Localising Urbanism.

Localising Urbanism

2018

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Fig.1
Wellington, New Zealand.

05
06

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Acknowledgments

Abstract

ABSTRACT

This research began as a personal dissatisfaction with how the notion of indeterminacy very commonly gets used in contemporary landscape architectural design discourse and practice, most strongly associated with but not limited to what gets termed 'landscape urbanism'. The dominant use of this notion is associated with design preoccupations such as change over time, bodily movement, the inability to predict, allowing for change and ecological growth or succession - and uses of representation related to these ideas. Peter Connolly has termed this conception the 'abstract' notion of indeterminacy. This notion was inspired by the writings of Deleuze and Guattari, however Connolly's examination of the literature, and my field studies and design investigations point to an alternative version, a 'concrete' notion of indeterminacy[1] as being more relevant to designers. The abstract version will only ever be indirectly relevant to the human involvement in landscape. The 'concrete' is affectual and intensive and is directly relevant to human spatiality and life. Instead of change in space or over time, the concrete version is, in contrast, about the liveliness and shiftiness of affect (the shiftiness of affects / affordances, / propensities / capabilities…)—the shiftiness of powers.

This research attempts to move beyond the attractive ambiguity and confusion associated with the abstract version and engage with the concrete 'indeterminacy-of-affect' by focusing on a very restricted realm of small urban spaces, which might be considered incidental spaces, in Wellington city. Through this intentionally limited attempt to directly engage with concrete indeterminacy there emerged, a way to engage with a type of localness associated with these spaces. This process has involved the development of aesthetic and representational techniques and it is suggested that this work is not just relevant to the question of indeterminacy and the local, but is very relevant to the newly emergent interest by landscape architects in design aesthetics[2].

Unless stated in the figure list, all images are the author's own.

1 Connolly, Peter. 2012. An affirmative open systems conception of how to design landscape. Melbourne: School of Architecture and Design, RMIT University.

2 Meyer, Elizabeth. 2015. "Beyond "Sustaining Beauty": Musings on a Manifesto." In Values in Landscape Architecture and Environmental Design, by Edited by M. Ellen Deming, 30-53. Louisiana State University Press.

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DISCUSSION +
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PART TWO: Body-Space Relationship Studies

₉₁ FIELDWORK

& Design Investigations

We don't see things as they are.
We see things as we are

Anais Nin

Charles Waldheim

"urbanism is awash with claims of indeterminacy, open-
endedness, selfregulation, and post-modern ecological models
of autonomous emergence"

Research Enquiries

1.

How to design with urban localness

2.

How to develop a stronger conception of indeterminacy

Introduction

I have been experiencing an increasing dissatisfaction with the way that they were turning out. Everything seemed 'flat' and did not leave me with a sense that I was properly engaging with the sites I was tackling.

There was a disconnect from the sites with large-scaled projects and a prioritisation (obsession) on final visualised appearances at smaller scales. Generally, it seemed that any interventions or schemes were not engaging directly and rigorously with what was happening on the ground, and that how I was designing took me out of a zone of experiencing, engaging, thinking and designing associated with this realm. These tendencies also seem to be found in the wider discipline of contemporary Landscape Architecture.

There seems to be a deferral to what I consider to be 'stuff', visual complexity and 'surface' or 'cosmetic' solutions. I say solutions because they generally involve strategies intended to 'fix' or bring something to a space that is considered lacking or undesirable for public life. There seems to be a knee jerk tendency to suggest that a space's value is evaluated by its ability to appear graphically lively, like something we might expect in an appealing photograph.

I read these tendencies as deferring away from something important in the landscape, something beyond visually lively compositions. More broadly, the dominant preoccupations of contemporary landscape design, especially related to what gets called 'landscape urbanism', tend to be associated with a narrative about being 'more than just the visual'. It is commonly said or suggested that landscape used to only deal with the 'static landscape', and that now we are moving beyond this (and engaging with something more real). This shared narrative is associated with various preoccupations including 'change over time, bio-physical system processes, flexibility of programme or arrangement over time and picturing movement in space. These and related other preoccupations tend to be understood as engaging in 'indeterminacy'. Such change, movement and systems are being understood as the way to move beyond what is 'just' visual and static, which this discourse associates with 'traditional practices'.

The question of how to move beyond just the visual is certainly related to the question of site. Landscape architectural design thinkers, especially from the

nineties (Claramunt and Mosbach, Meyer, Desvigne, Marot, Girot etc) placed great emphasis on championing the process of engaging with the existing site or conditions as central to the design of landscape. These writers argue that there is a great tendency to not engage with what the 'pre-existing' has to offer.

In Andrea Kahn's essay 'Defining Urban Sites', where she is writing about architects, but could easily be writing about landscape architects, She writes about how site analysis is more often than not a subjective description that *'smuggles into the design process a set of confirming values camouflaged as a description of existing conditions and observed facts'.*[3] Whilst we cannot avoid being selective about what we are analysing, our selective viewing tends not to engage with the relevant realities of site: realities that are centrally important to the human life of landscape. These writers all argue that the dominant practices of design strongly tend to get designers to defer away from seriously engaging with a site. They also stress how challenging this actually is - as well as how challenging it is to theorise how to engage with it.

More recently, Meyer and Connolly identify the strong relationship between the practices commonly associated with landscape urbanism (and indeterminacy) and deferral away from the potential of the site. Such practices (change over time, systems etc.) being strongly oriented toward what is brought *to* a site and on the non-human bio-physical systems *of* sites- and this strongly tends to come with a deferral of attnetion away from engaging with the site, and especially in relation to human experience and life. So, these writers argue that, despite the recent discourse's claims to have moved beyond the limitations of traditional practice, contemporary practice, including landscape urbanism, is equally prone to weak practices in relation to the potential of the pre-existing site, and the site in relation to human life.

A central problem here is the notion of indeterminacy as commonly employed in this discourse. The dominant use of this term comes from an architectural reading of the ideas of Gilles Deleuze and Felix Guattari, a reading which is very influential by philosopher Manuel DeLanda's understanding of their ideas. Brott,

3 Kahn, Andrea. 2005. "Defining Urban Sites." In Site Matters: Design Concepts, Histories and Strategies, by Andrea Kahn, 9. New York: Routledge.

Hughes, Ruddick, Williams, Boundas, Frichot, Connolly and others have recently questioned this very dominant 'technoscience'[4] understanding of their work. They instead stress that the work of Deleuze and Guattari is instead mostly focused on human-environment 'assemblages' that produce affects (involuntary powers that we are a part of). Affects (which might also be understood as affordances, capabilities, propensities, tendencies..) are involuntary powers that are produced by humans-in-the-world. They stress that their ideas cannot be understood in a scientific frame (as per DeLanda) but must be seen as a theory of subjectivity[5] - even if this is no longer a subjectivity separate from the world. The only way to engage with these powers is through an aesthetics of affects[6][7]. Such an aesthetics has little to do with a conscious appreciation of beauty. This puts the onus fully back on the designer's engagement with such assemblages, landscapes and sites. These, and other, writers revisit the writings of Deleuze and Guattari and find that indeterminacy was in their work understood in terms of affect, and that when we are able to, aesthetically, connect to the involuntary powers of human-environment assemblages we also cannot help but connect to the very shifty and changeable nature of affect, of this power. Such an aesthetics is not about what we think about a landscape visually, but involves getting to what the landscape - as a human-environment assemblage - 'does' involuntarily. Crudely, what we find that 'the world is getting us to do', perpetually, before we are conscious of it, and in a way where the world is brought to life and is a part of this doing. Such an aesthetics of the landscape cannot be simply visually read-off[8] an analytical or design drawing but must be experienced 'on-the-ground', and representations must be understood in relation to this experiencing. So, Connolly proposed, in relation to landscape architectural design a distinction between 'abstract indeterminacy' and 'concrete indeterminacy'. The former being the current dominant idea of change over time etc. The latter being about the shiftiness-of-affect, and might be best described as indeterminacy-of-affect. This shiftiness is associated with the richness and singular nature of affects and landscape. If we are able to start to connect to this shiftiness we are starting to connect to what it does, in its richness.

This brings me to my primary concern, which lies in *how* we approach designing: from how we encounter a landscape, how we understand the affects of the landscape, how we use representation...all the way to final design representations.

I have chosen to investigate some very limited spaces in Wellington. This research calls them 'spare', others might call them incidental, leftover or marginal spaces. Despite the apparently limited level of complexity, they seem to offer something valuable to human life and experience, something that is worth exploring. In her essay Defining Urban Sites, Andrea Kahn distinguishes between 'non-urban' and 'anti-urban' sites[9]. Anti-urban sites are ones where designers have effectively 'overlooked' how these sites are brought to life and connected to the various human lives of the city and brought in controlling solutions which fail to engage with the various rhythms of the city. 'Non-urban sites', and the sites I am examining seem to fit into this idea, are sites whose life seems unable to be appreciated through conventional ways of understanding cities. For Kahn, anti-urban sites deny the potential of a real 'urban site' and 'non-urban sites', through how they challenge our preconceptions and techniques, have something to offer designers and understandings of cities. The focus on 'abstract indeterminacy' certainly seems to contribute to a tendency to produce anti-urban sites and push us away form engaging in what there spare spaces have to offer the city.

Beyond, but related to, an examination of indeterminacy the attention to these sites has revealed to me a realm of localness that seems to escape traditional and contemporary design approaches. From my understanding, this localness seems to escape dominant approaches entirely. This research proposes that an embrace of indeterminacy-of-affect opens up an embrace of this localness and the potential of these sites - and that this highlights a potential for Wellington as a city as well.

4 Brott, Simone. 2011. Architecture for a Free Subjectivity: Deleuze and Guattari at the Horizon of the Real. London: Ashgate Publishing, Ltd.
5 Hughes, Joe. 2009. Deleuze's Difference and Repetition: A Reader's Guide. London.
6 Ruddick, Susan. 2010. "The Politics of Affect: Spinoza in the Work of Negri and Deleuze." Theory, Culture & Society 21-45.
7 Connolly, Peter. 2012. An affirmative open systems conception of how to design landscape. PhD. School of Architecture and Design, RMIT University.
8 Connolly, Peter. 2012. An affirmative open systems conception of how to design landscape. PhD. School of Architecture and Design, RMIT University.
9 Kahn, Andrea. 2005. "Defining Urban Sites." In Site Matters: Design Concepts, Histories and Strategies, by Andrea Kahn, 9. New York: Routledge.

My ambition is to gain a more useful and practical understanding of indeterminacy and give expression to this for landscape architectural design, while also encouraging a reflection on the wider implications for current contemporary design preoccupations and an alternative perspective for Wellington's future development strategies.

To Summarise;

THE FRUSTRATION

THE OPPORTUNITY.

1.
The disciplinary approach to designing with, for or in the name of indeterminacy.

2.
Urban Design's tendency to 'design-out' visually unappealing or ambiguous public space.

This research attempts to move beyond the attractive ambiguity and confusion associated with the abstract version of indeterminacy and engage with the concrete 'indeterminacy-of-affect' by focusing on a very restricted realm of small urban spaces (see figure.3-4).

Through this limited attempt to directly engage with concrete indeterminacy there emerged, directly associated with this engagement, a way to engage with a localness associated with these spaces.

THE CONDITION.

Wellington's inner city district Te Aro contains a number of 'spare' spaces that seem to offer the city more than they initially appear to.

Due to their under-developed appearances, these spaces have a tendency to be cleared away and re-imagined as spaces that are more obviously public.

From an urban development perspective, engaging with the localness and uniqueness of each site gets us to be more sensitive to the very 'on-the-ground' realm of our streets and spaces, which is easily ignored in the development and transformation of our cities - and normal design representations.

Site Introduction

TE ARO

Fig.02
City Flows - Pedestrian Movements

Generated from various walks into the city and from assumed commuting paths.

Fig.03   *Te Aro building footprints and spare spaces.*

Fig.04

Te Aro's 'spare' spaces (yellow) the kind of disregarded spaces that seem to offer some kind of richness to the city that more designed spaces do not. many urban 'gaps'; unbuilt on plots, usually used for parking. Often offcuts of other spaces, or eddies created by main pedestrian flows.

Fig. 05

Map to compare densitty of the Central Business District (CBD). The CBD has a much higher density than the broken up grain of Te Aro.

Lambton Quay

Mount Victoria

Aro Valley

Mount Cook

Cuba Street

Courtenay Place

Taranaki Street

Victoria Street

Egmont Street

Willis Street

Cambridge Terrace

Tory Street

Eva Street / Leeds Street

Waterfront Precinct
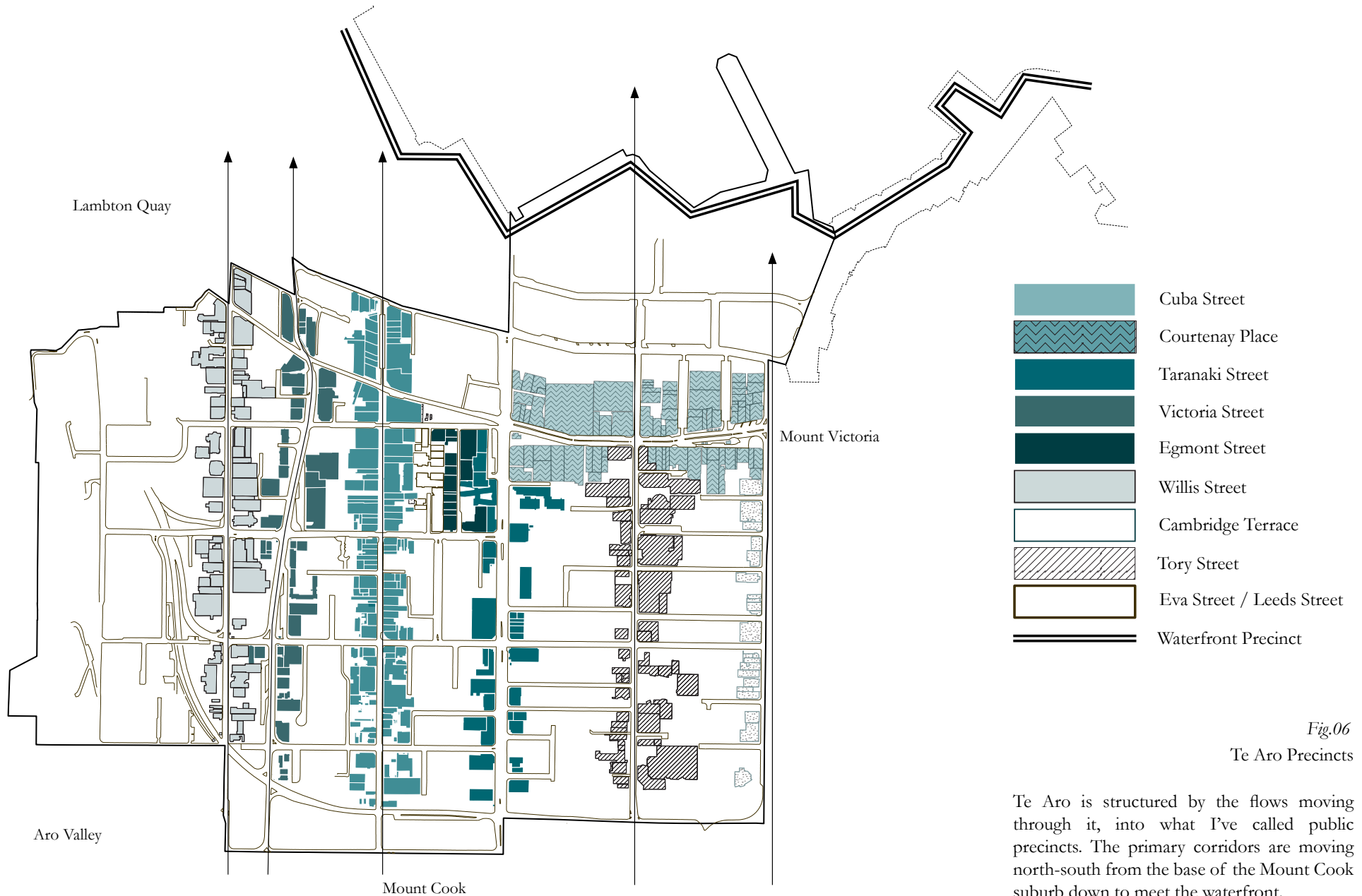
Fig.06
Te Aro Precincts

Te Aro is structured by the flows moving through it, into what I've called public precincts. The primary corridors are moving north-south from the base of the Mount Cook suburb down to meet the waterfront.

Fig.07

Images of spare or leftover spaces in Te Aro.

Investigation of Te Aro began on foot, to identify potential project sites. A walk through of the city suburb identified several spaces within Te Aro with the previously mentioned 'shiftiness' or potential to have the ability to be 'shifty'.

The spaces (pictured left) are by-products of Te Aro's grid - spaces born out of the nature of city's to develop formally-combined with the general nature of the district to be fashionably unkempt.

These by-products - or 'gaps' - have an interesting relationship that connects back into the public space realm, into the wider city. My research began with in depth reconaissance of four sites (right).

Fig.08

① Tennyson Street
② St Hill Street
③ Michael Fowler Carpark
④ Manners Mall / Te Aro Park

TE ARO, WELLINGTON.

Fig.08

Fig.18

36 Dixon Street

Michael Fowler Carpark

25-29 Tennyson Street

St Hill Street
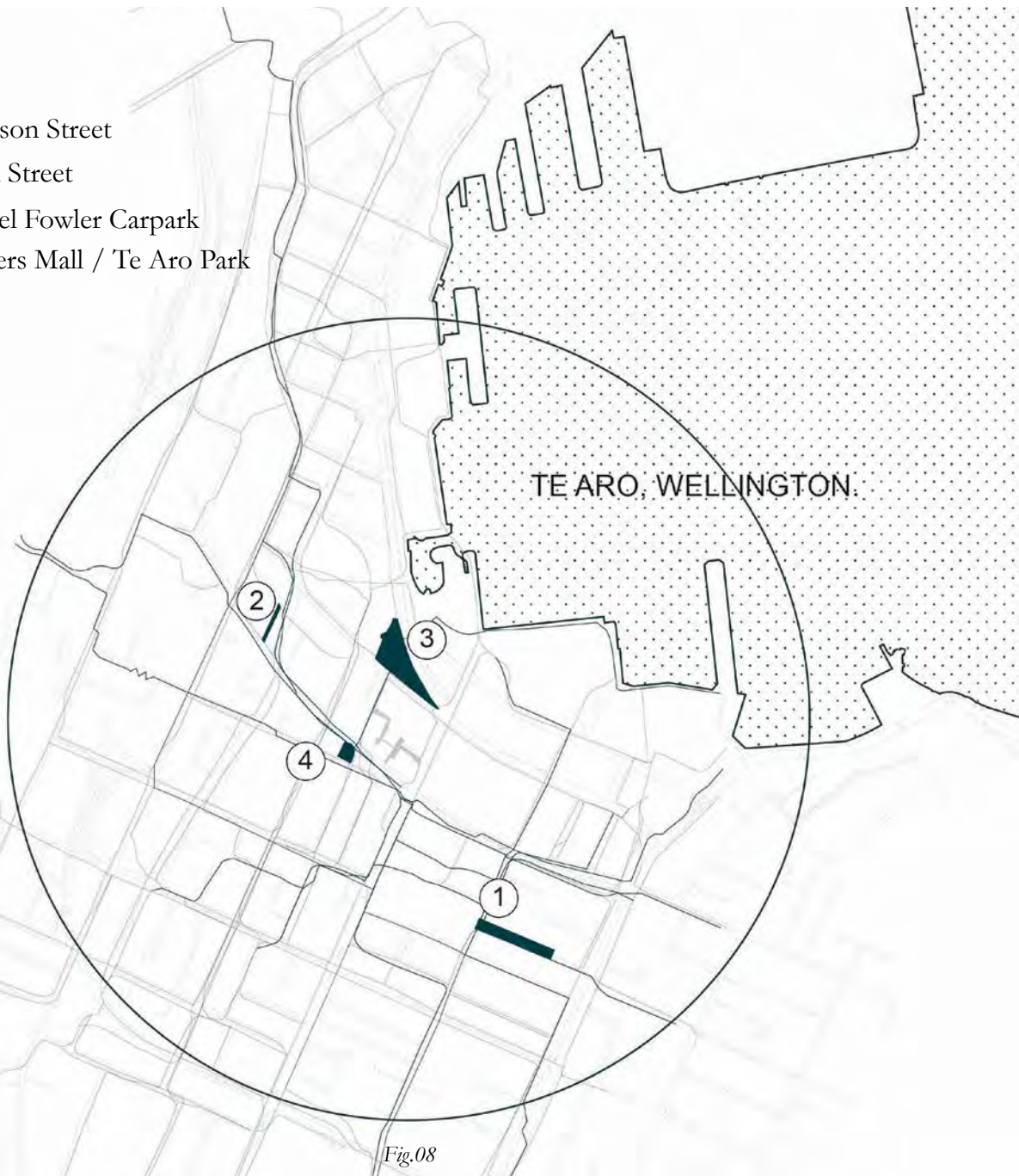
Fig.08
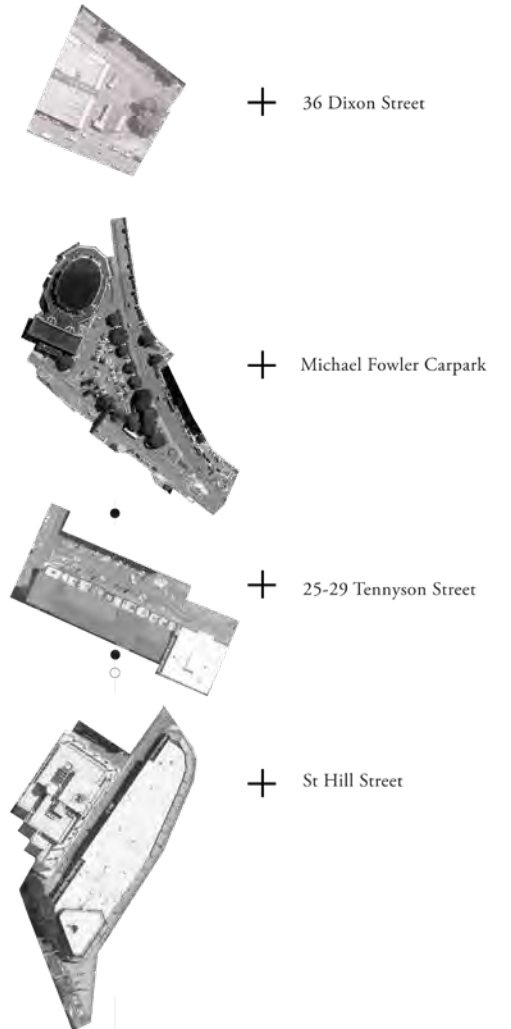
Chosen Sites within the wider Te Aro Context.
Overlayed with Te Aro pedestrian flows.

Fig.09

Aerial clippings of sites.

■ (black)	SITES
■ (light grey-green)	Te Aro
■ (dark teal)	Most Relevant Precincts.
▭ (outline)	Other Precincts
– – – – – –	People Flows
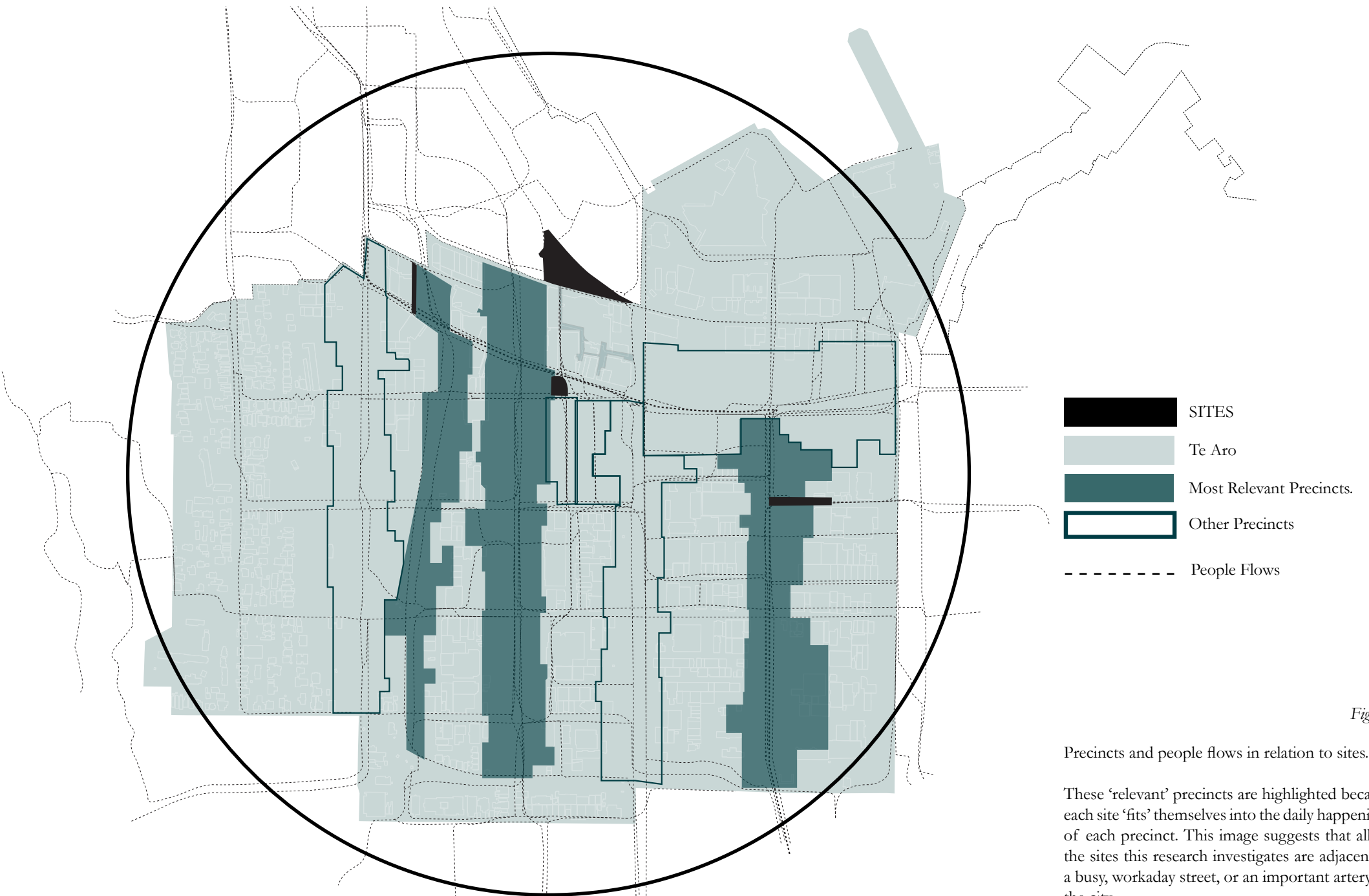
Fig.10

Precincts and people flows in relation to sites.

These 'relevant' precincts are highlighted because each site 'fits' themselves into the daily happenings of each precinct. This image suggests that all of the sites this research investigates are adjacent to a busy, workaday street, or an important artery of the city.

This is a project which has been preoccupied with aesthetic practices, to a degree which is probably different to what is usually found in a thesis document. It's about experiencing landscapes. It's really difficult to think about, in part due to the inability of the discipline to express experiencing such affects and deal with them. So. I have tried to use a simple example that will hopefully communicate the concreteness and the vividness of what the landscape does in a humble way. If I am able to get you to experience something of the empowering of this space, and how it has a shiftiness about it then it has been successful. If not, it may cause a problem for the rest of the document.

It seems thar a central challenge here is that giving expression to the involuntary actions of the landscape is not something that the discipline has very consciously attempted and that this is actually challenging to do, especially in an A4 document- but also as this idea is pretty foreign to designers who might be looking at this work, who might not have the patience to go along with what is being attempted.

I want you to feel the empowerment and liveliness of the experience examined in this example, as opposed to you viewing people in a space. This experiencing will almost certainly seem very humble, or unimportant. Explored in another section of the document are examples found within the discipline, which push designers away from such on-the-ground assemblages and the potential that they seem to offer.

So here we go...

E X A M P L E

TENNYSON STREET

Site 1 / 4
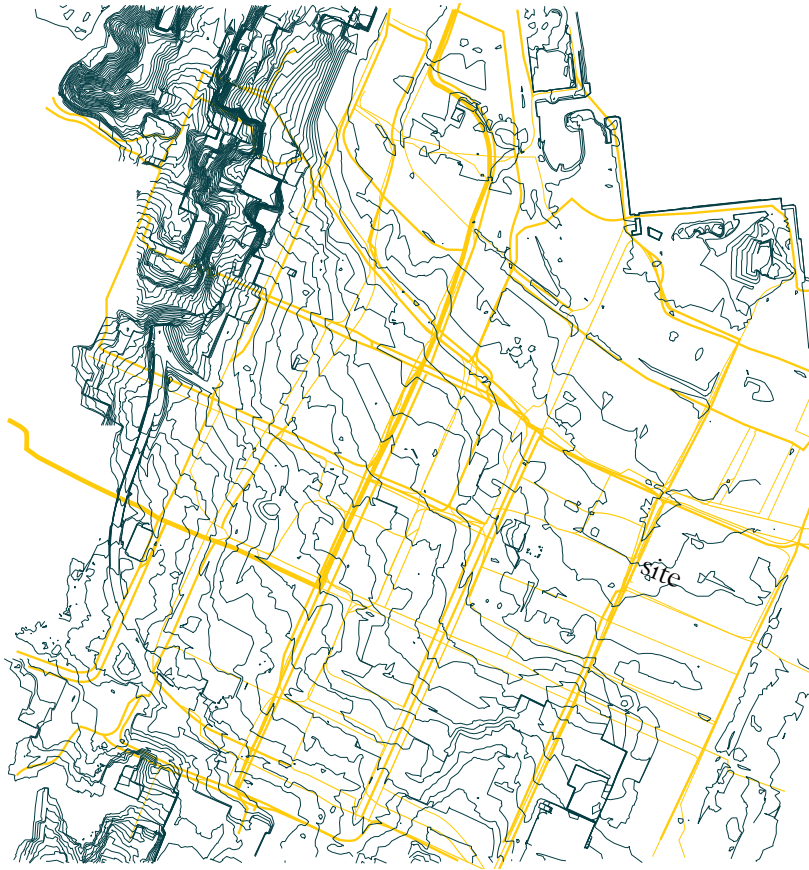
Fig.11

First we look at the bigger picture - how does this street make sense in the context of Te Aro and the city. What gets people to come here?

Dominant Movements associated with the Site.

The larger image shows Te Aro's dominant flows, which track along the dominant arterial roadways and public thoroughfare. The north-west routes are relatively congested and busy with both cars and pedestrian traffic relative to the east-west routes. Tory street is a relatively narrow north-south street which slows down the traffic and this makes it a more pedestrian-oriented street. Tennyson Street is one of the quieter streets in Te Aro.

COURTENAY PL

site

TORY ST

Fig.12

people dominant movement

car dominant movement

density suggesting busy-ness of path
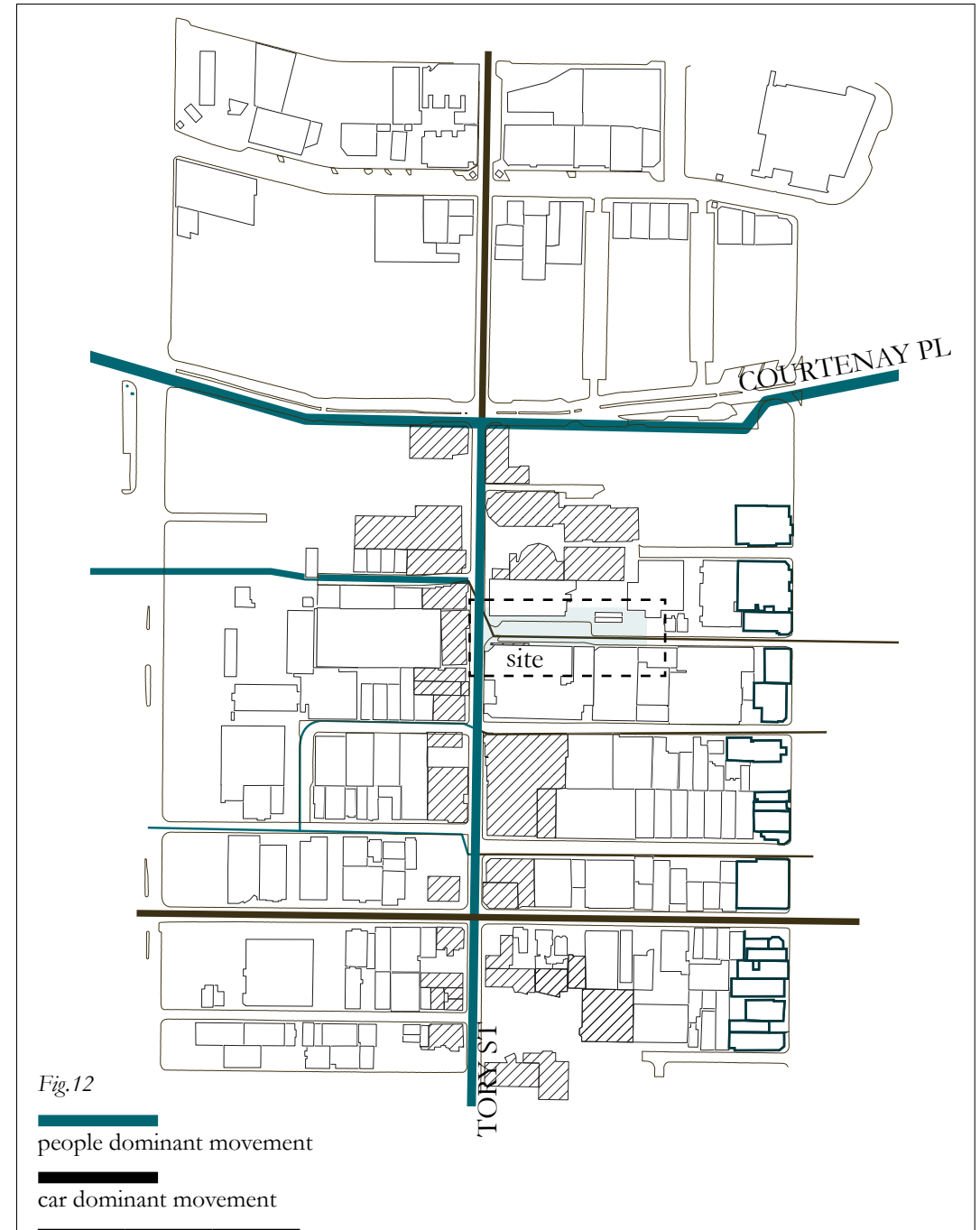
Tory Street is not a retail or entertainment street or district relative to Cuba Street, Lambton Quay or Courtenay Place. Few corporate chain stores. It is more of a local's street as opposed to a tourist or entertainment destination. There's something functional about Tory Street in relation to its arterial route counterparts.

Tennyson Street is off to the side of all of this. Again, it is not a tourist street, or even a well-trodden side street, only really used by locals. A few pedestrians pass through it. Some coming and going from apartments in Tennyson Street.

Fig.13

Tennyson Street within the context of Lower Tory Street and Courtenay Place Precicnts.

Street View from Tory Street into Tennyson

The aerial gives you an idea of the generousity of this part of the street, how unusually wide it is for a secondary street in a small city. Being an east-west street which is relatively wide with relatively low buildings on the northern side of the street means that the southern side is relatively wind-free and sunny. The width of the street and the very low almost domestic-scale buildings at the eastern end of the street provide unusually open and framed views to the Mount Victoria treeline, from within the fairly tight Te Aro grid buildings.

Relative to the rest of Tory Street area, the western end of Tennyson Street is one of the least car dominated streets. The width of the street means that the traffic lane is significantly separated from the footpaths and crossing the road is relatively easy. It is the sunniest, warmest, quietest and slowest space close to the busy work-a-day Tory Street.

This area is 'just around the corner from' or 'just off' Tory Street. Some people come to linger at the southern side of the side near Tory Street. It's a place to linger temporarily, by yourself or in pairs or small groups. This all makes the southern side of the street at the western end of Tennyson Street an ideal place where local Tory Street workers who have a few moments or a little time for a break in their day tend to go to get away from their work-a-day worlds and the bustle of the city.

Fig.14

….This place allows people to..

- Take a breath / take a break
- Slow down
- It's off to the side, but close enough to not feel completely separated.

separated.The closeness to Tory Street facilitates a casual and imperceptibly quick separating-off from the busyness of Tory Street and the city. It is off to the side, but close enough to not feel completely separated. The width of street and lowness of the buildings means that car and street sounds dissipate more freely than nearby streets. The closeness of busy Tory Street intensifies the quietness, slowness and separation of this space. The contour plan of Te Aro shows this street to be relatively flat compared to most of Te Aro. With the other slowness-quietness producing factors this relative flatness contributes to an ease which is felt in this street.

- Offers an escape from the busy loud 'workaday' street (Tory Street).

On one hand this could be seen reactively and negatively as an escape from the city but it more positive and productive than negative.

- This space or section of the street provides opportunities for local workers to be by themselves, be with other people, or get together with other people in various degrees of intimacy. This space lets people hear one another, share more relaxed or intimate conversations, talk without being overheard. Or escape into themselves or their space.

Only local workers might linger here and would tend to unconsciously know that others who came here were probably also local workers wanting to separate themselves off from the work-a-day world. This quiet and slow separating off from the city and the desire for it are shared by those who linger here. So, that there will tend to be a sense of camaraderie, a shared understanding of what this space has to offer.

The loose scattering of people which comes here sharing a 'localness' produced by this space, by the combination of the space and the particular orientation it

invites or incites. Not only sharing localness but also the space's ability to share localness.

Something significant for me was that all of these elements together created this 'hello again' environment. Or to put it another way, the 'chance of knowing other people is relatively high'. Not many spaces in the city can do that.

The space seems to put you in a state where you are open to other people. Because it is not obviously public or designed to be public, the sharing of this experience is discovered only in the doing of coming here. It is a sort of quietly and locally shared discovery.

My experience is that the more formally public the space, the more anonymity it seems to bring out in people, so that there is something significant and attractive about a space which seems to bring out people being comfortable with each other.

All of the above relationships function together to produce this localness. They function together to produce what might be called a "bunch of local workers on a break connecting to the ability to share localness". All of the above interacting relationships function together to do something - produce this localness. If you are able to, you immediately get the sense that this localness is produced directly by the bodily-interaction with specific concrete spatial relations. It strongly suggests that these really physical things directly affect the abilities of spaces. Deleuze and Guauttari call such a set of relations an 'assemblage'. So, it might be said that this could also be called a "Taking a break from the busy workaday routine which gets you to open up to other people assemblage".

If you let yourself you also see that this localness is only produced by human-beings in life that have a certain orientation interacting with a specific interaction of spatial relations. Depending on the specifics of the orientation the potential ability of the space alters. The specific orientation we have been calling a 'vector'. Humans are not generic 'users' but specific vectors. Those coming here are 'on' a 'seeking-a-quick-escape-from-the work-a-day'vector - or they are this vector. The assemblage is really the combination or interaction of the spatial relations with the vector that they invite or incite. This localness is an action or movement produced by the world. Assemblages produce affects. This assemblage produces

this doing, this localness-producing-interaction. This is an involuntarily produced ability that we discover that we are involved with. And we can only discover what makes up this assemblage, as we have been doing above.

This ability comes with its own involuntarily produced significance, this quietly-shared-localness. These real, tangible relations and conditions suit certain people oriented in certain way at a certain time in their day. They find themselves opening up to each other, to the world around them, having time to linger. Spare space creating spare time? Or spare-space-meeting-spare-time-producing-a-shared-localness.

The whole of this 'space' does not do the same thing. The axonometric drawing highlights some of the highly specific locations in the space which people tend to occupy more often than other spaces along the street. All of the social activity, whatever it may be, is directly associated with the physical facade and the small ledge jutting out from the building. Here I have shown the areas where most activity or ability is generated. The various social relationships tend to change as you move down the street: these changes associated with different people 'on' different vectors interacting with shifts in spatial relationships.

1

2

3

Dominant Pedestrian Movement

Key Social Moments
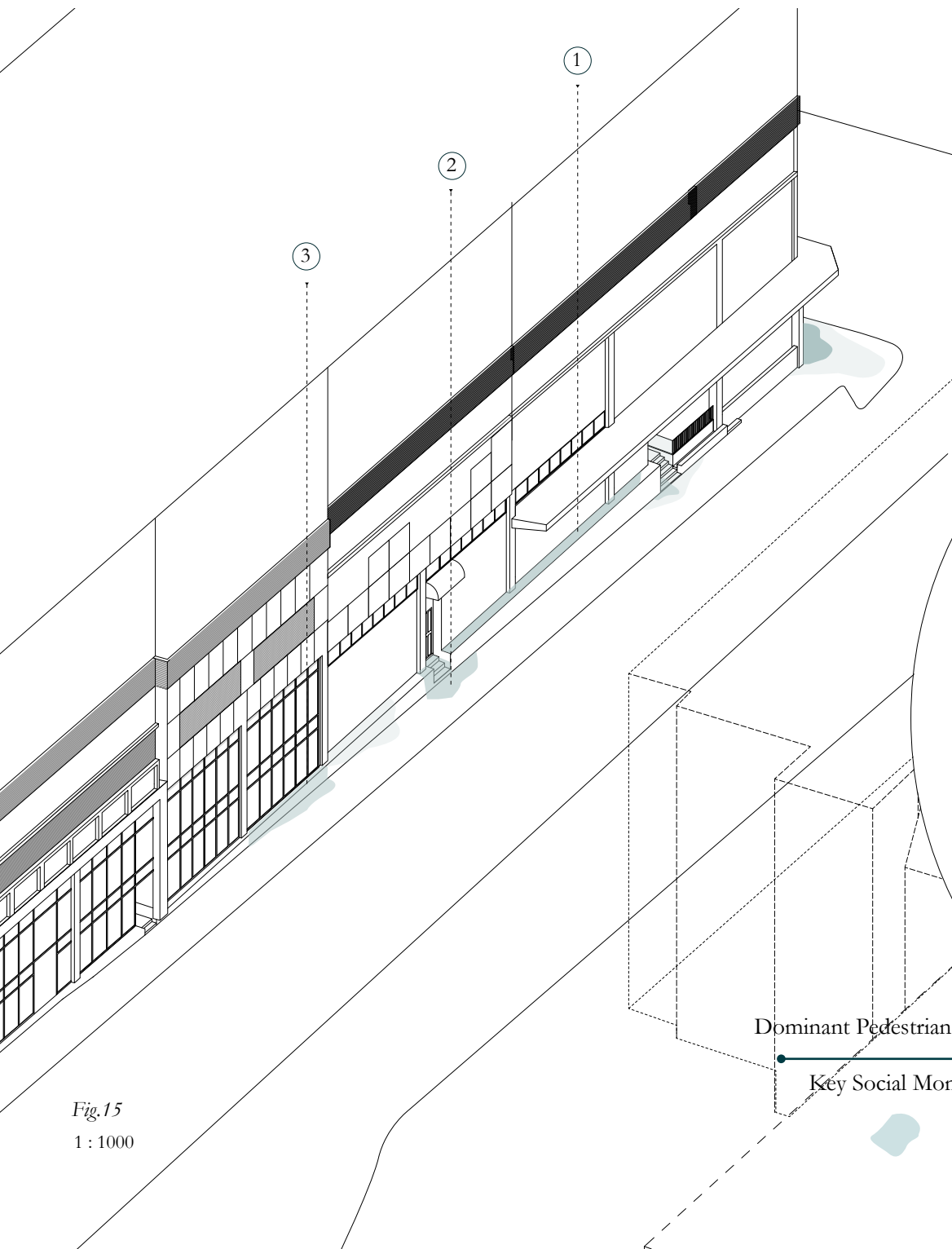
Fig.15
1 : 1000
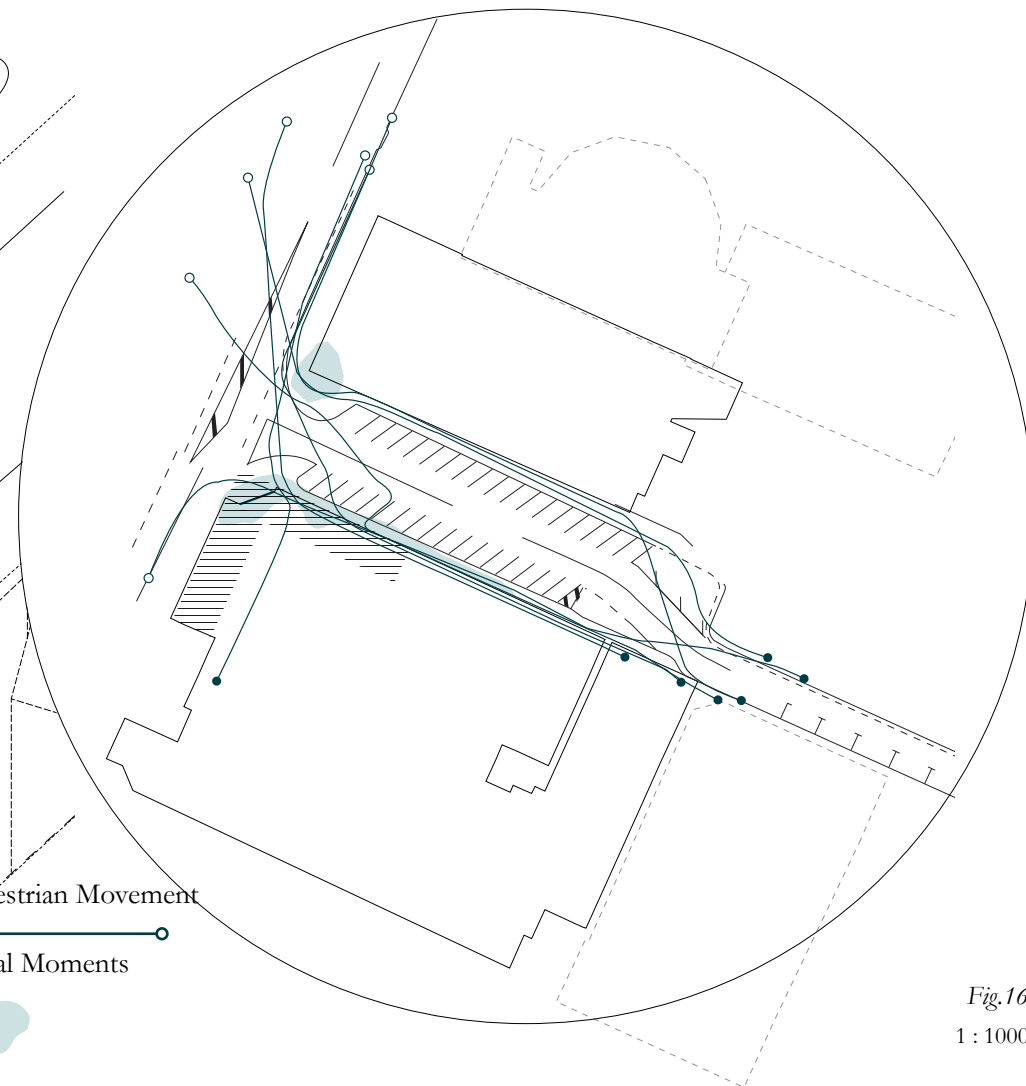
Fig.16
1 : 1000

Fig.17. Tennyson Street

Friends on a work break having a chat and a cigarette. Stayed for a long period of time, swung their feet and put their faces up to the sun. They said hello to a passersby. They looked out and people watched while they talked. They did not face each other. Because of the elevated seat about eye level and having the space to themselves, they were able to cary on an intimate conversation without having to face eachother.

Girl who works at Moore Wilson's food store, came to sit on her phone on break.

33
―
34

A couple who walked off the main stream of traffic on Tory Street to check their phones and take a call. Ventured far enough in to converse without too much Tory Street noise, but not far enough in for a prolonged stay. Stuck to the side leaning on the ledge, facing each other to talk.

Fig.18

Pockets of space where social-ness happens

Interactions
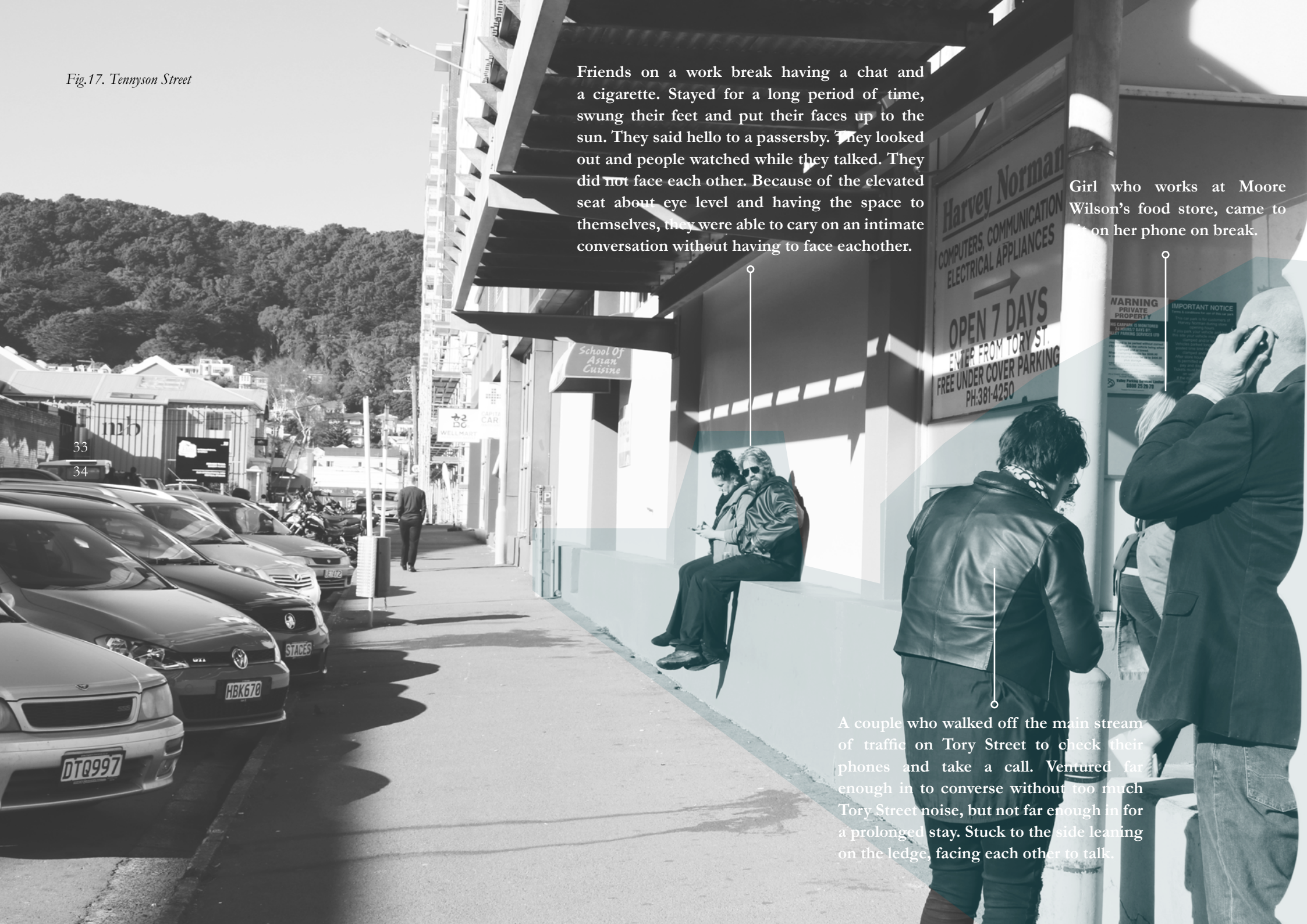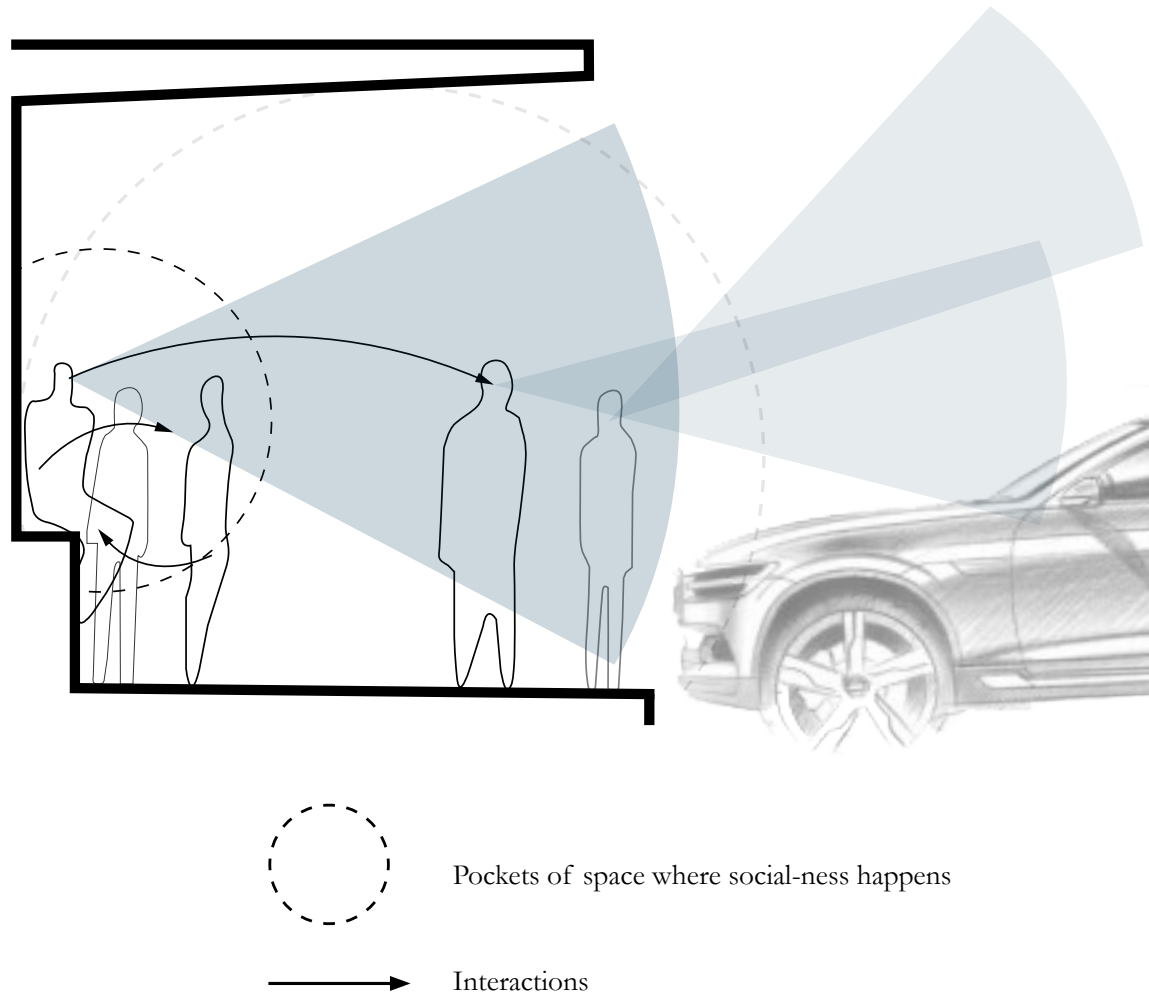
When you sit on the ledge under the canopy, its a bit of a jump so usually your more invested in staying a while.

You are slightly higher than passers-by so you become more empowered in the space.

It's a perch to observe the goings-on of the street. You can have a private conversation with others leaning against the ledge and turning inwards towards each other for privacy, but can also face outwards and sit next to each other (see photograph).

Fig.19 Tennyson Street.

Group chatting and having a cigarette. because of the varied ledge heights, they can sit more grouped, so their conversation can remain private while allowing adequate space for other people walking past.

What Deleuze calls 'extensive' I understand as visual: property lines, doors, destinations, while I see 'intensive' as the complexities experienced along the way – they can still be lines and points on a map, but you don't see them like you do extensive elements, you feel them. Intensive is how we experience the world. We see and draw it extensively but we experience it intensively. Intensities are felt interactions of spatial and bodily relations in life. An assemblage is an interaction of intensities. We feel intensities as they are relevant to us, to our specific orientation or vector. The significance of these feelings may or may not be consciously experienced. What we do, some of it being conscious, will be oriented by such feelings.

Perfect height to rest bags or pause for a time - located directly outside small supermarket.

Hiding spot - break spot. Far enough into the street and away from Tory to feel alone and unobserved.

Fig.20

Photograph edit to piece together the street in elevation.

Fig.21

Photograph sequence of walking down the sidewalk from Tory Street
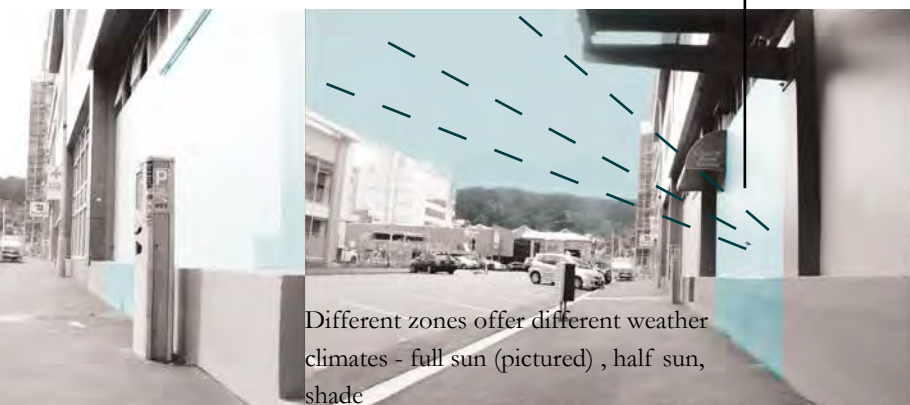
Different zones offer different weather climates - full sun (pictured) , half sun, shade

Zones within the site create microclimates - places to tuck yourself away and places to mill around in groups

social spill out territory

More traditional models of planning and designing only seemed to consider certain parts of the city public or certain aspects, public or worthy of a designer's attention. However, life is not restricted to bounded or designated public areas. This type of knee-jerk tendency in contemporary urbanism needs to be replaced with something much more local, more grassroots. The ambition of this research is to discern aspects of what landscapes tend to do that have so far tended to escape attention, and to explore how variations in certain relations produce variations in what landscapes do.

This opens up the ability of designers to alter components or relations in a site, to further accentuate what a space does from 'within' itself. How does altering the height of a ledge alter the flows through a space, alter what a landscape does? Just as variations in the design of, or use of a, tool are experiments with what the tool can do, so variations in spatial relations produce variations in what a landscape does. This design research is about attempting to be rigorous-with existing spatial context, being '*sensitive to the peculiarities of place, scale and local nuance*'.[10]

10 Corner, James. 2009. "Agriculture, Texture and The Unfinished." In Intermediate Natures : The Landscapes of Michel Desvigne, by Michel Desvigne, 199. Birkhauser.

"First, we must understand that self destruction of
diversity is caused by sucess, not failure"

Jane Jacobs

CURRENT
PRACTICE_

PART 01
Urban Re-Inventions

PART 02

Connections to Popular Urbanist Theory

RICHNESS EQUATING TO PHYSICAL
COMPLEXITY

Fig.22

Fig.28

Eva Street / Leed Street Laneway Renewal. Wellington, NZ.
Part of Wellington City Council's Urban Laneway Project. Staged
re-development in 2015.

Important thoroughfare in Te Aro. The designers have employed a common
urban method of 'filling' up a space with objects to create perceived richness.
The focus is 'cosmetic', preferring to add colour and canopies than structural
change. These kinds of strategies are common, and they do achieve a scaling-
down of an often anti-human scale space. These interventions are cost
effective, but are ultimately a top layer interaction.

