

# From Bridge to Bridging

A Wellness Facility  
Spanning Auckland City Hospital  
& the Auckland Domain

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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 it contains no material previously published or written by another person, nor material which to a substantial extent has been accepted for the award of any other degree of diploma by a university or other institution of higher learning, except where due recognition is given in the acknowledgments.

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## Abstract

This project initiates a design research that explores broader questions of wellness in the context of the Auckland City Hospital. Straddling AUT's Design for Health and Wellness Lab at the Hospital and Spatial Design, the project considers what facilities might help facilitate the actualisation and imagining of greater states of wellness beyond the immediate clinical treatment enacted by the Hospital. What is the relationship between place, architecture and wellness?

Tracking the place relations and associations of landscape with healthcare as they have manifest historically in the Hospital context, the project looks to reassert the role of memory and spirituality in recovery. Through the research, the need for an outreach facility was identified. This research proposes a location that bridges the Hospital site and the neighbouring Domain, drawn into consideration are a raft of factors underwriting European and Māori use and association with this locale in Tāmaki Makaurau/Auckland. Landscape significance has become one way of finding a means for expressing spiritual value beyond denominational channels. Questions of bridging, longing and relations to a broader whole or 'infinity' have been sought in landscape nodes and topographical profiles. Paralleling this exploration, the project aims to synthesise organising elements of the Domain, linkages that tie together the Auckland War memorial Museum, the Auckland Domain Wintergardens and the Hospital site with the key adjacent spiritual place, Pukekawa. Paralleling these place investigations is an awareness of the co-emergence of two significant nineteenth century European institutions dedicated to cataloguing and intervening into life as such—the museum and the hospital.

Looking for space-types not pinned to the institutional forms of hospitals or museums, this study follows recent research into alternative avenues for built form serving health. Investigating early religious buildings in New Zealand, and tracking the fusion of European and Māori elements they evidence, the project aims for a productive correlation between interior qualities and broader place-relations, one that may be capable of initiating a contemporary reworking of spiritual space and the question of wellbeing at its heart.

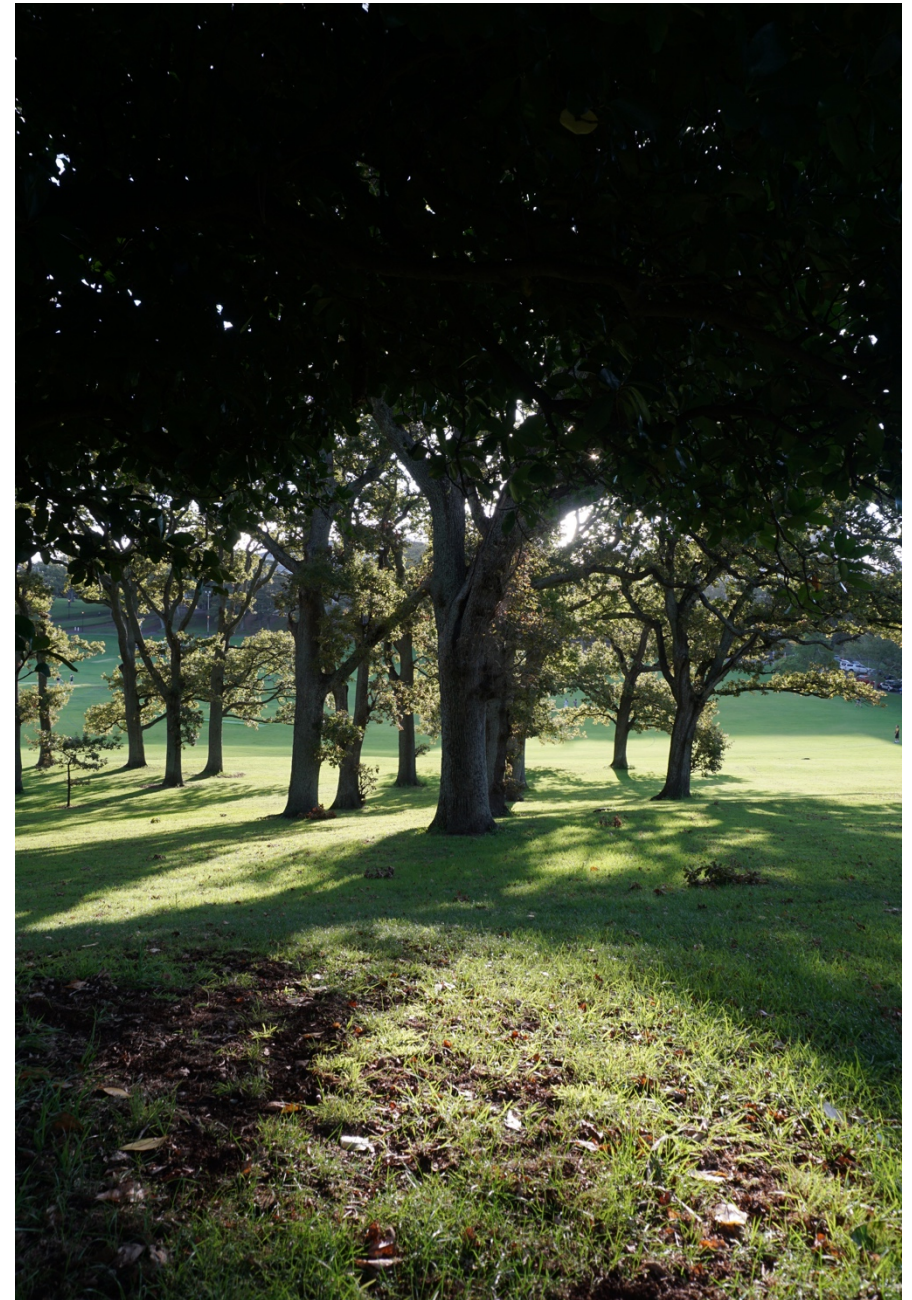


Figure 1. Kang, Taewoo, *From Pukekawa hill*, 2017, Digital Photography, Auckland Domain.

## Positioning the researcher

This study is orientated by broader issues of cross-cultural experience and comparison. Born in South Korea, my own personal background has involved living in multiple cultures: firstly Korea; then through my childhood, in the Netherlands; followed by time in Latvia/Russia, and since then, in New Zealand. This upbringing has impressed in me the complex working of language and social development, and driven me to synthesis my roots in Korean culture with a broader worlds of meaning and belief. One consequence of these experiences has been a recognition and appreciation of ambiguous cultural behaviours and ambiguous senses of belonging. Further, this project builds on a number of prior design research endeavours linking spatial design with health facilities and notions of wellness. These include:

### Summer studentship reflection – Entrance 5 at the Auckland City Hospital

In a way-finding project undertaken with Design for Health & Wellbeing Lab/ADHB, I was given the opportunity to analyse the level 5 entrance experience and research means of improving, clarity, accessibility and senses of welcome for arriving visitors and patients.

Honours Enquiry centred on the Fraser McDonald Unit (acute mental health care), Auckland District Health Board (ADHB)

The research project asked what difference a consideration of natural light could make in acute aged care facilities. The Fraser McDonald Unit was undergoing partial refurbishment by the Hospital and the design research paralleled and attempted to extend aspects of this refurbishment process.

Combining my earlier personal experiences and insights with that gained working of health facilities, I can be drawn to question personal wellbeing beyond physical wellness relative to issues of cultural diversity and the knowledge of indigenous peoples. More specifically, this project builds out of an interest in architecture that nurtures spirit.

Thinking through the cultural ambiguity of Auckland and my own personal cultural ambiguity, I have been drawn to ask, could ambiguity itself fuel the question of wellness in a positive way? While ambiguity can be associated with loss of connection, and at times alienation, it might also be affirmed as a mechanism for provoking inquiry, questioning and transformation. It might also be understood positively as a provocation freeing people from conformity and singular cultural standards. It is this notion of living in-between, and the sense of it as a creative source, that has underpinned this design research.

I don't believe there is a difference between the physical and the spiritual.  
—Louis Kahn<sup>1</sup>

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<sup>1</sup> Louis Kahn, *What Will Be Has Always Been: The Words of Louis Kahn*(Rizzoli, 1972), 143.

## Introduction

Hospitalisation is a halt in one's life routines. This unexpected halt can be an overwhelming experience for which hospital is charged with restoring a prior state of health. Yet not just weakened physically, an ill person is vulnerable in spirit. While concerns for physical health is an understandable priority above every other aspect of life, illness and a subsequent recovery can be viewed as an opportunity to review one's life choices. Hospital is a unique place in this regard, for while it is an institution that aims to heal bodies (and in certain circumstances mental ailments), it also offers an arena for reviewing and contemplating life in its totality. This makes hospitals, for the ill and the visiting well, places of acute recall, although not always in positive senses. Within a larger move by health practitioners to shift the discourse and practices of such places from a restoration of health in narrow terms, I have sought to conceive means by which hospital experience, or at least aspects of it, might become memorable in life-nurturing ways, ways that resonate spiritually. If hospitals invoke, as a matter of course, a reflective attendance on memory (a basic diagnostic strategy), I have aimed to draw on the holism of memory, in other words its integrative capacity. One way of modelling this, in fact, has been the strategy in this research of approaching built possibilities as themselves mnemonically integrative.

Healing as a restorative journey is less a return to a prior state than it is passage to and through an obscure place, one that requires a traveller to be open and to be mindful. In this sense, all patients are, at least in some part, pioneers into an undiscovered territory of life. One startles at abrupt physical change, but slowly accepts new body and adapts to new lifestyle. For some, a physical crisis can alter life objectives, but for most it will become a detour. A detour towards ultimate wellbeing.

Contextual review



## 1 Questioning Wellbeing

Wellbeing can be a complex term to define because people have varying perspectives on what it might mean. Yet it is likely a quality universally sought, and one that sits at the very core of our humanness. In the context of one's physical self, being 'well' might be defined as being free of illness or disabilities, and in fact a mechanist understanding of the body as a machine-like entity has long shaped discourses seeing illness as modes of malfunction for which 'repair' is needed to return health. However, the 'body' itself is an entity with uncertain edges and boundaries and runs outward into varying social structures and inwardly into a world of affects and emotions, themselves complexly tied to culture, belief and societal values. Willpower and spirit, no less than physical agency and effectiveness, crisscross these inner and outer fields making wellness a multimodal, multi-presence phenomenon.



Figure 2. Kang, Taewoo. *ADHB from Domain*, 2017, Digital Photography, Auckland Domain.

## Physical wellness and healing

If illness and health are nouns, then healing is a verb.  
It is movement in a desired direction:  
a journey that takes you from illness to health.<sup>2</sup>

Esther Sternberg's notion of healing suggests a perspective on how we can view this journey out of illness. As she further writes on the diverse nature of healing:

It is movement in a desired direction, a journey that takes you from illness to health. There are as many kinds of healing as there are cells and organs in the body and diseases that can affect them, but all involve restoring the body to a state of balance.<sup>3</sup>

Wellness, by these terms, might be understood as a form of balance or equilibrium, a between-ness calibrated to, and resolving with, differing entities. In fact the World Health Organisation defines health as precisely this kind of reciprocal balancing: "Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity."<sup>4</sup> Yet this definition omits the question of spirituality. Conversely, in Māori models of wellbeing as noted by Mason Durie, Te Whare Tapa Wha (the four cornerstones of Māori health)<sup>5</sup>, includes the spiritual dimension as fundamental in achieving wellness—a dimension not overtly asserted in modern medical science.

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<sup>2</sup> Esther M. Sternberg, *Healing Spaces: The Science of Place and Well-being* (Harvard University Press, 2009), 15.

<sup>3</sup> Sternberg, E., *Healing Spaces* (2009), 14.

<sup>4</sup> World Health Organization, *Constitution of WHO: Principles*  
<http://www.who.int/about/mission/en/> (accessed December 14, 2017)

<sup>5</sup> Hinemataua McNeill, *Māori Models of Mental Wellness*, (Kaharoa, 2009): 1178-6035.  
[http://ndhadeliver.natlib.govt.nz.ezproxy.\(McNeill 2009\)\(5:23 n.d.\)aut.ac.nz/delivery/DeliveryManagerServlet?dps\\_pid=FL13653302](http://ndhadeliver.natlib.govt.nz.ezproxy.(McNeill 2009)(5:23 n.d.)aut.ac.nz/delivery/DeliveryManagerServlet?dps_pid=FL13653302) (accessed Nov 11, 2017).

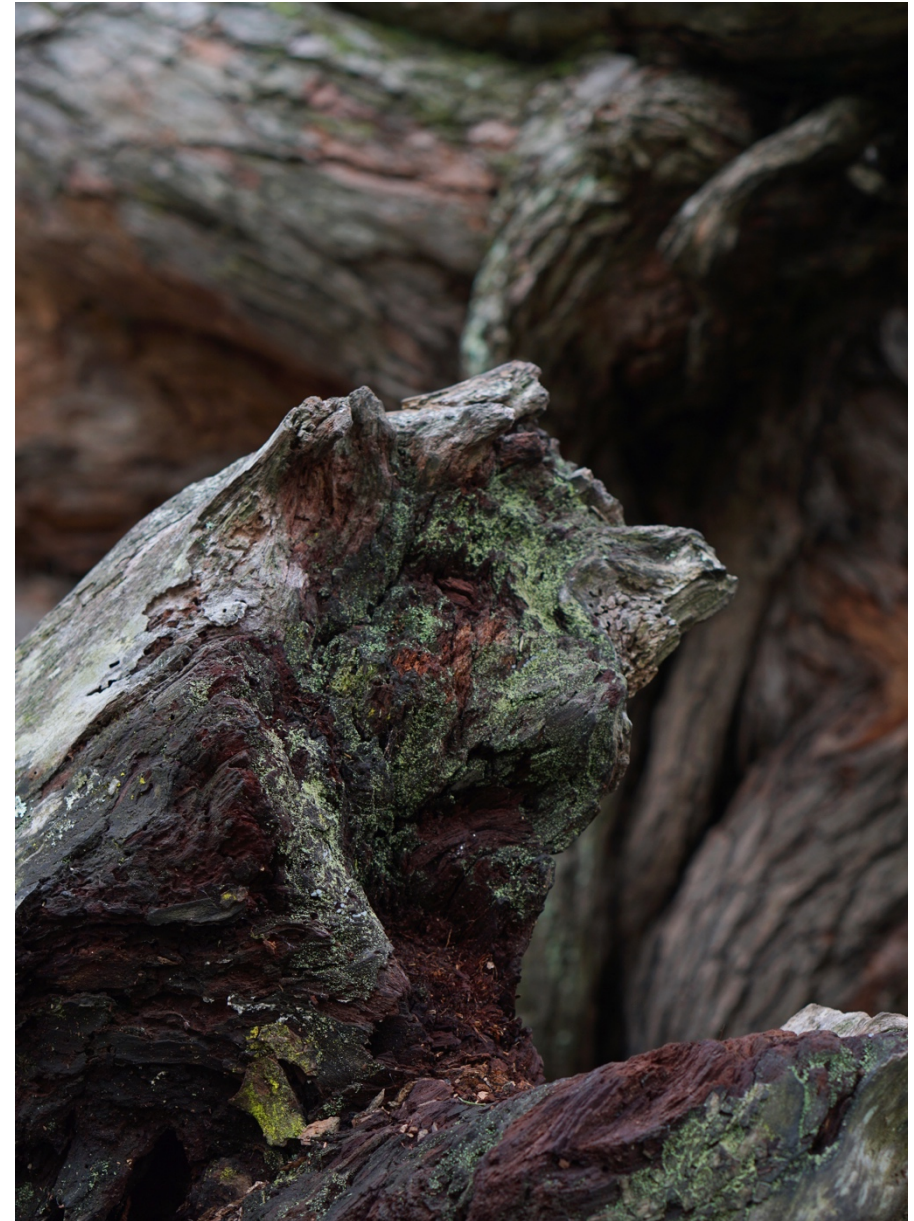


Figure 3. Kang, Taewoo. *Moss growing from split stump*, 2017, Digital Photography, Auckland Domain.



