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With critical texts by Michael Davis, Carl Douglas, Fleur Palmer, Kathy Waghorn, and Elvon Young. Sally Anderson, Heather Crawcour, Matt Gruiters, Wasin Janpiam, Catherine Lee, Evan Pan, Amy Song. 7 undergraduate students from the AUT University Department of Spatial Design:

Yun Kong Sung, Scott Thorp. School of Architecture and Planning: Erica Austin, Frances Cooper, Dylan Kane, Adrian Kumar, Shiqi Lin, 7 postgraduate students selected from the Advanced Design 1 programme at The University of Auckland

and Planning and the AUT University Department of Spatial Design. A collaboration between The University of Auckland School of Architecture

St Paul Street Gallery Three

10-20 October 2011

Project Environment Centre

Design Proposals for the Kaipatiki

School of Architecture and Planning The University of Auckland

based explorations of what it is to think globally and act locally, as well as personally. —of what 'ecology' means and binds in this suburban Auckland context. These are designthrough the processes or acts of design—a multitude of contingent operations and outcomes at the disposal of contemporary designers. The work demonstrates understandings developed sustainable principles into design practice; and by exploring the broad ecology of design tools questioning 'sustainability' and seeking to demonstrate new possibilities for integrating The work exhibited is intended to challenge current architectural/spatial practice by

and AUT University is intended to collectively present a range of possible futures for the project. developed definitively. Instead, the student work undertaken at the University of Auckland While each project conveys a sense of design resolution, no single project is intended to be

advance its wider vision of "inspiring communities to live sustainably". and bush restoration services, and has initiated the design of an Environment Centre to Auckland's North-Shore. The Kaipatiki Project currently focuses on environmental education a new Environment Centre for the Kaipatiki Project, a non-profit community group based on Department of Spatial Design. The work shares the common focus of projecting visions for and Planning, and spatial design works from undergraduate students at the AUT University postgraduate architecture students at the University of Auckland School of Architecture ULTRALOCAL is a collaboration which brings together architectural design works from

> Manager, Kaipatiki Project Inc. Hamish Hopkinson

thank everyone involved in the production of this body of work. The staff, Board and volunteers at Kaipatiki Project would like to warmly We have definitely started walking on our journey of a thousand miles. be one unifying concept that drives our plans for a new home forward. Just as Kaipatiki Project started with the actions of one person, it will

asking young, creative minds. We wanted to be challenged and what better way to do that but by many of the components of the students' work will be taken on board. anyone of the visions presented in this body of work will be adopted, to ask for their help putting form to our vision. While it is unlikely that School of Architecture & Planning, and AUT's Spatial Design students perspectives and ideas, we approached the University of Auckland's

can't help but wonder "Well, what might it look like?" For some fresh spaces will be shaped by many people—but even at this early stage, we Our dream of purpose-designed office, teaching, horticultural and leisure

need to move somewhere bigger and better to allow us to fulfil our mission. but we have no scope to grow our ambitious plans for the future—we severe limitations of our location mean that we are not only at capacity, in a secluded, suburban street in Birkdale, (near Glenfield College). The Kaipatiki Project operates out of a small, over-crowded, former play-centre

waste and adopt more sustainable living practices. and teach 4,000 people a year how to care for the bush, minimise 75,000 native trees, manage more than 70 hectares of bush reserves, most pro-active environmental organisations. We have planted over volunteers a year. We have a growing reputation as one of Auckland's in her own small way, today it is nurtured with the help of over 600 in 1998 from the actions of one person who wanted to make a difference mission is to inspire and educate people to live more sustainably. Born **Kaipatiki Project** is the environment centre of the Morth Shore. Our

lives in Tamaki Makaurau Auckland where she lectures at The University of Auckland School of Architecture and Planning. mental Issues in the City; Arts and Cartography Cross Perspectives, (Caquard et. al. eds., Springer, Berlin, 2011). Born in Taranaki she now land War Memorial Museum from October 2011 to February 2012. Kathy has recently authored a chapter in the book Mapping Environ-Kathy Waghorn is the co-curator and co-designer of the forthcoming exhibition You Are Here: mapping Auckland, showing at the Auck-

linkages that occur at multiple scales. In a

corporation. For Massey, as we have seen,

range from the scale of the individual selling

of multiple contingent assemblages that

p. 32. Parentneses added. Original Italics).

at any given spatial scale". (De Landa, 2006,

pri used to denote the concrete parts (of an

be associated with two fixed levels of scale

"The terms 'micro' and 'macro' should not

of the assemblage can be assembled in

part) because of this incongruity of the

essential notion (the essence of a single

an assemblage, much as with Massey's

multiple heterogeneous parts. The parts

rhythms and interconnectedness of

grow and die and come and go.

seasonal and annual variations, in sites

which slowly evolve over time as things

of an assemblage relate contingently, thus

assemblage) and the resulting emergent whole

De Landa uses the market as an example

biaces are constituted by exteriority, by

constructed from the interactions between similar vein De Landa says that assemblages

and that imagines possible futures. at multiple scales, across various pasts and outward looking, that operates place, a knowledge that is both inward extra-fine-grained knowledge of a Becoming Ultra Local demands an

Tamil neighbours to seek a new home. in Sri Lanka, which has prompted your local creek as well as the political situation of the indigenous species of fish in the back. It could include knowing the habits seasonal shift in sport codes played in that procured by colonial settlers, as well as the of the local park was bought or otherwise knowing about the way in which the land local knowing of a place might require In Tamaki Makaurau Auckland this ultra is connected to a myriad of other places). everyday) and the macro, (how the place between the micro, (the minutiae of the and knowing a place at multiple scales Ultra local knowledge comes from noticing

overlapping with many locales beyond. and capacities) and its exteriority, its spatial, temporal and social components know a place's interiority (its material, To know a place as an Ultra Local is to a place as an extroverted assemblage. Becoming an Ultra Local requires knowing Becoming an Ultra Local

therefore De Landian assemblages. scales. Places as imagined by Massey are 10, original italics), that operate across of exteriority" (De Landa, 2006, p. are, "wholes characterized by relations

puts forward assemblage theory as an invigorating a Deleuzian model, De Landa an object to that of the trans-national also considers this issue of scale. Re-In his social philosophy Manuel De Landa (82 .q ,1991, yesseM aetine for that moment as the place itself".

social entities. Assemblages are wholes

ontological schema for thinking about

on a far larger scale than what we happen to but where a large proportion of those relations, networks of social relations and understandings, "can be imagined as articulated moments in

behaviours that structure individual the external links that constitute a place Moreover, in Massey's global sense of place the routines, habits, categories and a whole', or the micro view, examining the macro view, looking at 'society as the intellectual habit of privileging either

that place has to many places beyond it.

ultra local as it is geared towards avoiding spatial, temporal, social and cultural links consideration of place, the local and the local-ness of a place is constructed by the Assemblage theory is useful in this of place" the character, uniqueness or seamless history. In Massey's "global sense denser or looser configurations etc.). set of relations portraying a singular and ofher parts (in more or less numbers, from a turn to "historicism", an internal a place's external relations, rather than but this specificity of place again arises from on their capacities, that is what the parts not only on their own properties but also for Massey a "sense of place" is important,

different ways and at different scales based with each person in a place holding their identities. Places are full of internal conflicts parts. The parts constituting the whole Thirdly, places do not have singular version of place, cannot be reduced to an the construction of specific places.

any boundaries that are important to term), and it is these links rather than olaces are in fact "extroverted" (Massey's

itself. All places can be linked to others; useful for a conceptualization of place the boundary as a general concept is not boundaries are useful for some projects, oundaries. While she acknowledges that places are not enclosures with set Secondly, and as already mentioned,

change as these sets of relations change. trom social relations places must also a recursive cycle. As place is partly derived flux. Changes may be permanent or part of place. Firstly, place is in a constant state of attributes of this "progressive" sense of place Massey (1991, 1993) identifies four In rejecting an essentialist version of

promote the ultralocal as the behaviour 1991, p. 28). In this essay I would like to relations and understandings" (Massey, articulated moments in networks of social p. 29), they can, she says, be "imagined as conceptualized as processes (Massey, 1991, and links. Massey suggests that places are constellation of their external relations places come into being through the ather places are constituted by exteriority, is neither bounded nor inward focussed,

De Landa, M. (2006). A University of California Press. os ∀ngeles and London: The Practice of Everyday Life. Certeau, Michel de. (1984). yerso, London and New York. For the geographer Doreen Massey, place Memories. Chris Turner trans. local-ness in relation to far larger patterns. to understand one's locale and resulting attention to exteriority. To be ultralocal is

lew York: Routledge.

bns nobnoJ .(ea-e2 .qq)

ocal cultures, global change.

Geometry and a Progressive

Nassey, D. (1993). "Power-

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Massey, D. (1991). A Global

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-oregrounding the User in

:the Lived and the Built:

Dodd, M. (2011). Between

and New York, Continuum.