Fig.23

Bridge Lane, Sydney.
Artist: Nike Savvas
One of nine contemporary artists to make us 'see city
lanes in a new way.'
Project: Laneway/City spaces

Fig.24
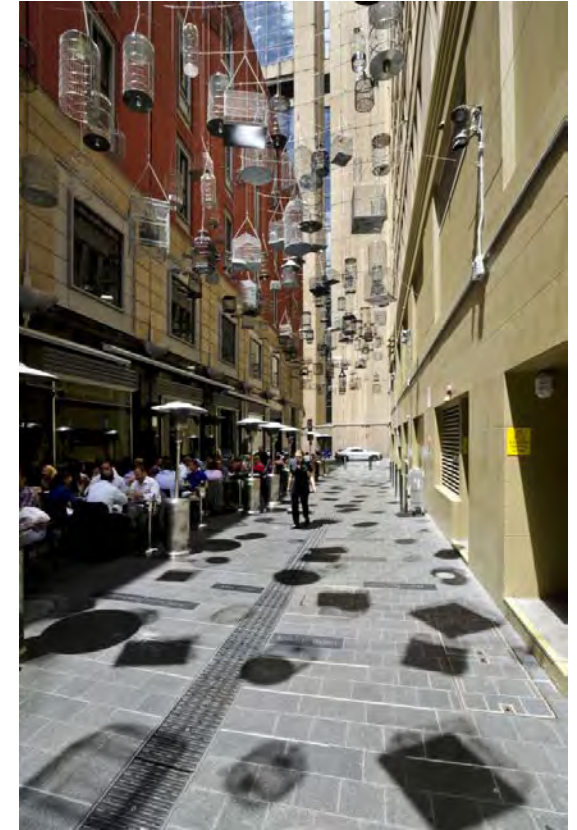
Angel Place, Sydney.
Artists: Dave Towey, Dr Richard Major, Michael
Thomas Hill, Richard Wong.

Project: Laneway/City spaces. The Laneways
temporary art program ran from 2008 to 2013. It
aimed to activate the laneways, inject new energy into
the urban life and stimulate creativity and innovation
in the city.

THE ECOLOGICAL APPROACH

Fig.25

Urban re-development with a largely ecological approach. Strategic planning has a tendency to be devised and implemented at a veyr non human scale. While the ecological aspect inevitably comes down to the micro scale, the human aspect seems to be relegated to the backburner once major pedestrians and vehicle arterials are installed.

Fresh Kills is a proposal designed by James Corner of Field Operations. The prpject is focused on rehabilitation of the land and of habitat through what they call adaptive management strategies.

'Adaptive strategies' tends to be lumped in with indeterminacy, relating to the false notion that indeterminacy alludes to the static change over time

SOME URBANIST THEORY

"…landscape is simply painted as a benevolent scene, perhaps beautiful but inevitably passive in its effects."

James Corner, *Indeterminate Natures.*

Johnny Aspen - Associate Professor at the Institute of Urbanism and Landscape in Oslo coined a term 'Zombie Urbanism'. 'Zombie' concepts are ideas that are still very much in use, but actually no longer fit the reality they intend to describe, and perscribe. These concepts are like the living dead; alive in our minds, and our design language but they are no longer useful when making precise propositions about the reality of a city, of the future designing of one.[11]

I thought this idea particularly relevant to sum up the conservatism that can come with urban design approaches, and how such concepts or approaches tend to overlook, as Kahn says, the real potential of sites and landscapes. Similar arguments can be found in Jane Jacobs 'The Death and Life of Great American Cities' - a public life bible for most.

Architect Stan Allen has also advocated challenging past approaches.

"The form does not attempt to represent, metaphorically, a new condition or perscription of the space, nor does it attempt to directly instigate new ways of thinking or behaving. Instead, by forming the site within a directed condition, connected to the landscape, a space is left for the tactical improvisations of future users."[12]

This is 'an architectire not invested in durability, stability and certainty, but an architecture that leaves space for the uncertainty of the real'[13]. Allens idea is useful in that he indentifies the shiftiness, in terms of 'improvisation', that is facilitated by a design. However, he still falls into the assumption of static/non-static. In his case, space is considered to be static and what humans do, improvisaiton, is not-static and real. Such a notion does not really embrace that this improvisation is no just conscious improvisations but are also affectual, and as such also brings to life the spaces and their spatial relations as well. Such an idea of improvisation, such uncertainty, can easily be read as 'abstract indeterminacy' and not 'concrete indeterminacy', and this is how it seems to be read in design discourse. The real is not a gap that emerges in something static but what is shared between both 'sides' of such improvisation-assemblages. There is no such thing at static in life.

Similarly, Michel de Certeau (Certeau,1988), suggests that it is specifically the walking people who bring the city to life;

"Moreover, it is people who order city space, making it real for themselves. In effect, the city provides pen, ink and paper and it is the people -- namely the pedestrians -- who provide the story."[14]

11 Aspen, Johnny. Interview from "Jeremiah's Vanishing New York; Zombie Urbanism". August 15, 2016. http://vanishingnewyork. blogspot.co.nz/2016/08/
12 Allen, Stan. 1999. Points and Lines : Diagrams and Projects for the City. New York: Princeton Architectural Press.
13 Allen, Stan. 1999. Points and Lines : Diagrams and Projects for the City. New York: Princeton Architectural Press.
14 de Certeau, Michel. The Practice of Everyday Life, (1988, p. 93).

INDETERMINACY

As I have already mentioned that if we follow what recent writers have said about Deleuze and Guattari's ideas of affect, which seems to be the case in an examination of real landscapes on the ground, there are two types of indeterminacy: What might be called 'abstract' (or visual or spatial) indeterminacy, and what might be called 'Indeterminacy-of-affect'.

The following tables (next spread) show the common abstract understanding of indeterminacy versus the proposed alternative understanding, a concrete understanding, of indeterminacy, which is a variation on that proposed by Connolly.

The 'extensive' or spatial definitions relate to a list of preoccupations that get commonly associated with the abstract notion of indeterminacy. See the *Menagerie of Indirectness* for actual examples of abstract indeterminacy in landscape design and in the representation of landscape.

Abstract Indeterminacy - *'Extensive' Indeterminacy*	Concrete Indeterminacy - *Indeterminacy-of-affect*
These are all non-affectual (not directly about affects or power) i.e. limited to things like change over time, bodily movement, physical flows...	This **involves affects** ....powers, affordances, capabilities, tendencies, propensities...
You can PICTURE this.	You can't picture this - but you can **'give expression'*** to them and you can do this in relation to the **relevant spatial relationships** involved in the **<u>production</u>** of them.
You can SEE this. Easy to represent visually.	You need to FEEL / EXPERIENCE them.
Only indirectly hints at the power of things / ability of things.	When you are able to give expression to this power you feel the power - and you also feel the shiftiness / potential of this particular power. A variability of a certain condition. This shiftiness is the *'indeterminacy-of-affect'* To give expression to this power involves repeating the **involuntary** part of the experience visually...
Something **'static' (determinacy)** is usually set in opposition to something **'non-static' (Indeterminacy)** i.e. change, movement.	Does not involve a static/non-static opposition.
Not restricted to o**rganisms**	<u>Always</u> involves o**rganism (human) - environment relationships** i.e. assemblages*
	By connecting to the indeterminacy of affect you also should be connecting to: **The human involvment in space** The interacting relationships involved in producing it (assemblage) **Sense** (significance or relevance) **Singularity** (Uniqueness) How each part of the 'whole' functions The 'world' associated with the affect (territoriality) **Potential** **Continuous variation** **Liveliness,** vivacity, life.

A list of design pre-occupations that are commonly associated with the notion of 'indeterminacy' (which might all be considered as involving 'extensive' indeterminacy....

(Connolly, 2004, 2012)

Grouped into similarity....

See the following section titled 'Menagerie of Indirectness' for landscape examples of the preoccupations listed.

- Designs which involve physical movement.
- Registering movement or the suggestion of movement in images
- Using notations to register movement
- Analysis where the representations show movement
- Picturing or designing things that are not solid or static
- Designing with change over time

- Designing with flows
- Representing the paths of non-corporeal bodies in maps (i.e. data, capital etc)

- The development of dynamic movements in digital space
- Design processes involving transformation of form over time in digital space and often involves stopping the process at a specific form

- Picturing the movement of bodies in analytical drawings or mappings
- Using an image as a way to (supposedly) visualise forces or time
- Using moving analytical diagrams or representations

- Conceiving of 'events' as being activities that proceeds over a span of time
- Designing spaces (sometimes called event spaces) - where unforseeable 'events', in the sense above, can occur

- Conceiving of the indeterminate in design as that which cannot be predicted - or that there are many options
- 'Programmatic Indeterminacy' as involving (probably unpredictable) change of programme over time (where programme is seen as a presumed or readily identifiable activities such as running, football, hospital functions, shifting goods, cooking and skiing)

- Designing in a way that allows many possibilities to occur over time
- Phasing a project over time
- Catering for or facilitating the evolution of a project over time
- Producing an inbuilt flexibility, adjustability or allowing for changes in the future

- Organising the functioning of systems over time
- The design or management of movement systems or frameworks
- The management of design over time

- Engaging with or setting up the conditions for ecological succession, change or growth
- Designing or management of (non-human) systems of whatever type.

To become clearer about the term itself, Indeterminacy first has to be addressed through it's baggage. Every design 'phenomenon' requires its own thesis-where it comes from, what its effects are, how its been intepreted up until now. The word 'indeterminacy' itself might be the best way to represent or encapsulate contemporary design preoccupations. Below are various definitions of indeterminacy that can be commonly referred to....

From Cambridge Advanced Learners Dictionary

Indetermincay *The quality of being vague and poorly defined.*
Adjective - *not measured, counted or clearly described*

Wiktionary

Indeterminate
Adjective
not accurately determined or determinable

adjective: *not leading to a definite ending or result*
adjective: *not capable of being determined*
adjective: *not precisely determined or established; not fixed or known in advance*
adjective: *having a capacity to grow at the apex*
adjective: *of uncertain or ambiguous nature*

Indeterminacy is a mathmatical and scientific sense is talked about in regards to extensive change or variation in space or over time, tangible objects or conditions that move or change or of having infinite complexities, various undefinable products that cannot be determined precisely.

As previously mentioned, it is often said that we no longer should be design for the static or the merely visual - instead we should be engaging with something more real and concrete, more open and closer to life. Change, movement, time. Connolly argues that contemporary designers partly follow this idea, but that they do not pay enough attention to what 'real' landscapes do in terms of humans. There is a common tendency to abstract people out of the landscape equation and then place them back in. Designers often seem to assume that if you have

change and movement in your design then that is enough consideration, that they are engaging with the indeterminacies of life. In opposition, I find that landscapes function differently to this idea and that the above ideas seem to come from a problematic understanding of Deleuze and Guattaris ideas on indeterminacy. Deleuze's ideas of open systems and assemblage do involve change and movement, but, more importantly, also a multitude of spatial/bodily powers that collaborate with one another in various ways, together, to create 'life'.

INDETERMINACY AS VARIABILITY AND EMERGENCE

Indeterminacy-of-affect, the definition being proposed here, is about affect and power, about how to connect to it. This type of indeterminacy is about variability and emergence where as the abstract notion of indeterminacy is commonly associated with change.

Three important implications.

INDETERMINACY...

1.
Involves changeability / variability of power. shifty, transformative abilities.

2.
Is grounded in the everyday, the mundane or habitual. Real world applications.

3.
Requires technique of investigation allowing a designer to play around with the variability of spaces.

We are affected by a multitude of things and those things are also being affected by eachother. The unconscious choices we make are because we are being empowered and disempowered by the world. This system of connected objects/conditions/feelings create affects. If one part of that system is altered, it affects all parts of the system. The affect changes. The system (including organisms i.e. humans)creates and destroys variabilities. New things emerge, and the systems interaction changes again.

For instance, two people are leaning on a ledge outside. Because of the sun they turn towards each other because it shades their faces. The suitable height of the ledge allows them to perform this motion. People are walking past and they want more privacy...they are oriented towards each other already, so this allows them to speak more quietly.

INTRODUCTION TO AFFECT

The nature of this thesis requires the use of design language that is not commonly used in conventional design research. I will be describing my discoveries and design with emphasis to the bodily-spatial relations and the potentials or affects/abilities that these relationships produce. Inspired by Deleuze and Guattari's writings, I have provided a small glossary of definitions of selected terms that will be used to help express these more 'imperceptible' doings. Some are commonly used words, but where the meaning is somewhat displaced from its traditional use.

The authors of *Inside Outside: Between Architecture and Landscape* point to ways to think about the usefulness of terms in design. They point to terms that are used in the 'active construction of particular relationships'[15] They use specific terms such as (Reciprocity, Insertion, Materiality) to define a relational condition. Just as importantly such terms also imply or suggest a possible action (existing in noun and verb formats). This is not just the physical action of a designer but one that I call a variance, a potential, one that connects to some variability of experience in the relevant landscape, one that everyday people, usually involuntarily, feel in urban spaces. This introduction requires an introduction to the vocabulary of assemblage and affect. Relatedly, Christophe Girot's essay *Four Trace Concepts in Landscape Architecture*, uses the terms *Landing, Grounding, Finding* and *Founding* to map out the 'assemblage' of landscape design and its application to site/life. Girot calls these notions 'tools for landscape investigation and design'. Each term, much like the glossary terms, focuses on 'particular gradients of discovery, inquiry and resolution',[16] and together go some way to describing a 'landscape design assemblage;. These notions help to go beyond the limitation of past notions and help construct a different way to see the design of landscape.

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15 Berrizbeitia, A & Pollak, L. Between Architecture and Landscape. Rockport, 1999.
16 Girot, C. Four Trace Concepts in Landscape Architecture. Chapter 3 page 2.

THE INVOLUNTARINESS OF AFFECT

""Real' landscapes, being multiplicitous and assemblage forming, are never 'static' in the sense that any change in conditions, in time and space, changes the functioning..or more precisely, changes the affectuality of them...""

Peter Connolly

"No matter what else you do, you evaluate on the
force of your feeling"

Peter Connolly

"All humans have the inborn/innate ability to read a found physical
situation and utilise it to create an opportunity for action/ability"

Nigel Bertram, By-Product Tokyo
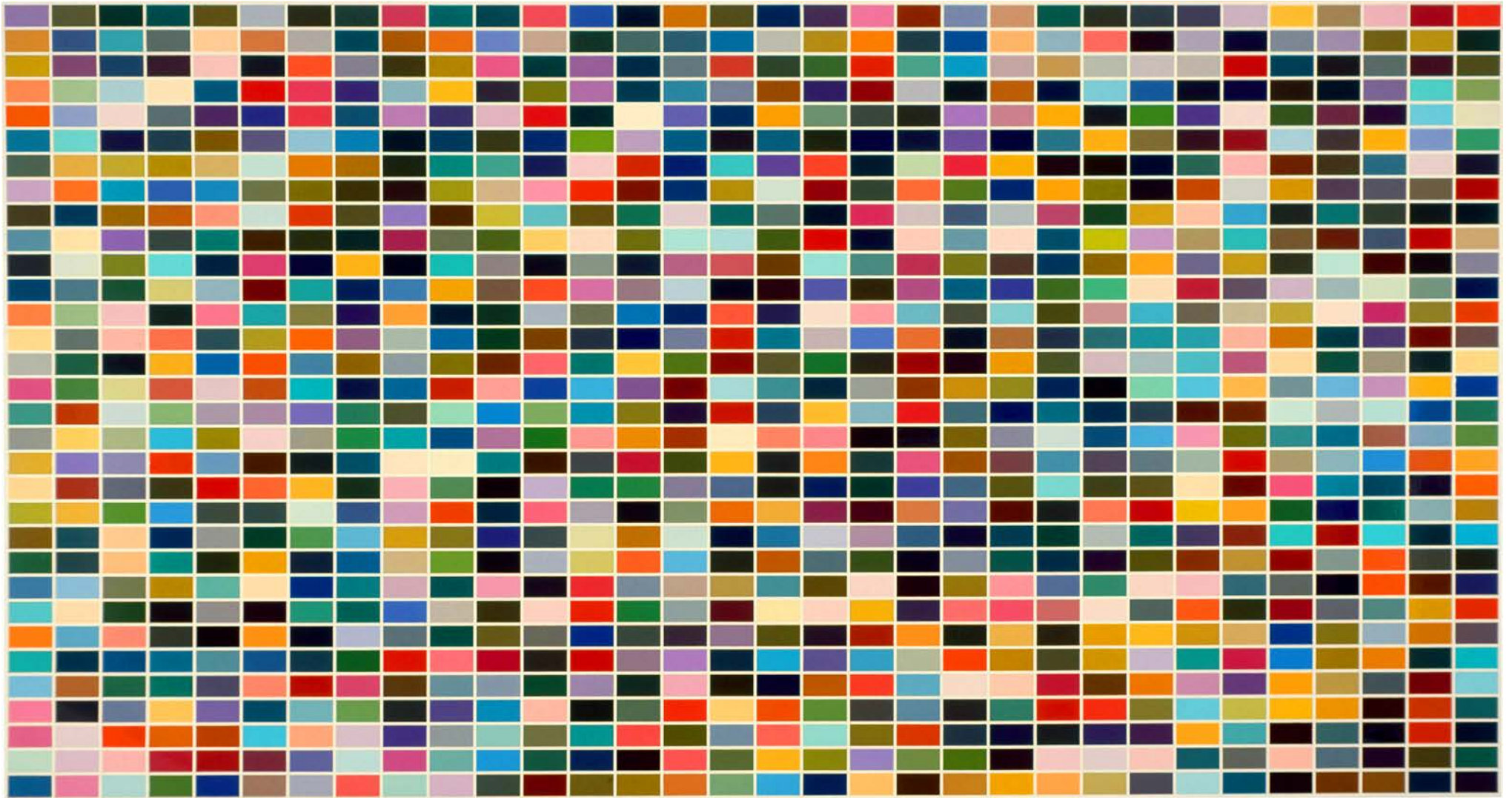
Fig.26

GERHARD RICHTER
1024 colours - 1973

Gerhard Richter's 1024 Colours consists of a regular grid of 1,024 coloured oblong units, divided by a network of white lines.

Formally, it's an overtly overwhelming painting. It's very big, for one thing, almost five metres across and 2.5 metres high, with a panoramic format that fills your field of vision.

With its layout of repeated flat units, it faces you unremittingly. Its multiplicity is excessive: the number of its distinct bits appears as a sheer ungraspable proliferation. And its all-over grid makes it a completely full canvas.

evenly occupied from top to bottom.

side to side.......

.......without any slackening of visual pressure. But what exactly is there to see?

These patterns can never be fixed on securely. Your eye is always likely to be pulled outwards towards the picture as a whole. You focus on a fixed tile which almost immediately connects you back to the whole canvas. It's all affectual, there is a synergy between intensities-of-a-colour and movements-between (colour) and movements-across the artwork.

Though your eye catches on particular units at random, each one transmitting its singular identity, no colour the same....

...Sometimes your eyes catch on a tone, warm or cold and they leap out at you as a new whole, while your eyes simultaneously jump around the canvas. There is something suggestive about that, you're experience of it can be different everytime. There is an indeterminacy to it, that the colours and the organisation of them invite different ways into the painting.

No matter what logic your mind takes, your eye is led around the painting, with seemingly no control on your end. This is an involuntary action / reaction. The involuntariness of affect means we're doing it before we even realise. It's constant feedback between ourselves and the world. We directly connect to something. We are always involuntarily surfing these affects, though we are not very conscious of it.

INDETERMINACY-OF-**AFFECT**

PRODUCED BY **ASSEMBLAGES** ···•
Deleuze and Guattari

'Nature uses whatever it wants in whatever way it wants to produce whatever it wants'[17]

Collection of forces coming together to create an ability, a multitude/variabilities of abilities....

Series of forces and powers produced by the world, in the world, that are affecting each other, coming together to produce affects.....

.....Affects being the potential abilities occuring as by-products of that system of relationships.

Those affects are singular to that particular system of ecologies. An assemblage can produce multiple affects. Differences in space or reaction is dependant on different parts of the assemblage.

People are unconsciously 'making sense' of the world, taking note of what is relevant to us at the time, and then responding accordingly....involuntarily. This is us surfing an affect, the space is performing in a way that allows us to do something, that makes room for us to do something.

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17 Connolly, P. "Fieldwork Session 2: Memphis Belle" LAND451 Landscape Architecture Theory & Criticism, Victoria University of Wellington, March 18, 2016.

Deleuze and Guattari's writings involving 'Indeterminacy' 'assemblage' and 'affects' are used to understand the social rhythms in space, and the express a more 'on the ground' understanding of people in space. Though they aren't designers, their concepts have been influential because of their ability to give expression to the imperceptible elements in public space, and in life. These are some terms i felt were important to help grasp what I am trying to work through in this document.

OPEN SYSTEMS

"One never commences, one never has tabula rasa….rather one slips in, enters in the middle, one takes up or lays down rhythms"[18]

In a scientific sense, which has been the way that open systems have so far been understood in the design of landscape, an open system involves an opening to input flows and output flows. Deleuze and Guattari are also very focused on open systems, however, their attention to assemblages are predominantly about a certain type of open system, ones involving organisms, most particularly the human organisms. These types of open systems cannot be understood scientistically, quantitatively and cannot simply be pictured. They function through affect, and can only be understood using an aesthetics of affect.

ASSEMBLAGE

"Any point of a rhizome can be connected to anything other, and must be"[19]

"A machine is nothing more than its connections"[20]

"And, and, and…"[21]

Assemblages are 'machines without nostalgia'. They go beyond our preconceptions, and their functioning needs to be discovered, experimented with. An assemblage is a series of interacting relationships in time and space, or from a different perspective, a series of forces and powers + our participation, that are affecting each other, working together to produce affects.

"Indeterminacy" goes hand in hand with "Assemblage", a notion developed by Gilles Deleuze and Felix Guattari, in their work of "A Thousand Plateaus". They state that the world is made up of spontaneously forming assemblages. And assemblages are made up of connections, an infinity of interacting and heterogenous 'parts', which can come from any domain and such interactions vary with each assemblage. Assemblages do not just act alone but come to life by being connected to other assemblages to produce affects, and as such are part of ecologies of affects. Abstract indeterminacy refers much more flatly to change over time, movement etc.

CONNECTIONS , HETEROGENEITY , VARIABILITY , TERRITORY , SINGULARITY

Connections are not things, but relations of relations, and such connecting is spontaneous Deleuze and Guattari's motto is 'not to predict, but to remain attentive to the unknown knocking of the door"[22]. Such assemblages spontaneously form. In effect, the world selects relations in time and space, these accumulations of connections (of connections) in turn produce assemblages and affects, which humans are largely unknowingly engage with, and can also knowingly engage with. 'Heterogeneity' also refers to these connections as 'variabilities', where the change in one factor changes the functioning of another, *ad infinitum,* where a shift in one relation affects other relations and the affects produced. Assemblages are not things but processes and this shiftiness, albeit usually unconsciosuly, is experienced as a shiftiness of what a landscape offers us, a shiftiness of affect or power. This is liveliness. It is a life which goes beyond the life of an organism, which is the traditional idea of life. This infinite heterogeneity also refers to richness or singularity, where 'singular' does not just mean single or one-off or not 'like' other things, but refers to the whole web of relations in time and space that come to interact together to both produce - and to also get expressed in- the affects produced and the spaces invovled. This is a more real sense of uniqueness,

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18 Deleuze, G & Guattari, F. A Thousand Plateaus; Capitalism and Schizophrenia.
19 Deleuze, G & Guattari, F. A Thousand Plateaus; Capitalism and Schizophrenia.
20 Colebrook, C. Gilles Deleuze.56
21 I found this the easiest way to understand connections. It's not this + this, or this is this.
22 Rajchman, J. The Deleuze Connections. 7

if you like. This liveliness is experienced not only in the affects produced but in the relations that produce the affects. This is experienced as a liveliness of all the relevant seemingly spatial factors involved in the assemblage. We feel the liveliness of such relations, how a wall or traffic or the proximity of other people or the height of a canopy above you or the way we are approaching a space affects the powers that space produces. So, we not only feel the affects, but the assemblage and all of the parts (relations) of the assemblage involved in the production of affect. Assemblages and affects are in this sense distributed in time and space, and this is referred to as territoriality, where we can feel the significance of each part of a space in relation to the affect. This is distributed sense. Each assemblage comes with a territoriality, or comes with a territorial ecology. To produce drawings of assemblages is to abstract out certain relationships involved in the production of affect - in relation to an account of the affect/s produced. Such accounts involved drawings but also an expressive use of words. To bring these together makes such drawing expressive.

AFFECT

"It is not necessarily what remains visible to the eye that matters most"[23]

..Affectual relationships are SINGULAR – when you acknowledge it triggers; to connect to affect is to connect to the singular…

THE INVOLUNTARINESS OF AFFECT

We're doing it before we even realise. Affects happen before we are conscious of them. It's a constant feedback between ourselves and the world. We directly connect to the world. We don't have to understand it, but we can acknowledge/ perceive its affordance/qualities/power. We are always involuntarily surfing these involuntary affects, though we tend not to be conscious of it. As a designer, we need to develop ways to better work with such affects. The anonymous working of what something does.

THE AUTONOMY OF AFFECT
We might experience lingering. To experience lingering is not to see us lingering in a space it is to experience lingering itself, which the space and us are 'part of'. Affects are autonomous. Lingering is autonomous, if we are able to connect to

it. They involve spatial, temporal and human relations to produce assemblages and affects that subsume there seemingly separate things and function as its 'own' thing. When we can see an affect functioning, say a lingering, we no longer see separate things, no longer see humans and space we see how the world produces something autonomous, something itself that involves what we customarily think of as separate things. The world produces lingerings, which we - and the environment - are part of. Lingering is a power, a doing. When we experience lingering, it invites us to see what is part of that lingering assemblage. The notion of getting 'into the zone' really refers to the experience of autonomy where we and the world are no longer separate but there is just being in the zone, in the zone of dancing, or surfing, of lingering. Being in the zone, in the moment, is the most important thing. When we are in the zone, we forget our common-sense idea of us and a separate world. Dancing is best when it is not experienced as me dancing in a space, but is just dancing. That is when 'we' really dance, at the same time as we disappear. Deleuze and Guattari refer to being in the 'middle', which is really just another way of saying 'being in the zone'. To get to be in the middle is a challenge, and an art. Are we able to see and act from within the middle, as this is where life happens?

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23 Girot, C. Four Trace Concepts in Landscape Architecture. Chapter 3 page 5

IMPERCEPTIBILITY OF AFFECT

"On the other hand, a site element may refer to something imperceptible but nonetheless significant….This allows a designer to blend experience and intuition with research"[24]

Girot rightly points to what is beyond the visual, but probably assumes that what is imperceptible is something hidden for us to 'find'. Imperceptibility, instead, refers to how affects are 'doings' that are imperceptible from the perspective of common sense understanding, seeing or viewing. Such affects are ever-present and obscured through habit and life rhythms, and we are unconsciously expert at engaging with them. We already 'surf' such imperceptible powers, but when we consciously try to think about them, using our common-sense understandings, they tend to escape our grasp. This is not just as they are 'ephemeral' or 'subtle', though they might be, but really as there are involuntary actions of the world.

SENSE

"….*Something in the world forces us to think. This something is not an object of recognition but of fundamental encounter. It may be grasped in a range of affective tones. ...In whichever tone, its primary characteristic is that it can only be sensed.*"[25]

The Deleuzian notion of sense is the significance associated with assemblage and affects. It is produced with affects. It is not something hidden behind the world or in a designer's mind. It is not 'meaning', as common sense might tend to assume. Sense is the significance of the powers that the world produces, and that each part of an assemblage has a sense of significance in relation to the affects being produced. Each affect comes with it's own sense. Sense is also variable. Designers, anyone, are able to connect to the significance of any part of an assemblage, any relevant part of landscape involved in the production of an affect. In doing so they are connecting to the affect (power) and sense (significance) of the affect and assemblage...You are the sum total of everything you have ever experienced.. Drawing upon Deleuze's reading of Bergson, when you can feel something is relevant to you in a landscape, you are able to feel this as all of your past unconscious/involuntary experiences of the powers of landscape involuntarily 'come to meet' the present experiencing and make sense of, 'determine', it.

EXPRESSION

"*It's not interpretation, its expression. Its life knowledge, its world knowledge*"[26]

"*The capacity to express and explore the subject's ability to affect and be affected*"[27]

According to Deleuze we already come with forms of knowledge suited to affects, sense and assemblages, as we are part of such assemblages. The old notions of landscape sensibility and intuition can be re-understood through the notion of sense. We feel when something is relevant to us. We feel it's liveliness, power. We feel the significance or sense of this power. This allows us to also feel where and how we might engage with this power.

When we are able to connect to an affect and/or the assemblage involved in its production we are giving 'expression'[28] to them. What is odd about this idea is tha when we do this we are not representing or picturing something. There is instead a 'resonance' that we experience when our words and word-drawing combinations start to connect to the involuntary experiencing we are trying to connect to. Designers have used the word 'friction' and 'traction' in the past to guide them in their designing, without being really clear about what such friction was[28]. Such resonance tells you when you are connecting to the affectuality or liveliness of something, of the relevant assemblage or affect. Expression is the type of knowledge suited to affects. Expression is the process of doing this, sense is what is being expressed. We have to find artful ways to give expression to what the world does. Each successful expression is a creative act, and will certainly fall outside of common sense ideas about knowledge.

24 Girot, C. Four Trace Concepts in Landscape Architecture. Chapter 3 page 3
25 Deleuze, G. (1994) Difference and Repetition, trans. P. Patton. New York: Columbia University Press. p136
26 Girot, C. Four Trace Concepts in Landscape Architecture. Chapter 3 page 5
27 Younta, An. "Beginning in the Middle; Deleuze, Glissant and Colonial Difference" Ph.D., University of Seoul. 8
28 Deleuze, G. (1990) Expressionism in Philosophy: Spinoza, trans. M. Joughin. New York: Zone Books

By giving sense to an affect, we are really giving expression to the singularity of that affect, and how it is being expressed in and through the experience and landscape. We are giving expression to how the open system of the world is involved in the production of - and is given expression in - the assemblage and affect.

DIFFERENCE

Difference is the change of power and its relevance to us. Finding the potential is finding the difference. Deleuze views the experiential/imperceptible as part of the real, which yet needs to be actualised by 'affirming or unfolding its difference'. Difference is when we can connect to the power of something but at the same time, connect to the singularity of that power, the particular nature or quality of that power. <u>Connection to the indeterminacy of that power to then connect to its abilities, in other words connecting to the potential to experiment with that power.</u> Crossing the road, we experience the difference of that crossing the road assemblage.

The relationship between all transition points create an assemblage. When you walk through a room, there are a series of differences that empower and disempower you. Difference is the intensity of empowerment, or the feeling of the change in that power.

"It is a mistake to think that the painter works on a white surface….But such is not the case. The painter has many things in his head, or around him, or in his studio. Now everything he has in his head or around him is already in the canvas, more or less virtually, more or less actually, before he begins his work."

GillesDeleuze, Francis Bacon Logique de la sensation

"...Often fascinated by the beauty of maps produced one after another, people settle for creating a project that they think is satisfying...."

Michel Desvigne
Intermediate Natures

MENAGERIE OF INDIRECTNESS

MENAGERIE
noun

1. a collection of wild animals kept in captivity for exhibition.

2. a strange or diverse collection of people or things.
"some other specimen in the television menagerie"

CONTENT

The following are a list of examples that demonstrate the indirectness of the disciplines approach to landscape and indeterminacy, specifically in regards to representational techniques and how they supposedly correlate to life on the ground, human body in space analysis. They are indirect in that they promise to be focused on something real and yet, by not engaging with affect they are instead focused on something else.

PRE-OCCUPATION

Representing the paths of non-corporeal bodies in
maps (i.e. data, capital etc)
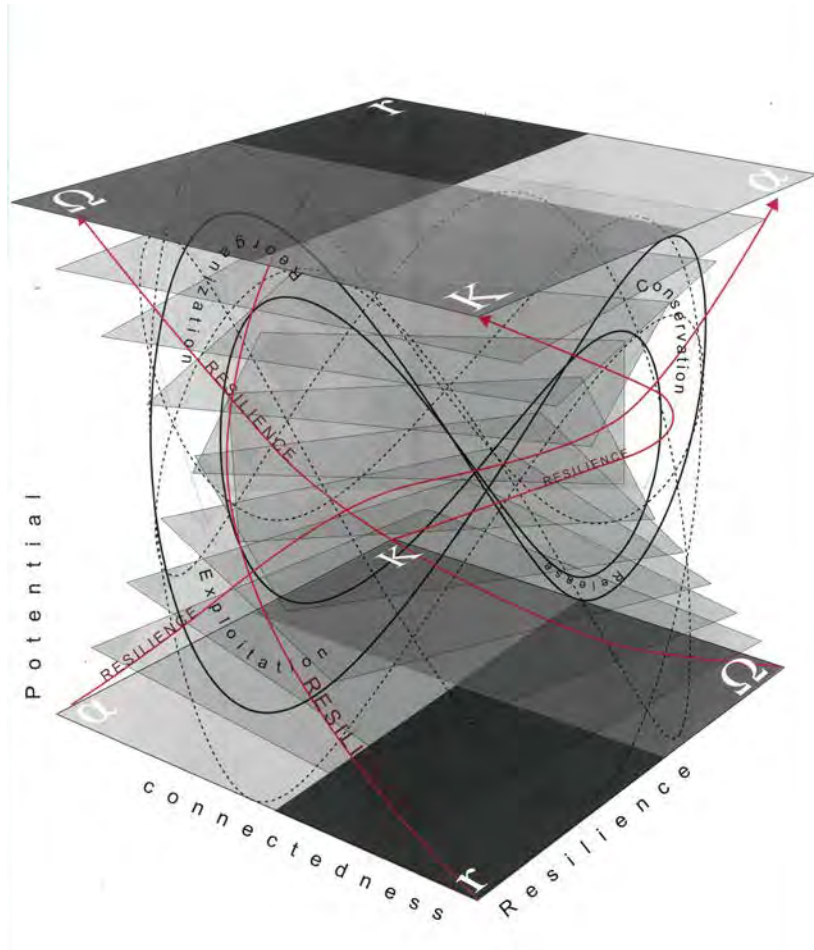
Fig.27

C.S Holling 'Four Ecosystems Functions', redrawn and reinterpreted by Tomas
Folch, Nina-marie Lister and Chris Reed 2002/2012.

Fig.28   Parc de la Villette Competition Entry, designed by OMA (Rem Koolhaas)

PRE-OCCUPATION

Designing for change in programme/ the assumed conglomeration of a series of programmes i.e. Many possibilities to occur at once, over time.

Architects Bernard Tschumi and Rem Koolhaas were amongst the first to develop layering strategies in design and planning in their respective proposals for the Parc de la Villette Paris, 1983.

Sanford Kwinter describes: "*All of Koolhaas's work is evovled - rather than designed- within the hypermodern event space of complex, sensitive, <u>dynamical indeterminacy and change</u>......fill the wake of concrete yet un-predeterminable events...*"

Koolhaas has assumed that the layering of 'life' **aspects** was enough to create a complex surface that delineated **real** life. Dismantled into layers, each of which is treated as independant from the last.

'PROGRAMMATIC INDETERMINACY'

As involving (probably unpredictable) change of programme over time (where programme is seen as a presumed or readily identifiable activities such as running, football, hospital functions, shifting goods, cooking, skiing)

Program in landscape architecture tends to be undertsood in terms of repetition and pattern, much like architectural typology and not seen in aesthetic terms. Program brings to mind functionality of spaces rather than the 'sensual'. It monopolises landscape processes and disregrards other important landscape concepts.

PRE-OCCUPATION

Using fields of vector-arrows to show direction and
frequency of movement etc.
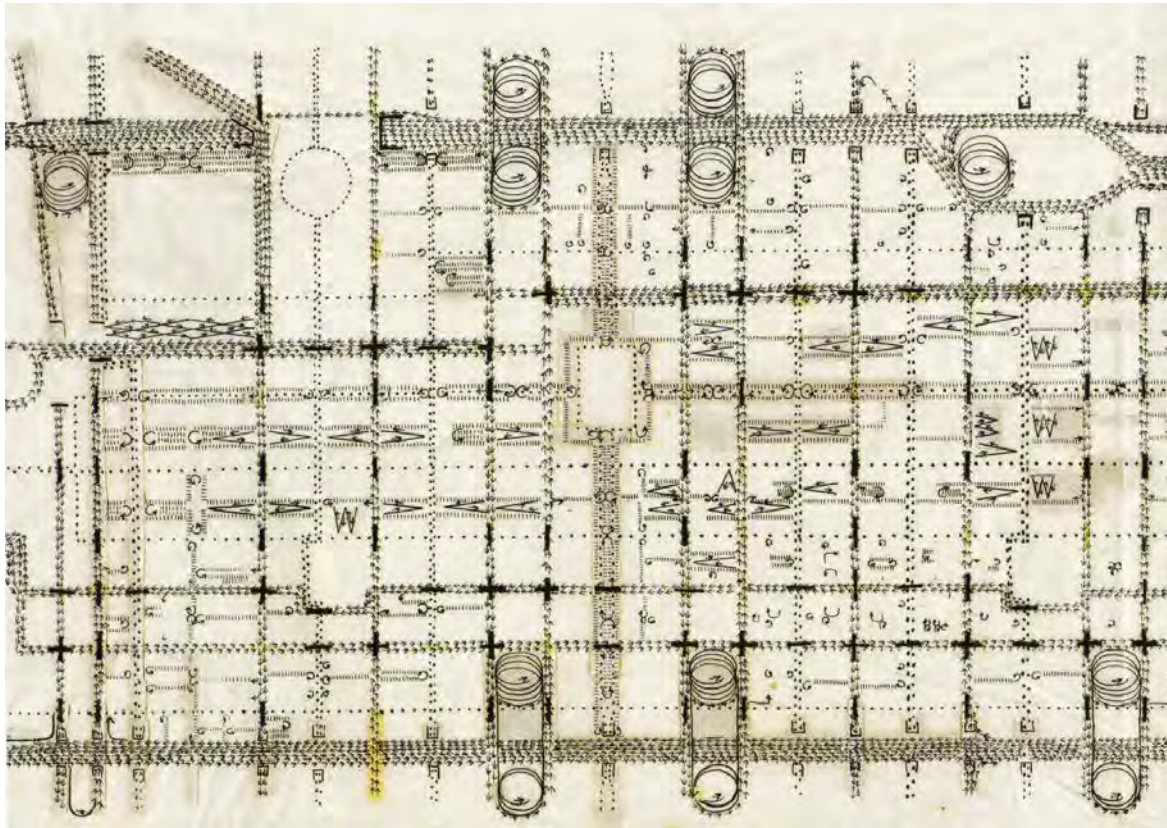
In an effort to untangle traffic congestion Kahn reordered the
streets according to a functional hierarchy. The drawing uses
arrows to imply movement, and line volume to show busy-ness
of respective roads. This type of representation, flows and such,
are still useful to help understand your site contextually. But it
cannot be used solely to understand something fully.

Fig.29

Louis I. Kahn Traffic Study, project, Philadelphia, Pennsylvania, Plan of proposed
traffic-movement pattern 1952.

PRE-OCCUPATION

Registering movement or the suggestion of movement in images.

Analysis where the representations show movement

This map depicts flows of people moving through a square in Rotterdam based on observed movement in site. Arrows are showing the direction of the movement. We get an abstracted picture of how people move through site, but this kind of representation on it's own does not give us much else. We do not know the type of movement (what vectors people were on, how they were moving etc.) or much about the physical environment that causes the movement.
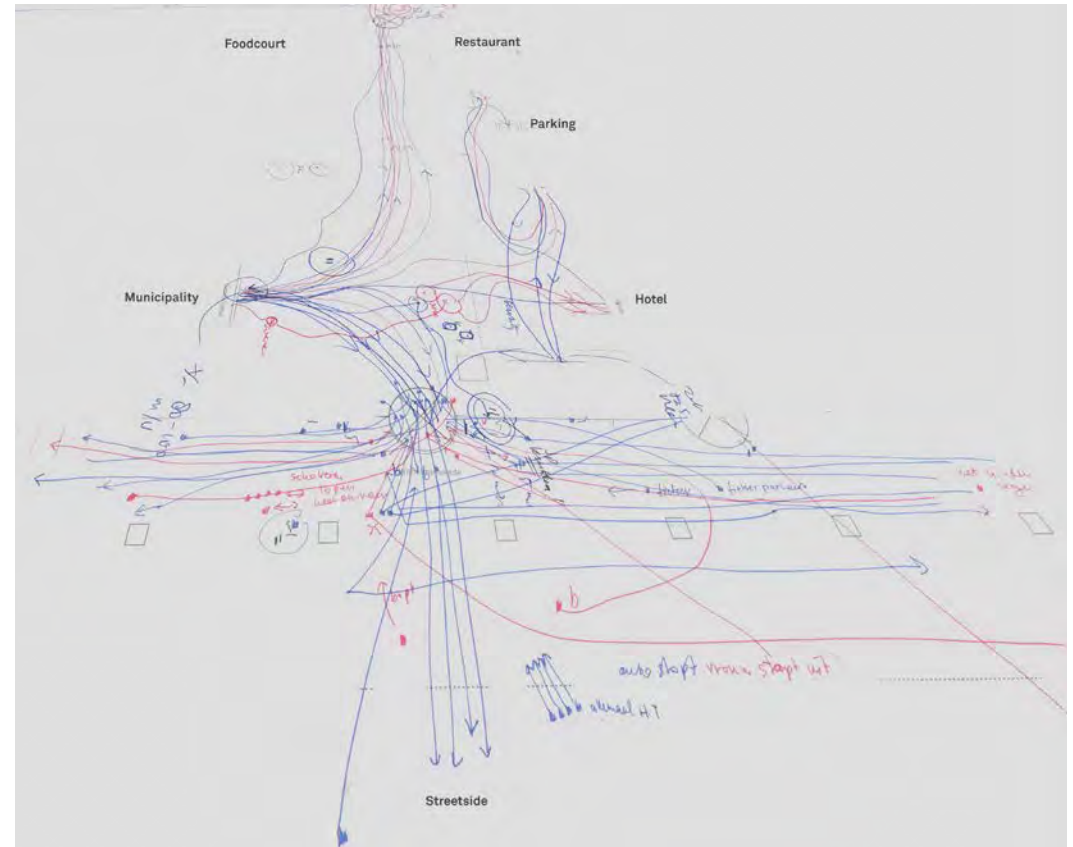
Rotterdam Square Activty - 3D (collective handdrawn observational map)

PRE-OCCUPATION

Designs which involve physical movement.

"Nowhere else in the world is there a square so relevant to its context"
West 8 project description

"This interactive public space, <u>flexible in use</u>, changes throughout the day and from season to season."

Their configuration can be interactively altered by the inhabitants of the city. The layout of the square is based on the expected use at different times of the day and its relationship to the sun.

The entire concept of the design is said to revolve around the idea of adaptability. Lead designer Adriaan Geuze prefers the "emptiness" to over programmed urban spaces and argues that urban dwellers are capable of creating their own meaning in environments.

Thomas Rainer, a landscape architect, wrote a blog article about the square. To conclue he wrote *'the urban surface is no longer a realm of fixed objects, but a living connective tissue capable of supporting <u>indeterminate uses.</u>"*

'iconic crane-like lights that park users can operate'
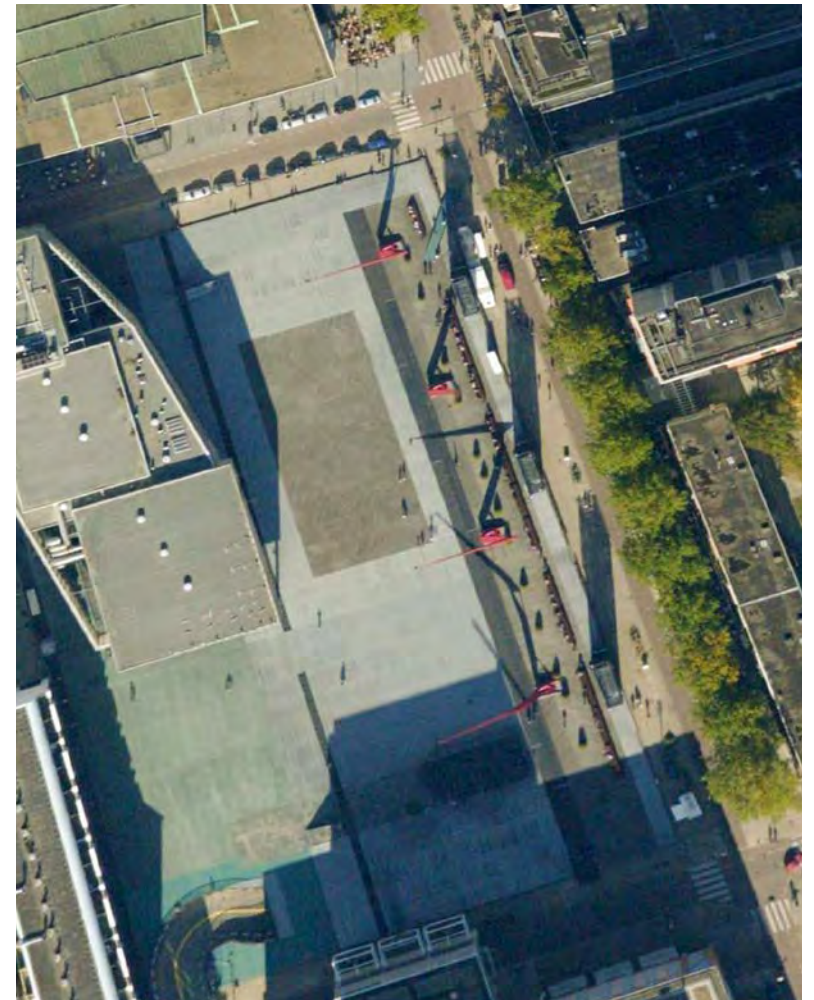
Fig 31 & 32

SCHOUWBURGPLEIN SQUARE, ROTTERDAM.

PRE-OCCUPATION

Setting up conditions for the alteration of or progression of ecological succession

Engaging with ecological change or growth

Ecological Succession is a system of ecosystems gradually being replaced by one another: creating a more diverse structure everytime. Multi-structured equating to resiliency. In the text Projective Ecologies, Chris Reed writes that increasing complexity often brings with it a decrease in control and 'varying degrees of possibility'. Staging a project of ecological processes appear, even in their representation, to suggest a multiplicity of futures over time and through time. This deals only with the process of change over time.

Fig.33

Diagram depicting ecological succession from the Downsview Park Project. Titled 'Emergence through Adaptive Management'.

PRE-OCCUPATION

Design processes that involves showing transformation of form or use
through time (usually stops at a specific/desired 'end' form)
- Phasing a project over time
- Catering for or facilitating the evolution of a project over time.

Figure 37 depicts the site phasing of the Fresh Kills park proposal by Field Operations.
The proposal focuses on the staged-over-time cohesion of three systems: wildlife,
programming, and circulation.

*"The integration of both landscape and urbanism are defined through the site itself,
with numerous programmatic uses and a dedication to sustainability and prolonged
development."*

Figure 38 depicts the proposal for the same park, from Anurada Mathur and Dilip
de Cunha in collaboration with Tom Leaders Studio. Similar to the first example, it
focuses on adaptability and staged implementation to create resiliency and diversity
of wildlife and habitat.

HABITAT PHASING

| existing habitats | phase 1 | phase 2 | phase 3 | phase 4 | mature biomatrix |

GRASSLAND
STRIP CROPPING

Strip cropping is an inexpensive, industrial scale technique for increasing the organic content of poor soils, chelating metals and toxins (inhibiting their uptake by plants), increasing soil depth, controlling weeds and increasing aeration.

A crop rotation system is proposed to improve the existing topsoil cover without importing large quantities of new soil.

The cultivated soils will support native prairie and meadow. In the wetter areas of the mounds, shallow-rooted successional woodland will ultimately diversify the grassland biotopes.

NORTH AND SOUTH MOUNDS west face 130 acres

NORTH AND SOUTH MOUNDS east face 95 acres

EAST AND WEST MOUNDS east face 220 acres

EAST AND WEST MOUNDS west face 260 acres

WOODLAND
ON THE MOUNDS

2 to 3 feet of new soil will be required for cultivation of denser, stratified woodland on the mounds in early stages of the park's development. The new soils would be stabilized and planted with native grassland initially to create a weed-resistant matrix for the gradual interplanting of young tree stock.

Proposed woodland on the mounds is located in areas adjacent to proposed lowland and swamp forests to widen the habitat corridor while conserving the amount of new soil to be imported.

A total of 220 acres of woodland on the mounds is proposed—with 65 acres on the north and south mounds, and 155 acres on the east and west mounds.

NORTH AND SOUTH MOUNDS 65 acres

EAST AND WEST MOUNDS 155 acres

LOWLAND FOREST

When a supply of native saplings and tree plugs are available (particularly in early years of park construction when other areas are being prepared for planting), lowland and swamp forests are planted in overlapping ecotonal bands on existing soil to build the woodland rim.

EXPRESSWAY CORRIDOR + NORTH AND SOUTH MOUNDS 160 acres

EAST AND WEST MOUNDS

| YEAR | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
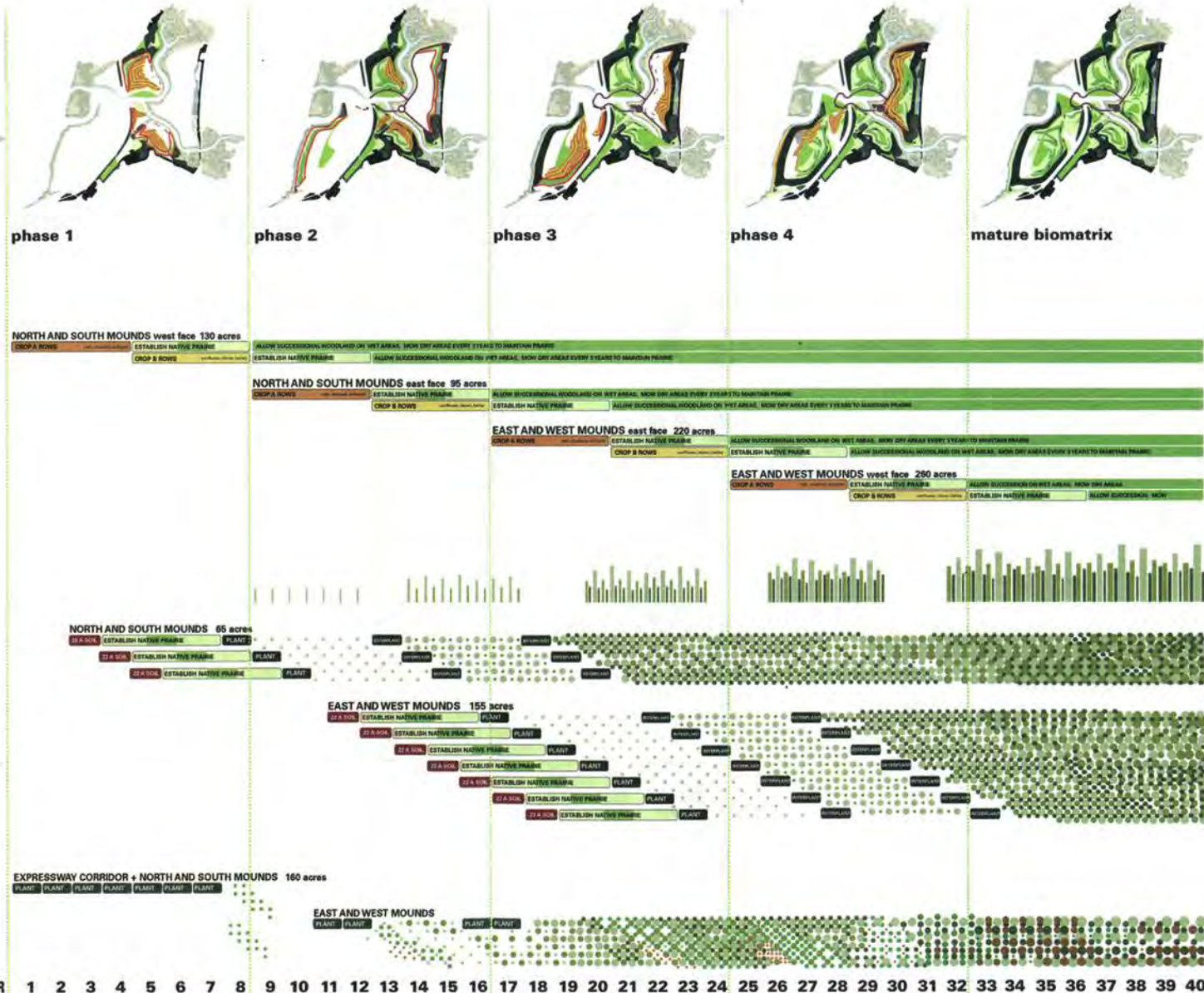
Fig.34   FRESH KILLS PARK, NY.
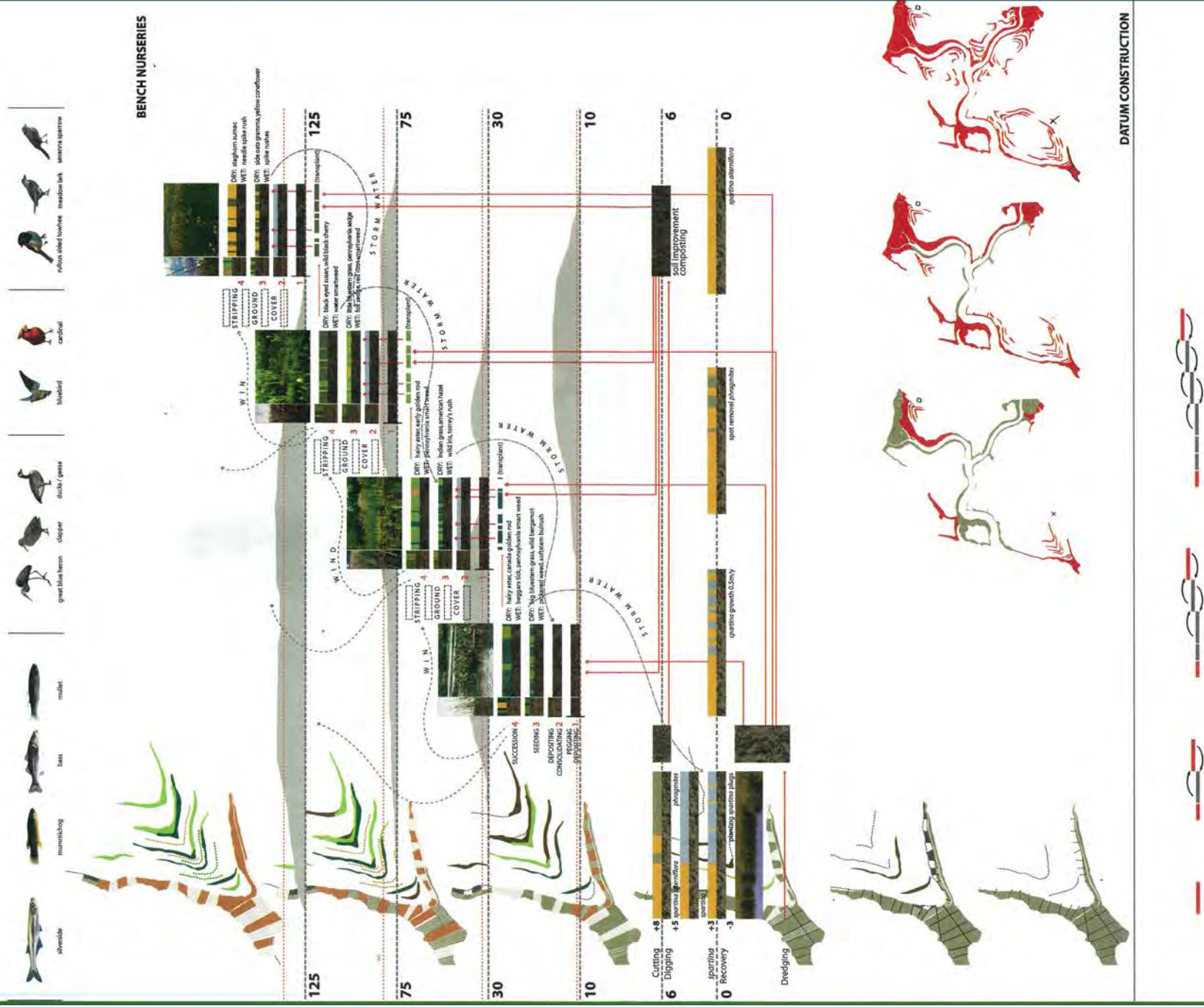
Fig.35 Datum Construction. Fresh Kills Park proposal, New York. 2001. Anurada Mathur / Dilip de Cunha + Tom Leaders Studio.

Fig.36
Site shortly after construction

Site months after construction

PRE-OCCUPATION

Designing an inbuilt 'flexibility' or remaining 'open to future changes in space' + 'adjustability' or allowing for changes in the future.

"The primary element - the flexible field - is a hybridized plaza-green, with paver and lawn surfaces that allow for both intense activity and more passive use. <u>The plaza is articulated as an eroded field of custom pre-cast pavers distributed to maximise variability and flexibility. The plaza's indeterminacy is accentuated.</u> " - excerpt from project description.

Erie Street Plaza by StossLU is a new public space that serves to connect downtown Milwaukee to a newly revitalized outer zone of the city. Viewing the park as a "flexible field".

INSPIRATION

"Providing outdoor space as a network of independant places rather than as a conventional, large objectifiable expanse of parkland, demonstrates the operation of insertion at an urban scale: discreet interventions are scattered throughout the city, each one engaging its immediate context in specific and singular ways."

Between Architecture and Landscape - Anita Berrizbeitia, Linda Pollak

If design itself is seen as a process of inquiry and exploration, rather than as a straightforward application of preexisting principles, then directly exploring the tools by which we discover and represent landscape can allow new landscapes to be created The apprehension, representation and design of landscape are all necessarily connected.

Katrina Simon

Oddly enough, many environments which 'work' well for people meet few, if any, aesthetic criteria ordinarily employed by designers. (…)"

George Rand, quoted in Lawrence Halprin, New York, New York (1968)

Fig.37

FIELDWORK

I have chosen these sites due to the narrowness or 'spare-ness' of them. The point was to try and disentangle other complexities that may have made it harder to express important relationships. These projects were restrained, as restrained as the spaces themselves. This allowed me to approach the site with far greater precision.

What I would like to stress at this point, is that this is not analysis from which I import my design. It is a building up of material, a build-up of experience and experiments and it has to be understood in that way. It is all design, all connected to inform an outcome. Design is a transforming, a moving on from this information, and a gradual progression from start to end. It is all necessarily connected.

The term fieldwork may imply otherwise, but every site scheme is fieldwork from beginning to end. My fieldwork tells four stories, a kind of bespoke narrative for each site.

Kirstin Bauer says 'You have to have a base plan to design', that choosing a starting point in a site is already design thinking.
-
Whether it is reading a research document or watching a presentation, it can be true that people will tend to skip to the final design - do they like the look of the design - and at each stage I will be trying to not let that happen. I want to get you to start asking – how do you experience this design?

SITES

Fig.38
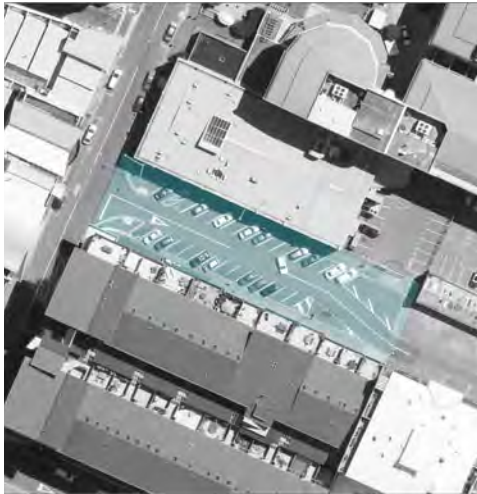
25-29 Tennyson Street

Fig.39

St Hill Street

Fig.40

Michael Fowler Carpark

Fig.41

36 Dixon Street

SITE
ONE

+

The fieldwork analysis of this example has already been discussed. Initial
attempts at fieldwork will be shown here.

Fig.42
Tennyson Street

COURTENAY PLACE

TORY STREET

LORNE STREET

TENNYSON STREET

CAMBRIDGE TERRACE

Fig.43

Tennyson Street within the
context of Lower Tory Street
and Courtenay Place Precicnts.

