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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 nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or institution of higher learning, except where due acknowledgement is made in the acknowledgements.

## **Dwelling in Architecture:** Design for a House for Two Strangers.

M. A. J. Hanlen. Bachelor of Art & Design. (Honours)

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## **Abstract**

This exegesis seeks to explicate the current Masters project *Dwelling in Architecture*. The design component of the project *a House for Two Strangers* seeks to design a hypothetical domestic dwelling for two unrelated domestic strangers to inhabit. The site for the House for Two Strangers is located in Central Auckland City, on the corners of Beresford Square and Hopetoun Street.

*Dwelling in Architecture* seeks to explore the possibility of engaging with notions of spatiality or temporality outside of homogeneous demarcation of space and time. Through the project a number of texts have been referred to in regard to questions concerning the movement of subject-bodies through a spatio-temporal field. In conjunction to this questioning, has been a question concerning the locale of dwelling.

## 1.0 Introduction.

The intention for the Masters year project *Dwelling in Architecture* has been to explore a two-fold question: how do subject-bodies move through a spatio-temporal field; and related to this, to fundamentally question what dwelling is. This has been located in a design project for a domestic dwelling. This domestic dwelling is a *House for Two Strangers*. The Masters exegesis endeavours to expand upon the origins of the current project, the concepts, contexts, and content of the design project, in regard to the site and the design precedents which have been beneficial.

The Masters project is a continuation of my previous Honours years' project which was undertaken in 2005; which was primarily concerned with how subject-bodies move through a spatio-temporal field with a principal focus on architecture and the city. The aim the Honours years' project - *Event Space* was to design a hypothetical Theatre and contemporary arts centre in Auckland, situated on a vacant section on the corner of Albert and Victoria Streets. The Honours project explored possibilities of thinking of spatiality and temporality external to space as homogenous Cartesian extension, and to inquire into thinking of temporality outside of linear chronic time. Various critical frameworks concerned with thinking of architecture and the city, particularly how people move through a spatio-temporal field informed the project. This lead to an engagement with writers such as, Henri Bergson with his thinking on temporality; Judith Butler, Elizabeth Grosz, and Elin Diamond, in relation to notions of performance and performativity; Bernard Tschumi with thinking of space, movement, and the



Fig.2.0 *City Buildings; His majesty's theatre centre*, Photograph, 1964. Auckland Museum Library. Auckland.

*event*; and Deleuze and Guattari in concern with the politics of space. The Masters project sought to extend from these critical contexts.

## 2.0 Previous Work – Honours year project

The Honours year project – *Event Space*, intended to realise a design for a theatre and contemporary arts centre. Congruous to this, was a question to consider how subject-bodies move or engage with spatiality and temporality. This had a primarily focus on architectural spaces and urban space. These critical concerns are extended upon in the critical contexts section, and these form the basis for the critical frameworks for current Masters project.

The brief for the project was based on a proposal by The City of Auckland Council “New Theatre Initiative (2005)”, which aims to develop a medium sized theatre to hold between 250 and 450 people, the aim of which is to bolster and revitalise the arts in Auckland’s central business district. Using the City of Auckland Council initiative as a guide the design for the theatre project would be able to hold a similar capacity holding between 250 and 450 people. The design for the contemporary arts centre had several smaller spaces to allow for smaller productions, to provide and allow for spaces for experimental performance, installation or visual art practices.



Fig.2.1 Façade; His majesty's theatre, from his majesty's arcade, Photograph, 1960. Auckland Museum Library. Auckland.

Throughout the *Event-Space* (2005) project there had been an advantageous dialogue with performance artists through various performances and discussions regarding performance. This led to an understanding of certain programmatic requirements for a design for a 'contemporary arts and performance centre'. A highly flexible format was preferred, though not necessarily as a modern flexible theatre. The art centre located at the old Corban estate in Henderson, Auckland, was regarded by many of those performance artists to be an interesting space for performance, even though it is simply a warehouse. Viewing the *Mau* performance of *Paradise* (2005) in this space allowed for the recognition to the extent to which an open volume enables horizons of experimentation to emerge. The space allowed for a broad range of formats from *proscenium arch*, *in the round*, to performance *in a found space*. This warehouse typology was significant for the development of my design thinking for the Honours year *Event-Space*, theatre and contemporary arts centre project.

Initially there had been consideration of a range of possible directions or approaches, as an analytic moment of research. One of these approaches that could have been employed could have been to design an orthodox theatre complex (Mackintosh, 1993). Such types of theatre are primarily *proscenium arch* in format and they can be highly flexible and allow for a high level of specialisation, often with the ability to change the type of stage and seating to accommodate a range of performance genres (Mackintosh, 1993). Such complexes can also have one or possibly several smaller theatres and thus allow for multiple performances (Mackintosh, 1993). This form of theatre typology is highly common due to its ability to be



Fig 2.2 Mark Hanlen, *Site Analysis*. Digital Photograph, 2005.

Looking across the site toward the intersection of Albert and Victoria Streets.



Fig 2.3 Mark Hanlen, *Site Analysis*. Digital Photograph, 2005.

Looking across the site toward the intersection of Victoria and Elliot Streets.



flexible (Mackintosh, 1993), but it is this flexibility which also excludes certain other options such as *found space*. An example of this can be found in the *Aotea Centre* in central Auckland. The *Aotea Centre* utilises a traditional *proscenium arch* format, while it can also be formatted as a *thrust stage* and as certain flexibility in regard to seating and the length of the stage; however it is limited in regard to other formats for theatre for instance *in the round*.

Conversely, a radical reading of what a theatre is, could lead to the de-housing of theatre. This would question the limits of performance and notion of the audience. The de-housing approach in its openness to theatre and performance also excludes the possibility of housing, which may be required in certain instances for performance.

Another option was to leave the site minimally affected, and utilise the flexibility of scaffolding on site, allowing for maximum interactions with the city, unlike an orthodox theatre which seeks to exclude interaction with the city. This allows for a reading of the traces of the urban detritus and possibly allows for a Benjaminian reading of the ruin and the trace. As with the above model there are problems with site infringements such as car noise or unpredictable weather, which could in certain situations lead to negative disturbance.

Mediation between concerns relating to programmatics, design precedents and critical concerns relating to movement of subject-bodies in spatial and temporal field, lead to the final design, which sought to allow for both conventional and experimental formats in regard to Theatre.

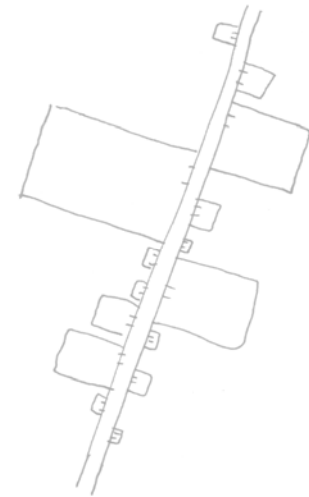


Fig 2.4 Mark Hanlen. *Early plan development of 'Event Space'*. Pen and Ink Sketch, 2005.

Early sketch plan of *Event Space* shows spatial planning for the gallery spaces and the central arcade. This shows an engagement with the writing of Deleuze and Guattari with there concept of 'smooth' and 'striated' space by the chancy placing of the galleries and how performances could be spread across these spaces can allow for 'smooth' space.

### (i) Event Space

In the final design of the *Event Space* project for a theatre and contemporary arts centre, the audience or viewers enter the space down a long corridor reminiscent of a void, passage, lane or arcade. Activating concerns with Benjamin and the city with a memory of a now demolished arcade with the *performativity* of entry and with *duration* and the time of the threshold. This twists the typical procession into a theatre; where in the *Event-Space* design the audience may enter a room or gallery which allows for multiple programmatic sequencing. It could equally be a theatre, installation space, gallery, or music venue. These indeterminate spaces for a multiplicity of determinable functions can be utilised as orthodox or heterodox programmatic sequences, allowing for more open approaches to the spaces. For example, a space could be a typical proscenium-arch theatre, or could be spread over several volumes. This would allow for the typical *striations* of space in the context of theatre, or allow for a more *smooth* engagement. The Theatre and contemporary arts centre also twists the usual context for building in the city as it would be subterranean, contrasting with surrounding buildings which all push skyward.

City growth is an outcome of a geo-politics of space readable as the strata of economic investment in the epicentres of a CBD milieu. The site of this project is approached to minimise variation on its surface, to leave it as *smooth* or non-stratified as possible, as a moment of non-differentiation or open potential in the centre of a city. It is for this reason, and by way of contrast that the occupancy of the site burrowed rather than pushed upward.

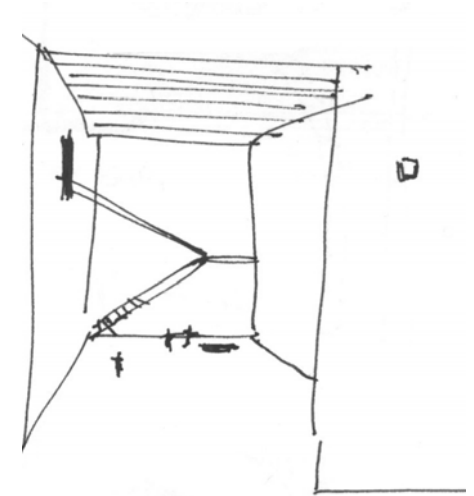


Fig.2.5. Mark Hanlen. *Reception for Event space*. Pen and Ink Sketch, 2005.

Early sketch for reception space for the Theatre.

### 3.0 Critical Contexts.

In the Masters project, as with the previous Honours year project, there has been an engagement with writers who move from thinking of space and time in regard to Euclidean space, or the Cartesian co-ordinates of space, and time  $\{x, y, z, \& t\}$ . This movement allows for a complication of the engagement with notions of how subjects-bodies move through space and how it is experienced, both on an urban scale as well as that of the domestic scale.

The Masters project has engaged with writers and theorists who have been beneficial in the conception or understanding of issues relating to an engagement with housing/dwelling. This engagement is not one of philosophical comparative analysis, nor a *summa* or totalising move regarding philosophical thought and housing/dwelling, but rather the engagement is one that complicates the question of housing/dwelling.

#### 3.1 *Duration, Event, Performance, Smooth & Striated.*

##### (i) *Bergson – Duration.*

*Event-Space* (2005), explored other possible notions of thinking of the experience of temporality other than those of linear chronic time. This engaged with Henri Bergson and his



Fig 2.6 Mark Hanlen *Interior of arcade and entrances to gallery spaces*. Pen and Ink Sketch, 2005.

This developmental sketch shows the central arcade as a mode for slowing an audience in their movement toward the Theatre, which would be located at the rear of the arcade.

questioning of temporality. Bergson's thinking of temporality has been beneficial, and has helped to align the concerns for the current Masters project,

Key to his thinking on temporality is the notion of *duration* (*durée*), which differs from the traditional view of chronic time as linear, that of future-present-past. Bergson conceived that duration exists in two multiplicities: one of the continuous or *virtual*, and the other as the discrete or *actual* (Bergson, 2002, p.1). This conception of temporality as *duration*, which is qualitative in a psychological sense, is accessed through the past; thus Bergson's view of temporality is a constant reassessment of the present by the past. The remembered *events* are described as *actual* with its singular and plural nature (event is singular but can be divided into atomised units in a spatio-temporal field), and the *virtual* is best described as forgotten perception.

The twentieth century theorist Gilles Deleuze has written on Bergson, and he has influenced his thinking by Bergson's notions of *actual* and *virtual*. In his collaboration with Felix Guattari, Deleuze describes duration in *A Thousand Plateaus*:

Duration is in no way indivisible, but is that which cannot be divided without changing in nature at each division. ... On the other hand, in a multiplicity such as homogeneous extension, the division can be carried out as far as one likes without changing anything in the constant object; or the magnitudes can vary with no other result than an increase or decrease in the amount space that they striate (Deleuze, & Guattari, 1987, p.484).

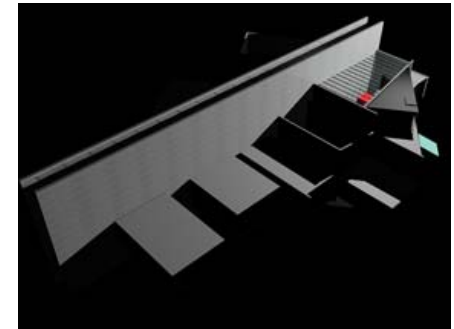


Fig 2.7. Mark Hanlen. *Theatre development*. Computer rendering, 2005.

The final tectonic massing of *Event Space*.

That is to say, an *event* or *memory* is a singular entity. But that entity could be divided into infinite smaller parts without changing its singular nature, for instance one can read a page and that *event* does not change, but it can be divided into infinitely smaller parts that are, for example, nanoseconds. Bergson allows for a re-engagement with the question of temporality, and also allows for a questioning of *events*.

(ii) *Performance and Performativity.*

This thinking of temporality as duration relates to thinking of the *event*, which Bernard Tschumi describes in *Architecture and Disjunction* (1984), and with ideas of *performance* and *performativity*. This reading of the terms performance and performativity has its origin in late 1960's Minimal art, which attempted to move away from the traditional regime of the viewer of an Art-object (Butt, 2005), to where the viewer was implicated in the work. This conception was drawn from performance art, which is the locus of the unique spatio-temporal event that includes the beholder, opposed to the art-historical object (Butt, 2005, p.10). In the theoretical framework the term *performativity* has its origin in J. L. Austin and it is this tradition that Judith Butler follows. In her essay *Performative Acts and Gender Construction* Butler mainly deals with Feminist theory, which describes how gender is a performative act that is constructed through ritual and societal norms (1990). However this notion of societal convention through performative acts (performativity) in a spatio-temporal field can be widened to include other institutionalised activity. This is described in *Performance and Cultural Politics* by Elin Diamond (1996), who suggests that:

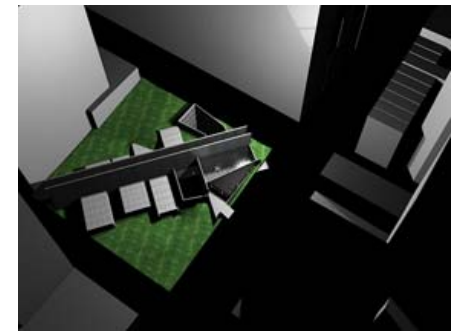


Fig 2.8 Mark Hanlen. *Theatre development*. Computer rendering, 2005.

Every performance, if it is intelligible as such, embeds features of previous performances: gender conventions, racial histories, aesthetic convention. ... [P]olitical and cultural pressures that are consciously and unconsciously acknowledged. Whether the performance of one's gender on the city street ... or a corporation-sponsored, 'mediatised' Broadway show, each performance marks out a unique temporal space that nevertheless contains traces of other now-absent performances (p.1).

