Tracing Fire

Spaces of Ritual and Rhythm



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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 (except where explicitly defined in the acknowledgements), nor any 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.

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Abstract

This research explores the role of ritual in an object-based spatial design practice by engaging with memory, bodily rhythms, lunar cycles, and the utilisation of fire as a traditional method of making. The project sees these systems as vital configurations to guide both the physical making and modes of thinking. Fire becomes the catalyst for transforming material into ceremonial tools essential in performing a two-part ritual: a burning ritual at moonrise and a drawing ritual at sunrise. Both rituals are interdependent, with objects and residues carried from one ceremony to the next, emphasising cycles of material and spiritual transformation. Emerging from observing my mother's daily rituals of commemorating lost loved ones at a shrine she built herself, this work extends ritual into a designed spatial environment. The project comes together in a series of material artefacts and spatial interventions that hold the residues of these cyclical processes and reflect on the relationship between rhythms and transformative making. It frames ritual as a cultural and spiritual practice, but also as a way of working that shapes how material, time, and body relate to one another. From there, the research explores how embodied practice might open alternative approaches to spatial design that attend to spiritual connectedness, bodily rhythms, and material change.

Research Questions

How might ritual operate as a transformative practice within spatial design, reconfiguring relationships between space, material, and meaning through the frameworks of memory, symbolic gesture, and fire-based ceremony?

Could understanding these modes of experience through an embodied spatial practice form progressive design strategies that rediscover the way we navigate domestic space?

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Chapter 1. Consecration: Introduction

This is a spatial design inquiry into the role of ritual as a transformative practice. It explores how intangible memory, symbolic gestures, and the ceremonial process of fire-burning can shape space, material, and meaning. Working with fire-burning and charcoal drawing ceremonies, it orients an object-based spatial design practice that foregrounds a ritual approach.

This project was born through witnessing my mother praying. A shrine sits atop a chest of drawers in the living room of my parents' home. Laid there are a candle, a teacup of water, and two photos of my Japanese grandparents who have not long passed, along with more photos of loved ones who have passed on. The candle burns in honour of their spirit, to channel my mother's prayers to them in the spirit world. The teacup of water mimics temizu[1], which derives from Shinto (literally 'way of the gods'), the Indigenous religion of Japan that worships Kami (sacred spirits). Temizu[2] is a purification method involving ritually washing the hands and rinsing the mouth at a water basin called a temizuya[3] or chozuya[4] before entering a sacred space. This purifies one's body and spirit before worship, washing away both physical and spiritual impurities and preparing one for prayer to spiritual beings. Without fail, my mother prays every morning when she rises, and every evening before she rests. I had only met my Japanese grandparents twice when I was very young, so there was so much I did not know, yet I yearned to discover.



Figure 1. Casey Winchcombe. *My mothers self-built shrine*, Photograph, 2026.

1 "Temizu: Meaning and Origins," *Japanese Rituals*, accessed April 12, 2026, https://japaneserituals.com/temizu/.
2 "Temizu: Meaning and Origins," *Japanese Rituals*, https://japaneserituals.com/temizu/.
3 "Temizu: Meaning and Origins," *Japanese Rituals*, https://japaneserituals.com/temizu/.
4 "Temizu: Meaning and Origins," *Japanese Rituals*, https://japaneserituals.com/temizu/.

Witnessing my mother practice her ritual sparked many conversations, deepening my curiosity about the role of ceremony and how these rituals are brought to life through elemental artefacts. How do these rituals enrich lived experience, and how are they brought to life through artefacts that engage with the elements of fire and water? Why do we practice them at the times we set aside for them? How might these rituals be understood as space-making practices?

A temporal component exists within the project that marks a passage of time between the histories within my family, along with the ritual practices that accompany them. It also reflects the present moment, in which I explore these rituals and how they have transformed over time. This transformation is shaped through the project itself and its research methodologies. I investigate how a particular ritual might reveal a contemporary understanding of spatial design by engaging with matters of an intangible, temporal, elemental, and divine nature.

For this thesis, I have designed a two-part ritual, along with a collection of artefacts that furnish the ritual. A communal burning ritual at moonrise produces charcoal, subsequently used in a drawing ritual at sunrise. This ritual marks the passage of time, imbuing past practices with the present, realigning oneself with cosmic forces to maintain a sense of connectedness. This ritual is, in the first instance, about me, but it is also designed to be taken up by others. In doing so, it fosters a sense of connectedness shared between those who reside in the spirit world and those with whom we share a lived experience in the present. This reconnection is a strengthening of humanity, in which we can find a sense of belonging through ceremonial acts that engage us with less pursued practices. These acts can reimagine our sense of community. A loss of this shared experience is what is intended to be reclaimed through acts that have slowly been forgotten in a rapidly changing modern world.

Residues that reveal themselves as ash and charcoal are repurposed into cosmic drawing tools. A proposed collection of domestic artefacts comprises the apparatus used for burning rituals. The apparatus includes: a fire-forged lampshade, a brazier and stabiliser bracket, a drawing table, and a toolbox. A subsequent set of drawings will be produced from a synthesis of these components.

As someone with a Japanese mother and an English father, born in Aotearoa, I carry an amalgamation of cultural identities. Traditional Japanese ritual practices and widely accepted English customs both influence how I navigate the world. More typical Western design methodologies are contrasted with sacred Japanese traditions to enable a nuanced approach that may expand the scope of existing implicit principles. The rituals upheld today are a product of devotion, and to implement them in architectural and spatial practice is to honour them. They are crucial for navigating space and positioning oneself in life, and bringing those together amplifies their spatial and experiential resonance.

Drawing on situated knowledge of domestic ritual, the project aims to root itself in my multi-ethnic background, where acts of burning candles and assembling shrines interpret sacred offerings. Although these practices descend from a Japanese Buddhist ceremonial landscape, the ritual is designed to be performed by anyone regardless of their spiritual or cultural backgrounds.

This project forefronts my spatial practice as one of holding space ambiguously. Ambiguity exists within the location of spatial parameters. The architecture of the space where the ritual takes place is defined simply by the domestic artefacts and the habits of the moon and sun. The arrangement of the artefacts in any chosen place and time constructs the ritual space. It also wrestles with traditional stances on the public and private, and with what can emerge from the blurring of these lines through the reconceptualisation of widely accepted Western architectural methods. Luis Fernandez-Galiano in *Fire and Memory*, argues that contemporary architecture collapses fixed spatial notions through “functional neutrality and symbolic eloquence”[5], allowing spaces to accommodate multiple uses. By contrast, fire is ambiguous but not neutral, sparking narrative and cosmic connections. Fernandez-Galiano writes of the “close identity between house and fire in the luminous furnace that is the origin, the singular and unrepeatable moment, in which architecture is born in myth, in rite, or in consciousness”.[6] Can ritual arrangement of domestic objects define a space as much as a boundary defines one? These questions motivate the design methods, which in turn reveal moments of redefined spatial strategies.

The importance of this research lies in demonstrating how spatial design can help restore rhythm and connection to our daily lives by reigniting traditional methods of ceremony and reconstituting them into contemporary spatial design practices. This, in turn, helps discover a collectively more enriching, engaging, and meditative lived experience. Philosopher Byung-Chul Han speaks to this in *Vita Contemplativa: In praise of inactivity.* Han points to a cultural condition in which stillness is misread as being unproductive or detrimental, rather than a vital mode for reflection that brings meaning.[7] This has consequences: environments are increasingly designed for efficiency and constant use, leaving little room for pause or reflection. In this context, the research aims to reintroduce spaces that support contemplative forms of inhabitation. These are spaces that resist pure function, enriching lived experience by allowing moments of withdrawal and deep attention. Han suggests that inactivity has a logic of its own, its own language and communication of architecture[8].

By foregrounding inactivity as a spatial and experiential quality, the project seeks to restore meaning to everyday environments and challenge the assumptions about how space should be used.

5 Luis Fernández-Galiano, *Fire and Memory: On Architecture and Energy* (Cambridge, MA: MIT Press, 2000), 251.
6 Luis Fernández-Galiano, *Fire and Memory*, 16
7 Byung-Chul Han, *Vita Contemplativa: In Praise of Inactivity* (Cambridge: Polity Press, 2024),
8 Han, *Vita Contemplativa*,

Ritual Redefined

Ritual is the deliberate choreography of attention and action. A sequence of gestures that are repeated and refined, and give form to a connectedness to wellbeing through spatial means. Each movement carries purpose, guiding how we move, notice, and belong.
Tracing Fire is an exploration into expanding the role of ritual, challenging definitions of space and determining its meaning through a spatial design lens. It has become evident that ritual connects people to a greater sense of meaning, most commonly through a ‘God’ or spiritual beings of similar cosmic status. I do not worship a God nor engage in religious practices, but secure a sense of spirituality that has been passed down from my mother and father. I do not reject the importance of believing in a God, as it brings a sense of connectedness and comfort that humanity desires. Instead, I see this ritual as illuminating a shared humanity imbued with the primal instincts of fire, which burn timelessly to ignite a different kind of connectedness, on a cosmic scale and on interpersonal ones. Weaving connectedness into lived experiences through spatial design strategies and manifesting it in spaces aims to redefine contemporary spatial design objectives that fortify spiritual wellbeing.

Chapter 2. Temper: Research Contexts

Emerging from the questions set out in Chapter One, this chapter turns towards the contexts that shape how space is inhabited and engaged with. Responding to the likes of Peter Zumthor, Joseph Rykwert, John Tresch, and Lee Ming Wei, it reflects on shifting spatial conditions, and spatial elements of time, space, and change. Within this, the chapter explores the roles of ceremony, spirituality, and material as agents through which space acquires rhythm and meaning. Space is approached not as a fixed function, but as something constructed through ritual, sensed through a material presence, and experienced through moments of attention. These contexts guide the framework that supports and directs the modes of thinking that underpin this project at its core.

Cosmic construction

Architecture can be seen as a ritual of making. Ross Jenner interprets Zumthor's Bruder Klaus Field Chapel as emerging through a slow ritualistic process of making rather than a conventional construction project.[9] Zumthor completed the chapel in 2007 in a rural field near Mechernich, Germany. Commissioned by a local farming family, it was built as a place of quiet reflection dedicated to Saint Nicholas of Flüe (Bruder Klaus), which emerged from a desire to create a deeply spiritual space rooted in landscape, material, and contemplative experience on a cosmic scale. The making of the chapel is portrayed as a deliberate act of devotion involving local farmers in its construction. Concrete and fire become the elements in which the chapel becomes its final form, where the devotion of these elements acts as the catalyst for its birth. It's a material ritual that echoes religious notions of humanity and service, an offering of itself through physical change and rebirth.



Figure 2. *Exterior View Bruder Klaus Field Chapel, Photograph. Source: Samuel Ludwig (2010), bruder klaus 3233, wachendorf, https://samuelludwig.com/2010.*

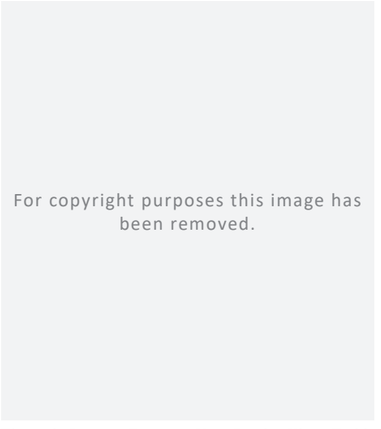


Figure 3. *Interior Entrance View Bruder Klaus Field Chapel, Photograph. Source: Samuel Ludwig (2010), bruder klaus 3254, wachendorf, https://samuelludwig.com/2010.*

9 Ross Jenner, "Inner Poverty: A Setting of Peter Zumthor's Bruder Klaus Field Chapel," *Interstices: Journal of Architecture and Related Arts* 12 (2011): 35–47, https://interstices.ac.nz/index.php/Interstices/article/view/410.

There is a raw quality or a stripping away of the excess that is relayed both spiritually and materially. The chapel's raw materials of rammed concrete and a charred timber interior embody an ascetic purity. A lack of ornamentation further this notion, thereby describing a form of material discipline and a devotion to the divine, similar to that of religious priests or monks. To strip bare the unnecessary and focus on the purity of the chapel's intention and connection to a material honesty.

A ritual of reduction occurs during the building process: wooden logs are shaped into a conical shape to form the timber cast, which is burnt away after the concrete is poured around it. The logs are then burned out to leave a hollowed, blackened interior, where the ash and imprint remain as a texture that echoes this burning away and stripping bare. It also echoes a transformation that took place, from bare materials that succumbed to a ritual of fire into a divine chapel. This act of destruction parallels an alchemical transformation, in which ordinary matter transcends into something of religious and cosmic significance. Jenner notes the importance of the process that created the chapel's visibility. These traces of timber, fire, and smoke are imprinted in the concrete, visible signs of a ritual transformation.