Fig.44

1 : 500

Tennyson Street
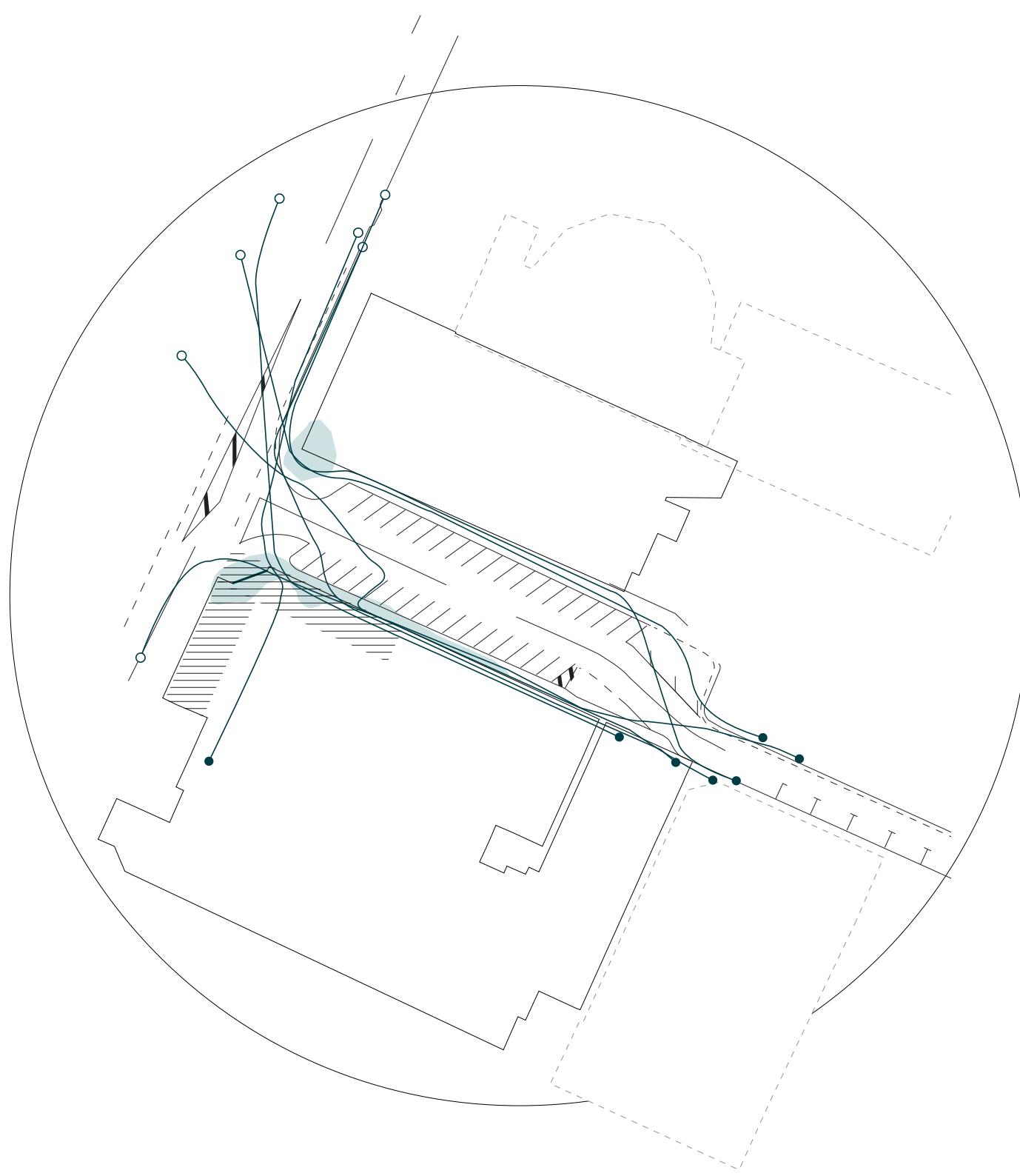
Dominant Pedestrian Movement

Key Social Moments

Fig.45
People Density

TORY STREET

TENNYSON STREET

Fig.46
Flood Extent

TORY STREET

TENNYSON STREET

Fig.47

always full → long period parking
act as barrier to road └ positive or negative?
what would happen if they weren't there?

sitting taking an impromtu break

sitting and smoking in alcove

jump to sit - or lean

smokers under canopy

BIKES

shade eclipsing path

5 METRES

● SLOW MOVING
▲ GENEROUS WALKING SPACE
■ NORTH FACING
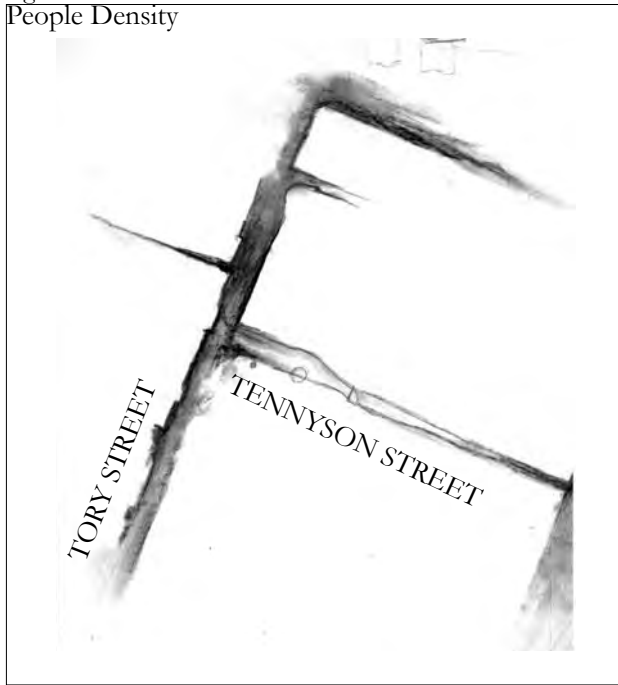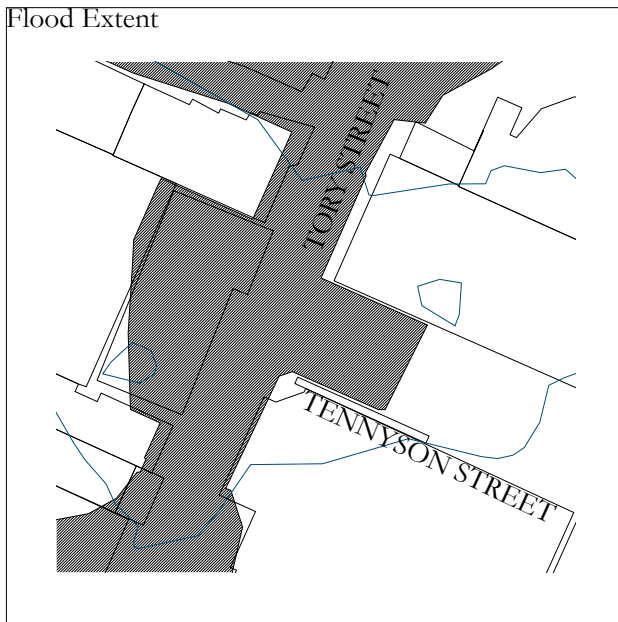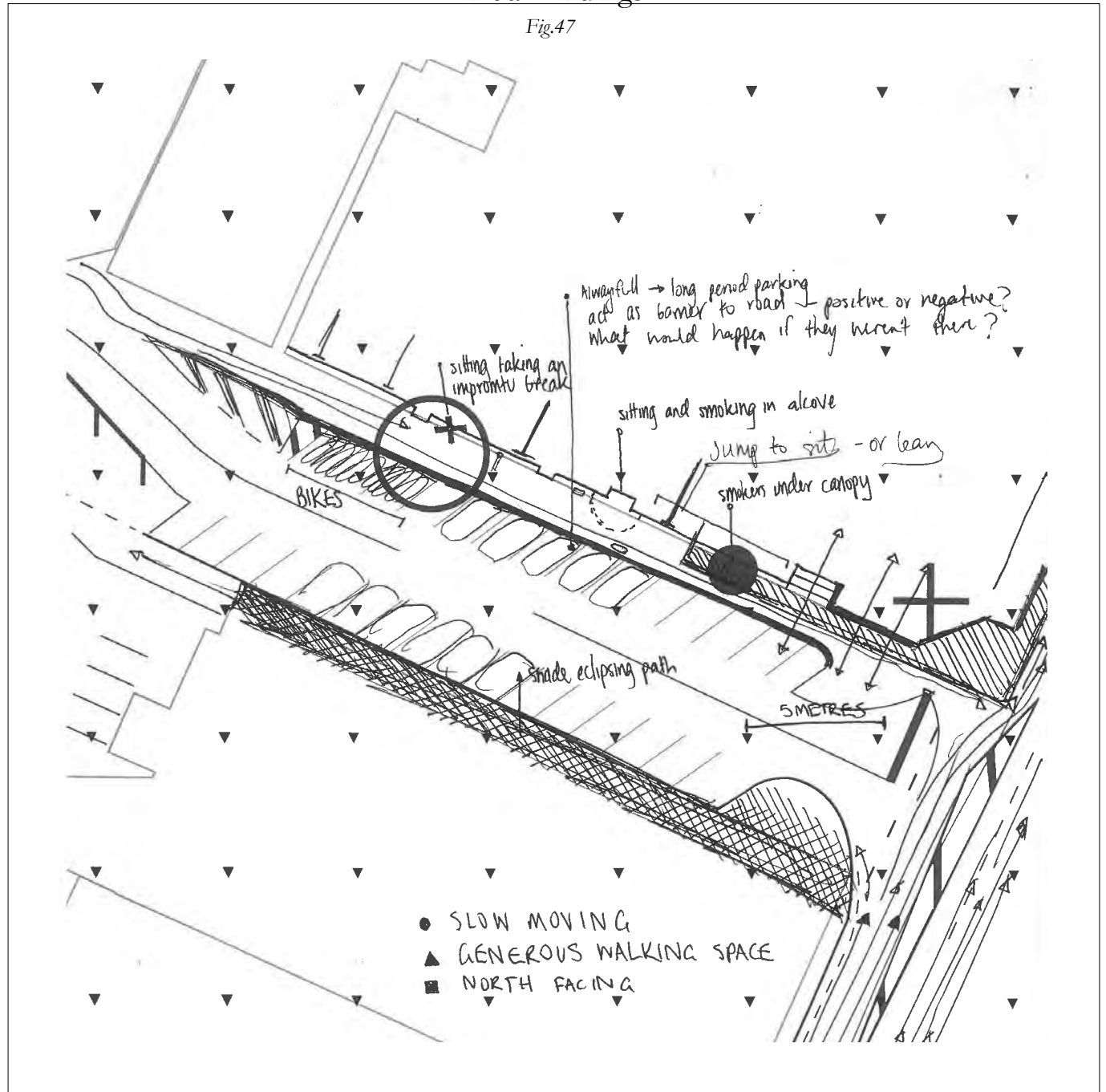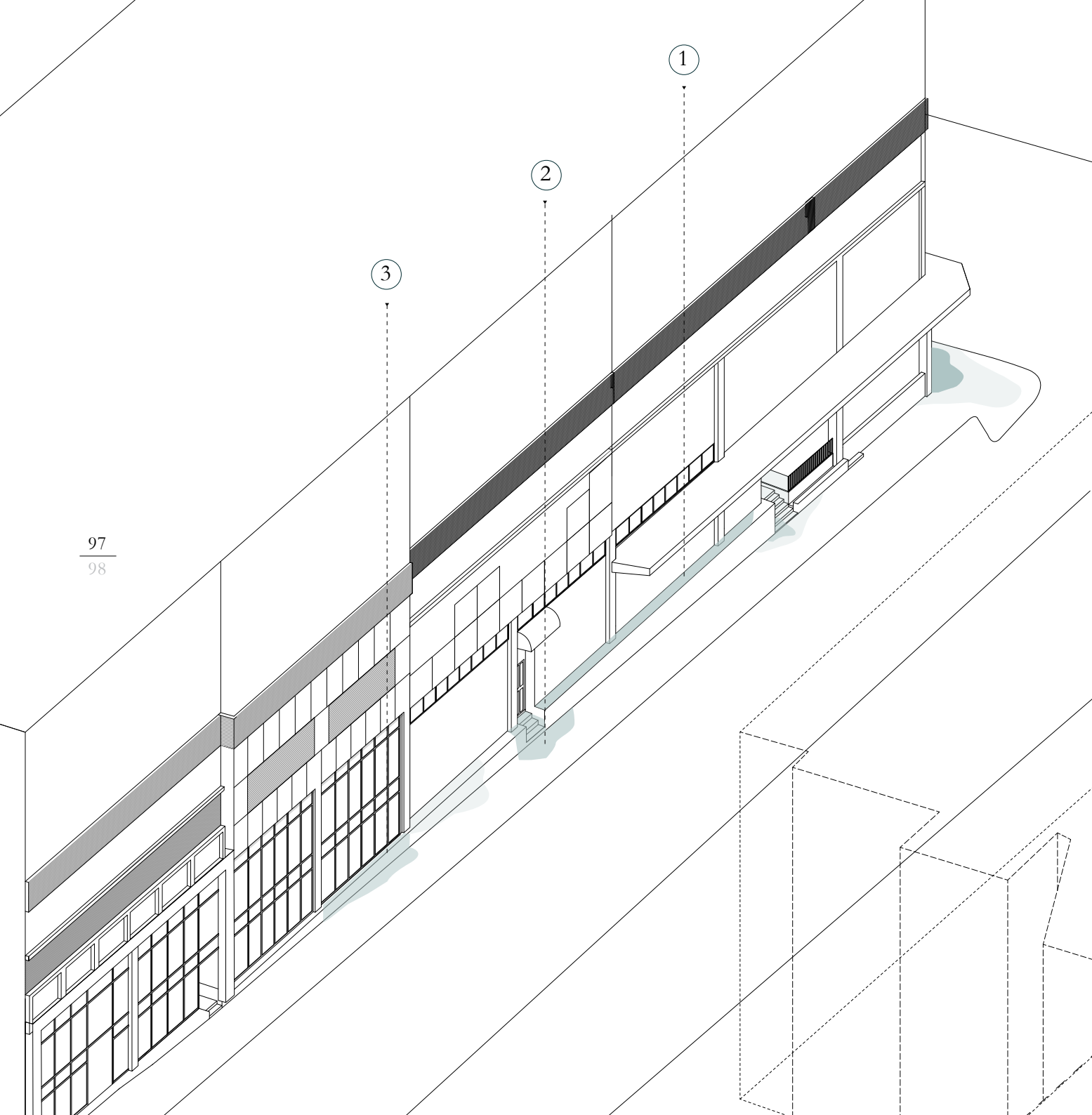
Fig.48

The drawing highlights interesting social conditions
along ledge which juts from the building facade.

Fig.49

Fig.51

Fig.50

Photo view of areas highlighted in axo

Fig.52

First Day Reconnaissance

MULTI LEVELED

MULTIPLE ACCESS POINTS

OBSERVED BY BUSINESSES
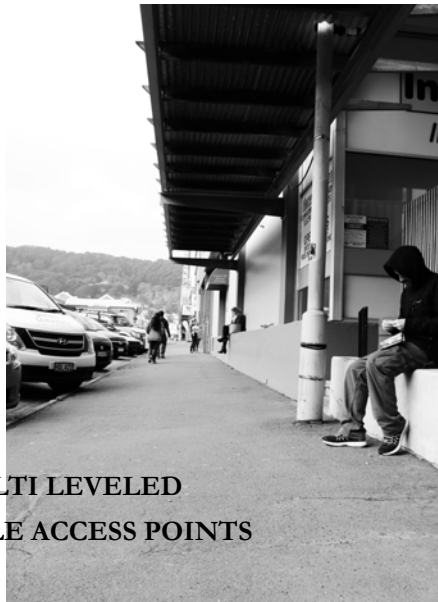
CLOSENESS TO STRANGERS -

HIGHER TOLERANCE?

TORY STREET

INFORMAL   SEATING   -

CREATING TERRITORY ?

"..Oddly enough, many environments which 'work' well
for people meet few, if any,aesthetic criteria ordinarily
employed by designers.."

PHOTOGRAPH STUDY

Fig.53 Simply trying to use colour to highlighting the action/subject to make a photograph less general. Was not successful at expressing much, more for introducing a subject.
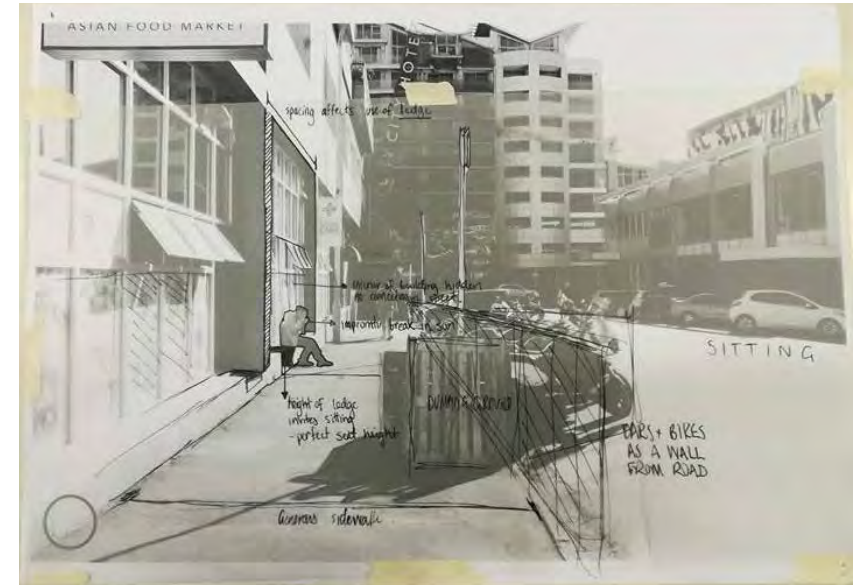
Fig.54 Identifying built 'actors' in site. Drawing attempts to show 'measurements' of space i.e. widths, extrusions, 'walls'. Vague.

SECOND ATTEMPTS
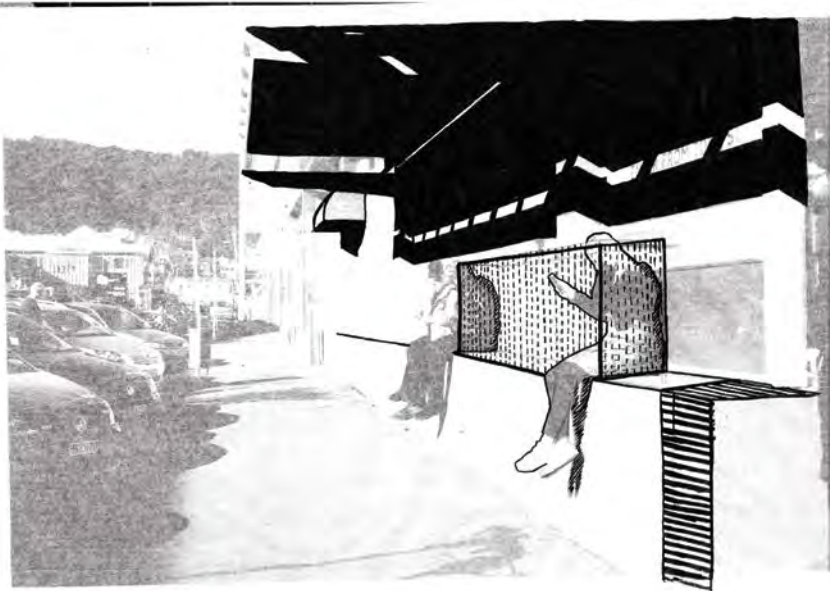
Fig.55. Try to represent important spatial components i.e. height of ledge, spacing between people, the dominance of the canopy. Not successful.
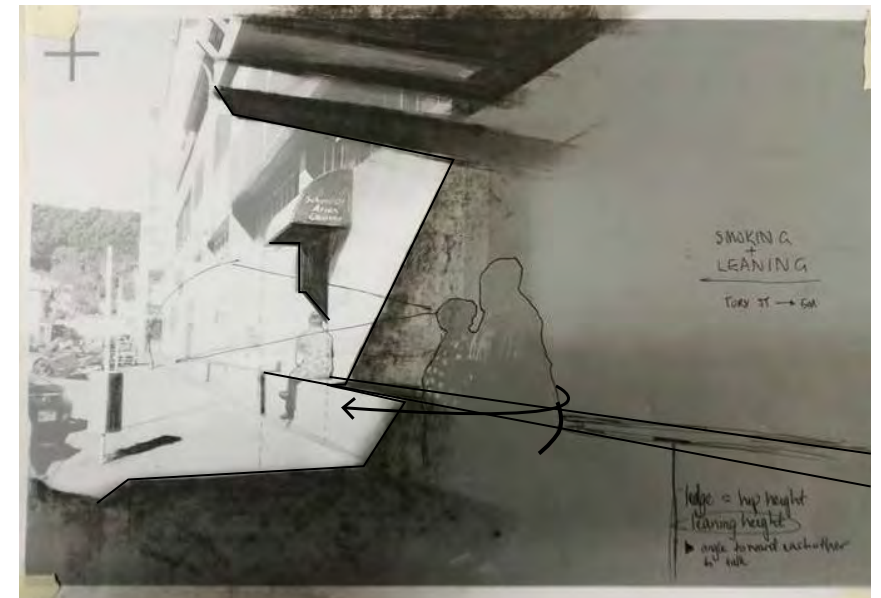
Fig.56 Identifying vectors and attempting to represent the relevant conditions which influenced action. Tried to show orientatin, position against ledge and shade vs. the two people smoking further down in the sun.

Fig.57

Two friends sitting in the alcove for a chat and a cigarette. Space offers sun, shade, and seating choices. Because of other smokers under the canopy this was the next best spot for them. why?

Fig.58

LAMPOST INTERRUPTS SPACE

Objects in space further enclose the alcove. Making it cosier, more suitable for an undisturbed conversation. Easier for them to 'take over' the space and make it theirs.

INTERRUPTER: PARKING METRE

ALCOVE :
shelter
sun + shade - choice
ledge low enough to
perch on - w/ MINIMAL EFFORT

sitting, smoking, chatting
site as destination for break.

TORY ST 15M

SITTING
+
SMOKING

Fig.59

Fig.60

Canopy and wall of cars creates a kind of room. The sidewalk width is enough so you don't feel too close to the people coming and going from cars. You are at a perfect 'observation' height and distance. good for people watching while you're alone on break.

EXITED HARVEY NORMAN, STOPPED TO TEXT ON THE EDGE OF LEDGE GUY

MOORE WILSON'S WORKER ON A CIGARETTE BREAK

FRIENDS CHATTING BEFORE THE START OF RESPECTIVE SHIFTS

All of the people sitting or interacting with the ledge are sectioned off into their own zones, split by the extruding columns of the building. Once one is taken up, you move on to another zone.

Fig.61

Fig.62
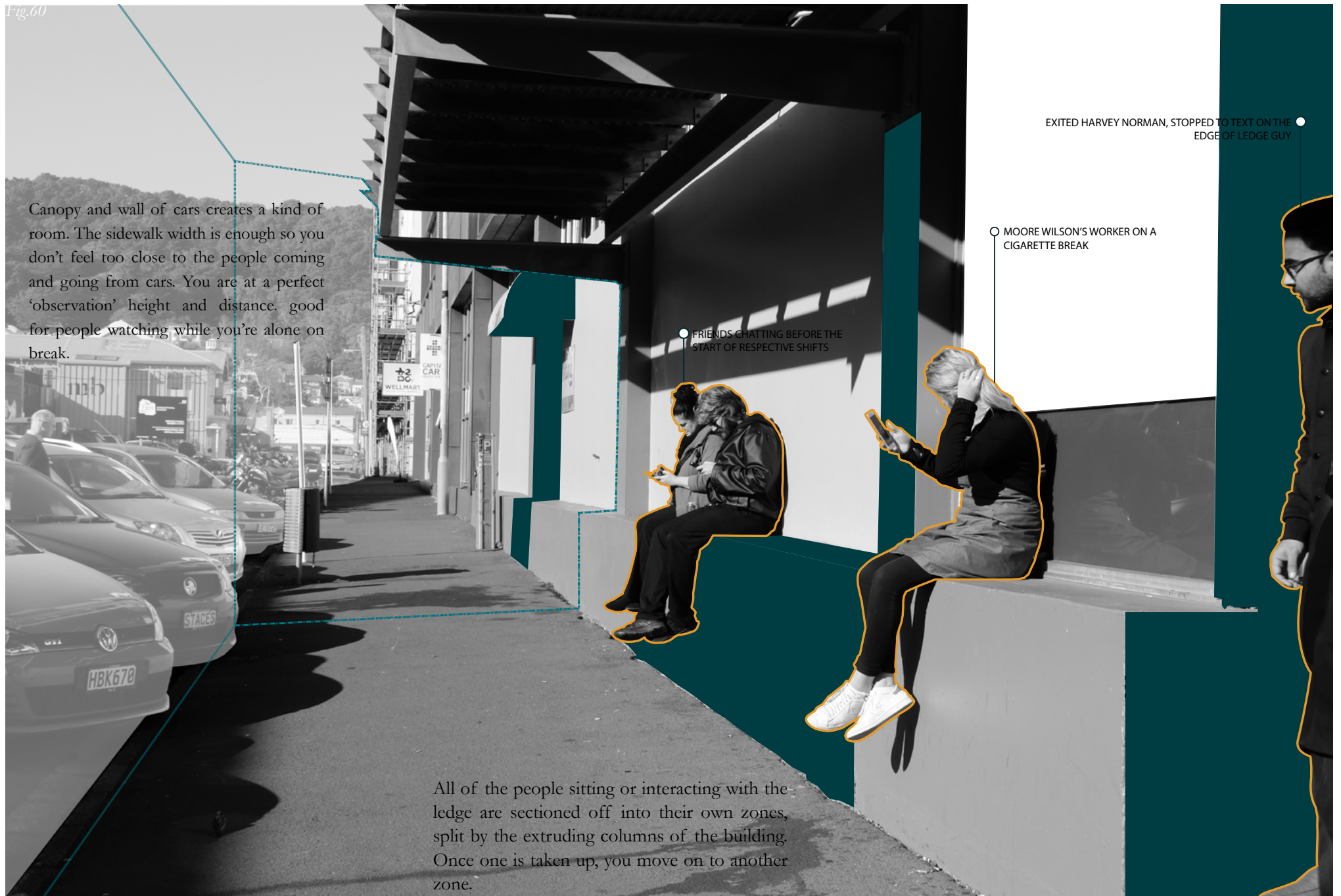
• 15 minutes.

Point where it becomes
easier to sit - no jumping.

• 10 minutes.

Asiana

column creates a zone change

LEAN/PERCH

SIT.

+ 18.08.17

"It is not easy to see things from within the middle"

Affects are 'imperceptible', which does not mean that they are invisible, as it would suggest. Connolly writes that instead, they are "beyond our horizon of perception. Affects are tendencies, movements or events *of* the world rather than *in* the world."

This study tried to not only draw out what happens in site, but why that happened. What caused an action or environment to occur.

It seemed as though there were many action-causing environments, which were altered or catlysed by whatever was happening in each one. The space was a physical scale of non-physical affects, you could tip over into another. The following drawings are my attempts to engage with this 'tipping point' idea. How are the movements observed in the photography study aid in making sense of the wider site?

Fig.63

LEDGE INVESTIGATION

HIGH WINDOWS GIVES PEDESTRIAN POWER IN THE SPACE.

Columns break up the ledge, allow people to sit in there own space. If someone is in the centre of one pocket, it is unlikely another would also sit. refer to long section.

NORTHFACING LEDGE WITHOUT CANOPY GETS UNOBSTRUCTED SUN - INVITES PEOPLE TO SIT

OPAQUE WINDOW COVERINGS HIDE YOU FROM PEOPLE INSIDE - **FEELS MORE COMFORTABLE TO SIT.**

Fig.64

Observed Actions

ELEVATION

North facing ledge, so gets alot of exposure. No physical interruptions

comfortable to sit, far enough away from street to be pleasant. Don't feel in the way

effort to sit, easier to lean. Depends on length of stay.

space for moments of pause, waiting for someone out of the way of pedestrian traffic
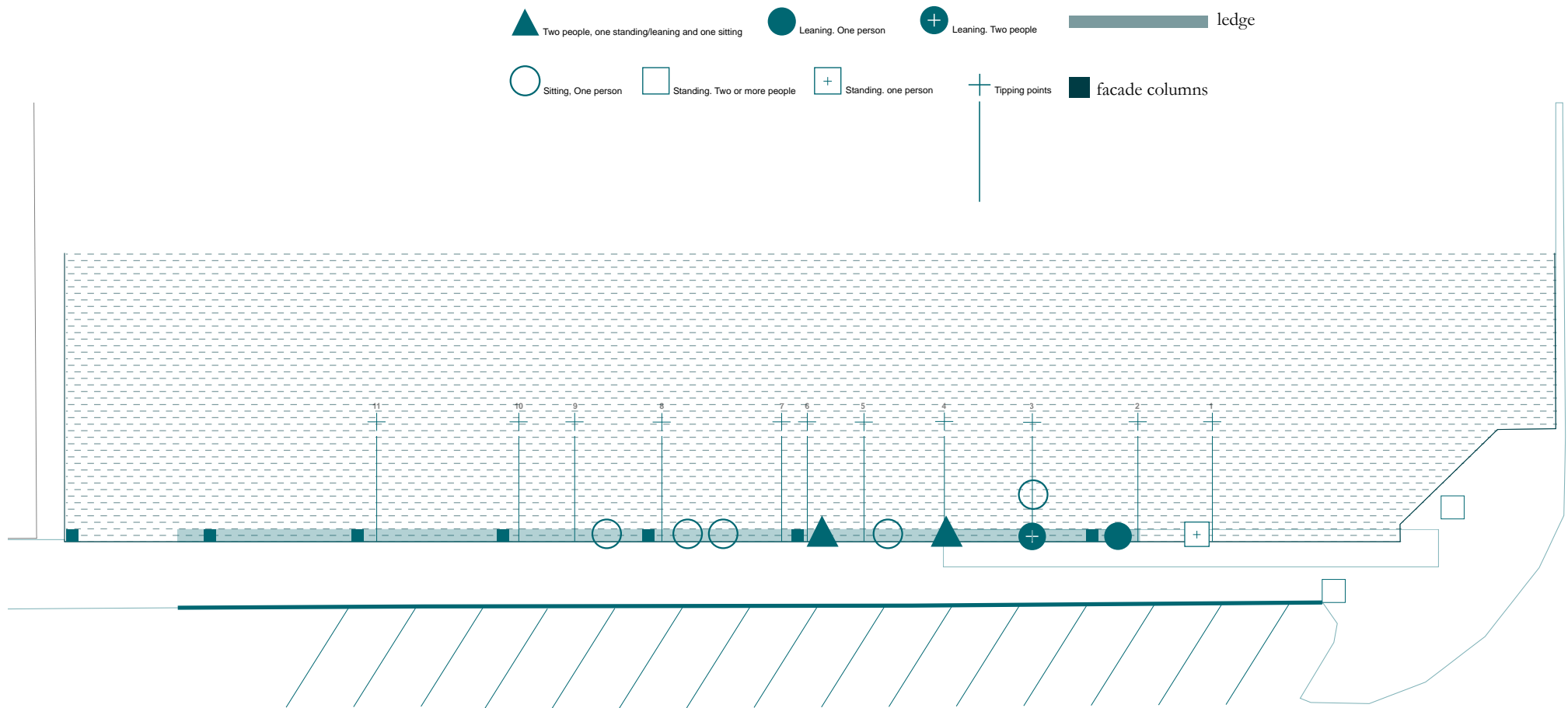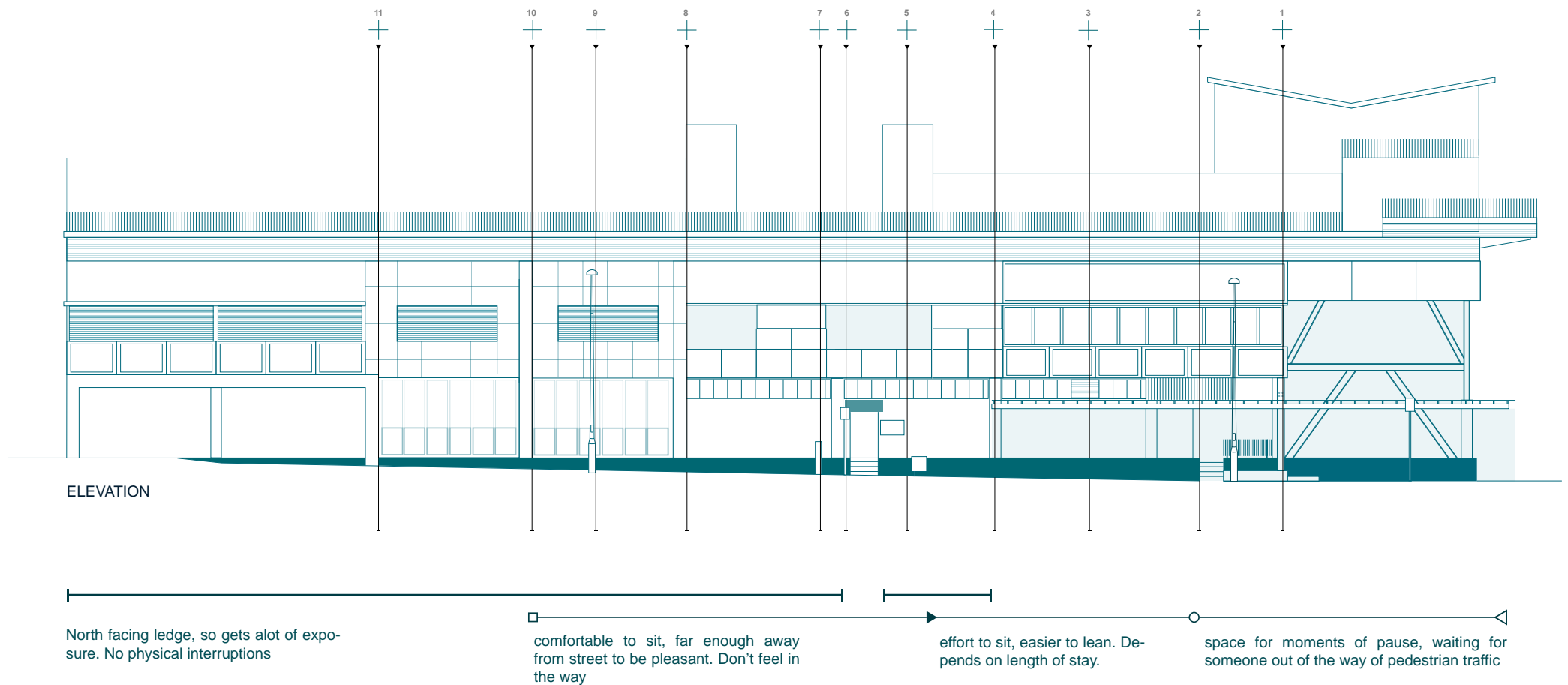
Drawing showing some of the spatial relationships that may influence a user and their level of investment walking into the space. You venture further in, as a temporary stopper, depending on what you are 'looking' for (Tipping point 1-2). Walking into the space, I sensed that there were 'tipping' points as you moved along which altered the usability of the facade. I noticed that a slight change in gradient, sunlight, noise and physical structure (T.P transition 4-6) catalysed one micro-environment (this may be a relevant name for them), transforming them into another. These changes could be so small, but they were what I was interested in.

Plan image on the left shows the tipping points which are marked on the above elevation, as well as the following photograph (see next page).

Fig.65

TIPPING POINTS

This image was me trying to cross reference my representation to highlight that the tipping or transition points are directly related to spatial conditions as you move along the sidewalk. The yellow lines are indicative of these points.

Fig.66

Zones where leaning /
standing occured

Zones where sitting occured,
darker depending on
popularity

Exact point of most
observed sitting spots.

Overlayed zones defined for leaning activity (yellow) and sitting activity (blue).

These zones overlap in reality, with more people density towards Tory Street.
Some factors include - proximity to an arterial route, a more flexible choice of
a sunny spot or shaded spot. The rise of the extruded concrete ledge also sits at
a height suitable for both leaners and sitters, where as the ledge becomes more
suitable for sitters as you move further into the space.

This is easily observed information. How does it become useful for design?

ELEVATION
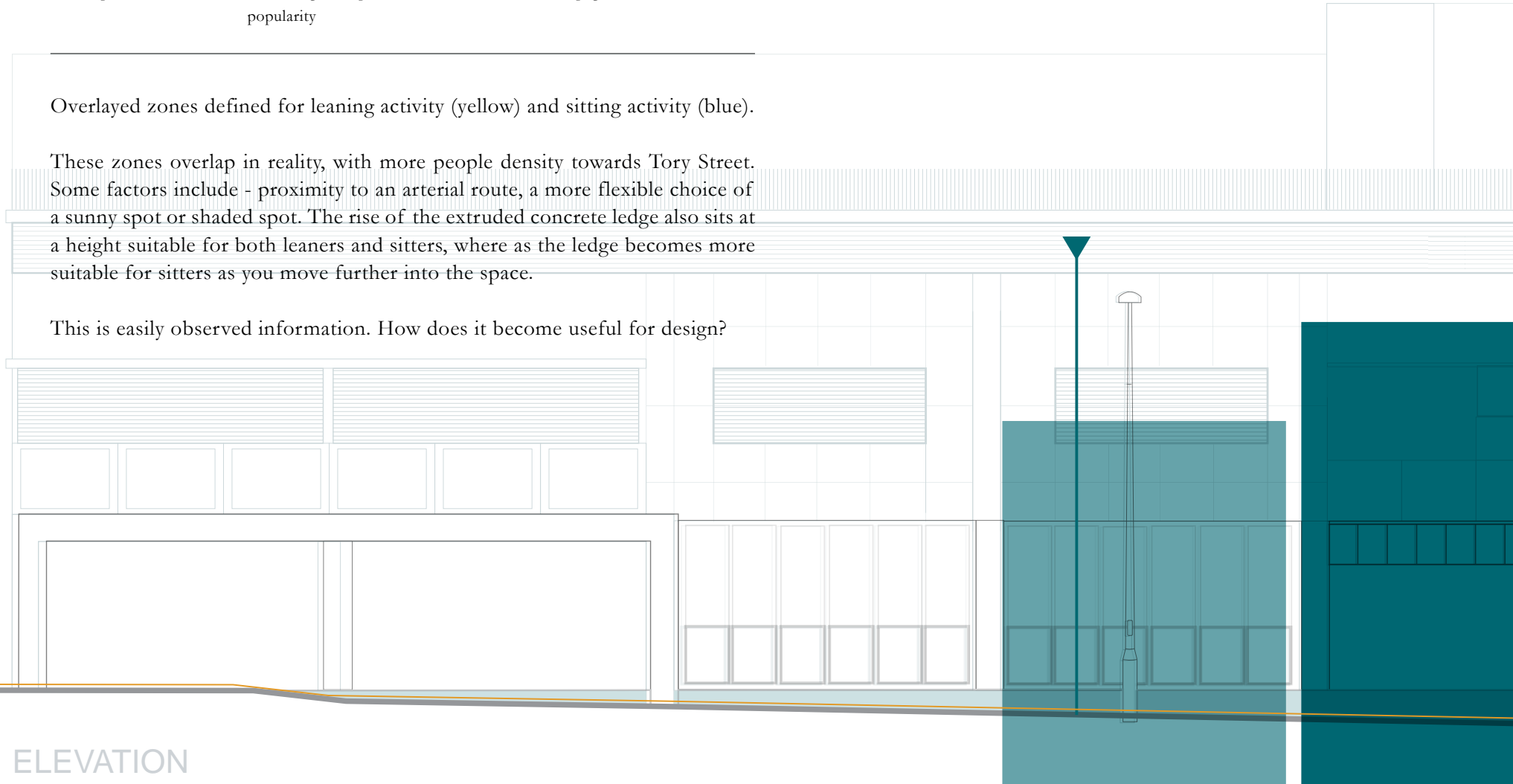
Fig.67
Sitting Zones and Standing Zones

Sunniest spot on the ledge, sittable piece of ledge that doesn't require effort to sit on, also easy to perch on.
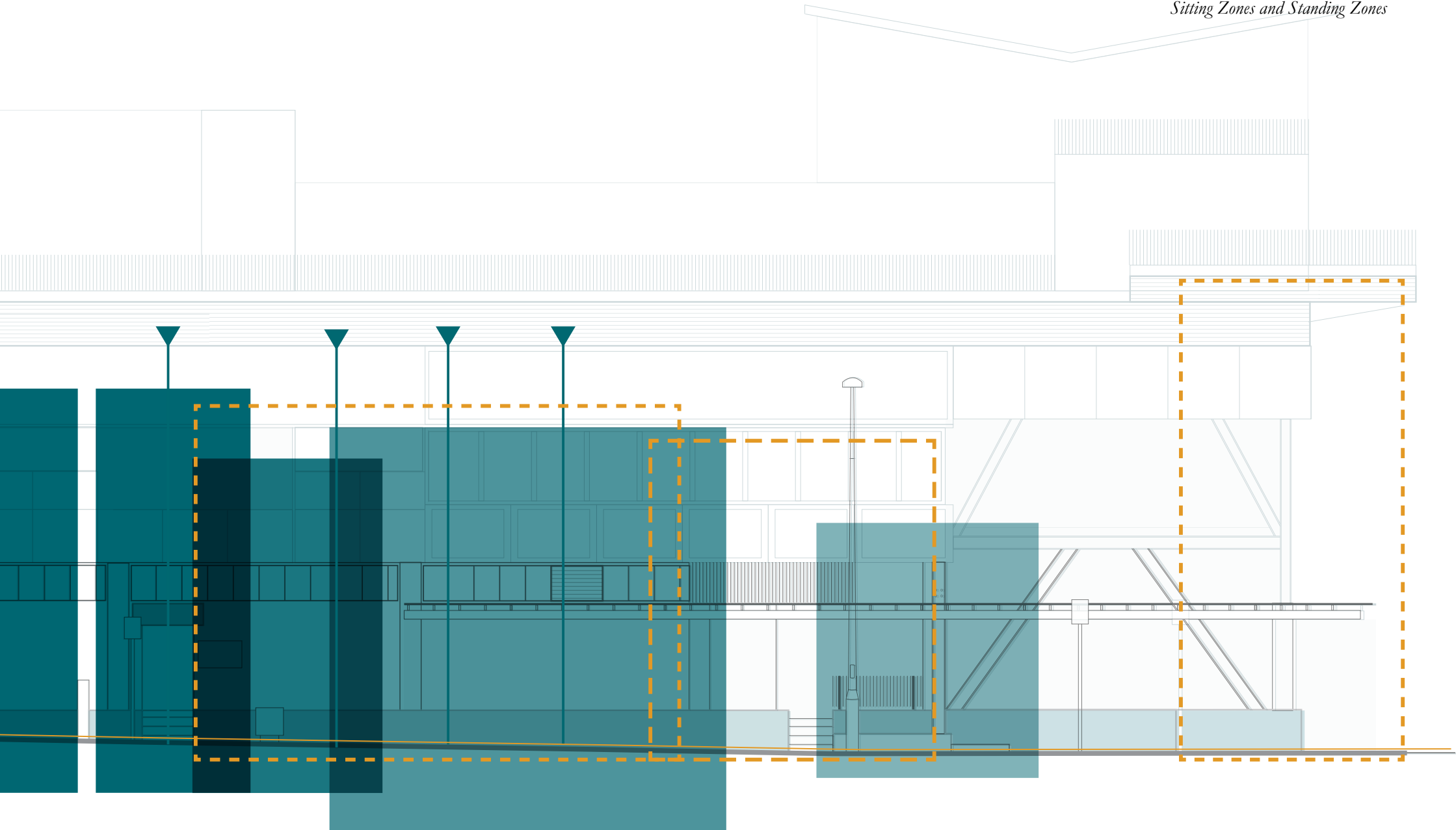
Space with a low concrete ledge. varying heights so its ideal for a group to congregate....

...When the carpark is empty on the other side, wall is used by workers on break from Harvey Norman.
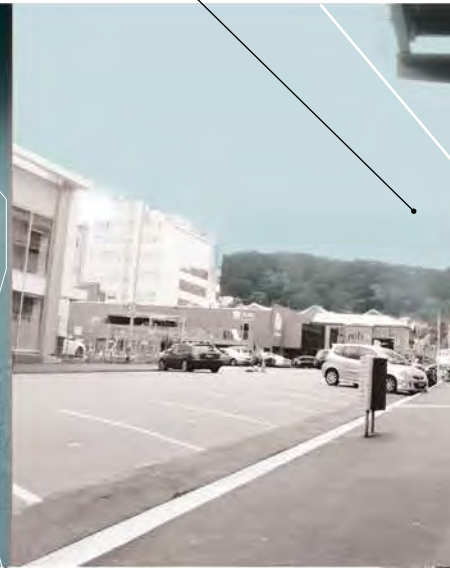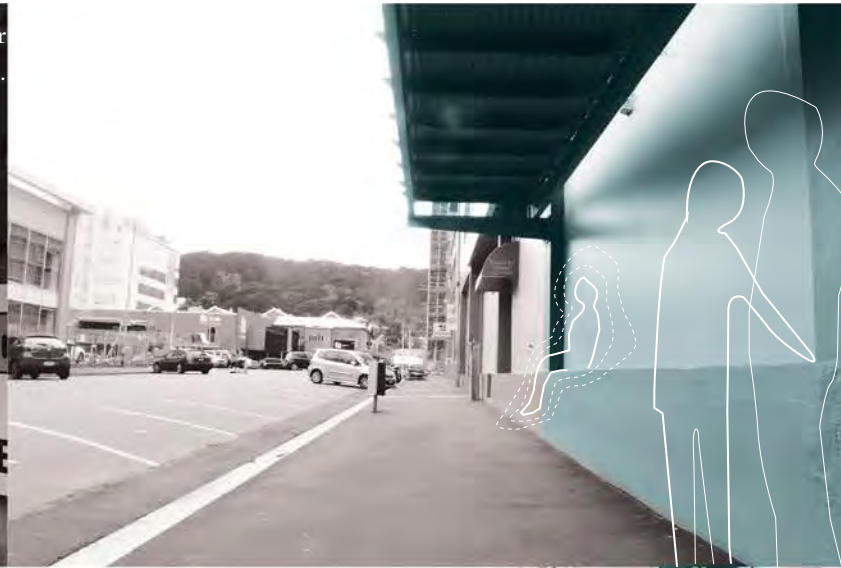
Hiding spot for someone wanting privacy and a corner to tuck into. column extrudes out further to offer more of a corner. Hidden from closest sitting zone.

Sunny piece of ledge that's only really used for the hiding corner or because the closer sunny spot is already taken up.

Sequence of images walking down Tennyson Street, coloured additions depict where one zone flips/transitions into another one.

I see Extensive as visual – property lines, doors, destinations, while I see Intensive as the experiential complexities along the way – they can still be lines and points on a map, but you don't see them like you do extensive elements, you feel them. Intensive is how we experience the world. We transverse it extensively but we experience it intensively.

We traverse the sidewalk extensively, but we experience the walk intensively. We feel the spaces relevance to us, which effects our choices and decision-making. The blue overlay highlights the spaces that afford different things to people on different vectors (zones between each 'tipping point').

I went back to photography because I think that expressing the human experience of the site was more successful in this format. There is something more intimate about using photography to (attempt) to portray an experience or a feeling.

Someone leaving the asian grocery store, and stopping to put her bags on the ledge and organise them before setting off down tory street. Enough room to place all her bags and feel out of the way of people walking past.

Interaction levels along ledge.

Feeling of connectedness in relation
to interaction point along ledge

ELEVATION

hiding spot for someone wanting
privacy and no disruptions

Section is most open, with high
windows and no sun obstructions.

Acceptable height of ledge for
elevated seat. You feel the sky and
the whole street open up to you

stronger feeling of being involved with the ground, space feels as though
it stops at the top of the windows

Fig.69
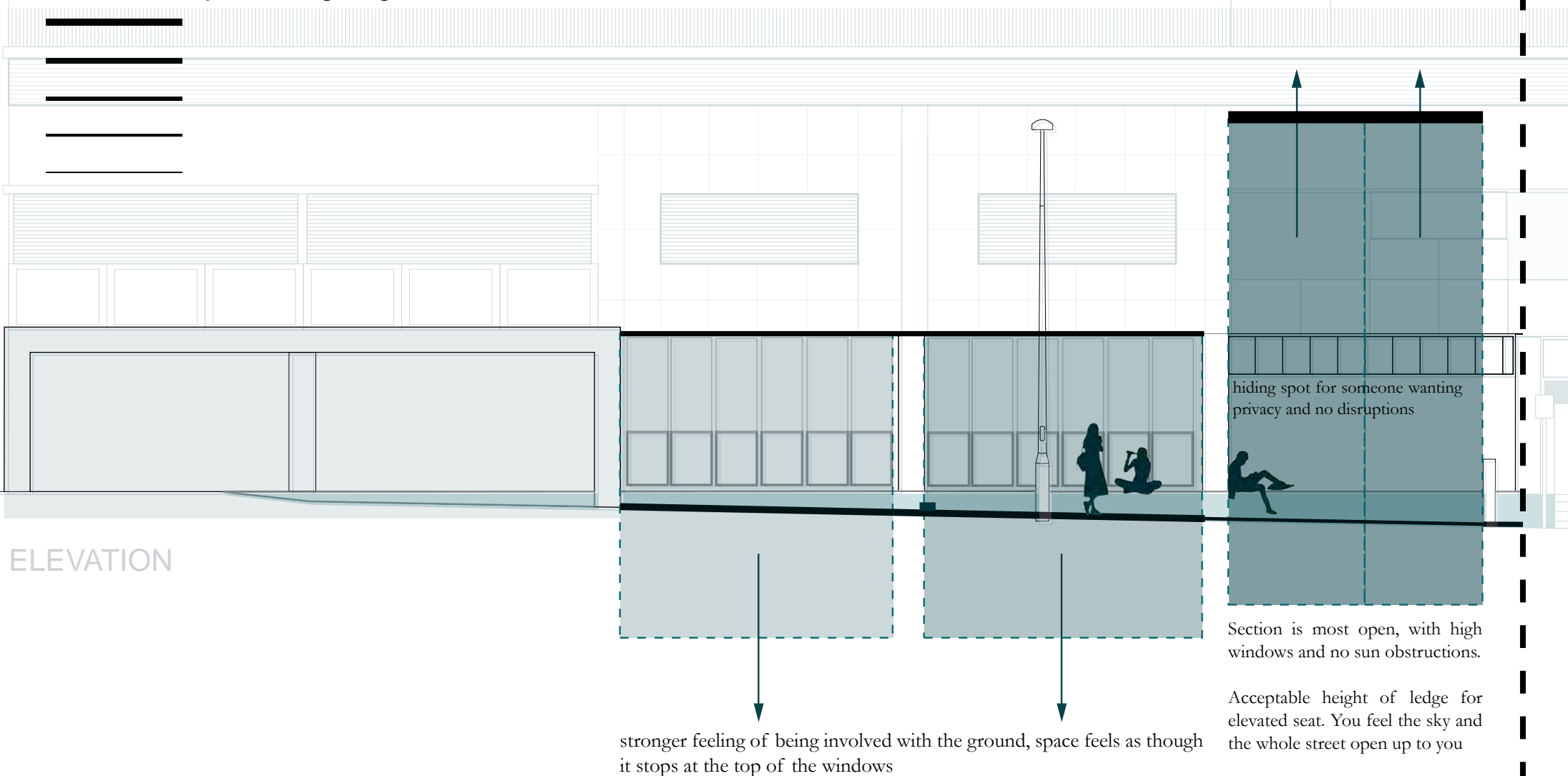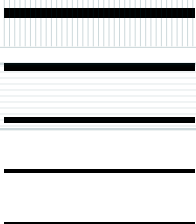
Affectual Zones along the ledge. Micro-environments connecting to the wider city.

smoking spot for pairs wanting privacy to talk and sun.

Open but too close to business and canopy for prolonged stays. Feeling of openess is lessened due to proximity of contrasting spaces. Space is not as generous.

Not too high that you can't sit on ledge, canopy overheard to provide shade / more inviting sitting space.. You feel the canopy above you, gives user more ownership/power.

A little bit too high to sit without an effort to jump up.

Close to Harvey Norman entrance steps, so is a space you need to be able to move quickly.

Business entrance used as a perch - part shade part sun, more varied edge to choose seat. feeling of enclosure with small canopy and alcove like doorway. See photograph.

SUPERMARKET WINDOW LEDGE

1

STEPS + COVERED ALCOVE LEDGE

2

SUNNY BLANK WALL LEDGE
EASY TO SIT / LEAN

3

SUNNY BLANK WALL - JUMP TO SIT SPACE

4

LEDGE UNDER MAIN CANOPY

5

SIDE STAIR ENTRANCE TO HARVEY NORMAN
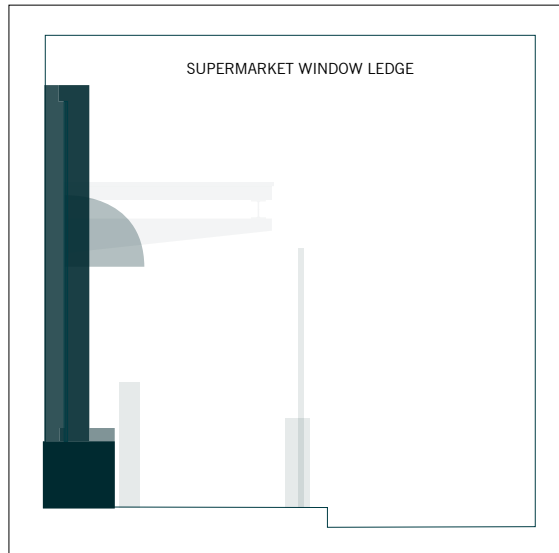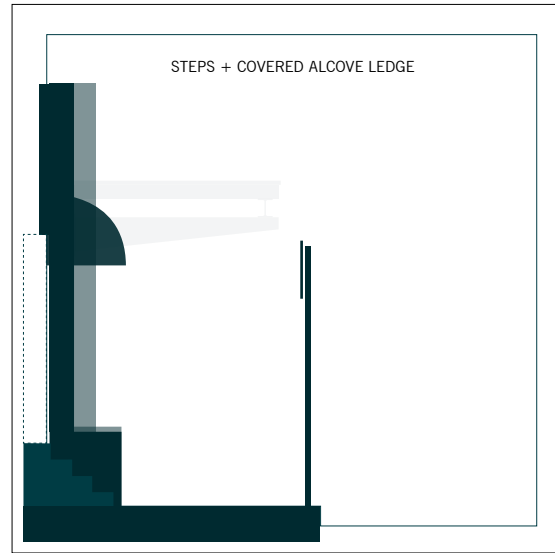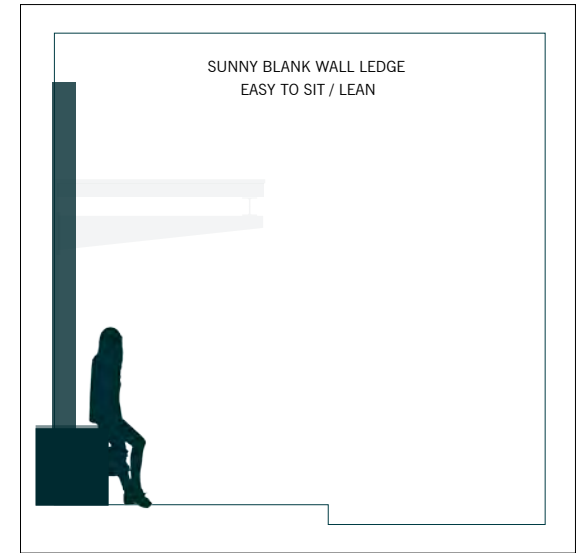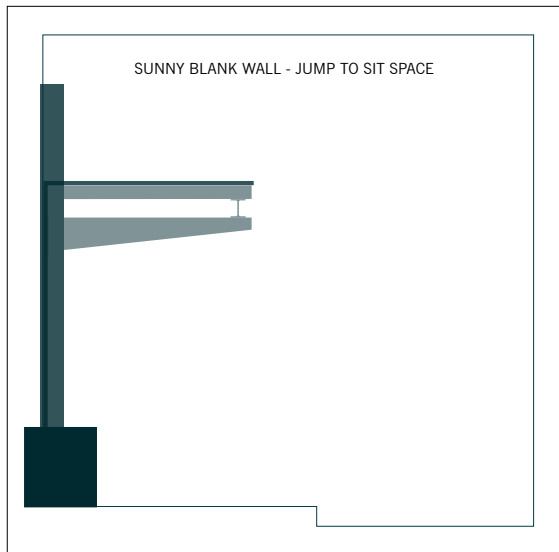
6

Fig.70

Tennyson Street in Cross Section.

I used the cross sections (right) to cross reference information I noted down in my elevation drawings. The street's spatial structure remained quite similar, and I felt they did not effectively show the kind of transitional quality the street possessed....So instead I mixed the two drawing styles to see if I could pull more out of it..

Fig.71

Not too high that you can't sit on ledge, canopy overheard to provide shade / more inviting sitting space.. You feel the canopy above you, gives user more ownership/power.

A little bit too high to sit without an effort to jump up.
Close to Harvey Norman entrance steps, so is a space you need to be able to move quickly.