Social Complexity. London

bne vroadT apeldmassA

New Philosophy of Society.

ed.). Mapping the futures:

Sense of Place". In Bird, J.

an excessive sense of local-ness requires and somewhat perversely, attending to rnis confined and inward view. Rather, does not suggest an amplification of that is to become extraordinarily local, I want to suggest that to be ultralocal, Ultralocal

the universal". (Baudrillard, 1987, p.110) own little corner", denying the "risk of he says, "than bringing us back to our a "shabby thing. There is nothing worse", this vein Baudrillard refers to the local as insularity and parochialism emerge, and in to a specific place we might also see place. From this same sense of belonging version of the myths and stories of their or city. A local will always know some

required to live in such a version of place. district, a neighbourhood, parish, town a particular and identifiable place, to a

of being a product of and belonging to place. The word local is suggestive then innate or inherent relationship to a specific environment. To be native is to have an the characteristic qualities of the specific of behaviour have become adapted to native, which infers that one's patterns oneself apart. To be local is to be or become oue, a own social position in that place; acknowledge, and to some extent accept,

a place. Further, to be a local one must

the culturally inflected social patterns of

local both emerge from and shape the The habits and routines of living as a see the godwits returning in September. recursive patterns; a local might expect to come together in a local's knowledge of and tides). Things and processes might knowledge of processes (weather patterns things (where to get the best coffee) and

knowledge might include knowledge of is to know the workings of a place. Local relationship with a specific place. To be local while the locals may accept some levels material) that constitute a fine-grained set of conditions (temporal, spatial and Local-ness suggests being attuned to a

local is also to recognise and understand

spatial aspects of a place. Though to be a

outsider, but this is rarely acknowledged in

ot a place is almost impossible for an

the everyday, modest and fragile aspects

to their peril. As Dodd notes, "perceiving

ontside experts" ignore local knowledge

utility and power of the locals' knowledge;

specific locale. To be foreign is to lack the

certain place. Local knowledge however

knowledge drawn from everyday life in a

patterns of a place. Local knowledge is

"tactical" knowledge (De Certeau, 1984);

has no currency or value outside that

attention to the physical, material and

To be a local requires more than an

and planning". (Dodd, 2011, p.29) ngisəb nedru meərteniem to niemob ədt

Kathy Waghorn Local to ultra local

has addressed the agency of architectural drawings, crowds and rebellion in the city, and theories of space and infrastructure. Carl Douglas lectures in Spatial Design at AUT University, and has taught architecture at the University of Auckland. His recent research

something to look at or experience in a

understood scenically—as fundamentally deeply ecological visions of public space. is a discrete location or entity apart from the — and other people. In this way, they offer with plants, animals, landscape, climate, ultivating rich and specific engagements that convert observers into participants, expipition: they are designed to be places reflected in the projects collected in this of tracing connections. This ethos is

a fantasy. Instead of a new or revised

detached way. This detachment is clearly

According to Morton, the idea that Nature exploit embeddedness and connectivity.

distance or preserving in a fixed state, they other people. Instead of admiring from a air, fruit, scents, timber, ground, and connection with dirt, water, leaves, worms, we adopt a new practice—the practice devices, aimed at placing people in direct these Environment Centres are transitional

trames for an image entitled 'Nature',

new connections. Far from being picture converted into new torms, and generating on its passage through the centre, biomass, consumer goods) is transformed sold in markets. Material (water, buses, consumed, and second-hand goods are waste is composted, tood is grown and diverted to pass through the centre, plant for use in the nursery, the bus route is site: water run-off is collected and filtered the materials that circulate through the circuits. A number of proposals consider

space described by Latour, all paths are

also places of passage. In the shared

Arata Isozaki". In Johnsto

P. (Ed.), Morphogenesi

of Flux Structure Mutsur

Sasaki (pp.13-24). Londoi

Architectural Association

Ouestions of Space. Londor

rchitecture and Disjunct

Cambridge, MA: The MIT

Architectural Association

Tschumi, B. (1990).

Tschumi, B. (1996).

Resonance: a pursuit through three spaces

tudents from the University of Auckland's School of Architecture and Planning Advanced Design 1 course were openly nvited to explore their own particular ways of making in a studio topic entitled Through the Space of Representation'. The project vehicle for the exploration was a new environmental centre for the Kaipatiki Project at the head of the Birkenhead Domain in Auckland. The analogy between the Projects concerns for the natural ecology—relationships between water vegetation, soil and inhabitants—and the networks of relations that designers encounter in their work—relationships practices, the project and personal conditions—was laid out as the theoretical base for the studio topic. Ecologies operat on the bases of delicate equilibria, or harmonies, or resonances. These shift in time and space. As work progressed, a recurrent pedagogical concern crystallised in a guestion: How do designers navigate such a 'practice ecology' to produce definite, specific, critical outcomes.1 This paper

presents the hypothesis that designers develop and pursue a sense of resonance in the design process, and articulates resonance in relation to design practice what it is, what it does, and what informs it What is resonance? Design is understood to include the inception, development and projection of the ecology of ideas, or system of relationships, which define the architectural project. Design occurs in the space of representation, that is, in the conceptual space between the building and its representation. (Evans,

of) a building, but rather the architect designs through representing a building. How do designers navigate the space of representation? In an article titled 'Architectural Drawings do not Represent', Mike Linzey presents a cogent argument that architectural representations—drawings, models, diagrams are ideas, things present in the world (Linzey, 2010). They are brought into the world through architects focused, The intention is to develop, through making embodied operations with the tools and sensitivities both to the possibility space materials of representation. Here design and to the project emerging within it. In

is understood as both the development

of things/ideas and the setting of things/ ideas in relation to other things/ideas.

How do designers determine what things are good, what relationships are good? What internal mechanisms or sensitivities do designers develop that guide the design process? In establishing a relationship between one thing and another, simultaneously the 'goodness' of that relationship is being

assessed, or more accurately, it is being felt by the designer. It might be felt as excitement, as peace, as a physical knot in the stomach, in a smile, or as an actual physical tension or vibration. These differing reactions carry the common quality of resonance. Resonance is a sensation related to but not necessarily the same as empathy. It is an understanding of a situation which is emotional, physiological, mental, spiritual, embodied. It is the experience that designers pursue.

The design project provides motivation and a framework for this pursuit. The project conditions might also be articulated as a 'possibility space' established by brief, budget, client, site, local body regulations and the like. The need to represent the possibility space necessitates another search for the 'appropriate' or 'good' (that is resonant) means of representation Through the representation of the possibility space, and through representations made in relation to it, designers shape it—we

shape the raw material that we are given we shape what it is that we respond to, the designer? 1997). The task of the architect is not the representation of (a pre-existing idea At this point design might be rearticulated as the pursuit, through representationa practices, of moments of resonance. Design education is charged with providing opportunities for students to both develop these representational practices, and with developing in students an "attention to resonance" (Ednie-Brown, 2007) as the principle means to guide the designer in their practices toward an unseen end. In my teaching as in my design practice, I place an emphasis on the need to make prolifically.

other words through production, through

and empathy converge What informs resonance? What of

an intense focus on making, designers

upon which resonance might be felt.

build a base of embodied understanding

This same intensity of focus might facilitate

a narrowing of the space of representation

—the space between the representation

and the building represented. A particular

kind of resonance might occur in this

narrowing, the kind that may lead

to a projection through the space of

representation, to yield in the designer

(through their representational practices) a

sensitivity beyond the representation to the

material implications of the representation.

A designer in operating in this manner does

not (for instance) merely draw a section or

detail through a window, but through the

drawing, they develop a sense of the glass

the aluminium frame, the wall assembly

—of what the materials are; of the energy

of the installation technique and the labour

involved; of the vertical load the lintel

will take; of the flow of water across

will take; of the wind load the window

the various surface conditions, from wall,

to flashing, to glass; of the quality of light

it will admit across different times of the

it will facilitate for the inhabitants of

the space that it in part defines. This

is an example of an engagement with

architectural media at a level which

yields in the designer sensitivities to

their project. This is where resonance

day and across seasons; of the experience

required to make them, to get them to site;

Empathy perhaps depends less on the specific experience (that is of actually having made or installed a window) than it does on the designer's breadth of experience and depth of understanding of the material world. It also depends on their ability to carry that material experience through into the project through the material engagement of their representational practices. All designers bring to their projects is what French cultural theorist Pierre Bourdieu

terms a habitus which he defines as: a system of dispositions, that is of permanent manners of seeing, acting and thinking, or as a system of longevity (rather than permanent) schemes or schemata or structures of perception conception and action." (Bourdieu, 2005, p.43)

as one person is to another but also

and performative

materialization". It

forthcoming, 2011) which

discussed design pedagogy

course run at the Universit

Architecture and Planning

in 2010. Both texts carried an emphasis on the idea or

resonance', the meaning

and importance of which

was assumed.

of Auckland School of

through a case study of an Advanced Design 1

deeply connected to the material world we share. What designers do through their practices is explore this personal space. The more critical seek the new, the edges of this space—they seek to extend it, to extend their capacity to perform in and effect change in the world.

