

Lost in Drawing: Locating Self within Dissolved Boundaries

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Exegesis in support of practice-based Thesis
Master of Design
Auckland University of Technology



Figure 1. M Refiti. *Illuminated Isomalt 1*, PE-1 - Isomalt Sculpture Series, 2024, Photography.



abstract

Lost in Drawing: Locating Self within Dissolved Boundaries uses iterative production methods to create an archive of materials seen through a qualitative analytical lens. Drawings of each series are responses to the designing of an experience. The action involved in drawing is as important to the work as the drawing outcome.

The study explores spatial conditions held within *dissolved boundaries* and expanded thresholds. *Lost* as a condition is explored through both idea, and material fabrication, examples being to lose oneself and lost material casting. A series of diagrams and mappings assist in analysing the drawing experiments, during their production. One important diagram that emerged from the research became an underpinning theme in the project, named here *fixed and free*, which refers to balancing bounded structures with free and unbounded space.

The lead research methodology underpinning the creative practice is *embodied intuitive drawing*. An assemblage of experiments was compiled from mainly analogue media and worked towards an objective digital analytical transmedia outcome. These analyses are threaded throughout the exegesis, which is called *reworking the work*. To communicate this process, the recording of experiments formed a catalogue, interspersed throughout the thesis.

The thesis is located in the expanded drawing practice field of research and responds primarily to New Zealand artist Hannah Beehre's text and her ideas relating to *Drawing in Flow*. A second key source referred to is USA art theorist Sofia Banou and her discussions on expanded drawing.

The exegesis is divided into three chapters structured around thematic chapter headings of *Drawing Out*, *Drawing Over* and *Drawing Attention*. The study investigates the dissolution of fixed boundaries, challenging binary ways of thinking that often limit how we understand space and identity. Analysing through a spatial lens, dissolving bounded spaces introduces expanded threshold conditions, and perception becomes key in navigating these in-between spaces. The thesis uses experimental autoethnographic ideas that explore the subtle discomforts in the experience of navigating everyday controlled spaces and the built environment shaped by neurotypical expectations.

Lost as a condition is circled back to, in every section of the exegesis, highlighting the thesis question;

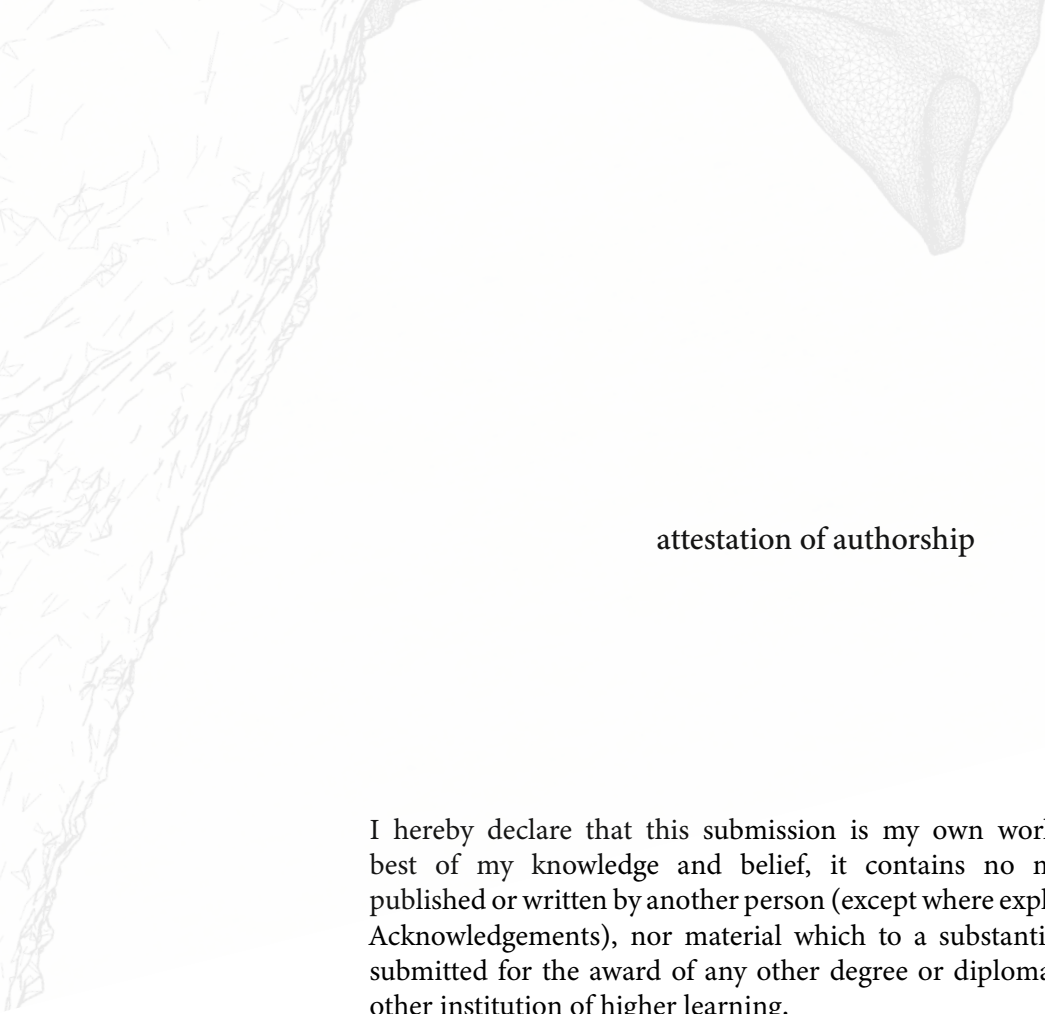
How might drawing practices dissolve bounded conditions of self and spatial environments?



Figure 2. M Refiti. *Cropped Void Drawing, E12* - Charcoal Series, 2024, Charcoal.

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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 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.

Signed



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Thank you to my supervisors, Sue and Rafik, [for your patience with my unusual routines] and for guiding me through my studies with constant empathy, passion and insight. You both provided a support structure for me to be vulnerable and honest, which I value very much.

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Lastly, to my partner, thank you, Charles, for your wisdom, warmth and reassurance, and for being my home.

Lost in Drawing: Locating Self within
Dissolved Boundaries

Madalena Refiti



Figure 4. M. Refiti. *Ceramic Shell Detail*, PE-2 - Bronze Vessel Series, 2024, Photography.

introduction

The study explores the following question: How might drawing practices dissolve bounded conditions of self and spatial environments? To investigate this another question arose; How can the dissolution of boundaries be explored through expanded drawing practices?

Addressing these questions involves generating a series of experimental works, a drawing assemblage/archive presented in the form of a catalogue, and an immersive drawing installation.

A practice-led approach is used in the research by creating an iterative series of over 30 drawing experiments forming the structure of the thesis. They are designed and carried out using an expanded drawing practice through various media. Each drawing refers to itself rather than representing an object (imagined or existing). Expanded drawing practice is a well-established term developed from art theorist Rosalind Krauss's 1979 article 'Sculpture in the Expanded Field',¹ where she discusses the blurry thresholds between the art disciplines of the 1960s and 70s. New Zealand architectural academic Sarah Treadwell refers to Krauss's essay, in her Preface to *Architecture in an Expanded Field*:

Architecture as practised today has a porous and mutable condition, with an ability to expand and transform its practices.²

Treadwell's description of porous and mutable boundaries applies to the understanding of expanded drawing used in this study, as well as to architecture.

Art theorist Sofia Banou also explains these ideas inherent in expanded drawing practices. She suggests that drawing is a spatial act, being more than marks on a 2D surface and involves locating meaning in space. If so, she argues "...it is only reasonable that drawing can overcome its physical two-dimensionality, in order to unfold in a space that allows for such an immersive inhabitation."³


My interest in dissolving boundaries lies in exploring alternatives to binary conditions, which I find restrictive in socio-political terms, as well as spatially. This has led the study towards considering spatial conditions within an expanded threshold. Perception becomes important, because to explore such *dissolved boundaries* means to locate yourself at its surface – or within its expanded surfaces; to move in time across and through the matter, and to allow myself to drift and to get *lost*. Autoethnographic methods have been employed to understand the discomfort of everyday-controlled spaces, and neurotypical environments, that have become a way for people to experience the world today.

The research project employs embodied and intuitive drawing methods, which can be defined as *unfiltered*, and through a series of experiments, works towards a more *filtered* and objective transmedia production.

1 Rosalind Krauss, "Sculpture in the Expanded Field," October 8 (1979): 31–44, <https://doi.org/10.2307/778224>.

2 Sarah Treadwell and Lucy Treep, eds., *Architecture in an Expanded Field* (A+W NZ and Aalto Books, 2015), vi.

3 Sophia Banou, "Installation/Drawing: Spaces of Drawing Between Art and Architecture," in *A Companion to Contemporary Drawing*, eds. Kelly Chorpene and Rebecca Fortnum (Hoboken, NJ: John Wiley & Sons, 2020), 448.



This approach is inclusive of the experiential and subjective framework of research and draws from practitioners such as artist Hannah Beehre to describe intuitive and instinctive practices.⁴ The intention of discovering a personal practice methodology is to find ways to continue the subjective elements of design that I prioritise - to embrace imperfection and expression through design practice.

Beehre invites us to get *lost* in drawing, leading to the title of this project. *Lost* as a condition was identified in my drawing process across various meanings: to be lost in thought, to lose yourself, and lost time, among many others. These concepts have come through in lost materials, whether discarded, re-interpreted, sacrificed (one material for another) or lost as part of the making process, as with lost casting.

The word 'lost' (*adj.*) comes from the Old English word 'losian', meaning wasted, ruined or perished, and from 'los', meaning destruction. By the mid-18th century, it also came to describe emotional, moral, spiritual and mental states, as seen in phrases like 'to lose heart' or 'to lose one's mind'.⁵ To be *lost in play* was the starting point in this research, where play is used as a method of heuristic play,⁶ and not representational as in design for playing. I believe in order to play, you must be able to lose yourself.

The thesis archive is presented as a catalogue interspersed between chapters of the exegesis, as well as via an immersive drawing installation at Ngutu Kākā gallery. These contrasting presentations of the same material production allow for the oscillation between the objective and subjective points of view.

The body of the exegesis is intersected with three catalogue sections – *Catalogue A, B and C*. Through each experiment, methods, materials and outcomes embody a qualitative analytical lens to establish a drawing assemblage/archive.

The exegesis is laid out in three parts:

Chapter One: Drawing Out

Chapter Two: Drawing Over

Chapter Three: Drawing Attention

Drawing Out

Drawing Out relates to drawing from within and interjecting my personal experience and perspective into the work. *Drawing in Flow* by Beehre supports this subjective approach, where the intention is to express my inner state, which is done through attempting to lose the conscious and controlled mind in favour of a *flow-state*.

4 Hannah Beehre, *Drawing in Flow* (Objectspace, 2022).

5 *Oxford English Dictionary*, s.v. "lost," accessed April, 2025, <https://www.oed.com>.

6 *The New Oxford Dictionary of English*, ed. Judy Pearsall (Oxford: Clarendon Press, 1998), s.v. "heuristic."

The interrogation is of the drawing practice itself – a series of actions of repetitive and gestural lines, cutting, shredding, and piercing. The page surface is opened, expanded and often destroyed.

The precedents referred to in this section are Monika Grzymala, Olafur Eliasson and Szilard Gaspar.⁷

This chapter is separated into three sections: Lost Within, Lost in Flow and Dissolved Boundaries | Dissolved Binaries. These sections set up the intuitive basis for the work produced and explain the project's focus on surface modulation, which emerges from exploring dissolved boundaries.

Drawing Out also hints at ideas of being out of body as well as out of mind, but most importantly, the outing of the self brings a sense of vulnerability and tension.

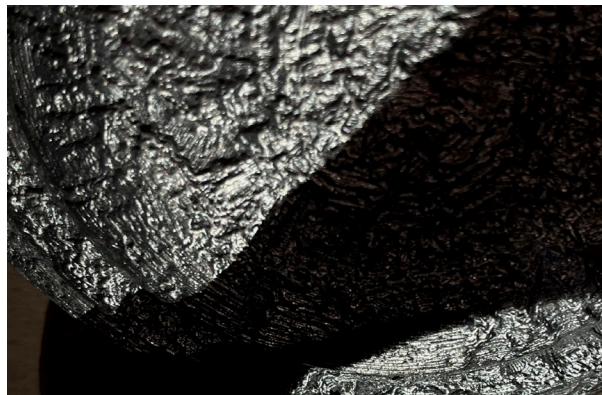


Figure 5. M Refiti. *Bronze Vessel B Detail 1*, PE-2 - Bronze Vessel Series, 2024, Photography.

Drawing Over

Drawing Over is the iterative-making process during which rapid generation, being in the *flow-state*, produces reinterpretations of ideas and experiments; each development obstructing the previous. It relates to the experience of *lost* where I constantly overlay and reiterate experiments into new forms, translating scale, materials and dimension.

This chapter is separated into two sections; Layers: Making with a Focus, and Layers: Lost Matter. These sections show the reiteration of the work process, and the materialisation of ideas. Focus is on lost casting, sacrificial, temporary and permanent materials.

⁷ See Grzymala, Patz, and Gengnagel 2019; Ong and Kiu 2024; Delagrange n.d.

The main precedent mentioned through this section is Junya Ishigami, whose experimental works often oppose and dissolve fixed boundaries, especially between landscape architecture and design. The main reference used is his book *Freeing Architecture*, where his practice is clearly represented to be freeing architecture from conventional thinking.⁸ Other precedents include Nathan Terborg.⁹

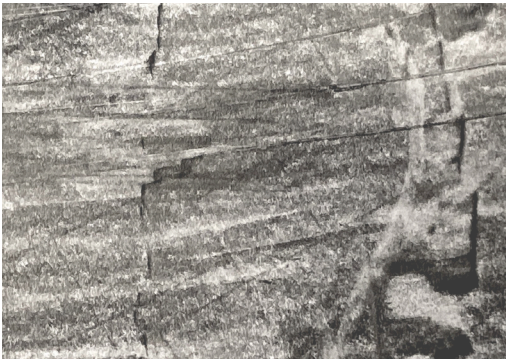


Figure 6. M Refiti. *Frottage Detail, E8 - Torn*, 2024. Photography.



Figure 7. M Refiti. *Cropped Bronze Vessel B 1, PE-2 - Bronze Vessel Series*, 2024, Photography.

Drawing Attention

Drawing Attention is in three sections: Mapping and Analysis of Findings, Inhabiting Unusual Space, and Rework the Work.

Mapping and Analysis of Findings includes a summary of the post-fabrication analysis stage of design, through which much of the exegesis is formulated. Analysis is carried out through critical reflection of research, journaling, informal writing, and mapping - where I lay my results across space in diagrammatic wall installations and reflect on previous experiments against one another, viewing it as a whole (refer M1-M8). The architectural practice T+E+A+M has been referred to for strategies in these stages.¹⁰

Inhabiting Unusual Space discusses larger-scale experiments, testing dissolved boundaries between discarded and used space, in personal space sightings. The key theorist referred to in this chapter is Sofia Banou and her discussions around bringing surface and site together, and that expanded drawings can be inhabited. Banou's understanding of site suggests that "...space, not drawing, is the medium."¹¹ Other precedents include Chiharu Shiota and Charles Sandison.¹²

8 See Ishigami, 2021.

9 See Terborg, <https://www.nathantrborg.com>

10 See T+E+A+M, <https://tplusplusplusm.us/>.

11 Banou, "Installation/Drawing," 443.

12 See Shiota, <https://www.chiharu-shiota.com/>; Sandison, <https://www.sandison.fi/>.

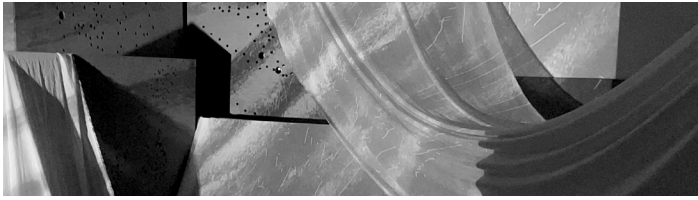


Figure 8. M Refiti. *Cropped Layout A, E20 - The Corner*, 2024, Digital, Photography.

To draw attention to the previous, personal and intuitive work, we need to reframe and recontextualise it, and this is discussed in the third section, *Rework the Work*. The reworked concepts are reimagined through a filtered lens of removing context, such as site, and replacing the original site with a new landscape.

The Catalogue

At the end of each chapter are the inserted pages of the exhibition catalogue. This assemblage of experiments re-presents them, making the process the finished work. The experiments are now treated as finished work. The catalogue pages are in a different colour because the language used is distinct from the body text of the exegesis. Each experiment is described in objective terms, as well as poetic and experiential text. Here, the importance of *re-working the work* is established and repeated through each catalogue section.

The final exhibition installation, to be held on 10 June 2025 at AUT, is a compilation of the assembled experiments, reinterpreted at various scales. The printed catalogue becomes part of the end exhibition. My spatial design practice aims to exceed the fixed, bounded spaces.

Through this embodied expanded drawing practice, I can counter the imposed neurotypical built environment around me and interpret these spaces in an imaginative way, led by intuition and feeling, by applying my own lens to these spaces. My spatial design practice and approach to drawing has been informed by a history of architectural/spatial drawing practices. It is important to note neurodiversity as an emerging field in design,¹³ although this project does not extend to neurosciences and psychology, it operates only as a subjective body of research, and is placed within and acknowledges different world views.

13 Evan Bliss and Saba Salekfard, "Towards Neuro-Spatial Diversity: Thoughts on the Relationship Between Architecture and the Patterns of the Mind," *Architect*, 2020, <https://www.architect.com>.





Figure 9. M Refiti. *Opening the Drawing, E1* - Inscribed Body Lines, 2024, Photography.

Chapter One: Drawing Out

- 1.1 Lost Within
- 1.2 Lost in Flow
- 1.3 Dissolved Boundaries | Dissolved Binaries

1. Drawing Out

Drawing out is drawing from within. It is an intuitive method of drawing out my internal self as a series of lines, marks and territories across the drawing surface. I travel along these lines back and forth throughout the drawing process. The role of drawing in this inquiry is to communicate either outwardly to others or inwardly to oneself. The reorientation to self and others through drawing as an *outing* process can be both freeing and vulnerable.



Figure 10. M Refiti. *Isomalt in Void Space 1*, PE-1 - Isomalt Sculpture Series, 2024, Photography.

Heuristic play in education is the idea of learning through doing/making, which is relevant to the iterative methods employed, and includes the inquisitive and curious.¹⁴ It is important to note that the approach to this project relies on making first, and then thinking emerges from it. This is a reversed approach to the typical method, where theory and thinking precede making.

Drawing can be summarised into three forms of communication; first is recording (representational, refers to an existing object), second is descriptive/pre-determined (representational refers to a future/unrealised object) and third is generative (thinking through drawing, where drawing refers to itself or to its next drawing). It is the generative drawing that is of interest for this chapter.

Drawing out involves the aspect of play where the action of drawing is deliberately intuitive and more expansive than the *fixed and free* model, which is discussed in Chapter Three: Drawing Attention.

¹⁴ Clark Moustakas, *Heuristic Research: Design, Methodology, and Applications* (Sage Publications, 1990).

Figure 10. M Refiti. *Isomalt in Void Space 2*, PE-1 - Isomalt Sculpture Series, 2024, Photography.



This section of work allows for freedom. In all decision-making, rules are ignored, and experimentation is prioritised in both 2D and 3D. These experiments establish a broad field to work from.

1.1 Lost Within

Drawing feels like listening now. Accuracy doesn't really interest me.¹⁵

From the concealment of isolation and introspection, the making process surfaces from within. Here, we find the *inner state*, a domain of instinct. To access the *inner state*, there is first a barrier of the surrounding context, overwhelming my cognition with sensations. For me, the static, familiar environment feels most disruptive. Through these experiments produced in the drawing process, I have found that, most often, the act of forcing myself to make within these sensations achieves access to the *inner state*, and if it cannot be achieved internally, it must be found during the making.¹⁶ The intrinsic value gained from making comes with the relief of blocking out my surroundings and harnessing the *inner state*. It is not only the outer world that harms my *inner state* but also the *inner state* itself.

The quote at the start of this section by Hannah Beehre refers to this concept of listening to the mind in her book *Drawing in Flow*, rather than allowing the conscious mind to direct the drawing.



Figure 12. M Refiti. *Detail of Shaded Terrain*, E8 - Torn, 2024. Photography.

It is a paradox that as we lose ourselves in flow, the self is more wholly and precisely expressed.¹⁷

Beehre intimates here that inner expression is allowed to open and flow outwards when we lose ourselves in play. To experiment in this way is not the same as a scientific experiment where findings are predicated on preconceived outcomes.

15 Beehre, *Drawing in Flow*, 59.

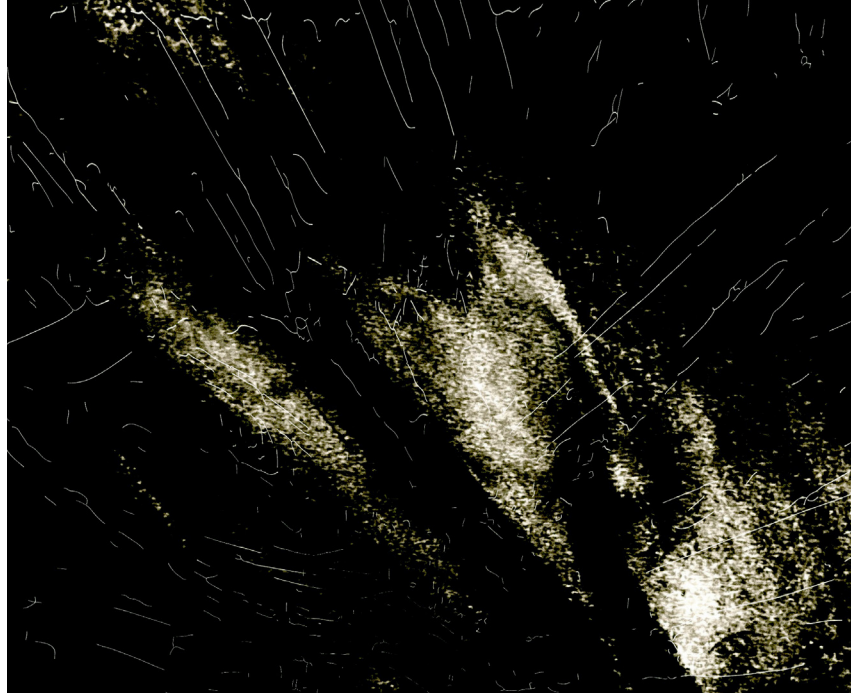
16 Jonathan Hill, "Building the Drawing," *Architectural Design* 75, no. 4 (2005): 13-21.

17 Beehre, *Drawing in Flow*, 13.



Figure 13. M Refiti. *Across Gestural Marks*, E1 - Inscribed Body Lines, 2024, Photography.

Figure 14. M Refiti. *Inverted*, E13 - Digital Linework Series, 2024, Photoshop.



Here, experimentation is about losing oneself completely in the *flow-state*. In this state the analytical brain is not active, but for this drawing practice to be effective, there must be moments of reflection. These occur during a drawing series, and/or after a series is complete.

1.2 Lost in Flow

Instinctive making is followed by the intuitive state of *flow*, adopted by Beehre, who defines the *flow-state* as subconscious drawing. *Flow* in this drawing process refers to the continual intuitive state and the act of losing oneself in drawing.

It is a challenge but we know that this particular mental state taps deep reserves of energy and stamina, enhances performance and gives us access to potential we didn't even know we had.¹⁸

In this fluid ongoing state, the process can feel stimulating, maintaining freedom with no fixed boundaries and rules in place. The origin of my work is a response to the bounded page, depicted as a controlled space. Within all four corners, there is still room for the freedom of repetitive hand-arm motion in the act of drawing out.

¹⁸ Ibid, 11.

Figure 15. M Refiti. *Shaded Landscape, E26 - Paper Clay Surface*, 2025, Photography.



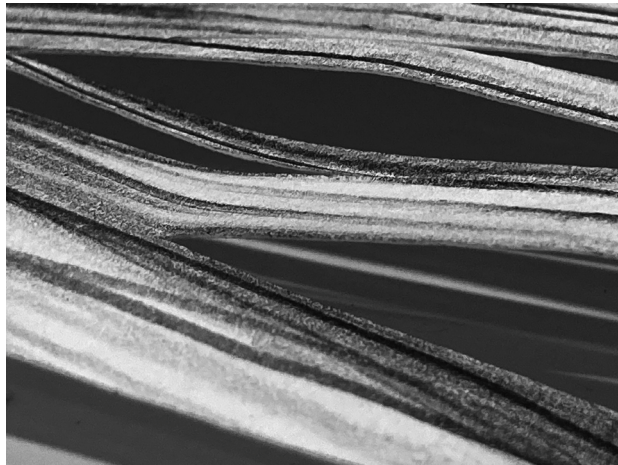


Figure 16. M Refiti. *Paper and Shadow Lines Detail*, E8 - Torn, 2024. Photography.

I intended to counterbalance the bounded with excessive energy. My interest lies in the physicality of the drawing, exploring the material through cutting, piercing, folding, pressing, rubbing and layering. The actions become part of the drawing. Marks are left on the surface, perforating the material in an attempt to open the drawing. The *flow-state*, as previously defined, is what drives the action.

With reference to *E1 (Catalogue A)* the act of drawing is what is recorded. The applied force of dragging the Stanley knife blade attempted to pierce through the boundary by simply dissolving the paper's edge. I noticed the blunt head of the tool relied on more pressure, which produced friction and resistance. The drawing follows itself, each line is repetitive, inscribing, grounding and excavating. In the act of drawing, excess force of the body is released through each mark, and hand-arm motion creates soothing repetition. Both the drawing and the self are energetic fields that expand and contract, the page no longer contains the drawings.



Figure 17. M Refiti. *Through Layers, E1 - Inscribed Body Lines*, 2024, Photography.

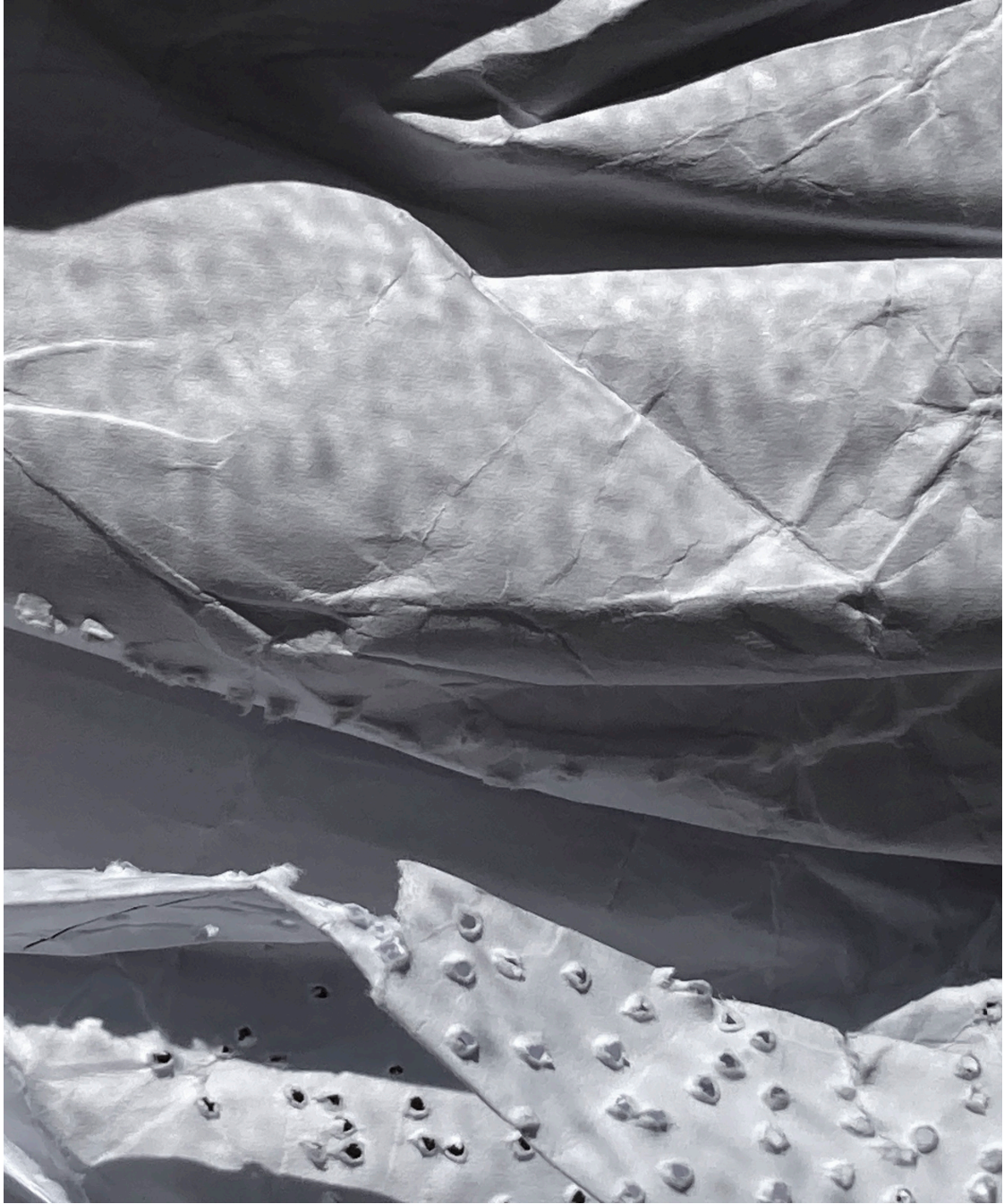


Figure 18. M Refiti. *Enveloped Landscape, E7* - Assembled Paper Terrains, 2024, Photography.

