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 Title: Aro St, erect substation
 Owner: Wellington City Council Electricity Dept.
 Builder: Wellington City Council Electricity Dept. Contains city engineers drawing 7682
 Date of Construction: 20 Jul 1931

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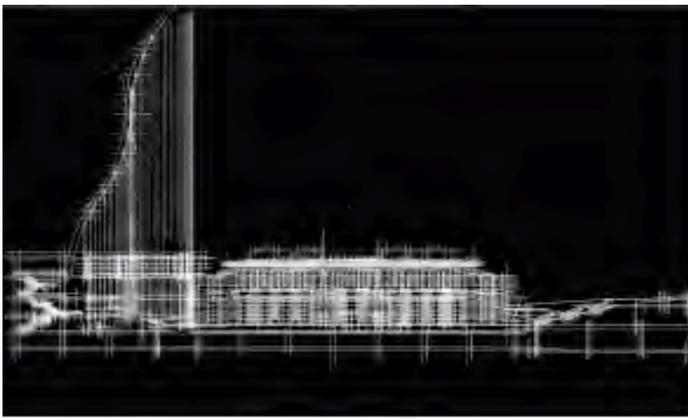


← ARO ST off Willis St, Aro Valley, Wellington Central →

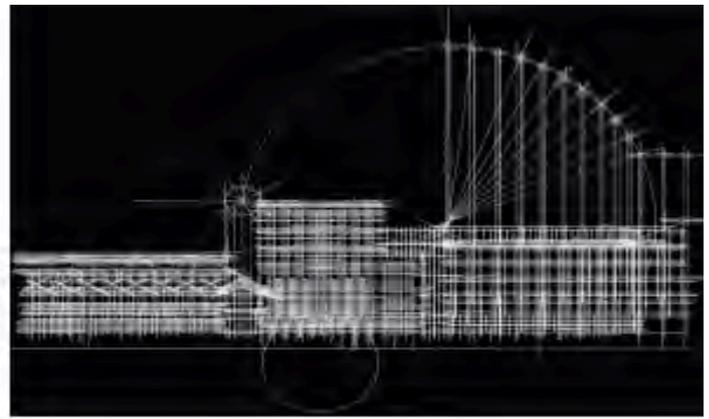
Alexander, Adam John Rex. IN THE LABYRINTH : SUBSTATIONS : [a thesis] submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture. 2010.

Abstract: Alain Robbe-Grillet (French author, filmmaker and leader of the mid-Twentieth Century Nouveau Roman, 'New Novel' movement) argued that ambiguity, disjunction and chance, rather than order, identity and significance, are the principal characteristics of the experience of modern life, which is in fact discontinuous, defined by repetitive detail, and aleatory by nature. This thesis examines freestanding electrical substations as a unique architectural example of Robbe-Grillet's view of the modern experience of reality. Substations represent a specific and unusual architectural typology within the contemporary urban environment; each structure is anomalous when perceived alone yet, by design, anonymous when viewed within their surrounding urban context. The repeated subliminal experience of these structures is capable of galvanising the potential interplay of individual human perception and the hard and real, architectural elements of the contemporary urban environment as manifested phenomenally through the experience of substations, resulting in a fragmented and distorted, experience of reality through the modulation of time factor and identity by the subliminal processes of memory and imagination. During the same period as Robbe-Grillet's development of the New Novel, Polish philosopher Roman Ingarden examined explicit parallels between the perception of multiple art forms – including literature and architecture – within his seminal text, The Ontology of the Work of Art. Ingarden's findings shall be used as a point of reference to establish a theoretical foundation for the analysis of the devices and methods employed by Robbe-Grillet to engage the reader as creative participant through subliminal literary means. Robbe-Grillet's In the Labyrinth and Last Year at Marienbad are used to establish a contextual framework for the illustration of parallels between the 'reality' defined by the New Novel and the fragmented and distorted, surreal experience of substations as a unique architectural typology. Correlations are drawn between Robbe-Grillet's use of discreet literary devices (such as the repetition of descriptive motifs, fragmentation and non-linear chronology) and the subliminal experience of substations within the urban context (as a fragmented and distorted experience of reality through the modulation of time and identity), both defined by ambiguity and the disjunction of time and space through continuous reinterpretation. This thesis illustrates how these urban substations represent Robbe-Grillet's image of the 'true' underlying reality of the contemporary urban experience. By combining excerpts from Robbe-Grillet's two works, In the Labyrinth and Last Year at Marienbad with photomontage to synthesize the narrative experience of substations within their urban context, this thesis shall demonstrate how substations can be viewed not only as an array of discrete structures, but in fact, as a greater unified work; a work that is not only a created work but a work which creates as it enters our consciousness through the repeated experience of the spectator. In this way, the network of urban substations can be critiqued as adhering to Roman Ingarden's definition of an architectural 'work of art'.

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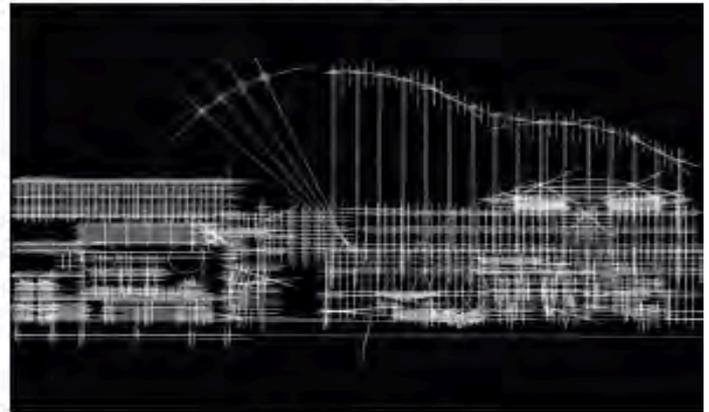
NORTH/NORTH-EAST



SOUTH/SOUTH-WEST



EAST/NORTH-EAST

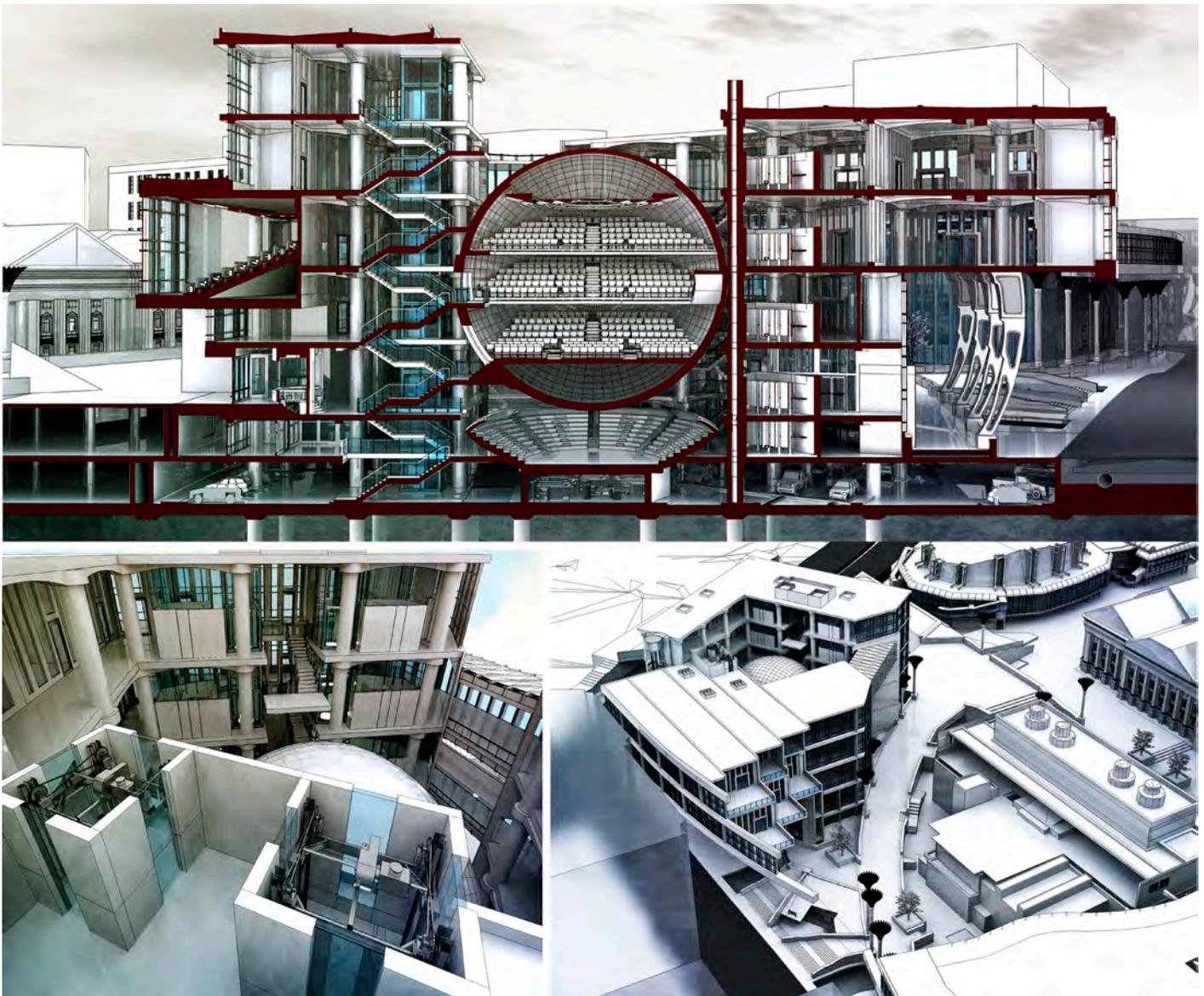


WEST/SOUTH-WEST

Anderson, Duncan Geoffrey. ORTHOGRAPHIC PROJECTION AND THE ELABORATION OF THE IMAGINARY : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture (Professional). 2012

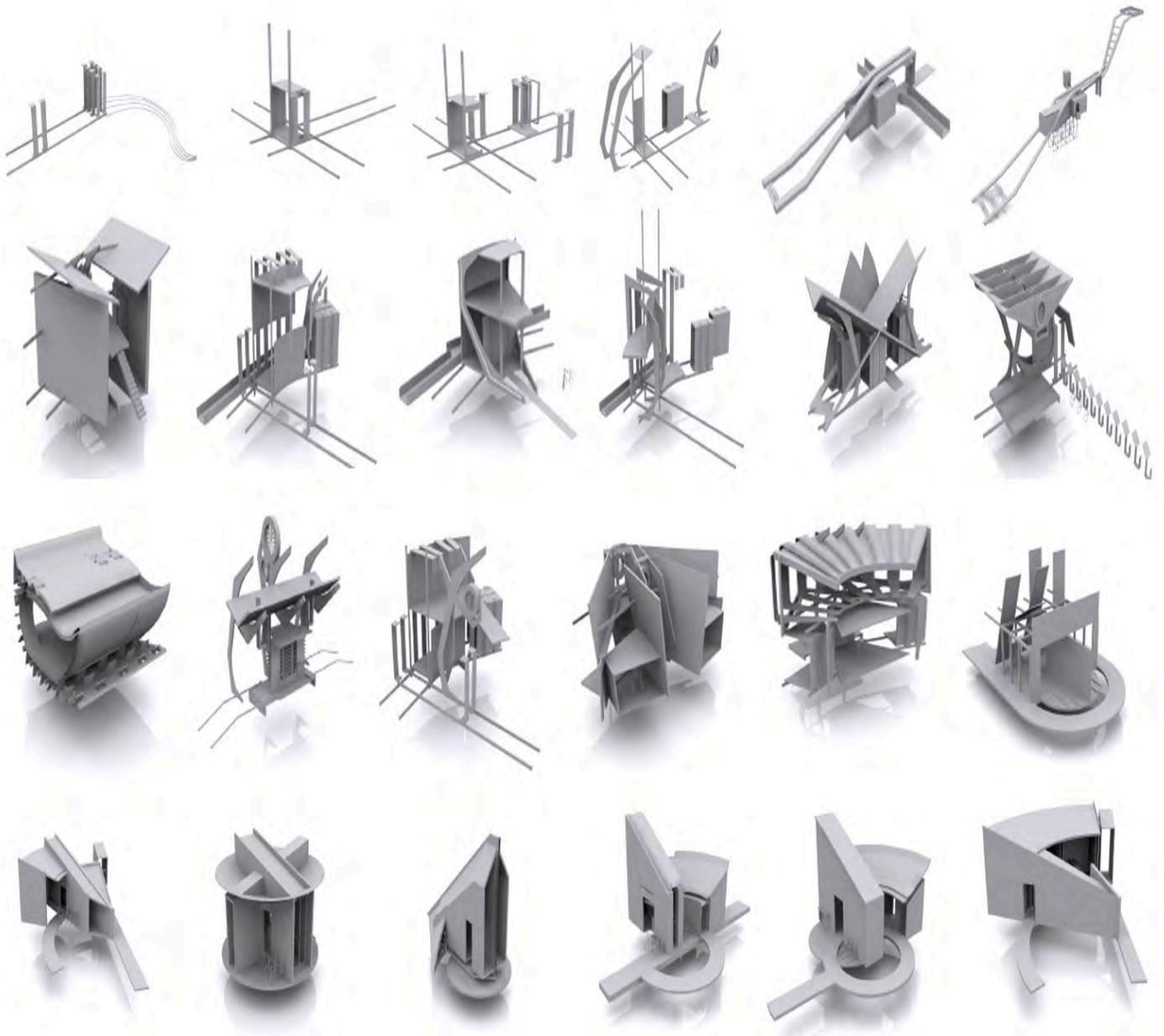
Abstract: With the development of digital technologies, orthographic projection has been slowly removed from the process of architectural design. Instead, orthographic projection drawings are increasingly utilised purely post-design in the form of technical construction documents. Yet, according to Robin Evans orthographic projection is an active agency in the formation of images, and an effective agency for the elaboration of imaginary objects. Furthermore, for Iain Fraser and Rod Henmi orthographic projection produces conceptually sophisticated constructs whose abstract representation of space allows certain aspects and relationship to be seen which may not otherwise be visible. This thesis argues that the reduced role of orthographic projection in the process of design has affected architects' ability to elaborate the imaginary. To investigate the potential of orthographic projection in the elaboration of the imaginary, this thesis expands upon Marco Frascari's written theory of technological images as a palimpsest displaying three overlapping relationships: (1) between a real artefact and the reflected or projected image of it, (2) between a real artefact and its instrumental image, and (3) between the instrumental image and its symbolic image. To expand upon this theory graphically this thesis employs a methodology of architectural drawing as research. Outlined by Clemens Steenbergen, this framework proposes three distinct forms of architectural drawing that constitute research. This thesis couples these three forms with Frascari's three overlapping relationships of a technological image: (1) The Reproduction Drawings aim to register more accurately how something is made up through a process which interprets the object of observation and incorporates it into memory. These drawings embody the first overlapping relationship of Frascari's, technological image, between a real artefact and the projected image of it. (2) Analytical Drawings reveal abstract qualities and potentials by reducing the complex compositions of the first series to their elementary geometric forms, lines and grids. These drawings embody the second overlapping relationship, between a real artefact and its instrumental image. (3) Experimental Drawings project the reproduction and analytical drawings into an existing context to expand upon or reinforce the relationships and conceptual connections formed in relation to the site in the preceding two series. The effects of these interventions are assessed and altered, ultimately leading to new concepts and new compositions. These drawings aim to elaborate imaginative relationships between buildings and architectural ideas, through a process Frascari terms a mutual measure derived from a familiar nature. These drawings embody the third and final overlapping relationship between the instrumental and its symbolic image. By extending upon Frascari's theory graphically, this thesis argues that orthographic projection remains a valuable tool in the process of design. The real artefact chosen to demonstrate the continued value of orthographic projection is Wellington's Civic Square. This site was selected as the buildings located around its formal rectilinear domain offer a heterogeneous mix of civic architecture, ranging from the strictly orthogonal Town Hall and City Gallery to the curvilinear Public Library and City Administration Building. This site offers the opportunity to test both the advantages and disadvantages of orthographic projection, for the reading of architecture and the elaboration of the imaginary, within a formally diverse existing urban environment.