And this might be understood as a third

1. This paper follows on attention to resonance is essential to the from a paper written by successful realization and navigation of the author titled "Sketch of a circuit-craft, sensitivitie Michael Davis is Associate Head: Design at the School of Architecture and Planning, National Institute of Creative Arts & Industries, accompanied the Tensions exhibition at the George upon the roles of representation in relation to design. Fraser Gallery (Auckland 2010) and was subsequent expanded in a paper titled "Engaging in the Space of Representation

University of Auckland, New Zealand. He teaches in the areas of architectural design and architectural media. His research focuses

space) with designer (personal space)

amounts to an inevitable specificity in

interconnected theatre of operations

—an ecology. The development of an

design—in approach, process, outcome,

and experience. Each is a deeply complex,

Mr Davis holds a Master of Architecture in Architecture and Urbanism from the Architectural Association's Design Research Laboratory London, UK (2003) and a BArch (Honours) from the University of Auckland (1994). He is currently undertaking PhD studies at RMIT,

Biodiversity and the ordinary

Fleur Palmer

The distillation of a sense of place, and

References Evans, R. (1986). "Translation area, is essential to any design processes from drawing to building' interested in encouraging and protecting In Evans, R. (1997). Translations from drawing to building and other essay (pp. 153-193). London Linzey, M. (2010). "Architectural drawings do

not represent", in Interstices 11: the traction of drawing. (pp 31-39). Auckland: Enigma Ednie-Brown, P. (2007). The aesthetics of emergence Doctoral Thesis. RMIT, Melbourne. Bourdieu, P. (2005). "Habitus In Hillier, J. & Rooksby, E. (Eds.). Habitus: a sense of place. (pp. 43-49) London: Ashgate

biodiversity within an urban context. While sustainability is more generally focused on ssues relating to energy consumption, use of renewable resources and the long term impact on the environment, within the urban context it is our parks and gardens that provide places for the community to breathe, and contemplate the vitality of our iving environment. However, in cities like Auckland there has always been a tension between the fantasy of a wilderness that was/ is intrinsic to New Zealand, and the urban setting. This tension becomes evident in the contradiction between the proliferation in our suburbs of manicured awns, clipped gardens and parks, which borrow from an English tradition, and the unruliness of the New Zealand bush, which sits uncomfortably in urban parks. Monocultural farming and gardening practices, and the introduction of non-native pest species such as rats, possums, ferrets and

stoats have all played their part in adversely

indigenous species that make us unique in a

global context. So the guestion is how can

we radically alter this cycle of destruction,

effecting our indigenous biodiversity,

or extinct in this country. Yet, it is our

through encouraging indigenous

ecosystems to flourish, protecting

with many species becoming threatened

threatened species, and at least raise public awareness of the benefits of supporting these systems through community based educational programmes

For anyone who has been into the New Zealand bush, the scent of honey dew ungus is unforgettable, as is the fairylike delicacy of soft moss and fragile, emerald fern fronds that carpet the ground along bush tracks. In the bush, there is nothing more transformative than marvelling at the wonder of stick insects camouflaging themselves in Manuka fronds, or contemplating intricate cicada shells gripping onto tree trunks, in the height of summer, as the forest throbs with the roar of their song. And who could not be enchanted by the presence of a fantail spookily shadowing you as you walk along a track, as it flits and darts, picking up insects disturbed by your footsteps, or the heart warming chortle of a grey warbler singing somewhere, invisibly nearby. While urban environments aren't always the

best places to encourage an appreciation

Auckland, it is these types of ordinary yet

extraordinary experiences that need places

careful interventions that deliberately slow

us down, and encourage ways of looking

more closely. Skilfully designed, such places

at, and experiencing our environment

have the ability to excite a proliferation

of indigenous wildlife, in a city such as

of indigenous flora, insect and birdlife to the community with the provision of a sanctuary, away from the hubbub of city life. Importantly they also provide a sense of place that is uniquely New Zealand.

design, to the extension of our designer

capacities. What distinguishes the exhibits

in ULTRALOCAL is their evidencing of their

authors investments in their individual and

yet shared ecologies, of their attention

capacities through their projects.

to resonance, and the extension of their

This raises the question, how can a sense of place, intrinsic to New Zealand be achieved? One place to start, is by looking at our tangata whenua. For Maori the notion of a sense of interconnectedness of place and things is integral to a Maori world view. Maori view themselves as tangata whenua. Whenua refering both to land and placenta. Land and sky is also associated with Papatuanuku (earth mother) and Ranganui (sky father). For Maori there is no separation between people, land and the spiritual world. As tangata whenua, Maori have a kinship with all things, and therefore have a responsibility to maintain a balance of mauri (life force) and wairua (spirituality) with the natural environment

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Cambridge, MA: Harvard

The Ecological Thought

Cambridge, MA: Harvard

Morton T. (2010).

1 Morton capitalises the terr

qualities, namely (but

(Morton, 2010: 3)

not limited to), hierarchy

authority, harmony, purity

"to highlight its 'unnatural

Embedded in this approach is the consideration of the long term impact or the site, through the design of spaces, to flourish in. But this only happens through of planting schemes, and planning of infrastructures which suit specific local of indigenous species to flourish. Intrinsic to this approach is the protection of Ranganu

Fleur Palmer is a Senior Lecturer of Spatial Design at Auckland University of Technology. As a registered architect, and active practitioner she uses her practical experience and involvement in architecture, exhibition and installation projects to inform her teaching practice. Fleur's most recent research is involved with investigating the implications of the Kainga Whenua programme in the development of sustainable housing for Maori communities.

design processes. Theorists such as

Karl Chu have claimed the ubiquitou

This critique has brought to light some

disjunctive practices that have resulted

I have classified these disjunctive

practices into two broad categories

1. Camouflage—where one chooses to

2. Denial—where one is not answering

critical questions on process to

themselves let alone to other

"interactive morphing models are

while also enhancing community well

which offers a sense of groundedness

and place for things that are unique to

New Zealand to flourish. If successful,

being through the creation of a sanctuary

Leaps of faith in emergent and generative design processes

involves a careful consideration of disposal considered in terms of how the design

Elvon Young

use and so on. Also protected is Tane

Mahuta (forest and fauna especially the

to design in terms of a Maori world view,

the net benefit of the design can then be

birds). If we consider a sustainable approach

Over the past decade the practice of Architecture has progressively embraced digital technologies. These digital technologies have traditionally been employed as representationa tools used for the translation of design into construction and / or production documentation. This has not utilized the potential of digital technologies

to extend Architectural practice.

Historically, conventional design thinking has utilized a top down deterministic approach to design where an outcome is postulated and then projected down to define the components required for its solution. Each component is then resolved in turn and re-constituted together to fulfill its prophecy.

Emergent design thinking turns this on its head proposing an idealistic bottom up approach where "the whole is entirely generated from a set of local rules, [and thus] not be subject to a single overriding constraint" (Sasaki & Isozaki, 2007, p.20 Instead of beginning with a determined possibility of an outcome one instead defines a series of low level local rules or relationships. After a series of evolutionary

Each of these disjunctive practices result iterations designs emerge organically. in 'leaps of faith' being taken where Architecture that typifies this approach one makes design or process decisions includes the alluring dynamic fluid outside of the project logic system. formed concept buildings by Ali Rahim of Contemporary Architecture Practice (CAP) these leaps of faith may even shift the and Foreign Office Architect's (FOA) noted bottom up or emergent process to a Yokohama Port Terminal Building (2002). more deterministic top down approach

There has been much critique of these Although Rahim writes of the necessity of feedback loops in his projects, these loops are always veiled when the project: are published, suggesting there may be hidden disjunctive elements 'camouflaged within their design process. Denial is visible

spuriously linked to external forces derived from context" (Chu, 2004, p.22). Sasaki in the development of FOA's Yokohama (2007) has made the comment that many of "these manipulations remain thoroughly Port Terminal: although their process self-indulgent and arbitrary" (p.19). demonstrates a rigorous initial iterative Isozaki (2007) also notes that although design process incorporating feedback loops, the structure of the building the actual manipulations are engaging to watch, they raise the question of when was resolved without respect to this generative logic, becoming form-based. or why the iterative process is stopped —a question which could demystify the logic behind these formal decisions. Bernard Tschumi has suggested in his essay

of these disjunctive shifts in practice have come about from the contingencies of in slippages in emergent design processes creating physical built structures. He posits that if these projects remained conceptual the disjunctions may not have occurred. If we consider that most of these disjunction: occur in the translation of architectural conceal design decisions which lie outside ideas or concepts into built architecture their supposed logic system for the project it is particularly important that they are critically addressed and not suppressed.

"The Architectural Paradox" that many

Deleuze & Guattari write that "rhizome[s] contain lines of segmentarity according to which [they are] stratified, territorialized, organized, signified, attributed etc., as well as lines of deterritorialization down which [they] constantly flee"(Deleuze & Guattari, 1987: p.9). They write of rupture: n the rhizome whenever segmentary lines explode into lines of flight, and clain these lines of flight are still part of the

rhizome as they will always tie back to

Deleuze, G., & Guattari, F. (1987). A Thousand Plateau Capitalism and Schizophrenia Minneapolis, MN: University of Minnesota Press. Hensel, M., Menges, A.,

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Fast Forward >> Hot Spot —Brain Cells. Hong Kong: Map Book Publishers. Rahim. A. (2006). Catalytic Formations Architecture and Digital Design. New York, NY: Taylor & Francis. Rahim, A., & Jamelle, H. (2007 Elegance. London: John Wiley Reiser, J., & Umemoto.