Even though the drawing exceeds the surface of the page, the act of physical exhaustion, material disintegration and dissolution creates limits to what the drawing can handle. I understand this as an embodied drawing practice, as described by Paul Emmons who refers to Ernst Mach, in *Space and Geometry in the Light of Physiological, Psychological and Physical Inquiry*;

Points as punctures and lines as threads are more than tropes; they unite representational practices with material conditions.¹⁹

Here Emmons describes the importance of the physical nature to the materials of the drawing, and connection to building practices.

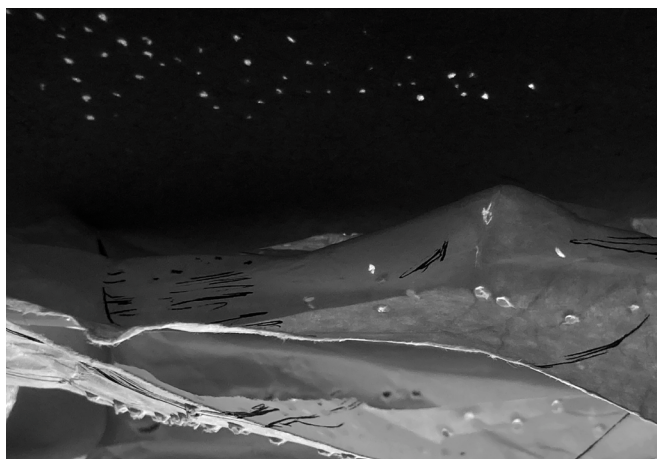


Figure 19. M Refiti. *Pierced Boundary, E7* - Assembled Paper Terrains, 2024, Photography.

This process of drawing is used to refer inwardly to the action of drawing through mind and body, as opposed to representational (referring outwardly to an object). Architectural theorist Marian Macken supports this idea in 'On Drawing';

Drawing As a Verb

The act of drawing to draw pen across paper, to put down upon paper, with more regard for the motion than for the result.²⁰

The method of drawing is therefore used as a verb within this exegesis, as each chapter describes the action of drawing, and not the product.

19 Paul Emmons, "Demiurgic Lines: Line-Making and the Architectural Imagination," *The Journal of Architecture* 19, no. 4 (2014): 536-59, <https://doi.org/10.1080/13602365.2014.949822>.

20 Marian Macken, "On Drawing," *Kerb: Journal of Landscape Architecture* 14 (2005): 62.

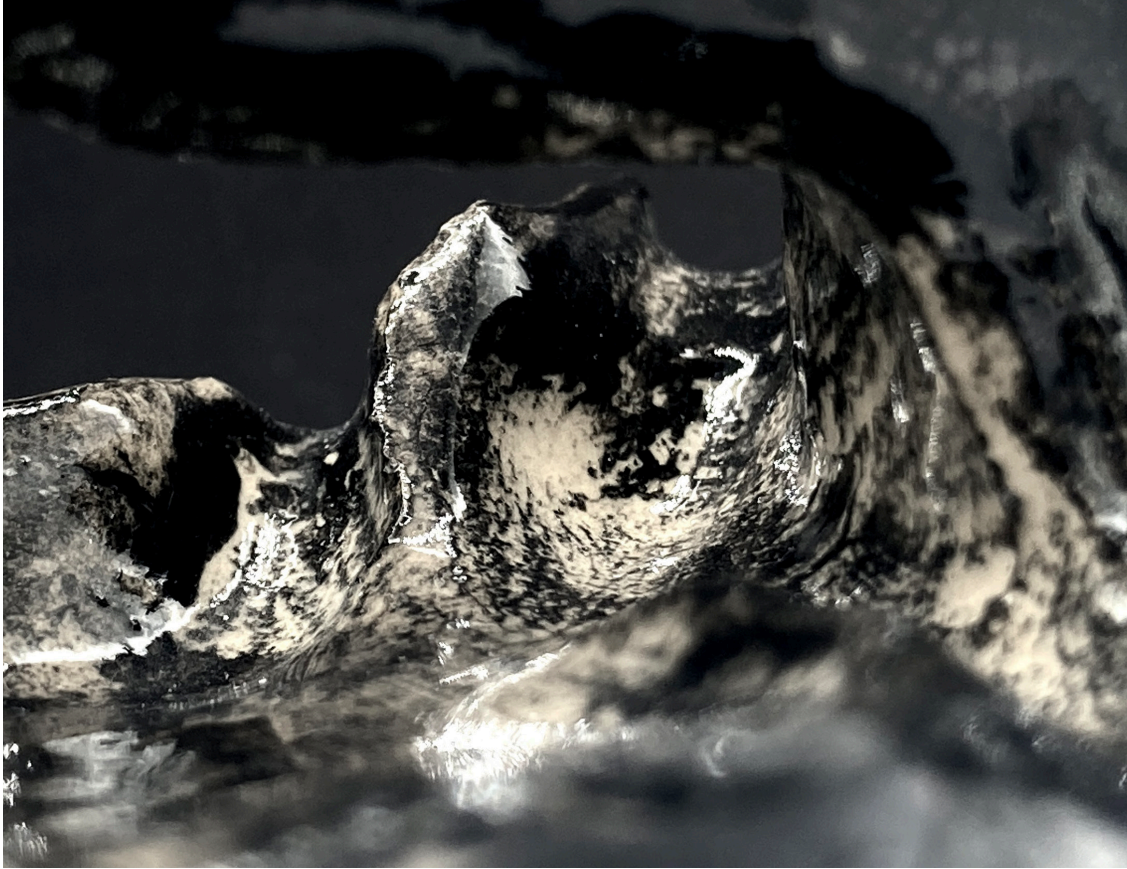


Figure 20. M Refiti. *Cave* (Clay Sculpture 1), Clay Series, 2024, Photography.

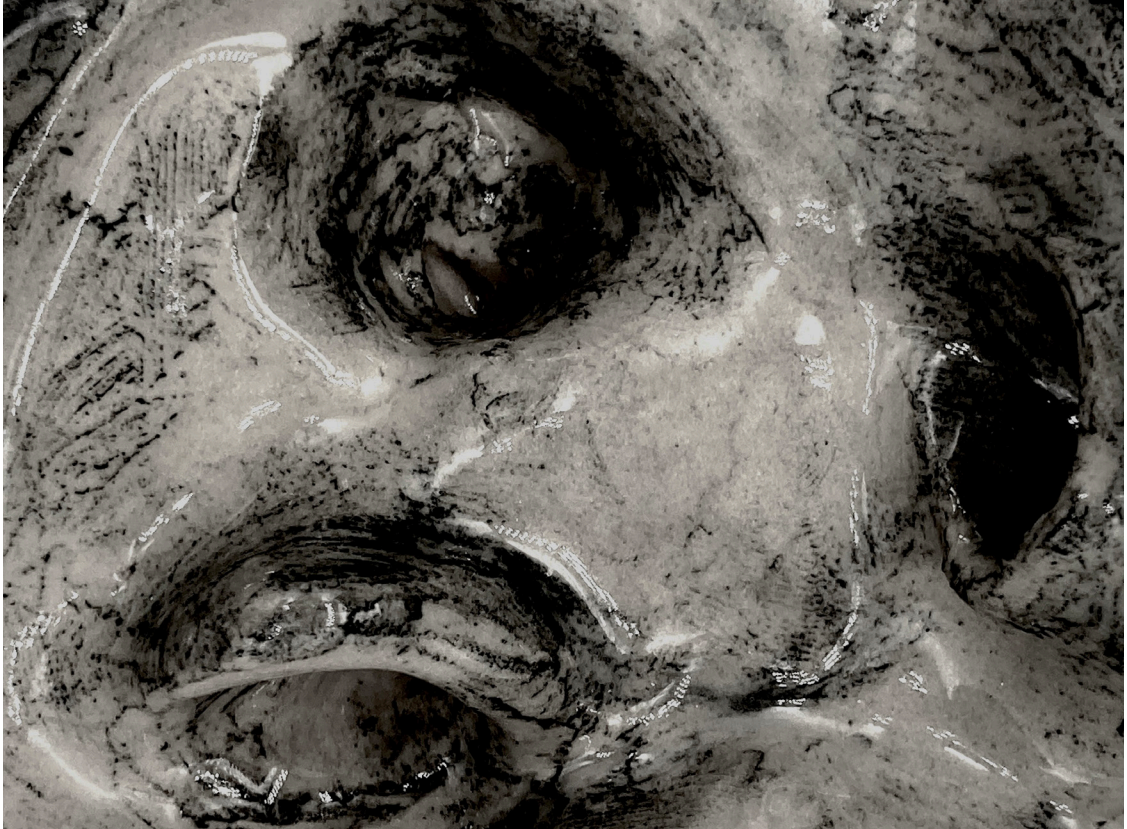


Figure 21. M Refiti. *Dunes* (Clay Sculpture 2), Clay Series, 2024, Photography.

Contemporary artist Szilard Gaspar explores the embodiment of drawing through physical action, in which he intertwines his boxing profession with art. In *First Round*, the impact of Gaspar's excess energy from his punches is recorded in the large clay surface, with each action leaving its mark creating depth, obstructing the uniformity of the canvas. Gaspar proclaims the action of his sculpting process as "...the kind of energy created by the expertise and devotion"²¹ to his boxing.

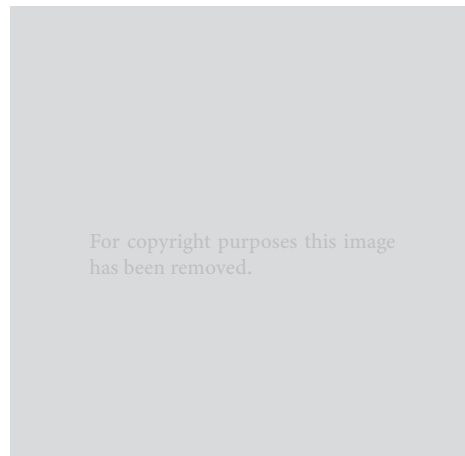


Figure 22. Szilard Gaspar. *First Round*, 2017, Fibreglass, acrylic paint.

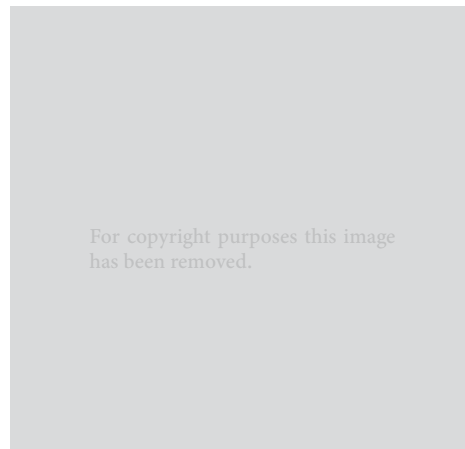


Figure 23. Szilard Gaspar. *Action Relief*, 2018, Fibreglass, acrylic paint.

Even though the force and impact of the physicality is shown through the surface, the large wounded clay canvas once photographed can be perceived similarly to the close up of a finger-indented/pressed clay tile. The idea of scaleless documenting of surfaces suggests the interpretation of materials and its properties to appear more obscured, bringing attention to the finer details including texture and shadow of each crevice of each mark made.

²¹ Szilard Gaspar, "Taking Art into the Boxing Ring," *Hype&Hyper*, 2023, accessed April 2025, <https://hypeandhyper.com/taking-art-into-the-boxing-ring/>.

Artist Monika Grzymala's work practice focuses primarily on spatial drawing, which alludes to the physical and embodied action of drawing in space.²² In the work *Raumzeichnung*, over three kilometres of black and clear tape were used to give its sculptural form, stretching across the gallery from the entrance to the back. Here the drawing medium is the tape and the typical bounded page is the space of gallery. This way of working has influenced my approach to adopt the method of expanded drawing at a larger scale (E18, E20, E24 seen in *Catalogue C*).

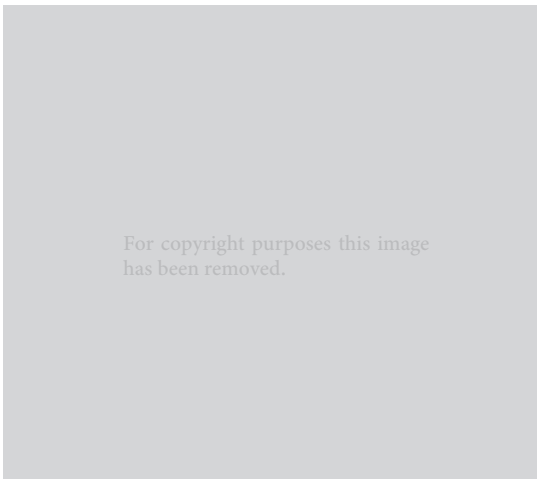


Figure 24. Monika Grzymala. [untitled], Studio t-r-a-n-s-i-t (home page), <http://www.t-r-a-n-s-i-t.net>



Figure 25. Monika Grzymala. *Raumzeichnung (outside/inside)*, 2016, Black and clear PP tape. Courtesy of the artist and Lisson Gallery.

1.3 Dissolved Boundaries

For many, including myself, there are mental boundaries that come with starting a drawing, and my process carried out in the *flow-state* can be seen exceeding these boundaries physically, like dissolving the bounded page, creating new opportunities of how drawing can be perceived and "...a displacement that would probably suggest the space of drawing as a destination at the end of the gesture."²³

Self-analysis occurred at the end of each drawing produced, and/or each series created, establishing dissolved boundaries as a central theme of my work.

Dissolved boundaries portray an interest in inhabiting immediate space at the surface of each experiment. The idea of expanded surfaces brought a focus to spatial conditions of expanded thresholds (belonging to both sides of the boundary simultaneously) and surface modulation (the constant spatial adjustment at forms and materials' surfaces).

²² T+r+a+n+s+i+t Studio, Monika Grzymala, <http://www.t-r-a-n-s-i-t.net> (accessed May 1, 2025).

²³ Banou, "Installation/Drawing," 447.

Photographing from an oblique point of view provided an alternative understanding of how the work is perceived, immersing the viewer at, and within, the dissolved boundary. The use of photography throughout this project attempted to play with this notion of scale and scaleless-ness, within dissolved spaces, alternatively highlighting the aesthetics in material, light and shadow.

This concern with the light and shadow across a terrain is seen in the work of Phillip K. Smith III, as described by Eric David;

(T)he subtlety of light across a surface and how our spatial perception both depends on and is manipulated by the interaction of light and matter.²⁴

This spatial translation from drawing into landscape-like forms or terrain imagery, is commonly identified when interpreting my work outputs, and leads to what is referred to as an expanded drawing practice.



Figure 26. M Refiti. *Artificial Terrain 1, E10*
- Etched Foam Surface, 2024, Photography.

All production methods from 2D to 3D maintained a focus on surface modulation, where the act of working the drawing/object's surface is continuous throughout the making process, whether digital or analogue. This also happens at any scale, for example, a landscape and an expanded surface drawing, can have similar attributes.

E10 – Etched Foam Surface appeared as a carved terrain landscape through attempts at etching into the surface of the matt paper lining allowed me to explore the material through puncturing the boundary and the gloss foam layer underneath, merging the individual layers together. By photographing this now-altered surface, the natural light and decreased exposure settings caused the image to appear as a natural material. The embodiment of physical action in melding, altering and fabricating a new surface results in a basalt-like material to what was an artificial base material.

²⁴ Eric David, "Double Truth: Light Artist Phillip K. Smith III Plays with Our Perception of Space," *Yatzer*, 2016, accessed March 2024, <https://www.yatzer.com/phillip-k-smith-iii-light-shadow-works>.

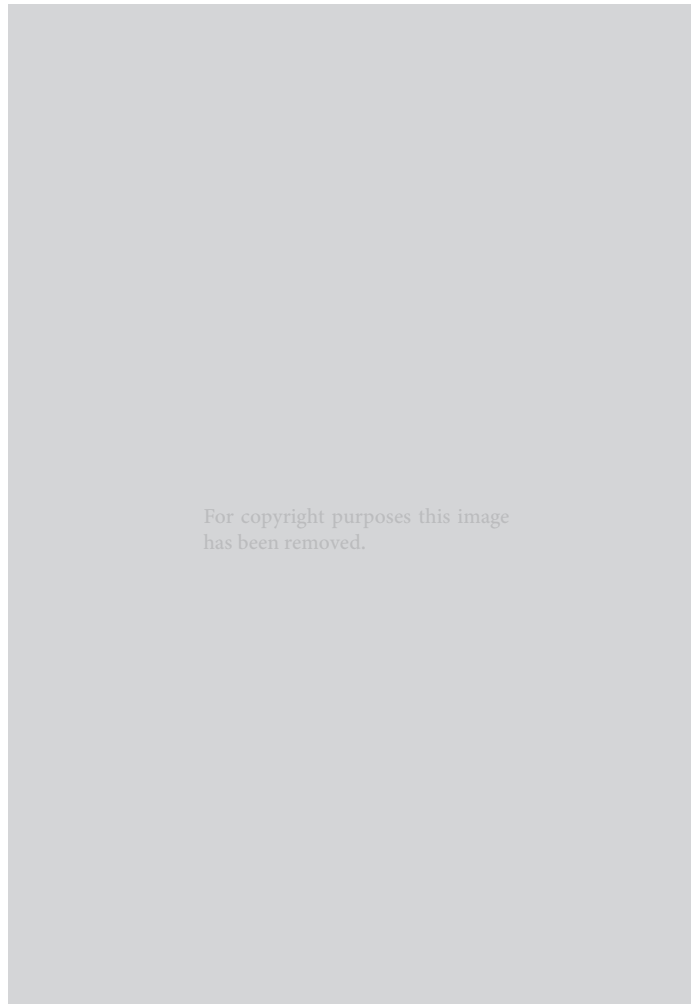


Figure 27. Suki Seokyeong Kang, *Mountain – autumn #21-01*, 2020–21, Painted steel, thread, wheels. Courtesy: the artist; Photograph: Sangtae Kim.

The artist Suki Seokyeong Kang's *Mountain – autumn #21-01* merges curved surfaces of highly textured materials on all sides, expanding the boundaries through surface modulation.²⁵ Her woven rush-mats create invisible boundaries referencing *chunaengmu*, Korean courtly spring nightingale dance. I relate to her "all-enveloping landscape" because of the interpreted landscapes that dissolve the boundaries between drawing as a graphic medium and soft, woven, textured forms.

25 H.G. Masters, "Suki Seokyeong Kang," *ArtAsiaPacific* 112 (2019): 155-158.



Figure 28. M Refiti, *image of "Moss Wall"*, taken at Your Curious Journey Exhibition, Auckland Art Gallery, 13.03.2025. Courtesy of the artist.

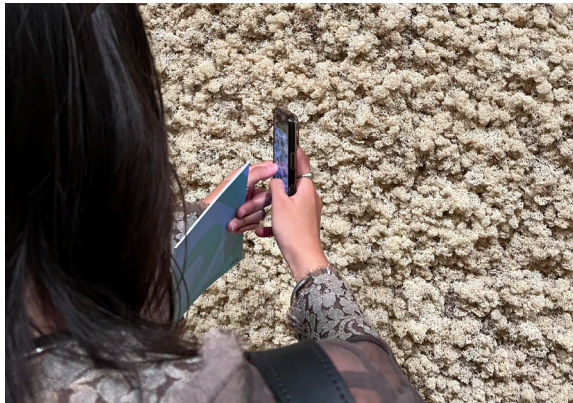


Figure 29. C Small, *image of M Refiti at "Moss Wall"*, taken at Your Curious Journey Exhibition, Auckland Art Gallery, 13.03.2025. Courtesy of the artist.

Another recent example that I experienced in person is *Moss Wall* at *Your Curious Journey* - Olafur Eliasson exhibition at Auckland Art Gallery.²⁶ The work maintained surface modulation on one side through a natural terrain, and although it discusses the condition as an expanded surface, it still sits within a bounded space - a single large rectangular canvas attached to the plain gallery wall.

26 Olafur Eliasson, *Your Curious Journey*, Auckland Art Gallery, December 2024 - March 2025, <https://www.aucklandartgallery.com/whats-on/exhibition/olafur-eliasson-your-curious-journey>.

Freeing Architecture by Junya Ishigami is about interpreting architecture freely, not putting any boundaries on what one can achieve and make.²⁷ Ishigami's architectural practice is built on blurring the gap between architecture and landscape architecture, reinterpreting the boundary between the two.

Ishigami states that "...the flexibility to discard fixed ideas, and accept what is there, for what it is"²⁸ contributes to the creative process. Ishigami opposes a fixed and bounded concept of architecture and in *Freeing Architecture*, he rethinks and expands architecture through an experimental approach. His work collides ideas about spaces of gardens, buildings, landscapes in which "...architecture can be formed naturally, like a stone built over time, through sedimentation and erosion."²⁹

Ishigami's works and design philosophies, especially in dissolving binaries through his conceptual work, resonated strongly with my practice and became a pivotal lens in the development of my own design practice. For instance, he argues "Think about designing architecture that rather than positing order and disorder as opposing values, treats them equally."³⁰ He suggests that when binary systems of two opposites work alongside one another, boundaries disappear. For instance, solid and void, with light and shadow in my practice is consciously considered.

Another example of two opposites working alongside one another is in *E17 – Hollowed Plaster Forms*, in which there is a balance of solid and void in viewing the plaster artefact. Plaster was cast around initial raw clay forms arranged within a square tray, which remained in their solid state. These were later abandoned, revealing their new void, effectively inverting solid to void. This is a similar process used by Ishigami in *House & Restaurant*, where the site was excavated, concrete poured into the voids, and surrounding earth was excavated again to expose the concrete forms.³¹ The focus on surfaces is enhanced through micro-scale photography, where the illustration of landscape and terrains evoke an expanded threshold boundary condition and that my pursuit of this is the rejection of a fixed binary system.

27 Junya Ishigami, *Freeing Architecture* (Paris: Fondation Cartier pour l'art contemporain, 2021).

28 Ibid, 305.

29 Bustler, "Freeing Architecture: An Exhibition Devoted to the Work of Junya Ishigami," *Bustler*, April 27, 2018, <https://bustler.net/news/6435/freeing-architecture-an-exhibition-devoted-to-the-work-of-junya-ishigami>.

30 Ishigami, *Freeing Architecture*, 192.

31 Arch Daily, s.v. "House & Restaurant," by junya ishigami + associates, accessed March 29, 2024. <https://www.archdaily.com/987227/house-and-restaurant-junya-ishigami-plus-associates>

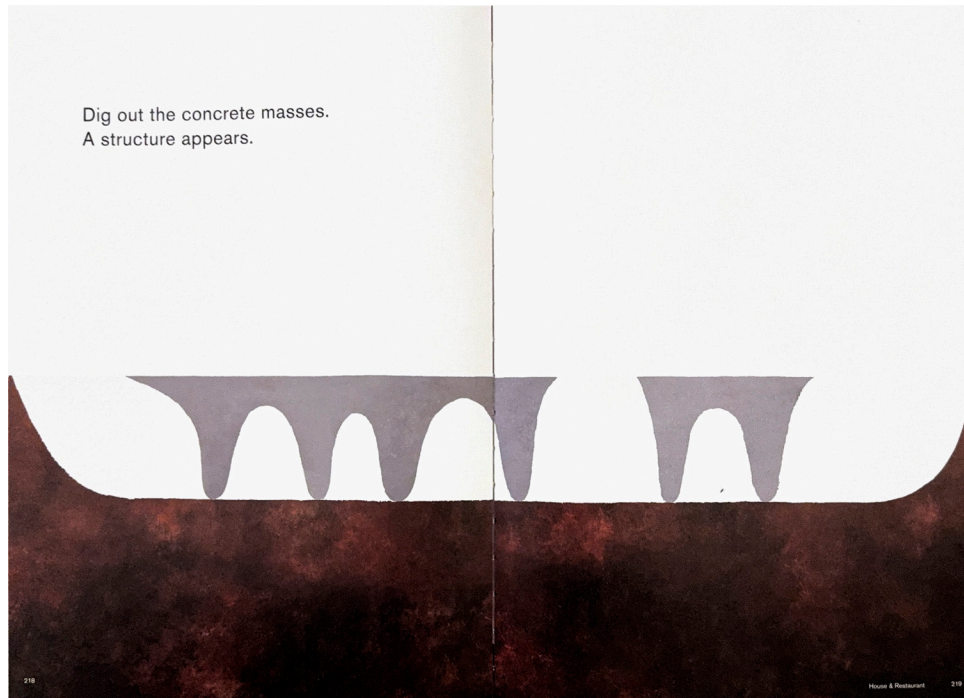


Figure 30. Junya Ishigami, 'Freeing Architecture', Pages 218-219, Paris: Fondation Cartier l'Art Contemporain, 2021. Image Scan of printed book. Courtesy of the author.



Figure 31. M Refiti. *Cast plaster blocks 1*, E17 - Hollowed Plaster Forms, 2024, Photography.

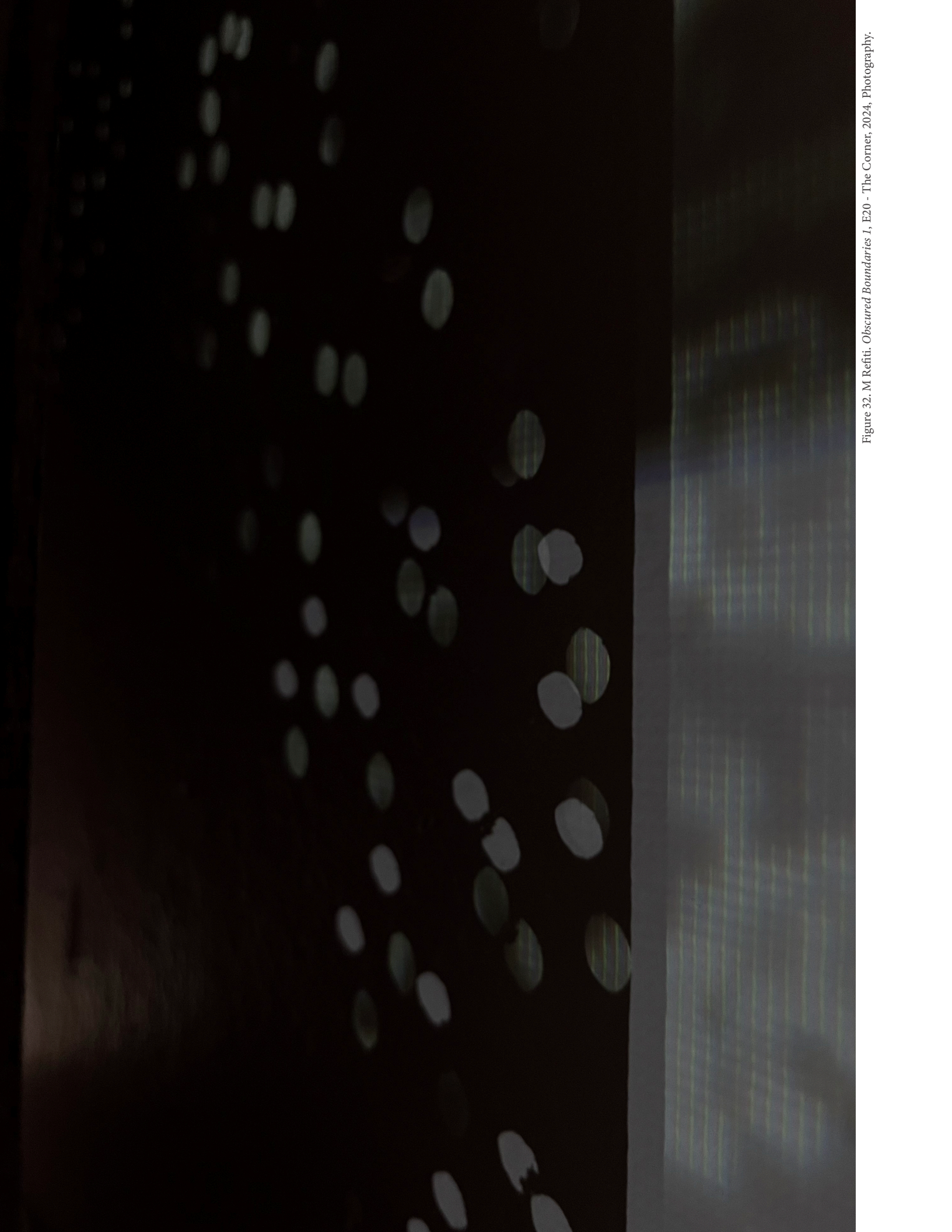


Figure 32. M Refti. *Obscured Boundaries I*, E20 - The Corner, 2024, Photography.

Working with solid and void initially raised concerns about possible reinforcement of binary conditions, however through analysis I have understood that my attention focuses on expanding the surface's threshold with the aim at dissolving the binary. For example, casting the texture of one fabricated material onto a new material surface (refer to *PE-2, Catalogue B*). This is discussed further in Chapter Two: Drawing Over. The dissolving of boundaries is important to me, not purely aesthetically and spatially, but also in terms of its social, cultural and ethical meaning. A binary condition has a singular boundary and can be understood as exclusive from one side to another, when the pursuit of a non-binary condition and its threshold can be expanded.



Figure 33. Lucy Macdonald, *Narcissism 27 Oct 1992*, 1992, print, Auckland. Image scan of print. Courtesy of the artist.

Artist Lucy Macdonald's work *Narcissism 27 Oct 1992* has a focus on disturbed boundary conditions, suggesting the idea of expanded thresholds. Macdonald's portrayal of pierced boundaries relates to the act of the drawing piercing the bounded page (in reference to *E1*). The punctured holes also allude to merging the layers of the photograph, similarly described previously in the experiment *E10 – Etched Foam Surface*. The artwork also communicates the reworking of the original perforated surface through being photographed and overlaid on top of another textured surface, making a new drawing. This *reworking the work* strategy has been constant through all of my experiments, with the reworked photographs shown in the catalogue.

Dissolving boundaries stems from my personal perspective, where I feel unable to assimilate completely within binary social systems, locating myself in the grey-area, existing in the in-between. Other people with a relation to neurodivergence may experience the world similarly when dealing with self-expression.

