If spaces could talk what would they say?

Spatial communication and representation in Landscape Architecture

by

Samantha Pead

Ethics Approval No.

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Thanks.

Abstract.

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An important component of landscape architecture is its ability to represent processes of re-imagining and designing the places we live in. The way we represent these processes of designing landscape presents an interesting opportunity for change in the current planning mechanisms of Aotearoa, New Zealand. Planning processes, such as engagement and consultation with the public, play a critical role in our ability to design the places we work and live successfully. These processes are often complex as they seek to address a wide range of technical, political, social and environmental issues. In all there complexity it is most often the task of engaging with community which is the first to be abandoned. Meaningful community engagement is critical to the success of any public project and needs to be better understood with regards to access and agency. If done well, community engagement has the ability to create good social outcomes and can lead to a greater sense of collective ownership.

Landscape Architecture has the capability to bridge the gap between planning, public space, and communities by endeavouring to re-conceptualise the current approach toward community engagement processes. Current approaches to engagement in planning remain relatively formal and most often rely solely on written modes of public participation such as submissions. Spatial methods of communication are yet to be explored and tested in community engagement and provide an opportunity to reach marginalised communities, who are often missed in the current processes.

This research identifies Kilbirnie as a suburb on the brink of significant spatial and social change. Based upon its spatial proximity to Wellington's CBD, its growing and diversifying community, Kilbirnie presents a contentious site for future planning. The aim of this research is to expand traditional engagement mechanisms by using spatial mediums which provoke, and in turn, create meaningful community participation in the long term planning of Kilbirnie.

This thesis will test the spatial as an effective medium for planning communication through a series of installations in Kilbirnie. The installations will be tested in sites that offer different typological qualities in order to understand how existing infrastructure can aid in the processes of spatial communication and engagement. This research argues that through installation and spatial communication it is possible to transform traditional forms of representation in planning and the attitudes of communities toward engaging with planning.

Figure 0.1 Abstract conception, Authors own.

1

introduction

1.0

1.1

Introduction

The activity of planning is fundemental to the way we as humans are able to imagine and re-imagine the places that we live in. Planning in a professional context, however, has become a slave to the capitalist model of efficiency and productivity, which has led to the places around us being planned primarily for economic growth. Such planning has directly translated into our cities where we see the dominance of cars and automotive infrastructure. Our current city forms, combined with increasing globalisation and urbanisation, urges us to consider the future of planning more critically in the hope of creating places for people rather than profit.

Planning is a fraught process and has the ability to exclude those whose lives it affects the most. As issues facing planning become more complex there is a real tendency for communities to be locked out of decisions that are now being reserved for experts. As experts in this space, landscape architects, have an opportunity to make planning processes more accessible and transparent for communities.

Landscape Architecture, as a discipline which spans across the spatial and social, has the ability to amalgamate the processes of planning places and the activity of making places through spatial representation. If communities are physically exposed to formal plans in an accessible and transparent way, they have a greater chance of contributing to the places around them. The spatial communication of planning is a relatively new idea that takes precedence from across communicative planning, landscape architecture, and certain areas of public art.

Installation is a tool of spatial communication, which invokes interaction and social participation in space. It has the power to contradict and challenge the way people typically think about the everyday functionality of spaces, and if done well, it has the ability to spark engagement and conversation.

Using installation to redefine the use of public space beyond its functionality, and toward a medium of communicating planning, will give communities greater access to influence the places around them.

1.3 Problem Statement

Inside
or
Out?

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Digitally
or
Physically?

1.2 Scope of Research

This thesis aims to approach the linearity of typical workshop and consultation models through a new method of spatially communicating planning in public space. Currently typical methods take place inside and over the internet. Questioning, could consultation be outside in a physical setting?

1.4 Question (s)

How can Landscape architects make formal planning information more accessible to the public?

What forms of **spatial** communication can empower the public to **meaningfully** participate?

1.5 Research Aims

Using landscape architecture as a discourse, this research engages the community through participatory installation and explores how we might make planning more spatially accessible to the public. My aim of this research is to demonstrate how spatial communication can engage and empower the public to contribute meaningfully to planning processes.

1.6 Objectives

- Test physical installation through design development which responds to public interaction

- Develop design strategies that best invokes reaction to formal planning information from the public

- Develop spatial designs and strategies that best merge with existing infrastructure

- Explore the landscape architects' role in promoting engagement toward planning

- To understand what effective engagement in planning processes looks like from a community perspective

Can Landscape Architects make formal planning information more accessible to the public?

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What forms of *spatial* communication can empower the public to *meaningfully* participate?

1.7 Method of Approach

This research aims to test the use of installation as a tool of communicating and representing formal planning schemes. This will help in formulating a methodology that will support a design-led research approach, that seeks to understand how, and if a spatial method of engagement can increase feedback from community. Characteristics and site functions will be identified through small scale and observational analysis. Spatial elements play an important role in the development of the design process, to build upon and to activate different manipulations to typical uses.

Stage One: Theory

A literature review was undertaken at the outset of this research to identify relevant gaps and to ensure that this research has theoretical backing. Three relevant topics were investigated, including the visualisation of planning, public art and spatial considerations of participatory processes. A precedent analysis was also undertaken which worked in parallel to each topic to explore findings from the literature at a local and international scale. In this stage tendencies and principles were identified for application to design.

Stage Two: Site Selection + Observational analysis

Sites were selected and refined through typological identifications that ensured a variety of diverse sites. Five final sites were selected to undertake rigorous site investigations and observational analysis. Existing physical structures, traces of human intervention, tracing of people flows and movements was explored to create a strong foundation into the characterisers of each site.

Stage Three: Design Concepts

Preliminary design experiments were used to draw out the observational tendencies of the sites and combined with specific precedent analysis. The design concepts were used to test different installation types in site specific contexts. The concepts were developed on the premise of the existing space, in order to accommodate the interruption of user flows, attracting users and activating the body through different spatial dimensions.

Stage Four: Developed Design

The developed design outcomes were built upon conceptual testing experiments. The most translucent design intentions were developed to create final outcome stages, which consisted of the three remaining sites that held the most successful characteristics and qualities. These are based off their ability to aid in activating the body in space, bringing to light relevant conversation around planning and attracting users through nothing other than visual cues.

Stage Five: Design Construction

Physical construction was a large component in the conceptualisation and undertaking of the research. The two final developed designs were built at a 1:1 scale and meant that the research was tested in a realistic setting. A total of three separate structures were designed and then two taken into construction development.

Stage Six: Site Design testing

 Lastly the 1:1 designs were tested on site. Each installation was tested in regards to how they empowered users to interact with them and how they regenerated new user flows to the site. Situating the installations in public spaces removed the restrictions of users that choose to engage in the conversation around their suburb and proposed change.

Figure 1.1
Method of approach diagram,
Authors own.

2

Theoretical Framework

2.0

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2.1 Theoretical Framework :

This body of research outlines theoretical backing of three key topics across multi-disciplinary fields, the visualisation of planning, spatial considerations of participatory processes and public art.

This begins to identify how spatial communication of planning would benefit the discipline of landscape architecture most. In addition to the accumulation of relevant literature, a precedent study looking into international and local projects worked parallel to further extract the important principles from each theme of literature and how they were implemented. The precedent study developed findings to give direction in the process of facilitating an effective method towards the site analysis and observational phase of research.

Visualisation of planning

An integral component of planning is its ability to communicate across different groups of people and complex issues. For plans to be successful they must first be understood therefore, the visualisation of planning and how it is communicated to non-experts should be considered carefully. Humans are visually and spatially orientated animals, concerned with the visual and spatial configuration of their everyday environments. Visual communication can enable participants to become directly involved with the image being created, in turn, creating a higher degree of interest and understanding of what they are looking at. (Andrea Tackaberry)

In the past, representation tools in planning have been limited to 2-dimensional technical plans, maps and artistic impressions of perspectives. In recent times, new visual methods have been tested through 3-dimensional visual model renders and video graphic techniques. (Moving) 3d representations are usually preferred by non-specialists. (Metral) Visual communication acts as a form of public pedagogy, as it aims to achieve the successful transition of a message in a visual mode and as such forming a synergy with learning practices. (Kelly) Finding links between all participants involved with the processes of planning development is what this body of research further explains and identifies as an area to explore. Abstraction is expressed through the conceptualisation and thinking of a designer, this leaves the viewer to interpret the work however they want. In many ways the art is more about the viewers experience than about the actual art itself, visual communication in relation to planning needs to work adversely from this response (Team). Visual communication in planning needs to formulate a relationship between the viewer and the visual in a strategic manner. Strategies that should be considered are how the attention of the viewer is to be captivated and attracted, the common associations and the foundations delving into

communicating a message faster than words have the ability to. This thinking implies that efficient communicative tools need to be explored, whilst considering participant profiles and their interests, to present differently around the projected scheme.

Visual communication can be explored through many different facets and strategies. A large portion of literature exists around evolving techniques that have the ability to intrinsically engage, and adapt in ways that can create a platform for long term change through experimental applied methods. Considering the variety of participants involved in the process of planning, visualisation has the ability to convey different means of design information in a way that responds to all participants alike, which will lead to more informed decision making.

Key theories to apply into design research

The importance of visualisation as a way that inherently familiarises participants. Designers should produce works that are relative to anyone and evoke personal experiences through sensory tools.

Establishing visual aids that have the ability to involve participants through different means of communication and interactivity.

Designs need to consider how visually work is understood to create a common ground for non-experts and experts alike, considering how different aids of visualisation can evoke participation.

"It is not drawing versus words or text but the use of drawing as a means of integrating complex information into relation drawings, viewed by the public in a context, orientation, and referencing that is familiar and direct"

-         (Pettinari)

International.
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Politics of the light. - May (2007)

Key learnings for design implementation

1. Relevant to current planning schemes, using concern as a tool to highlight the fate of the market.

2. Communicates indirectly around the planning schemes – doesn't represent rather brings converstation.

3. Makes a statement – creates conversation. Good or bad.

4. Uses different design mediums

5. Explores spatial qualities to obstruct passersby

The Politics of the object: Transformative and Cultural Landscapes is a series of built installations that used light as a critical design medium, to engage the public on urban renewal issues and questions of rapid development in hong kong. The ongoing educational initiative aimed to encourage debate about the issues of the planned development and neighbourhood preservation of cultural values. The site situated in hong kong, 'The Graham Street market' was the specific testing ground for the seven architectural light installations. Hong kong is notorious for rapid development, where this related closely to the market's urban fabric, the works were confronting as some installations hung on hawker booths and suspended from corner posts. Probing questions concerning the imminent change that was proposed to the neighbourhood, the lights and info-panels informed passers-by about the fate of the market. The site measures 5,320 sqm and consists of three contiguous blocks and in may 2007 the town planning board approved a Master Layout Plan for the URA project H18 at Peel street and Graham street. (Yiu)

Local.
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Te Patukituki O Wairarapa, Letting Space. (2017) Wairarapa

Across September and November in 2017 a community hub pop-up space was held as a unique community based gathering area. It aimed to offer the public to communicate and discuss ideas whilst celebrating Masterton's unique assets and share their visions for the future of Masterton through hands on activities. The space consisted of many interactive activities and used yellow as a referencing tool to familiarise the space to participants, a combination of both 2dimensional and 3dimensional visual representations of plans to communicate where Masterton was headed in the next 5 years. The space was used well and had success in the many different uses it offered.(Amery 2017)

Key learnings for design implementation

1. Uses different design
mediums to attract users to the space, through interactive, visual and playful concepts.

2. Offers combinations of different user activities and representations to engage the community.

3. Makes a statement through the use of different colours to initiate
sub-concious attraction to passers-by.

4. In an enclosed space that could detract participants into the space and therefore limit the quality of communicative purposes.

Spatial considerations

Engaging the community in planning projects is becoming increasingly more common in both urban planning and landscape architecture. Planners and landscape architects often design and plan urban spaces in communities however they are not always reinforced by community participation.(Kim Halskov). Traditional processes of engagement through planning currently consist of stakeholder, community workshops and public feedback which is typically done online. However new approaches to engagement are evolving with technology such as over the phone consultations. (Moving)

The practice of participation itself varies in its definition. It is aimed at including users in the design process, to then reflect through the development of the design. The idea to have users reflected in the design is to minimise unsuitable and underutilised areas within communities. (Ismail) This highlights the relevance to engage the community and users of planning early and throughout the development processes.

A strategic approach to consultation and engagement is through public space, and the use of short term spatial interventions. This ideation has the ability to redefine the process of engagement through many facets, including the design itself, alongside its capabilities to manipulate the space through materiality, length of time and its transformative qualities.

 Short-term strategies of spatial acupuncture aims for rapid responses by fragmenting the action into numerous coordinated interventions that are temporary in nature. In this way, these strategies offer increased flexibility in terms of implementation both with respect to time, because they can be applied in phases, and with respect to space, because they can be applied independently in sensitive areas of public space(Helena Casanova)

. This strategy of design can be used as a way to generate action, test ideas and provoke conversation that leads to long term societal and behavioural change. (Kim Halskov)

Although short term strategies share their temporary nature, at the same time they can have very different objectives, allowing a more diverse platform to work as a medium for engaging the community. They can

"you get the feeling that you can actually make a difference; you can do it not alone, but together with others."

facilitate a response as test interventions in order to pave a fundamental change to traditional engagement methods (Helena Casanova).

Delving back into the research behind participation in design, 'CBPR' known as Community-based participatory research is an approach that involves the forming of partnerships with non-academic stakeholders. It is an orientation of research rather than a particular set of methods. The aim is to develop and execute a research project based off of a community identified issue, it is a way to approach research in order to shape how to use certain methods. (Leavy)

Combining short term spatial acupunctural methods with community-based participatory approaches, community engagement can be reassessed to offer more rigorous and effective means of application toward the public. Spatial acupuncture can act upon CBPR as a precursor to intensify communicative qualities in relation to planning and establish meaningful engagements through malleable and tested interventions.

Key theories to apply into design research

The designer's role in this element of research is creating a diverse and empowering design to fulfil user's curiosity, to provide knowledge surrounding planning schemes.

 Establish a new approach that facilitates more community engagement

 Develop a design approach that activates the use of public space and balances the revitalization of urban life.

International.

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Museum Of us.
Old Kent Road - April.
(2019)

Key learnings for design implementation

1. Unique approaches to planning development involving specific areas within the community

2. Diversity of activities offers to a wider range of demographics within the community and attraction to wider realms of people

3. Held over extended periods of different times to encourage a wider and more enriched process

4. Relatively inviting location, however still feels restricting being in a specific space

The museum of us was a free exhibition and series of workshops, events and tours that took place over a two week period in April 2019 in relation to the opening of the new Old Kent Road community space. The exhibition is a place for local residents, businesses, community groups and other partners to communicate their ideas and engage in discussion about the proposals presented for the future of their neighbourhood. The space was created by the southwark council and the programmes were led by small local businesses, organisation and the residents themselves. Large focus was among ensuring the local community was to remain at the heart of plans development for the area. It's a place where the whole community can come together in order to help shape the development of Old Kent Road over the next 20 years. The spaces' exhibition offered diverse ranges in activities from photography to leather working. A goal for the place was to empower people who live and work nearby to come and see the latest plans and talk about the regeneration programme. A local resident at the exhibiton opening explained "I'm proud of my area where I've lived for such a long time. I've seen many changes happen but never felt the changes involved my opinions or ideas" – 231 Old Kent Road' approach to combat this thinking through the use of coulour, pop up exhibition and interactivity gave strong precedents in the development of the first installation.

Local.

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Landscape Painting,
MacAlister Park - Siv B
Faerestad. April. (2015)

Siv B Fjærestad worked alongside Letting Space and in Partnership with Wellington City Council to create an enormous artwork on the fields of Macalister And liardet Street parks in Berhampore. The work was activated by both a community picnic and recreational activity. Fjærestad was inspired by the existing field markings and through her observations how the markings manipulated the use of the park itself, the painting was also evoked through the stories and activities of the many who use the parks; and the dreams for their futures. Siv B Fjærestad alongside volunteers surveyed the local community and park users to inform the paintings design and how it could be activated. Afterward the creation of the physical work itself was completed by the community. The purpose behind the work was a painting not only for the public to look at but to play on, encouraging leadership from the community in the value of the park and its ability to encourage gathering and commonality in the space. The artwork's design contains representations of statistical data and ideas for the park collected from the community, visual reference to current activity and also to the landscape and its history. It asks questions as to how we use our city public commons, it explores field markings and signage.

Key learnings for design implementation

1. Door to door surveying confronting approach and offers potential to engage a larger and more diverse range of participants.

2. Involvement of the community throughout the process holds relevance and increases usability for the surrounding users

3. Activitating the work through existing uses and a commonality such as food allows general awareness and encourages further involvement – provided both activations were successful

4. Changes the preconceived use that exsiting field markings give the park, meaning that either way the work is successful in that it redirects use through process of participation.

2.6 Public Art

Installation

It is argued that public art has the ability to involve and help intensify lacking social connections. The literature on 'installation' is extensive and the term itself is used interchangeably between 'public art' and 'installation' due to the diversity of the concept and what it sets out to achieve. A third element to this area of research is that of the 'body' and how public art and installation can change the way a space works and is recognised by the individual.(Projects, Open City Projects) In this respect the area where each terms identity collides with the introduction of public space.

Public art, Installation, and the body has the power to redefine the use of public space. Installations are site-specific in that they are designed to exist only in the space which they are created, appealing to qualities evident in a three-dimensional immersive medium, they are creating a new design culture in which it is stimulating production action and interaction within the physical entity of public space and the individuals who engage. (Tima Hall) The environment shapes our experiences of space in constant interaction with the body, this is where inclusion becomes the keyword for urban planners and city leaders to create healthy and integrated public realms . In relation to landscape architecture, there has been a growing interest in creating public spaces for diversity. Temporary spatial interventions have the capability to strengthen this inclusion, by activating the body in space. (Prowse) Creating a different experience for individuals themselves, a place for the body to take form and shape. Installation redefines the activation of public space in order to encourage the space to become communicative – it allows individuals to move through an urban environment actively engaging from the dynamic and temporary construct. In the context of New Zealand, public art and installation isn't a new concept. However, it is a relatively new phenomenon when intertwining the power of the idea to employ communicative abilities of the planning discipline. Installation in New Zealand has been used to raise awareness of issues such as single use plastics etc, although there is minimal links between the uses of installation empowering the public in relation to planning.

"they trigger the bodys own imagination by suggesting new possibilities for social contact in the urban space"

Key theories to apply into design research

Activate the body in space through the design, stimulate interaction.

Consider existing site conditions, physical and non-physical attributes

A designer role in the use of public art is to design to manipulate, changing the existing uses through the use of structure.

Simple, bring conversation.

International.

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Incipit - Edoardo Tresoldi.
Marina Do Camerota. Italy
(2015)

Key learnings for design implementation

1. Submissively allows the landscape to be apart of the strucutre, yet still obstructs passers-by.

2. Activates the space through its ability to interact with the piece although it isn't directly accessible

3. Existing site conditions could be considered further in relation to its purpose.

4. Allows for users to interpret the use and meaning directly within themselves, no two experience will be the same

A Street installation looming over a backdrop of Italy's shore used entirely from rolls of wire mesh, the structure 'Incipit' follows simplistic and linear forms with bird like shapes floating within the piece. It straddles the line between fantasy and reality, commissioned in 2015 the rigid geometry of the sculpture holds complexity within from the delicacy in materiality and the seagulls intertwined, portraying unearthly senses. The site-specific installation has carefully considered the light and landscape treated as integral components. Along with its complexity 'Incipit' holds subtly interactive qualities, allowing passers-by to move through the arches and tak in different views and surroundings from within.

Local.

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Stay - Antony Gormley.
Art Centre, Avon River.
Christchurch (2015)

Stay was created across 2015-16, the public art calls home to Christchurch and is installed in two parts. The first situates in the Ōtākaro - Avon River, and the second in the northern Quadrangle of the Arts Centre Te Matatiki Toi Ora. The work holds relevance to the rupturing of human design of the well-ordered city after the Chirstchurch earthquake. It presents opportunity to ask wether art can instigate and give space to new attitudes in order to heal and encourage reconciliation. Artist Antony Gomley explains " Post-quake, this city is a human habitat forced by nature to reformulate, the attitude of the work I have made for it carries a sense of reflection or 'taking stock'". The works themselves are identical and translate the human body into a rising form of bold crystalline cells – they both link time, place and consciousness. The context of each contrast themselves both looking down, a tree lined river where the trees are unscathed and river never ceased to flow, comparatively a historic building that although damaged survived the quake. One immersed in nature while the other withholds amongst imposed architectural order. It is a form of acupuncture to revitalise a traumatised fabric, each works marks a place but highlights a time that does not yet exist.

Key learnings for design implementation

1. Brings relevance and resilience to the Christchurch community through simplistic elements

2. Uses its surrounding site context to add to the meaning behind the arts purpose – done strategically, this allows further conversation by different passers-by

3.Simple structures – with a lot of power and meaning

1. Manipulation of people through the use of temporary spatial interventions.

Attracting diverse demographics

People

3. Activate the body through the use of public art/installation.

Simple, effective

Space

Art

2. Primary

Visually Communicate planning with the consideration of space.

2.1 Secondary

Consider spatial qualities when implementing temporary interventions.

Middle grounding for experts and non-experts

Adaptability of existing structures

Figure 2.7
Method of approach diagram, Authors own.

2.8 Reflection

A literature review in parallel to precedent studies was a useful method to understand the 'problem' this research seeks to address within theory and practice. The three topics; visualisation of planning, installation, and spatial considerations in relation to participatory processes each presented interesting findings and principles for design. In analysis of the findings it is evident that there are key commonalities across the different bodies of literature and projects. These overlapping findings have been presented below and will be used in the methodological underpinning of this research process.

1. The users and user influence characteristics of existing public spaces were analysed as case studies to reveal both site-specific and typological knowledge through; photo documentation, regular site visits and desk mapping research.

2. Different typologies of visual representations considered when testing structural forms and what visuals this would enable played an inherent role in the design development process.

2.1 Exploring different spatial structures and testing different heights and placements formulated principles toward activating different users and demographics at play with the communicated planning.

3. Physical construction of developed design enabled site-specific testing. This stage focused on understanding how spatial communication can facilitate activation of the body in public space, in relation to planning.

Key learnings for design application:

-Spatial interventions have the ability to create socially inclusive spaces.

- Visual communication in relation to planning hasn't previously been rigorously discussed, although the overarching research body of visual communication translates sufficiently around the importance of effective communication.

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A sub-regional Centre

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3.1 A sub-regional Centre:

Kilbirnie, located among the eastern suburbs is outlined as a location to be classified a sub-regional centre in it's developments future. This chapter outlines Kilbirnie's diverse range in characterstics, both demographically and infrastructurally.

A large precedent within this area of research also looks into the current planning schemes in the past, present and future relevant to Kilbirnie, these are evaluated based on their implementation to the public, how the public was engaged and what that visually looked like.

Lastly, a site selection method was identified and undertaken to refine areas that could afford the most effective spatial intervention.

Why
Kilbirnie?

3.2
Kilbirnie

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Kilbirnie is identified as a sub-regional centre in Wellington, which sits three kilometres to the south-east of the city centre, sitting just outside the town belt. Pinched in between Evans bay to the north and lyall bay to the south. The suburb has a unique mix of residential, commercial, cultural, recreational and community uses. Following on from most places in Wellington, Kilbirnie was laid out on a rectilinear grid plan which has been advantageous in the development of the area, however Euclidean zoning trends are still evident throughout the suburb.

So why Kilbirnie?

As previously stated kilbirnie has been identified through many planning schemes to have the potential as a sub-regional centre, Why? Kilbirnie's classified sub-regional based off of its future roles and functions such as servicing significant parts of the city region, offering existential retail qualities, hub for community activities, high level of pedestrian activity on the main street and a major employment node.

(council) There are further classifications into how Kilbirnie is determined, yet these three points are arterial in relation to the approach of this research.

In relation to the topic of planning, Kilbirnie is a suburb for significant development. As stated earlier this research looks to explore spatial considerations in public space to communicate the technical requirements of planning, 17 schemes have been presented for, or are relevant to Kilbirnie over the past 10 years, this reinforces the foundational backing as to why Kilbirnie is a suitable research site.
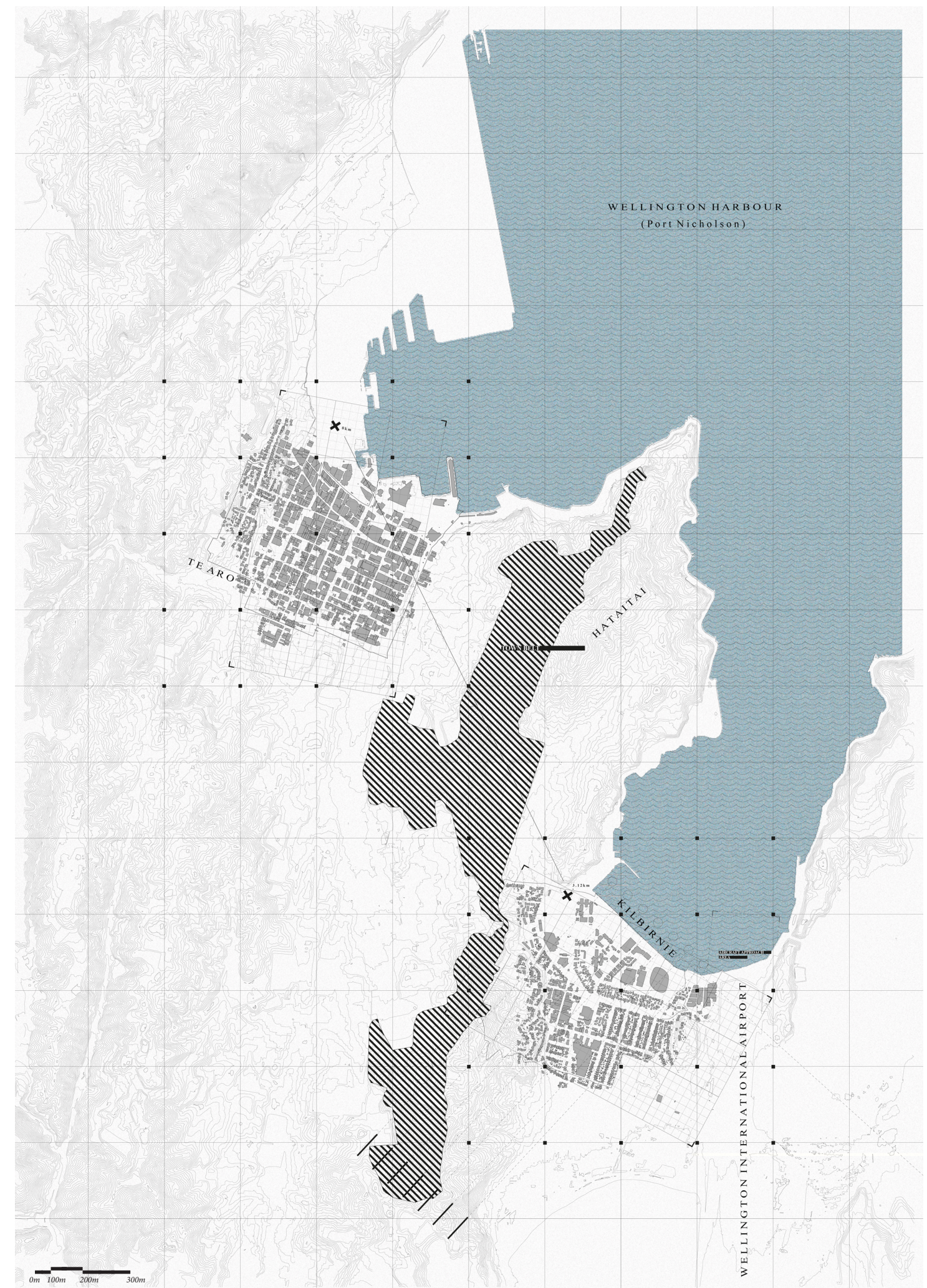
Figure 3.1 Wider context map, Authors own.

3.3 Planning Schemes Present in Kilbirnie

It was important to understand the key and relevant schemes that either are currently in use, in process or proposed for commission in the suburb of Kilbirnie. All relevant information was gathered from each scheme and split into two parts, the consultation and engagement that took place with each scheme and the visual representation of the proposed designs.

Visual quality and community engagement assessment of planning schemes method:

The method of application when deciphering the levels of engagement and visual quality within presented schemes was firstly categorised under key relevancies to this theses research, Consulation, engagement and visualisation of presented schemes. The levels in which the shemes were ouputted to the community are categorised under, quality, amount and type.

Kilbirnie Town Centre
Revitalisation Plan

Kilbirnie Connections
- *Master Scheme*

1.
*Childers Terrace –
Rongotai Road to
Queens Drive.*

2.
*Coutts Street, Between
Te Whiti Street and the
Airport Tunnel*

3.
*Rongotai Road, Onepu
Road to Te Whiti Street.*

Project Status

| | CONCEPT PHASE | ON HOLD | CONSTRUCTION PLANS | IN USE |

Community Engage-

Engagement

NO / YES

Amount of engagement

Very Bad ⊢———⊣ Very good

Type of engagement
Workshop / Open Day
Online survey
Physcial Feedback Form
Phone discussion

NO / YES

Visual Representation

Quality of images

Very Bad ⊢———⊣ Very good

Quality of visuals
Perspectives
Perspective Overlays
Technical Mapping
Context Images
Mapping

Not present
Not present
Not present
Not present

Not present

Not present
Not present

Navigation of project document

Comprehension of written content

Use of Statistical graphing

Figure 3.3
Scale graph,
Authors Own.

Figure 3.5
Scale graph,
Authors Own.

35

36

4.

*Tirangi Road, Coutts
Street to Leonie Gill
Pathway.*

CONSTRUCTION
PLANS

NO   /   YES

Very Bad ⊢——————⊣ Very good

NO   /   YES

Very Bad ⊢——————⊣ Very good

Not present

5.

*Crawford road and
upper Constable street,
Rongotai to Constable
street.*

IN USE

NO   /   YES

Very Bad ⊢——————⊣ Very good

NO   /   YES

Very Bad ⊢——————⊣ Very good

Not present

6.

*Evans Bay Parade,
Rongotai to Cobham
Drive.*

IN USE

NO   /   YES

Very Bad ⊢——————⊣ Very good

NO   /   YES

Very Bad ⊢——————⊣ Very good

7.

*Rongotai Road
(Town Centre).*

ON HOLD

NO   /   YES

Very Bad ⊢——————⊣ Very good

NO   /   YES

Very Bad ⊢——————⊣ Very good

Not present
Not present
Not present
Not present
Not present

10.

*Queens Drive, Childers
Terrace to Leonie Gill
Pathway.*

ON HOLD

NO   /   YES

Very Bad ⊢——————⊣ Very good

NO   /   YES

Very Bad ⊢——————⊣ Very good

Not present

11.