> Some odd implications follow from the axiom that everything is interconnected. To begin with, there is no longer any outside. We throw our waste away, but it comes back to us because 'away' was never really a place. As philosopher Bruno Latour puts it,

one another. "That is why one can never I would like to suggest that the integration turn conventional thinking on its head in camouflaging or denving (and becoming bad" (Deleuze & Guattari, 1987: p.9). If subject to their sometimes unknown effects) will allow one to critically reflect analyze and develop from leaps of faith, allowing them to become a critical and structure is the resultant of both predictable valuable part of the design process. and lines of deterritorialization) as well as

To embrace the potential of the bottom up approach one must fully resolve to

as a component of a top down approach or default to a top down approach as soon as disjunctive elements appear Leaps of faith in turn become critical components which are very much a par of the rhizomatic bottom up structure and thus must be considered and not

disregarded or intentionally concealed

Elvon Young has a background in Marketing, Architecture and the Arts. He has been involved in and invited judge many competition

winning architectural projects. His research area is in emergent and generative design methodologies and their application to moderr methods of construction. In addition as an exhibited artist his most recent collaborative works have been exhibited at the City Gallery Wellington. He is current Head of Department of Spatial Design at AUT University, Director of architecture and research practice Young + Richards, Design Director for Eunoia Living Baches, a past President of the Auckland Architecture Association and has been published by Urbis magazine as Urbis Interior Designer of the Year.

Against nature: public space and the outside

There is no reserve outside in which the

Carl Douglas

rudimentary form of the good and the

we draw a parallel between Deleuze &

Guattari's lines of flight and our leaps

of faith we can posit that the rhizomatic

logical processes (lines of segmentarity

disjunctions / leaps of faith / lines of flight.

The projects in this exhibition are ecological—each one is a speculation about what it means to build and create a human environment ecologically. But what does 'ecological' mean? How can we tell if a project is ecological? The term 'ecology' calls to mind science and solar panels, animal liberationists and atmospheric chemists. But Timothy Morton, author of Ecology Without Nature and The Ecologica Thought claims that at its root, ecology is a philosophical position. Rather than peing a topic or an area of study in itself, he suggests ecology is simply exploring the consequences of a single thought that everything is connected. We are

of the concepts 'local' and 'public'. Because of the continuity of this shared now well house-trained to recycle, check space, Morton has little use for the concept where our food comes from and switch of Nature¹. He bluntly claims that Nature off the lights—and to feel guilty when we transgress in these areas, because we like a relic from a past age," that "haunted understand the far-flung effects of our local the modernity in which it was born" actions. What Morton suggests, is that (Morton, 2010: 5). He rejects the idea of a being ecologically-minded is not just about pristine and remote exterior space—which considering a subset of our actions that is what he argues the concept 'Nature' have larger-scale effects, but recognising amounts to. He critiques Nature as an

that all of our actions have effects. aesthetic—even a scenic—concept: 'a reified thing in the distance, under the idewalk, on the other side where the grass is always greener, preferably in the mountains, in the wild... an ideal image, a self-contained form suspended afar, shimmering and naked behind glass like an expensive painting" (p. 3-6

fantasy: plants, birds, insects, mountains inwanted consequences of our collective action could be allowed to linger and disappear, no and fresh air are not disconnected from décharge where we could discharge the refuse everything else that goes on in the world Sustainability, as an ethics (of design, that is back but also our refuse, our toxic wastes and perhaps equally, of living), cannot and toxic loans, after several turns." (p.143) be merely focused on preserving Nature at a scenic distance. This would be to reinforce the illusion of a remote exteriority We participate in a single, shared

space of effects. All space is, in a sense public space, in which we produce and receive effects. To adopt an ecological The Kaipatiki Project advocates an increased view is to adopt an expanded sense engagement with the bush, not glasscase preservationism. The Environment Centre they hope to build aspires to be a gateway to the reserve, to facilitate hands-on encounters, and generate experiential learning that can be applied

in the visitors' own domestic settings. In the student projects collected in

where our effects no longer propagate. References

this exhibition, the bush reserve is not merely a scene to be appreciated from a distance, but a public domain in which communities have a stake. That is, although the projects are aesthetically refined, they don't maintain an aesthetic detachment Accordingly, many of the projects feature community gardens or halls, spaces oriented towards children, local residents

like-minded organisations, and other

groups. As part of a public domain, the

reserve and the Environment Centre are

1 Morton capitalises the tern 'to highlight its 'unnatural qualities, namely (but not limited to), hierarchy authority, harmony, purit neutrality, and mystery (Morton, 2010: 3)

Latour, B. (2009). "Sphere nd Networks. Two Ways

o Reintepret Globalizatio rvard Design Magazin 30 (Spring/Summer), pp.138 Morton, T. (2007). Ecology Without Nature. Rethinking Environmental Aesthetics

Cambridge, MA: Harvard University Press Morton T. (2010). The Ecological Though: Cambridge, MA:

ceiling. This intense flooding Domain. incisions running along the the wild that is the Birkenhead the building through narrow civilized and controlled with and edited. Light penetrates zone that reconciles the built, which were derived, explored This building is a gateway, a were fundamental components are to be placed atop them. with the dual slopes of the site exposure to plants that and the built form's negotiation north, maximizing solar into separate definitive volumes, volumes sink towards the programmes were grouped Separate leafing and lifting extension of the landscape. bns səsaqs bənifəb thgid

while the interior mediates elements into a tocused litts up towards the reserve distilled a cluttering of clashing Volumetrically, the building editing upon reflection this new development. and digital mediums. Vigoro between the suburbia and drawings and models that are landscape below the main Decame a series of iterative breserving the park-like design process hencetorth half way down the reserve, of drawing and making. The The building hinges from aggested through the act and defines the levels of suoires bna ytivitisnes a ni process. This confusion resulted suggesting paths of voyage a tentative start to the design filters through to the interior, The exterior landscaping created confusion and lead to

and thresholds of spaces.

uiJ ipids









warket, nursery, and busn. between the street, Centre, wareness of the surroundings. emphasizing connections bne eseating an added as a transition space and native bush works to create space passing through the ne building into the existing marketplace to the nursery right through the site and from the Glenfield roadside direct line of travel extends A .blos 9d osls lliw 91is no that have also been grown

Fruit, vegetables and piants litetimes for these items. ontying less important spaces; encouraging extended spoob puey puoses through the centre will be The marketplace access through these shared spaces. of community is created them, and a large decking

> extended Lifetime :nosyabnA ylls5

work independently but share

envelopes the human body.

same way clothing wraps and

the three main elements in the

Recycled metal gratings wrap

doors and permeable facades.

through the use of pivoting

expanding and contracting

the building allow it to breathe,

he porous boundaries of

on site. Full immersion of

second-hand marketplace

bne ,noitzurtsnoz ni sleiraten

ncorporation of recycled

ustainability through the

and furthermore emphasise

of form emphasised by partly

notions of sustainability.

usud" linked directly to

he concept of the "second-

Centre was based around

he design of the Kaipatiki



natural, and the 'social' were material proposition: the nature of architecture as a at any point. The built form the programme of the building complexity by a vector was either the spatial qualities, or The introduction of formal itself up in competition with

to enter the design. It was

this unpredictability and

the "design" process allows

"undesigned" quality of space

which continued throughout a series of spatial relationships enforcing multiple functions to based concerns. ecologically and systematically, is too directed by building the potentials of the spaces of the design or the generator sized bat if evelieve if the basis mediums. The process realized sbace and the nursery's rooting, the design proposition through in the light wells of the labour developed through shifting was not lost. This richness, seen fimber). These qualities were design decisions, this quality a complex system (a piece of while it was amended by

scales and representational lenerated initially by physically to be considered. Form was qualities were the first things a process where tormal This design underwent

the random or unpredictable

a building in mind. Through

modified and designed with

vector/system interactions/

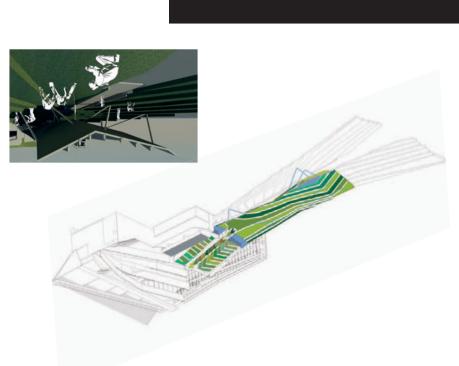
time). The spatial results of

i.e. there were no desired

relationships were then

the constraints and desires of

Scott Thorp





hopefully encourage more for the public that would inclusion without commitment, to provide the possibility of Project's workspaces. I wanted of privacy for the Kaipatiki concentrated at the roadside, environment. Public space is ot creating a welcoming cate, with the intention station, winter garden and with a park, car viewing public. My proposition gives educate the community. This

but connected floor plates he architecture: the design circulation dictate the form of with the local and regional topography, programme and project emphasizes interaction through overlap. Context, se llew as evreated function for the reserve as well as My approach to this project Kaipatiki's purpose is to care