Perception of space in relation to neurodiversity is discussed by Evan Bliss and Saba Salekfar;

(T)he relationship between architectural space and the neurological spectrum remains a salient one.³²

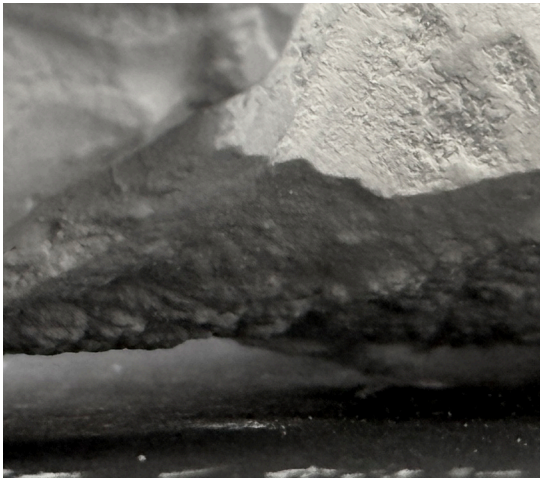


Figure 34. M Refiti. *Detail of surface texture*, E16 - Plaster Hacked, 2025, Photography.



Figure 35. M Refiti. *Raw clay Dunes (Clay Sculpture 2)*, Clay Series, 2024, Photography.

When *drawing out* from within, there is a vulnerability that comes with it. *Drawing out* may also hint at the idea of *outing* yourself, in which the sensitivity that comes with outing oneself can be worth the risks, and feel freeing. Being vulnerable is a condition I decided to consciously include in this thesis, in the same way the feeling is intuitive to my work, which provides a personal lens to my drawing practice.

This freedom that comes from vulnerability is powerful, yet I have found it is enhanced when balanced with a supportive structure of some kind. I now recognise the need for *fixed and free* methods to provide structure in a way that keeps my output consistent but also allows me to wander. Philosopher C. Thi Nguyen has noted that play always includes freedom of thinking within rigid rules, reinforcing the design strategy I have followed.³³ To play is to abandon or avoid structures of control, yet also acknowledge rules as anchoring or scaffold. This understanding has brought experiential and experimental aspects to my drawing practice, both core subjective elements to the work. It is also interesting to note that the fixed and free model ensures that physical and time boundaries are dissolved.

³² Bliss and Salekfar, "Towards Neuro-Spatial Diversity."

³³ Nguyen, C. Thi. "Games and the art of agency", *Philosophical Review* 128, no. 4 (2019): 423-462

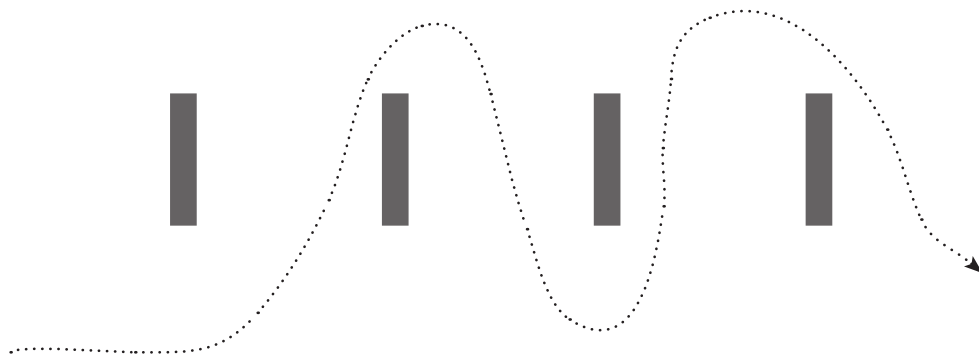


Figure 36. M Refiti. *Fixed and Free Diagram*, 2024, Digital.

The freedom from control structures discussed within this section has been developed as a *Fixed and Free Diagram*, which has emerged as the underpinning method and structure for organising and carrying out the experiments. This creative practice structure illustrates the importance of the balance between fixed structures or regulations and the free in-between space to allow unbounded movement in mind and body. It has emerged that, for me, the most comfortable space is within a fixed and free environment.

catalogue a:
Drawing Out

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E25 - Gestural Paper Landscapes
E15 - Clay Series (2 pcs)
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E2 - Projected Lines
E4 - Morphed
E8 - Torn
E5 - Threshold
E3 - Excessive Blind Lines
PE-1 - Isomalt Sculpture Series

E1

Date: 2024
Materials: 4B Graphite Pencil, A3 paper
Scale: A3
Time to Make: 2 hours

Iterative Experiment: E8, E25, E10
Reworked: E20, E18, [E1&E2]

E1 - *Inscribed Body Lines*

Description

Lines were generated from bodily gestures with graphite and folding. The paper was manipulated through using a Stanley knife for inscribed lines and techniques of tearing and rubbing.

Photographs of the experiment were reworked through cropping, reorientation and desaturation.

Personal Lens

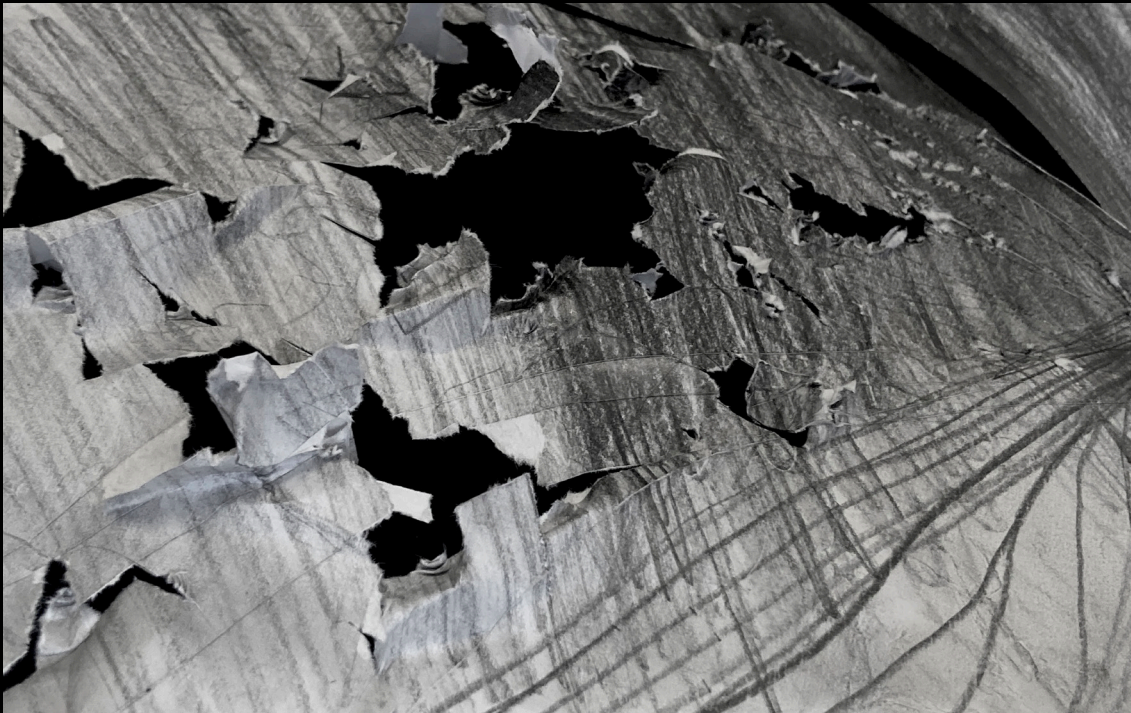
This attempt to escape the bounded page led to tampering and physically working with the paper. Durational and gestural line marks were drawn on the surface, creating depth and graphite shadow lines. Slacklines were softened through embodied smudging on the material's surface. Excessive energy was applied through dragging the line-making instruments against the friction and resistance. Voids forged in the paper created pockets of shadow.

I noticed the material disintegration and dissolution created limits to what the drawing could handle, although the 2D plane of the paper had been expanded. The page no longer contains the drawings.

This drawing dealt with issues of limit and excess.

Experiential

I achieved the *flow-state* through the physicality of the drawing. Initially, I felt feelings of disconnection and discomfort due to the 'tabula rasa' pressure, which was calmed through making the first lines with my body, scrunching and folding the paper and drawing with graphite. At times, I felt the repetitive action of stimming with the pencil motion could be overstimulating. Standing rather than sitting and holding my instruments differently changed the rhythm, allowing a more mellow condition. Destroying the paper through tearing and cutting released pressure and made the experience more enjoyable. I physically had a sore arm from the labour of hand drawing lines and repetitive motions, pressing down hard when shading and pushing against the friction of the material.





E17

Date: 2024

Materials: Black moulding clay,
plaster, water

Scale: 130 x 130mm and 160 x 200mm

Time to Make: 2 days (3-step process)

E17 - *Hollowed Plaster Forms*

Description

Clay forms were sculpted and arranged in square cottle moulds with plaster poured around. After the drying process, the initial raw clay shapes were scraped from the plaster blocks.

Photographs of the experiment were reworked through cropping, reorientation and desaturation.

Personal Lens

The addition and subtraction of interdependent materials (solid/void) meant that traces of the inversion were left on the surface of the plaster. As the initial clay sculptures were destroyed, remnants of the black-coloured raw clay remained permanently stained on the cave-like surfaces, revealing depth in colour and texture. Attention to the surface is forefront.

The hollows represented the marks of the embodiment of intuitive making and the unseen labour in sculpting each temporary artefact. Evidence of the pressure of my hand into the clay was cast into the plaster permanently. The plaster was liquid yet in its solidity, recording my body gestures working with the clay.

The physical material is obscured through cropping of the images, highlighting the detail of my finger-pressed marks, almost as if the surface itself had been carved out with a chisel by hand. The spatial interpretation as a terrain landscape is evident, alluding to rock cave interiors or lunar landscapes.

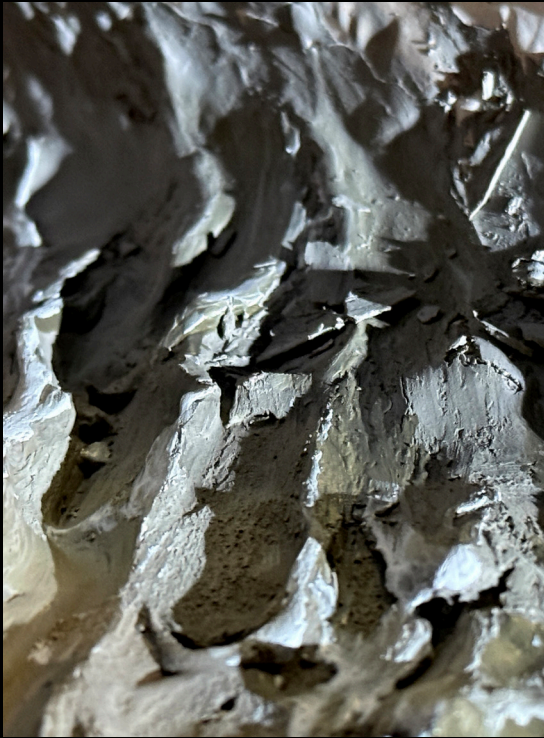
There is a sense of aloneness.

Iterative Experiment: E19
Reworked: E20, E22, E18

Experiential

The precision of working in the wet lab ensured that I worked in a mannered way, measuring material ratios within the rules of the shared and controlled environment. This contrasted with the physicality of the marks left while scratching with hands and a pottery scraper, which suggested recklessness when removing the clay.

There was a *fixed and free* variation in the experiences of therapeutic clay, restricted casting, and labour - intensive wreckage of the initial sculptures.



E26

Date: 2025
Materials: Moulding clay, A3 paper, water, white and brown acrylic paint
Scale: A3
Time to Make: 2 hours

E26 - Paper Clay Surface

Description

Clay was used as a drawing medium with hand application across a paper surface. Acrylic paint was rubbed across the wet clay. Photography recording occurred at sequential moments of drying, and under artificial as well as natural light.

Personal Lens

Instead of using clay as a material to sculpt with, I used it to draw. The gestural drawing of earlier experiments was here used in the motion of smearing and applied acrylic. The drawing did not finish when my action stopped: distortion and curling occurred as moisture was released at different rates from the clay, acrylic and paper. Using materials in their non-typical ways gave rise to unfamiliar landscapes.

What is the difference between an object and a surface? An object has volume and mass, and a surface is planar. From the process of clay and acrylic drying and shrinking at different rates, the surface becomes the object.

Intended as a temporary experiment, the photographs become the permanent work.

Iterative Experiment: (image tracing, 3D scanning)
Reworked: installation

Experiential

Distraction from an intense period of reading and researching, this method was used as a way to release from overstimulation, returning again to bodily making and *flow*. Making here was a therapeutic process, an experience I dreamed of finding.

E9

Date: 2024
Materials: Lino board, printing ink
Scale: A5
Time to Make: 1.5 hours

E9 - *Engraved Lino Traces*

Description

Several lino-cutting tools were used to inscribe lines into lino board, carving and piercing. Photographs of the experiment were reworked through cropping, reorientation.

Personal Lens

My interest was using lino as a raw material to be carved, rather than as a method for delivering a 2D print. By focusing on the physical act of carving, I aimed to achieve depth and shadows throughout the surface, creating interesting textures. I carved deep into the lino material, even though I knew the printed outcome would not be as clear.

Iterative Experiment: E10
Reworked: E14, E20, E13, E18

Experiential

My discovery was the different gestural line that resulted from the lino cutting tool as my instrument and the time each line took. It was similar to the experience of wading through mud as opposed to water. The scale of the lino tile felt restrictive to my gestural movements.





E10

Date: 2024
Materials: 8mm black core Foam board
Scale: A2
Time to Make: 40 mins

E10 - *Etched Foam Surface*

Description

Several lino-cutting tools were used on 8mm black core foam board for drawing, carving and piercing. Pieces of surface laminate paper were torn by hand. Photographs of the experiment were reworked through cropping, reorientation and desaturation.

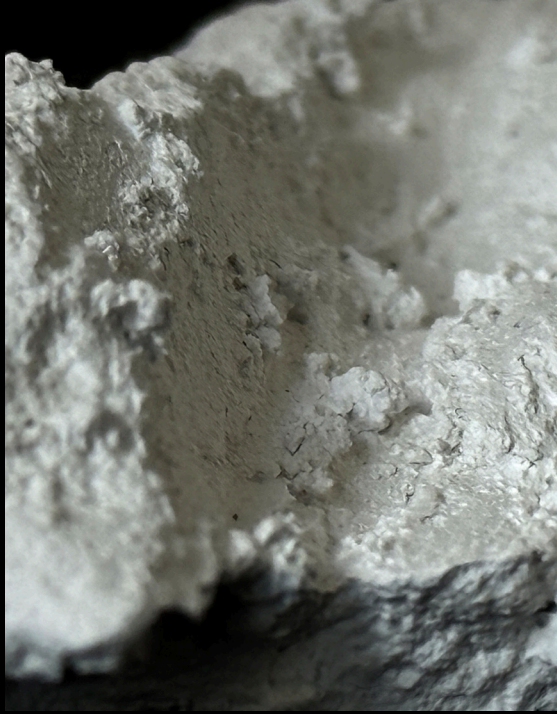
Personal Lens

Transforming an artificial form to a natural-looking form has been the fascination. Etching the foam board's paper-lined surface revealed an unexpectedly shiny glow to its desiccated texture. This created curiosity to continue to tear the layers apart, experimenting with the material's depth and durability. Different layers of artificial materials had been manipulated and reworked through photography.

**Iterative Experiment:
Reworked:** E9
E20, E18

Experiential

Discovery of the lino-cutting tools as drawing instruments felt freeing. The gesture and time through the material felt like a release of energy. The scale of the board again enabled my arm gestures to be liberated and extended.



E16

Date: 2024

Materials: Plaster, water
Scale: 120mm x 70mm x 50mm

Time to Make: 1 hour

**Iterative Experiment:
Reworked:** E22, E18

E16 - *Plaster Hacked (7 pcs)*

Description

Hand-formed plaster pieces in the hardening state were sculpted, followed by mark making, using pottery scraping tools.

Personal Lens

As plaster hardens, it releases heat, and I wanted to experiment in this window of time to create solid forms from the fluid material. In this rapid process, each form was moulded at a different state of hardening. Therefore, the surfaces became rougher as time went on. After they dried up definition was added, excavating the excess.

Experiential

Working with heating plaster was enjoyable when fluid and malleable, as it hardened the rougher textures resulted in sensory overload. The soothing repetition of the post-hardening carving process restored my calm state.

E25

Date: 2025

Materials: Paper
Scale: A3

Time to Make: 1.5 hours

**Iterative Experiment:
Reworked:** E22

E25 - *Gestural Paper Landscapes*

Description

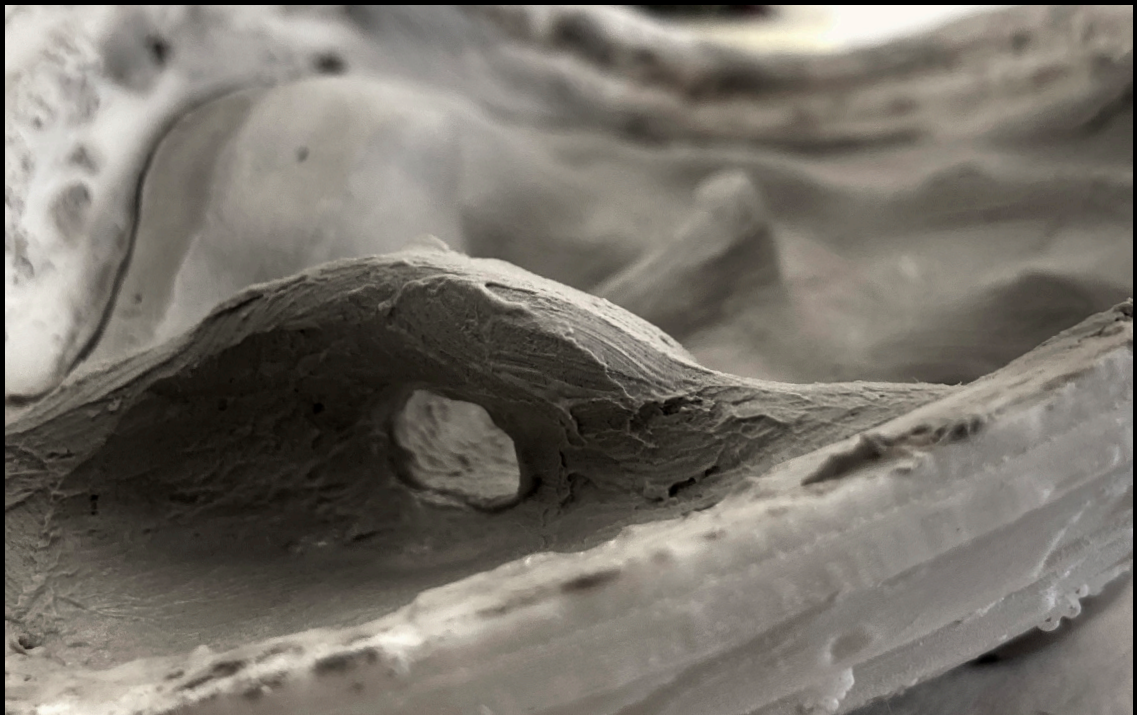
Lines were made with graphite to discover textural patterns. The paper was manipulated through the use of a Stanley knife and techniques of folding and tearing.

Personal Lens

Drawing becomes texture, merging linework and shadows together, creating depth. Negative space is not blank, but more so feels like the shadow is an object. The intention was to test how far the 2D paper could expand dimensionally, inspired by E1.

Experiential

The method of drawing used was a way to relieve the stress built up that day.



E15

Date: 2024

Materials: White clay, 3D printed prototype, underglaze pencil, clear glaze, firing kiln

Scale: Handheld (60mm x 80mm x 100mm) each

Time to Make: 3 days (3-step process)

E15 - *Clay Series (2 pcs)*

Description

White clay forms were sculpted and pressed into and around a PLA 3D printed prototype (PE-2), followed by bisque firing. Underglaze pencil and clear glaze were applied, and the objects were fired again.

Personal Lens

Clay is an excellent material to experiment with as it is mouldable, tangible and can hold its structure. Instinctively, I responded to depth, texture and form when pressing into the velvety mound. To test the "material's impressionability, I used my existing 3D-printed prototype as a mould to press into, which resulted in the clay's surface having an inverted pattern, somewhat picking up textural intricacy. Although after glazing resulted in losing some texture, it provided a highly reflective gloss finish.

Through reflection, the sculptures remained in their best state when still damp, and photographing picked up finer details of my fingerprints. They appear similar to strokes made by a brush, though in my opinion, more controlled, due to the embodiment of hand sculpting.

Typically pictured in my 'spatial terrains', the atmospheres called for uneven ground, height and verticality. Although they can often be perceived as 'liminal' spaces, there is still a human aspect to the fabrication of these landscapes.

**Iterative Experiment:
Reworked:** E17, E19
E22, E18

Experiential

Through reflection of the gloss and matt surfaces, I have found a preference for matt finishes. I felt as if these black patent-looking sculptures did not reflect the personal intention of the work.

The process of pressing and moulding the clay with my hands felt therapeutic, having no real goal for the outcome. The experience was one of playfulness.



E1&E2

E1&E2 - Scanned Collage

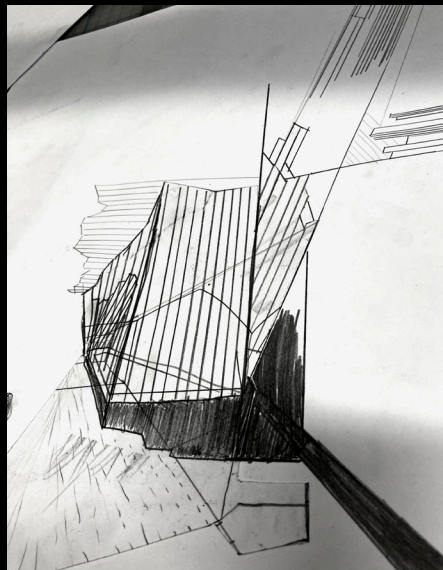
Date: 2024
Materials: Scanned-photocopy, E1 and E2 drawings
Scale: A3
Time to Make: 20 minutes
Reworked: E18

Description

Physical photocopy collage of E1 and E2 originals overlaid.

Experiential

It was enjoyable to use a different technique with the photocopy machine as an alternative medium. Manipulating different drawings on the scanning bed, I was able to experiment wildly and choose the drawings based on composition and the contrast of light and dark. The playful experimentation felt enjoyable because I could not direct the outcome.



E2

E2 - Projected Lines

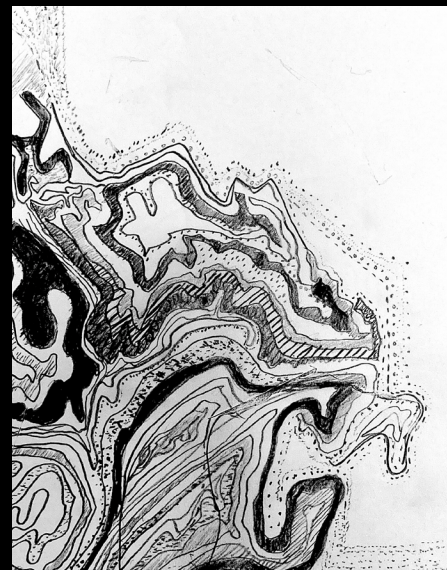
Date: 2024
Materials: 4B graphite pencil, paper
Scale: A3
Time to Make: 1 hour
Reworked: E18, [E1&E2]

Description

A collaged composition with several ruled pencil line drawings.

Experiential

This was one of the very few drawings that were instigated through representation. This was generated from an imagined streetscape. Finding context in a more literal sense felt somewhat comforting. Initially, a perspective drawing of an interior, the cropping, pasting and compositional decisions in the process suggested a change of environment from interior to exterior.



E4

E4 - Morphed

Date: 2024
Materials: 4B graphite pencil, paper, Preview
Scale: A3
Time to Make: 30 mins

Description

Pencil line drawings with elements of dotted line marks and shading.

Experiential

A meditative drawing that appeared to look like a topographical map, a recurring theme throughout my recent 'terrain' drawings.



E8

E8 - Torn

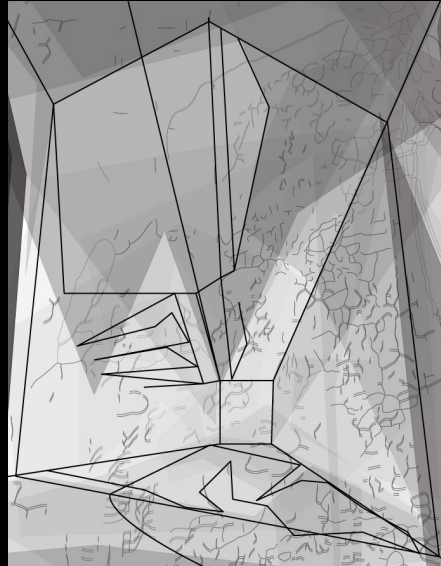
Date: 2024
Materials: 4B graphite pencil, paper
Scale: A3
Time to Make: 40 mins
Reworked: E20, E22

Description

Rubbing, shredding, cutting and manipulating paper with drawn gestural lines.

Experiential

Repeating the same methods and techniques of E1, I gave conscious consideration to the material and manipulation to create depth and dimension. During drawing, I felt relaxed and playful as I was able to test the techniques with accuracy.



E5

E5 - Threshold

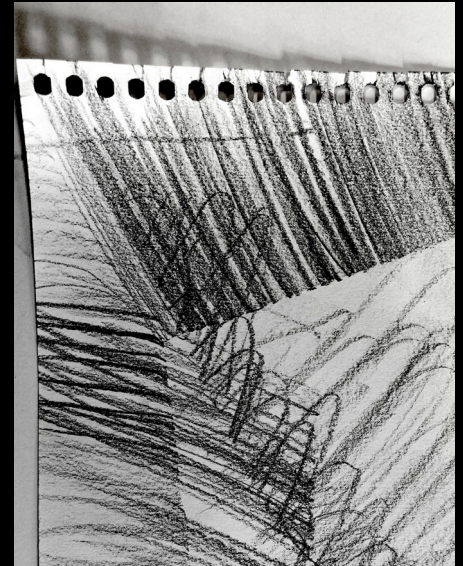
Date: 2024
Materials: Adobe Illustrator, Photoshop, E1 and PE-1 drawings.
Scale: A3
Time to Make: 1.5 hours

Description

This was a digital drawing which manipulated initial selected images (from E1 and PE-1), using Illustrator image tracing and photoshop.

Experiential

This threshold-like perspective drawing emerged from manipulating an image from E1 and PE-1 digitally. The idea was to project the outlines of the image trace onto the surfaces of the walls of the imagined interior, serving the purpose of one kind of surface modulation.



E3

E3 - Excessive Blind Lines

Date: 2024
Materials: 4B graphite pencil, paper
Scale: A5
Time to Make: 10 mins

Description

A recording of over-drawn lines from other drawings.

Experiential

This is a remnant from E1, E4 and E8 drawings and can be regarded as a 'discarded' drawing, similarly to the excess ceramic shell shards, which were in excess of the bronze vessel casts (PE-2). I find interest in the fact that this drawing does not represent any kind of outcome, and only exists as the residue of other drawings.

PE1

Date: 2024
Materials: Isomalt, iPad Digital Image
Scale: 180 mm x 130 mm x 90 mm
Time to Make: 4 hours

PE-1 - *Isomalt Sculpture Series*

Description

The isomalt sculptures went through all physical temperature conditions from melting the crystals, to boiling, to cooling. The liquid was poured onto a heat-proof sheet and physically manipulated as it cooled. A series of photographs was taken of the isomalt sculptures on the iPad, projecting my previous drawing.

Personal Lens

Isomalt as a material allowed me to capture the warm state of 'sugar' as a semi-permanent object. In this window of time, I was able to hand-shape the material in its malleable state, almost as if I were stretching taffy. The concept was about investigating the visual presentation of metaphysical temperature through the use of materials that responded to temperature.

**Iterative Experiment:
Reworked:** E22, PE-2

Experiential

The use of uncommon materials tends to be a driver for me, and isomalt is known usually in the food industry for its aesthetic glossiness and structure (not usually to be eaten). Adding artificial colour and light to the isomalt forms brought the physical representation of temperature to them.

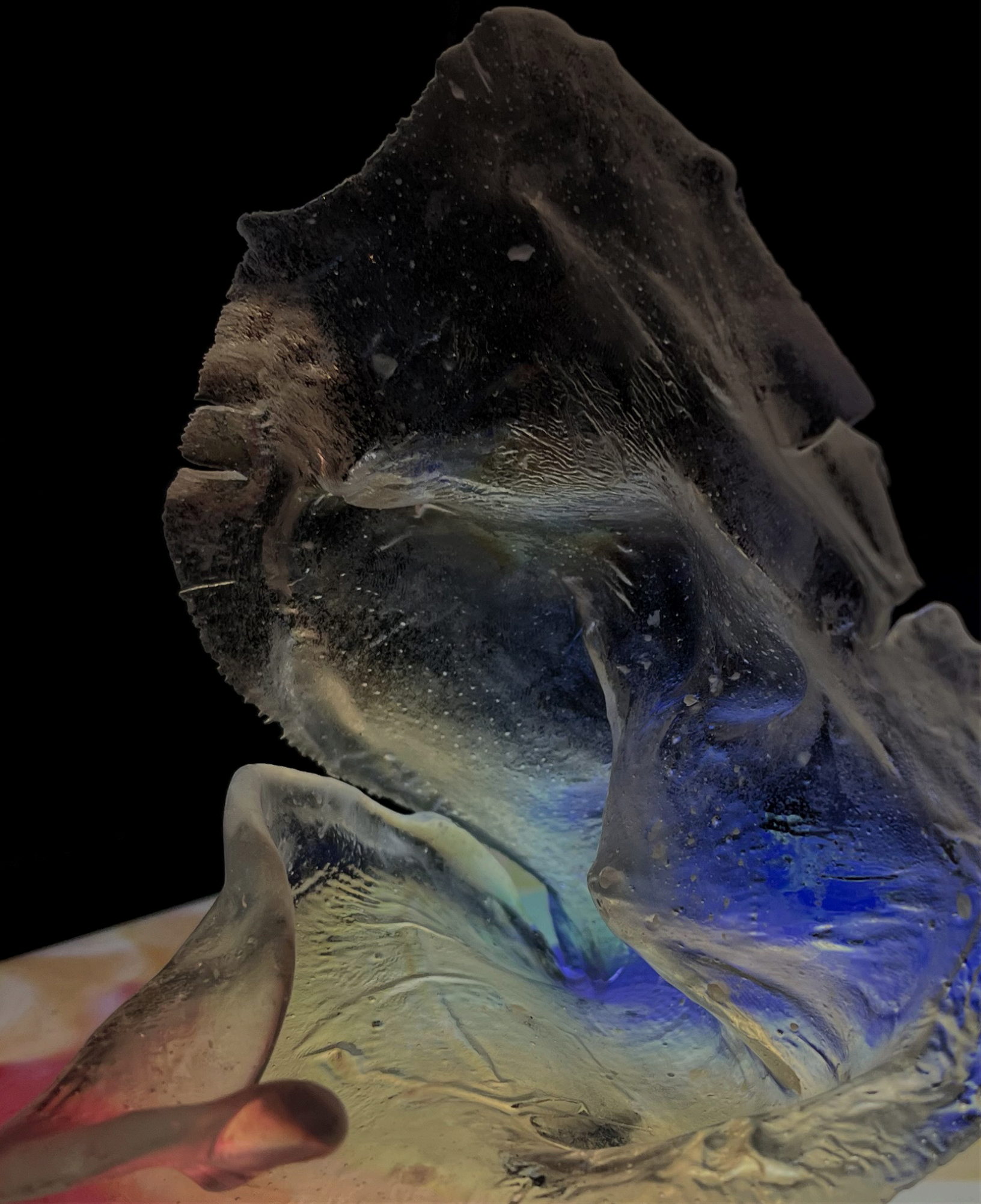






Figure 37. M Reftii. *Translucent void (Glass Sculpture 1)*, E19 - Cast Glass Series, 2024, Photography.