## Beyond physical need

Clinical institutions in the late 20<sup>th</sup> century increasingly have relied on technologically advanced equipment and facilities to treat patients. However, since these technological enhancements came at a high cost, patients themselves have had treatment mandated by the efficacy and routines of mechanical interventions. While life supporting devices might sustain patients' physically, emotional and spiritual needs have, to some extent, been separated off and administered piecemeal. Yet physical recovery, itself indexed to wellness, is inseparable from the deep parts of our psychology.<sup>6</sup>

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<sup>6</sup> Sternberg, E., *Healing Spaces* (2009), 8.



Figure 4. Kang, Taewoo. *Winter Gardens*, 2017, Digital Photography, Auckland Domain.

## Spiritual Wellness: weaving mind and body

Anthony Lawlor sees an impoverishment of the soul by the built environment as corresponding with a widespread neglect of spirituality and its ties to wellness. The spiritual qualities he calls for are not necessarily religiously specific; rather they speak to a fundamental aspect inherent to our well-being.

The division of mind and body has spawned neuroses and stress-related illness. The industrial culture that separates spirit from matter has left us wandering in an alienated, mechanistic wasteland. What a building looks like and costs takes precedence over its effect on the total well-being of those who dwell or work within it. As a result, we are surrounded by housing developments, office blocks and towns that efficiently store people and automobiles but neglect the human need to nourish the soul.<sup>7</sup>

Lawlor finds the body's surface to be analogous with clothing, a cloaking that embraces and sustains a kind of architecture for the psyche and architecture that surrounds us. In Lawlor's terms, architecture is explained as outer 'skin' which extends our own skin.<sup>8</sup> The body is an armature and threshold for the human psyche to communicate with the environment we dwell in. This interweaved relationship of psyche and physiology is useful in conceiving places for human dwelling. The psyche, or *pneuma*, expressed through body language, habits and its varying gestures not only suggests how space ought to be structured—it is the very stuff of the soul's embedding. Spaces that are carefully coordinated and purposefully invoking of synthesising movements can bring about a state of soulful awareness. Similarly, depth psychologist of James Hillman, links the notion of the soul with the complex way we experience the things surrounding us. The mind is weaved into our body senses and the body is what communicates with that environment.<sup>9</sup>

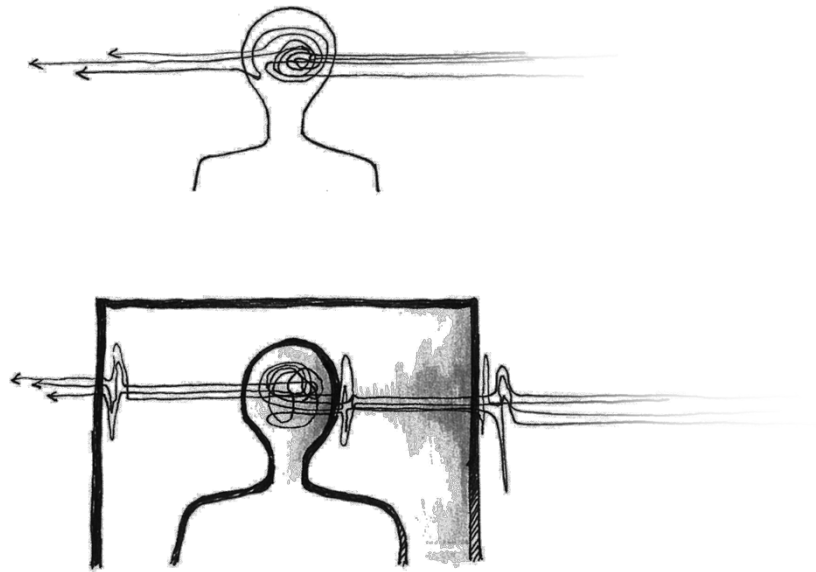


Figure 5. Kang, Taewoo. *Second skin*, 2017, Diagram sketch.

<sup>7</sup> Anthony Lawlor, *The Temple in the House: Finding the Sacred in Everyday Architecture* (G. P. Putnam's Sons, 1994), 10.

<sup>8</sup> Anthony Lawlor, *The Temple in the House* (1994), 97.

<sup>9</sup> James Hillman, *City and Soul*. (Spring, 2006)





Figure 6. *Arthur's Pass Chapel*, Jane Ussher, October 2015, New Zealand. In *Worship: A History of New Zealand Church Design*. Random House New Zealand Ltd, 2015

## Religious perspective

A range of religious perspectives have viewed the human body as a vessel for a migratory soul. For instance, Christianity defines human being as being constituted by three layers which are body, spirit and soul. The body is that which is most indicative of, and responsive to, the physical realm. Spirit indicates an emotional realm responsive to the body and its circumstances. The soul is that core identity or aspect of self affected by, but independent of, both spirit and body. Bodily flesh, from a Christian perspective, is considered to benefit from spiritual wellbeing, while spiritual wellbeing is indicative of the state of soul. For instance, as 1 Thessalonians 5:23 asserts: "May your whole spirit, soul and body be kept blameless at the coming of our Lord Jesus Christ."<sup>10</sup> The religious notion of wellbeing relates to the 'inner' wellbeing that is not centred in flesh as such. Wellbeing in this context means the wellness of an incorporeal core which affects the emotional and physical dimension of our existence. More recently, spirituality is thought to have an explicate link to physical health, for instance in relation to cardiovascular and immune functions.<sup>11</sup>

<sup>10</sup> 2 Thess. 5:23, *Holy Bible, New International Version*. (Biblica, 1984)

<sup>11</sup> Seeman, T. E., *Religiosity/Spirituality and Health: a critical review of the evidence for biological pathways*. (American Psychologist, 2003), 53-63.





Figure 7. Kang, Taewoo. *Sacred Totara in the centre of Pukekawa*, 2017, Digital Photography, Auckland Domain.

## Indigenous perspective and holism

Indigenous perspective on wellbeing tend to root themselves in long held traditions and cultural values. The belief that all aspects of life are intertwined and co-dependent, rests on notions of holism.<sup>12</sup> Māori spiritual healers offer example of such health practices via a worldview founded on holism.<sup>13</sup> For indigenous healers spiritual communication enacted through ritual offers a channel or vessel for healing people, itself understood as proper integration of spiritual, emotional and physical domains.<sup>14</sup> Healers, in Māori culture, perceived emotional problems, ancestral grievances or imbalances in spiritual realm as contributing factors in physical illness. Thus patients are directed to acquire understanding of their cultural connections and re-establish their sense of belonging via taha Māori(traditional culture and values).<sup>15</sup> While understanding roots and cultural traditions have significant role in maintaining wellness for indigenous people, there are more elements that are crucial in forming a balance in wellbeing.

<sup>12</sup> Glenis Tabettha Mark, *Māori Healers' Views on Wellbeing: The Importance of Mind, Body, Spirit, Family and Land*. (Elseview, 2010), 1757.

<sup>13</sup> Patterson, E. F., *The Philosophy and Physics of Holistic Healing Care: Spiritual Healing as a Workable Interpretation*. (Blackwell Science Ltd, 1998), 287-293.

<sup>14</sup> Hill, D. M., *Traditional Medicine in Contemporary Contexts: Protecting and Respecting indigenous knowledge and medicine*. (National Aboriginal Health Organization, 2003)

<sup>15</sup> Mcleod, M. D., *E Iti Noa Na Te Aroha: A Qualitative Exploration into the Realms of Māori Healing*. (Unpublished. University of Waikato, 1999).



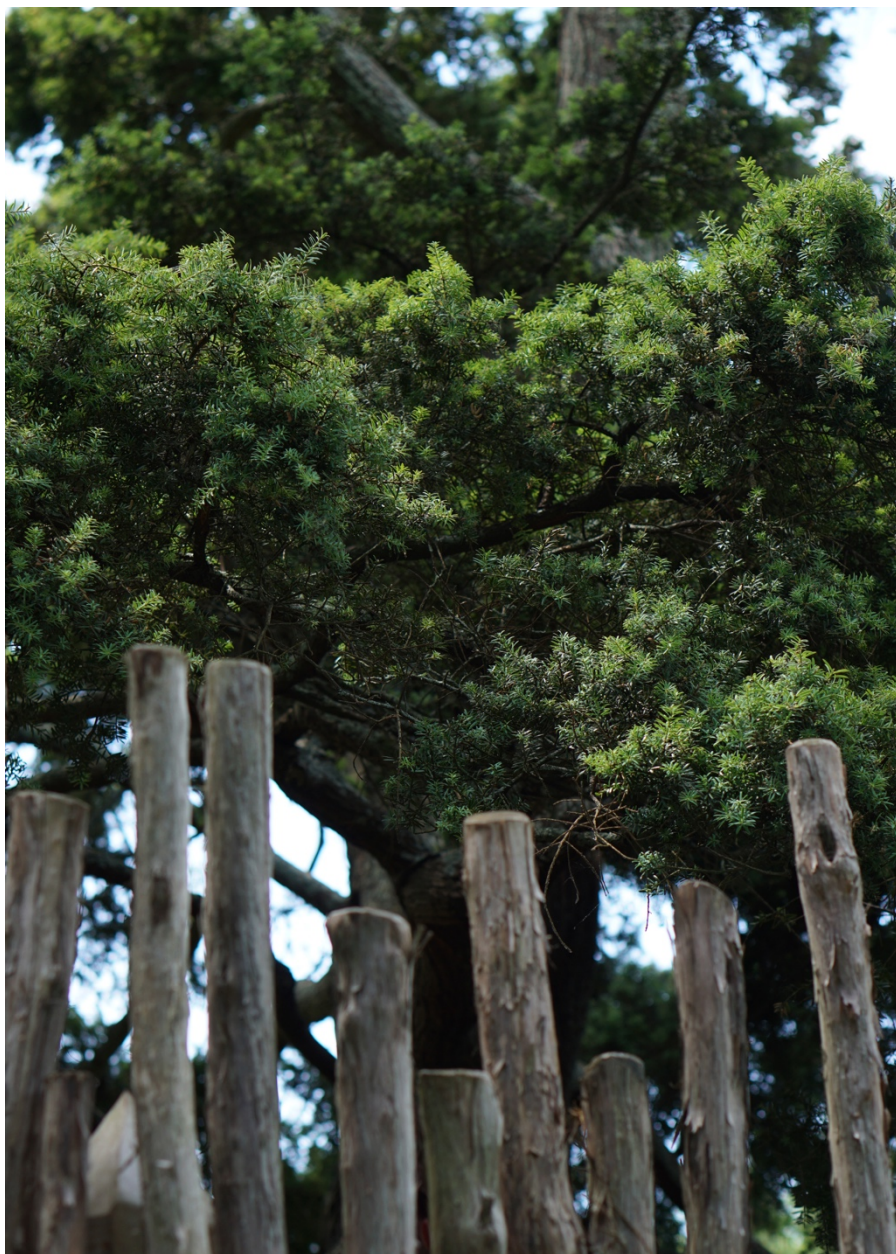


Figure 8. Kang, Taewoo. *Sacred Land*, 2017, Digital Photography, Auckland Domain.

Māori model of wellness created by Te Rangimarie Pere named *Te Wheke* (the octopus)<sup>16</sup> offers an aquatic model showing how different structural components of a total personality may be represented, a representation that sees these components as interdependent and culminating in a knowing consciousness or head. Hence the octopus form with its intertwining limbs articulates the complex configurations underlying Māori thinking and being<sup>17</sup>:

Wairuatanga (spirituality)  
 Hinengaro (mind)  
 Taha Tinana (physicality)  
 Whanaungatanga (kinship)  
 Whatumanawa (emotional aspect)  
 Mauri (life force in people and objects)  
 Mana Ake (uniqueness of the individual)  
 Ha A Koro Ma A Kui Ma (cultural legacy)

However, the *Te Wheke* model has been recognised as having some difficulties in its adoption to modern life due to the latter's inability to recognise and validate the uniqueness on Māori values. Given this incompatibility, Mason Durie has developed a model of wellbeing after *Te Wheke* which encompass four elements. *Te Whare Tapa Wha* (the four sided house) indicates four outward-facing components that come together to encircle an edifice for dwelling in wellness. These dimensions of health are interdependent as each are closely tied together. Durie describes the four faces as including:<sup>18</sup>

<sup>16</sup> Pere, R., *Te Wheke: A Celebration of Infinite Wisdom*, (Gisborne: Ao Ako, 1995)

<sup>17</sup> Hinematau Mcneil, *Māori Models of Mental Wellness*, (Te Kaharoa, 2009), 98.

<sup>18</sup> Durie, M., *Mauri Ora: The Dynamics of Māori Health*. (Oxford University Press, 2001)





Figure 9. Kang, Taewoo. *Interdependence: order and chaos*, 2017, Digital Photography, Auckland Domain Winter Gardens.