This suggests that performance can be viewed in a wider context than simply theatre or performance arts, addressing everyday conventions as basic as walking down the street and gender can be seen to fall in to this. Diamond again stresses this point:

In our simplest references, and in the blink of an eye, performance is always a doing and a thing done... performance describes certain embodied acts, in specific sites, witnessed by others... on the other hand, it is the thing done, a completed event framed in time and space and remembered, misremembered, interpreted, and passionately revisited across a pre-existing discursive field (p.1).

Here Diamond suggests that our everyday performances are conditioned by society's institutionalisation of the individual. In relation to this project this alerts us to the particular conventions in domestic spaces as in the orthodoxy of housing design, and the rituals and conventions surrounding domestic performance.

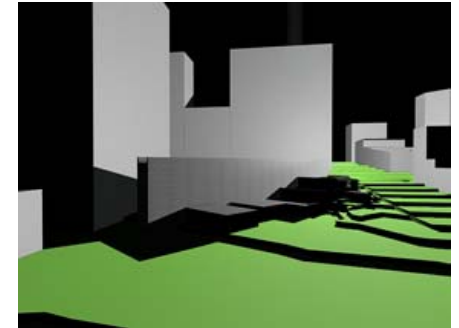


Fig 2.9 Mark Hanlen. *Event space*. Computer rendering, 2005.

### (iii) *Horizons of the Event*

Bernard Tschumi's concept of the *event* found in *Architecture and Disjunction* is equally as crucial, and has been significant in terms of conceiving how subjects move through space:

The pervasive smells of rubber, concrete, flesh; the taste of dust; the discomforting rubbing of an elbow on an abrasive surface; the pleasure of fur-lined walls, and the pain of a corner hit upon in the dark; the echo of a hall – space is not simply the three dimensional projection of a mental representation, but it is something that is heard, and is acted upon. It is the eye that frames – the window, the door, the vanishing ritual of passage ... spaces of movement – corridors, staircases, ramps, passages, thresholds; here begins the articulation between the space of the senses, and the space of society, the dances and the gestures that combine the representation of space, and the space of representation. Bodies not only move in but also generate spaces produced by and through architectural spaces. At the limit, these events become scenarios or programmes, void of moral or functional implications, independent but inseparable from the spaces that enclose them (1996, p.111).

Tschumi suggests that everyday *performances* or as Tschumi describe it as *events*, which become that the architect or designer designs for. This relates to Bergson in how a certain *event* that occurs is singular in nature, but can be divided into smaller parts, and with performance and performativity how movements through space may become the *politicisation* of the body. This politicisation of the body is described in relation to spatiality by Elizabeth Grosz, and has been applied to the contexts of my project:

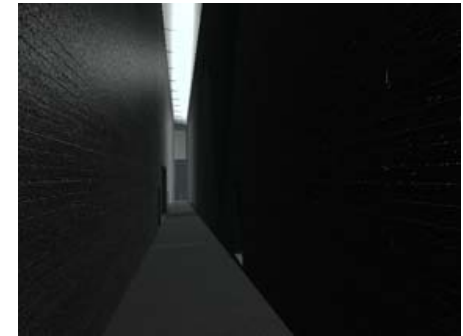


Fig 2.10 Mark Hanlen. *Arcade*.  
Computer rendering, 2005.

...the city is one of the crucial factors in the social production of (sexed) corporeality: the built environment provides the context and co-ordinates for the contemporary forms of the body. The city provides the order and organisation that automatically links otherwise unrelated bodies: it is the condition and milieu in which corporeality is socially, sexually, and discursively produced” (Grosz, 1993, p.104).

Grosz suggests that the city is a significant background for the events that occur within it. And as milieu of events is also their possibility or horizon of encounter. This encounter has significant ramifications on questions relating to domestic housing as they form a substantial aspect of the built space of the city.

#### *(iv) The Smooth and the Striated*

Deleuze and Guattari, in *A Thousand Plateaus* (1987) describe the politicisation of space in terms of the *smooth* and the *striated*. Deleuze and Guattari describe *smooth* space as a space that is the freest of institutionalisation as strata of differentiations. For example, they give the ocean to be the most *smooth* of spaces. They regard *striated* as space which is most regulated or institutionalised, and they suggest the city to be most *striated* of spaces, (Deleuze, & Guattari, 1987, p.476). In these examples of the sea and the city, to these authors, it is not as though these always remain *smooth* or *striated*, as smooth spaces undergo deformation or transformation into striated space and vice versa. Thus the



Fig 2.11 Mark Hanlen. *Reception, looking toward the arcade.* Computer rendering, 2005.



sea/ocean can be striated by cartography, and the institutional or *striated* nature of the city can be *smoothed* by the chancy engagement of corporealised subjects moving through the space of the city. This smoothing of the city by subjects, though they may feel the institutional forces of the *city* as a *political machine* of governance or institutional bodies, relates to everyday performance, which ties into the above mentioned writings of Diamond and Grosz. There is certain similarity to the writings of Michel Foucault in terms of institutionalisation; Foucault's focus is primarily concerned with *power* and the *subject* (Rabinow, 1991). Foucault often centres his critique of power structures in a historical context, in particular his techno-disciplinary critique of Jeremy Bentham's Panopticon (a prison based on a scopic regime), and the power structure of the gaze (Rabinow, 1991). In this critique Foucault describes how the unseen gaze of the guard acts as an instituting force on the prisoners to coerce correct behaviour, in much the same way in the contemporary city through the development of surveillance technology.

In relation to the design project to the critical contexts, we can start to think of the domestic dwelling being located within the highly *striated* space of the city, which is again striated by the institutionalising of building practices and expectations of spatiality by the *dwellers*. These are of ritualised performances of gender or social interaction, which in terms of the project's critical frameworks are *striated*, relate to the striations of ritual, which are performative in nature. These *performative* events occur with certain societal expectations or striations on the politicised body within the space of the city and domestic housing.



Fig 2.12 Mark Hanlen. *Reception, looking toward the arcade*. Computer rendering, 2005.

### 3.2 Massumi and Relationality.

These critical contexts of *Duration*, *Event*, *Performance/Performativity*, and *Smooth & Striated*, provide the horizon of enquiry for the current Masters project, which has sought to extend these concerns of movement of subject-bodies through a spatio-temporal field, outside of a relation to temporality as linear chronic time, and space as homogenous extension.

These concerns have lead to an engagement with the theorist Brian Massumi, translator Deleuze & Guattari's, "A Thousand Plateaus" (1987). He has also written "A Users Guide to Capitalism & Schizophrenia" (Massumi, 1997). The Masters project has in particular focused on his paper from the Journal *Anybody*; "The Political Economy of Belonging and the Logic of Relation: Which came first? Which is the Chicken and which is the Egg? The Individual or Society?" (Massumi, 1997). Massumi explores in this paper the possibility of a reinvestigation of the relationship of the *individual* and *society* (Massumi, 1997, p175). Through an analysis of Massumi's paper we can start to see how his thinking has been beneficial in regard to thinking of spatiality in context of the current design project.

Through Massumi's paper we can start to enquire into the possibilities of exploring the relationship of two terms, without falling into binaries or dualism's, as Massumi argues against other contemporary theories which he regards as privileging notions of hybridisation, bordering, and border culture (p.175). Massumi views this de-fusion as valourising the in-

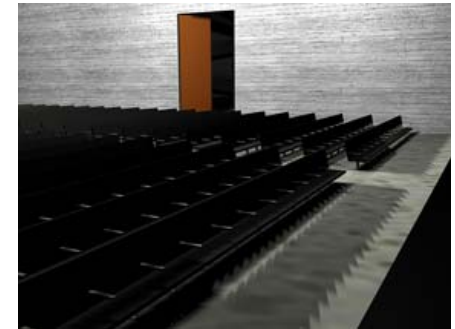


Fig 2.13 Mark Hanlen. *Interior of Theatre*. Computer rendering, 2005.

between, that this leads to a "...filiative dependence to which the 'subversion' must continually return in order to re-engender itself. The *foundation* that always returns." (p.175). Massumi's argument is primarily focusing on the relationship between *things*.

Massumi in demonstrating his argument uses the analogy of an *association football* game, to explore aspects of relationality and belonging. Massumi questions, what are the conditions of existence, which allow for the formation of the game – quite simply the *rules* of the game (p.176). The game does not emerge from these rules prefigured, but rather the formalised rules follows retrospectively after a historical process of engagement from the milieu of historical variations of the game (Massumi, 1997). This can be seen in the *proto-games* of football which emerge from the medieval period. These *proto-games* had a wide range of variation of play which could occur (Massumi, 1997). Therefore we can see that the *rules* capture and contain variation, and establish a set of constant relations between standard terms (p.176). It is the *rules* that allow us to be able to recognise the soccer game, from Rugby football, and so on. We can also see this process in architectural design. In the late 1700's the practice of architecture is institutionalised by political bodies. Or as Michel Foucault describes it in "Space, Knowledge, and Power":

It was necessarily a change in the minds of the architects, or their techniques... but in the minds of the political men in the choice and form of attention that they bring to bear upon objects that concerns them (Rabinow, 1991, p.240).

Foucault is describing the movement in the seventeenth and eighteenth century, where political bodies become interested in disciplinary and institutionalising practices (Rabinow, 1991).

If the conditions of existence for the game are rules, Massumi questions what are the conditions that allow for the game to occur? This is the field (Massumi, 1997, p.177). Without a field the rules lose any form of power which they might otherwise have (Massumi, 1997). The field allows play to occur, the rules formalise what might occur, capturing and containing variation. The field is common to all variations of the game, and is minimally organised as a *polarisation* (p.177).

If we start to think of the space of field as that of *polarisation*, the two goals being *attractors* which draws all movement toward the goals, and all play shuttles between – the goals are the physical limits of the game (p.177). Play only stops when the ball misses or hits the goal (p.177). The goals polarise all space between them, and the field is in a state of *territorialisation* or *detrterritorialisation*. We can start to think of the field as a *field of potential*, which has a wide range of variation marking the game by difference (p.177). This process of *territorialisation* or *detrterritorialisation* of space is similar to Deleuze and Guattari's conception of the *smooth*, and *striated*, where space is in a state of flux between the capture of striation, and the openness or smoothing of space.

Viewing the space of the field through Massumi's analysis, it is no longer a simply homogeneous demarcation of space but a *field of potential*, which becomes a *tensile field of force* by the presence of bodies, which occurs when the two teams are on the field (Massumi, 1997). The goals as *attractors* polarise and define every point of the field. All movement is between these two points, which potentialises or depotentialises movement of both the teams and the ball (Massumi, 1997), with the ball having the highest potential for movement. Massumi's thinking can be beneficial in thinking of spatial design where space moves from homogeneous extension, to space as defined by *force* and *affect*.

The goalposts, field and bodies all induce play and are the basic requirements for the emergence of play to occur (p177). But it is the *ball* that catalyses play. In this activation the ball becomes focus of every action, and is the object of every gesture. The player becomes singularly organised by the position of the ball and draws out all action from the player, whether it be moving in position in the field, or kicking the ball (p.177).

If we consider the relationship of ball and the player, we regard the player as the *subject* who kicks the ball, with the ball being the *object* of that action. The movement of the ball affects the whole team; the team's movement is collective and focuses on the ball. All action, variation, difference, or change of the game unfolds at the point of the ball, as the point of charged potential. Therefore we can start to see that it is the ball that arrays the teams around itself (p.177). In Massumi's enquiry of relation he questions the understanding of *subject* as the point of tendential movement. If this is the case the player is not the subject of

play; the ball is (p.177). The ball is not wholly a *subject*, rather it is partly like a *subject* – as it is the point of unfolding of the game. Therefore we can think of the ball not simply as an *object* but as a *part subject* (p.178).

This questions the relationality of the players. The *part-subject* ball catalyses all play as a whole and arrays all the players around it. The ball draws all movement from the players. Remembering the ball is not wholly a subject; the ball still needs the players as the point of unfolding. The ball does not address the player as a whole; rather it addresses through sensory channels (p.178). The ball addresses the eyes, ears, and touch; it's these sensory impressions which allow for a state of readiness which is in turn transformed into actionability (Massumi, 1997). Consequently the kick is *drawn out* of the player, the player's body is *transducer*: a channel for transformation of local physical movement into another energetic mode (p.178). The players whilst in play are drawn outside of themselves, or rather their sensate bodies are addressing the activity which they are doing via sensory channels so they are in a state of readiness which is then able to be transformed into actionability (Massumi, 1997). So they are in a state of readiness to catch or kick a ball for instance, or rather so the catch or kick is drawn out of them. We can think of the players as part-objects (p.178).

The potential is the space of play; which is substantial, real but abstract (p.179). It is not that potential is space; rather it is the modification of space which occurs on the actual field. Every time any player or the ball moves; this modifies the field of potential. Each of these modifications can be regarded as an *event*. The actual field of play is an *event-space* (p.179).

(i) Massumi and design.

The “Political Economy of Belonging and the Logic of Relation” allows for an understanding of space as force and affect and by doing so impacts upon the conventional understanding of the relationship between objects and subjects. This opens horizons of understanding spatiality and allows for new questions to emerge in relation to the current design project of a domestic dwelling.

Through Massumi’s analysis, we can see how throughout the twentieth century there have been various *avant-garde* architectural design movements, which sought a break from prevailing architectural doxa, for instance modernist architects who rejected neo-classical architecture, and sought to remove any semblance of ornament, later to be rejected by post-modern architects who argue for a return of ornamentation. The process of negation and rupture of the status quo within architectural design invariably becomes an institutionalised foundation, allowing for the repeatability of negation or rupture. This process Massumi questions (p.176). Albeit there is a change of form and typology, or stylistic *difference*, we can question what is changing in an ontological sense? To quote Massumi in this question of relationality “You can rearrange the furniture, even move it to a different location, but you still have the same furniture” (p.176).

Therefore what is beneficial in understanding Massumi’s analysis in relation to the design project is not one of creating typological difference, but as a mode to re-think and re-

experience understanding of spatiality and relationality (p.188). In regard to the Masters project it allows us to re-evaluate the question of space, bodies, and movement. We can start to see space as flows, attractors, and tendential movement rather than a passive vacuum. We can see similar concerns in the architecture of Greg Lynn “Traditionally, in architecture, the abstract space of design is conceived as an ideal neutral space of Cartesian coordinates” (Lynn, 1999, p.10). For Lynn this moves to conception of architecture in terms of dynamic flows (p.11).