Chapter Two:

Drawing Over

- 2.1 Layers: Making with a Focus
- 2.2 Layers: Temporary and Lost Matter

2. Drawing Over

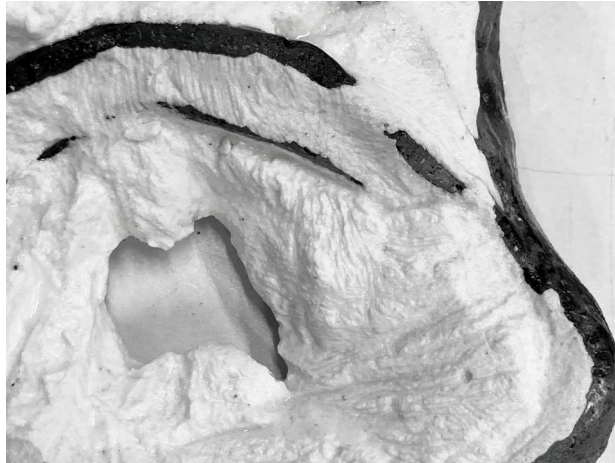


Figure 38. M Refiti. *Detail of plaster removal (Glass Sculpture 1)*, E19 - Cast Glass Series, 2024, Photography.

Drawing Over is an iterative process of making, where rapid creation in the *flow-state* leads to evolving reinterpretations of ideas and experiments, with each new development disrupting the last. It mirrors the experience of *lost*, where I continuously overlay and rework experiments into new forms, shifting scale, materials, and dimensions.

These sections reflect the ongoing cycle of iterations and the physical manifestation of ideas, with a focus on the material process of lost casting and the interplay between sacrificial, temporary, and permanent materials.

This chapter describes making with a focus on answering the emerging question of how these *drawings-in-flow* could contribute to purposeful making and practice.

2.1 Layers: Making with a Focus

While *drawing out* is about turning inward, where decisions are instinctive, sometimes the *flow-state* of drawing continues to produce multiple variations of the initial drawing, overlaying and condensing, with each development obstructing the previous. The iterative process no longer relies on instinct, as each decision now becomes part of an ongoing sequence of events towards an outcome. *Drawing over* differs from *drawing out* in that, rather than having no end goal, a focus is introduced, bringing design-related elements such as function, scale, and site into the process.



Figure 39. M Refiti. *Close up (Glass Sculpture 2)*, E19 -
Cast Glass Series, 2024, Photography.



Figure 40. M Refiti. *Bubble movement*, PE-1 - Isomalt Sculpture Series, 2024, Photography.



Figure 41. M Refiti. *Isomalt rendered with copper*, PE-1 - Isomalt Sculpture Series, 2024, 3D scan, Blender.

The iterative process relies on the intuitive (*flow-state*) to decide multiple variations of the initial drawings. In *drawing out*, getting lost was valuable; however, to progress the exploration of what an expanded drawing practice may be, I needed to include a focus or function to the work. The iterative process can sometimes consist of re-materialising the object. With reference to my work - through translating the materials' media, creating new opportunities, with each previous layer influencing the next.

In my *PE-1 – Isomalt Sculpture Series* experiments, several iterations developed from the initial isomalt sculptures, suggesting that the transient material be transformed into something more permanent through digital and physical processes.

The first iteration, digital photographs, where original isomalt sculptures were placed on an illuminated coloured surface, conveyed spatial atmospheric conditions of temperature and movement, permanently captured through its translucent matter. The change of media suggested a new perception of the material, highlighting the bubbles, which may as well be interpreted as another translucent material, such as ice or acrylic.

The second iteration, a digital 3D render of isomalt sculpture, was digitally scanned (3D) and the iterative process maintained a focus on artificially re-materialising the object through digital rendering and highlighted the object in its entirety. This showed how different media can shift focus from subjective to objective, hinting at ideas of transforming the object to be physically re-materialised.

Lastly, the third iteration, was achieved by taking an Illustrator image trace from a digital image of the first iteration (which captured movement in the solidified bubbles), translating the image trace into a digital-3D surface, and mapped around a series of digital vessel models (refer to *PE-2, Catalogue B*) and 3D printed as prototype forms. This was referred to as a new series, discussed in depth below, as it re-materialised the object. The 3D printed object suggested having a function, as tangible sculptures discussing aspects of isomalt surface textures, and this introduced an interest in developing forms in more permanent materials.



Figure 42. M Refiti. *Chipped Plaster*, CE-1 - Cracked Plaster Surfaces, 2024, Photography.

This method of overlaying was not about comparing the current drawing to the last iteration, but about obscuring the boundaries of the previous drawing, thus creating new opportunities for the next. This did not happen to escape the first drawing, and the threads that correlated to the initial drawings were apparent. There are always traces of the first drawing in the outcome. Analysing this iterative process formed a methodology, which aimed to unpack the layered drawings and ideas behind them.

Figure 43. Nathan Terborg, *This is Water*, 2025, Billboard tarp, steel, coffee filters, packing bags, printer ink rolls, wood, resin. Courtesy of the Artist and Benjamin Eck Gallery.

For copyright purposes this image has been removed.

Artist Nathan Terborg's practice primarily focuses on the exploration of materials and how they are transformed through process. In *This is Water*, elements build the narrative "...to show the evolution of the way they are combined, altered, and subsequently worn away to expose what lies beneath."³⁴ The process involved a consistent act of adding and subtracting materials at a 1:1 scale, with the action carefully documented through video. In watching the playback of Terborg's process, several layers of discarded and repurposed matter overlapped one another to form a 3D hybrid drawing. Following this, he cut into the canvas, opening up the drawing and climbed inwards. The drawing completely shrouded his body. Not only does Terborg make drawings, but he also becomes a part of them.

34 Nathan Terborg, "'This is Water,' billboard tarp, ventilation steel, coffee filters, packing plastic, feed bags, printer ink rolls, wood, and resin, 148x78," *Instagram*, January 30, 2025, https://www.instagram.com/p/DFaz-976R2iE/?img_index=11.



Figure 44. M Refiti. *Packed fuzed glass* before firing. E19 - Cast Glass Series, 2024, Photography.

2.2 Layers: Temporary and Lost Matter

Working through new versions of my experiments led to unexpected outcomes. For example, to move from one experiment to the next iteration, material may be cut away or melted, and here, the *lost* discarded material helped develop the idea. *Lost* was identified in post-fabrication analysis through not only a feeling or experience, but also a physical method and quality of my work.

Temporary and Transient

In *Drawing Out*, temporary materials were typically used in surface experimentation, where flexibility and malleability in the short-duration material created an opportunity to reshape and rework objects in their final state, followed by documenting the artefacts permanently by photographing them. Temporary materials were also fast and accessible when experimenting at the time, and a habit of making was formed using materials known for their convenience and reliability, like paper and cardboard. Time was also built into the work through method, material and assembly, due to the deliberate selection of fragile and/or disposable materials.

The experiment *E26 – Paper Clay Surface* was intended to have a temporary and fragile profile when working with paper surfaces and excess moulding clay. Due to the shrinkage of the clay as it dried, and its attachment to the taut surface of the paper, the drawing curled upwards, causing the structure to become brittle and weak. In post-fabrication, the photographs taken suggested the experiment's permanence, and the physical model itself would eventually lead to being discarded.

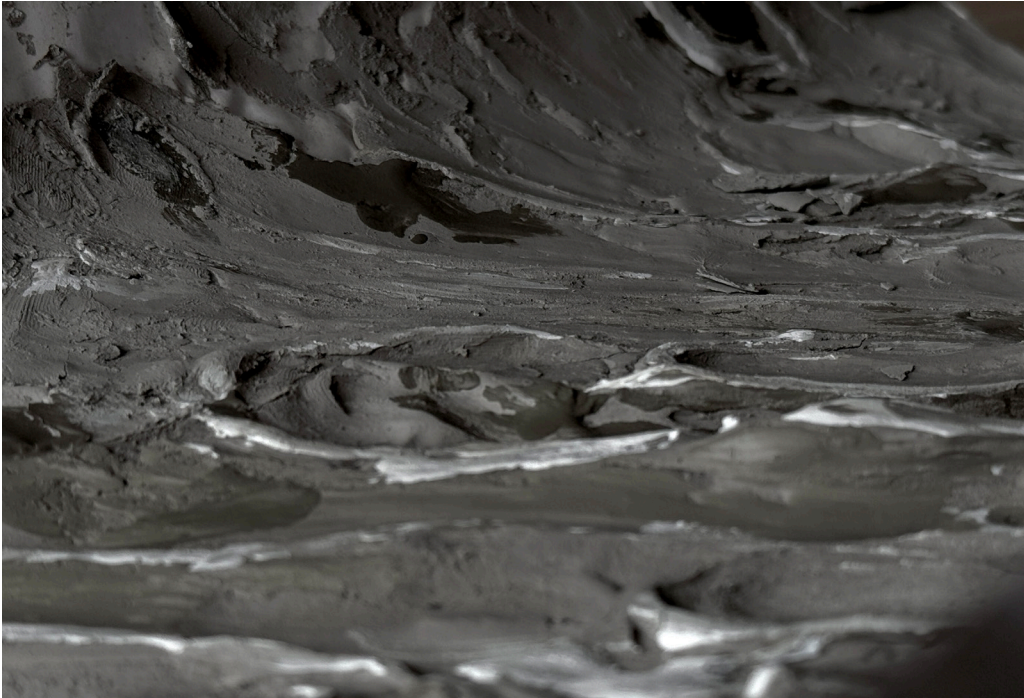


Figure 45. M Refiti. *Landscape 1*, E26 - Paper Clay Surface, 2025, Photography



Figure 46. M Refiti. *Below the Surface*, E26 - Paper Clay Surface, 2025, Photography.



Figure 47. M Refitii. Side profile of bronze vessel (A) 1, PE-2 - Bronze Vessel Series, 2024, Photography.



Figure 48. Junya Isigami. Serpentine Pavilion 2019. Architectural installation. Serpentine Gallery, London. Designed by Junya Isigami + Associates. Photography © 2019 Iwan Baan. [Replaced with Serpentine Pavilion - 2019, Images George Rex, CC BY-SA 4.0 <<https://creativecommons.org/licenses/by-sa/4.0/>>, via Wikimedia Commons.]

Some experiments underwent more specific material processes, like the isomalt sculptures, due to my particular interest in using a fluid material and its properties that communicated the concept (e.g. *PE-1* conceptually focused on working with metaphysical conditions of temperature). Isomalt behaved as a transient material and, for a moment, could be warped and manipulated in its warm state, but once hardened, it became very fragile.

A temporary state can also refer to the function of temporarily assembled exhibitions or installations. Junya Ishigami + Associates' *Serpentine Pavilion* (2019) was designed to serve its purpose for the temporary Serpentine installation event, located in the Kensington Gardens, London. The Serpentine Art Galleries commission a pavilion from a selected architectural practice annually.³⁵ Ishigami's pavilion pushed the boundaries of what is structurally possible. Even though the slate roof was made from incredibly heavy-duty material, farthest away from something temporary, the slender supporting structure denied this heaviness. It made the heavy terrain slate roof appear to be floating above the ground, bringing attention to the natural and textured landscape.

A stone creates a landscape, and a landscape usually sits outside of a building. I wanted to create this landscape that exists outside, inside the building itself.³⁶

Ishigami inverts the boundary conditions between interior and exterior, landscape and building, lightweight and heaviness.

Sacrificial

The idea of the temporary can also be seen in terms of sacrificial materiality when re-materialising the work, for instance, scaffolding and materials used in the casting stages are also called attachments. These attachments, which can be physical or emotional, are often discarded. Anticipating the imminent loss of the material created sentimental value toward these short-lived forms. However, due to the processes, such as casting, would sometimes lead to unexpected results, revealing new opportunities, and the sacrificial material was able to be used as part of another outcome.

In experiment *PE-2 – Bronze Vessel Series*, for instance, due to the lost casting process, several layers of ceramic shell were applied to create the mould for the molten metal to pour in, which were destroyed and discarded while retrieving the cast objects. In this experiment, a piece of ceramic shell was kept where its form mimicked something somewhat similar to the other bronze vessels.

35 Serpentine Galleries, "Historical Serpentine Pavilions," press release, 2019, <https://www.serpentinegalleries.org/about/press/previous-serpentine-pavilions/>.

36 Serpentine Galleries, "Junya Ishigami to Design Serpentine Pavilion," press release, 2019.

This conveyed the unexpected outcome of the sacrificial material becoming an artefact that was displayed along with the other bronze casts, suggesting that some materials which were purposely meant to be sacrificed could also be saved.

Another example of sacrificial materials was seen in *PE-3 – Sand-cast Aluminium Tiles* where sand made up the process, but also for a brief moment became the experiment, before being destroyed once again. There is also a notion of the sand changing its state in the casting process where it exists as individual singular small grains and when packed tightly becomes a solid object, eventually returning to its natural state.

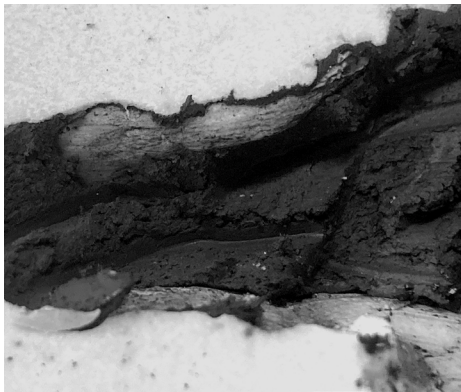


Figure 49. M Refiti. *Clay removal from plaster*. E17 - Hollowed Plaster Forms, 2024, Photography.

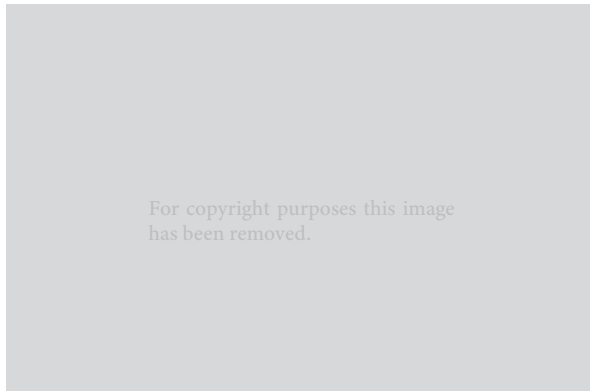


Figure 50. Junya Ishigami, *House & Restaurant*, 2022, Yamaguchi, Japan. Designed by Junya Ishigami + Associates. Photography © 2019 Iwan Baan.

Ishigami's work is known for its challenging built structures and has used processes of casting where the natural landscape terrains themselves are sometimes sacrificed in parts, for the built structure to bring more attention back to nature. Referring again to Ishigami's *House & Restaurant*, as discussed earlier, here it shows where the earth material was sacrificed in order to establish a new natural terrain underneath.³⁷ This structural process is similar to lost casting, regarding adding and removing materials. As previously described, space was created by excavating the earth, casting concrete in the mould, and then destroying the initial earth mould to reveal a natural underground landscape. This introduced an interest in a reversal of space and construction through casting.

³⁷ ArchDaily, "House & Restaurant," by Junya Ishigami + Associates, accessed March 29, 2024, www.archdaily.com/987227/house-and-restaurant-junya-ishigami-plus-associates.



Figure 51. M Refiti. Aluminum bleed (Tile A) - PE-3 - Sand-cast Aluminium Tiles, 2024, Photography.



Figure 52. M Refiti. *Bronze vessels (A and B) 1*, PE-2 - Bronze Vessel Series, 2024, Photography.

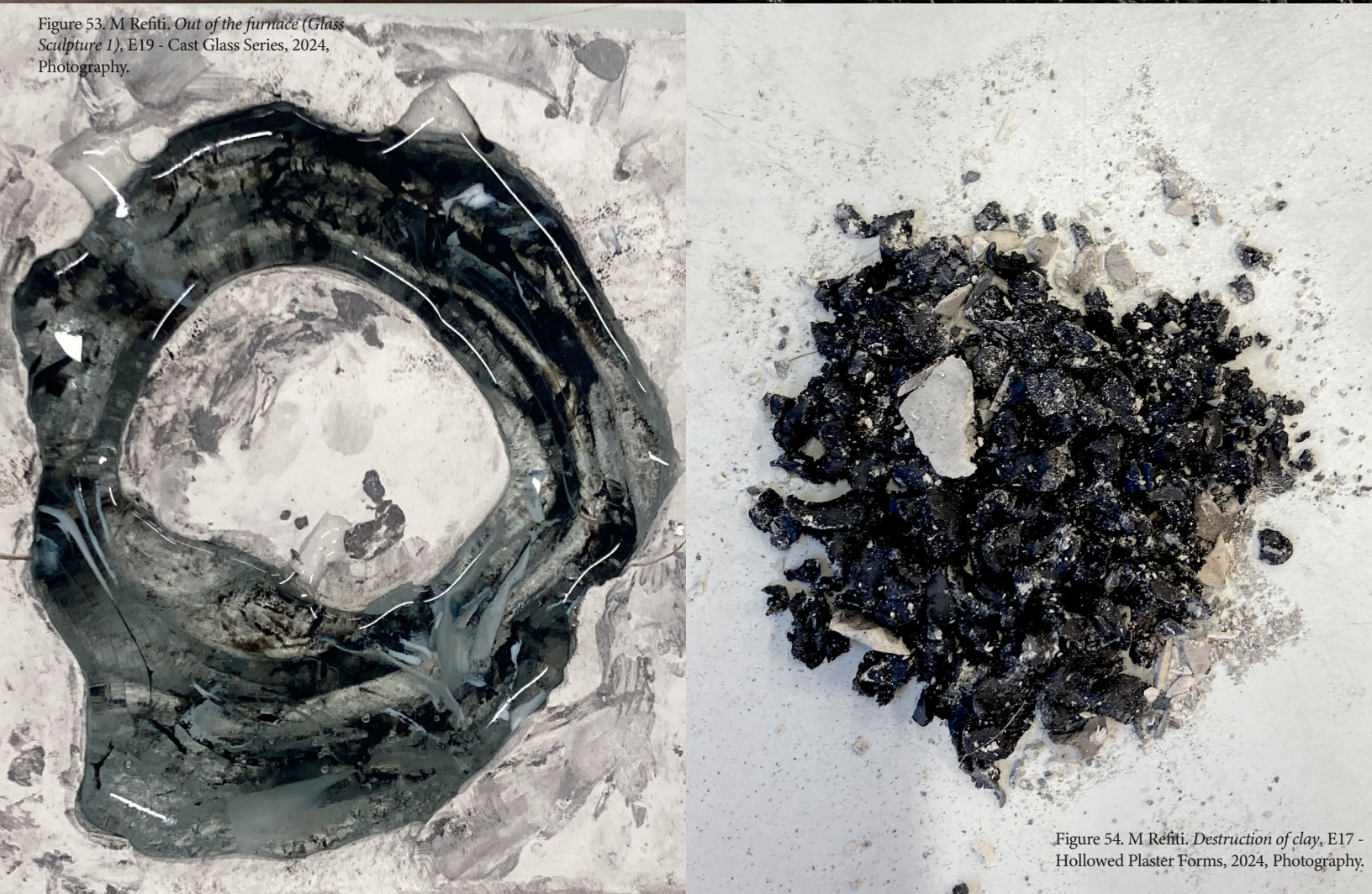


Figure 53. M Refiti. *Out of the furnace (Glass Sculpture 1)*, E19 - Cast Glass Series, 2024, Photography.

Figure 54. M Refiti. *Destruction of clay*, E17 - Hollowed Plaster Forms, 2024, Photography.

Lost

Lost casting is a common method used in my practice. The word *lost* not only refers to the casting method, but also to the materials that are intentionally given up during the process. *Lost* can also refer to the materials that are translated in re-materialising the object.

In particular, with the bronze casts (*PE-2*), due to lost casting, no traces of PLA were left behind in the final artefact when cast in bronze. The PLA had been entirely replaced by bronze, almost as if the material had never existed. This suggested *lost* as a condition that had been materialised into the objects. However, due to the 3D printing, the PLA filament left a textural imprint on the surface of the artefact. An applied layer, the physical printing technique, was permanently affected and integrated with the artefact's artificially fabricated surface.



In experiments *E17* and *E19*, model clay was used to design sculptural forms to break apart the material and forms once again. Although the material was scraped away, it left imprints and traces of clay on the voids' surfaces, heightening the contrast of the plaster material. Due to the plaster-casting process, the experiment's function changed from raw clay sculpture artefacts to excavated plaster blocks, translating the experiment's meaning of sculptural forms into spatial, cave-like terrains. The process of *E19* went on to cast glass from inside the plaster mould, where the clay imprint and plaster attached to the cast glass artefacts' surfaces. Like the clay, the plaster block was deconstructed - another sacrificial material.

Figure 55. M Refiti. *Ceramic shell coat 1 (Vessel A)*, PE-2 - Bronze Vessel Series, 2024, Photography.

Temporality as a theme appears in this process and contrasts with the casting process in some ways, because temporality is an indeterminate state of being, while to cast is to become fixed in the process of making. The two-week fixed time frame to complete the lost casting of the metal removed any possibility for iterative change and refinement; the object was in its final state, and the material was chosen, suggesting the material's permanence in the casting process. Interestingly, this fixed casting programme provided the anchoring in my *Fixed and Free Diagram*, and allowed freedom of wandering in other ways.

catalogue b:
Drawing Over

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- E13 - Digital Linework Series (3pcs)
- E14 - Lino Extrusions
- E11 - Shadow Forms
- E21 - Tracings of 'The Corner'
- CE-1 - Cracked Plaster Surfaces
- PE-2 - Bronze Vessel Series (3pcs)

E7

Date: 2024
Materials: A4 prints of E6 drawings, cello tape
Scale: A4
Time to Make: 1.5 hours

E7 - Assembled Paper Terrains

Description

Existing drawing prints of E6 were shaped into paper surfaces, using techniques of folding and scrunching. Physical marks of cutting and perforations were drawn using hand rotary and dotted line cutters. Photographs of the experiment were reworked through cropping, reorientation and desaturation.

Personal Lens

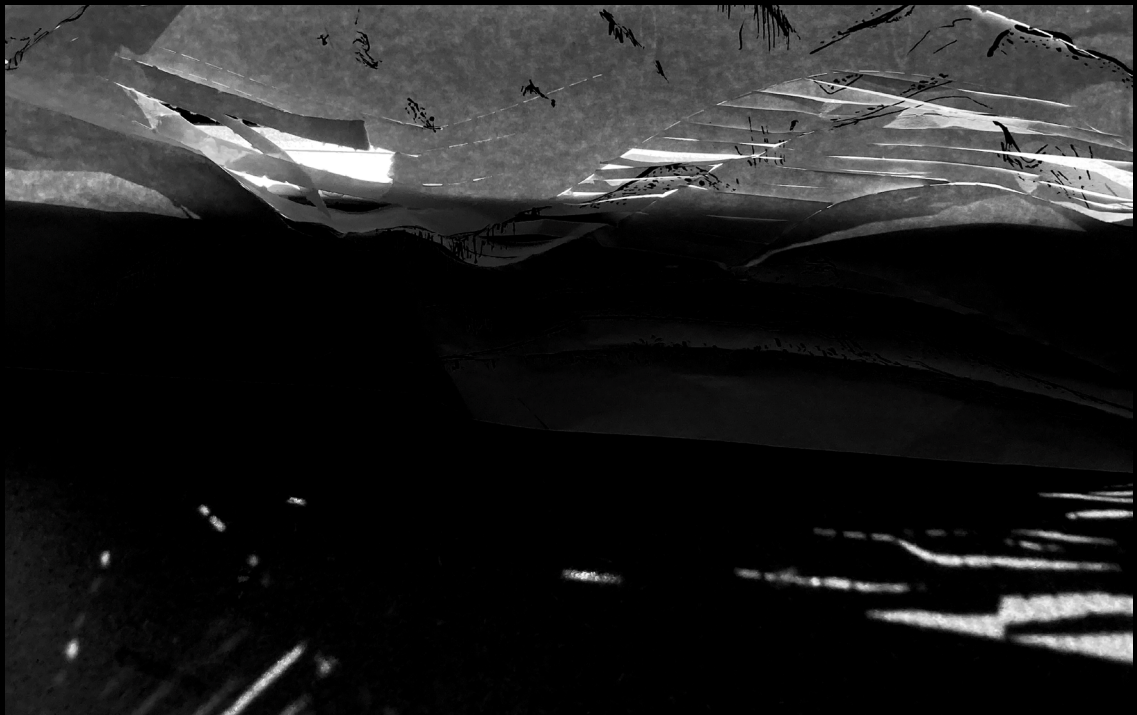
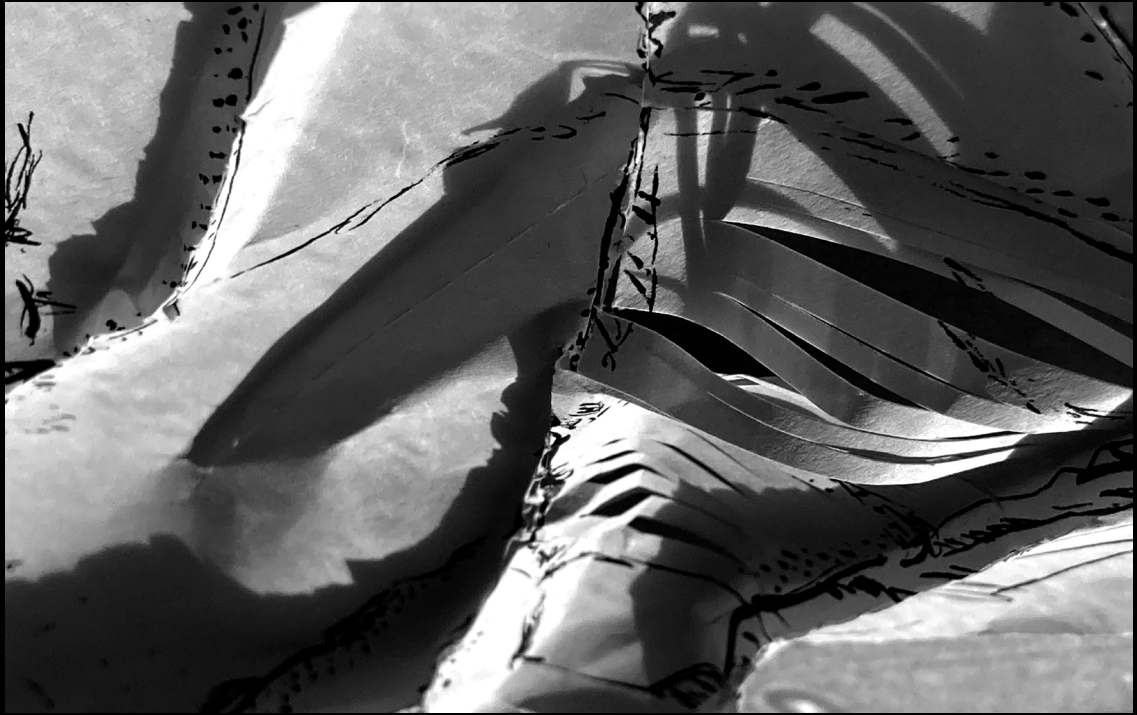
Another gestural attempt at releasing the drawing from the 2D plane. Existing artificial shadows already drawn into the page steered the folding and expressive inscribed marks along these forged pathways. These fabricated terrain surface models portrayed their voids and projected shadows as lines which converge in space. Excessive scrunching loosened the fibre of the paper, achieving a fabric-like state, dotted perforations mimic hand stitching.

Through an atmospheric lens, shadow crevices and negative space dominate the space of the drawings.

**Iterative Experiment:
Reworked:** E25, E11
E22, E18

Experiential

Accessible materials, like paper, were reliable to experiment with at this point in my making process, when exploring 2D to 3D drawing processes. The thinness of each page meant the drawings could be easily manipulated and achieve terrain-like forms. I felt the emotional relief through my release of energy in scoring the page.





E6

Date: 2024
Materials: Paper, Adobe Photo-shop
Scale: A4
Time to Make: 2 hours

E6 - *Digital Shading Series (4 pcs)*

Description

Digital line drawings were made in tracing over a photograph of a blank page with folds.