Taha Tinana (physical health)  
the capacity for physical growth and development.

Taha Wairua (spiritual health)  
The capacity for faith and wider communication or connection.

Taha Whanau (family health)  
The capacity to belong, to care and to share, so that individuals are understood to be integral parts of a wider social system. Whanau is said to provide us with the strength to be who we are by way of links to ancestors and the past events.

Taha Hinengaro (mental health)  
The capacity to communicate, to think and to feel mind as an integral extension of the body and the soul.

Mason Durie's *Te Whare Tapa Wha* model represents most tribal models due to its components representing holistic concept of health.<sup>19</sup> It was also perceived, due to its simplicity, that the model reflects the concept of health that could also be easily applied to any cross cultural study of wellbeing. From these findings, I considered such a model useful for the development of my design research because:

1. Māori notion of wellbeing encompasses the mind, body, and spirit (MBS) and their interrelationships.
2. The Auckland Domain has significant Māori history and culture. Moreover, given that the Domain in part, and the hospital site in total, were gifted by Ngati Whatua, I feel obliged to research, and understand the importance of the origin.

<sup>19</sup> Hinemataau Mcneil, *Māori Models of Mental Wellness*, (Te Kaharoa, 2009), 101.

## 2 Journey to wellness

How did these architects express the desire to reach for some larger situational understanding of humanity's existence? If spiritually implies an inner awareness, it rides on a centrifugal longing or grasping for understanding and reassurance in the face of the immediate difficulties and travails of life.

While there is a long history in architecture that codifies and concretises religious aspirations and conventions, in the development of societies increasingly given to secularisation and multi-faith and multi-spiritual expression, spiritual expression in architecture has sought more abstract means for inducing broader senses of connectedness and wonder at the human condition.

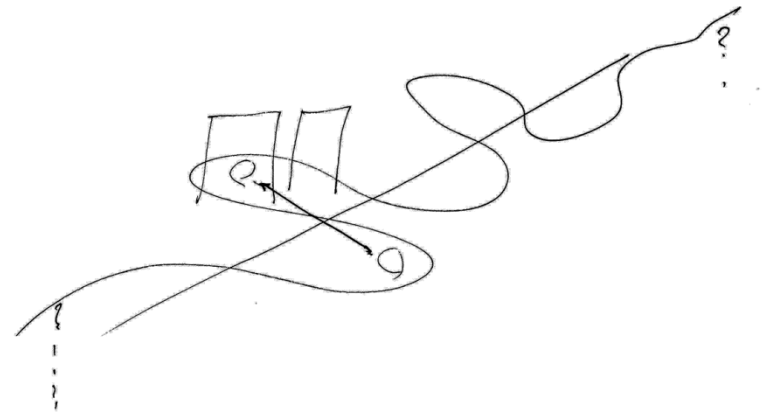


Figure 10. Kang, Taewoo. *Weaving journey*, 2017, Diagram sketch.

## Louis Kahn and Salk Institute

Across a range of architectural types (laboratories, museums, governing institutions, libraries and houses) Louis Kahn has expressed an overarching concern with a larger ordering to life and its creative expression. For Kahn, architecture's role is to achieve attunement with an ordering never fully given to human cognition. It is necessary to ask, as he wrote and spoke of many times, "what a thing wants to be".

This question of something's nature, is given larger contextualisation within a horizon of unknowing expressed in certain projects via the natural horizon as figure for infinity. For instance, in the Salk Institute (1962-63) the work of scientific exploration is gathered around a contemplative courtyard that orientates toward the open horizon of the sea. Here the endeavour of scientific knowing is balanced against awareness of an ultimately ungraspable whole.

Poised between the laboratories and this open court are offices whose angled wall planes similarly open towards the ocean. In this manner, the architecture facilitates, celebrates, but also humbles the quest for knowledge. The horizon itself transcends the given and the immediate persisting as figure for wisdom that is essentially non-graspable and un-reachable. Spirituality in this precedent is integrated with that most secular of practices, science. It is also evident in the building's materiality, with Kahn principally using poured in-situ concrete and timber finishing. The concrete forms the structural elements and various walls, while timber clads inhabitable spaces.



Figure 11. Treib, Marc. Entry through the orange grove into the courtyard. In *Journal of the Society of Architectural Historians, To End a Continent: The Courtyard of the Salk Institute*, 2006.



Kahn's architecture seems to draw on its context in an expansive sense, summoning its existential implications. Hence his buildings are not a part of the landscape, nor is landscape an independent entity. Both seem to emerge through the other. As Kazi Ashraf argues, in relation to Kahn, building has to have a story in its making, one which is engraved on the landscape; but a landscape narrative has to be evident too.<sup>20</sup> He interprets nature and the universe as a material prompt from which the human psyche is compelled to express itself as art. The act of building is consciously expressive in this way. Ashraf suggests that when building "takes place", it also implies an act of embodying landscape. Kahn's own sketches of architecture illustrate this perspective of a land-architecture relationship. For instance, his interpretation of the Acropolis of Athens seem to illustrate an example of buildings emerging from the landscape and becoming crystallised as architectural forms.

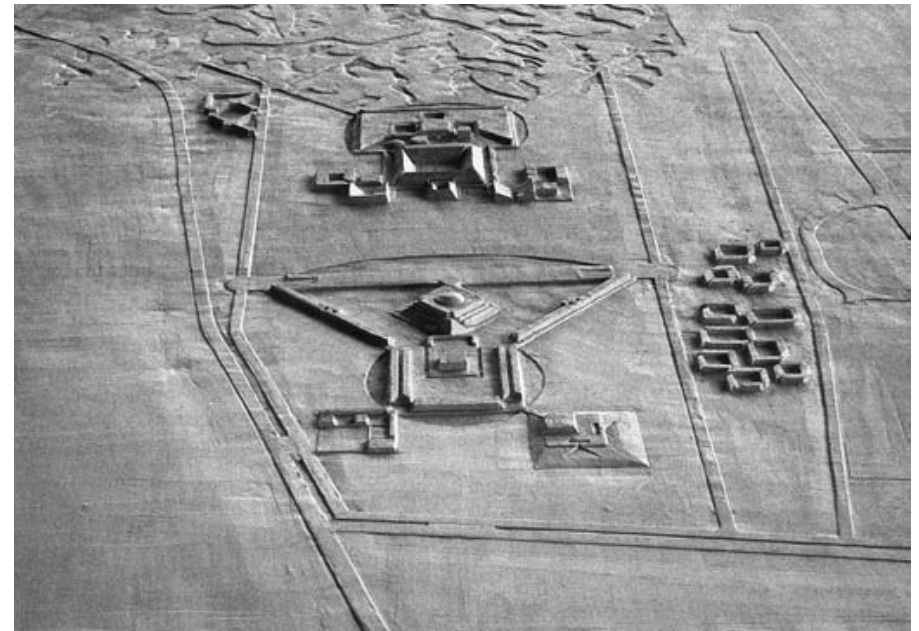


Figure 12. *Site model*, May 1963, Sher-e-Bangla Nagar, Dhaka, Bangladesh, In *Taking Place: Landscape in the Architecture of Louis Kahn*. Manoa: Blackwell, 2007

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<sup>20</sup> Kazi Khaleed Ashraf, *Taking Place: Landscape in the Architecture of Louis Kahn*. (Manoa: University of Hawaii, 2007), 48.

## Spirituality in the Auckland Domain



Figure 13. Kang, Taewoo. *Section of Domain grounds*, 2017, 3d software generated map.



The central scoria cone known by the name Pukekawa (hill of bitter memories) sits at the heart of the Auckland Domain and is a key topographic feature of its landscape today. It and the surrounding crater edge, is significant for being the birth place, and indeed, the womb from which the Domain originates. Previously a crater lake, and then a swamp, the area surrounding Pukekawa and defined by the old tuff ring of the volcano was drained prior to the 1860s to form playing fields and lawns.<sup>21</sup>

The Domain and its surrounds are home to two significant institutions that have shaped its layout and its associations across the decades. One is the Auckland City Hospital siting on the western ridge of the tuff ring, a facility striving to preserve life; the other is the Auckland War Memorial Museum on eastern ridge, a facility endeavouring to archive the diversity of historical life. These two entities have served Auckland's public simultaneously, yet with different intent and senses of temporality. For instance, Auckland City Hospital, in pursuit of a preservation of immediate life, has addressed its resources to the most rapid cycles of treatment possible, with clinical practice producing an institution pursuing ever faster modes of care and patient throughput. The Auckland Museum, on the other hand, has understood its task to be a steady, drawn-out archiving of the unfolding life of Auckland, its region, the broader nation and the Pacific within which it is situated and contextualised. Historical accumulation and its interpretation is a relatively slow process, and although not without its own economic strictures and resource limitations, favours a deep engagement with collections, and repeat visits by a broader public.

<sup>21</sup> Auckland War Memorial Museum. "Pukekawa—the Domain Volcano." Walks in Auckland.com. [https://walksinauckland.com/wp-content/uploads/2014/12/domain\\_volcano\\_walk.pdf](https://walksinauckland.com/wp-content/uploads/2014/12/domain_volcano_walk.pdf) (accessed 27 January, 2018).

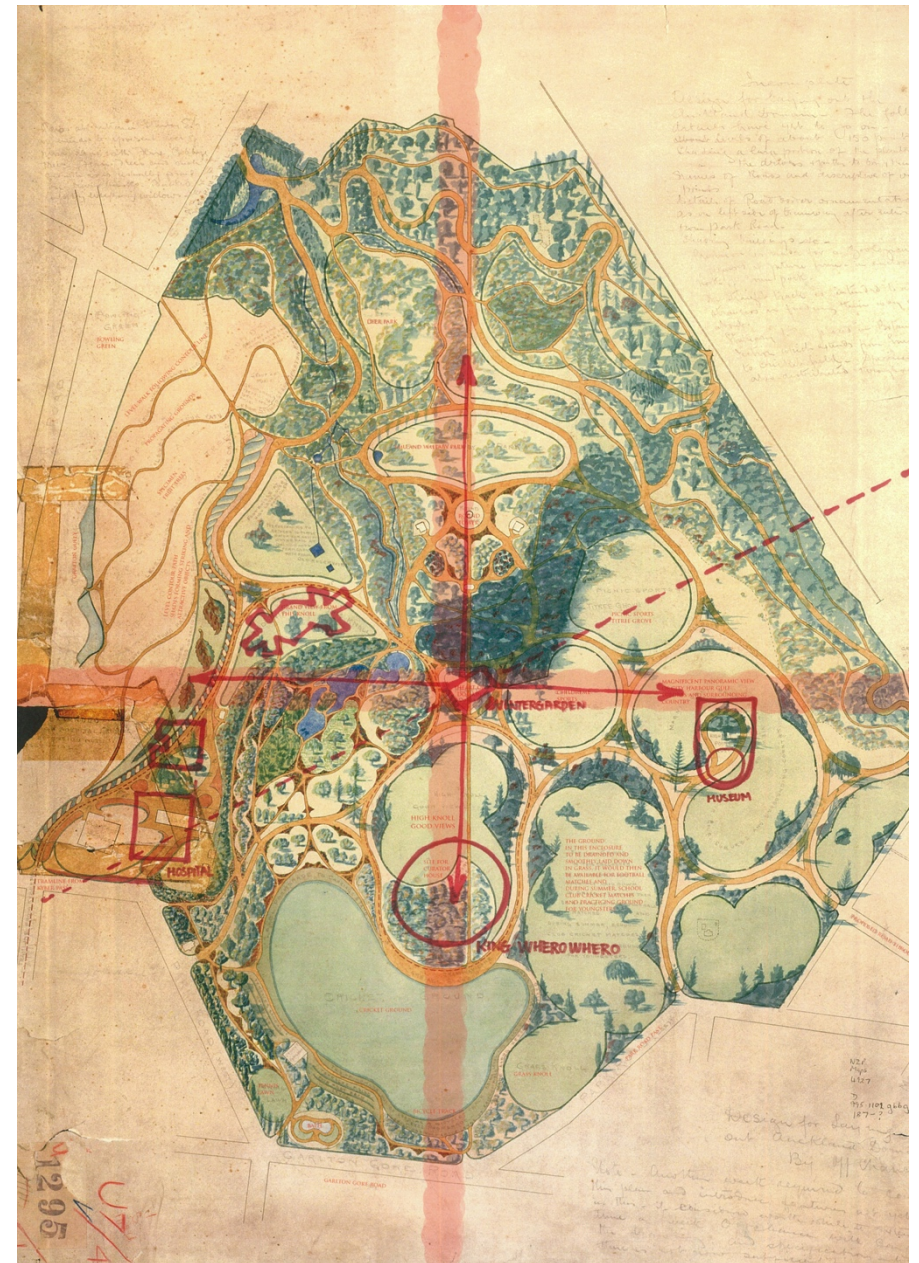


Figure 14. *Map studies of a proposed design for the Auckland Domain, 1878*, Sir George Grey Special Collections, Auckland Libraries, NZ Map 4927, <http://www.aucklandcity.govt.nz/> (accessed 29 September 2017).

While two institutions occupy the turf ring formed by multiple volcanic eruptions, the crater mound(Pukekawa) itself has the Winter Gardens inserted into its northern edge at the site of what was once a scoria quarry. The Auckland Domain Wintergardens are significant, not only due to their position between the Auckland City Hospital and the War Memorial Museum, but also for their arrangement of plant types in a classically-inclined ordering. Two parallel barrel-vaulted Victorian glasshouses face each other across a courtyard, itself defined by a shallow pool set into encircling steps. One house grows tropical plants while the other displays temperate plants that change with the seasons. This unique layout imparts a surrogate symmetry, if a little recognised one, onto the Auckland Domain, with its centring axis finding a founding source in the ‘wild’ fernery set deep into the old quarry behind and between the glass houses, and a long projecting line running down the slope and through the city to culminate towards the harbour.

Like Kahn’s Salk Institute, the Wintergardens similarly invokes an axial figure indicative of the infinite, an infinity gathering up modes of nature (both indigenous and imported) that then tie into city and sea. In this it doubles the Museum’s own frontal address and axial calling out of Auckland’s maritime horizon and the complex mix of sky, sea and topography characteristic of the Waitemata.

