, suggested that there was a requirement for the continuous occurrence of relational interactions between these spaces.

Fig. 4. Bae, Ji Su.*Victoria Park flyover.* Digital image. 2018.

Conscious memories: Sensorial Experiences

The human senses could be explored as a method in encountering architecture to examine the interactive responses of our body, and how it perceives the space in its surroundings with its movements through it within its existence. Through acknowledging the involvement of all our human senses within an event of a spatial experience, attention is created towards the exploration of the detailed interaction of our senses, in how they contribute towards the sensorial narrative experienced within an architectural context.[8]

The elements of light and shadow could be defined as a contributive tool in a space to address the human sense of touch. As Hadjiphilippou(n.d.) previously described the 'tingly' feeling of a shadow or light wrapping around the surface of your skin as an experience of 'touch'.[9] Although it may not be physically solid to touch, in how our body can sense whether a space is filled brightly with light, sheltered beneath shadow, or by how we are able to sense the sunlight project on to our skin, the sense of touch is able to be addressed and recognized.

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[8] Pallasmaa, Juhani. *The eyes of the skin: architecture and the senses*. John Wiley & Sons, 2012.

[9] Hadjiphilippou, P. "The Contribution of Five Human Senses Towards the Perception of Space". University of Nicosia, n.d.

The way we interact and experience a space in remembrance is strongly associated with the way we sense the world, our sensorial organs. It has been claimed that our human senses are interrelated with the various experiences and sensorial interactions, and are not self-contained. When these experiences come together, a sense of awareness is generated for the dweller to receive its meaning in consciousness.[10] Although it is signified by many people that there are only five dominant sensory organs of the human body, it is of importance that these organs are interconnected from skin of our body, its nerves, to the membranes till these memorable experiences are gathered by our brain [11]. Each part or movement of our body senses the interactions which occur in the surroundings or our body, notifying that there are also numerous ways in how we are able to respond, interact and experience a space in which we dwell within.

Through the contexts of a city, the existence of the inextricable connection of the body with the spaces in its surroundings, and how they continually respond to define each other within their dwelling experiences are emphasized. The relationship allowing for the interactive occurrences as the body moves through the thresholds of the city, whilst the body embodying the responsive experiences of its spatial surroundings of the journey within the depth of its memories.

[10] Hara, Kenya. *Designing design*. Lars Muller Publishers, 2007.

[11] Hara, Kenya. *Designing design*. Lars Muller Publishers, 2007.

Transparency

Holding the sense of transparency within the structural setting of a space was a strategical approach for the endurance of responsive interactions between the dweller, the built space and its surroundings. The sense of transparency allowed for the integration of the built environment with its surrounding space, for the existing natural environments to be extruded into the layers of the dwelling through its transparency.
The sense of transparency allowed for the visual accommodation of the surrounding natural imagery within its surfaces, for the existing natural surroundings to be visualized to become the surface designs of the dwelling itself for interaction.

Kanagawa Institute of Technology (KAIT), Junya Ishigami.
Junya Ishigami's architectural work uses glass facades through simplistic structures to share the ideas of transparent or invisible architecture through his work, Kanagawa Institute of Technology. The translucency of the building dilutes the boundaries between the exterior and interior spaces, allowing for its surfaces to be framed visually by the surrounding cherry blossom trees through its glass facades; the built space occupying a sense of the existing surrounding environment, within its created space. The focus of Ishigami's design towards the existing environment and transparency is strongly visualized through the created architectural work, whilst succeeding to take its dwellers through a flexible and innovative experience of the surroundings.[12]

To have a space that only does not speak for itself, but converses in

[12] Designboom. "Junya ishigami: KAIT Kanagawa Institute of Technology." Last modified June 22, 2013. http://www.designboom.com/architecture/junya-ishigami-kait/.

interaction, response and harmony. To compliment the voices of its surroundings- the dweller, the existing and the natural environment, leading to enhance and emphasize the experiences within it for a memorable and conscious interaction.
Within the ideas and contexts of the sense of transparency, the built structure was able to become absorbed, to contain a sense of belonging and harmonize within its built environment whilst occupying same ethos of its surrounding natural environments. An artificial structure not becoming the dominant space of interaction, but to stage the atmosphere of the existing surroundings and to speak on behalf of its voice, in conversation.

Opportunities for innovative approaches of the dweller towards the surroundings of their daily journey were created to respond to their daily surroundings in a different manner, for a development of a more attentive experience within their journey.

Flexibility was another way of addressing transparency in a designed space. The sense of transparency created through flexible attributes of a space also dilutes the boundaries between the experiences of the built environment and the existing environment in its exterior surroundings. As the flexible space adapts to meld into its surrounding landscape, by taking the dweller within this process, the space succeeds to work as a bridge between the dweller and the surrounding space- to generate an attentive interaction through the presence of the space, landscape and the dweller in a formation of an inseparable relationship.

The dwelling experiences of the visitor will be intertwined within the two environments, whilst being suspended amongst the surrounding landscape; within the artificial structures.[13].

[13] Dezeen. "I tried to create something melting into the green"- Sou Fujimoto" Last modified September 29, 2013. https://www.dezeen.com/2013/09/29/i-tried-to-create-something-between-architecture-and-nature-sou-fujimoto-on-serpentine-gallery-pavilion-2013/

2013 Serpentine Pavilion,

The 2013 Serpentine Pavilion, designed by architect Sou Fujimoto carries a sense of translucency to its form, where its dwellers are encouraged to meld into the surrounding landscape along with its structures, allowing for diverse encounters and new approaches to experience the site.

In contrast to the details of the pavilion which may seem artificially geometrical and grid-like, the whole overall atmosphere created by the formless composition of the grids will generate an organic or blurred experience for its dwellers, through which Fujimoto aims to dilute the boundaries between nature and architecture.

As reflective of my own research, this pavilion provided the potential of a new way of thinking, in how a structure that is artificial could be composed in a way to bring something that is contrasting, the natural surrounding environment into light. The way the design of the structures have allowed for the artificial or man-made elements to naturally integrate through its composition to compliment its natural surroundings, will open up new possibilities in the way I aim to redesign the lanes to accommodate the spaces of natural surroundings within central Auckland city, to allow for its dwellers to move away from the high-density living. The way in which the pavilion creates a responsive interaction to its external surroundings and its dwellers through the integration of the artificial and the natural, is another focus that was acknowledged within my research. The sense of transparency endured within the design allows for its dwellers to feel the climate, the weather or the transitions of their surroundings. The cloud of composed grids creates an echoing layer of sunlight which reflects off its transparent panels, whilst providing a shelter from the rain. The qualities of transparency could potentially create a spatial setting where the community is able to socially interact, to dwell and explore, whilst suspended within the landscape between nature and architecture

Fig. 5a. Ishigami J.*KAIT.* Digital image. 2018.

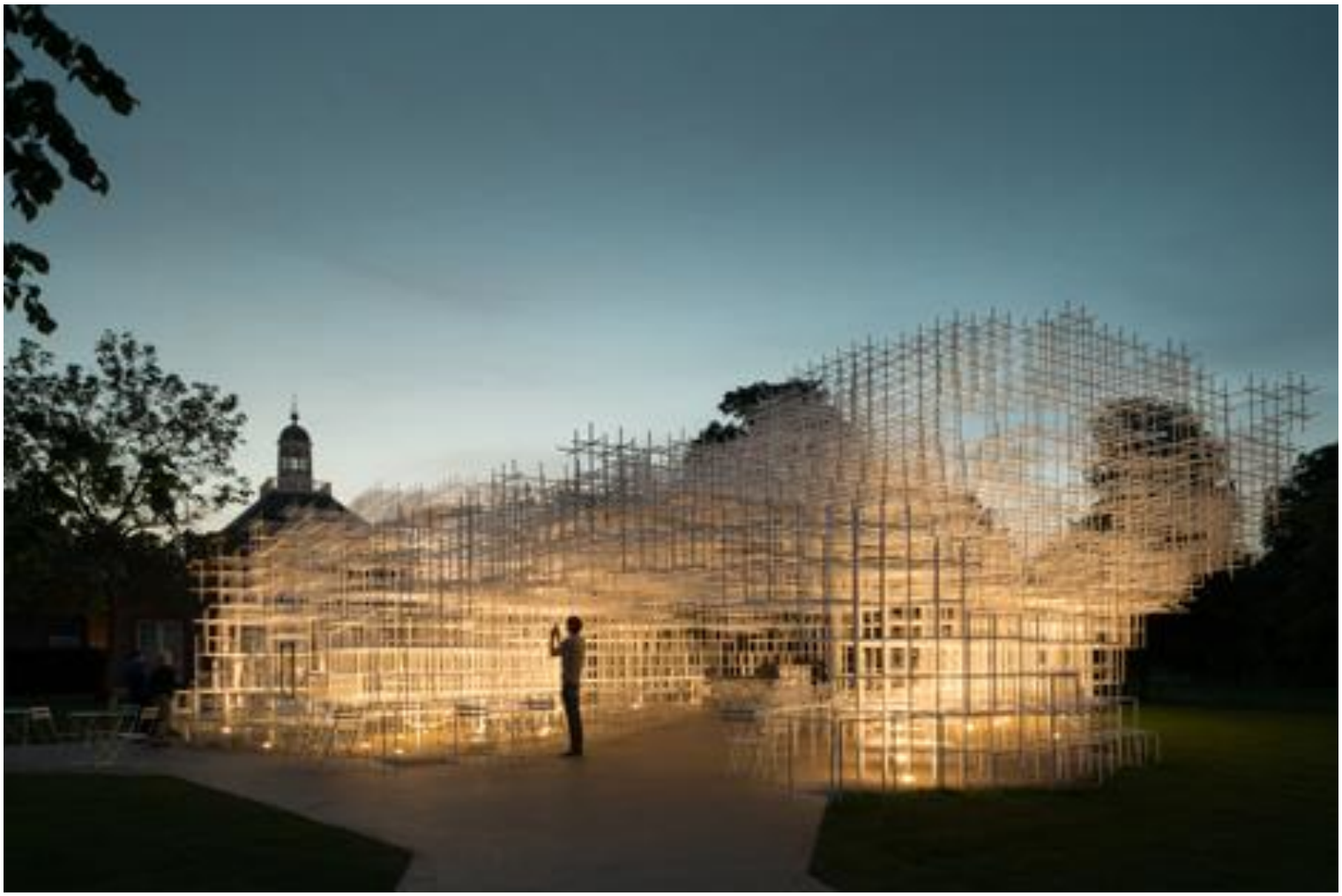


Fig. 5b. Fujimoto F. *Serpentine Pavilion 2013.* Digital image. 2018.

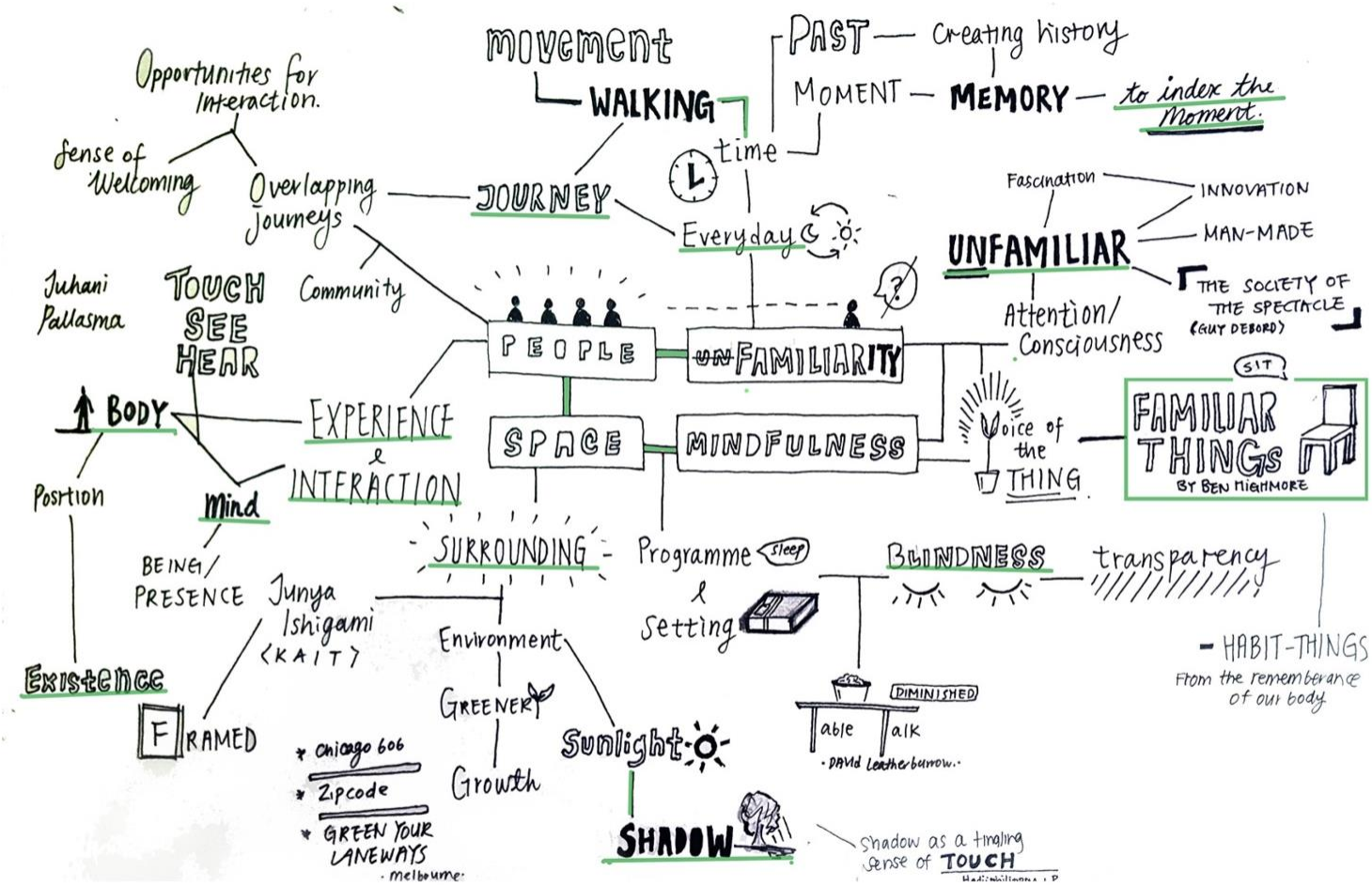


Fig. 6. Bae, Ji Su. *Contextual Diagram*. Digital image. 2017.