SIDE STAIR ENTRANCE TO HARVEY NORMAN

LEDGE UNDER MAIN CANOPY

Fig.72

The ledge at this point is slightly lower so you're closer to the ground, and less involved with the people walking past. Less observed.
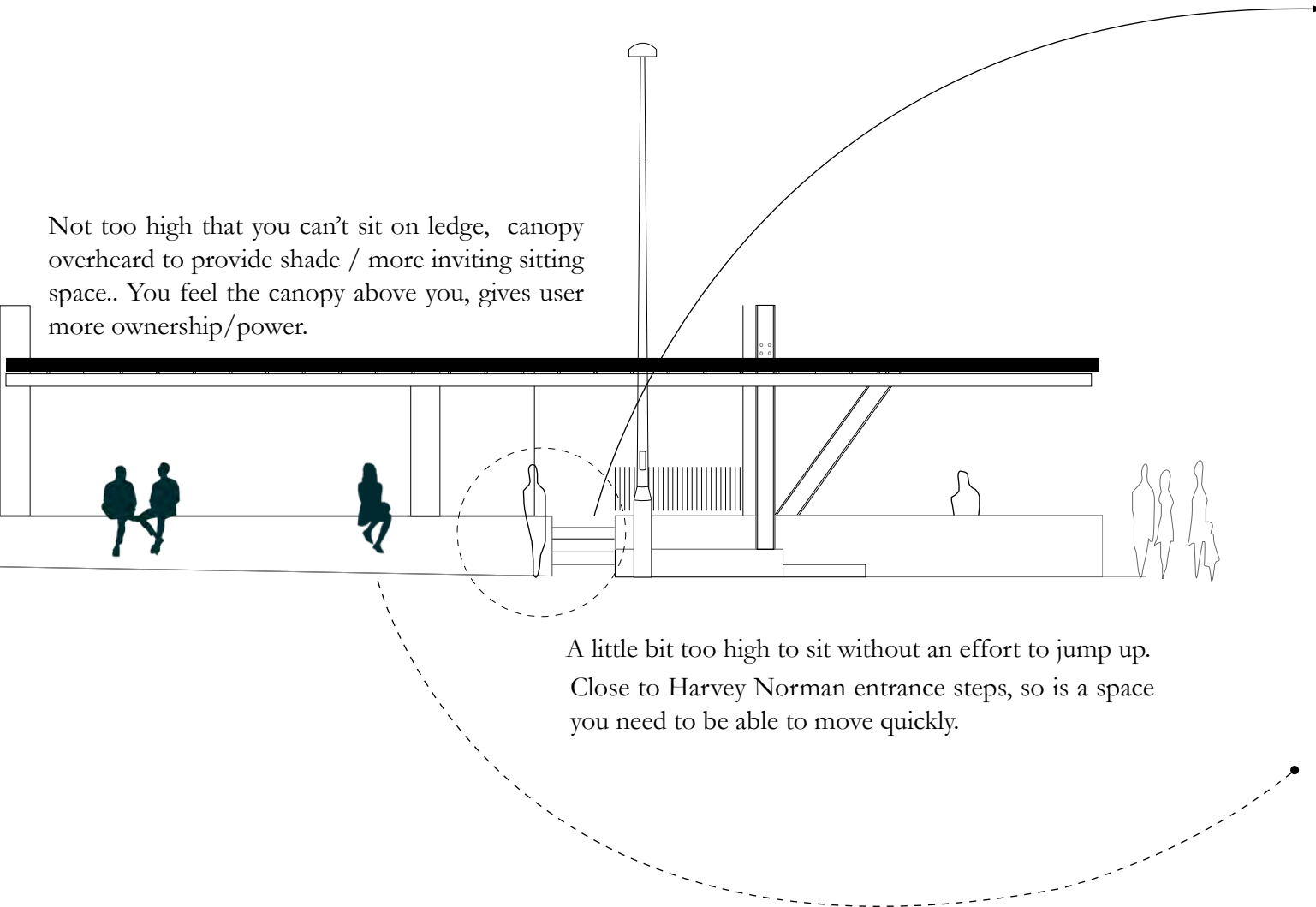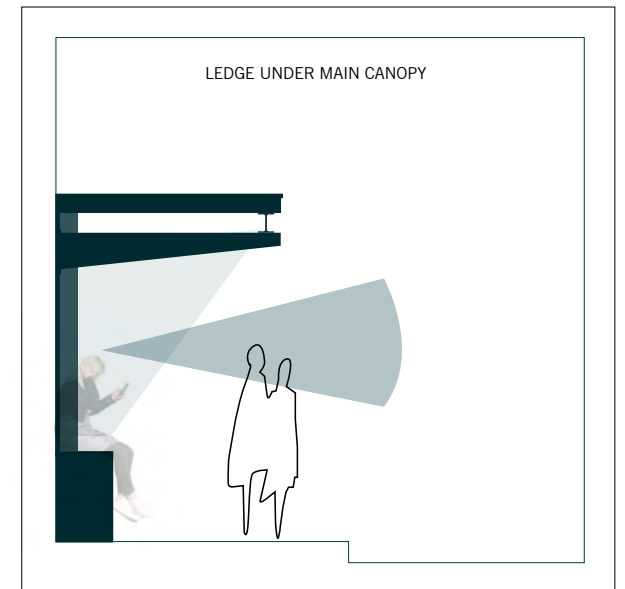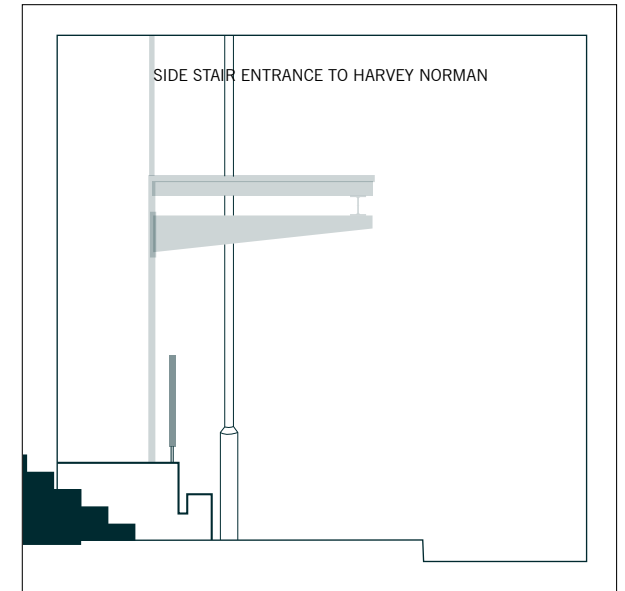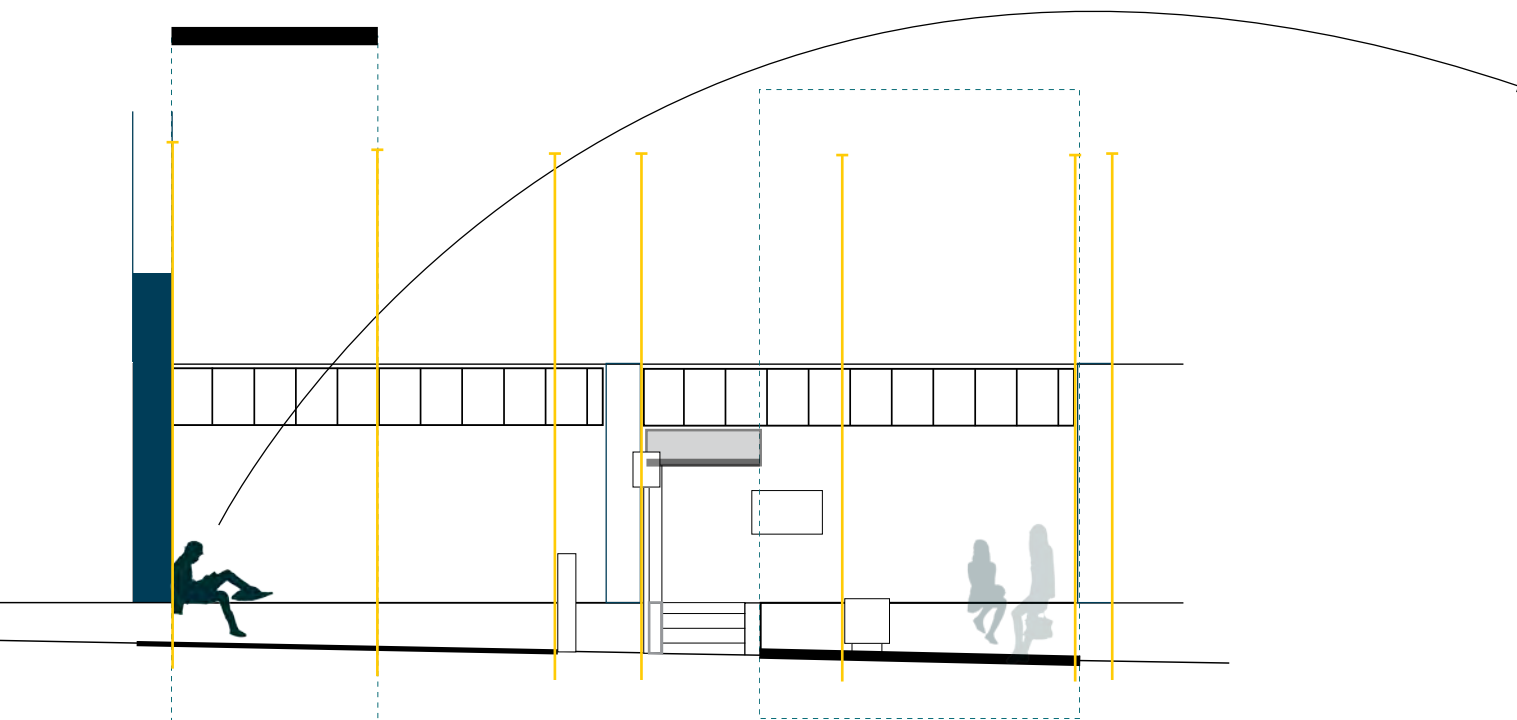
...This zone is an acceptable height of ledge for elevated seat. You feel the sky and the whole street open up to you while also feeling cosy because of the column jutting out further than usual. Good for hiding, but also viewing the street. If you want to lounge in the sun for a little bit this space allows you to get more comfortable and stretch out. More suited to longer stays and one person.

Sunny spot thats open to the sky and the street. More elevated than the hiding spot but not as elevated as the canopy ledge, so it's easier to sit. If this place is taken, or there are people on either side of you in the next zone by the alcove and the canopy area then you might walk further down to the hiding spot. This zone provides just as much sun, but you have to invest more in sitting to walk further down....

How do I Re-structure, to shift what it tends to do, in a way that makes a difference to the city?
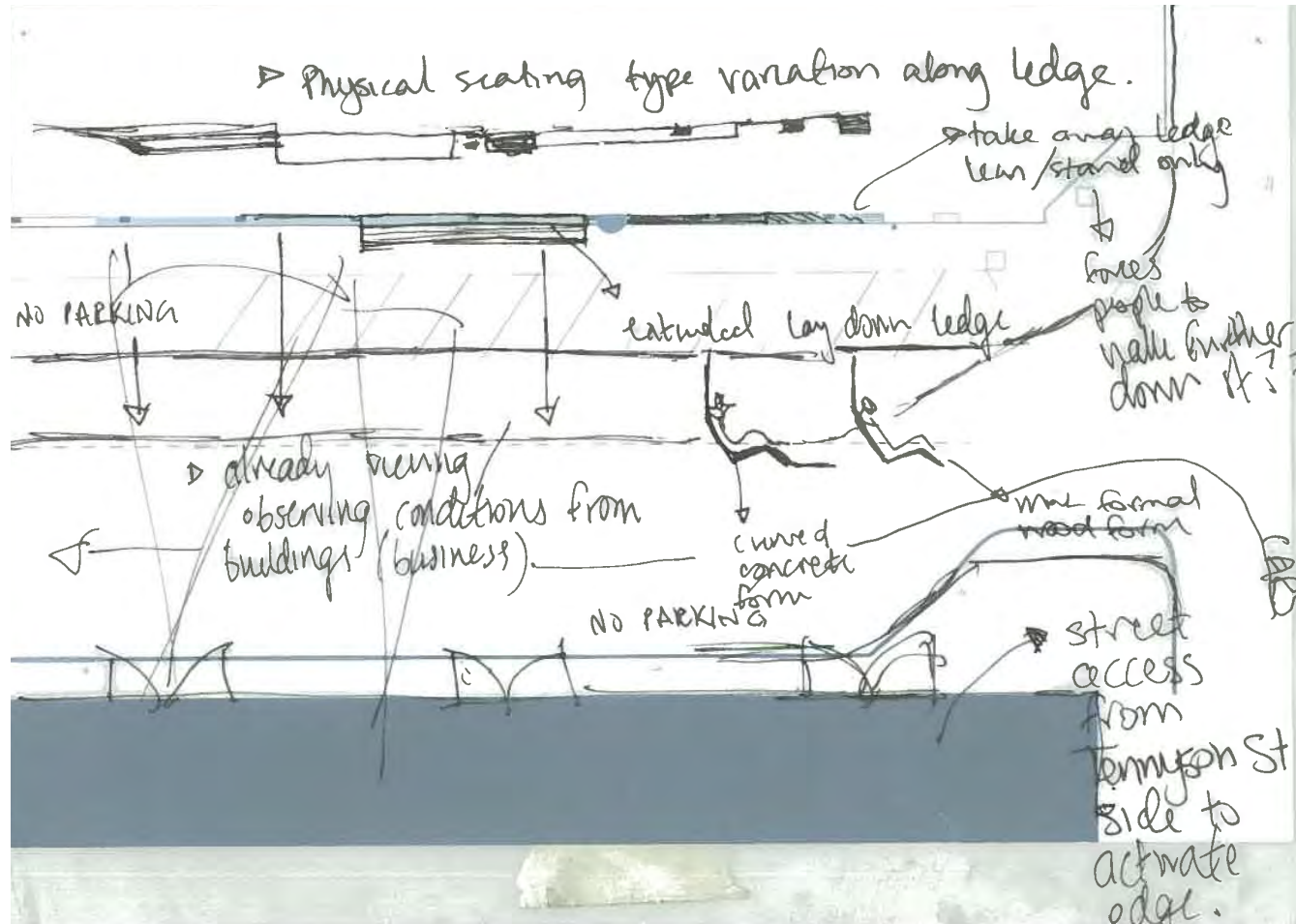
Fig.73 site sketches to begin thinking about design

Fig.74 and 75   A5 plan print outs _ first sketches.

Some Personal Design Principles :
Try not to drastically alter in a way that re-purposes the space.
Only ehance the **publicness** - not to instate new public space.

C.2. Bike rack   OPEN - RELATIVELY FLAT

A

Obstruction
- make more
permeable??

BINS/SIGNS ETC MOVED

reced ledge back
to concentrate
activity on Tory St. end.

lower bench structure
concrete - alternating back

extend longer??

extend existing canopy to cover more of the corner space where people linger. will that make it feel more public, or more owned by the building?

Extend the concrete ledge out further from the facade, more openly recognised as somewhere to sit / lean / linger.

receeding the ledge at certain points to create/repeat the alcove like space people liked to stop in.

129
130

Section a.

Opening interior spaces up to the street - windows already in place.

Fig.76

CONCEPTING

Because the scale of my intervention was initially limited to the western facade, I was finding it difficult to work at the scale of my computer screen. After working through concepts digitally, I printed off plans at A2 to see if it changed the way I viewed the space.

It was easier to think about, but the scale was too small to draw in detail. Because the nature of the project relies on detailed design rather than larger scale master planning, this was not extremely successful. So the current scale wasn't allowing me to be precise

Within the elevation sketches, the following handwritten annotations appear:

opaque
windows open to street
light following ground?
No ledge - need bike rack
light gets bigger towards Tory St
Raised ledge further → no leaning/sitting?
New end of Canopy
sittable ledge

step up.
lower ledge to sitting height.
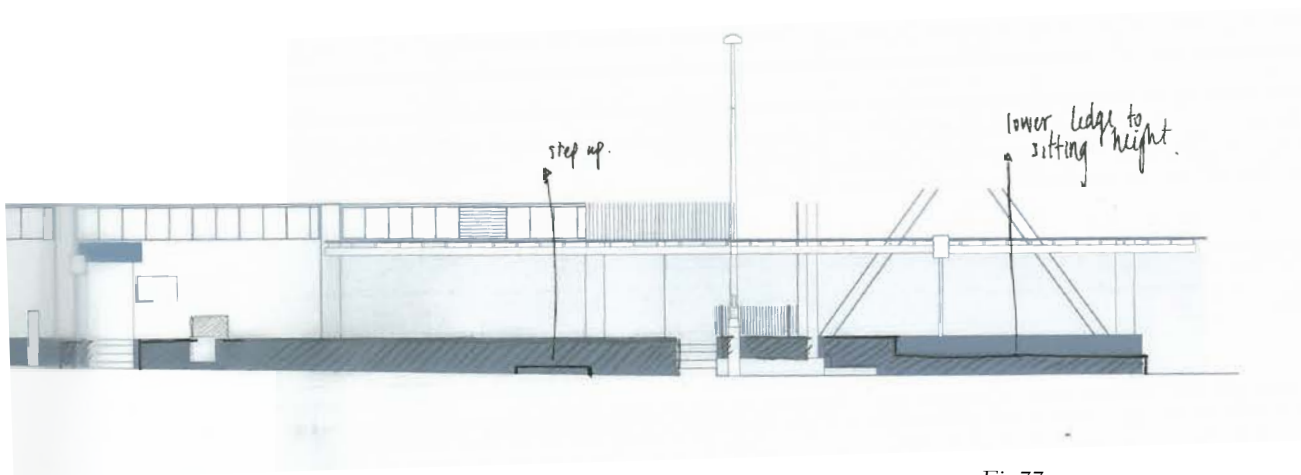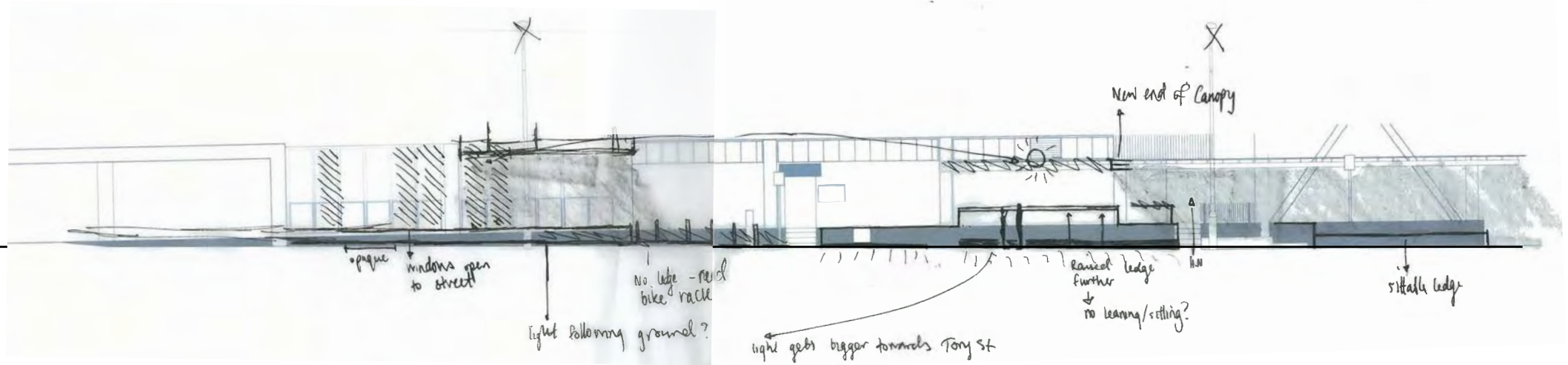
Fig.77
Initial Design Thinking

Elevation
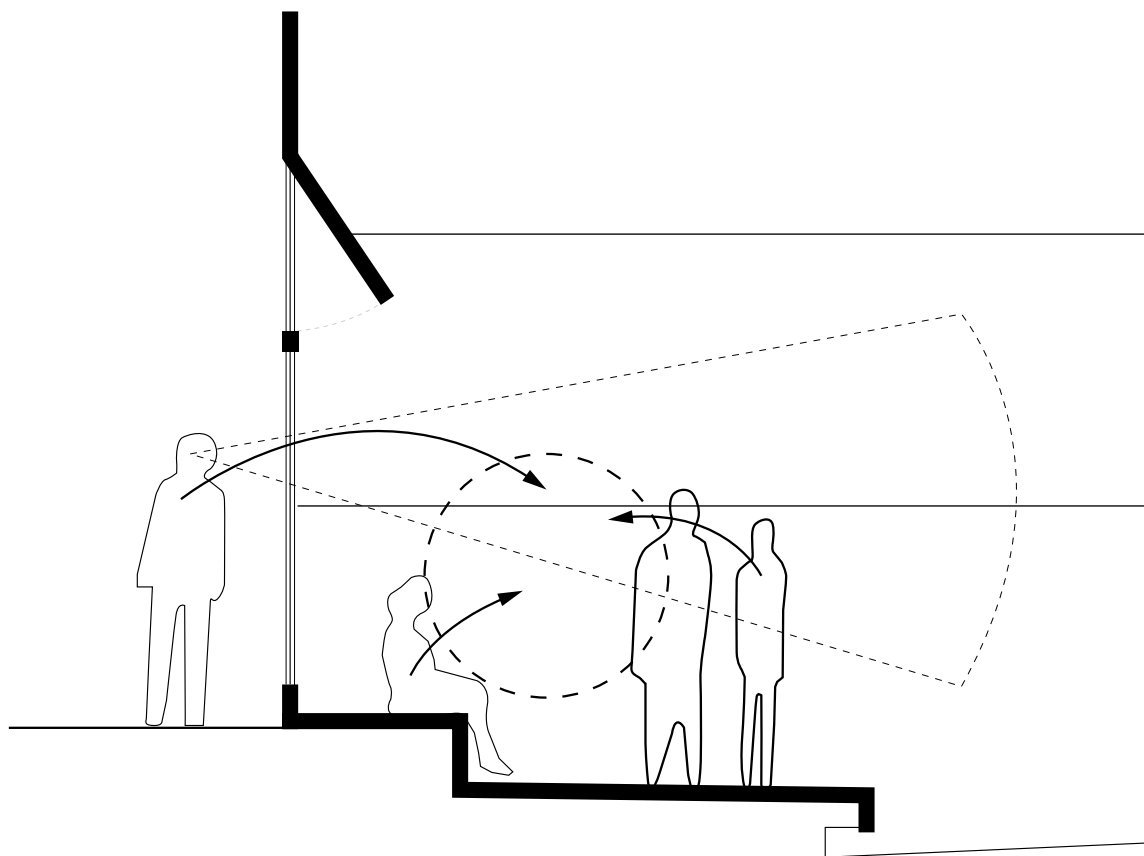
window shutters extend out - provide some shade for the people sitting out front.

The facade is already taking part in the socialness of the street, so enhancing that relationship was something worth exploring.

window being completely transparent would open up the supermarket to the street, but it would probably make someone feel uncomfortable when they are sitting on the ledge outside of it.

Fig.78
Section a.

Fig.79 - 82
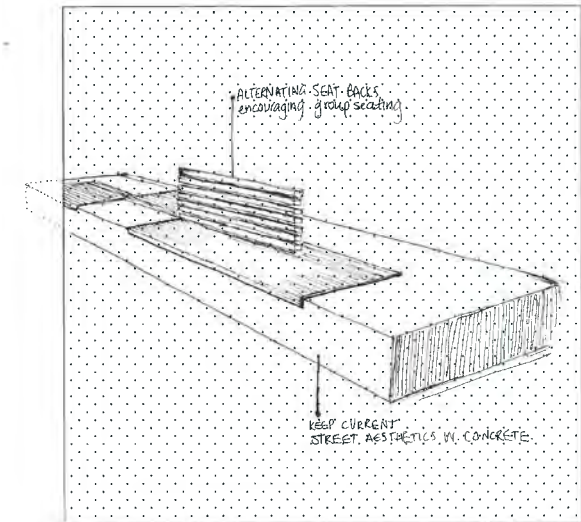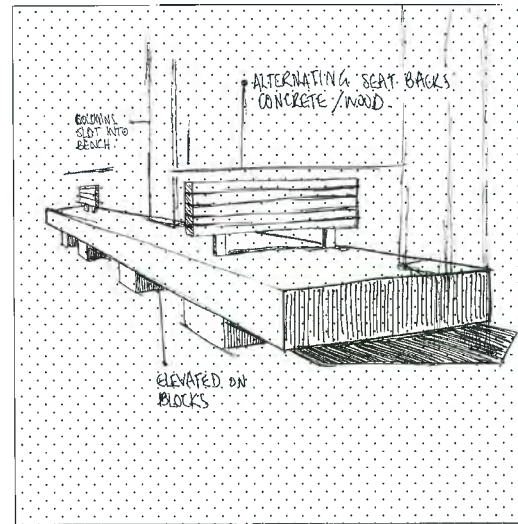
Form Exploration - Seating and materiality
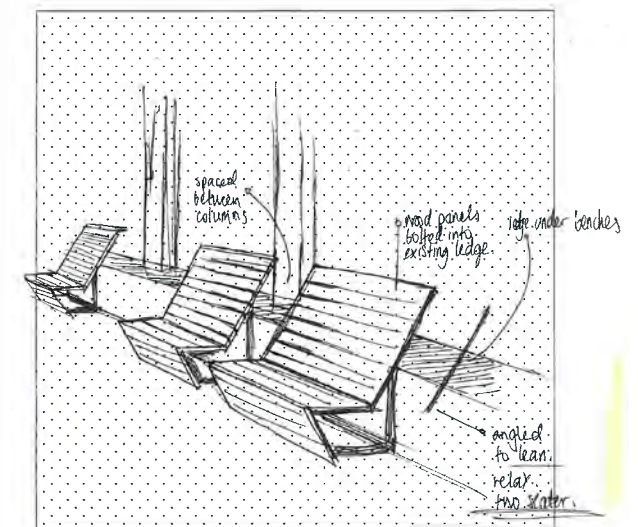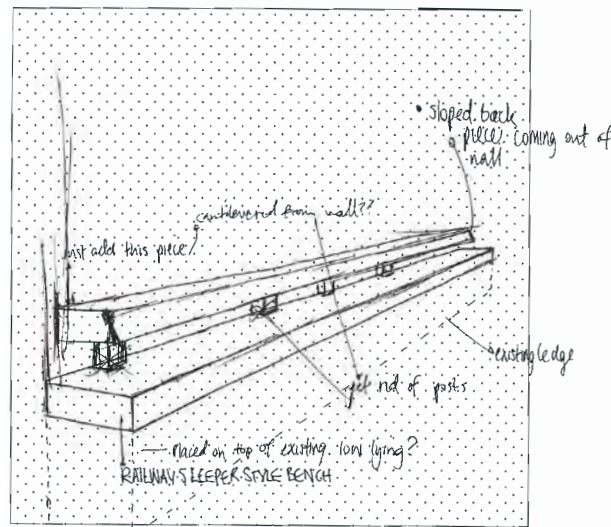
Fig.83

Fig.84

Fig.85

Fig.86

Fig.87

Fig.88

extend out
canopy · 2m

show where
kerb was

level out
street

mismatched
height / size
- invites people to sit
closer?

more implied
casual car
space.

AFTER.

retain
parking on this
side. too?
on other side

concrete similar to
ledge
wooden seating
softer, more obviously
seat like.
warm in sun. warms
space, cause there's so much
concrete.

sloped
step.   3m

raise
+ extend
ledge.

WELL
ASIAN FOO

041 385

Fig.89

Initial Design Thinking

Perspective
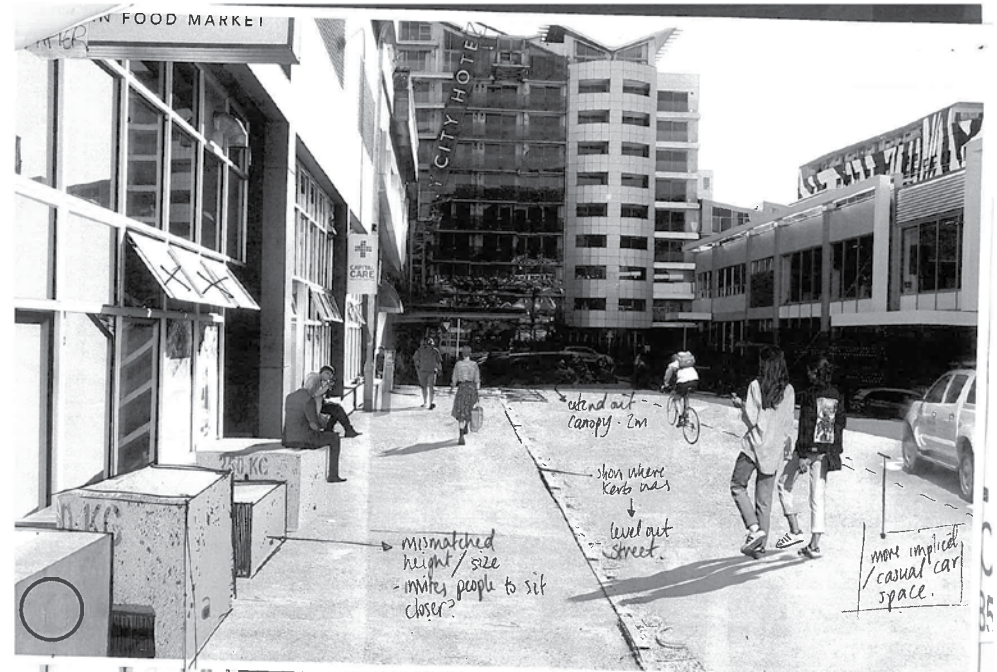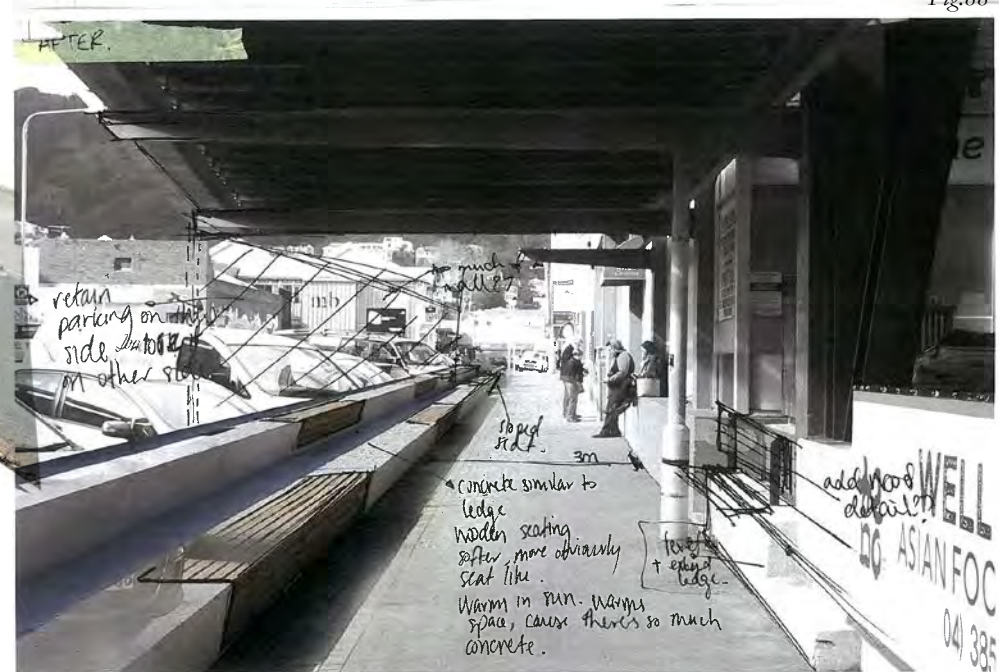
Fig.90

Design Ripple Effect. Shifting Space.
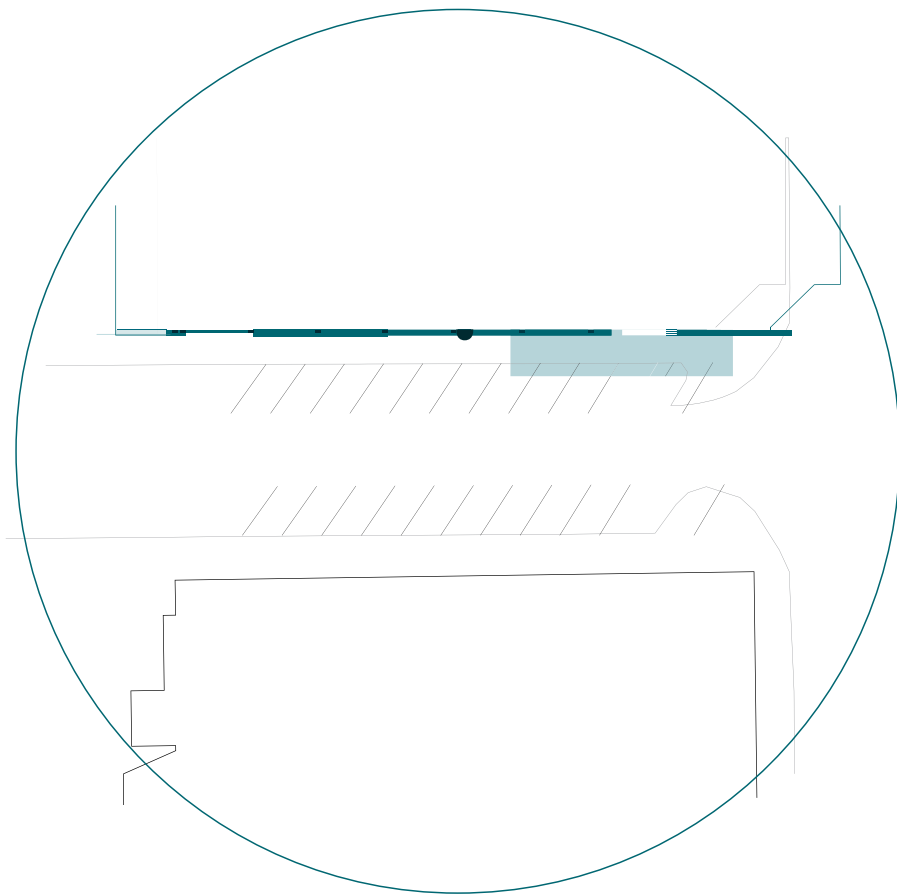
1

l e d g e
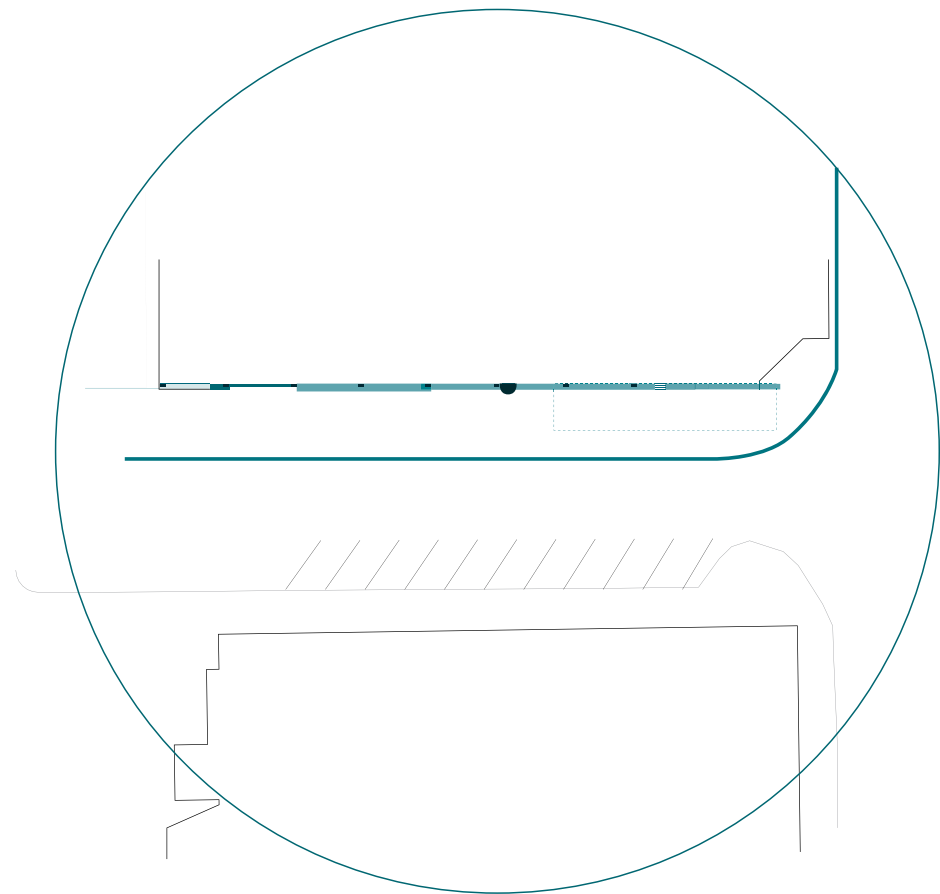
1 + 2

l e d g e + s i d e w a l k
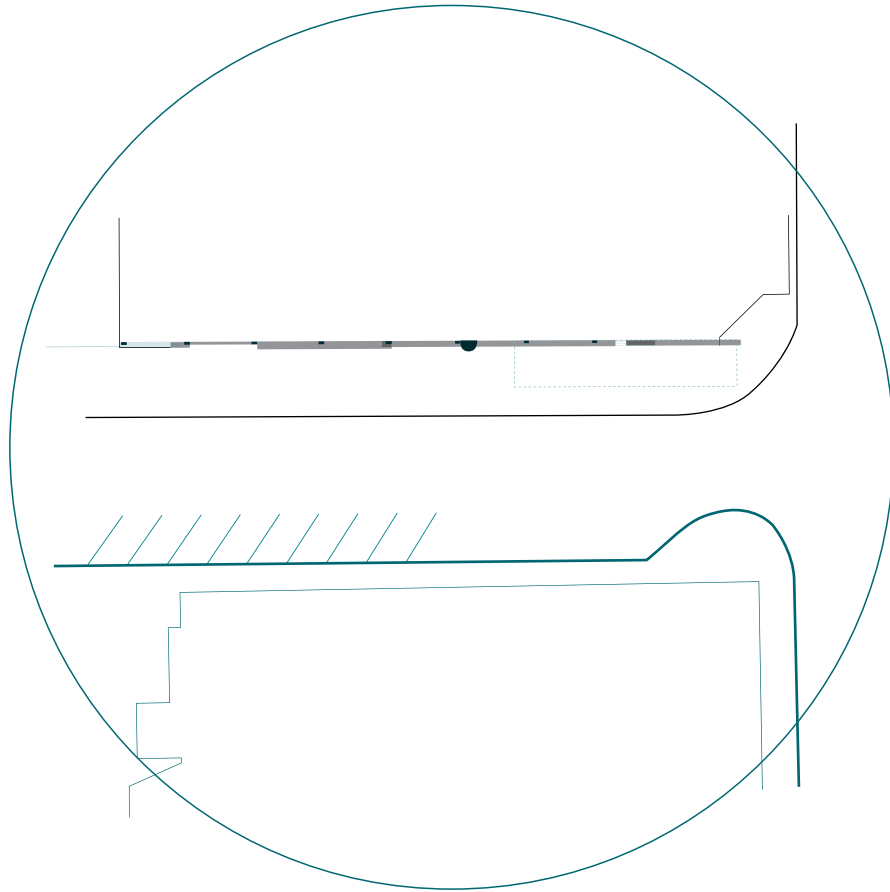
1 + 2 + 3

ledge + sidewalk + road
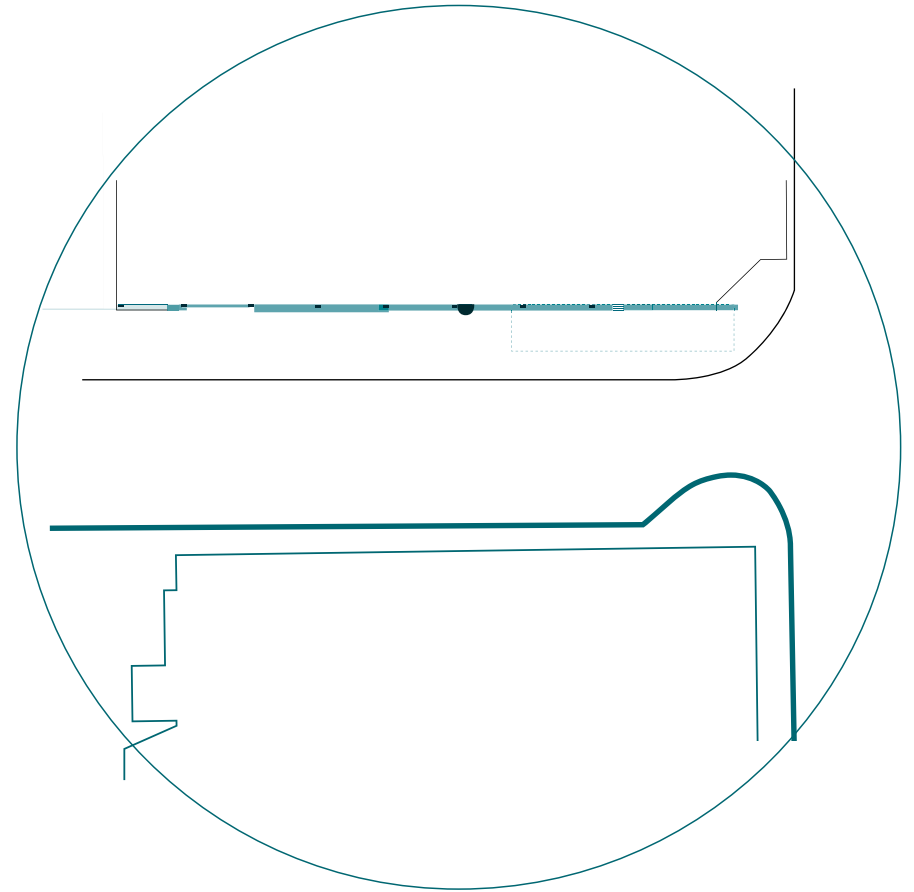
1 + 2 + 3 + 4

ledge + sidewalk + road + norhtern facade

THE KNOCK-ON EFFECT

Cumulative effect from one event off a chain of events

The smallest glitch in a system (or, *assemblage*) can create any number of variations or ripple effects (or, *affects*). This is how I discovered some agency as a designer. Connecting to the agency of landscape (of landscape affects) is to connect to my agency as a designer.

From the start, one of the problems I came across working with very particular human scale analysis was that it became difficult to know how much was too much analysis. Which vector or variability, or all, to focus in on.

After floundering, I made a decision to chose a particular condition or variability that I felt held potential to affect the most vectors and abilities/ actions across a range of situations, something with the ability to be played around with physically. This resulted in an initial design strategy, mostly to give myself some room to move, something that allowed me to explore options for the development of the site.

I realised that if I altered something, say the width of the ledge, then subsequently I would have to extend the adjacent sidewalk to allow the continuation of existing life patterns. This then rippled out to the street parking, which effected the road width. One small design move had turned into a complete restructuring of a street.

The process ended up being more fluid, small nudges here and there. I was moving slowly, feeling my way through the designing of this place. I think that is a key part of the process, you move slowly and precisely to be able to feel how things will change, in terms of affects. That variability or *indeterminacy-of-affect*, of ability.

Ledge Manipulation

1. Ledge seating running the length of supermarket windows extended.

2. Sunning spot extended .2m to meet edge of column. Width is a comfortable sitting size. Promotes longer stays.

3. Ledge at Harvey Norman side entrance is raised and levelled out. Closer sittable structure if people do not want to walk further in.

This ledge wraps around into corner space closer to Tory St. (4.)

1.

2.
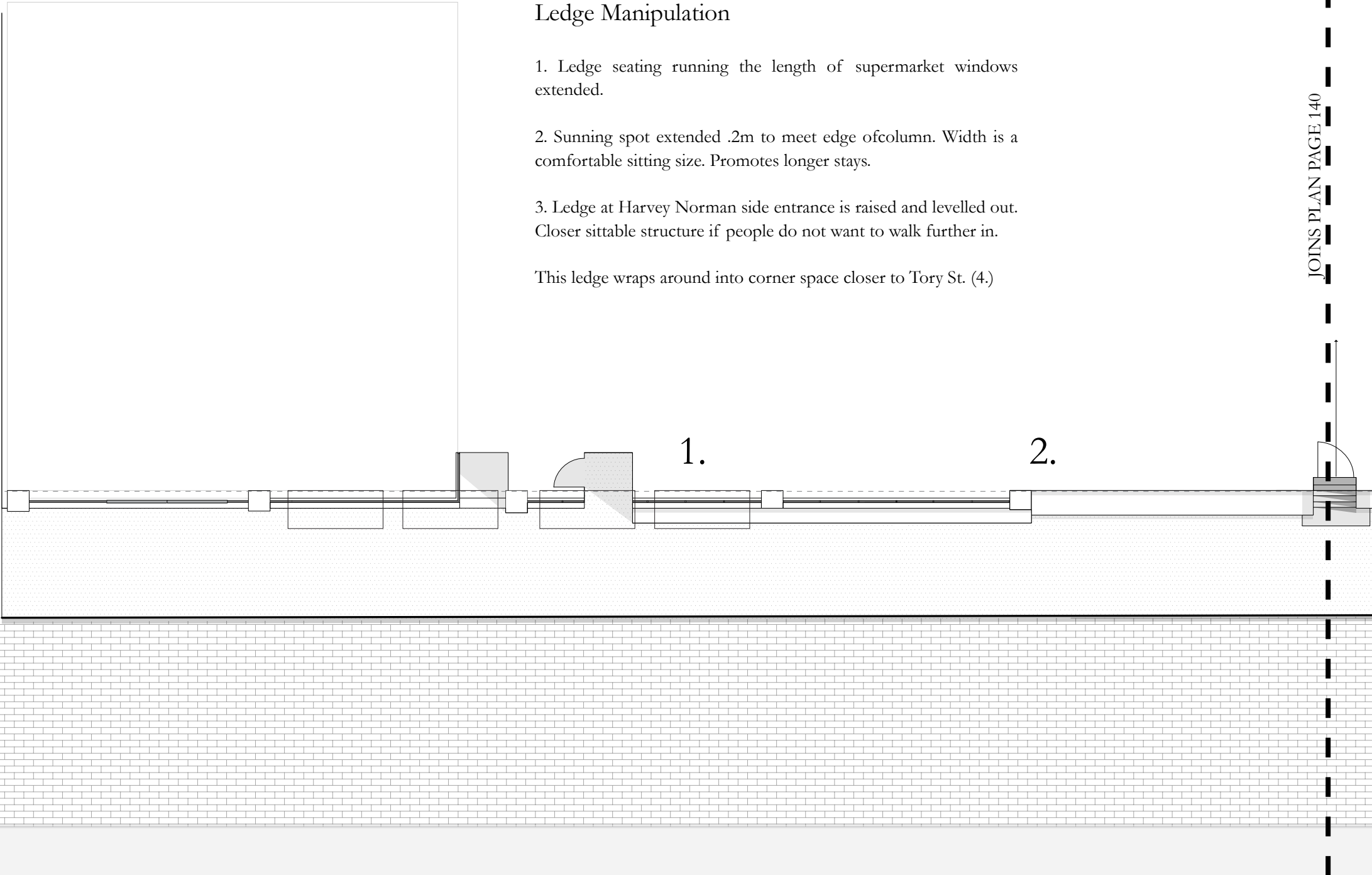
Fig.91

Final Proposal

3.

4.

Fig.92

A.
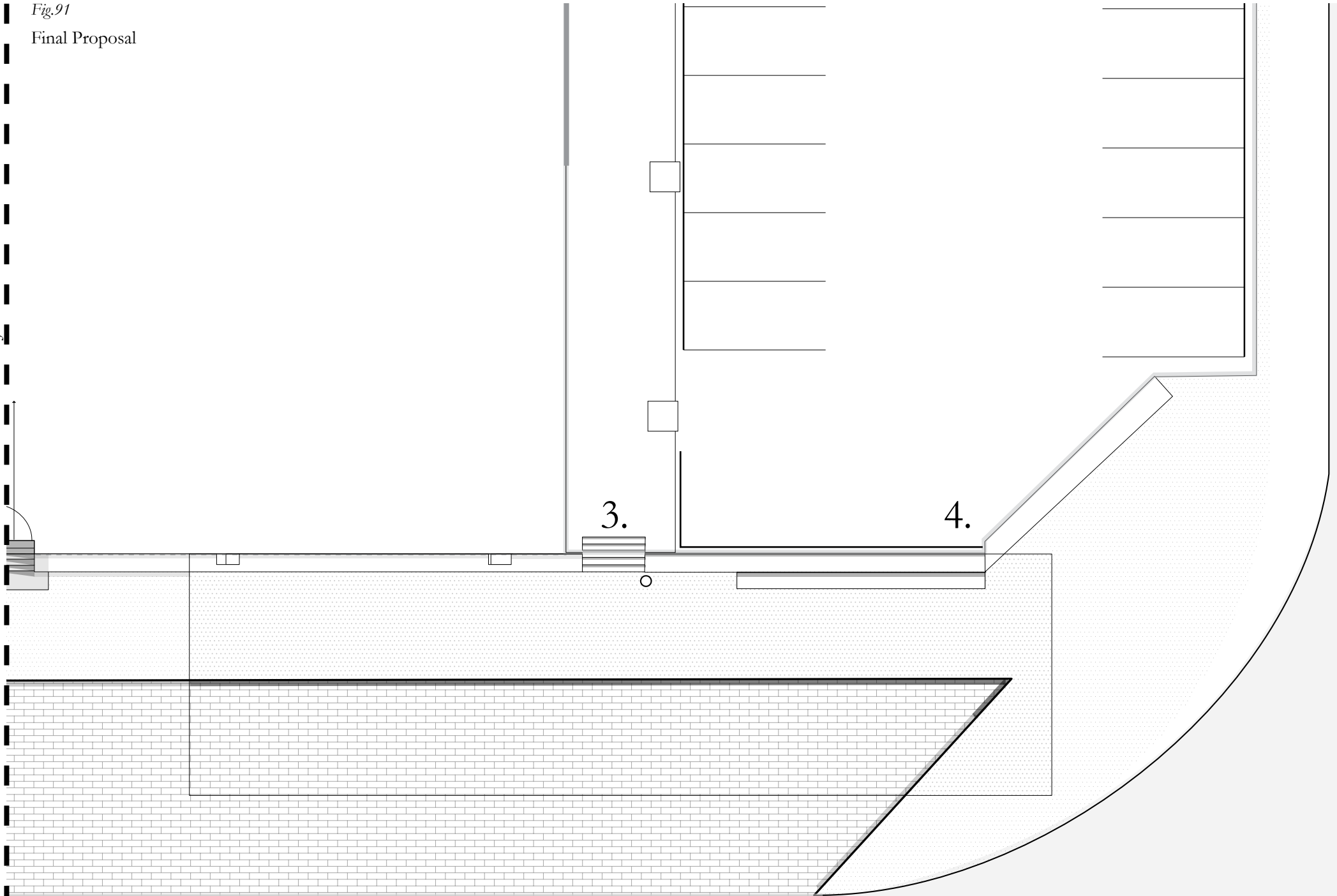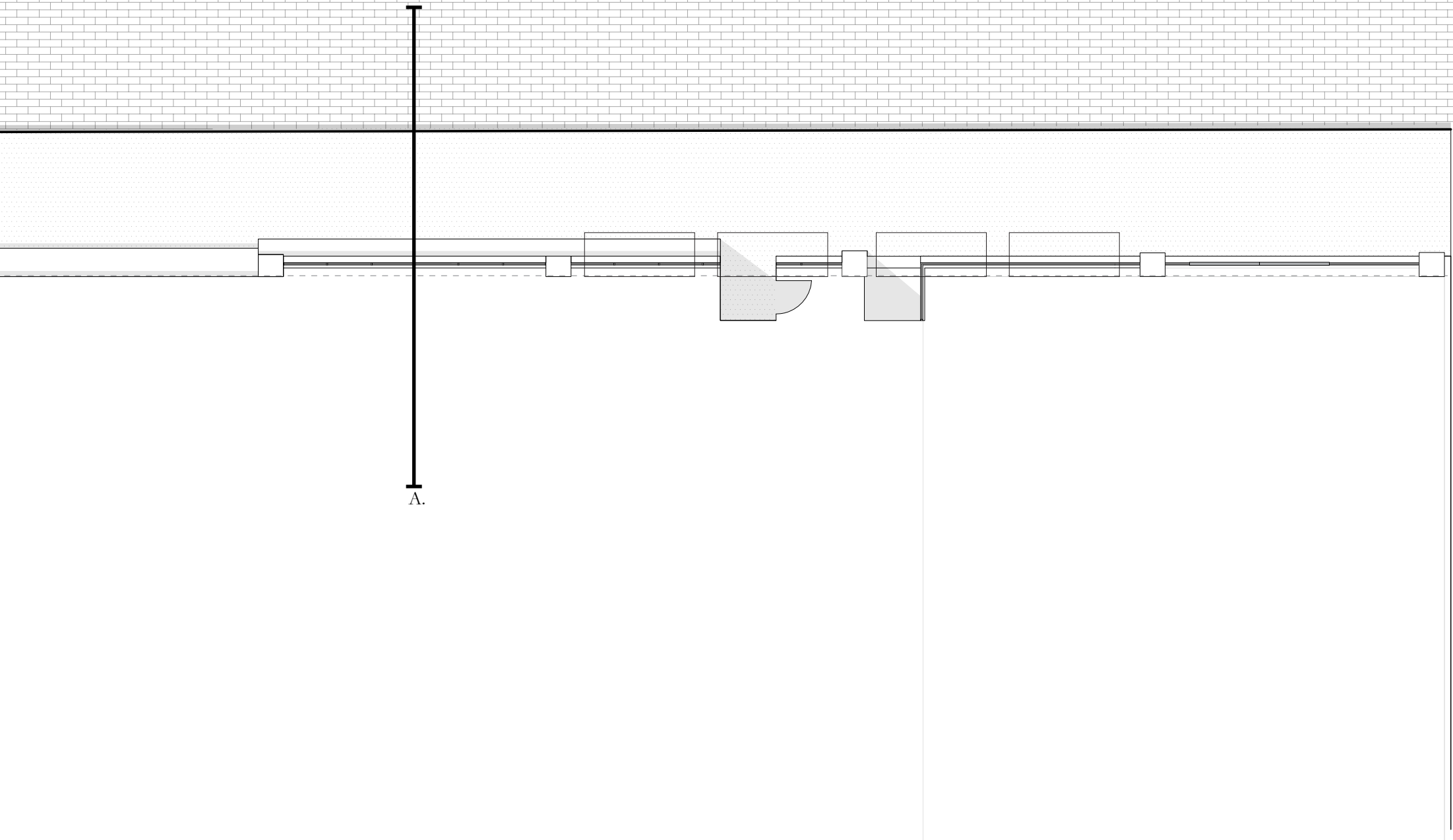
Fig.93

space configuration a.
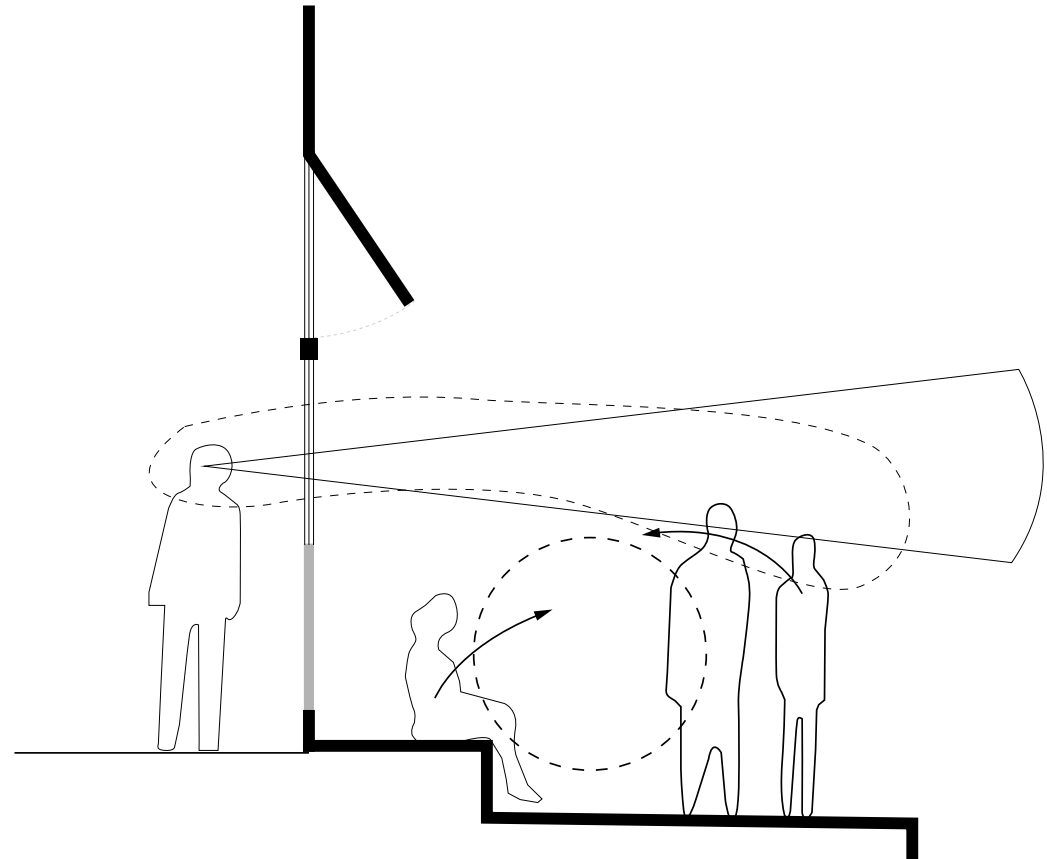
extended ledge - sittable height. Opaque section of window to retain privae-ness. Transparent window head height - open enough to feel connected to the street, but unable to see sitter.
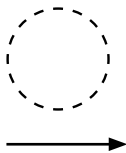
Pockets of space where social-ness happens

Interactions

Tennyson street un-intentionally places different groups next to eachother, or is organised in a way so that one person must venture past or close to another. There is a negotiation between all the people sitting or interacting with that edge, and with the edge itself.

To further stimulate this, the space was reconfigured to allow a new 'openness' or increased 'public-ness' which pulls people into the space. Despite a more open streetscape, sidewalk parameters have been restricted to motivate people to cross paths and negotiate social interactions. Ledge areas have been strategically altered to promote longer and shorter stays, as well as opportunities for multiple groups of users to share a more intimate space.

Fig.94

Enhanced Social Zones *How physical change has created affectual change*

- - - - - - - - - - - - - - - - - movement - new
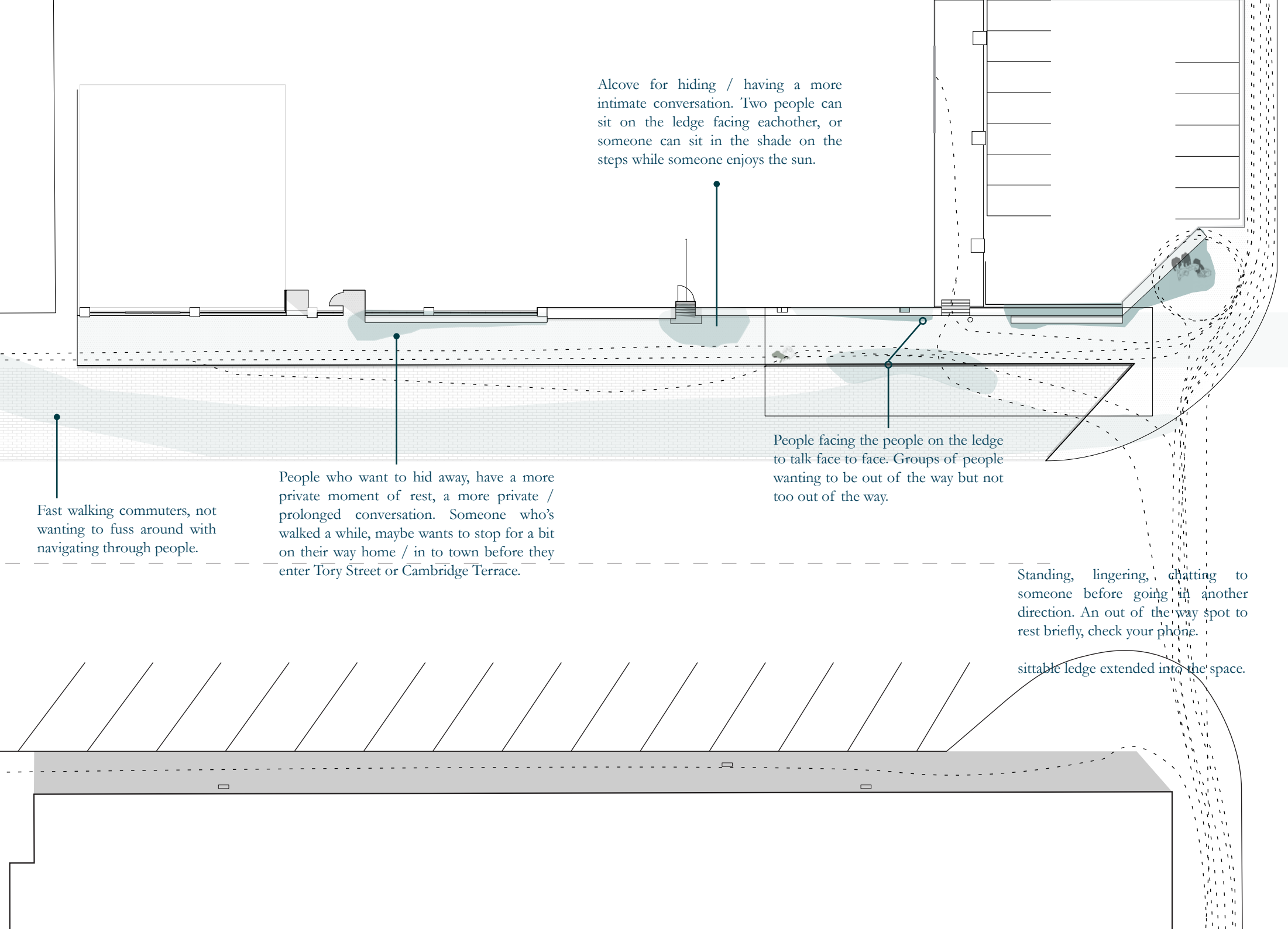
Alcove for hiding / having a more intimate conversation. Two people can sit on the ledge facing eachother, or someone can sit in the shade on the steps while someone enjoys the sun.

People facing the people on the ledge to talk face to face. Groups of people wanting to be out of the way but not too out of the way.

Fast walking commuters, not wanting to fuss around with navigating through people.

People who want to hid away, have a more private moment of rest, a more private / prolonged conversation. Someone who's walked a while, maybe wants to stop for a bit on their way home / in to town before they enter Tory Street or Cambridge Terrace.

Standing, lingering, chatting to someone before going in another direction. An out of the way spot to rest briefly, check your phone.

sittable ledge extended into the space.