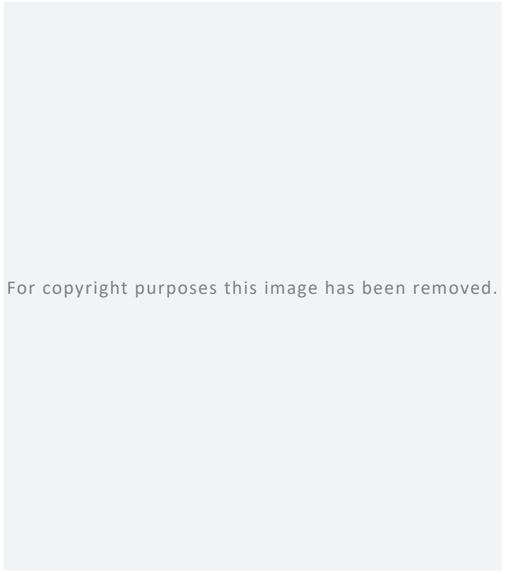


Figure 4. *Interior Vertical View Bruder Klaus Field Chapel, Photograph. Source: Samuel Ludwig (2010), bruder klaus 3249, wachendorf, https://samuellud-wig.com/2010.*

The space invites a ritual participation through sensory experiences. The charred scent of timber reduced to ash, and the imprinted texture on the concrete from the timber's natural forms and its residue. Furthermore, the aperture of light at the top of the chapel, one of the only entrances for light, points to the sky and the stars, signalling this cosmic relationship, a channel between heaven and earth. Entering the space signals a ritual journey experienced inside the chapel, connecting physical making and architecture as a spiritual act. The material is a vessel of presence that mediates between the human, the natural, and the divine.
Jenner describes the making of the chapel as a form of poverty that produces a richness of presence, a link between material rawness and scarcity, with a spiritual significance.[10] Building

10 Jenner, "Inner Poverty," 42.

on this notion, my project similarly embraces material as generative, in both a physical and experiential manner. Constraint and rawness are cultivated to heighten a sense of presence and ritual significance.

Jenner also notes how Zumthor's method is a kind of ritual of forming and unforming, a cyclic process between construction and deconstruction that becomes meditative.[11] The transformation of the materials is likened to a trace of devotion or a memory of labour imprinted into matter.[12] Similarly, my project engages with this process of making and unmaking. Acts of transformation are moments of reflection and intention, allowing material transformations to become traces of memory and embodied devotion to timber and the nature of its materiality.

Jenner suggests that Zumthor's act of making binds community, labour, material, and spirit together, redefining architecture as a form of secular liturgy.[13] To echo this into my practice is to position the project so that making is a relational ritual act. Convergence of labour and participation frames the work as Jenner articulates it. There are dramatic differences in scale between Zumthor's chapel and my own project, both in the site and in the scale of construction. While the chapel is a large-scale, site-specific concrete structure, I have drawn on its use of material and experiential components in the ceremonial artefacts forged for this project. Furthermore, the cyclic aspects that Zumthor imbues into his project (such as the positioning of the cosmos in relation to the chapel and the cyclic process of deconstruction and reconstruction of material) have been adopted as a methodology crucial to the outcomes, which aim to achieve a similar effect. Lastly, the chapel's intimacy suggests a private aspect that is also present in the ritual of this project. Privacy in the sense that it is intimate in scale and in execution of the ritual.

Ceremonial Spatial Acts

Ancient towns (Roman and Etruscan) were established through ceremonial acts. In *The Idea of a Town* (1998), Joseph Rykwert suggests that these towns were founded through ritual and sacred acts.[14] Marking the ground through ploughing, digging, and aligning was sacred before it was practical. The tracing of a boundary was an act of consecration.[15] A relationship with the divine drove the formation of cities into formations aligned with order and the cosmos. Materials such as soil, stone, and timber were treated similarly. They are not neutral substances that stand alone but are activated through a ritual use to become components of significance in the construction of the towns. How they were used was more important than their raw materiality.

Material acts create cosmic order, suggesting that making, transforming, or assembling are not merely physical processes but foundational gestures that imbue meaning. Through these embodied actions, a sense of order emerges, where the tangible and symbolic intertwine to shape an understanding of the cosmos. The city was perceived as a microcosm of the universe, a part of something much larger than an earthly experience.[16] It was centred on the connection between humans, the earth, and the universe, and on creating a space that aligned them in order. Orientation mattered more than efficiency. Axes, thresholds, and cardinal directions weren't

11 Jenner, "Inner Poverty." 45.
12 Jenner, "Inner Poverty." 42.
13 Jenner, "Inner Poverty." 38.
14 Joseph Rykwert, *The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World* (Cambridge, MA: MIT Press, 1998) 31–39.
15 Rykwert, *The Idea of a Town*, 132.
16 Rykwert, *The Idea of a Town*, 106.

merely orders of navigation for towns but were used to align with the sacred, creating a sacred architecture underpinned by a cosmic diagram. Rykwert emphasises that the act of making was more important than the object that was being made. The rituals of measuring, cutting, placing, and enclosing mattered just as much as the final form. It imbues architecture with sacredness, aligning those who reside with the sacred. Walls, streets, and buildings were cosmological instruments, and material consequences of channelling the divine. Towns were not designed for only efficiency, but to reflect a divine order.[17]

This mapping is what John Tresch calls a cosmogram, modelled around cardo (north-south) and decumanus (east-west) streets.[18] The boundary separates the sacred and the profane, the order and the chaos, and the inside and the outside. The act of constructing a wall is a symbolic act of protection made solid. The city walls and gates are ritually charged, as standing for their meaning to those who constructed them, and to the divine that was worshipped. The thresholds and public spaces unconsciously shape the behaviour inside them. Long after the building ritual fades, the material practice persists and carries it along through the architecture. Rykwert argues that towns did not come into being as a functional response to practical needs, but as the result of a symbolic and ritual act.[19] This project explores how this might translate to a smaller scale of an individual domestic environment. A reflection of this divine order, Rykwert speaks of, is ever-present, even on a smaller scale, delivered in moments and in furnishings. Through Tresch's philosophy, diagrammatic ritual can be understood as a world-making practice that produces a sense of cosmological presence.[20]

Tresch's *Cosmograms* (2005) is a key context that frames my research.[21] His notion of the cosmogram reframes objects and practices as embodiments of a whole worldview. He describes them as forms that weave together a representation and practice to organise and map relations within the world.[22] Cosmograms materialise relationships between humans, nature, and different domains of existence, making the structures that organise existence visible.[23] Tresch emphasises and suggests that a cosmogram is not just the world as it is, but the world as it could be, projecting alternative possibilities and orders of life.[24] In this sense, cosmograms operate as both representational and performative. Cosmograms are spatial practices that actively shape understanding and one's place within a broader cosmic and material order.

17 Rykwert, *The Idea of a Town*, 132.
18 John Tresch, "Cosmogram," in *Cosmograms*, ed. Melik Ohanian and Jean-Christophe Royoux (New York: Sternberg Press, 2005), 67–76.
19 Rykwert, *The Idea of a Town*, 23.
20 Tresch, *Cosmograms*, 67–76.
21 Tresch, *Cosmograms*.
22 Tresch, *Cosmograms*, 67.
23 Tresch, *Cosmograms*, 69.
24 Tresch, *Cosmograms*, 70.

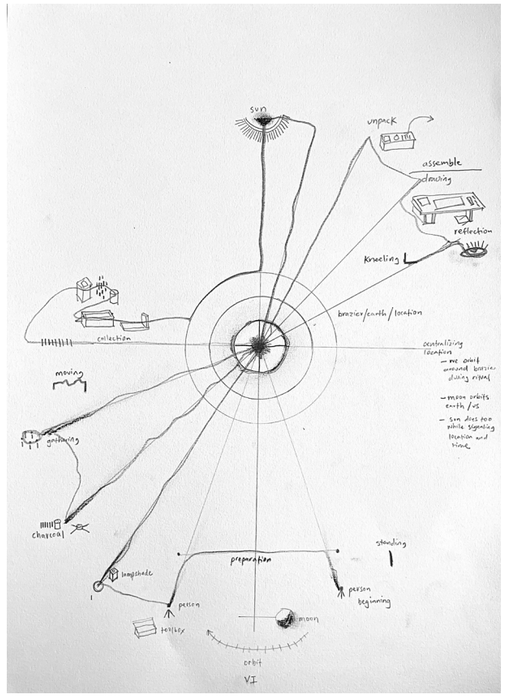


Figure 5. Casey Winchcombe. *Cosmogram drawing, charcoal.* Photograph, 2026

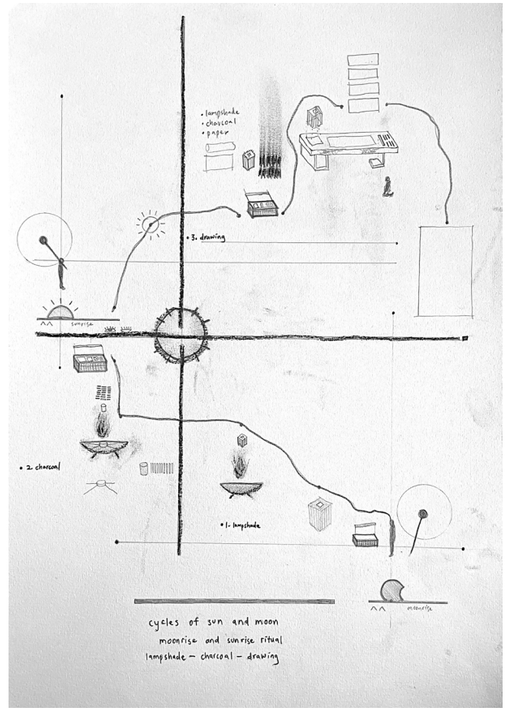


Figure 6. Casey Winchcombe. *Cosmogram drawing 2, charcoal.* Photograph, 2026.

Sacred Fires

Sacred fire ceremonies are practised across many North American First Nations tribes as acts of prayer, renewal, and connection to the spirit world. Fire is understood as a living presence, as both a messenger and a mediator of offerings, marking moments of healing and transition.[25] The fires are kept burning during ceremonies or gatherings. The participants offer tobacco, herbs, and prayers to the flames, as offerings to spirits that carry their indigenous beliefs. Fire represents the connection to ancestors and spirit worlds, often placed at the centre of a circle gathering space.

Similarly, in Japanese culture, the Goma fire ritual exists, a sacred fire ceremony practised in esoteric Japanese Buddhism, especially in Shingon Buddhism. Monks will burn wooden prayer sticks (*Gomagi*)[26] in a consecrated fire. The fire represents the wisdom of the deity *Fudō Myōō*, who destroys ignorance and obstacles.[27] Participants write wishes or problems on wooden tablets, which are then thrown into the fire. It's a highly choreographed ritual in which the fire altar becomes the central spiritual axis. There is a strong sensory environment, including chanting, drums, smoke, and flame, all physical aspects of a ritual service. They are important because they create the spatial environment that is crucial to a ceremonial experience.

Luis Fernandez-Galiano argues that architecture originates in fire. Galiano's *Fire and Memory* reveals that materials, technique, and form are shaped by humanity's ritual and symbolic relationship to energy, especially the heat of fire.[28] Galiano believes that fire is the first architectural act, being the original element capable of shaping and reshaping the material world. Fire predates physical enclosure. It brings essential safety and a sense of gathering that makes sense of the home, echoing the concept of the hearth as the home's centre. Gathering around a fire created a social structure before walls existed. Galiano points to the idea that fire holds memory and ritual in this way. Architecture evolved and emerged to control and ritualise energy that sustains, such as the ability to store or channel heat.

Fire is also used to create and transform materials for architectural use. It enables the formation of ceramics, brick, and glass. These materials are born through a controlled destruction of natural materials. Through the burning ritual pursued in this project, timber is the main material to be transformed. To burn and allow a destructive act to take shape as a new life-giving mode of working, where charcoal is the residue often seen to be discarded, but honoured and given a space for a new material language to communicate. The firing of these is both a technical idea and a symbolic one. To fire clay into brick is an alchemical solution, symbolising a transfer of energy that fire ultimately decides. Every fired material contains a history of heat, a history of a primal fire's touch, and its material essence, which has served and continues to serve as a timeless and sustaining element.

25 Amy Cardinal Christianson et al., "Centering Indigenous Voices: The Role of Fire in the Boreal Forest of North America," *Current Forestry Reports 8*, no. 3 (2022): 257-276, accessed April 25, 2026, https://link.springer.com/article/10.1007/s40725-022-00168-9

26 "Gomagi," Agon Shū Canada, accessed April 12, 2026, https://www.agonshucanada.com/gomagi.

27 "The Goma Fire Ritual," *Nembutsu.cc*, accessed April 12, 2026, https://nembutsu.cc/2026/02/02/the-goma-fire-ritual/.

28 Luis Fernández-Galiano, *Fire and Memory: On Architecture and Energy*, trans. Gina Cariño (Cambridge, MA: MIT Press, 2000), 16.