Section Two:
Methods through the journey

Materiality of the Ordinary

Walking: Photographic Documentation

Through the contexts of an urbanizing city, its dwellers move through their daily journeys. However, what lies between the origin and destinations of our everyday journey, the natural surroundings, remain to be hidden beneath our familiarity amongst our ordinary things: in our unconscious memories.

Through articulating the position of my research within the post-anthropocentric context of my research, the human agent was decentralized, thus the other factors and sources of interaction in the surroundings of the human agent being defined as a dominant contributor to the research.

The contextual diagram interweaved the interrelations and defined the inextricable relationships between each element into articulating the focal ideation points where the thinking processes could be reverberated from – to step back from the dominance of our consciousness and acknowledge the unconscious of our everyday journey. Interconnections were generated between various focal points, to assist the detailed articulation of the various explorations towards my own elements of familiarity, whilst the connection that lies in between – the generator for interactive experiences, were used as a tool for the experimental practice.

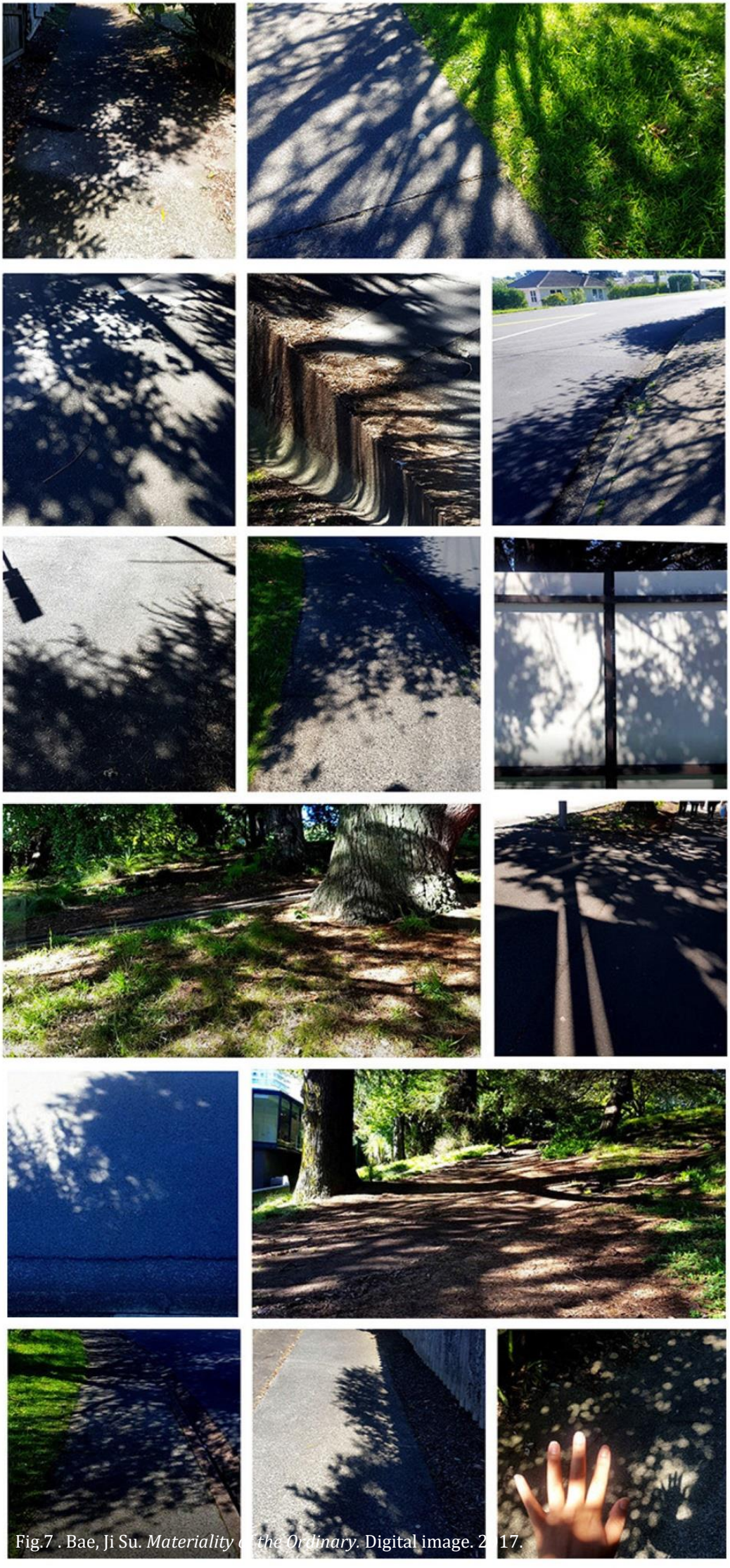


Fig.7 . Bae, Ji Su. *Materiality of the Ordinary.* Digital image. 2017.

Driven by the relational methodologies of understanding the way we perceive the world within our own presence, through the influence of interactive relationships. Methods of atmospheric and visual documentation captured the moments of encountering memories – the sensory disruptions and approaches within the interactive experiences of my journey.

Within the processes of heuristic documentation, the falling shadows of trees were seen as a valuable tool for exploration as they continuously interrupted the unconscious of the journey, to wrap itself around the presence of my body. The shadows endlessly fall down to the surfaces beneath it, allowing it to wear its voice – its materiality. Disruptions of the shadows to the unconscious experiences of the dweller were created by the trees of the surrounding environments, generated as its expression of interaction, and encounter with its surroundings as the surfaces beneath wear the shadow of any presence that lies upon it, its interaction and response.

Through documenting my journey, experimental patterns of my own familiarity were able to be extracted from my everyday experiences. These methods of photographic documentation were successful in capturing the immediate moments of interaction and encounters, which occur unexpectedly due to the factors of the surrounding natural environment which are uncontrollable, allowing myself to sense those interactions and experiences in which I had not kept within my own remembrance, but hidden and experienced within the unconsciousness of my own familiarity. Pallasmaa describes the use of shadow and light as a pleasant method to address a sensorial experience through the way we can feel it on our skin[14].

[14]Pallasmaa, Juhani. *The eyes of the skin: architecture and the senses*. John Wiley & Sons, 2012, 81.

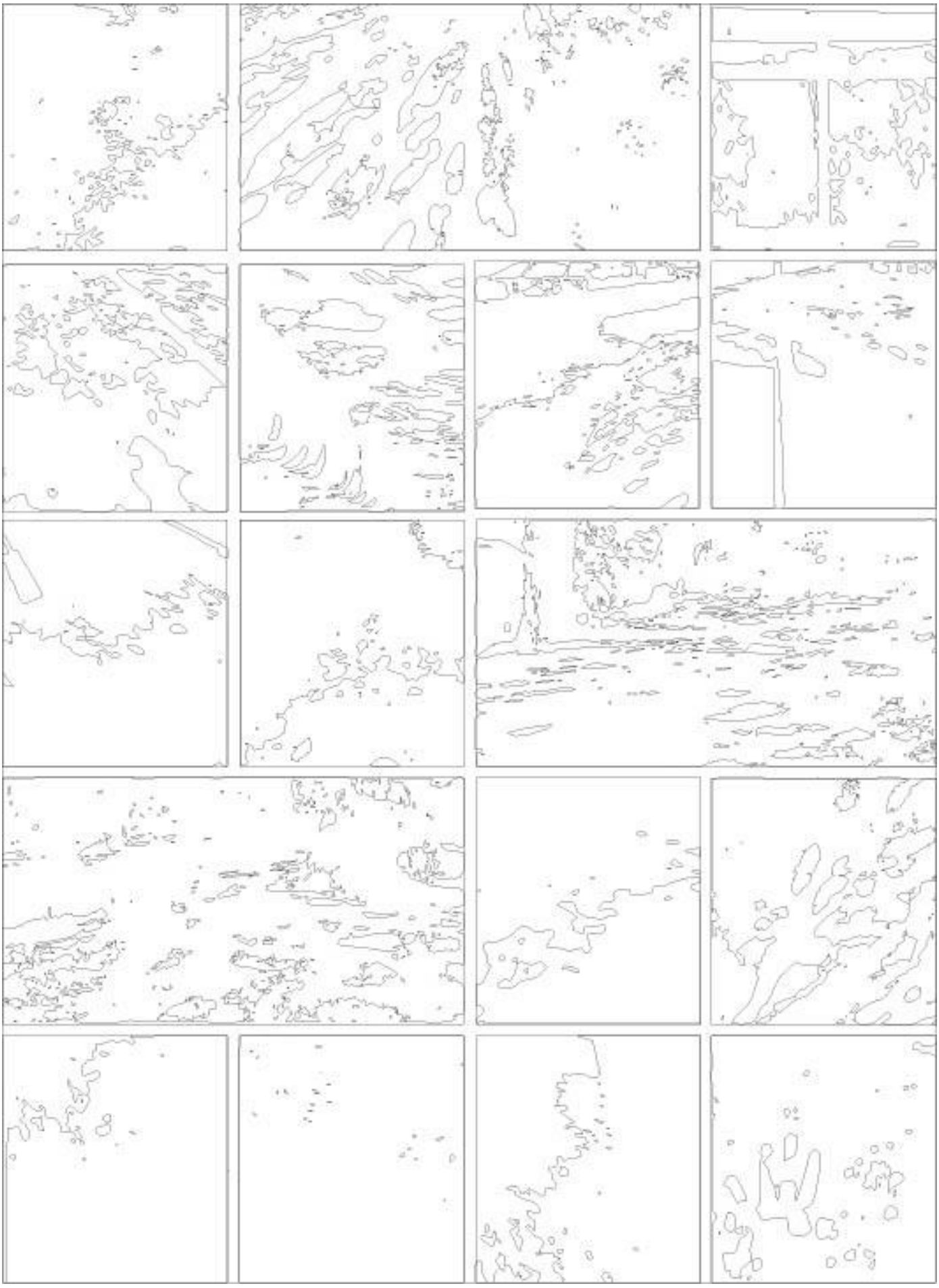


Fig.8 . Bae, Ji Su. *Extractions of the Ordinary.* Digital image. 2017.

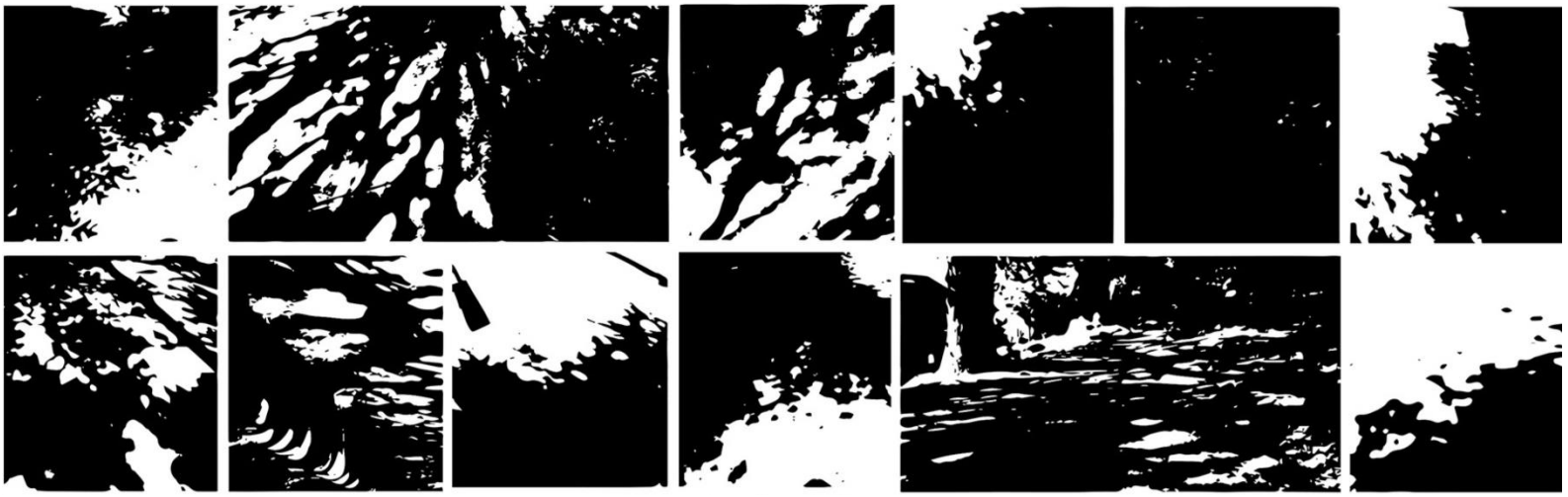


Fig. 9. Bae, Ji Su. *Extracting elements of the journey.* Digital image. 2017.

Light and Shadow: Biophilic Design

Making and Testing with Materials

The natural environment is an important aspect of the way we live, the way we design. Through its incontrollable factors, it provides us with light and dark, as well as oxygen in which we inhale. It is well-known that these natural environments provide us with numerous health and well-being qualities, and through my first set of experimentations light and shadow became a pleasant tool in addressing the presence of the environment, through the play in imitating the pieces of the natural environment we experience, as it has been said that the evocation of the natural environment through an imagery also enhances the health and wellbeing of its dwellers. Small scale test models were created for light and shadow projection to imitate these imageries and the interactions of my natural surroundings. The way the sunlight projects the presence of our environment will make our experience more memorable and attentive of the dwellers own presence among their surroundings, through the passing of time within their daily journeys by the shadow which moves with the movement of the sun.

Patterns of Biophilic Design

The positive influence of our natural living environments are also claimed to be created by patterns of 'natural analogues'. Terrapin Bright Green discusses these patterns as expressions which are biophilic, as they address an indirect evocation of the natural environment which we live in, pursuing an indirect connection towards the way we experience nature to improve the wellbeing of its dwellers. These expressions could be extracted or generated from elements found in nature such as colour, materiality, and form or even from its patterns. With successful integration, these patterns would be beneficial as a contribution to a design element of a spatial setting to generate a positive outcome through the methods of collaboration in the simple imagery of our natural surroundings. Biophilic designs are stated to reduce the amounts

of stress, enhance our thinking and creative processes, as well as improving our sense of wellbeing.[15]

The explorations of biophilic design within the aspect of analogue patterns give a broader insight in the various approaches we are able to benefit from the things that already surrounds us in our everyday experiences, and how these things can provide positive influences to the spaces we continuously build upon. Patterns and elements of our natural surroundings that are extracted and dissected for careful application will reveal its 'atmospheric qualities', whilst helping to develop a sense of fasciation, and relatedness towards the connection between the phenomenological experiences of the dweller, their presence and the natural environment[16].