*Te Whiti, Rongotai Road
to Coutts Street.*

IN USE

NO   /   YES

Very Bad ⊢ ⊣ Very good

NO   /   YES

Very Bad ⊢——————⊣ Very good

12.

*Yule Street, Rongotai
Road to Coutts Street.*

UNLIKELY TO
PROCEED

NO   /   YES

NO   /   YES

Very Bad ⊢——————⊣ Very good

Not present

Cobham Drive
- *Tahitai Path*

UNDER
CONCEPT PHASE

NO   /   YES

Very Bad ⊢——————⊣ Very good

NO   /   YES

Very Bad ⊢——————⊣ Very good

Not present
Not present
Not present
Not present

Figure 3.5
Scale graph,
Authors Own.

Figure 3.7
Scale graph,
Authors Own.

Project Status   **CONCEPT PHASE**

Community Engagement

Engagement

NO   /   YES

Amount of engagement

Very Bad ├────┤ Very good

Type of engagement

Workshop / Open Day
Online survey
Physcial Feedback Form
Phone discussion

NO   /   YES

Lets Get Wellington
Moving
  'Vision'

Lets Get Wellington
Moving
  'Context'

Lets Get Wellington
Moving *'October 2018*
Recommended
programme of
investigation'

Lets Get Wellington
Moving
  'The way Forward'

Visual Representation

Quality of images

Quality of visuals

Perspectives
Perspective Overlays — Not present / Not present
Technical Mapping — Not present / Not present
Context Images
Mapping

Navigation of project document

Comprehension of written content

Use of Statistical graphing

Figure 3.8
Scale graph,
Authors Own.

Figure 3.9
Scale graph,
Authors Own.

"It's a pity that many Wellingtonians have lost faith in the process you're describing, too often the consultation process is just for show and decisions are made and changed in secret"

- Brenda Turner, Comment on"Let's get Welly moving update". Kilbirnie Lyall Bay Rongotai Residents association Facebook page, Facebook. October 18, 9:10 AM

Proposed project

Ideas presented

Workshops
Phone Survey
Street Survey
Focus Group
Website Survey

Further engagement

Workshops model

Indoors, scattered across different community or public facilitiy buildings.

Usually around night time.

Ideas reformulated

Final project proposal

Proposed

Workshop model

Facilitate engagement through *installation*, in *public* spaces.

Figure 3.10
Engagement methods, Authors Own.

Proposed method of change to traditional engagement model

Traditional method

3.4 Engagement processes

Traditional methods of engagement are progressing, and new mediums of engagement are being explored, such as street surveys and over the phone consultations. However these methods are yet to test whether spatial communication in public space could strengthen the involvement and heighten transparency to the public of the proposed scheme they are presented. The opposite diagram, visualises the new proposal to inject into the current model of engagement.

3.5 Context Site Analysis

Figure 3.11
Building typologies,
Authors Own.

Commercial infrastructure
Semi-Detached Housing
Apartments
Social Housing
Townhouses

0m 100m 200m 300m

Figure 3.12
Hard and soft scape
comparisons,
Authors Own.

Supplementary Car parking
Green infrastructure
School facilities

0m 100m 200m 300m
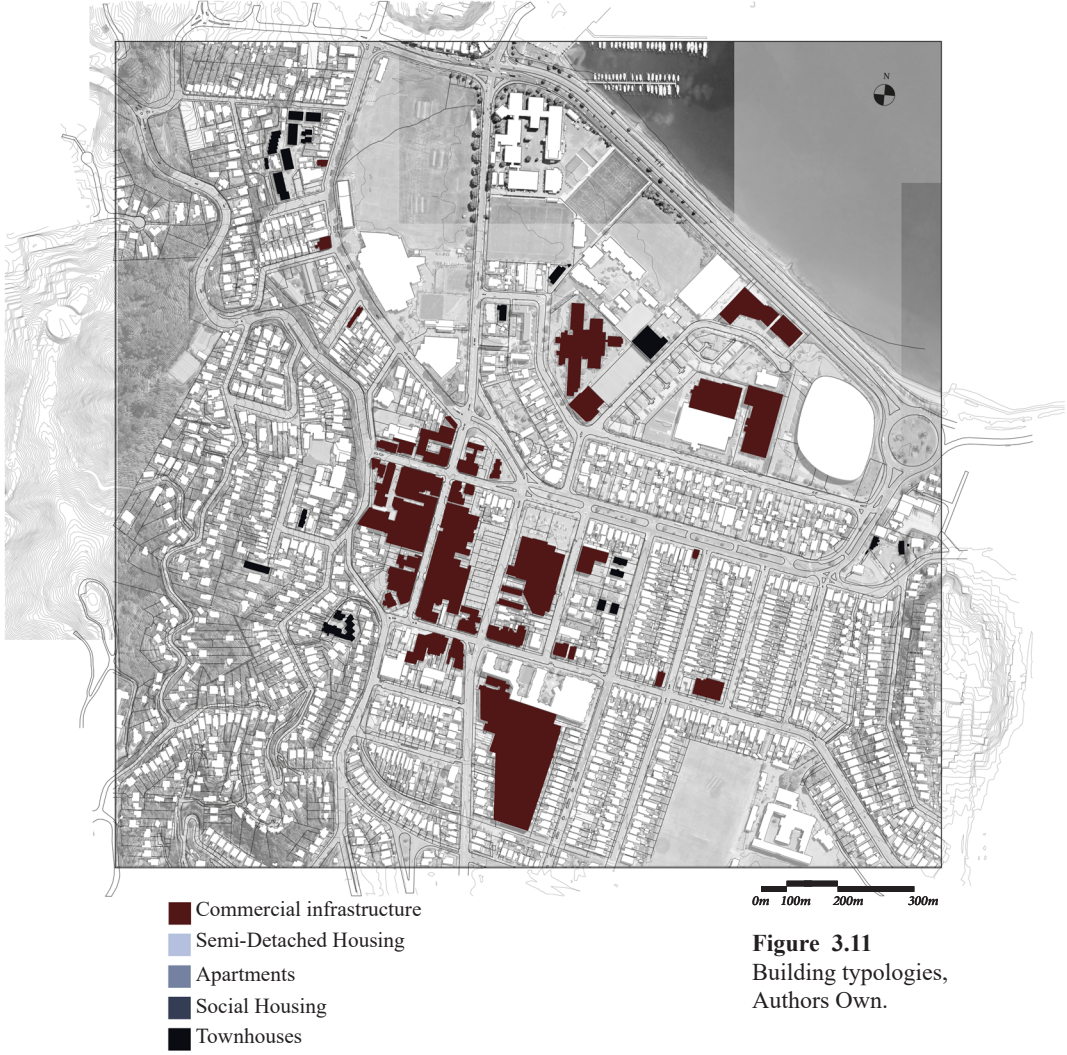
3.5 Context Site Analysis - Demographics

Gender

3,216 Residents

1,506 Male

1,710 Female

Age

38.1 Is the median age

18.2 Percent of people are over 65

17.3 Percent of people are under 15

Ethnicity

55.4 European

12.5 Maori

13.1 Pacific peoples

23.4 Asian

7.0 Middle eastern, Latin American, African

1.0 Other

Business Demographics

Top five industries

21.3 Retail trade

18.3 Transport, postal and warehousing

11.4 Healthcare and social assistance

6.5 Accommodation and food services

3.5 Context Site Analysis

From gathering context analysis through, understanding existing schemes, current infrastructures and general demographics it helped to aid in the development towards a site selection process. The method that was followed for this process are visualised in the next phase of this chapter. Five typologies were identified in order to begin the process of elimination and refinement for five suitable sites relevant to this research.

3.6 Typological Identifications

ONE

Active Intersections are located within the core routes of Kilbirnie, situated among main arterial roads and existing infrastructure. A common feature within these sites is their high traffic useage. Some sites identified have higher pedestrian networks than others.

TWO

Commercial lots are quite prevelant in Kilbirnie, these typologies are identified as supplementry car parking that aids in the commercial infrastructure. Pak N Save is the only supermarket of its type in the eastern suburbs, which indicates an attraction for higher useage qualities.

THREE

Public facilities have been identified as areas that accommodate a diverse range of users. Due to the nature of public facilities and the specifity in its useability, it is likely there will be long periods of time where these spaces are not used or activated by the community.

FOUR

Main Road Typologies act as arterial routes for connecting wider road networks, usually aiding in high pedestrian movements from the contribution of commercial infrastructure.

FIVE

Street corners have a larger capactiy for existing designed spatial qualities, something that can be considered when activating the space through spatial acupuncture. These sites are located in areas that often have wider pedestrian pathways and on street parking is offered more room in order to create higher movement opportunities.
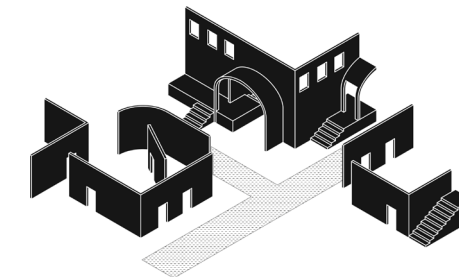
Typology one: *Active intersections*
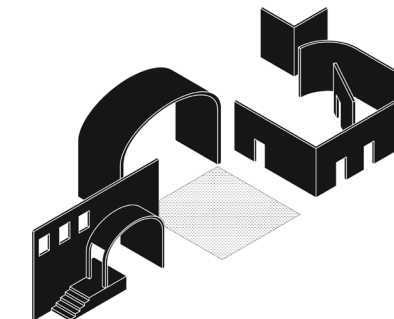
Typology two: *Commercial lots*
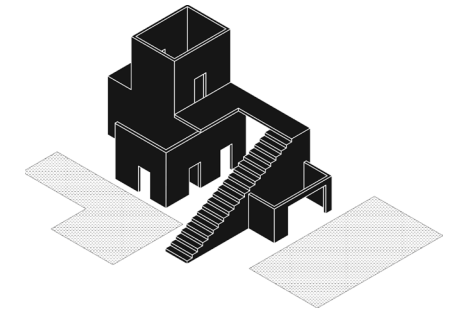
Typology three: *Public facilities*
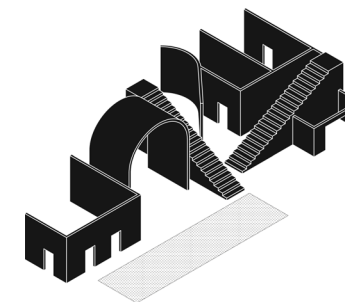
Typology four: *Main roads*
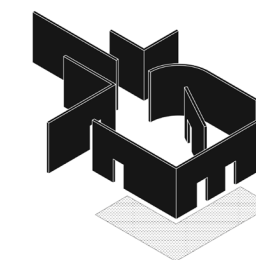
Typology five: *Street corners*

Figure 3.13
Typology diagrams,
Authors Own.

· site ·
selection

N

5.2

2.3

EVANS BAY PARADE

0.2km

5.3

4.3

1.1

5.1

2.1

4.2

3.1

3.2

RONGOTAI ROAD

2.2

1.2

1.3

4.1

3.3

ONEPU ROAD

0m 50m 100m 200m

Figure 3.14
Intial identified
sites,
Authors Own.
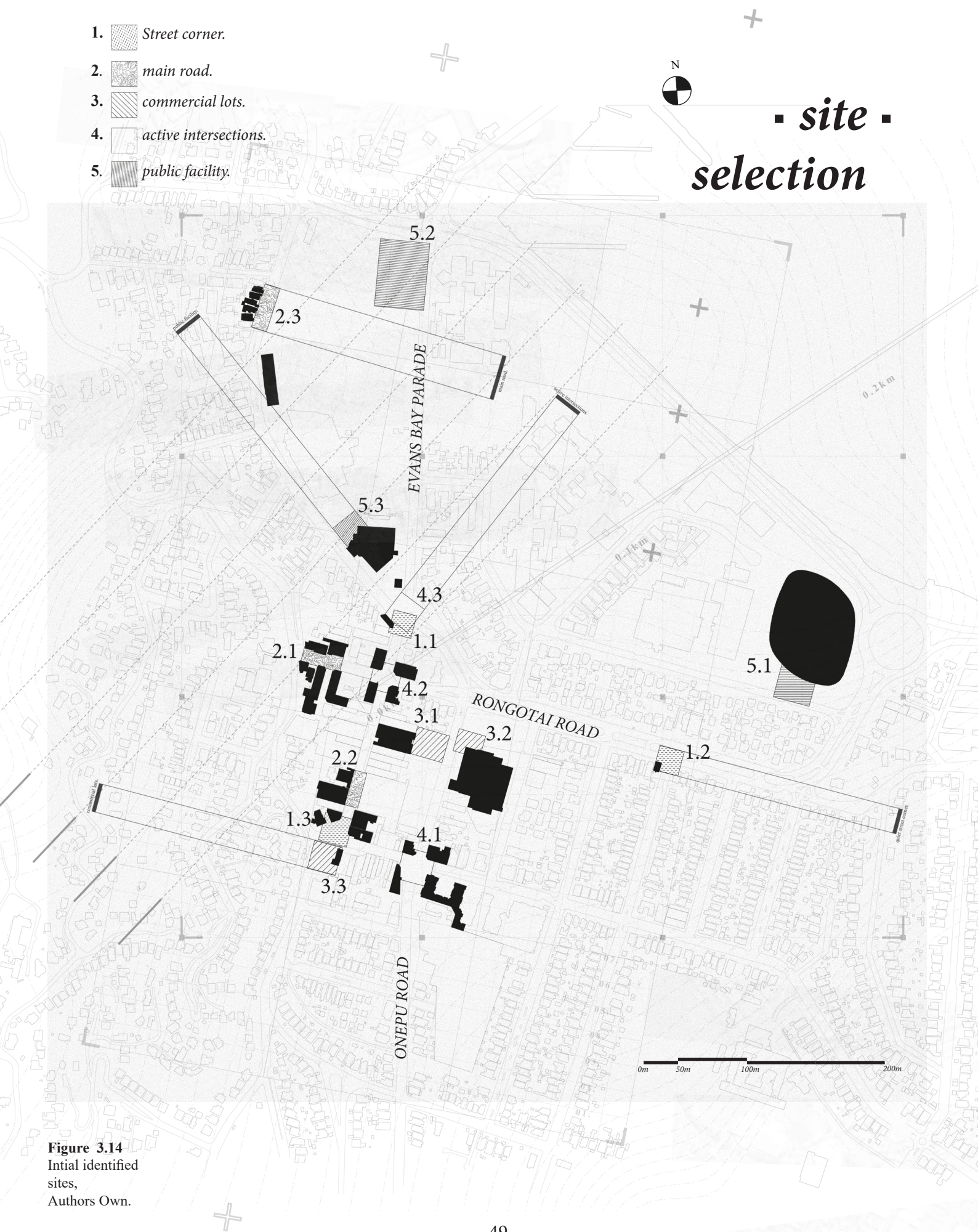
3.7 Site Selection criteria

Site Selection

Criteria:

1. Relevance to pre-existing, existing or proposed schemes , whether that be through location itself or either have the ability to provide an area for change.

2. Allow for temporary installation, through existing infrastructure or adaptable qualities where space can be simply modified.

3. Fall under previously identified typologies to ensure there is diversity across the range of sites selected.

3.8 Final site selection

After understanding an intial characterisation of Kilbirnie and its configuration of different spatial qualities it was important to follow a method of approach in the site selection process. Identifying typologies from Kilbirnies descriptions helped to select fifteen sites that offered diveristy in their uses.

-
-
-

1. Active Intersections
Site: Rongotai road + Bay road

Out of the three identified sites under the active intersection typology - Rongotai and Bay roads spatial qualities afforded more than the other two identified sites.

2. Commercial lot
Site: Pak N save entrance

Pak N Save is the only supermarket of its type across the eastern suburbs, indicating that it is a heavily used zone.

3. Public Facility
Site: Kilbirnie Park

Kilbrinie park sits alongside the Kilbirnie connections scheme, meaning it could easily inform an installation relevant to the conversation around the project currently under construction.

4. Main Road
Site: Bay road

Bay road is the only main road along arterial routes that uses materiality change to give hierarchy and dominance to pedestrian, which outlined the final site choice.

5. Street Corner
Site: Bay road and Coutts street

This street corner along the South end of Bay road, has been intentionally designed and considered. It is the only corner of its type in the Kilbirnie region.

N

1. Active Intersections
Site: Rongotai road + Bay road

2. Commercial lot
Site: Pak N save entrance

3. Public Facility
Site: Kilbirnie Park

4. Main Road
Site: Bay road

5. Street Corner
Site: Bay road and Coutts street

Figure 3.15
Final five site locations,
Authors Own.

3.9 Reflection

Methodically graphing the existing schemes in Kilbirnie successfully showcased a clear visual of the progression of the implementation towards engagement and representation presented by the wellington City council. This then informed the comparative diagramming - of council engagement approaches and the new dimension of this thesis's research area. Bringing consultation outside into public space.

It is important to gather enough context analysis criteria and characterisation so that informed decisions can be made upon site selection processes. Site typologies played an arterial role in the process of selection, it aided in keeping the areas diversely appropriated and concise to the relevance of installation.

Imperative to process, it came secondary that the final site selection of each area needed to afford something the others identified did not. This helped identify sites that had more foundational back and presented as though they could be easily developed further.

Key learnings for design application:

The growth of Kilbirnie afforded this research foundation to use planning as a medium in an in depth manner. Had this research been applied to another suburb there might not have been the same amount of strategic indications as there has been used in this area of research.

- Contextual analysis was imperative to creating informed site typologies.

- In order to get a holistic test of site identifications it was required to gather a large range of site variances.

Final site selection Learnings:

- Sites to test installation need to provide hierarchy to pedestrians and the use of different materiality.

- Installation is most effective in highly frequented places.
- Sites that already have controversial ties tend to engage more through the use of installation.

- Hierarchy to pedestrians, mixed use zones create interesting overlap and develop dynamic spaces across users and installation can invoke interesting obstruction.

- Intentionally designed public spaces create a good foundation to explore further.

4

The background

4.0

-

-

-

4.1 The Background:

Understanding a good foundation to the background of each site was important in relevance to later stages of the research process. Different people like and afford different interactions with and around spaces. This section of research follows under the second element of stage two within the method of approach characterised as 'Site selection + Observational analysis at the beginning of this book. The aim behind observing each site was to identify and outline key findings that are relevant to later interventions of spatial communication.

This chapter follows a linear approach to the application of observation, testing different techniques and gathering an understanding of the spatial and contextual characteristics within the five sites outlined in chapter three, the criteria are as follows.

1. Looking for traces - Human intervention analysis

Identifying human activity where traces have been left such as litter in the streets, dirt patches and road markings enriches the observation about the sites life through every day and long term uses.

2. Spatial and situational structure understanding

Gathering a clear spatial assessment of the existing physical structures and functional site features such as materiality changes and utility necessities

3. Tracing - Following people movements

Understand how humans move through the existing site and if structures play a part in the manipulation of their movement patterns.

4. Collage experimentation of existing structures

Using collage techniques to extract the three dimensional qualities of existing structures is important to examine and gather an understanding into what types of human interactivity different structures can afford.

Figure 4.1
Site collage,
Authors Own.

SITE ONE.

-
-

4.2 Rongotai x Bay road

Figure 4.2 Site one, area outlined. Authors Own.

There were many
Signs of human Activity
In the form of markings
for workers help.

Another nice touch is
the hand written sign,
it reads,
"IMMIGRANTS ARE WELCOME"
highlighting compassion
within the community.

1.1 Looking for traces

Human intervention image analysis

01.
02.

SALVATION ARMY

PEDESTRIAN PATHWAY

SALVATION ARMY ENTRANCE

PAINTED LINES FOR PEDESTRIANS

PAINTED LINES FOR PEDESTRIANS

0m   5m   15m   35m
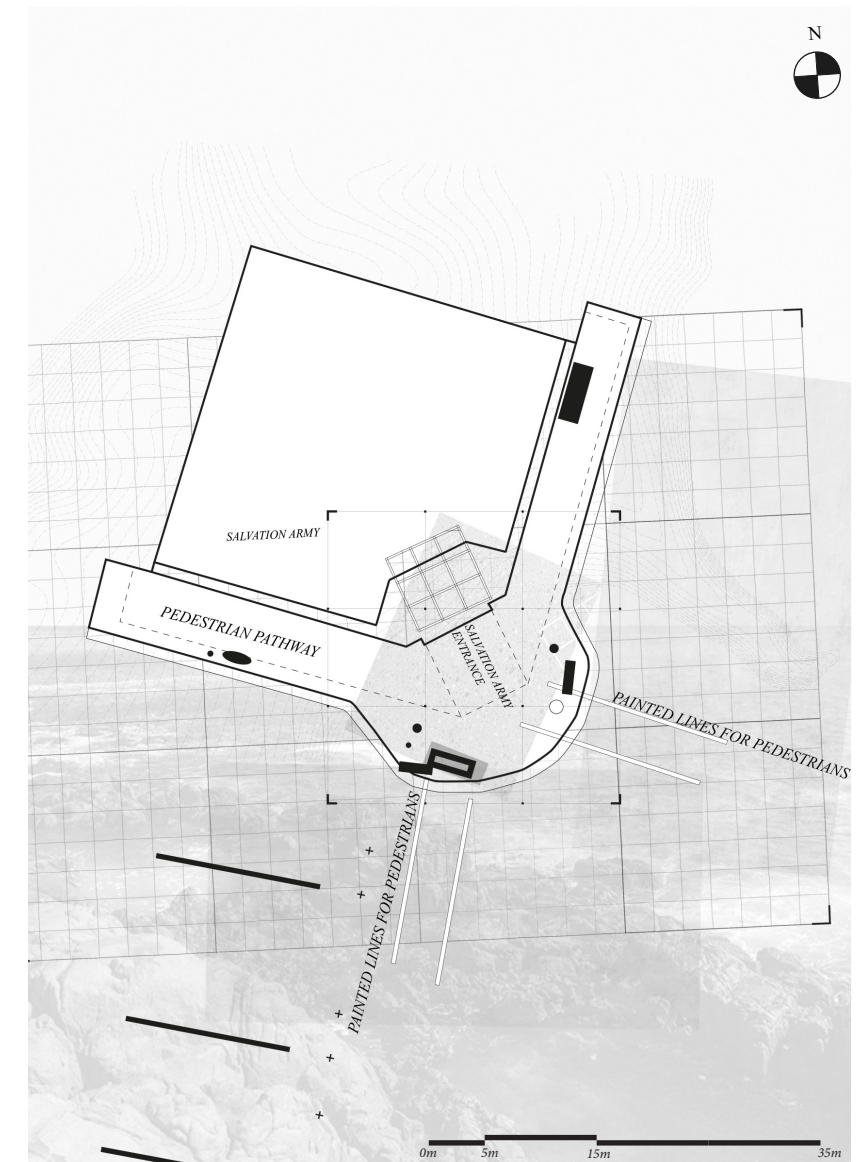
2.1 Spatial and situational structure

North west exploration

Findings:

- Bin sits by the bus stop for convenience
- Materiality changes to aid seeing impared
- Markings give pedestrians hierarchy

Figure 4.6
Reference image.
Indicating
map location,
Authors own.

Figure 4.7
Map identifying
physical structure and
materiality,
Authors own.

01 .
02 .
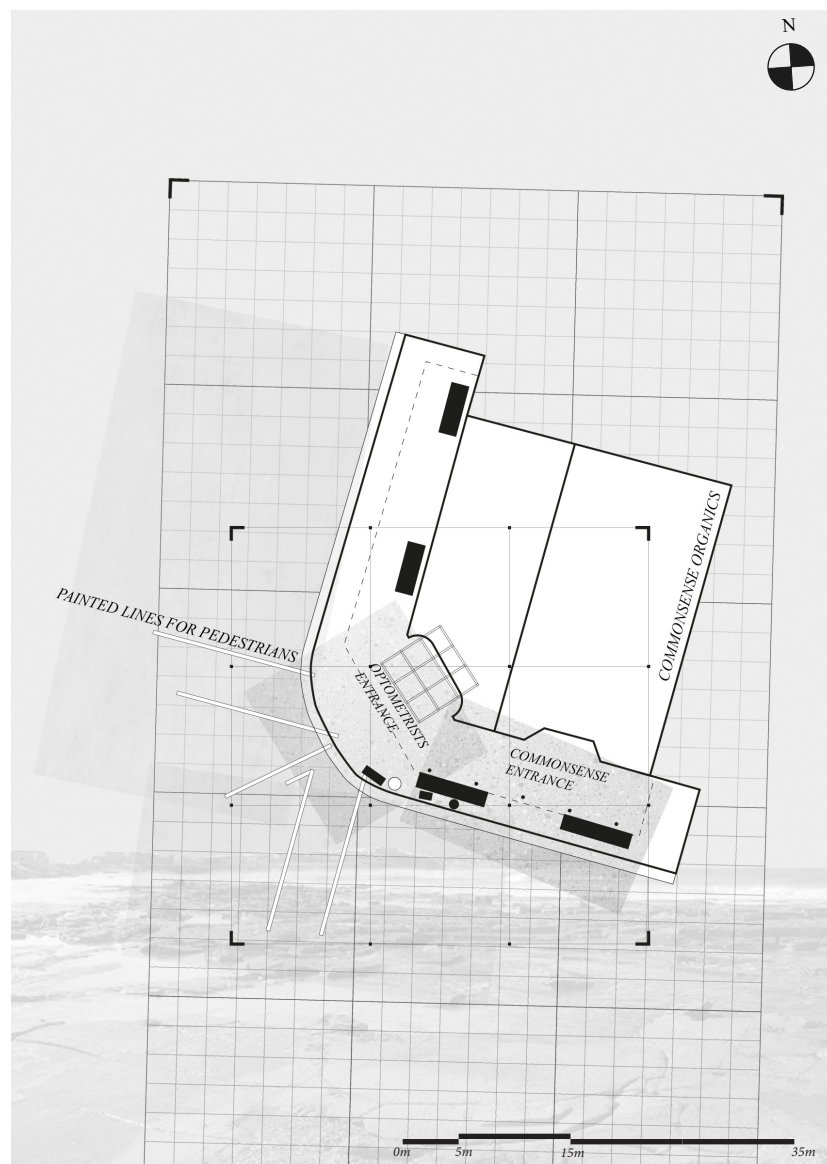
North East exploration

Findings:

- Vegetated boxes located outwards of veranda poles
- Seats placed along the wall edge for amenity

Figure 4.8
Reference
image.
Indicating
map location,
Authors own.

South West exploration

Findings:

-Building structure
inverts around the
entrance of the corner
bar

Figure 4.9 Map identifying physical structure and
materiality, Authors own.

Figure 4.10
Reference image.
Indicating
map location,
Authors own.

South East exploration

Findings:

-Power box lamp
post and traffic light
positioned in the same
vicinity
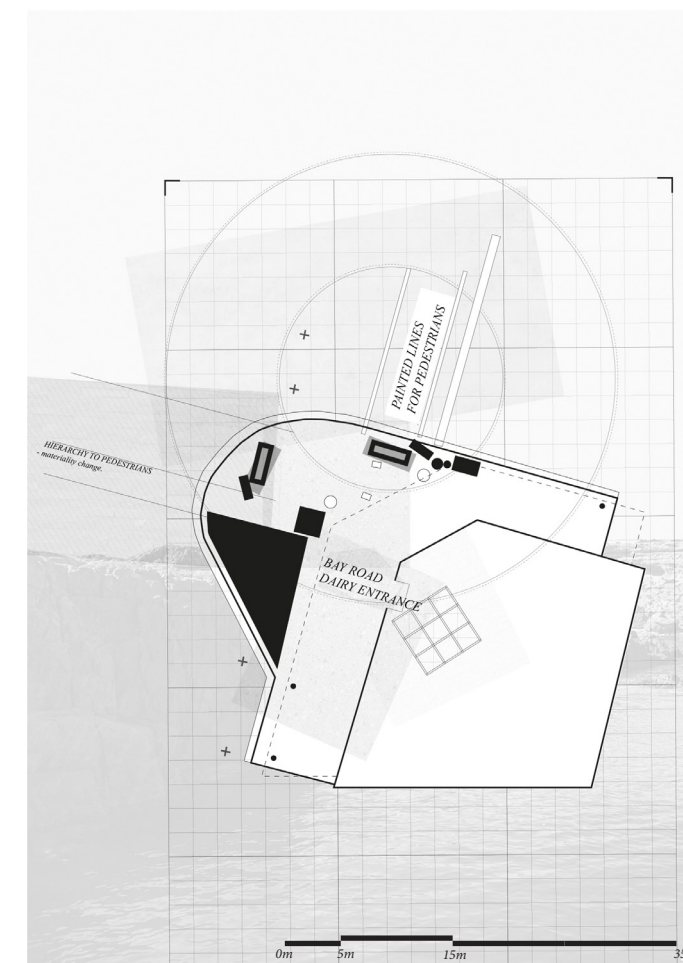
Figure 4.11 Map identifying physical structure
and materiality, Authors own.
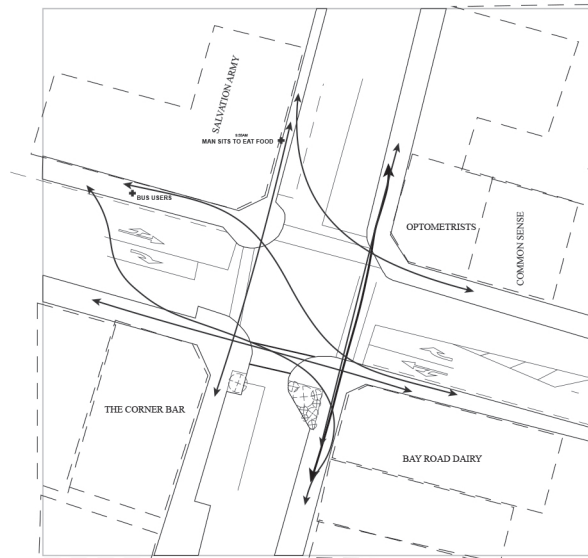
Figure 4.12 Observation, tracing movements, Authors own.

Saturday
27.04.19
11:55 AM - 12:15 PM

- Chair amenity is used by a man to eat food.
- Crossing is relaxed and marked lines aren't closely followed.