Galiano frames construction techniques as expressions of accumulated cultural memory.[29] These materials and methods hold a richness of human evolution and the rituals that evolved to sustain us. Knowledge of firing, forging, and tempering is transmitted ritually and bodily. They are translated through material knowledge and the situated knowledge passed down to us. The materials hold memory of how they were made through their textures, densities, and forms. Craft is a form of performed memory rather than written knowledge. Technique functions as a form of memory made operative through material practice.[30]

Fire organises domestic space and the way the space functions. The hearth centres the space and becomes the point at which other functions and facilities are engaged. In modern environments, kilns, furnaces, and ovens structure the cities and labourers within. Essentially, the city can be seen as a working machine where the integral parts are the engines that are the sources of energy that give life to its function. They dictate areas of social hierarchy and govern the rhythms of actions within those areas. Contemporary architecture tends to hide the presence of fire and energy by smoothing it over into neutral surfaces.[31] Architecture involves the control and organisation of energy.[32] Reflecting this into my practice meant I sought to view fire as the centre of my physical making, as well as the crucial element that encourages gathering and spiritual resonance.



Figure 7. Casey Winchcombe. *Fire engulfing lampshade frame.* Photograph, 2026.

29 Fernández-Galiano, *Fire and Memory*, 9–17

30 Fernández-Galiano, *Fire and Memory*, 9–17

31 Fernández-Galiano, *Fire and Memory*, 9–17

32 Fernández-Galiano, Fire and *Memory*, 2–3.

Cycles of life, care, and connection

In many Indigenous and pre-modern knowledge systems, time is not seen as a linear, singular structure governed by the sun. It is seen as a layered set of rhythms in which lunar cycles guide human activity. The moon offers a cyclical form of temporality, which returns in phases that structure practices of gathering, planting, fishing, and ritual. Within the Māori lunar calendar, the Maramataka[33], the phases of the moon are used to determine activities such as fishing, planting, and harvesting. Certain nights are considered more favourable for activity, while others are seen as better for rest and reflection. The moon is an active guide, working in harmony with environmental rhythms.

On the other hand, it contrasts with solar time, which structures much of contemporary life through a regular institutional cycle of days, such as work hours and seasonal activities. The sun establishes a stable, directional system of time, one that is linear, within which daily life is organised. The moon introduces an alternative logic system, one that is cyclical and responsive, and sensitive to variation.[34] While life is mostly arranged around the sun's consistency, the moon continues to command other rituals and ecological practices native to its environment. In the context of this project, the timing of the burning ritual is aligned with the lunar rather than the solar cycle. This positions the work within rhythms that privilege recurrence and environmental condition over a fixed linear time.

For copyright purposes this image has been removed.

Figure 8. *Fishing by the Moon, Fishing Maramataka - the lunar calendar, Still Image. Source: https://teara.govt.nz/en/document/5387/fishing-by-the-moon.*

33 Paul Meredith, "Maramataka – the Lunar Calendar," *Te Ara – The Encyclopedia of New Zealand*, accessed April 30, 2026, https://teara.govt.nz/en/maramataka-the-lunar-calendar.

34 Kāpiti Coast District Council, "Maramataka," *Tangata Whenua*, accessed April 30, 2026, https://www.kapiticoast.govt.nz/community/tangata-whenua/maramataka/.

Lee Ming Wei's *The Mending Project* (2009) offers a powerful reflection on the value of small-scale ritualised acts within everyday life.[35] As shown in (Figure 9), visitors are invited to bring damaged garments from major world events, such as Covid-19 or the September 11 attacks, to be carefully mended, transforming a simple act of repair into a shared moment of care and exchange. Through a repetitive, intimate gesture, mending becomes a ritual that slows time and fosters connection, restoring meaning to things overlooked. The project foregrounds the beauty found in these modest acts to suggest that significance lies in the smaller gestures. In this way, it reframes scale as a site for depth, where the everyday becomes elevated through the presence and choreography of making things whole again.

Together, these texts and works reframe a shared sensibility where space is understood as something shaped through ritual acts, material presence, and attentiveness. They point towards a spatial language that finds meaning within subtle threads. Boundaries between public and private, action and stillness, are diffused. Small deliberate acts give rise to deep resonant spatial experiences. Repetitive and intimate gestures are a key element of my project, shaping its identity over time through a sense of stillness and intention.

For copyright purposes this image has been removed.

Figure 9. *2009, Mixed media interactive installation. Tables, chairs, thread, fabric items. The mending project, Photograph. Source: https://www.perrotin.com/en/artists/lee-mingwei/artworks/the-mending-project-2009-installation.*

35 "Lee Mingwei: The Art Must Go On," *0*, accessed April 12, 2026, https://carleton.scholaris.ca/items/c99861dd-c5a3-4d47-8649-2c4f16e51da4.

Chapter 3. Smoulder: Research Methods and Methodologies

To frame this chapter, I draw on Donna Haraway's concept of situated knowledges. Haraway argues in her essay 'Situated Knowledges' that all knowledge is situated, produced from specific postures and perspectives, and not a universal standpoint.[36] My methodologies adopt that position by recognising the work as a situated practice which is shaped by particularly personal experiences and modes of making. I avoid detached modes of objective thinking and, rather, operate through processes of engagement with materials, drawing, and interpreting meaning through interactions. In this way, the work evolves through positioning the act of making as both a method and a means of generating knowledge.

Ritual methods

To practice design in a ritualised way is to approach making as a sequence of deliberate and attentive acts. It requires cultivating moments of pause, of sitting with materials, drawings, and ideas long enough for their quieter qualities to emerge. Through this approach, design becomes less about forms of control and more about attunement. Humble engagement with timber, plaster, light, time, and fire, repeating in an effort for small gestures to take on significance through forms of care and continuity. Like a slow-burning process, that values duration and reflection, and incremental shaping of atmosphere, in turn, allows meaning to arise through ashes and sustained attention. In this way, ritualised practice resists pressures like speed and production, instead fostering spaces that hold depth and heighten the senses of touch and sight.

This research adopts a practice-based methodology. Designing has been heavily focused on material iteration. Discovering the properties of material and how they are challenged and used in diverse ways. Studying wood hardness, developing strategies to test yields of charcoal, and researching the best methods of burning and charring to achieve the outcomes I desired. The basis of my work is a research-through-making method involving iterative making, tacit knowledge, and material-led inquiry.

Methodology can be understood as a small 'smouldering'. An intentional, sustained engagement with simple materials such as timber, plaster, and charcoal, where their dormant qualities are gradually intensified through process and attention. Rather than seeking immediate resolution, it is through careful accumulation, a quiet heating, that something begins to shift and unearth, until a certain threshold is reached where the work ignites into form and atmosphere.

Given that ritual is the driving concept of the work, most processes and analyses were conducted through a ritual lens. I wanted to work ceremonially and holistically in all stages of the process. I approached the work this way by allowing pauses, working slowly, and making deliberate acts that gave equal weight to thinking, making, and reflecting. By allowing repetition alongside material engagement, the process became a continuous stream of attunement. Material was a vital contributor to the project's meaning and vitality. Wood was reclaimed or foraged

36 Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," Feminist Studies 14, no. 3 (1998): 575–599.

from fallen branches. Timber with a material history, a raw material given to me by nature and treated with care to respect its cosmic importance. The timber undergoes alchemical and ritual transformation through ‘pyrolysis’, and understanding this meant I had to treat the material as if it had its own spirit. Pyrolysis is the process of breaking down organic material using high heat in the absense of oxygen. The material decomposes into gas, bio-oil, and charcoal as the solid residue. Each piece of charcoal had its own density, shape, and fragility, which would affect how it drew and how I used it as a drawing tool after its transformation into charcoal. I helped the material on its journey to transcend into a form that could also carry its transformed spiritual vitality into the work. This process can be understood in line with Tim Ingold’s basket-weaving analogy in chapter 2 of *Making*.[37] Ingold suggests that form emerges through a continual correspondence with the material rather than being imposed upon it.[38]



Figure 10. Casey Winchcombe. *Scrap Rimu timber. Photograph, 2026.*

37 Tim Ingold, Making: Anthropology, Archaeology, Art and Architecture (London: Routledge, 2013).
38 Tim Ingold, Making, 23.

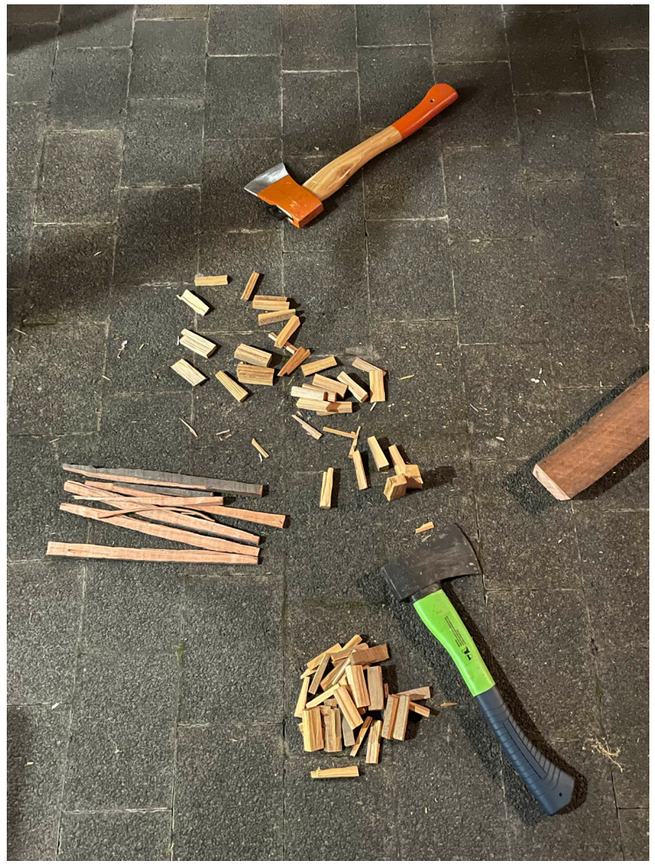


Figure 11. Casey Winchcombe. *Cutting timber into lengths for charcoal. Photograph, 2026.*



Figure 12. Casey Winchcombe. *Foraged twigs and branches for charcoal. Photograph, 2026.*

Charcoal-making

The charcoal-making stage (Figure 13) is a small-scale pyrolysis process functioning as both a material experiment and a reflective design practice. Rather than testing a predefined idea, the research evolved through repetition of engagement with materials, tools, heat, and time. The charcoal-making process was approached as a ritualised act in which repetition, attentiveness, and embodied participation are central to the generation of understanding and knowledge. Each attempt at burning followed a consistent sequence. Preparation of materials (i.e., timber, tin-can, fire starter, brazier), ignition, containment, waiting and observation, conversation with people involved in the ritual, and revelation of the charcoal. This allowed an accumulation of intent through repetition rather than efficiency.

Each iteration of the charcoal-making process was documented through written reflection and visual recordings. Notes were focused on sensory observations of smell and sound, temperature, and texture, as well as emotional and symbolic responses to the process. To capture emotional and symbolic responses, I wrote in a poetic style. Poetic writing helped convey the meanings and messages that I perceived in the work, allowing a slow unravelling of intangible discoveries that would have otherwise been hidden, such as the importance of using sense of smell as a locator of atmosphere and alchemical transformation through burning.



Figure 13. Casey Winchcombe. *Burning charcoal ritual. Photograph, 2026.*



Figure 14. Casey Winchcombe. *Charcoal yeild displayed. Photograph, 2026.*



Figure 15. Casey Winchcombe. *Burning charcoal ritual attempt 2. Photograph, 2026.*

Fire forged lampshade

The second stage is the domestic object-making stage, which was linked to the pyrolysis process. A lampshade inspired by Peter Zumthor's Bruder Klaus Field Chapel is cast with plaster around a timber structure. Once set, it was placed on a fired brazier until the timber structure was burnt out, revealing the plaster-casted lampshade shaped by fire and absence. Rather than generating architectural form, this research adapts the process at a domestic scale, which treats the act of burning as a generative design method that employs small-scale sensibilities. The process transformed the timber into ash, revealing the plaster form beneath and producing a lampshade defined by void and residue on the surface trace. This is where it becomes ritual-based research rather than just fabrication. The burning process is approached as a ceremonial act, requiring a prolonged attentiveness and restraint. Once ignited, the fire was not used to sculpt a form directly but allowed to act according to its material condition. Time, heat, and substance became the co-authors in the design outcome.

By translating an architectural construction process to the scale of a domestic object, the research investigates how material-intensive rituals operate within everyday contexts below the scale of a building. The lampshade serves as a site where architectural thinking on void, enclosure, light, and material transformation is condensed within the given scale. The process was documented through photography and reflective writing analysis, with attention to the sensory and atmospheric qualities, including sound, smell, surface texture, and light paths. They reflect informed iterations and contribute to an understanding of fire as both destructive and generative. Furthermore, while the outcome took form as a functional lampshade, functionality isn't the only driver of the method. Instead, light was treated as a revealing agent that illuminates traces of fire and material transformation within the object.