[15] Browning, W. D., C. O. Ryan, and J. O. Clancy. "Patterns of biophilic design." *New York: Terrapin Bright Green, LLC* (14).

[16] Browning, W. D., C. O. Ryan, and J. O. Clancy. "Patterns of biophilic design." *New York: Terrapin Bright Green, LLC* (14), 21.

Fig. 10. Bae, Ji Su. *Layered kinetic model.* Digital image. 2017

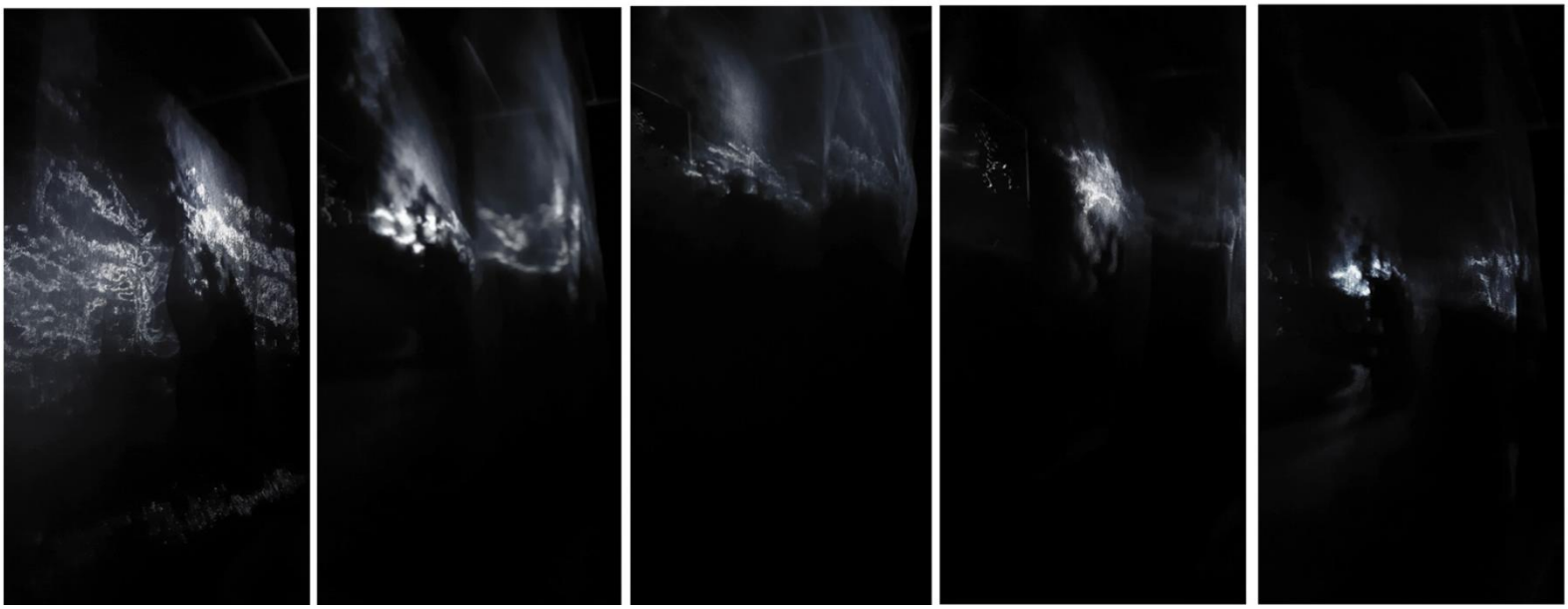


Fig. 11. Bae, Ji Su. *Materialized kinetic model.* Digital image. 2017

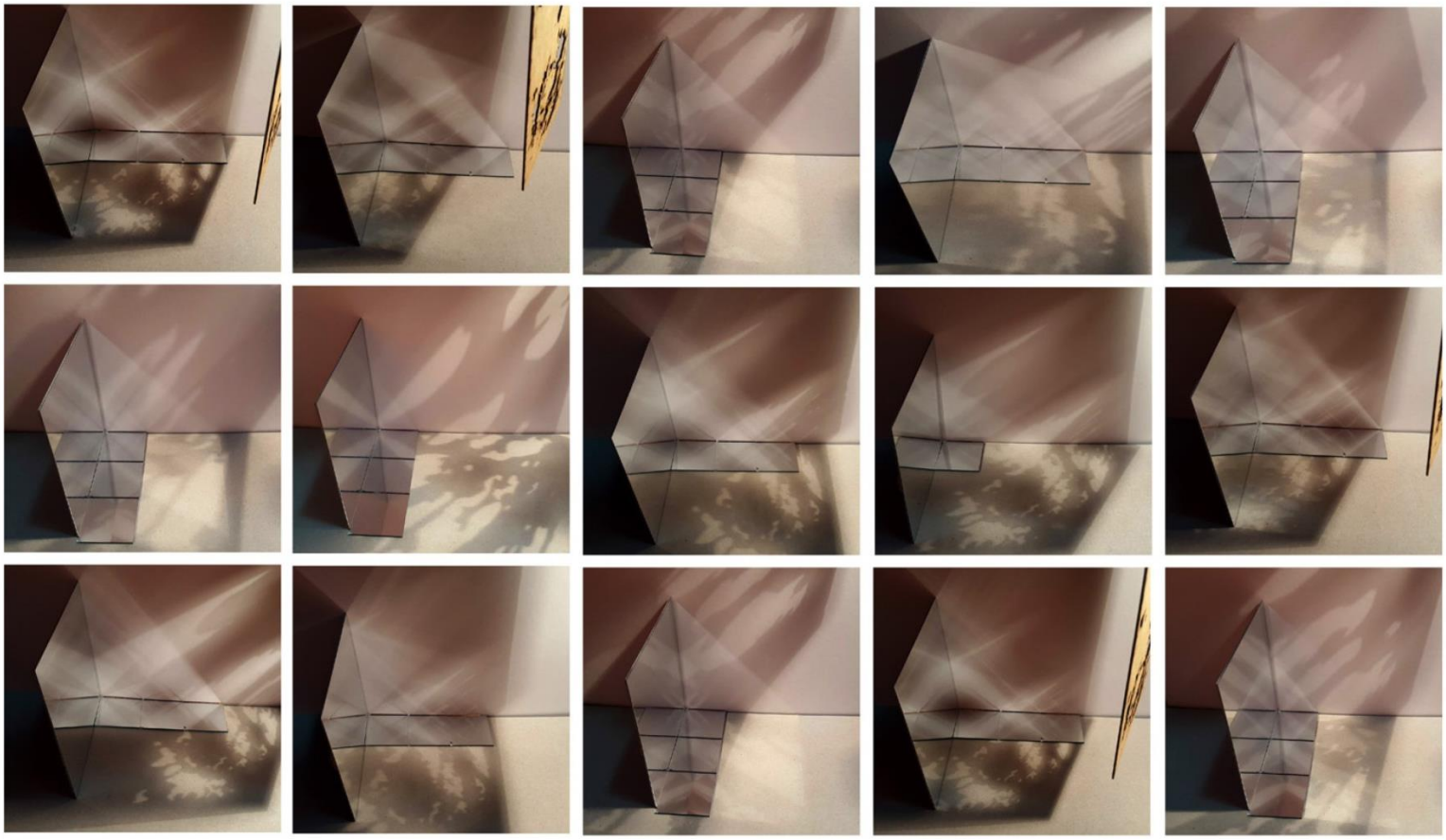


Fig. 12. Bae, Ji Su. *Light materiality test models.* Digital image. 2017

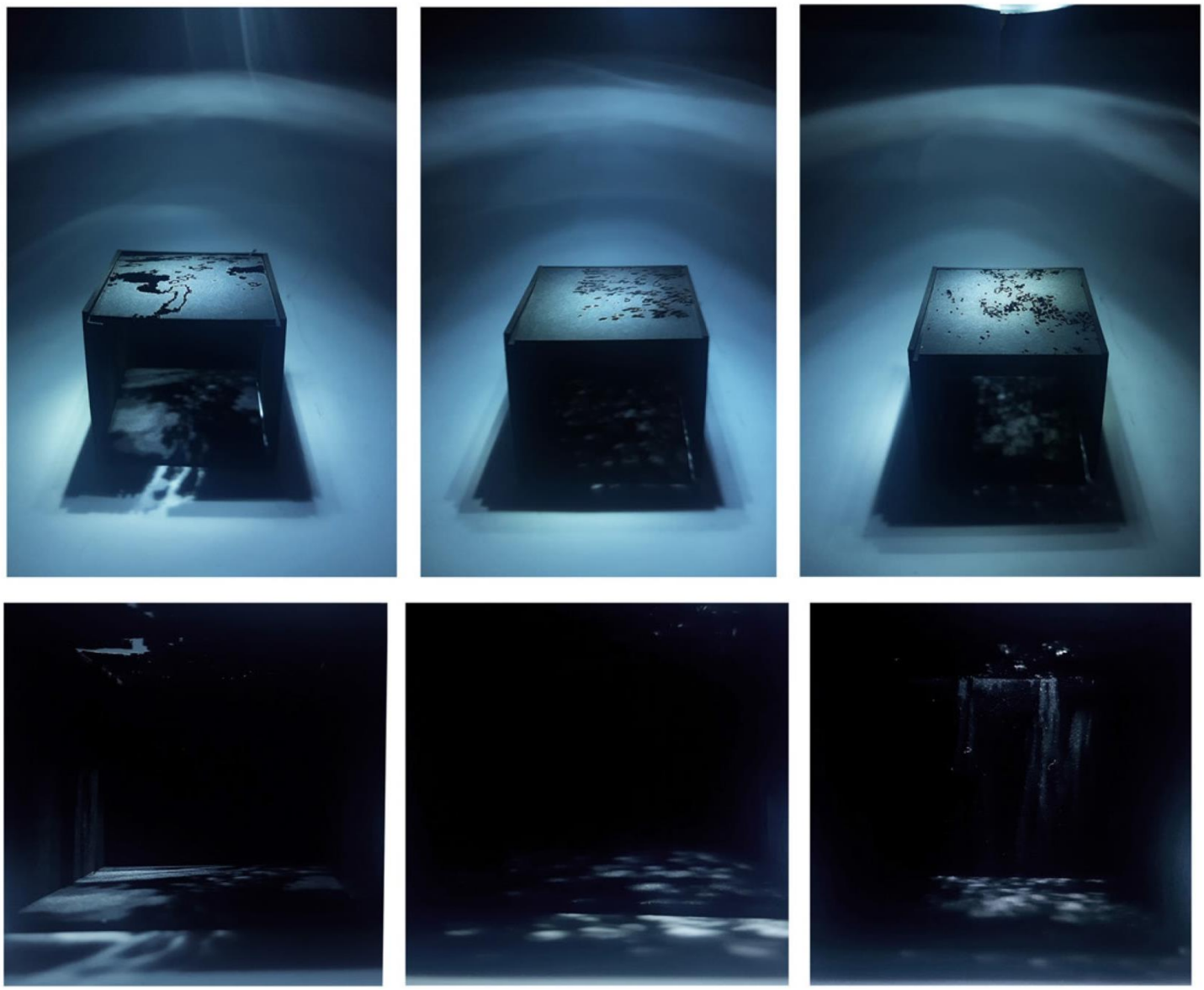


Fig. 13. Bae, Ji Su. *Light projection test models.* Digital image. 2017

In reference to the Sunlight

Can the light be acknowledged as a dominant medium?

Light is an interesting way to address the presence of these surroundings. We encounter 'nothingness' where only light illuminates. The introduction of surface allows the presence of this light to be staged as it extrudes on to the surfaces, the materiality of the surfaces revealing itself to the dweller through the rays of light. This allows for the light to reveal its form- from its journey through its surroundings, and to the shadows that leave a trace of these experiences, by its extrusions to the surfaces below. The illumination of the light continuously shapes and carves its surrounding surfaces throughout the day, revealing and hiding the spaces through the presence of its existence.[17]

Sun refers to the changing of time, the presence of our body and the surroundings within it.
The light which extrudes down to various surroundings, speaks on behalf of the surfaces of these surroundings, creating an extension of its surfaces down to the ground or another body below it. Light was used as a tool in my previous projects, with its rays emphasizing the created forms of the dominant features within the designs. Light illuminates materiality of each surface, each experience engraved deeply within its layers to be revealed. In reverse, we are able to visualize the presence of light through the materiality of the surfaces and thresholds which the light is captured, obstructed, admitted, focused, dispersed or reflected through, developing its shadows as an extension of its presence, and interaction: For the created structural surfaces to speak on behalf of the natural daylight, to allow for the interactive play of

[17] Turrell, James. "Roden Crater." *Grand Street* 54 (1995): 239-248.

sunlight to be developed within its materiality, developing consciousness and incorporating the values of natural sunlight that surrounds us in our daily journeys, as a dominant feature in our dwellings.

Absence of light.

Everything sleeps in the darkness of the night. The activities and interactions of the existing spaces that are now resting are revealed through its footprints and engraved traces. The absence of the light allows for the voices of the existing spaces to slowly reveal itself on its' own through the silence of the sunlight.[18]

[18] Leatherbarrow, David. "Table Talk." *Eating Architecture* (2004): 211-28.

Camera obscura and paper models

Camera obscura and paper models were created to test the way light could be projected or travelled through a highly secure and closed volume. Very little amounts of light were let into the models to test the capacities in which light could transform a certain form from the exterior of the model. The paper models used semi-translucent folds of paper to catch the form of the light and shadow as it is projected inside its shape, whilst it changes its form upon the shape of the model and materiality of the paper itself. The camera obscura models were made to test how light could project imagery by transferring it through a threshold. Models were tested with various numbers of holes to duplicate or to create a simplistic interpretation of the light. Interesting forms were found on the duplicated forms where the positions of the entrance of the light allowed for the imageries to be stretched as streaks, whilst still accommodating the colours of the exterior forms within it.