Matt Gruiters: Overlap

centre will be active and

of generous efficiency. The

your office, creating a kind

the ability to plant inside

of function: for example,

walls allowing for overlap

walls are fixed. Moveable

A minimum number of interior

awareness of other activities.

an overall 'openness' in the

provides a series of cascading

paths, edges and lines. It

multiple centers, multiple

center; it is a network of

The building lacks a single

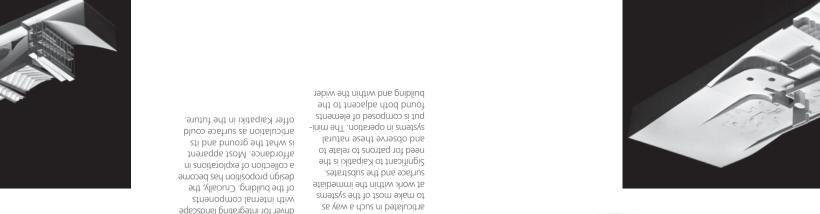
rom a residential roadside

cobodiaphy which slopes

that mimic the surrounding

function but allowing for

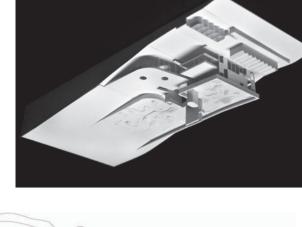
way platforms allow constant

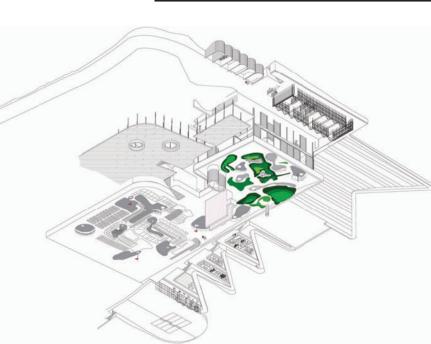


and the surface treatment is external circulation served as a egn as a medium of exchange of programme. The design of seeing potential in adjacencies Jayering programme and roof affords a multiplicity of building is achieved through miniature golf course green use. The small foot print of the of space came to light. The both passive and active internal integration and re-articulation planes are interrogated for realms of vertical and horizonta operation of the building, generative task. Through the interactions. Through the 1 som 6 sew , ealiev to 192 6 makes for a series of parallel could afford the project as what the drawings and models

spatial layout of the building drawing. Reflective 'drawing broduction of making and passive and active learning. Centre emerged through the created offer the potential for the Kaipatiki Environmental micro-local-conditions thus local environment; the natural

Frances Cooper





opening onto decks.

o nature through windows There is always a connection reating shared spaces for collide with one another, nese volumes stack and to continue the sustainable he familiar domestic context. cale and shape to refer to ideas and volunteer hours, The volumes are designed in with them their experience, it overlapping functions. buildings that provide specific community groups; formal designed with a number of that will become a hub for This is a design for a centre The Environment Centre is

and large sliding doors

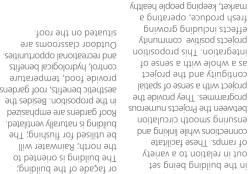
raming views of the trees

lifelong member—a sustained to enjoy imaginative, wild, area for children (and adults) vill most likely become a an attachment to the centre natural elements to create an bne bnel 941 to noitemiot A child who grows up with on the site. These use the :hildren into the centre. scapes, have been incorporated particular focus on getting the street. A number of 'playnat supports social and community groups. A café s a tun, spontaneous activity Juiding principle of play. Play to be shared with sympathetic staft, and extra office space ommunity through the offices for Kaipatiki Project lezol and blind bns amozla gninseal sof sease of sbeal bne information about Kaipatiki Gurre I nave proposed an

The Welcome Centre provides

Valaining Play Heather Crawcour:

or the Kaipatiki Environment

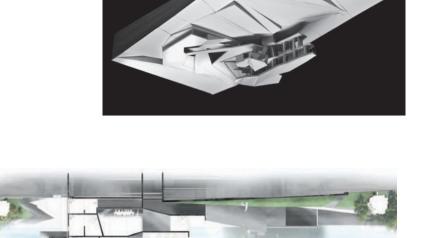


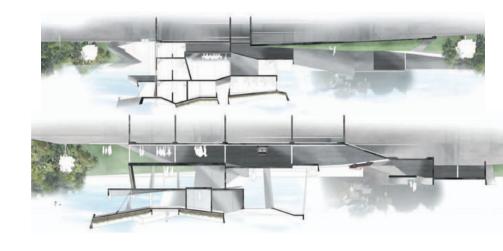
terized by angular lines. They

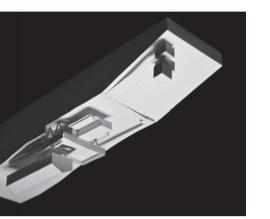
out in relation to a variety 19s buiða buiblina eut ui This intention manifests integrated with the surface each other and the reserve. Photovoltaic solar panels are :ytilidenistsus fo emret nl of bengiseb si MOITAJUDAIC through the building. of the building where the ollows through to the scale the occupant as they move on a large scale. This intention extraordinary experiences for community and environment interior space which presents denote the edges of a dynamic sition is the CONNECTION of

The building envelope is characa wide variety of activities. of more people engaged in younger generations. enables the accommodation from community elders to specialist gardening knowledge ecology. Within a larger site, demographics together in a part in restoring the natural community members to take cross-cultural, bringing different organisation which encourages being as cross-generational, volunteer-based, non-profit This project can also be seen The Kaipatiki Project is a

Erica Austin







they encounter the cafe and

forest, where offices, meetin

rooms and classrooms are

being freely constructed

from pull-down blinds, and

sunlight penetrates from

above, they get to know the

range of activities happening

generating community. A

the forest opens to the hill.

there is a public stepped dec

that can serve as an open

meeting space and lead people

inside and participate.



sonnections to the activities leusiv) noitesileusiv ,(yelab bne space that rewards watiting I need to come back! bus traffic), time (providing a ion of passing pedestrians and spades... a bag of vegetables. erages: movement (the integra- giggling children carrying courtyard... a group of he proposal consists of four the smell of coffee in the eating a hybrid space. seotemot pnipned to theis me to fill my bottle... the oridge, or corridor that sound of rainwater remindin is conceived as a passage,

(personal engagement in

of the Centre and the Kalpatiki

Project), and experience

Waiting for the bus... the ne Environment Centre and planting area. vorld, and the natural world. centre opens out to a nurser nemud leizifitie adt naawta below. At ground level the ne bush reserve, which for me caté, and meeting spaces vegetable shop and courtyard oetween the main road and ne site is positioned in a gap and ramps lead down to a esperience of a sustainable life. leads to views of the reserve, and ultimately the 'green' stop below. A terrace garden providing shelter to the busthe community with the green hangs out over the footpath,

space of Kaipatiki Reserve

Passage to Green Catherine Lee:

Yun Kong Sung

of intuition and conscious nests tucked behind the suspension of personal membrane. prepositions about site, scale. the project to progress unhindered. Methodology and play were held dearest to

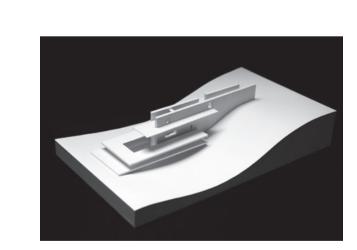
Birds are a necessity in the

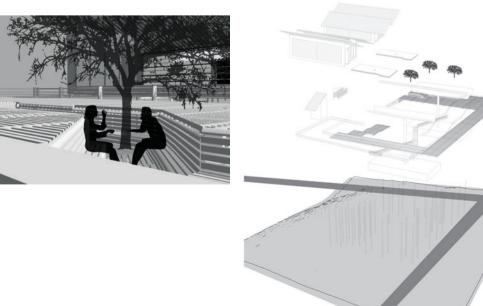
throughout the seasons.

and birds distinguished the my process. function of the elevation. It was a bird observation deck This proposal for an inverted and also allows the bush and topography for the Kaipatiki nursery to converge, creating reserve is conceived through different microclimates o equivocal drawing of elevation the wall by controlling the and planar studies, a sequence convergence effectively of editing curiosities and Reserve ground and re-interpretation of the drawing. The digital patterns transplanted onto the wal produced from aerial views providing mass dugouts of the site suggested flows of for avian habitat. Selecte movement at great heights plants synchronous with resembling the flocking bird migratory cycles are of birds. The event of inserted through the shelte bird migration suddenly to breed beneficial insect became a clear design diversity and fruit. Materialit generator. Further study emerged to satisfy function revealed different scales light conditions and surface of contact between the articulation. The material is observer and the migratory governed by the processes of event: the enthusiast insects and birds, reflected in behind the magnifying the lavers of burrowing into lens, students watching and replacement of straw

the feeding of birds and







Wasin Janpiam: Making Your Own

This proposal centres around down the slope, is dedicated a typically New Zealand space: to involving the community the deck. Often ad-hoc and with the bush. There is a built from familiar, inexpensive working area and a shaded materials, decks are sites are greenhouse below the westof informal DIY activity and facing boardwalk, which keeps