Fig.95

B E F O R E
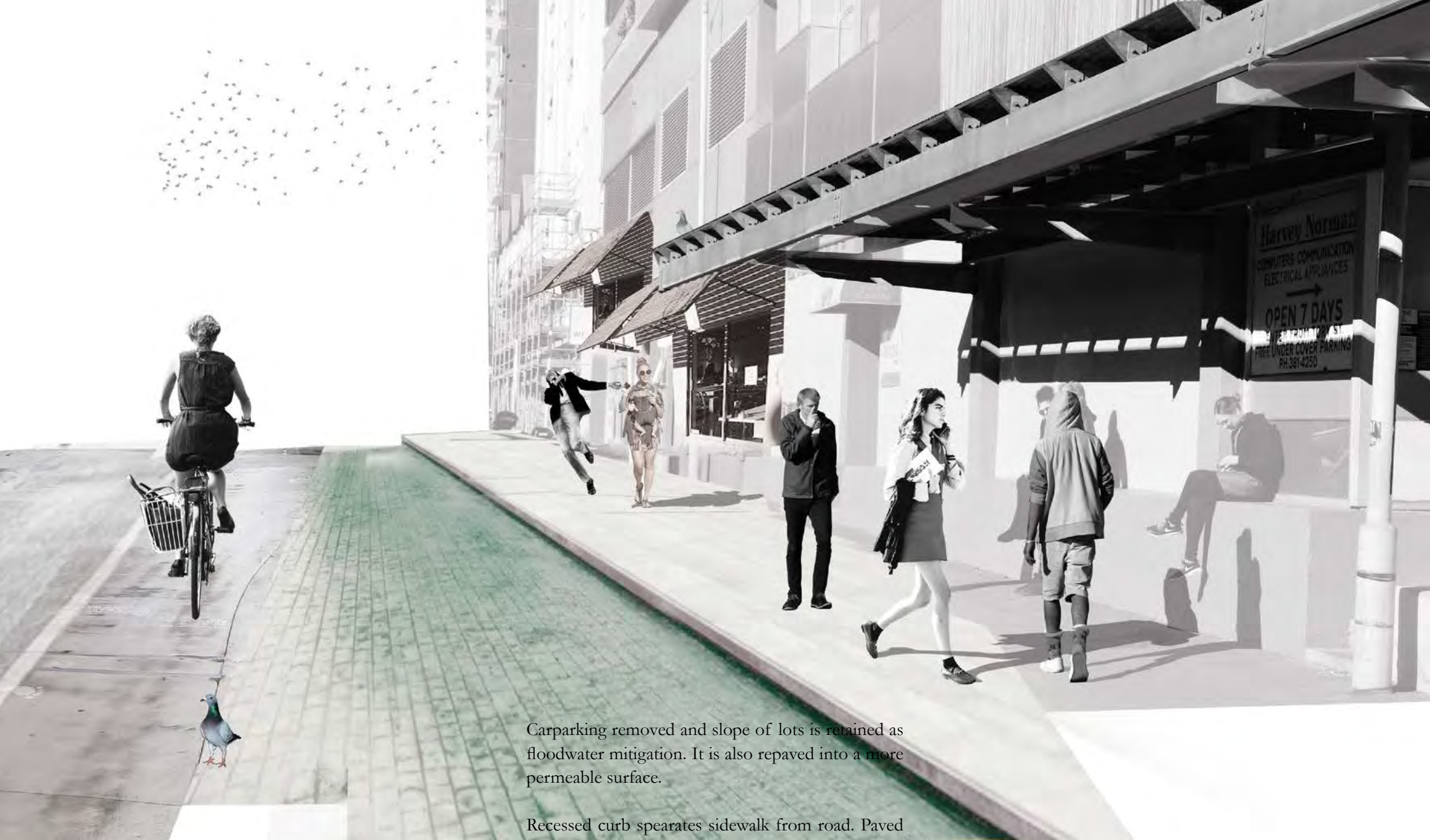
Carparking removed and slope of lots is retained as floodwater mitigation. It is also repaved into a more permeable surface.

Recessed curb spearates sidewalk from road. Paved area can also be used for thoroughfare and possible emergency parking.

Fig.96   Tennyson Street Flood Interaction

Fig.97

B E F O R E

Small awning shutters installed in lower 'seating' ledge zone (shown). Provides some shade and are used to acccentuate the space as public, much like the existing canopy structure does already.

Fig.98 Ledge Manipulation _ Enhanced Social Zones.

Fig.99

Scheme in Cross Section.

SUPERMARKET WINDOW LEDGE
WITH AWNING

1

STEPS + COVERED ALCOVE LEDGE

2

SUNNY BLANK WALL LEDGE
EASY TO SIT / LEAN

3

SUNNY BLANK WALL - JUMP TO SIT SPACE

4

LEDGE UNDER MAIN CANOPY

5

SIDE STAIR ENTRANCE TO HARVEY NORMAN
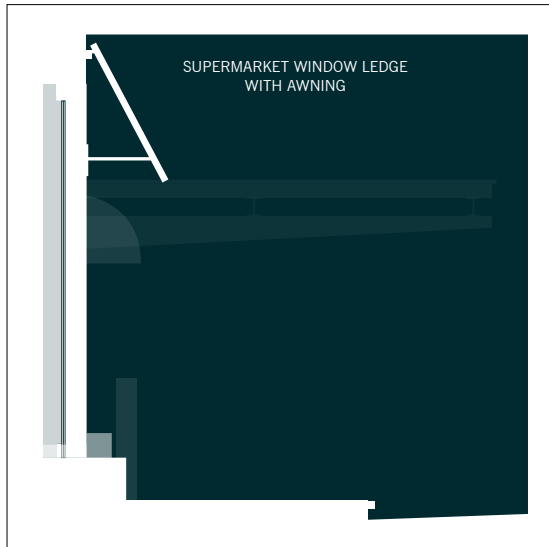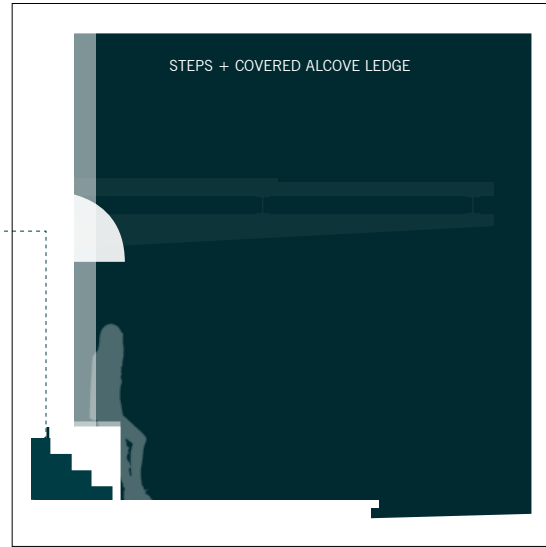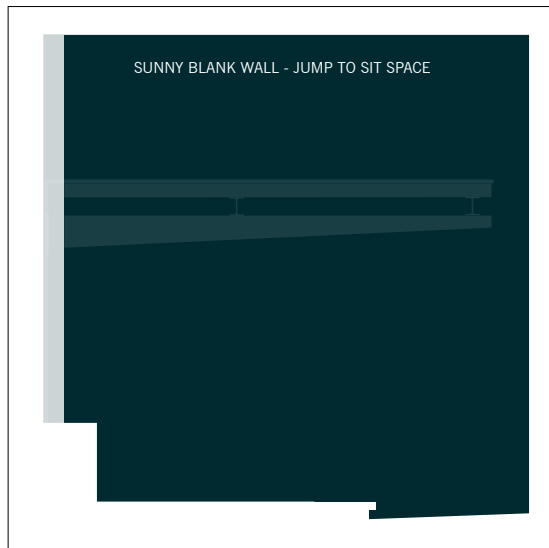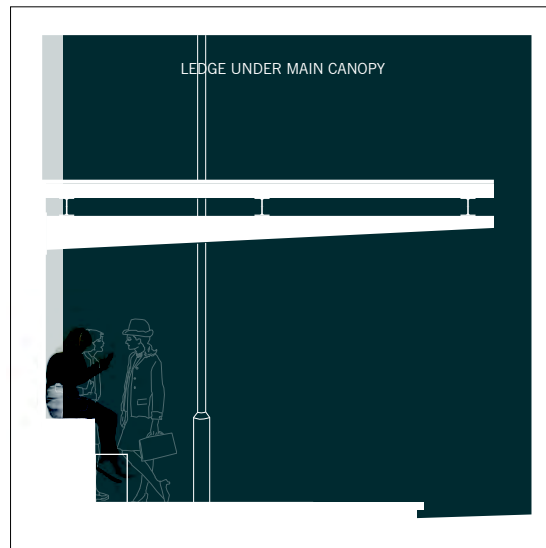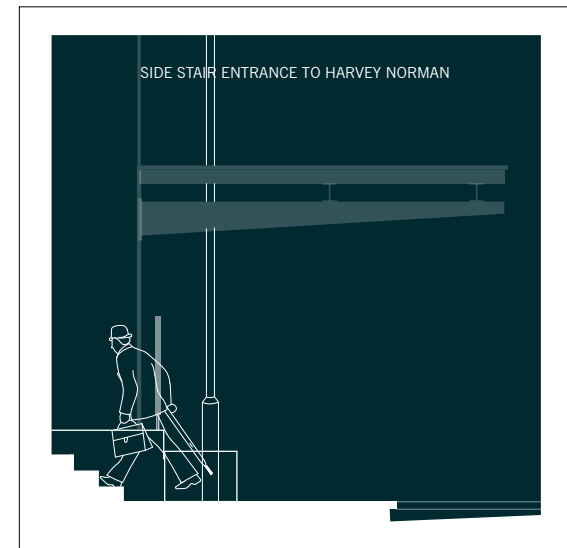
6

REFLECTIONS

This project was about working through modes of representation to work precisel, and about manipulating existing to bring out the 'public-ness' of the site, and acknowledge the character and value it held to the wider site.

There is a recognised negotiation between all the people sitting or interacting with that edge, and with the edge itself. This allowed any structural change to be multifaceted in its affects on the socialness and functionality of the site. The difficulty comes with the attempt to express these simultaneously tangibl and non-tangible qualities on site, the qualities that this research relies on so heavily, (particularly when the subject is in itself considered extremely subjective). This fieldwork study has been helpful above all to assess the suitability of types of representation, the suitability of a tool to give expression to something affectual.

SITE
TWO

+

Fig.101

St Hill Street Laneway

Fig.102
Aerial of Site, no scale.

1 : 4000

St Hill Street

Fig.104

Fig.108

social people zones

vehicle zones

contextual street speeds
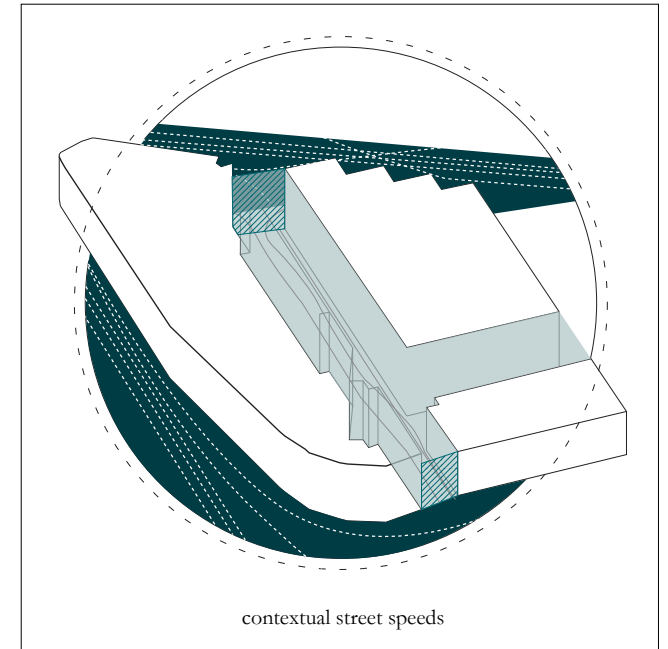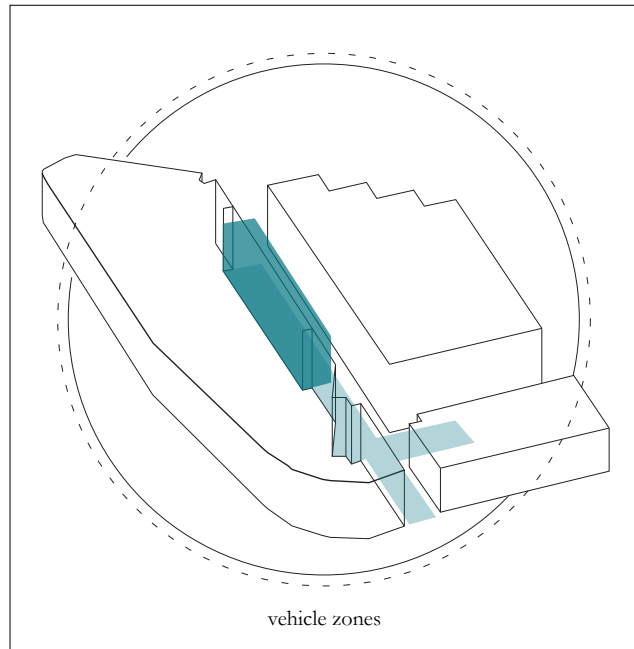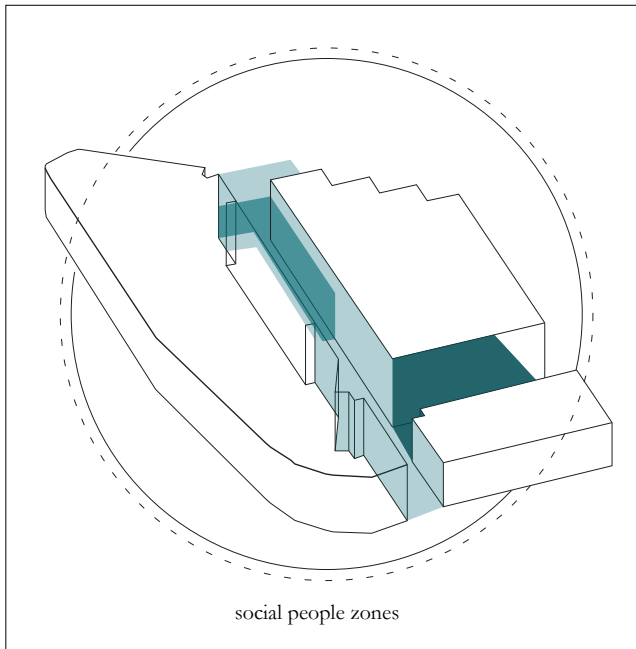
The alleyway is quiet space locked between two main thoroughfares for foot traffic and vehicular traffic. The alleyway is not a shortcut, used more for the local business's and the inhabitants of those businesses. It only really makes sense or fits in with the lives of locals, or perhaps the odd person who notices it and decides it's a shortcut. The space is not exactly on the way to anything, people choose to walk down into it which creates a small experience of discovery.

Fig.103

Fig.110 St Hill Street in Elevation - gestural facade.

pause space - out of the way, still close to arterial walking route.
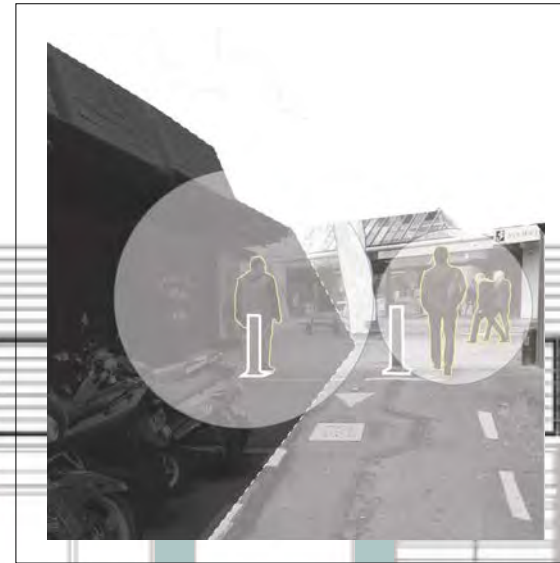
sittable ledge space. quiet, place to observe others and rest.

SUBWAY SANDWICHES

PRINTING SERVICES.

pause points before you enter space. leaning on bollards, milling at the corners of the street.

Leaning perch at beginning of ledge. out of the way, more quiet as you have walked down into space.

smoko zone
- workers from adjacent buildings taking breaks. sitting on perimeters of space.

Current focal point in space for socialness and sitting space. Ledge reaches suitable height, with close interaction with arriving and departing vans and trucks.

Fig.105 SOCIAL STOPPING ZONES

Fig.105

Observed social 'stopping' zones. Because of the practical / service lane use, it was noticed that there were only certain spaces that were suitable for stopping, and ones that were more social than others. Due to the restricted space, a user was forced to interact on some level with people, whether it was walking or navigating past someone or cars and workers coming to a stop in the same zone. There always seemed to be an exchange of smile or a quick hello.

This 'stranger on the street' socialness was also intersecting with the workaday doings in the lane as well, with the constantly coming and going vehicles dropping deliveries to the surrounding business's that use the lane. They have their own socialness, stopping to chat with the workers, stopping to chat to the other goods deliverers. If this was a routine stop, it became somewhere they knew they'd bump into someone.

See also figures 112 and 113.
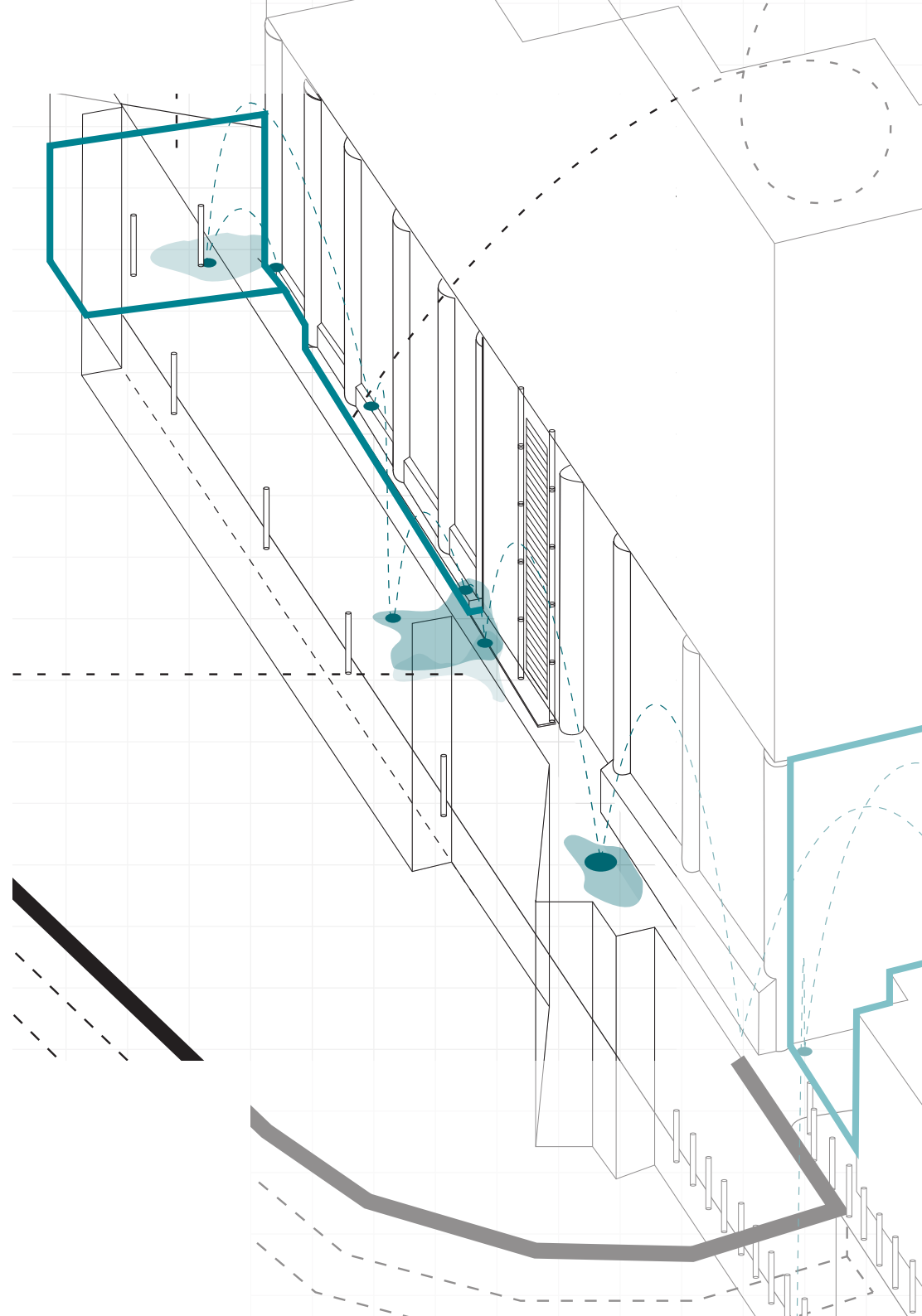
Fig.106

Fig.107

Dominant Social Zones

Darker blue markings are where the action is prolonged and most commonly observed.
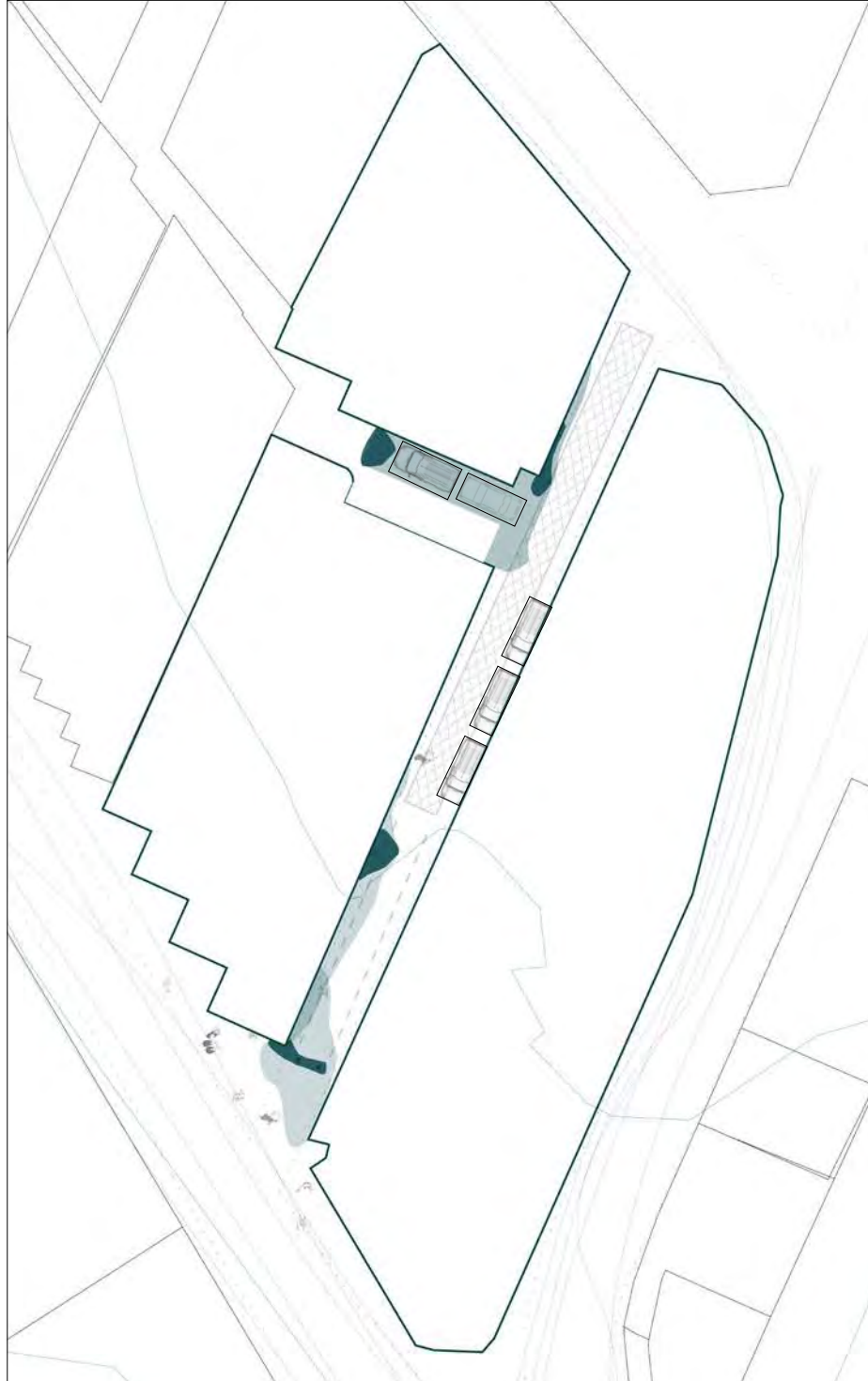
1 : 4000

Key Space Differentiations
Representative of 5 different types of sociality.
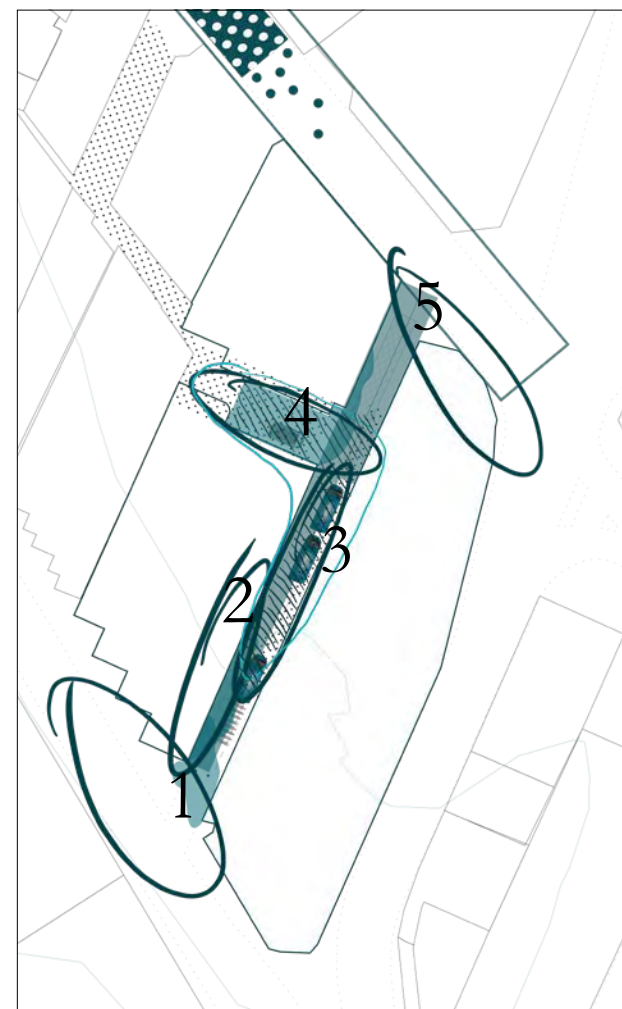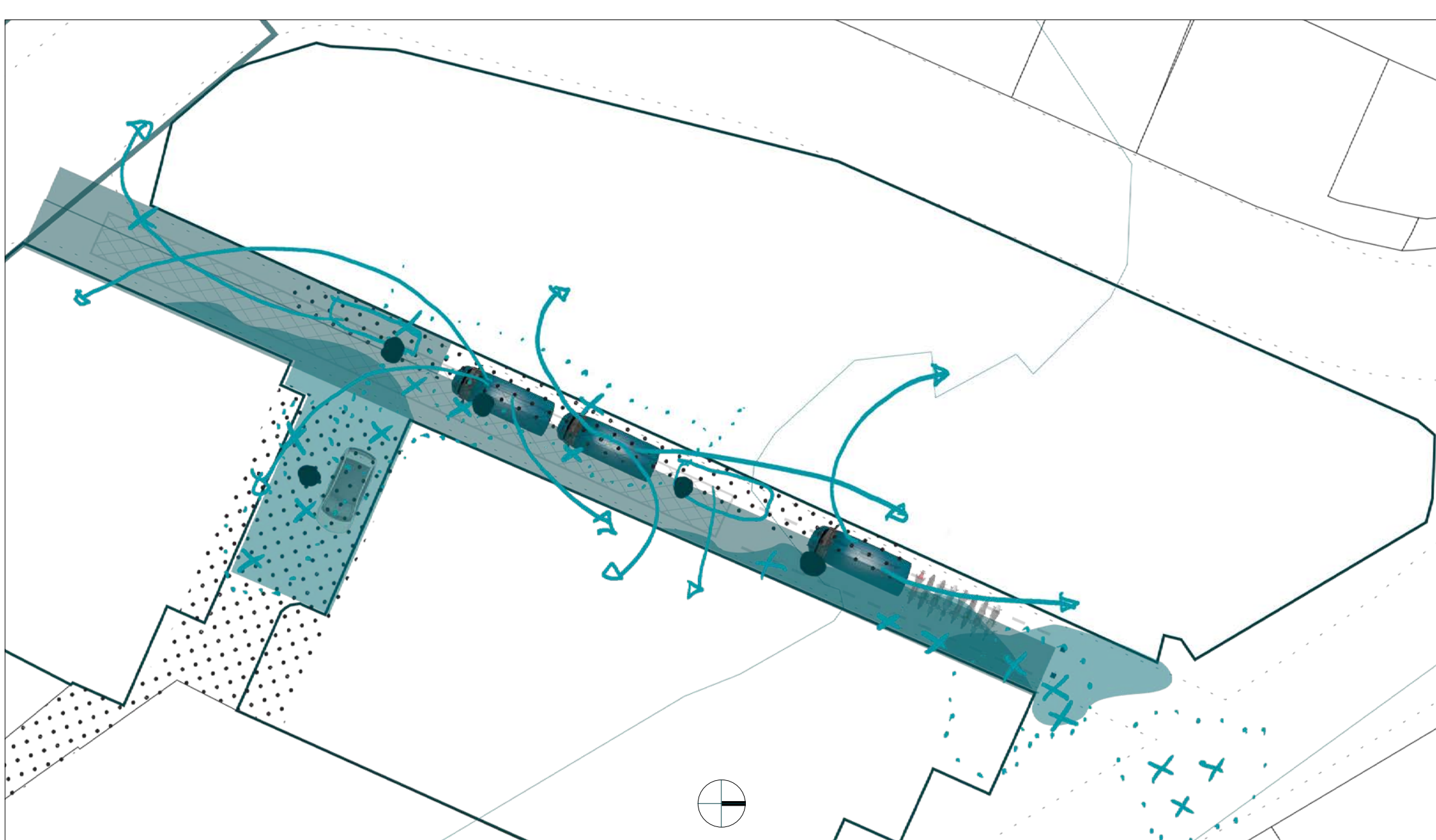
Fig.112

Interactions points across site. Business's,
Workers and Pedestrians.

Fig.113

Conversation Point - end of ledge zone.

Guy doing drop offs stops to have a chat outside in the lane with a man from the adjacent business. They seemed to know eachother well, probably because of regular drop offs, they have developed a repore.

Fig.109

Spatial Splits
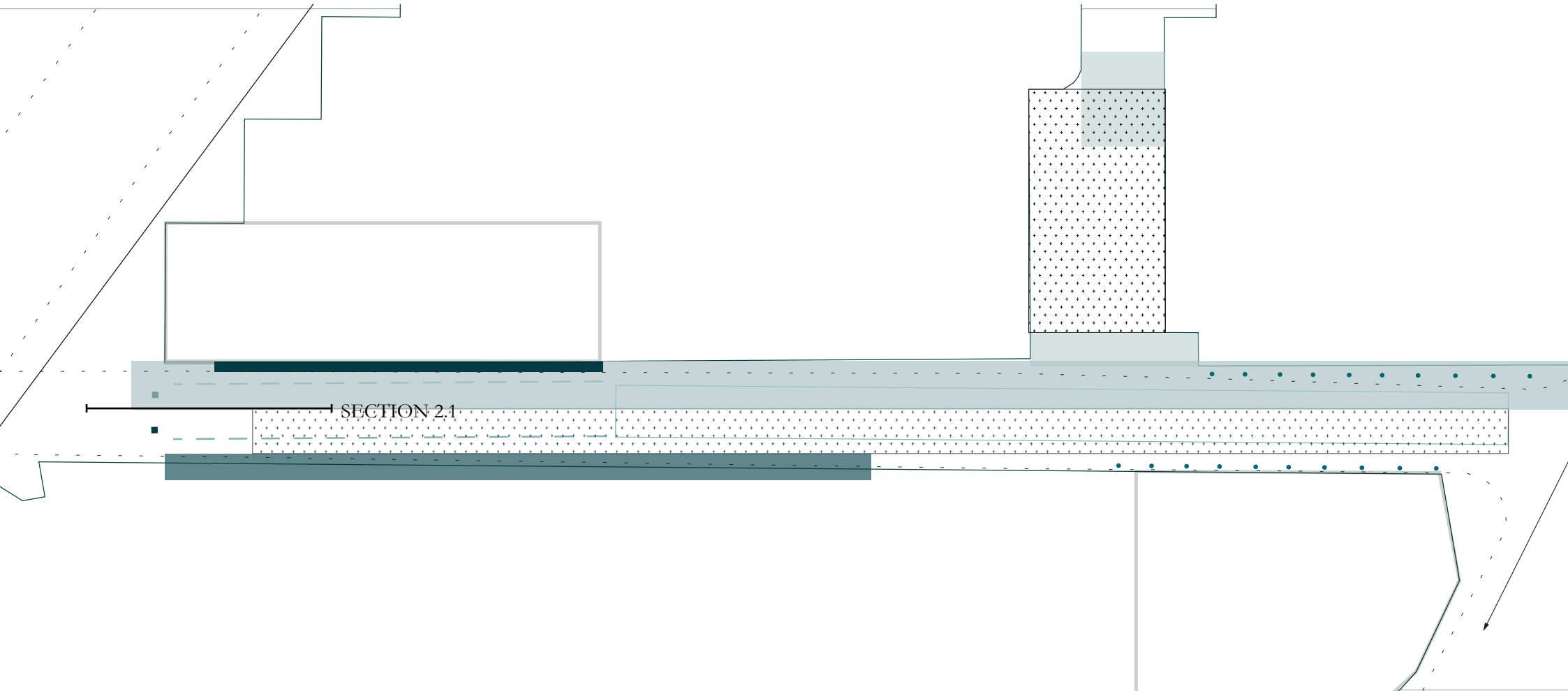
SECTION 2.1

Fig.111

Manners Street Entry into Site.
Section

HIGH SPEED MOVEMENT

MANNERS ST EDDY.

PAUSE / LEAN

ALLEYWAY SPACE - QUIET.
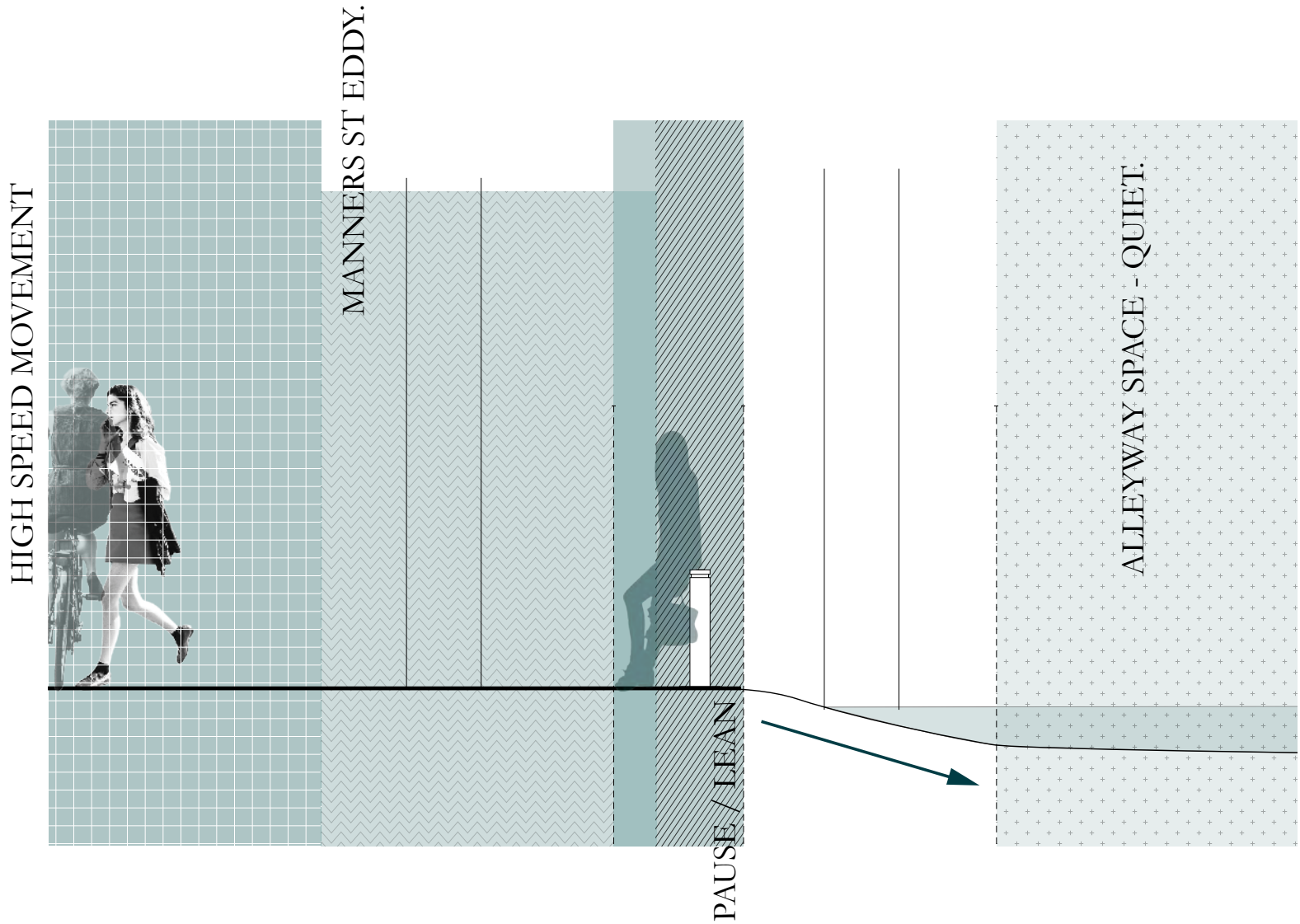
Fig.78

Fig.116

_____

Space division - cut in half between car and people movement.

Both are slow moving, easily navigable.

current sittable
area along street

leanable areas
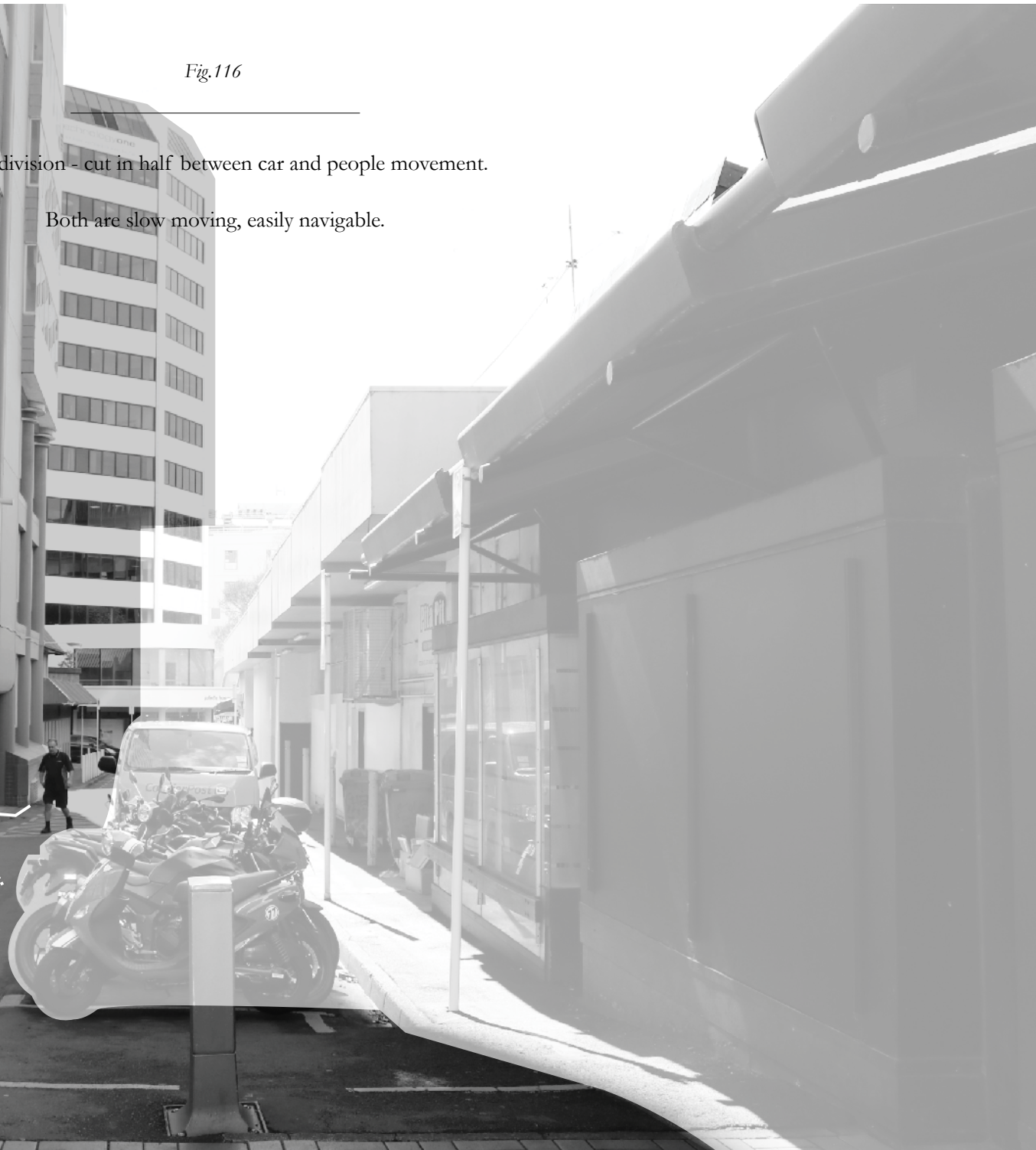
Fig.115

Key site aspects to draw from.

Fig.117

Sketch idea of proposed re-configuration

FINAL DESIGN RESOLUTIONS

Fig.118

Masterplan

1 : 2000

$\frac{165}{166}$
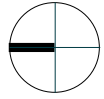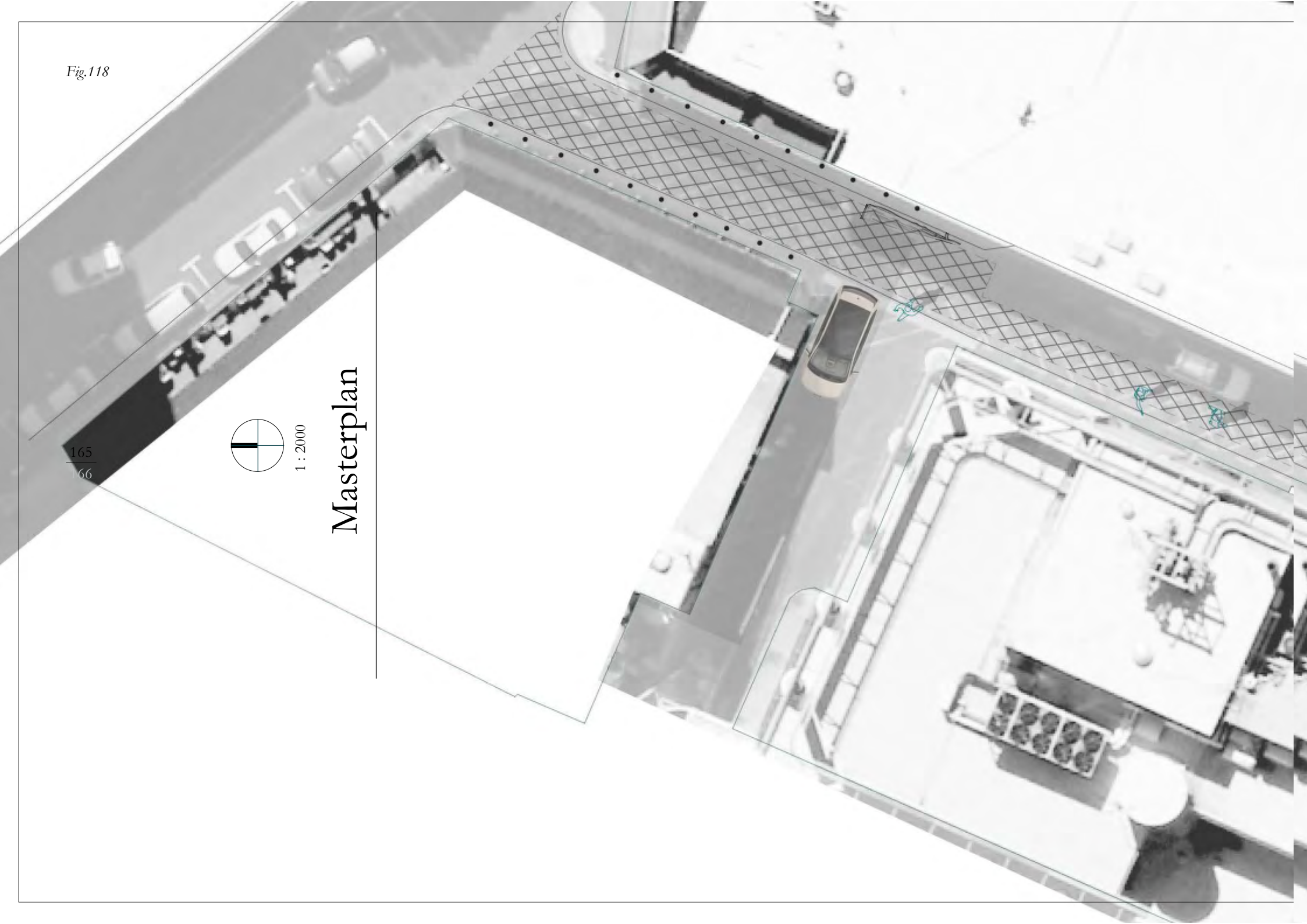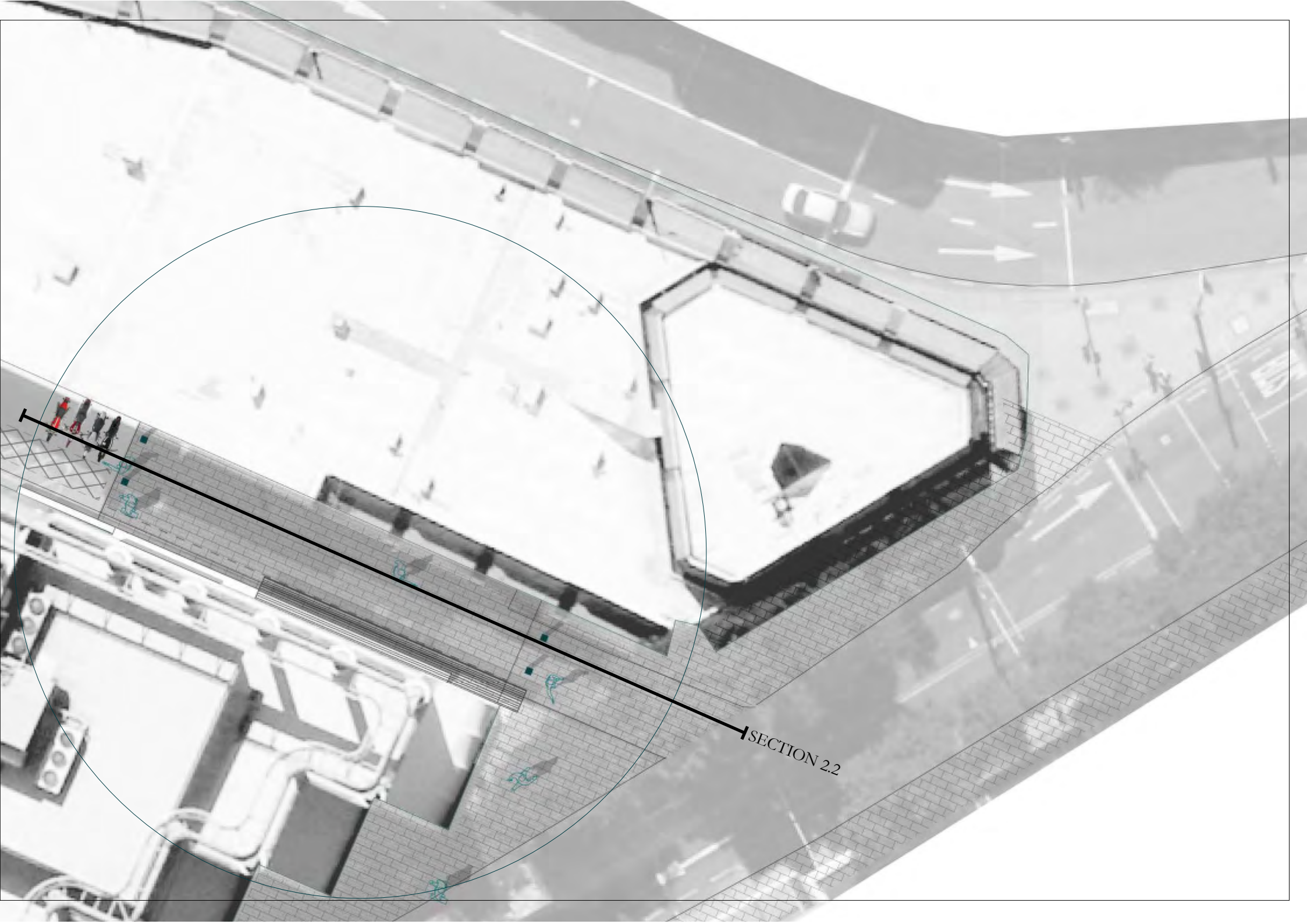
SECTION 2.2
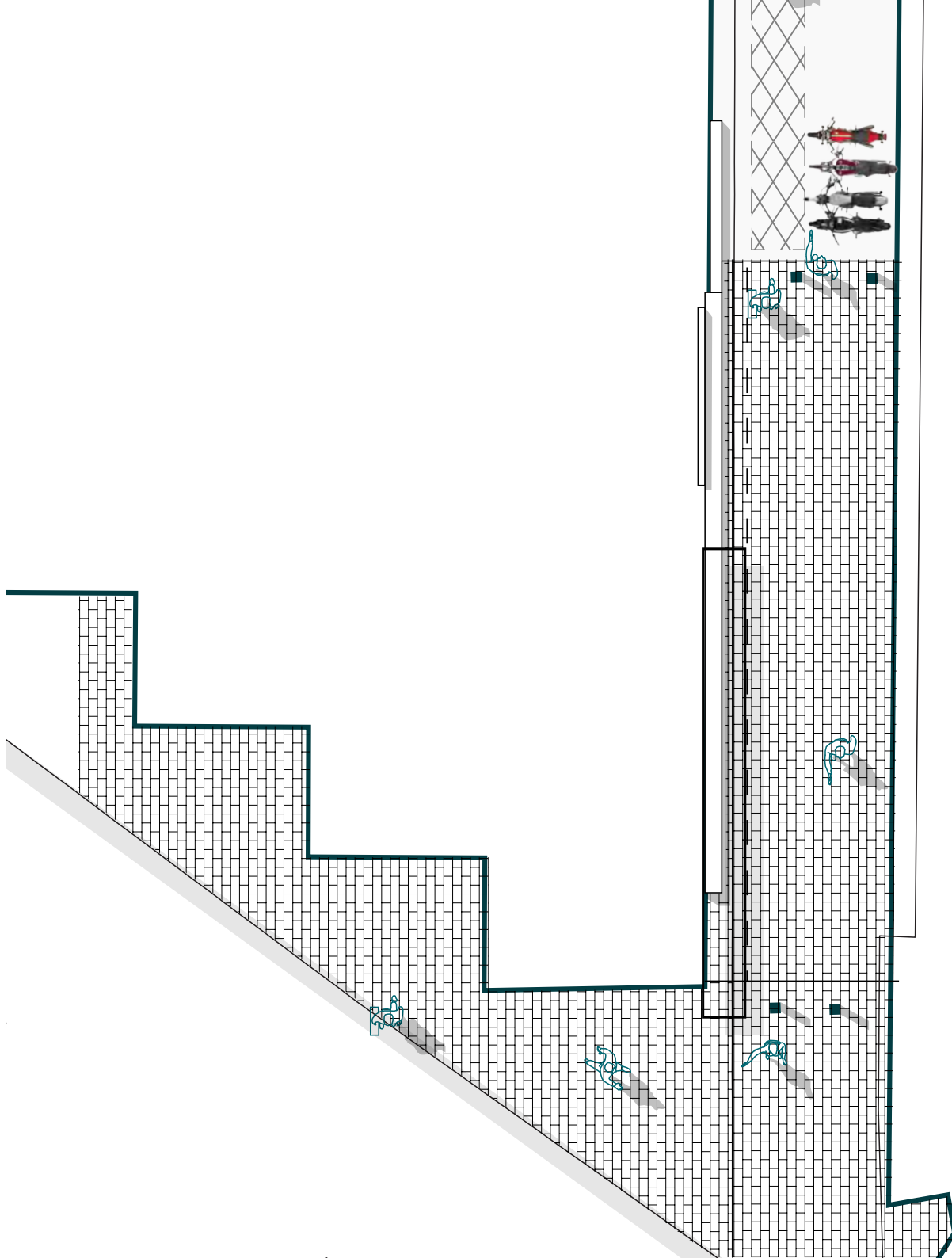
Fig.119

Zoom Plan

This break up of the site creates a more usable, public space without hindering the everyday routines that currently exist. Restraint was held on material treatment, or other ways of formalising or gentrifying the lane - such as with vegetation or painting strategies- which can be typical of urban design schemes. However, there is an emphasis on bringing forth or enhancing the circulation, the points of social intersection of the existing by providing a subtle structural change that creates space for the amenity that takes place routinely.

Fig.120

Altered Built Elements
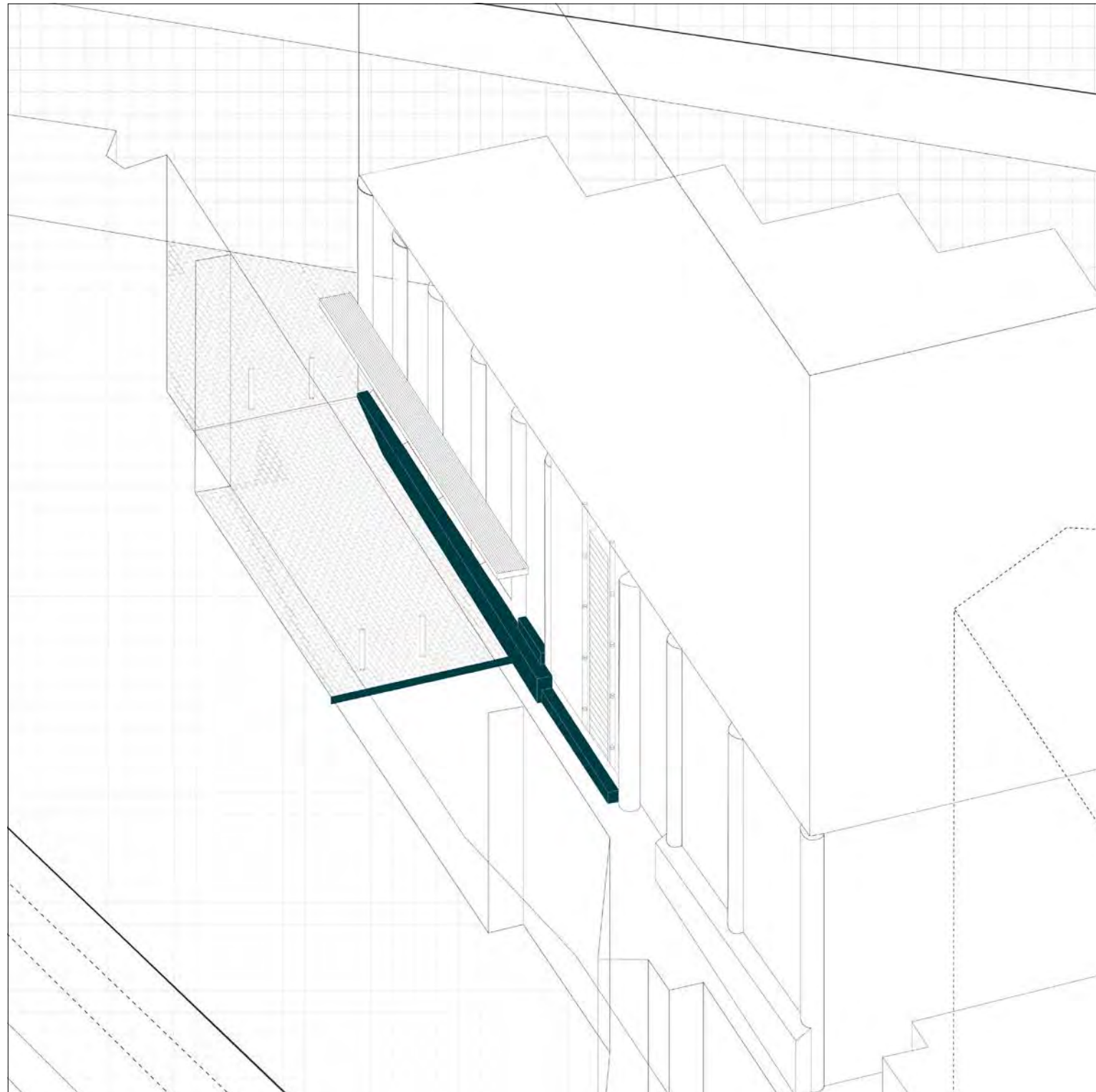
Fig.121 SECTION 2.2
Section of Laneway with proposed scheme.

1. Perforated canopy over ledge.

   Extends past entrance bollards to accentuate alleyway's presence.

2. Secondary ledge raised and extended to existing ledge height. Sittable space, more protected.

3. Bollards added at the edge of ledge space. Blocks vehicle access to top of alleyway, creating a more pedestrian space to linger adjacent to Manners Street.

$\frac{179}{180}$
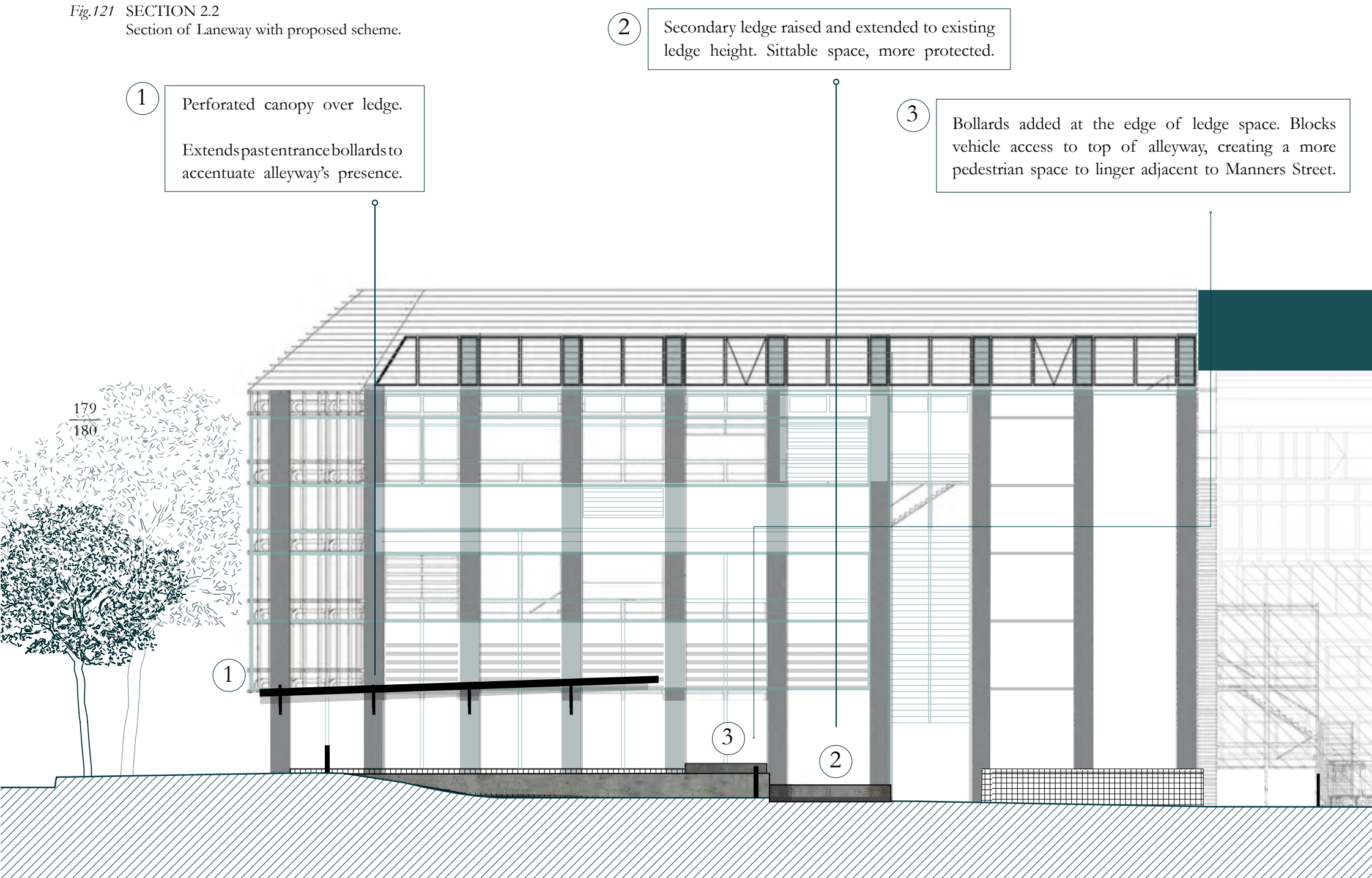
Fig.122   Everyday Activity

Fig.123

Fig.124

REFLECTIONS

Like Site.01, Site.02 is a modest manipulation of topography and facade form to create a larger affect on the functioning of the area, and the types of social interaction that occur throughout the space-in particular the southern end of the alleyway.