3.1 Tracing

The Rongotai and Bay road intersection is a relatively complex site, due to the fact that there are four seperate areas that have the potential to accommodate the implementation of installation. Gathering an understanding of movement flows and pedestrian interactivity aided in the development process further on in the research method.
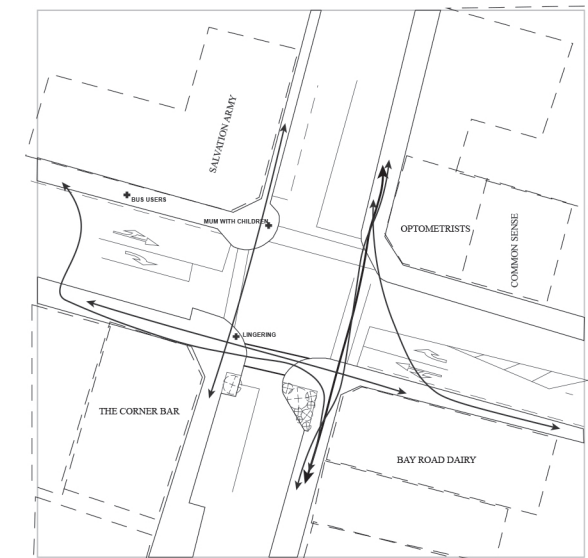
Figure 4.13 Observation, tracing movements, Authors own.

Thursday
02.05.19
12:10 PM - 12:30 PM

- Person lingers, looks to be waiting for someone.
- Mother with children crosses the road.
- Movements are relatively formal apart from one outlier.
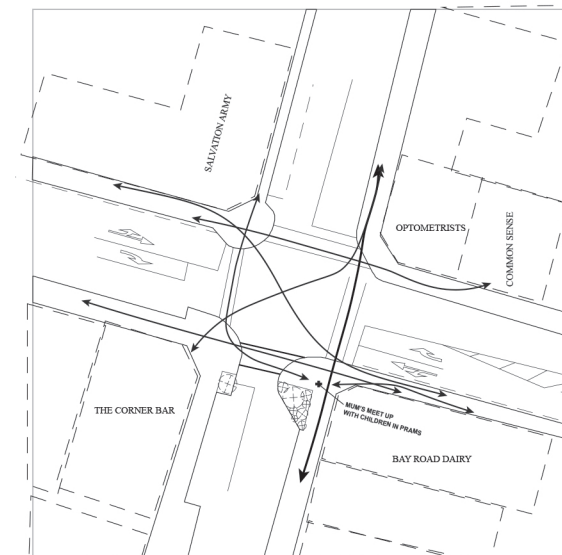
Figure 4.15 Observation, tracing movements, Authors own.

Wednesday
05.06.19
11:35 AM - 11:55 AM

- Mums meet up with children in prams.
- Relatively normal movement flows, no apparent outliers.

Figure 4.14 Observation, tracing movements, Authors own.

Friday
10.05.19
6:35 PM - 6:55 PM

- Movements seem more efficient than normal.
- Many pedestrians arriving home from work.
- Three teenager meet up and hang around.
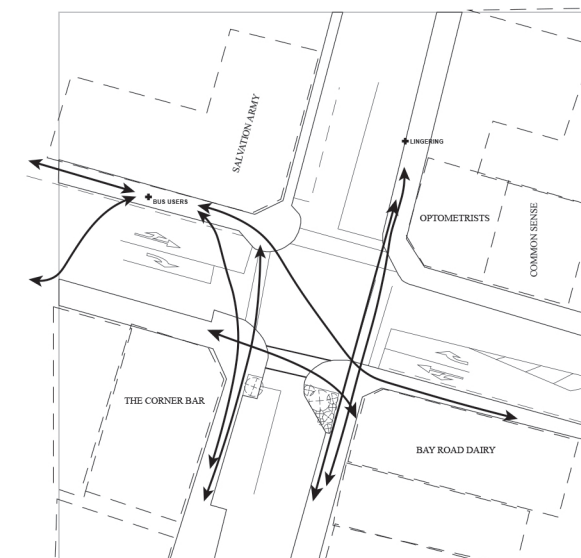
Figure 4.16 Observation, tracing movements, Authors own.

Wednesday
12.06.19
6:35 PM - 6:55 PM

- Similar to previous observation, routes are used as places to get from a to b.
- Person lingers across from the salvation army.

4.1 Collage Experiementation

Existing structures within the site

This site has a diverse range in existing physcial structures, after identifying their spatial configuration it was then important to explore how these structures can aid in human interaction.

Lamp Posts and Traffic Lights
The height of these objects are normally around head height. This means there is the possibility of using them to lean on or reach up to.
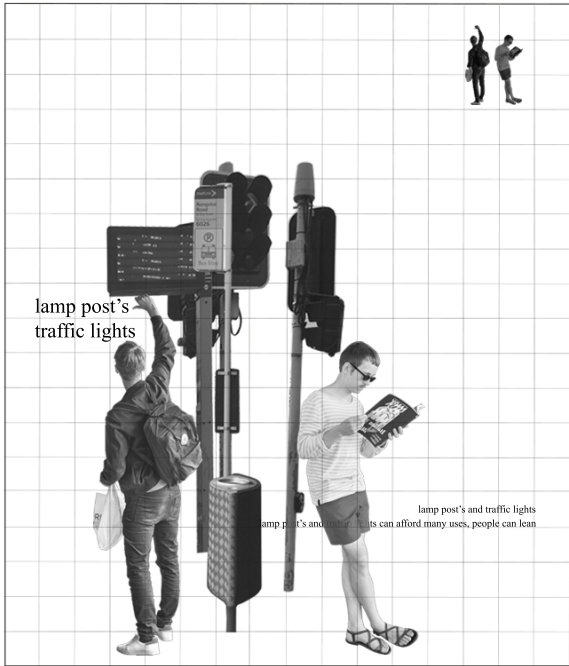
Figure 4.17 Structure collage experimentation, Authors own.

Rubbish Bins and Power Boxes
These objects withhold similar characteristics in shape and form, when considering interactivity they could both afford uses as tables or seats.

Figure 4.18 Structure collage experimentation, Authors own.

Rubbish Bins
There a two different bin designs in the area - the flat top design offers a surface that could be used for seating or other types of interactive uses.

Figure 4.19 Structure collage experimentation, Authors own.

Figure 4.20
Site collage,
Authors own.

SITE TWO.

·
·

4.3 Pak n Save Entrance

N

site two location

0m   10m   20m   30m

Figure 4.21 Site two, area outlined. Authors Own.

ALot of Litter,
Especially around
the bin + under
the seat
next to the
seat is often
used for Bikes
or motorcycles
as a parking
spot.

Figure 4.22
Image analysis
of user use
identifications,
Authors own.
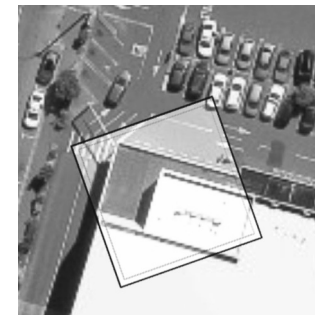
1.2 Looking for traces

Human intervention image analysis

VEHICLE ENTRANCE

MARKINGS FOR CARS

PAINTED LINES FOR
CARS TO NOT STOP HERE

MATERIALITY CHANGE

PAINTED LINES
FOR PEDESTRIANS

PAK N SAVE
PEDESTRIAN ENTRANCE

SERVICE AND STAFF ENTRY

0m   3m   9m   21m
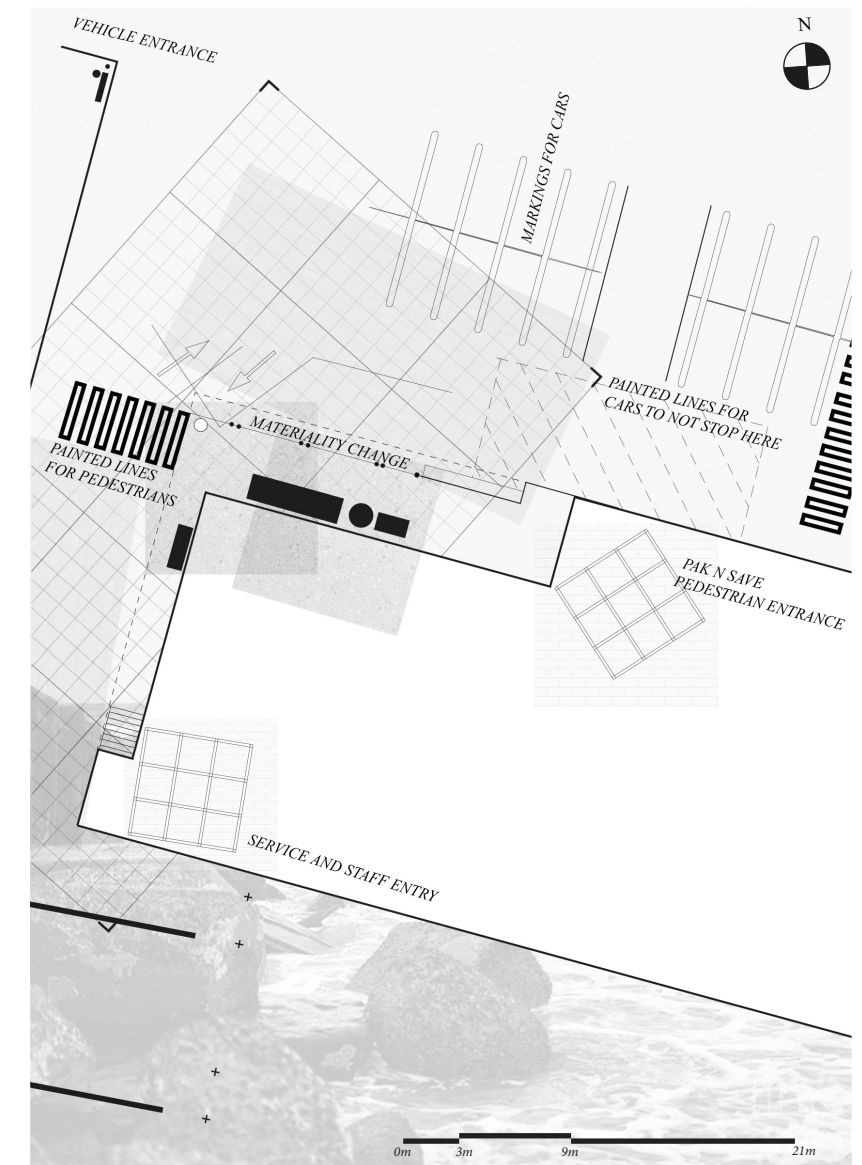
2.2 Spatial and situational structure

Immediate Entrance exploration

Findings:

- Materiality changes from pedestrian zone
to parking area.
-Painted zebra crossing to give hierarchy to
pedesreians
- Bin, post box and seat for ammenity

Onepu Road, Pathway exploration

Findings:

- Planted boxes run parallel to pedestrian pathway for visual amenity.
- Signage to indicate Pak n save entrance.
- Materiality change from pedestrian pathway to vehicle entrance.
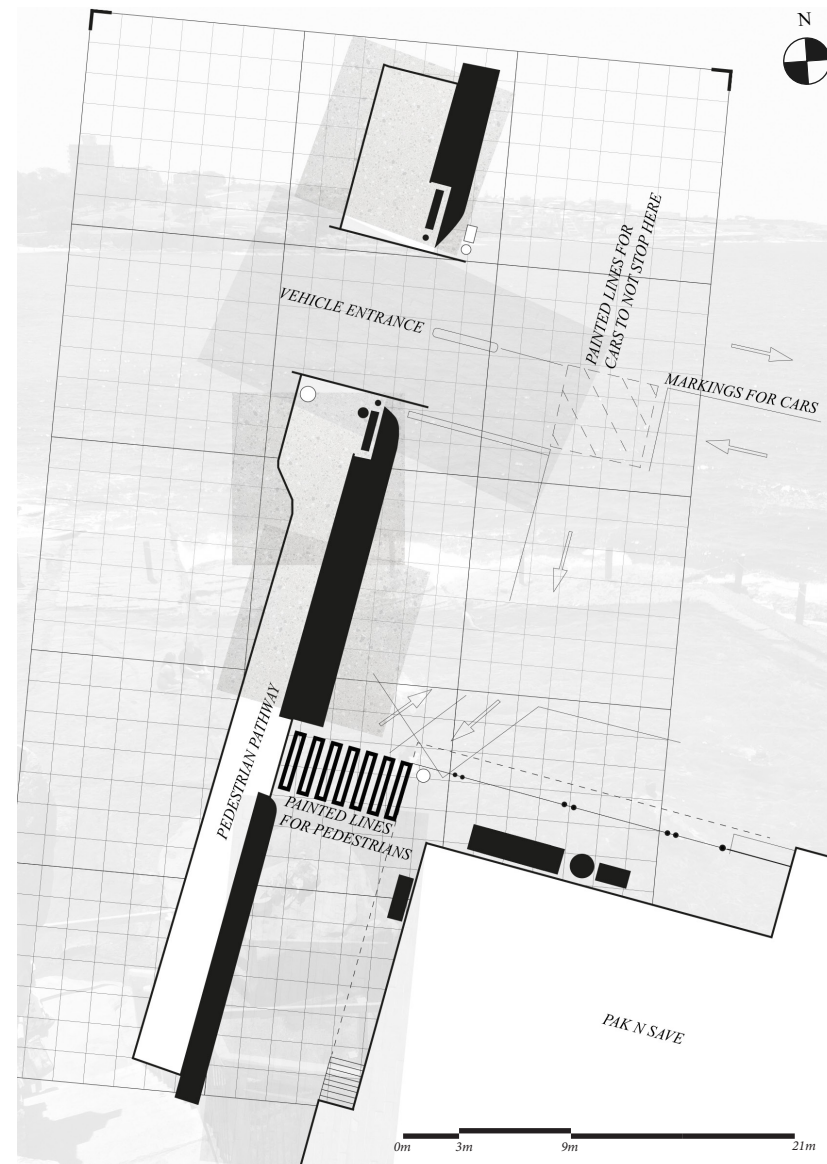
Figure 4.25
Reference image.
Indicating
map location,
Authors own.

Figure 4.26
Map identifying
physical structure and
materiality,
Authors own.
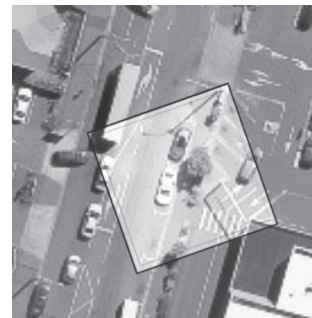
3.2 Tracing

The immediate area for observation around the Pak n Save entrance is relatively confined, it was decided to consider a slightly wider threshold area for observation in order to get a further refined understanding around the movement and use of the overall site.
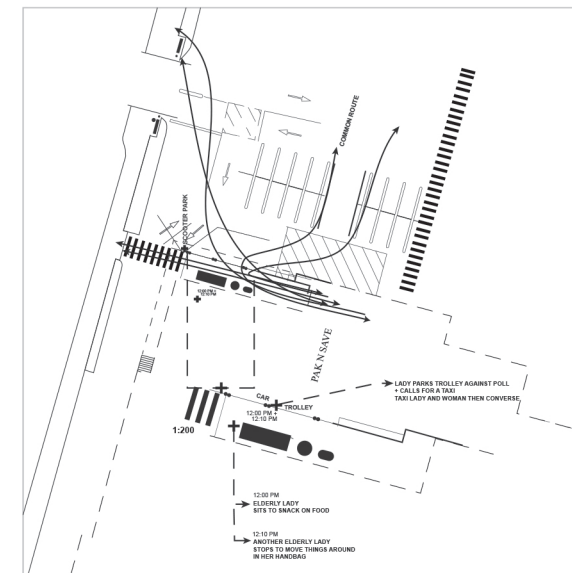
Figure 4.27 Observation, tracing movements, Authors own.

Saturday
27.04.19
11:10 AM - 11:30 AM

- Last pole used for scooter car park.
- Common route through the trolley park.
- Elderly lady sits to eat food on seat.
- Pedestrians walk from north end of Onepu road.
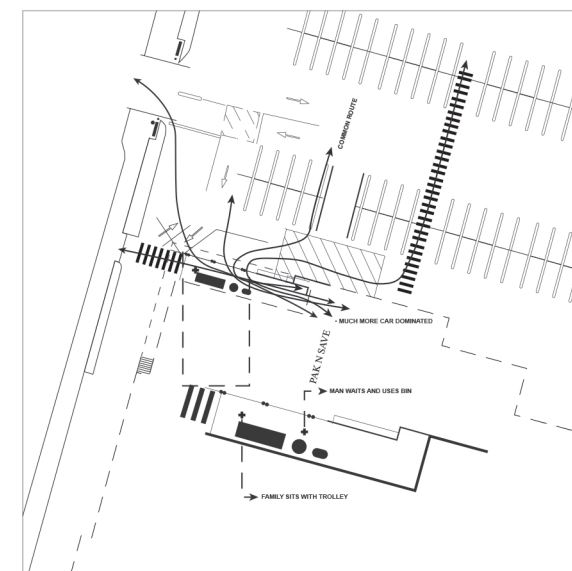
Figure 4.28 Observation, tracing movements, Authors own.

Friday
10.05.19
6:10 PM - 6:30 PM

-Bin is used, man has to wait until other lady is finished.
- Very car dominated time of use.
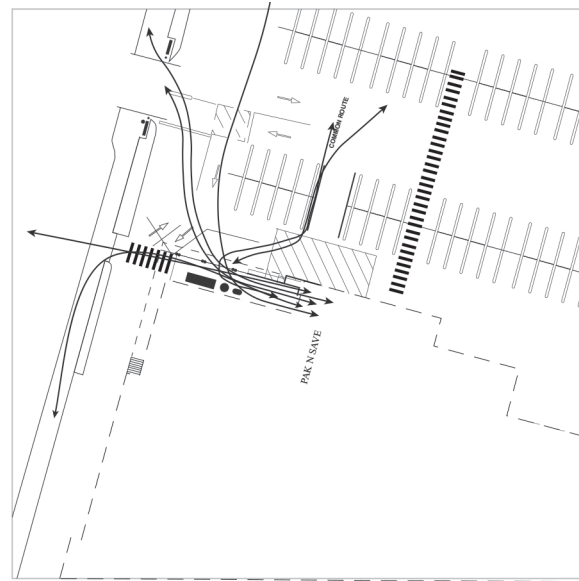
Figure 4.29 Observation, tracing movements, Authors own.

Thursday
02.05.19
12:10 PM - 12:30 PM

- Movement was heavily pedestrian dominated.

Figure 4.30 Observation, tracing movements, Authors own.

Wednesday
05.06.19
11:10 AM - 11:30M

- Bin is used a lot.
- Another heavily pedestrian dominated time, assumed that a lot of these people were from the elderly home.
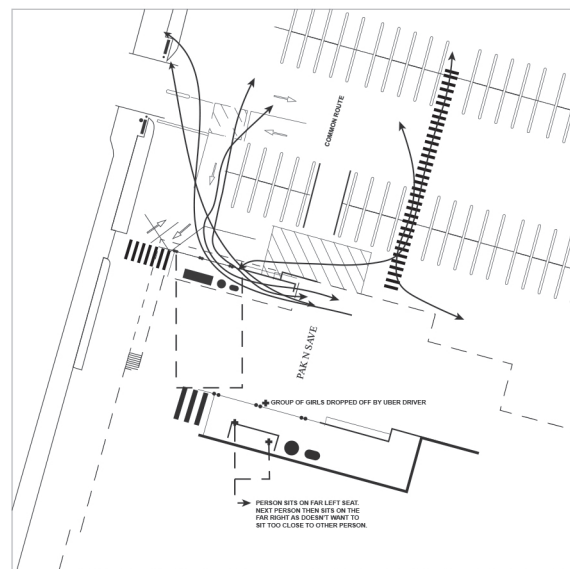
Figure 4.31 Observation, tracing movements, Authors own.

Wednesday
12.06.19
6:10 PM - 6:30 PM

- Seat used, secondary person to sit down sits two seats away from original user.
- Group of girls dropped off by uber.

4.2 Collage Experiementation

Existing structures within the site

Pak n Save has a unique variety of existing structures, ranging from vehicle indications and post boxes.
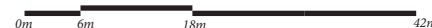
Bollards and lower level lighting
This collage depicts the playful qualities of the structures, they offer this interactivity based on their height and manoeuvrability.

Urban Necessities
Required to aid in our daily lives these structures offer common interaction with people. The requirement for their usability could hinder design development on or around the objects.

urban necessities

Figure 4.32 Structure collage experimentation, Authors own.

Figure 4.33 Structure collage experimentation, Authors own.

SITE THREE.

·

4.4 Kilbirnie Park
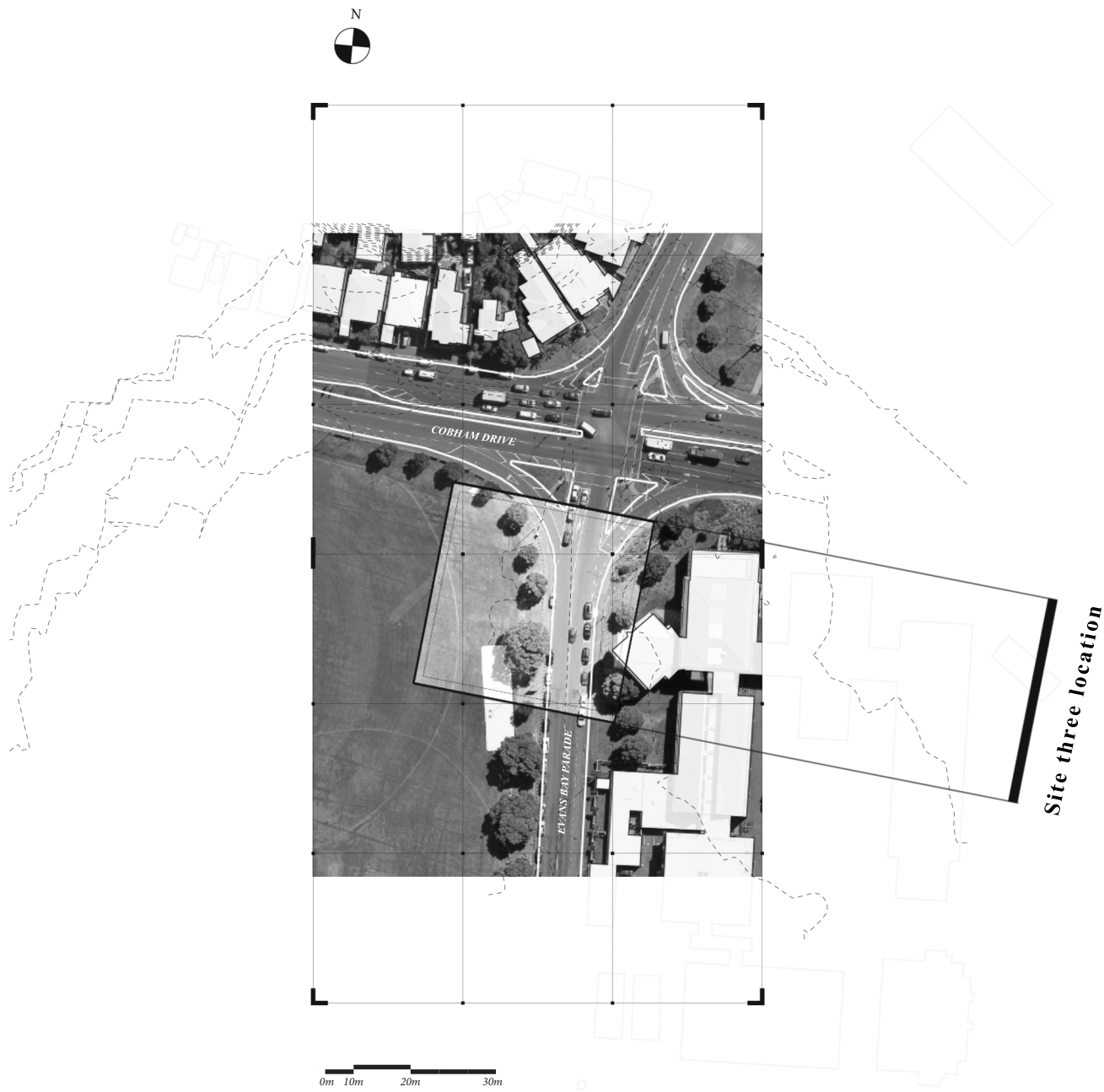
Figure 4.34 Site three, area outlined. Authors Own.

Figure 4.35
Image analysis of user use identifications, Authors own.

reminants of sand left on the field.

From cricket season?

*Also LOTS of rubbish in a space meant for recreation*

1.3 Looking for traces

Human intervention image analysis

Figure 4.36
Reference image. Indicating map location, Authors own.

Figure 4.37
Map identifying physical structure and materiality, Authors own.

ARTERIAL ROUTE COBHAM DRIVE

PEDESTRIAN PATHWAY

ARTERIAL ROUTE - EVANS BAY PARADE

MARKED OUT FIELD AREA FOR CRICKET IN SUMMER + RUGBY OR

'SHARED' MATERIAL - PARKING + PEDES - materiality change.

0m   6m   18m   42m
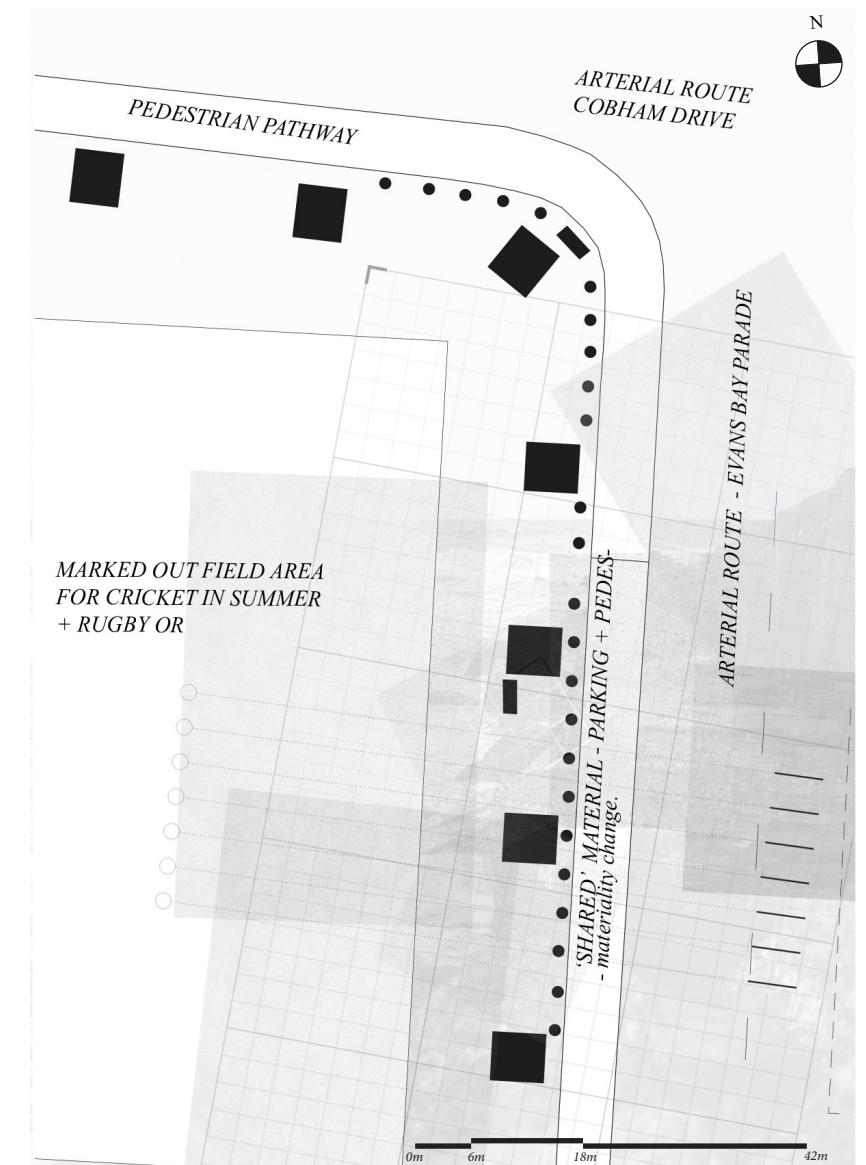
2.3 Spatial and situational structure

Pathway + Park exploration

Findings:

-New development of shared materiality, mixed between concrete and soft grass texture.
- Informally fenced with bollard structures.
-Markings on fields to indicate separate playing zones.
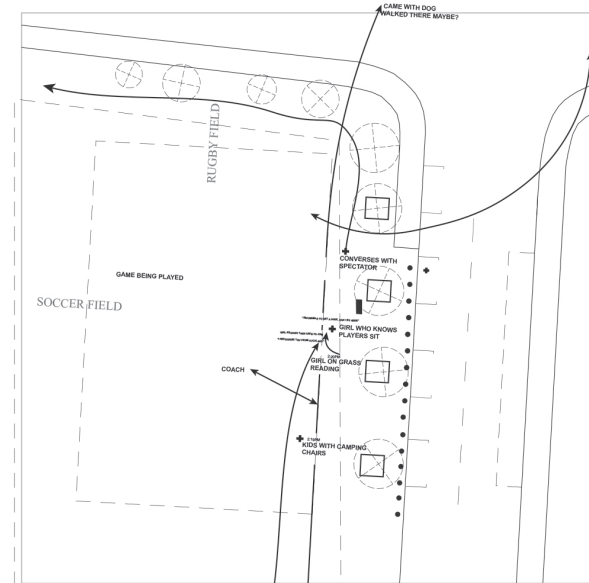
Figure 4.38 Observation, tracing movements, Authors own.

Saturday
27.04.19
12:20 PM - 12:40 PM

- Game in session aided in heightened interactivity of people along the side line.
- Children have their own camping chairs to watch comfortably from the sideline.

Figure 4.39 Observation, tracing movements, Authors own.

Thursday
02.05.19
12:10 PM - 12:30 PM

-Occasional children in their uniform heading to or from school.
- Man visits to walk dog.
- Relatively quiet time.

Figure 4.40 Observation, tracing movements, Authors own.

Friday
10.05.19
7:10 PM - 7:30 PM

- One man lingers around seat bench.
- Not much interactivity with the immediate site itself.

81

3.3 Tracing

It was hard to define site boundaries for Kilbirnie Park as the facility itself is on such a large scale. This specific area was determined as it was aided by the bus stop in close vicinity, which inferred that higher movements and interactivity could occur in this section of the park.

Figure 4.41 Observation, tracing movements, Authors own.

Wednesday
05.06.19
12:15 PM - 12:35 PM

- Little to no interactivity within the site overall.

Figure 4.42 Observation, tracing movements, Authors own.

Wednesday
12.06.19
6:00 PM - 7:20 PM

- Training in session aids in attracting users from above and along the side of the field.
- Younger children play on the bollards, maybe watching an older sibling?

82

4.3 Collage Experiementation

Existing Site Structure Exploration

A lot of the structures in Kilbirnie Park are for functional purposes, such as tree guards, bollards, bins and park seat benches. All of the infrastructure in the site sit along the edges of the area. This is due to the fact that Kilbirnie park is a public facility and the area is used predominantly for cricket in summer and rugby in the winter.