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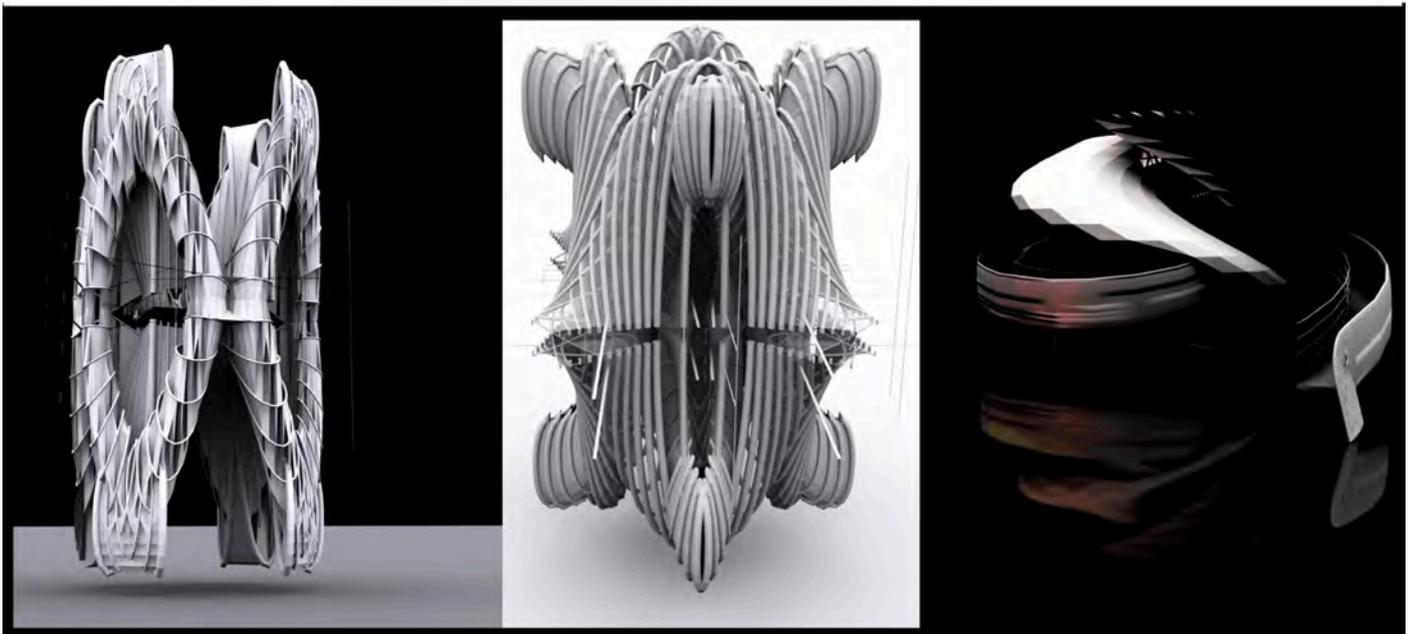
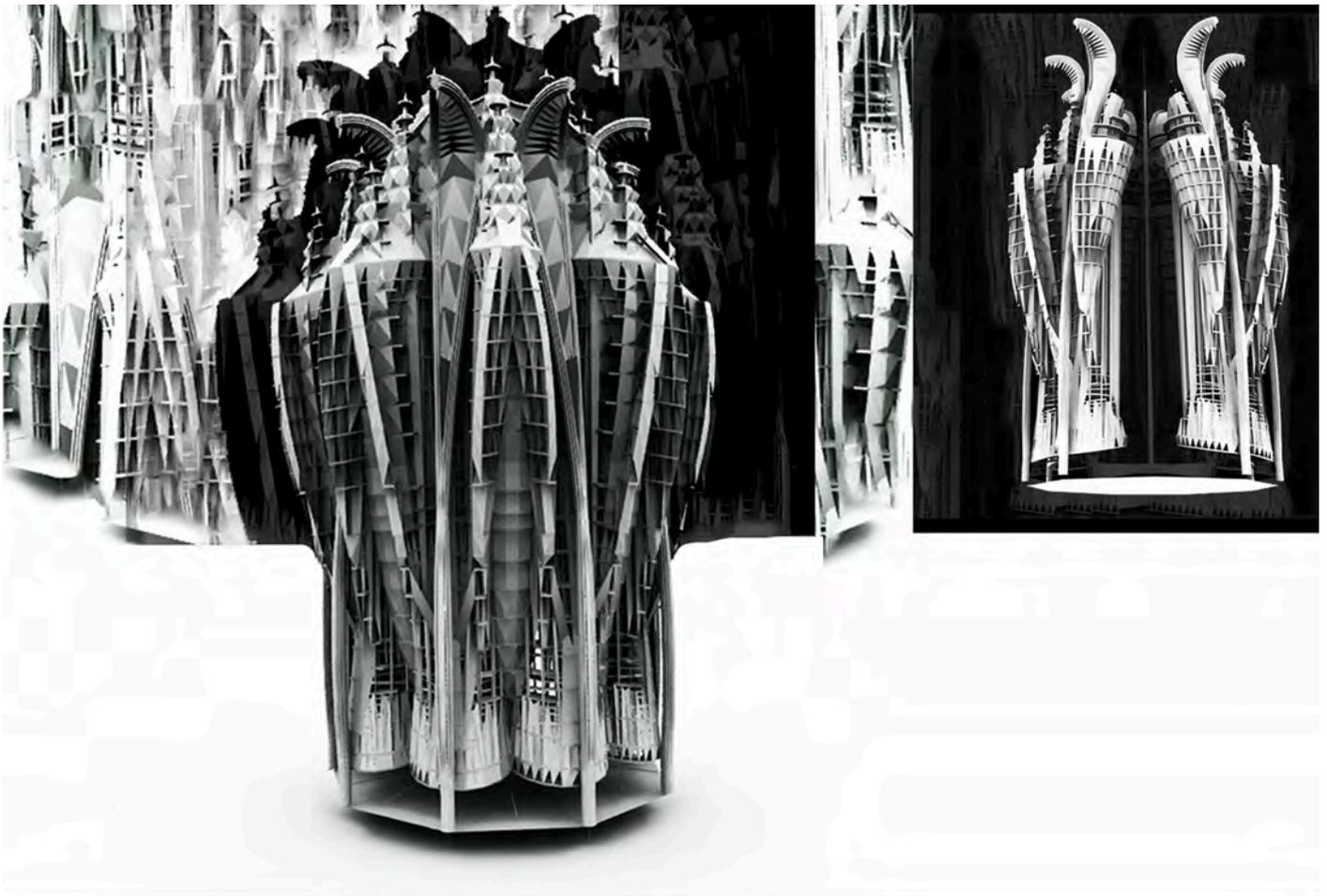
Bakshi, Sunil. ASSIMILATION OF THE LOST SITE : MArch (Prof) scheduled for completion August 2012.

Draft Abstract: Recent demographic shifts which involve more families living in New Zealand's urban centres have led to an ever-increasing density of our urban environments. The denser the urban environment becomes, the greater the number of 'lost sites' begin to emerge. Most buildings address this dilemma by either considering only one dominant set of conditions, or by being conceived as an 'object in a field' which actively denies the contextual conditions. These complex sites are an urban and architectural issue in need of active critical resolution. This thesis explores how such diverse opposing requirements can be resolved holistically while establishing unique identities for each set of unique site conditions. The contemporary urban dilemma of the 'lost site' has arisen due to the ever-increasing density of our urban environments, where boundaries of contrasting urban contextual grid conditions overlap, forming pocket sites that ultimately must respond to multiple grids yet belong to none. These lost sites are the sites trapped by opposing contextual constraints, needing to respond to multiple and often conflicting conditions and as such ameliorating the architect's ability to provide them with a single unique sense of holistic identity. This research investigates approaches for the design of these lost sites, particularly when they must not only respond to multiple grid conditions, but are also required to engage multiple diverse programs and reflect conflicting programmatic typologies. The vehicle for this design research investigation will be the actual site and program for the proposed new New Zealand School of Music on Illiott Park in the northeast corner of Wellington's Civic Square. As an example of a 'lost site', this site must establish a public identity that responds to its principal frontage Jervois Quay and the Harbour, while simultaneously resolving and responding to a civic identity required by Civic Square and a more local identity required by Harris Street. The program must establish an academic identity as a music school, while simultaneously establishing civic identity as a public concert hall on Civic Square in conjunction with Capital E, Michael Fowler Centre, Town Hall, City Council, Public Library, and City Gallery. The thesis argues that architecture on 'lost sites' can be conceived as a metaphorical 'joint' as a means of responding to opposing site and program conditions. The thesis argues that architecture's potential to be manifested as a joint can be strategically used as a viable means of addressing lost sites. This approach further suggests that a building on a lost site can be conceived as having multiple 'front' façades – each expressing identity in response to a different set of contextual and programmatic conditions. The thesis tests how this approach might enable architecture to establish a holistic identity upon an urban 'lost site', even with each of its façades needing to engage a different identity.



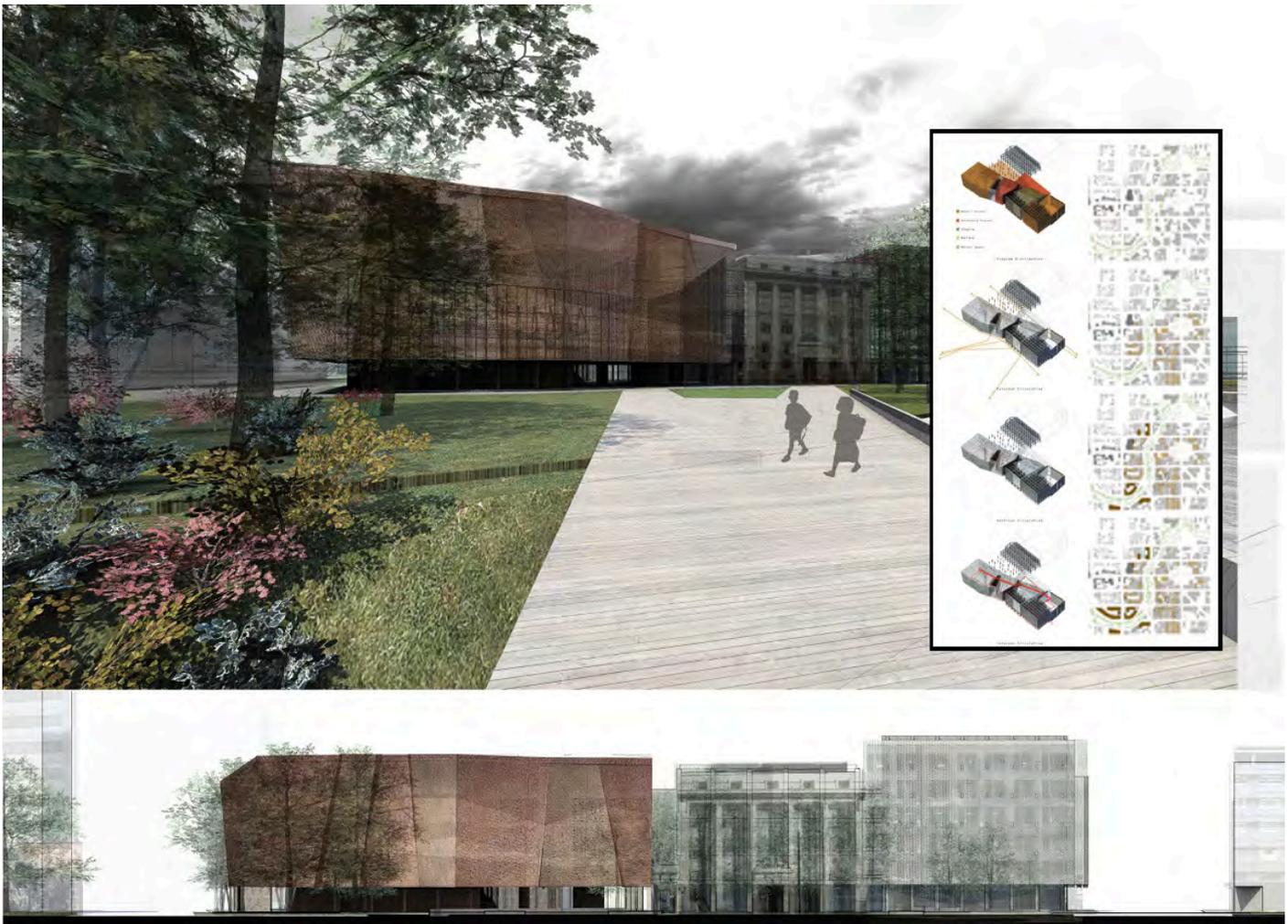
Chen, Liang. THE BIKE SHOP : MIA scheduled for completion December 2012.

Draft Abstract: This thesis questions how interior architecture approaches to ‘furnishings’ can be translated at an urban scale to provide a holistic sense of ‘interior’ space within the greater urban context. It questions how interior architecture principles can be applied to the urban context: to engage the entire community of urban dwellers as a social collective interacting at a human scale; to tell a story about its identity in the greater city, thereby facilitating our understanding of the identity of the city overall; and to act as signifiers of the city as well as markers of location and orientation, thereby resolving critical urban issues at the heart of our cities today. Our urban environments often struggle to resolve critical issues relating to the need for human scale, individual habitation, and an individual sense of place. This thesis argues that theories of interior ‘furnishings’ – architectural elements that inhabit as well as define a space and enable it to function – can be translated at an urban scale to provide a holistic sense of ‘interior’ space within the greater urban context, while simultaneously – like interior furnishings – resolving issues of habitation and place. The proposed program for the thesis is the Bike Shop. The thesis proposes to reinterpret the Bike Shop as a matrix of ‘furnishings’ that inhabit the centre city of Wellington. Like Bernard Tschumi’s project for Parc de la Villette, each ‘furnishing’ will act as a folly. But unlike La Villette, each is challenged to act as a critical participant of a single programmatic expression, the bike shop. The goal of this approach is to enable city dwellers to engage with the architecture and to realize the importance of the program within their daily lives, its benefits for sustainability, health, social interaction, and human scale expression. A further goal is to challenge a single architectural program to inhabit an urban context rather than simply an architectural envelope, as a means of further engaging the entire community of urban dwellers as a social collective interacting at a human scale. The thesis proposes that each architectural element of the matrix will function as a human-scale resting place, where simultaneously a bike can be repaired or a tire can be inflated or a bicyclist can rest and meet with others who may not be travelling on bicycle. Each ‘furnishing’ of the matrix will take on a different form, based on its position in the urban grid. In this way, each tells a story about its identity in the greater city, thereby facilitating our understanding of the identity of the city overall. In this way, the thesis argues that the furnishings will be recognized as signifiers of the city as well as markers of location and orientation, thereby resolving critical urban issues at the heart of our cities today.



Ci, Fujia. TEMPLE MASQUE : MIA scheduled for completion March 2013.

Draft Abstract: New Zealand is strategically poised between eastern and western cultures. This thesis explores bicultural architecture as an architecture that belongs to neither one culture nor the other. It challenges ambivalence as a productive generator and provocateur for bicultural architecture. The experimental sites are six points equally spaced upon the central Wellington urban grid. These pavilions are used as a unit of measurement and serve as a “post”. Some of the points fall upon plazas, others within shops, others at intersections of streets, others on the harbour edge. Travelers or the general public used these pavilions as a place to rest, dine, lodge, or hold parties. As an equally spaced ordered set, they act as ambivalent urban markers; yet when they are conceived as individuals within a system, they act as cultural provocateurs. The experimental program (and title) is ‘Temple Masque’ – architecture as a dynamic cultural mystery play masked as ambivalence. The architecture is sited in New Zealand while simultaneously generated by the six realms of the Buddhist cycle of life, Samsara. The objective is to understand bicultural architecture as an architecture that is between two cultures, between east and west, a place neither here nor there, an architecture of ambivalence.