Figure 16. Casey Winchcombe. *Burning ritual 1, plaster-cast lampshade. Photograph, 2026.*



Figure 17. Casey Winchcombe. *Burning plaster-cast lampshade attempt 2 and 3. Photograph, 2026.*



Figure 18. Casey Winchcombe. *Burning plaster-cast lampshade, igniting. Photograph, 2026.*



Figure 19. Casey Winchcombe.
Mapping out cosmogram, charcoal on paper. Photograph, 2026.



Figure 20. Casey Winchcombe. *Charcoal drawing translated from photograph. Photograph, 2026.*

Charcoal mark-making and drawing

The third stage incorporates drawing as a method of inquiry, positioning mark-making as a form of material thinking. The charcoal drawings function as a site where reflection, experimentation, and embodied knowledge come together. This allowed conceptual material to emerge through repeated engagement with drawing. This, along with the charcoal-making method, becomes cyclic in nature: making charcoal and then drawing with it. They inform each other through their flaws and triumphs, which refine their subsequent attempts. The drawings were produced using the charcoal generated through the pyrolysis process. By drawing with a self-produced material, the research defines the distinction between the material production and its representation by embedding the nature of making into the drawn work. Drawing is approached as a ritualised practice structured around repetition and duration. Rather than aiming for representational accuracy, the drawings emerge as sustained and repetitive gestures. They allow time to describe itself through the accumulation and density of the mark-making, and accumulation of charcoal smudges and finer dust.

My drawing practice did not seek to depict objects directly, as there are few literal representations of fire, the moon, or other symbolic forms. Instead, I aimed to register atmosphere, emotion, and the intangible qualities of experience. Working primarily with charcoal, the drawings became performative acts, in which gesture, pressure, and rhythm carried meaning as much as any image. The medium's inherent instability and its capacity to smudge, blur, and resist precision were not corrected but embraced, allowing idiosyncrasies to surface and guide the work. In this way, drawing functioned less as representation and more as a trace of feeling and movement that is captured in fleeting conditions. This cultivated a spatial language rooted in ambiguity, presence, and sensation.

Time is embedded in the slow layering of charcoal marks, along with their smudges and erasures. Scale is determined by bodily reach and pressure, with shifts in mark-making reflecting changes in spatial awareness during the drawing. Cultural and ritual references are not illustrated logically but emerge as a holistic ethic. The use of charcoal is historically associated with drawing and inscription. The process of mark-making situates itself within long-standing traditions of ritual labour and trace-making, and the symbolic transformations that accompany them.
The charcoal's instability, including its susceptibility to smudging, was embraced as part of the method. This quality introduces the concepts of loss and time, reinforcing themes of impermanence and, more broadly, the project's transformation.

Some drawings became cosmograms outlining the crucial moments of the fire-burning ritual, as well as its situated place and time (Figure 21). The horizontal line that runs through the middle of the drawing serves as the horizon line, forming the base and structure for the other components, the architecture of the cosmograms. The horizon line is important because it indicates the moment of sunset and moonrise: the initiation of the ritual. The drawing has been designed to be read from the bottom-right corner, following a clockwise circular rotation.
The illustrations beneath the horizon line point to the actions that occur in preparation for the burning ritual: the collection of timber/twigs that will form drawing charcoal, their cutting and sizing, the preparation of the brazier, and the location where the ritual takes place. This all happens during the day when the sun is still shining. The drawings timestamp the order in which these actions happen. The black charcoal dots are the people who participate. The singular dot at the beginning of the cosmogram symbolises the one person who prepares and guides the ritual throughout the day. The dots then multiply closer to the time of the burning, and in total, four dots appear, representing the number of people who have come together to enact the fire-burning ceremony.

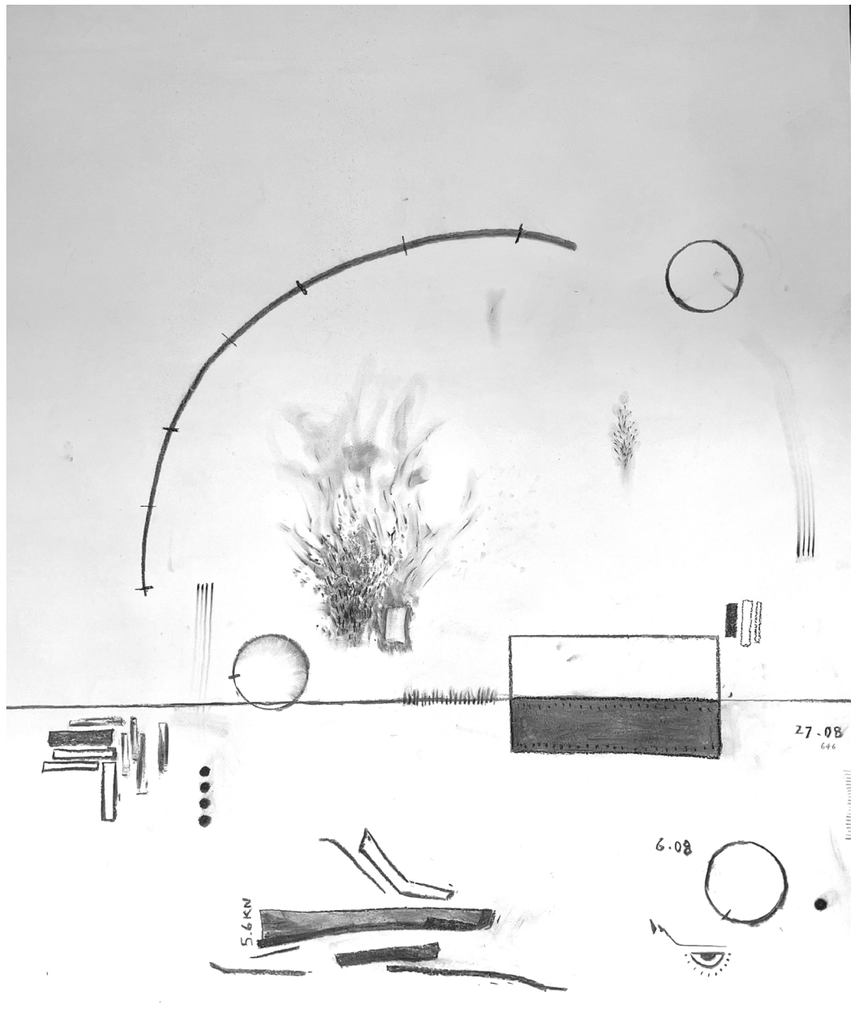


Figure 21. Casey Winchcombe. *Cosmogram of burning ritual 1. Charcoal on plywood. Photograph, 2026.*

Above the horizon line are the actions that occur after the sun has set and the moon has risen. The preparation and careful building of the fire, its gradual increase in heat and size. The dots start to smudge and drag along the drawing, indicating the ritual set in motion, the conversations and moments we are sharing.

The three larger circles appear with smaller linear marks indicating the approximate time of day at which they are located. Each circle shows the crucial time at which each event would occur. The first circle in the cycle is the time when the ritual preparation begins. The second is the moment of ignition. And the third, the end of the ritual, where the drawing of charcoal has been formed, and the cooling down begins.
In contrast to conventional architectural drawings such as plans, sections, and perspective drawings that prioritise clarity and logical representation, this mode of drawing operates through ambiguity, gesture, and sensation. Not resolving space into fixed geometries allowed me to think through atmosphere, sequence, and emotional resonance, to shift the focus from what space looks like to how it is felt and experienced. This fundamentally altered the design process, encouraging intuitive and responsive approaches. Decisions emerged through making and reflection rather than being predetermined, and spatial qualities were discovered rather than imposed.

Figure 22. Casey Winchcombe. *Mapping out cosmogram horizon lines. Charcoal on paper. Photograph, 2026.*

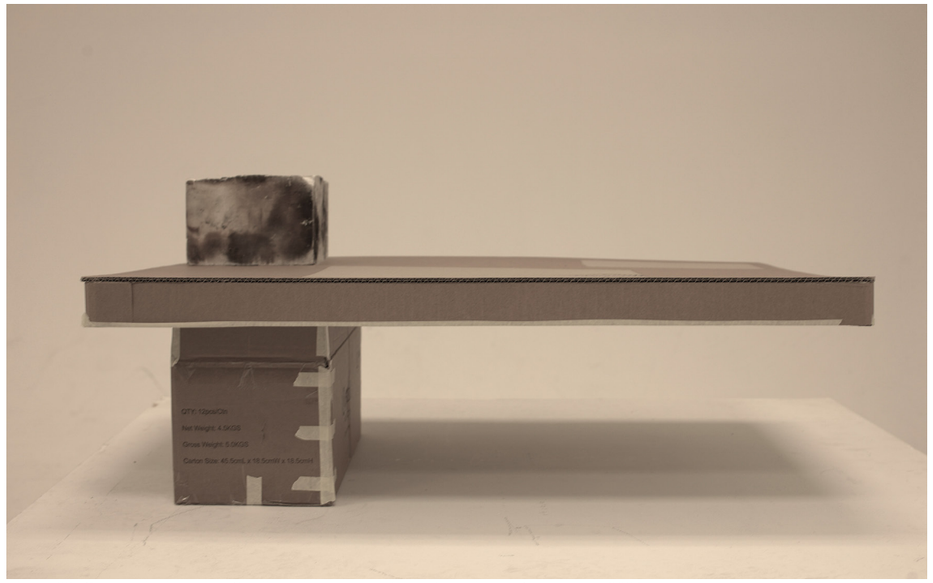


Figure 23. Casey Winchcombe. *Cardboard prototype of drawing table 1. Photograph, 2026.*

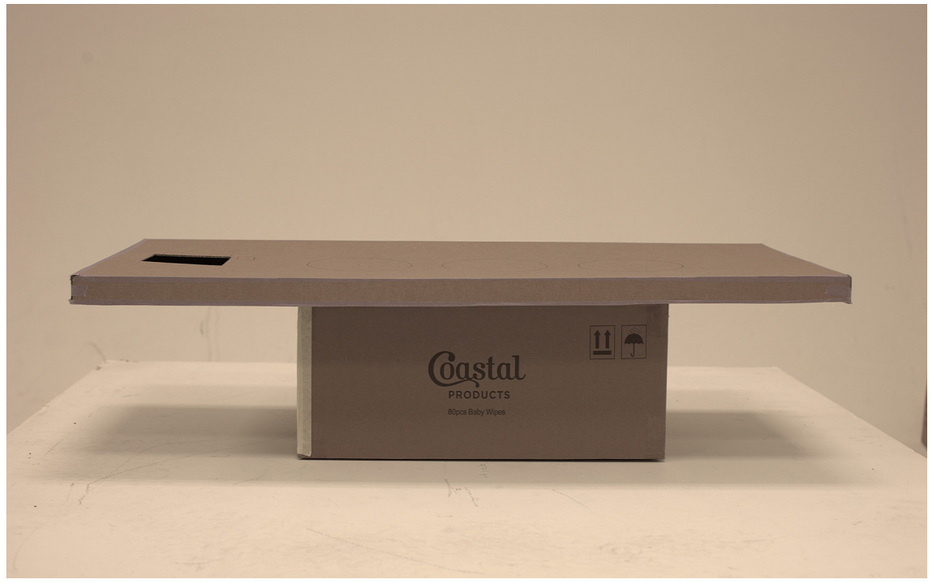


Figure 24. Casey Winchcombe. *Cardboard prototype of drawing table 2. Photograph, 2026.*

Carboard prototyping: drawing table and lampshade

Prototyping the ritual was an important part of imagining how others could participate. The importance lay not just in the physical design decisions that would determine the details and visual outcomes, but also in the drawing table's usability for the user. Discovering the prototype's affordances drove the main design decisions, such as the height at which the table was raised relative to the body. Allowing myself to construct these cardboard mock-ups and sit in front of them as if I were using them for their intended purpose helped me determine the appropriate height and depth of the drawing table and suggest how posture and gesture might interact. Because the drawing table is intended for use while sitting or kneeling, I had to use my body as a tool to assess the conditions. If I were kneeling, the best height for the table would be different from when I were sitting cross-legged. After testing affordances, I concluded that the optimal height was 450mm. This height accommodates a range of seated positions, allowing me to use the table comfortably in all cases. It also accounts for users with different body sizes, including those who require more or less vertical clearance.

The depth of the table I approached very similarly. Arm's length and range of motion for reaching items and drawing drove the decision. How much space was needed so I could draw comfortably without overestimating the size, leaving unused space? The table also needed to be a size that was neither too large nor too heavy to move around and carry. This prompted me to consider where, when, and how the drawing part of the ritual might take place. While drawing, I needed to consider how my arms would rest on the table comfortably, so I wouldn't have to lean or raise them too much. Thinking about this aspect of the table also prompted a tactile design decision: to apply a texture to the edge and corner of the side facing the user, making resting on that side more inviting through texture.