Personal Lens

The digital lines made when tracing over the photograph portrayed the space of creases and crevices of the page. Techniques of sketching and dotted shading aimed to communicate the textural qualities of the paper material, obstructed by shadows. Through the lightly sketched lines and points, the shadows seemed subtle and less distinctive, as opposed to my highly contrasted photographed experiments.

The faint, narrow marks of shadows depicted my inner state, a gentle representation of my imagination.

Iterative Experiment:
Reworked: E7, E14, E20, E18

Experiential

This experiment felt rather therapeutic when The drawing action used arm motions with very little pressure on the tip of the stylus pen.

E12

Date: 2024
Materials: Compressed charcoal,
cartridge paper, card
Scale: A3
Time to Make: 3 hours

E12 - *Charcoal Series (2 pcs)*

Description

Charcoal was used as a drawing medium on paper and card in the creation of two drawings. Techniques of rubbing and smudging were made by hand. Highlights and reductions were made using a kneaded eraser.

Personal Lens

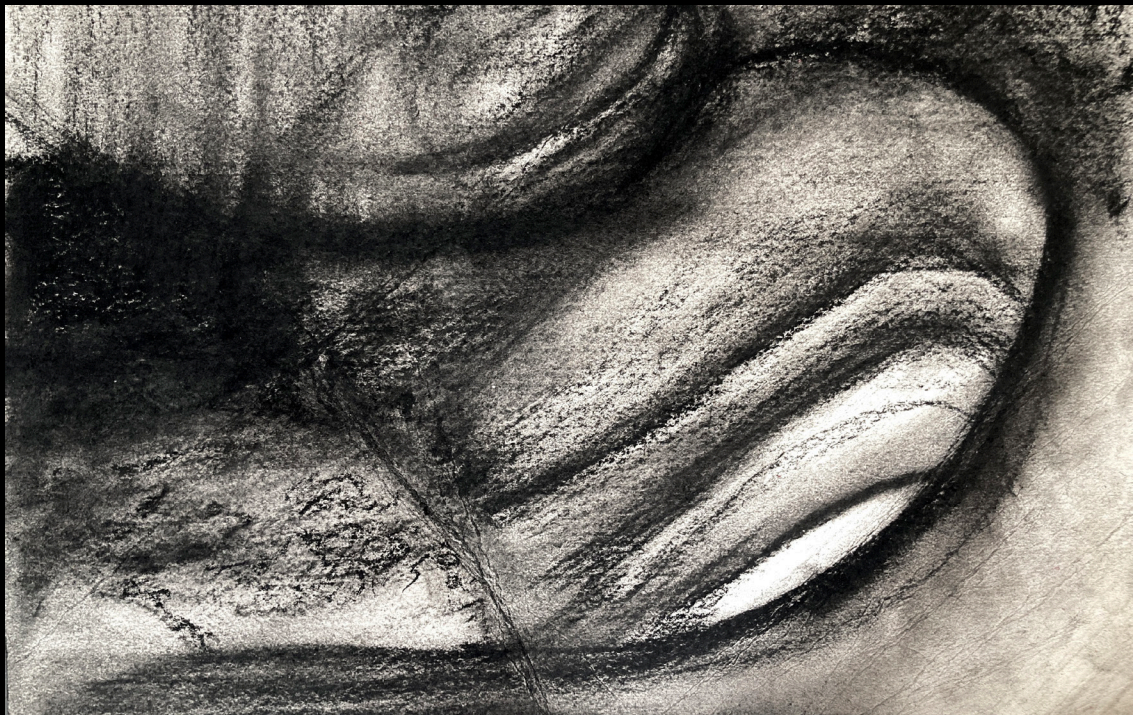
Lines were drawn in circular motions using my arm, exceeding the page, which delivered a void-like appearance in both drawings. Depth was made through shading and rubbing techniques, and achieved dark and light qualities. The position of my hand grip with the charcoal changed as the drawings progressed, the length gradually decreasing until there was nothing left. The stick had dispersed across the surface.

My spatial understanding depicted these drawings as dark interiors, alluding to the light bleeding inwards.

**Iterative Experiment:
Reworked:** E13, E20, E18

Experiential

Charcoal was an exciting medium to experiment with, as I typically had been making high-contrast drawings. The embodied action of rubbing and expressive lines was enjoyable.



PE3

Date: 2024
Materials process: Sand, MDF, Adobe Illustrator image tracing, Photograph image, Isomalt (PE-1).
Materials outcome: Aluminium
Scale: 140 mm x 80 mm x 6mm
Time to Make: 2 days

PE-3 - *Sand-cast Aluminium Tiles (3pcs)*

Description

Photographs of PE-1 were translated into Illustrator image-tracings and laser cut into MDF tiles. The tiles were pressed into sand to create the moulds, then molten aluminium was poured into them.

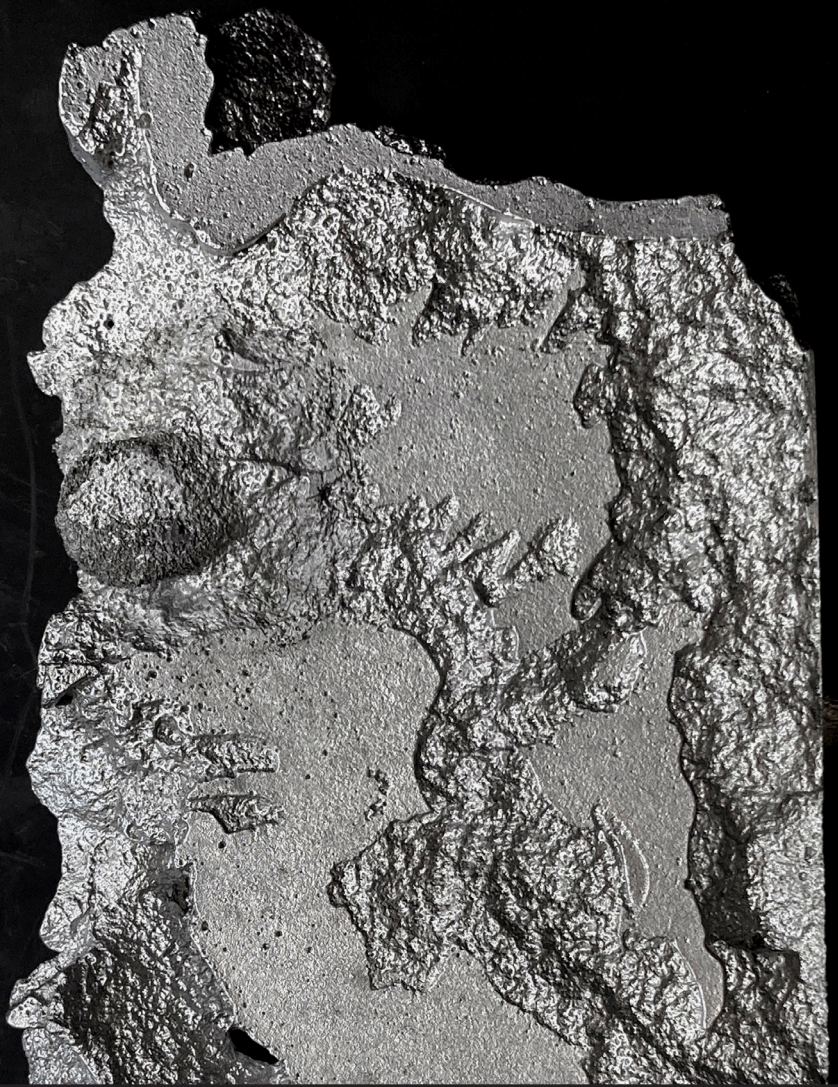
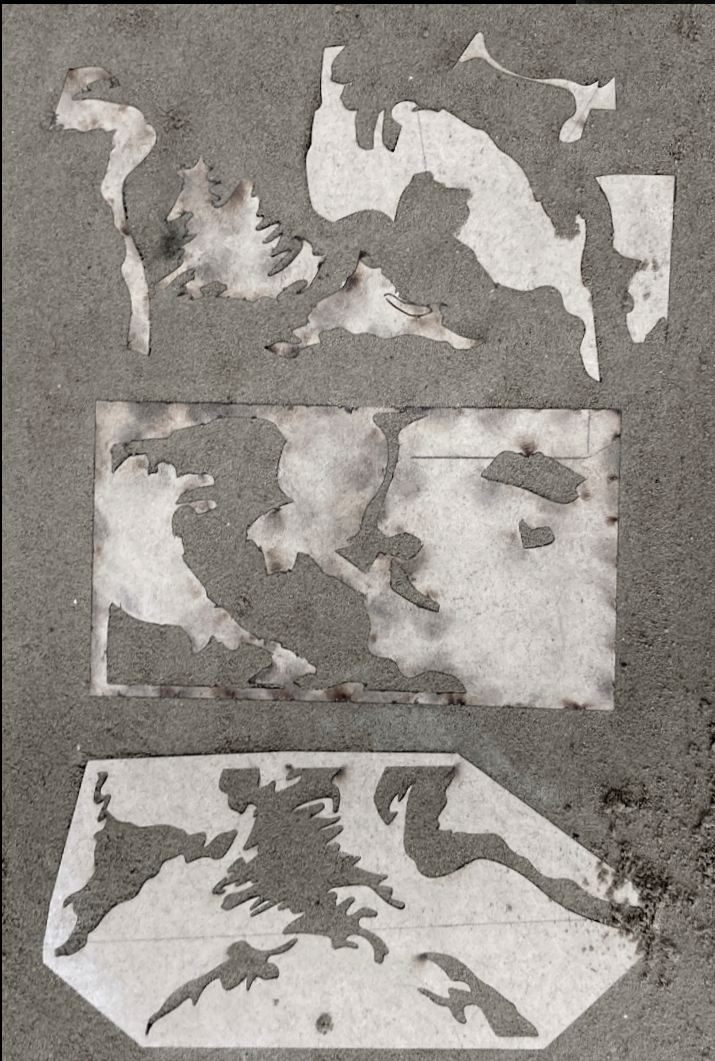
Personal Lens

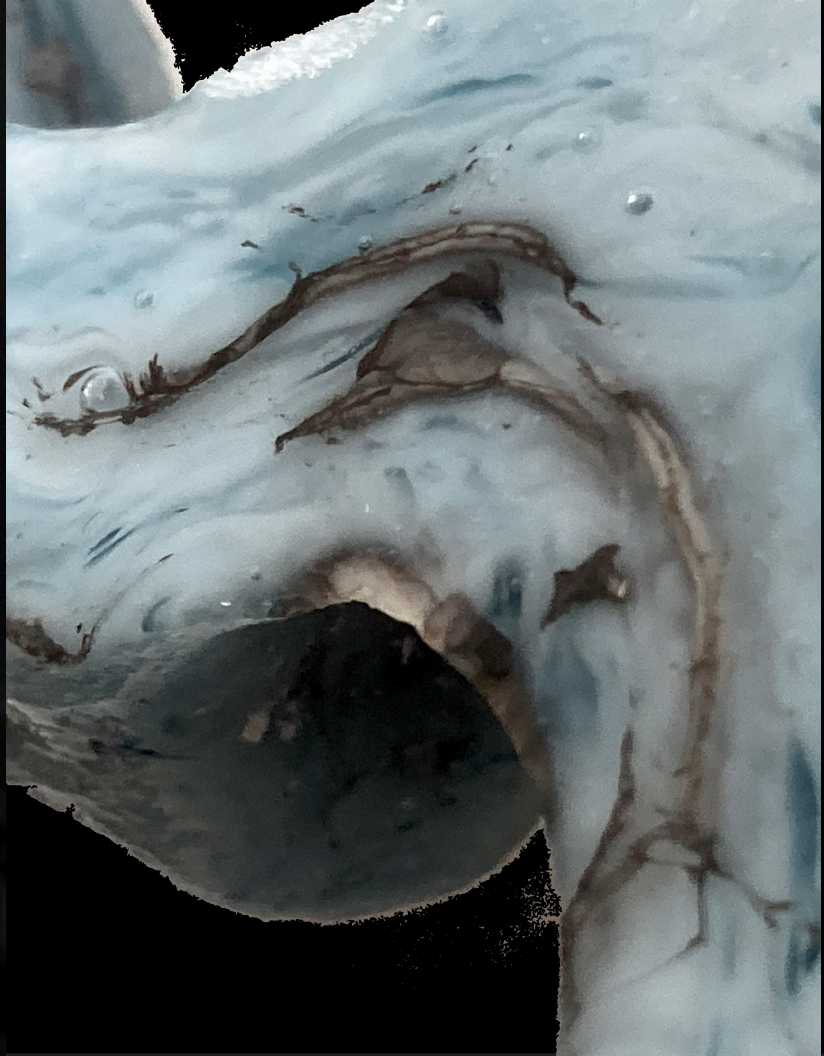
The spilling of aluminium in the sand casting process created unexpected texture within the objects' surfaces, and bled between the castings to create the appearance of a flowing, bubbling ooze frozen in time. Out of the three tiles, numbers 1 & 2 represent the initial object perfectly, and the 3rd represents the process more than the initial objects. Light and shadow in the photographed artefacts exhibit the depth of texture in the castings of the process materials - sand and MDF. Photographing the tile on a reflective surface enhanced this effect with a glossy, liquid-like substance bedded beneath it.

Iterative Experiment: PE-2
Reworked:

Experiential

The third casting felt most personal to me, as it imperfectly represented the original MDF object, where the method formed distortions in the outcome. The labour involved in this process was exhausting, and pouring the liquid metal was hazardous and intense.





E19

Date: 2024

Materials process: Black moulding clay, investment mould plaster, water

Materials outcome: Fused glass (various), coloured glass powders

Scale: 180mm x 130mm x 70mm

Time to Make: 3-4 days (5-step process)

E19 - Cast Glass Series (3pcs)

Description

Clay forms were sculpted and arranged in square cottle moulds with plaster poured around. After the drying process, the initial raw clay shapes were scraped from the plaster blocks. Various fused glass shards were cast into the moulds, then photographed.

Personal Lens

Light refracts off the translucent artefacts, drawing emphasis to the bubble movement made when in the furnace, captured in a frozen state. Clay and plaster residue permanently stuck to the rough glass surfaces, the result of a conscious decision made when casting. Mixing of fused glass and powders achieved a marbled appearance, suggesting the fluidity of the state the material once was, a permanent representation of the liquid substance of melted glass.

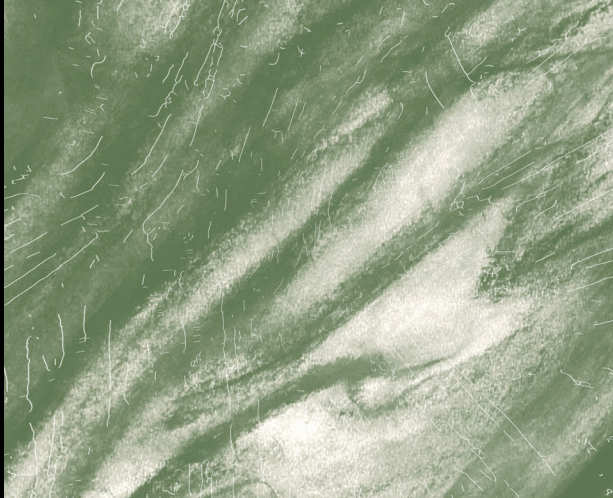
The glass surface diffuses light and employs a void opening motif that I commonly return to - surface and landscape modulation.

Iterative Experiment: E17

Reworked: E20, E22

Experiential

This experiment was led by the motivation of working in the shared wet lab space; having multiple projects active in the wet lab created a short obsession, producing iterative experiments focused on traditional clay and plaster-making methods. The experience of glass casting felt purposeful when having a vague perception of the outcome for these artefacts to start with, drawing with an iterative focus.



E13

E13 - *Digital Linework Series (3pcs)*

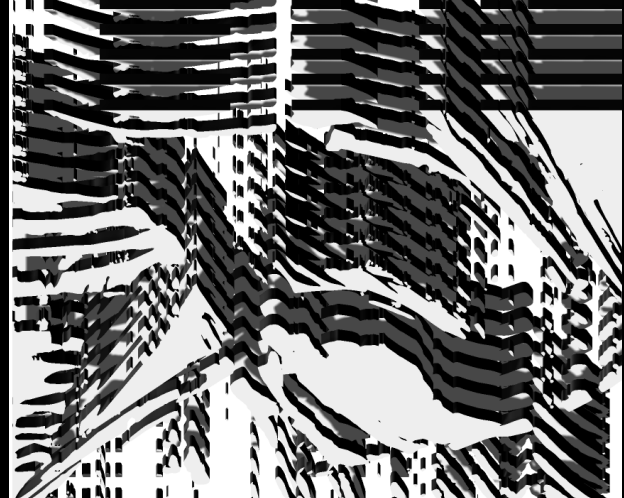
Date: 2024
Materials: Adobe Illustrator image-tracing, Photoshop, E9 screen print copy, E12 drawing
Scale: A3
Time to Make: 20 minutes
Reworked: E20, E18

Description

A digital collage of experiments E12 and E9 (image-tracing) overlaid and edited in Photoshop.

Personal Lens

Worm-like forms inhabit this web of strewn fibres. A mossy haze coats the drawing, alluding to a dark, damp environment. Each layer appears to obstruct the source of light behind it, and in the centre where the form is most spread open, we observe an outpouring of illumination into the scene.



E14

E14 - *Lino Extrusions*

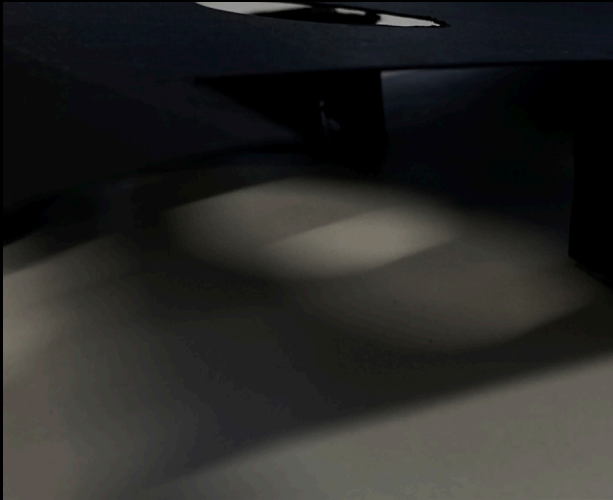
Date: 2024
Materials: Digital 3D model (Rhino), Adobe Illustrator image-tracing, E9 screen print copy
Scale: Scale-less
Time to Make: 2 hours

Description

The image-tracing of E9, developed from its screenprint was imported into Rhino and transformed into a digital 3D model.

Experiential

The render prioritises light and shadow through the stark contrast in values, blended with mid-tones. The stacked extrusions, when overlaid, create a 3D array of surfaces. It is difficult to distinguish the shadows as voids or objects.



E11

E11 - *Shadow Forms*

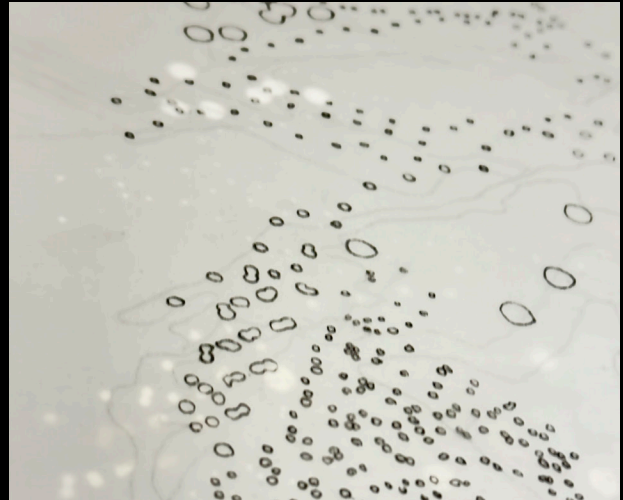
Date: 2024
Materials: Black card, E7 - Assembled Paper Terrains, glue gun.
Scale: A3
Time to Make: 1 hour

Description

A series of models were made from black card and photographed with surface experiments of E7.

Personal Lens

Thin slits through the paper introduce crisp and fluid shadows which bend with the natural light. Entangling, intertwining, and overlapping of two opposites. Creating plain forms with rigged/rough edges was intentional, as photography and editing filtered out the imperfections and quality of the material.



E21

E21 - *Tracings of 'The Corner'*

Date: 2024
Materials: 4B graphite pencil, tracing paper, photograph print of E20
Scale: A3
Time to Make: 20 minutes

Description

Photographs of E20 were printed out and traced over with graphite line drawings.

Personal Lens

Three sheets of paper are layered, tracing an image of 'The Corner'. Miniature voids are scattered across the upper layer, casting specs of light throughout the drawings below, portraying depth and verticality. The long, blurred lines of the deepest drawing convey a fluid substance underlying the layers, like the outline of a topographic map, whereas the top two drawings show perforations projecting light upon the landscape.

CE1

Date: 2025

Materials: Plaster, ceramic slip,
sodium silicate, acrylic paint, timber
vener strips, corrugated cardboard

Scale: 600mm x 420mm x
60mm

Time to Make: 6 hours

CE-1 - *Cracked Plaster Surfaces*

Description

A series of plaster boards were made as props in summer research workshops. The process included laser cutting corrugated card support structures, attaching timber veneers strips to create mats, then pouring plaster on top of them. Ceramic slip, acrylic paint and sodium silicate were applied to the surfaces for further enhancements.

Personal Lens

The fragility of the plaster is seen in its surface, riddled with cracks and chipped shell, revealing the layered material beneath. It reminds me of dry, peeling paint on a wooden deck. The appearance of ageing gives the object warmth, as though it's had a life of its own. The illusory scale of the photograph further enforces this mimicry.

**Iterative Experiment:
Reworked:**

Experiential

Working alongside two other members of the research group made the environment feel homely and gentle. Converting the studio into a workshop made the experience exciting, as the act of transforming a space in order to work gave the process more purpose.





PE2

Date: 2024
Materials process: Ceramic shell
(3-layer dips), PLA filament, Rhino,
Adobe Illustrator image-tracing (PE-1),
Photograph image, Isomalt.
Materials outcome: Bronze
Scale: 120mm x 100mm x
80mm
Time to Make: 8 days

PE-2 - *Bronze Vessel Series*

Description

Image-tracings of PE-1 were taken into Rhino and turned into digital textures, and wrapped around 3D vessel models. These forms were 3D printed in PLA and went through the process of lost casting and transformed into bronze artefacts. Lost casting was carried out over 7 days where ceramic shell was formed around these forms as a mould for the metal to cast into.

Personal Lens

The overlapping of textures made with digital and physical processes created immensely intricate textures on the bronze vessels' surfaces. Photography can alter the scale of these objects to a dramatic degree, representing them as either handheld, household trinkets or the ceiling of a vast, cavernous hall. The warped, circular shapes contain large volumes of space that envelop the user at heightened scale. We place ourselves within the object, staring upwards at the void opening, endlessly far above our heads.

Iterative Experiment: E19
Reworked: E20

Experiential

An unexpected outcome of the casting process was the formation of the ceramic shell having a replicated imprint of the bronze object's surface inverted upon it. Another unforeseen result was the PLA filament adding texture to the already fabricated surfaces.

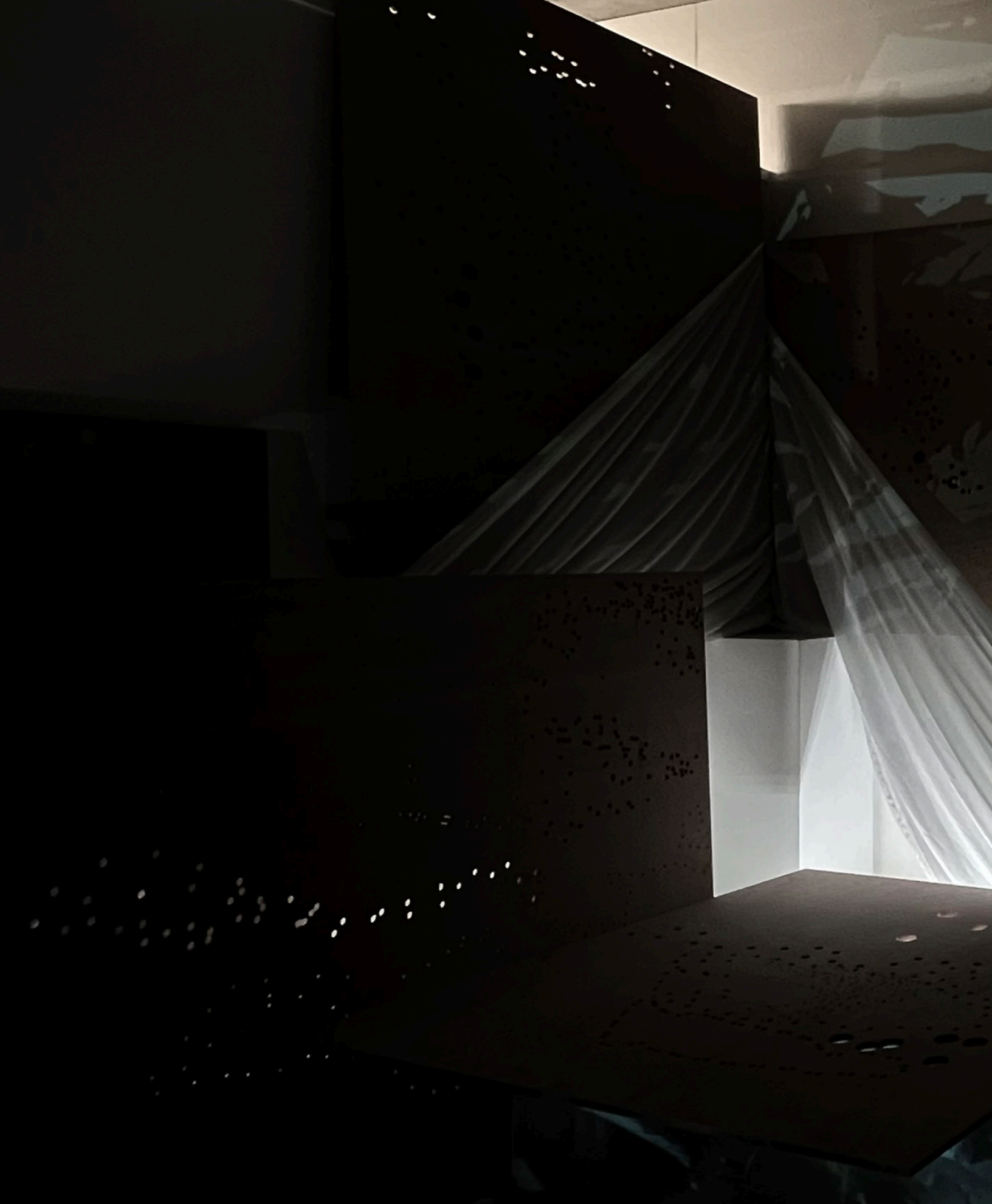


Figure 56. M Refiti. *Into the Corner (Layout B)*, E20 - The Corner, 2024, Photography.



Chapter Three:

Drawing Attention

- 3.1 Mapping and Analysis of Findings
- 3.2 Inhabiting Unusual Space
- 3.3 Rework the Work

3. Drawing Attention

This chapter explains the importance of the post-fabrication analysis stage within this process, which is aligned with an established methodology, *Reflective Practice*, as outlined by Graham Gibbs, who draws on John Dewey, Donald Schön and others.³⁸ Gibbs' Reflective Cycle moves through six stages: description, feelings, evaluation, analysis, conclusions and action, guiding how the catalogue is structured. The inclusion of qualitative responses has validated the approach taken during the self-reflection stage.



Figure 57. M Refiti. *Threads I*, E24 - *Threads*, 2024, Photography.

In mapping the creative process, I discerned that the various experiments can be illustrated and analysed through text/writing, their installation capacities, as well as analyses using diagrams. By juxtaposing previous experiments against one another, I could view individual works as a whole and name the emerging themes.

Drawing attention involves drawing everything in, gathering, sorting, and viewing as new and potential future works. Working in the personal space of a domestic site, I was able to attain a state of *flow* in the mapping process and reworking of these assets through photographing that allowed the *drawing attention* to occur publicly. The early processes were concealed in terms of self and now they are able to be revealed.

³⁸ Graham Gibbs, *Learning by Doing: A Guide to Teaching and Learning Methods* (Oxford: Further Education Unit, Oxford Polytechnic, 1988).



Figure 58. M Refiti. *Projections on silk, 1* - E20 - The Corner, 2024, Photography.



Figure 59. M Refiti. *Staircase of experiments*, E18 - Self in Staircase, Photography.

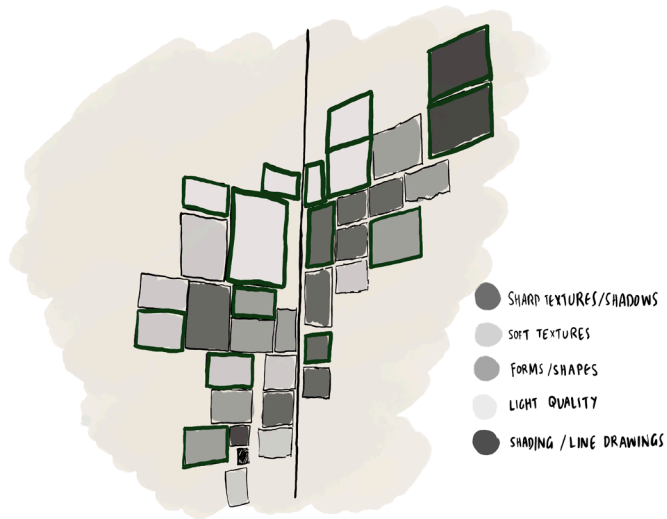


Figure 60. M Refiti. *Aesthetic Groupings diagram*, E18 - Self in Staircase, Photoshop.