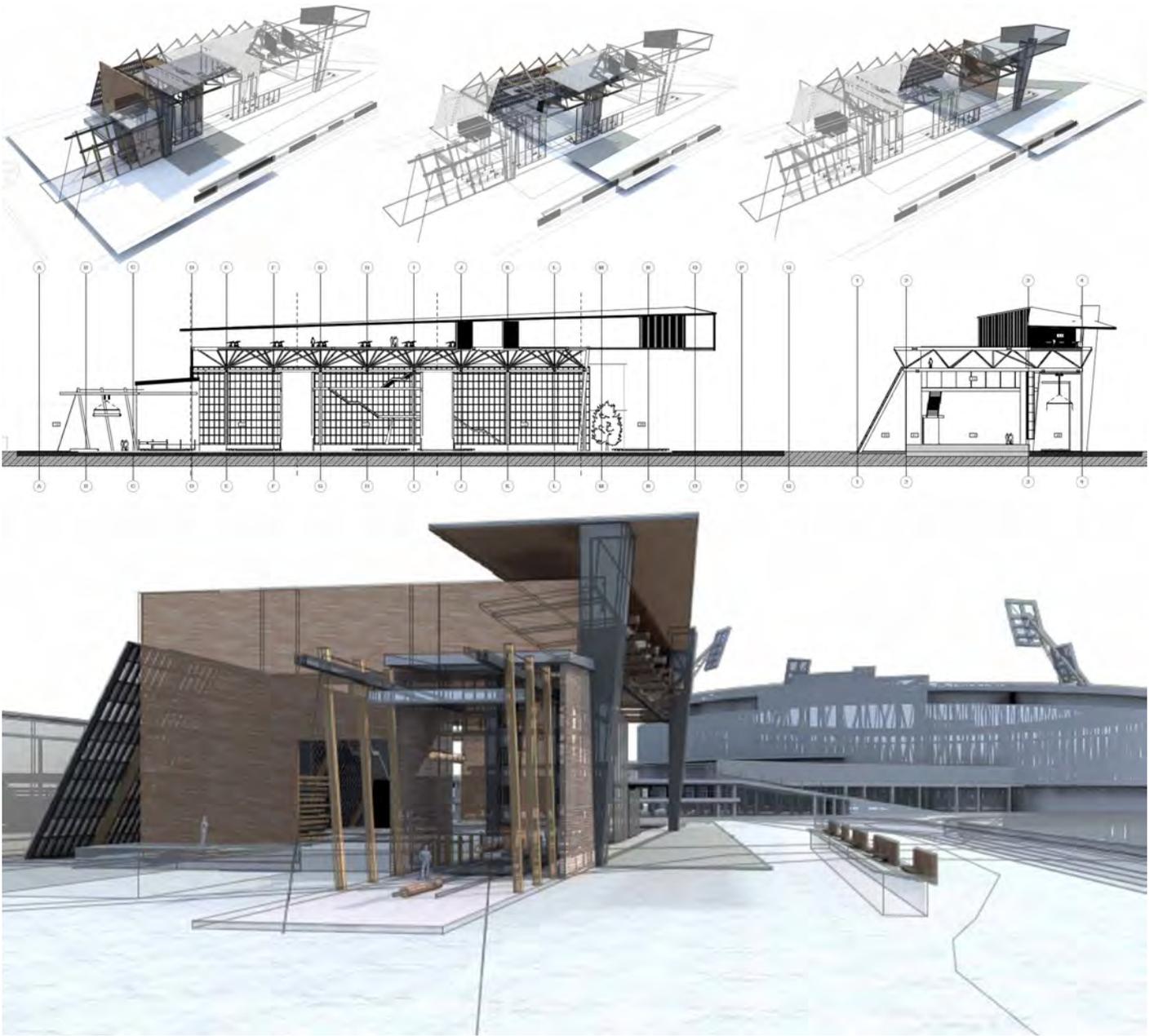
Conway, William. *PARADIGMATIC REJUVENATION* : MArch (Prof) scheduled for completion Dec 2012.

Draft Abstract: Suburban malls have been blamed for drawing business away from the cities, resulting in the economic decline of our urban centres. How can the suburban mall be strategically reconceived as an urban intervention to bring these massive programs back into the larger urban context? Through integrating social and urban theory, the thesis questions how a mall can achieve a strong visual urban identity that will actively encourage people to reengage economically with a city's central business district and even establish the global identity of the new city. Neil Challenger, Head of the School of Landscape Architecture at Lincoln University, stated in 2010 that the malls surrounding Christchurch are what drove the life out of the Central Business District (CBD) even before the earthquake occurred; this forms the current hesitation on the rebuild of the isolated CBD of Christchurch. With decimated city blocks now in the CBD of Christchurch, cleared completely of commerce and trade, how is it possible to propose to property owners and investors to consider rebuilding when there was already the migration of business and retail away from the city? Furthermore, how is it proposed that the first occupants of a rebuild within the CBD are able to trade if they are isolated within it? If land owners wait to rebuild for too long they run the financial risk of having no rentable space with no income on the property; furthermore the longer there is no attraction towards the CBD the less likely it is for existing tenants to move back into the CBD, as they would likely be trading in a more desirable location outside of the CBD, most likely to be a mall. Even though the suburban mall has a massive program that attracts multiple businesses, it tends to be sited in a residential community that demands low-rise architecture; as a result, the suburban mall typically becomes a low profile sprawling complex with no architectural identity, and in this sense it is often seen as a visual blight on that community. The thesis argues that CBDs are already designed to strategically accommodate our largest buildings. And by bringing such massive programs back into the larger urban context, the mall can achieve a strong visual identity, and this positive identity will actively encourage people to reengage economically with the CBD. The position of this research proposal is to challenge whether an urban architectural intervention can address the urban landscape and sociological concerns that Challenger has posed regarding the potentially devastating effects the suburban mall has had on urban life within Christchurch. The thesis specifically asks whether establishing a mall typology as a landmark building within the CBD, can remedy the problem of the 'hollow' city that once was before the earthquake. What defines a mall is its vast internal program, consumers' limited time use, and availability of supporting functions such as car parking and services. While appealing to the consumer, these have all tended to have negative effects on the communities in which they lie, while simultaneously draining economic resources from the adjacent city. Architecture will provide the opportunity to question the methodology and makeup of the existing typology of a mall. It is proposed that through investigating and testing the sociological theory of Challenger, but applied to a discrete urban intervention, architecture can become a catalyst for urban rejuvenation in Christchurch. This research aims to investigate and test how the use of the typology of a mall, that once destroyed the city, could be used as a catalyst to reinstate the social and economical investment that was once in the CBD.



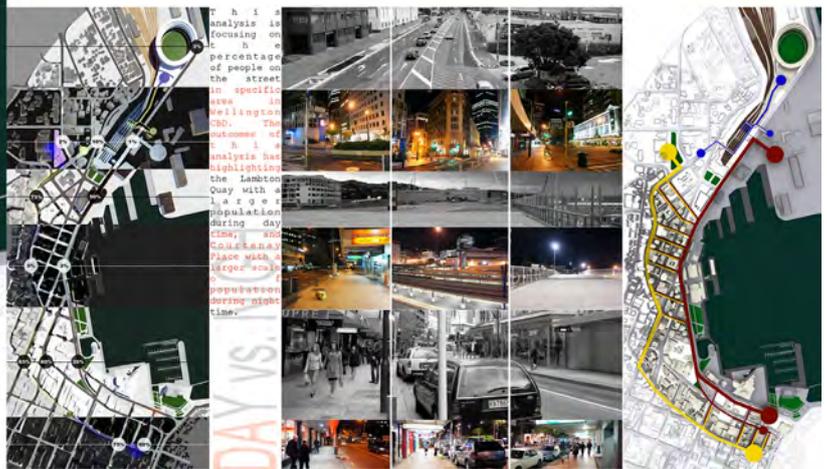
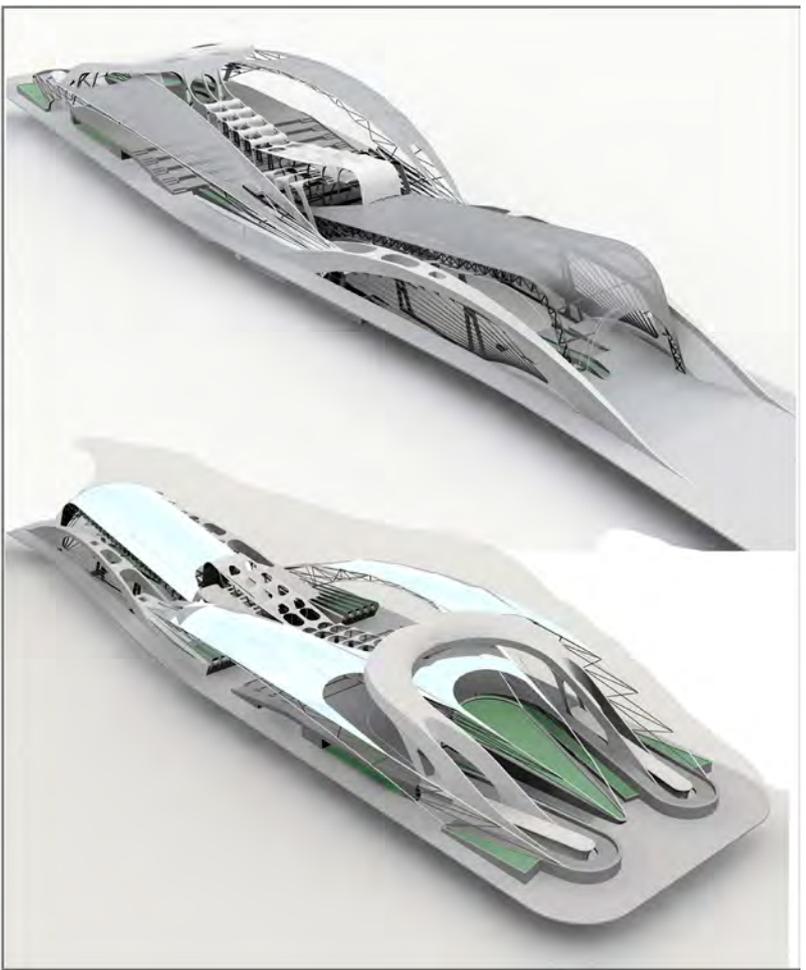
Earl, Angus. ARCHITECTURE'S TIGHTROPE: MArch (Prof) scheduled for completion December 2012.

Draft Abstract: The technocratic and autonomous public perception of architectural discourse in the 21st century has been facilitated by the digitalisation of representation – to the point where architecture is viewed merely as an image amongst the sea of ‘chatter’ in a globally homogenised society. Architecture’s ability to communicate intangible qualities such as meaning and identity is based in its inherent visual disposition, a world comprised of metaphors, analogies and semiotic structures. I propose that the means through which the current visual mode of operation can engage once again with these qualities is through a design strategy that combines a trialectic investigation of narratives, mythology, and intertextuality together under the framework of what Jane Rendell refers to as ‘critical spatial practice.’ This design vehicle destabilizes the binary assumptions that are often made about the relationship between art and architecture, by imposing dialectic investigations between architectural critical theory and artistic spatial design that question the methodologies of the current doxa and mediate the space in between theory and practice. Using this strategy, this thesis will straddle a ‘tightrope’ between post-structuralism and post-criticality, subsequently testing the role of critically invested design as a means to rehabilitate architecture’s reflective capabilities. As a vehicle for design research experimentation, ‘Architecture’s Tightrope...’ looks to explore the construction of performance centre, a multi-programmatic infrastructure of spaces (amphitheatre, cinema, indoor/outdoor events spaces etc.) that are test various modes of visual intertextuality. Located underneath State Highway 2, within the boundaries of the Clifton car park, the performance centre will be tested in its capacity to act as a vehicle for engaging critical spatial practice whilst simultaneously engaging with permanent historical implications pregnant within the history of the site, and architecture’s role in representing these ideologies. The programmatic boundaries of the centre will respond to the requirements of the abundance of performance-orientated events that regularly occur in Wellington – concentrating them into a cultural node that negotiates a border between Wellington’s economic heart (the Terrace) and its suburban green belt (Thorndon). This in-between space, the urban threshold that the Clifton car park occupies, is a privileged position of interaction – rather than a residual outcome of urban planning – one that affords an opportunity for dialogue of formal compositions, liminal strata, and social typologies. The resulting designs will test means of physically and metaphorically subverting the systems that enclose them, informing a critical spatial hierarchy that projects into the public sphere. Additionally, this site presents a stagnant and dichotomous interior/exterior boundary of threshold space, with radially adjacent politically/historically significant land marks (cable car, Thorndon cemetery, Kumutoto Pa) – opening a dialogue for examining the failures of existing cultural structures within the city and opportunities for responding to them through design. Such a proposition evokes a reflection on existing standards by which culture can be expressed through form, whilst simultaneously investigating a progressive direction for the interface of mythology and architectural expression. The expression of a meaningful and simultaneously interactive urban cultural space has the potential to instigate significant re-evaluations of architecture’s identity within the current doxa. Performative sites raise questions such as: what is the role of urban space in a decentralised city? How is meaning embodied by architectural form when identity is both ambiguous and fragmented? How does this meaning affect our reading of space? What are the possible implications of the in-between/boundary condition of space? Can adaptable structures invigorate dialogue between architecture and site? In doing so, this thesis attempts to put the current disjunction between autonomous form and reflective ideology within architecture into question - an identity that has been shaped by digital hegemony, and a digression towards the post-critical.



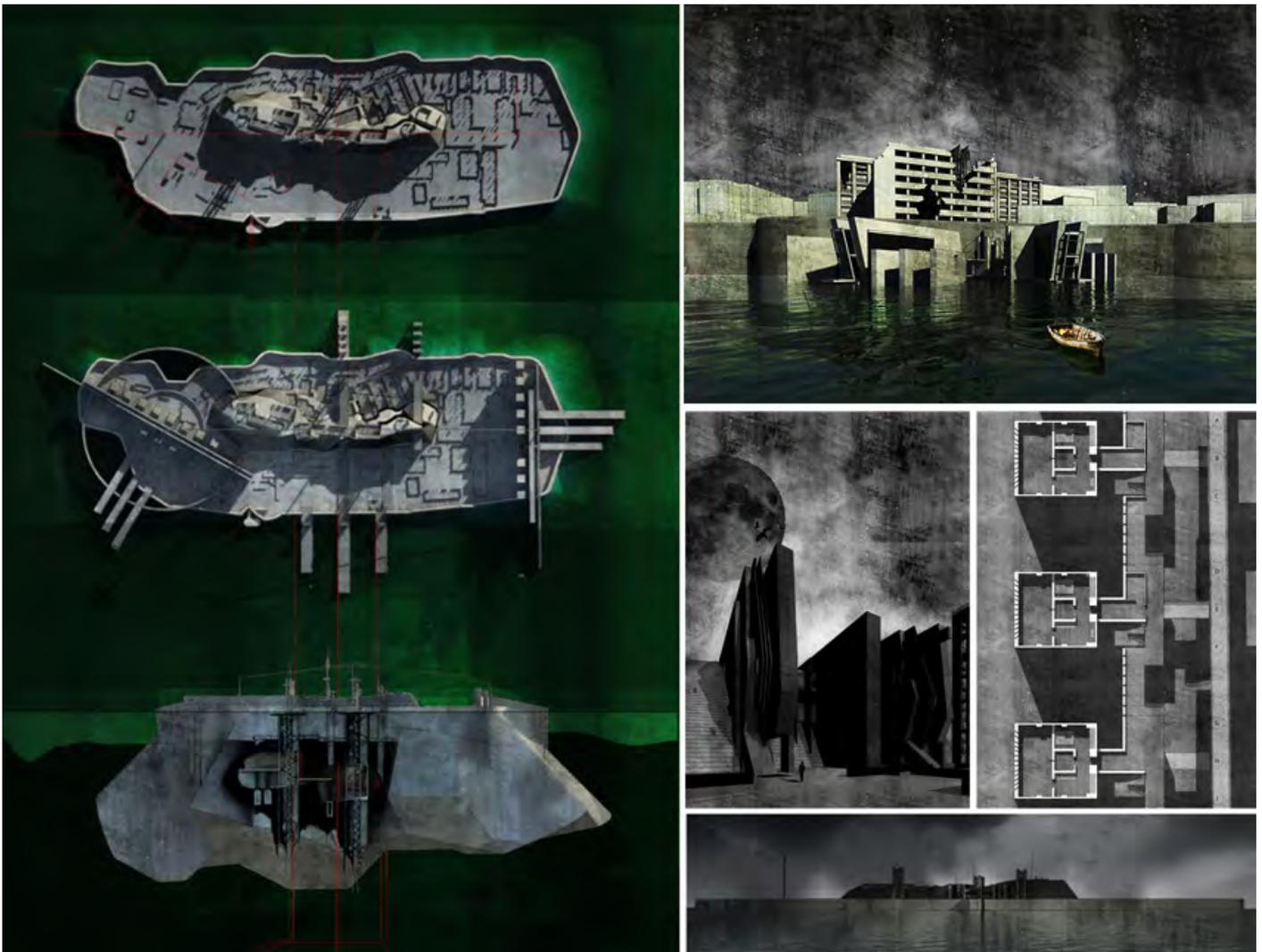
Hay, Jonathan. **THE HOUSING MACHINE** : MArch (Prof) scheduled for completion December 2012.

Draft Abstract: The New Zealand Building Act 1991, which came into effect in 1994, reduced controls and standards under the assumption that building quality would be mostly assured by market-driven forces. As a result many thousands of newly constructed houses and apartment buildings built in the 1990s and early 2000s suffered from severe weather-tightness problems. A number of inadequacies in the Building Code were identified, and it has been progressively strengthened with the latest review imminent. This thesis argues that the tightening of building codes can result in restrictions in architectural creativity unless they are actively reinterpreted and new means are found to address them resourcefully. Alongside theorists Imrie, Sennett and Pile, this thesis adopts the stance that architects remain core to the industry tying scientific and artistic skills across the diverse industry. The intention of the thesis is to reinvigorate the working relationship and collaboration between industry professionals (ranging from the builder to the acoustic engineer) and the architect. Currently the code exists as the common platform between industry professionals, which architects often perceive as preventing collaboration and intensive innovative design. It could be said that the regulatory controls act as 'design minimums' for practitioners to meet while complying. This thesis aims to position the architect within the core of industry fundamentals enabling design to be utilised as a tool for challenging conventional approaches to space-making and prescriptive compliance solutions. Through the programme of a trade building school the thesis will test how architecture can express user-engaged design experiences, where the architect is part of realising the design. The process of design will be tested in close dialogue with the building code to develop a set of design alternatives that challenge the prescriptive nature of the requirements. The resulting design research experiments are intended to exemplify the code intentions through a narrated articulation of architecture where utilitarian and practical elements are translated innovatively and imaginatively to present spaces that encourage the industry's education on how to practice and approach restrictions. The principal aim of the design research is to portray building regulations through a different lens, and thereby encourage the inventive "design-based translation" of our building codes – a translation that needs to begin immediately before the built environment becomes any more standardised and prescribed.