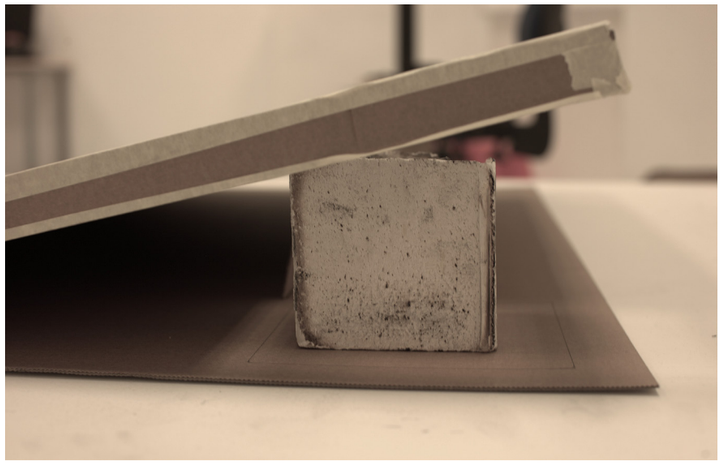


Figure 25. Casey Winchcombe. *Cardboard prototype of drawing table 3, attempting angled table-top. Photograph, 2026.*

Prototyping the plaster-cast lampshade became important, too. It was difficult for me to visualise an appealing design and the lampshade structure that would allow optimal burning. My first attempts at burning the lampshade were unsuccessful because I hadn't considered airflow. A chimney formation was crucial for this airflow, and understanding this changed the way I constructed the timber around the plaster, and therefore the way I assembled the timber frame before casting plaster inside. This became an embodied process where the impressions and inconsistencies of making revealed my body as an active tool in the work. The casts recorded touch, movement, and timing, allowing the physical act of making to shape the outcome and embed a sense of presence within the lampshade itself.

These approaches to making treat material form and meaning as inseparable. Drawing from Ola Sigurdson's account in 'Numinous Edifices', form is understood as producing meaning through its material presence rather than representing pre-existing ideas.[39]
Overall, my methodology is a small smouldering. An intentional, sustained engagement with simple materials such as timber, plaster, and charcoal, where their dormant qualities are gradually intensified through process and attention. Rather than seeking an immediate resolution, it is through careful accumulation and quiet heating that something begins to shift and unearth until a certain threshold is reached, where the work ignites into form, atmosphere, and meaning.

39 Ola Sigurdson, "Numinous Edifices: Aesthetic Experiences of Sacred Spaces," Svensk Teologisk Kvartalskrift 99, no 1 (2023): 56, https://journals.lub.lu.se/STK/article/view/25074.

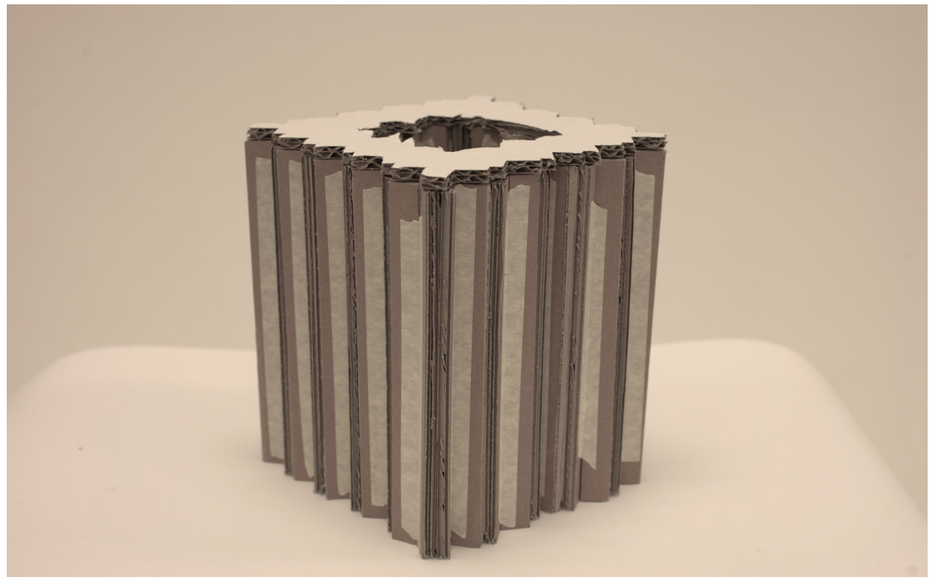


Figure 26. Casey Winchcombe. *Cardboard prototype of lampshade 1, Cardboard and tape. Photograph, 2026.*

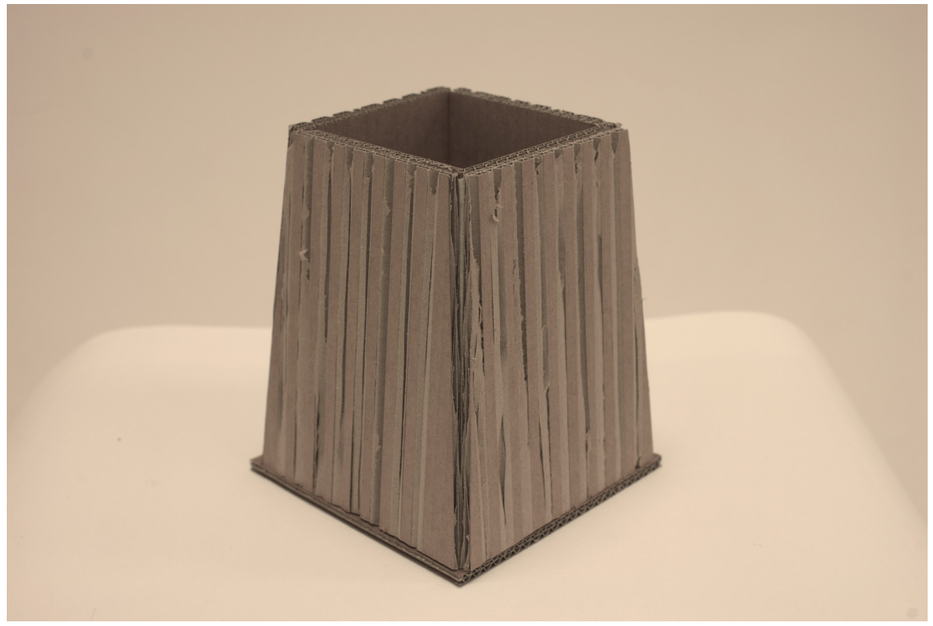


Figure 27. Casey Winchcombe. *Cardboard prototype of lampshade 2, Cardboard and tape. Photograph, 2026.*



Figure 28. Casey Winchcombe. *Charred timber using blowtorch. Photograph, 2026.*


ritual
ritual
ritual

The pyrolysis method was discovered through this deeper research into traditional methods. It also became a moment that taught me how important it is to understand widely used and successful methods, and to try them first to understand the groundwork that already exists, so I could discover other methods that might better serve the project.
The Charcoal was produced by placing a sealed tin can filled with thin timber strips within a brazier. This method restricts the oxygen while allowing the heat to transform the organic material into carbon. The use of the make-shift tools and domestic-scale processes was intentional, aligning the research with the themes of accessibility and situated making with care. These reflections informed subsequent iterations and formed a key component of the research analysis.

Following the pyrolysis method widened the scope of possibilities and became the groundwork for delivering solid outcomes and solutions. Each new firing followed the same sequence yet produced subtly different results. Variation in heat, airflow, and duration altered the density and fragility of the charcoal. Over time, the repetition of this process shifted the focus from efficiency to greater attentiveness. This aligns with the ritual-based framework I previously outlined, in which repetition serves to accumulate embodied knowledge rather than optimise output.

Similar issues were faced while attempting the plaster-fired lampshade. I hadn't fully grasped the essential shape that Zumthor used in his chapel. The conical, chimney-shaped formation is what achieved the successful outcome for the chapel. I made the mistake of creating a block-type vertical timber formation encased in plaster, which led to an extreme lack of oxygen, leaving the timber unburnt. After 2 to 3 hours of burning on the brazier, the wood on the inside failed to burn away, leaving the façade without the apertures I had envisioned to allow light to escape. With my supervisors' guidance, we concluded that this formation was the issue, and I had to rethink the structure I was pursuing completely.

In this project, methodology becomes the site where ritual is both interpreted and produced. It is through repeated acts of drawing, casting, and assembling that a ritualised mode of practice is created. Yet there is an important difference between the ritual I undergo and the acts of making themselves. The ritual is not contained within any single gesture or object. Still, it exists in the continuity, rhythm, and intention that surrounds them, including challenges, material resistance, pauses, returns, and attentiveness to subtle shifts. The making process remains grounded in material negotiation. Through the interplay of the internal, temporal experience of ritual and the external, physical act of making, the methodology begins to define what ritual can mean within spatial design practice. Rather than prescribing ritual as a programme feature of space, the project suggests that it can be cultivated through process, foregrounding repetition and transformation, and allowing space to emerge as something lived, felt, and continuously becoming.



Figure 30. Casey Winchcombe. *Preparing timber for blow-torch. Photograph, 2026.*



Figure 31. Casey Winchcombe. *Scorched timber from blow-torch, making charcoal. Photograph, 2026.*



Figure 32. Casey Winchcombe. *Scorched timber from blow-torch, top view. Photograph, 2026.*



Figure 33. Casey Winchcombe. *Wooden framing mould for plastercasting lampshade. Photograph, 2026.*



Figure 34. Casey Winchcombe. *Puring plaster into timber mold for lampshade. Photograph, 2026.*



Figure 35. Casey Winchcombe. *Second attempt at plaster-cast lampshade. Photograph, 2026.*



Figure 36. Casey Winchcombe. *Second attempt plaster-cast lampshade side view. Photograph, 2026.*

Chapter 5. Scorch: Documentation of Research Outcomes

The outcome to be exhibited consists of four main components.

Brazier: Equipment for the moonrise ritual:

The rise of the full moon marks the beginning of Ritual One: the fire-burning and charcoal-making stage, which is also the stage in which the lampshade is forged inside the fire. The brazier is the birthing place of the charcoal, the source of flame and heat that entice the congregation among those who join the ritual, and the vessel that cradles the fire. This elemental catalyst is most essential to the outcomes that carry forward into the second and third rituals. The brazier will provide a sense of place and of early material history, marking the first stage of the ritual timeline. Its circular shape relates to the time of moonrise at which the ritual begins. Its circular motif is important for the aspect of moonrise, and the congregation of people who attend the burning ritual. It brings a sense of gathering, of community, and of origin. The well of fire all at once warms us, illuminates us from darkness, and forges the drawing charcoal and lampshade. Charcoal is essential in the drawing stage, as it is the main tool for illustrating the cosmogram in Ritual Three. The brazier, as a domestic object, is also used only outdoors under the moonlight and stars. To bring this into the final presentation, it merges an indoor and outdoor threshold, making it important to bring the ritual journey full circle.

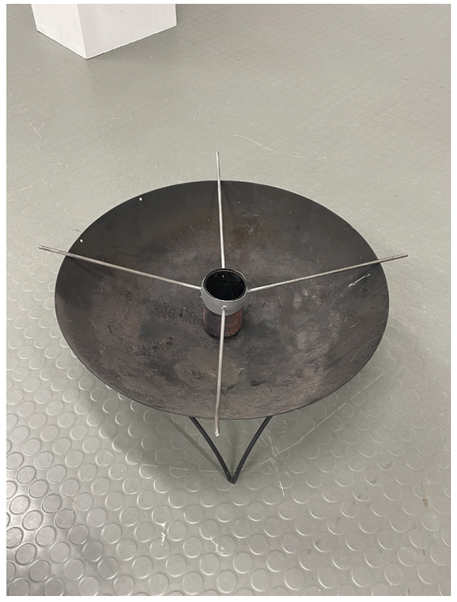


Figure 37. Casey Winchcombe. *Brazier and brazier bracket, 2026.*

Sunrise drawing ritual: Drawing table and fire-forged lampshade.

Sunrise marks the beginning of the drawing ritual. As I wake, the sunrays bleed into my room, a reminder to start my day at the drawing table as my first main task. My fresh, awakening mind is a blank canvas, ready to begin in a creative stance. The drawing ritual interrupts my routine, opening a space for creativity and for remembering the burning ritual the night before. I set aside an hour to illustrate from memory, the feelings felt, the conversations uttered, the time and place that located us, the universe we stepped into. This ritual is about greater connectedness among people in the present and with traditional processes. And on a personal level, it connects me to my wider family, especially those who have passed away. My mother's ritual, the prayer in the presence of a burning candle, a full teacup of water, and photos of family who have passed into the spirit world. I am exploring and honouring my mother's traditions and, in turn, discovering my own practices. The lampshade carries on the fire and the light source from the burning ritual. It sits upon the drawing table as an artefact that carries its essence of fire and origin. The coupling of the lampshade and drawing table is the centrepiece of the presentation. Precision and sensibility unfold through this drawing ritual, as an illustration of the intangible qualities that have possessed me through the fire. The drawing table and lampshade serve as a means for people to develop their own memorial practices and connect with my personal memorial acts.