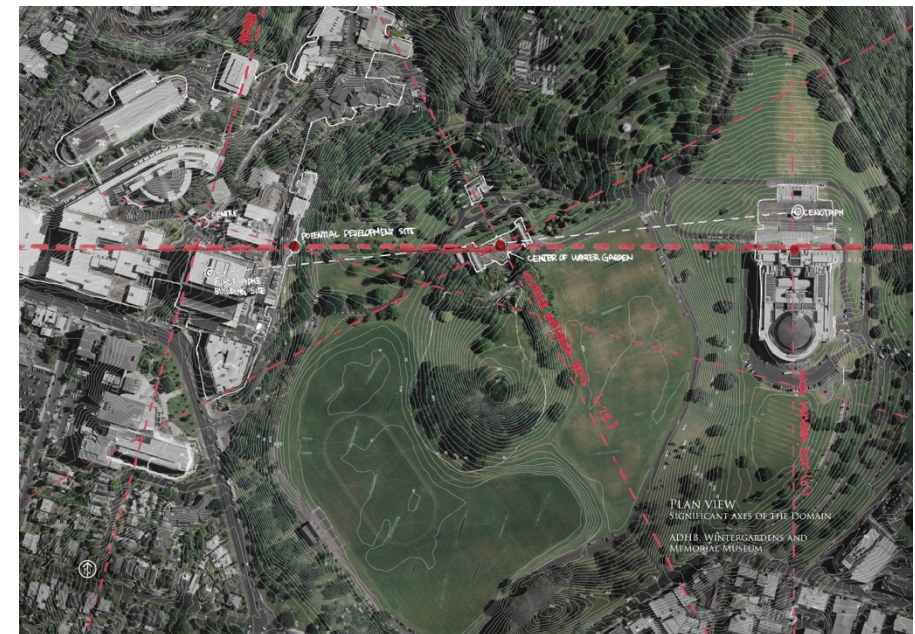


Figure 15. Kang, Taewoo. *Axes of the Domain*, 2017, Software generated map.



## Methodology : Action Research

This research adopts action research as a main driving force since it requires the researcher to take cycles of action. This research model developed by Cal Swann nominates these actions:

Problem/research – analysis – synthesis –  
execution – production - evaluation<sup>22</sup>

However, he emphasizes that this design process can only be effective when it is a constant process of revisiting the problem via revised solutions. He also notes that action research is especially suited for design research in cases where the “final outcome is undefined.”<sup>23</sup> This is appropriate for my research as each of the stages of research are re-directed and evaluated relative to the original problem. This process puts emphasis on continuous provoking of new questions along side to seeking solution.

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<sup>22</sup> Swann, Cal. “Action Research and the Practice of Design.” *Design Issues*. 18 (2002): 49. <http://www.jstor.org.ezproxy.aut.ac.nz/stable/1512029> (accessed November 11, 2017).

<sup>23</sup> Swann, “Action Research.” (2002) 58.

## Methods



Figure 16. Kang, Taewoo. *Model making*, 2017, Cardboard

## 1 Photography

Visual material is crucial to understanding the site of research as it provides tangible objects and materials to explore. The existing architecture and the landscape particularly exhibit a temporal dynamic capable of being recorded and analysed. While a range of perspectives are possible across these domains depending on vantage point, collectively, something like a unified comprehension of the setting of the Auckland War Memorial Museum, the Domain Winter Gardens, the Auckland City Hospital is possible.

It is with this possibility in mind that a key research method I have pursued is a photographic gathering of impressions. Rather than seeing them simply of a record of a particular moment and outlook, I have photographed to both capture and shift my spatial awareness more generally. The capacity of images to migrate back into spatial experience and determine perception itself is noted by Andrew Higgott and Timothy Wray. As they argue:

Photographic images enter actual history and become a political/ideological factor. The photograph determines a visual response that unconsciously affects the way the subject's mental images of space and time are computed back into a practice of space. Thus the image determines practices beyond the photograph. This is to suggest that photographs create their own form of space – that is, a space of photography. The medium not only represents architecture and the city, but operates to determine how the citizen perceives and is located within the city's spatial distribution. It thus becomes necessary to include consideration of spatio-photographic distance in any history of the medium.<sup>24</sup>

For Higgott and Wray then, spatio-photographic distance requires photos, not just to be understood as 'fragmentary relics', as if they are partial and incomplete in themselves. Instead, they resemble windows that we view through, windows that narrow and frame a collective of views. And like windows, they open awareness of a combined, wider environ that viewers comprehend and creatively assemble as a complete scene beyond. Yet what we comprehend is also a projection of ourselves.

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<sup>24</sup> Andrew Higgott and Timothy Wray, *Camera Constructs: Photography, Architecture and the Modern City*. (Ashgate Publishing Company, 2012), 132.



Figure 17. Kang, Taewoo. *In between*, 2017, Digital photography, Auckland Domain.



Figure 18. Kang, Taewoo. *Thresholds between ADHB and Auckland Domain*, 2017, Digital photography, Auckland Domain.

As Higgott and Wray suggest, reflexivity resides in the image: “We thus locate ourselves in the image just as when we look out of a window from a lit room at night we see our own reflection collaged upon the shadowy outside world,” and as they borrow from Carolyn M. Bloomer, ““what you see in a photograph is your own projected meaning and in an odd way, a reflection of yourself””, a process seldom recognised as such, to the extent that very image persists as “a true *méconnaissance*” or misrecognition.<sup>25</sup>

While the research started with an exploration of definitions of wellness for individuals, in the context to the Auckland City Hospital and the Auckland Domain, I have come to understand wellness as broadly situated and settled into place awareness and appreciation. Could the richness of the bordering Domain tangibly contribute to wellness beyond the documented claim of improved healing outcomes for those given vistas of ‘nature’? Could the specifics of outlook, and self-mirroring implicate in the spatio-photographic distance of images contribute to wellness? In response to these questions, I developed my research by insistently photographing well-known and public as well as isolated vistas. By this process I was able to experience atmospherics and up close, tactile aspects easily overlooked.

The technical requirements of photography required an approach that manoeuvred around and within scenes and objects. As a consequence I encountered aspects from the site that I had missed or would never have seen on earlier visits. Moreover, these photographs provided a benchmark for comparison with photographs from earlier times, revealing a range of continuities and disparities in in vegetation and landscape across the decades. In this approach, photography was used, at one level, as an analytical tool, making apparent how I was looking and how outlook mirrored myself as looker. On the other hand, photography offered a propositional instrument that called up questions of a larger beheld whole, for which no amount of looking of photography could exhaust. Lastly, photography provided a comparative method for calling out the temporality and modes of looking that had occurred in the Domain over time.

<sup>25</sup> Andrew Higgott, Timothy Wray, *Camera Constructs* (Ashgate Publishing Company, 2012), 109.



## Camera Limitations into Framing Functionality

Throughout many visits to the Auckland Domain and the Auckland City Hospital grounds I have used two lens types: a wide-angle one to record the context of the site; and, a long focal length lens to zoom in to points of interests. As my photographic research progressed, I noticed a preference for the zoom shots due to its unique behaviour. The focal length of this lens is fixed at 50mm, with viewing angles of 27 degrees horizontally and 18 degrees vertically. Known as a prime lens, fixed focal lengths maximised focal potential and light absorption. This unique trait forces users to adjust their distance from a subject in order to achieve focus.

Yet this constraint opened new possibilities for understanding the site because it encouraged me to find a range of unanticipated spots in the Domain from which shots could be achieved. The fixed field of view of the camera similarly urged me to come closer to subjects in order to draw their context into the frame, but also, to impart an explicitly foregrounded point of viewer, one that carries a certain subjective emotion.<sup>26</sup> Joshua Meyrowitz has termed this a “para-proxemics”, a framing that heightens the intimacy levels experienced between the subject and the viewer.<sup>27</sup> The method produces such effect by ‘suggesting certain distance by the relative size of the figure within the frame.’<sup>28</sup> Such framing focuses on aspects of the Domain, giving the viewers with new understandings of the site. However, this process required walking and observation at a slow pace, a slowness that played a significant role in this ‘digestion’ process.

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<sup>26</sup> Paul Messaris, *Visual Aspects of Media Literacy*, (Journal of Communication, 1998), 70-80.

<sup>27</sup> Joshua Meyrowitz, *The Relationship of Interpersonal Distances to Television Shot Selection*, (ERIC Clearinghouse, 1974), 13.

<sup>28</sup> Maurice Grosser, *The Painter's Eye*, (Rinehart & Company, 1951)



Figure 19. Kang, Taewoo. *Focus and it exists*, 2017, Digital photography, Auckland Domain.

## Acts of focus and slowness

“The degree of slowness is directionally proportional to the intensity of memory. The degree of speed is directionally proportional to the intensity of forgetting.”<sup>29</sup>

It is in the nature of the complexity of the Domain—its capacity to resist being viewed in totality all at once—to induce an explorative curiosity. In my many walks through the grounds, I was compelled to wander off defined paths into unanticipated locales. Further, the ‘limitation’ of the prime lens would draw me bodily closer to certain spots to capture particular focal lengths. For example, at the beginning of my research, I attempted to walk the boundary between the ADHB grounds and the Domain with the specific aim of analysing the conditions and atmosphere of the places along this journey. The surprisingly obscure nature of the boundary pushed me to expand the trajectory from what I presumed would be segments of straight-line courses. A certain oscillating line resulted instead, one I could track with the GPS function on my mobile phone. I found myself walking in a ‘branching’ pattern that carried me into secluded places. Here, the quickness of any boundary line gave way to a curious slowing that compounded walking, observing, and wandering in pursuit of focal vantages. In this slowing unexpected spatial detail became apparent—things such as flora, minor changes in slope, and unique micro environments and atmospheres.

Perhaps, this pattern of slow wandering build my understanding of boundary of the domain which was perceived ambiguous in contrary to initial perception

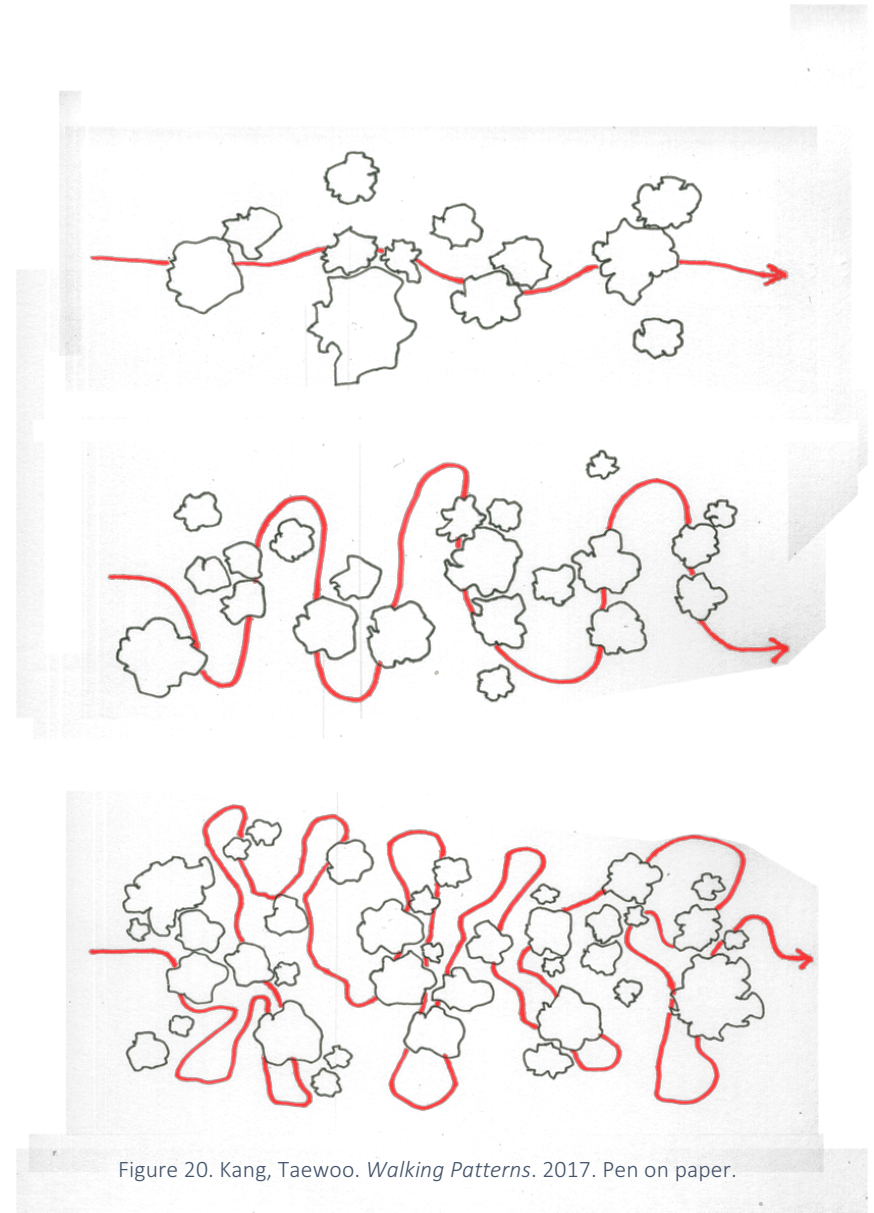


Figure 20. Kang, Taewoo. *Walking Patterns*. 2017. Pen on paper.