If we transpose Massumi’s analysis onto a domestic dwelling, we could see a house as *field of potential*. Instead of viewing a house as various spaces awaiting occupancy, we could start to see the domestic dwelling in relation to *attractors*, catalytic *part-subject*, and the sensate *part-objects*. In this analysis, a potential *attractor* could be a lounge to relax in, this *attractor* is not the same, as that of goal of the football analogy– it is not nearly as strong as an attractor. The lounge can hold a potentially powerful catalytic *part-subject* – the television. The television as a *part-subject* has possible potential to array various domestic bodies around it, which *potentialises* or *depotentialises* the *event-space* of the lounge, in this cases its watchability. The domestic bodies or part-objects become arrayed by the catalytic *part-subject* of television either drawn to or repulsed by it, depending on its entertainment potential (Massumi, 1997, p.182).



### 3.3 Dwelling: Heidegger being & belonging.

If the previous critical contexts have primarily been engaged in an enquiry into the movement of subject-bodies through a spatio-temporal field, there has been also another agency of investigation - that of dwelling. This questioning of dwelling is linked to the design aspect of the Masters project which is the design for a *House for Two Strangers*. This questioning of dwelling, has led to an engagement with the philosopher Martin Heidegger. This section can only pass through a summery Heidegger's thought.

#### (i) Dwelling.

Heidegger in his 1954 essay *Building Dwelling Thinking* asks the question "what is it to dwell" and "how does building belong to dwelling" (1971, p143). In the paper Heidegger warns against viewing these terms, building and dwelling, simply in regard to architectural ideas, or to offer rules for construction.

*In what follows we shall try to think about dwelling and building.* This thinking about building does not presume to discover architectural ideas, let alone to give rules for building. This venture in thought does not view building as an art or as a technique of construction; rather it traces building back into that domain to which everything that is belongs. (p. 143).

If the two terms *building* and *dwelling* do not simply correspond to the categorisation of a type of construction, what is Heidegger alerting us to?

Heidegger etymologically explores these two terms. Building or the German *Bauen*, have their origins in the Old English word and High German word *buan*, which means *to dwell* (p.144). This understanding of building – as *to dwell*, as a verb, is one which means to remain, or to stay in place (p.144). Heidegger argues that this understanding of the verb *buaen* / *building* as been lost, and only a trace is left in the word Neighbour, or the German *Nachbar* (p.145). Neighbour in Old English is *neahgebur*, which is a compound word which is typical of many Germanic words, with *neah* corresponding to the modern near, and *gebur* with dweller (p.145). This too corresponds in the German *Nachbar*, or *near-dweller* or rather, *the one that dwells nearby*. The Neighbour or near-dweller has an important role in the question of the design project, rather rejecting the near-dweller both in an ontological and ontic sense, there has been an openness.

Heidegger postulates that if building then belongs to dwelling, this thinking of dwelling is not inactivity, but exists alongside other activities “We work here and dwell there” (p.145). Heidegger then argues that this understanding of *building-as-dwelling* goes further and he links it to the German verb *to be*, *ich bin*, I am, du bist, you are with imperative form *bis*, or the English *be* (p.145). In the words of Heidegger “What does *ich bin* mean? The old word *bauen*, to which *bin* belongs, answers: *ich bin*, *du bist*, mean: I dwell, you dwell.” (p.145). Here Heidegger links the question of being, with that of building-as-dwelling. This question of

the dwelling Heidegger states is “how we humans *are* on the earth, is *Buan*, dwelling” (p.145) with being on the earth, and being mortal.

This question of the verb *building* has a two-fold meaning, one in-substantive and the other substantive, such as *building for a better tomorrow* in a sense of cultivation, the other building a table in the sense of being productive. Or as Heidegger puts it

Building in the sense of preserving and nurturing is not making anything. Shipbuilding and temple building, on the other hand, do in a certain way make their own works. Here building, in contrast with cultivating, is a constructing. Both modes of building – building as cultivating. Latin *colere*, *cultura*, and building as the raising up of edifices, *aedificare* - are comprised within genuine building, that is, dwelling. Building as dwelling, that is, as being on the earth, however, remains for man’s everyday experience that which is from the outset “habitual” – we inhabit it...(p.145).

This two-fold meaning of building, Heidegger argues, becomes dominated by “the activities of cultivation and construction.” (p.146), the question of building as dwelling falls into oblivion. Heidegger argues it is through language that we can come to understand the word *bauen* (building) and argues that:

We hear three things:

1. Building is really dwelling
2. Dwelling is the manner in which mortals are on the earth.
3. Building as dwelling unfolds into the building that cultivates growing things and the building that erects buildings. (p.146).

Through this understanding of building and dwelling from Heidegger, we can start to see that the question is not simply one of construction, that is “We do not dwell because we have built, but we build and have built because we dwell, because we are *dwellers*” (p.146). It is this, which this project explores, not to as Heidegger warns, “This thinking about building does not presume to discover architectural ideas, let alone to give rules for building.” (p.143). But rather the project seeks to explore the question of dwelling and building in the locality of building.

(ii) Fourfold

Heidegger relates human being in the arena of dwelling. This relation Heidegger would put it is how mortals are on the earth (p.147). This question of belonging is broader than simply the earth, but consists of *earth, sky, divinities, and mortals*, this is what Heidegger calls the *fourfold* (p.148). This relation is not simply beings standing on the earth, under the sky, before divinities, and amongst mortals (p.149), but rather is a caring (Young, 2002, p 91).

Heidegger compares the word building or *bauen* to the Gothic word for building *wunian*, which can be defined as to remain in place, which means *to be at peace*, or *to remain in peace*; or *to be free* which Heidegger takes to be a preserving, and to spare. It is this preserving which is the relationship with dwelling or as Heidegger says “*The fundamental*

*character of dwelling is this sparing and preserving*" (1971, p147). Thus dwelling is one of preserving, rather than domination.

We can think of the fourfold as the relation of *dwellers* to the world, outside of the *domination* of the world by technology. The latter is thinking of the world in regard to spatiality of physics, where the world is turned into co-ordinates of *x, y, z, and t*, or understanding of the world which is calculable and measurable (Heidegger, 1996, p40). This again falls into a question of understanding spatiality outside of homogeneous extension.

The question of the *fourfold* is that of how dwelling belongs. This belonging is not an outside relation but that within which dwelling is found, as a preserving or sparing (Heidegger, 1971, p 149). This relation of the fourfold allows a relation to space and time of the world outside of scientific quantitative relationality. This concern is also found in Heidegger's earlier writing on, Hölderlin's poetry in particular *The Ister* (Heidegger, 1996, p 40).

Thus when Heidegger uses his example of the bridge in "Building Dwelling Thinking" the bridge is no longer an object within an anthropocentric understanding of being but is a thing that reveals itself to the fourfold.

Heidegger wants to explore what has been forgotten in western metaphysics, where beings or objects in the world are known through categorisation, or truth-as-correctness which has been the basis of western thinking since Plato (p.41). Heidegger in his thinking returns to pre-

Socratic thought such as the philosopher Heraclitus, not in some move of nostalgia (Hays, 1998, p.395), but rather to explore that was 'concealed' or the disclosure of being (Heidegger, 1971, p.49).

Heidegger questioning of dwelling is further questioned in his book "Hölderlin's Hymn: the Ister" where the river (the *Ister*) is both locality and journeying (Heidegger, 1996, p.39), which Heidegger relates to an understanding of *space* and *time*. The locale spatialises movement of journey from one place to the next in a temporal manner (p.39), which we may question in relation to Bergson's conception of *Duration*. But this thinking of *space* and *time* is outside calculable measurement, as the question of locale and journey is one of being – in its relation to the world. Or a becoming homely of the human being. If Heidegger argues we are *homeless* in our houses, our becoming homely or our being at home is one of journeying and locale (p. 43). Heidegger regards this as dwelling. That is "Coming to be home is thus a passage through the *foreign*" (p.49). We are at home in the becoming of our being through the foreign, we dwell in the journey. It is precisely the foreign which grounds our being at home. It is this *Unheimlich* literally the un-homelike, or the uncanny, which is the home for our being as uncanny beings, as our becoming human is the canny-ness of the uncanny. Thus we are the most un-canniest beings (p.68). We can start to see through this not only our homeless in dwelling that is the locale of being uncanny. We are at home as being on the journey. We tend to think of the uncanny as the extraordinary. Heidegger counters this view by thinking of the uncanny as the un-homely of the homely – which is the ordinary (p.74). It is our ordinary homes which are the locale of the *unhomely*.

(iii) *Poiesis*.

Heidegger tries to engage thinking outside of the truth as correctness. In doing so tries to think in a poetic manner. This poetics, is beyond the thinking of prose but one in which we find the ancient Greek *poiesis* or *to bring forth*. This bringing forth was the revealing of things; how we understand. This revealing or bringing forth fell into two types, one of *physis* (where we get the words physical, physics) or unaided bring forth such as natural things. Or *techne* (from which we get technique, technology, and the root of techne – *tec* is found in *archi-tec-ture*) which is the aided bring forth of things such as the crafts, fine art, or art of the mind - philosophy. (Young, 2002, p.40). Julian Young describes this originary sense of *techne* – aided bringing forth, with that of a sculptor who brings forth form from the marble block, or with modern technology of the mass production of aluminium cans (p.39). “Greek technology was then the gentleness of bringing forth, rather than the violence of ‘making happen’.” (p.40). Modern technology is that of *Ge-stell* (en-framing) or en-framing things as resource (Dal Co, 1990, p.40).

Much of “Building Dwelling Thinking” is the questioning of objects as objects, but rather engaging in viewing revealing of things as things. The Heideggerian term *Dasein* is best translated as *being-open or openness to being*. The translation of the word *Da* suggests an openness where beings can be present for the human being (Malpas, 2004, p.44). The *Da* of *Da-sein* (Malpas, 2004, p.26), is the primordial grounding of the locale of the question that allows for the question to be revealed. That is the prior *locale* that allows for the questioning

of what is being? The what is? Dwelling thus is *locale* that allows for presencing of being, our homelessness.

#### 4.0 Methods and Methodology.

Throughout the Masters project there have been various registers of methodological engagement. Primarily, the methodology and methods that have been employed in this project work have engaged in what could best be called *reflexive practice*, where certain problems and inputs can inform the project and where there has been a focus on researching various writers, theorists, and designers who can possibly be helpful, or give insights for the project in terms of critical contexts and understandings. In terms of this process there may be investigation into certain designers, architects, and critical thinkers. The later stages of this method engage in a reflexive manner, where the design process starts to become readily visible. We may also think of this *reflexive* phase as a phase of analysis, or breaking down and fragmenting in order to understand a phenomenon, and the detailed design phase, this reflexive phase, as a synthetic, or a moment of assemblage and synthesis, as it sorts and combines the myriad fragments developed in analysis.

In the slippage between input analysis and reflexive synthesis there are many readjustments in my thinking and in my design processes. This is a key feature of creative practice research, defined by the methodology theorist Stephen Scrivener as *reflection in action* (Scrivener, 2000, P.1). Scrivener suggests:



Fig 4.0 Mark Hanlen. *Site Analysis*.  
Digital Photograph, 2006.



Typically, the practitioner finds that the problem cannot be solved as it has been initially set, that the framing of the problem must be surfaced and criticised, and the problem reframed: a way of shaping the situation to a new frame must be found. The reframed problem becomes the basis for experimentation to discover what consequences and implications follow it, and the situation is made to fit the frame through moves that adapt the situation to the frame (p.7).

This occurs throughout the design process where the concepts such as critical frameworks are mediated by the physical nature of the site or by the programmatics of the designed building, and thus put constraints on the design. This process can also be seen in the modelling of the building, when using computer-aided design programmes (3d Studio Max), has meant certain design decisions being made *in action*.

At certain moments of engagement in the project there has been thinking or a methodological mode of engagement of phenomenological hermeneutics. Hermeneutics is not about translation as translation, but translation as making accessible the communication of the *foreign* (Heidegger, 1996, p.49). This means translation as authentically communicating *from* the *foreign* to be accessible in own language and for the sake of it (p.93). Heidegger takes phenomenology as the revealing of things as they are, such that we start to understand them out of the categorisation of knowing that thing. This is what Heidegger regards as a dismantling (p.59) so that primordial revealing can occur. Heidegger does this through the



Fig 4.1 Mark Hanlen. *Site Analysis*.  
Digital Photograph, 2006.

manner of historical critique (p.59), such as the etymological engagement with building in “Building Thinking Dwelling” (Heidegger, 1971).

Through phenomenological hermeneutics we encounter an opening of a horizon of enquiry into questioning of those things we know. In relation to the design project it has allowed for an understanding of dwelling, and homelessness. This thinking allows for the possibility of thinking outside of truth, as categorisation of objects in the world (Heidegger, 1988, p.57). Thus the question of dwelling, is no longer just a question of domestic housing, but also relation to being. Additionally there has been through an engagement with Masumi’s questioning of relationality, whereby the understanding object/subject relation is fundamentally questioned; where the space of belonging moves from cause-effect, to force-affect. Thus we think beyond a vacuum of causes and effect, to understanding space as forces and affects.

## ii) Methods.

The Masters project in a preliminary phase considered of a range possibilities or approaches, as an investigative period of research. The site for the *House for Two Strangers* could be a locale for a conventional high-density residential dwelling, of which there are several examples surrounding the site. This would allow for a high capital return for the initial capital invested into construction and land purchase in an inner city site. This would probably take



Fig 4.2 Mark Hanlen. *Site Analysis*.  
Digital Photograph, 2006.

the form of a multi-store structure, oriented to views of the harbour to the north-east of the current site, which again would seek for a maximum capital return.

Other approaches certainly could have been engaged towards the project as articulated in *Event-Space* (2005). The critical frameworks engaged in the Master's project have in fact tried to utilise these concerns. These concerns follow a critical reflective approach to understanding the movement of subject-bodies (part-subjects) in relation to temporal and spatial concerns, and a concern relating to dwelling and housing which is indebted to Martin Heidegger.

Through the project the decision to design a domestic dwelling for two strangers was aimed to engage a concern from Heidegger, whereby questions of the humans being approach the Unheimlich [uncanny/un-homelike] where dwellers are already thrown in a state of primordial strangeness and homelessness (Heidegger, 1996, p.71). The project seeks to enlighten such concerns in the design for the *House for Two Strangers*.

The *House for Two Strangers* the dwellers enter a central space which is aligned along an east-west axis considering the site in terms of the movement of the sun as a journeying of the day rather than chronic linear time. The question of threshold is thought in terms of movement or journeying accessing the day, with several indeterminate spaces for a multiplicity of determinable functions which can be utilised as orthodox or heterodox programmatic sequences that allow for a range of open approaches to the spaces. These



Fig 4.3 Mark Hanlen. *Site Analysis*. Digital Photograph, 2006.

spaces engage the thinking in resonance with Tschumi's nature of the event. *The House for Two Strangers* also counters the prevailing context of urban residential buildings; due to the dwellings low-density in addition to this the dwelling has permeable boundaries which normally define interiority and exteriority. As city growth is an outcome of geo-politics of space readable as the strata of economic investment in a city's centre.