A massive deck will be the first the two boxes is a central thing the public sees. Three courtyard for general use. kauris will provide shelter for indented seating areas. These The Centre I propose will kauris will overcome the straight not alienate people and will bold lines of the man-made not intrude on the site. It is a deck, warping, even cracking structure that will get engulfed it over time. A boardwalk leads by nature but at the same to two copy-and-paste boxes time hold its ground. It will with steeply pitched roofs need creative input and hard for rain-collection. The one work for it to shape into what closest to the public area acts it can be: the community will as a watchtower, from which determine the final outcome o Kaipatiki Project workers can the structure. Conversations. keep an eve on the reserve. At arguments, and daily activity the same time their activities will add up to the final product are visible to the public from the

deck. The second box, slightly

workers sheltered from sun and rain. On the ground between



School of Architecture and Planning

The University of Auckland

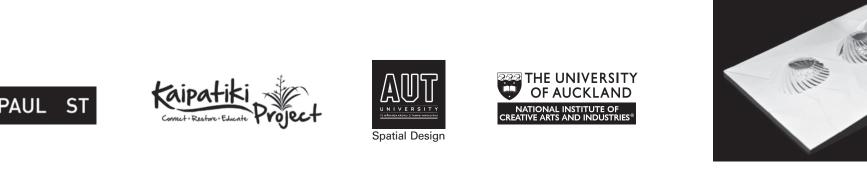
Design Proposals for the Kaipatiki Project Environment Centre

10-20 October 2011 St Paul Street Gallery Three

A collaboration between The University of Auckland School of Architecture and Planning and the AUT University Department of Spatial Design.

7 postgraduate students selected from the Advanced Design 1 programme at The University of Auckland School of Architecture and Planning: Erica Austin, Frances Cooper, Dylan Kane, Adrian Kumar, Shiqi Lin, Yun Kong Sung, Scott Thorp.

7 undergraduate students from the AUT University Department of Spatial Design: Sally Anderson, Heather Crawcour, Matt Gruiters, Wasin Janpiam, Catherine Lee, Evan Pan, Amy Song. With critical texts by Michael Davis, Carl Douglas, Fleur Palmer, Kathy Waghorn, and Elvon Young.



Adrian Kumar

The design project emerged and light, while abstracted through both intentional and physical models aided in accidental means. For example, understanding the complexities understanding a drawing intended to represent a void. It was instead read as a vault. and double curved surfaces. This happy accident informed a My fascination with geometry decision to place the now vault- which is inherently difficult to focused project underground visualize was challenged by the where their performance might grey canvas of the software. be expressed. Other accidents a condition which made occurred in the making of the spaces even harder to physical modeling; the waving distinguish. patterns generated from my foam cutter not having enough tension; the shadows geometry and what is space generated from taking pictures is much clearer in the final of my drawings rather than scanning them; and the

scheme. Revit proved a more useful tool at the end of the merging of brick with foam design stage, that was, once in order to remove foam but the major design decisions not being able to. had been made. Where previous design projects were driven through

Photoshop was key to investigating both material

I could call this project emergent, not in the sense a certain mental rationale, this that it uses contemporary project was perhaps driven computing power to script by a material rationale which a novel geometry but in the incorporated the brute force/ sense of thinking through resistance/qualities of the drawing, discussing this architectural media selected. drawing and interpreting it

with software such as

Rhino challenged my own

preconditions of pure forms

The line between what is





Evan Pan: Spiral

My initial concept comes from

the bush. The sun is filtered

through the trees creating

to pause. The site for the

new Environment Centre is

surrounded by bush, and I

propose the bush be allowed

to grow right up to the centre

so it is set closely within it.

The buildings in relation to

the site are to be experienced

as a kind of landscape rather

buildings. Each building

has its own mixed function

and relates to all the others.

The spatial design of each

building is a skirt-like form,

through the bush signalling

the presence of the Centre

large internal volumes.

than a collection of individual

pools of light that cause us

without dominating the

the skin are solar surfaces

that store energy and admit

gaps. Solar energy is used

throughout the building

A community center

and playground give an

environment for both youn

and old locals to understand

and learn about sustainability

The greenhouse provides a

site for the Kaipatiki Project's

bush restoration work, and

an experience for the locals

Pedestrian paths connect

these spaces. In relation to

designed in such a way as

live sustainably.

context, space and function.

sunlight through tapering slit

an experience of sunlight in site. The spiral fins that form

with an open interior, creating the building complex is

These conical forms emerge to inspire communities to

Amy Song: Forest

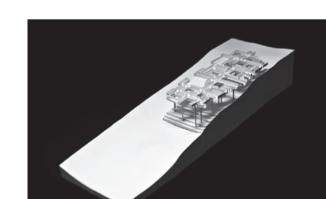
consumerism in a negative gallery, spaces that put them way, because it generates at ease and welcome them. and of nature in a positive way, as if it only generated good effects for us. This is a black-and-white theory of existence that overlooks the potential benefits of production and consumption, and overlooks non-beneficial effects of nature. In fact, we are living amongst more subtle boundary conditions.

The forest becomes a figure for this subtleness expressed in my proposal for the Kaipatiki Project, Forests recycle their own waste to generate growth, and form soft interior atmospheres without sharp boundaries.

There is a public park, and sites for informal market stalls on the roof, which anyone can come and use. As visitor: enter the forest space below









Dylan Kane The Kaipatiki Project presented The sense of adjacency

a unique opportunity to shape between the different a public reserve into an archiprogrammes is reinforced tectural suggestion. It needed through the singularity of the to manage an area which was external form—a collection of reserved for conservation while spaces blanketed by a single also implanting a building and surface. The surface treatment new function, a seemingly contradictory proposition.

A number of more invasive strategies were considered before the current treatment was settled on. What was needed was a typology which impregnated the site with a building's programme allow new programme while catering for green strategies such for the existing public usage. A contiguous, contoured surface laid over the park allowed for the continued

accommodate the programme. reaching a height of no more fragmentation and vertical

The building needed to cover current ground plane at any a number of programmatic point, an important strategy factors for the Kaipatiki Project. in addressing neighbourhood These were articulated via a concerns around the project tectonic shift. Terracing the The building presents a collection programmes internally allowed tive front to the public while for a series of separated spaces providing for the discrete that were visually connected operation of the Kaipatiki through an interior material Project. It contributes to the palette consisting of a combination of glass and wooden slats. nating it with a new function

public use of the reserve while lines of the neighbours are also volumes embedded beneath preserved with the building than 5 metres above the

also allows the reserve to be

implanted in stages. While it

through the park open, it

allows the rest to be planted

over with a green roof.

The embedding of the

as heat exchanges to be

implemented. This is especially

compatible with the building's

subterranean nature. The site

leaves pedestrian traffic routes

Catherine Lee:

Passage to Green

This projects aims to connect (personal engagement in the community with the green these activities). space of Kaipatiki Reserve and ultimately the 'green' experience of a sustainable life. hangs out over the footpath, The site is positioned in a gap providing shelter to the busbetween the main road and stop below. A terrace garder the bush reserve, which for me leads to views of the reserve, represents the disconnection and ramps lead down to a between the artificial human vegetable shop and courtyar world, and the natural world. café, and meeting spaces The Environment Centre below. At ground level the

is conceived as a passage,

bridge, or corridor that

draws these two together,

creating a hybrid space. The proposal consists of four me to fill my bottle... the stages; movement (the integra- sight of hanging tomatoes tion of passing pedestrians and the smell of coffee in the bus traffic), time (providing a courtyard... a group of space that rewards watiting giggling children carrying and delay), visualisation (visual spades... a bag of vegetables. connections to the activities I need to come back! of the Centre and the Kaipatiki Project), and experience

Yun Kong Sung

prepositions about site, scale.

the project to progress

my process.

unhindered. Methodology

and play were held dearest to

This proposal for an inverted

topography for the Kaipatiki

reserve is conceived through

equivocal drawing of elevation

and planar studies, a sequence

of editing curiosities and

drawing. The digital patterns

produced from aerial views

of the site suggested flows of

movement at great heights

resembling the flocking

of birds. The event of

became a clear design

bird migration suddenly

generator. Further study

revealed different scales

observer and the migratory

behind the magnifying

lens, students watching

the feeding of birds and

of contact between the

event: the enthusiast

re-interpretation of the

of intuition and conscious nests tucked behind the

Birds are a necessity in the

continual flourishing of fauna.