<sup>29</sup> Milan Kundera, *Slowness: A Novel*, (New York: Harper Perennial, 1997)



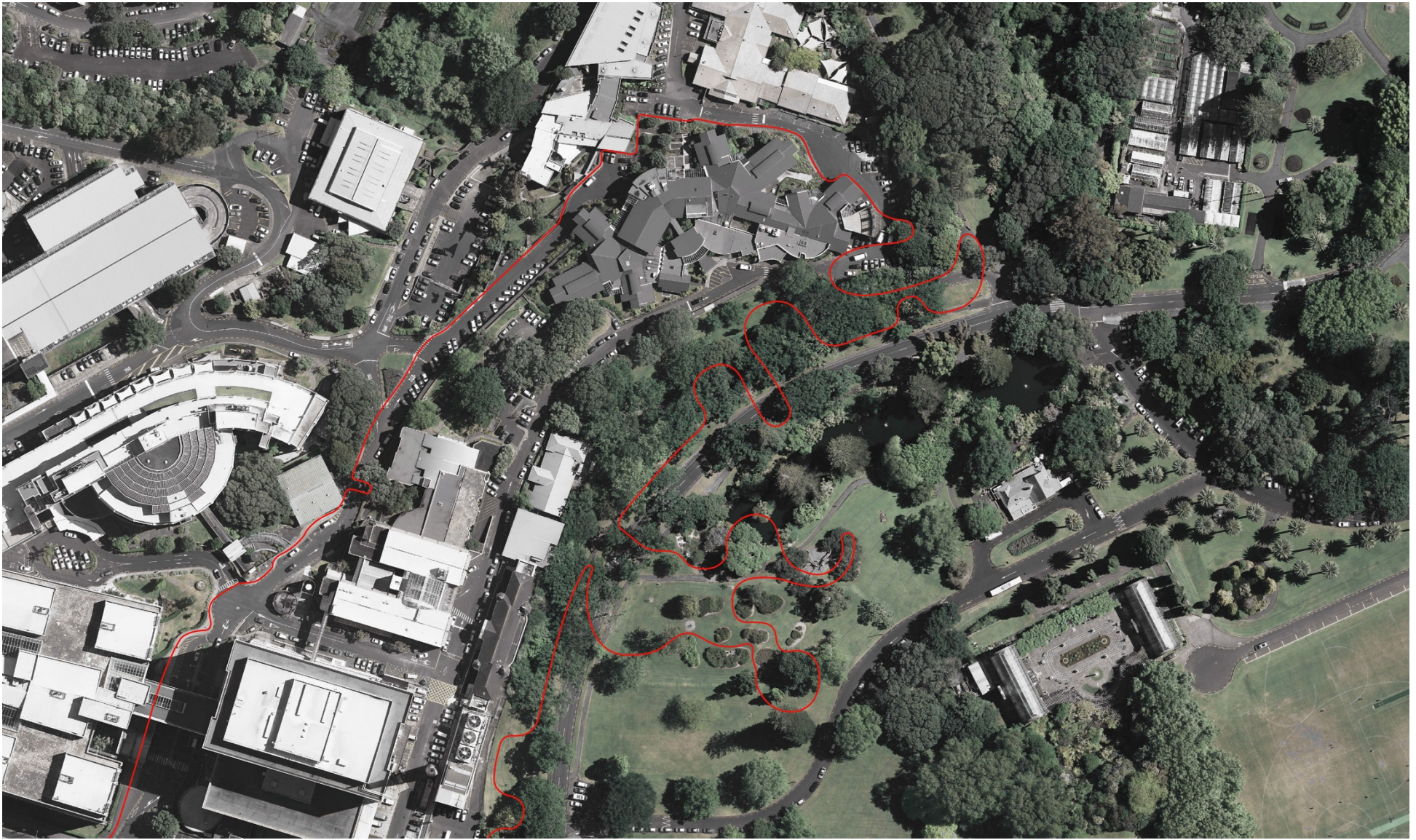


Figure 21. Kang, Taewoo. *Journey map*, 2017, Software generated map



## 2 Sketching: analogue and digital

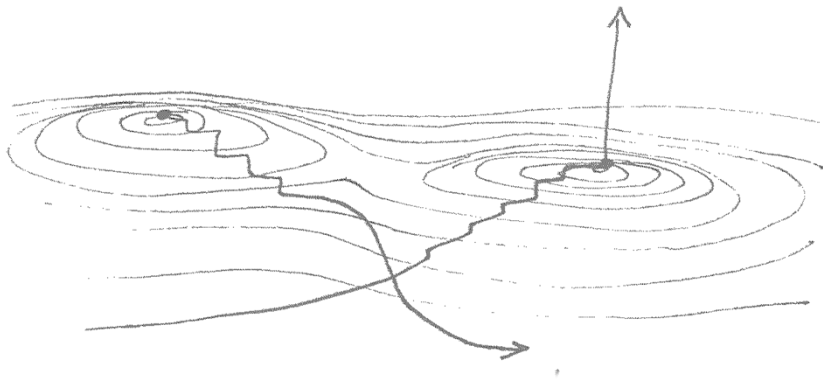


Figure 22. Kang, Taewoo. *Domain Dynamics diagram*. 2017. Pen on paper.

Another key research method I have drawn on is sketching, both as a learning tool for exploring texts for the literature review, and as an ideation tool. In the case of the former, I sought to create visual correlates to what I have read, via diagrams and illustrations. In the case of the latter, iterative sketches functioned as a tool for developing design propositions. What drawings seems to have provided is a way of responding to the ambiguous orientation I was presented with, both in texts, and in place situations.

My experience of shifting cultural backgrounds and the diverse languages I have been called on to achieve proficiency in (Dutch in pre-school, Latvian during elementary school, Korean with family, and Russian with peers after school, and subsequently American English while in military service) has been compensated for by the ongoing development of a graphic language capable of translating these. The diagrams I have produced over the course of my research have similarly been used to translate aspects of texts and to draw out design notions. Eschewing the purely technical aspects of diagrams, my sketches have aimed to face up to the uncertainty and ambiguity found in both. As Gross et al.<sup>30</sup> argue, in fact, in developing design, such uncertainty is essential for keeping the process open enough to make new discoveries.

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<sup>30</sup> Gross, M D, Ervin, S M, Anderson, J A and Fleischer, A, *Constraints: Knowledge Representation in Design* (Cambridge, 1998), 137.

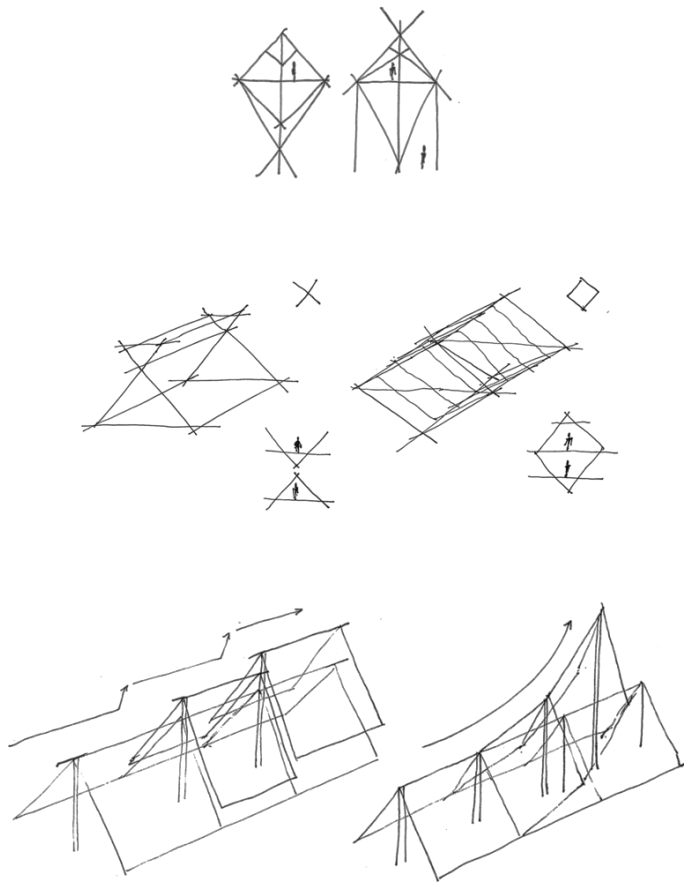


Figure 23. Kang, Taewoo. *Early design concept*. 2017. Pen on paper.

Sketching, while generative, is also an evaluation tool, invoking communication and reflection, both with self and with others ranging from the concretisation of conceptual ideas to design development sketching processes making possible modes of testing, clarification, and in fact economies of expression.<sup>31</sup> However, I found something else, in hand sketching. Like the slowness invoked by certain photographic methods, the slowness of drawing by hand opens a space into which thought and reflection enter.

Despite the use in later stages of computer-based graphic software for precise measurement and coordination of complex elements, it was the slow, developing clarity of drawing that I have sought to preserve in the design proposal. For architects Tod Williams and Billie Tsien drawing calls for slow thinking: “As our hands move, we have the time to think and to observe our actions.”<sup>32</sup> With Milan Kundera we can also recognise the relationship between slowness and memory:

A man is walking down the street. At a certain moment, he tries to recall something, but the recollection escapes him. Automatically, he slows down. Meanwhile, a person who wants to forget a disagreeable incident he has just lived through starts unconsciously to speed up his pace, as if he were trying to distance himself from a thing still too close to him in time.<sup>33</sup>

This slow paced method allowed the design process to be considerate of details, but it suggests too that a slow architecture might also be of value, one that holds open a certain ambiguity of perception and choice (of use and traversal).

<sup>31</sup> Shoshi Bar-Eli, *Sketching Profiles: Awareness to Individual Differences in Sketching as a Means of Enhancing Design Solution Development* (Rishon le-Zion, Israel, 2013), 472.

<sup>32</sup> “On Slowness”, Tod Williams Billie Tsien Architects (G2, 2009)

<http://www.twbta.com/3031> (accessed July 1, 2017)

<sup>33</sup> Milan Kundera, *Slowness: A Novel*, (New York: Harper Perennial, 1997)

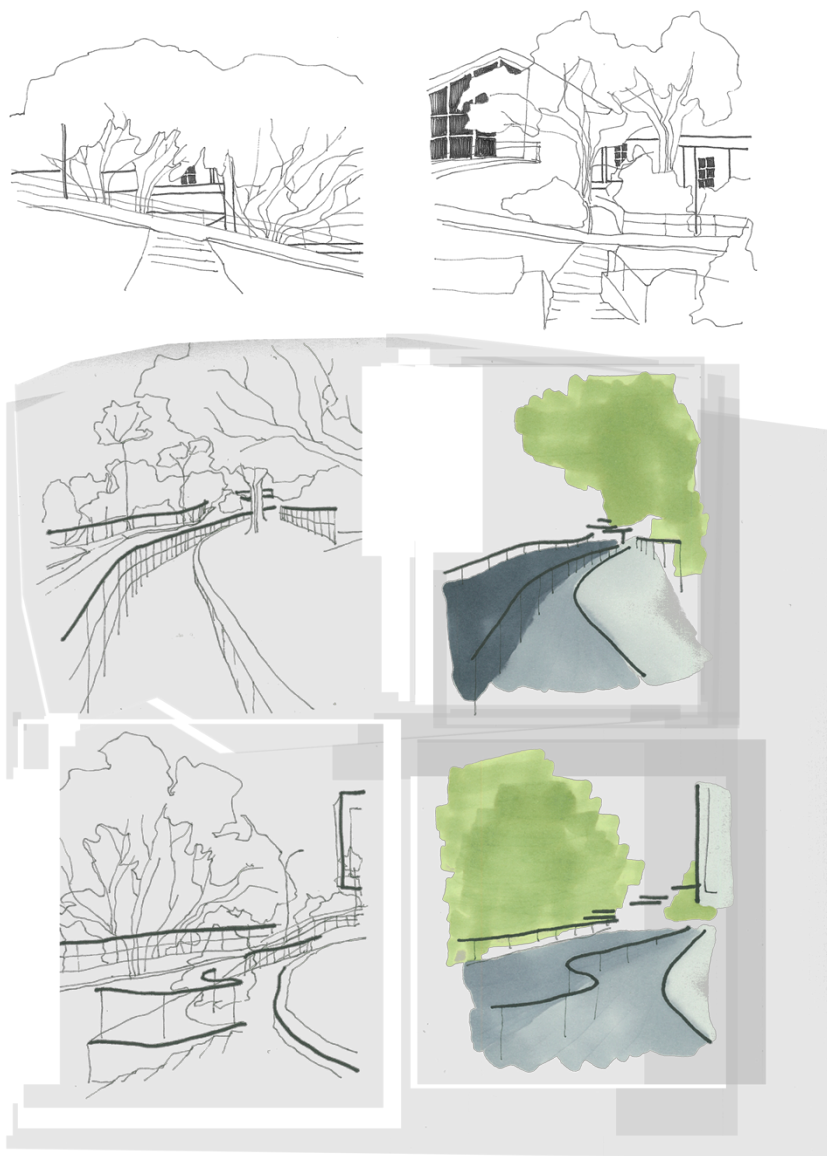


Figure 24. Kang, Taewoo. *Site studies*. 2017. Pen on paper.

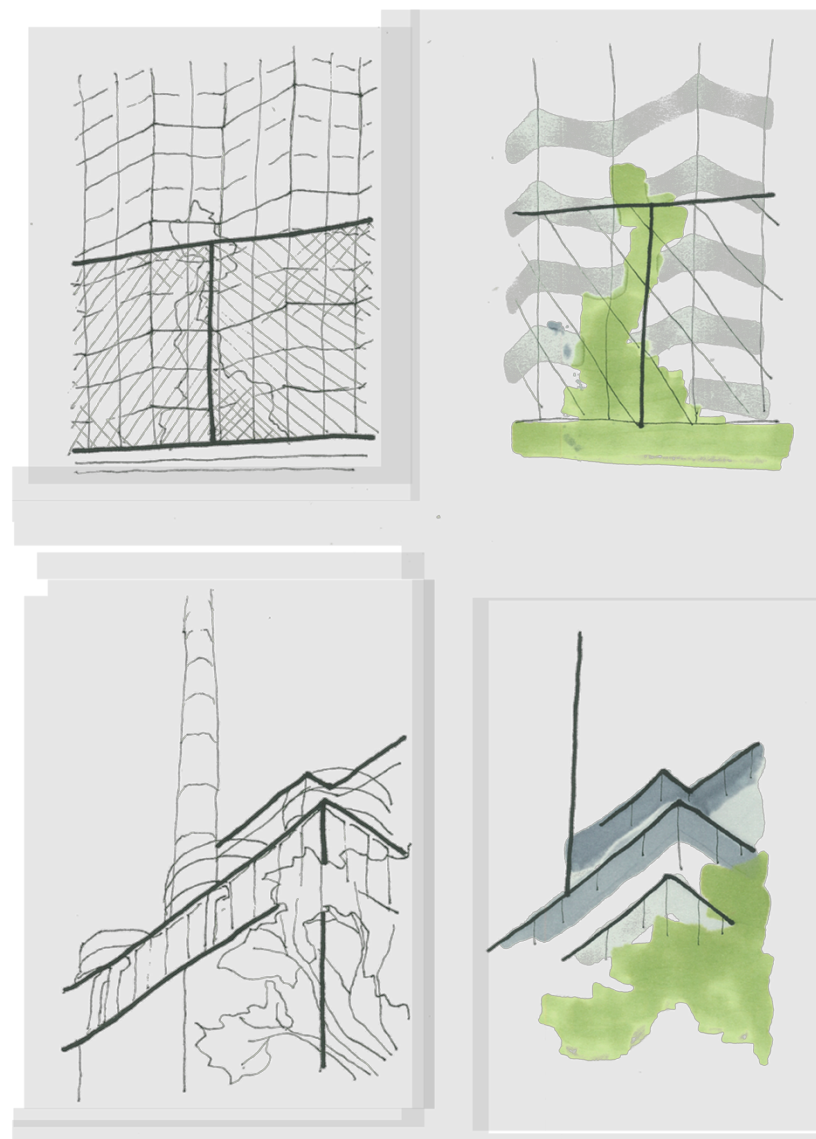


Figure 25. Kang, Taewoo. *Site studies*. 2017. Pen on paper.