The site of this project is approached to minimise variation on its surface, to leave it as 'smooth' or non-stratified as possible, as a moment of non-differentiation or open potential in the centre of a city. It is for this reason, and by of contrast that the site is minimally affected with the dwelling not covering the entire site.

## 5.0 Design Process

The current Masters project *Dwelling in Architecture* seeks to design a *House for Two Strangers*, in an inner city site in the City of Auckland. The site for the domestic dwelling is on the corner of Beresford Square and Hopetoun Street. Various critical frameworks have mediated the *House for Two Strangers*, particularly how subject-bodies move through a spatio-temporal field, and a questioning of dwelling.



Fig 4.4 Mark Hanlen. *Site Analysis*.  
Digital Photograph, 2006.

## 5.1 Design precedents

Throughout the Masters project there have been various architects, designers, and artists who have been influential for the design thinking and have been helpful as case studies. As case studies these designers have been beneficial for an engagement with their design/art practice where they may have encountered similar problems either in regard to tectonics or materiality; or in their engagement with certain critical thematics. It can be difficult to engage with various architectural designers or artists where work relies on a question or engagement with experience, when the only access to the work is via technology, either of photographic reproduction in a journal, book or internet. This problem is pointed out by Heidegger in *The Thing* (1971) “What is incalculably far from us in point of distance can be near to us. Short distance is not itself nearness. Nor is great distance remoteness.” (p.163). Though the at hand-ness of these works are at great distance from my ability to experience them, it is in their reproduce-ability that one may glean certain essential ideas which move through their work, such as those of Peter Zumthor, and James Turrell.

The work of the Swiss architect Peter Zumthor is engaged with questions of essence and place, and indeed these overlap with each other. One indeed feels that Zumthor’s reading of place is not that of mathematical co-ordinates of Cartesian space, but more attune to a Heideggerian reading of place, say the *fourfold* of “Building Dwelling Thinking” (1971), [that of

the earth, sky, divinities and mortals] “I often have the impression that buildings that develop a special presence on their site reveal an internal tension radiating beyond the site” (Nakata, &, Yoshida, 2003, p.206).



Fig 5.1.0 Peter Zumthor. Thermal Bath Vals. 1996. Architecture and Urbanism; February 1998 special edition, Peter Zumthor. A + U publishing Ltd.



Fig 5.1.1 Peter Zumthor. Art Museum Bregenz. 1998. Architecture and Urbanism; February 1998 special edition, Peter Zumthor. A + U publishing Ltd.



Fig 5.1.2 Peter Zumthor. Shelter for Ruins. 1986. Architecture and Urbanism; February 1998 special edition, Peter Zumthor. A + U publishing Ltd.



For example Zumthor's St Benedict Chapel is sited in relation to other buildings and uses common local building materials (p.207). An essence in regard to materiality, we can see in his "sensitivity to material, surface, light, texture, and structure" (p.206).



Fig 5.1.3 Peter Zumthor. St Benedict Chapel. 1989. Architecture and Urbanism; February 1998 special edition, Peter Zumthor. A + U publishing Ltd.

The artist James Turrell has also been beneficial for in regard to the project, with his experiential question of space by using light as a material (Noever, 1994, p.14). Turrell's work is interested in an experiential engagement with space. Through experience of space, he is able to question our perception of space, and asks for an awareness of space as space, rather than falling into prescribed understandings. This questioning is similar to Heidegger's objection of seeing a bridge as just a sign or definition.

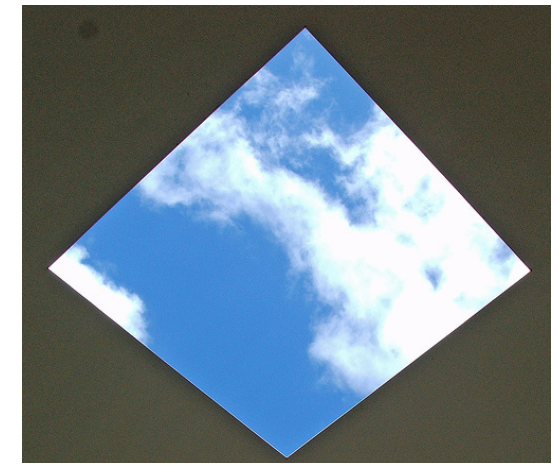


Fig 5.1.4 James Turrell, *Tending*,  
Photograph, 2003.  
[www.nashersculpturecenter.com](http://www.nashersculpturecenter.com).





Fig 5.1.5 James Turrell. *Roden Crater*. 2005. Photograph.  
[www.pbs.org/art21](http://www.pbs.org/art21)



Fig 5.1.6 James Turrell. *Roden Crater*. 2005. Photograph.  
[www.pbs.org/art21](http://www.pbs.org/art21)



Fig 5.1.7 James Turrell, *Tending*, Photograph, 2005.  
[www.pbs.org/art21.com](http://www.pbs.org/art21.com).

Greg Lynn's thinking of spatiality and architecture has been helpful, not in a stylistic way but in how it plays out a certain understanding of architecture which is similar to Brian Massumi's understanding of *being of a relation*. In his book *Animate Form* (1999) he is interested in space outside of an understanding of it as a neutral vacuum (p.10). This understanding of spatiality shares much in common with Massumi, as he regards space in terms of *motion*, *force* and *field of potential* (Massumi, 1997, p.177).

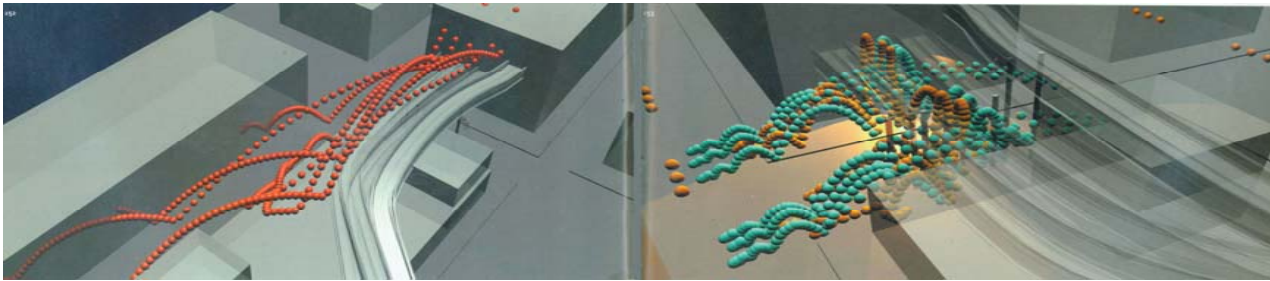


Fig 5.1.8 Greg Lynn. Port Authority Gateway.  
1995. *Animate Form*. Princeton Architectural  
Press.

Other architects have been beneficial for the project, though these influences concern more with materiality and spatiality, than the critical frame works. Such as, Waro Kishi, Louis Kahn, and Carlo Scarpa



Fig 5.1.9 Waro Kishi. House in Rakuoku. Photograph, 1989. [www.k-aassociates.comm/en](http://www.k-aassociates.comm/en)



Fig 5.1.10 Carlo Scarpa, *The Brion Tomb*, Photograph, 2004. [www.arcspace.com](http://www.arcspace.com).



Fig 5.1.11 Louis Kahn. Salk Institute. 1959. [www.naquib.com](http://www.naquib.com)

## 5.2 Site Analysis

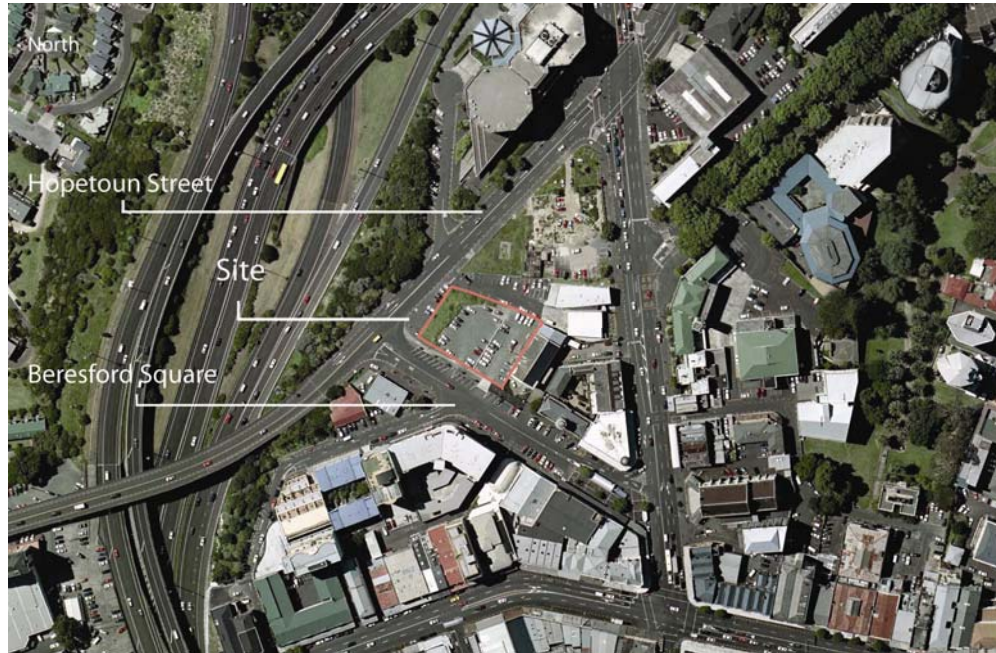


Fig 5.2.0 City of Auckland *Beresford Square* area. Aerial Photography, 2006.

### (i) *Land use and the site.*

The site for the design for the *House for Two Strangers* is located in the inner city of the City of Auckland, on the corner of Hopetoun Street and Beresford Square (formally called

Beresford Street). Historically the site has been occupied by several buildings, but currently is being used as a low-intensity carpark for the surrounding commercial buildings. There is very little activity that occurs on this site other than in its capacity as a carpark. There are traces of the previous buildings on the periphery of the site.

The surrounding area of the site is near to main arterial routes and commercial centres such as Karangahape Road, Ponsonby Road and Nelson Street. The site is situated between retail, commercial, high-density housing and infrastructural land usage, and the surrounding area, which supports a range of activities from commercial to cultural. Under the 'City of Auckland – District Plan Central Area Section: Operative 2004', the site is zoned *Residential Precinct area 2* (City of Auckland, 2006).

The site is also subject to a *special amenity yard* under the current district plan, which restricts and defines land use on the Hopetoun Street boundary (2006). This ordinance requires that this space is to be landscaped to 50% of the *amenity yard* with plants and shrubs with sufficient daylight, and soil maintenance for plant health (2006). The City of Auckland states in provision c, and d, of section 14.1.8.2 of the District Plan (2006), that the area be free of any “Advertising hoardings and/or commercial signage...” (City of Auckland, 2006, § 14.1.8.2d); this is to “...emphasise the visual importance of the site as a gateway to the Central Area.” (City of Auckland, 2006, § 14.1.8.2c). Under the current City of Auckland – District Plan: Central Area Section – Operative 2004, (City of Auckland, 2006) explains the building restriction of “14.1.8.2 Special Amenity Yard – Hopetoun Street” as,

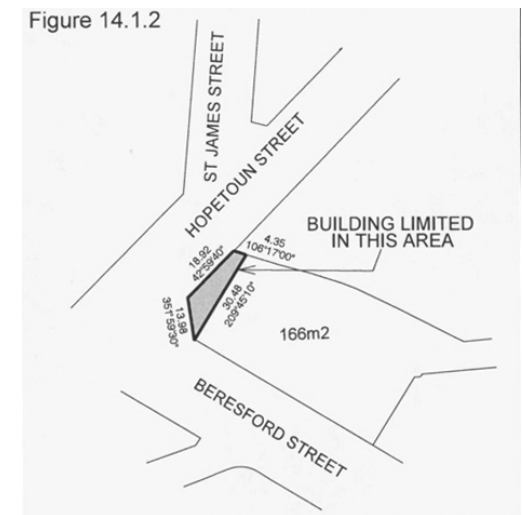


Fig. 5.2.1 City of Auckland *Figure 14.1.2* Showing Amenity Yard. Diagram, 2006.

The purpose of the amenity yard is ensure that any development on the land recognises that visual importance of the site as a gateway to the Central Area and to ensue the achievement of high levels of amenity. (City of Auckland, 2006, §14.1.8.2)

*(ii) Site context.*

The surrounding built environment neighbouring the site ranges from historical buildings to contemporary built structures. The historical buildings are mainly ‘neo-classical’ Edwardian, and Victorian two storied brick buildings. The City of Auckland Council classifies two of these buildings as Heritage Buildings under the current district plan; 0001 Beresford Square (formally the Pitt Street Firestation), and 0015-0023 Beresford Square (formally St James’ Presbyterian Church) as Category “A” Heritage buildings (City of Auckland, 2006). 0015-0023 Beresford Square is also listed by Historic Places Trust as a Category I building (1989). Both these building are currently used in a different capacity from their initial usage, with the former ‘Pitt Street Firestation’ used as residential and commercial use, and the former ‘St James’ Presbyterian Church’ currently been used as an event centre (Hopetoun Alpha) (City of Auckland, 2006).

The more contemporary buildings mainly date from the post World War Two period. These range from ‘modern’ to ‘post-modern’ in regard to style. With several ‘modern’ commercial buildings; some newer commercial buildings reference the surrounding older historical



Fig. 5.2.2 St James Church, Photograph, 1960. Auckland Museum Library. Auckland.



buildings in a use that could be suggested as post-modern; recent high-density residential buildings have also made an impact in the area.



Fig 5.2.3 Mark Hanlen. *Buildings near site*. Digital Photograph, 2006.

*(iii) Historical analysis of the site.*

Prior to European colonisation, the land which the site currently now sits on was controlled by Ngati Whatua o Orakei. Furthermore the name of the region where the current City of Auckland emerged was called in Te Reo Māori - Tamaki Makaurau. With European colonisation occurring soon after the signing of the Treaty of Waitangi in 1840, settlement in the area occurred relatively quickly, with urbanisation patterns following along European lines.

The current site has been extensively modified since European settlement, and has had in the past both a domestic dwelling, and a Church hall. The most radical change, which has impacted upon the current site, was when in 1955 the Auckland City Council adopted the 'Master Transportation Plan' (Mees, P. & Dodson, J., 2001, p.1) that led to the construction of the Motorway adjacent to the site, which heavily modified the surrounding landscape. From the mid-1950's to mid-1960's the Motorway development made a significant impact on the area, culminating with the removal of many Edwardian and Victorian domestic dwellings in Freeman's Bay. This also cut Beresford Street into two with eastern section (currently Beresford Square) totally isolated from Freeman's Bay. The development of the motorway system impacted upon the wider Auckland area, leading to high dependence on Automobiles as the primary mode of transportation (p.1).