3.1 Mapping and Analysis of Findings

Visual representation in mapping aimed to make connections in finding the themes and spatial contexts through each experiment. Experiments were analysed and reflected. Part of the mapping stage included constantly updating the mind map diagrams (refer *M1-M8* in *Catalogue C*). For me, the drawing process of intuitive production felt meaningless without the post-production analysis. Iterative work stagnated when the micro-learnings were not considered along the way during the experiments – self-reflection, as I came to understand, is at the core of Reflective Practice. Analysis throughout this research project was undertaken through various diagrams and wall installations, which assisted towards understanding the themes that had emerged through the process.

For example, *E18 – Self in Staircase* was a large-scale installation comprising an assemblage of early experiments where installation decisions were made compositionally, based on aesthetic groupings of the works themselves, (as shown in Figure 60). Each individual work was assessed on scale, colour, density and texture, and arranged thematically. The three themes are: the earth and forms below, the surfaces in the middle, and the air, porous-like forms and openings above. Importantly, *drawing attention* to the body of modulated surfaces dissolved the binary of sky and ground, creating a bridge between the two. Conceptual threads were drawn between binary conditions in my work, and methods that allowed me to pull them apart.



Figure 61. M Refiti. *Crop of expanded threshold (E24 looking through to E18)*, Photograph, digital.

The fact that this mapping is located in a corner is important in communicating that the gradient of ideas can operate horizontally as well as vertically. These layers enhanced the points of ascent and descent for the user of the staircase. The diagonal and twisted movement of a body was my point of interest in choosing the site for this experiment. The gallery layout follows and highlights this line of movement.



Figure 62. M Refiti. *Movement of figure ascending, E20 - The Corner*, 2024, Photography.



Another example is *E22*, where the idea of collaging my photographs and drawings together was inspired by the architectural practice T+E+A+M in their project *Detroit Reassembly Plant*.³⁹ The project uses digital assets instead of physical assets to reorganise my thoughts compositionally. From a compilation and assortment of collaging my work, each drawing communicated a visual spatial narrative from the process.

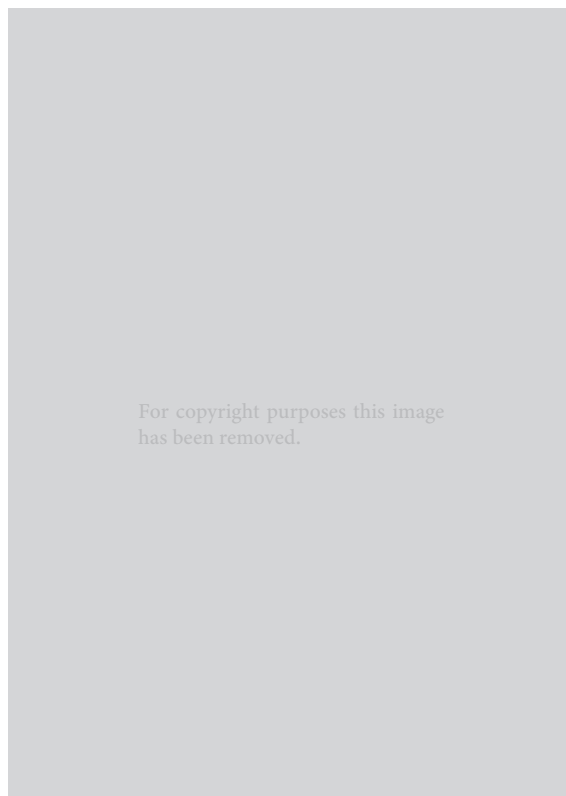


Figure 65. t+e+a+m. "Detroit Reassembly Plant," t+e+a+m, 2016. <https://tpluseplusplusm.us/detroit-reassembly-plant/>

Collage 1 implied the visual representation of the interior of a cave's terrain, with *Collage 2* being interpreted as the plan of a landscape drawing, and *Collage 3* could be perceived in three different ways: as a plan, as a perspective of a scene, or as a compiled assortment of artefacts. There is a notion of obscuring the boundary through the reading of the drawing, which communicates its viewpoint through plan, perspective and/or assemblage.

³⁹ t+e+a+m, "Detroit Reassembly Plant," t+e+a+m, 2016, <https://tpluseplusplusm.us/detroit-reassembly-plant/> (accessed November 3, 2024).



Figure 66. M Refiti. *Collage 3 Drawing, E22 - Collage Series*, Photoshop.





Figure 68. M Refiti. *Looking at Dining Table*, PE-4 - Fig/Gd: Domestic Space, Photoshop.



Figure 67. M Refiti. *Looking at Staircase*, PE-4 - Fig/Gd: Domestic Space, Photoshop.

3.2 Inhabiting Unusual Space

I adopted a specific interest in positive and negative spaces, which led to experiments that would inhabit or transform particular unused spaces. These unused and unusual spaces and surfaces maintain the purpose of remaining untouched, and are generally not interacted with.

Typically, a positive form sits within a negative field of space, and this can happen in 3D, as well as 2D. My intention here was to invert the positive-negative relationship, bringing attention to the negative shapes of space. Positive-negative compositions were initially explored in 2D through the figure-ground technique. Figure-ground perception is familiar, having emerged from the Nolli Map⁴⁰ and Gestalt theory,⁴¹ and prioritises composition, as I do. This technique brought awareness to the strength of composition in my work.

In reference to *PE-4 - Fig/Gd: Domestic Space*, the experiment was explored by turning photographs of my house at its current state into flattened 2D drawings (hand-drawn digital tracings), establishing the positive and negative forms through the figure-ground technique. The flatness of the 2D compositions did not hold interest for long, and I moved away from this in later work.

There were two realisations; first, was the lack of linework in figure-ground drawings, and the other was the removal of atmospheric qualities from the images produced. While I enjoy the compositional strength of this method, future drawings will focus on line and atmosphere. Jill Desimini and Charles Waldheim describe how figure-ground works against my pursuit of dissolved boundaries;

The more layers added, the less faithful the drawing is to the binary division of the figure-ground but the more capable it is of articulating gradations and nuance.⁴²

The experiment displayed an emphasis on emphasised verticality and the twisting of vertical space at the corner staircase. This formed part of a series in the work in which I explored space in the site of my apartment to discover dominant, unused, and unusual spaces. Using the site of domestic life led to my consideration of the role of the *Invisible Documenter*.

⁴⁰ *Interactive Nolli Map Website*, <https://web.stanford.edu/group/spatialhistory/nolli/> (accessed April 24, 2025).

⁴¹ Interaction Design Foundation - IxDF, "What Are the Gestalt Principles?," *Interaction Design Foundation - IxDF*, August 30, 2016, <https://www.interaction-design.org/literature/topics/gestalt-principles>.

⁴² Jill Desimini and Charles Waldheim, "Cartographic Grounds: The Temporal Cases," in *Mapping Landscapes in Transformation*, (Leuven: Leuven University Press, 2019), 137.



Figure 70. M Refiti. *In action on set*, CE-2 - Invisible Documenter, 2025, Photography.

The *Invisible Documenter* provides a subjective view, and in this role, in addition to using a domestic setting as a site, I am occupying personal space. *Personal space* is different from both *public* and *shared* space,⁴³ and for me, it provides a setting where comfort and anxiety levels are reduced, allowing easier access into the *flow-state*.



Figure 71. M Refiti. *In action in personal space, E20 - The Corner, 2024*, Photography.

Several experiments have been developed in the domestic setting, and the idea of self-insertion into vacant, unoccupied spaces (alcoves, corners, under stairs) occurred in the installation experiments *E24 - Threads* and *E18 - Self in Staircase*. The intention was to occupy shadowy corners safely.

My interest in the site relies on Banou's idea that drawings and their realities can move beyond the substrate on which drawings are carried out. She quotes art historian Miwon Kwon and her proposal that "...site is not defined as a precondition. Rather, it is generated by the work."⁴⁴ This was the approach applied in *E24* and *E18*.

43 Andrew Maynard, *Fast Forward*, Te Pare School of Architecture and Planning, Waipapa Taumata Rau – The University of Auckland, YouTube video, April 2024, <https://www.youtube.com/watch?v=c2pPEUj-hBc&authuser=0> (accessed April 20, 2025).

44 Banou, "Installation/Drawing," 443. Banou refers to Kwon, M (1997), *One place after another: notes on site specificity*. October 80: 85-110.

The experiments become “sites of drawing” that are beyond the drawing surface and reveal “the multiple spaces that comprise and contain: physical, nominal, and projected...these spaces are not necessarily expressed in material form; they define spatial perceptions and configurations that inform our understanding of drawing.”⁴⁵ They allow us to consider drawing as a “site-specific” situated spatial practice in which locating drawing on any surface opens up more avenues to conceptualise the concept of place and space.



Figure 72. Chiharu Shiota, *Uncertain Journey*, at The Soul Trembles - Queensland Art Gallery of Modern Art, 2022, Kgbo, CC BY-SA 4.0 <<https://creativecommons.org/licenses/by-sa/4.0/>>, via Wikimedia Commons.

In the installation *E24 - Threads*, the focus was on the staircase threshold between the ground and mezzanine floors. The intention of the Threads installation is to expand this threshold further. The theme of dissolved thresholds was reintroduced this time through the site. Obscuring threshold spaces can also be placed within unused space, such as the alcove in my domestic household.

Material was applied to the underside of the stairwell, a single angled surface. Drawing with yarn at a 1:1 scale suggested that I was working immediately at the boundary; the alcove's surfaces could be seen as being expanded and blurred. This experiment was inspired by Japanese installation and performance artist Chiharu Shiota's large scale immersive installation exhibitions.⁴⁶

Shiota is commonly known for her enticing thread structures, and her exhibition *Uncertain Journey* included a large-scale spatial installation of threads that was built on-site. Embodiment through the physical labour of stacking threads portrays a mental representation of Shiota's artwork. Shiota has described her work as representing the intricate, entangled network of the brain, the most complex part of the body. The red colour signifies blood, alluding also to the interior of the body.⁴⁷

⁴⁵ Ibid.

⁴⁶ Chiharu Shiota, *Uncertain Journey*, 2016, <https://www.chiharu-shiota.com/uncertain-journey> (accessed March 2024).

⁴⁷ Ibid.



Figure 73. M Refiti. *Threads 2*, E24 - Threads, 2024, Photography.

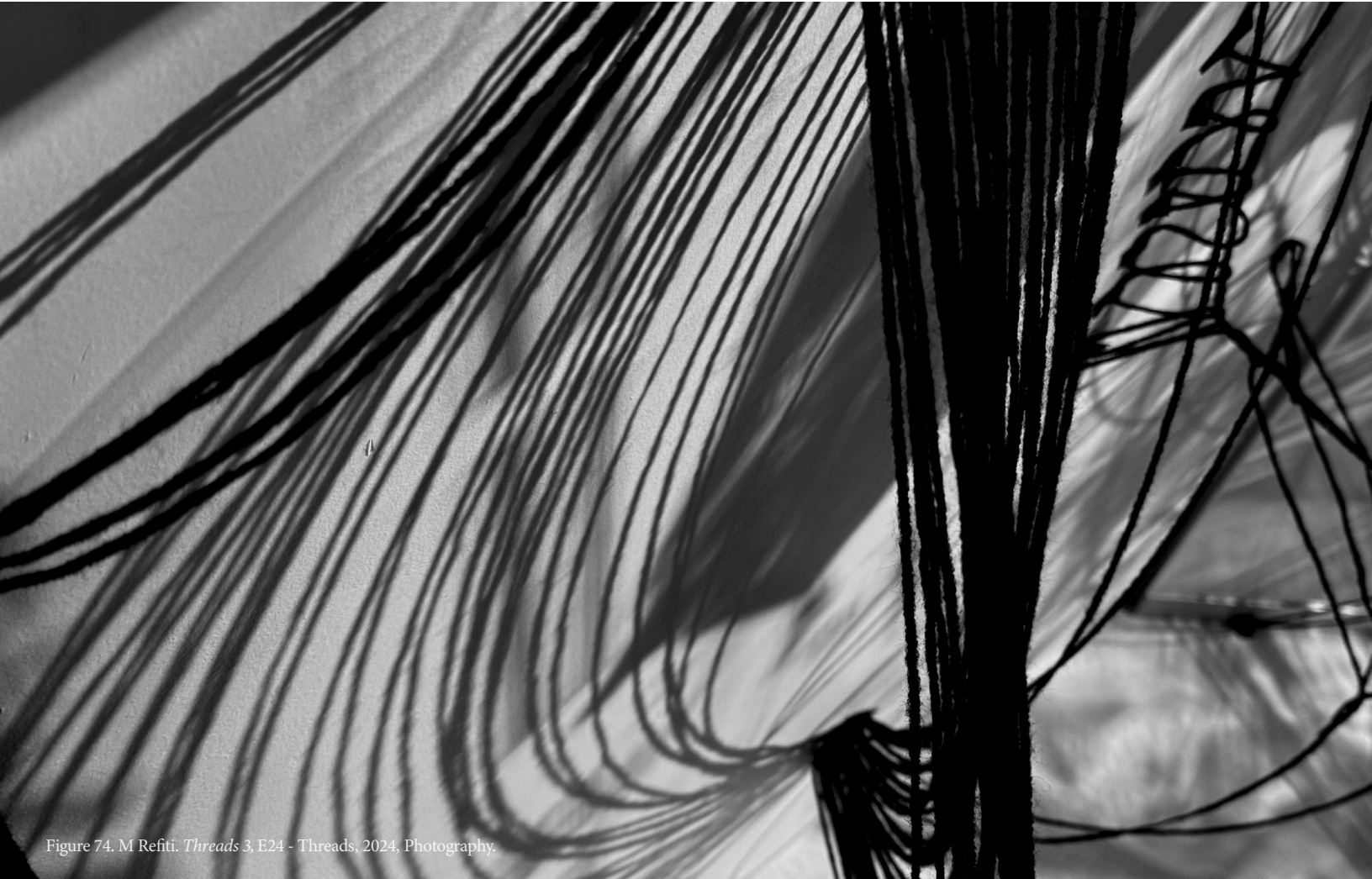


Figure 74. M Refiti. *Threads 3*, E24 - Threads, 2024, Photography.

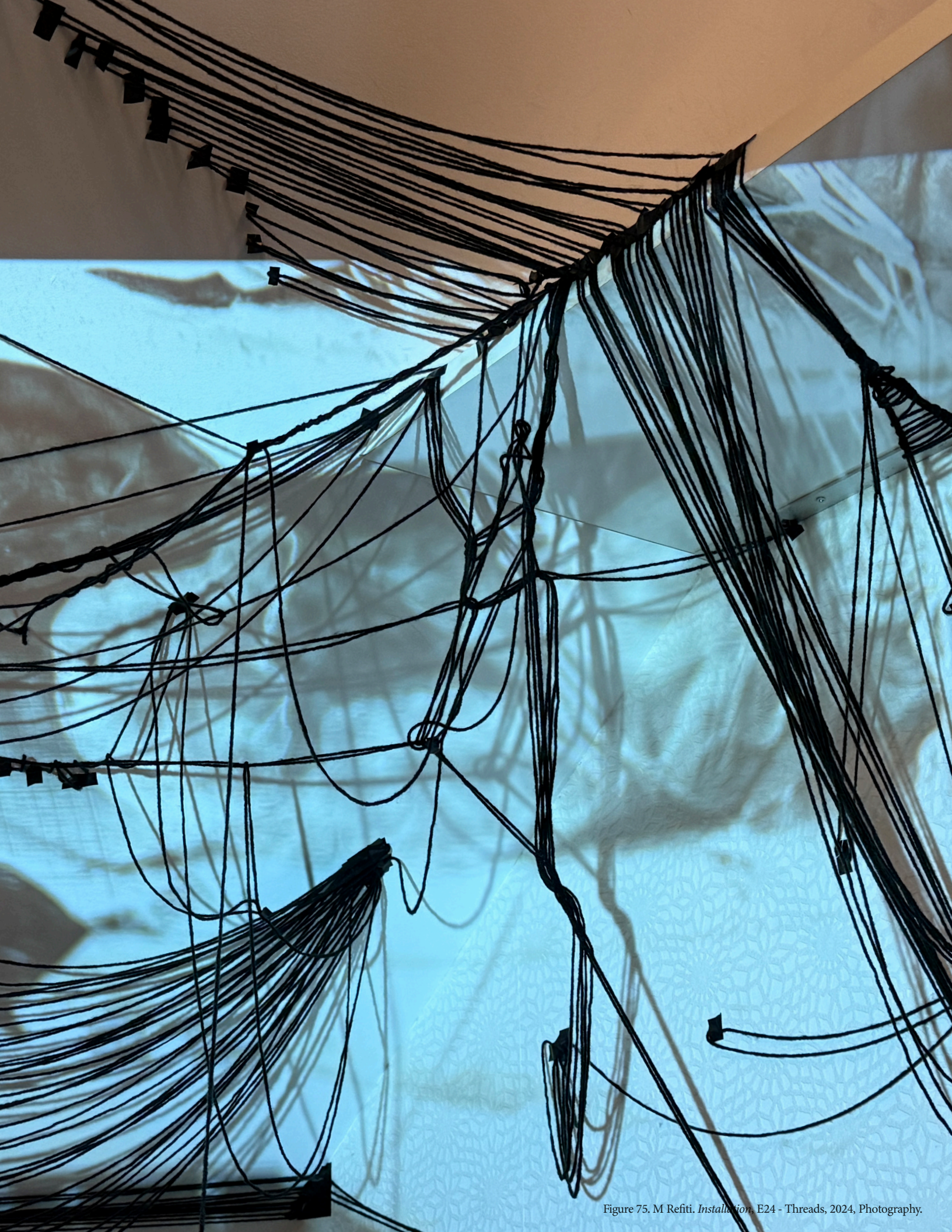


Figure 75. M Refiti. *Installation, E24 - Threads*, 2024, Photography.

In *E24*, lines in space blur the discipline between drawing and sculpture. The use of yarn as a material to connect points in space through lines (some taut and some slack), aimed to emphasise the threading of works and ideas together through literal threads. Theorist Tim Ingold's suggestion that "all is lines" and that any connections through space come about from lines that are drawn from and between bodies, movement and objects may apply here.⁴⁸

This installation was then reworked into a referential drawing, having been recontextualised through photographing the work atmospherically, starting with reality and ending with the imaginary. The reinterpretation via photography suggests shadow lines as objects; the immaterial appears material. The soft yarn appears harsh, and the spaces between the shadow and the yarn are blurred and non-measurable.

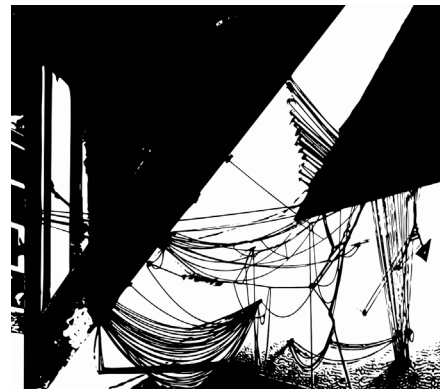


Figure 76. M Refiti. *Threads as lines (image-tracing)*, E24 - Threads, 2024, Illustrator.

Looking through the lens of *drawing attention*, I regard *Threads* as a display of myself in the corner, using the thread as a connection from the mental to the physical.

⁴⁸ Tim Ingold, "Transformations of the Line: Traces, Threads and Surfaces," *TEXTILE* 8, no. 1 (2010): 10–35.



Figure 77. M Refiti. *Cinematographer in action*, CE-2 - Invisible Documenter, 2025, Photography.

Another example of the *Invisible Documenter* is present in *CE-2 - Invisible Documenter*. Here, there is a shift from inhabiting personal space to a shared environment, revealing that being an *Invisible Documenter* was possible beyond the domestic realm. These shared spaces were collaborative working environments, and dark spaces became an essential ingredient for the spatial setting.

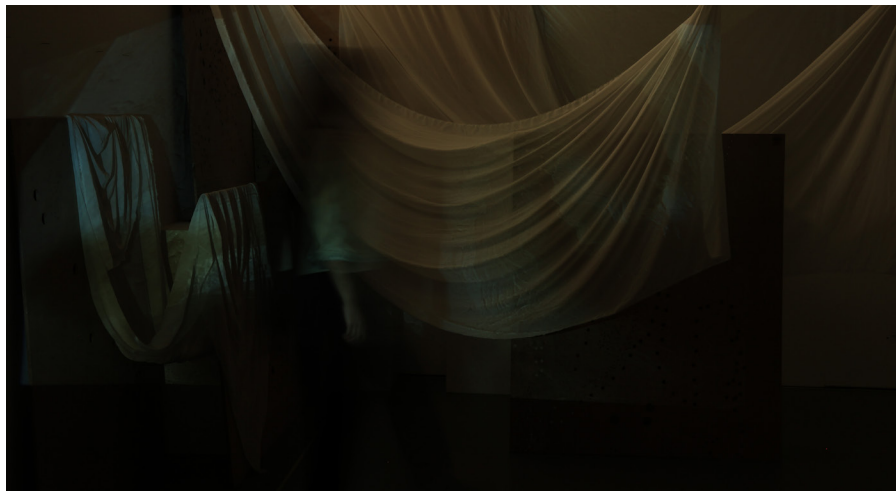


Figure 78. M Refiti. *Moving figure in space*, E20 - The Corner, 2024, Photography.

Observing while being unobserved allowed for easier access to the *flow-state*. A handheld camera was the easiest way to access this, as the iPhone became a filter and an extension of my body. The *Invisible Documenter* can be understood as another version of an embodied condition.



Figure 79. M Refiti. *Silk wrapped around space*, E20 - The Corner, 2024, Photography.

3.3 Rework the Work

Throughout all stages of experimentation in the research, there is a curated stage of *reworking the work*. The whole thesis is based on remaking everything that has already been made. Every experiment has gone through a process of relooking at what has already been made to generate new work.

In addition, it has become clear that in my practice, the typical creative process of working from idea to object is effectively reversed.⁴⁹ Beginning with materials and making work at a 1:1 scale, the work is reevaluated and reworked until it becomes infused with the concept. This constant cycling of ideas and making is repeated.

Through the process of reworking, the drawing goes through a process and layers of loss, firstly as an experience, and eventually through matter and design. For example, the experiential layer of loss refers to the self (losing yourself/losing focus). Loss through the process of drawing refers to the making processes (inscribing, tearing, lost casting processes and sacrificial materials where one material is lost in order to see/experience/retain another.)

⁴⁹ Hill, "Building the Drawing," 15.



Figure 80. M Refiti. *Lost clay imposed upon reflected glass artefact*, E19 - Cast Glass Series, 2024, Photoshop.



Figure 81. M Refiti. *Projected photograph of Glass sculpture 1 overlaying CNC plywood panel, E20 - The Corner, 2024, Photography.*

Therefore, I discovered that the cyclic reworking of the work leads towards an outcome of information, which also leads towards a drawing embedded in abstraction, atmosphere, and idea. By *reworking the work*, the scale, material, function, and site are deliberately *lost*. The result is that all information is dissolved, and I am left with a filtered and curated outcome. This outcome is interpreted as a return to the self.

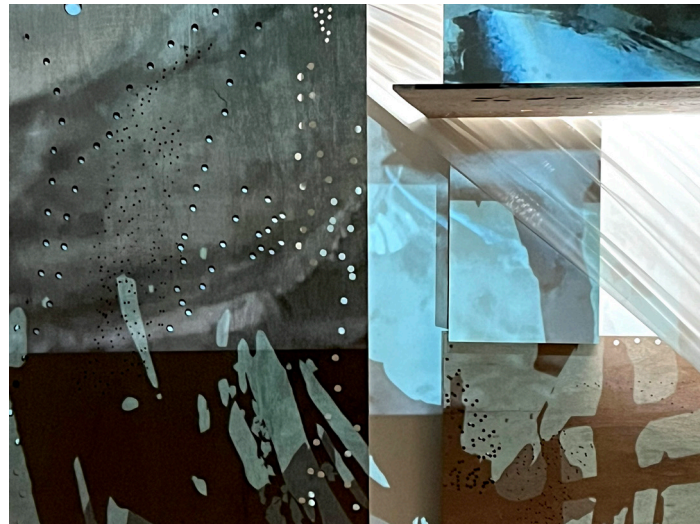


Figure 82. M Refiti. *Layout B Cropped elevation, E20 - The Corner*, 2024, Photography.

The three points (Mapping and Analysis of Findings/ Inhabiting Unusual Space/ Rework the Work) described above are illustrated in the experiment *E20 - The Corner*. The experiment was a temporary installation located in Test Space, WM – City Campus, on the 4th - 5th October 2024, which aimed to transform some recent experiments into a larger scale. I used six-ply panels (2.4 m x 1.2 m) with CNC routed drawing perforations - where the digital file was created from tracing of an earlier work, with three five-metre lengths of silk, controlled LED lighting and visual projections.

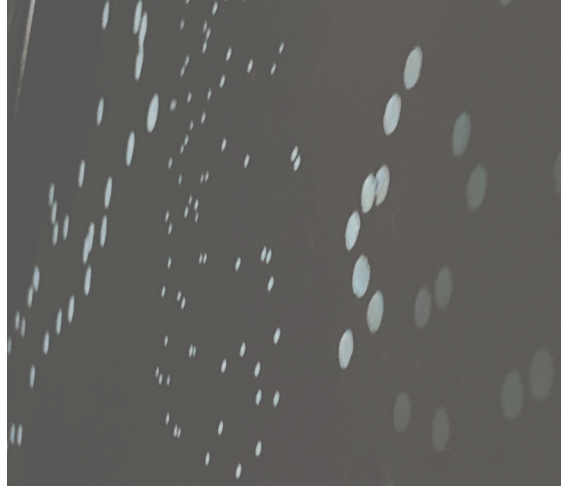


Figure 83. M Refiti. *Obscured Boundaries 2*, E20 - The Corner, 2024, Photography

The reworked photographs of this installation are cropped abstractions, with a blurred line between physical and non-physical properties. The artificial overlay of projections creates movement, atmosphere and an undefined scale. Site and function appear to dissolve out of these photographs, which were achieved through cropping, composition and control of light. Material is maintained and not *lost*, however the perception of materials is altered. For example, the dark layers of shadow are perceived as calm and grounding, defying the typical eerie connotations of shadows. Shadows are read as forms and objects and have a presence instead of an absence in the space of the drawing.

On reflection, the physicality of the early drawing experiments has eased, and this installation evoked feelings of ephemerality and slowness.

The piercing, cutting and tearing seemed to have changed state, perhaps now responding to heaviness, weighted-bearing and gravity, yet hovering and gliding.

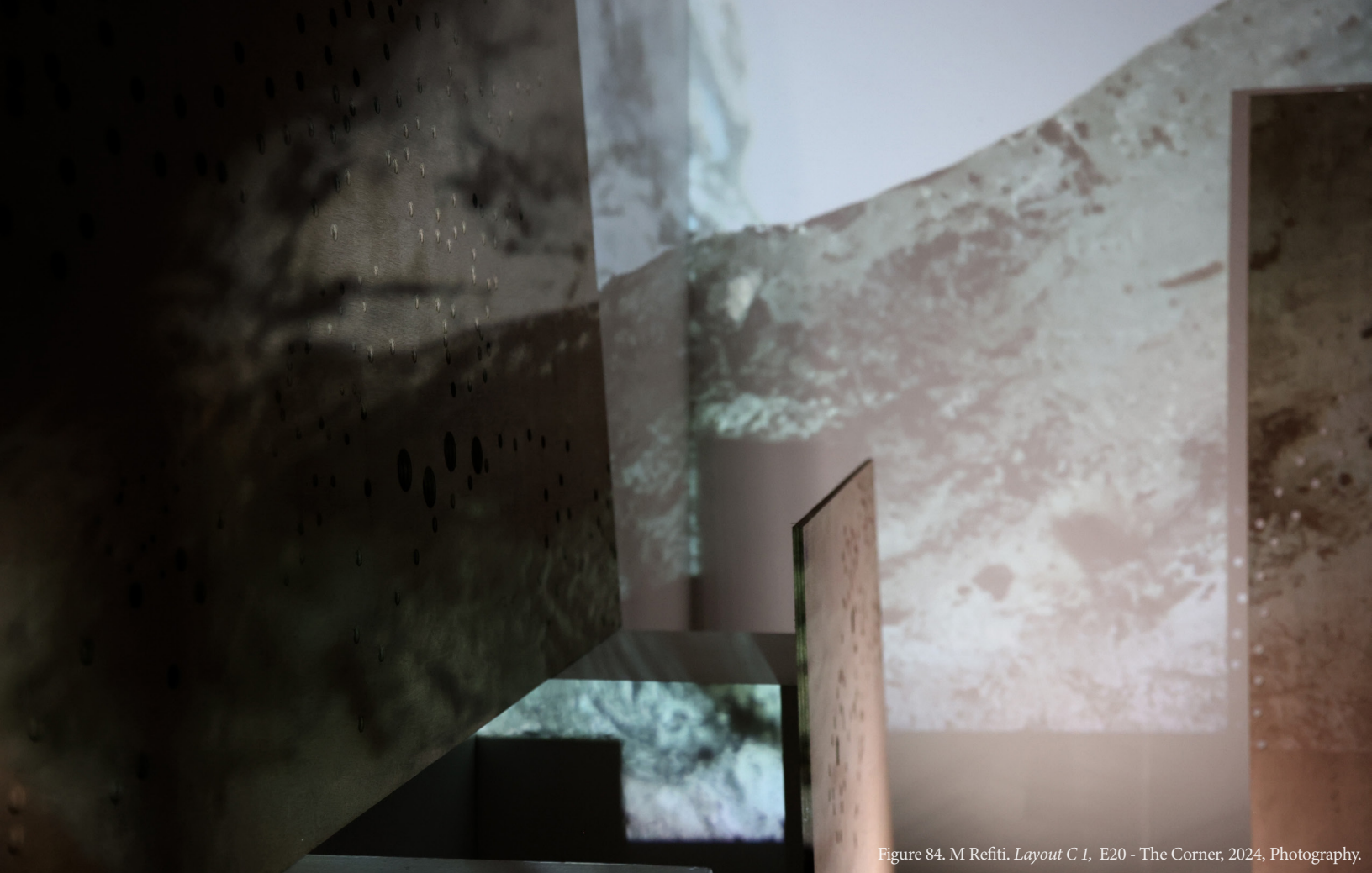


Figure 84. M Refiti. *Layout C 1, E20 - The Corner*, 2024, Photography.