He, Bole. THE URBAN THEATRE : INSIDE, OUTSIDE, IN-BETWEEN : MIA scheduled for completion January 2013.

Draft Abstract: This thesis investigates the application of Interior Architecture imperatives as active generators of urban design solutions. Like the interior of a building, the urban fabric is composed of architectural spaces defined by architectural edges. And like a successful architectural interior, the urban spatial environment must respond to and enhance the human condition. Multiple sites are selected for this design research investigation, which are the car park building of Westpac stadium, Shed 11 and Shed 13 on Customhouse Quay, the meridian strips along Jervois Quay, the intersection of Cable Street and Jervois Quay, and the middle lawn area between Kent Tce and Cambridge Tce. The purpose of these sites is to effectively connect Westpac Stadium and Courtenay Place for a new walking track in the city through the fragments of design. The program is Urban Theatre. Rugby World Cup in 2011 will bring a lot of opportunities to Wellington, and it will attract a large number of tourists and rugby fans. The urban theatre design will also become a new net work of the city, which is from the points to the lines and from the lines to the planes. The aim of this program is to fix the lack of the Wellington urban structure, and explore the culture of Wellington during the rugby festival, and capture the exciting moments when people celebrate at the same time. The thesis investigates the potentials of 'theatre' as a cultural and social product engaging the public within the public space. It challenges how imperatives endemic to interior architecture can be productively applied to resolve the urban condition. The objective is to uncover opportunities for interior architecture to actively reflect and enhance the contemporary social interactions in the public setting.



Hurrell, Cameron. *STALKER : ARCHIVE OF DECAY : MARCH (Prof) scheduled for completion December 2012.*

Draft Abstract: Abandoned coal mining sites leave huge scars on the landscapes they inhabit; once the mine is depleted the site is forgotten, left to its own destruction through a presumption of decay. This thesis argues that it is through their scars that such sites can be rejuvenated. Off the west coast of Japan lie the ruins of Hashima (“Forbidden Island”). The original island reef once lay rich with coal and was heavily mined, resulting in total devastation of the original pristine atoll. During this period, up to 5500 people inhabited the infrastructure constructed during Japan’s industrialisation, making Hashima one of the most densely populated cities in the world at that time. The mine was shut down during the 1960’s when Japan turned to petroleum for its primary source of fuel. The ruins of the forgotten city remain, its history until recently forgotten; tours to the island have been forbidden until 2009. The Highline project in New York by JFCO, Diller Scofidio + Renfro is a precedent for how an abandoned piece of architecture rich in history can be reclaimed for the benefit of the public. The 1.5mile long public park built on the backbone of an old abandoned elevated railroad stretching from the meatpacking district to the Hudson rail yards in Manhattan has reclaimed existing historical ruins and let architecture reclaim that which had been forgotten. The community played a significant role during the planning and designing phases. It is these initiatives that reinforce the people’s connections to cities’ public spaces toward a holistic re-strengthening of ‘place’. The ‘Eden Project’ further demonstrates how architecture can be used to treat the scars of abandoned mining sites. The project itself is an enormous deserted Kaolinite pit in Cornwall, which was a major scar on the landscape; it has been reclaimed as a viable garden site including the world’s largest greenhouse with biomes from all over the world. The biomes are located both above and at the bottom of the pit. At the core is an education facility and exhibition spaces focusing on the interdependence of plants and people. The massive amounts of water required to create the humid conditions of the Tropical Biome and to serve the toilet facilities are all sanitized rainwater that would otherwise collect at the bottom of the quarry. This thesis argues that forming a new infrastructure on the scars of the forgotten mine – building upon rather than removing those scars – can facilitate the potential for future growth and activated renewal. With this approach, the island is to then become an archive about decay rather than being destroyed through a presumption of renewal by replacement and repair. “Guerrilla architecture” interventions placed on site will enable visitors to learn about the enactment of place, the rituals of space and regimes of care through a narrative component drawn from celebrating the identity of the ruined island itself. Through the recognition of fallen sites we can begin to piece our heritage back together; it is through architecture that an understanding of place can be enforced. It is architecture’s role in returning these lost sites to the public view, strengthening their perception of place and the significance of lost sites, which can contribute to our further understanding of the places in which we dwell today.

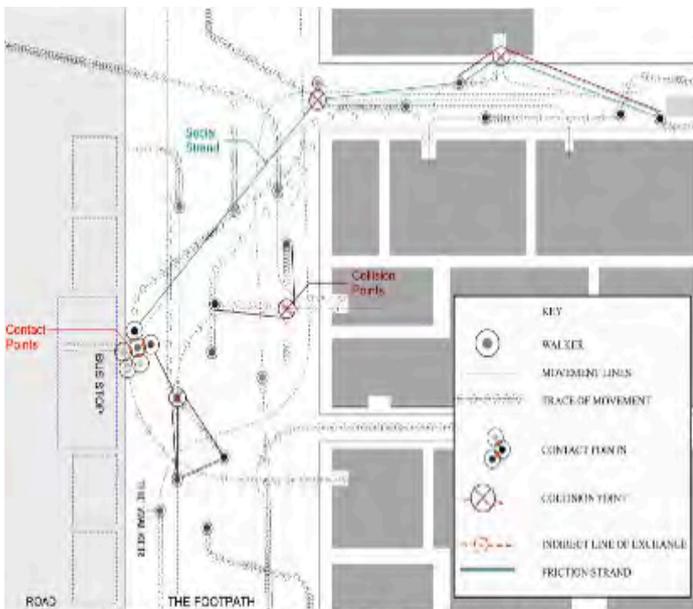


Figure 2.01: Movement patterns and social connections on the pathway

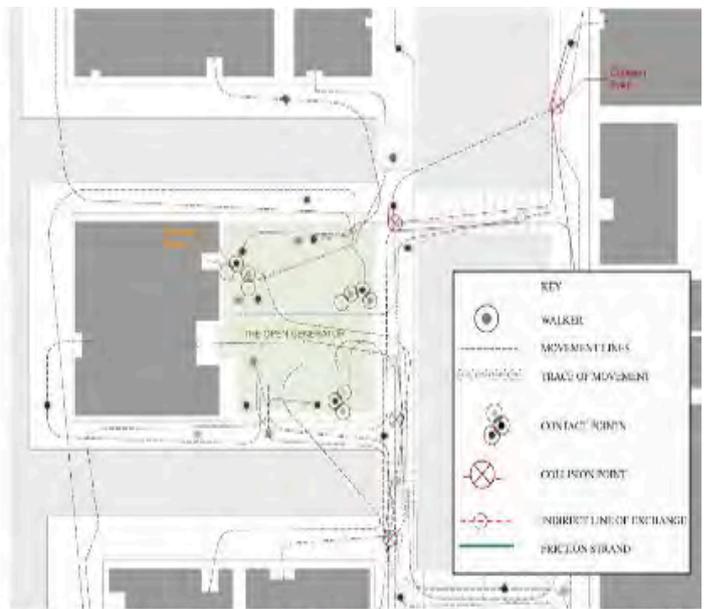


Figure 2.07: A diagrammatic representation of movement patterns and social connections created by an open generator

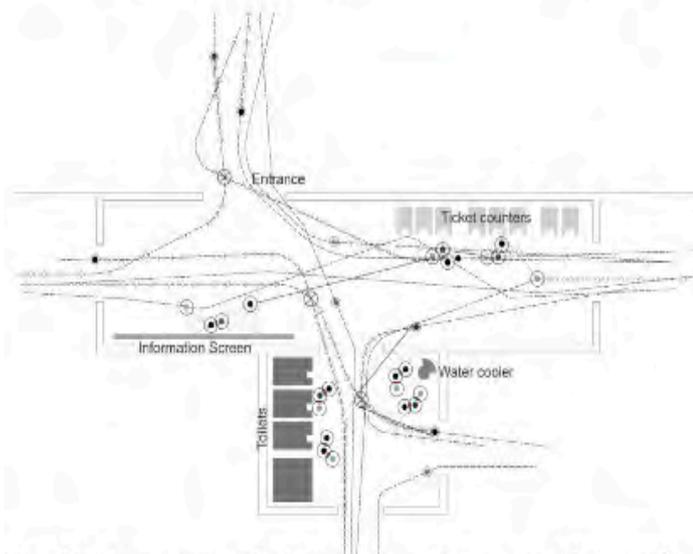


Figure 3.03: Movement patterns and social connections caused by passages in a railway terminal

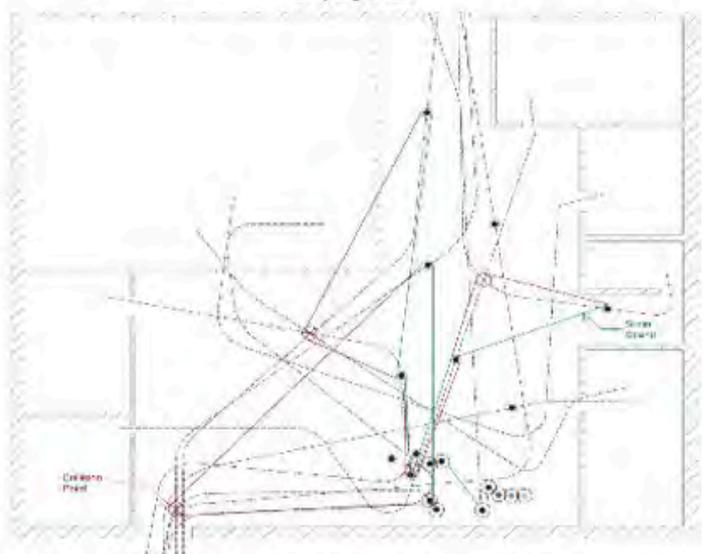
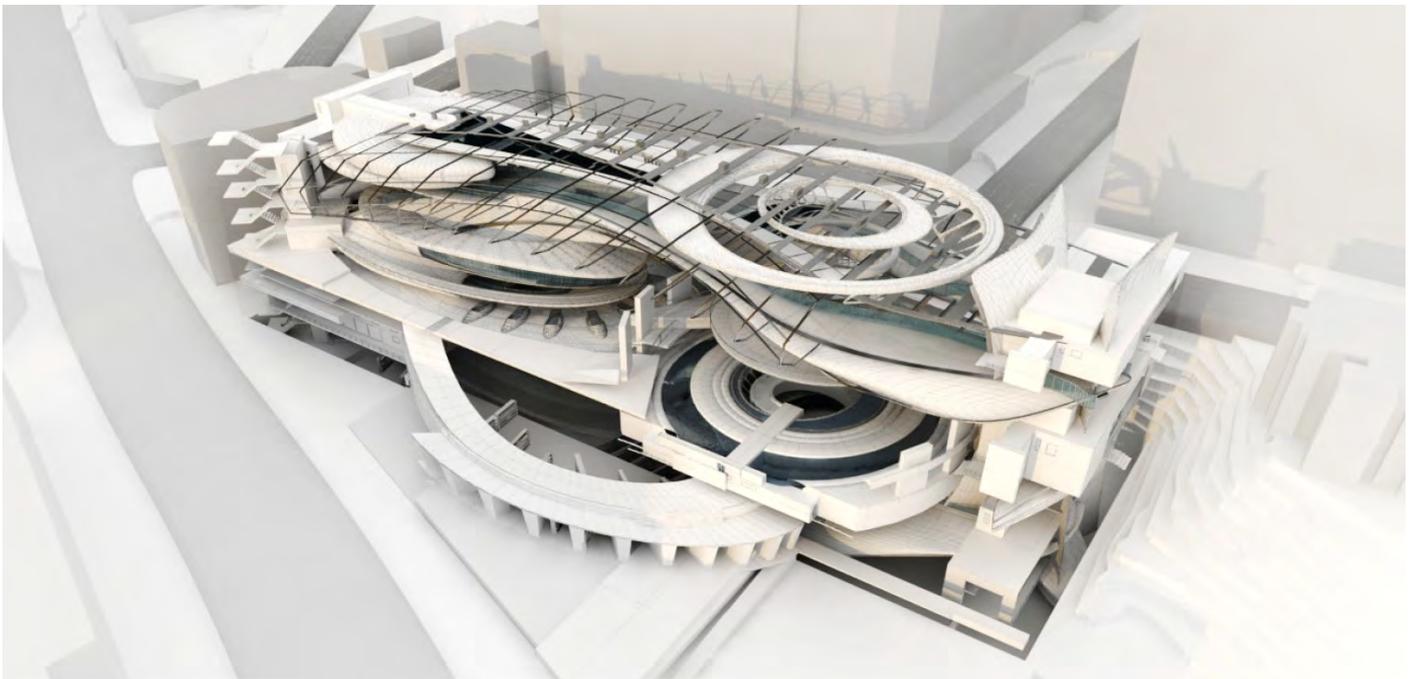


Figure 4.18: Movement patterns and social connection in a permeable open plan space

Kachwalla, Nazia. ENHANCING SOCIAL DYNAMISM IN INTERIOR ARCHITECTURE THROUGH THE USE OF SOCIAL FRICTION : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture. 2010.

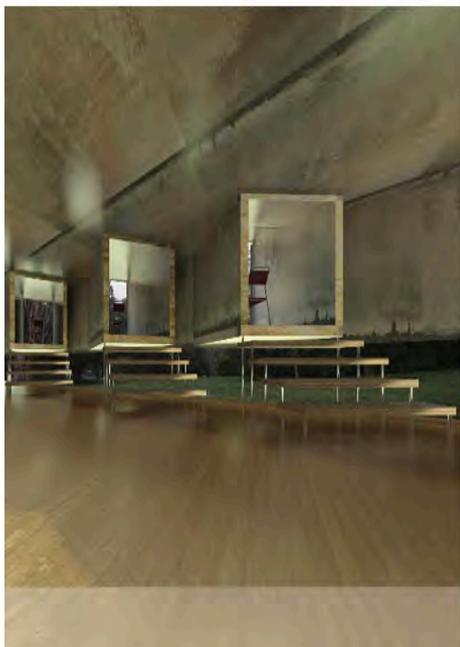
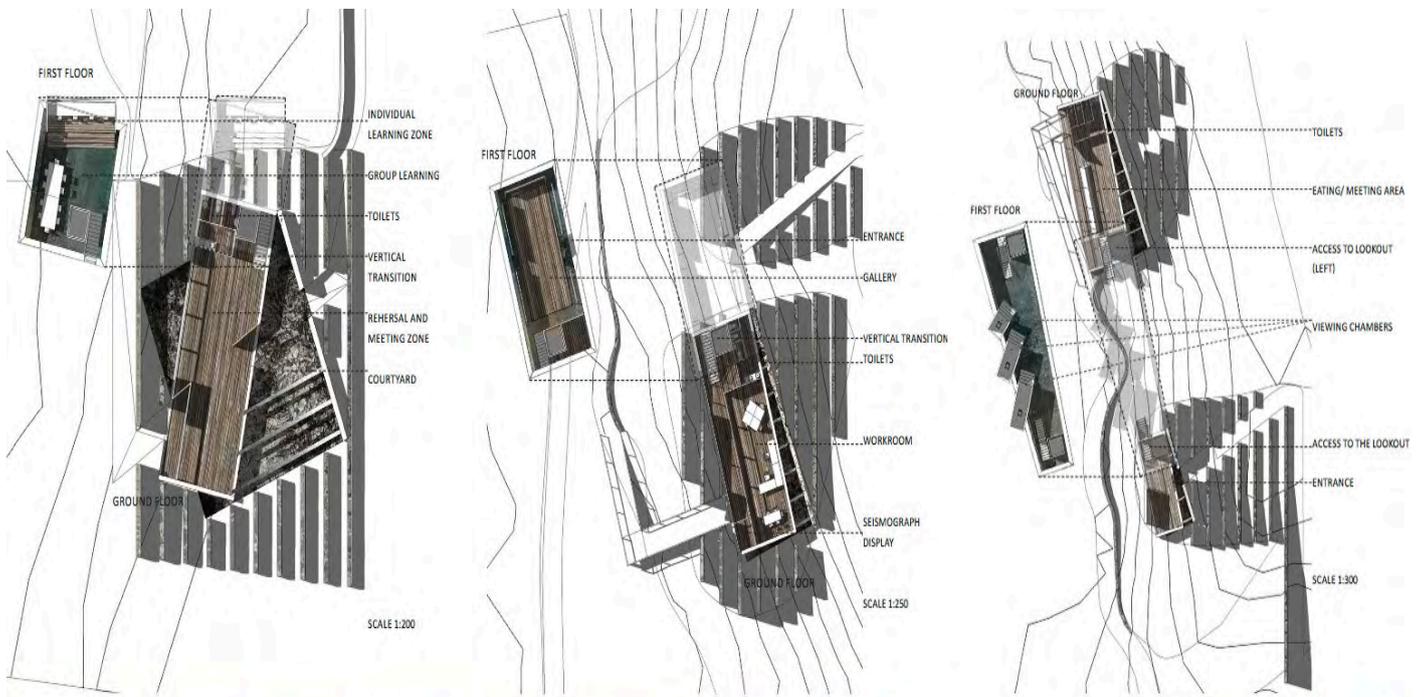
Abstract: This thesis views urban design as a discipline that influences social patterns and interaction by using design elements to provide for different types of social connections. It studies the phenomenon of “social friction”, a term coined by Richard Sennett in 1971, as a productive mechanism for social interaction in the urban context. The aim of the thesis is to explore whether urban design models to promote social friction are valid for interior architecture, and if so, to consider how social friction might positively inform the level of social dynamism in large public buildings. Since the 1960s urban theorists like Jane Jacobs, Christopher Alexander and others discuss urban elements within overlapping city structures that facilitate social interaction between the different social groups. Critical characteristics of successful urban structures recognise this system of overlap or exchange as a positive contribution to the social life in a city. Permeable boundaries, spatial adjacencies of different functions, the composition of new and old architecture on the same footpath, etc. are seen to establish activity flows between various categories of people. The ability of urban design to affect the social dynamism in any area is seen in this thesis as an opportunity to be exploited by the discipline of interior architecture. The thesis studies various elements that create an overlapping system within the city structure to enhance social interaction. During such a study it discovers three different social friction types: manipulated friction, visual friction and indirect friction. Each of these is seen to create different types of connections between diverse social groups. The thesis then analyses interior architectural elements which have similar characteristics and explains how they become mechanisms that can manipulate social friction when used in the interior setting of large public buildings like museums, libraries and airports. Traditional interior architectural circulatory elements and spatial elements are analysed with a view to determine the level and type of social interaction they allow. The study of the urban context enables such an analysis of the interior elements in terms of social interaction and the type of social friction they create.