Bollards, signage and tree guards
These structures all offer an element of play, they are at a height in which children can either climb upon them or hide behind them.
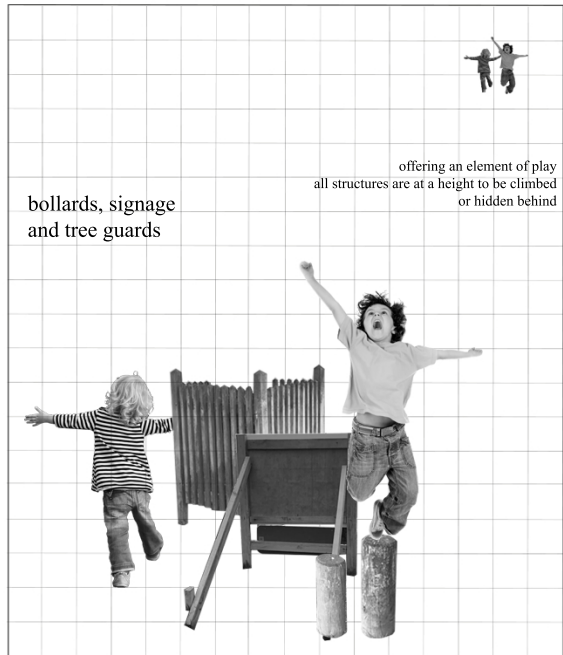
Figure 4.43 Structure collage experimentation, Authors own.

Rubbish bins, power boxes and seats
The power box, rubbish bin and seat are positioned in places that indicate a waiting point or destination spot, they also aid in the amenity to spectate.

Figure 4.44 Structure collage experimentation, Authors own.

Lamp posts and power boxes
Simple structures that due to their height aid well in allowing people to lean against them.

lamp posts and power boxes

structures to lean against
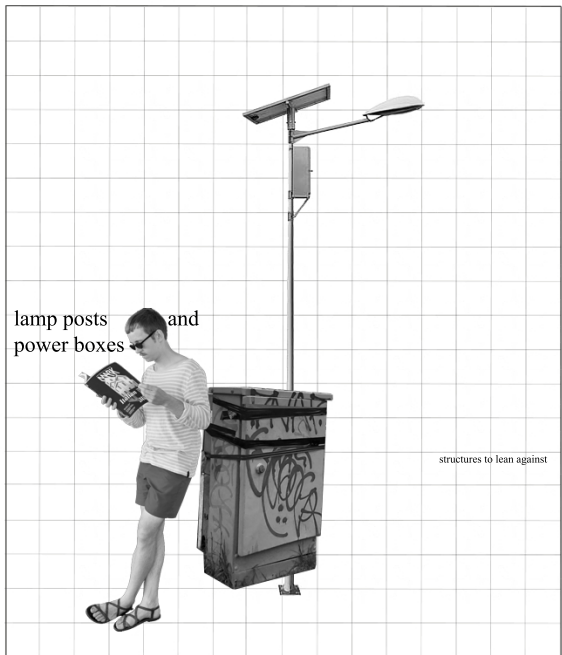
Figure 4.45 Structure collage experimentation, Authors own.

SITE FOUR.

- •
- •

4.5 Bay Road

N

site four location

0m   10m   20m   30m

Figure 4.46 Site four, area outlined. Authors Own.

Bay road
is car dominated,
however there
are is lots of traces
of human
intervention.
Aside from rubbish
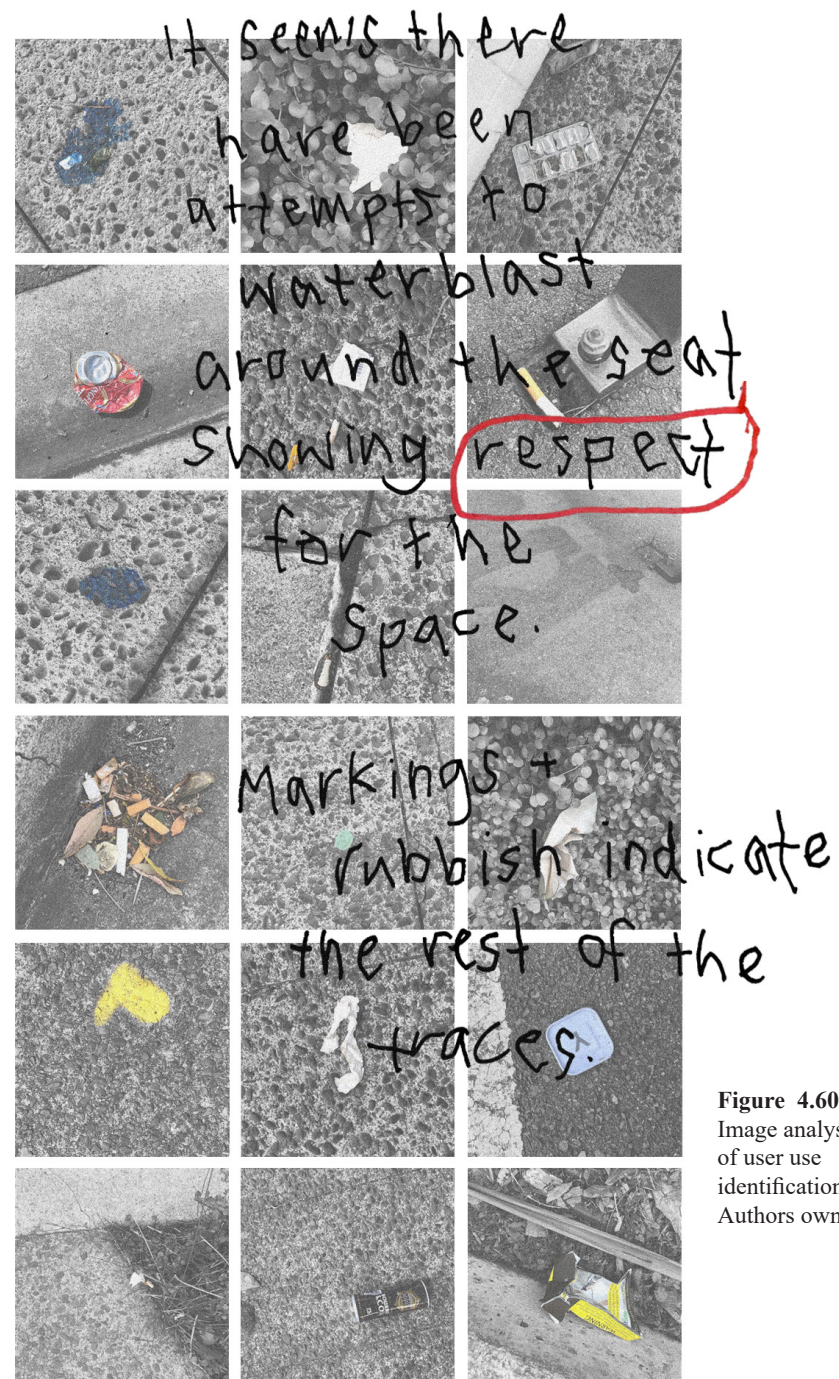Nice touches.
signs of "community"
a poster.
Kilbirnie craft
Market.
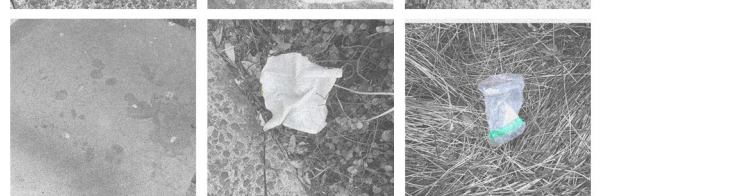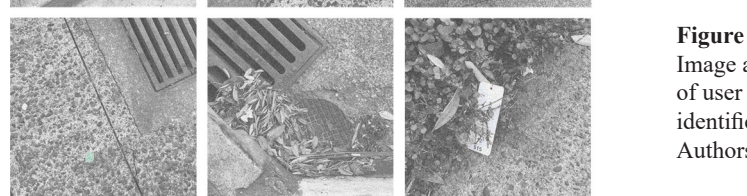
Figure 4.47
Image analysis
of user use
identifications,
Authors own.

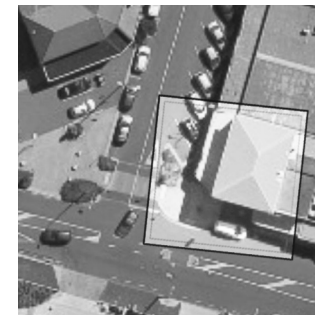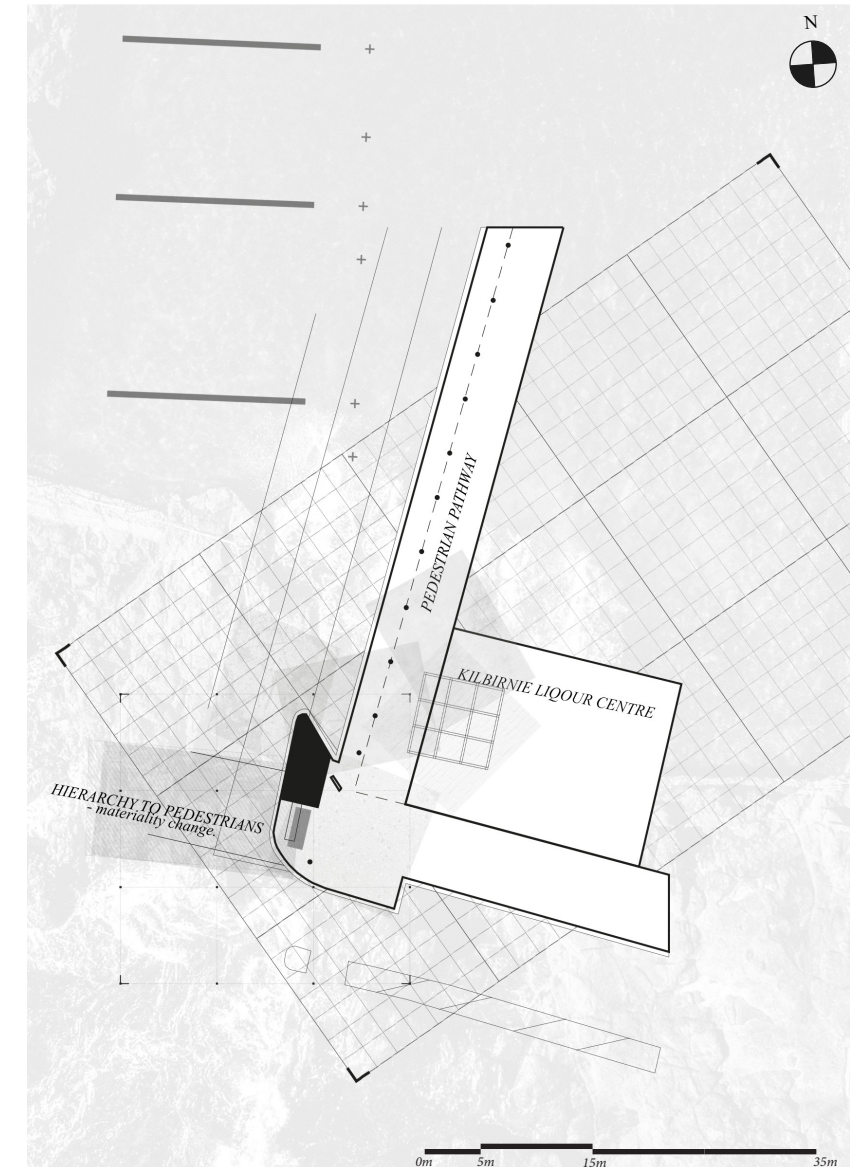# 1.4 Looking for traces

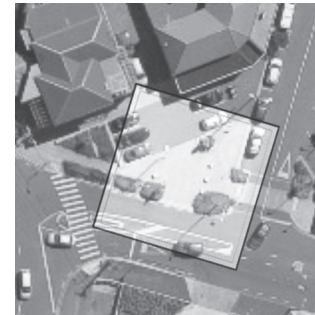Human intervention image analysis

Figure 4.48
Reference image.
Indicating
map location,
Authors own.

Figure 4.49
Map identifying
physical structure and
materiality,
Authors own.
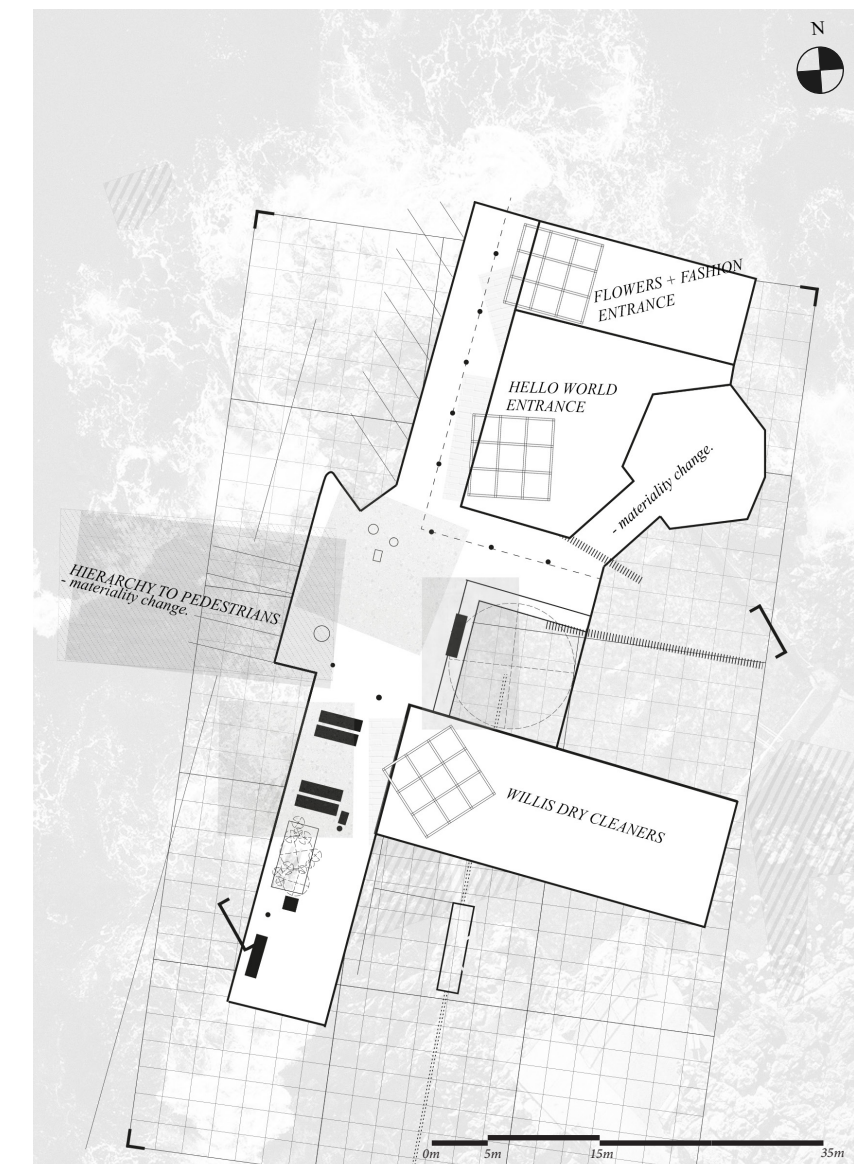
2.4 Spatial and situational structure

North East, Pathway exploration

Findings:

- Considered space for pedestrians, materiality change and height rise in the road to give dominance.
- Seat benches positioned inwards to encourage social interaction.
- Different seat positioned further back in the site to allow for a place of pause and rest.
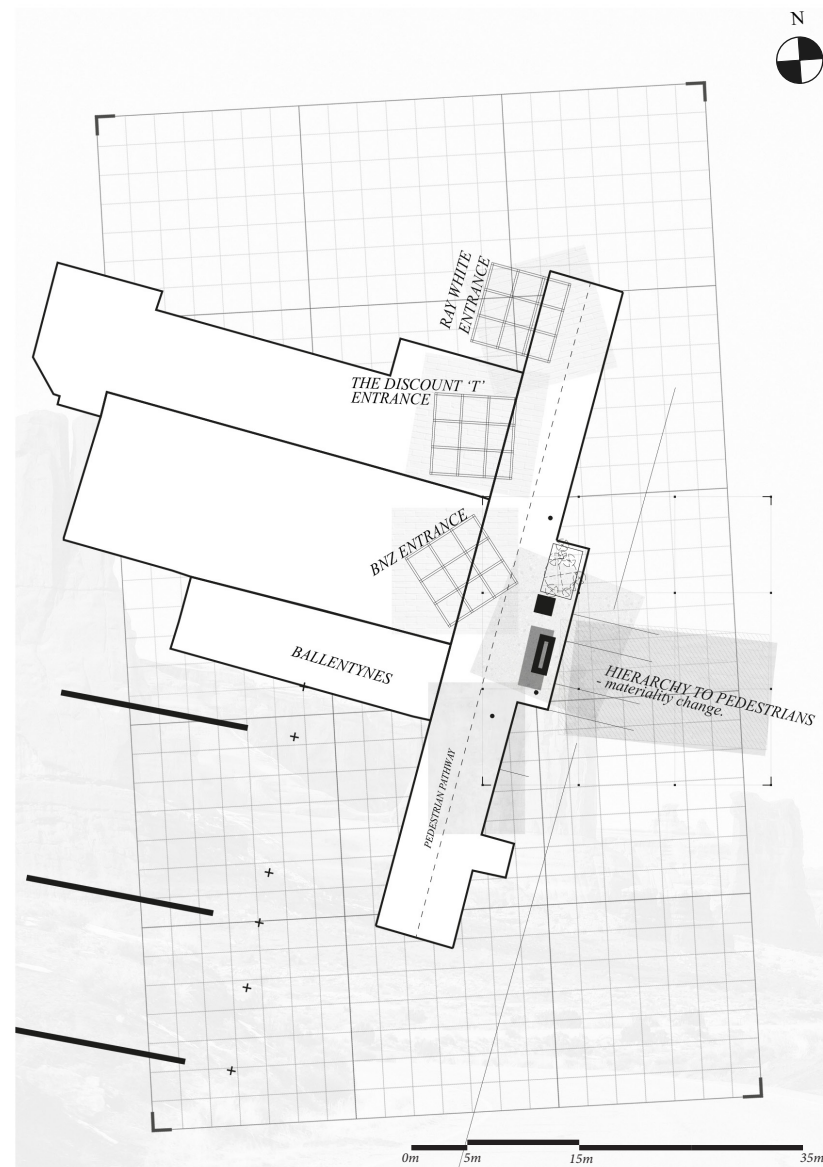
North west, Pathway exploration

Findings:

- Materiality change for seeing impaired.
- Rubbish bin positioned next to vegetation garden bed, as people go to cross it is easily accessible.

Figure 4.50
Reference image.
Indicating
map location,
Authors own.

Figure 4.51
Map identifying
physical structure and
materiality,
Authors own.

3.4 Tracing

Bay road is one of a few places through out Kilbrinie that has been intentionally designed and considered, there are many structures in the side that can aid and manipulate the movement networks of people entering the identified threshold.
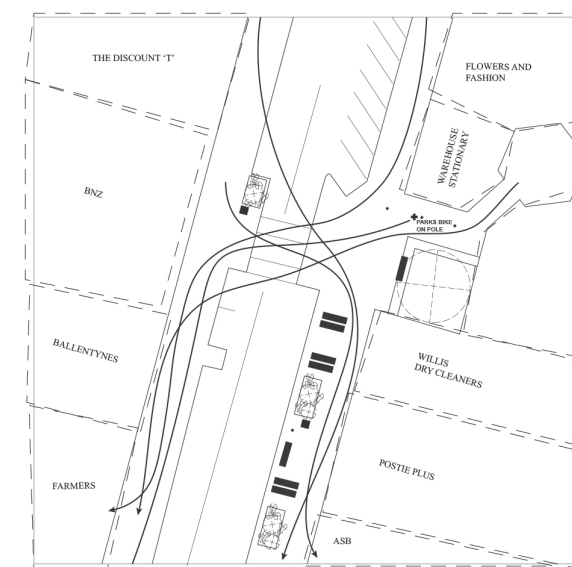
Figure 4.52 Observation, tracing movements,
Authors own.

Saturday
27.04.19
10:45 AM - 11:05 AM

- Existing pole structure used by pedestrian to leave bike safely leaning against pole.
- Warehouse stationary used as a short cut to get to Ballentynes.
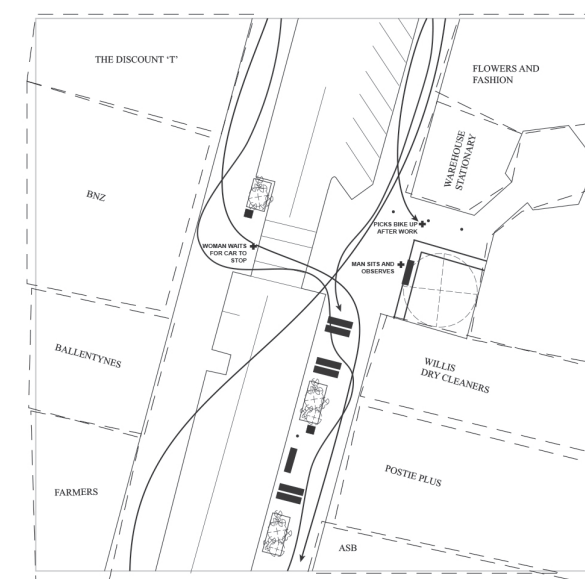
Figure 4.53 Observation, tracing movements,
Authors own.

Friday
10.05.19
5:45 PM - 6:05 PM

- Seat under the tree is used by pedestrian to sit and observe other passers-by.
- Seat location manipulates movements.
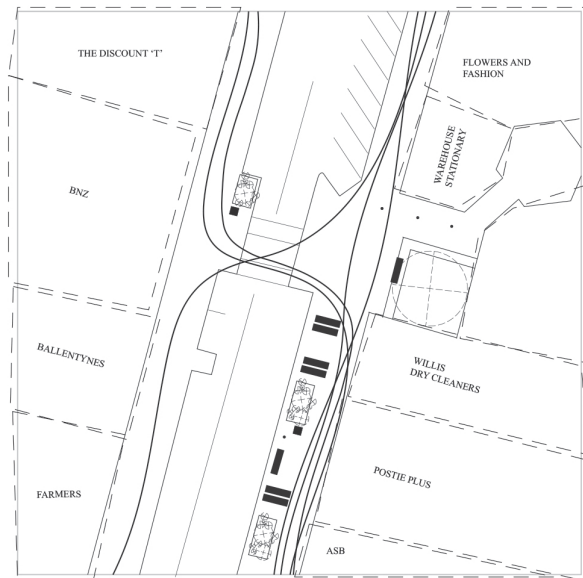
Figure 4.54 Observation, tracing movements, Authors own.

Wednesday
12.06.19
5:45 PM - 6:05 PM

- Very linear movements, people seemed to be getting from place a to b.

N
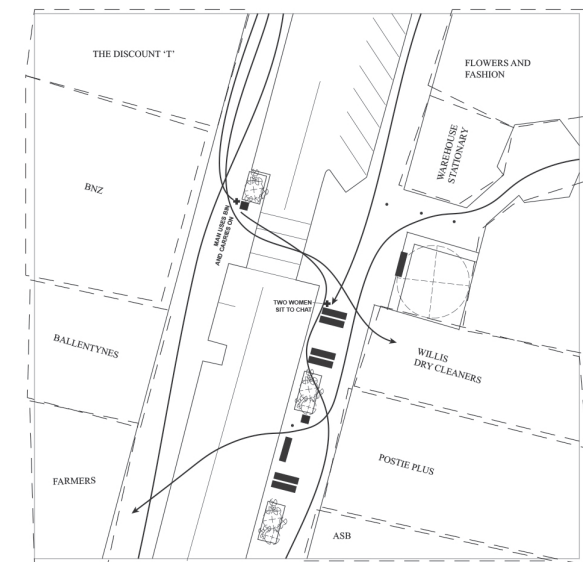
Figure 4.55 Observation, tracing movements, Authors own.

Thursday
02.05.19
12:10 PM - 12:30 PM

-Seat positions afford sociability
- Man uses bin and continues on similar movement
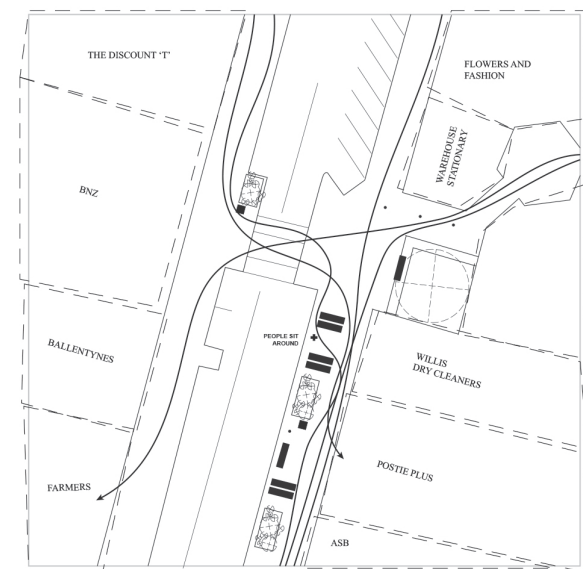
Figure 4.56 Observation, tracing movements, Authors own.

Wednesday
05.06.19
10:45 AM - 11:05 AM

- Relatively empty
- Movement not unusual
- People sit around seats

0m   10m   30m   70m

4.4 Collage Experiementation

Existing stucture exploration

Lamp posts, poles and parking signs
A lot of poles are around this site to hold up the verandas for weather protection and comfortability towards the pedestrians, the structures offer a use in order to park bicycles.

Bins, power boxes and seats
The seats are positioned strategically to afford sociability, this is evident through out the tracing method. They could also heighten informal interactions.

structures to lean against and to leave a bike for later

lamp posts, poles +
parking signs

Figure 4.57 Structure collage experimentation, Authors own.
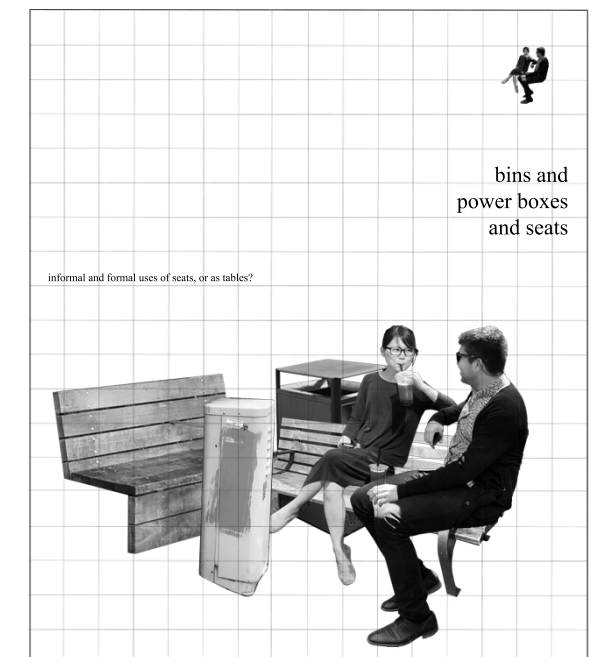
Figure 4.58 Structure collage experimentation, Authors own.

SITE FIVE.

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Bay Road and Coutts Street

Site five location

Site five location

Figure 4.59 Site five, area outlined. Authors Own.

It seems there have been attempts to waterblast around the seat showing respect for the space.

Markings + rubbish indicate the rest of the traces.

Figure __ : Indications left by human interventions

Figure 4.60
Image analysis of user use identifications, Authors own.

1.5 Looking for traces

Human intervention image analysis

Figure 4.61
Reference image. Indicating map location, Authors own.

Figure 4.62
Map identifying physical structure and materiality, Authors own.

PEDESTRIAN PATHWAY

KILBIRNIE LIQOUR CENTRE

HIERARCHY TO PEDESTRIANS
- materiality change.

N

0m   5m   15m   35m

2.5 Spatial and situational structure

North East, Pathway exploration

Findings:

- Considered design for pedestrians, materiality change and hierarchy in height of road for pedestrians to cross.
- Poles inherently manipulate people movements
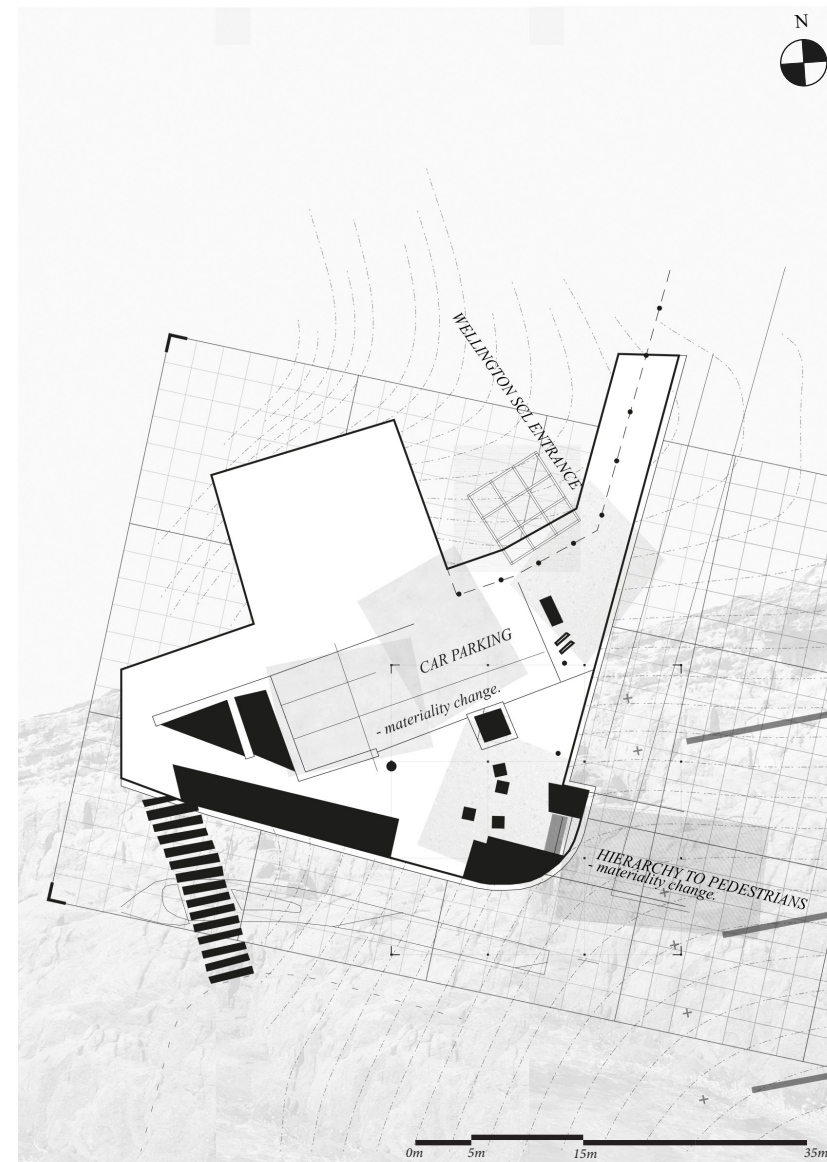
North west, Pathway exploration

Findings:

- Materiality change from carpark to pedestrian prioritised area.
_ Hiereachy to pedestrians with materiality change
- Materiality change for visually impared people

Figure 4.63
Reference image.
Indicating
map location,
Authors own.