Fig. 14. Bae, Ji Su. *Light paper models.* Digital image. 2018

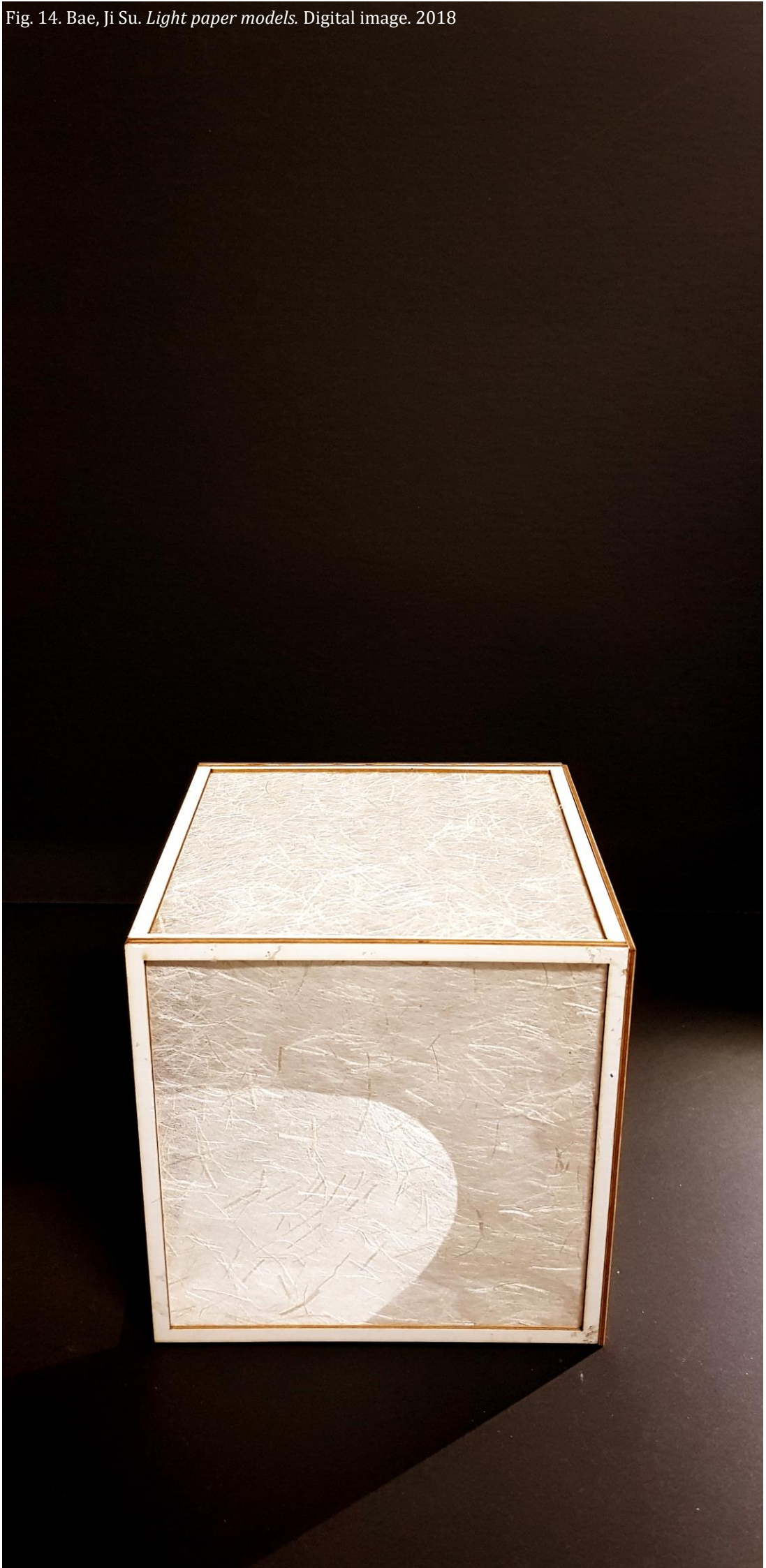


Fig. 15. Bae, Ji Su. *Light paper shadow models.* Digital image. 2018

Clay and Plaster Models

These models were created to test the reflection of light and to identify the hues of light. Clay and plaster were used due to their flexibility in their form, and due to their ability in accommodating the surface quality or materiality of the layers they are casted by. As I had to use both reflective and matte surfaces in order to reflect or spread, and to catch the transferring light, plaster was identified as a valuable material for this experimentation. The first set of plaster models were created with reflective surfaces in order to test the capacities in how much of the light could be reflected and transferred through the surfaces of plaster. Colour sheets were used to test the light whilst increasing the visibility of its form upon a white surface.

A second set of plaster models were created along with clay models to push the limits of the experiment further using complex shapes and surfaces for the light to travel through. A black box was created for the time of experimentation with the photographer also completely covered in a large sheet of black fabric, in order to block out any excessive light which could interrupt the journey of the transferring daylight.

A third model was created to test the focusing of light through the use of a magnifying sheet of glass. The sheet was placed at the center of the model to focus the travelling light into the model. These models allowed for the play with light, the control of light, and for myself to understand the extents of the hues in which light could carry through its journey further. The play with the form of light and its capacities in being able to project the elements within its journey opened up new insights for further design ideas and explorations.

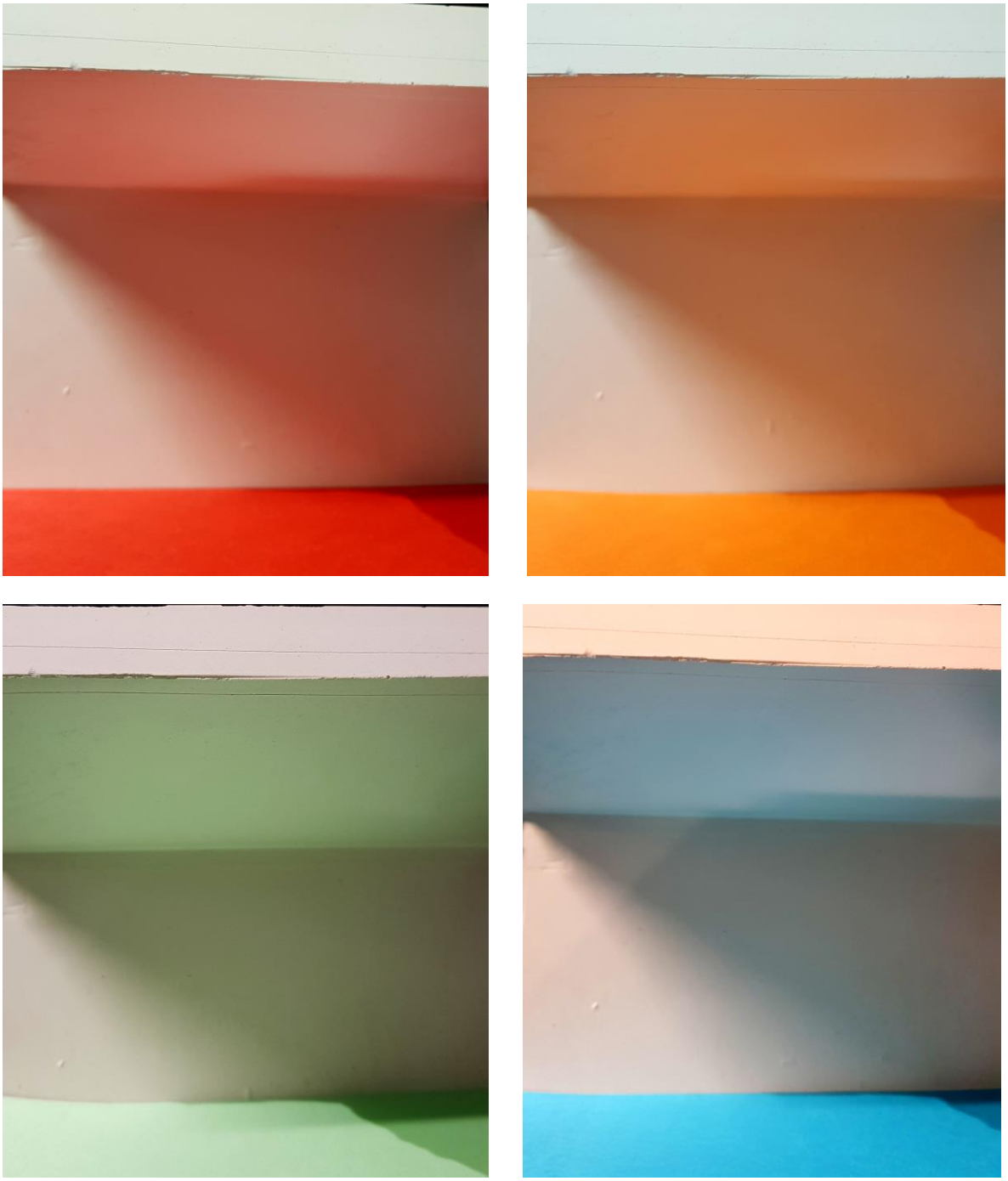
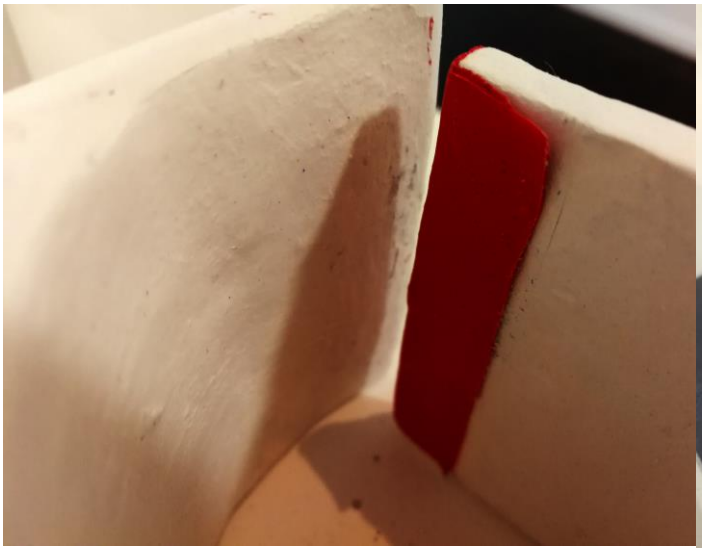


Fig. 16. Bae, Ji Su. *Plaster colour models.* Digital image. 2018

Fig. 17. Bae, Ji Su. *clay models.* Digital image. 2018



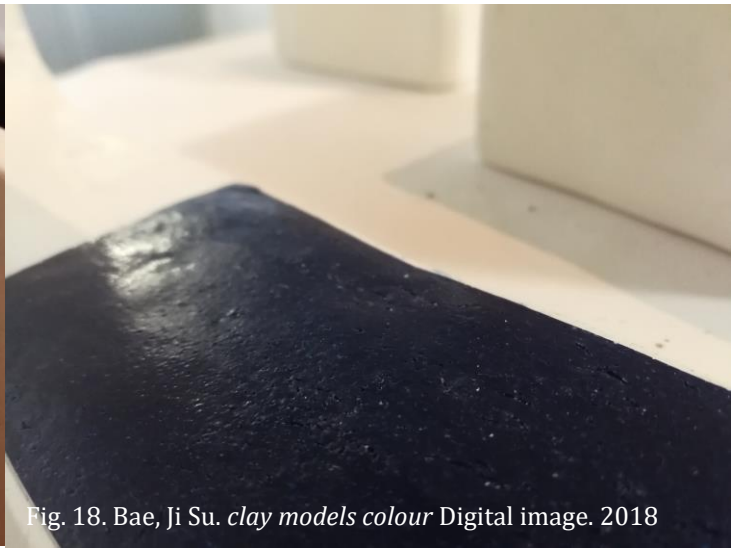


Fig. 18. Bae, Ji Su. *clay models colour* Digital image. 2018

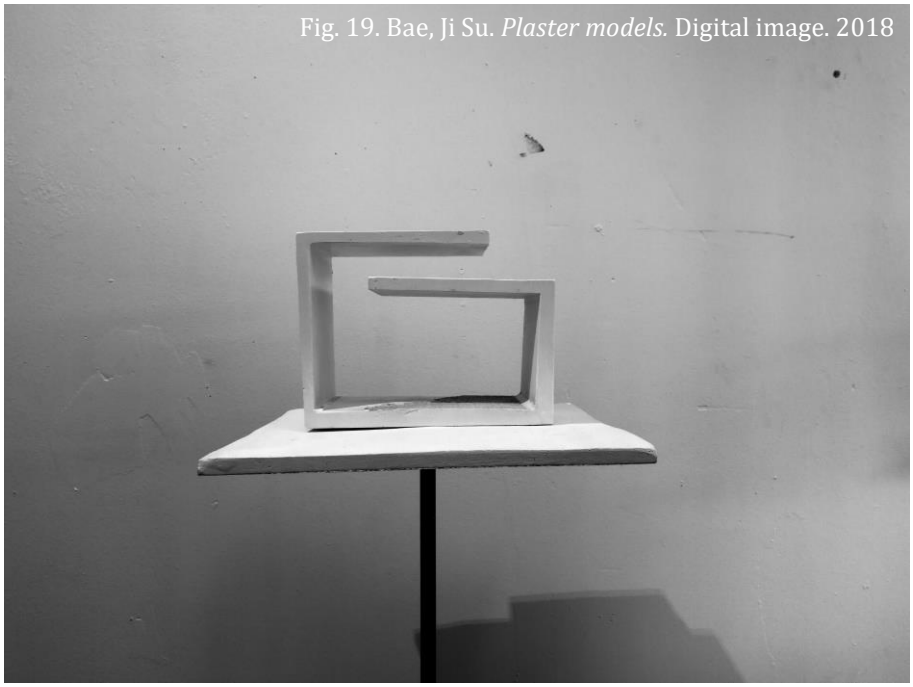
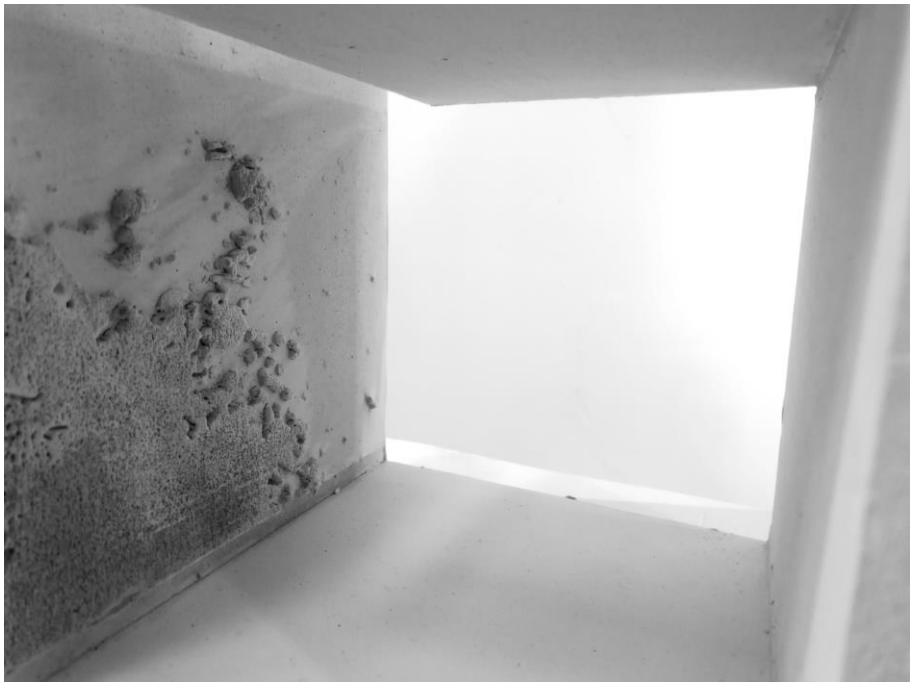