This case study was more design led, perhaps because of the space limitation, or because the space's focus was similar to Site.01. So far, when identifying the spaces that have this 'shifty' potential, there are key factors. *Topography*, *facades* and a *main pedestrian arterial* which coincides *indirectly* with the spaces. From this small research study, I have noticed these shared qualities in each of my considered sites. Inherently, there appears to be something interesting, or desirable to the 'humans-in-a-city',about these 'throwaway' spaces, the aftermath of the city's proverbial cookie dough once all the pretty shapes are carved out.

SITE
THREE

+

Fig.125
Michael Fowler Carpark - Wakefield Street Entry

Fig. 126   Aerial of Site

F r a n k
K i t t s
P a r k

Michael Fowler Centre

Town Hall

CIVIC
SQUARE

TE PAPA

Jervois Quay

Wakefield Street

LOWER
CUBA
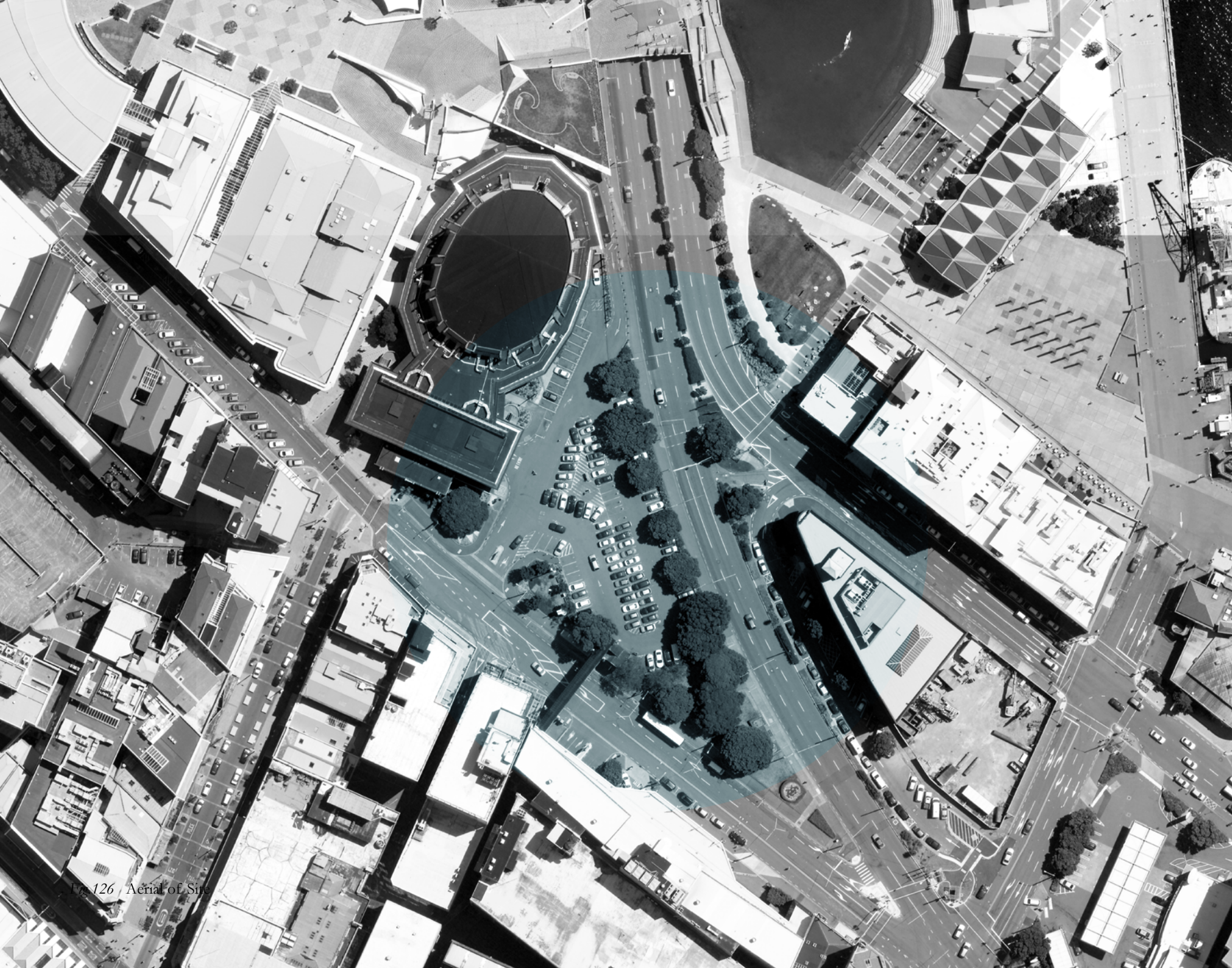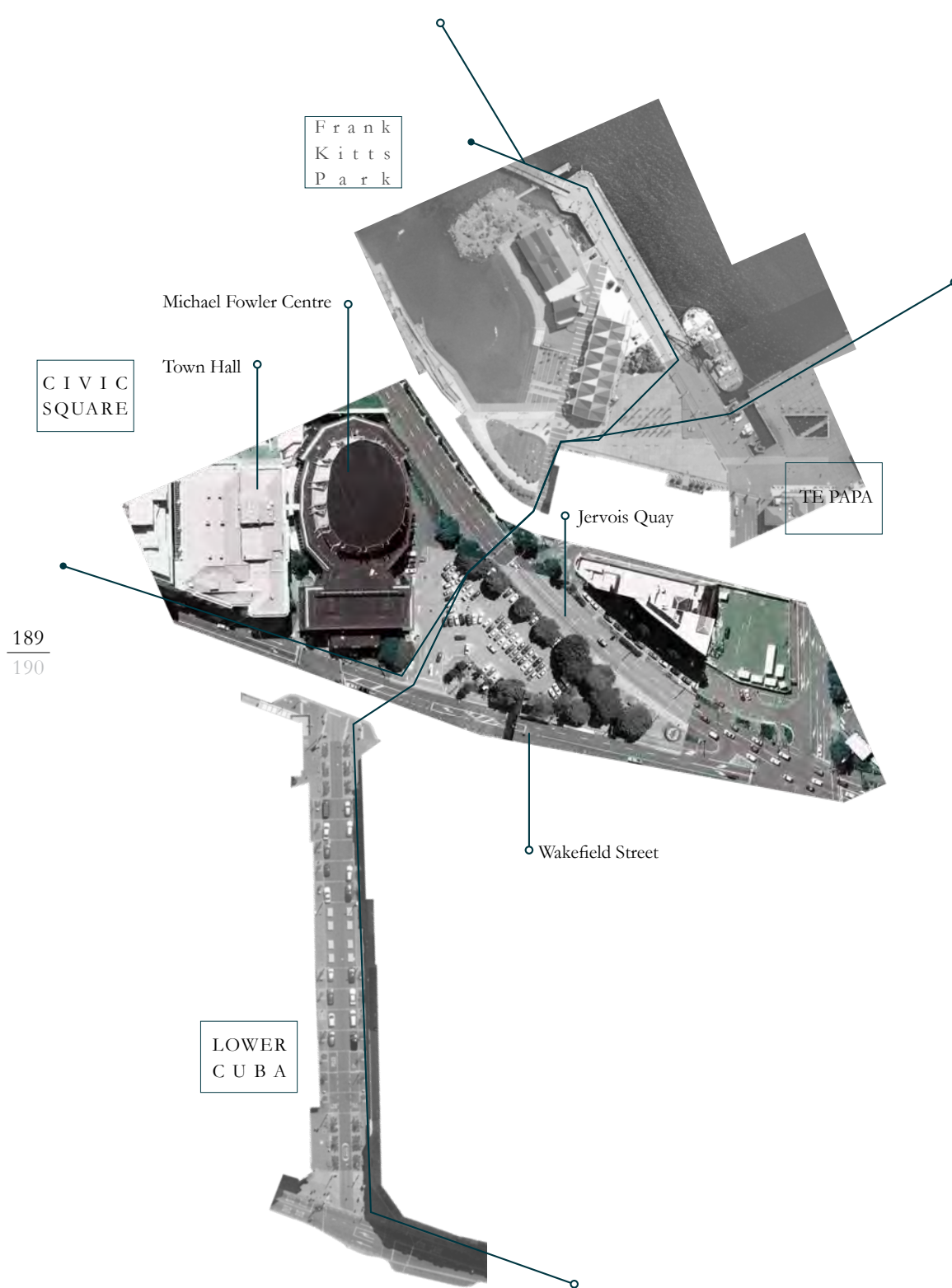
Fig.127

Connections through Site

The carpark is an important space where crossovers in public circulation and vehicular movement occur. There is a level of suitability for both cars and humans, generally not found in your everyday carpark. A central corridor between the waterfront and the Lower Cuba/ Te Aro precinct, this carpark presents an interesting set of relationships which form the basis of my field studies. This section of work surrounds the ways in which this space is moved through, and appropriated.

Fig.128

WIDER SITE PROGRAMME

1 : 4000

Retail
Hospitality
Civic Buildings
Civic Square
Shared Street
Public Laneway
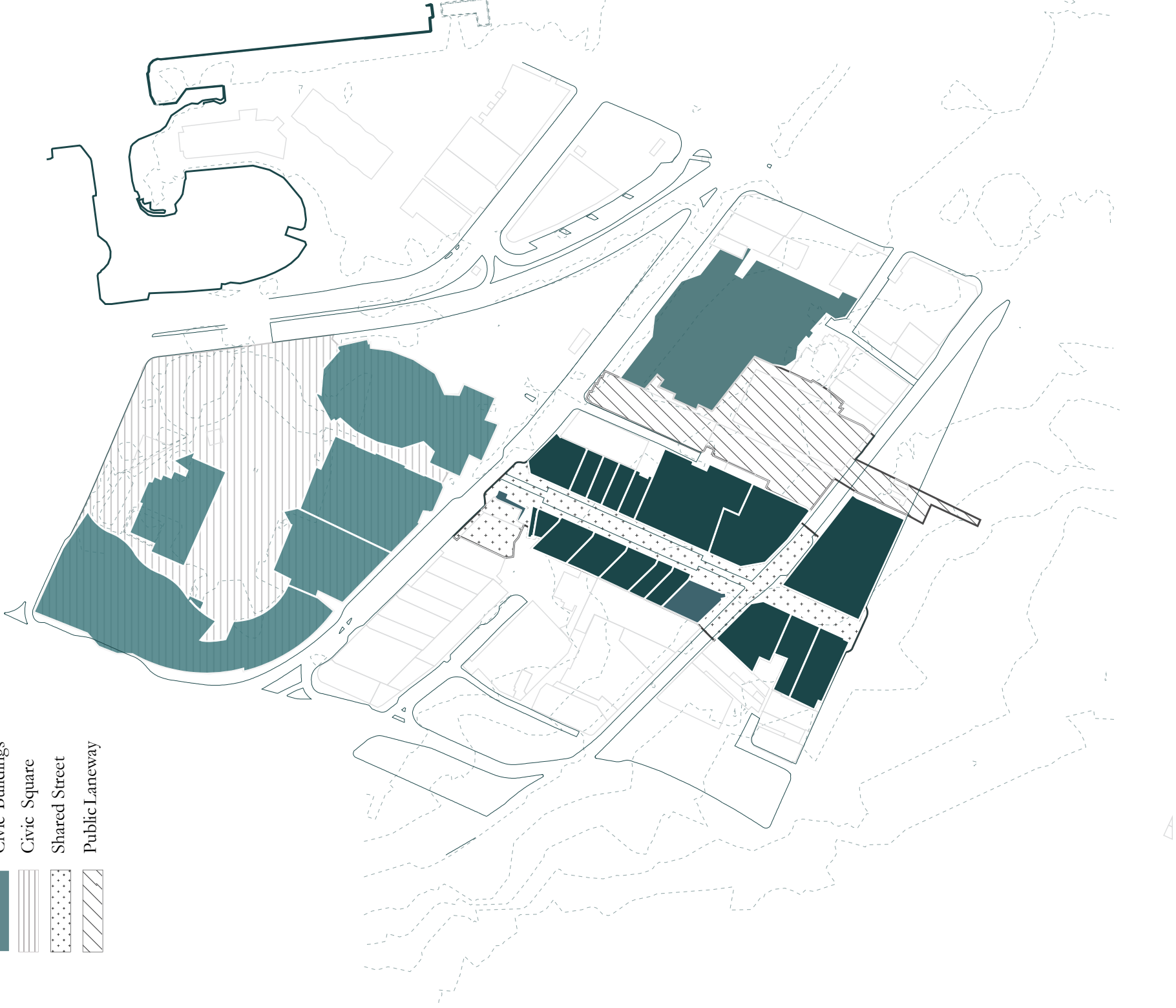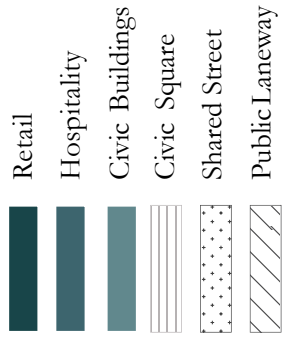
Fig.129

M O V E M E N T

1 : 4000

Density of movement through common thoroughfare.

There are two directional movements seen predominantly, one movement is focused around the journey from lower Cuba Street towards the waterfront and the other from Opera House Lane to the waterfront.

This is partly due to the Jervois Quay crossing, accessible through the carpark, creating that diagonal movement across the space.

What else about this space allows people to move so confidently through it?
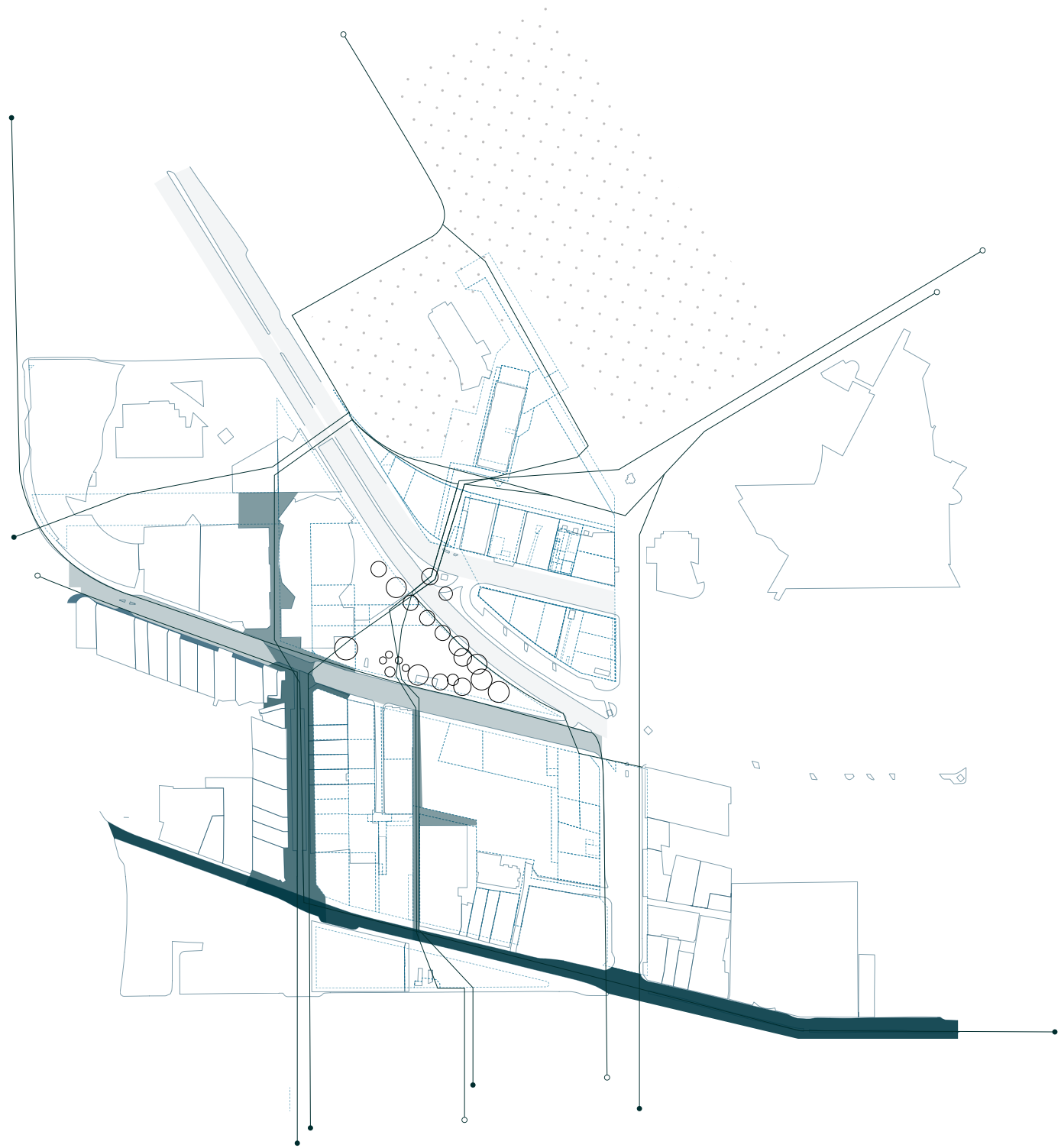
S I T E

A S S E M B L A G E

Fig.130

The site has three main actors that dominate the site ; The form of the space itself, reflected in the mature trees that fence the space in, the continuous car movement and the places where car movement occurs + the shifting form the space takes depending on cars parked and the Michael Fowler Centre which takes over the entrance side of the space. All three have an interesting effect on the spatiality of site.

Fig.131   Spatial Divides in wider site.

The tree line provides a break from wind coming in from the Waterfront, as well as separate Jervois Quay and noise from taking over the space. For a space its size, there is a remarkable amount of shelter, enclosure which can cause a sense of detachment from the surrounding city. It's caught between two major roadways, so there is an isolation element from major pedestrian zones.

Fig.132

SITE
MOVEMENT

195
196
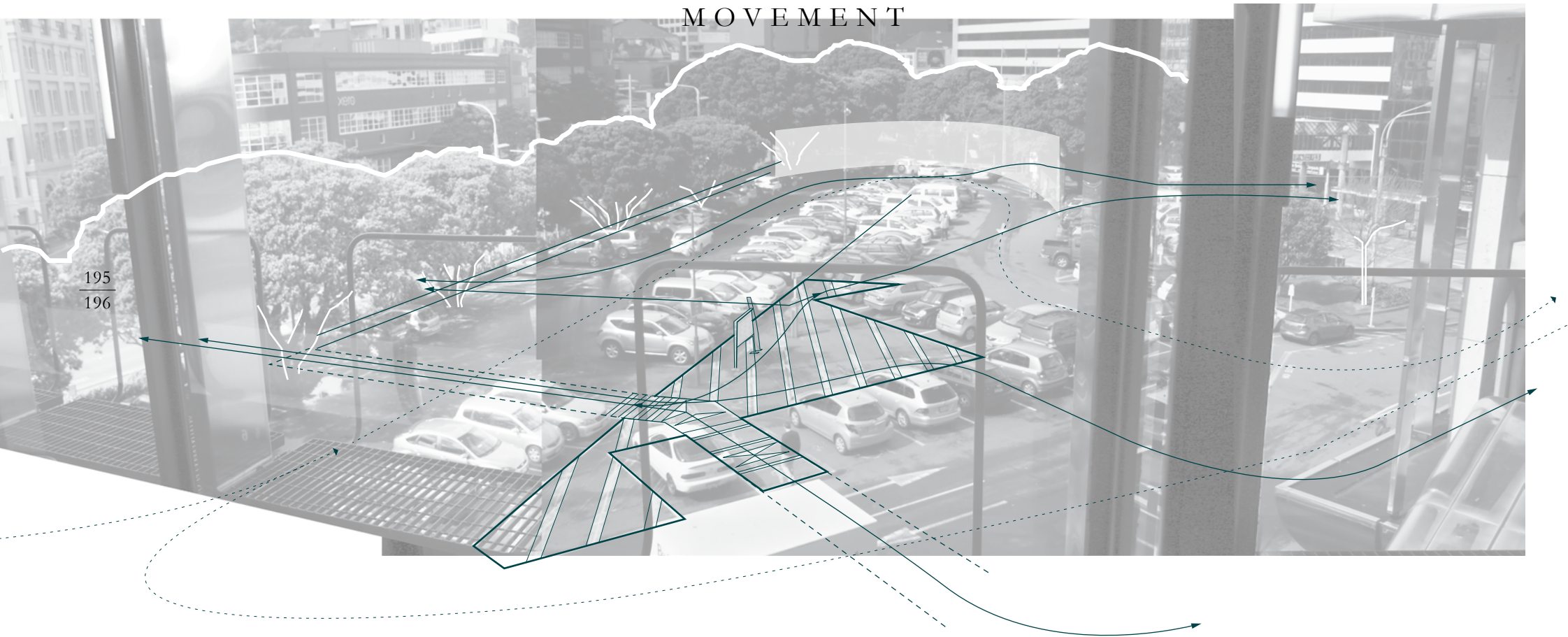
Fig.133

SITE   MOVEMENT

1 : 1000

○———● people movement

crossings (non elevated)

carpark islands
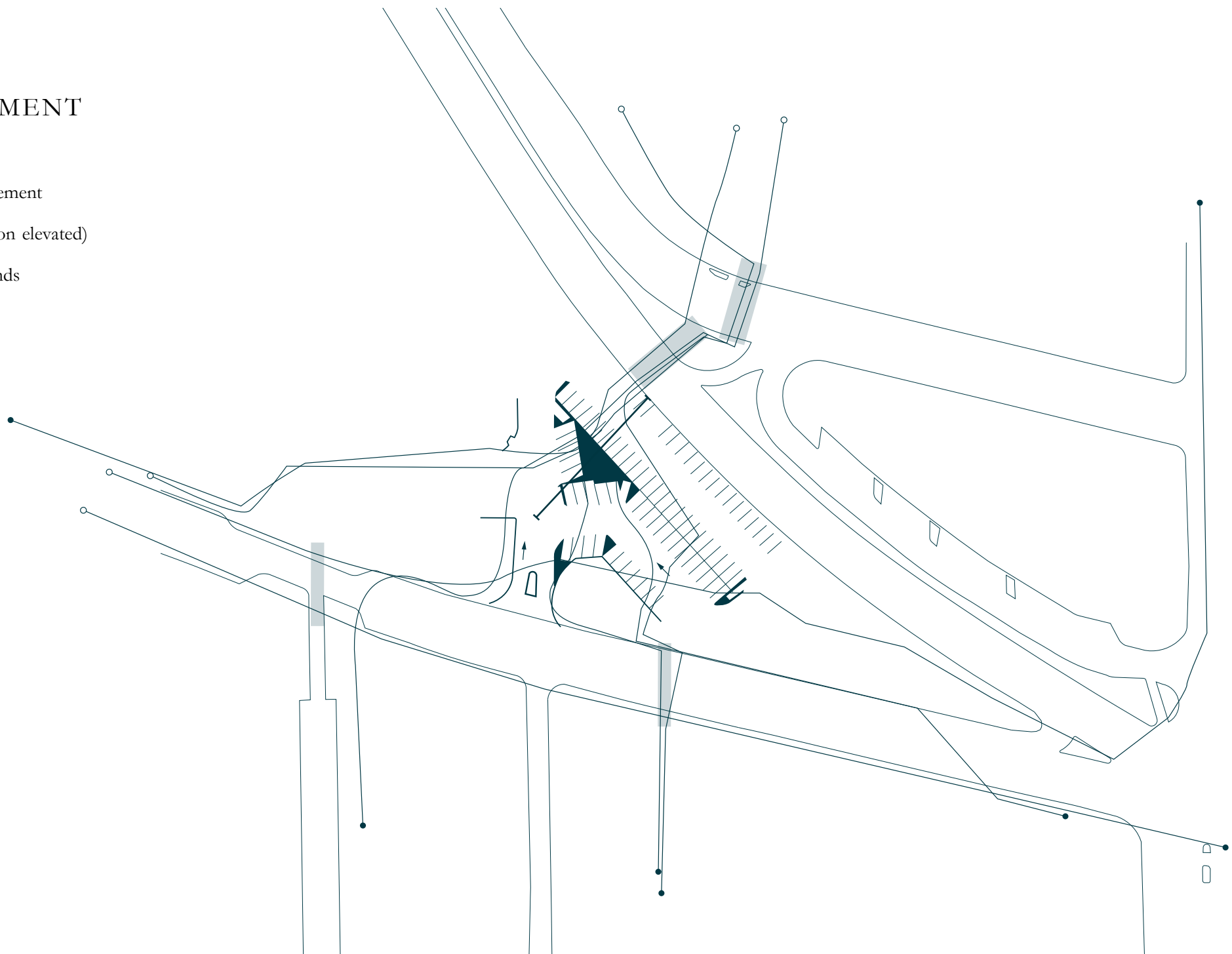
SITE BORDERS

The mature tree line and raised planter cuts the carpark off from Jervois quay but also acts as a defence from the wind. Strong level change only seems to occur on the boundaries of the space, as logically a car park needs to be flat and easily navigated.

Fig.91

Fig.134

Fig.92

SITE BORDERS
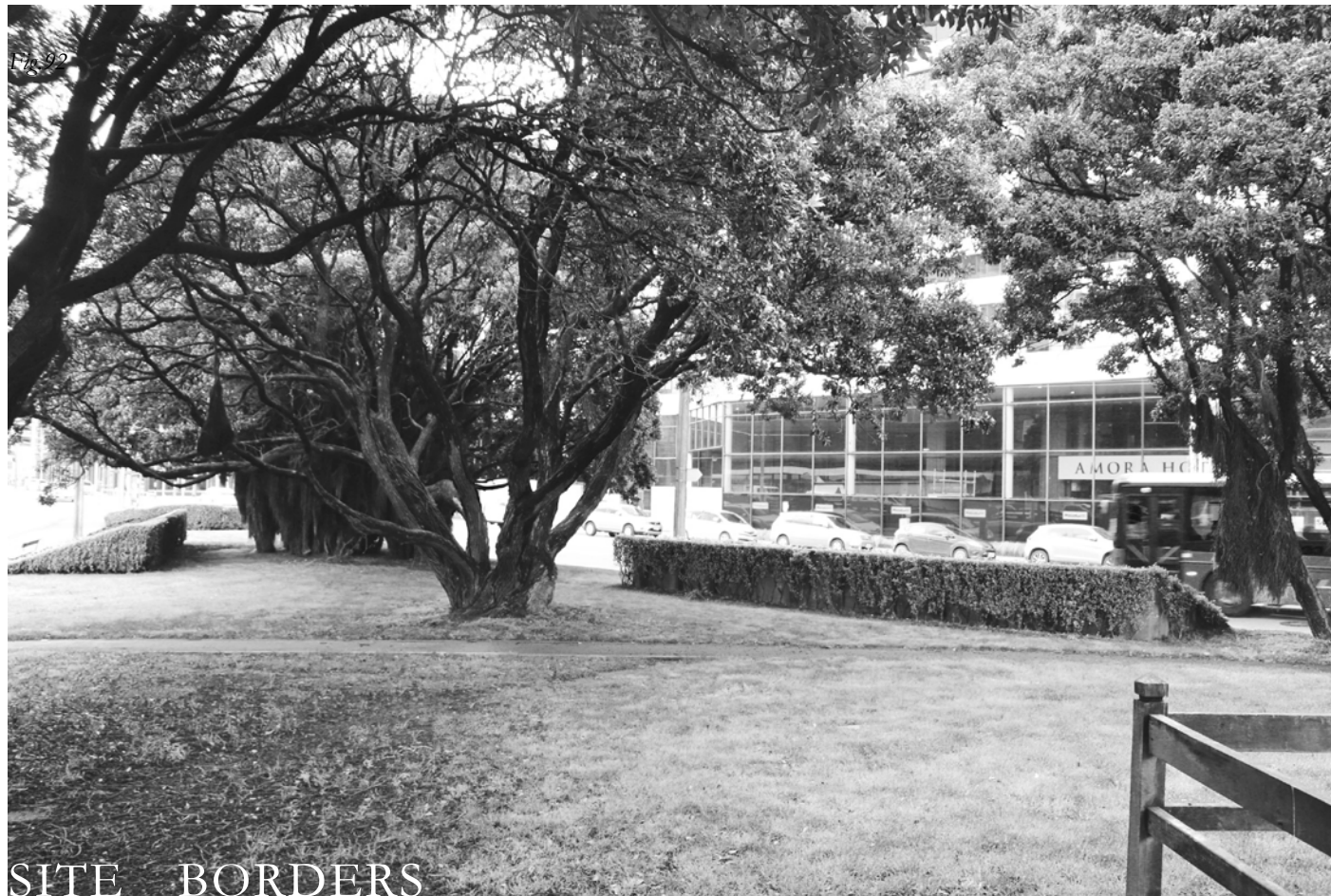
Fig.135

Another example of a steep level change is the step up into this makeshift park / thoroughfare at the pointed end of the carpark. It gets very little foot-traffic, with people tending to prefer either the sidewalks or the carpark because of the proximity to the crossing. Because of fencing, there is no carpark access into the space. If there was, I would assume it would see more usage.

View onto Wakefield Street. This is the unused entrance to the second floor of a now derelict carpark building. It blocks off the street very effectively. A bus stop for larger tourist convoys stop here. These people want to get off the bus, and be tourists. Which means they will most likely want to go to the waterfront. There is little indication that they are in a space where they can access it.

Michael Fowler
Centre Carpark
Please Pay Here

MICHAEL FOWLER CARPARK

SITE   BORDERS

Fig.136

no scale

Fig.137 Car Space

Fig.138 Pedestrian Space

Fig.139 Previous Drawings Layered

Fig.140

Leftover Space Created by Carpark Structure

Fig.141

Spatial transitions across site from Wakefield to Jervious

1

2

3
+ Island
pausing
people
(safe.)

4

5

6
TREES ACTING AS SPATIAL BORDER
+ PLANTING
WALL
PAUMTAKAINA

+ Cars

+ People
+
cars

+ People
+
cars

+ Cars

Jervous away

cars as permanent part-time variables

< Wakefield Street

Waterfront >>>
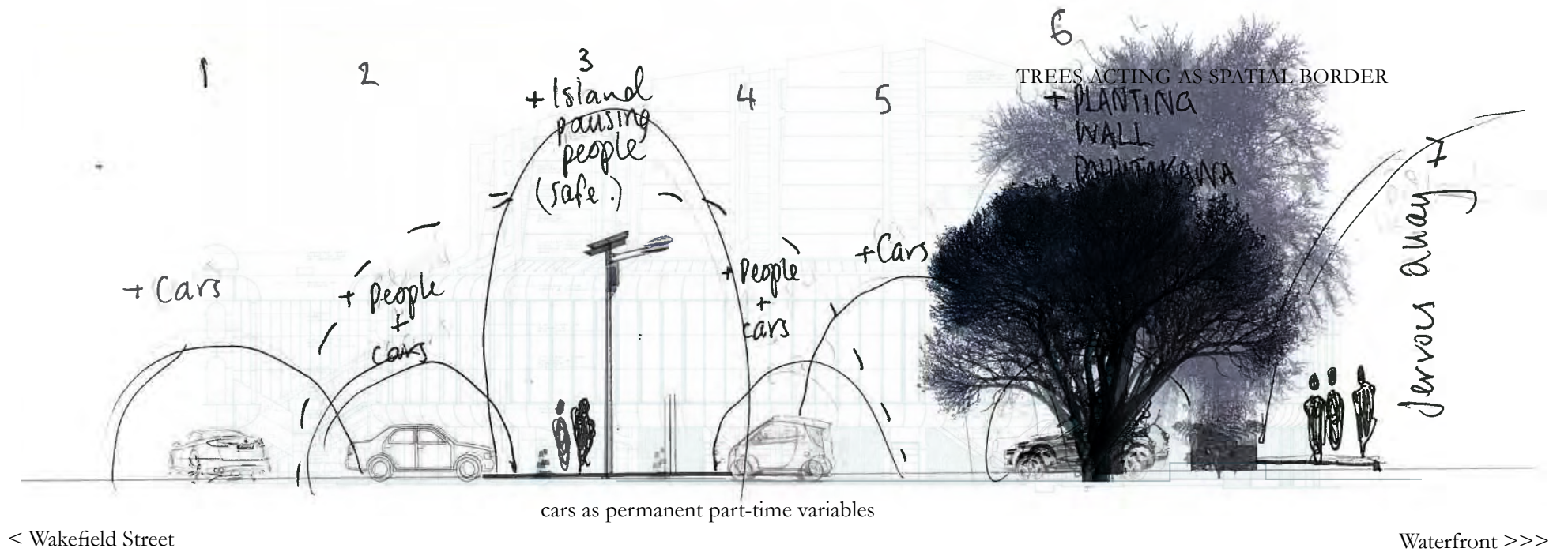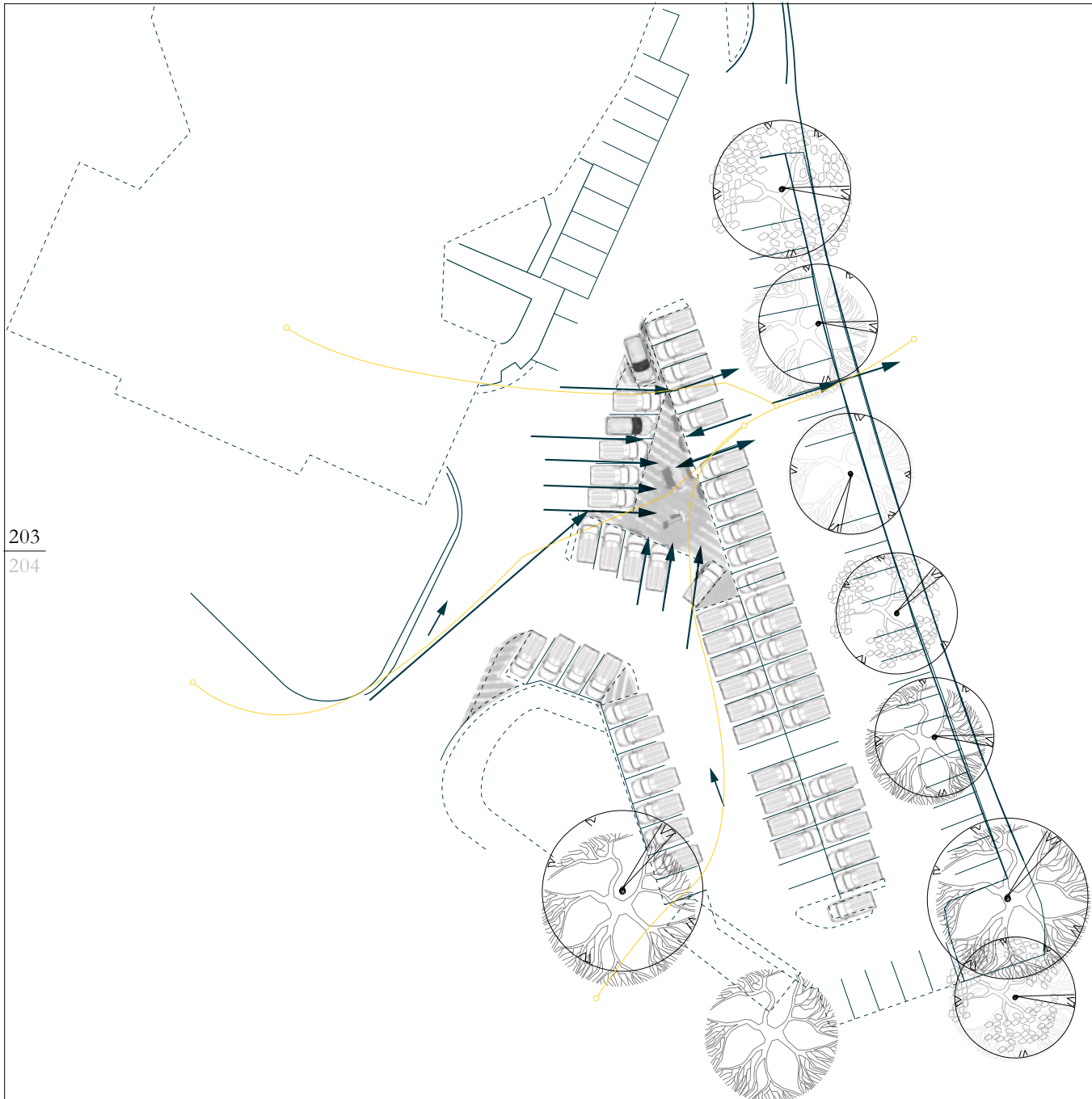
Fig.142

Angle of parking + most observed movement lines

The angle of the parking surrounding the central island effects the access of bodies into the space. There is a restriction there, which does change depending on the number of cars parked. This can open up or further enclose the space. Figure 144 show some potentials of space and how movement changes are experienced in the site.

Used by pedestrians as a common thoroughfare to the waterfront, intensifying these paths seems like the first logical focus in my investigation to understand the space.

There is a sharp border that surrounds the carpark, as well as a centrally located space that people seemed to be funnelled through, or at the very least where people moving through in either direction intersected and interacted for a brief moment. This interaction could be bigger or smaller, depending on foot traffic but also the people getting in and out of cars. The temporality of the site itself, being a carpark, tied into this sort of 'spontaneous meeting' atmosphere.

It seems like the structure of that interior space creates these happenings. The following drawings explore this spaces assemblage, the relevant actors that come together and create this micro-social climate.
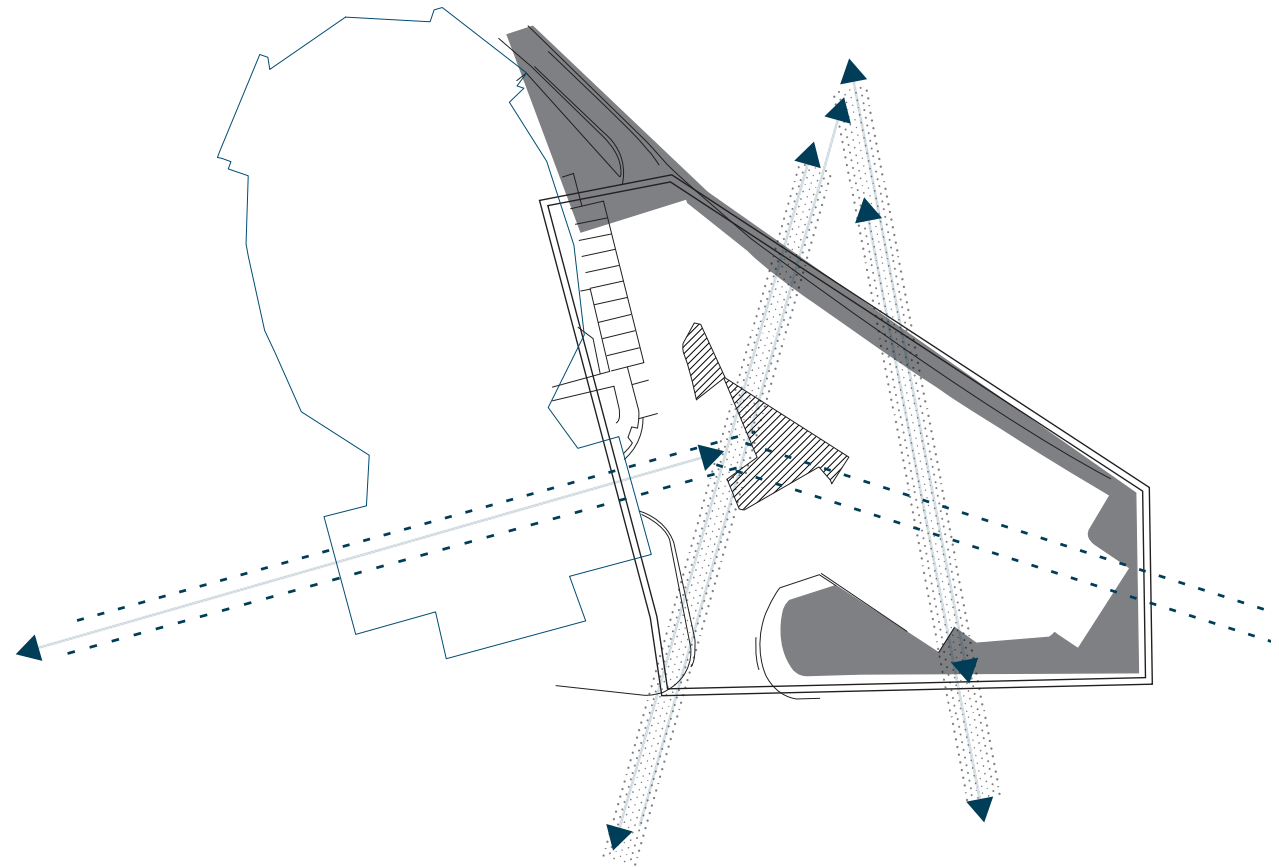
Observed Movement Directions

Fig.144

Diagrams show possible spatial configurations that occur throughout the day. The more vacant the lott, the larger the interior space becomes. because the gradient of the site is so slight, the interiority of the space disappears when it is not surrounded. The feeling of the space opening up suddenly once you enter is disrupted.

How can this feeling of interiority be intensified, or kept despite the coming and going vehicles, while also encouraging social interaction at observed intersecting points.

In wider context, this space needs to be a more obvious connection between the te aro district and the waterfront.
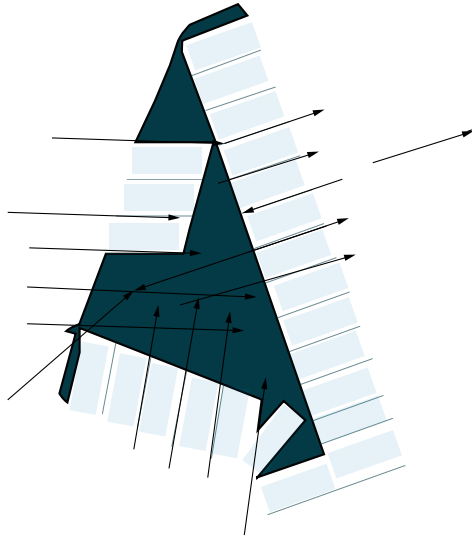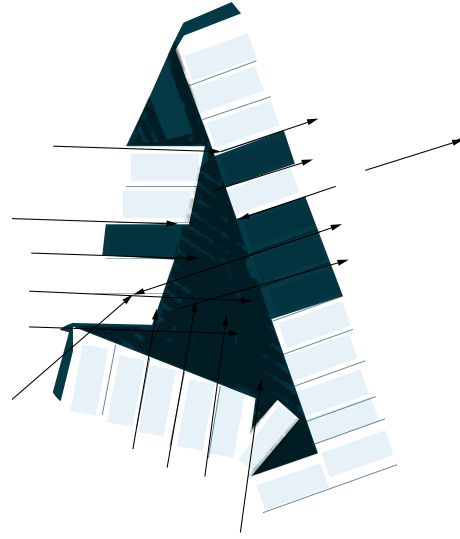
01
02
03
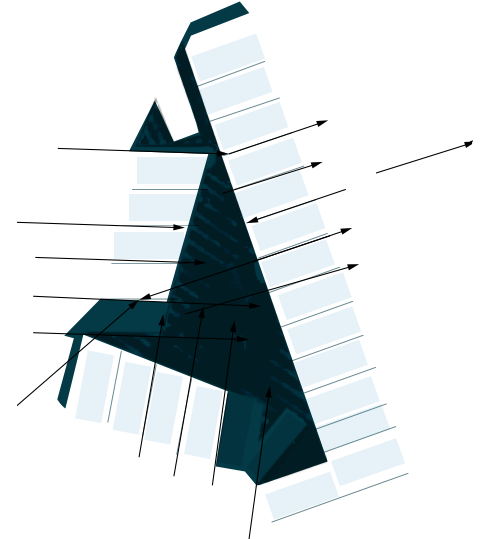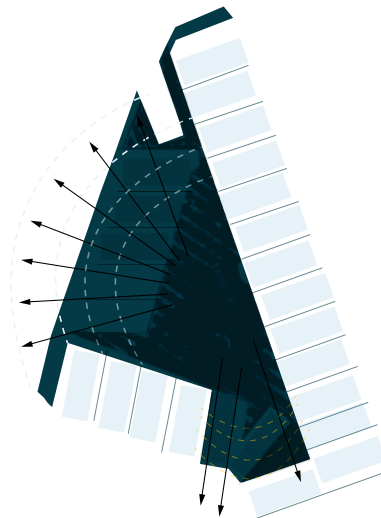
04
05
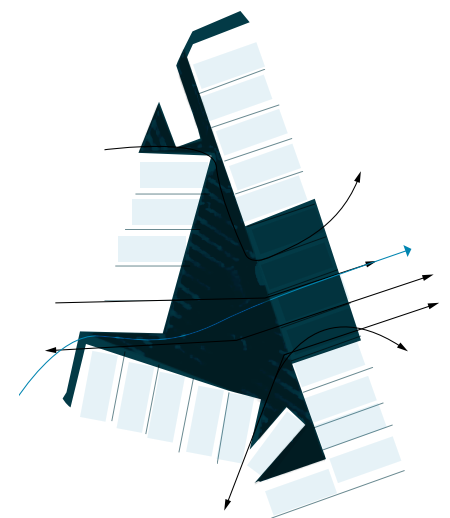
Fig.145

Images showing how the interior space can extend and feel more open when there are no cars in parks. Is this a desirable feeling? I think that the interior space, which opens up as you walk through the cars is quite surprising, and retaining that experience, even without cars surrounding it.

Photo of Interior Space.

Fig.146

Habit can allow you to break out of routine and notice significant things. Things that jump out at us, straying from the norm. Our routine we go through without thought helps us to acknowledge the extraordinary. We move through the space, and we happen upon this interior space.

If we are on a "cruising" vector, do you need contrast to feel it? Someone rushing past you to realise you're even 'cruising'? That abrupt spatial change startles us into an awareness of ourselves but also our surroundings. It's surprising, and brings you out of a daze.

Routine allows us to perceive more important things, allows us to notice when something out of the ordinary happens, we feel the significance or potential of that event, in particular the event of this space opening up and inviting you to change your pace, a place to hop out of a car or a person's way, or to re-navigate yourself .
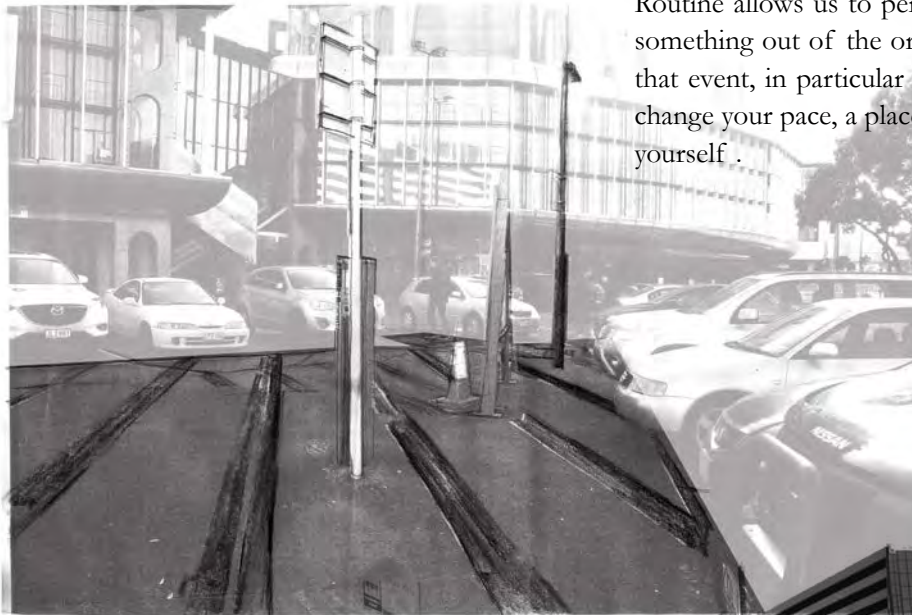
Fig.147

The markings on the ground imply direction, which contrasts against the actual pedestrian movement paths.

Fig.148

Fig.149

Composition Experiments

Fig.150

01

02

03
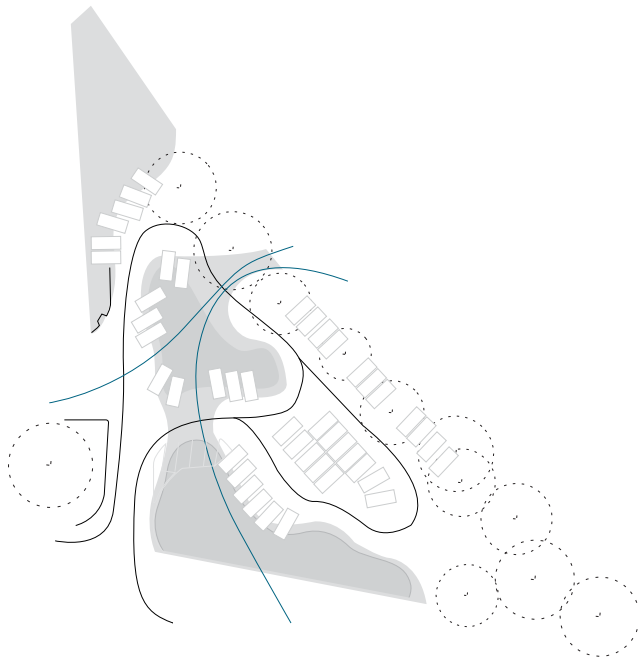
Raising topography to shift people/car hierarchy. Reduce car volume to create more moveable space.

Creating clear pedestrian corridors. Parking orientation change to follow thoroughfare movement.
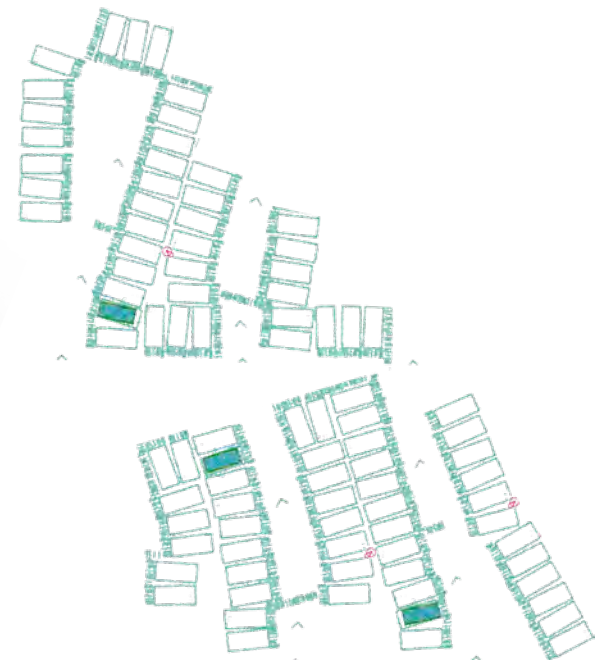
Creating multiple entries into space via Wakefield Street. Pathways act as pedestrian right of way.

Fig.153

This scheme establishes more central spaces that open up to Wakefield street side and Jervios Quay side to create a clear connection between Te Aro and the Waterfront. Angles are impractical, and the composition takes away that 'walking through and being surprised' feeling.
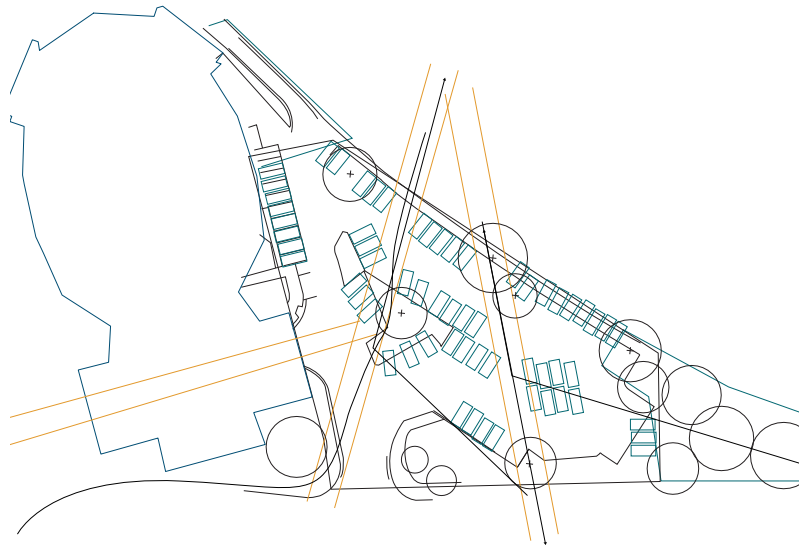
Fig.151

general circulation channels
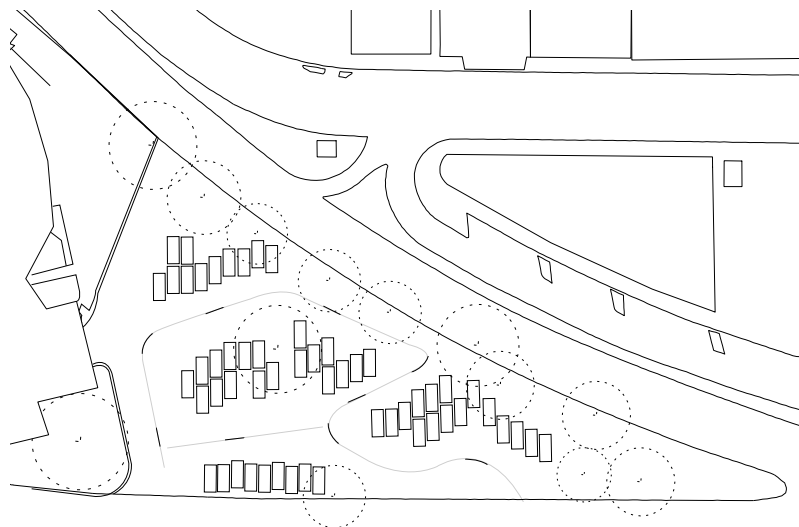
Fig.154

Fig.152

Parking clustered rather than in rows.

Creates a more porous parking lot for cars and pedestrians but there are no spaces that aren't shared. Multiple exits might cause less congestion and make it easier to navigate it on foot.
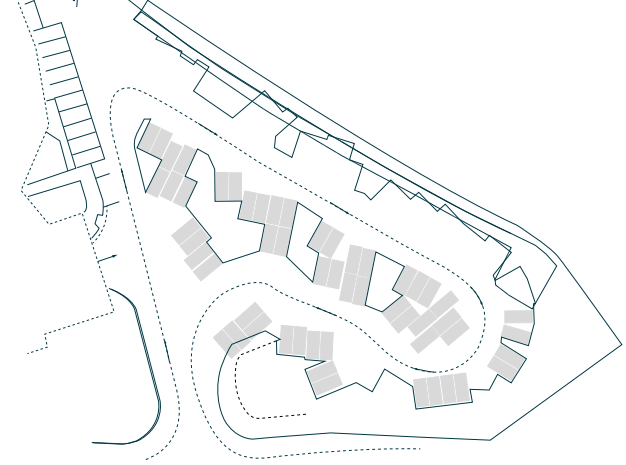
Fig.155
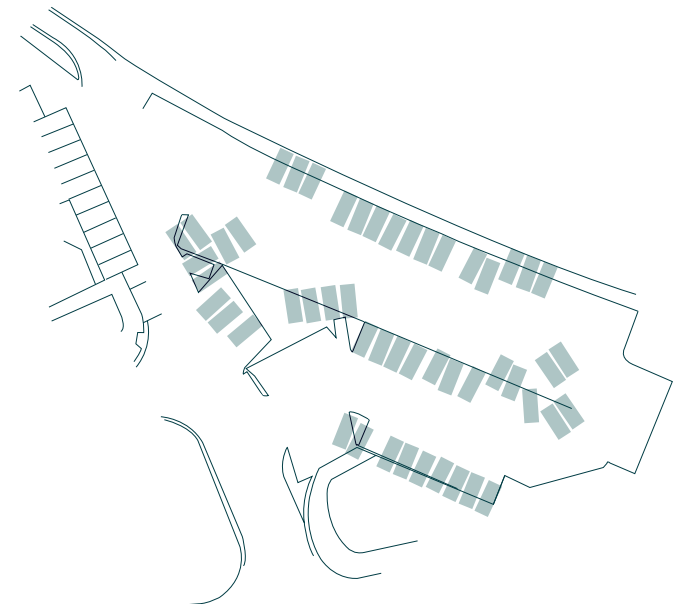
Parking Space Iterations.

Experimenting with car park volume to increase or alter pedestrian allowed spaces. The focus of this branch of conception was the manipulation of the island blocks within the space.

It was an exercise of subtraction to add public space. Or, more public oriented space. The only problem with this exercise was that I was losing site of what I found interesting initially, which was brought about in part because of the high volume of cars present. Any enlargement of the central space started to cancel out that affect. I chose to instead begin again with some section sketches to return to human scale thinking....

Working in plan caused me to fall back into favouring the visual rather than the actual spatial implications. As an exercise, it was beneficial as I became more concrete about what moves I didn't want to be making.

- I didn't want to drastically alter the existing composition because it tended to lead to extinguishing the singularity of that interior space.

- I didn't want to decrease parking spaces down the central spine
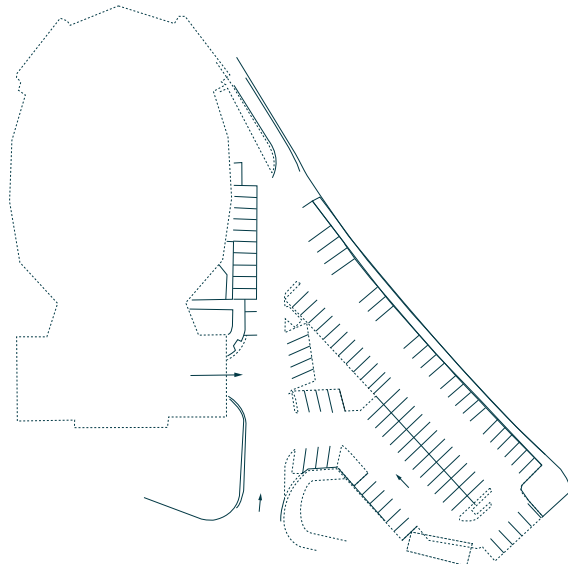
94 PARKS
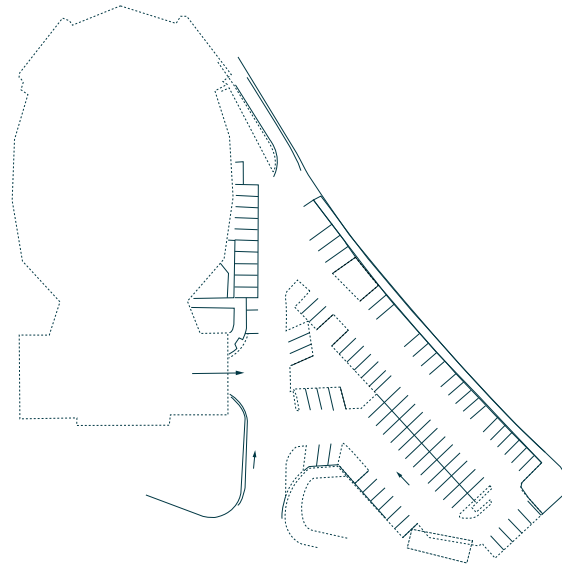
85 PARKS
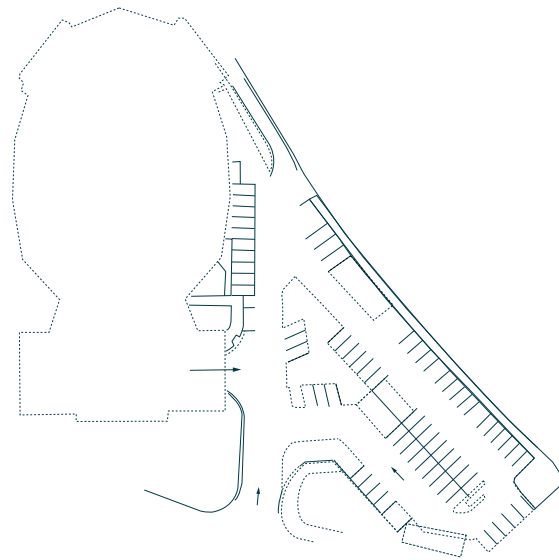
65 PARKS
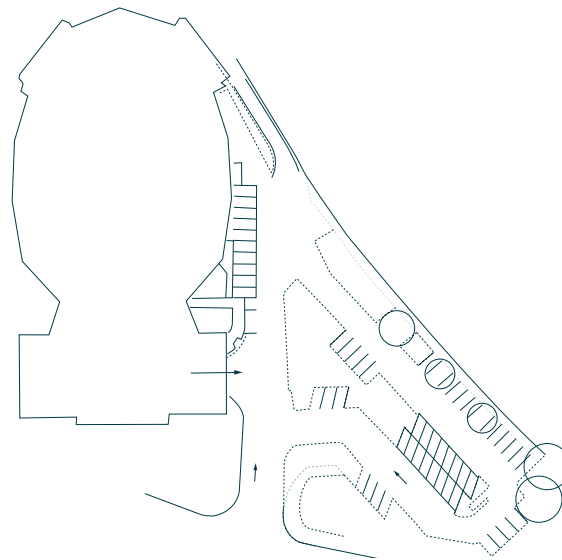
55 PARKS

Fig.157

Carpark concepting sketches. Techniques of manipulating groundplain.