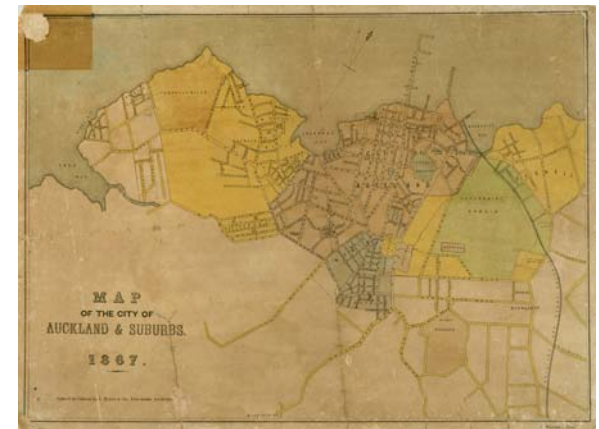


Fig.5.2.4 Map of Auckland and its Suburbs, Map, 1867. Auckland Museum Library. Auckland.



(iv) The site in regard to Critical Contexts.

Thus far the analysis has focused on the historical, social, and legal aspects of the site. This follows an understanding of truth as a mode of categorisation which Heidegger suggests first occurs with Plato (1996, p41). As this project engages with such theorists as Massumi and Heidegger, perhaps it might be advantageous to engage their thinking in regard to the current site.

Through an engagement with Massumi's questioning of relationality we can start to see that the current site is organised as a *field of potential*, that being of the city itself. With respect to our role in the city, if we become part-object, the role of the part-subjects could very well be played by the roads, and in particular, the automobile. The automobile with in the space of its existence has made a considerable impact on the current city, with urbanisation and transportation occurring or rather arrayed to its presence (Massumi, 1997).

Through Heidegger we also can engage in an understanding of the site, perhaps in hermeneutic reading. For example what does the site disclose? If we follow Heidegger's hermeneutic interpretation of the 'bridge' in "Building Dwelling Thinking" (1971, p.151) or the Jug in "The Thing" (1971, p.167), we can see what is hidden in Western Ontology when we are ask, "what the site is"? If the bridge in "Building Dwelling Thinking" discloses an understanding of how we 'know' a location as 'dwelling as building', and if dwelling is



Fig. 5.2.5 St James Presbyterian Church, Photograph , 1910. Auckland Museum Library. Auckland.

fundamentally an attune-ment to being, then we may think of the site in the way as Heidegger suggests of the bridge:

... we are there at the bridge – we are by no means at some representational content in our consciousness. From right here we may even nearer to that bridge and to make room for than someone who uses it daily as an indifferent river crossing. (1971, p.154).

When we start to think of the site we can start to see that the previous site analyses understood the site as truth as *category* (Heidegger, 1996, p41). In fact we can see this as a mode which Heidegger describes as *Ge-stell* in *The origin of the work of Art* (Heidegger, 1971, p.62) as “...truth’s being in place in the figure” (p.62), or rather a fixity of truth, or rather truth as *correctness*. We see that the site’s very existence is one of *Ge-stell* and complete anthropomorphic projected en-framing of being (p.62). The site’s very being exists as a state of *Ge-stell*, when we disclose its fixity to truth as legal, or potential as resource (Malpas, J. & Wrathall, M., 2000, p.206). That is, as Jeff Malpas explains in his paper *Uncovering the space of Disclosedness: Heidegger, technology, and the problem of spatiality in Being & Time* (p.206), “... things are disclosed, not as *things*, but as *resource, material*, or ‘*stock*’ as ‘*commodities*’.” (p.206). That is how we ‘know’ in traditional Western Ontology, rendering it as a type of *resource*. The current site is solely dominated by the potential of capitalisation; everything surrounding the site is positioned by this potential. The current site in itself is rather ‘worthless’ in its being, that is, it is just land. The true value of the site is that of its potential to be capitalised into another mode of capitalisation, from the low-intensity carpark [relatively low yield of capital] into high-intensity housing, due to close proximity to the



Fig.5.2.6 Beresford Street ,  
Photograph, 1950. Auckland  
Library. Auckland.



Fig.5.2.7 Looking up Beresford Street  
showing the Freemans Bay gasometer,  
Photograph, 1950. Auckland Library.  
Auckland.

commercial financial hub of Auckland. The entire area is implicated by this potentialisation of transducing everyday activities into *resource* and thus in to capital profit, or as Massimo Cacciari puts it in *Eupalinos or Architecture* “The uprooted nature of the *metropolis* is...*productive* par excellence” (Cacciari, 1998, p.395)

### 5.3 Brief Development

The Masters project has sought to explore several different horizons of enquiry, one of these was a movement in scale from an urban to domestic scale of building. Using much of the previous critical contexts as a foundation for its critical thinking the Masters project sought to expand upon and explore new horizons of questioning. This project sought a design scale to deal with a questioning of the domestic in relation to housing or *lodging*. As with the Honours project there has been an engagement in thinking of spatiality and temporality outside of quantifiable and homogeneous extension.

These critical contexts sit along each side other as that, which opens a horizon of questioning of *housing/lodging/dwelling*. Therefore starting the project has been one primarily of negotiating this question, rather than retrospectively projecting the various critical contexts onto the design. This has sought a complication of the question of domestic *dwelling*.

Initially as a mode of analysis, the brief was not defined in terms of pre-configured requirements such as, how rooms, or how many square metres. It is not that the project has



Fig.5.2.8 Beresford Street Prior to Motorway development, Aerial Photography, 1950. Auckland Library. Auckland.

ignored these questions of programmatic, but rather it sought to explore these programmatic outside of a functionalist rationalisation.

In questioning domestic dwelling, through a reading of Heidegger from “Building Dwelling Thinking” we start to realise that dwelling is not just a singular activity but relates to building which relates to *Buan* the High German or Old English to dwell (Heidegger, 1971, p.144), which relates to verb to be. Building as dwelling as being. Ontologically Heidegger argues that in the current epoch Man does not dwell - we are *homeless*. That is we are never *at* home, the house is only ever as lodging. Therefore in thinking of the brief of the domestic dwelling – the inhabitants are always *homeless*.

After various consultations, the design project settled on being a *House for Two Strangers*. This becomes an open enquiry to the question of the domestic dwelling. One conception for the project, could literally be a house for strangers, conversely thinking ontologically in a mode of phenomenological hermeneutics we can see that if in this epoch we are already homeless then the home would be in a state of the un-homely (*unheimlich*) (Heidegger, 1996, p.68). The home can never be the locale of the homely, as the strangers in the design project are already strange or un-canny/un-homely (p.71).

The *House for the Two Strangers* for the project is located on the corner of Beresford Square and Hopetoun Street. The house will house two people, and provide the facilities required for

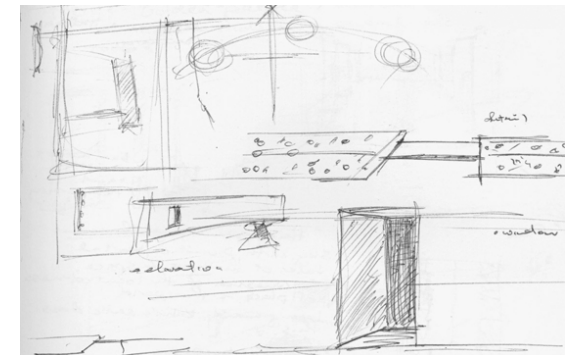


Fig 5.3.0 Mark Hanlen *Preliminary concept*. Pen and Ink Sketch, 2006.

a domestic dwelling, such as spaces that allow for social activity, bathing, eating/food preparation, and resting.

## 5.4 Tectonic Development

The question of the *House for Two Strangers* is interested in questioning what locale for housing is. Thus the engagement with such theorist such as Massumi and Heidegger fundamentally complicate the notion of housing. The house no longer recedes in a mode as truth as categorisation (Heidegger, 1996, p.41). Massumi through his being of a relation allows for a complication to the typical understanding of the relations concerning housing. We can start to view the space of the house as being a *field of potential* rather than the stasis of a container, but in the sense of the *peras* of the Greeks a boundary from which “*begins its presencing*” (Heidegger, 1971, p.152). If we view the house as being the locale of a *field of force* then we can see how this can related to the previous year’s critical concerns with the *performative* nature of space, how Tschumian notions of *event* are played out in this.

And this question of relationality of a relationship is from of translation of Deleuzian and Guattarian concerns, such as their notions of the *smooth* and the *striated* (which is itself borrowed from the Bergsonian understanding of the actual and the virtual, (in the sense of shuttling between, rather than one of dialecticism).

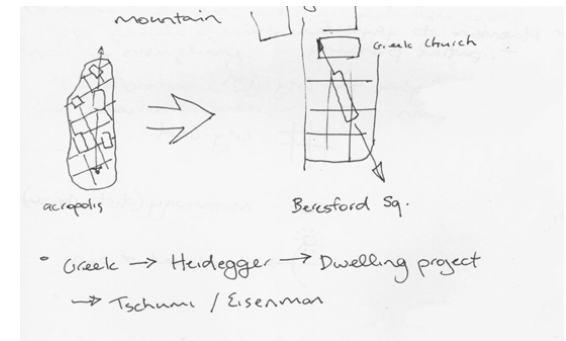


Fig 5.3.1 Mark Hanlen *Possible approach aligning to the acropolis, engaging with Heidegger thinking of the Greek Temple*. Pen and Ink Sketch, 2006.

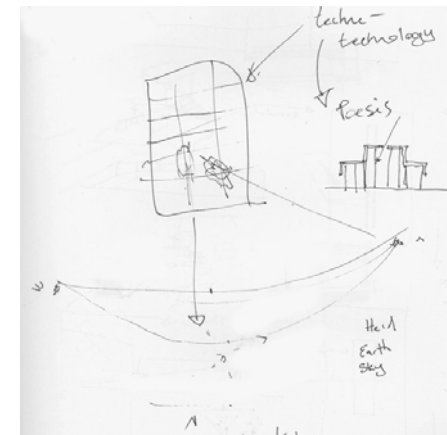


Fig 5.3.2 Mark Hanlen *Aligning to the movement of the Sun, as a poetic for Journeying*. Pen and Ink Sketch, 2006.

With a Massumian critique of understanding of space of the house as being a *field of potential*, certain elements within and outside of this field act as *attractors*, arraying our sensate bodies around them which we bodily address not as a totality but rather through our sensate bodily channels such as sight and touch. Through Massumi's analysis the subject-bodies are part-objects, which are arrayed by various part-subjects which distribute us throughout the domestic space, with various spaces in terms of forces and affects, which *potentialise* and *depotentialise* the space of the dwelling. This ability to array the part-object further organises architectural elements that inflect on Tschumi's architectural spaces and the event. These have impacted on the design project where spaces are tectonically arrayed so that movement is draw through spaces, allowing for chancy engagements or the possibility for encounter.

The dwellers entering the *House for Two Strangers* encounter several threshold moments. The exterior does allow for totalising comprehension of the structure to be readily made apparent. The *House for Two Strangers* does not dominate the entire site. This as been conceived to highlight the danger of turning space into resource for maximising potential capital. This openness of space complicates the question of this space. Can other people enter the site uninvited? The role of house as the rejection of the foreign is complicated. The understanding of the domestic dwelling is dismantled.

The dwelling alignment is east-west with areas of rest toward the east for the rising sun, and conversely social and dining spaces in the west. This is so the dwellers of course enjoy the

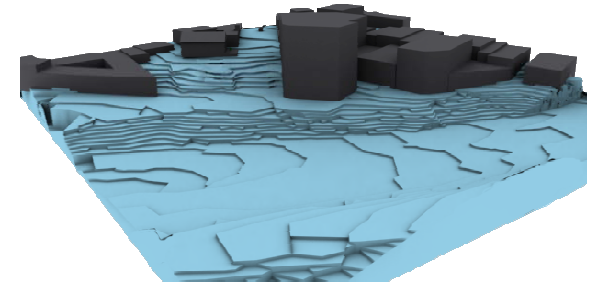


Fig 5.4.0 Mark Hanlen. *Contour Model*. Computer rendering, 2006.

sun, but is more intended to act as a mode of *poetics* or revealing of the temporality of the site in terms of the movement of the sun throughout the day rather than linear time. Movement through the building is a type of journeying in the Heideggerian sense.

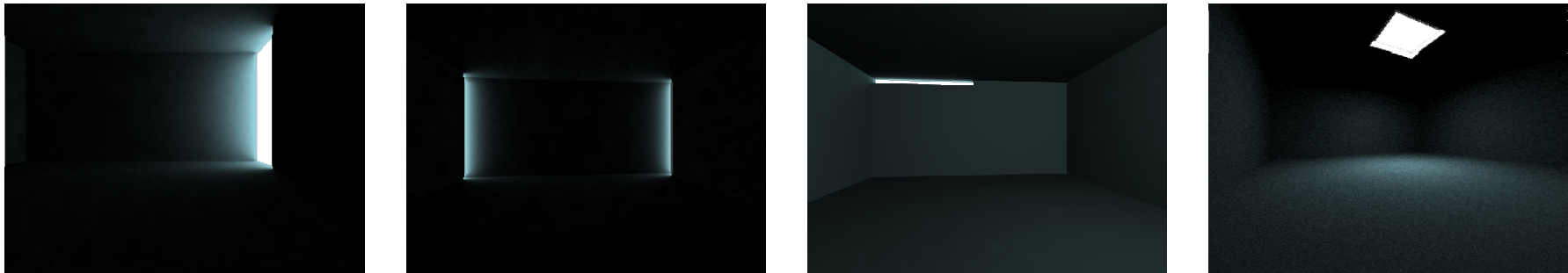


Fig 5.4.1 Mark Hanlen. *Lighting and Tectonic Studies for House for Two Strangers*. Computer rendering, 2006.

## 6.0 Conclusion.

With the Masters project there has been a mediation between the critical frameworks and the design project. These critical issues focus on the questions relating to how subject-bodies move through spatio-temporal field, and how the critical frameworks start to complicate an understanding of housing and what it means to *dwell*, with a primary locus for the *House for Two Strangers*. This process can be viewed in relation to my methodology where the critical frameworks can be viewed as part of the initial input analysis. These critical analyses have been engaged in a questioning of how subject-bodies move through a spatio-temporal field. These earlier critical frameworks were informed by a number of writers and theorists such as Bergson, through his conception of temporality in relation to *duration* where the remembered *event* has a singular nature; it also has a plural nature where *event* has the ability to be divided into ever smaller parts. Theorists such as Butler, Grosz, and Diamond have facilitated issues concerning *performance* and *performativity*, and have been through the writing, concerned with how the body and event are inscribed by certain institutionalising forces.