Fig. 19. Bae, Ji Su. *Plaster models.* Digital image. 2018



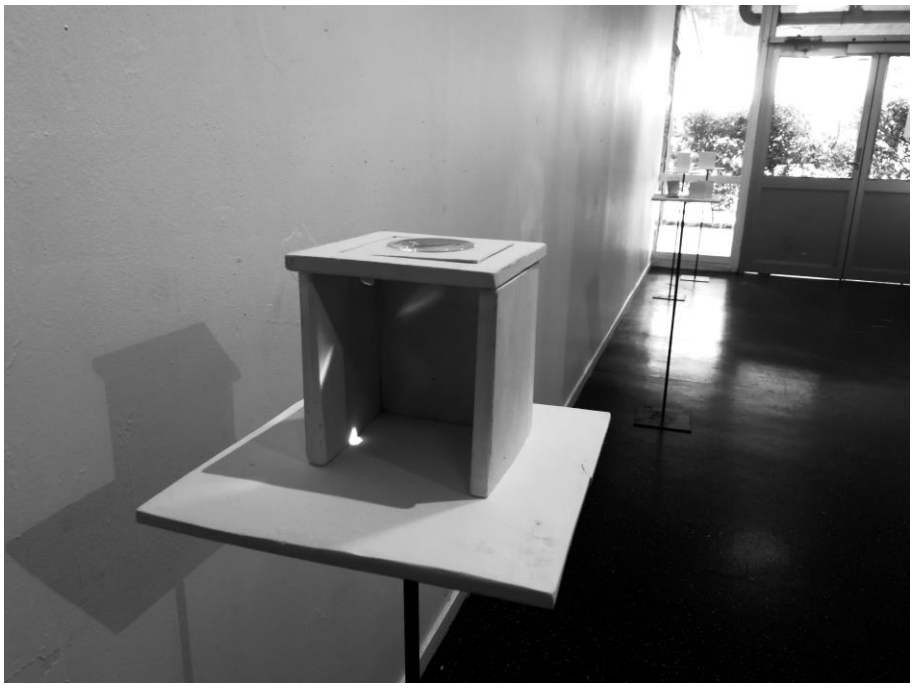
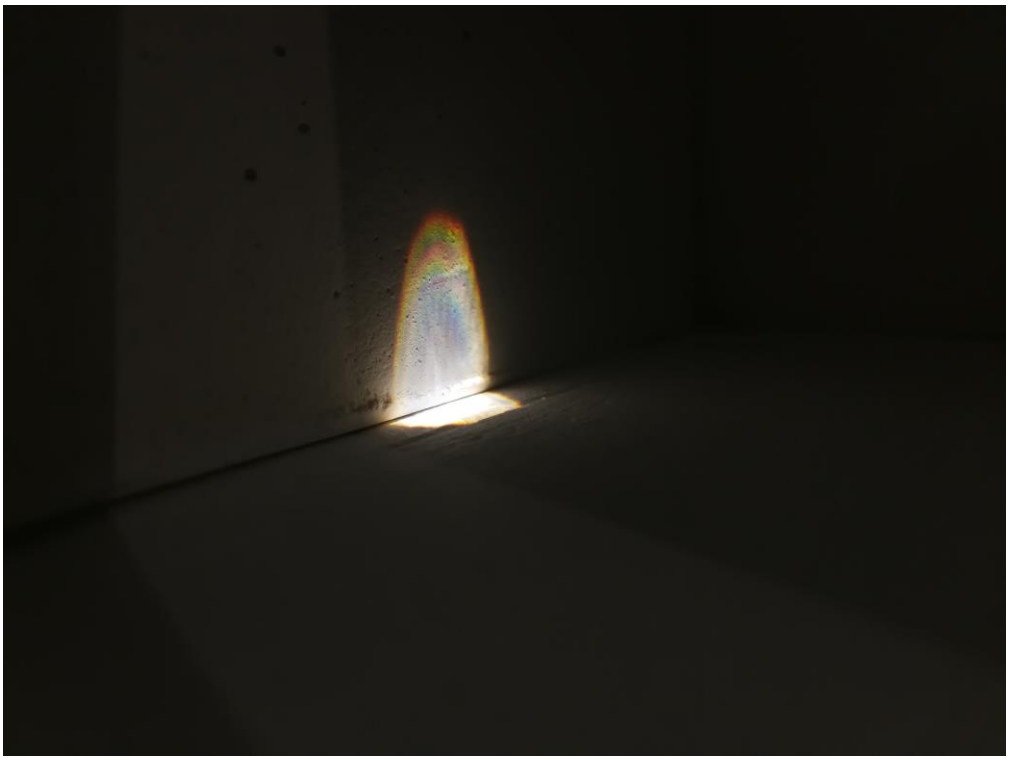


Fig. 20. Bae, Ji Su. *Plaster models focus of light.* Digital image. 2018



Waiatarua, Te Koranga

The Site: Victoria Park.

The site of Te Koranga, Waiatarua, Victoria Park of Freemans Bay was chosen as the focal location of the research. Situated within central Auckland City, the park holds valuable attributes within its contrast to the high-density living environment of its surroundings- whilst occupying its cultural history deep within its sense of place. Originally reclaimed and developed from a bay to obtain the natural qualities of wellbeing into the daily life of the Auckland city community, the consideration to commence the research within this particular site was developed from the ideality upon these values.[19]

The overall research was articulated around the boundaries of its' cultural and historical contexts as well as the presence of its surroundings, with the iterations of the design project also driven by these contextual values. These points of boundaries in the existing spaces of the site were of importance in my research due to the nature of the research questions, focusing on the new approach of experiencing the existing surroundings and environments that have now fallen into the everyday familiarity of its' dwellers.

Previous to the reclamation of Victoria Park which was developed for the enhancement of health and well-being for the community, the two dominant concepts of the site in its name of historical contexts are acknowledged- 'Waiatarau', the Maori name for the bay which is now the site of Victoria Park meaning 'reflecting waters', and another alternative name for the bay 'Te Koranga', referring to the scaffolds in which the Maori had used to dry the fish they had caught in the area.[20]

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[19] Rose, John. *Akarana: The Ports of Auckland*. Auckland Harbour Board, 1971.

[20] Rose, John. *Akarana: The Ports of Auckland*. Auckland Harbour Board, 1971.

Although Victoria Park was developed and reclaimed for the health and well-being benefits of the Auckland City community, due to the use of wasteful landfill from other sites in which Victoria Park was reclaimed with, it was later identified that toxic fumes and matters were rising from parts of the site. As a result, children's areas such as the playground were raised up from the surface grounds of the site to minimize the possibilities of negative influences upon its dwellers.[21]

The reclamation of the land also lead to very flat contour levels compared to its surrounding landscapes, resulting in the gathering of stormwater around the locations of concrete surfaces under the flyover. Bioswale gardens will be a beneficial solution for these situations as it leads to the natural purification of storm water, which is entered through the layers of soil, gravel and sand in the garden, finally, to be returned back into the grounds of the Earth.

Alongside the bioswale garden ways, and wayfinding strategies incorporating the 'colours of our history' by Miriam Van Wezel[22],connects up the parts of the site, where interactive pavilions which meld into the surrounding landscapes will welcome its dweller into the natural surroundings of Victoria Park, Following the Heritage buildings and Heritage plants which lie within the grounds of the park such as the 65 London Plane trees which outline the boundaries of the site[23], by introducing Nitrogen fixing or air purification plants that are native to New Zealand into the pavilions and bioswale gardens. The use of PVC coated fabric on these pavilions will also help to purify the air which passes through it as well as to its dwellers that dwell within its walls. The fabric will also have a sense of semi-translucency to its form, so

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[21] Rose, John. *Akarana: The Ports of Auckland*. Auckland Harbour Board, 1971.

[22] Resene. "A timeline... Colours of our History - Victoria Park Viaduct Column project." http://www.resene.co.nz/coloursofourhistory.htm

[23] Miskill, Boffa. Victoria Park draft management Plan, Auckland City Council, 2003

that the dwellers are able to be lifted into the surrounding landscape within their experiences.

Nitrogen-fixing, air purifying native plants of New Zealand include the kowhai, kakabeak, Whau, tree Lucerne, native brooms coriaria, shrub tutu and tree tutu. Some wetland plants that are native to New Zealand which are applicable to bioswale gardens include the toetoe, oioi, harakeke, hukihuki, purei, isolepis, toetoe upokotangata, swamp kiokio, raupo and the wiwi[24]

[24] Teara. "Plants in Succession". https://teara.govt.nz/en/forest-succession-and-regeneration/page-2