Figure 4.64
Map identifying
physical structure and
materiality,
Authors own.

3.5 Tracing

Bay road and Coutts Street evidently showcased higher foot traffic and interaction within the site, this area is one of the only places in Kilbirnie to have been strategically considered through design.
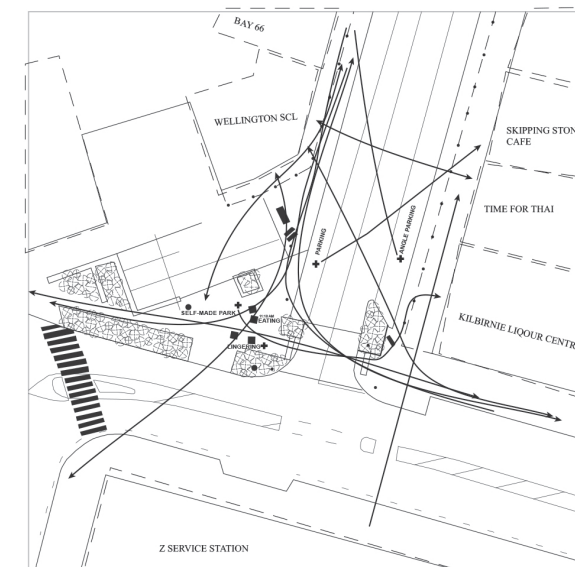
Figure 4.65 Observation, tracing movements, Authors own.

Saturday
27.04.19
10:20 AM - 10:40 AM

- Self-made car parks
- Person interacts with site structures and sits to eat lunch
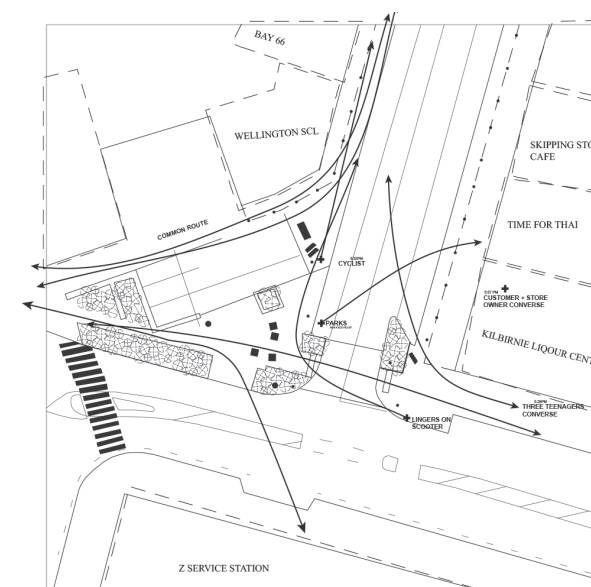
Figure 4.66 Observation, tracing movements, Authors own.

Friday
10.05.19
5:20 PM - 5:40 PM

- Common route follows alongside Wellington SCL
- Cyclist and person on electric scooter pass by

Wednesday
12.06.19
5:20 PM - 5:40 PM

N

- Person sits to take phone call
- Movements of people cutting through the existing site cubes
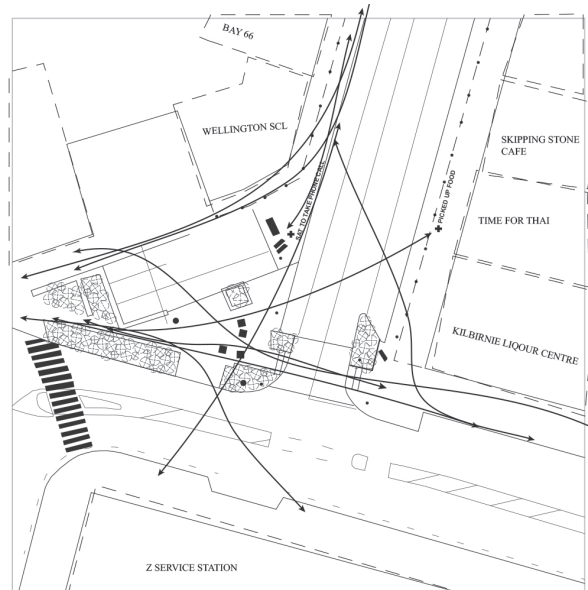
Figure 4.67 Observation, tracing movements, Authors own.

4.5 Collage Experiementation

Existing site structure exploration

As stated earlier this site has been considered spatially so in turn it afforded the collage experiment well, there were many structures to explore.

Thursday
02.05.19
10:20 AM - 10:40 AM

-Empty feeling
-Everyone going somewhere
-Lingering by vegetation
-Cubes obtrusive for pedestrian
-Wellington SCL used
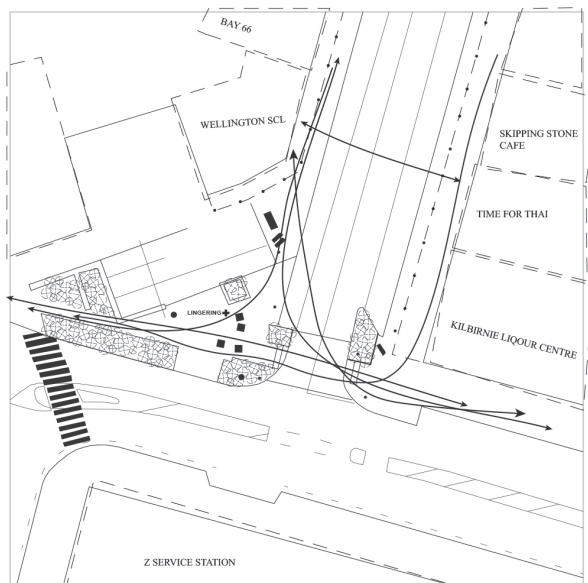
Figure 4.68 Observation, tracing movements, Authors own.

Seats
The cubes are at a height to act as seats, these are classified informally, there is also a formal seat further down in the site area.

Cubes and Bike stands
Looking further into the cubes they could also be looked at to use as mini picnic stands. Bike stands in the site are well utilised and could be used to rest upon.

cubes and bike stands

what if the cubes were mini picnic tables?

Wednesday
05.06.19
10:20 AM - 10:40 AM

- Self-made car park again
- Person cuts through car park zone

0m   10m   30m   70m
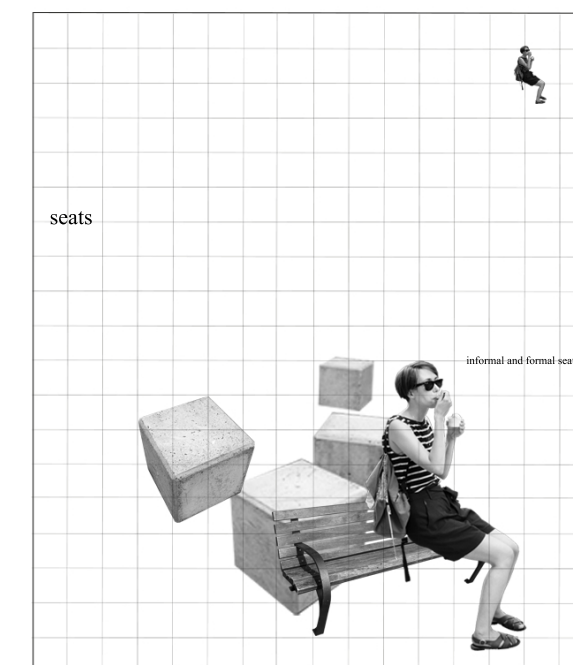
Figure 4.70 Structure collage experimentation, Authors own.
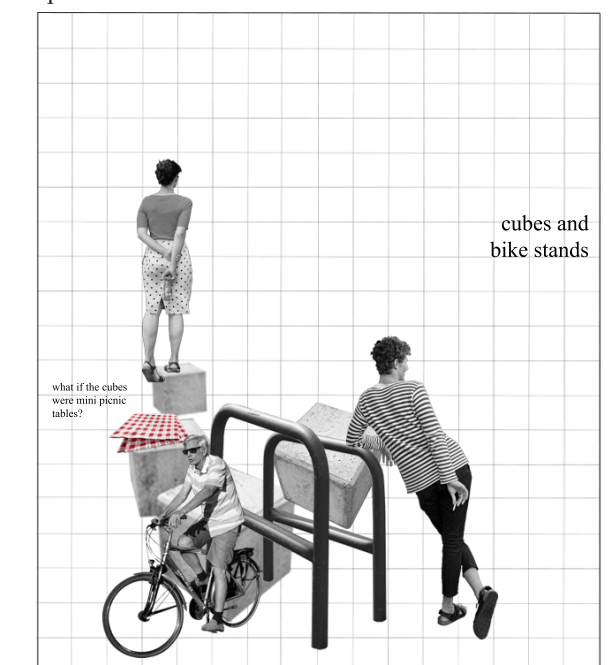
Figure 4.71 Structure collage experimentation, Authors own.

Figure 4.69 Observation, tracing movements, Authors own.

Rongotai x Bay Road

Pak N Save Entrance

Kilbirnie Park

Bay Road

South End Bay Road

The remaining four sites offer strong foundations of spatial structure and movement useage to develop into further concept explorations

Kilbirnie Park

Limited by the sites spatial configuration, the area didn't have enough opportunities in order to develop further.

Figure 4.72
Diagram indicating site refinement.
Authors own.

4.7 Reflection

Following a criteria for each site to analyse meant it was beneficial for moving forward as it allowed a complex and diverse method of observation analysis across different assessment mediums, it is imperative that when observing it is approached methodically and strategically in order to get the most strengthened results.

A limitation to graphically following the same criteria for each site hindered the legibility of some site image references, due to the fact that other sites had very different spatial qualities than sites originally explored.

Key learnings for design application:

When gathering data it is important to follow a consistent and methodical approach, such as attending sites at the same time of week and day in order to for the sites to be accurately compared.

Existing sites always have a physical or spatial element that would obstruct or deter pedestrian movement.

When conducting a tracing study it is important to consider the environmental conditions of the site. Such as, whether it is a highly active site or a site that is used in certain times of the day dependant on its context surroundings.

Key learnings to refine site selection:

- Sites can only afford spatial communicative installations when existing structures can be used to manipulate the use of the space.

- Sites that are only used periodically are less effective for testing spatial interaction as the time frame to gather data is in such a confined window.

5

Site specific concepts

5.0

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5.1 Site specific concepts:

Leading on from the observational chapter, this body of research implements findings into the design testing approach. For the concept developments of each site a precedent study was conducted. Each site has its own site specific precedent that was related to the overall strategic aim in each individual location. The Intent of this phase of the research was to demonstrate how different forms can build upon and obstruct user flows.

5.2 Application of observation to design concept phase

The preliminary design for the series of installations had an overarching application in the early stages of the design process, due to the observational analysis having developed such a strong criteria it was obvious where the ideas for installation could start as the existing structures in sites built a foundation in relation to the development of the design testing. Through an iterative process following a set of design principles strengthened the process of approach.

5.3 Principles for design concept testing

1. Develop site specific design opportunities, synthesising findings found in chapter four.

2. Implement a site specific precedent study to understand an overall strategic aim at individual locations.

3. Placement testing of existing site conditions.

4. Physical object testing - manipulating over or around existing objects.

5. Testing of object heights in relation to demographics and attraction of people.

6. Bodily experience, understanding how objects manipulate view points and user interaction.

5.4 Rongotai and Bay Road intersection

Figure 5.1
Sketching site opportunities. Authors own.

Site specific precedent analysis

Quasi - Ronnie Van Hout Christchurch, Wellington City Gallery (2016-19)

The giant hand that captivated, delighted and disgust-ed the nation, Quasi. Artist Ronnie van Hout created the public sculpture in 2016, commissioned while the Christchurch art gallery was closed following the 2011 earthquake. The sculpture is a giant hand, a partial self-portrait of Van Hout, made from steel polystyrene and resin. The piece now sits above the wellington city gallery and has provoked a lot of con-versation. Whether it's good or bad it has Welling-tonians engaging and talking with one another about art. Ronnie van Hout elevates the hand of the artist, based off of scans of his own body parts, he describes the 'Quasi' sculpture as 'the artists hand made giant'.

In an interview with megan Dunn, Van Hout is asked should we love Quasi? His answer. "How much could we love a detached hand that has taken on a life of it's own?" Quasi is to be a representa-tion of the history of an outsider, the freak, the art-ist. The power in the amount of action the sculpture has provoked is what sparked the inspiration for the provocative installation process. The simplistic work holds deeper meaning and representation, from an outsider it is just a waste of tax payers money and an 'ugly' being. As stated earlier either way the work has made a very strong impact in the public realm.

"Whether it's good or bad it has people talking and engaging with one another about art"

" I can't bare to look at it.... but i agree, so awesome to see what art can achieve - conversation, controversy, thoughst, reactions, preferences + feelings."
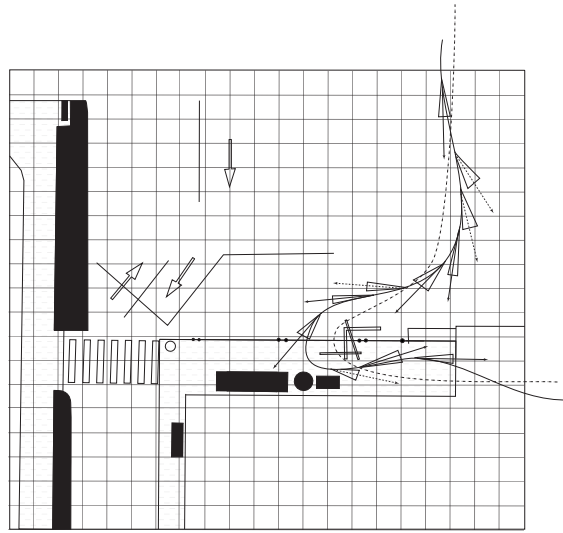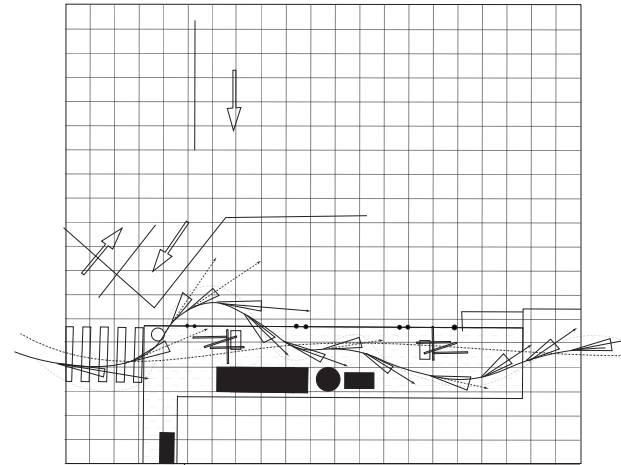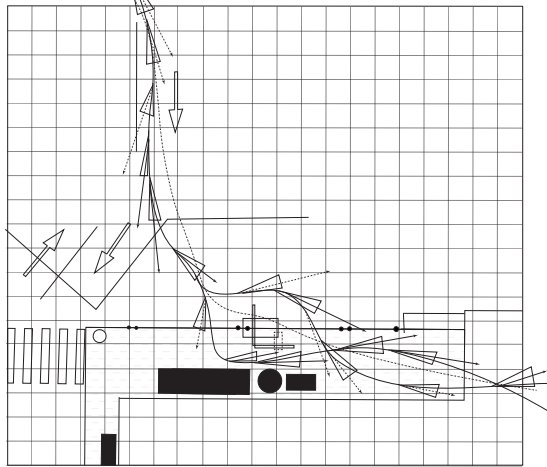
■

Figure 5.4
Testing concept
structure placements.
Authors own.
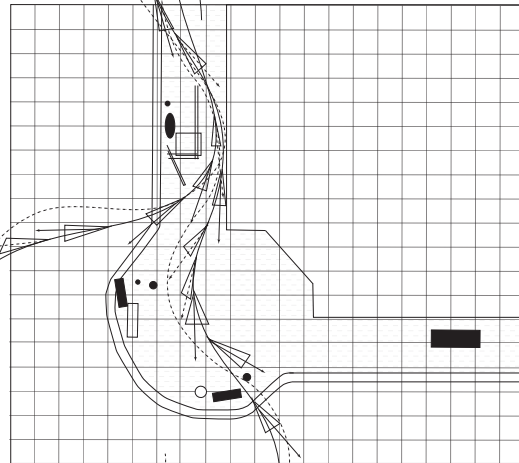
Figure 5.5
Testing concept
structure placements.
Authors own.
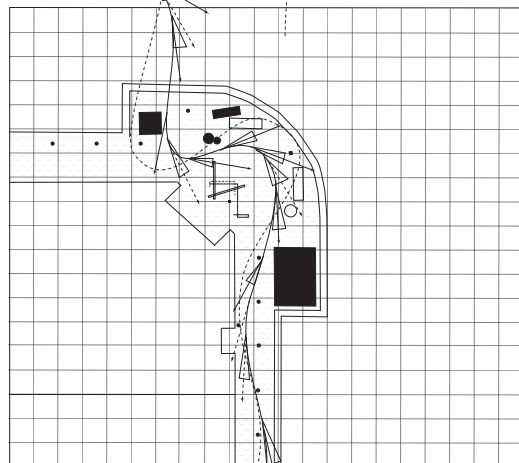
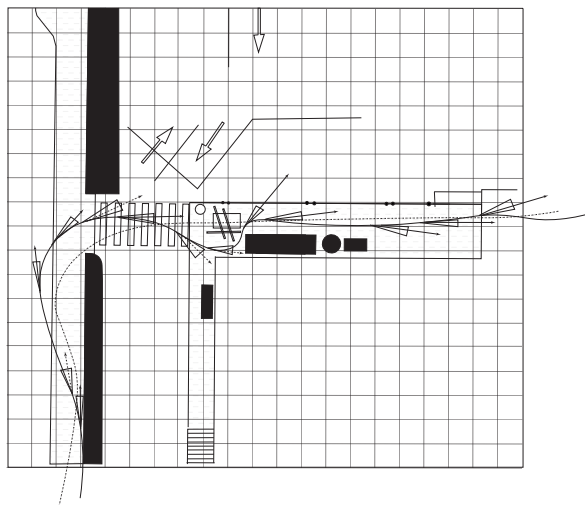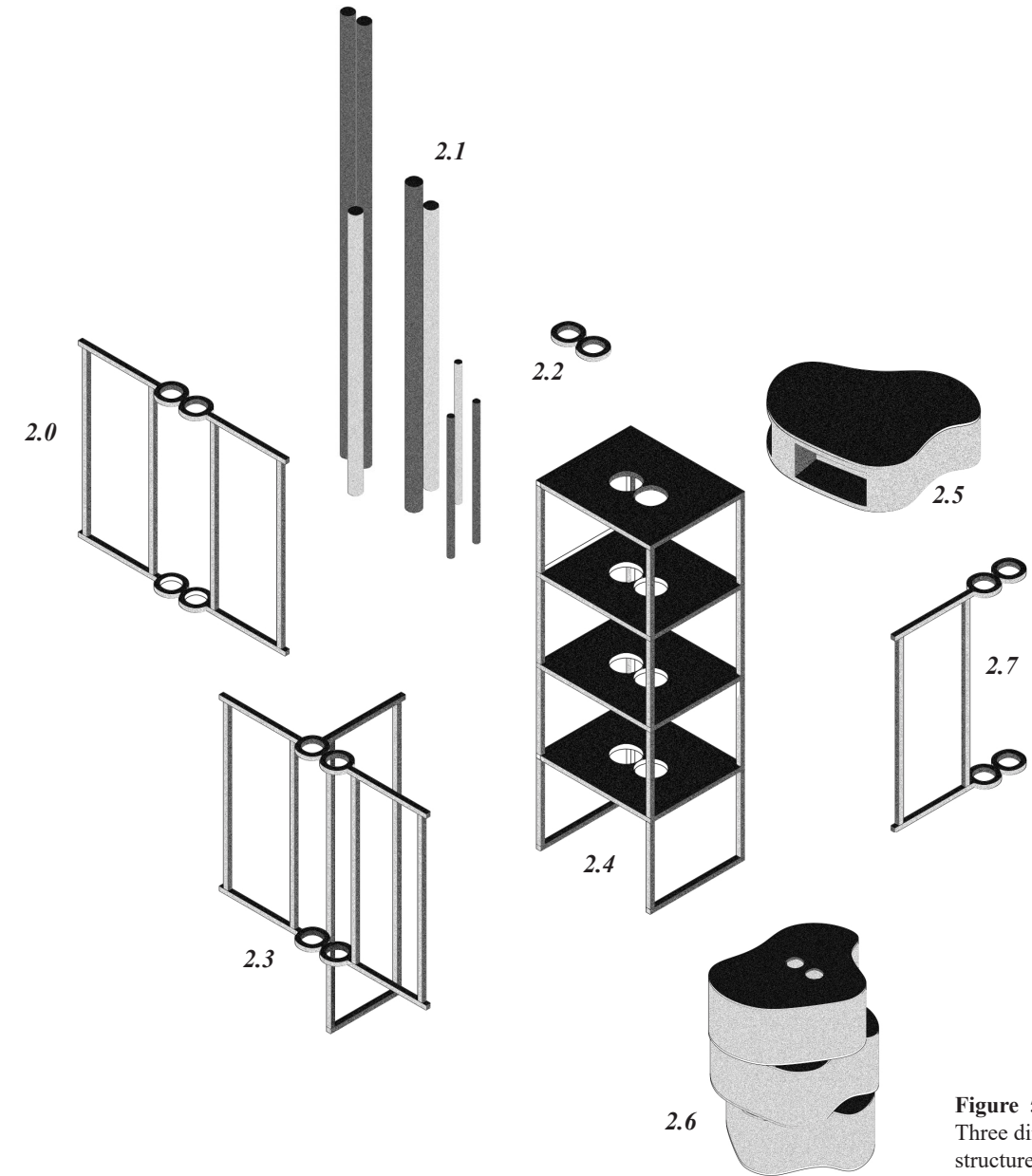**Figure 5.6**
Testing concept
structure placements.
Authors own.
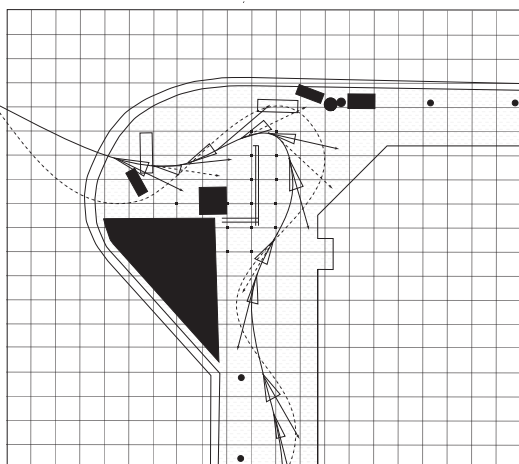
Figure 5.7
Testing concept
structure placements.
Authors own.

1.1

1.0

1.6

1.2

1.5

1.3

1.4

1.7

1.8
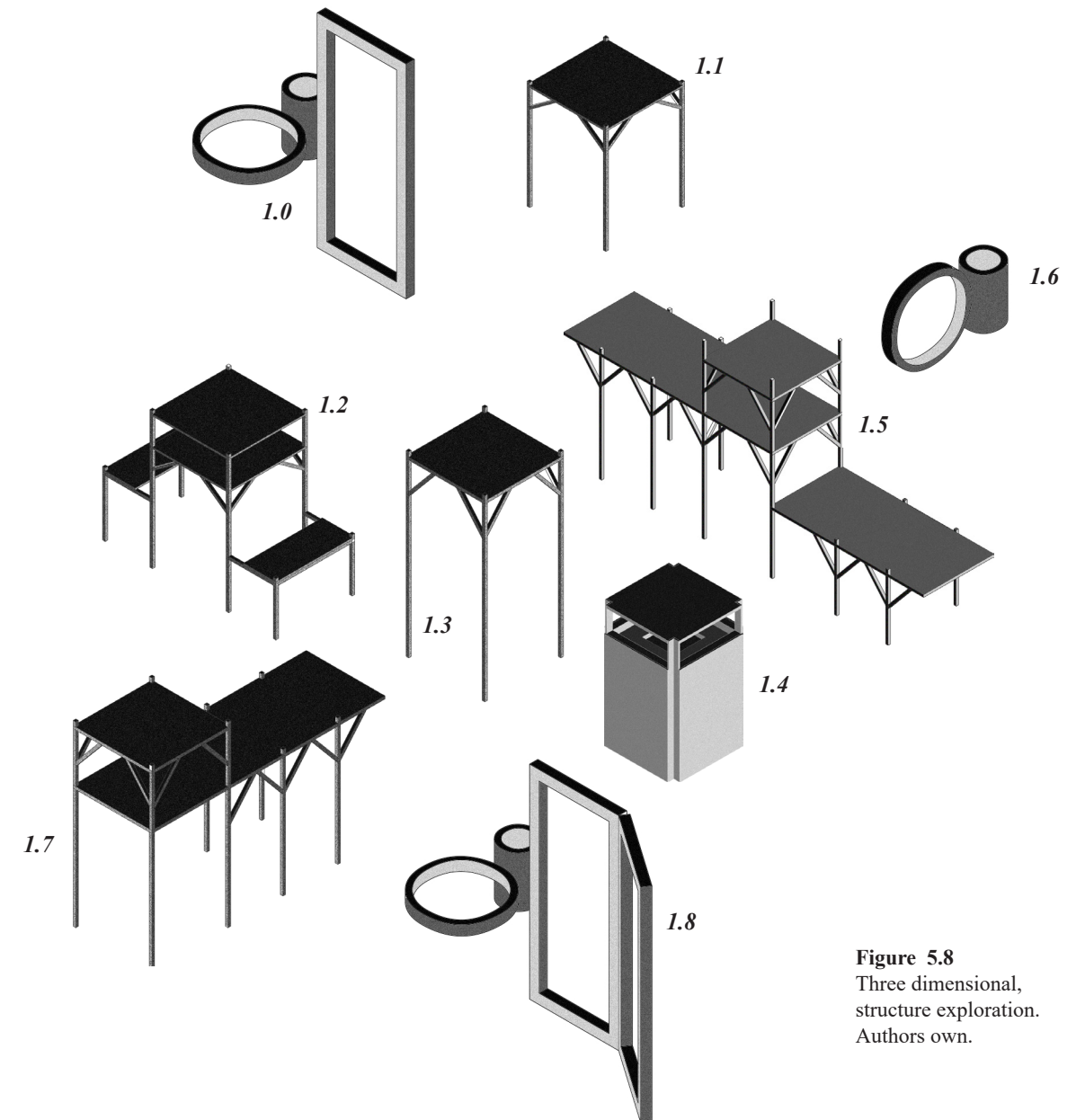
Figure 5.8
Three dimensional,
structure exploration.
Authors own.

1.0 Organic and linear forms 1.1 Building above the bin, an exenstion of a table 1.2 Adding interactive qualities, places for people to sit 1.3 Testing height 1.4 Existing structure the forms explore 1.5 Exploring heights, a bar leaner addtion or a table at a height for little children 1.6 Strictly organic form, building around the traffic light 1.7 Testing if there were to only be one bar leaner 1.8 Exploring a fold out banner.
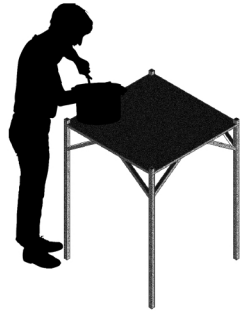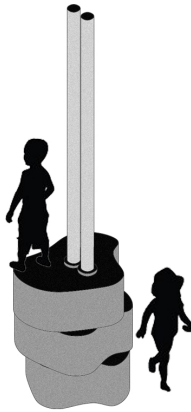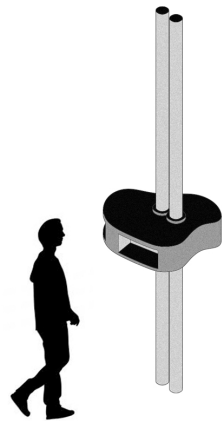
Figure 5.9
Understanding what different heights can afford. Authors own.
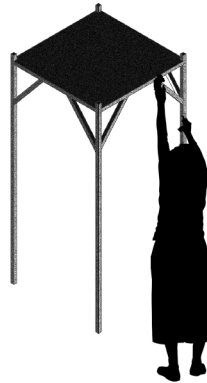
Figure 5.10
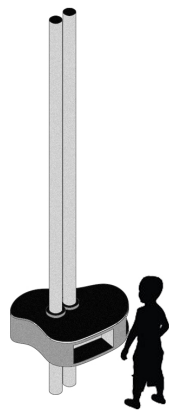Understanding what different heights can afford. Authors own.

Figure 5.11
Understanding what different heights can afford. Authors own.
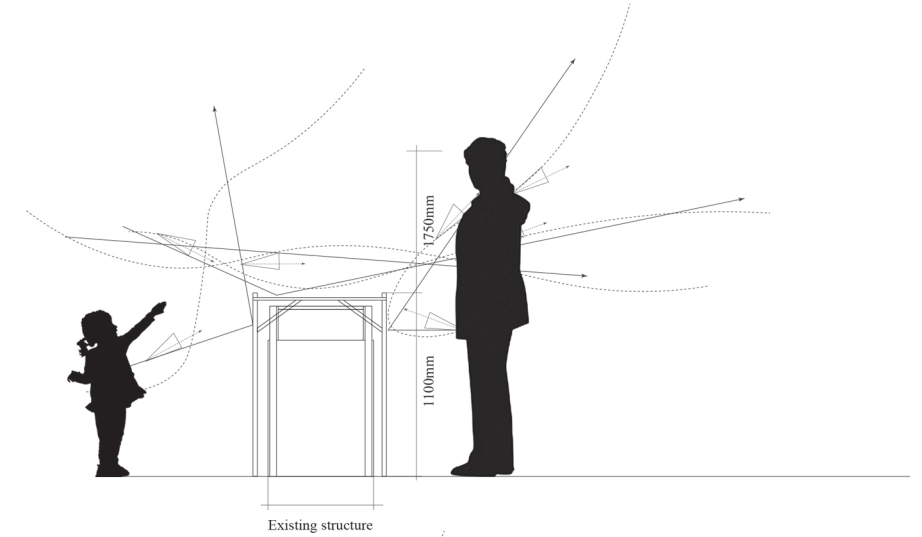
Figure 5.12
Bodily experience, understanding manipulations of view points. Authors own.