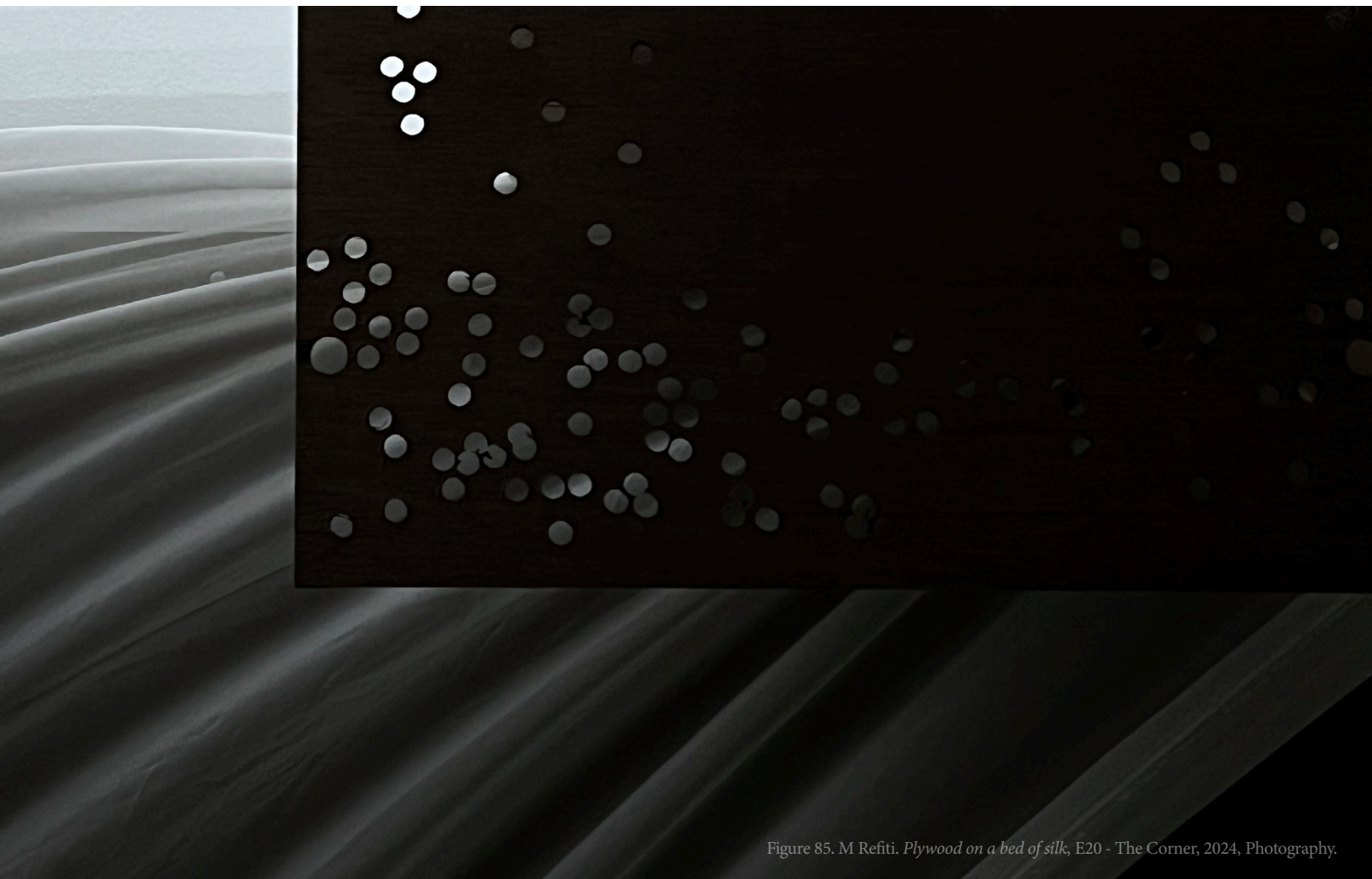


Figure 85. M Refiti. *Plywood on a bed of silk, E20 - The Corner*, 2024, Photography.





Figure 86. M Refiti. *Projected line drawings (Layout A)*, E20 - The Corner, 2024, Digital, Photography.



Figure 87. M. Reti. *Light refracting off plywood, E20 - The Corner, 2024, Digital, Photography.*



Figure 88. M Refiti. *Layout B Atmosphere*, E20 - The Corner, 2024, Digital, Photography.



Figure 89. M Refiti. *Loss of Site*, E20 - The Corner, 2024, Digital, Photography.



Figure 90. M Refiti. *Loss of Material Information*, E20 - The Corner, 2024, Digital, Photography.

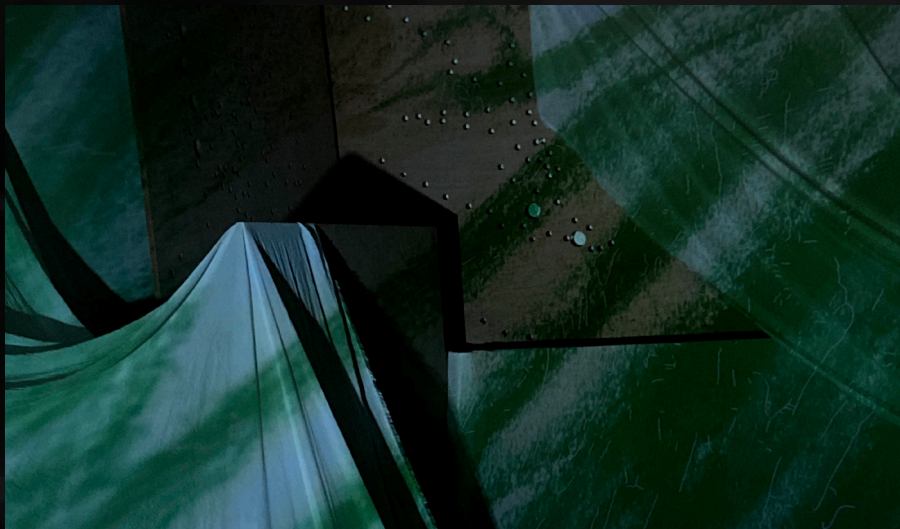


Figure 91. M Refiti. *Loss of Scale*, E20 - The Corner, 2024, Digital, Photography.

catalogue c: Drawing Attention

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E18

Date: 2024
Materials process: Framed and unframed A3 and A4 drawings and prints.
Scale: 3m x 1.2m x 1.8m
Time to Make: 3.5 days

E18 - *Self in Staircase*

Description

An assemblage of paper drawing prints and printed photographs were sited and arranged along the walls in my domestic household.

Personal Lens

This method of mapping was based on assemblage analysis and archiving, overlaying these blank slates (my apartment walls) and projecting myself into them. This experiment relied on the curating of the printed-out drawings and images in a way that could communicate my work spatially, building a narrative.

The significance of the staircase location impacts my work directly, as this transitional space is between two embodied spaces, an example of working at the threshold. The site of the staircase exists as a place of motion between spaces, and the mapping seeks to capture stillness in movement and time, similar to how many of my works record moments of movement in their physical material appearances.

**Iterative Experiment:
Reworked:** E24

Experiential

The mapping process resulted in a layout similar to a gallery exhibition, a refined outlook on all experiments created throughout the semester, curated in a way that was personal to me and communicated major themes. Taking a first glance at my body of work as a whole was a very useful step for where I was in my design process.



PE4

Date: 2024
Materials: Adobe photoshop,
Photographed image.
Scale: A4
Time to Make: 1 hour

**Iterative Experiment:
Reworked:**

PE-4 - *Fig/Gd: Domestic Space (2pcs)*

Description

Digital line drawings were made in tracing over two photographs of the living room in my home.

Experiential

These drawings were created as an attempt to understand figure-ground relationships in the spaces around me, with this particular study sited in my household. By tracing over photographs, the drawings flattened the space, removing depth and texture to foreground solid shapes. This felt like a very different approach to drawing, when contrasting with my highly textural modulated surfaces.

The experiment highlighted the emphasis on verticality and the twisting of space at the corner staircase.

CE2

Date: 2025
Materials: iPhone 16 Pro
Scale: No scale
Time to Make: 3 hours

**Iterative Experiment:
Reworked:**

CE-2 - *Invisible Documenter*

Description

A collaborative summer research workshop in the Virtual Production Volume lab at AUT was documented, through photography.

Experiential

The role of being an invisible documenter depends on occupying shadows and darkness, taking up minimal space, almost as if you're not really there.

I find comfort in existing within dark, controlled environments, which offer alternative perspectives on how we move and behave in space. These settings can feel completely liberating, allowing me to squat and glide freely without feeling self-conscious. In this dark-controlled space, I could take photographs without the pressure of invading anyone's privacy.

E20

Date: 2024

Materials process: 6 cnc routed plywood panels (1200m sq.), white silk, plinths, 2 projectors

Scale: 4m x 4m x 3m

Time to Make: 3-4 days (5-step process)

E20 - *The Corner*

Description

Six plywood planks CNC routed existing drawings, and arranged with white silk and plinths in an installation. Image projections and artificial lights were overlaid onto them.

Over two days different layouts of the installation were experimented with, in Test Space, WM - AUT.

Personal Lens

Scale is the predominant area of investigation in this experiment, which aims to work with similar ideas as small-scale experiments at a 1:1 bodily scale in its initial making process.

Lines were translated through several media - projected image overlays, pierced planks, pleated silk and shadows.

When photographing the installation, composition was the primary focus. The solid timber plank and its configuration of cutout holes are contrasted heavily by the pleated lines of the draped silk fabric.

Overlaid projections blur the stagnant nature of the solid plank: the combination of dense and light material is balanced.

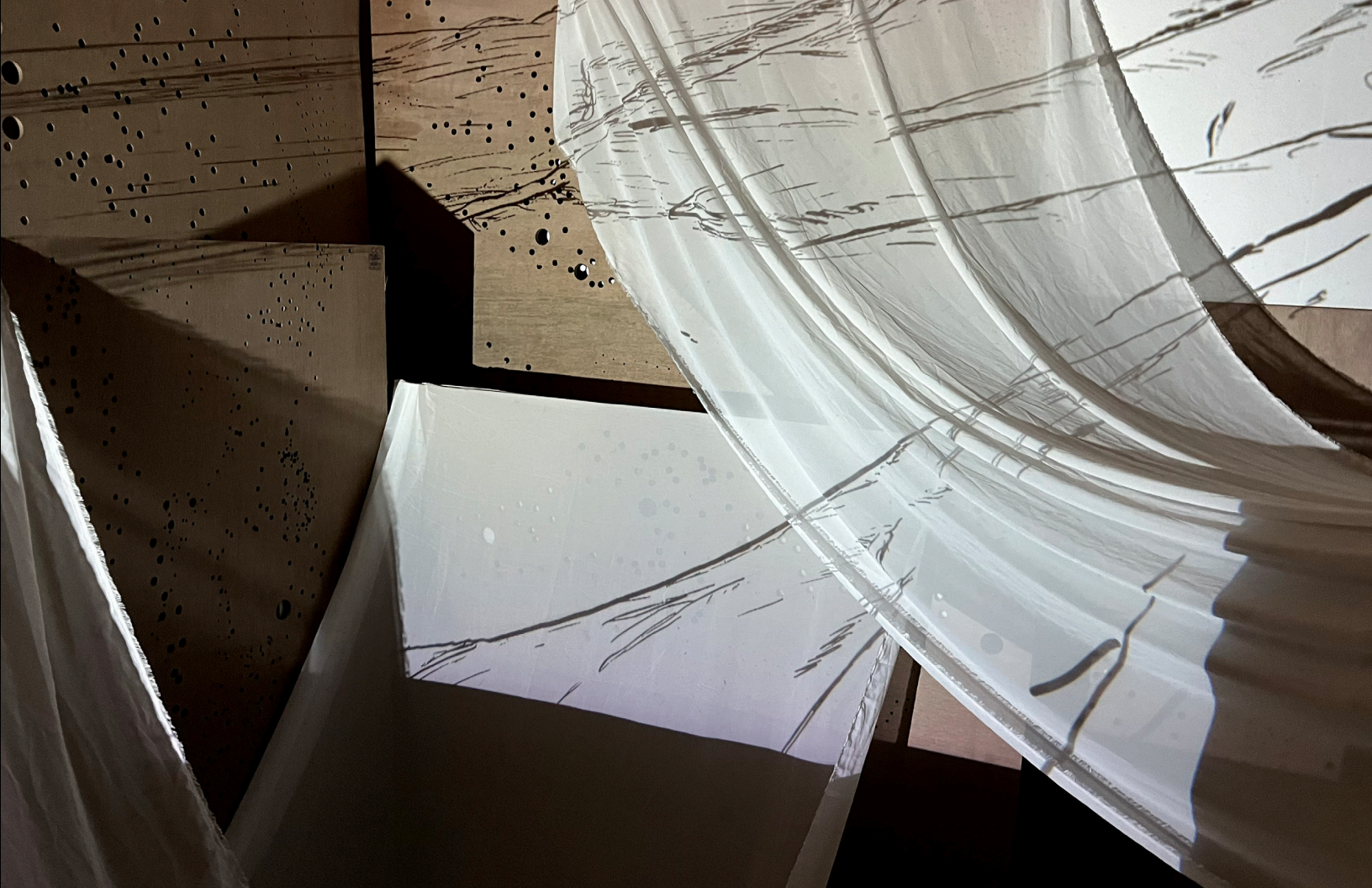
Although timber communicates a dense profile, the projected lighting makes the material appear as a shadow.

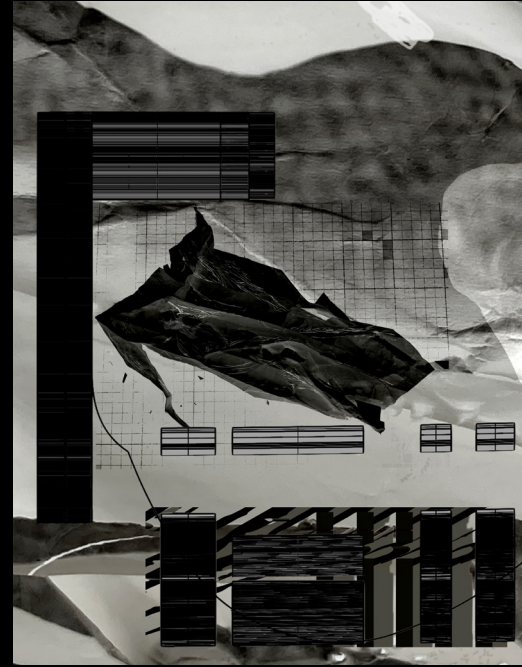
Shadows can be read as forms and objects and have a presence instead of an absence in the space. They typically appear more grounding, defying the eerie connotations of underlying shadows.

The boundaries of foreground and background are obscured.

**Iterative Experiment:
Reworked:**

E21, E22





E22 E22 - Collage Series (3)

Date: 2024
Materials process: Adobe Photoshop composite imagery,
 A1 poster print.
Scale: A1
Time to Make: 2 days

Description

Three A1 poster prints consisted of three collage drawings, were digitally assembled and edited in Photoshop. Editing techniques consisted of isolating assets, saturating/desaturating, varying opacity, overlaying and inverting.

Collage 1 is composed of E15, E17, E19 and E11.
 Collage 2 is composed of E11, E17, E7 and E14.
 Collage 3 is composed of E13, E19, E21 and E20.

Iterative Experiment:
Reworked: E23, E24

2

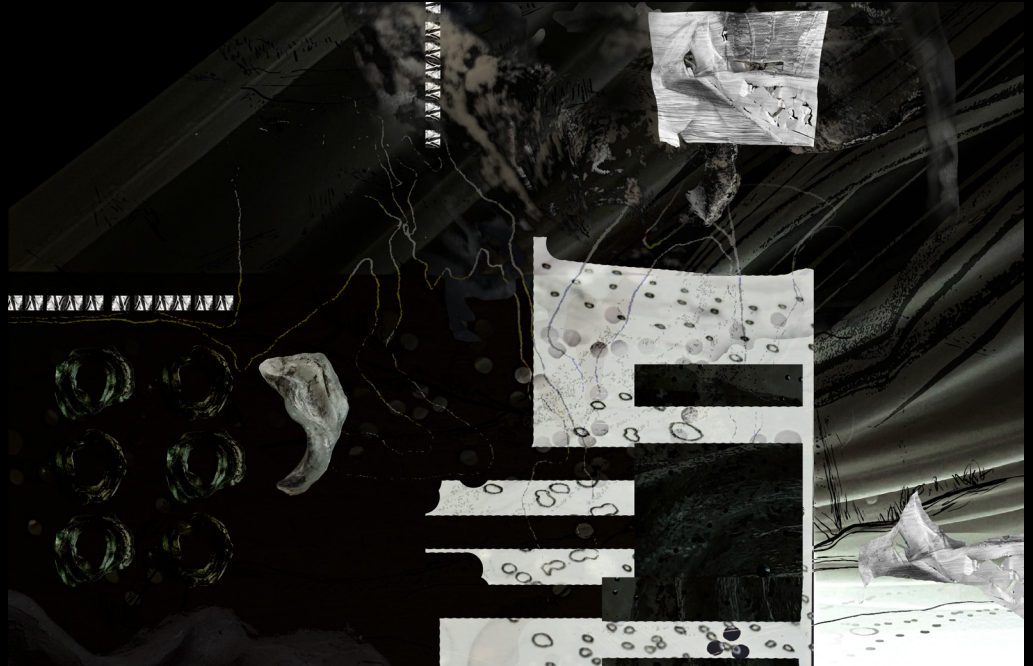


Personal Lens: 1

This intuitive method of collage communicated the experiential aspect of merging multiple experiments together in one single digital composite drawing. The cool hue of the E15 image influenced the collage's overall composition and colour, which was built upon to create a cave-like structure. Light in the original photograph helped build the narrative in the drawing, evoking the feeling of a dream-like state.

Looking through the lit interior with a light source coming from the void opening above, this atmosphere created ethereal, sinuous rays reflecting and refracting off the glazed surfaces. As for the outer walls, caving inwards in a shaded area, are made more organic and clay-like, imprinting traces of movement on their surface.

3



Personal Lens: 2

This drawing can be interpreted as an imagined site map. Consciously desaturating the image revealed the high contrasts where shadow, depth and opacity were enhanced. Depth in this drawing is communicated through the choice of isolated images of objects with full focus, images of objects scaled upwards, images of objects and line drawings with low transparency, and through the inversion of objects. The layout of the composition was controlled by the texture and sharpness of the background, revealing the opportunity to extrapolate the depth of field.

The whites and blacks in the background also determined the light and darkness, which led to the placement of each asset.

Personal Lens: 3

The third drawing was about the constant shift from covering and revealing, like adding and subtracting. The background image was taken from a photograph of E20, which spatially represented depth and texture. Objects were arranged in a layout that drew attention to their isolated profiles alone. The consistency in colour, light and darkness was a dominant quality in this collage drawing. Overlaid lines achieved several layers of depth to the space, and connected the isolated forms to one another. Overlaying also outlined the reflective and shadow lines of the pleated silk fabric, enhancing the finer details of each crevice in the folds made by the material.

The composition controls the overall drawing, which portrays a balance in contrast, smoothness and definition.



E20

Date: 2024
Materials process: Black yarn,
black electric tape, projector, E22 drawing
Scale: 2m x 2m x 1m installation
Time to Make: 1 day

Iterative Experiment: E20
Reworked: Final installation

E24 - *Threads*

Description

Black yarn threads were attached to the wall planes beneath my staircase, resulting in a thread installation. The image projection of an existing drawing (E22) was used as a base layer.

Personal Lens

Threads layered against one another gave a structural appearance, suggesting the installation as a single entity. Shadows had occupied the alcove corner, lines stretching and converging with one another, growing and shrinking. The weather conditions influenced the behaviour of each yarn line, causing them to move, sway and eventually... detach.

Experiential

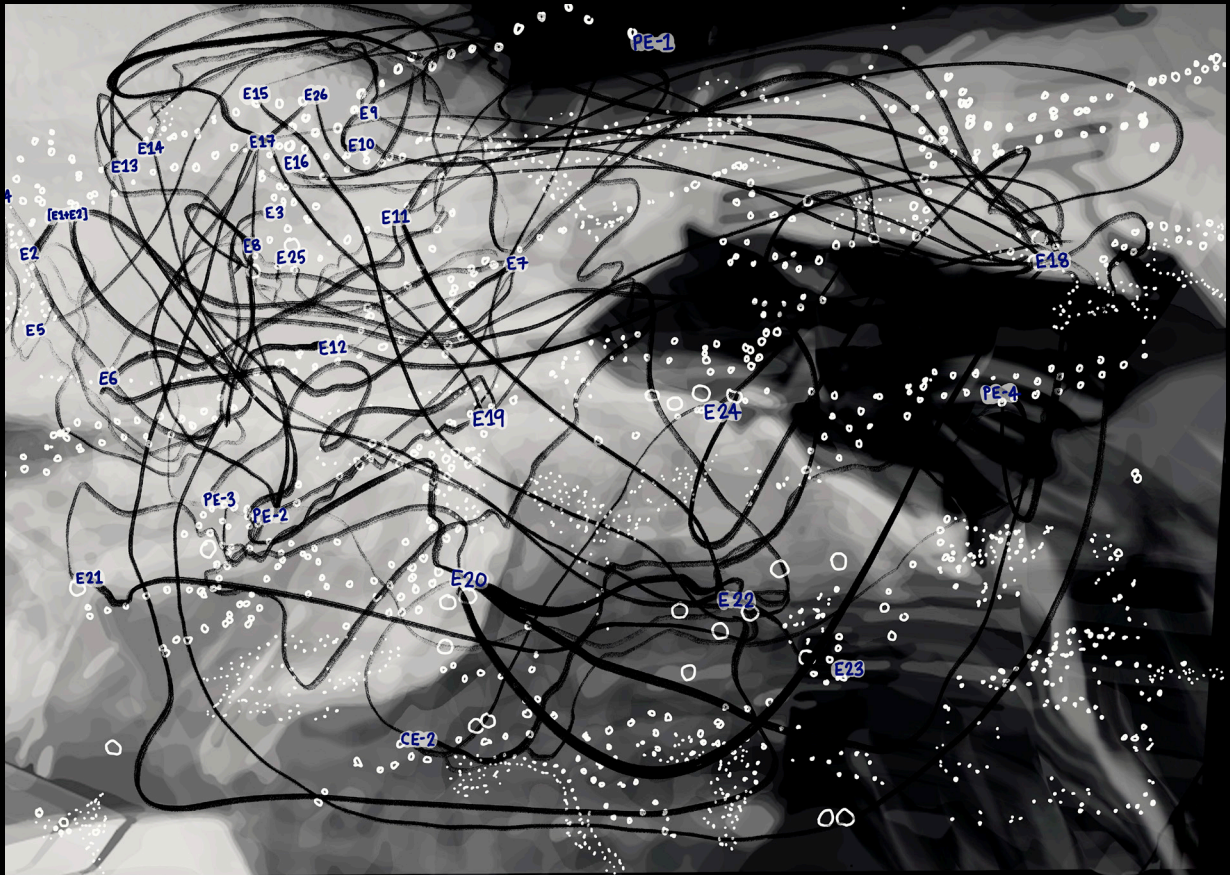
Drawing with thread was an attempt to obscure the alcove's initial structure and an expansion of the threshold staircase. Working in a domestic environment felt comforting and relieved the pressure to perform. I was able to work freely, without interruptions, distractions, or concern about disturbing others. It was also refreshing to have no time constraints, unlike the structured timetables of workshop settings. The simplicity and ease of the process brought a sense of comfort.

This experiment further cemented my desire to search for links and connections throughout my work in everything that I make. I feel now as if I am able to control my experiments through different mediums and scales, and find purpose through the threads identified that link them all together.



M7

M7 - Expanded Writing Practice



M8

M8 - Revised Cluster Diagram

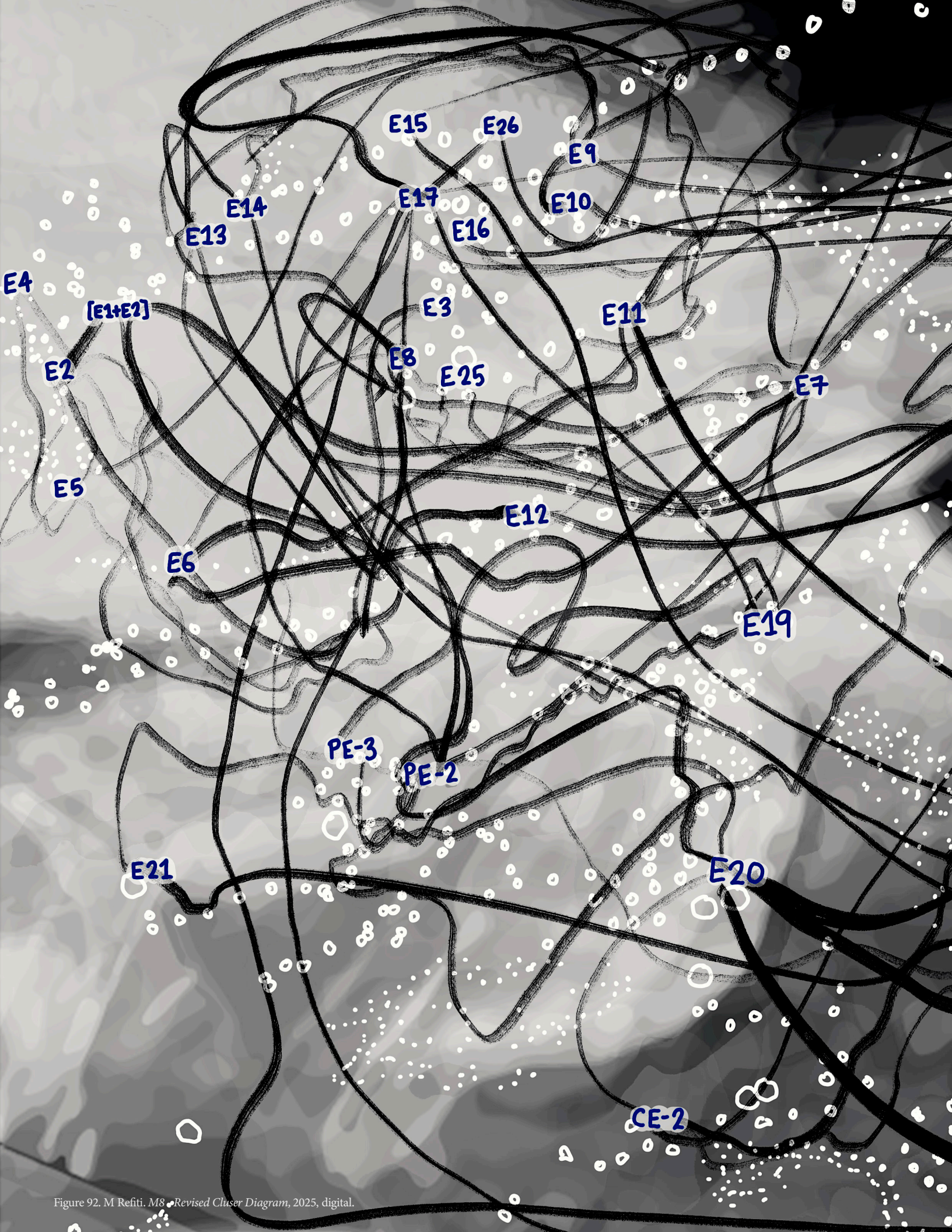


Figure 92. M Refiti. *M8 • Revised Cluster Diagram*, 2025, digital.