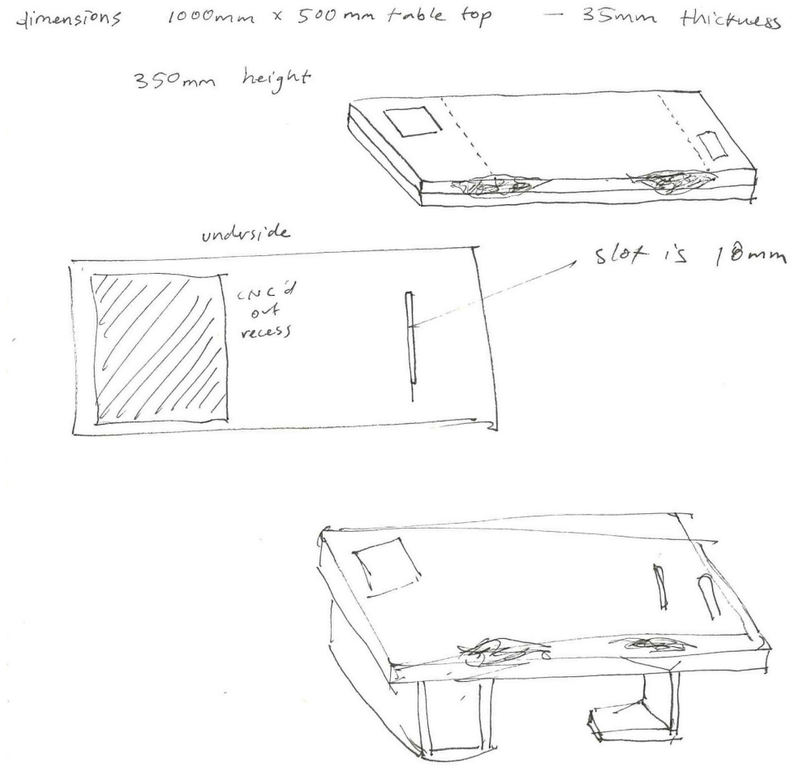


Figure 38. Casey Winchcombe. *Sketches of final drawing table design, 2026.*



Figure 39. Casey Winchcombe. *Third plaster-cast lampshade, diagonal mould, 2026.*



Figure 40. Casey Winchcombe. *Fourth plaster-cast lampshade, horizontal mould, 2026.*

Cosmogram: Marking assembly

The cosmogram is a collection of drawings and markings made using the drawing table. The assembly of the parts create the whole as a cosmogram field-scape. It's important to me that the drawing be the final part of the presentation, illustrating the full-circle journey and representing time, place, memory, tactility, object, space, and unification. Its importance also lies in its presentation, hung vertically to position the observer in front of a memorial-like cosmogram. It draws on and showcases the discoveries made and a possible new stance on what it means to explore ritual. It will be the physical representation of the processes of thought and memory, material metamorphosis, mark-making, and spirit.

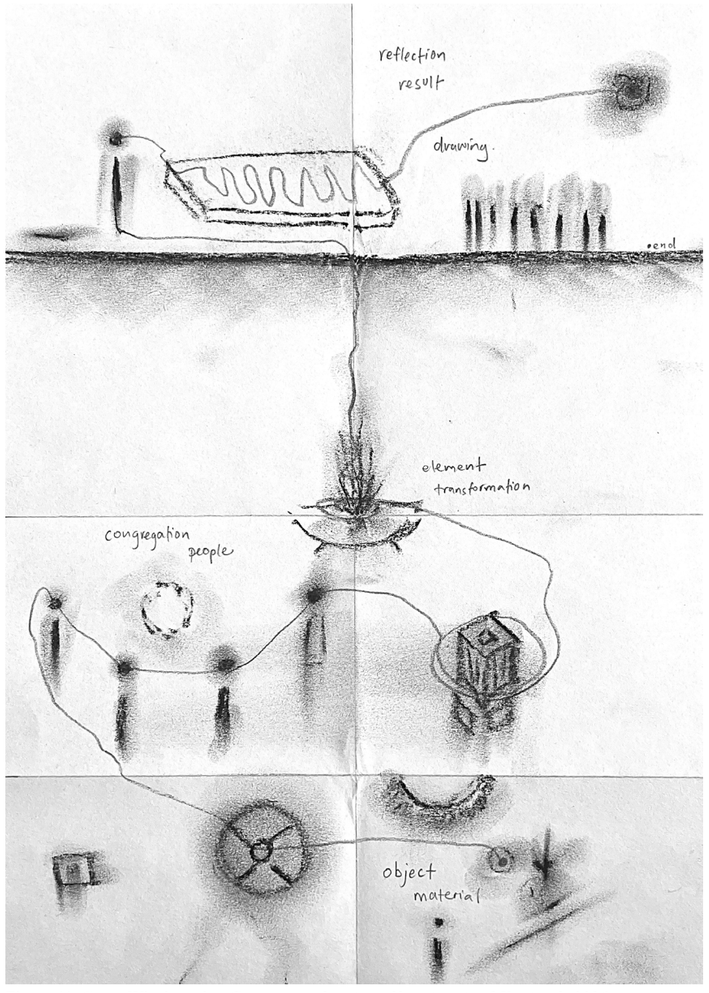


Figure 41. Casey Winchcombe. *Cosmogram drawing of burning ritual Version 2, 2026.*

Totems: Artefact and function

The totems are the residue and remains of the burning process: charred wood left over from the burning ritual; bronze nails used to hold together the timber structure that encases the plaster lampshade and other peripheral items. The magnetic activator that powers the lampshade's lights is encased in a charred wooden totem cast in resin. Elemental processes and transformations of material present themselves through change, and the totems become portable reminders of this change.

Preparation and Positioning for Installation

I have approached the installation of this project through a process of testing and spatial consideration, developing a series of scaled trial installations to explore how the work might function within an exhibition context. The trial installations took place during supervisor meetings that showcased the work and progress at that time. These preliminary setups, documented through photography, allowed me to experiment with placement, scale, and viewer interaction. Alongside this, referenced plans of the intended exhibition space to better understand its dimensions, sightlines, and architectural features. By reflecting on the relationship between these test installations and the actual site, I have been able to anticipate how the work will translate into the final exhibition. Adapting key elements to respond more precisely to the specific conditions of the space.

A key outcome of this iterative process has been the refinement of the viewer's bodily engagement with the work, particularly in establishing a more ritualised mode of interaction. In the final installation, this is resolved through the introduction of a kneeling position, absent in earlier tests, which now structures the viewer's relationship to the work through a lowered posture. A tatami mat will be incorporated to support this position, reinforcing both physical comfort and the installation's grounded spatial logic. These adjustments consolidate the insights gained through testing by translating them into a more intentional and resolved final exhibition environment.

The final exhibition will employ a symmetrical arrangement around a central point, where a cosmogram drawing is suspended from the ceiling. On either side, the components for the moonrise and sunrise rituals will be exhibited. This employs a transitional component to the installation where users pass through thresholds to appear on different sides of the choreographed ritual.

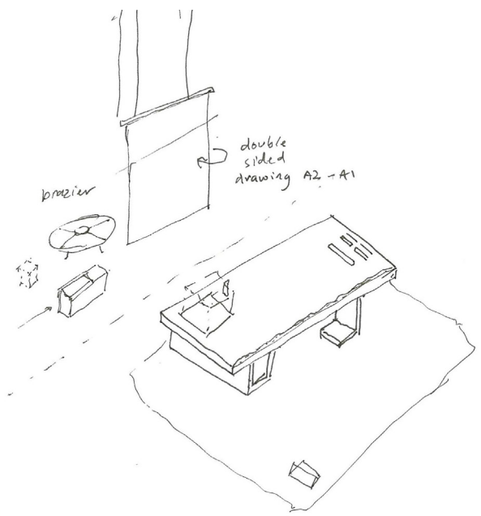


Figure 42. Casey Winchcombe. *Diagram of proposed final installation layout*, 2026.

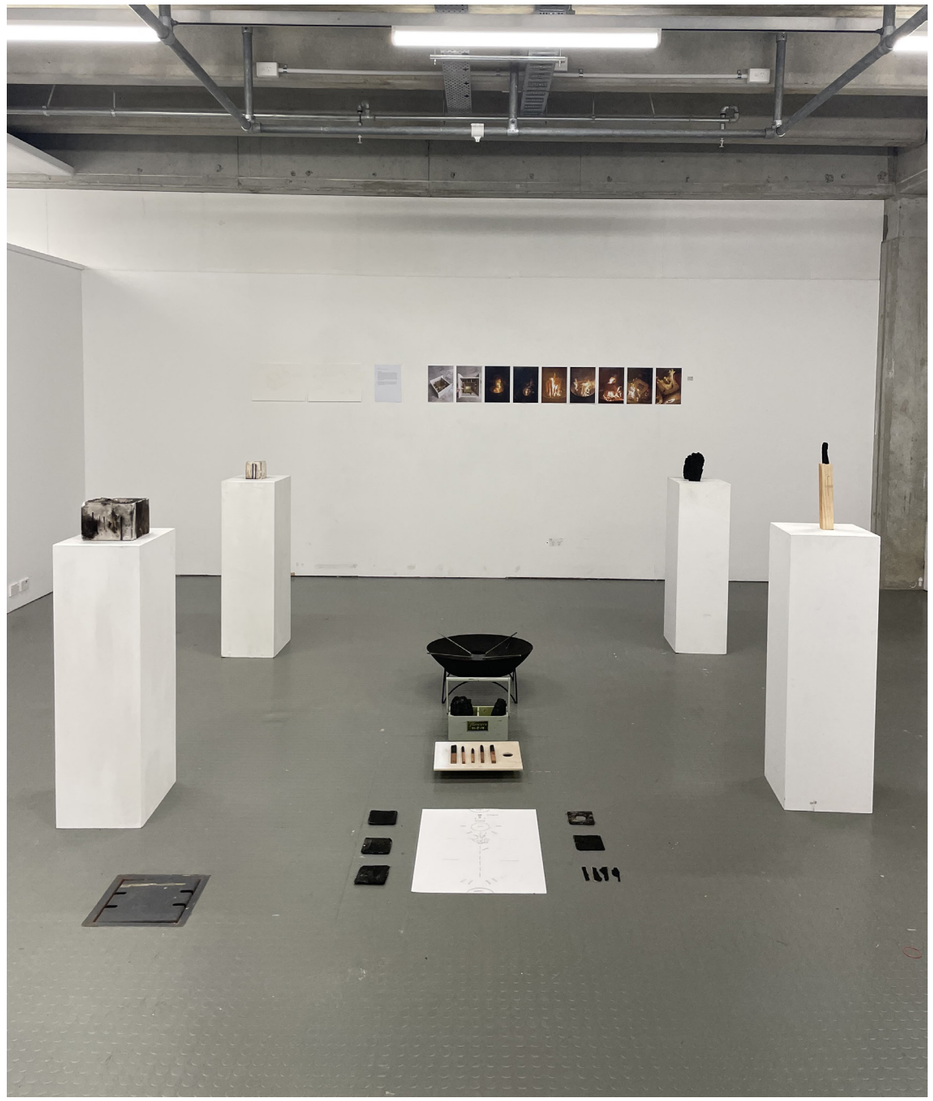


Figure 43. Casey Winchcombe. *Test installation of ritual items*, 2026.

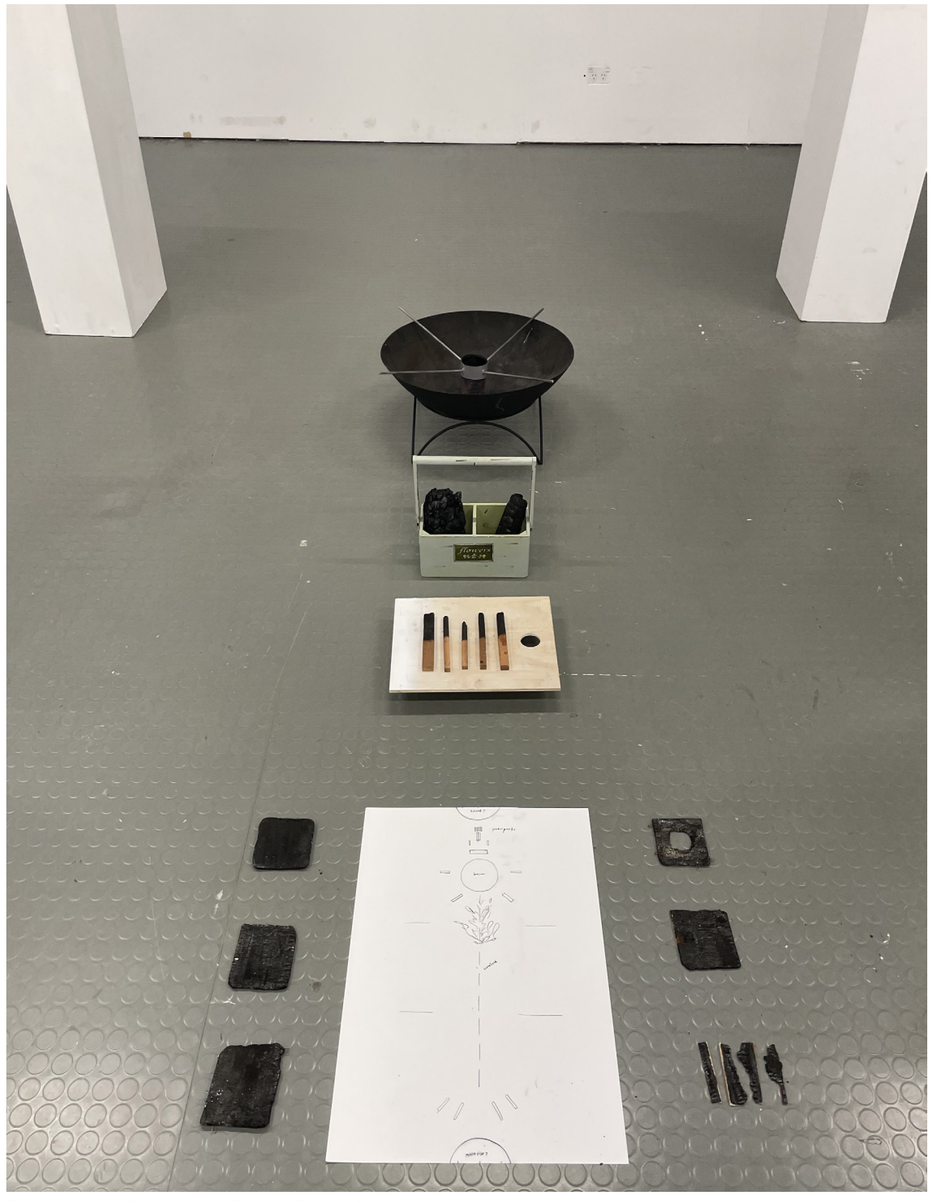


Figure 44. Casey Winchcombe. *Test installation of ritual items closer view*, 2026.