1750mm

1100mm

Existing structure
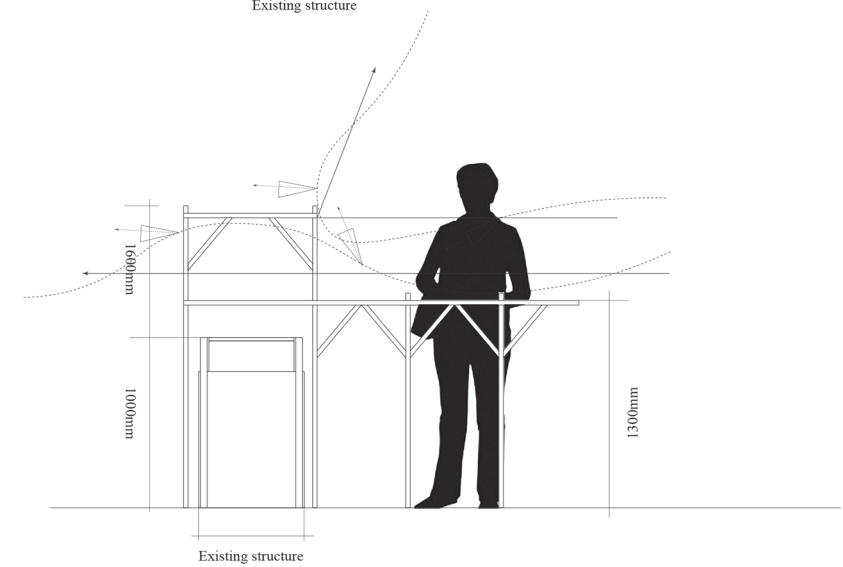
Figure 5.13
Bodily experience, understanding manipulations of view points and structure interactivity. Authors own.

1600mm

1000mm
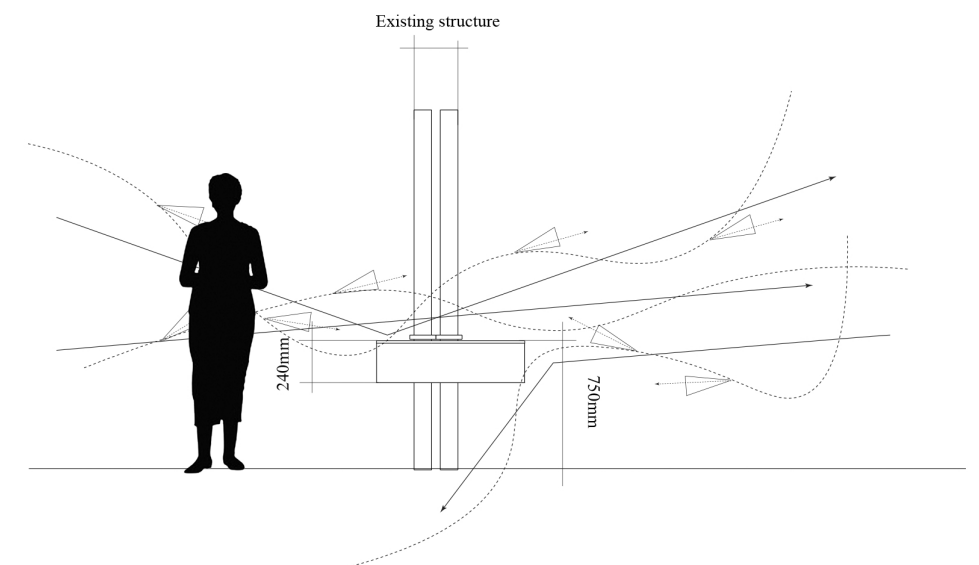
1300mm

Existing structure
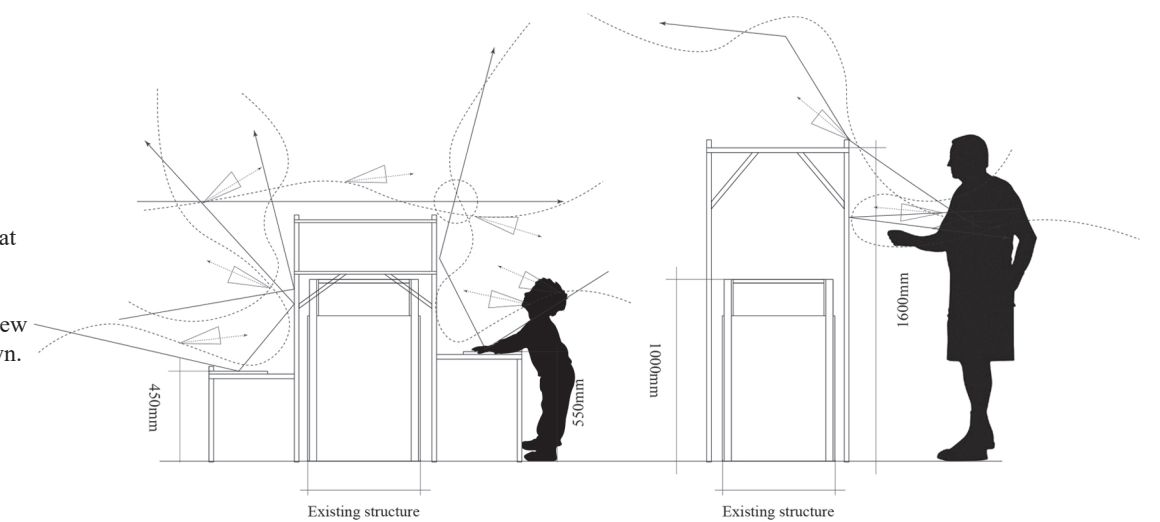
Figure 5.14
Understanding what different heights can afford and the manipulation of view points. Authors own.

450mm

550mm

1000mm

1600mm

Existing structure

Existing structure

114

5.5 Pak N Save Entrance
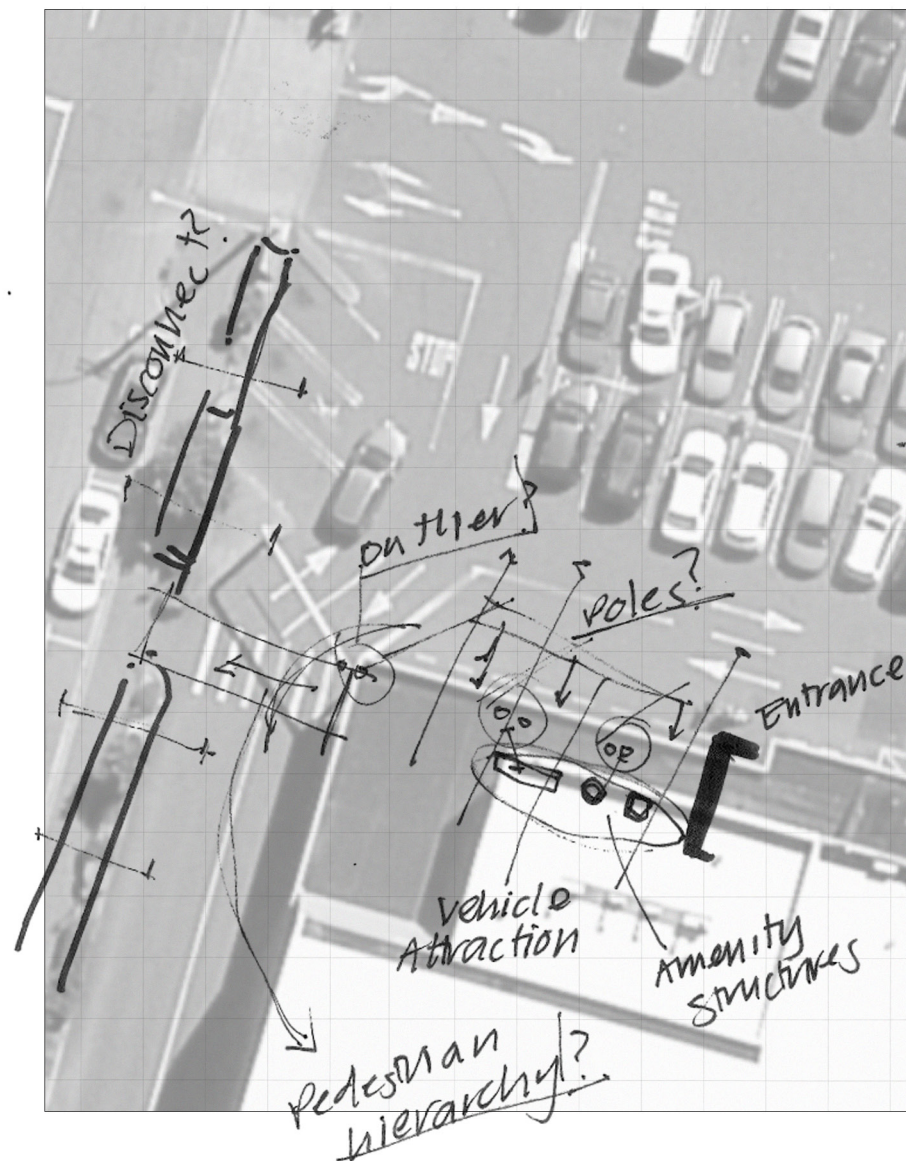
Figure 5.15
Sketching site
opportunities.
Authors own.

Site specific precedent analysis

Mirror Cube Tree Hotel, Harads. Sweden. Tham & Videgård Arkitekter

A tree hotel in the far north of Sweden, near the small village of Harads, close to the Arctic Circle. A shelter up in the trees; a lightweight aluminium structure hung around a tree trunk, a 4×4x4 meters box clad in mirrored glass. The exterior reflects the surroundings and the sky, creating a camouflaged refuge. The interior is all made of plywood and the windows give a 360 degree view of the surroundings.

To prevent birds colliding with the reflective glass, a transparent ultraviolet colour is laminated into the glass panes which are visible for birds only.

The functions included provide for a living for two people; a double bed, a small bath room, a living room and a roof terrace. Access to the cabin is by a rope bridge connected to the next tree.

Figure 5.17
Testing concept
structure placements.
Authors own.

Figure 5.18
Testing concept
structure placements.
Authors own.

Figure 5.19
Testing concept
structure placements.
Authors own.

Figure 5.20
Testing concept
structure placements.
Authors own.

2.0   *2.1*   *2.2*   *2.3*   *2.4*   *2.5*   *2.6*   *2.7*

Figure 5.21
Three dimensional,
structure exploration.
Authors own.

2.0 Linear banner forms 2.1 Multiplying pole structures around existing 2.2 Simplistic pole straps2.3
Diversifying amount of angles on banners 2.4 Testing heights 2.5 Organic forms and linear forms 2.6 Adding
more organic forms 2.7 First test of banners

Figure 5.22
Understanding what different heights can afford. Authors own.

Figure 5.23
Understanding what different heights can afford. Authors own.

Figure 5.24
Understanding what different heights can afford. Authors own.

Existing structure

240mm
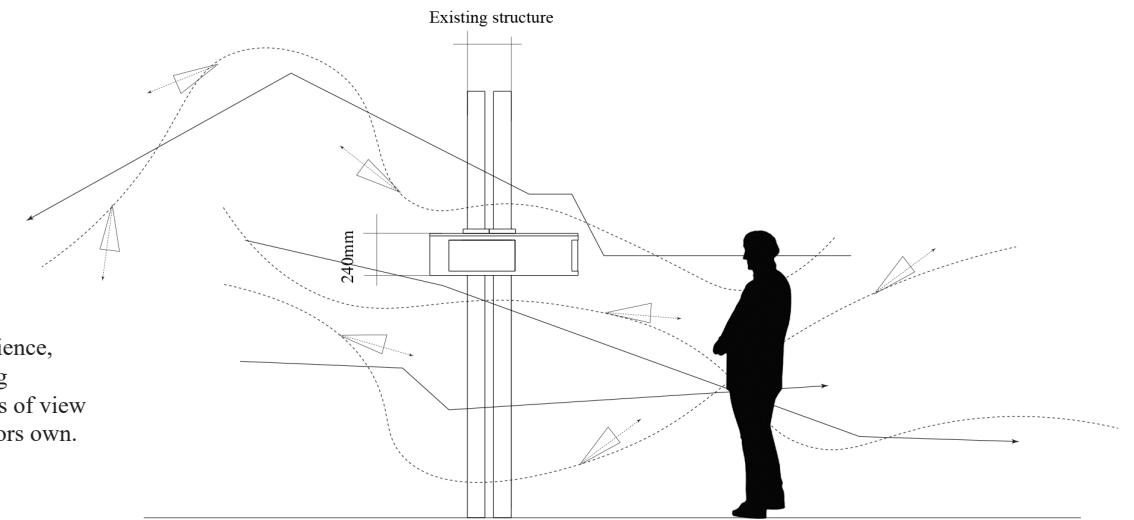
Figure 5.25
Bodily experience, understanding manipulations of view points. Authors own.

Existing structure

Rotating structures
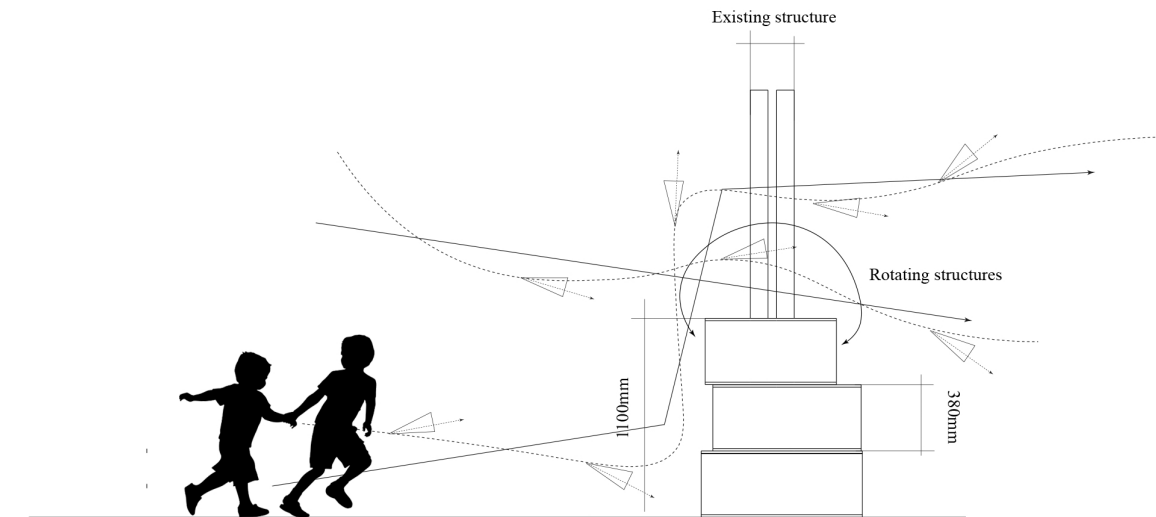
Figure 5.26
Bodily experience, understanding manipulations of view points and structure interactivity. Authors own.

1100mm

380mm

Existing structure

Figure 5.27
Understanding what different heights can afford and the manipulation of view points. Authors own.

240mm

750mm
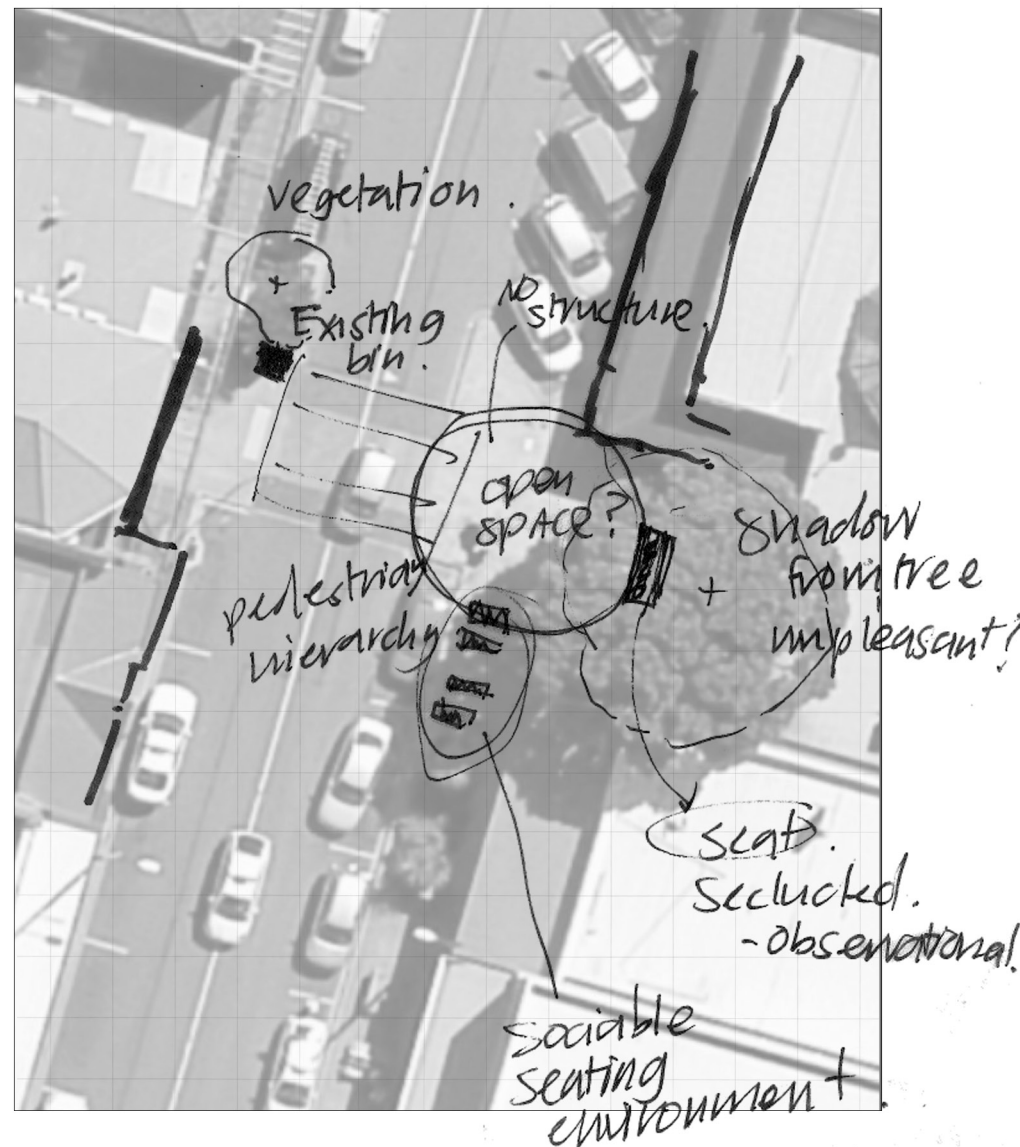
5.6 Bay Road

Figure 5.28
Sketching site
opportunities.
Authors own.

Site specific precedent analysis

Bourrasque, Paul Cocksedge. December (2011)

This structural installation explores light, the sculpture is to resemble pieces of paper caught in the breeze. The installation site is situated in the courtyard of a hotel in lyon, the structure is twenty five metres long and was completed for the citys annual festival of lights. Each of the 'sheets of paper' are the same size as an a3 spread and hand moulded into shape, there are 200 total pieces of electronically light conducted material. The project is ambitious however the hardwork paid off, the work is delecate and empowering, it redefine the space alternatively to other precedents explored in thsis research, due to it exploring light it changes the space over the night tiem rather than day.
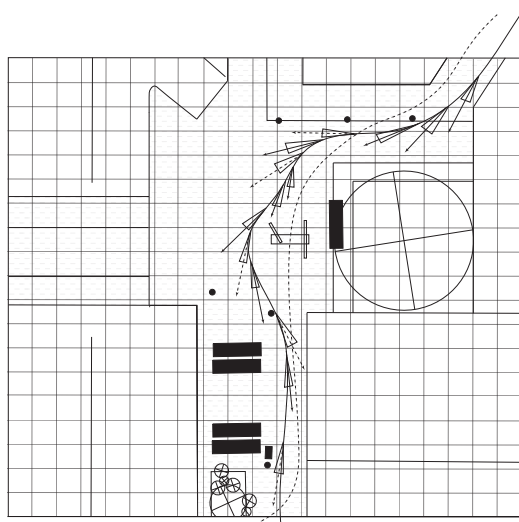
Figure 5.30
Testing concept
structure placements.
Authors own.
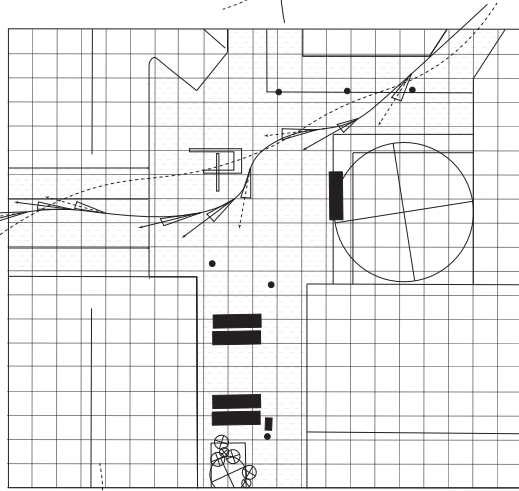
Figure 5.31
Testing concept
structure placements.
Authors own.
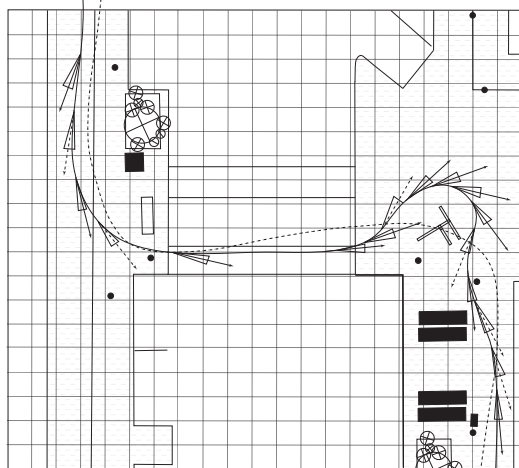
Figure 5.32
Testing concept
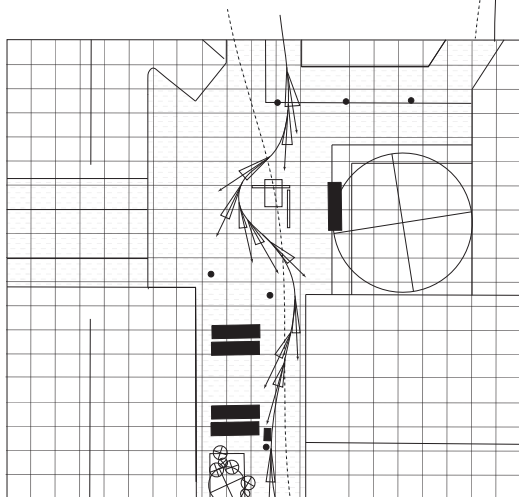structure placements.
Authors own.

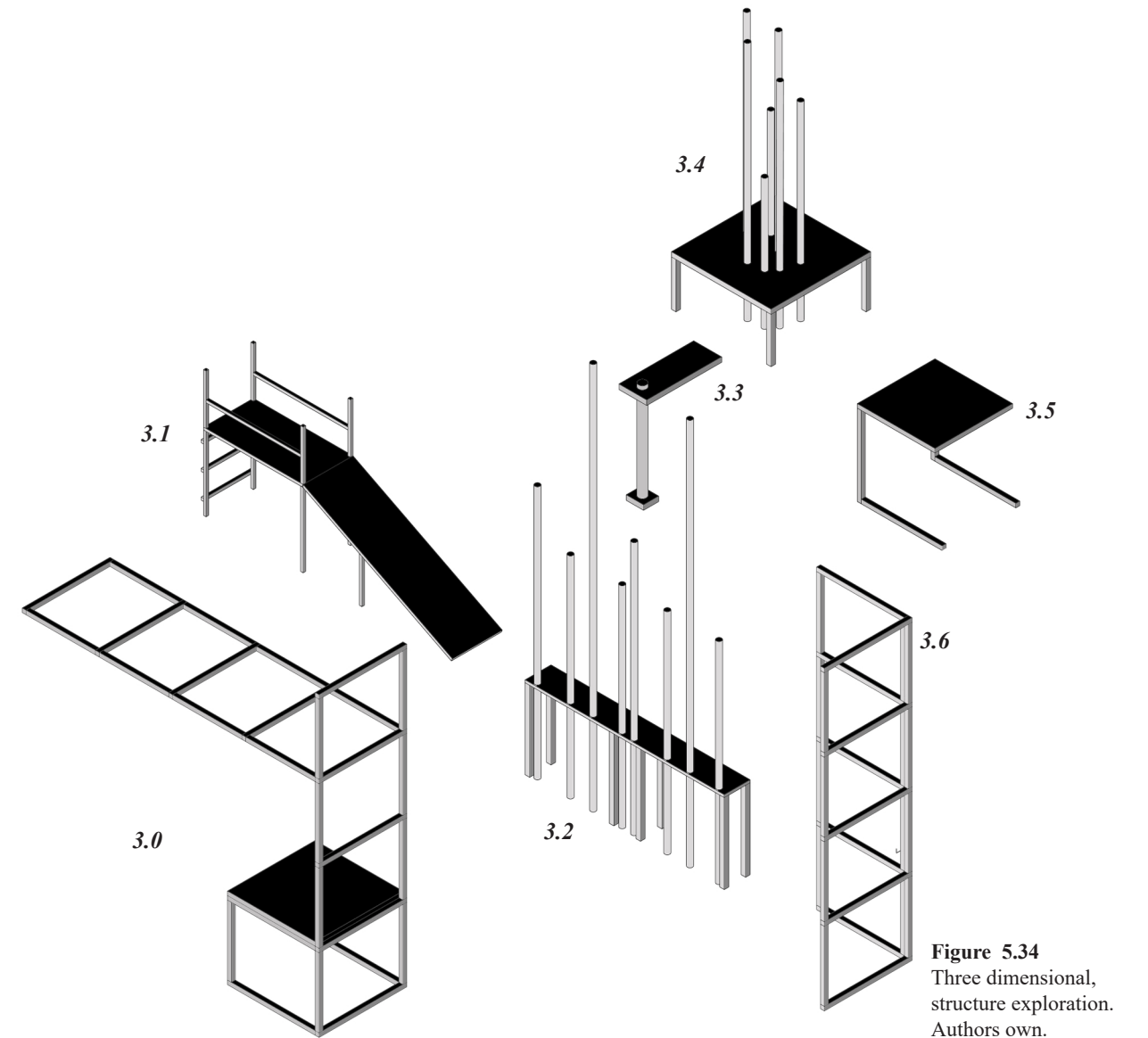**Figure 5.33**
Testing concept
structure placements.
Authors own.

Figure 5.34
Three dimensional,
structure exploration.
Authors own.

3.0 Building upon the exisitng seating, this explored enclosing the seat 3.1 Testing play elements 3.2
Exploring light qualities and their heights 3.3 Swivel addition to the exsiting seat, diversifying its use 3.4
Testing different light shapes and surrounding qualities 3.5 Another exploration of 3.3 the swivel addtion 3.6
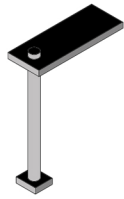Creating delicate structures that can still obstruct the space

Figure 5.35
Understanding what
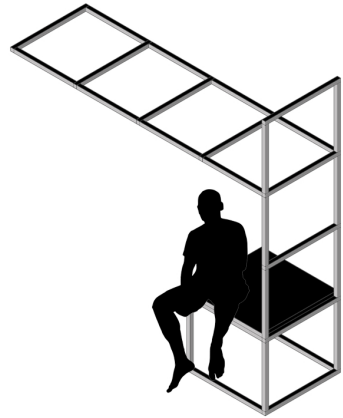different heights can
afford. Authors own.

Figure 5.36
Understanding what
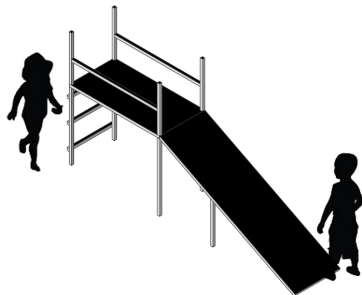different heights can
afford. Authors own.

Figure 5.37
Understanding what
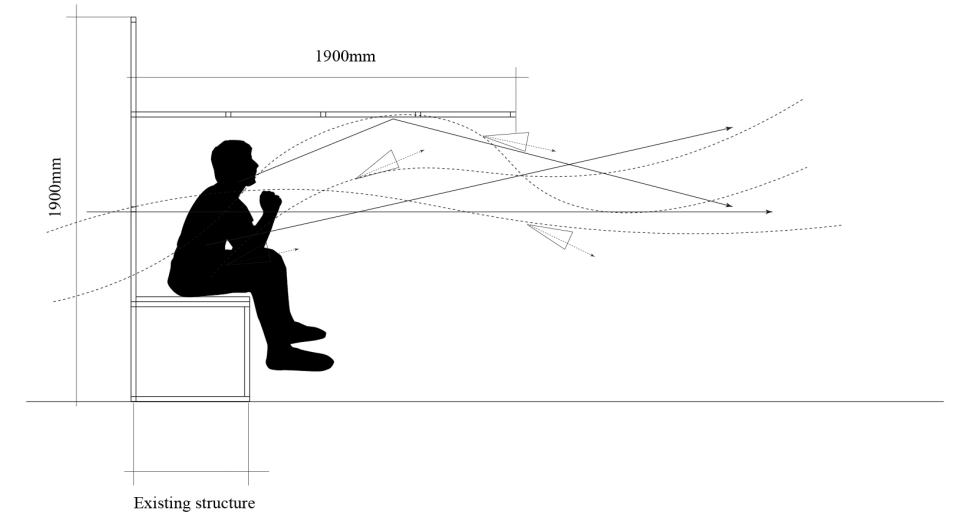different heights can
afford. Authors own.