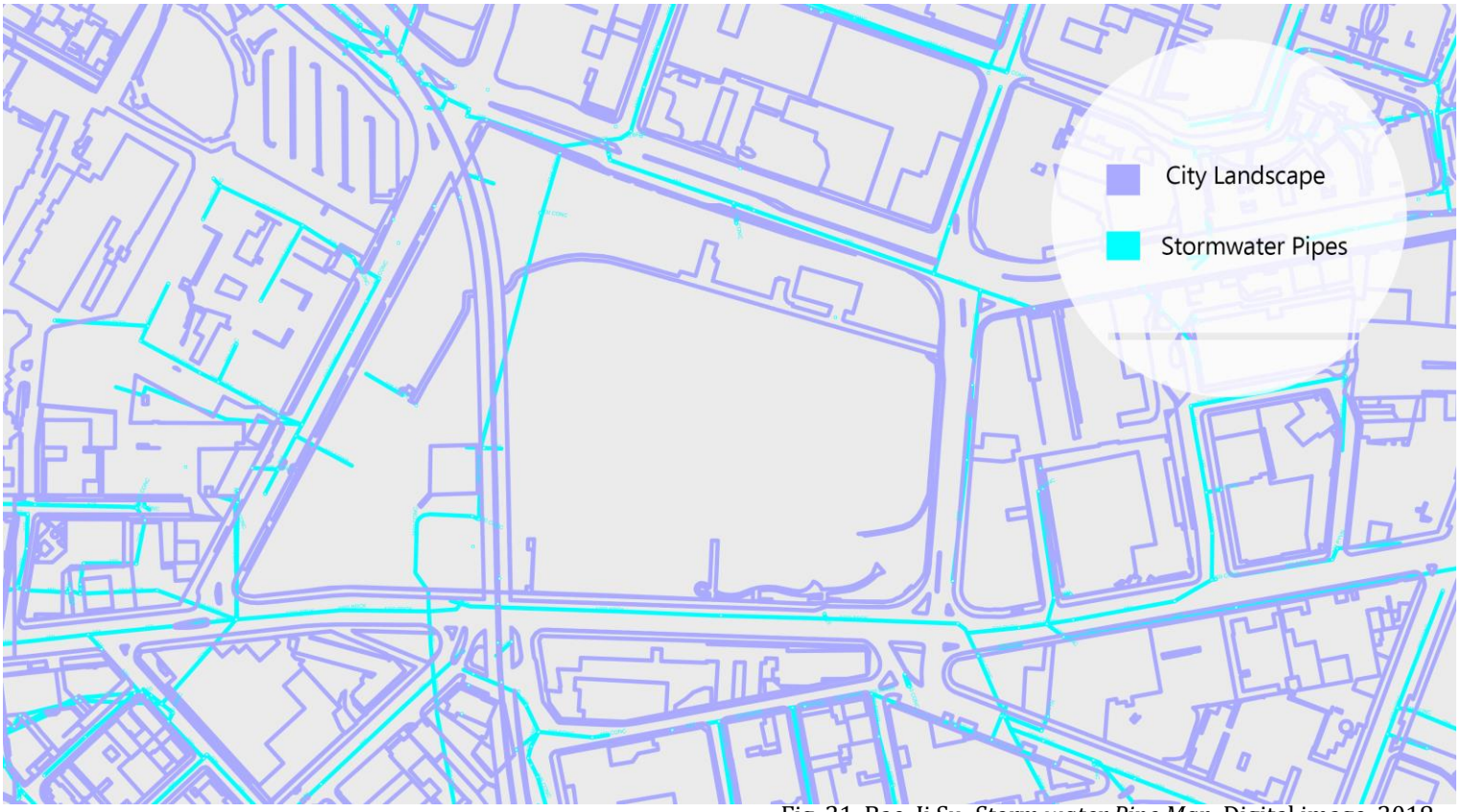


Fig. 21. Bae, Ji Su. *Storm water Pipe Map.* Digital image. 2018

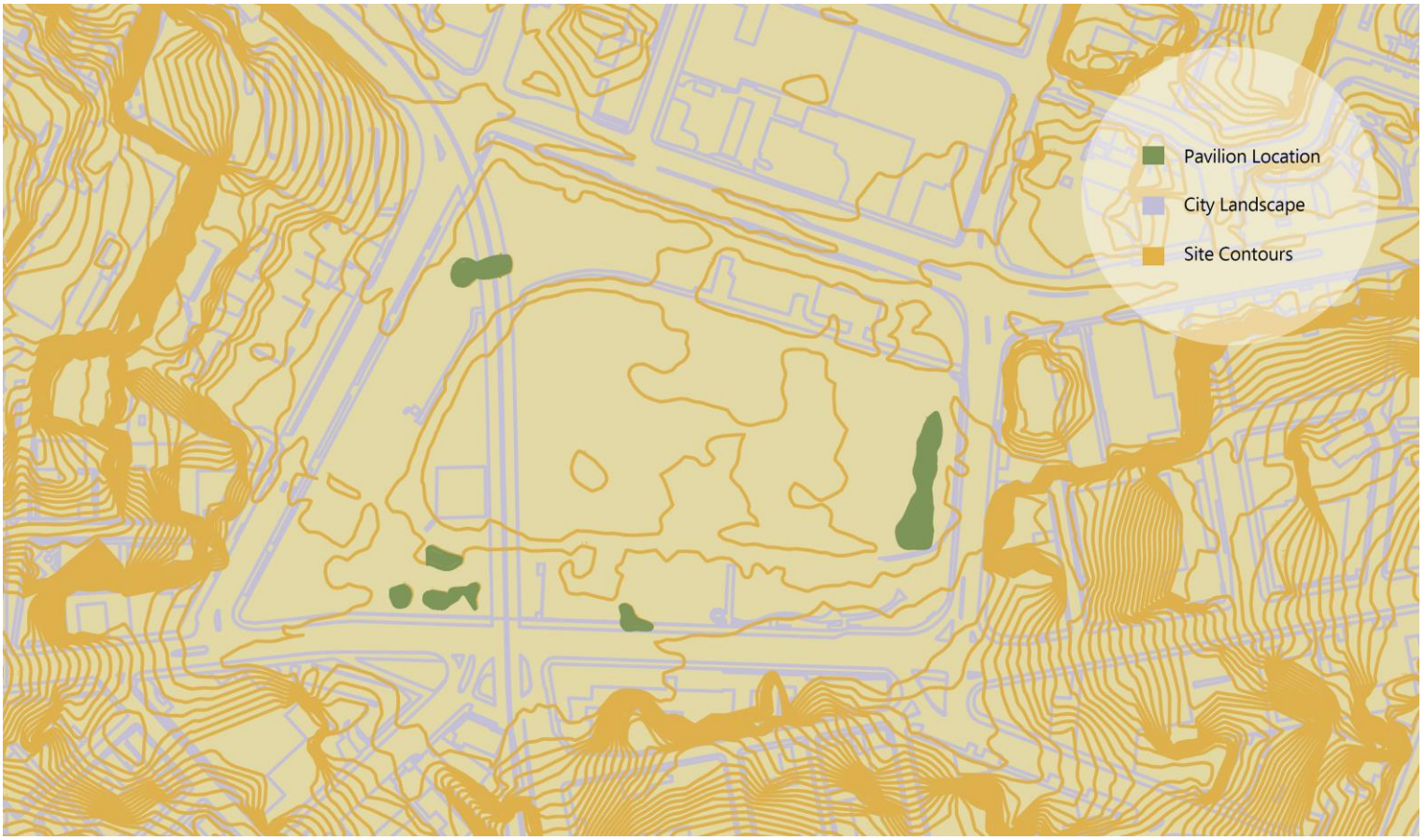
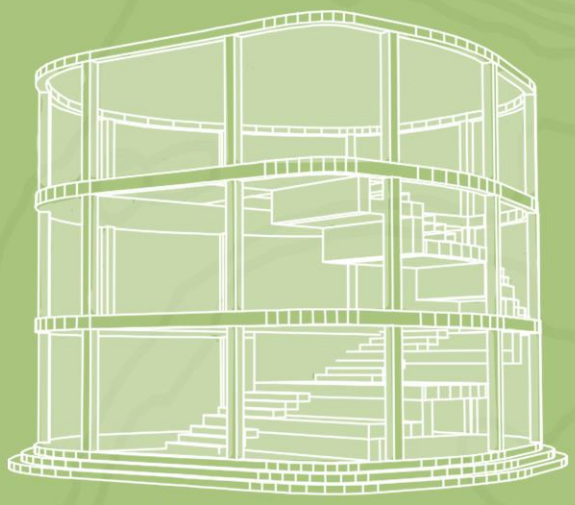


Fig. 22. Bae, Ji Su. *Pavilion Location Map.* Digital image. 2018

Fig. 23. Bae, Ji Su. *Pavilions.* Digital image. 2018



Victoria Park Pavilions

Set of pavilions are placed across the journey of Victoria Park, to lift its dwellers into the surrounding landscape through its melding structures. Each having a different system of interacting and responding upon the natural environment, these pavilions will support its dwellers to have a more atentive experience and approach towards the space which surroundings them with the contributions of biophilic benefits

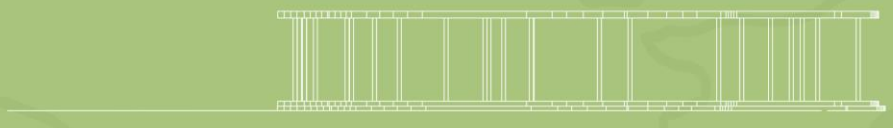
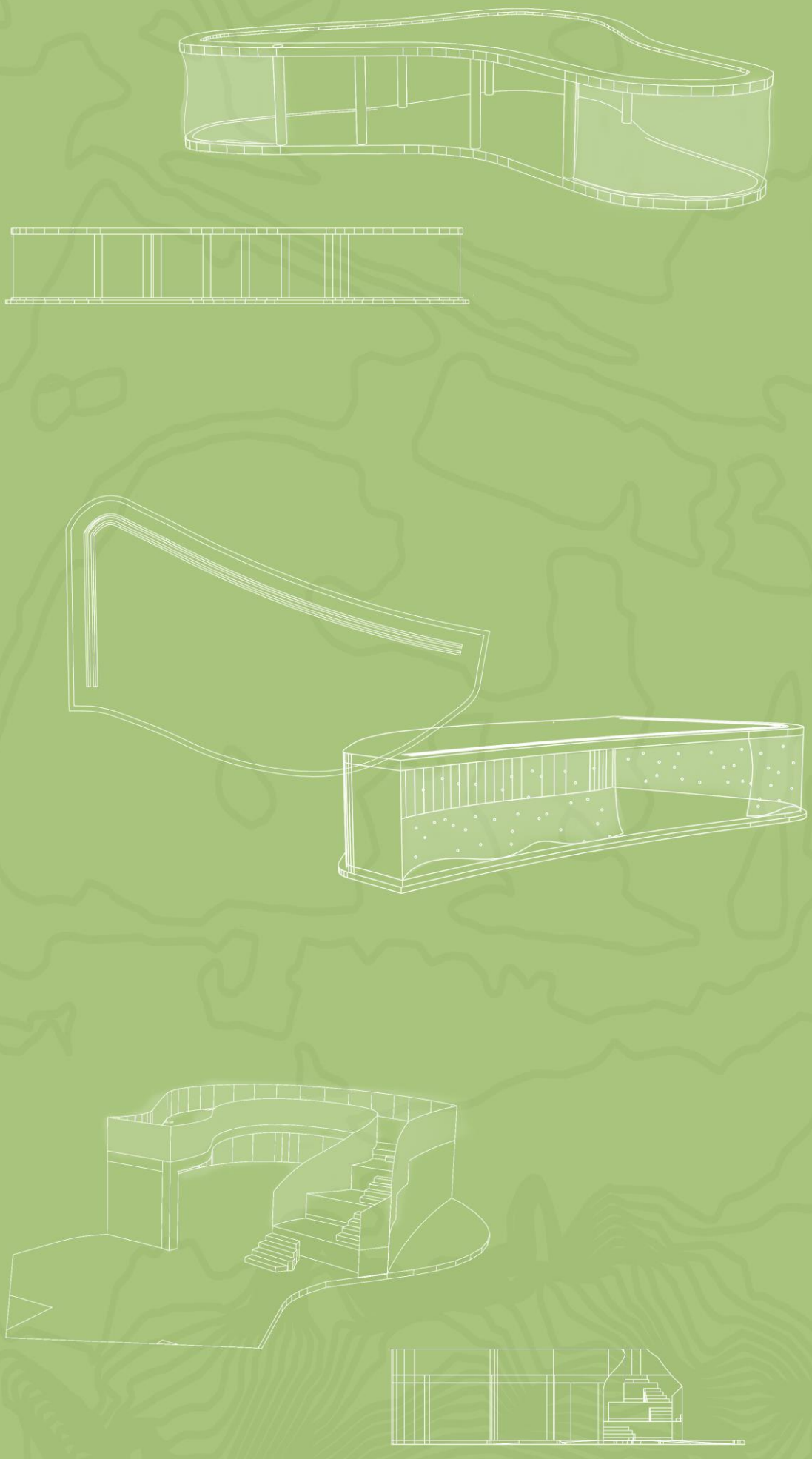


Fig. 24. Bae, Ji Su. *Pavilions.* Digital image. 2018



The cultural contexts: Colour

The historical and cultural contexts of Victoria Park and its surroundings are engraved deeply within the presence of the site as a reclaimed land. Many of these values are however hidden away beneath the surfaces of the site, unconscious and unable to be encountered by its dwellers. 'Colours of our history', a recent artwork installed by artist Miriam van Wezel reveals these cultural qualities on to the surfaces of the space for the engagement of the dweller into the cultural experience, defined by the display of transforming circles exhibited across the park. [25]

> *"The work highlights the changing uses of colour through the periods of settlement of New Zealand, from Maori, Early Colonial, mid- and late-Victorian, Dominion Years, Post War to Pacifica and Contemporary/Multi-cultural. The vibrant discs of colour on the columns of the viaduct reflect the column shapes, and rotate from column to column whilst also rising and falling, thereby suggesting planetary and tidal movements, and navigation systems."*[26]

The integrations of the cultural sensorial experience through her visualizations into her journey are visible, whilst complimenting the presence of the surrounding natural environments –planetary movements, to acknowledge the history of what had existed in the past.

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[25] Resene. "A timeline... Colours of our History - Victoria Park Viaduct Column project." http://www.resene.co.nz/coloursofourhistory.htm

[26] Resene. "A timeline... Colours of our History - Victoria Park Viaduct Column project." http://www.resene.co.nz/coloursofourhistory.htm

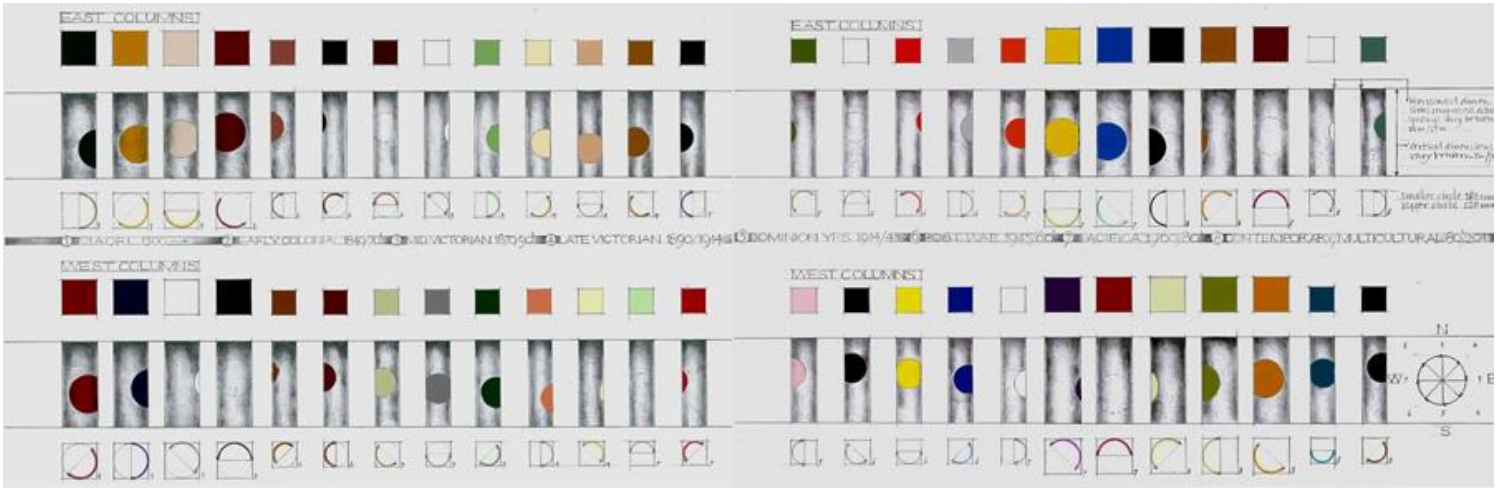

Fig. 25. Wezel, M V. *Colours of our history*

Fig. 26. Bae, Ji Su. *Colour Installation.* Digital image. 2018

Fig. 27. Wezel, M V. *Colours of our history*

Overview: Green design

Growing Auckland Greener through sustainable design.
Auckland is constantly growing as a city, with stats of around 716,000 people expected to make Auckland their home city in the year to come. In order to protect the valuable resources of the city, as well as developing successful transportation to enhance the circulation of human transport, communal spaces will need to be designed in order to fulfill the dwelling experiences of the community. Through these developments, the ideas of walkable communities connecting the journeys of individual dwellers to the preserved green spaces of the city could be enhanced through their daily experiences to the new transport system of the city.[27]

These interactive experiences will help enhance the health and wellbeing of its community through the nature-friendly (or biophilic) designs created. Thus, also allowing us as a community to embrace the green spaces we occupy in our surroundings, and to take these values to develop a healthy, sustainable and environmental future of our local neighbourhood.

The development of these 'greenways' or 'green spaces' will allow for the community to walk or cycle through their everyday journey, away from the busy roads, thus, encouraging the improvement of the health of the community. Valuable relationships in the community could also be developed as members of the community come together within the communal spaces of the green spaces, allowing for people to socialize and connect within their everyday experiences, developing valuable relationships in the community

[27] Auckland Council. "Growing Auckland greener through sustainable design." http://www.aucklanddesignmanual.co.nz/resources/articles/sust_design

Overview: Findings

Through the various research and experimentations of this project, the research question of 'How could the unconscious materiality of our everyday experience be redesigned in an urban context where we are able to develop a sense of mindfulness within the familiar surroundings of our ordinary journey?' was able to become dissected, to raise various points of further exploration and iteration for design ideation and investigation. These processes allowed for the deepening of insights towards the interrelated web of interactions and responses, in how we must acknowledge and become attentive of each aspect in this ecological web, acknowledging the various external contributions of the non-humanly world, whilst understanding that the experiences of the dweller, surroundings and the natural environment are able to become connected upon the way we dwell, and thus the dwelling we create.

By beginning my experimentations with my own personal walks within my site, Victoria Park, I was able to look around to become more conscious of my own journeys. The thresholds of interactive spaces that were forgotten within my own sense of familiarity made me think more closely as a designer, thus, in how we could cherish the everyday spaces we walk through and our natural surroundings that have seem to become an ordinary thing in our everyday. My overall design processes were driven by the ideas of these ordinary things that cross our daily pathways. The play with shadows and light, reflective surfaces, camera obscura and to capturing the hues of light on to clay and plaster models were processed with our daily analogue patterns. Although not many were able to be incorporated into the final designs, the precise events of examining my own surroundings allowed me to understand the environment, the space around me, and how much it affects my own sense of presence, and experiences out of consciousness. The methods and tests discussed were only a small segment of possibilities dissected within the research, the

possibilities towards the way we see things, the way we experience, approach or interact could change the way we think about our own presence within a space, leading to the ideas of mindfulness and remembrance.