Figure 45. Casey Winchcombe. *Test installation of ritual items left-side view focusing on lampshade position*, 2026.

Revelation

Exhibition

The final exhibition ritualised the gallery space to mirror all aspects of the project, culminating in a series of discoveries. The arrangement adopted a linear positioning in the allocated gallery space that materialised aspects of time within the project, organising each component in succession. The burning and drawing ritual objects were placed on either side of the hanging charcoal drawing, which served as the physical threshold separating the two rituals. The intention was to move into the space exposed to the initial burning ritual, where charcoal and a brazier began the encounter with the installation. This then led to a shift towards the drawing ritual on the opposite side of the suspended drawing, where the interactive element was situated. Here, viewers were invited to engage directly with the work by using the drawing table and activating the lampshade via its totem, thereby encouraging a more participatory experience.

People moving through the space, wandering and making discoveries, gave the installation a second spirit. Especially through interaction with the drawing table and the charcoal provided. Observing people kneeling and sitting at the drawing table offered insight into how others positioned themselves in relation to their own sense of rituals and spirituality. This closed the project nicely and answered questions about how a drawing ritual might imitate the effects of traditional prayer, and how it could unfold in a contemporary mode of domestic spatial design.

The suspended charcoal cosmograms are what caught most people's eyes at first. I could sense a deciphering of what each image and individual mark meant, and as I spoke to people, they mentioned how it made them feel. A few comments were made about how it reminded them of glyphs or maps. The lampshade and totem were objects of wonder, hidden within material transformation. The way it lit the space with subtle illumination resembled lighting a candle at a shrine. The light invited people to the drawing table at a height that compelled them to kneel to discover. As people used the table and drew with the charcoal, a sense of play ensued. Charcoal dust fell into the grooves of the drawing table's texture, forming smudges and patterns of a drawing into the table itself. It seemed that pleasure was an outcome of drawing, which made me wonder whether play was an idea I had overlooked, and maybe play is indeed a factor in this project that could further bring a dimension of ritual into its future territories. This culmination of works into a final exhibition helped the project come full circle. From the initial stages of sketching and ideation to the fabrication of a final installation, it presented a ritual journey I lived through over 18 months. The relationship between spatial design, material, fire, spirit, and body converged into a set of rituals that defined a contemporary understanding of how these components can be experienced through domestic objects of furniture.

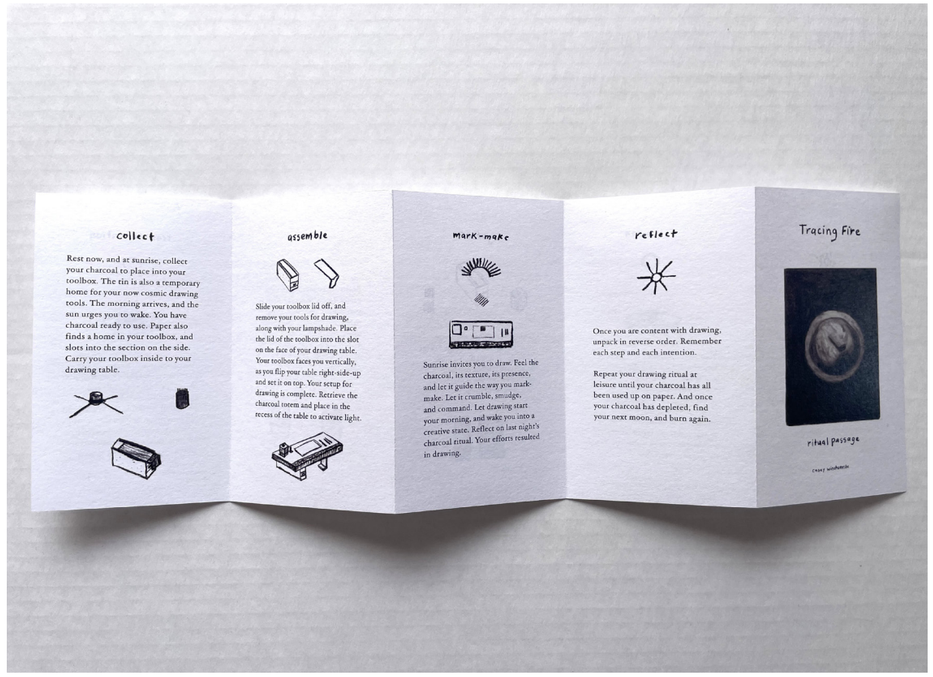


Figure 46, Casey Winchcombe, Exhibition Ritual Guide, Photograph, 2026.



Figure 47, Casey Winchcombe, Exhibition Ritual Guide, Photograph, 2026.



Figure 48, Casey Winchcombe, Exhibtion, Photograph, 2026.



Figure 49, Paul Chapman, Exhibtion, Photograph, 2026.



Figure 50, Paul Chapman, Exhibtion, Photograph, 2026.



Figure 51, Casey Winchcombe, Exhibtion, Photograph, 2026.



Figure 52, Paul Chapman, Exhibtion, Photograph, 2026.



Figure 53, Casey Winchcombe, Exhibtion, Photograph, 2026.



Figure 54, Casey Winchcombe, Exhibtion, Photograph, 2026.



Figure 55, Casey Winchcombe, Exhibtion, Photograph, 2026.

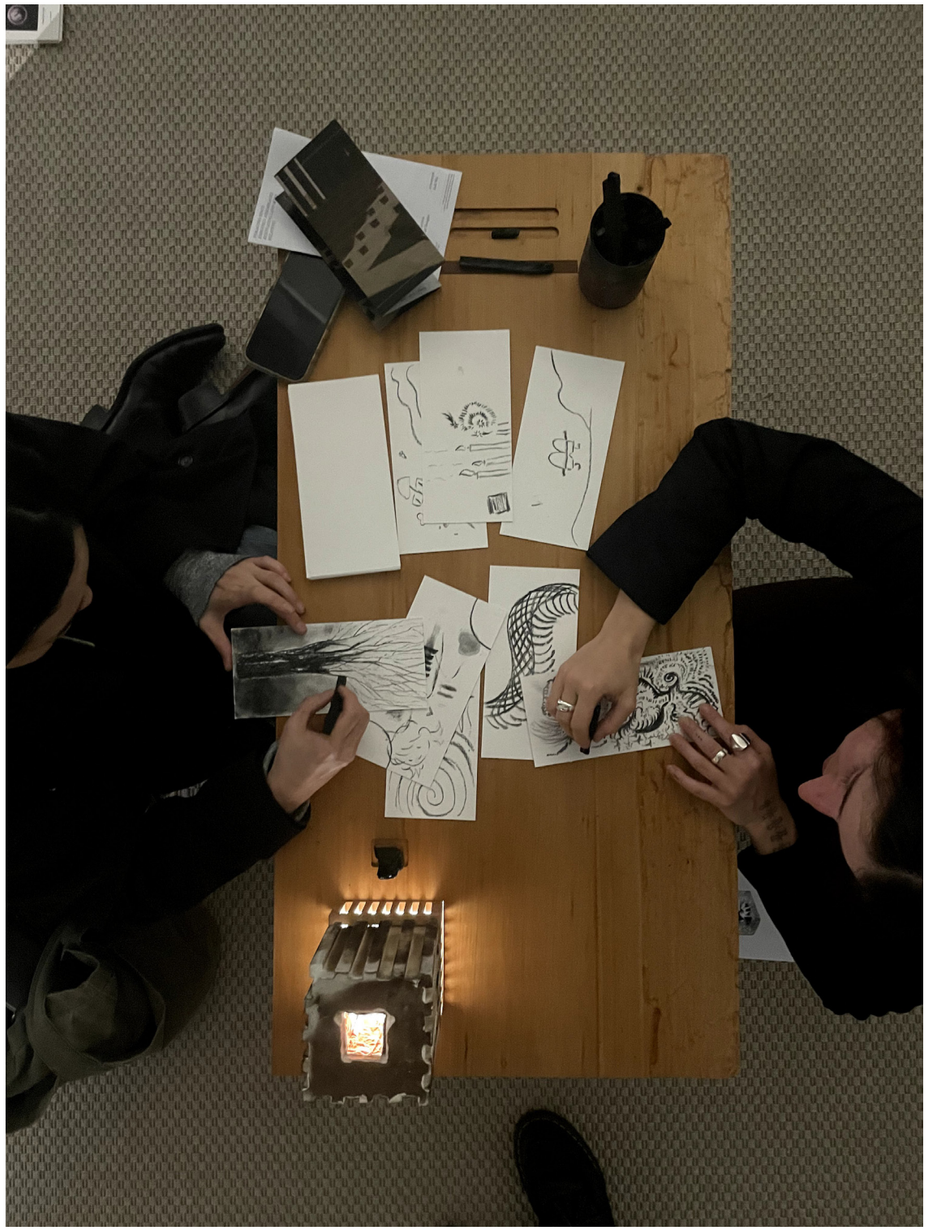


Figure 56, Casey Winchcombe, Exhibtion, Photograph, 2026.



Figure 57, Casey Winchcombe, Exhibtion, Photograph, 2026.

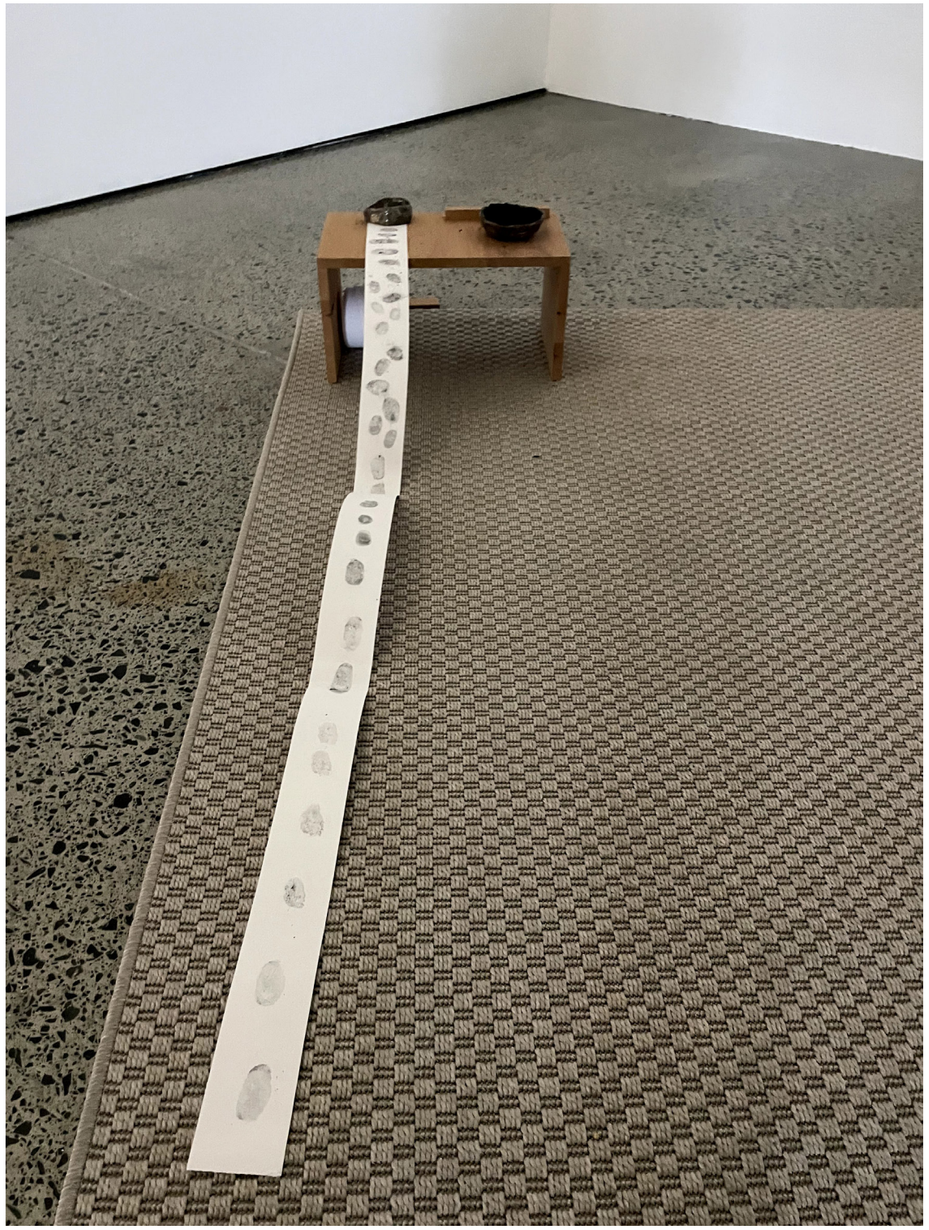


Figure 58, Casey Winchcombe, Exhibtion, Photograph, 2026.