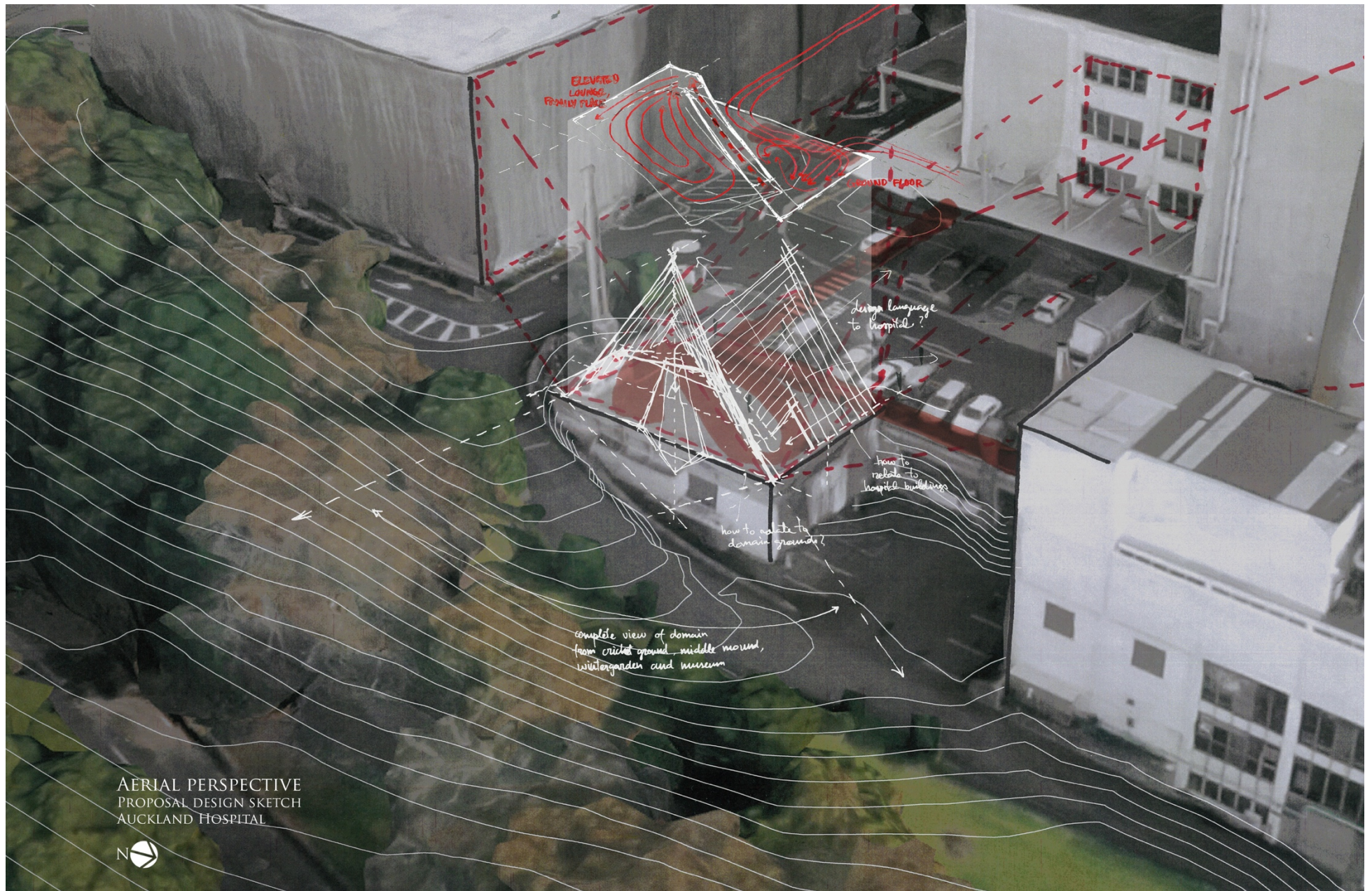


Figure 26. Kang, Taewoo. *Conceptual sketch*, 2017. Pen on paper.



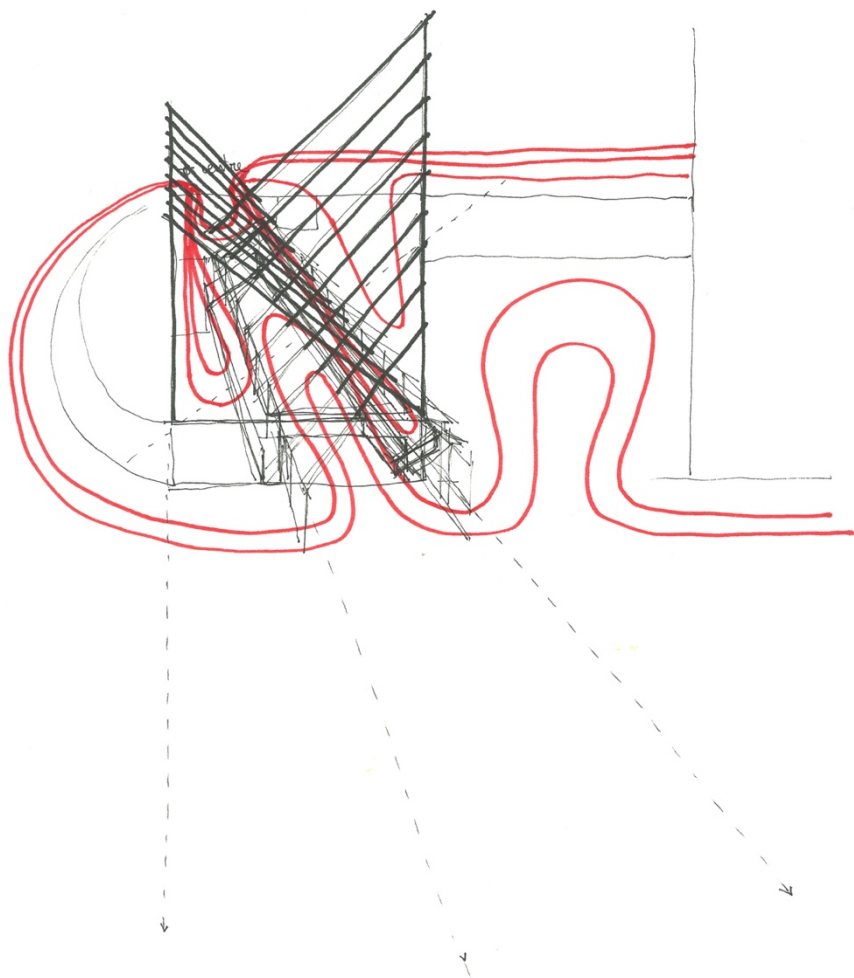


Figure 27. Kang, Taewoo. *Design iteration*. 2017. Pen on paper.

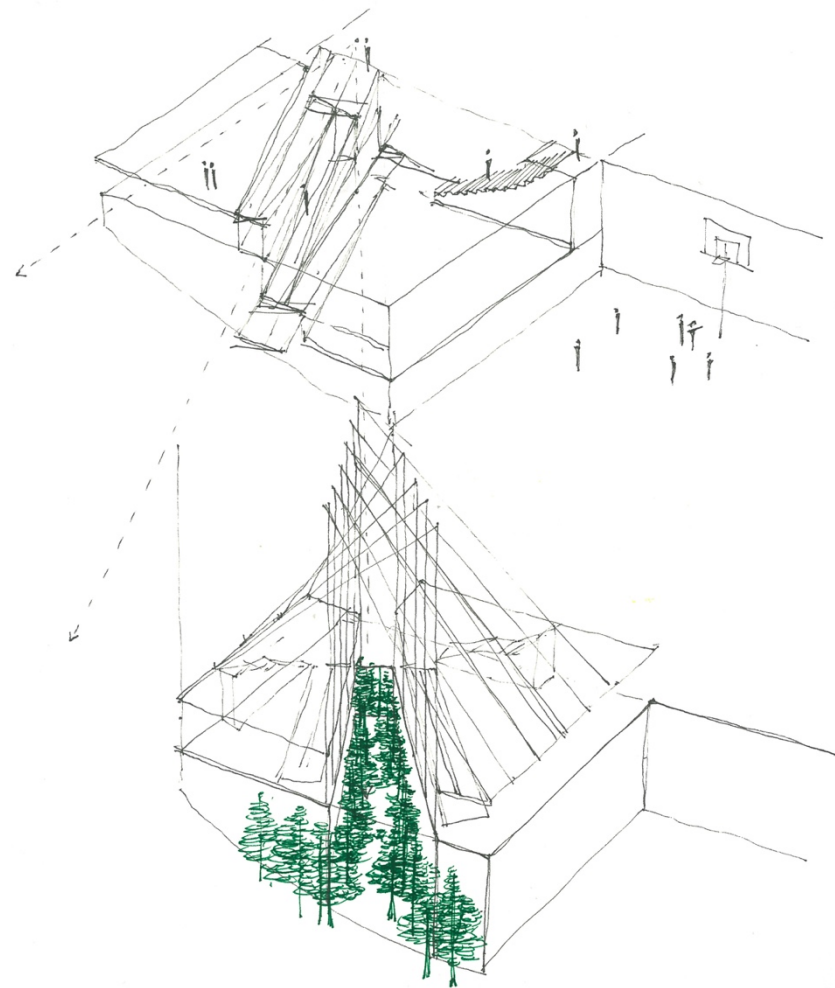


Figure 28. Kang, Taewoo. *Design iteration*. 2017. Pen on paper.



### 3 Iterative model making

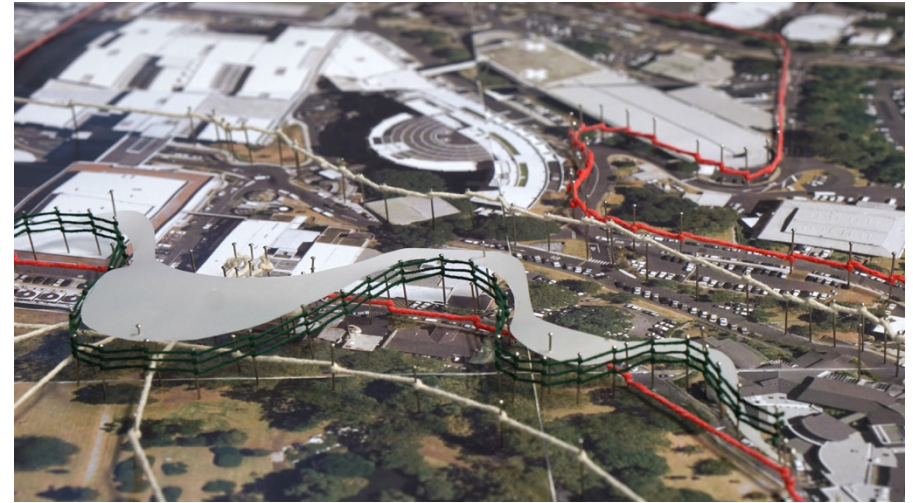


Figure 29. Kang, Taewoo. *Mapping the Boundary*, 2017. Pin and dyed thread.

The aim of constructing scale models was to develop and ideate designs into experience able forms. These models arise from sketched iterations. Detailed structures are explored through models which themselves become the basis for designing further concepts leading to the final design. They are, in other words, triggers for further design, rather than the end result.

The research process was continued by extensive mapping of terrain and landscape of the Domain. Volcanic grounds were significant indicators which allowed me to set parameters and axes around the site. A detailed contour (1:1000) was constructed to assist with 3D mapping.

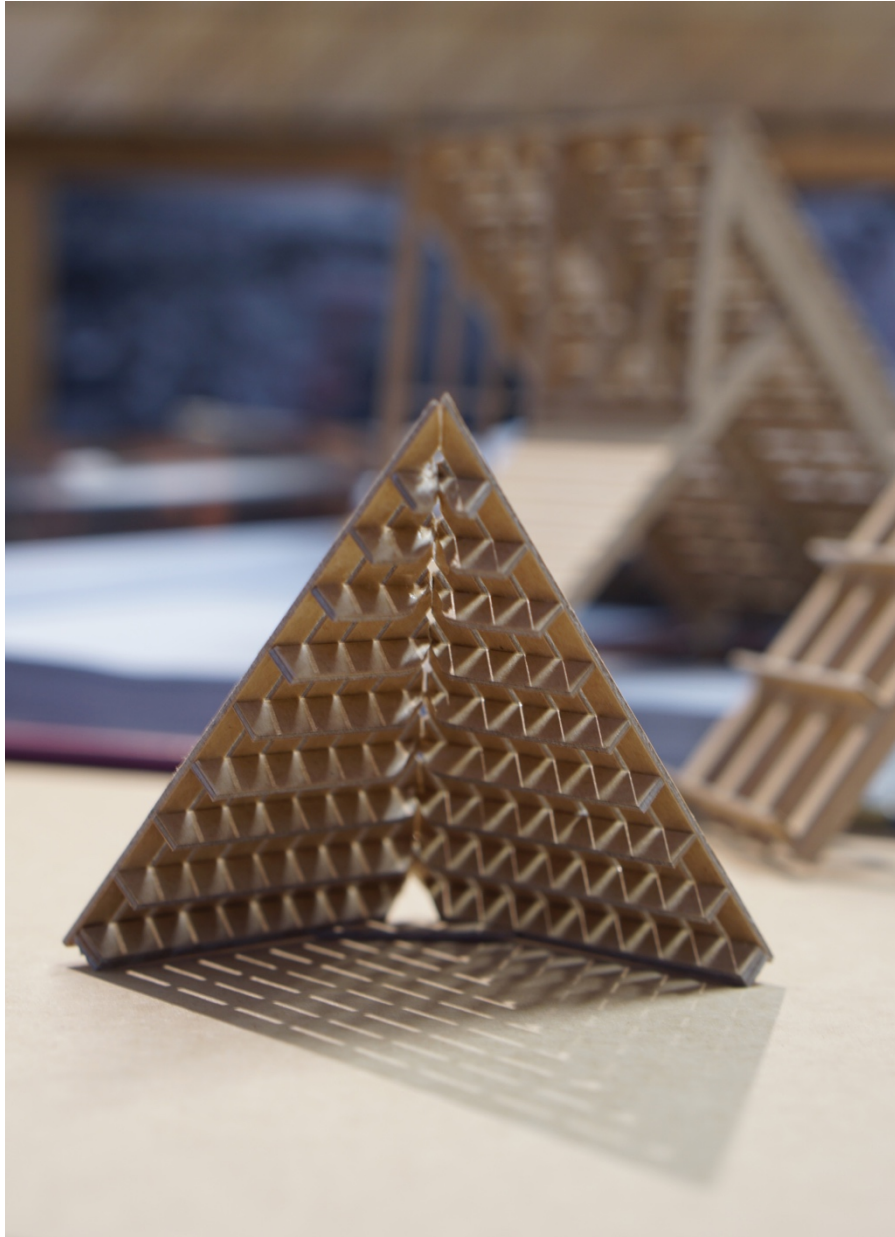


Figure 26. Kang, Taewoo. Model studies. 2017. Cardboard



Figure 31. Kang, Taewoo., Model studies. 2017. Cardboard



Figure 32. Kang, Taewoo. *Contour making*. 2017. Cardboard laser cutting

## The Operandi



## From bridge to bridging

I constructed a contoured surface using black sand from Muriwai beach which itself had a high concentration of volcanic remains. The purpose was to illustrate the imaginative past of the Domain grounds before it was disturbed by heavy landscape interventions. The swamps were present before colonial times, which I attempted to imitate through conceptual landscape/model making.