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Lee, Yirao. INTEGRATING SENSORY EXPERIENCE IN PARAMETRIC ARCHITECTURE THROUGH A PHENOMENAL LENS: a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Design. 2010.

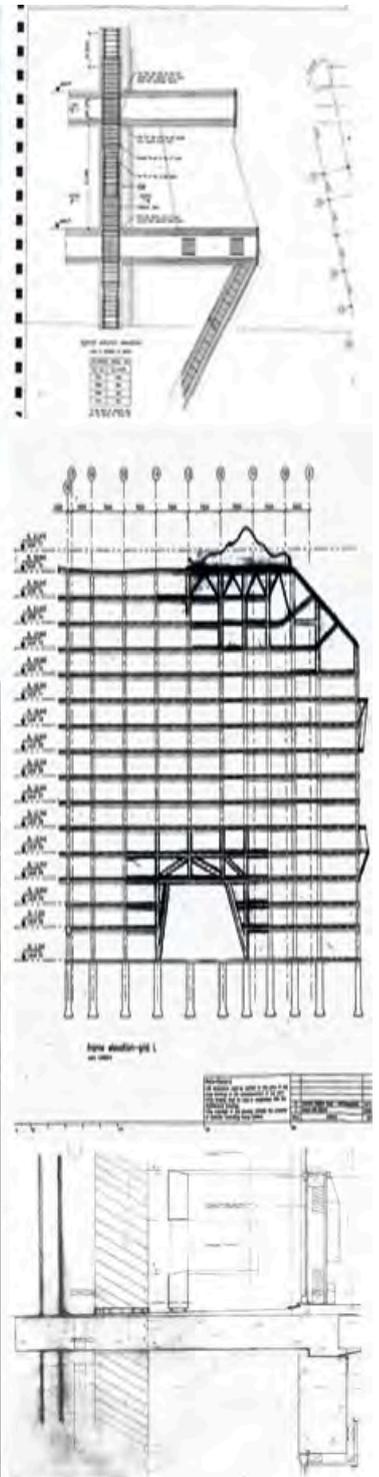
Abstract: 'Parametricism' has come to play a major role in contemporary architectural design and is now considered the dominant style for avant-garde practice. This thesis argues that despite parametricism's unique capacity to articulate programmatic complexity, visual and intellectualized imperatives at the loss of experiential imperatives have limited parametricism as a medium through which architecture is produced, promoted, and evaluated. Architect Juhani Pallasmaa believes that this leads to the deprivation of vital human existential questions that enable us to relate to our built environment and that provide meaning to that environment. This thesis explores how parametric architecture can further develop by addressing the deficiencies that Pallasmaa has described, to further incorporate a sense of temporality, experiential depth and personal belonging. Based on these critical examinations, the second half of the thesis includes design experiments which test the integration of sensory experiences within parametric design. Archives New Zealand has been selected as the vehicle for this design exploration because throughout history, archives have symbolically represented important spaces in cities to express the re-connection of our history and culture. Today, however archives are often perceived as little more than secular storage for objects and documents. The thesis tests how the interior design of a nation's archives can be conceived through parametricism, while also incorporating symbolic and phenomenological imperatives. This thesis concludes with five interior design experiments that are each derived from this experimental design process. The five interiors illustrate the mediation between parametric and phenomenal imperatives. These experiments conclude that through critical application of sensory imperatives, we may reconnect our human existence within the parametric world.
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McGavock, Samantha Kate. LIFE LESSONS FROM THE LANDSCAPE : SPATIAL EDUCATION FOR EARTHQUAKE PREPAREDNESS : a 120 point thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture (Professional). 2012.

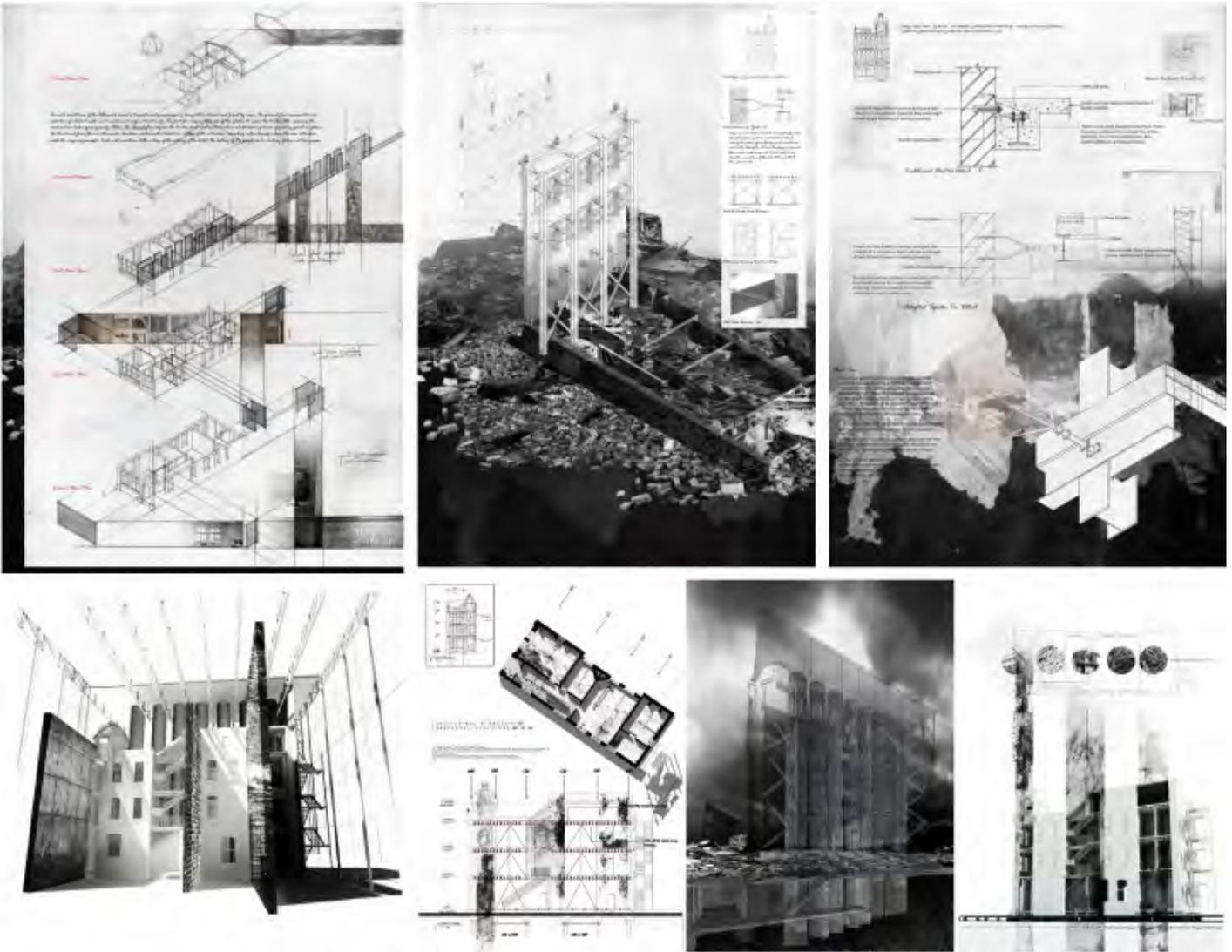
Abstract: Architecture can be conceived and designed as an active participant in enhancing awareness of the prevalence of seismic activity by illuminating the unremitting transformation of the landscape and providing places where interaction is focussed around seismic issues. The continued awareness of changes to our landscape, potential loss of life, property, and national cultural or historical artefacts is an important means by which future preparedness can be encouraged. This thesis argues that an awareness of the message to safeguard one's future and one's family's futures could be understood through a spatial experience. This thesis proposes an architectural approach for seismically active contexts using a specific site – a recreational reserve called Harcourt Park in Upper Hutt – as a design research case study. The site is of great geological significance to the Wellington region and New Zealand as its natural landmarks can be used to measure and publicly witness the direct effects of seismic movement along the Wellington Fault line which runs through the centre of the site. The thesis uses architecture to transform the site into a living memorial, which recognises the past devastating earthquakes in New Zealand and provides for the commemoration of losses from future damaging earthquakes should public preparedness not improve. The architecture also functions as an earthquake education facility and geologist research facility in order to enhance the educational experience of the site. The intention of the thesis is to use architecture as a means of actively enhancing public awareness of the need to understand and prepare for the effects of seismic activity.

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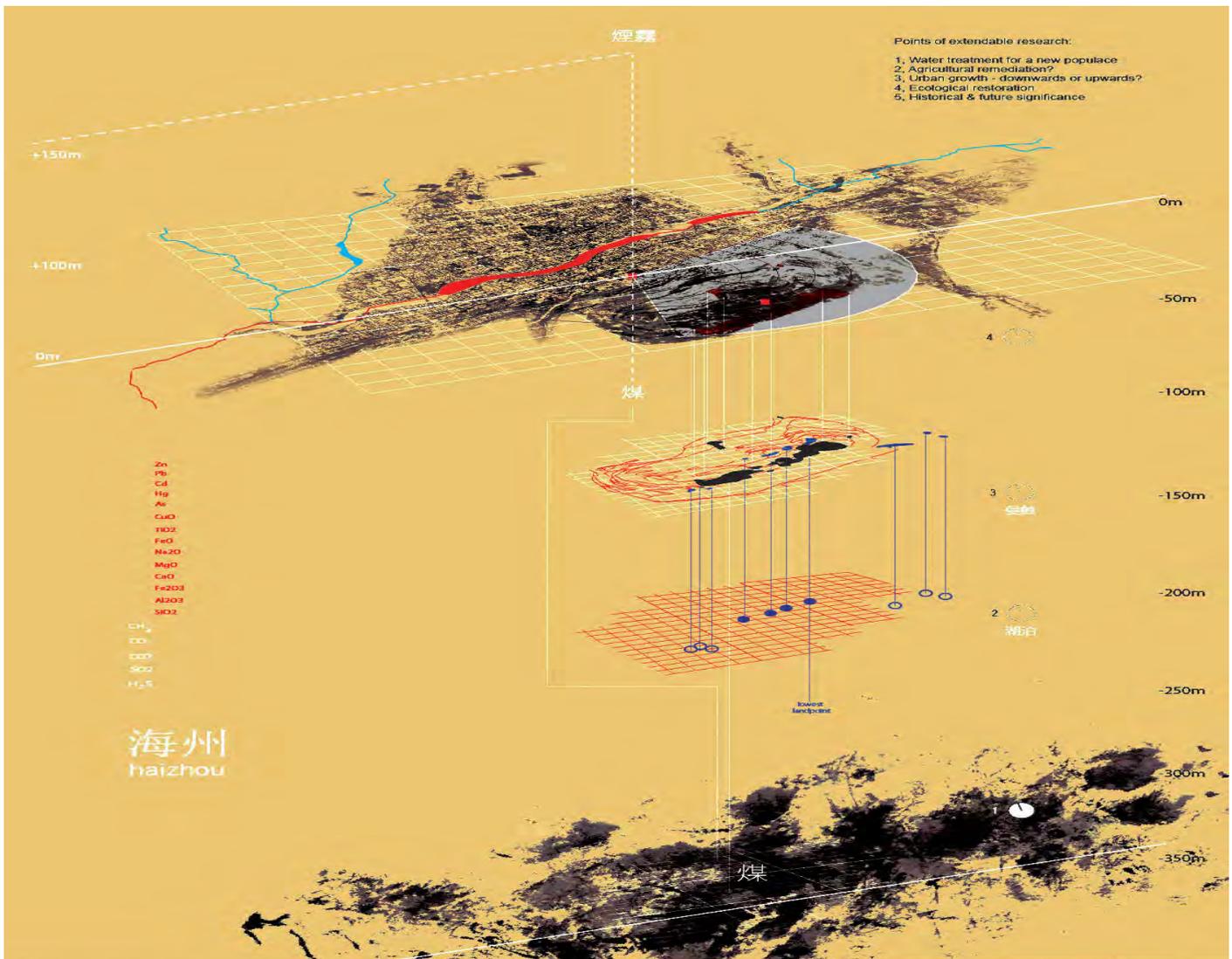
Melsom, Zane. **RE: BRANDING** : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture (Professional). 2012.

Abstract: This thesis investigates how to advance the theory of Anna Klingmann, an architectural brand theorist and the author of *Brandscapes* (2007). In *Brandscapes* Klingmann writes that people use brands to represent who they are and that brands simultaneously represent and shape people according to the values associated with them. Klingmann applies this concept of branding to architecture, proposing that all buildings have brands which represent and shape society. Klingmann argues these brands can be strategically used to shape society in the direction of enhanced wellbeing. This thesis argues however that Klingmann's notion of wellbeing emphasises the economic dimensions of the concept, and therefore only addresses how the brands of architecture can enhance economic wellbeing in society. This thesis proposes that Klingmann's theory can be advanced by investigating non-economic elements of wellbeing and how these can be conveyed through the brands of architecture. This investigation focuses on the context of Wellington, New Zealand, and uses the framework provided by the New Zealand Ministry of Social Development in its 2010 Social Report to define non-economic elements of wellbeing. The thesis uses the methods of literature review, case study analysis and design research to advance the theory of architectural branding. Overall, the thesis argues that advancing Klingmann's theory beyond its economic focus can contribute to a better understanding of how the brands of buildings can be used to enhance the non-economic wellbeing of society.



Nankivell, Renee. TIME PASSES: PRESERVING THE SANCTITY OF HISTORIC BUILDINGS BY ENGAGING THE ANTHROPOMORPHIC QUALITIES OF HISTORIC AND CONTEMPORARY MATERIALS : MArch (Prof) scheduled for completion December 2012.