Bernard Tschumi expands this by looking at the *event* or performance in an architectural space as that which generates space and becomes the scenarios that generates designed space. This thinking of events or performance within a spatio-temporal field has been supplemented by the writing of Deleuze and Guattari, in particular with their thinking on the

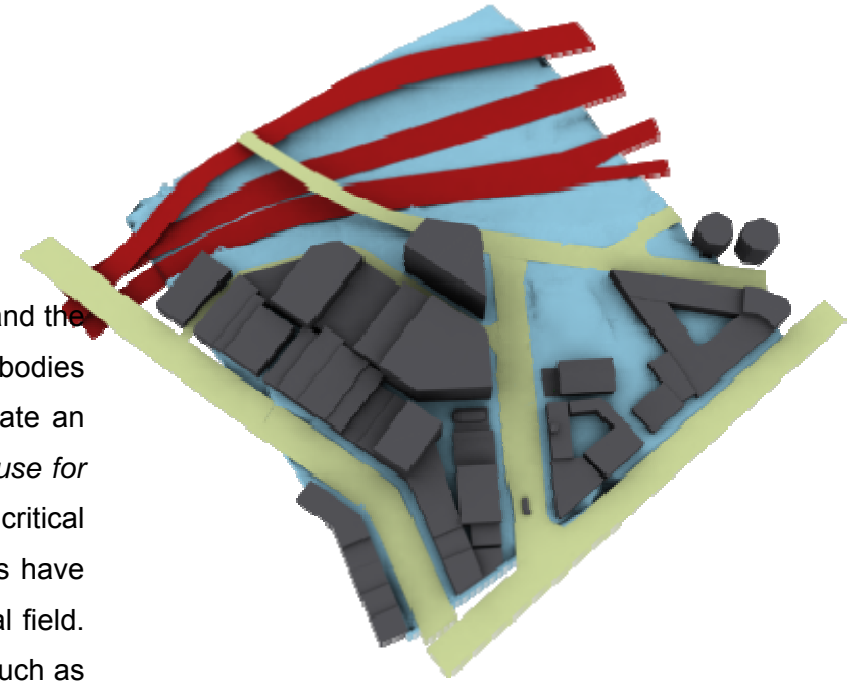


Fig 5.4.2 Mark Hanlen. *Model of Site and surrounding area*. Computer rendering, 2006.



*smooth* and the *striated*, which is ultimately concerned with the politicisation of space. In the case of the project, it has primarily focused on the dwelling as striated regulation or smooth openness to being, in which Deleuze and Guattari regard the city to be the most striated of spaces by affects of institutionalisation.

Massumi's questionings alert us to "re-think, and re-experience" (Massumi, 1997, p.188). Massumi's analysis questions the relations of objects and subjects which we see as a move from a thinking of cause and effect to one of force and affect. This is beneficial when thinking of domestic architectural spaces for the design project for a *House for Two Strangers*. This facilitates an understanding of spatial registers.

Massumi in his argument explores aspects relationality and belonging. Viewing the space through Massumi's analysis, it is no longer a simple homogeneous demarcation of space, but is a field of potential, which becomes a tensile field of force by the presence of bodies, (Massumi, 1997). The part-subjects as attractors polarise and define points within the field of force. Movement is shuttled, which potentialises or depotentialises movement of both relationality of part-object to part-subjects (Massumi, 1997). The potential is the space of actionability; which is substantial, real but abstract (p.179). It is not that potential is space rather it is the modification of space which occurs on the actual field of force. Every time change in the relations between part-objects and part-subjects there is a modification of the field of potential. Each of these modifications can be regarded as an event. The actual field of force/potential is an event-space (p.179).

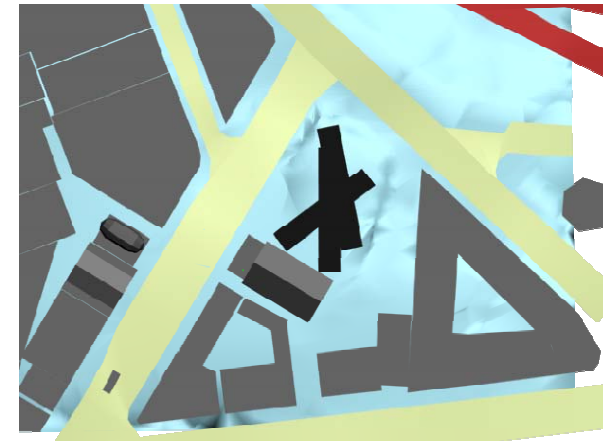


Fig 5.4.3 Mark Hanlen. *Early exploration for aligning structure*. Computer rendering, 2006.

Therefore what is beneficial in understanding Massumi analysis in relation to the design project is not one of creating typological difference, but as a mode to re-think and re-experience understanding of spatiality and relationality (Massumi, 1997, p.188).

If the previous critical contexts have primarily been engaged in an enquiry of the movement of subject-bodies, there has been also another agency of investigation - that of *dwelling*. Heidegger in his 1954 essay *Building Dwelling Thinking* questions building, and dwelling (Heidegger, 1971, p. 143). This is intended not to bring ideas on these terms in regard to architectural ideas of for construction, nor to conceive of these terms as categories of truth. But rather it alerts us to a question of the locale “to which everything that *is* belongs” (p.143).

Heidegger does this through a Phenomenological Hermeneutic exploration of *building* and *dwelling*, where through an etymological exploration *building* (*Buan*) is to  *dwell*, or remain in place (p.144). This understanding of dwelling, has been helpful for the design project a *House for Two Strangers*, in particular the understanding of neighbour which through is etymological investigation by Heidegger is that of the near-dweller (p.144). Here Heidegger links the question of being, with that of building-as-dwelling.

This question of the dwelling Heidegger states is “how we humans *are* on the earth, is *Buan*, dwelling” (p.145) with being on the earth, and being mortal. The question of building is thought through a consideration of construction and cultivation - as a type of care (p.145). Heidegger brings forth an understanding of building as a sparing and preserving, this

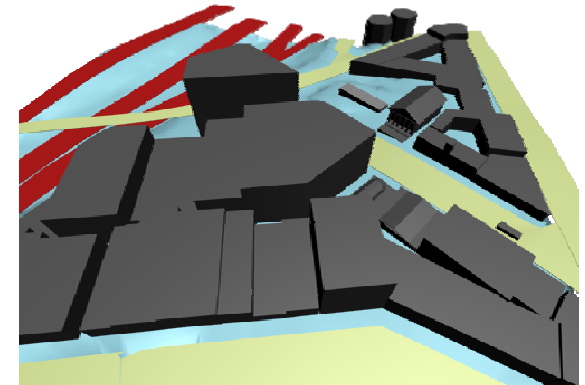


Fig 5.4.4 Mark Hanlen. *House for Two Strangers*. Computer rendering, 2006.

preserving is the relationship with dwelling or as Heidegger says “*The fundamental character of dwelling is this sparing and preserving*” (p.147). Thus dwelling is one of preserving, rather than domination.

What Heidegger calls the *fourfold* (p.148) is relation to world and things in the world outside quantifiable measurability, to a relation to standing on the *earth*, under the *sky*, before *divinities*, and amongst *mortals* (p.149), as caring (Young, 2002, p 91). This is thinking outside the domination of technology and technological thought (Heidegger, 1996, p.40). In this relation to the *fourfold* as a gathering of things, they are gathered by the *fourfold* as things. In this we see via phenomenological hermeneutics things as they are, thus questioning our understanding of spatiality outside of homogeneous extension.

Heidegger explores in *The Ister* how the river is both at once locality and journeying (Heidegger, 1996, p.39). Heidegger links this to understandings of *space* and *time*, as the question of locale and journey is one of being – in its’ relation to the world, our becoming homely of the human being. That is, “Coming to be home is thus a passage through the *foreign*” (p.49), we are at home in the becoming of our being through the foreign, we dwell in the journey. It is precisely the foreign which grounds our being at home. It is this *Unheimlich*, literally the un-homelike, or the uncanny, that we are as un-canny beings (p.68). We can start to see through this not only our homelessness in dwelling, that is, the locale of being uncanny. We are home as being on the journey. This has been helpful in consideration of

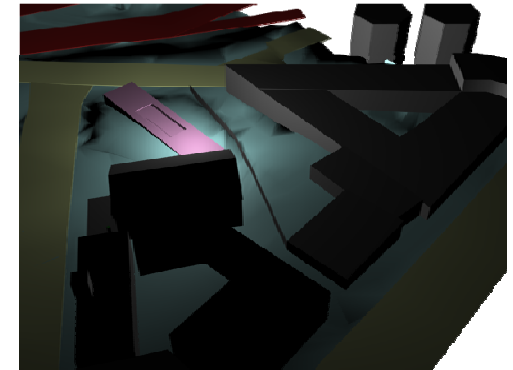


Fig 5.4.5 Mark Hanlen. Early version of *House for Two Strangers*. Computer rendering, 2006.

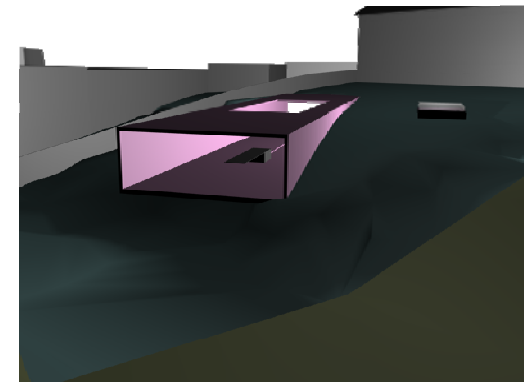
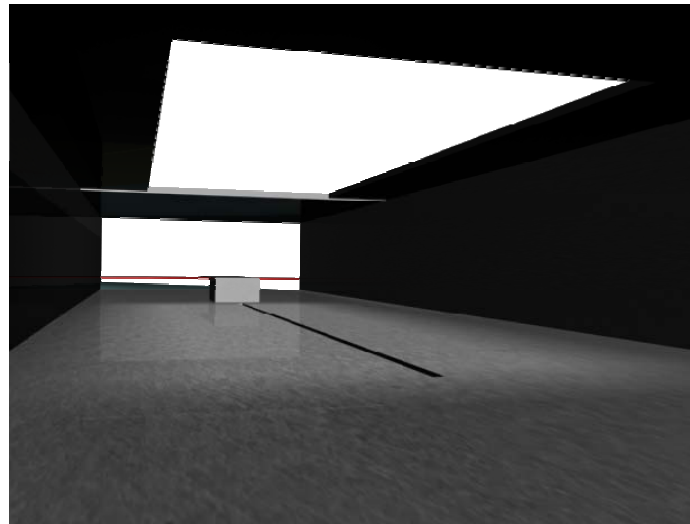


Fig 5.4.6 Mark Hanlen. Early version of *House for Two Strangers*. Computer rendering, 2005.

questioning the nature of dwelling in regard to the design project for the *House for Two Strangers*.

The primordial grounding of the locale of the question, is that it allows for the question to be revealed. That is the prior *locale* that allows for the questioning of what is being. The what is? Dwelling thus is *locale* that allows for presencing of being, our homelessness. The Masters project seeks to explore the question of *dwelling* and *building* in the locality of building. Baring this in mind it is the *dwelling* as the *locale* for presencing of being – our *homelessness*. It is this *locale* that is the very groundlessness of the design project and in fact – *the architectural project*.

Fig 5.4.7 Mark Hanlen. Early version of *House for Two Strangers*. Computer rendering, 2006.



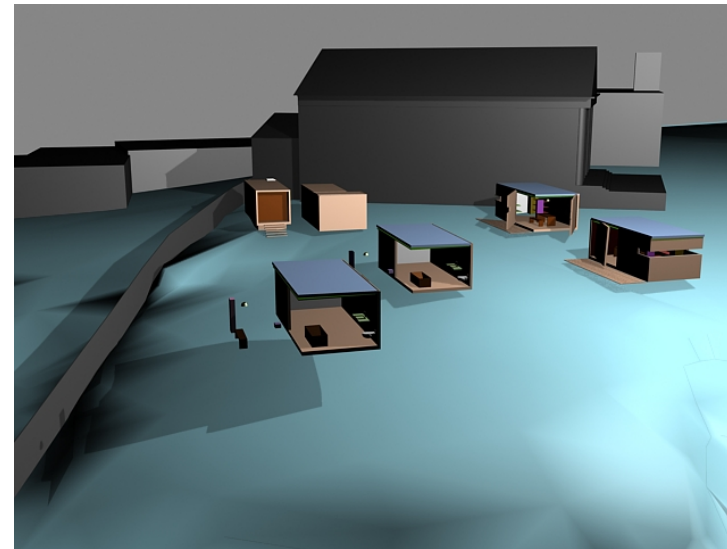
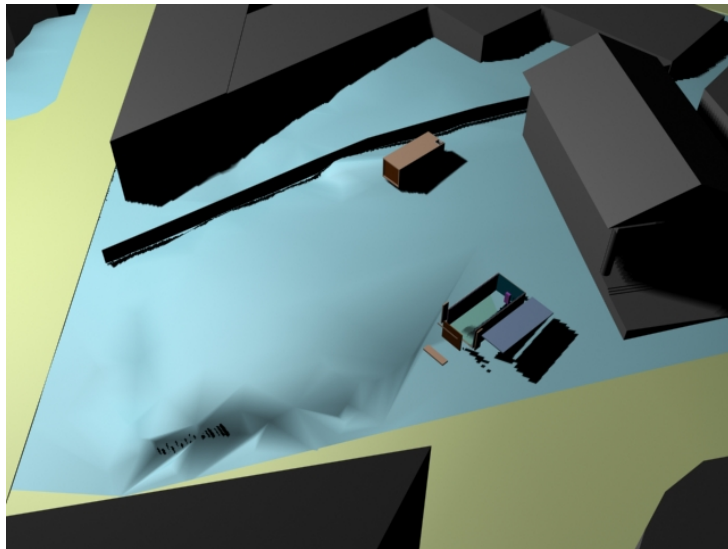
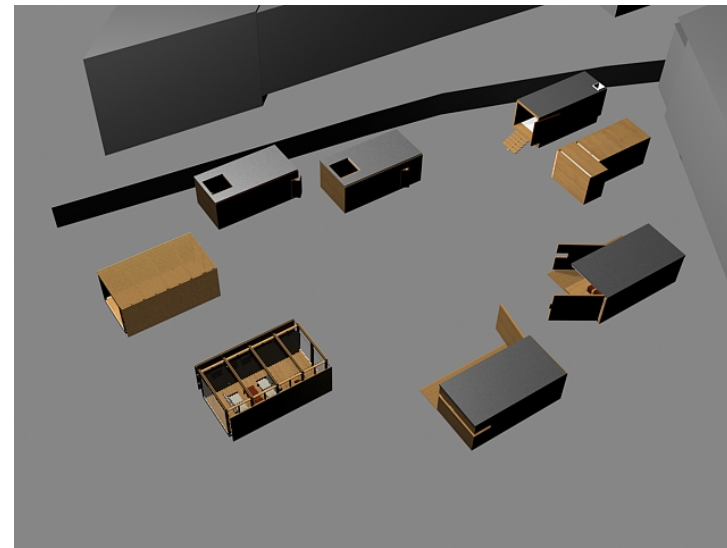
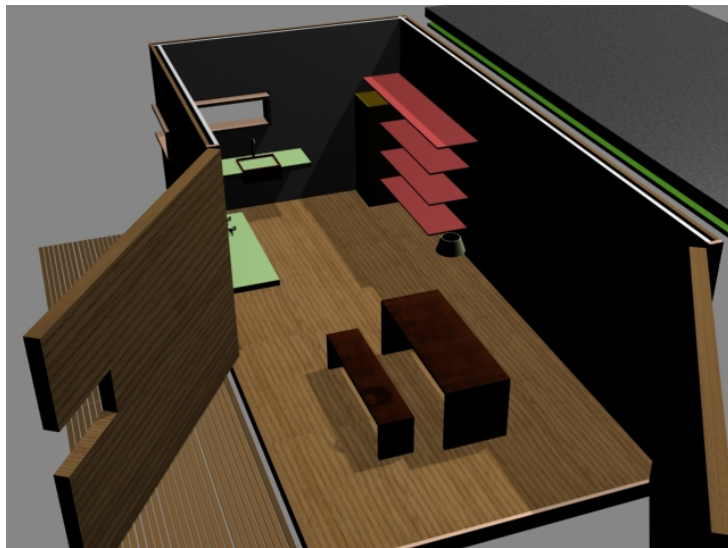


Fig 5.4.8 Mark Hanlen.  
Tectonic massing of  
final version of *House  
for Two Strangers*.  
Computer rendering,  
2006.