The co-dependency of plants

and birds distinguished the

function of the elevation. It

was a bird observation deck

and also allows the bush and

nursery to converge, creating

different microclimates o

the wall by controlling the

convergence effectively

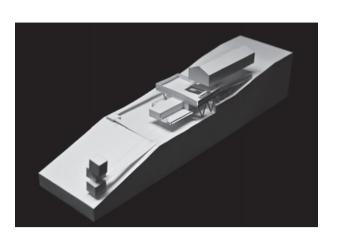
Reserve ground and

suspension of personal membrane.



sound of rainwater reminding





Erica Austin

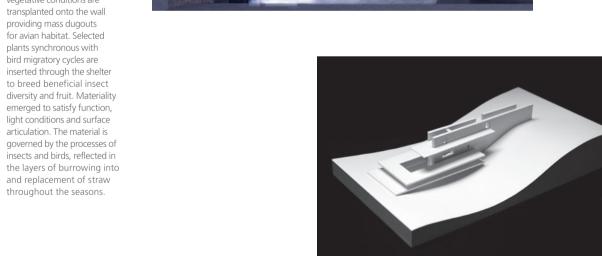
The Kaipatiki Project is a through physical work and volunteer-based, non-profit community involvement. organisation which encourages This project can also be seen community members to take being as cross-generational, part in restoring the natural cross-cultural, bringing different ecology. Within a larger site. demographics together in a their Environmental Centre shared enterprise, passing enables the accommodation specialist gardening knowledge of more people engaged in from community elders to a wide variety of activities. vounger generations.

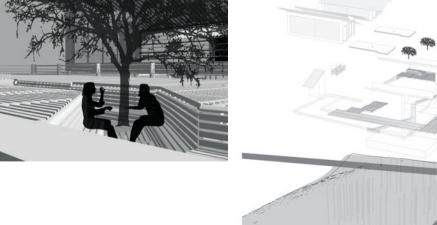
sition is the CONNECTION of terized by angular lines. They community and environment denote the edges of a dynamic on a large scale. This intention interior space which present: follows through to the scale extraordinary experiences fo of the building where the the occupant as they move CIRCULATION is designed to through the building. bring people into contact with each other and the reserve. In terms of sustainability: This intention manifests in the building being set out in relation to a variety or facade of the building: of ramps. These facilitate connections while linking and the north; Rainwater will ensuring smooth circulation be utilised for flushing; The between the Projects numerous building is naturally ventilated. programmes. They provide the Roof gardens are emphasized project with a sense of spatial in the proposition. Besides the contiguity and the project aesthetic benefits, roof gardens as a whole with a sense of provide food, temperature integration. This proposition control, hydrological benefits projects positive community and recreational opportunities. effects including growing Outdoor classrooms are

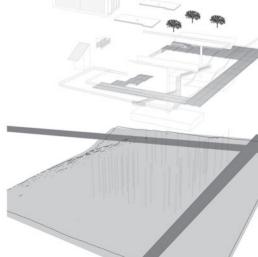
Photovoltaic solar panels are integrated with the surface The building is oriented to fresh produce, operating a situated on the roof. market, keeping people healthy

The aim of this design propo-









This proposal centres around down the slope, is dedicated a typically New Zealand space: to involving the community the deck. Often ad-hoc and with the bush. There is a built from familiar, inexpensive working area and a shaded materials, decks are sites are greenhouse below the westof informal DIY activity and facing boardwalk, which keeps

Wasin Janpiam:

Making Your Own

rain. On the ground between A massive deck will be the first the two boxes is a central thing the public sees. Three courtyard for general use. kauris will provide shelter for indented seating areas. These The Centre I propose will kauris will overcome the straight not alienate people and will bold lines of the man-made not intrude on the site. It is a deck, warping, even cracking structure that will get engulfed it over time. A boardwalk leads by nature but at the same to two copy-and-paste boxes time hold its ground. It will with steeply pitched roofs need creative input and hard for rain-collection. The one work for it to shape into what closest to the public area acts it can be: the community will as a watchtower, from which determine the final outcome o Kaipatiki Project workers can the structure. Conversations.

are visible to the public from the

deck. The second box, slightly

keep an eve on the reserve. At arguments, and daily activity

the same time their activities will add up to the final product

workers sheltered from sun and



For the Kaipatiki Environment and large sliding doors Centre I have proposed an opening onto decks. arrangement of spaces that welcome and build the local The Welcome Centre provide community through the guiding principle of play. Play is a fun, spontaneous activity offices for Kaipatiki Project that supports social and learning functions. There is a particular focus on getting children into the centre. A child who grows up with an attachment to the centre scapes' have been incorporated will most likely become a on the site. These use the

designed with a number of

buildings that provide specific

but overlapping functions.

These volumes stack and

to nature through windows

framing views of the trees

The University of Auckland

School of Architecture and Planning

A collaboration between The University of Auckland School of Architecture

and Planning and the AUT University Department of Spatial Design.

7 postgraduate students selected from the Advanced Design 1 programme at The University of Auckland

School of Architecture and Planning: Erica Austin, Frances Cooper, Dylan Kane, Adrian Kumar, Shiqi Lin,

Sally Anderson, Heather Crawcour, Matt Gruiters, Wasin Janpiam, Catherine Lee, Evan Pan, Amy Song.

With critical texts by Michael Davis, Carl Douglas, Fleur Palmer, Kathy Waghorn, and Elvon Young.

7 undergraduate students from the AUT University Department of Spatial Design:

Design Proposals for the Kaipatiki

Project Environment Centre

10-20 October 2011

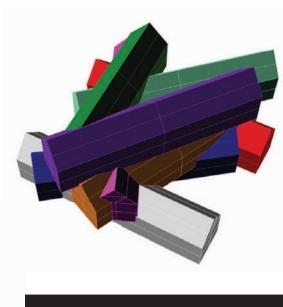
Yun Kong Sung, Scott Thorp.

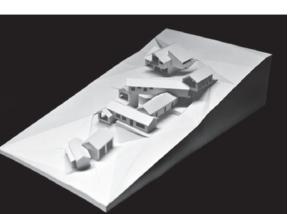
St Paul Street Gallery Three

volunteer.

information about Kaipatiki and leads to areas for learning staff, and extra office space to be shared with sympathetic community groups. A café provides a connection to the street. A number of 'play lifelong member—a sustained formation of the land and natural elements to create an area for children (and adults) to enjoy imaginative, wild, physical play.

This is a design for a centre The volumes are designed in that will become a hub for scale and shape to refer to community groups; formal the familiar domestic context. and informal, that bring with them their experience, collide with one another, ideas and volunteer hours, creating shared spaces for to continue the sustainable learning, playing and relaxing. behaviours promoted by There is always a connection the Kaipatiki Project.





Frances Cooper

drawing. Reflective 'drawing over', as a means to analyse a set of values, was a most overlay of different drawing types, opportunities for integration and re-articulation and the surface treatment is surface and the substrates. Significant to Kaipatiki is the

building and within the wider

makes for a series of paralle operation of the building realms of vertical and horizont planes are interrogated for external circulation served as a design proposition has become



Relationships established a collection of explorations in

The design proposition for the Kaipatiki Environmental micro-local-conditions thus Centre emerged through the created offer the potential for production of making and passive and active learning. what the drawings and models between ground and internal could afford the project as spatial layout of the building

generative task. Through the interactions. Through the of space came to light. The both passive and active internal miniature golf course green use. The small foot print of the roof affords a multiplicity of building is achieved through surfaces and micro-climatic layering programme and conditions. Here the ground is seeing potential in adjacencies seen as a medium of exchange of programme. The design of articulated in such a way as driver for integrating landscape to make most of the systems with internal components at work within the immediate of the building. Crucially, the need for patrons to relate to affordance. Most apparent and observe these natural is what the ground and its systems in operation. The miniput is composed of elements offer Kaipatiki in the future. found both adjacent to the



Matt Gruiters: Overlap

features a series of distinct

but connected floor plates

topography which slopes

into native bush.

from a residential roadside

The building lacks a single

center; it is a network of

multiple centers, multiple

paths, edges and lines. It

platforms—separate in

function but allowing for

an overall 'openness' in the

awareness of other activities.

walls are fixed. Moveable

walls allowing for overlap

of function: for example

the ability to plant inside

your office, creating a kind

centre will be active and

constantly changing.

of generous efficiency. The

A minimum number of interior

provides a series of cascading

My approach to this project Kaipatiki's purpose is to care

was to densify spatial function for the reserve as well as

through overlap. Context, educate the community. Thi

circulation dictate the form of with the local and regional

the architecture: the design public. My proposition gives

that mimic the surrounding station, winter garden and

way platforms allow constant in-depth interaction.

half the site to the public

with a park, car viewing

café, with the intention

of creating a welcoming

environment. Public space is

permitting a greater degree

of privacy for the Kaipatiki

concentrated at the roadside

Project's workspaces. I wanted

to provide the possibility of

inclusion without commitment

creating a degree of comfort

for the public that would

hopefully encourage more

topography, programme and project emphasizes interaction

Adrian Kumar

The design project emerged and light, while abstracted through both intentional and physical models aided in accidental means. For example, understanding the complexities understanding a drawing intended to represent a void. It was instead read as a vault. and double curved surfaces. This happy accident informed a My fascination with geometry decision to place the now vault- which is inherently difficult to focused project underground visualize was challenged by the where their performance might grey canvas of the software. be expressed. Other accidents a condition which made occurred in the making of the spaces even harder to physical modeling; the waving distinguish. patterns generated from my foam cutter not having of my drawings rather than