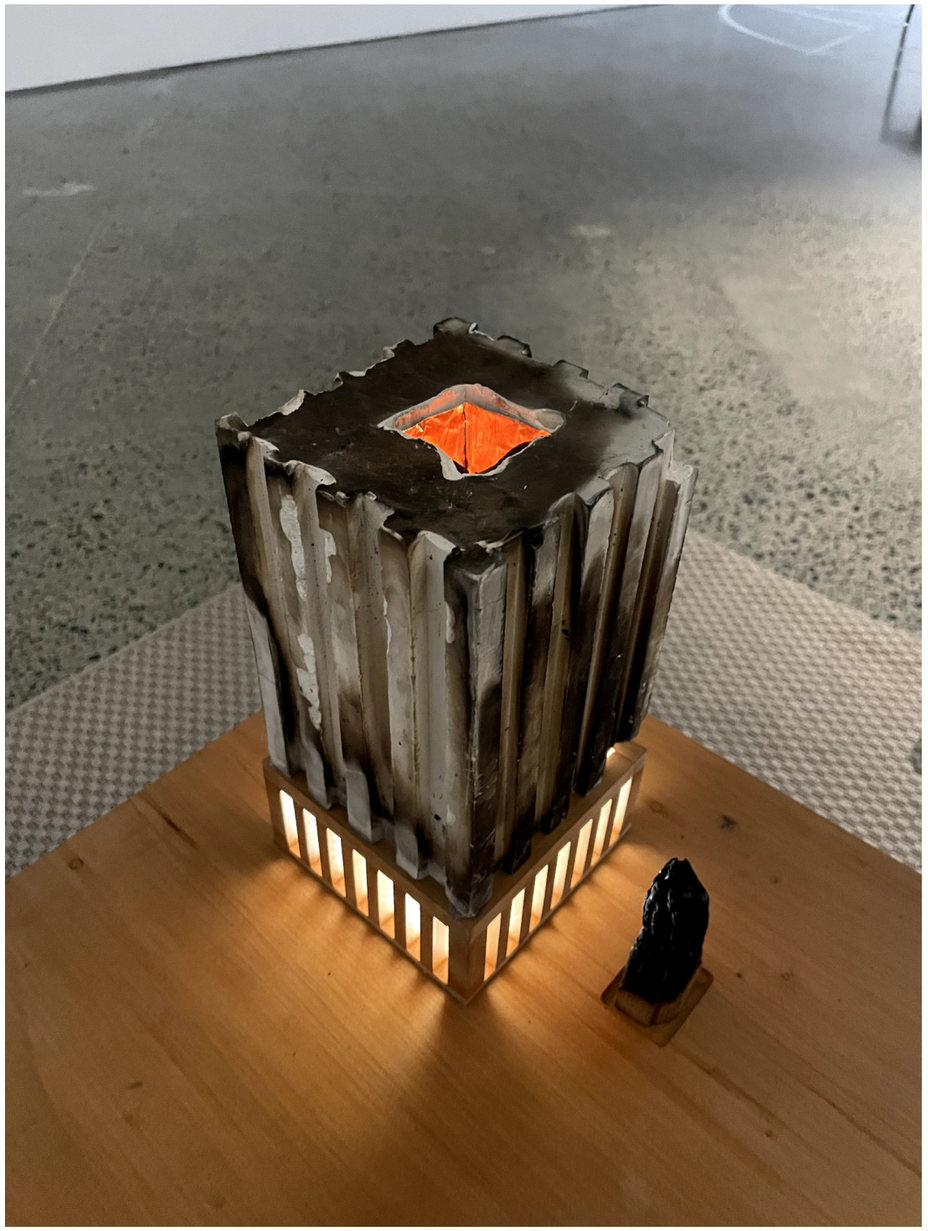


Figure 59, Casey Winchcombe, Exhibtion, Photograph, 2026.

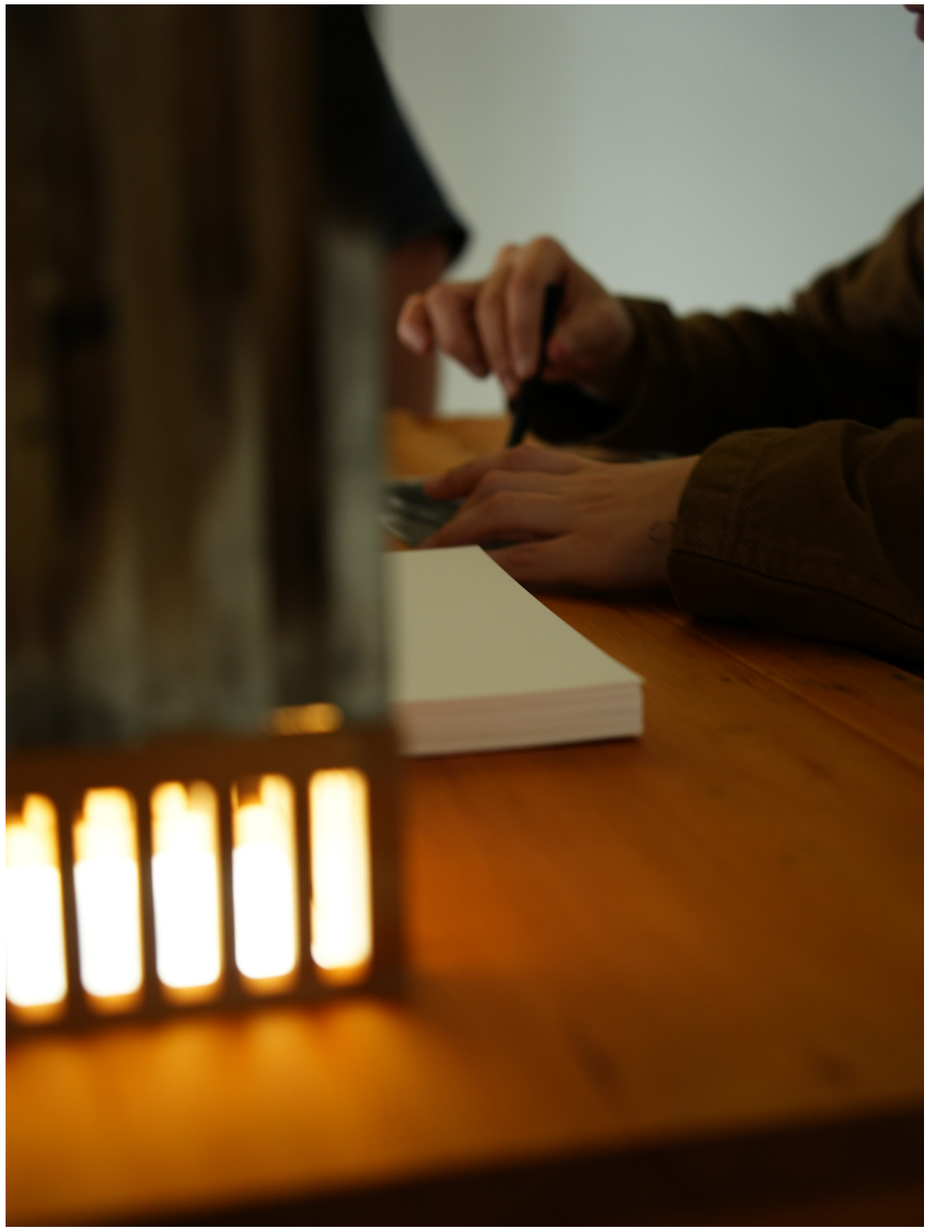


Figure 60, Paul Chapman, Exhibtion, Photograph, 2026.

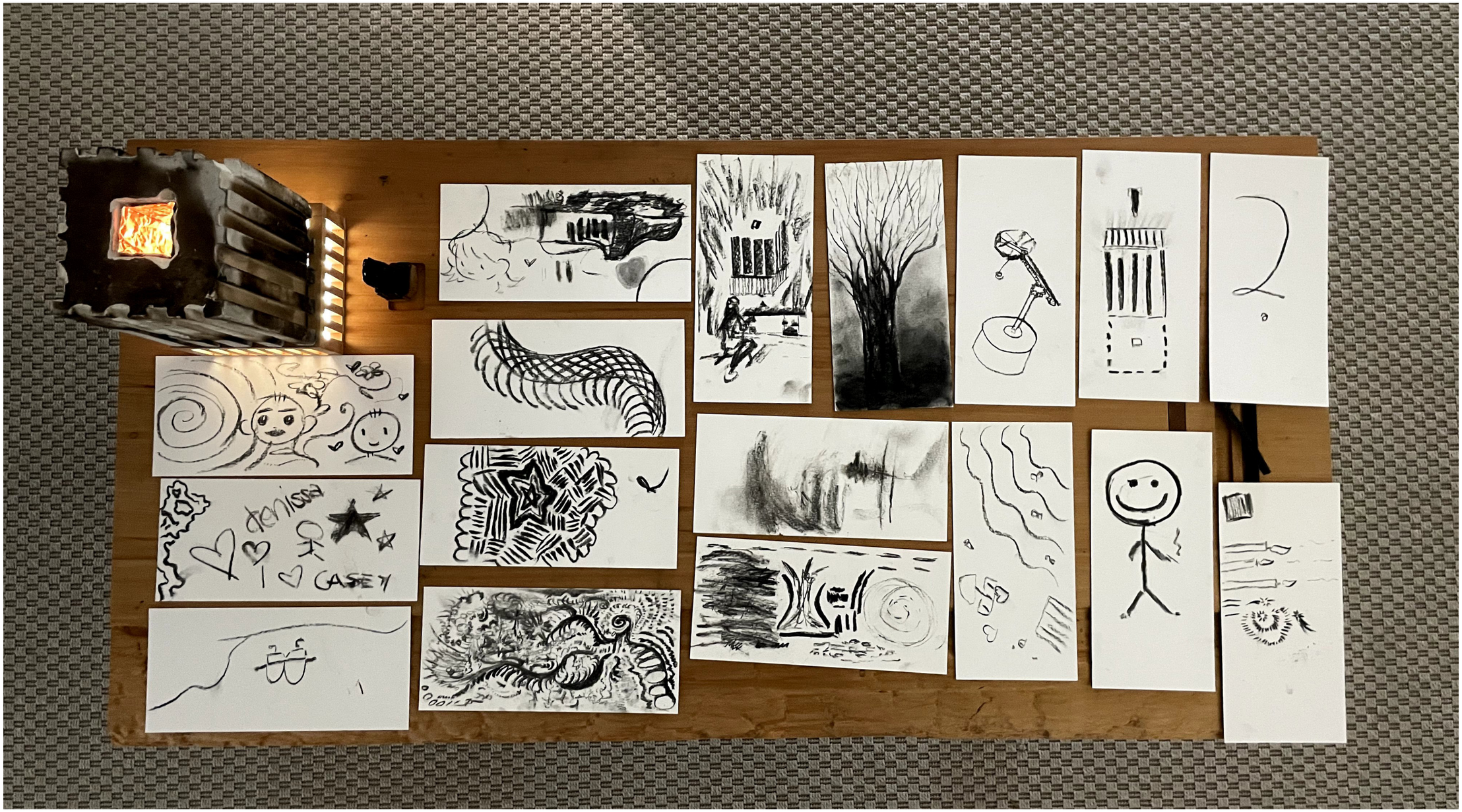


Figure 61, Casey Winchcombe, Exhibtion, Photograph, 2026.



Figure 62, Paul Chapman, Exhibtion, Photograph, 2026.

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