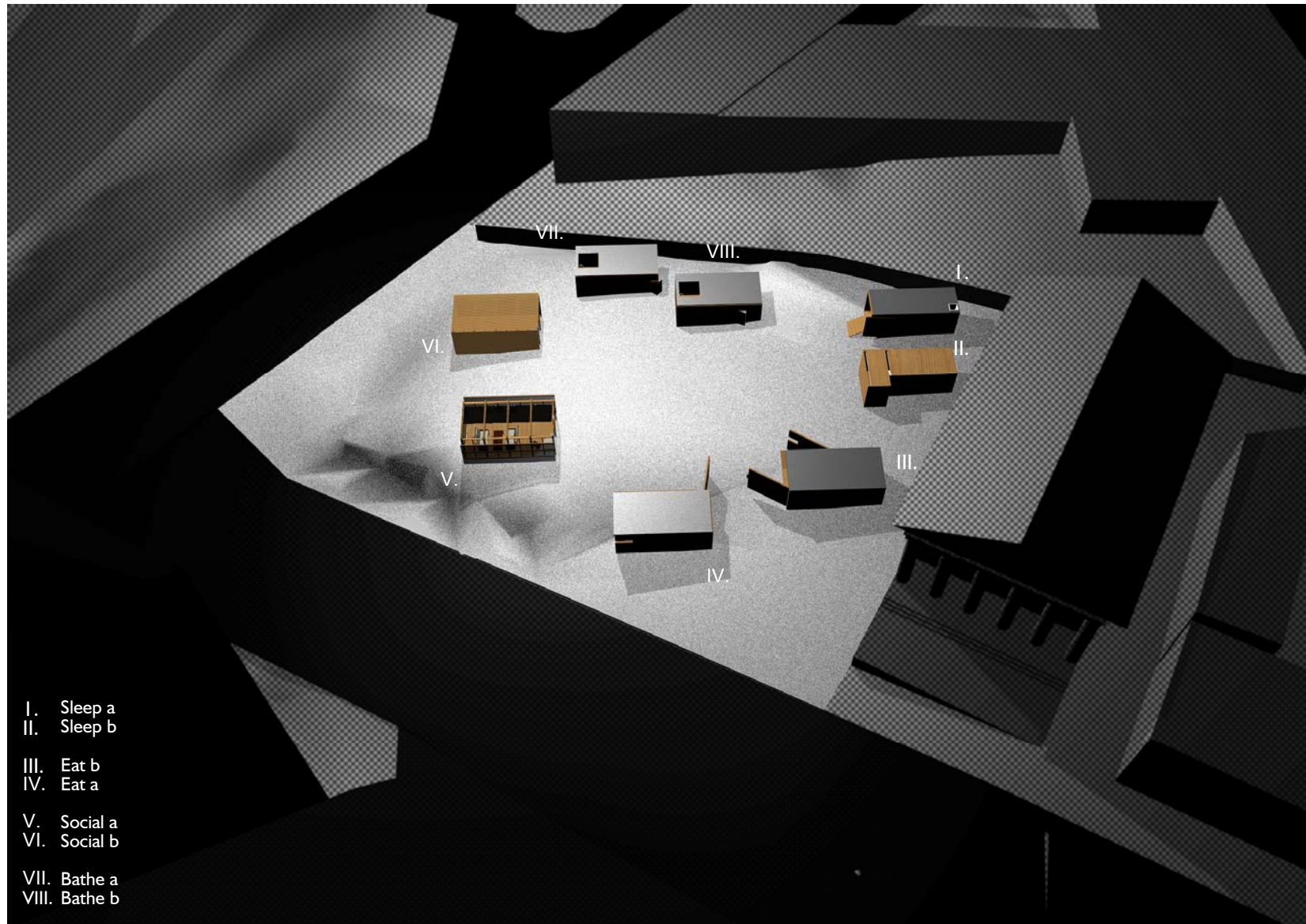


Fig 5.4.9 Mark Hanlen.  
 Plan of final version of  
*House for Two Strangers*.  
 Computer rendering, 2006.



Fig 5.4.10 Mark Hanlen. Elevation *House for Two Strangers*. Computer rendering, 2006.

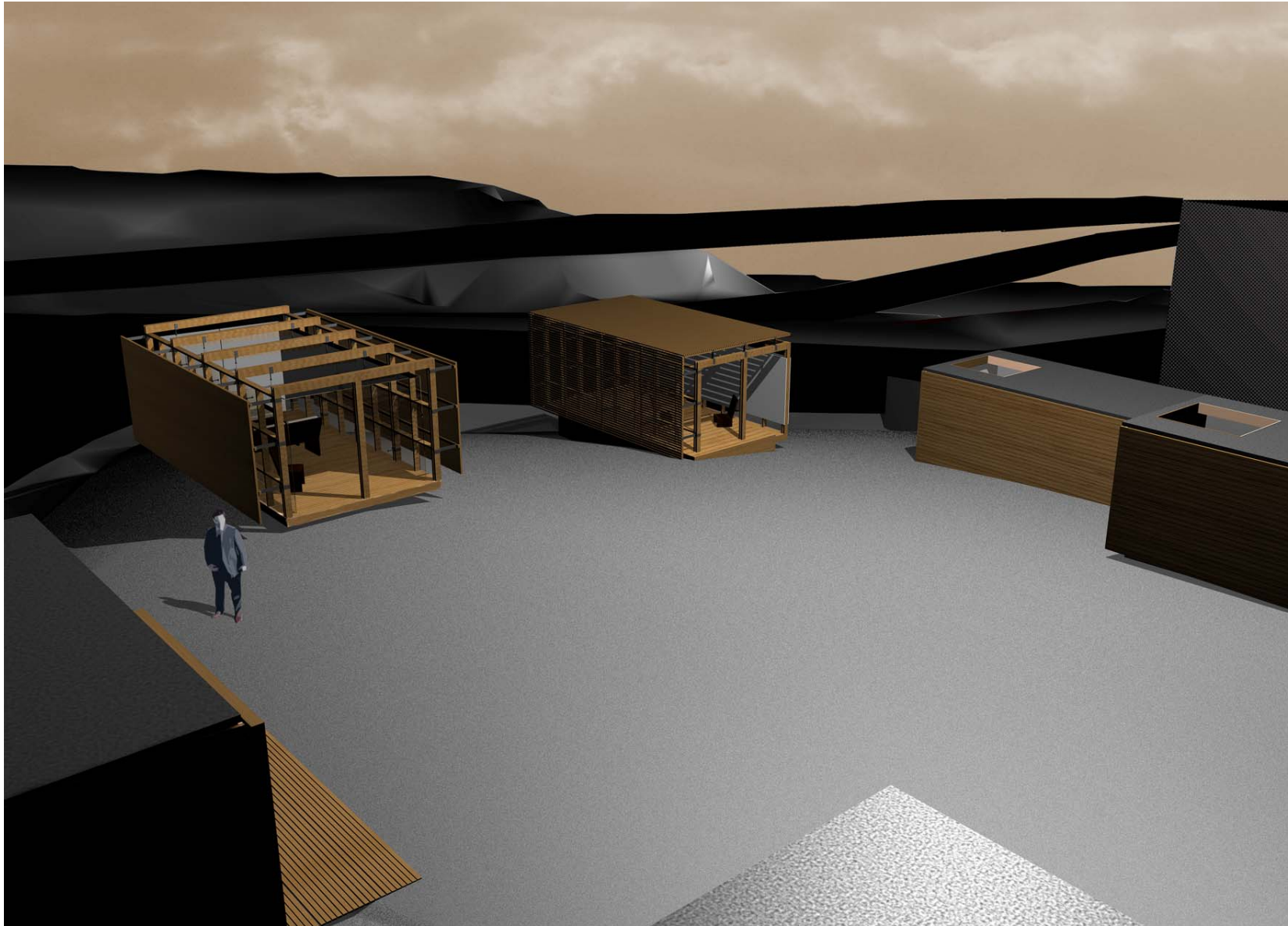


Fig 5.4.11 Mark Hanlen.  
Being drawn across the field  
of potential  
*House for Two Strangers*.  
Computer rendering, 2006.



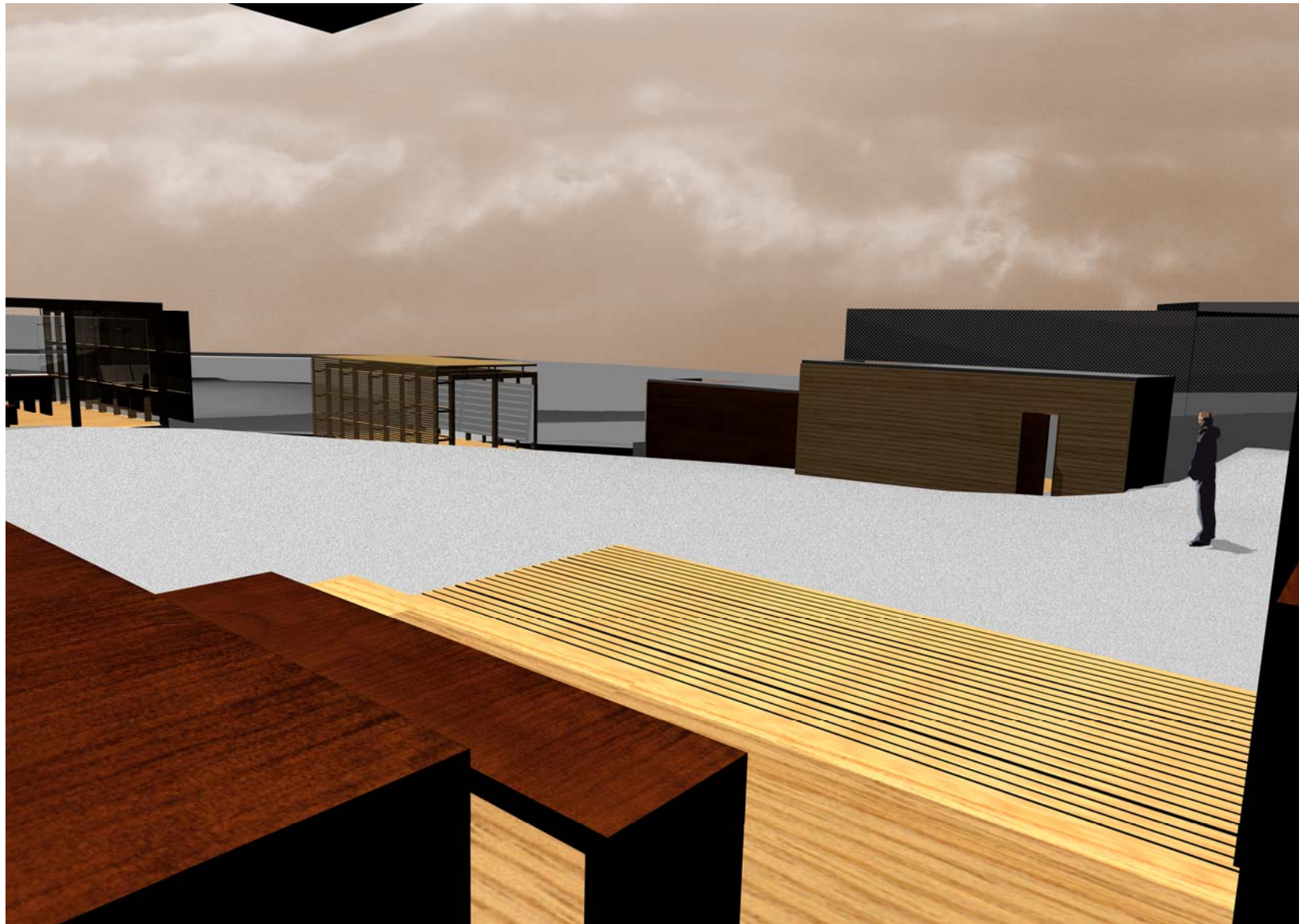


Fig 5.4.12 Mark Hanlen.  
Locale of dwelling  
*House for Two Strangers*.  
Computer rendering, 2006.