The aim of bridging the past with the present found expression in a kind of bridge-walking, itself understood as a means of heightened encounter. A person walking on such a platform spanning towards the heart of the Domain would necessarily achieve a reflective, contemplative awareness of the passage out and back, a return that would also invoke a sense of self encounter. This to-and-fro action, I came to realise, might also operate in less literal ways within an enclosure itself. There a certain concentration of persons, experience, and memory might mirror other architectures offering embodiment of the soul.

Early on I worked with a bridging metaphor in seeking to concretise my thinking about wellness as an active and ongoing process that not only is foregrounded in recovery from illness, but which is the ultimate, and likely unending task of life itself.

Longing for this integration of spirit and body was consequently thought of as a bridge, though with the realisation of the openness or life-long incompleteness of this process, I came to think of this task less literally and more in terms of a gestural reaching or 'bridging-towards'.. This gesture found enactment across certain integrative lines linking nodes of significance, but also in a bridging understood in future terms, as integrative recovery, and in past terms as a drawing towards and together historical significance evident across the Domain and the Auckland City Hospital site.

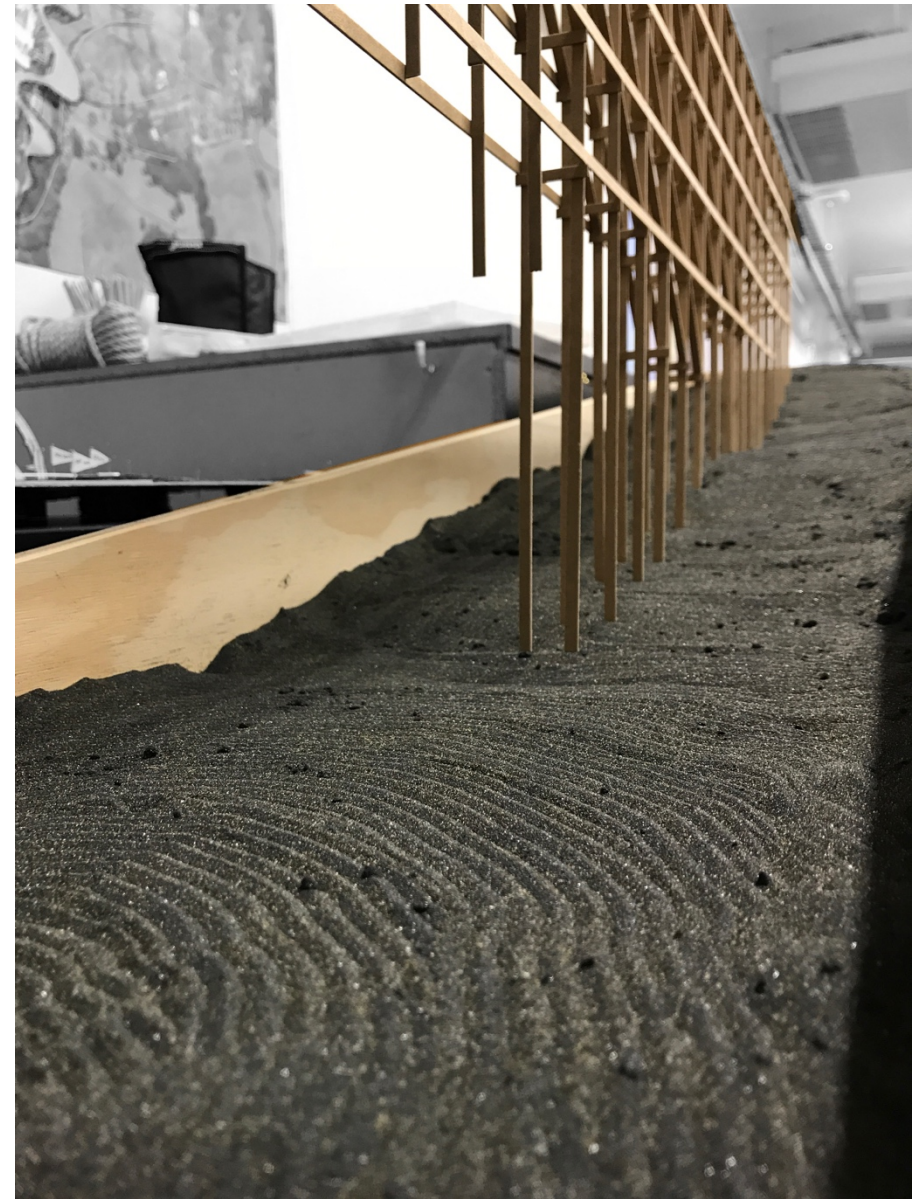


Figure 33. Kang, Taewoo. *Contour of past*, 2017, Sand contour and cardboard model

## Proposed Design

The proposed design structure is divided into two, with differently elevated floors being formed around a planted crevice or rift passing diagonally through the four square layout of the facility. The geometry and orientation of the 'rift' are determined by sightlines running to three key topographic features and institutional building in the Domain and in fact set up lines projecting beyond the wellness facility that structure a series of landscape features and pavilions integrating it further with the park space.

Broadly, the building facilitates uses rising from those more corporeally orientated on the lower Domain side (uses including occupational therapy, gymnasium, bike storage and a public bike repair workshop) to more contemplative uses higher up.

On the level immediately accessed from the hospital forecourt is located an extension of the hospital's Transition Lounge, itself rethought of as a whānau room. This is a space that allows patients who wish to have comfortable space to rest in while waiting and prepare themselves before leaving hospital. Unlike the currently cramped layout of the hospital's existing Transition Lounge, it also permits friends and family to accompany those waiting. Since it is positioned apart from the clinical buildings, it allows patients to distance themselves from the hospital environment while mustering emotional support from families before re-engaging with fuller life and work.

This extended whānau room links to a second, upper floor accessed via a rising ramp that follows the planted 'rift' space. This upper-most space is intended for contemplative uses, whether singularly or collectively, and offers an outreach facility available to broader communities to use. It might be used for families to share intimate conversations, or it might be used as contemplative space for engaging in meditation, prayers and such like. The built structure overall faces, in one direction, towards the Domain grounds to encourage patients to be less conscious of the clinical environment they are departing, or may still need to engage with. The elevated platforms grant views over and through the treelines, and provide a first tangible link between the hospital and the Domain.



Figure 34. Kang, Taewoo. *Platform design iteration*. 2017. Cardboard





Figure 35. Kang, Taewoo. *Proposed Design*. 2017. Cardboard laser cut assembly.



Figure 36. Kang, Taewoo. *Proposed Design*. 2017. Cardboard laser cut assembly.





Figure 37. Kang, Taewoo. *Proposed Design*. 2017. Cardboard laser cut assembly.

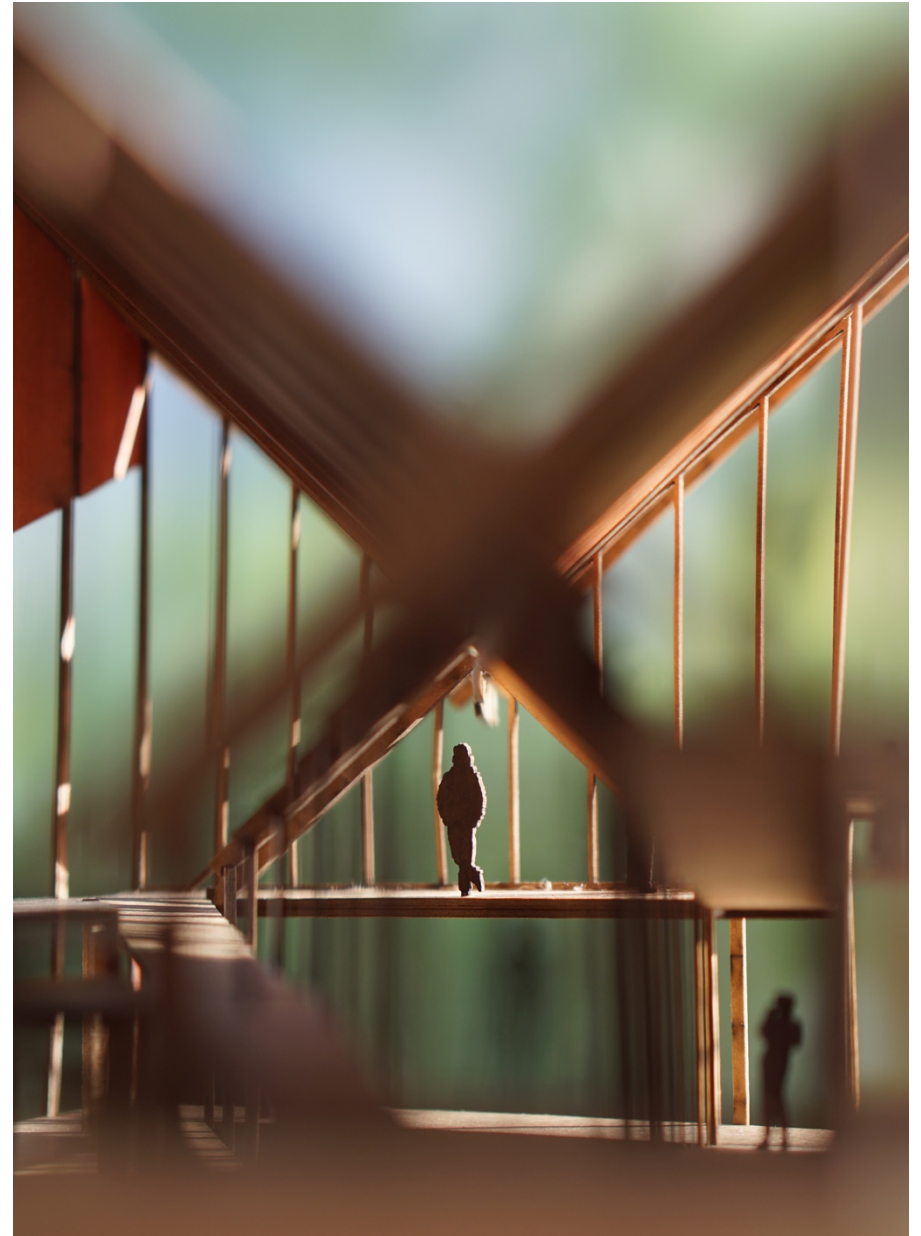


Figure 38. Kang, Taewoo. *Proposed Design*. 2017. Cardboard laser cut assembly.



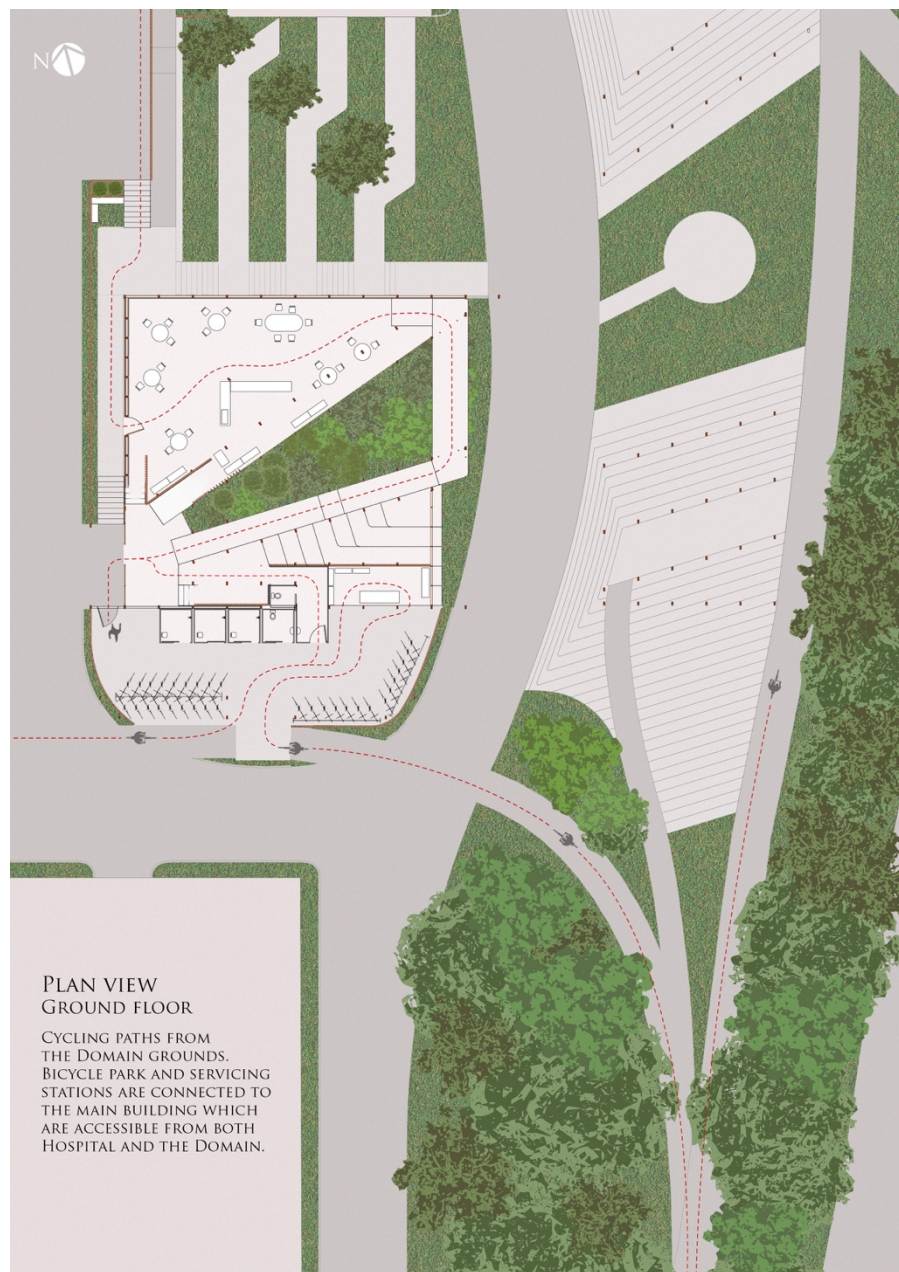


Figure 39. Kang, Taewoo. *Plan view of ground floor.* 2017. Software generated illustration.