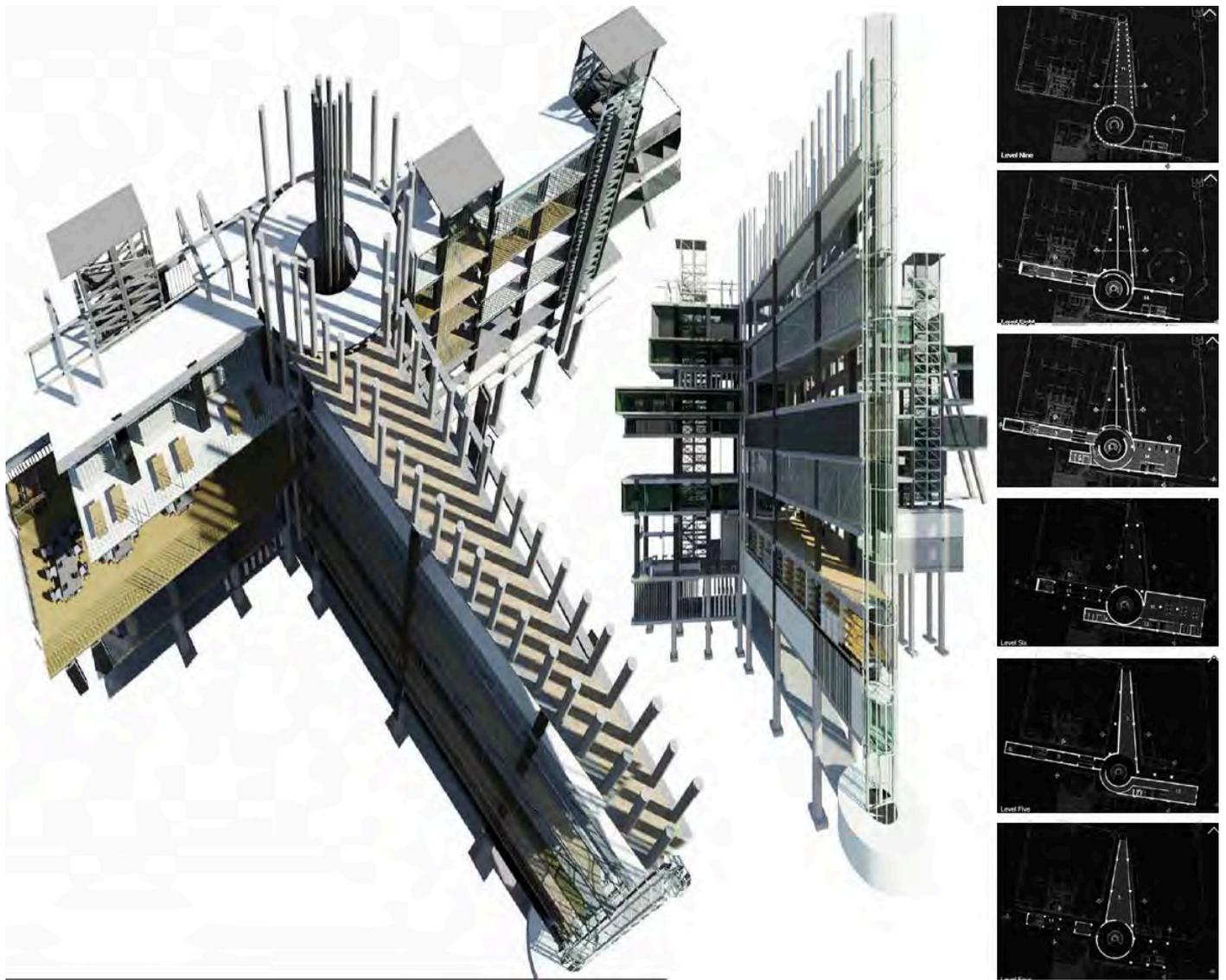
Draft Abstract: Contemporary renovations of Wellington's historic buildings often fail to consider the anthropomorphic qualities applied to the junction point between historical and contemporary building materials. The 21st century has introduced a trend of historic adaption, which consequently alters or eliminates the anthropomorphic quality of the space, element or building. The current application of contemporary solutions to preserve the sanctity of 20th century historic buildings either faithfully reproduces the historic or destroys it. The historic and contemporary are rarely invited to simultaneously cohabit the renovation. In ancient Rome buildings that were no longer seen as significant were destroyed to make way for a structure that was more monumental in beauty and political significance. For example, the Circus Maximus (Rome) was stripped of all materials, in order to contribute to the Vatican City, upon which time the once glorious Circus Maximus was converted into a quarry and eventually disfigured until it became the open park that is now, the ghost of the stadium. In the same way that Rome lost some of its architectural forefathers, Wellington is in danger of losing its history. In New Zealand standards, historic buildings date up to 100 years old. However, it is the intention of this thesis to prove that the destruction of our 'recent history' is as pivotal as the destruction of ancient structures on the world scale. The objective of this investigation is to resolve problems incurred by historic buildings inhabiting the 21st century. Renovation of the 1905 Albemarle Hotel on Ghuznee Street, for example, is unaffordable due to the cost of contemporary requirements for earthquake reinforcing, and it retains a blighted west façade due to changes in the urban fabric. This thesis will test the theory of anthropomorphized characteristics of building materials both historical and contemporary by exploring the 20th century anthropomorphic characteristics inherent within The Albemarle Hotel, and how such characteristics might communicate when coalesced with a contemporary intervention, to enable historic buildings to remain viable. These relationships and the bonds subsequently formed will be tested through the introduction of a contemporary architectural intervention into the original historic building. Simultaneously this intervention will be designed to structurally reinforce the hotel while metaphorically acting as a witness to the history of the Albemarle in its worn-in (not worn-out) state. The intervention will function as an ephemeral gallery witnessing the conversation between the historic and contemporary materials, while also acting as an extension of the park that provides spaces for people to meet. The intention of the design research is to challenge the historic to live alongside the new, each actively participating along with the other to engage ever-evolving challenges as Time Passes.



COAL: The deterioration of the abandoned Haizhou Coal Mine has left large scarring and pollution in the shrinking city of Fuxin. Pollution extends from the extraction of a resource that fuels the growth of a nation but waterways are left abandoned due to their toxicity and mine continues to fester from the afterlife as it pours poisonous gases into the atmosphere and erodes away at its sides.

Pattullo, James. THE GHOST BRIDE CEMETERY : MLA scheduled for completion December 2012.

Draft Abstract: Abandoned coal mining towns leave enormous scars upon the landscape once the minerals have been removed and the thriving populace has moved onward. These scars upon the landscape encourage further erosion and further destruction. The Chinese government is dedicating US\$7 million to attempt to rejuvenate one such site, the abandoned Haizhou Open Pit Coal Mine in Fuxin, China. Currently this site represents the world's largest abandoned man-made mine – the largest “hole” in Asia. It is 20m lower than the lowest land point in China. The Chinese government is seeking a means by which a thriving populace can be encouraged to repopulate the damaged site. The northern provinces of China are its coal-mining heartland. Pit accidents in these mines typically take the lives of many men too young to have married; yet Chinese tradition demands that husbands and wives always share a grave or the young man will wander forever alone in the afterlife. So sometimes when a young coal miner dies unmarried, his parents procure the body of a woman, hold a “wedding” and bury the couple together. The custom of “ghost marriages” has a two thousand year history, and with the decline of Marxism the tradition is having a strong resurgence resulting in “cemeteries of ghost brides” inhabiting the abandoned mining towns. This thesis proposes to engage the “ghost bride cemeteries” as a metaphoric vehicle with which to address the recovery of such devastated sites. The ghosts live beneath the earth, and they symbolically represent the ones aware of the spirit of the landscape, its natural systems. The ghost cemetery metaphor will form a basis for a master plan for the City of the Dead, which gradually the City of the Living is meant to inhabit – an infrastructural framework for a new city. The remnants of the City of the Dead will form the infrastructure necessary for the City of the Living to take root. The graveyard of the ghost brides forms ephemeral traces for the City of the Living to infiltrate. The major landmarks of the City of the Dead will stand as markers, witnesses, which are implicated eventually into the City of the Living. The ‘routes’ of the City of the Dead become the future roadways of the City of the Living, but they are not routine orthogonal grids. They will follow the spirit of the land, the contours of the earth, the flow of the rainwater, the acknowledgment of what lies below. The ghosts understand all this in their graveyard; and their pathways invite the City of the Living to be designed in response to the land, not in denial of it. The thesis argues against the traditional applied orthogonal urban grid, in favor of site-specific urban frameworks that fundamentally acknowledge natural landscape systems. The thesis becomes a manifesto about contemporary solutions to urban infrastructure.



Pierce, Hannah. EXPERIENCING CULTURAL INSTITUTIONS AS NATIONAL ARTEFACTS : EXPLORING THE USE OF BLACK IN NEW ZEALAND MUSEUM ARCHITECTURE TO CONVEY NATIONAL IDENTITY : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture (Professional). 2012.

Abstract: The demand in New Zealand for cultural institutions to promote artefacts of national significance was identified by the Wellington City Council as part of an initiative to further acknowledge cultural identities within the capital. This thesis investigates opportunities for New Zealand's cultural institutions, particularly its museums, to be experienced themselves as national artefacts, promoting national identity not just through the display of New Zealand's national collections, but also through the identity and experience of the architecture that contains those collections. This research aims to develop a museum that integrates the theories of new museology and narrative based design as an experiential understanding of national collections with sociologist Dr Prudence Stone's theory regarding the significance of black to New Zealand. Stone's theory highlights the significance of black through four central themes - creation, death transgression and race. Each of these themes will therefore be applied to New Zealand artists Ralph Hotere, Bill Culbert and Colin McCahon to test how black as an expression of cultural identity within New Zealand can be applied to New Zealand architecture. These three New Zealand artists were selected as they all relate to Stone's analysis of the significance of black to New Zealand, analysing how black has been applied to express a national identity within New Zealand. Black as an expression of cultural identity within New Zealand was chosen to develop as research highlighted the significant number of artefacts representing black as an expression of cultural identity within the archives of the National Museum of New Zealand, Te Papa Tongarewa. This design case study proposes a museum within the alleyway Farmers Lane, Wellington. This site provides a spatial investigation from darkness up to the light while further thematically creating constraints to extend the outcome of the design. The museum therefore creates a vertical gallery that spatially explores themes from artists Ralph Hotere, Bill Culbert and Colin McCahon, three distinct New Zealand artists who symbolically employ black to convey a national identity. The design is therefore divided into three datums, each representing a distinct characteristic of the thematic understanding of black within New Zealand as identified by each of the three artists. Overall this research suggests the architectural experience of a discrete collection of acclaimed national artists working within a common national theme can be exhibited so that there is no longer the need for an anonymous, context free white walled approach within museum design. Instead the architectural experience has the opportunity to become one of the exhibitions of black's symbolic national identity.



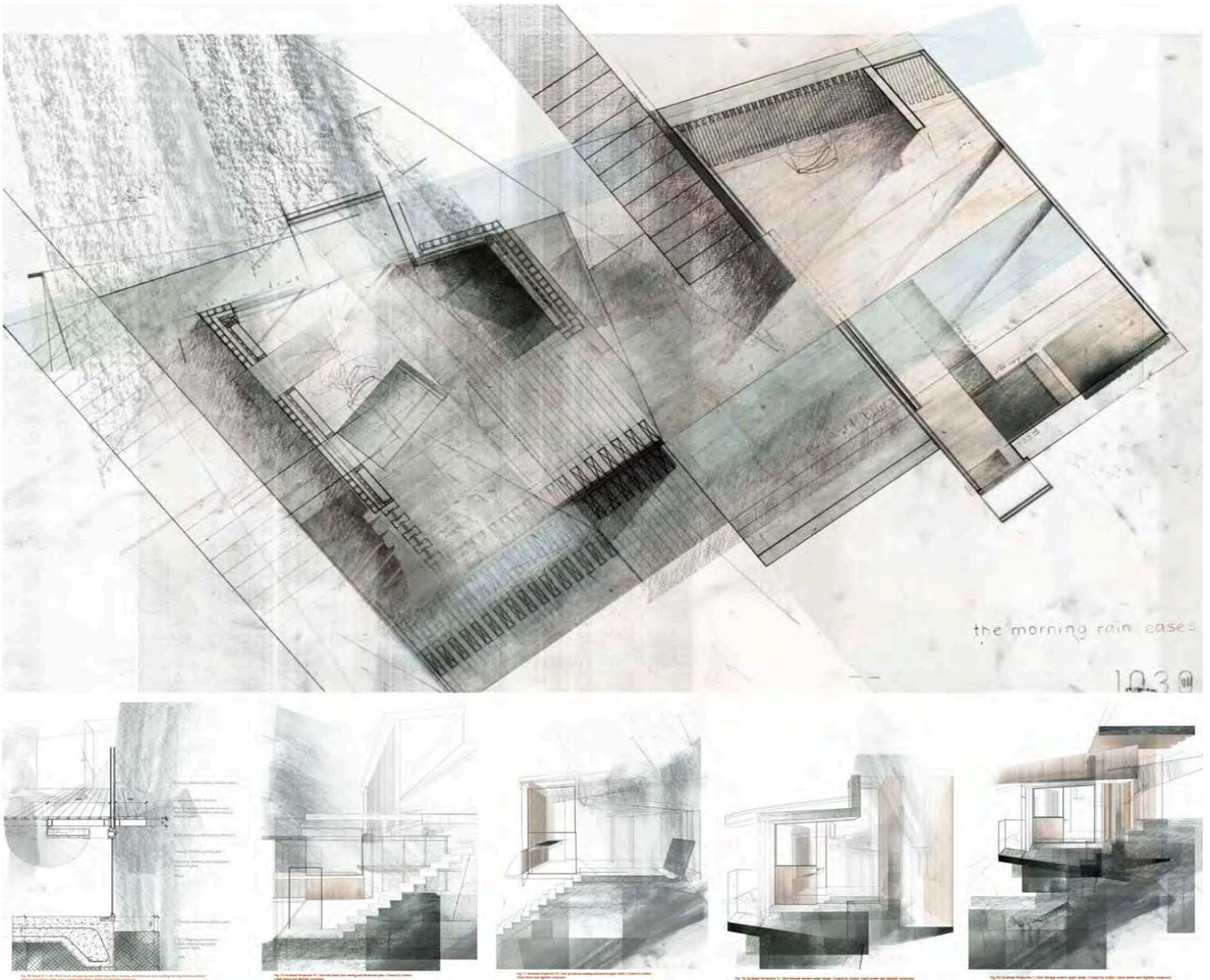
Prendergast, Simon Te Ari. KO WAI TE INGOA O TENEI WHARE? : ARCHITECTURE AND MAORI IDENTITY : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture (Professional). 2012.

Abstract: The whare whakairo or traditional Maori meeting house plays an important part in Maori society and identity. These whare tell the tale of their origin, and in so doing, the origins of their people. The analysis of the meeting house, the histories expressed in its decorative carvings and structural elements are inextricably linked with and dependent upon the structure of the world created by myth and the Maori worldview. However, due to the deleterious effects of colonisation, the art of wood carving and associated architectural practices - central to Maori identity, suffered decline in many parts of the country, leading to the decline of Maori culture and identity. Sir Apirana Ngata instigated the National Institute of Maori Arts and Crafts to resurrect the dying art of Maori carving and carved houses to restore Maori culture throughout the country. Ngata saw these whare whakairo as being the heart of Maori communities by establishing a renewed sense of belonging and identification with space for Maori, through the telling of tribal histories and emphasising key geographical features. New threats in the form of global hegemony and urbanisation have further impacted on Maori notions of identity, creating a generation of displaced urban Maori youth. This research proposes to establish an architectural response that captures displaced Maori youth through the resurrection of the Maori carving school. This program will be developed within the complex challenges that exist within post-earthquake Christchurch, where many have lost homes and livelihoods, especially Maori youth in the Eastern Suburbs. The building elements of the proposed Maori carving school give reference to the historio-cultural features of the original Christchurch landscape that are situated in tribal song and myth. It is envisioned that the development of a Maori carving school will help restore Maori identity and a renewed sense of belonging, and allow for the telling of this generations stories through traditional narratives.



Reid, Matthew. **DRAWN TO THE RHYTHM** : MIA *scheduled for completion December 2012.*

Draft Abstract: This thesis argues that our relationship to the built environment has become increasingly isolated from the experience of the landscape upon which it is sited. The thesis questions how critical boundaries separating architecture and landscape can be re-examined in order to re-enforce our experience of the built environment and site and offer new ways to re-connect our experience of inside and outside. Landscape Architect Anita Berrizbeitia and Architect Linda Pollak argue that our inability to understand or experience the world as a continuing series of overlapping perceptions prevents designers from creating interconnections among their projects. Their framework of five design elements (reciprocity, materiality, threshold, insertion and infrastructure) describes critical relationships between architecture and landscape; the understanding and successful integration of these elements offers new ways to re-connect our experience of the inside and outside. This research proposes to test the theories of Berrizbeitia and Pollak within the program of a rowing club. Rowing, unlike sports such as rugby and basketball, does not have a recognised celebratory entrance. These athletes are not cheered on by a crowd as they make their way to the starting blocks which would highly benefit the athletes' energy levels. Resolving the relationship between the inside and outside becomes highly important. The thesis argues that blurring the presumptive boundary conditions of the two disciplines (architecture and landscape) will enhance the relation of the athlete to the audience, the sport overall, and to its relationship with the built environment. The proposed site for this research is Clyde Quay Wharf, Wellington. Situated along Wellington's Waterfront, this site is currently being transformed by Ian Athfield from the Overseas Terminal into a large apartment development. This presents an ideal opportunity to integrate this research into an actual planned building design which critically engages architecture with the waterfront. The unique nature of this site located on a wharf further challenges this research and adds a new dimension to the designing of this critical space.