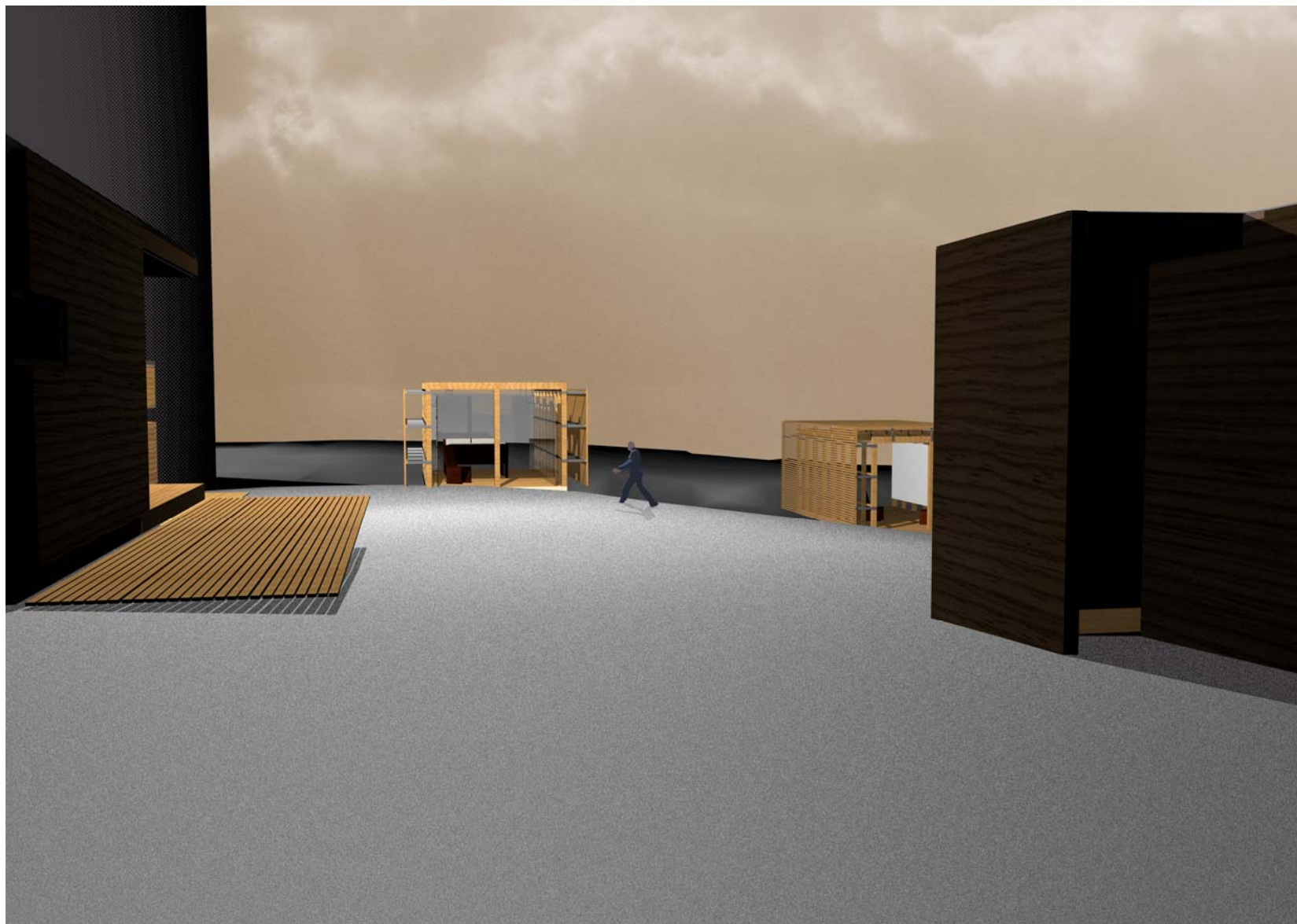


Fig 5.4.13 Mark Hanlen.  
Journeying as a field of  
potential  
*House for Two Strangers*.  
Computer rendering, 2006.

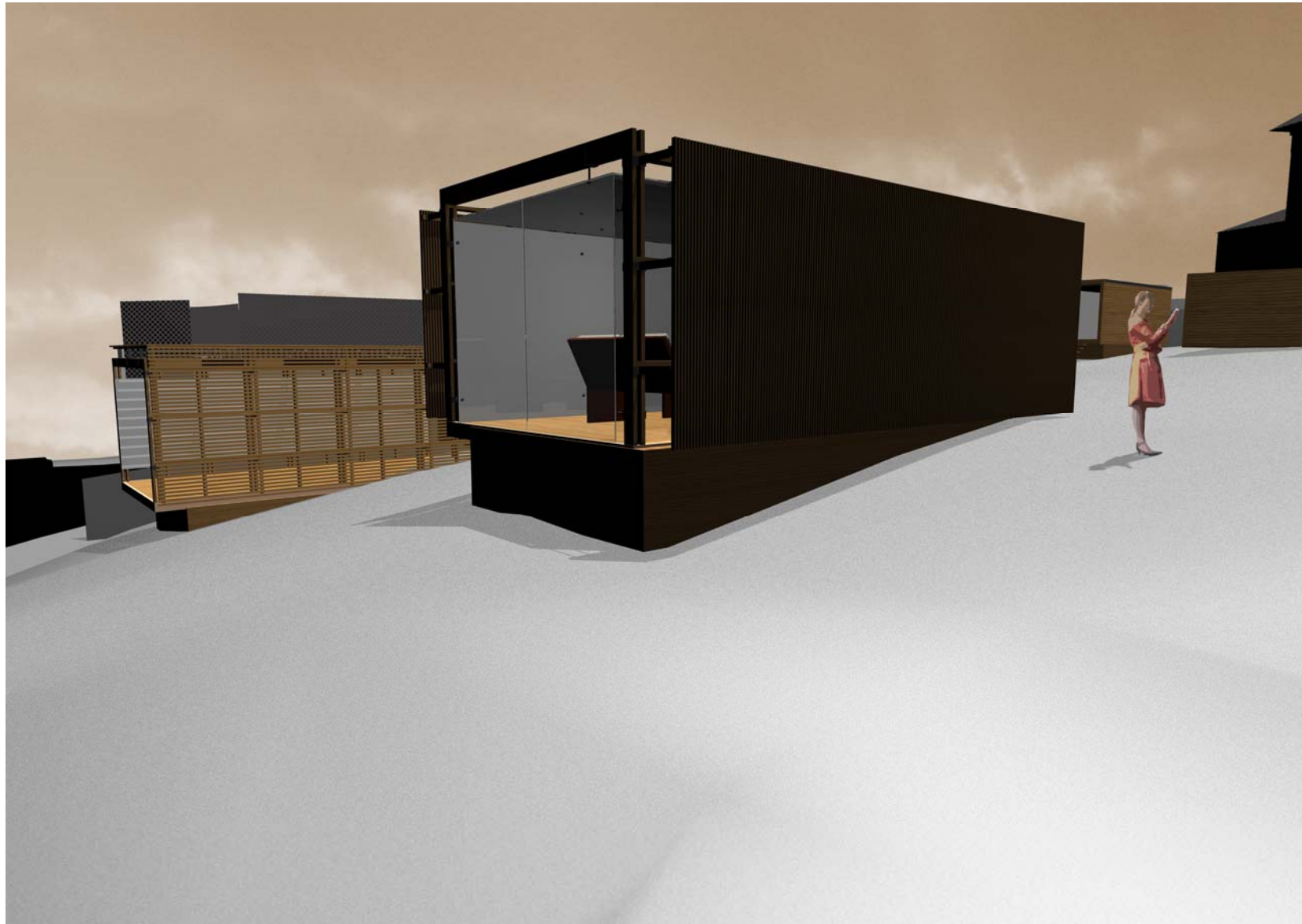


Fig 5.4.14 Mark Hanlen.  
Looking toward the hearth  
*House for Two Strangers*.  
Computer rendering, 2006.

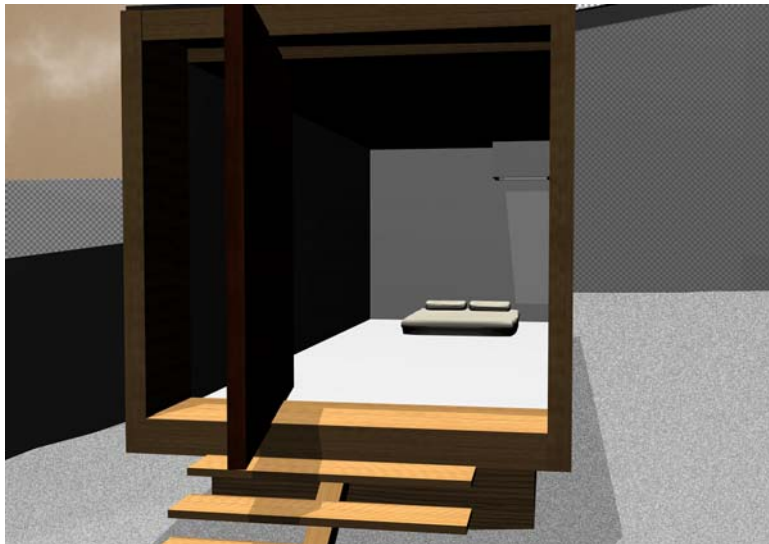




Fig 5.4.15 Mark Hanlen.  
Dwelling as journeying  
*House for Two Strangers*.  
Computer rendering, 2006.



Fig 5.4.16 Mark Hanlen.  
Interior Details  
*House for Two Strangers*.  
Computer rendering, 2006.





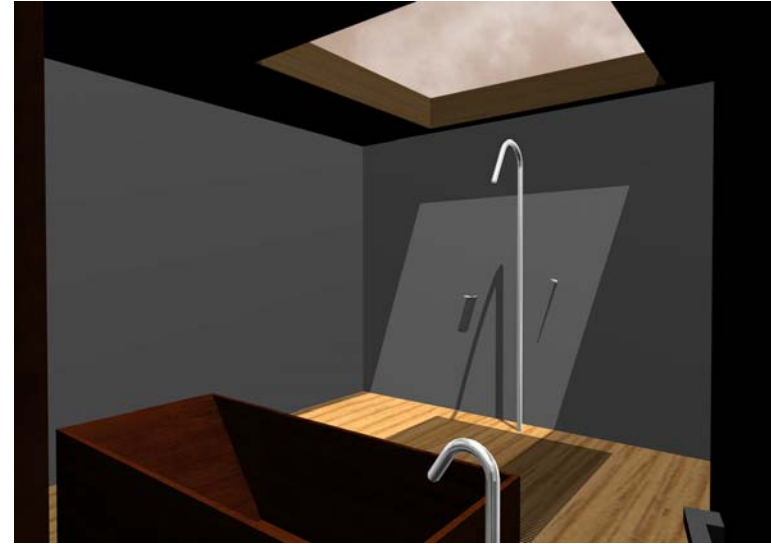
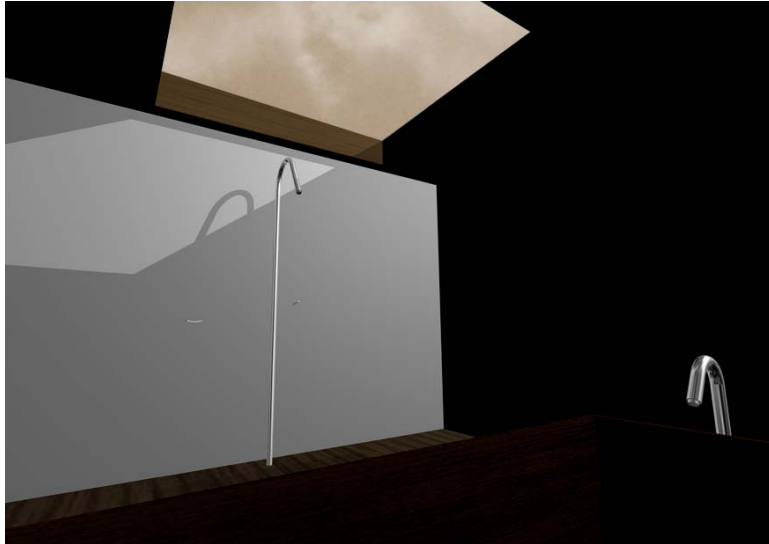


Fig 5.4.17 Mark Hanlen.  
Interior details  
*House for Two Strangers*.  
Computer rendering, 2006.



## 7.0 Appendix

## PART 14.1 - RESIDENTIAL PRECINCTS

An application to modify the following development controls may be considered under Clause 15.3.1.2 b) as a restricted discretionary activity.

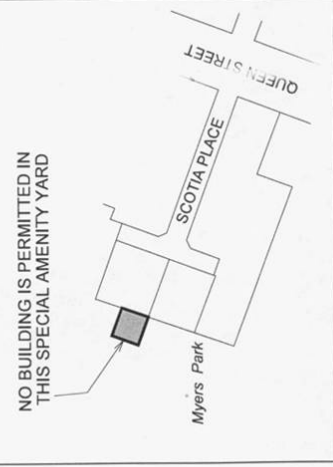
**14.1.8.1 SPECIAL AMENITY YARD - MYERS PARK**

No building is permitted at or above ground level within the yard shown on Figure 14.1.1.

### Explanation

*The yard covers that part of the affected site, which extends into Myers Park beyond the rear boundaries of adjoining sites. The purpose of the yard is to avoid the visual intrusion and shade from buildings onto Myers Park.*

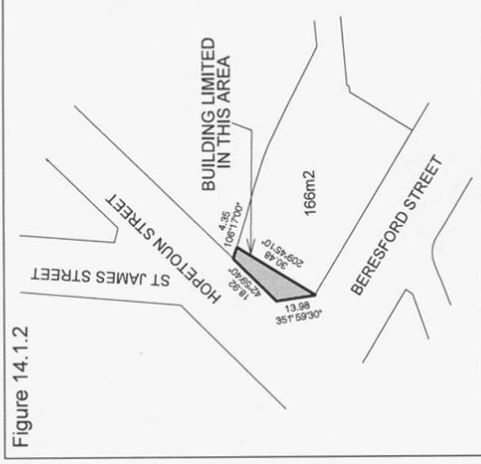
Figure 14.1.1



**14.1.8.2 SPECIAL AMENITY YARD -  
HOPETOUN STREET**

- a) The yard shown in Figure 14.1.2 below shall apply from mean street level to the land affected to a height of 4m.
- b) At least 50% of the yard shall be landscaped with plants and shrubs. A landscape plan shall be submitted no later than at the time of lodgement of application for building consent for the approval of the Council. The landscape plan shall demonstrate that:
  - i) there is adequate access to daylight and/or sunlight for the maintenance of plant health and growth; and
  - ii) there is adequate provision for soil depth, drainage and watering to maintain plant health and growth.

Figure 14.1.2



- c) Any building on the yard requires application for a resource consent. The application will be assessed as a controlled activity using criteria for the design and appearance of the building, which should emphasise the visual importance of the site at a gateway to the Central Area.
- d) Advertising hoardings and/or commercial signage are not permitted within the amenity yard. This prohibition does not apply to the naming of the building for identification, providing this is integral to the building design and is affixed to the building.
- e) For the purpose of calculation of the permissible floor area ratio of any development on the site to which this amenity yard applies, the landscaped area of the yard shall be deemed to be a 'landscaped amenity area' and qualify for bonus floor area.

### Explanation

*The purpose of the amenity yard is to ensure that any development on the land recognises that visual importance of the site as a gateway to the Central Area and to ensure the achievement of high levels of amenity.*

### 14.1.9 RULES – NOISE

- a) The A-weighted  $L_{10}$  noise level, the  $L_{10}$  noise level at 63 Hz and 125 Hz respectively and the maximum noise level ( $L_{\max}$ ) arising from any activity in the Central Area measured one metre from the façade of an occupied

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