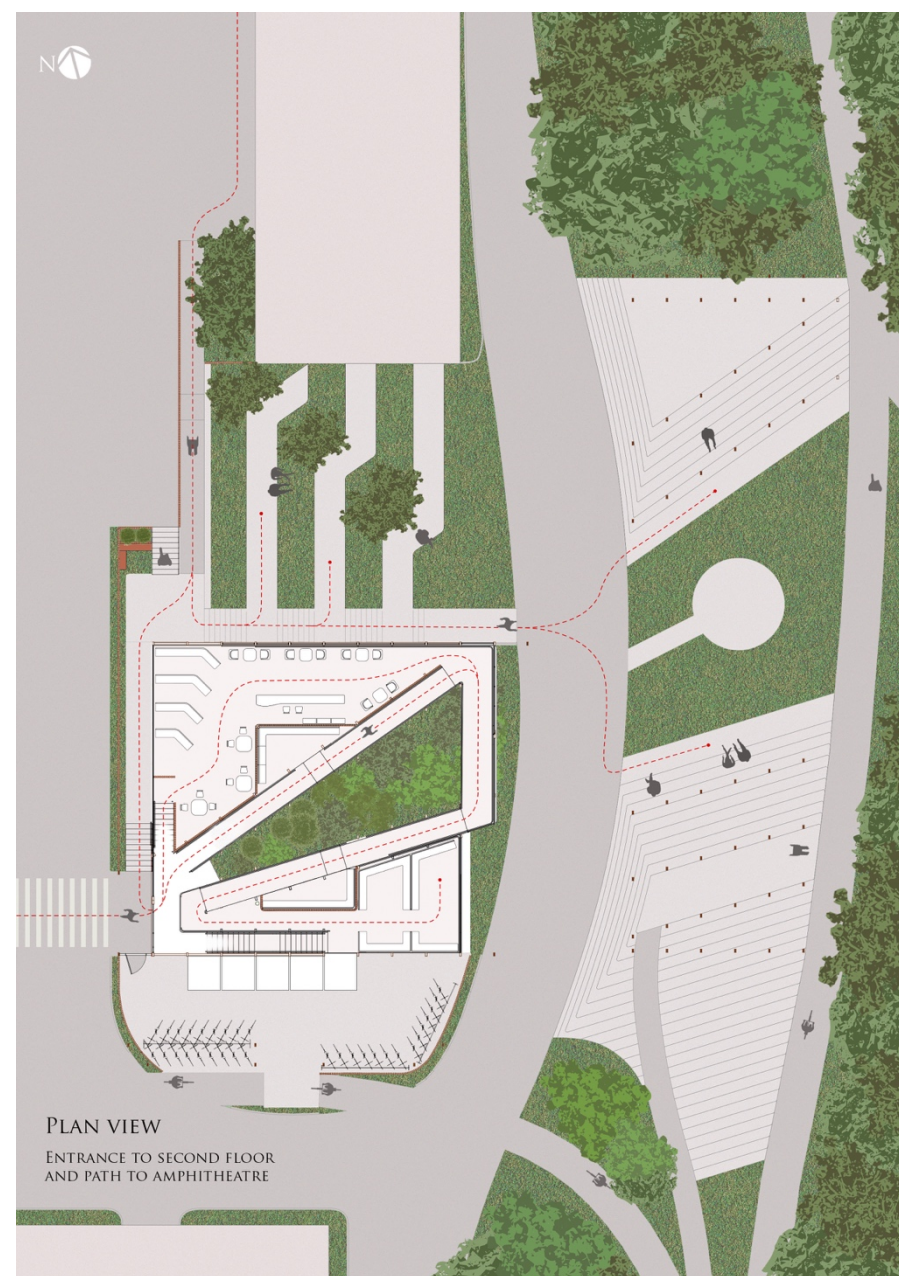


Figure 40. Kang, Taewoo. *Plan view of second floor.* 2017. Software generated illustration.





## ELEVATION VIEW

PERSPECTIVE OF PROPOSED DESIGN FROM  
DOMAIN GROUNDS.  
CYCLING PATHS GIVE ACCESS TO ADHB AND  
VIEWING PLATFORMS.

Figure 41. Kang, Taewoo. *East elevation*. 2017. Software generated illustration.





Figure 42. Kang, Taewoo. *ADHB and Auckland Domain*. 2017. Rhinoceros and Photoshop generated image.



## Conclusion

This research has entailed a journey seeking an understanding of wellbeing beyond physical wellness. A revised understanding of wellness is important because modern institutional healthcare is itself seeking a more encompassing and satisfactory solutions to the issue of treatment in the face of resource limitations that themselves drive towards quicker patient throughput. Are there built spatial correlates that facilitate this revised understanding of wellness? This is what this design research has sought to test.

Human wellbeing, as I have argued, is a complex phenomenon, one balanced by multiple, nurturing aspects. Certainly Taha Wairua, or spiritual health, seems to have been an important dimension of overall health that modern fast-paced lifestyle and healthcare regimes have tended to neglect. Religious practices and indigenous cultural beliefs have long sought to embrace and foster a spiritual holism within life and the human pursuit of wellness cannot credibly eschew this knowing. Key in my understanding, of wellbeing is that it is not an endpoint or destination, but rather a journey, a journeying that itself bestows wellness as a lived, felt experience. It is in the process of seeking that we discover a new dimension in our wellbeing.

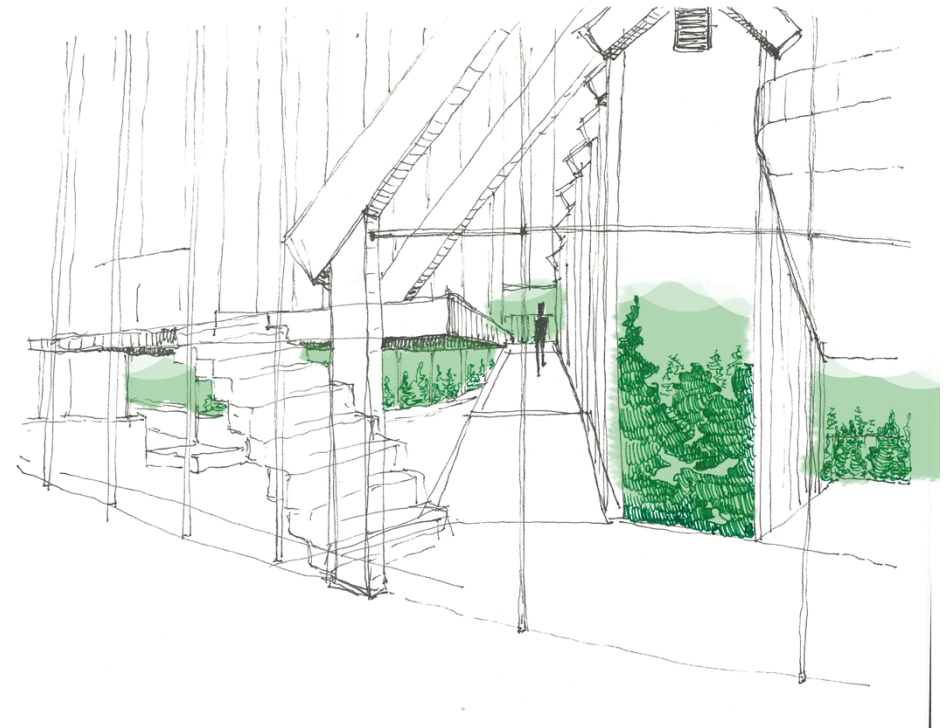


Figure 43. Kang, Taewoo. *Seeking Wellness*, 2017, Pen on paper

The project's aim was not to construct a final solution confined to the the Auckland City Hospital site, but rather a narrative that opens onto new way of thinking about, and appreciating, its crossing and coexistence with the Auckland Domain. The Domain, with its various institutions, facilities, and with its topography particularly, is rich in historical significance, and sacredness. Human contact, whether aggressive (heavy landscaping, wars) or positive (agriculture and peace-making), has shaped the Domain and the residing institutes which are in interdependent relationship. Collectively they bring the fullness of human life and its striving for wellness across time into valuable awareness. Auckland City Hospital, too long an indifferent neighbour, abuts an extraordinary abundant source of nurturing potency. Reconceiving this abutment as a Domain of crossing, and not a barrier, models this threshold as a place of evolving possibility. In this design research, space is made transitional, a transition that evolves time and place in denser ways than have been pursued to date. Auckland City Hospital will find in this transition a way to face up to the call of the heart of the Domain-Pukekawa. Thus heard, the task is less the finite tangibility of a bridge, than it is an open 'bridging' of a structure open to the longing that is wellness. Offered here is a gesture of invitation, a gesture projecting human desire into wellness beyond physical need alone.



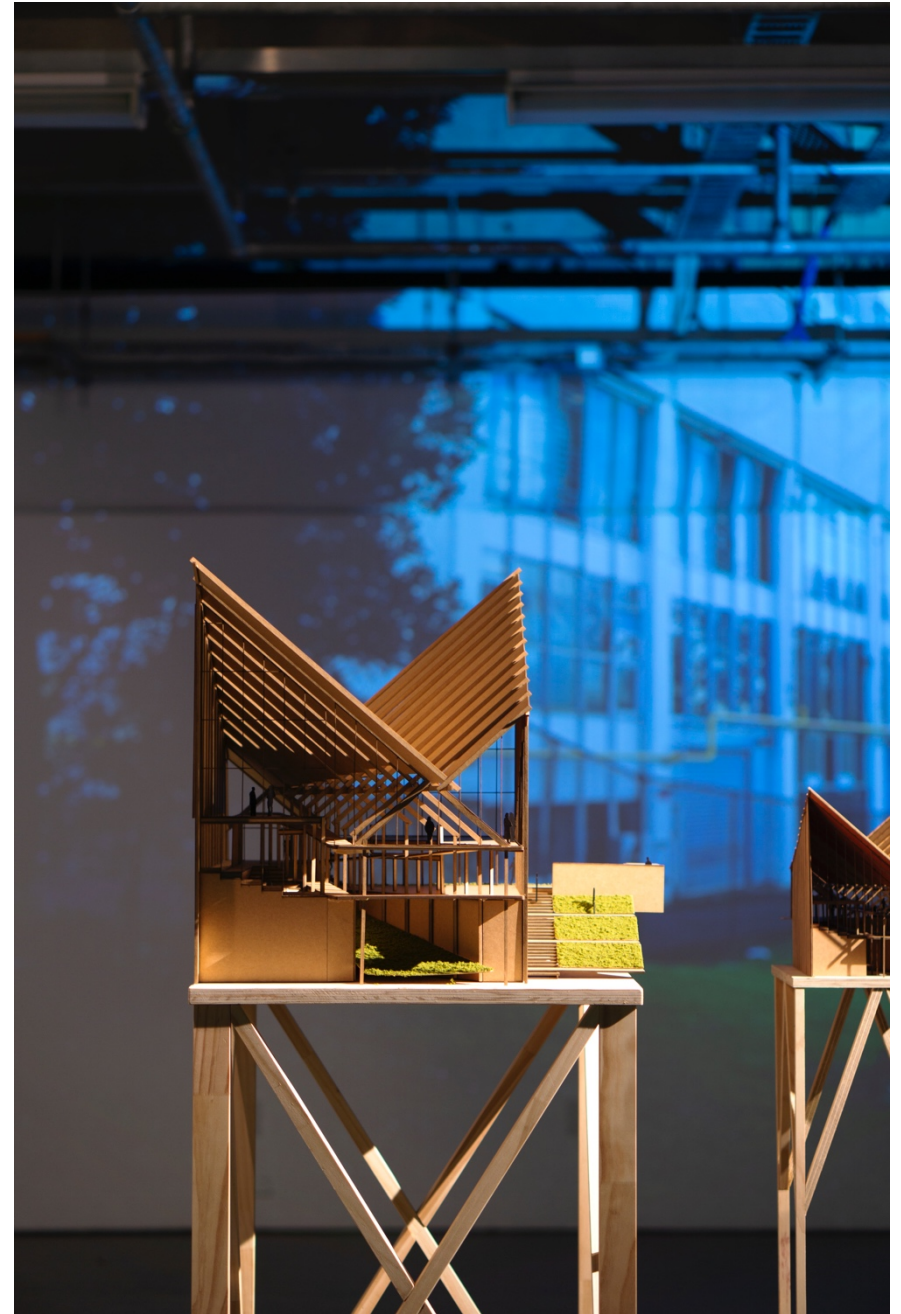
Figure 44. Kang, Taewoo. *Seeking Wellness*, 2017, Pen on paper

## Appendix









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