The play with the journey within Victoria Park was an interesting approach towards this research and was a challenge to begin with such detail within a large site. Throughout the investigation, the cultural, environmental and historical backgrounds held by the site were revealed within the research, allowing for my research to follow and acknowledge these valuable traces of history, culture or the natural environment within my research- broadening my understanding of the site, and the spaces which I dwell within.

As I move on to the final section of the research, the exhibition, the application of the current methods and approaches into the research practice will provide a design where the interactive experiences are socially and ecologically ethical. The attentive considerations into the natural surroundings, through the incorporation of biophilic strategies will create man-made structures that value and compliment our natural environments, as well as enhancing the health and wellbeing of our community. The designed journey consisting of five pavilions, which stage the interactive qualities of our existing surroundings are driven from the clay and plaster models developed within the exploration of my own journey. Creating a structure that does not only speak for itself but on behalf of its existing surroundings encountered me as a challenge in this research. Continuously, I had to question myself about the dominant factor of this design I was to create, where the failure to articulate lead to multiple walks in my site to acknowledge certain factors back into my research – to re-experience the ordinary things which surrounded me within my journey. The end pavilions developed as pavilion-like devices which are not dominant on its own, but communicate with its natural surroundings and the people which dwell within it. For its dwellers to not dwell in, but dwell with in harmony, response and interaction would mean these spaces would have to continuously experience and interact, thus, a space where a hidden space of God's perfection is revealed through the presence of the dweller, and their interactive remembrance.

Fig. 28. Bae, Ji Su. *Beehives.* Digital image. 2018

Appendices

Light temperatures

The Sun

The Sun is an focal provider of the resource of light within our natural environment, and through its changes in planetary positions and hues of light we are able to address our presence through the change of time.

The colour temperature of sunlight above our atmosphere is known to be at a value of 5900K. As the Sun crosses the sky through its planetary movement, depending on its position in time it may change in its hue to become visible in its hues of red, orange, yellow or white. This changing colour of the sun over the course of the day is mainly a result a scattering of light through its passing threshold. Here, the blue hue of the sky is created by Rayleigh scattering of the sunlight in the atmosphere, which scatters more of blue light than red light, however within the times of golden hours (early mornings and evening light) the colour temperatures visualized may be low due to the low levels of wavelength in the scattering of light by the Tyndall effect- increase in dust particles in the atmosphere developing intense red hues.[28]

Hot colour temperatures are created through the thresholds of less dense air particles, therefore more energy is emitted in the processes to create a blue spectrum. Contrastingly, red spectrums of colour temperatures are created through denser air particles.[29]

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[28] Loweledu. "Colour Temperature & Colour Rendering Index DeMystified" http://lowel.tiffen.com/edu/color_temperature_and_rendering_demystified.html

[29] Loweledu. "Colour Temperature & Colour Rendering Index DeMystified" http://lowel.tiffen.com/edu/color_temperature_and_rendering_demystified.html

Maori Design: Te Aranga Principles

The continuous growth of Auckland City proposes the need for our existing urban neighbourhoods to be reshaped dependent on the increase of our population.

Within these processes, the Te Aranga Principles are a valuable resource in acknowledging the cultural values within the growth of our community, to develop our cities as a successful communal neighbourhood where our cultural identities are cherished.

The following principles were recognized throughout the research:

Kaitiakitanga: Managing and conserving the environment as part of a reciprocal relationship, based on the Maori worldview that we as humans are a part of the natural world.

Wairuatanga: The immutable spiritual connection between people and their environments.

Kotahitanga: Unity, cohesion and collaboration.

Whanaungatanga: A relationship through shared experiences and working together which provides people with a sense of belonging.

The objectives of these principles are to enhance the depth and connection towards sense of place within our community, through the development and articulation of our cultural landscapes. The sense of cultural belonging could be expressed through the progression of design, to the acceptance of the past, present and future of our cultural contexts and the presence of our spaces in both spiritual and physical dimensions. Design processes will be fostered and guided through design concepts and responses that enhance our acknowledgement and appreciation towards our built environments and natural landscapes.[30]

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[30] Auckland Council. "Te Aranga Principles."
http://www.aucklanddesignmanual.co.nz/design-subjects/maori-design/te_aranga_principles

Exhibition: Final Design

Un-familiarizing the Ordinary: Redesigning the Everyday Experiences of Urban Dwellers within their Natural Surroundings

Exhibition Date: 13/ 06/ 18

8x 420x1189 long prints
1x A1 site map with shadows
5x 260x260x1000 steel plinths with plaster tops
6x clay/ plaster models
2x A5 booklets

Fig. 29. Bae, Ji Su. *Exhibition presentation layout.* Digital image. 2018

Fig. 30. Bae, Ji Su. *Clay and plaster models on steel plinths.* Digital image. 2018

Fig. 31. Bae, Ji Su. *Presentation of prints.* Digital image. 2018

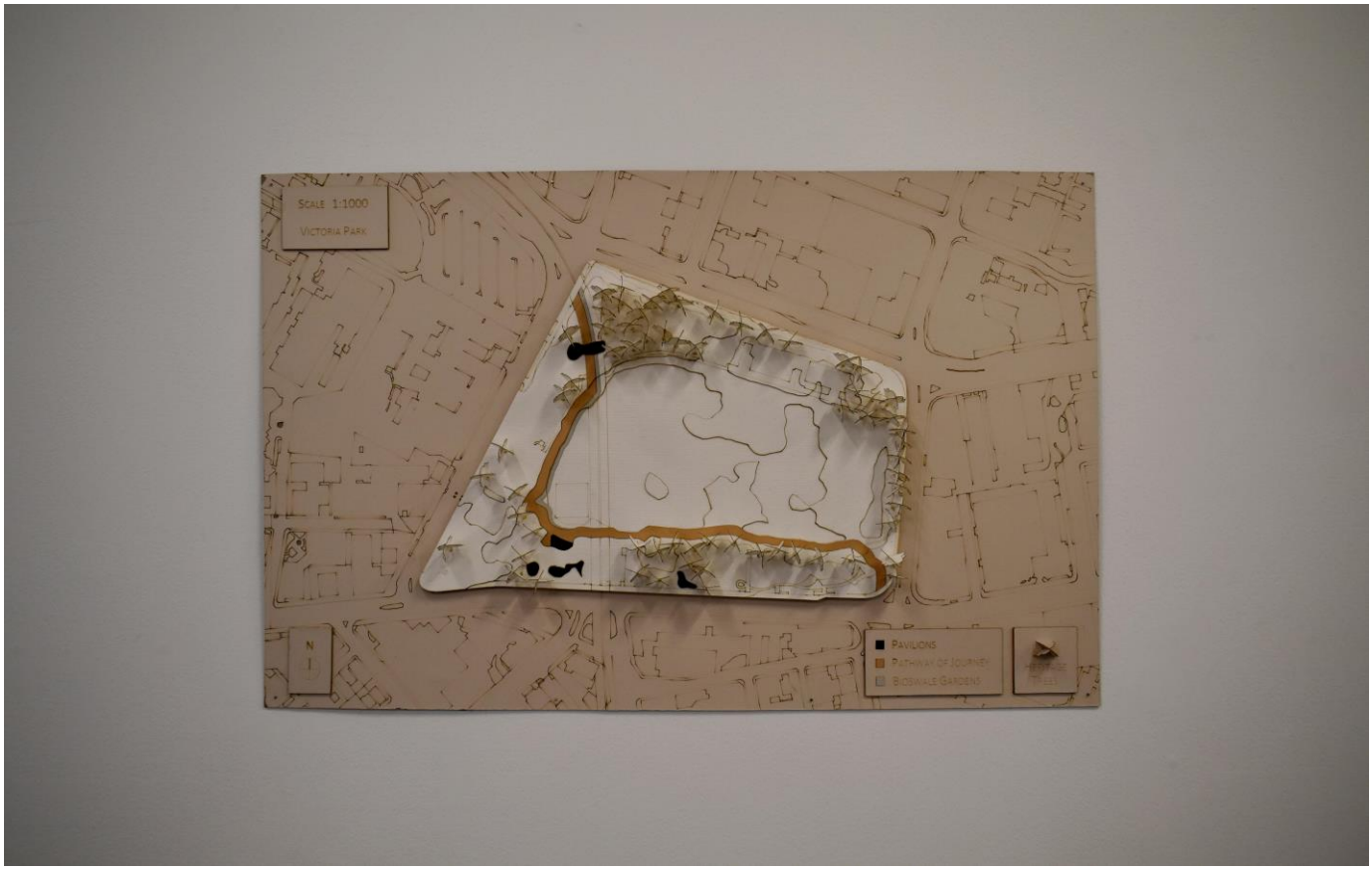

Fig. 32. Bae, Ji Su.*Site map: Victoria Park with shadows.* Digital image. 2018

Fig. 33. Bae, *Pavilion One: Surfaces of the surroundings.* Digital image. 2018

Fig. 34. Bae, Ji Su. *Pavilion Two: Traces in the movement of light.* Digital image. 2018

Fig. 35. Bae, Ji Su. *Pavilion Three: Hues of the light.* Digital image. 2018

Fig. 36. Bae, Ji Su. *Pavilion Four: Purifying communal tower library.* Digital image. 2018

Fig. 37. Bae, Ji Su. *Pavilion Four: Purifying communal tower.* Digital image. 2018

Fig. 38. Bae, Ji Su. *Pavilion Five: Inhabiting within the natural.* Digital image. 2018

Fig. 39. Bae, Ji Su. *Pavilion Five: Inhabiting within the natural- interior.* Digital image. 2018