PE-1

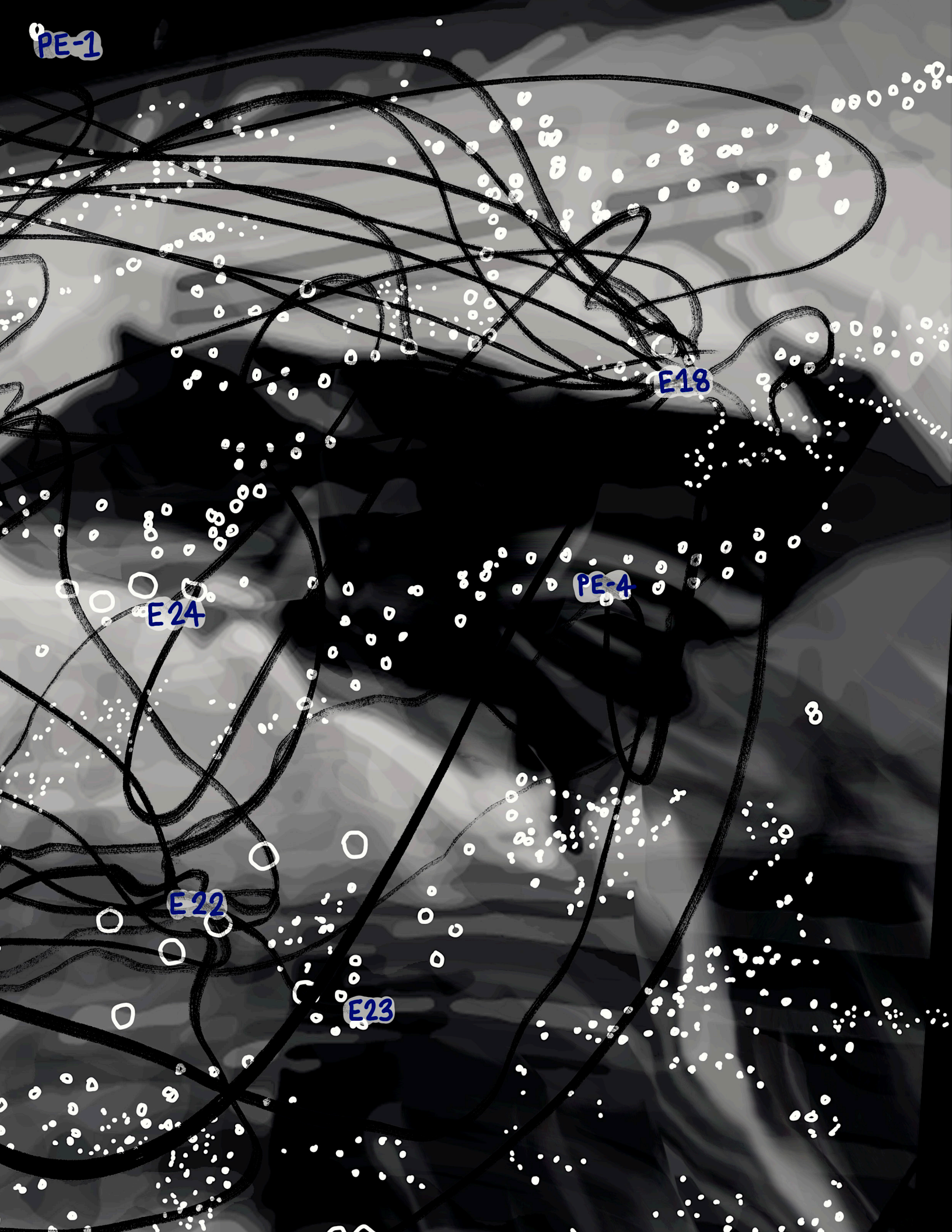
E18

E24

PE-4

E22

E23



3.4 Final Project: Expanded Drawing Installation

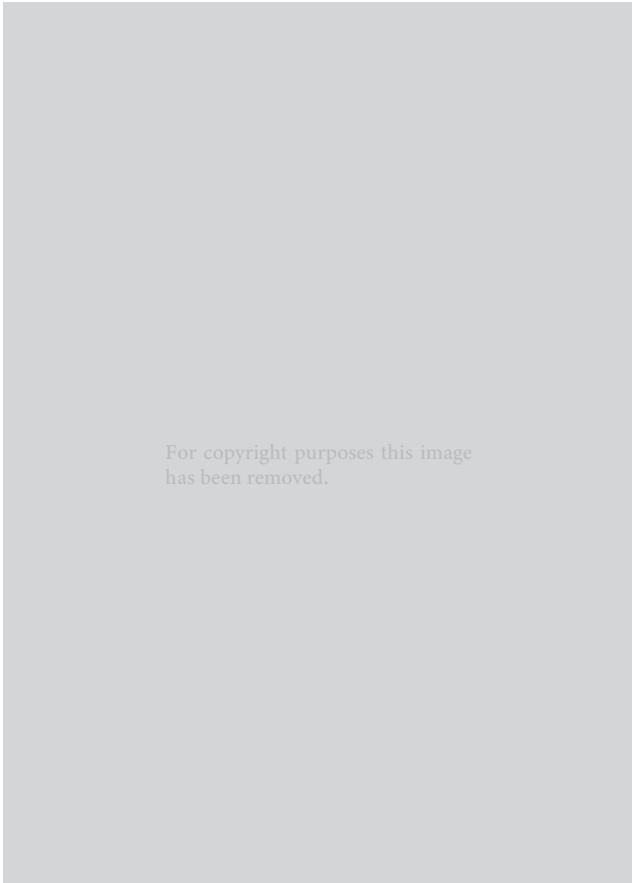
The final creative outcome for the thesis will be an installation incorporating ideas explored in the research of immersive drawn elements. The work will be installed at Ngutu Kākā Gallery 3, WE Building AUT, from 9 to 14 June 2025. The installation will be a composite of experiments through various media, materials, and scales, where the expanded drawing practice will be presented as an embodied experience.

The intended visual portrayal of *drawing out* in the final exhibition references a number of projects explored in the research, including Charles Sandison's digital visual landscape installations, which immerse the viewer in the realm of digital alchemy. In particular, *Kuoleman puutarha / The Garden of Death*, which communicates an assemblage of physical and non-physical assets.⁵¹ The work utilises 2D and 3D drawings, interwoven throughout the space, revealing an inner state of being.

The installation invites the audience to enter a layered, drawn experience that calls attention to our differing perceptions and perspectives. The intention is to create an immersive, temporary structure, which reveals *self*. It may also hint at my experiences of feeling disconnected from/to the real world, through an abstract, atmospheric expanded drawing. The tension between this public expression and the viewers' inner self thus becomes part of the work.

The expanded drawing is in progress at the time of this exegesis. After the exhibition and examination, detailed documentation will be added to this section of the exegesis.

⁵¹ Charles Sandison: *The Garden of Death*, exhibition, Galerie Forsblom, February 21–March 23, 2025, <https://www.galerieforsblom.com/exhibitions/charles-sandison3/installation-views?view=slider#5>.



For copyright purposes this image has been removed.

Figure 93. Charles Sandison, *Kuoleman puutarha / The Garden of Death*. Galerie Forsblom, 2025.

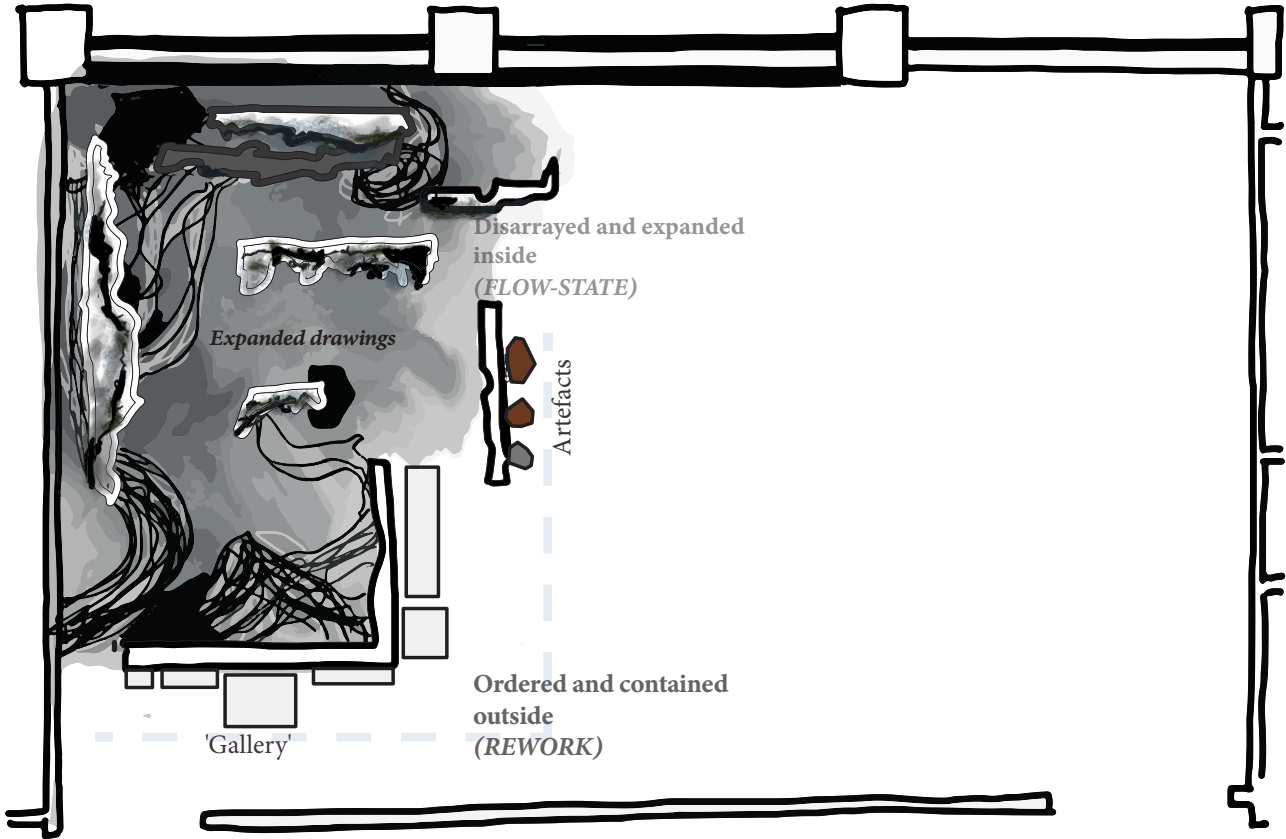


Figure 94. M Refiti. *Plan of installation concept*, Photoshop, Illustrator, 2025.

Concept Sketch - Floor Plan WE305, AUT.

Conclusion

Through an expanded drawing practice, the research has aimed to challenge binary thinking and dissolve boundaries, both within the self (private) and in relation to the space where things appear (public). The study has focused on exploring alternatives to restrictive binary frameworks. Working from a subjective and perceptual position, I locate myself both physically and conceptually at the surface of these expanded drawings. Through this immersion, I navigated and drifted through the drawing terrain, allowing embodiment and intuition to guide the process.

Drawing on Hannah Beehre's *Drawing in Flow*, a primary focus of my research, I developed a personal understanding of intuitive drawing and making that exemplifies my understanding of an embodied and expanded drawing practice. Prioritising subjective experience enabled the formation of a methodology I intend to apply in future design contexts. I have found that this belongs to a long-standing field of research called Reflective Practice. Drawing Out aimed to achieve the *flow-state* in order to draw out my inner state, revealed in the work. Through this personal approach, I discovered that I was able to draw out my vulnerable self.

The catalogue was formatted in a way to organise the body of drawing experiments that offered space for subjective, non-academic reflections, integrating my personal perspective into the exegesis. This was influenced by my understanding of Gibbs' Reflective Cycle. One of my stated intentions was to counter the imposed neurotypical built environment through intuitive practice, and I believe the iterative process of making, followed by post-production analysis, may help towards this.

The concept of *lost* served as a central theme, which was explored both experientially and through materials in how they can be discarded, dissolved and sacrificed. The practice-led methods used were structured around being lost in play and the exploration within loosely structured parameters. A key insight made in this study was the productive tension between the fixed and the free, revealing that achieving freedom when creating often requires flexible and non-restrictive structures.

In *Drawing Over*, I found that the iterative process determines my drawing practice in relation to spatial design and explains why the outcomes are considered drawings as opposed to designs. The way the object consistently changes form and dimensions through this methodology creates a conversation in the iterative process that is understood as an expanded drawing practice. The research revealed a working method that begins at a 1:1 bodily scale and gradually evolves through iterative processes into more abstract, atmospheric, and conceptual qualities of spatial design.

Drawing Attention found the importance of post-fabrication analysis, and three main works associated with this section use the corner as a site. Corners usually create an interior, yet I have found they are also a place for imagination, and my drawing practice tends to work into the corner. In this, quite possibly, it dissolves the corner, or boundary, of the room.

Overall, this research has facilitated the development of a deeply personal journey through a spatially engaged creative practice that blurs boundaries between self, drawing, and environment.



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Figure 100. M Refiti. *Expanded Drawing Installation 1, E27* - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photography.







Figure 101. M Refiti. *Installation during exhibiting hours 3, E27* - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photo credit: Paul Chapman.



Figure 102.
M Refiti.
*Expanded
Drawing
Installation
in-situ 1*,
Ngutu Kākā
Gallery 3,
WE Building
- AUT, 2025,
Photography.

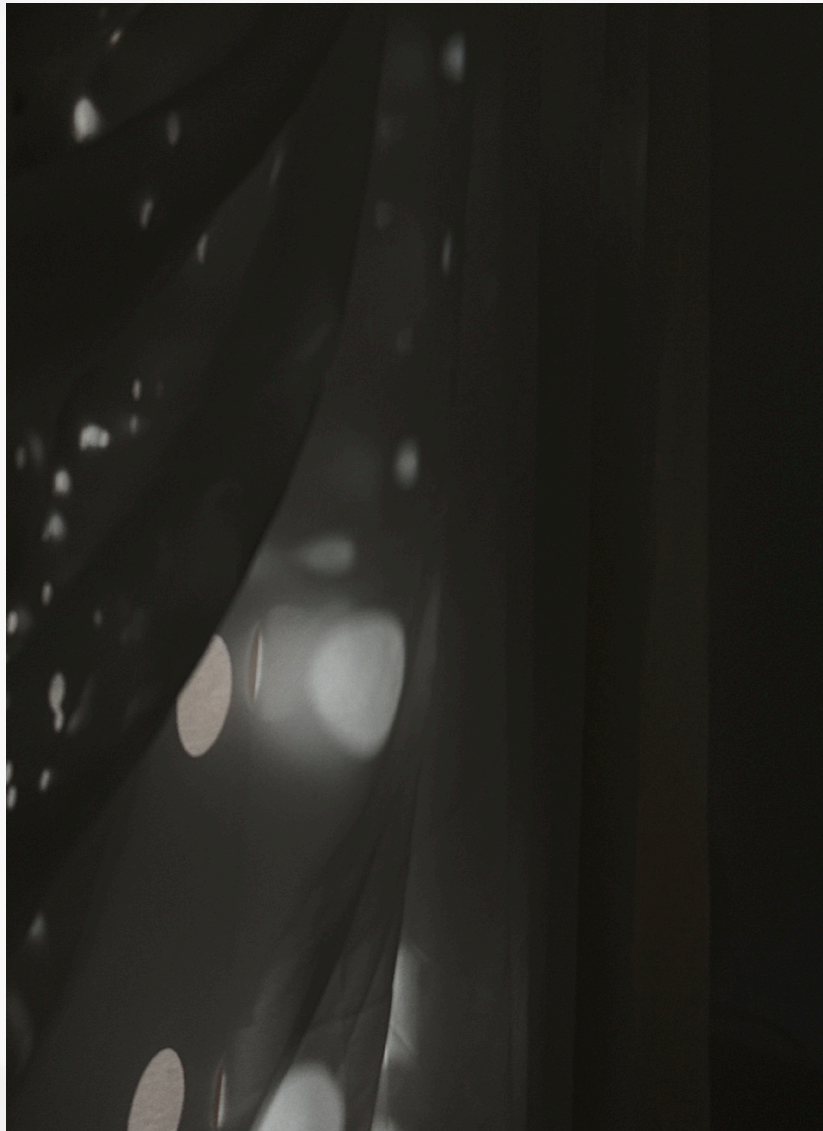


Figure 104. M Refiti. *Expanded Drawing Installation in-situ 3*, E27 - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photography.

Figure 103.
M Refiti.
*Expanded
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Installation
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Ngutu Kākā
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Figure 105. M Refiti. *Expanded Drawing Installation in-situ 4, E27* - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photography.

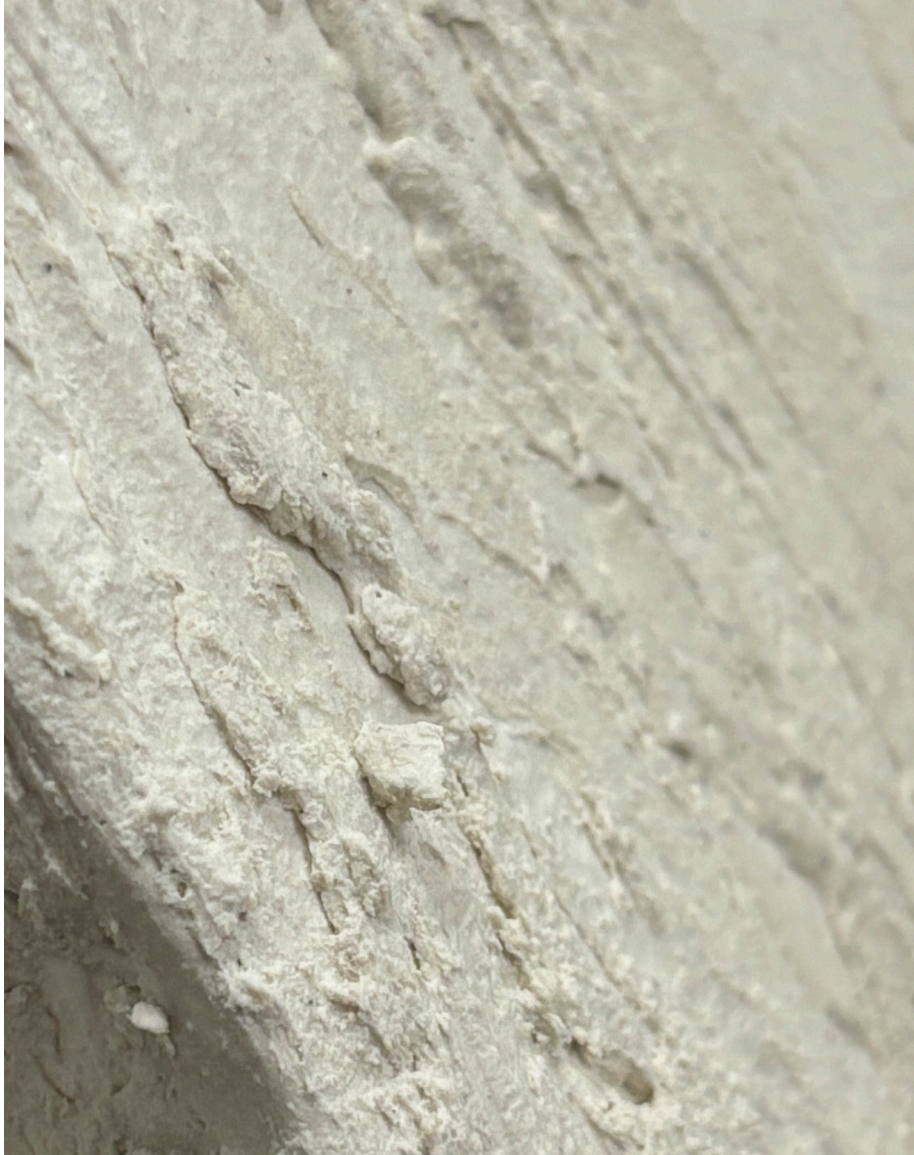


Figure 106. M Refiti. *Plaster Drawing Detail 1*, E27 - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photography.



Figure 107. M Refiti. *Plaster Drawing Detail 2*, E27 - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photography.



Figure 108. M Refiti. *Plaster Projections Detail 1*, E27 - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photography.

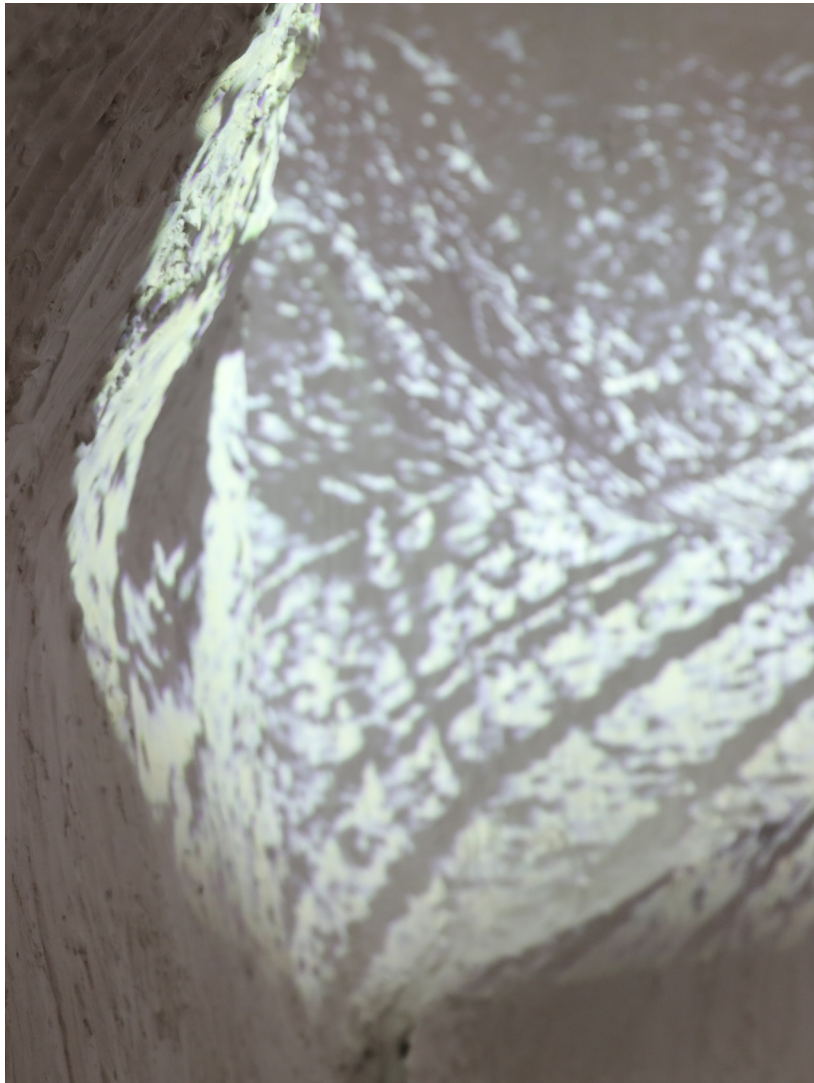


Figure 109. M Refiti. *Plaster Projections Detail 2*, E27 - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photography.

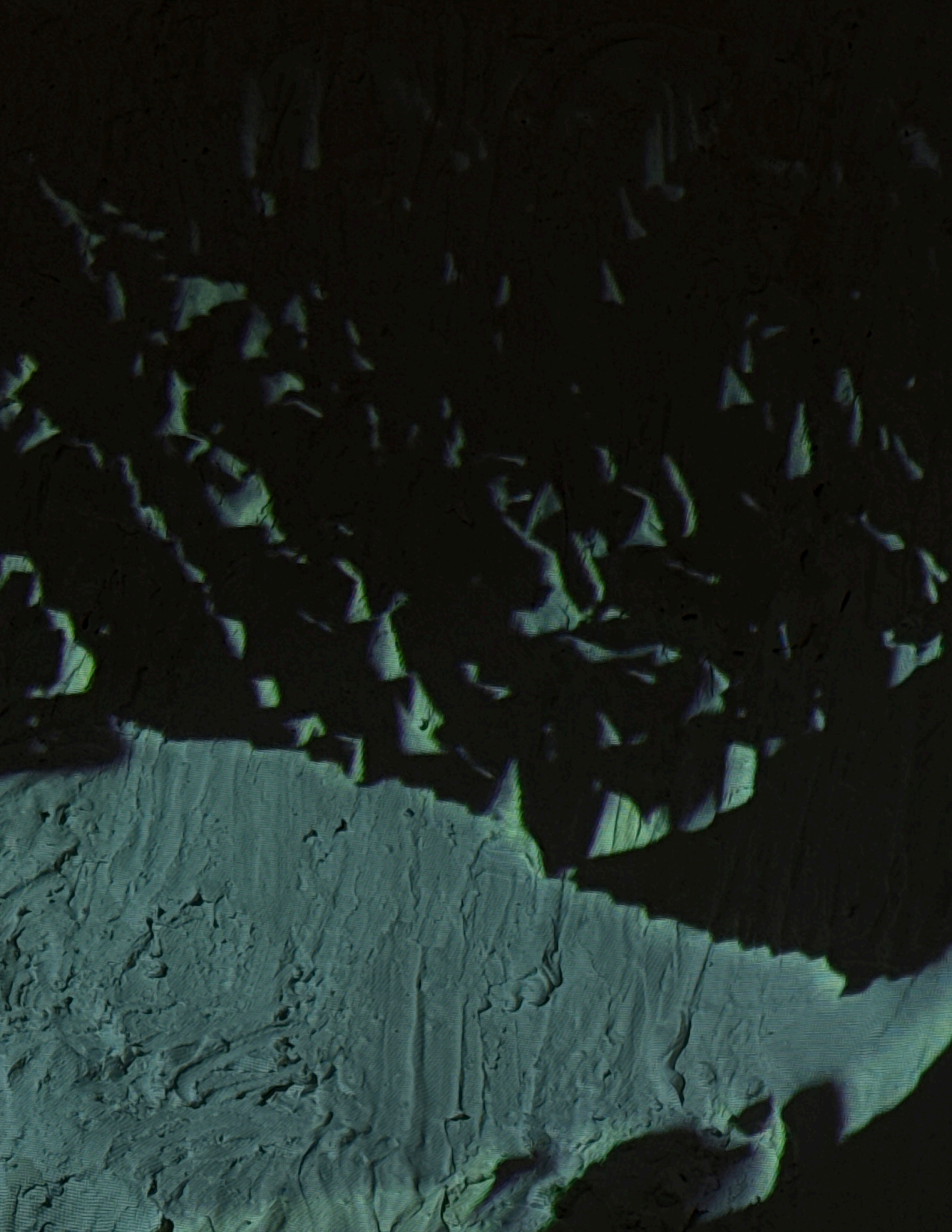




Figure 110. M Refiti. *Expanded Drawing Projections*, E27 - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photography.

S1

Date: 2025
Materials: Sound - Logic Pro, voice,
sound effects - drawing instruments,
bronze vessel artefact, (PE-2)
Time to make: 1 hour
Duration: 7:53

S1 - *Sound Immersion*

Description

There are two speakers located with an 8-minute soundtrack looped with various volumes. The sounds were produced by the act of drawing and interaction with artefact experiments and voice, which were recorded on a shotgun microphone. The recorded sounds were composed, layered and looped. The intention was to contribute to the immersive space of the expanded drawing installation. This sound was a collaborative work produced for the final exhibition.

Personal Lens

An expanded drawing works with the scale of the human body and its movement through the immersive drawing space. The inclusion of sound design reminds the viewer of the time taken to inhabit the space.

Recording the sounds of the embodied act of drawing through piercing, ripping, scoring, rubbing brings the idea of 1:1 time, 'real time', into the installation.

The methods of compiling the sounds has reflected those used throughout the project, where instinctive and intuitive 'drawing out' sounds were recorded in action, the layering and overlaying of sounds refer to the 'drawing over' stages, and the re-working of the composition 'draws attention' in the final recording. Sound as media is included in the expanded drawing.

Experiential

The viewer is immersed in the time of the drawing. They can hear through distortion the sounds of the materials being used, eg. the sound of graphite being worn away across the surface, sound of the bronze bowl echoing and the sound of the different speeds of the arm sweeping across the page. The layering of the sounds has been deliberate to invoke the variety of emotive and physical conditions during the act of drawing.

Sound: Charles Small (composer,
producer)
Instruments: M Refiti.



E27

Date: May/June 2025

Materials: Plaster (20kg), heavy duty paper floor protection, reusable shopping bags, MDF (900 x 1200mm x 4.75mm), plywood frames, acrylic paint, pastels, chiffon, A2/A3 framed prints, visual animation projection (of E1), image projection (of E6), LED lights, soundtrack.

Scale: 4m x 2.4m

Time to Make: 2.5 weeks

Location: Ngutu Kākā Gallery 3, WE, AUT City Campus.

Iterative Experiment: E20, CE-1

Reworked: E1, E19, E10, E24, PE-1, PE-2, E6.

E27 - Los

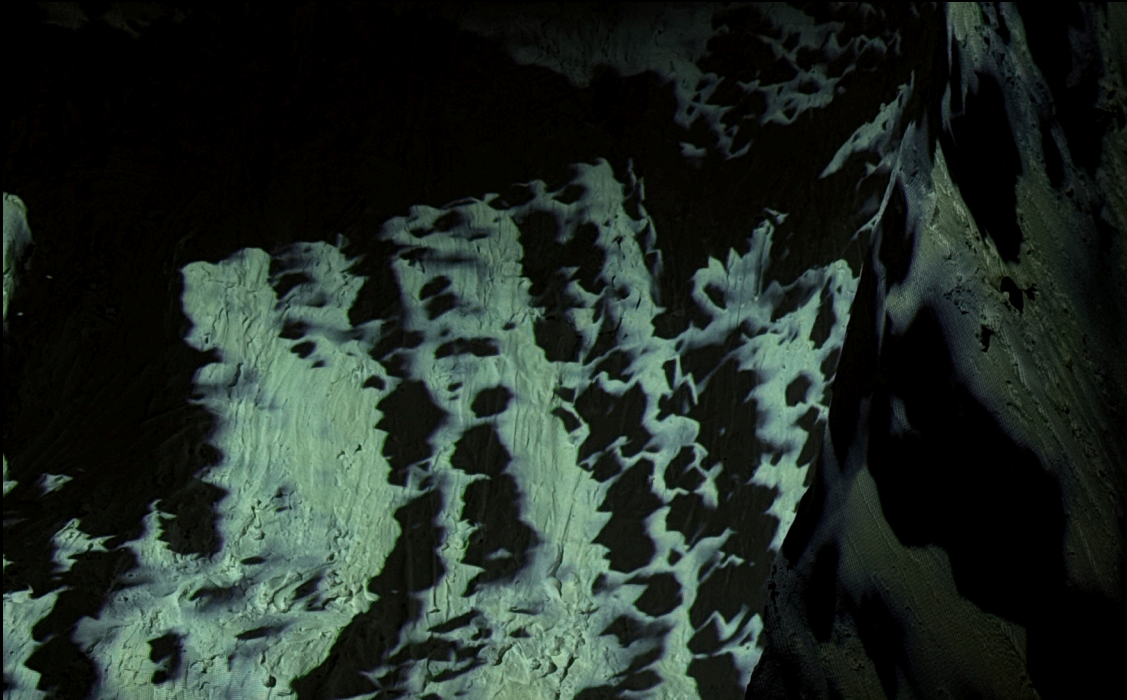
Description

White painted MDF panels with lasercut drawings (from an existing drawing) were fixed to the exterior of a standing plywood frame with interior shelving. Heavy duty paper was applied over the shelving, patching existing holes with plaster dipped reusable bags, and plaster was spread on top and drawn by hand. Embodied creases of the surface were further emphasised with black and grey pastels by the act of smudging and rubbing.

Left over card paper was lasercut and painted white and black and attached to smaller plywood frames, making the opposite corner. Long lengths of chiffon were suspended to tie the two corners together, illuminated with LED back lighting.

Framed printed photographs and drawings of experiments were attached to the MDF panels, curated to fit in with the overall gallery space.

A 10+ minute long animation (looped) is projected on top of the plaster surface, along with a 7 minute soundtrack (looped) played in the background.



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Figure 111. M Refiti. *Obscured Boundaries*, E27 - Los, Ngutu Kākā Gallery 3, WE Building - AUT, 2025, Photography.