Snow, Amanda. WITHDRAWING : AN INVESTIGATION INTO HOW THE ITERATIVE PROCESS OF HAND DRAWING CAN INFLUENCE THE DESIGN OF BUILDABLE ARCHITECTURAL SPACES THAT ARE RESPONSIVE TO THE CONTEMPORARY BLURRING OF TRADITIONAL PROGRAMS, TYPOLOGIES, AND CONTEXTUAL CONDITIONS : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture (Professional). 2011.

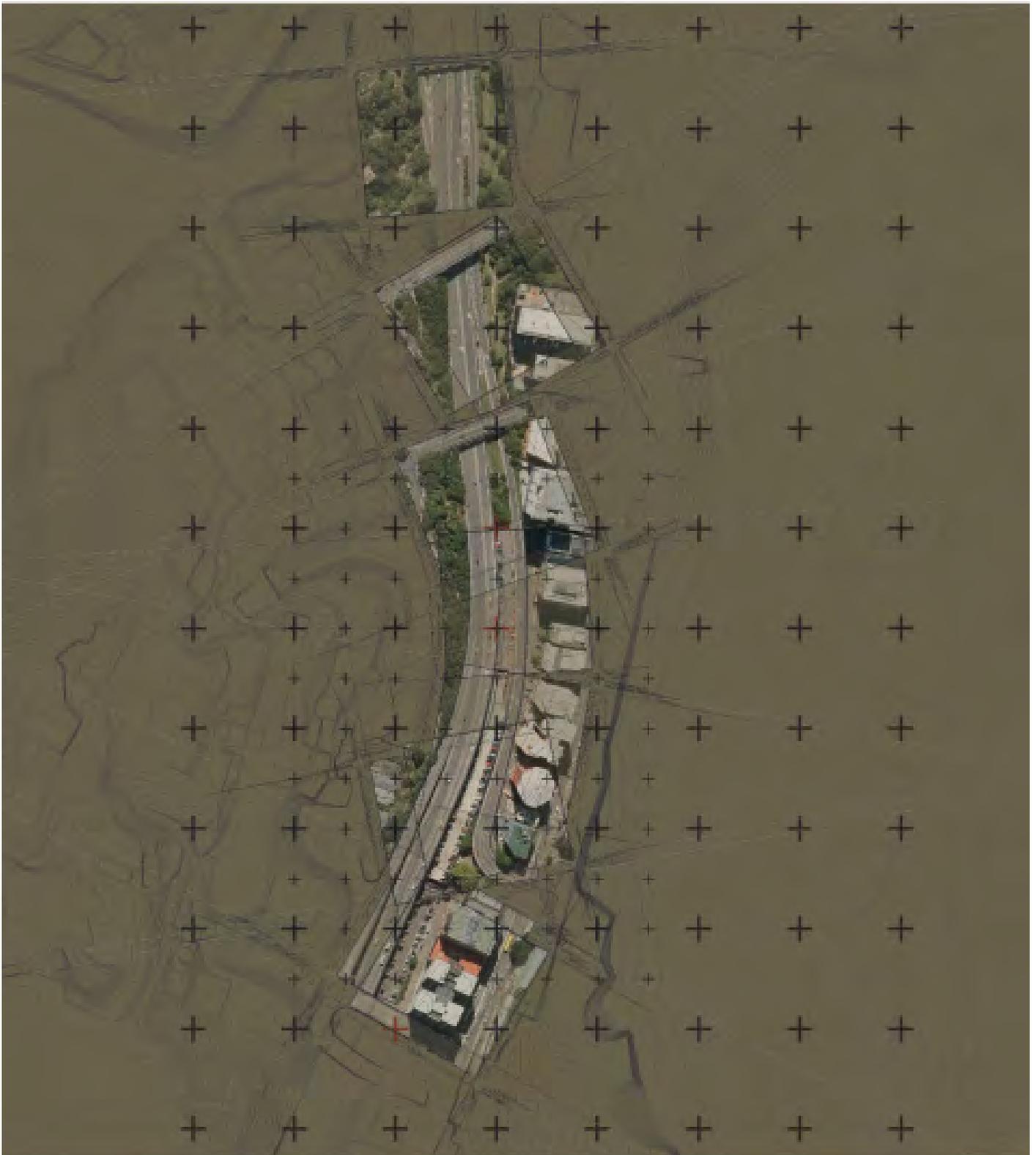
Abstract: In the early 21st century environmental, social and cultural changes are confronting the traditional relationship one has with technology, space and subsequently architecture. More specifically the tools of design are becoming integrated, whereby the clarity of tradition is becoming overlapped, becoming blurred. With this in mind the research investigates the opportunities of an iterative hand drawing process to develop architectural responses to movement, time and transformation. Highlighting a future which is inevitably changing, it is important to assess the inherent qualities of our design tools, as they too influence the connection and formation of architectural space. The research explores hand drawing through a design process which firstly, challenges drawn representation techniques and secondly, emphasises movement and transformation as key architectural drivers within the 21st century. Due to the continual developments within technology, construction practices and design materials, there is an opportunity to question and reflect our changing built environment and hence, the role of movement in architecture. With reference to the theorists Catherine Ingraham and Robin Evans, the research develops the position that the practice of architecture has become restricted by linear ordering systems. This is reflective in the orthographic representation of architecture alongside the built edges and boundaries of architectural spaces. Therefore, today's transforming conditions are used to validate and further articulate Ingraham's and Evans's theories, outlining a design response, using Wellington as a case study, built upon overlaying environmental, social and cultural relationships. The architectural outcome connects rather than dissociates itself to transforming conditions, creating multiple rather than singular boundary conditions through architectural blurring. Traditional relationships to spatial boundaries and edges are critiqued through the ambiguities and layers of working within an iterative hand drawing process. The influence of hand drawn qualities has provided a way to insert motion into a construct which is perceptually static, hence introducing a means to negotiate and work within a period of transition.

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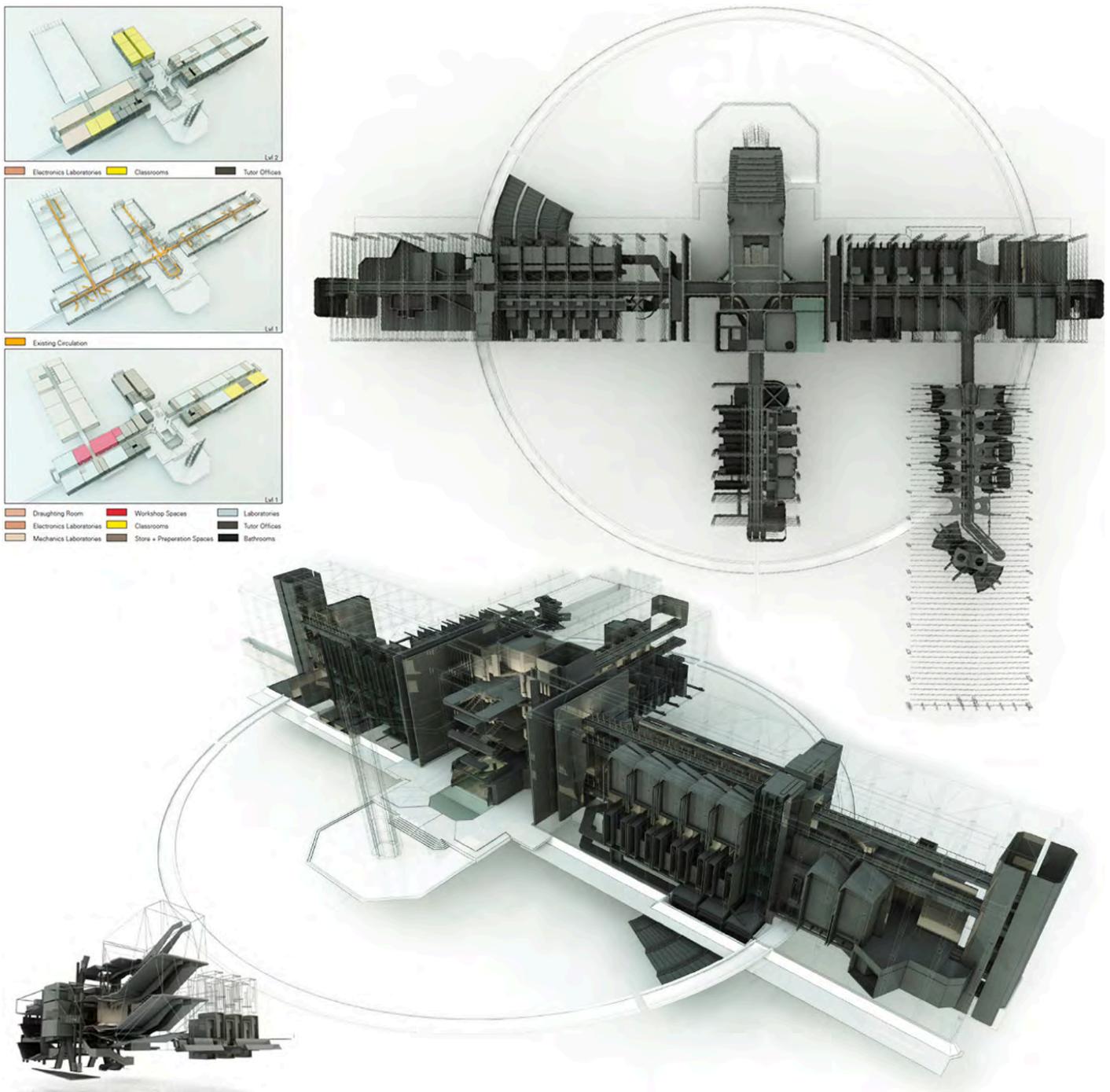
Squire, Christian Jacob. AN ARCHITECTURAL DIALOGUE WITH THE ELEATIC STRANGER : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Architecture (Professional). 2012.

Abstract: Reports throughout New Zealand have highlighted a chronic and growing problem in our urban centres – the effects of alcohol abuse and binge drinking leave our youth vulnerable and unprotected. The results can sometimes be catastrophic. Makeshift paramedic tents have recently been erected in Wellington to provide aid and retreat, but these are temporary structures and only available two nights per week. The vulnerability of New Zealand’s youth occurs not only on nights with too much alcohol, but also in response to the daily stresses brought on by contemporary urban life. New Zealand youth suicide rates are the highest out of 30 OECD nations and more than twice the OECD average (Chapman). Likewise the secularization of contemporary urban society has resulted in the loss of spiritual retreats previously found within churches and religious centres. This thesis examines the need for a permanent urban retreat for all those who are temporarily vulnerable. The thesis investigates how architectural form can provide a new approach to urban retreat by critically engaging analogous theories found in the writings of Plato and Louis Kahn. Both Plato’s theory of Forms (discussed in Plato’s “Dialogues”) and Louis Kahn’s 1961 essay “Form and Design” are centred on the idea of achieving an enlightened state of mind, freeing the mind from the physical realm. Plato’s theory of Forms posits that the universe is separated into two realms: an intelligible realm and a sensible realm. All objects that exist in the sensible realm – perceivable to us by our senses – are merely imperfect shadows of their essences or Forms. By understanding this, we can free our minds from the distractions of life which so often lead to stress and despair. Plato’s theory of Forms has many parallels with the architectural theory of Louis Kahn, as evidenced in Kahn’s “Form and Design”. Kahn describes the ‘measurable’ and ‘immeasurable’ realms, which are analogous to Plato’s sensible and intelligible realms. This thesis critically engages these analogous theories of Plato and Kahn – achieving an enlightened state of mind, freeing the mind from the physical realm – to establish how architectural form can provide urban retreat for those who are temporarily vulnerable. The site for the design research investigation is the nameless alleyway in the Courtenay Place precinct which separates Wellington’s historic St James Theatre from The Mermaid bar and brothel – a site which symbolises the conflicting stimuli to which our urban residents are now continually exposed.



Sullivan, David. **THE PLACE OF PLACELESSNESS** : *MLA scheduled for completion December 2012.*

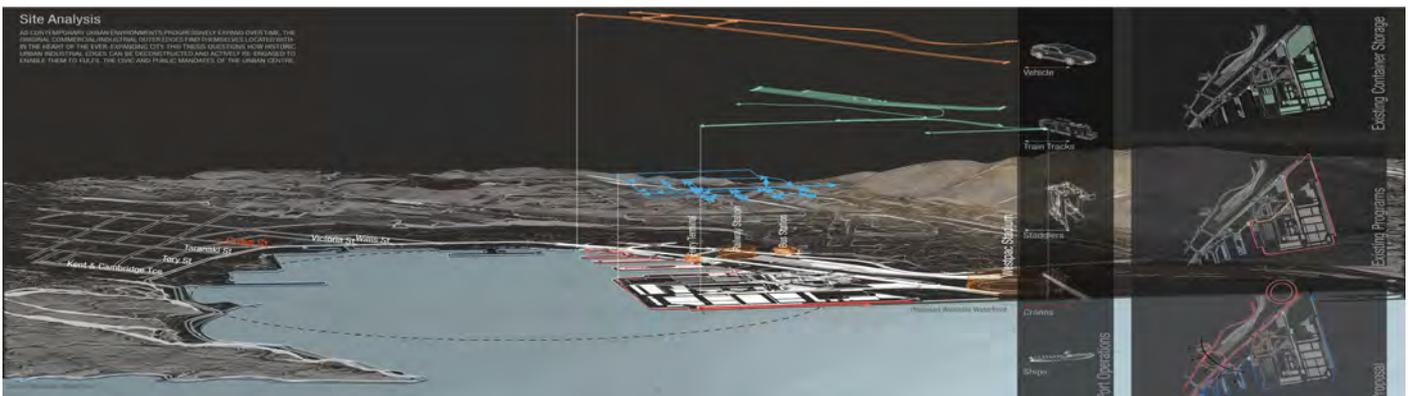
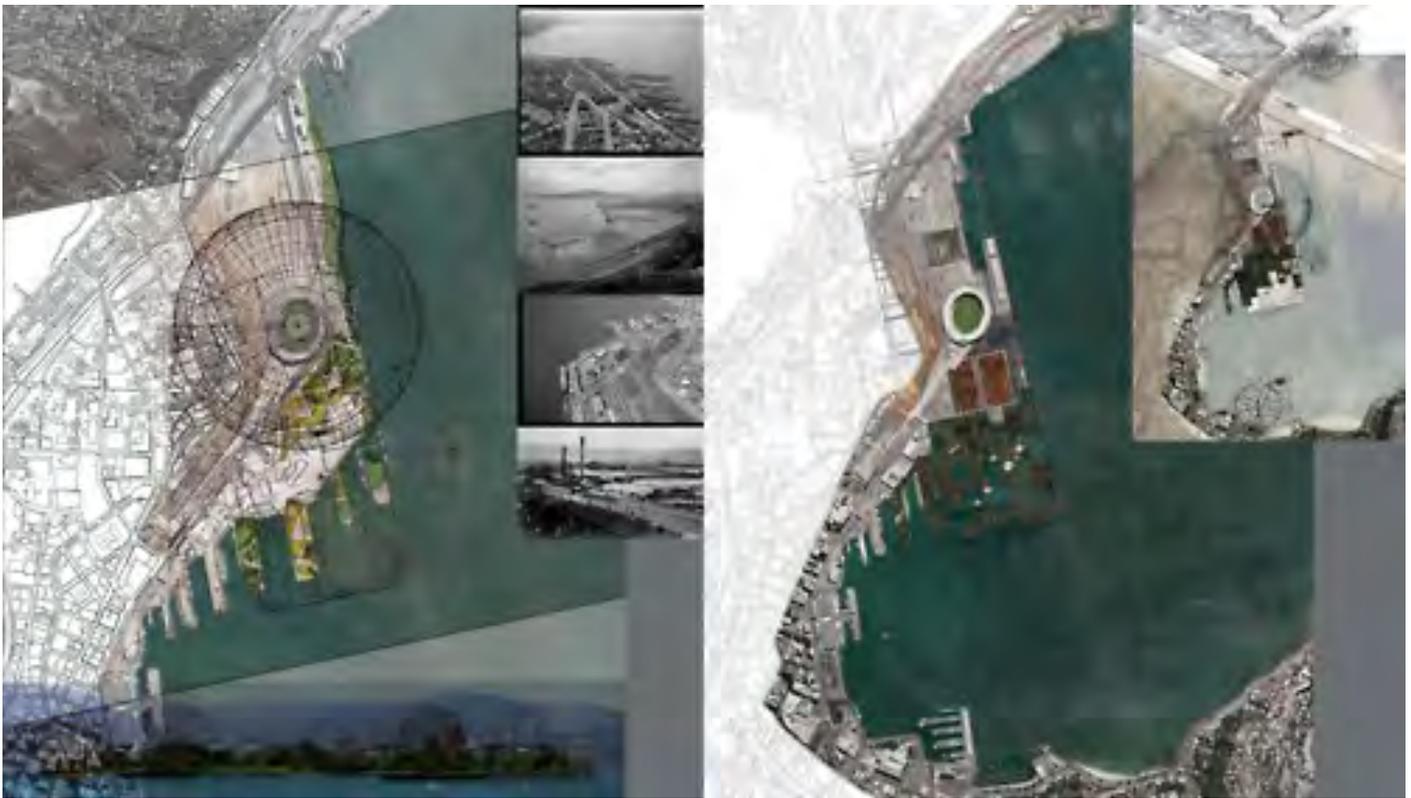
Draft Abstract: When large urban infrastructure projects such as elevated highway extensions are initiated during robust economic periods, a subsequent period of unanticipated economic decline can result in such projects being significantly modified or abandoned prior to completion. Original landscape contours have already been altered and extensive hard surfaces have already been introduced, but without completing the infrastructure necessary to prevent erosion and enable resilience. With no viable program, these highly vulnerable abandoned sites become parking lots or, if superficially landscaped, uninviting urban 'parks'. This thesis argues that such an approach simply creates a grey or green 'bandage' to this ever-increasing problem without actually resolving it. The thesis proposes that such damaged sites can be healed by strategically introducing landscape architecture that supports systems of resilience, while simultaneously acting as a distribution network for people and multifunctional civic activities. The thesis further argues that such a site can be most poignantly reactivated by actively engaging, rather than concealing, aspects of the site that provide its fundamental identity – strategically engaging the history of the site and celebrating its place within the evolution of the urban context.