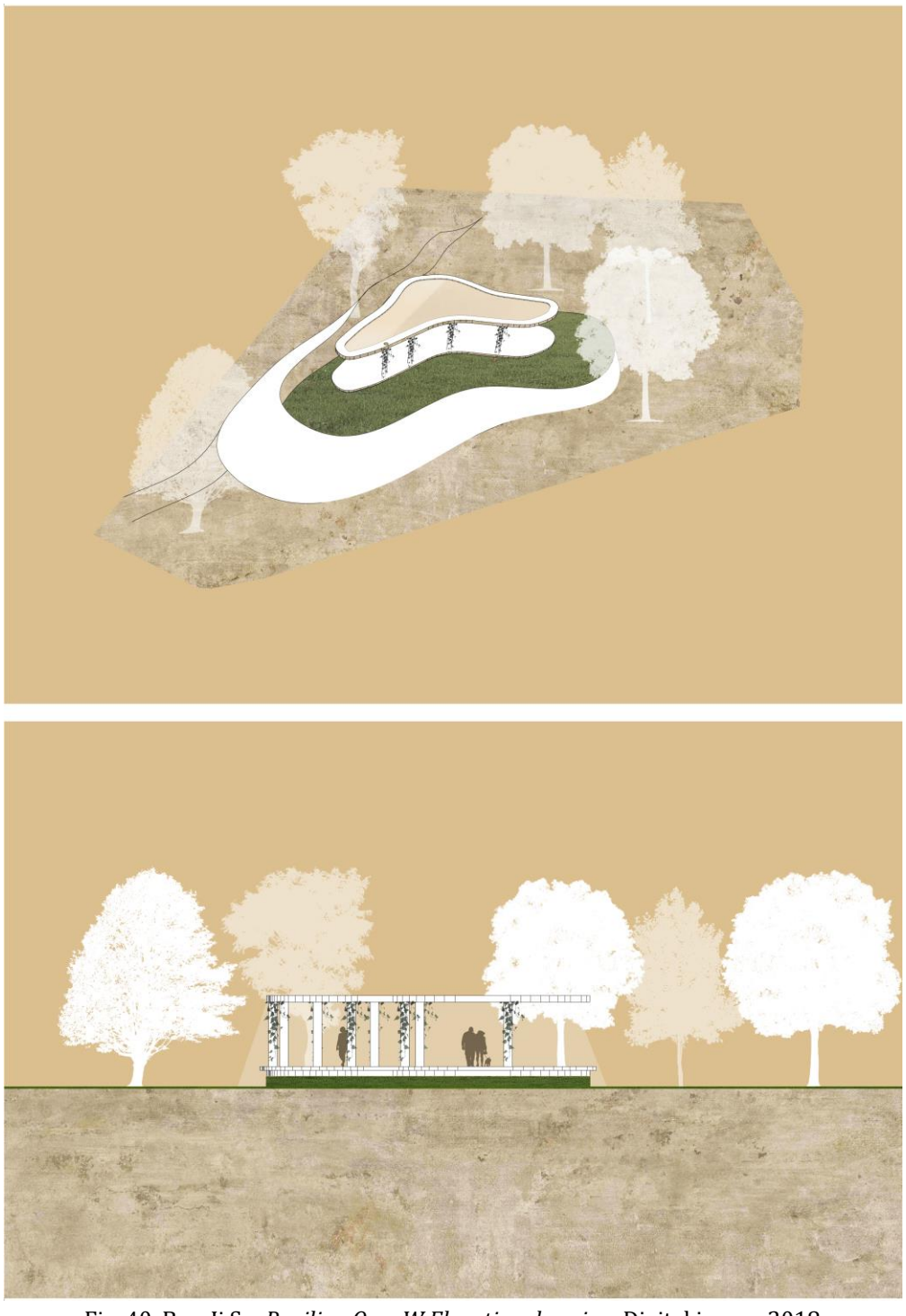

Fig. 40. Bae, Ji Su. *Pavilion One: W Elevation drawing.* Digital image. 2018

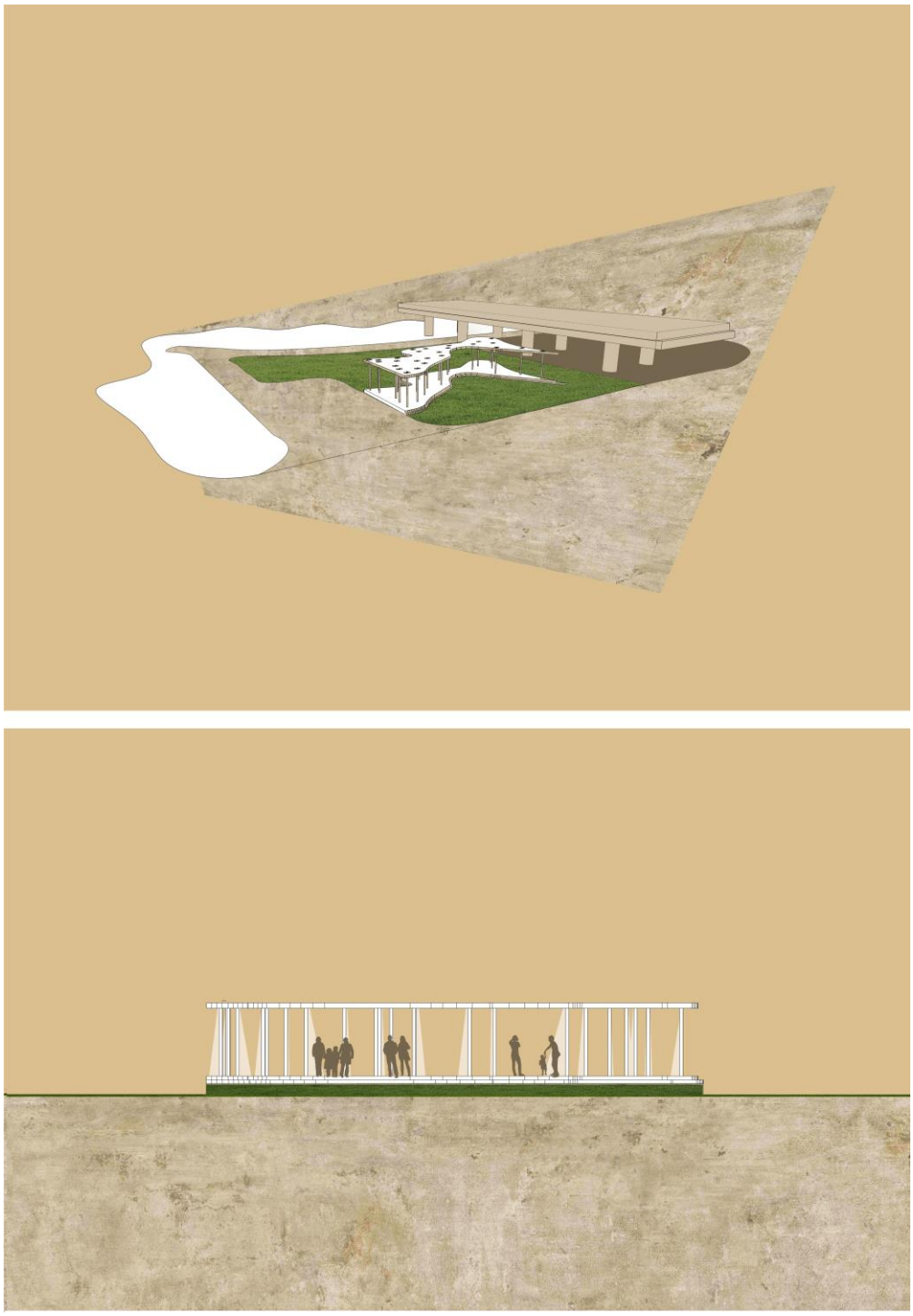

Fig. 41. Bae, Ji Su. *Pavilion Two: S Elevation drawing.* Digital image. 2018

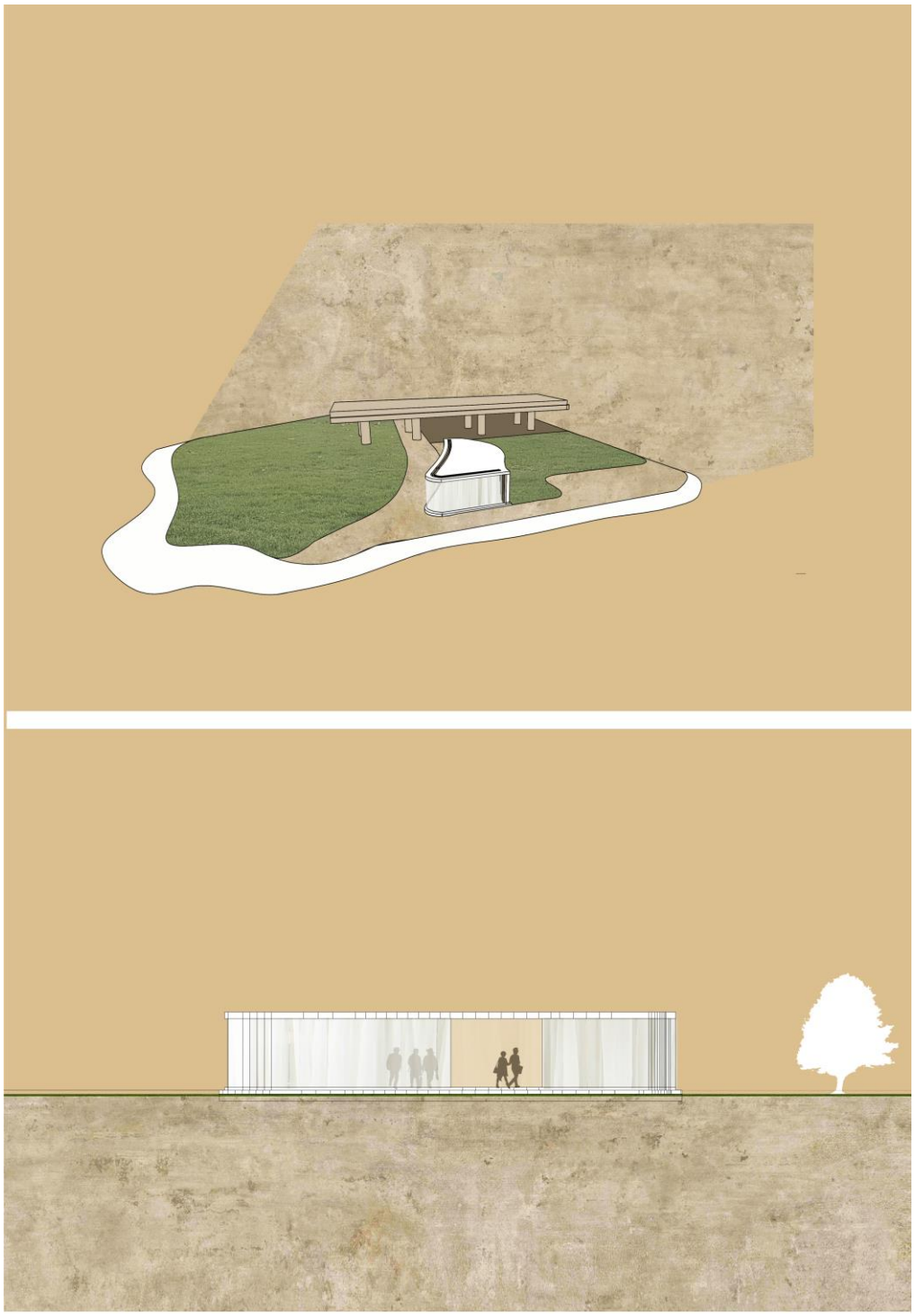

Fig. 42. Bae, Ji Su. *Pavilion Three: S Elevation drawing.* Digital image. 2018

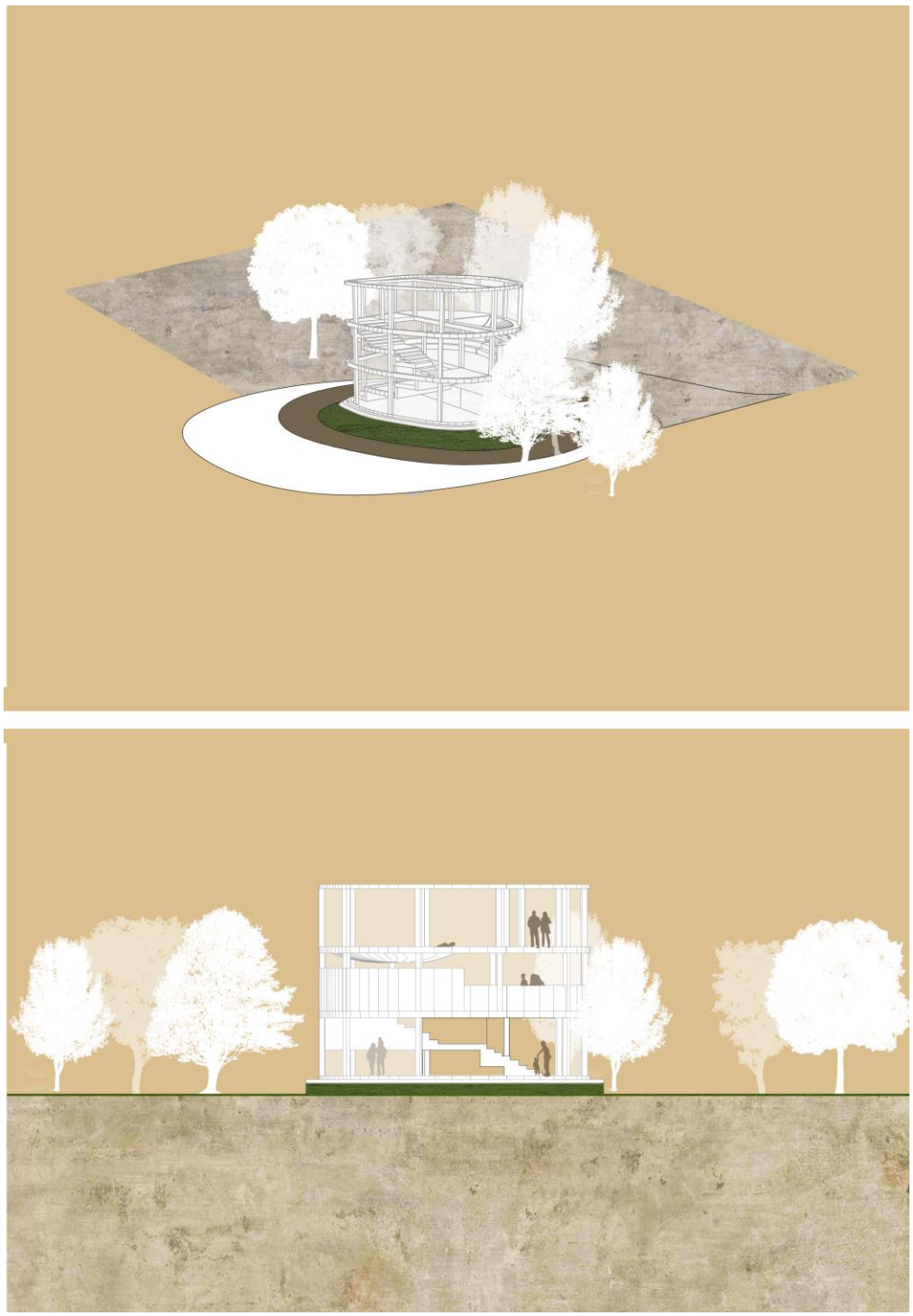

Fig. 43. Bae, Ji Su. *Pavilion Four: W Elevation drawing.* Digital image. 2018

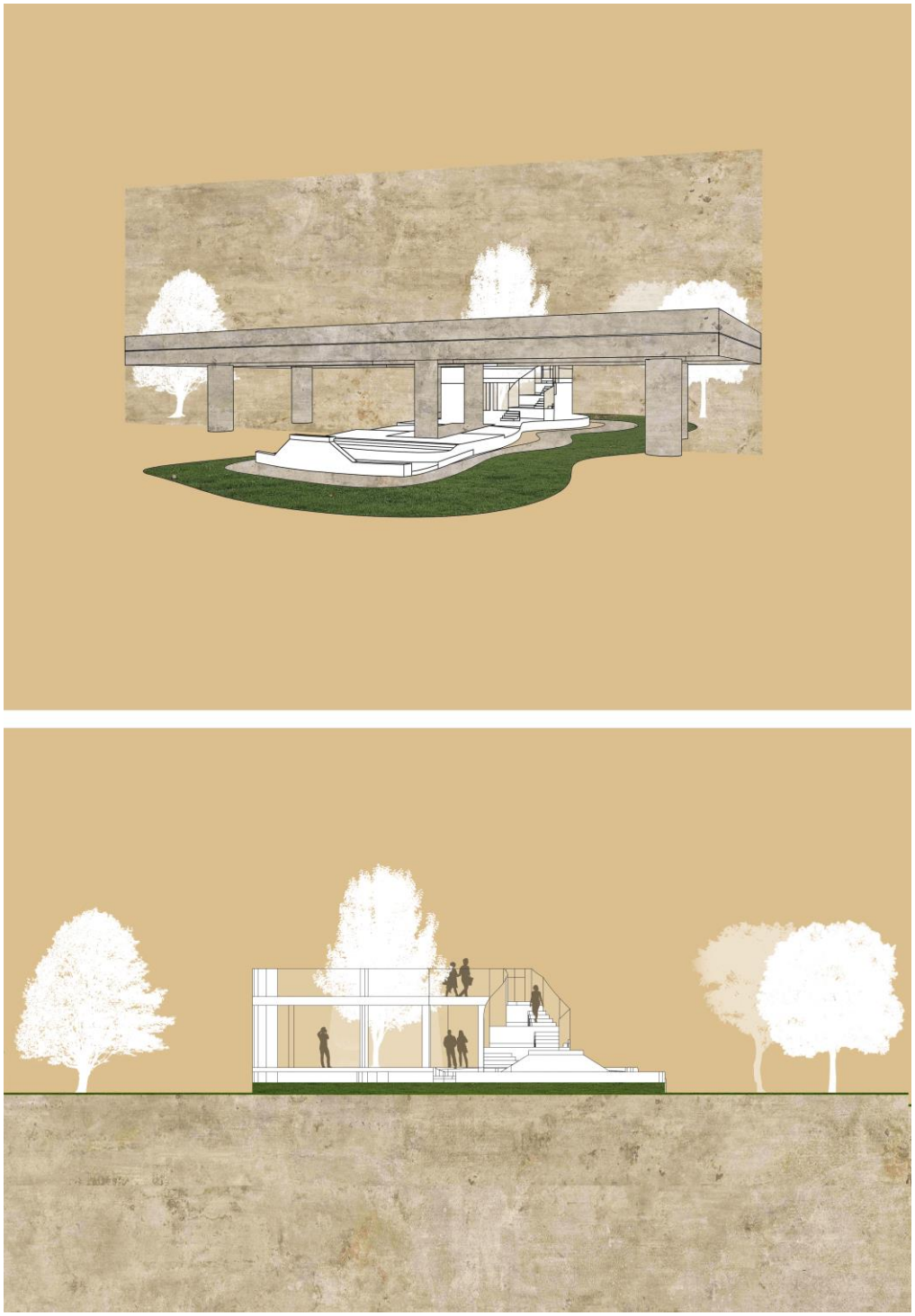

Fig. 44. Bae, Ji Su. *Pavilion Five: W Elevation drawing.* Digital image. 2018

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