Fig.158

Alternate visualisation of rough section sketches. Playing with the people -car relationship.
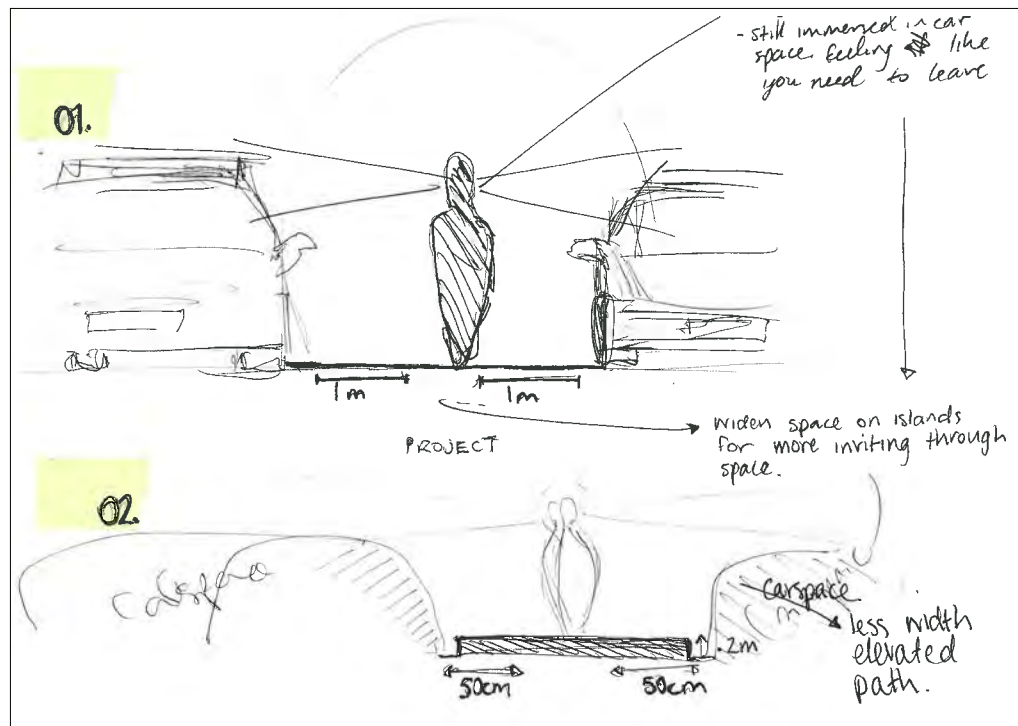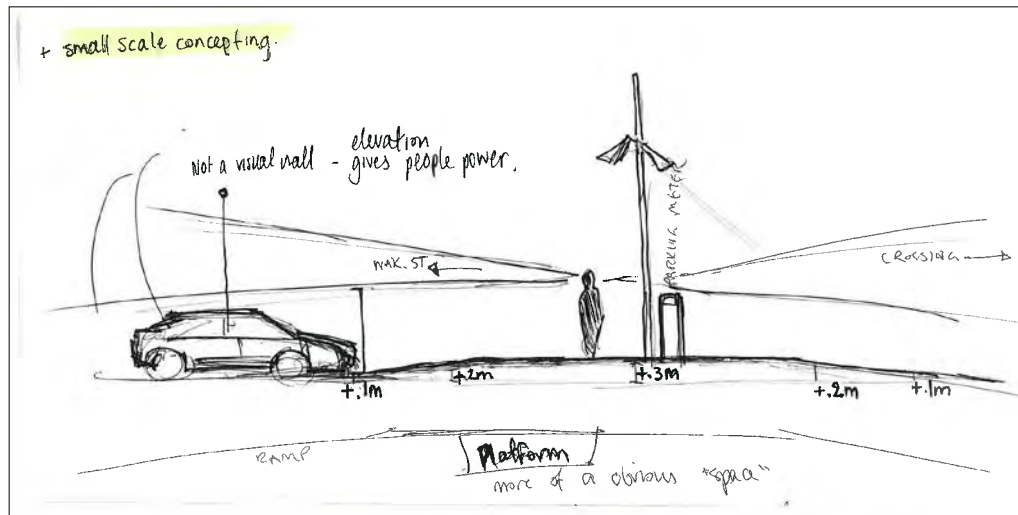
Fig.157

Fig.158

Fig.159

Composition Experiments   02
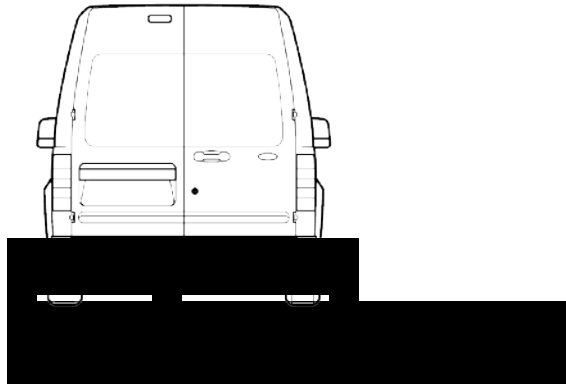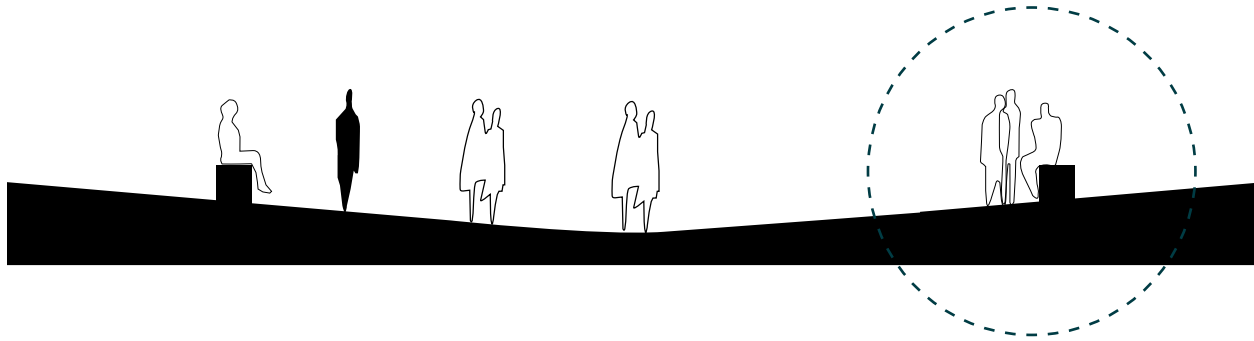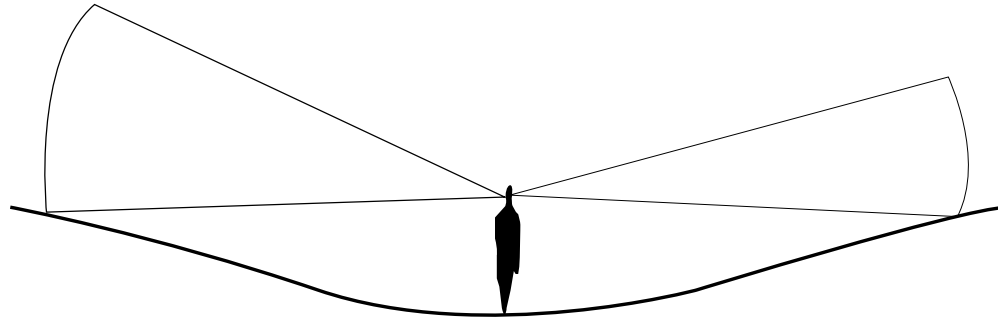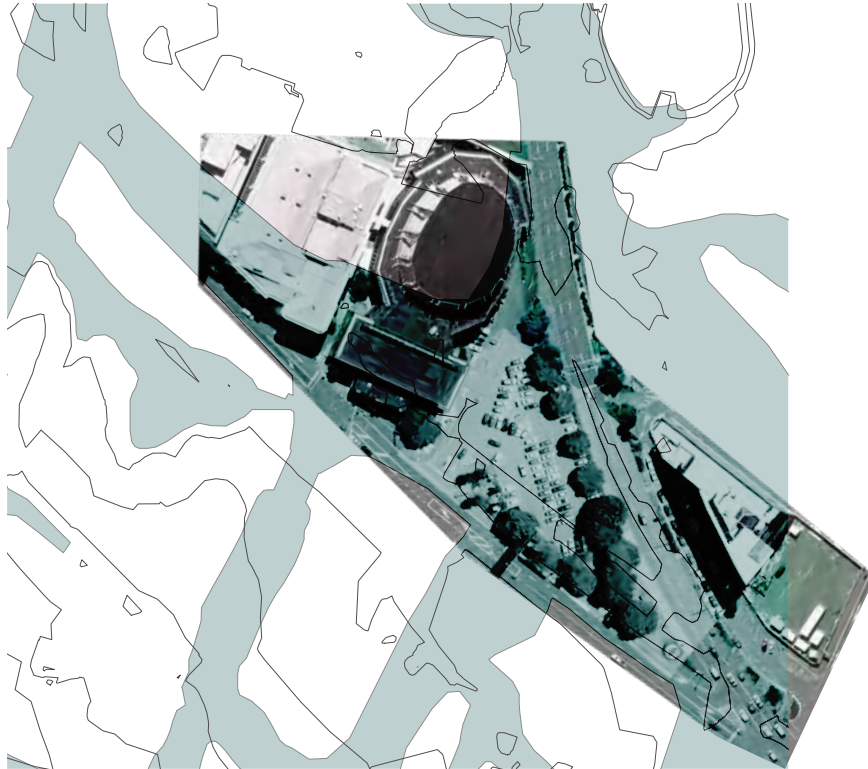
Fig.160

1 : 1000

Flood Hazard.
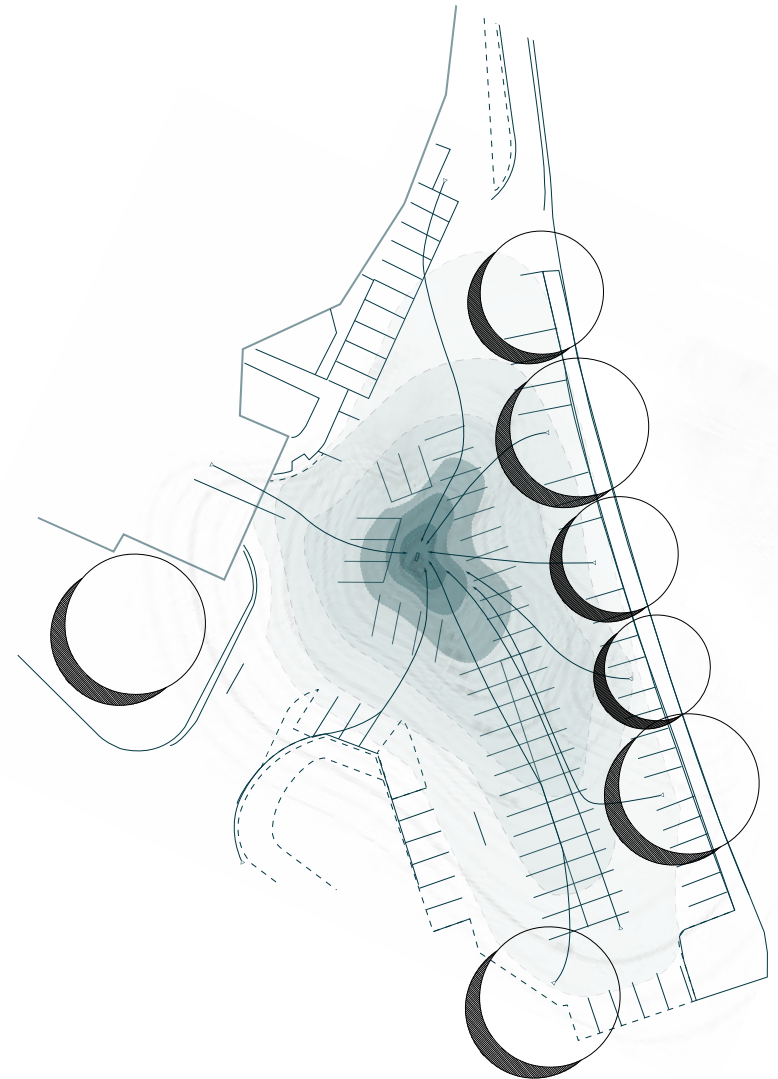
Fig.161

1 : 500

Proposed site engagement with flood water.

FINAL DESIGN RESOLUTION.

Fig.162

S.01

S.02

1 : 750
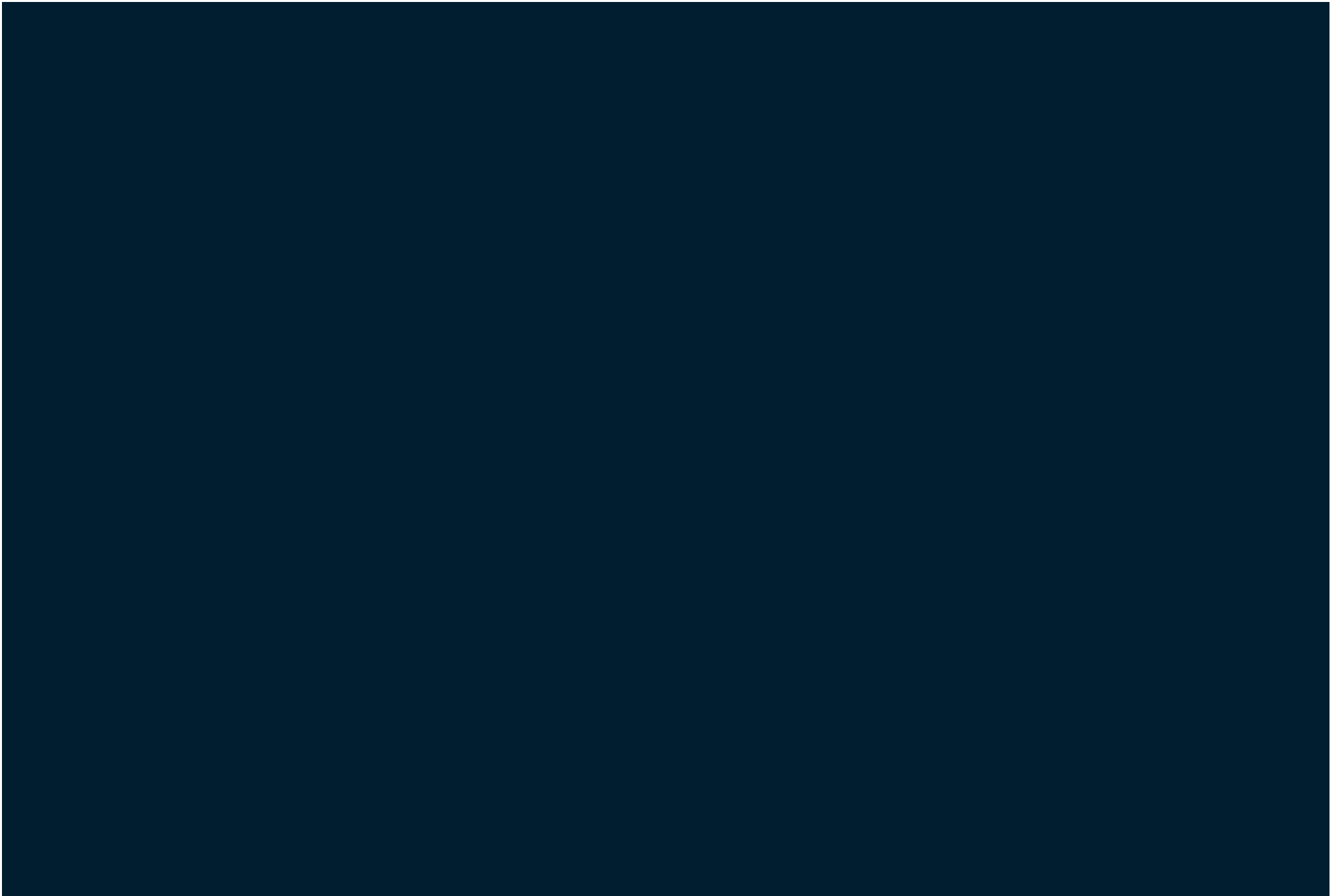
This scheme was closely entwined with the spatial bodily relationship between the cars, other pedestrians and the surprising-opening-up of the interior space. Ground plain manipulation and materiality change were used to create a space that reflect this experience, or enhance this experience. As found in the area's analysis, the points of opening-up are currently located where the topography is at its most flat, while the borders of the space are where the most drastic level changes occur. This is caused by development compressing the land for flat parking lots. The new design attempts to accentuate the experience of another significant level change, by enhancing an already singular experience within the lot.

Fig.163   *New People Flows*

1 : 500
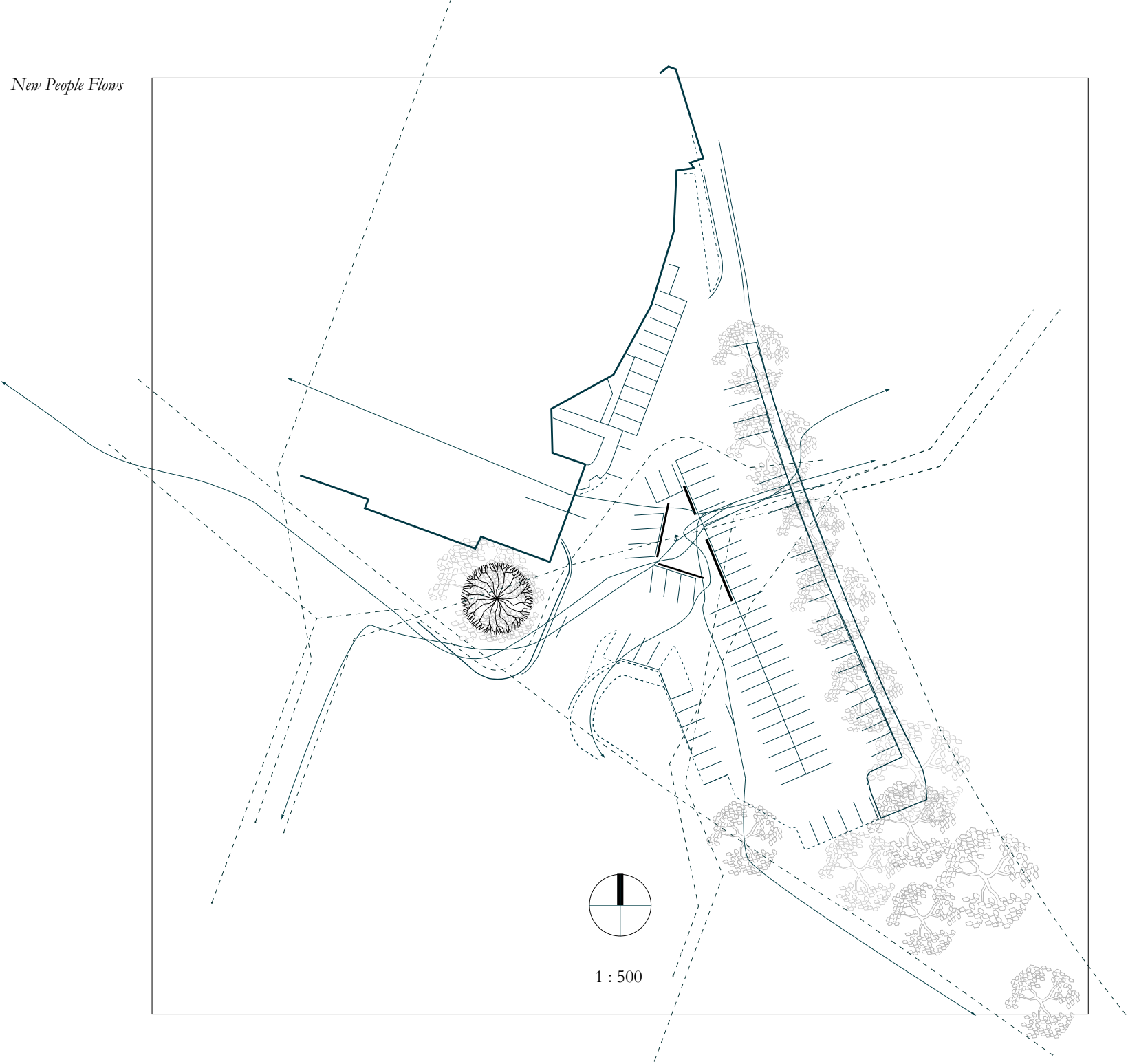
Fig.164

Sketch Perspective of Site

Fig.165

Cross section showing the interior space and the range of
interaction depending on where you are / how much you feel or
connect with as you move through the space.

Raised Ledges

Lowest point.

Wakefield Street

Jervois Quay

S_01
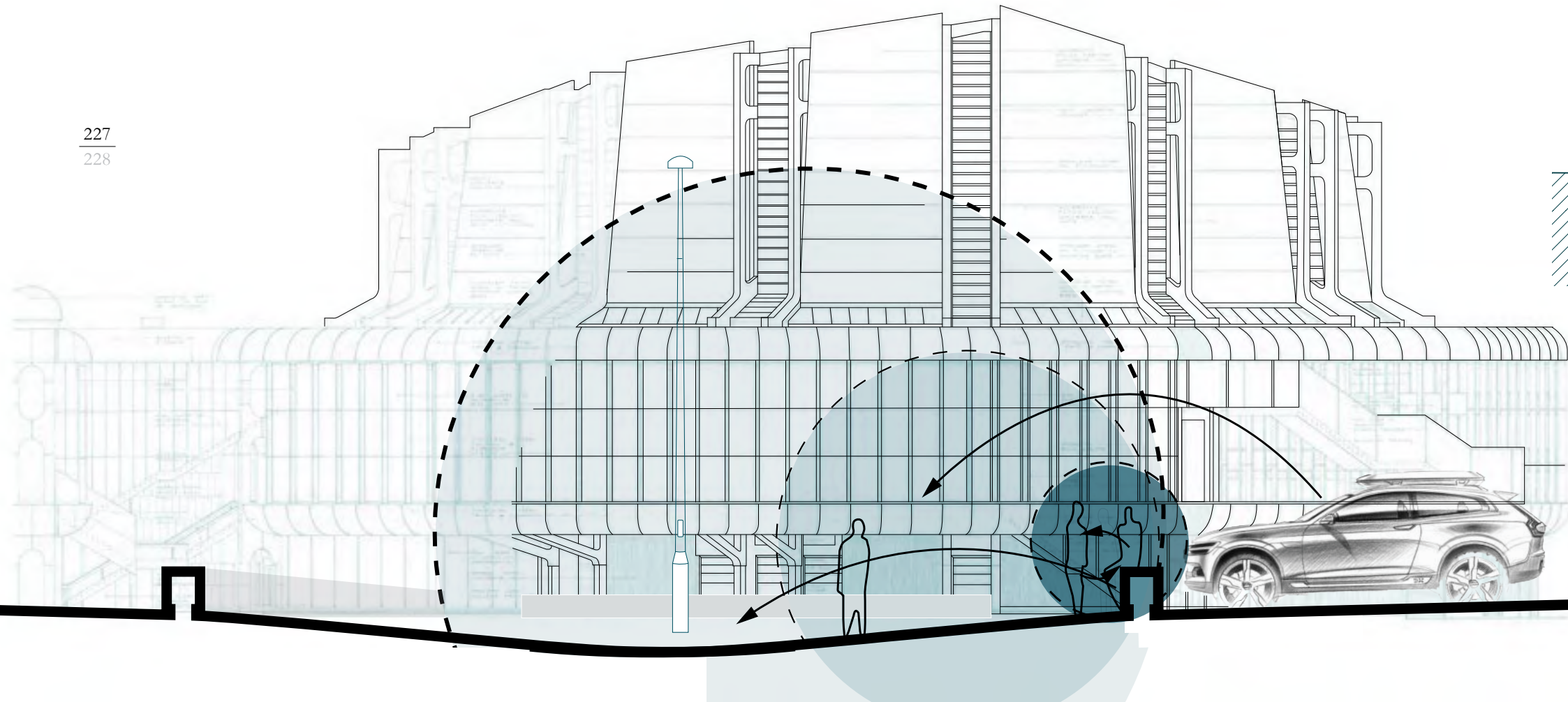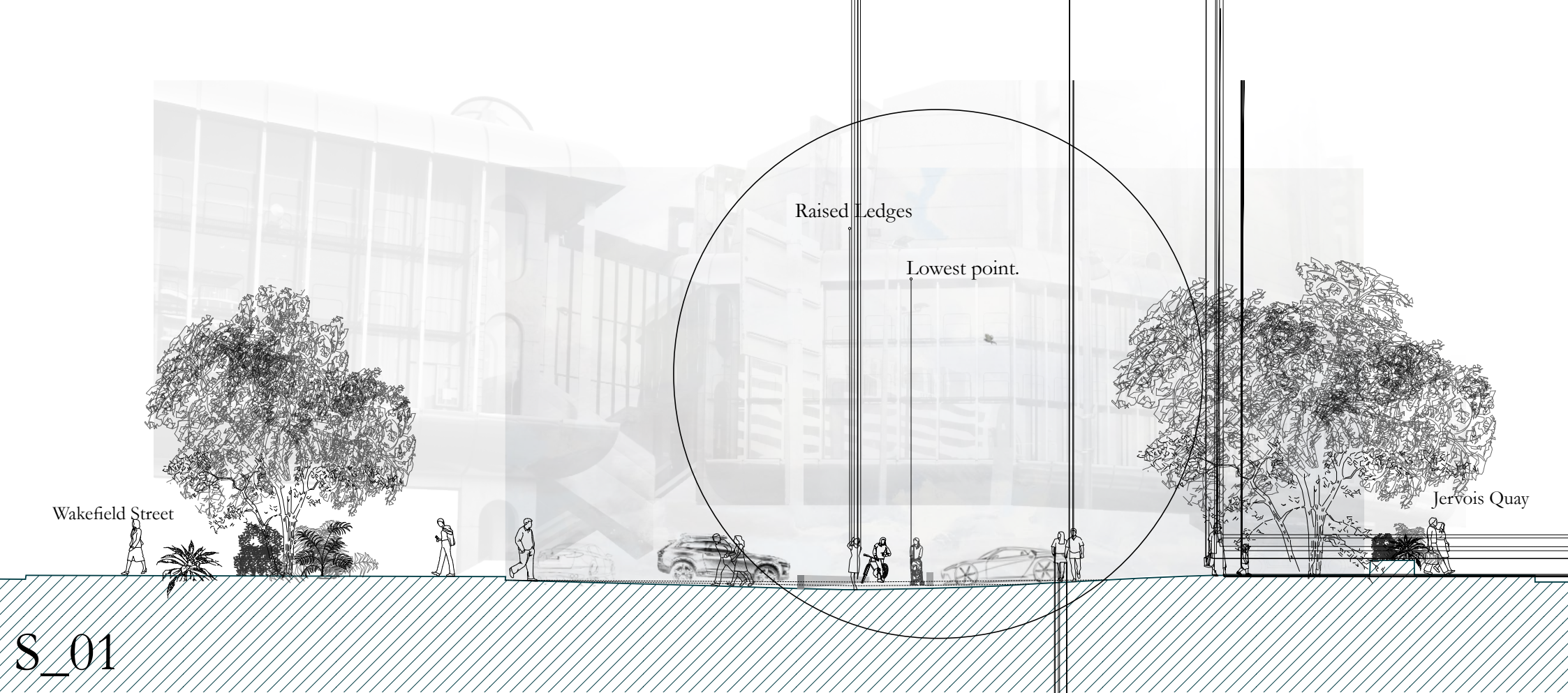
Fig.166

Main Carpark Island. Topography slopes in towards the centre of space to accentuate the feeling of discovery and enclosure.

Raised Concrete ledges act as barriers for car users intermittently along the edge, to allow access into space for pedestrians. Double up as seating areas for people to sit or wait.

High enough to enforce sense of being encompassed.

Fig.167

Design Implications on Flooding

Floodwater flows into retention basin.

Overall drop _ 0.7m
Island drop_ 0.5m

Stormwater drains into culvert located at the lowest point.
Water could be managed in a way that retains to take pressure
off infrastructure then lets it out slowly.
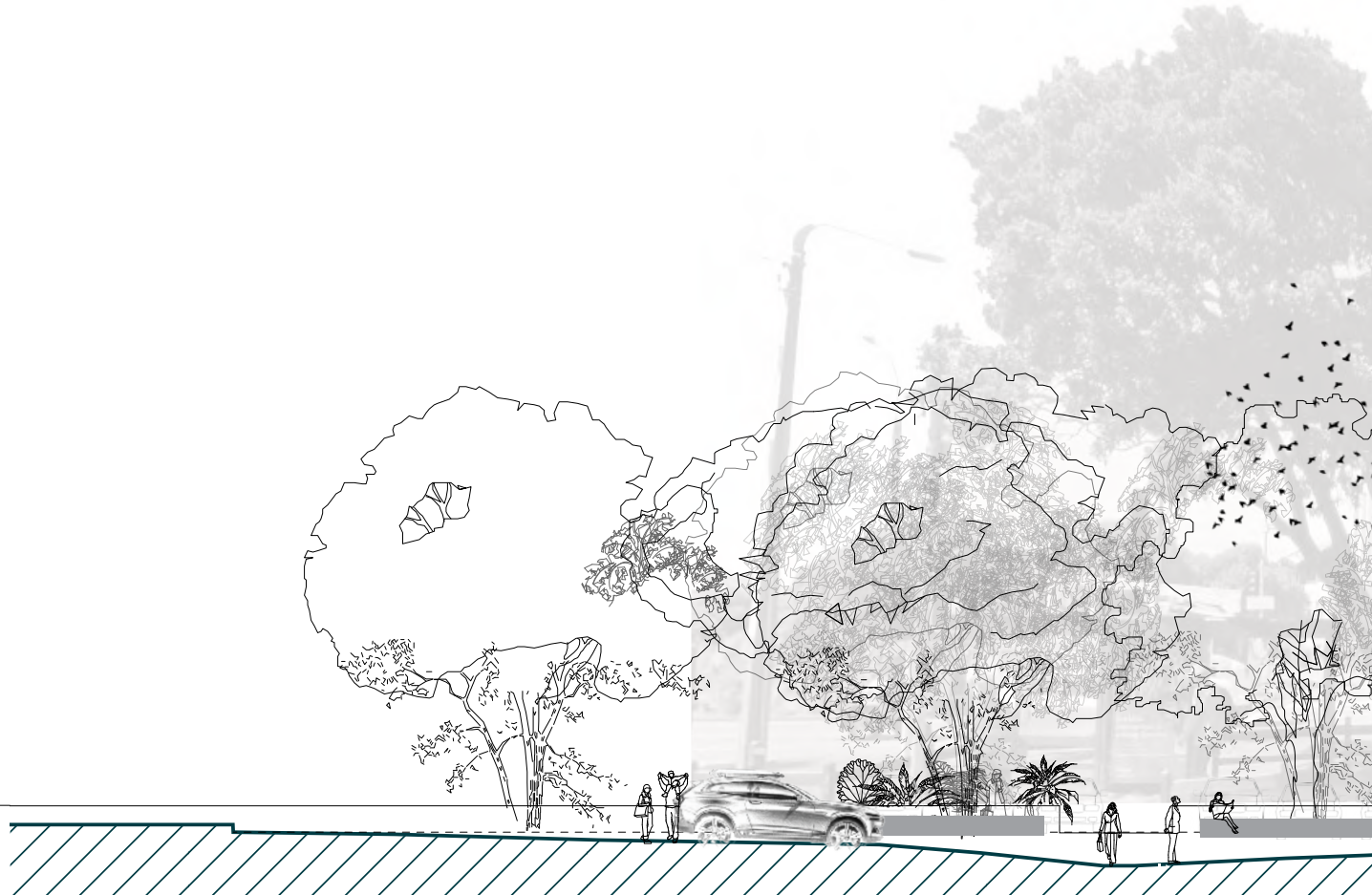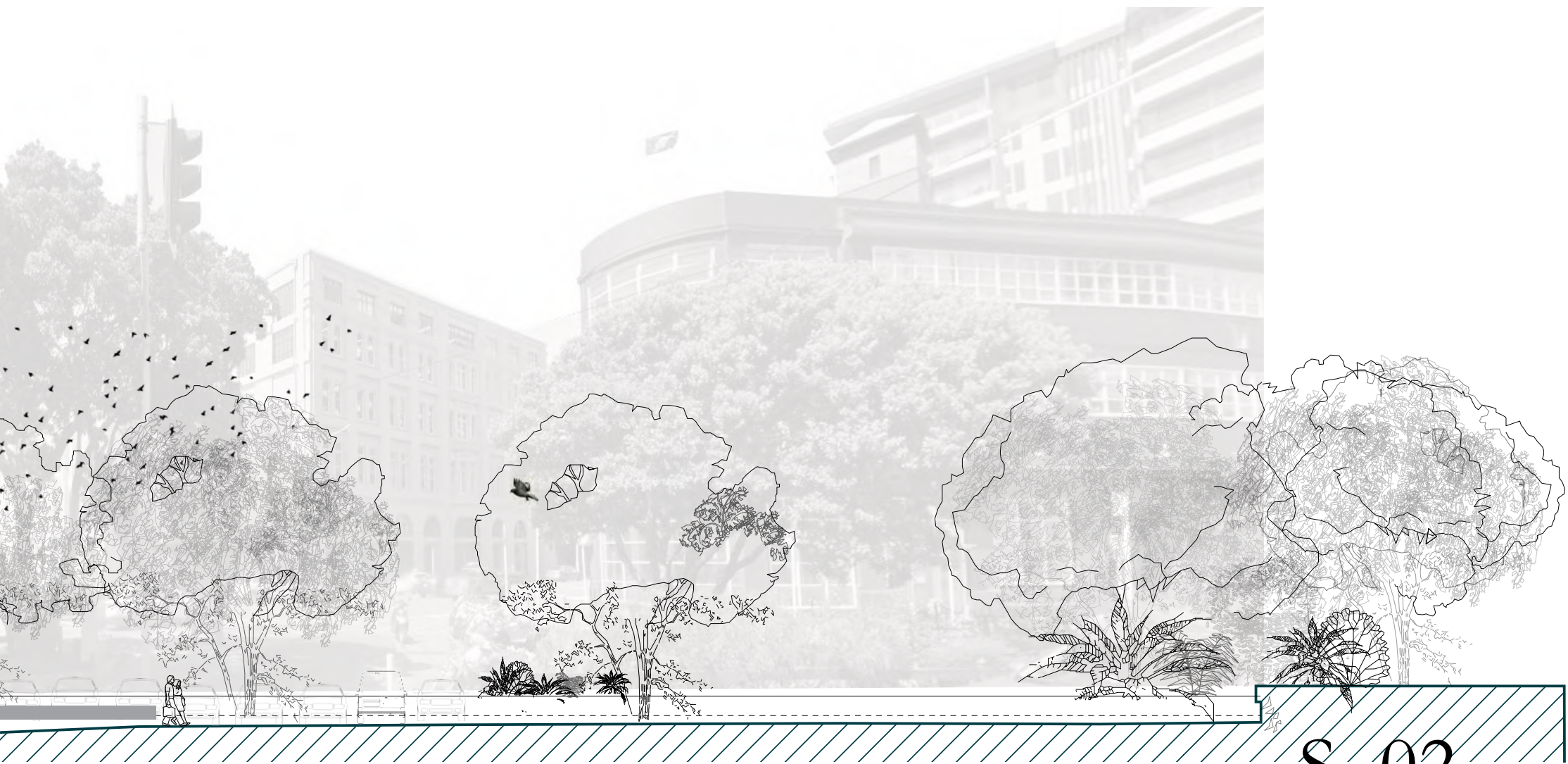
S_02

REFLECTIONS

This case study was one of the most challenging due to its scale and it's functionality. It was difficult to stay in the scale of experiencing, it really pushed you out to look at it as a whole each time. This scheme was one of the least successful because of this struggle to stay involved in the on-the-ground doings. It kept becoming a carpark, over and over, and engaging with anything else about it was taxing and effected the final resolutions.

SITE
FOUR

+

Fig.168
Memphis Belle Cafe -
Te Aro Park thoroughfare space.
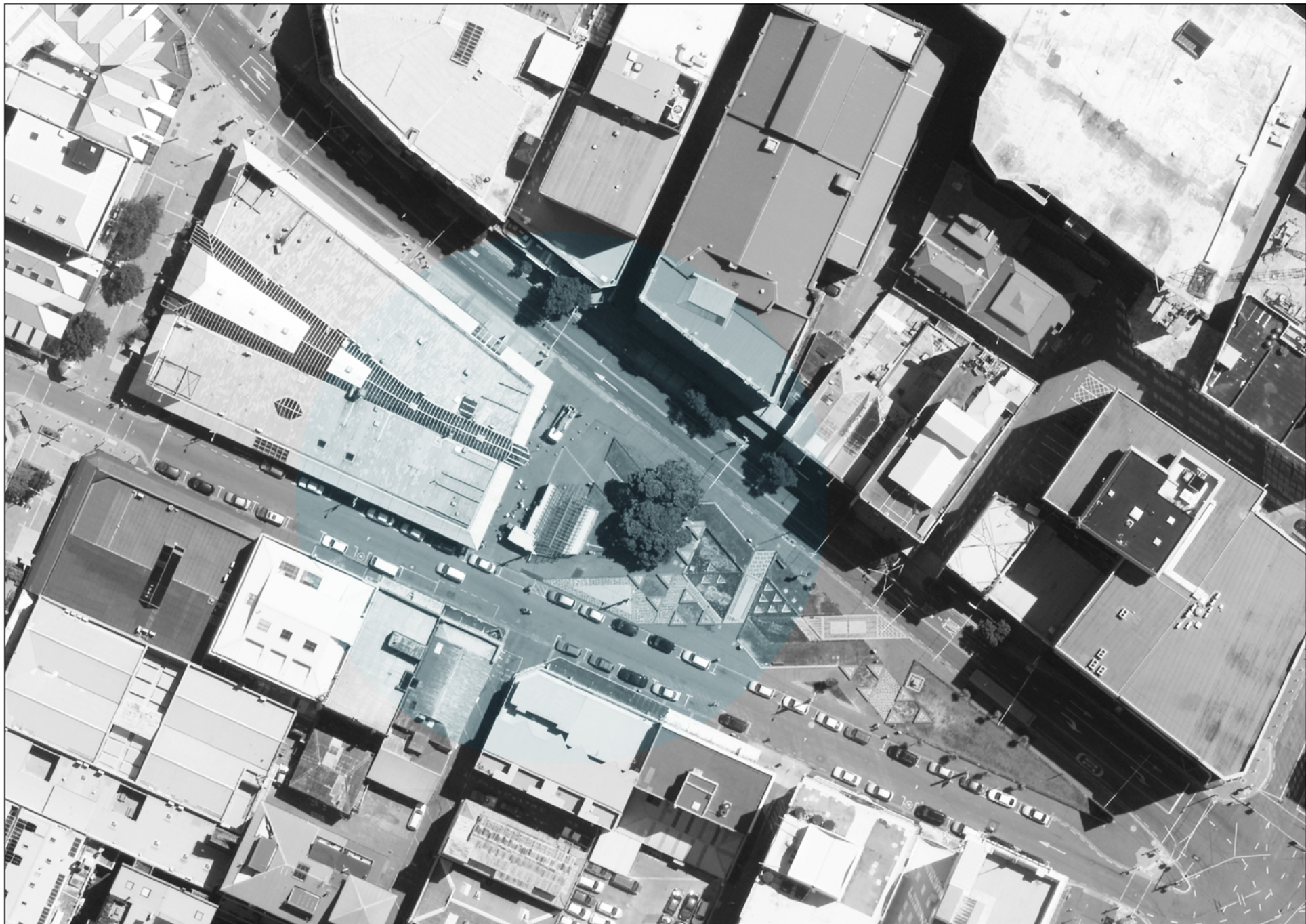
Fig.169

1 : 500
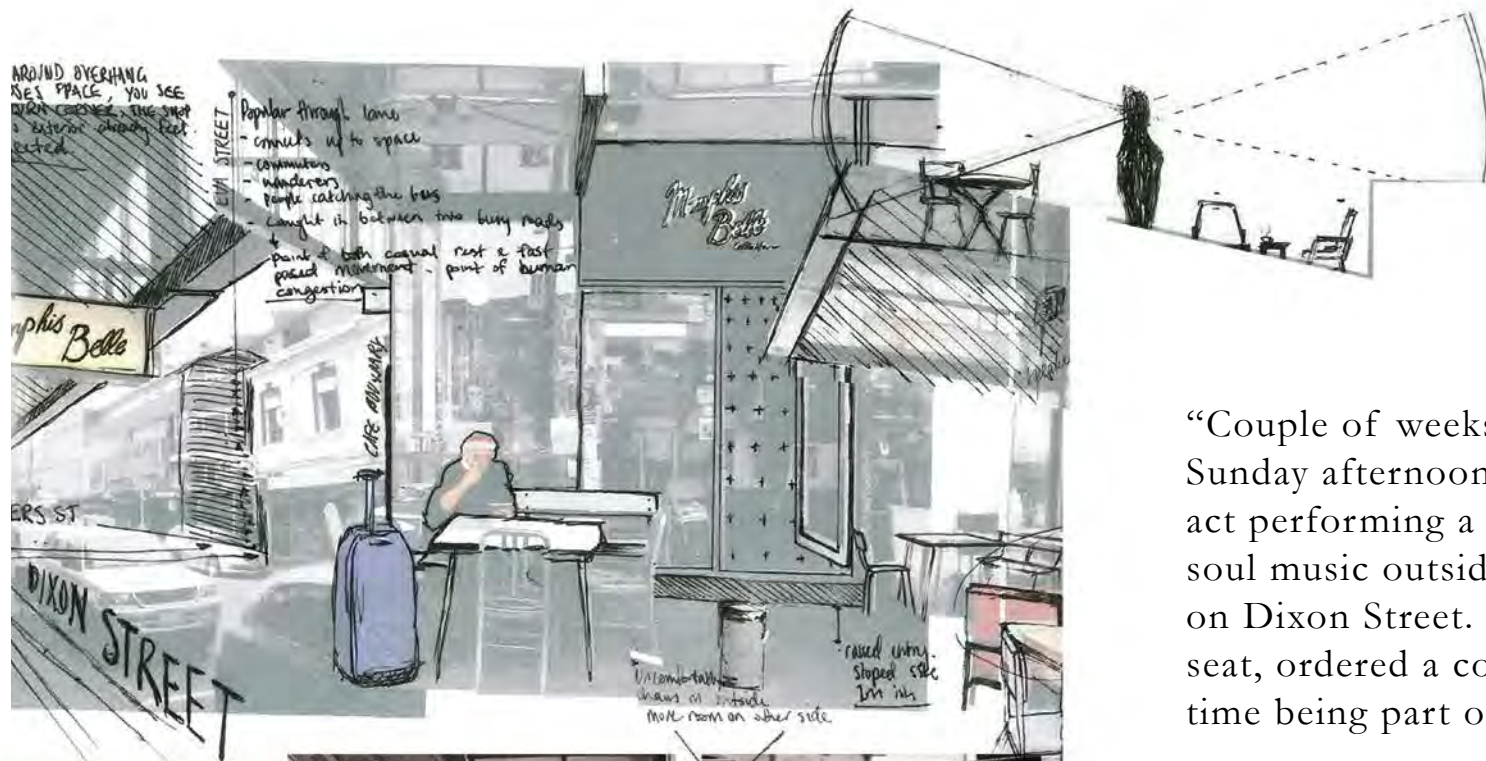
"Couple of weeks ago on a beautiful Sunday afternoon, I heard this solo act performing a great mix of blues & soul music outside Memphis Belle cafe on Dixon Street. ....So I grabbed a seat, ordered a coffee and spent some time being part of the scene"

Fig.170

Fig.171

Fig.172

INFORMAL CAR AND BIKE PARKING

Bollards stop cars from encroaching onto cafe area, while allowing the spread of Memphis Belle territory.

flat sidewalk territory

gentle slope as entrance to space

Dominant Architecture in Space

Fig.173

Navigable Thoroughfare.
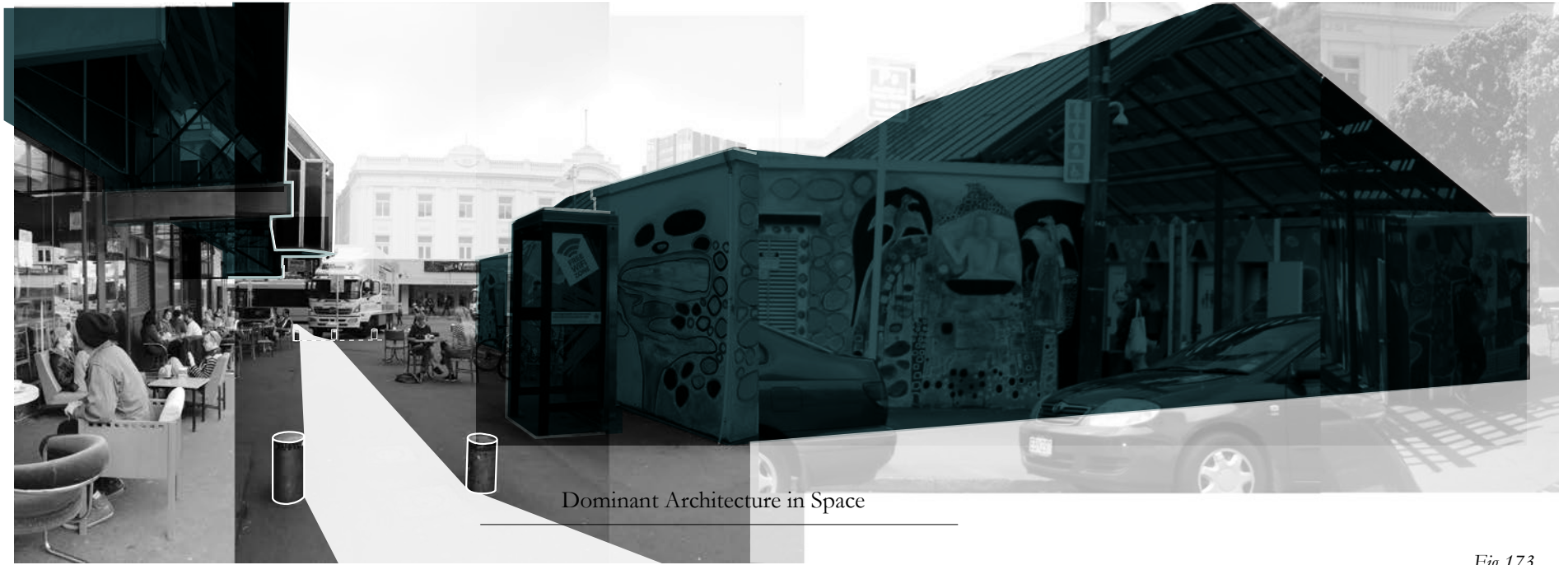
Fig.174

Fig.175

Circulation

The wider site is a intersection of pedestrian thoroughfares. Opera House Laneway, Eva + Leeds Street, Dixon St and Manners St all cross over through the space.

There are two main journeys through the site, between the toilet block, and down between the seating area of Memphis Belle. Initial observations show that people preferred to move between the stinky toilets than move through coffee drinkers at Memphis Belle. They create a very private 'customers only' atmosphere somehow, overtaking a public zone effortlessly.
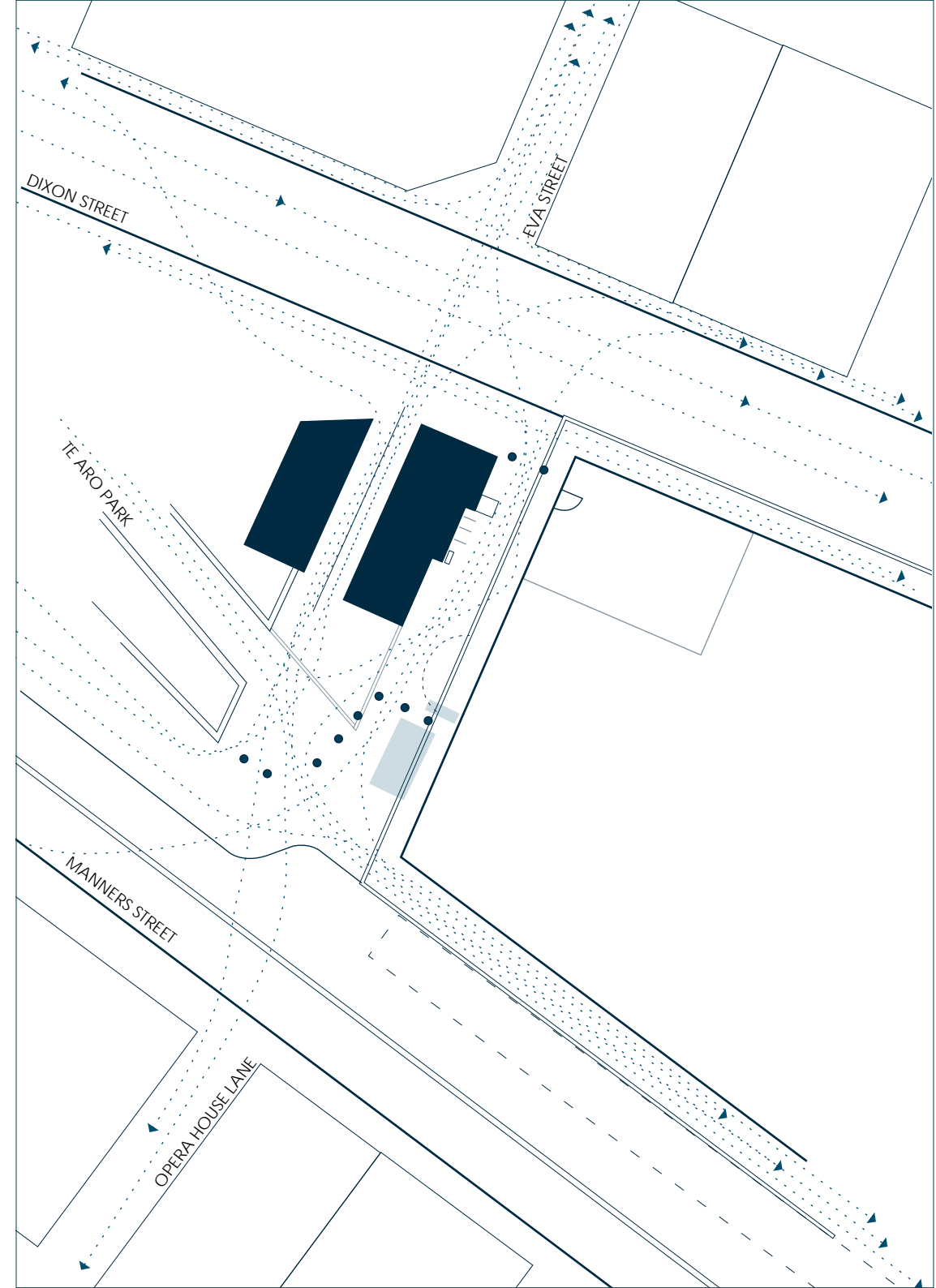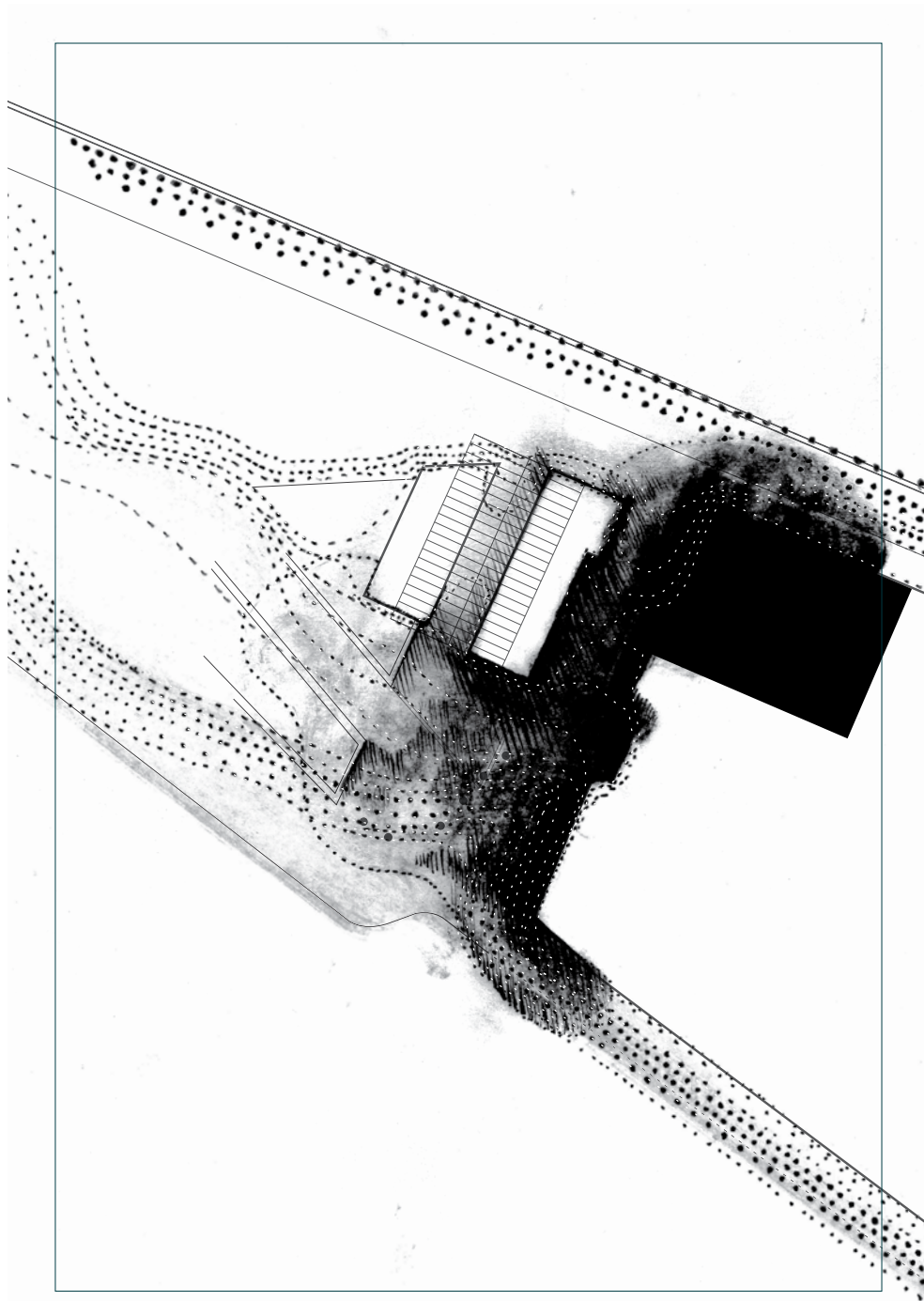
Fig.176

Sound as Territory

The wider site is an intersection of pedestrian thoroughfares. Opera House Laneway, Eva + Leeds Street, Dixon St and Manners St all cross over through the space.

There are two main journeys through the site, between the toilet block, and down between the seating area of Memphis Belle. Initial observations show that people preferred to move between the stinky toilets than move through coffee drinkers at Memphis Belle. They create a very private 'customers only' atmosphere somehow, overtaking a public zone effortlessly.

Fig.177

Built Actors as Contributors to Space.

TELEPHONE BOOTH

ROOF OVERHANG

BOLLARDS

TOILET BLOCK

MEMPHIS BELLE

COVERED SPACE

SOUND TERRITORY

Fig.178
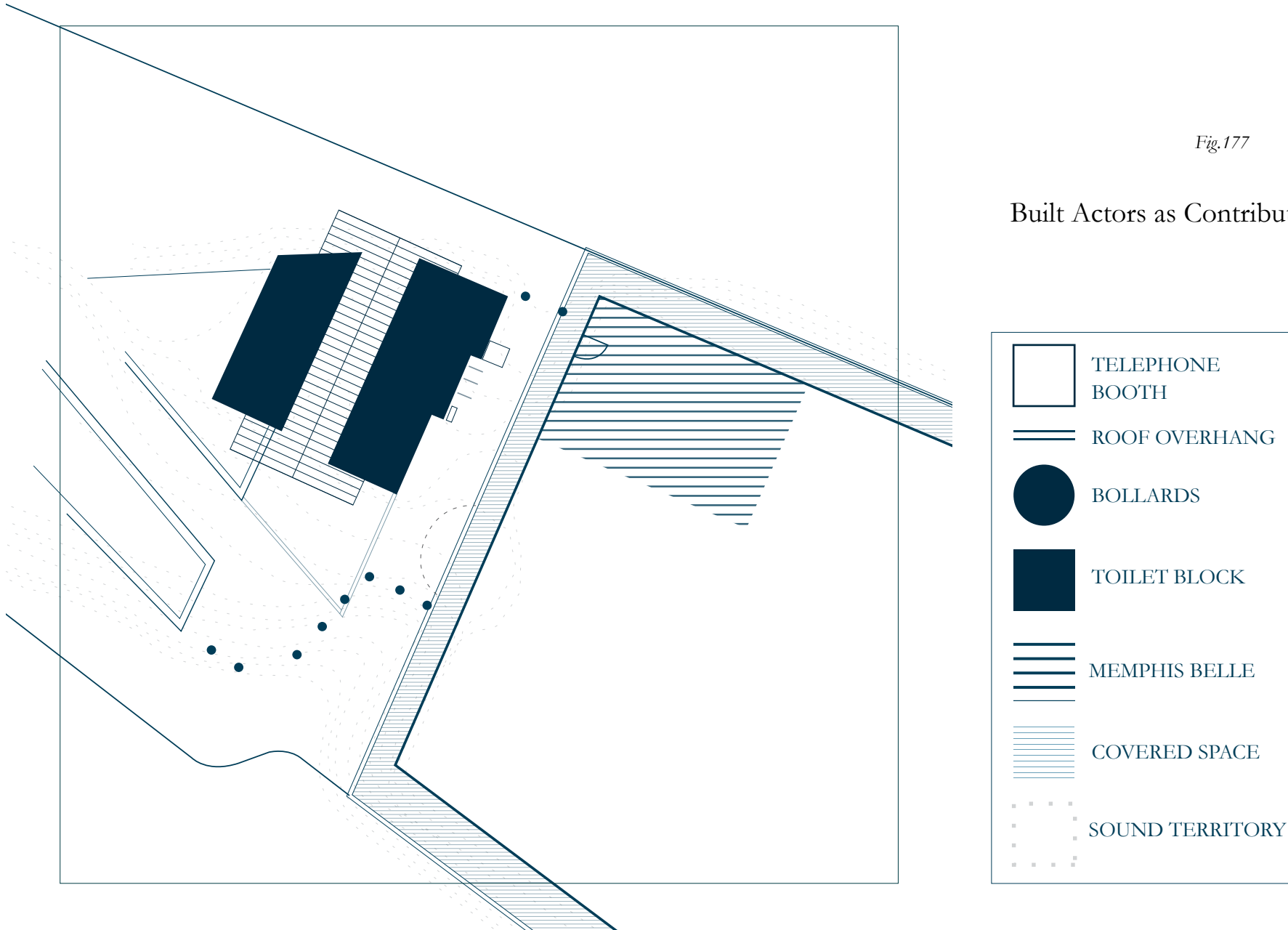
KEY ACTORS / CONTRIBUTORS

Built elements that have a significant relationship to the less tangible singularities of site.

243
244

BOLLARDS

The bollards shape, height and composition direct people through and around the site in a particular way. They stand as a barrier for any other permanent object to interupt the 'interior' space (fig.__) created, such as cars or food stalls. They deter certain users, such as skaters, or even bikers due to restrictions on space.

They have a strong enough presence that they afford a certain freedom. The freedom for the cafe to then appropriate this 'room' created by built elements.

TOILET BLOCK

The toilet block contributes to allowing Memphis belle to spread out in the space.