Photoshop was key to investigating both material

The line between what is enough tension; the shadows geometry and what is space generated from taking pictures is much clearer in the final scheme. Revit proved a more scanning them; and the useful tool at the end of the merging of brick with foam design stage, that was, once in order to remove foam but the major design decisions not being able to. had been made. Where previous design

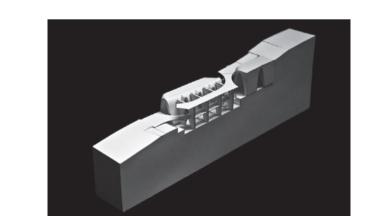
I could call this project projects were driven through emergent, not in the sense a certain mental rationale, this that it uses contemporary project was perhaps driven computing power to script by a material rationale which a novel geometry but in the incorporated the brute force/ sense of thinking through resistance/qualities of the drawing, discussing this architectural media selected. drawing and interpreting it

with software such as

Rhino challenged my own

preconditions of pure forms

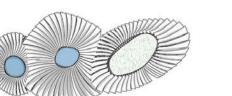




Evan Pan: Spiral

My initial concept comes from without dominating the an experience of sunlight in site. The spiral fins that form the bush. The sun is filtered the skin are solar surfaces through the trees creating that store energy and admit pools of light that cause us sunlight through tapering slit to pause. The site for the gaps. Solar energy is used new Environment Centre is throughout the building surrounded by bush, and I propose the bush be allowed A community center to grow right up to the centre and playground give an so it is set closely within it. The buildings in relation to the site are to be experienced as a kind of landscape rather

environment for both youn and old locals to understand and learn about sustainability The greenhouse provides a than a collection of individual site for the Kaipatiki Project's buildings. Each building bush restoration work, and has its own mixed function an experience for the locals and relates to all the others. Pedestrian paths connect The spatial design of each these spaces. In relation to building is a skirt-like form, context, space and function. with an open interior, creating the building complex is large internal volumes. designed in such a way as These conical forms emerge to inspire communities to through the bush signalling live sustainably. the presence of the Centre



Sally Anderson: **Extended Lifetime**

My initial concept for the design of the Kaipatiki Project Environmental Centre was based around the concept of the "secondhand" linked directly to notions of sustainability.

I wanted to create a modesty of form emphasised by partly burying less important spaces; and furthermore emphasise sustainability through the incorporation of recycled materials in construction, and through the incorporation of a second-hand marketplace on site. Full immersion of the building into the existing Environment Centre, acting native bush works to create as a transition space and a sheltered environment emphasizing connections whilst also creating an added between the street, Centre

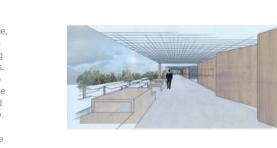
awareness of the surroundings. market, nursery, and bush.

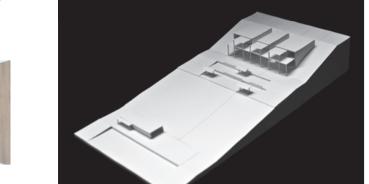
The porous boundaries of the building allow it to breathe expanding and contracting through the use of pivoting doors and permeable facades. Recycled metal gratings wrap the three main elements in the same way clothing wraps and envelopes the human body. These three elements can work independently but share pathways located between them, and a large decking



area out the front. A sense

of community is created





Scott Thorp

effect and the medium into This design underwent a process where formal the "design" process allows qualities were the first things this unpredictability and to be considered. Form was "undesigned" quality of space generated initially by physically to enter the design. It was engaging a vector (an axe) with translated in different ways a complex system (a piece of throughout the process, and timber). These qualities were while it was amended by developed through shifting design decisions, this quality the design proposition through was not lost. This richness, see scales and representational in the light wells of the labour mediums. The process realized space and the nursery's roofing the potentials of the spaces is difficult to achieve if the basis ecologically and systematically, of the design or the generator enforcing multiple functions to is too directed by building a series of spatial relationships based concerns. which continued throughout The integration of the system the process.

and dual functions added value The introduction of formal to the project by not setting complexity by a vector was itself up in competition with not deliberately controlled either the spatial qualities, or (i.e. there were no desired the programme of the building conditions in mind at the time). The spatial results of vector/system interactions/ relationships were then modified and designed with the constraints and desires of a building in mind. Through building. The relationships arranging a section from the which generated the first wood wooden blocks the random block models became the same qualities of the concept were relationships which ordered

at any point. The built form emphasized the secondary nature of architecture as a material proposition: the 'natural' and the 'social' were the primary concerns of the specifically directed. Taking the system and social/materia the random or unpredictable focus of the final proposition



they encounter the cafe and

forest, where offices, meetin

rooms and classrooms are

being freely constructed

from pull-down blinds, and

sunlight penetrates from

above, they get to know the

range of activities happening

generating community. A

the forest opens to the hill.

there is a public stepped dec

that can serve as an open

meeting space and lead people

inside and participate.

A set of prescribed exercises The exterior landscaping created confusion and lead to filters through to the interior, a tentative start to the design suggesting paths of voyage process. This confusion resulted and defines the levels of in a sensitivity and serious privacy within each space. exploration of design strategies The building hinges from suggested through the act of drawing and making. The half way down the reserve design process henceforth preserving the park-like became a series of iterative landscape below the main drawings and models that are road, acting as a buffer processed through analogue between the suburbia and and digital mediums. Vigorous this new development.

editing upon reflection Volumetrically, the building distilled a cluttering of clashing lifts up towards the reserve elements into a focused while the interior mediates the lateral slope as an enclosed extension of the landscape. Light defined spaces and Separate leafing and lifting programmes were grouped volumes sink towards the into separate definitive volumes, north, maximizing solar and the built form's negotiation exposure to plants that with the dual slopes of the site are to be placed atop them were fundamental components This building is a gateway, a which were derived, explored zone that reconciles the built, and edited. Light penetrates civilized and controlled with the building through narrow the wild that is the Birkenhead incisions running along the Domain. ceiling. This intense flooding of linear light replaces walls as the definer of the edges

and thresholds of spaces.

Amy Song: Forest

Most people think of consumerism in a negative gallery, spaces that put them way, because it generates at ease and welcome them and of nature in a positive way, as if it only generated good effects for us. This is a black-and-white theory of existence that overlooks the potential benefits of production and consumption, and overlooks non-beneficial effects of nature. In fact,

The forest becomes a figure for this subtleness expressed in my proposal for the Kaipatiki Project, Forests recycle their own waste to generate growth, and form soft interior atmospheres without sharp boundaries.

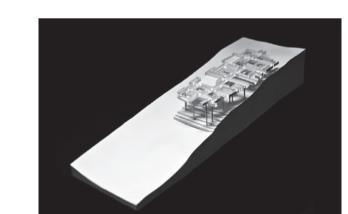
we are living amongst more

subtle boundary conditions.

There is a public park, and sites for informal market stalls on the roof, which anyone can come and use. As visitor: enter the forest space below







The Kaipatiki Project presented The sense of adjacency new function, a seemingly contradictory proposition.

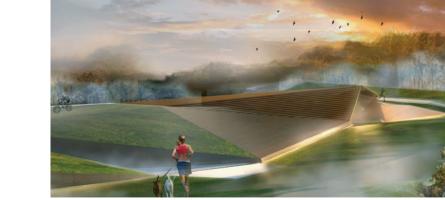
strategies were considered before the current treatment was settled on. What was needed was a typology which impregnated the site with a building's programme allow new programme while catering for green strategies such for the existing public usage. A contiguous, contoured surface laid over the park allowed for the continued public use of the reserve while lines of the neighbours are also volumes embedded beneath preserved with the building

accommodate the programme. reaching a height of no more

nation of glass and wooden slats. nating it with a new function

The building needed to cover current ground plane at any a number of programmatic point, an important strategy factors for the Kaipatiki Project. in addressing neighbourhood These were articulated via a concerns around the project fragmentation and vertical tectonic shift. Terracing the The building presents a collection programmes internally allowed tive front to the public while for a series of separated spaces providing for the discrete that were visually connected operation of the Kaipatiki through an interior material Project. It contributes to the palette consisting of a combi-









a unique opportunity to shape between the different a public reserve into an archiprogrammes is reinforced tectural suggestion. It needed through the singularity of the to manage an area which was external form—a collection of reserved for conservation while spaces blanketed by a single also implanting a building and surface. The surface treatment also allows the reserve to be implanted in stages. While it leaves pedestrian traffic routes A number of more invasive through the park open, it allows the rest to be planted over with a green roof.

> implemented. This is especially compatible with the building's subterranean nature. The site than 5 metres above the

The embedding of the

as heat exchanges to be