Figure 5.38
Bodily experience,
understanding
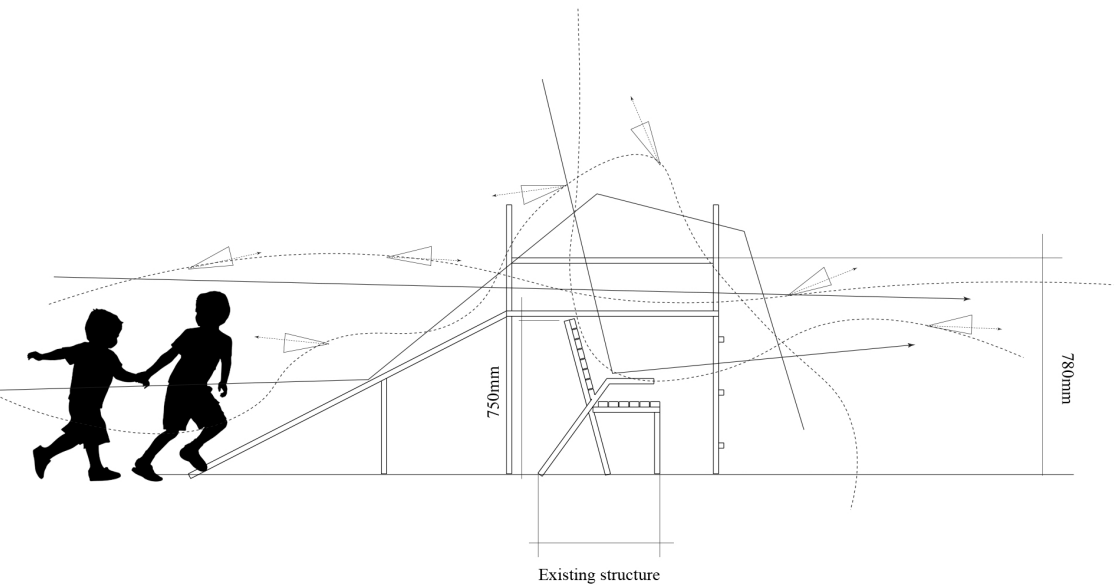manipulations of view
points. Authors own.

1900mm

1900mm

Existing structure

Figure 5.39
Bodily experience,
understanding
manipulations of view
points and structure
interactivity. Authors
own.

750mm

780mm
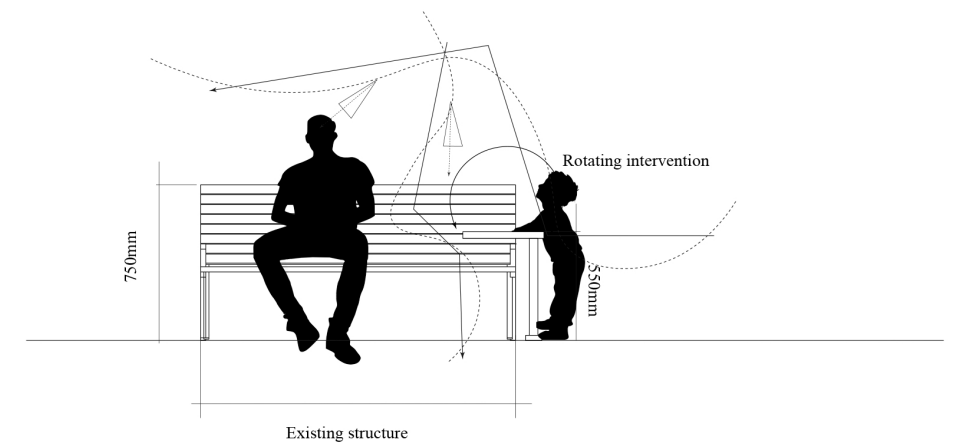
Existing structure

Figure 5.40
Understanding what
different heights
can afford and the
manipulation of view
points. Authors own.

Rotating intervention

750mm
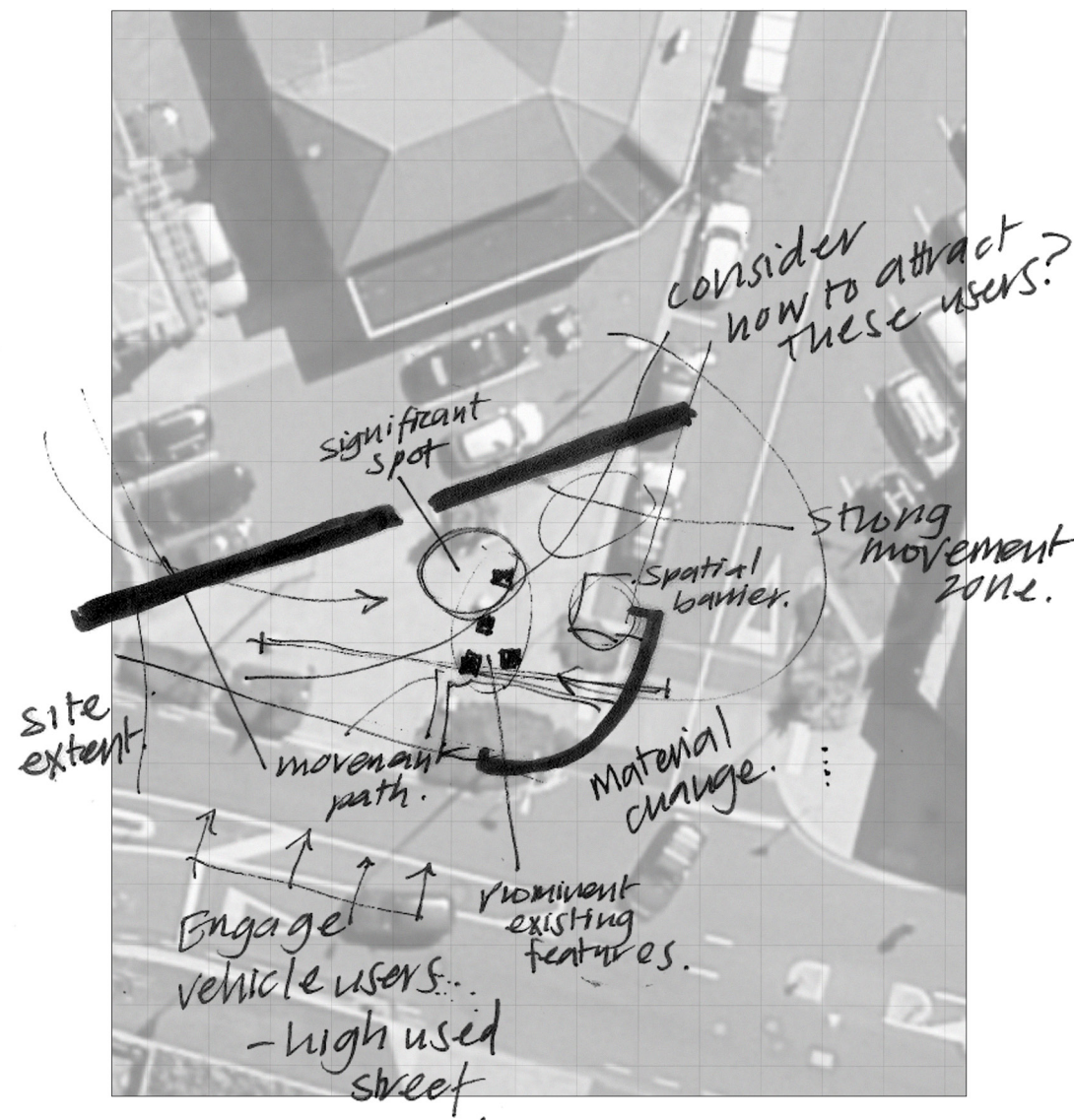
550mm

Existing structure

5.7 Bay Road and Coutts

Figure 5.41
Sketching site
opportunities.
Authors own.

Site specific precedent analysis

Identity Tapestry, Mary Corey March. (2008-2019)

There are a total of thirteen iterations of the identity tapestry, that has spanned over an eleven year period from 2008-2019. Each iteration has varied in size but makes up of individually dyed strands of yarn wrapped around stones, moldable acrylic and wood panel. The work begins as a blank wall consisting only of statements that may be apart of identity. Participants select a colour of yarn which can represent themselves and in turn wrap the yarn around each statement that they consider aids in their identity. None of the statements contradict, some are simple and some are challenging. The after affect of everyone's participation reflects a self portrait of the particular group of people in that time and place. The pieces of yarn vary in life, Mary March the artist explains this was intentional, she makes a wide range of lengths knowing that some will be too short. March describes it is apart of the piece, a reminder of mortality, and that no one know how long they will have to express their life.
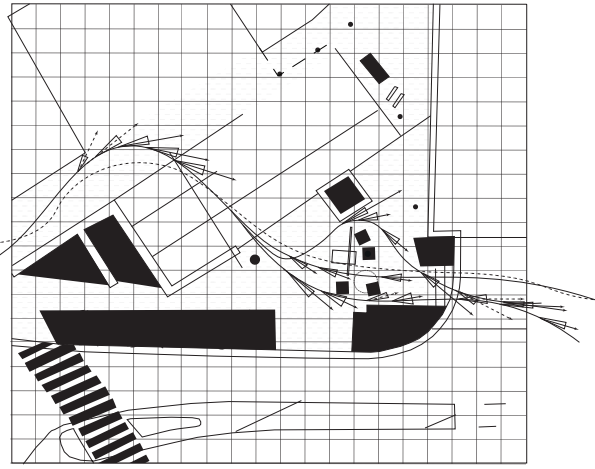
Figure 5.43
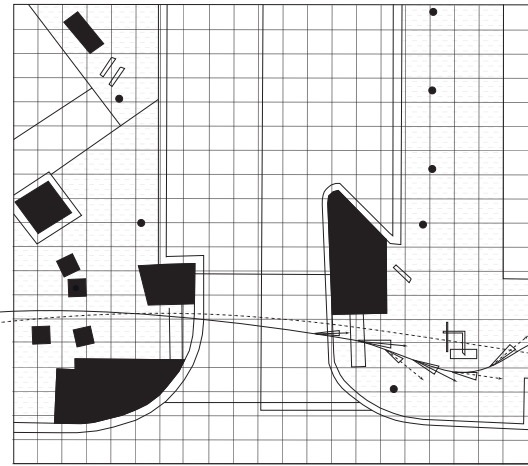Testing concept
structure placements.
Authors own.

Figure 5.44
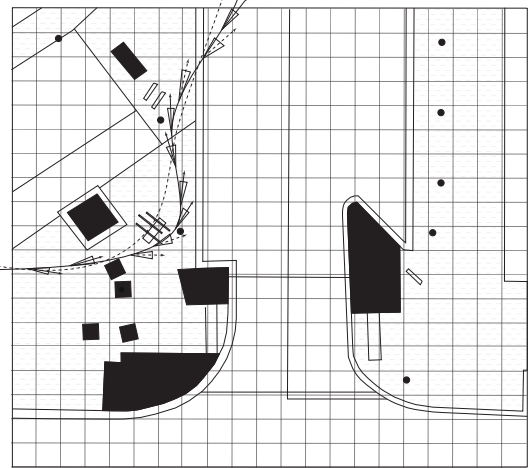Testing concept
structure placements.
Authors own.

Figure 5.45
Testing concept
structure placements.
Authors own.
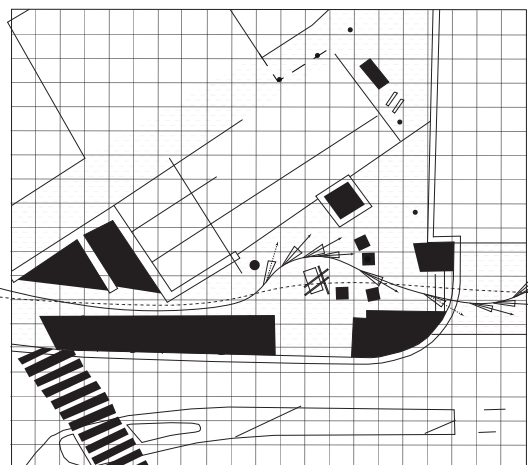
Figure 5.46
Testing concept
structure placements.
Authors own.

4.3

4.1

4.7

4.0

4.2

4.4

4.5

4.6

4.8

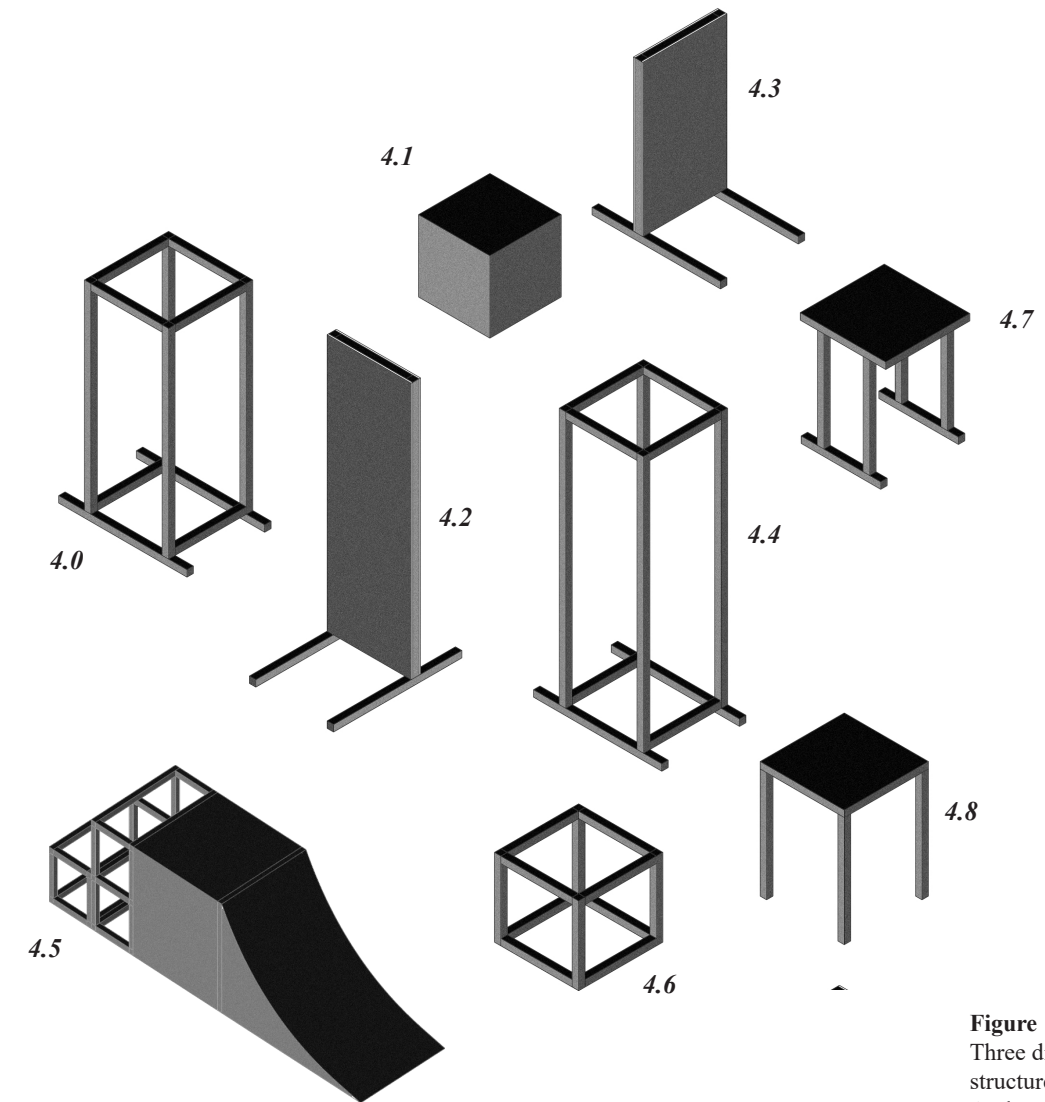**Figure 5.47**
Three dimensional,
structure exploration.
Authors own.

4.0 Subtle structure testing building around cubes 4.1 Existing cube to reference 4.2 A structure that obstructs and can interact 4.3 Shortening structure, appeal to different demographics 4.4 Subtle but elongating strucures 4.5 Playful testing 4.6 Mimmicing the cube to sit on top 4.8 Adding a table to aid the seated cubes
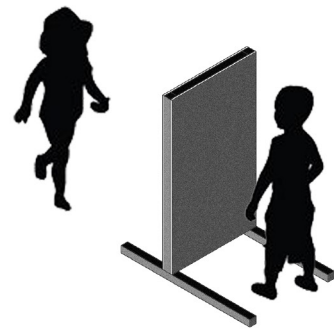
Figure 5.48
Understanding what
different heights can
afford. Authors own.

Figure 5.49
Understanding what
different heights can
afford. Authors own.

Figure 5.50
Understanding what
different heights can
afford. Authors own.

590mm

1850mm

Existing structure
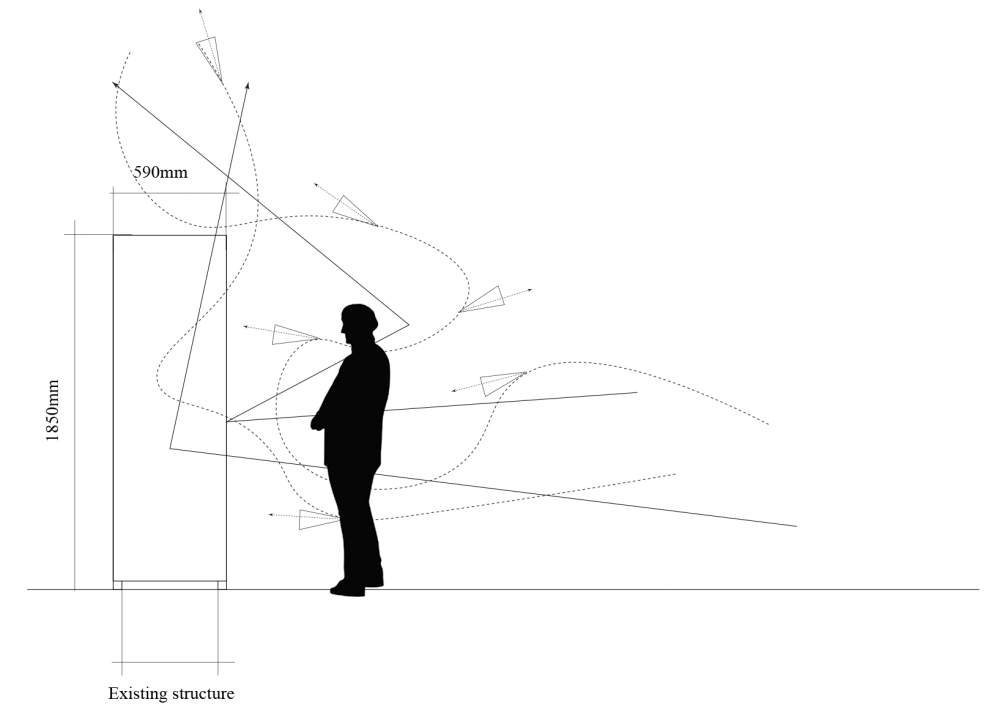
Figure 5.51
Bodily experience,
understanding
manipulations of view
points. Authors own.

590mm

1400mm

Existing structure

Figure 5.52
Bodily experience,
understanding
manipulations of view
points and structure
interactivity. Authors
own.

590mm

750mm

Existing structure

Figure 5.53
Understanding what
different heights
can afford and the
manipulation of view
points. Authors own.

5.8 Reflection

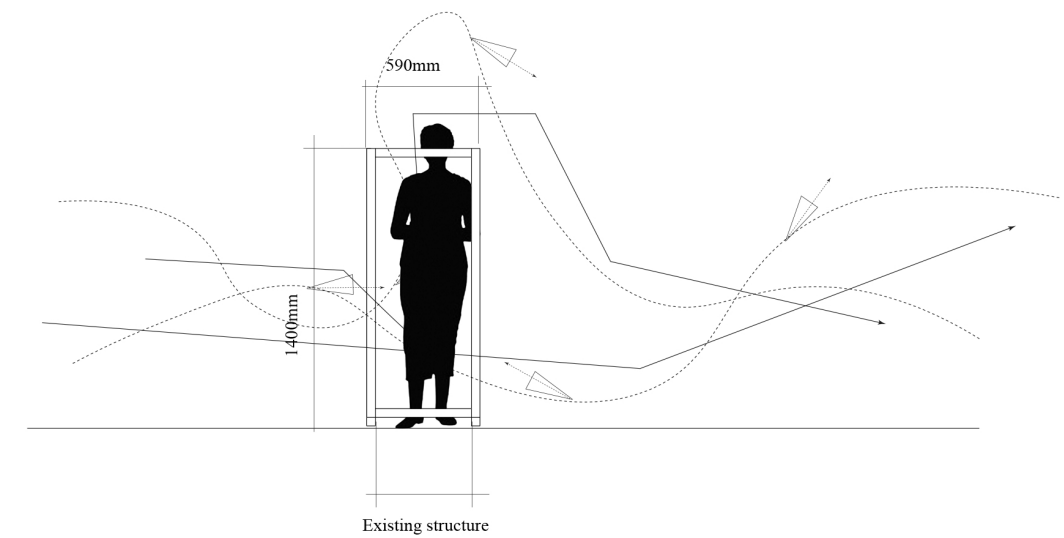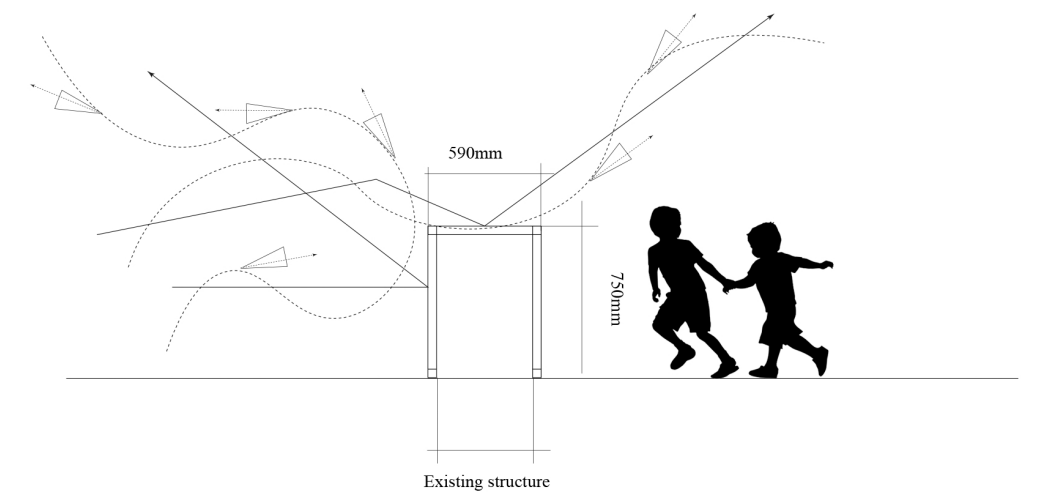Developing a set of design principles for generating concept ideas brought clarity to the process and enabled a complex tested design concept phase.

Six different tactics were used to approach the conceptualisation of designs, developing site specific precedents mobilised diversity in the concept thinking. Generating ideas of how certain form could aid different visualisation of planning.

Understanding placement testing began to draw out tendencies of where forms could best be situated in ways that could manipulate the space most effectively.

Three dimensionally exploring different forms and then testing them through height and again in section, worked well to showcase what forms best aided interaction and engaging qualities.

Bay Road failed to provide existing structures that could be built upon that could result in the manipulation of people within the considered space, any addition to the site would've fallen out of the design principles outlined.

Key learnings for design application:

Working in plan was more effective in testing obstruction where as section provided and exploration of bodily experience, it is imperative to work in parallel so that both aspects are explored hand in hand to achieve informed developments.

There is a tendency to naturally work in technical plan and section visuals which doesn't always communicate thinking clearly, this was important to work three dimensionally throughout with the concept testing.

6

Developed Design

6.0

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6 Developed designs

6.1 Developed design:

Three sites have been taken through to the developed design phase of research, these sites aligned best within the criteria initially outlined in chapter four and has continued to strengthen and afford the conceptualisation phase. These sites allow installation to be implemented in their sites that can manipulate and build off existing structures to activate the body in space and visualise planning through spatial mediums. This research area explores the different elements and qualities the developed designs are able to communicate and present through their designs.

6.2 Rongotai and Bay Road
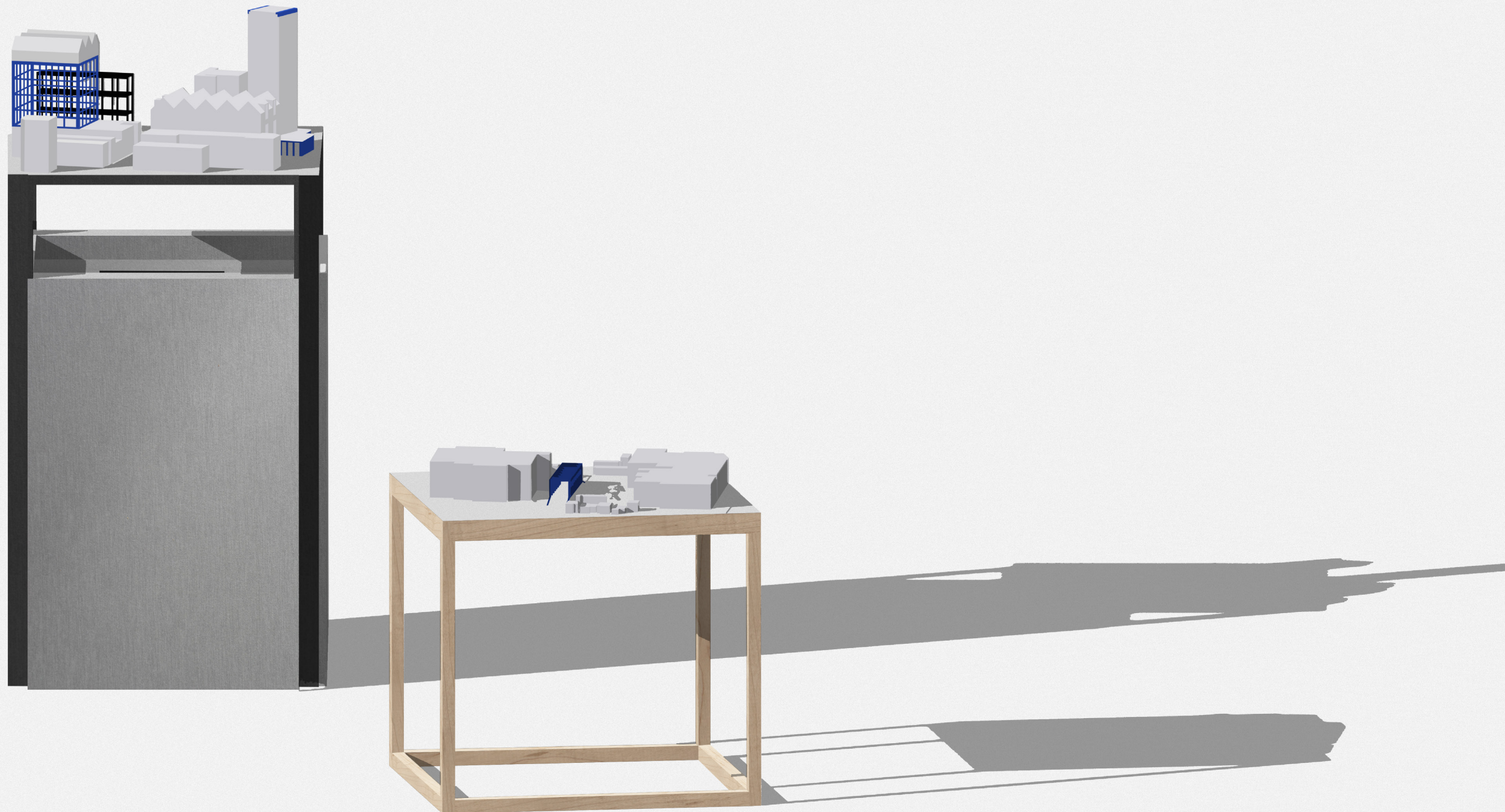
Figure 6.1
Rendered image of
Rongotai and Bay Road,
installation.
Authors own.

Figure 6.2
Identified movement paths
overlayed, new manipulations
of movement from installation.
Authors own.

'Bay Road'

Buildings along Bay road,
a model has been created with the
intention to cause controversy.
Implying that this is the future
of the main road in Kilbirnie.
Affecting views and implementing
dense housing.

Existing Bin structure

Figure 6.3
Controversial model,
front view.
Authors own.

'Onepu Road'

'Pak N Save'

Wetland across Pak N
Save and the Warehouse
Stationary carparks,
increasing the lack of
vehicle parking in the
area. No interactive
qualities, rather to evoke
conversation.

Figure 6.4
Controversial model,
front view.
Authors own.

Bracing structure, moveable
to manipulate movements

6.3 Pak N Save Entrance
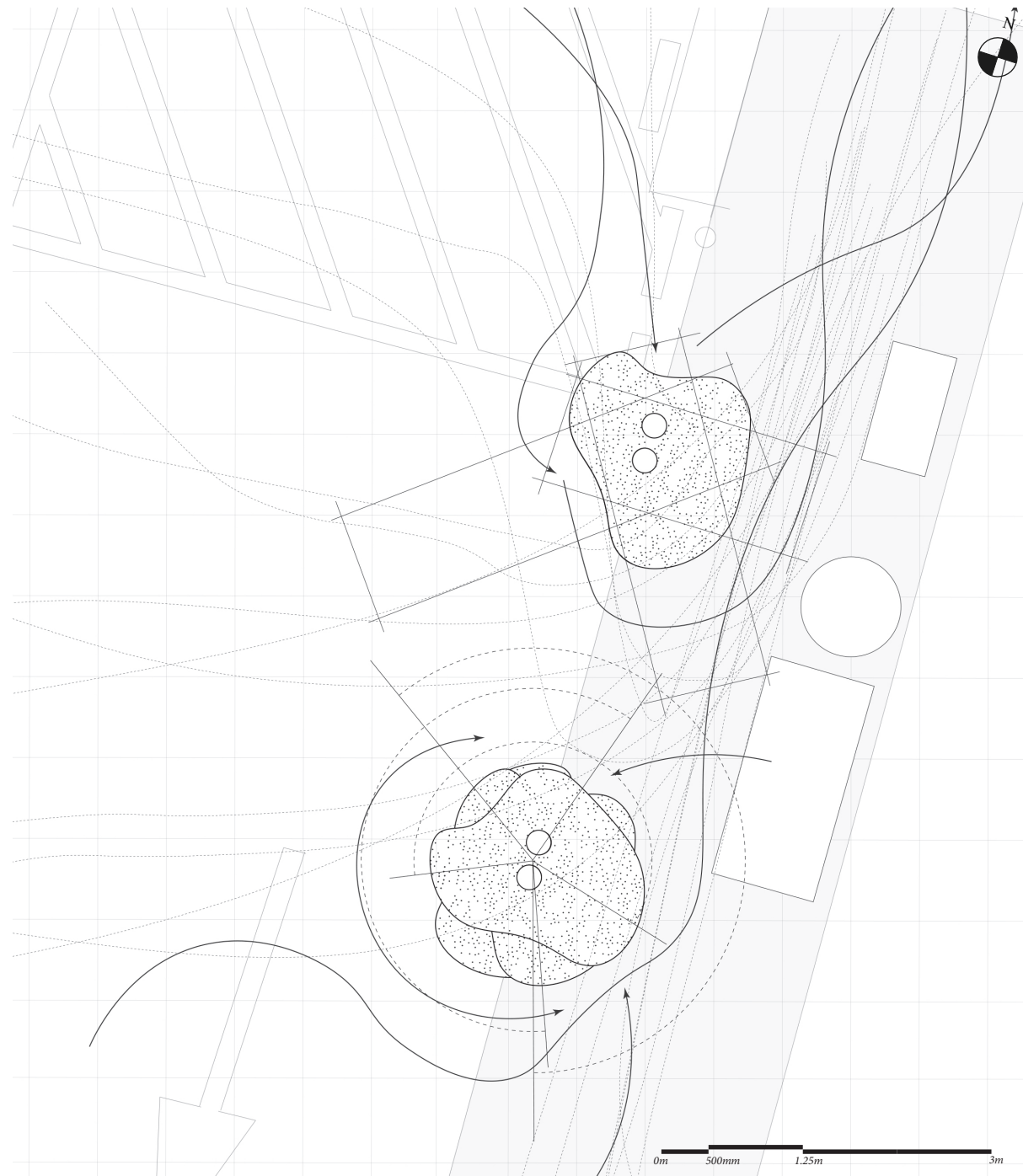
Figure 6.5
Identified movement paths
overlayed, new manipulations
of movement from installation.
Authors own.