The solid boundaries create something to butt against, and if it was not present in the space, and it opened out into the park, there would be significantly less table spread. The space would reduce down to being a run of the mill outdoor area, running against the cafe exterior wall.
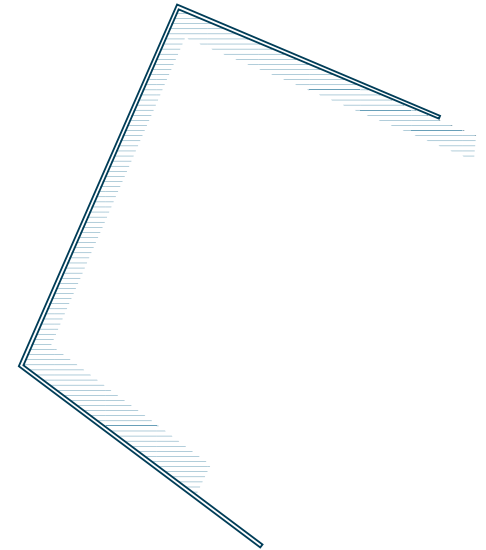
BUILDING OVERHANG

The building overhang creates and outdoor space safe from rain, so there is almost always a presence outside. It establishes an outdoor space more strongly, and as it extrudes out quite far. This created a narrower channel for people walking through the space.

Fig.179 Perspective sketch with dominant movement patterns.
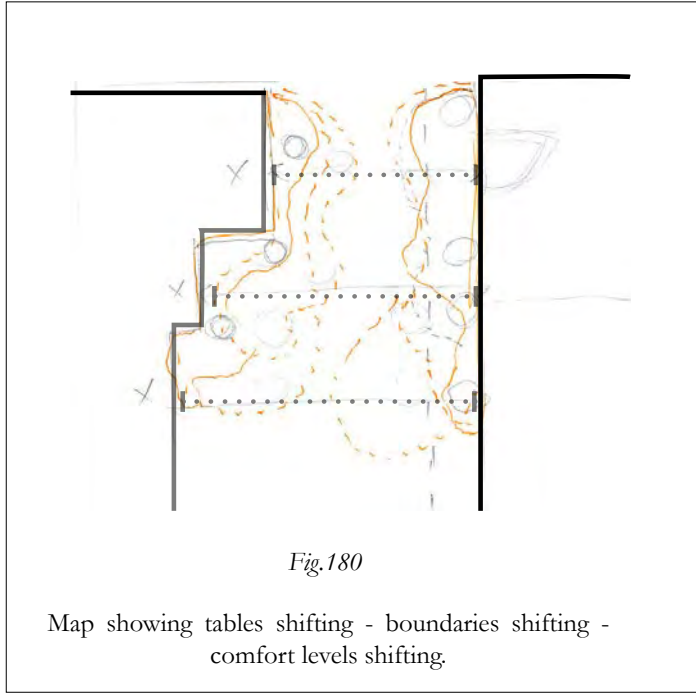
Fig.180

Map showing tables shifting - boundaries shifting - comfort levels shifting.
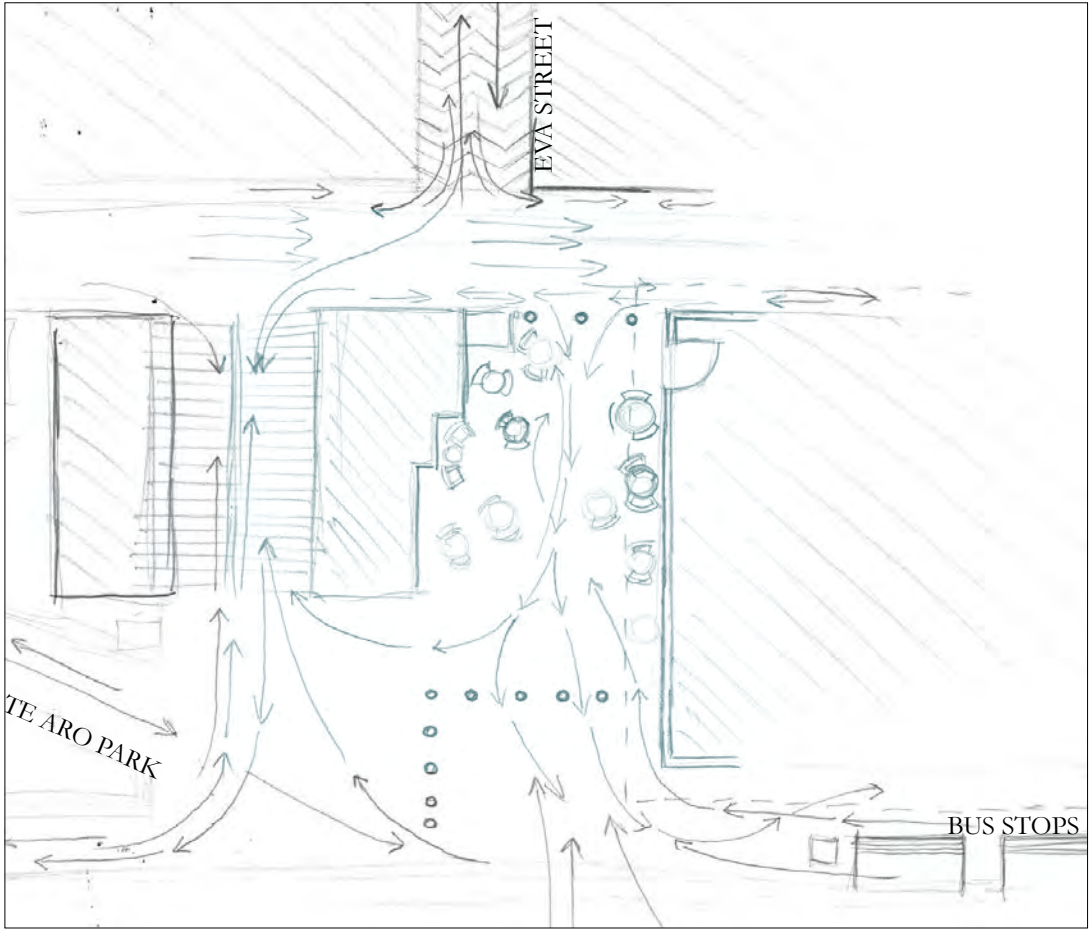
Fig.181

The slope of the outdoor space (Fig.136) also has an affect on how the space works. There is certainly a directional quality to the larger site, being caught between two roads, a bus stop and through alleys for pedestrians. These flows, depending on day and weather, would effect the composition of tables (Fig.137), where people sat and how the 'coffee serving assemblage' would work.

Fig.182

Fig.183

Initial Space Study.

Memphis Belle Effect on Public Thoroughfare

As one of my first exercises, I mapped some of the cafe's seating compositions over the course of a week. Interested initially in the flows of the surrounding area, I suspected that movement was heavily affected by the cafe's outdoor set-up. I wanted to see how varied it was, how comfortable they felt when arranging the furniture, what conditions affected their decisions and what affects were produced from them.

Fig.184

FURNITURE ORGANISATION

■ 2 people / intimate

● 3 or more people

→ movement

THURSDAY

SATURDAY

less used tables   restrictions on space   blocked space

MONDAY

TUESDAY

Fig.185
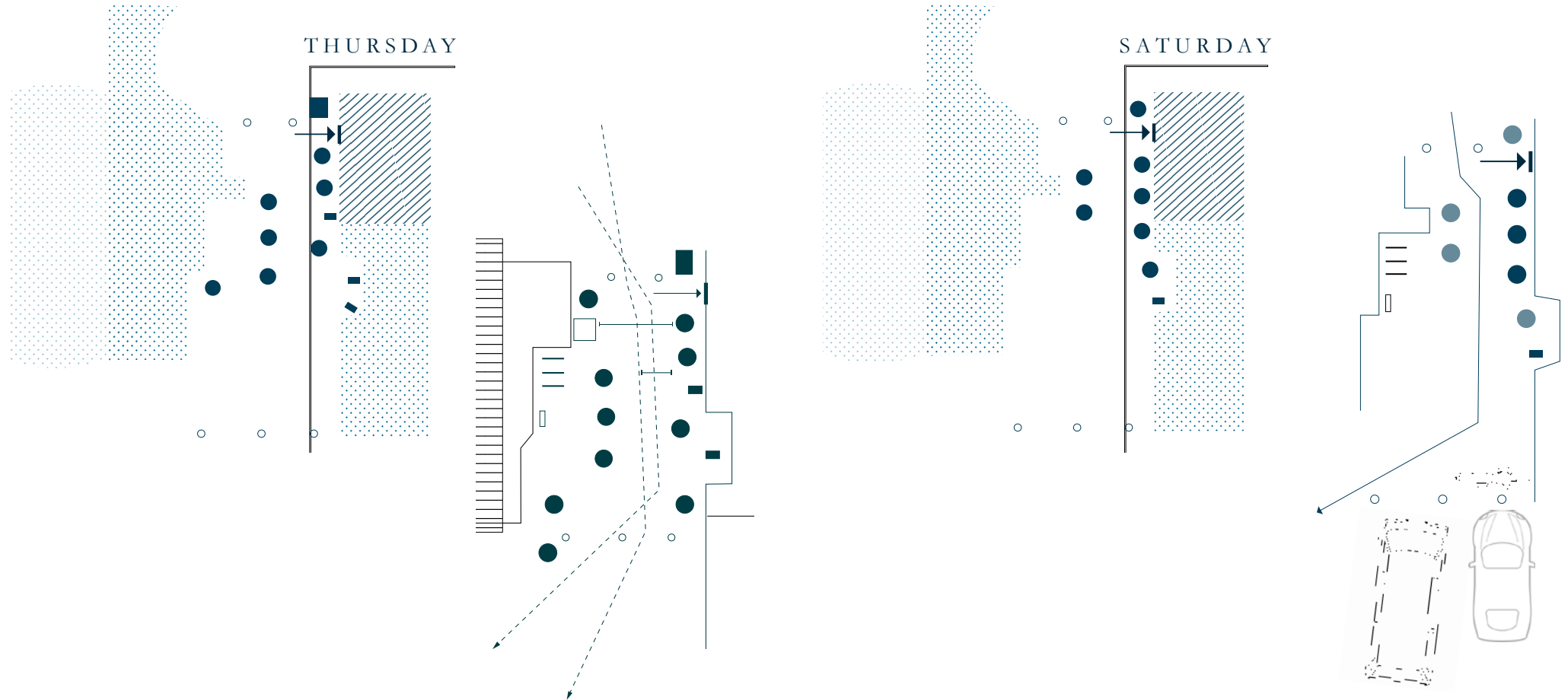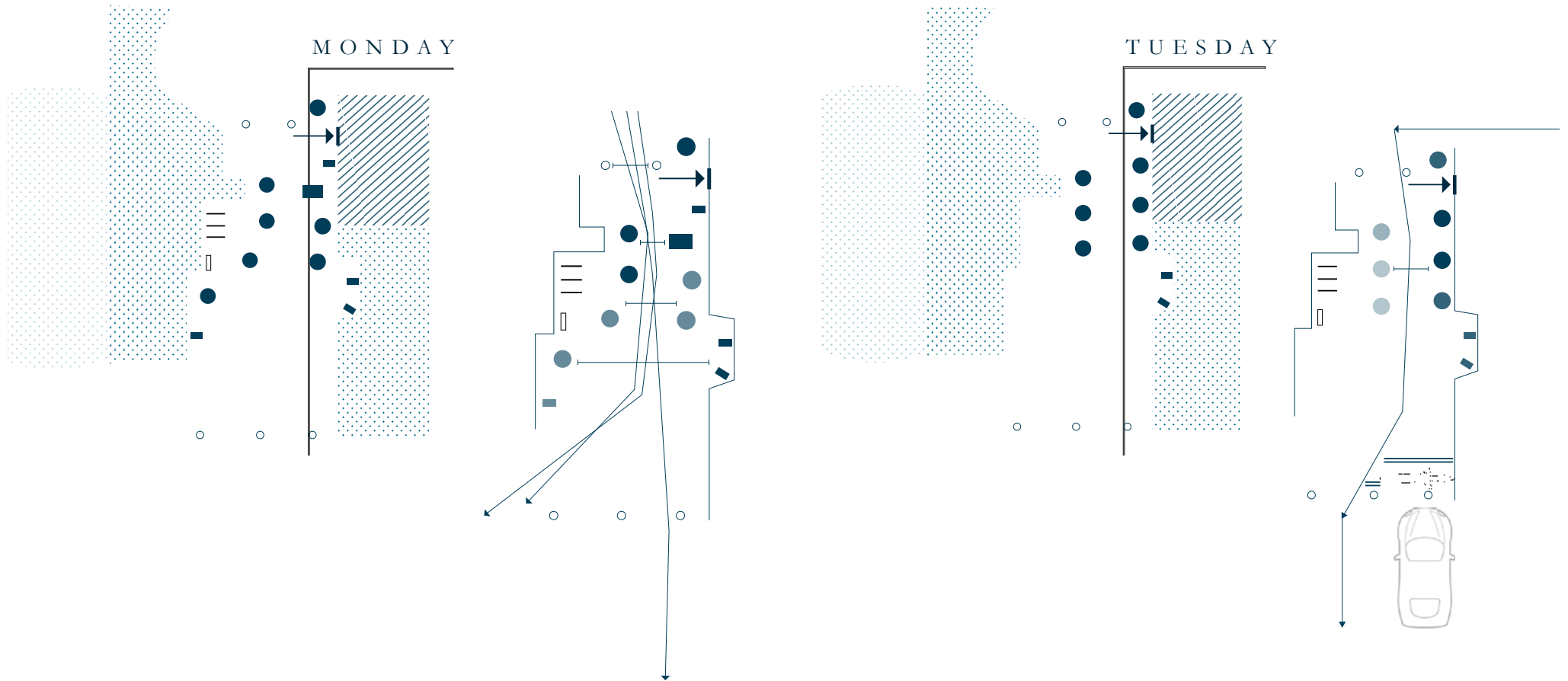
FINDINGS

Built form creating a 'room' where territory can be manipulated and boundaries pushed.

"The nomad distributes himself in a smooth space, he occupies, inhabits, holds that space…"[29]

Territory is less of a spatial term but rather a social term, to my understanding. The concept could be defined as generating a sense of space or space ownership through movement and the creating of assemblages.

Using Memphis Belle as an example, there are various assemblages and therefore affects, relative to the coffee shop – shaping where people sit, the spacing of tables and boundaries of the space. In an extensive sense we see the extent of the space, but a user/vector feels out their territory in an intensive way.

29 Deleuze, G & Guattari, F. A Thousand Plateaus; Capitalism and Schizophrenia. 38

perceived table territories

enough room for pedestrians to pass, if they aren't too scared. The space becomes less public when tables line both sides of passage.
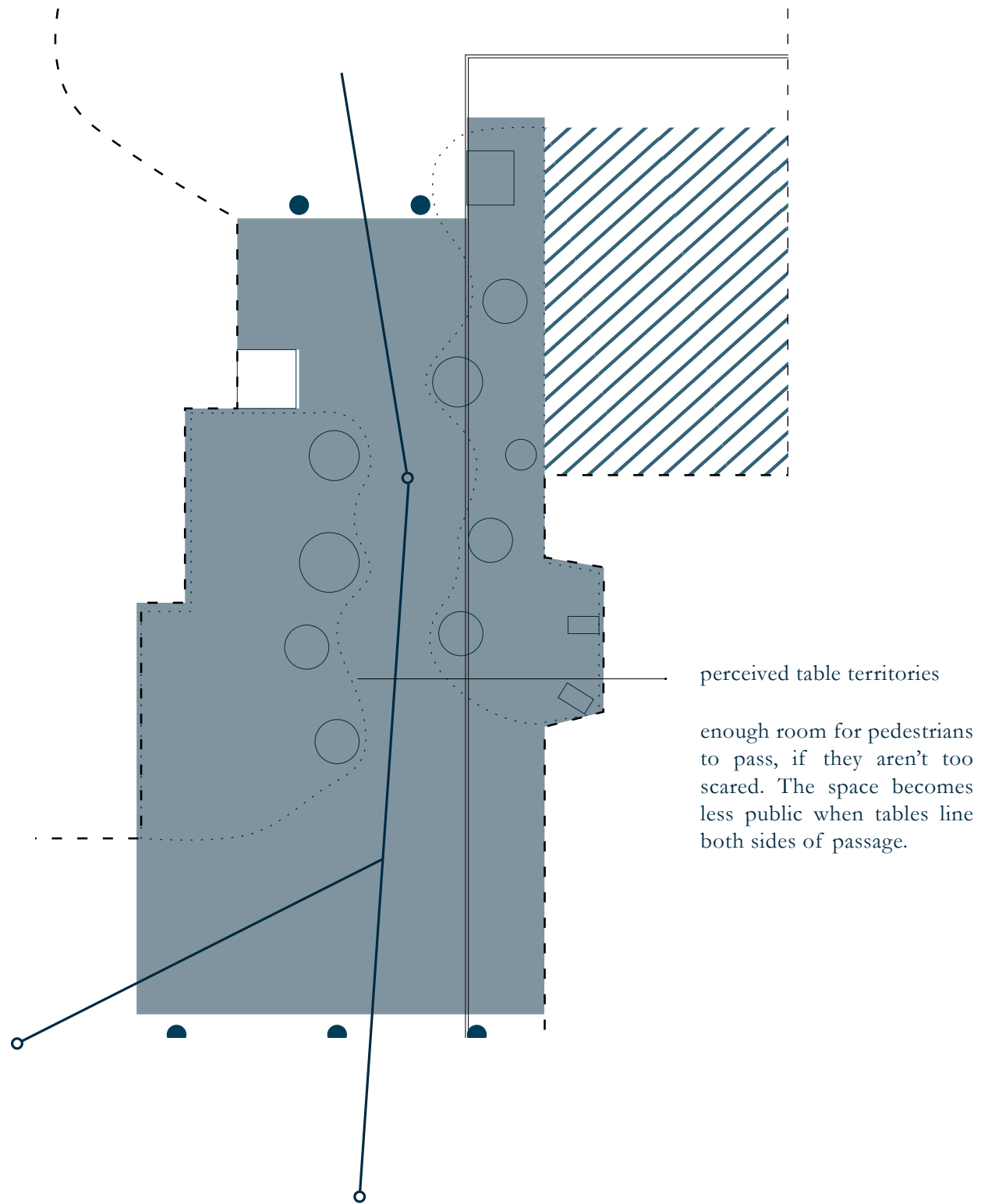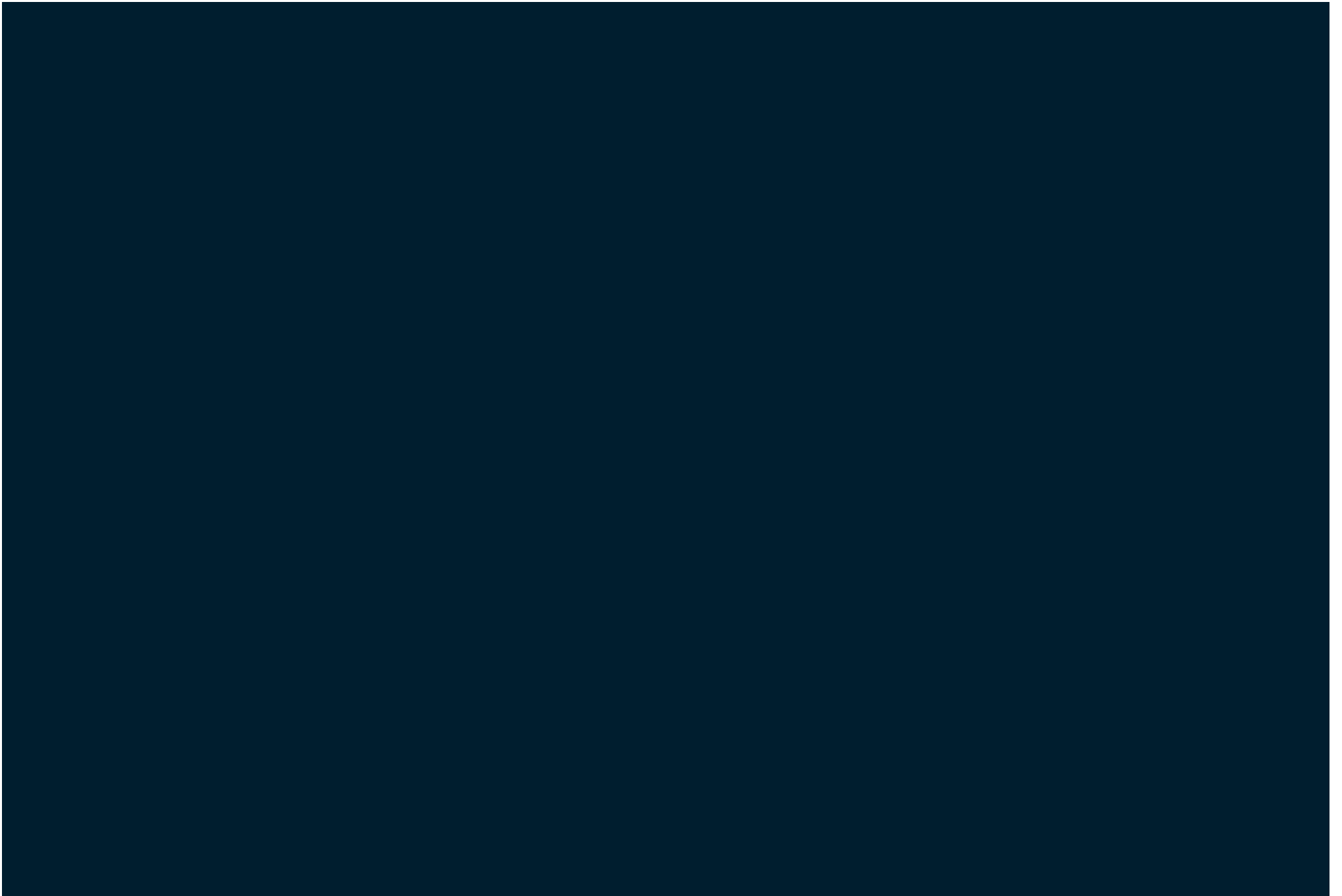
CONCEPT TWO.
Manners Mall Re-structuring.

It was important to retain what is so successful there currently, why it is already an interesting sace, while also improving what the space is hindering in regards to public life rather than private,coffee related life.
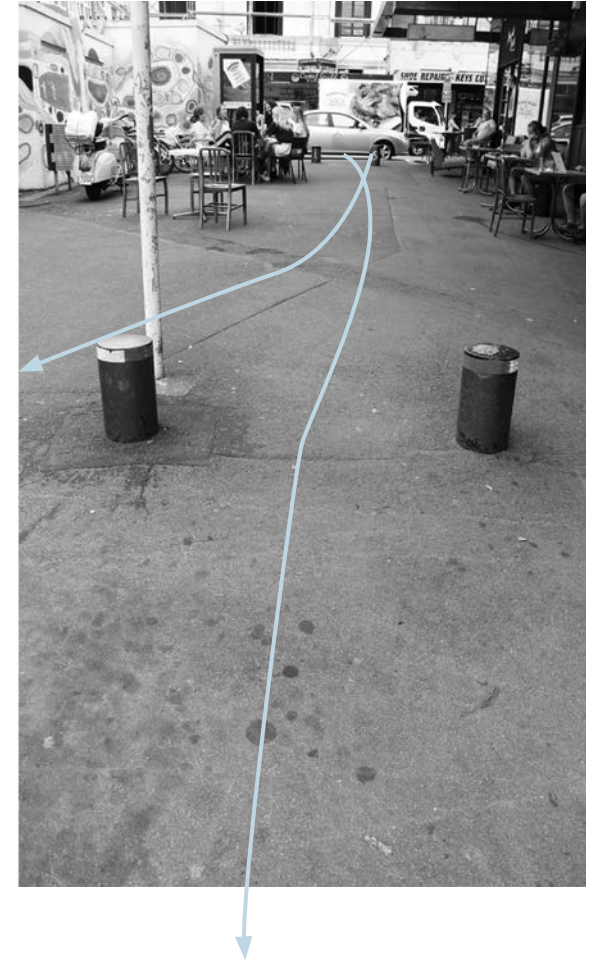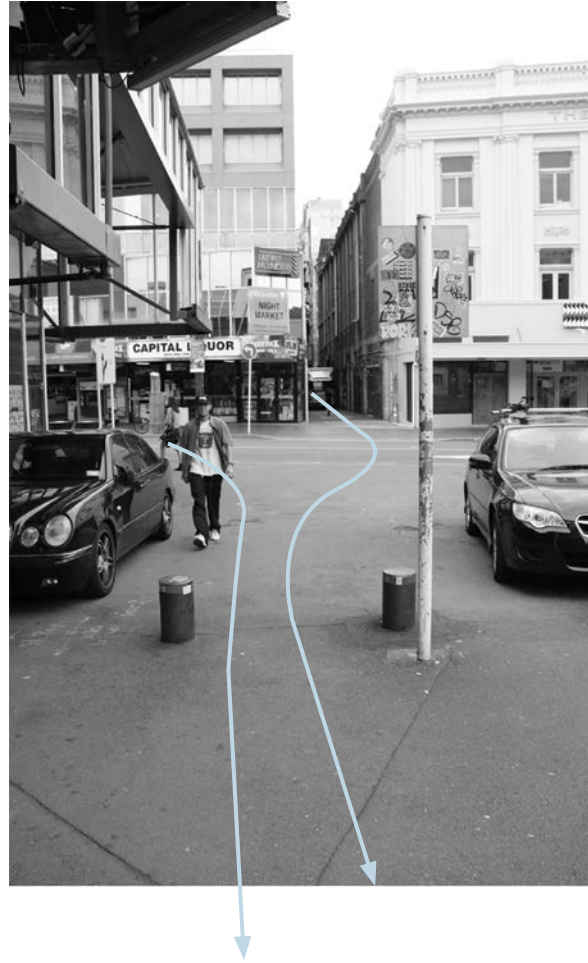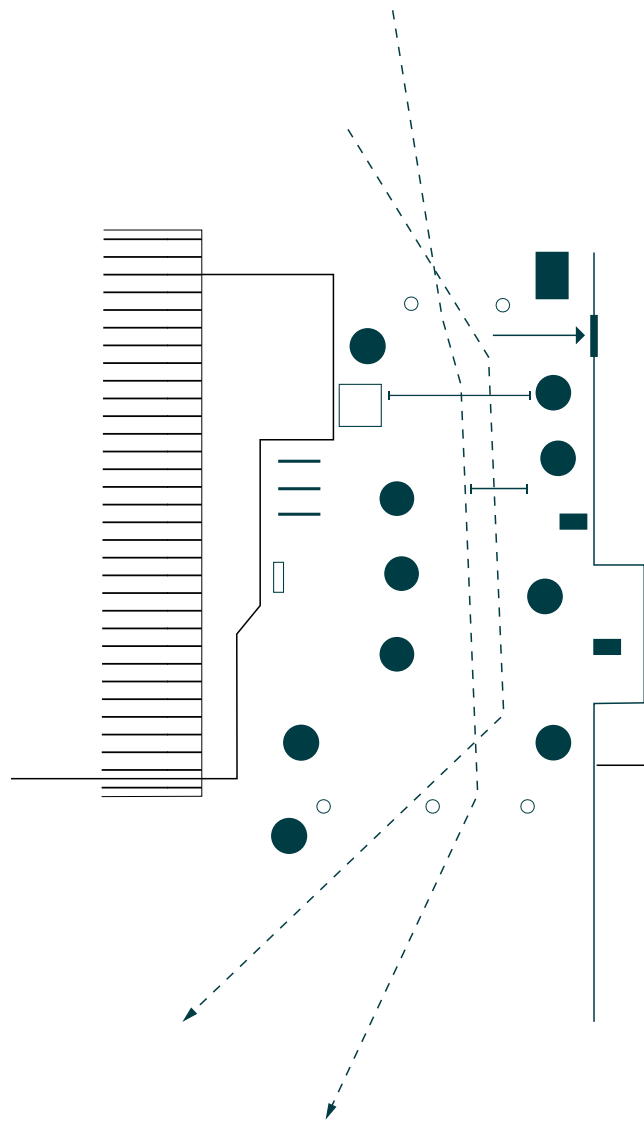
CURRENT   PROPOSED
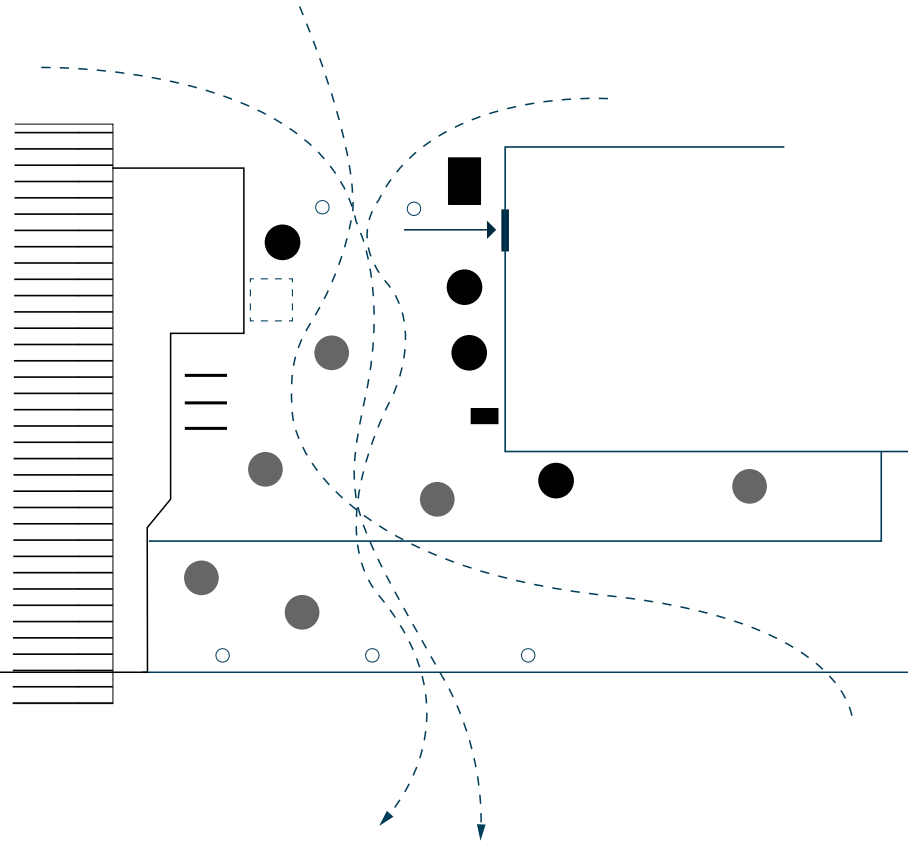
Fig.186

Fig.187

1: 1000

Manners Mall Re-structuring Experimentation
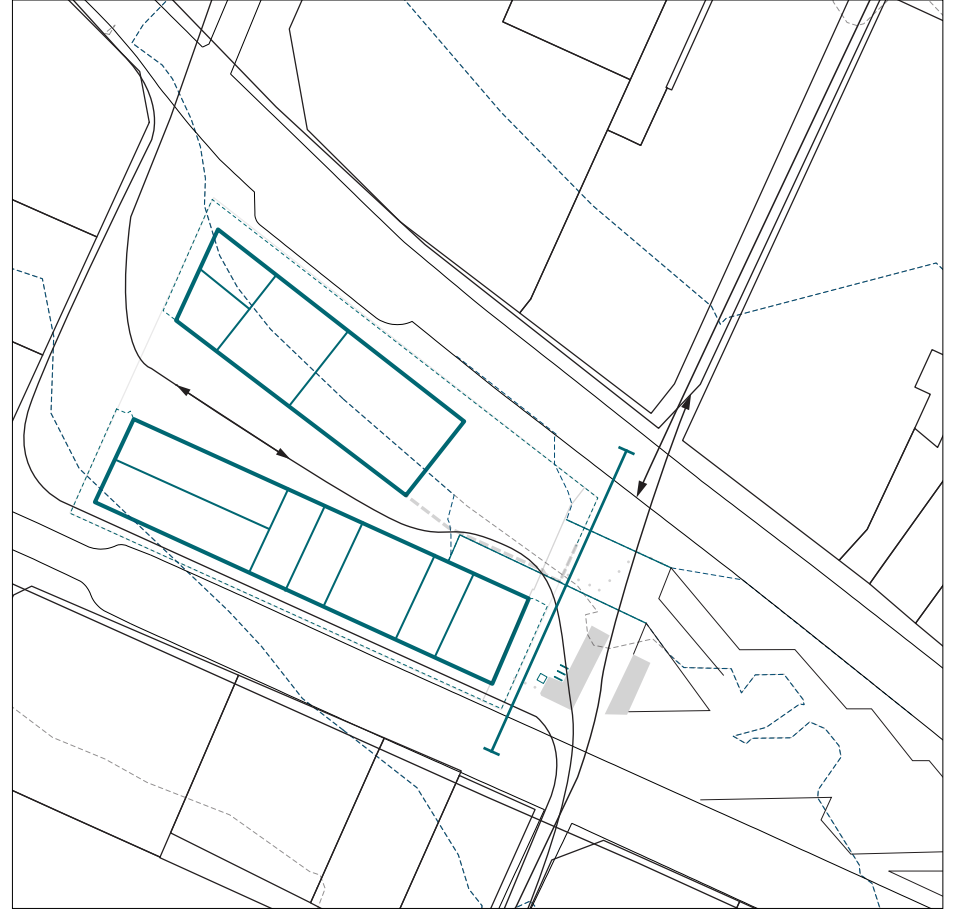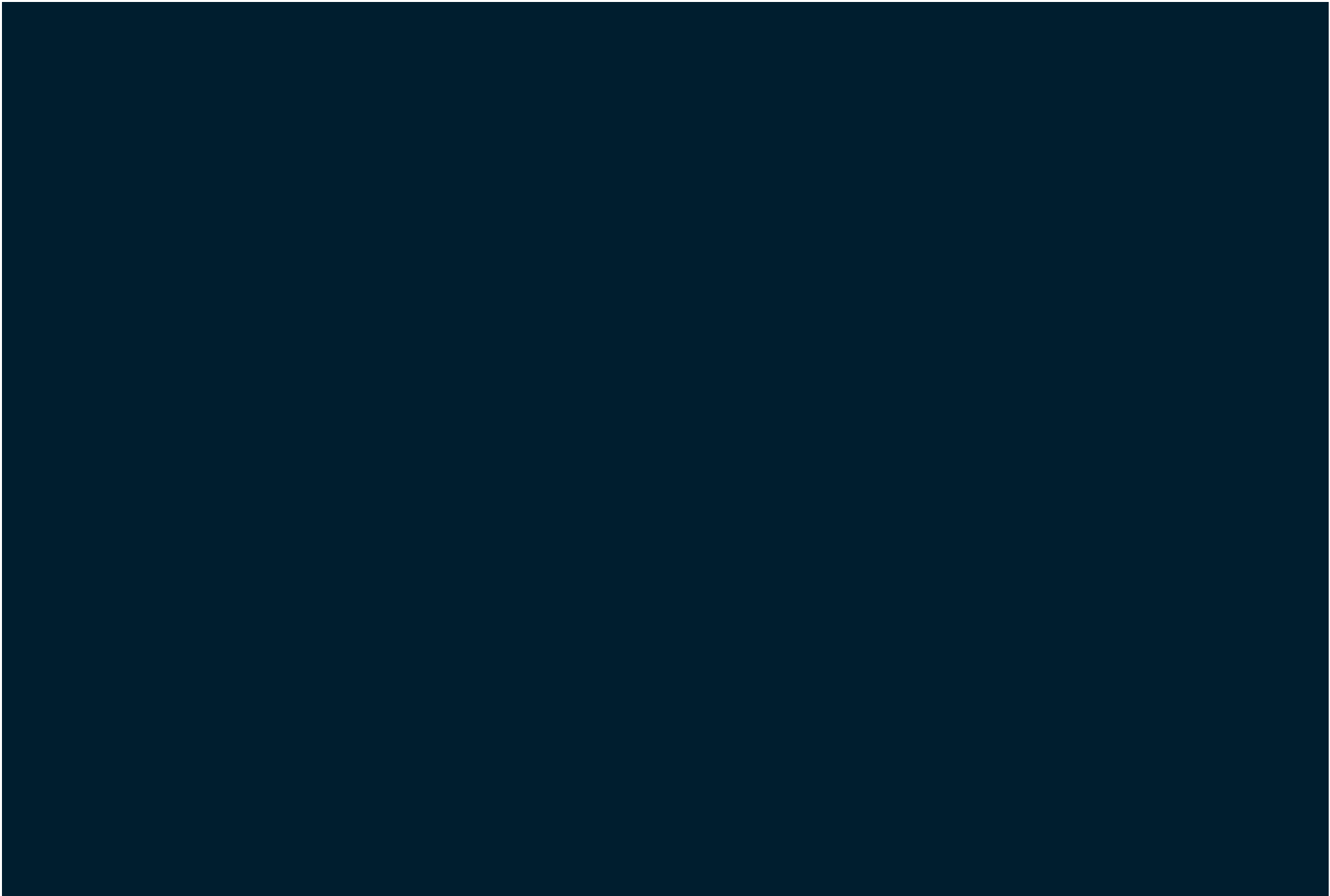
FINAL DESIGN RESOLUTION.

Fig.188
PLAN
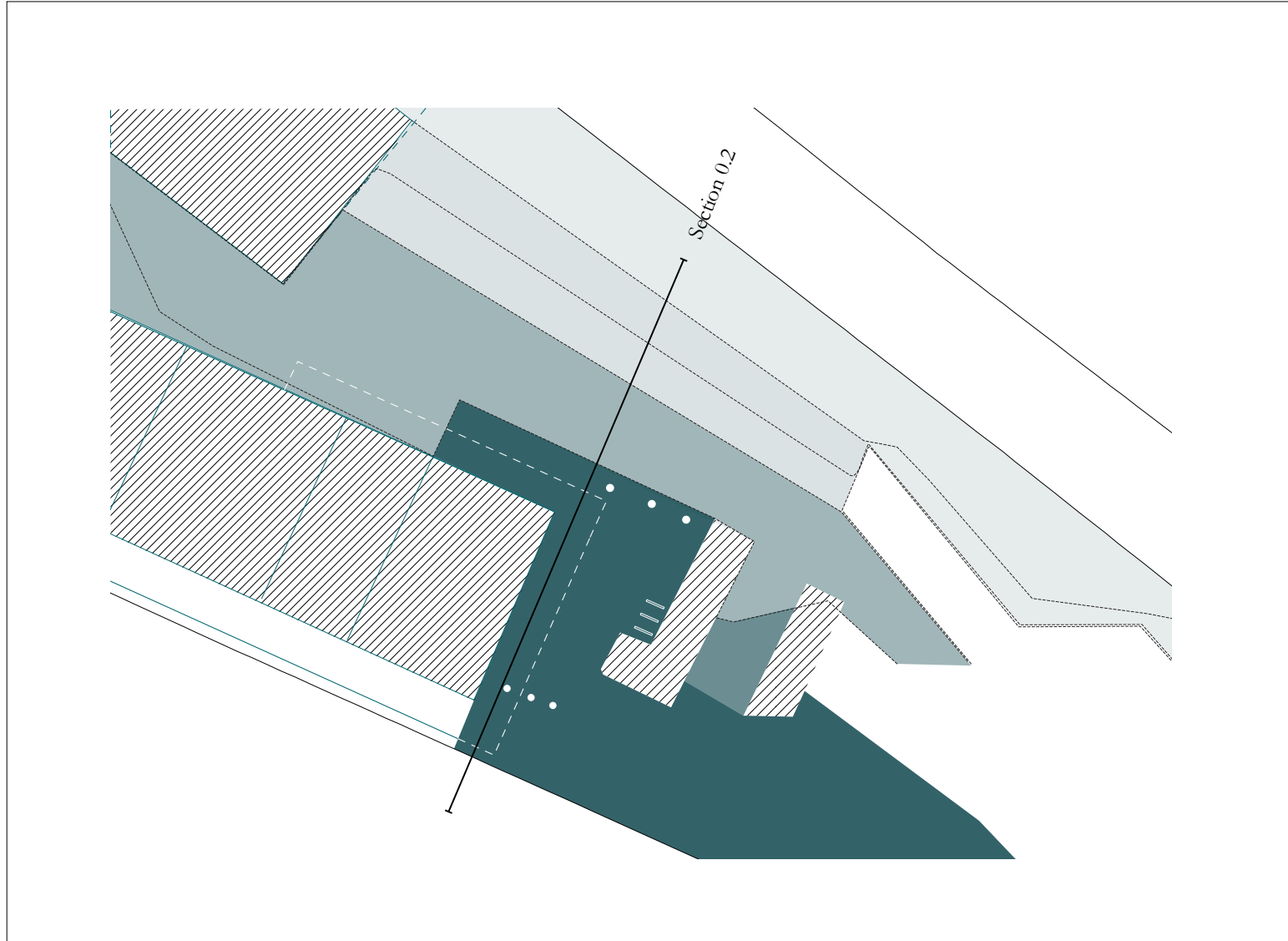
Section 0.2

Fig.189

Level Changes within Site.

Fig.142
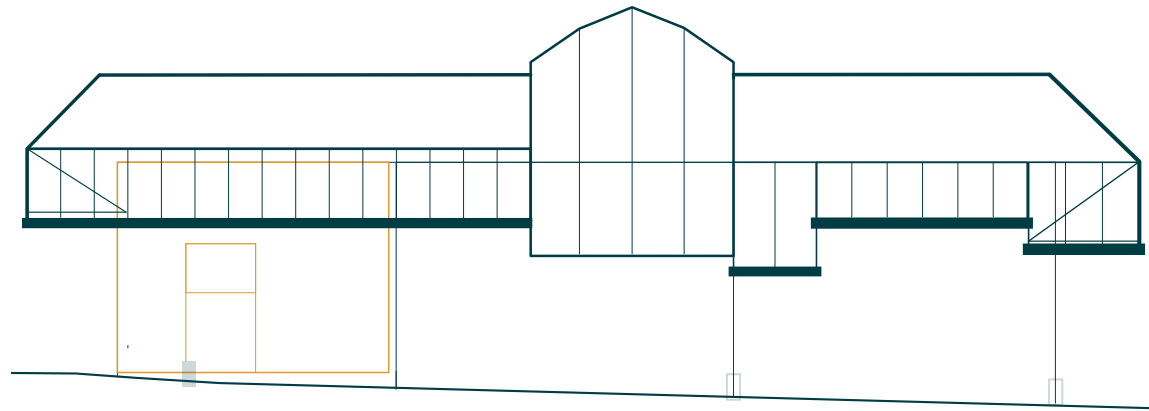
Existing Site Conditions.
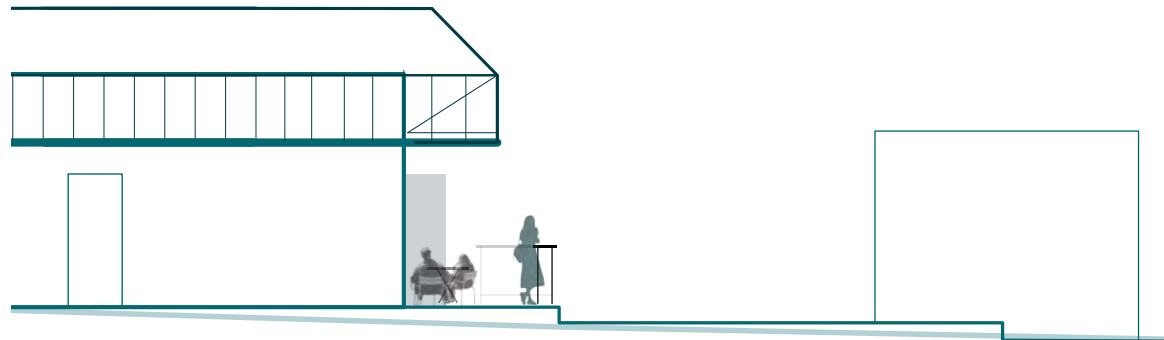
Section 0.2
Intervention.

Fig.190
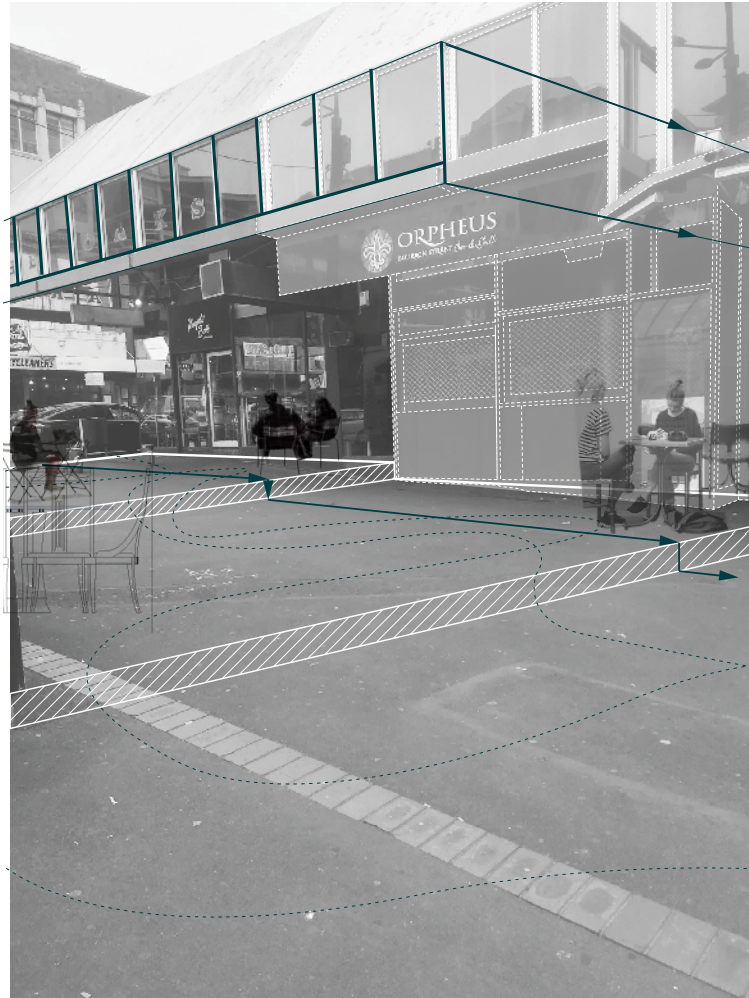
New Movement.

Fig.191

Images show the potential effect of terraced steps breaking up the slope of the site. Increased flexibility of pedestrian movement would make the space feel more public, rather than a piece of public being appropriated by a private business.

Removed building - turned into open air walkway. Opportunities for businesses to have outdoor access tey couldnt on Dixon and Manners St.

Fig.192
BEFORE

Fig.193
AFTER

Before and after images within site. Manners Mall has hollowed out to create a central corridor bringing Cuba street into Te Aro Park. Increased access and people flow. Extension of Memphis Belle Cafe, and potential for new development as well as new relationships between existing business (see figure 196).

Fig.194

Perpsective of the proposed corridor from Cuba Street to Te Aro Park.

Fig.195

Removal of canopy after Memphis Belle. The hollowed out central walkway creates a new wrap-around canopy (see figure 193). The removed canopy opens up the space to the world a little more and the removed parking space encourages more walkability through the area. The terracing of the steps allows an increased spill out and spread of coffee tables and chairs. The steps still retain a barrier to make sure the spill out still occurs, but it now wraps around the corner into the central corridor as well.

BEFORE

AFTER

Fig.196
Perpsective of the proposed corridor from Cuba Street to Te Aro Park.
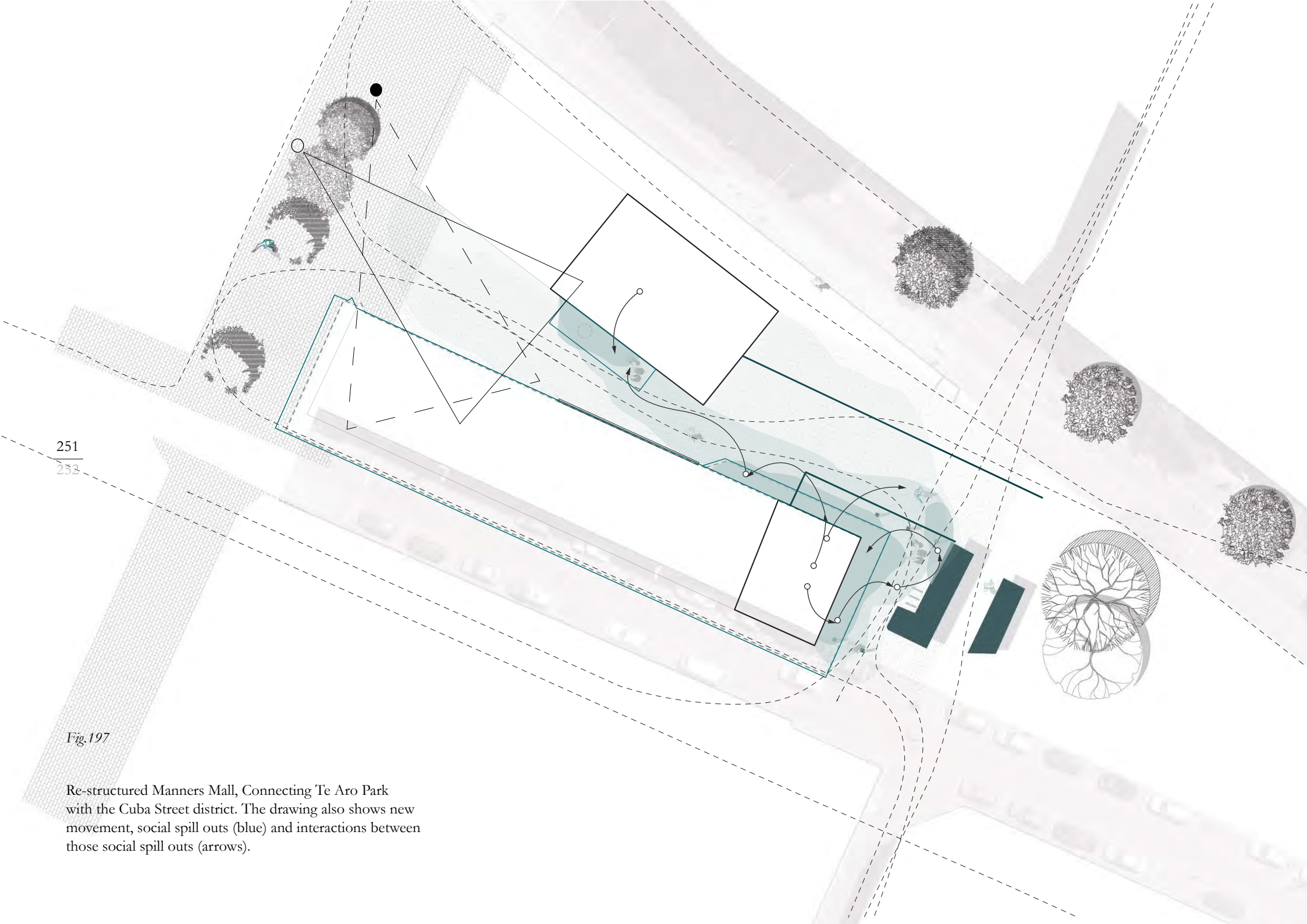
251
‾‾‾
253

Fig.197

Re-structured Manners Mall, Connecting Te Aro Park
with the Cuba Street district. The drawing also shows new
movement, social spill outs (blue) and interactions between
those social spill outs (arrows).

REFLECTIONS

This site was more design focused than representationally investigative. The Micheal Fowler site (Site.03) was similarly about manipulating groundplain and choreographing flows. Because of this, I think the design moved beyond some others. It became more conceptual than sites 01. and 0.3, I suspect in part due to the exploration that took place at the beginning of the fieldwork. I think in this example, I realised it was okay to move beyond small shifts. I followed the 'knock-on-effect' further, and the scheme became about connecting up the wider site and creating a new set of potential relationships that enhanced the existing life of the place.

Fig.198 Aerial View of Wellington

Conclusions

275
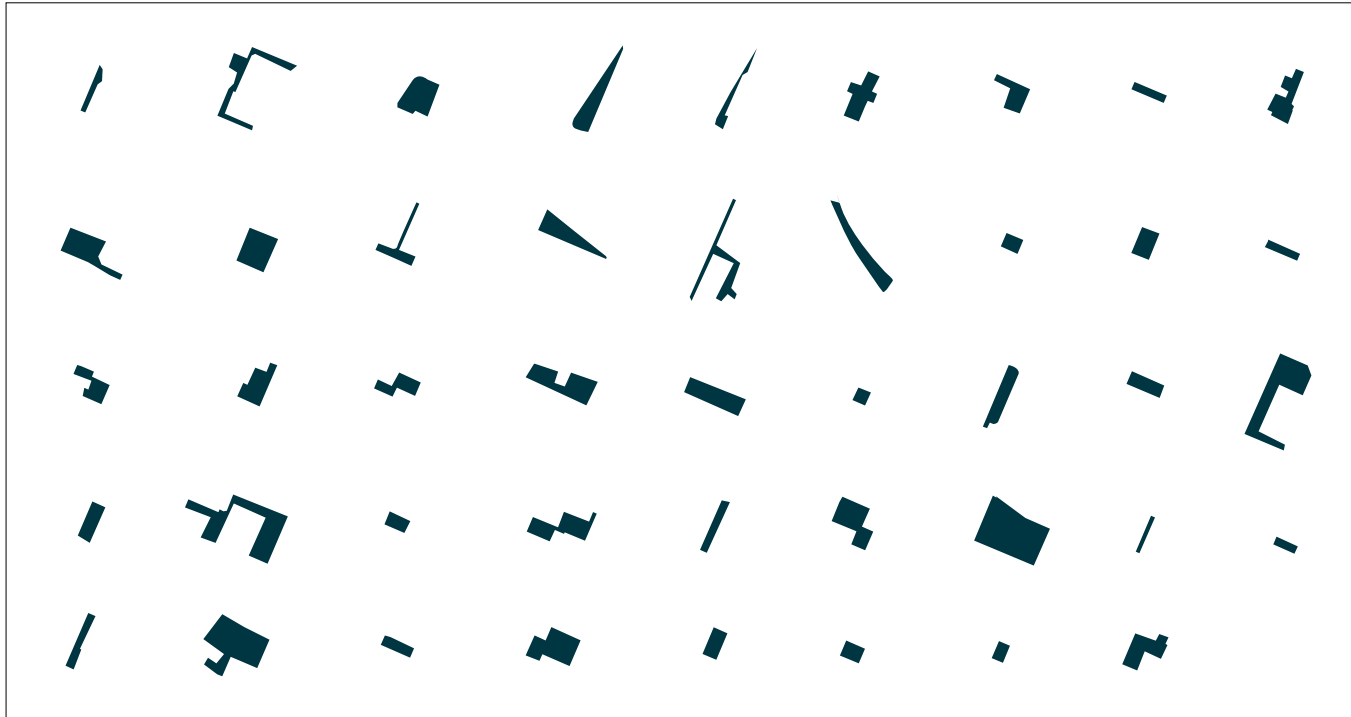
Potential Sites within Te Aro

Recent discourse has shown there has been an aesthetic shift, from wanting organised, pristine public space to learning to accommodate, appreciate and work with the messiness that sometimes comes with living in a city.

This research focused on only four of these sites, despite identifying over 40 others within Te Aro that have the potential to be more than they are, if we want to look for it...

A design research thesis is a body of work starting with a hunch, with questions, assumptions and assertions, gradually developing into a specific path. A thesis also ends where it is not necessarily expected to. The beginning for me was intuitive and messy in its investigation.

To be precise involved lengthy periods on site and intensive analysis. The complexity and size of each space was intentionally limited to facilitate engagement with human-life on the ground, and to be able to practically transform this without getting overwhelmed by the complexities that surround many thesis projects. This produced a series of design schemes, and also a working through of thoughts and practices. I would suggest that this work has certain significances, firstly in terms of the design of the city.

• These spaces were developed simply from the localness sensed in each space, to enhance the existing abilities of these spaces. What these spaces and these designs do in and for the city does not tend to fit into what would normally be seen easily as public space, landscape architecture or urban design, because the functioning of these spaces probably needs to be experienced to be understood, and maybe only certain 'vectors' or people, certain types of locals will be part of this.

• This seems a distinct advantage in a world where visually-oriented approaches to the design of city spaces seem to, as Kahn says, overlook the functioning of such spaces, and have a tendency to overlook life on the ground. Such a visual-orientation often tends to defer from the local functioning of spaces, which seems to have very much to do with the concreteness of body-spaces relationships which tend to be overlooked.

• This localness seems important for the local people that might be part of it.

• The shifts and / or intensification of the localness of these sites should also be important for the wider Te Aro. Intensifying or manipulating such localness in turn would re-orient the way that these individual spaces engage with and shift Te Aro's everyday rhythms.

• It is important to be reminded that this research only looked at 4 of these sites, out of 40 initially identified, and the techniques developed here would be relevant to many of these.

• There is something of an ambition implied in this work, one where localness, for one thing, is foregrounded much more. However, the techniques employed here, simply because they engage with or open up the bodily-involved realm of human-space relations means that they probably offer something to all design where human / urban life is important.

The focus on indeterminacy seems to also be significant.

• This research, firstly suggests that the nature and value of indeterminacy is different from what has so far been championed.

• It shows that the 'old' version was not really interested in real world examples and life-on-the-ground and in doing so tended not to be able to get to how such life on the ground actually functions in design.

• This research shows that each space does not just contain a programme or programmes, even changing programmes, that were proposed and added by a designer, but that there were a range of assemblages associated with each space that each produced social and experiential interactivities that do not fit into neat programme categories.

• It also shows that the open system nature of such very heterogeneous assemblages means that small shifts in vector, spatial relations, and other factors including weather, presence of other people, sun-angle etc., facilitate shifts in the

abilities / affects of these spaces continually produce variability of affect. This might of course involve change over time, flexibility, bodily movement etc., but these and other examples of 'abstract indeterminacy' are not about abilities or affects.

• Such an indeterminacy, importantly it seems, is what people seem to respond to and experiment with in such, and probably any, spaces. The ways that these spaces invited people to experiment and the ways that they experimented with these spaces is maybe what concrete indeterminacy is really about?

• And this seems very important to contemporary design which seems to be struggling to get to the messy life on the everyday city.

• This research discovered that if we are able to get to the point of engaging with such indeterminacy of affect and with its variability that this is – very importantly - also the moment when we are engaging with the way that these sites were working for the relevant people involved in them, and in this research this was found to be in terms of various forms of shared 'localness', which have probably escaped attention in previous work.

• So, indeterminacy has methodological implications. To get to the shiftiness is also a guide to what you are doing.

• This thesis suggests that there is in fact a concrete means to engage with this sense of indeterminacy in space, and that is important to landscape architecture as a discipline.

• To engage with concrete indeterminacy certainly requires aesthetic techniques and fieldwork, representational and design techniques suited to this aesthetic preoccupation. Aesthetics has been ignored in the recent 'technoscience' influenced approaches to the design of landscape, and this work highlights what many think about such recent designing, that it 'ignores people' and life on the ground.

• Such an aesthetics has little to do with past ideas about aesthetics, beauty etc. This form of aesthetics is about affects, and specifically the very unexplored realm of landscape affects.

• Such types of experience and social life and the assemblages that produce them can only be discovered, and this requires developing investigative techniques to suit them.
• Though this thesis has been limited to the spare spaces in Te Aro, the nature of this research has allowed me to work through case studies and create a set of techniques that are not limited to a particular context, rather it is a kind of design process and design thinking that can be applied anywhere.

• This work should also be relevant to the newly emerging interest in landscape architectural design aesthetics.

Nigel Bertram writes on "Interpretive Urbanity", saying on one hand, it means the validity or existence of these spatial qualities is arguable...

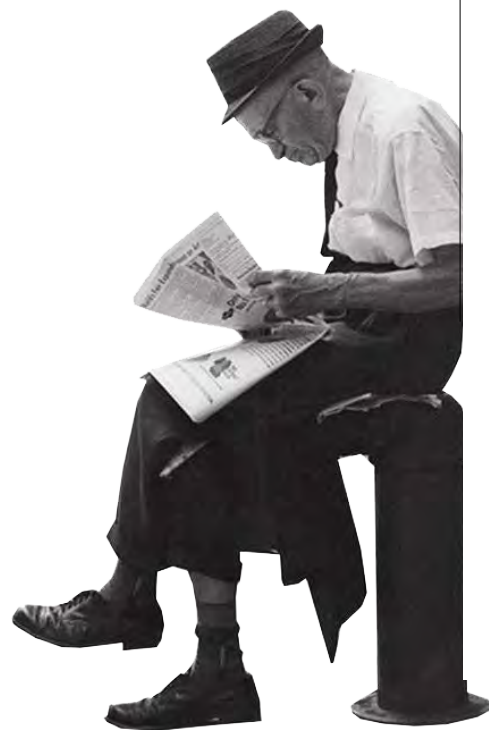But it means, at the very least...

we are interested.

and we are involved.

END.

LIST OF FIGURES

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