Thomas, John R. INTERIOR ARCHITECTURE AS MEDIATOR OF EXPERIENTIAL INFLUENCE : ESTABLISHING A SOCIAL BELONGING FOR DISENFRANCHISED YOUTHS : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Interior Architecture. 2011.

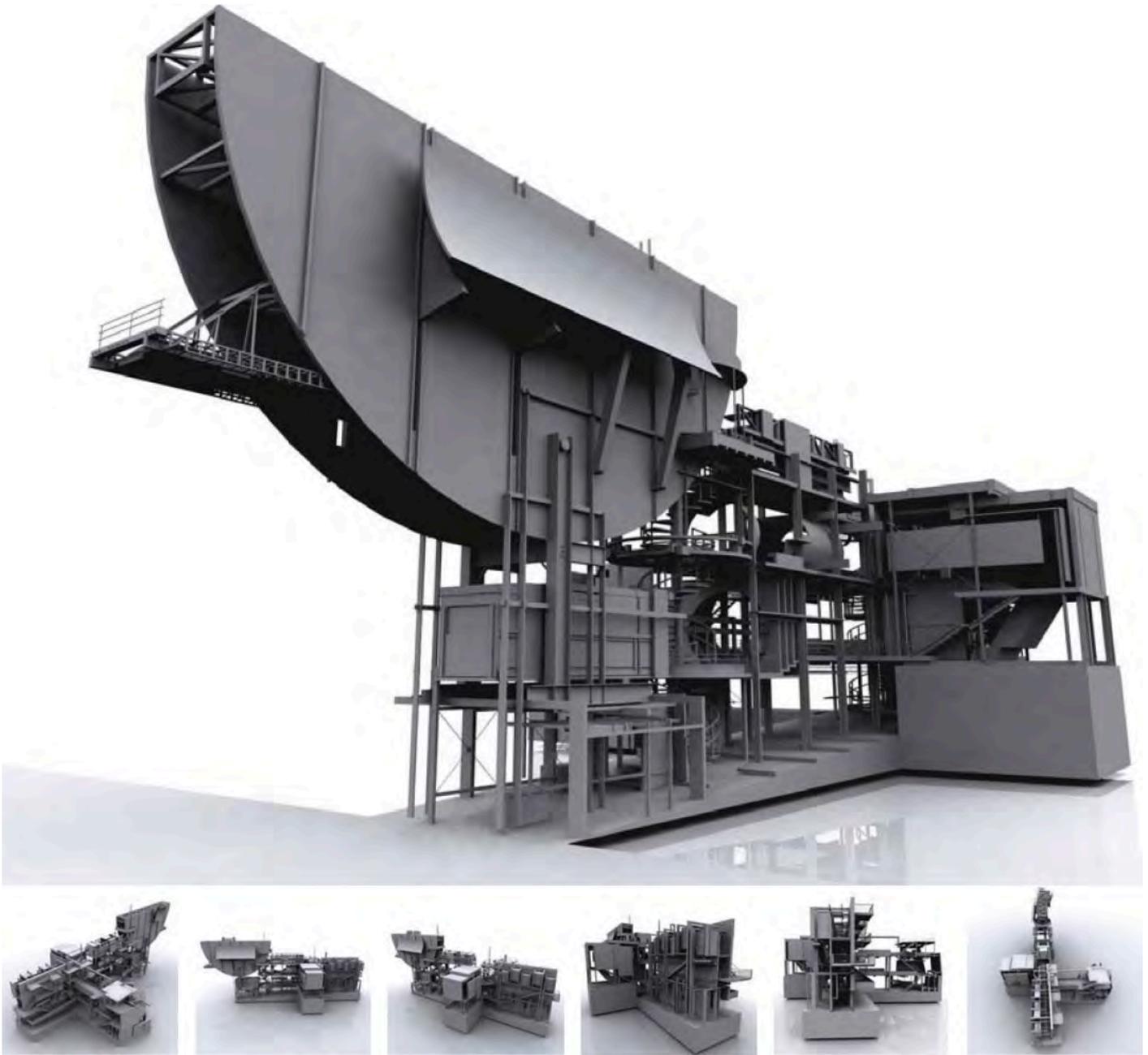
Abstract: Over the last few centuries, studies have examined the fundamental relationships between architectural form and its effect on human emotion. Interested in the interplay between architecture and human emotion, this thesis explores how interior architecture can be designed to positively influence human behaviour. Sacred architectural typologies such as churches and memorials use scale, light and shadow, reverberation, materiality, et cetera to engage the occupant with an experiential response appropriate to the sacred objectives of the environment. The intent of this thesis is to challenge how such experiential influences can be applied within non-sacred typologies. This research proposes that boarding schools, prisons, and low-cost housing projects are architectural typologies that could potentially provide significant benefits to inhabitants, if interior architecture is constructively engaged as a mediator of influence. More specifically, this thesis challenges how interior architecture may be utilised to enhance the sense of self-esteem, integration, and social belonging of disenfranchised adolescent groups. In addition this thesis aims to revitalise an abandoned 'disenfranchised' school, providing the principal vehicle for the design component of this study. Overall the research suggests providing multiple opportunities for socialised engagement whereby interior architecture, through spatial relationships, contributes to the solution in establishing a sense of self-esteem, integration and social belonging.

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Ward, Bradley. DECONSTRUCTING THE EDGE : MLA scheduled for completion December 2012.

Draft Abstract: Port cities over the last century have often evolved away from their port-based industries, which provided the basis for their economy, towards a global economy of commerce and tourism. Waterfronts were often originally settled for the agglomeration of overseas trade; they are situated at prime locations for transportation, access and proximity to city centres. As contemporary urban environments progressively expand over time, the original commercial/industrial outer edges often find themselves located within the heart of the ever-expanding city. Through this continuous growth there is a desperate need to expand and industrial sites become crucial areas for this development. Ports provide a prime example with their vast size, vicinity to city centres and open flat land. There is a risk that these areas may become blighted unless there is a future looking plan, for its holistic economic and cultural development. This thesis examines how the work of urban theorists such as Richard Marshall, Jane Jacobs, and Adriaan Geuze can be strategically integrated to address evolving waterfronts in post-industrial cities. The site that has been selected to address this problem is Centre Port located between Waterloo Quay and Lambton Harbour in Wellington, New Zealand. This site is the hypothetical gateway for the connection between the North and South Islands, strategically located near Wellington Ferry Terminal, Railway Station, Central Bus Station, and Centre Port cruise terminals. It has a rich history, from the reclamation of land that it sits on through to it being one of the traditional economic driving forces for the city. Numerous large new public programs have been identified as import for Wellington's current and future needs such as a 5 Star Hotel, an aquarium, 7 day a week markets new conference areas, sports parks, two "Meridian-style buildings", a memorial to mark Kiwi's execution, apartment blocks, and green open spaces for recreation.. Locating these new programs into the suburbs will likely harm Wellington economically through moving business and the customer base away from the central business district. The large industrial port of Centre Port is still a thriving economic zone, but the economy is changing and this area is gradually coming into decline. This thesis questions how the future design of industrial zones adjacent to cities' CBDs can be strategized to enable staged development over a 20-30 year period from industrial port to cultural centre. The design aspect of this thesis will be developed through an iterative process derived from the site's economic, narrative, social, cultural and symbolic contexts. The final design will test how historic urban industrial edges can be deconstructed and actively re-engaged to enable them to fulfil the civic and public mandates of the urban centre.



Wiki, Caley. CROSSING THE THRESHOLD BETWEEN SPATIAL INSTALLATION ART AND INTERIOR ARCHITECTURE : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Interior Architecture. 2011.

Abstract: This thesis explores opportunities to challenge how the nature of spatial installation art might be conceived within the medium of habitable architecture. It explores how spatial installation can take a shift in spatial qualities from space that is occupied to space that is inhabited. It focuses specifically on precedents and opportunities for the use of architectural vocabulary along with materiality, context, ordering systems, and identities to engage the occupant with spatial experience that challenges the boundaries between art and interior architecture. The intent of this thesis is to investigate how such vocabularies can be applied to interior architecture in order to formulate architectural space that society actively interacts in and through. The macro approach embraces multi - functionality allowing freedom for the space to metamorphose when confronted with a new set of social demands by the inhabitant without the space actually needing to physically change. The thesis investigates the threshold between the realms of conceptual spatial art and programmed habitable architectural space. It examines how an 'installation' can respond to multiple programmatic requirements and the requirements of habitation, as a means of redefining our presumptions of interior architecture. This thesis investigates the liminal boundaries defining a construction as a work of architecture versus a work of art by considering interior architecture as a vital transition between architecture and art. As a site for this investigation the thesis explores 'interior architecture' opportunities along a pedestrian pathway in Wellington, one which is spatially contained by urban buildings on either side. The selection of this site for an investigation of interior architecture immediately challenges traditional presumptive boundaries between interior architecture, architecture, landscape architecture and urban planning. Such a site provides a critical vehicle for investigating the nature of program and habitability within a constructed installation space that crosses the boundaries into architecture.

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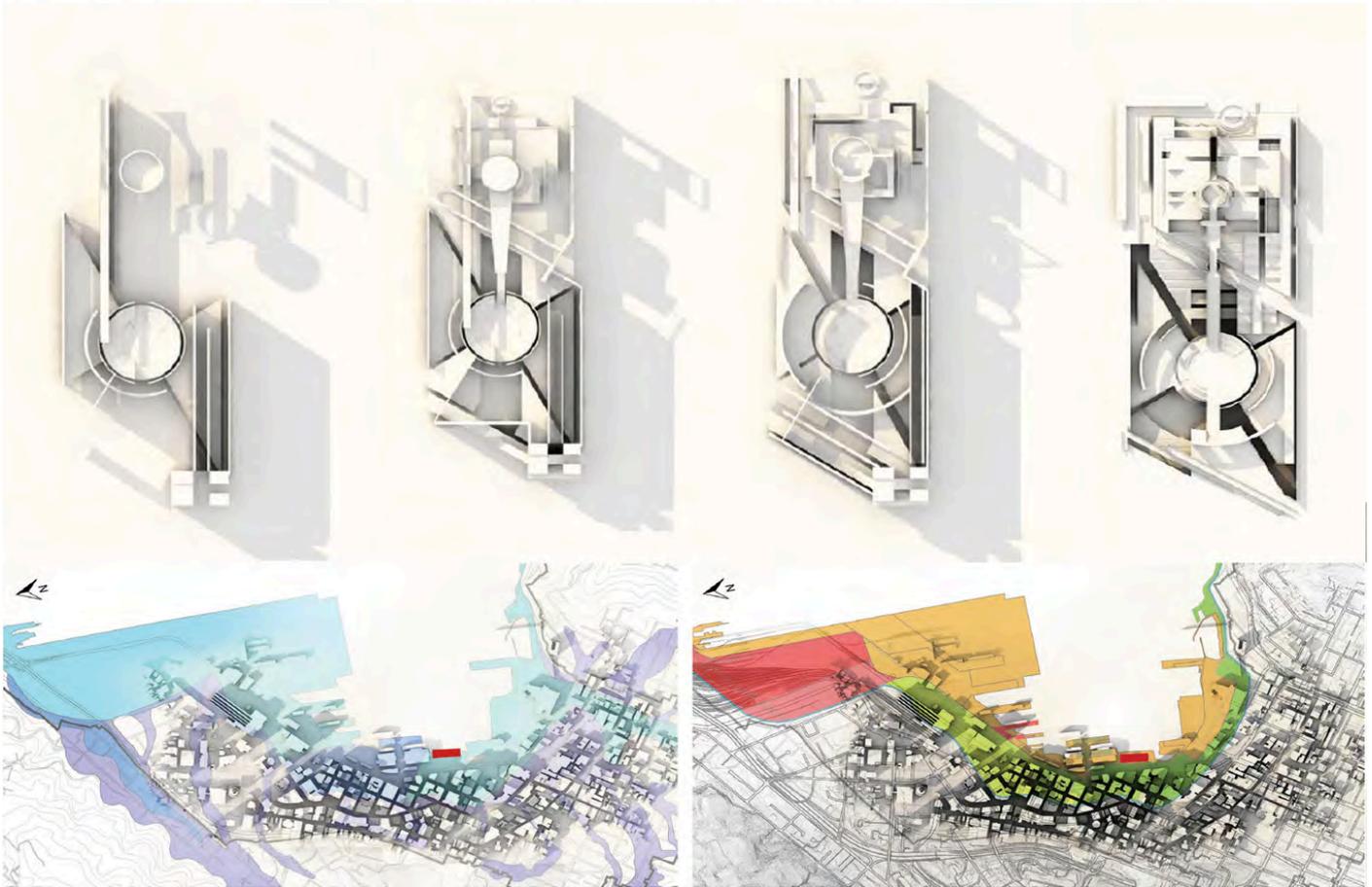


Hierarchical staircase path, a way to approach heaven from the earth.

Verticality is inherent in nature in the forms of trees, rocks and mountains. It breaks the monotony of horizontality.

The ancient Chinese belief that heaven is round, and the earth is square.

Earth was represented by a square and heaven by a circle; it symbolizes the connection of heaven and earth, of circle and square.



Zhang, Xuezhu (Cissy). REINTERPRETING CHINESE CULTURAL IMPERATIVES WITHIN THE CONTEMPORARY URBAN CONTEXT THROUGH THE INTEGRATION OF NATURAL ELEMENTS : a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Interior Architecture. 2011.

Abstract: As Chinese contemporary architecture is entering into a new era along with rapid economic development, this is an opportunity for young Chinese designers to start to translate their own Chinese cultural perspectives into contemporary architecture. This thesis uses an iconic Chinese architectural symbol, the 'Chinese Garden', as a vehicle to explore this opportunity to re-interpret the traditional Chinese garden in relation to contemporary Chinese urban culture. The challenge is to investigate how a contemporary garden could be inspired by the philosophy and principles of traditional Chinese gardens within a contemporary Western contextual environment. This thesis explores four major Chinese garden types and their architectural characteristics, how their imperative cultural reflections of Confucianism, Taoism, Buddhism, Fengshui Principles, Chinese landscape Painting and legend of 'Round Heaven and Square Earth' influence the traditional Chinese garden making. This thesis analyzes the qualities of the existing site, Frank Kitts Park, and it discusses the important 'positives' and potential 'negatives' that exists on the site. This design thesis will take the 'negatives' and translate them into positives through Chinese garden making theories and philosophies. While the Dunedin Chinese garden decided to hide the western urban context with a surrounding wall, this design thesis seeks to embrace the surrounding western urban context and incorporate it into the garden as a means of demonstrating how traditional gardens can flourish within contemporary times. This thesis challenges how a contemporary and western context can be incorporated with the principles of a traditional Chinese garden and how existing urban elements can be interpreted as landscape elements by translating traditionally soft plant elements into architectural elements. Just as solid walls are used to enclose the perimeter of traditional style gardens (both imperial gardens and private gardens), the contemporary garden should also consider the application of physical walls in order to divide space (both exterior and interior) and thus create multiple discreet spaces which may be considered as an inner and outer world with a garden boundary at ground level; a spiritual inner world is found within the garden and a literal outer world remains outside of the garden walls.

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