Steel bracing

Plywood
capping

Plastic Casing

Plywood bracket

Plywood Casing

Steel bracing

Plywood
capping

Plastic Casing

Plywood Casing

Plywood
capping

Figure 6.6
Materiality Diagram.
Authors own.

Existing structure

Structure at average head height. This element has alcoves which have minature model of proposed projects inside. There is an opportunity to vote for your favourite with a coin, you then go in the draw to win a prize
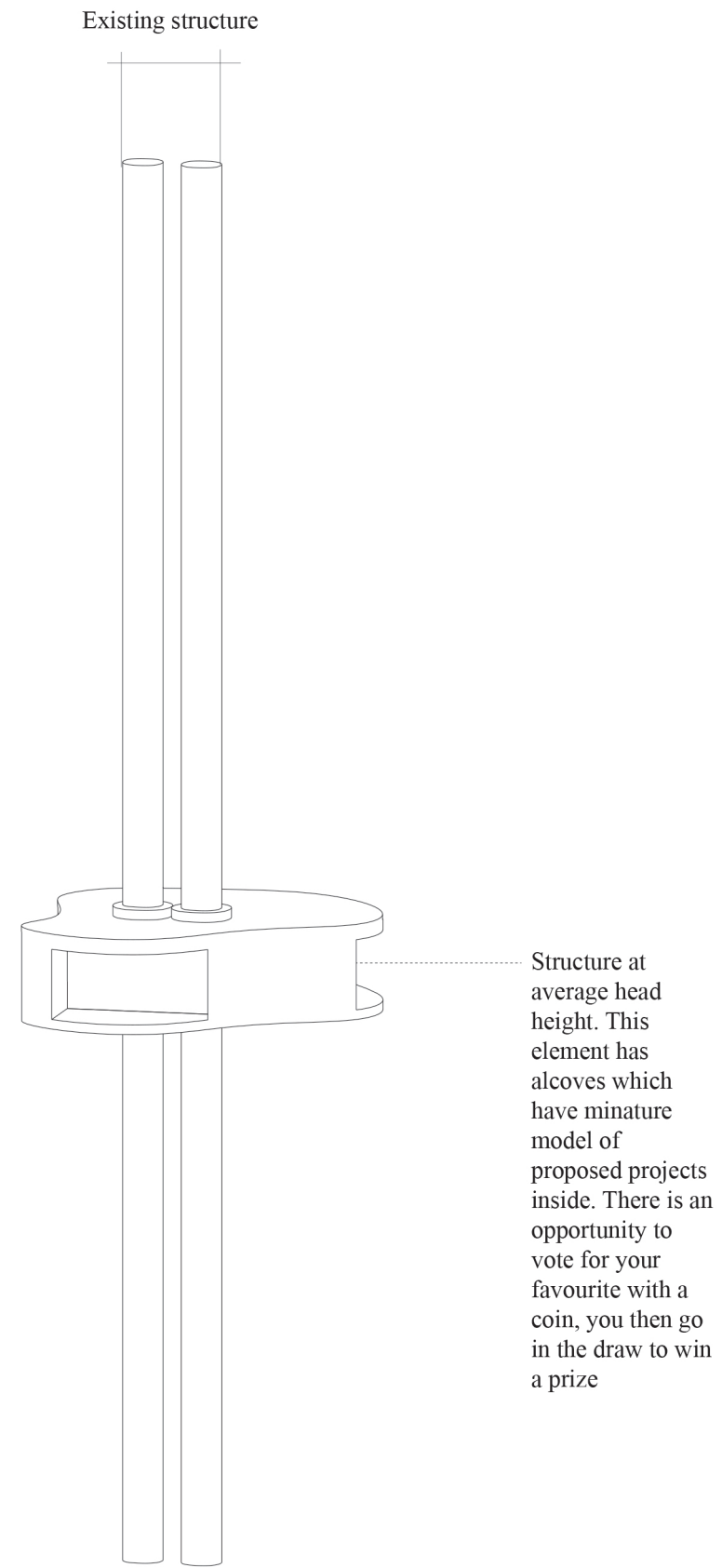
Figure 6.7
Installation function explained.
Authors own.

Existing structure

Mapping along the top of the structures, pens are provided for people to scribble on

Swivel structures that can be lined up. When lined up a picture of a projected design comes to life.
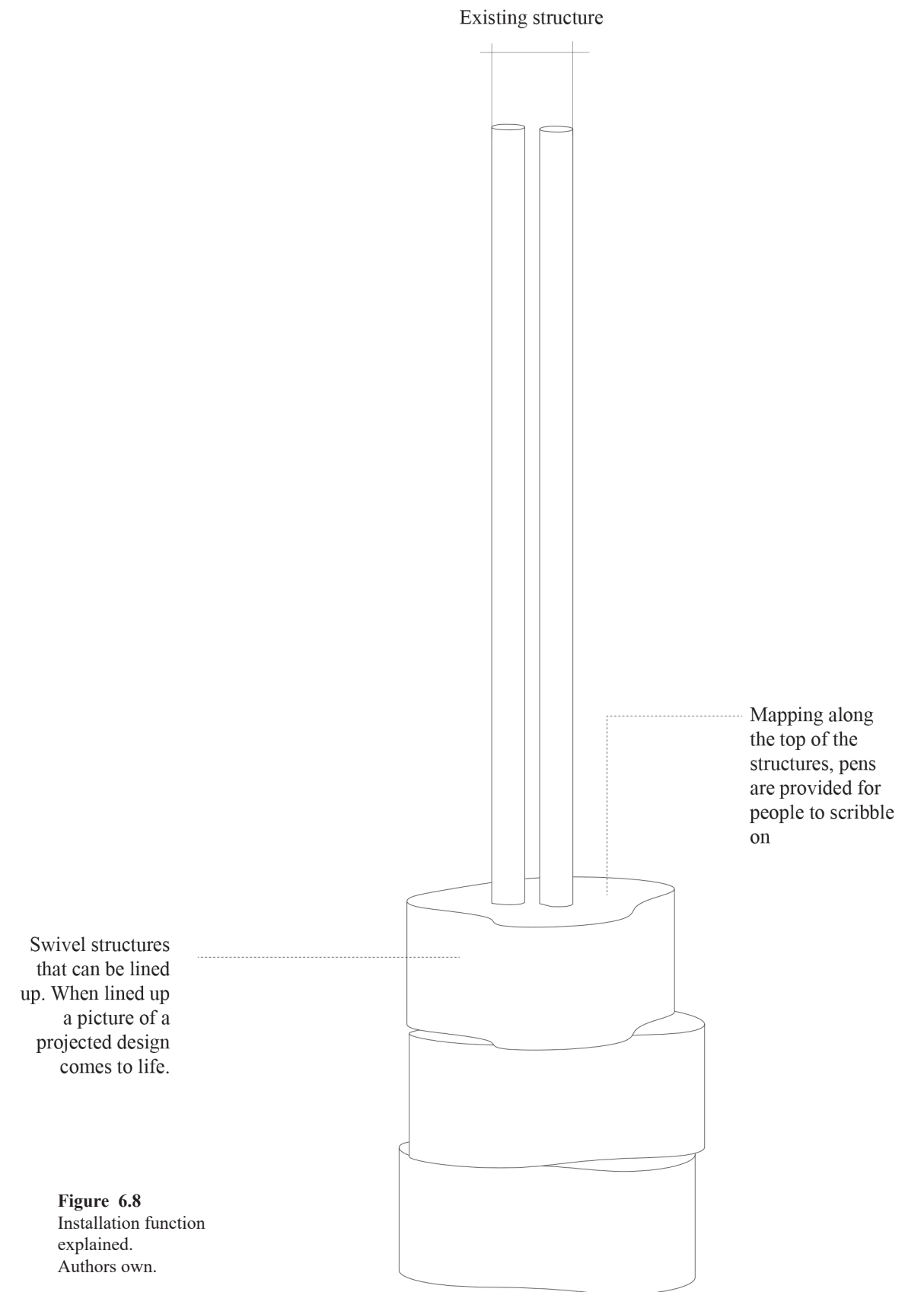
Figure 6.8
Installation function explained.
Authors own.

Figure 6.9
Rendered image of Bay
road and Coutts street
installation.
Authors own.
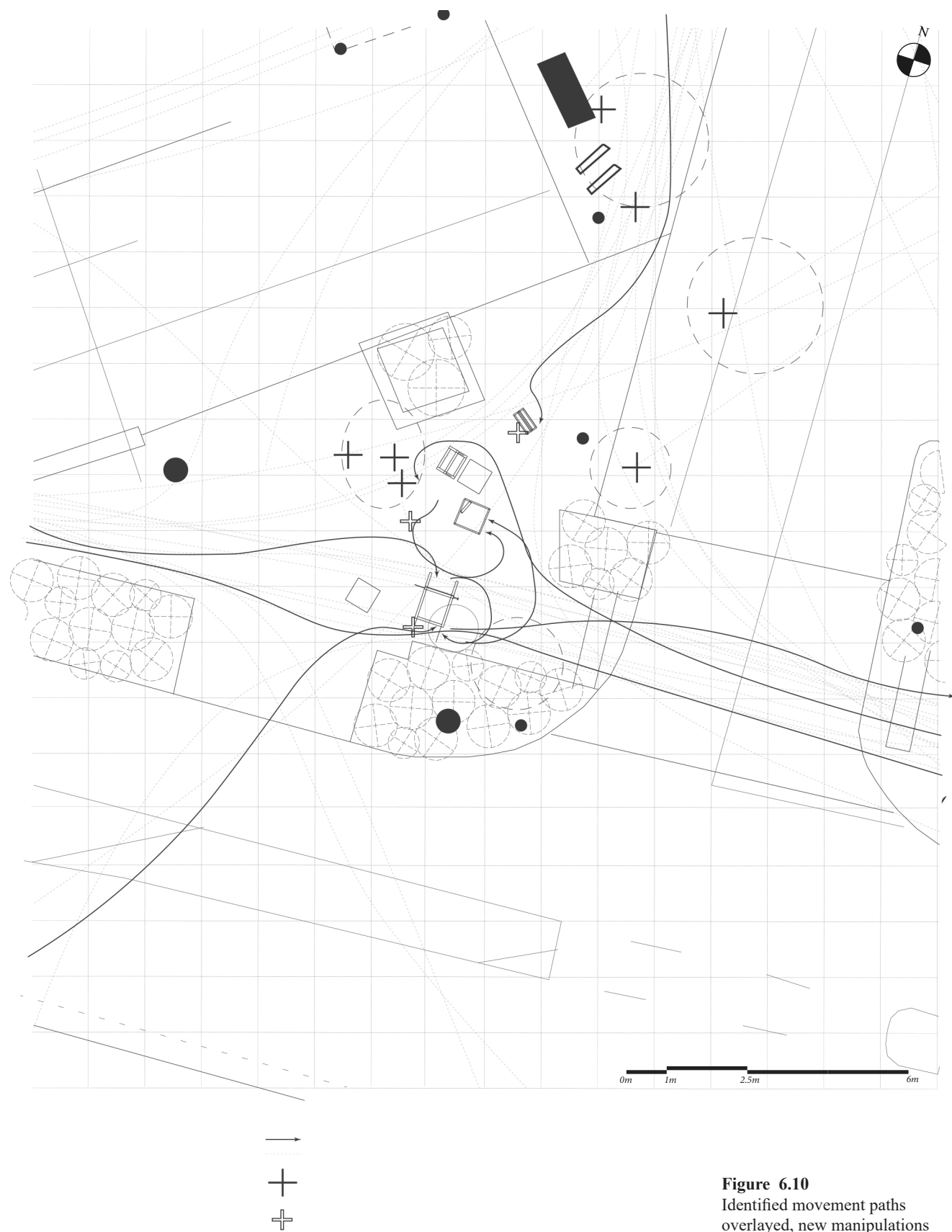
Figure 6.10
Identified movement paths
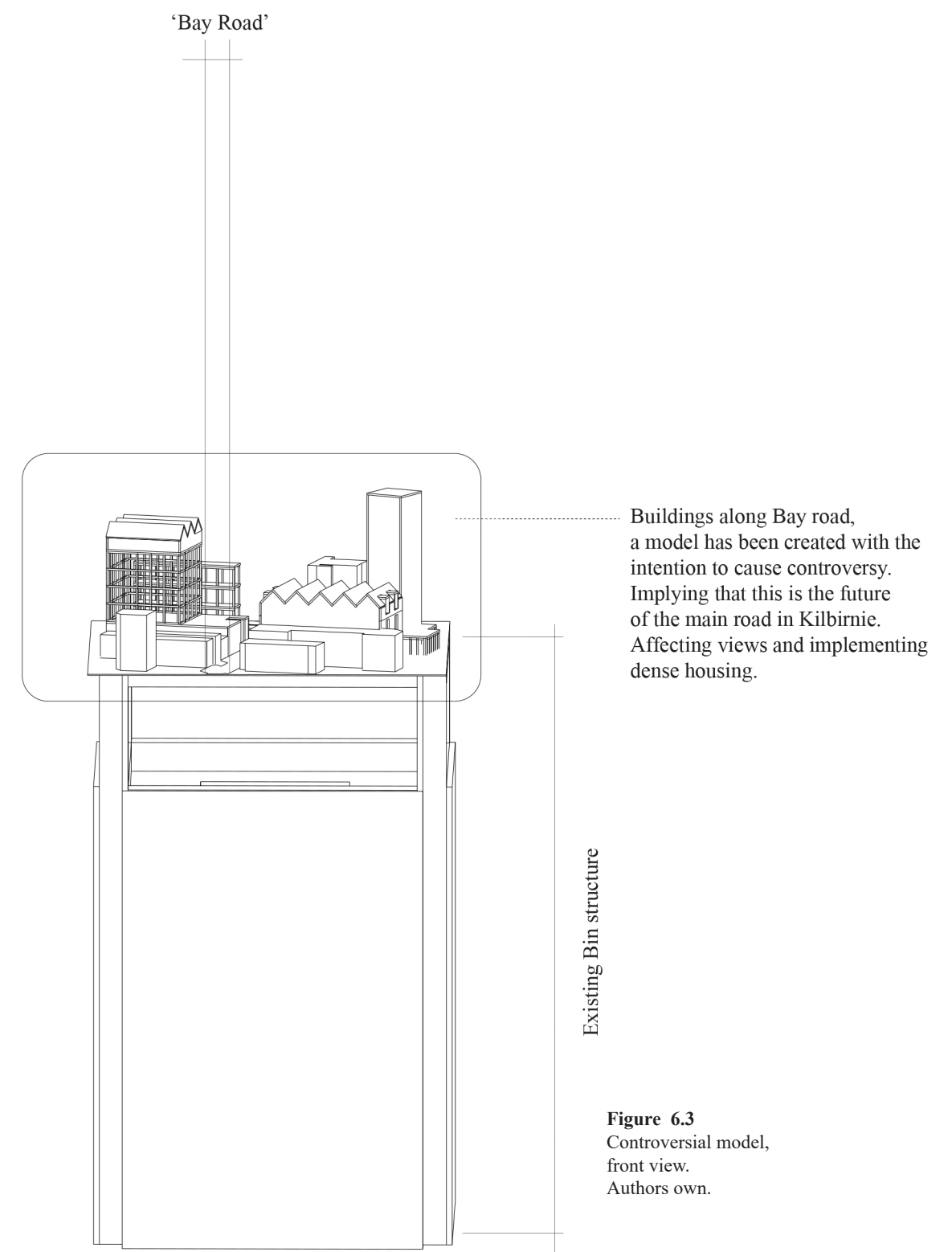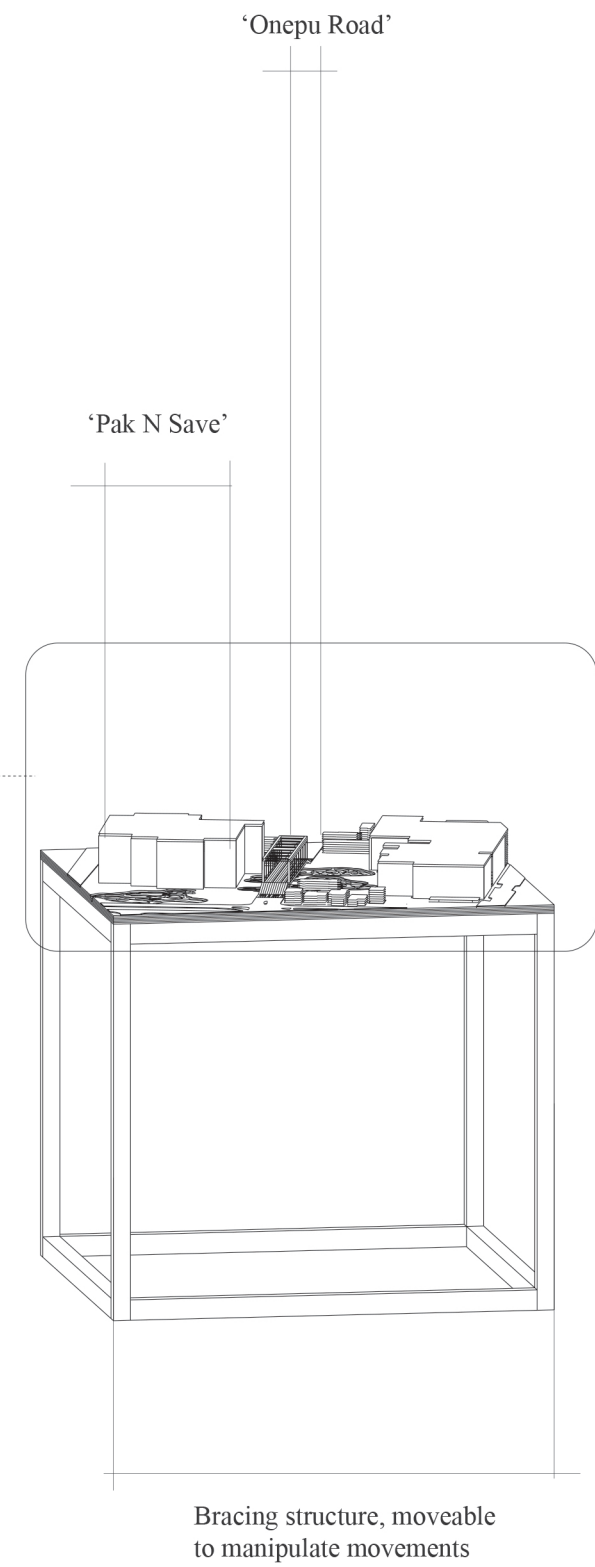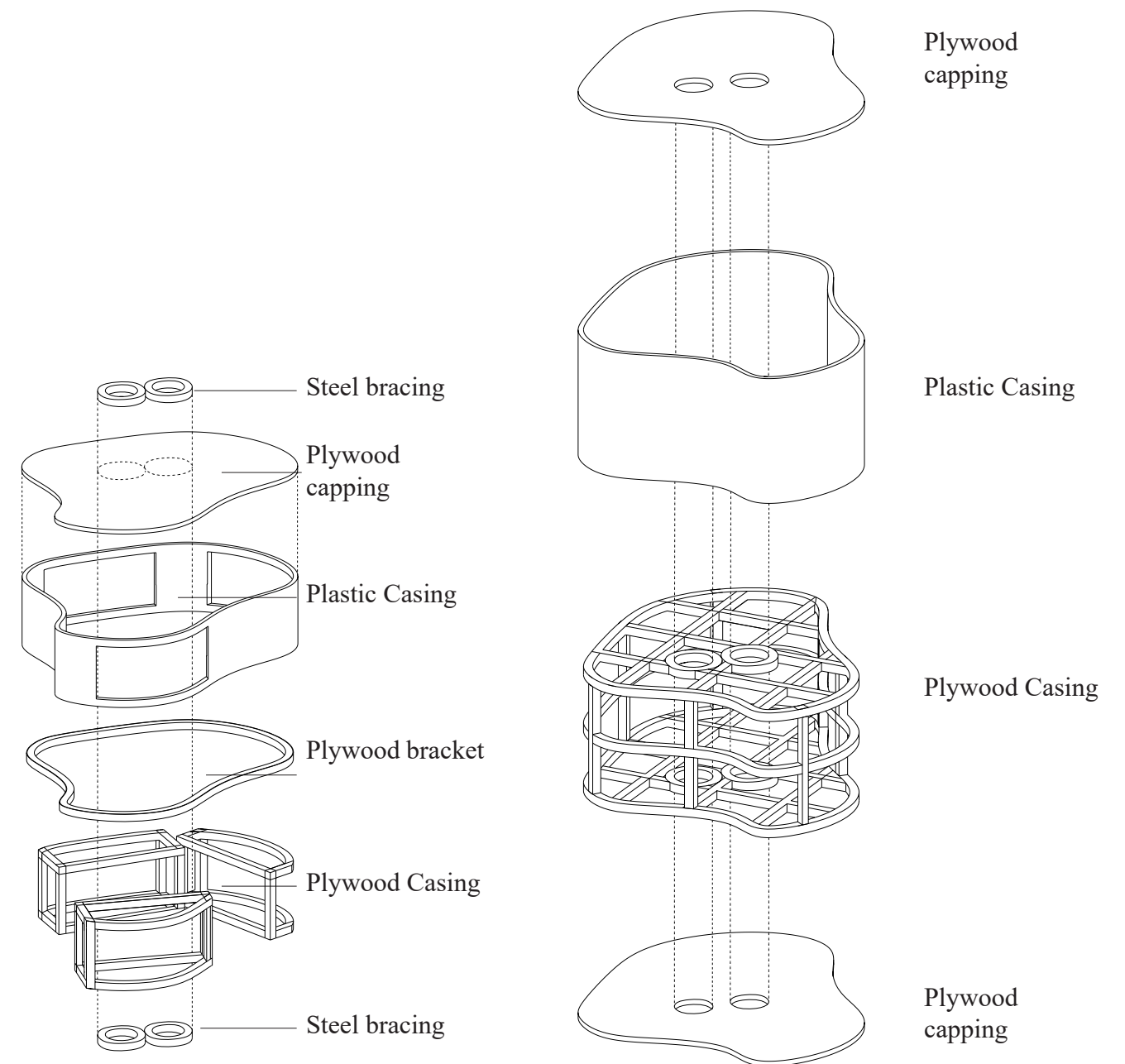overlayed, new manipulations
of movement from installation.
Authors own.

0m 1m 2.5m 6m

Billboard asks,
'What do you
want to see first?'
Listed on the wire
mesh is six key
goals of the
revitalisation plan,
outlined in 2010

Sticker roll holder for
billboard interaction

WHAT DO YOU WANT TO SEE FIRST?

Table map, explaining
'you are here'. The
community has three
options to stick over
the map. What they like,
what they dont like
and what the think
needs changing

Existing structure

Existing structure
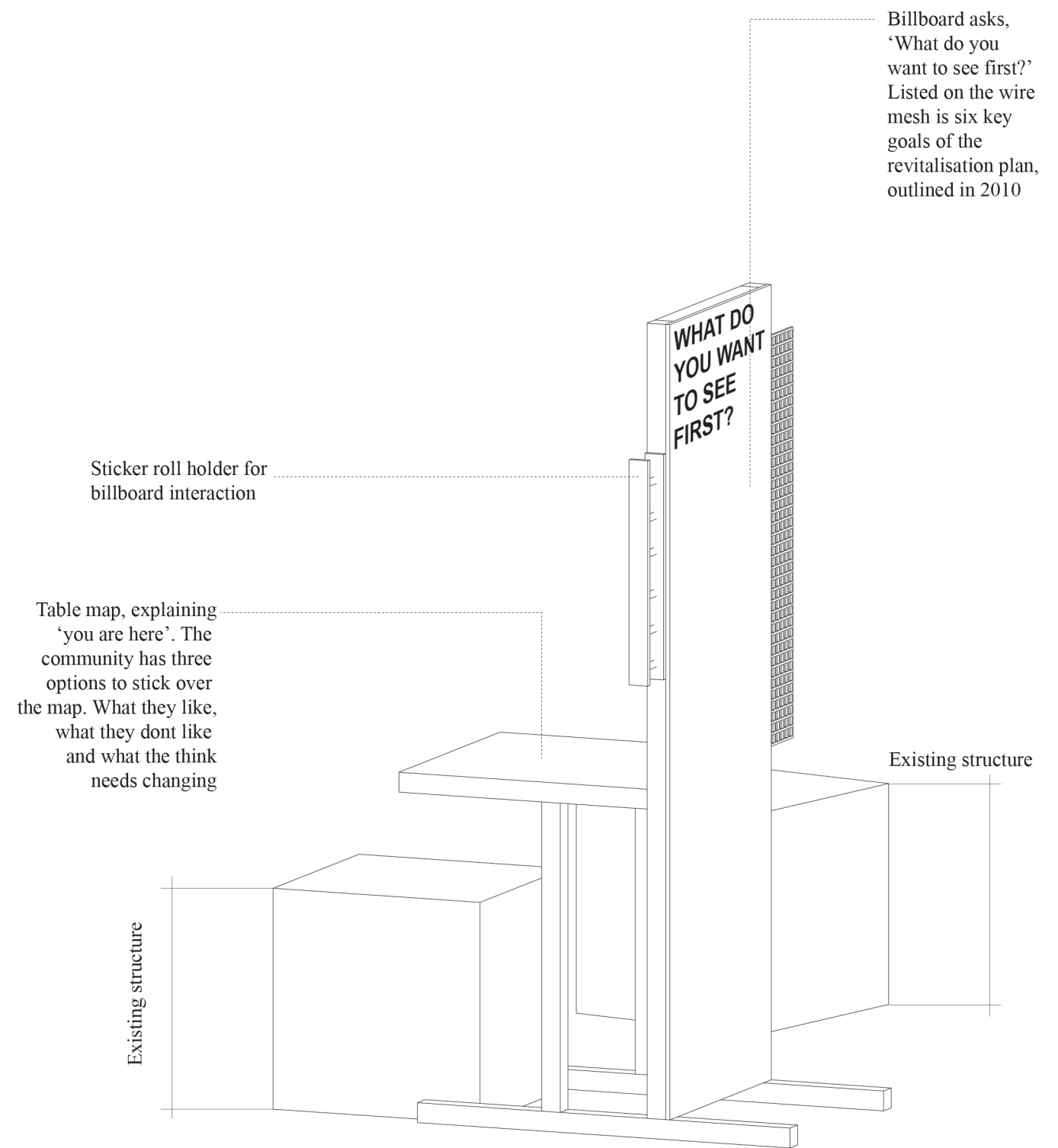
Figure 6.11
Installation function
explained.
Authors own.

Sticker roll holder for
cube interaction

The cube employs colour,
information sits around the
sides of the object.
On top there is an
interactive quality.
Asking, 'Have you
heard of the
Kilbirnie Revitalisaton
plan?'

Existing structure
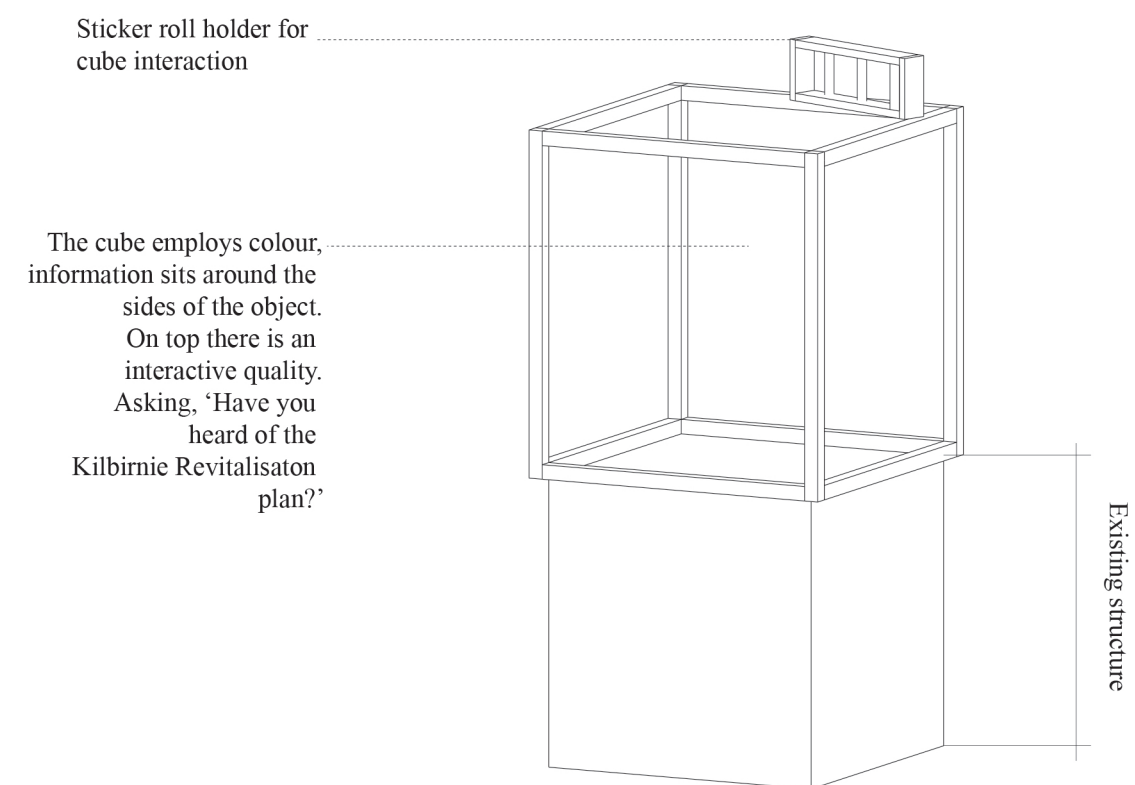
Figure 6.12
Installation function
explained.
Authors own.

153

Sitting at a lower level
this object aimed to draw
the attention of
children and younger
demographics, the
technique of use
employed here is
drawing.

A sign sits at the
north end of the
cubes and remaining
installation structures,
it aimed to engage
people through
colour and words.
' Hi there'

Existing structure

Figure 6.13
Installation function
explained.
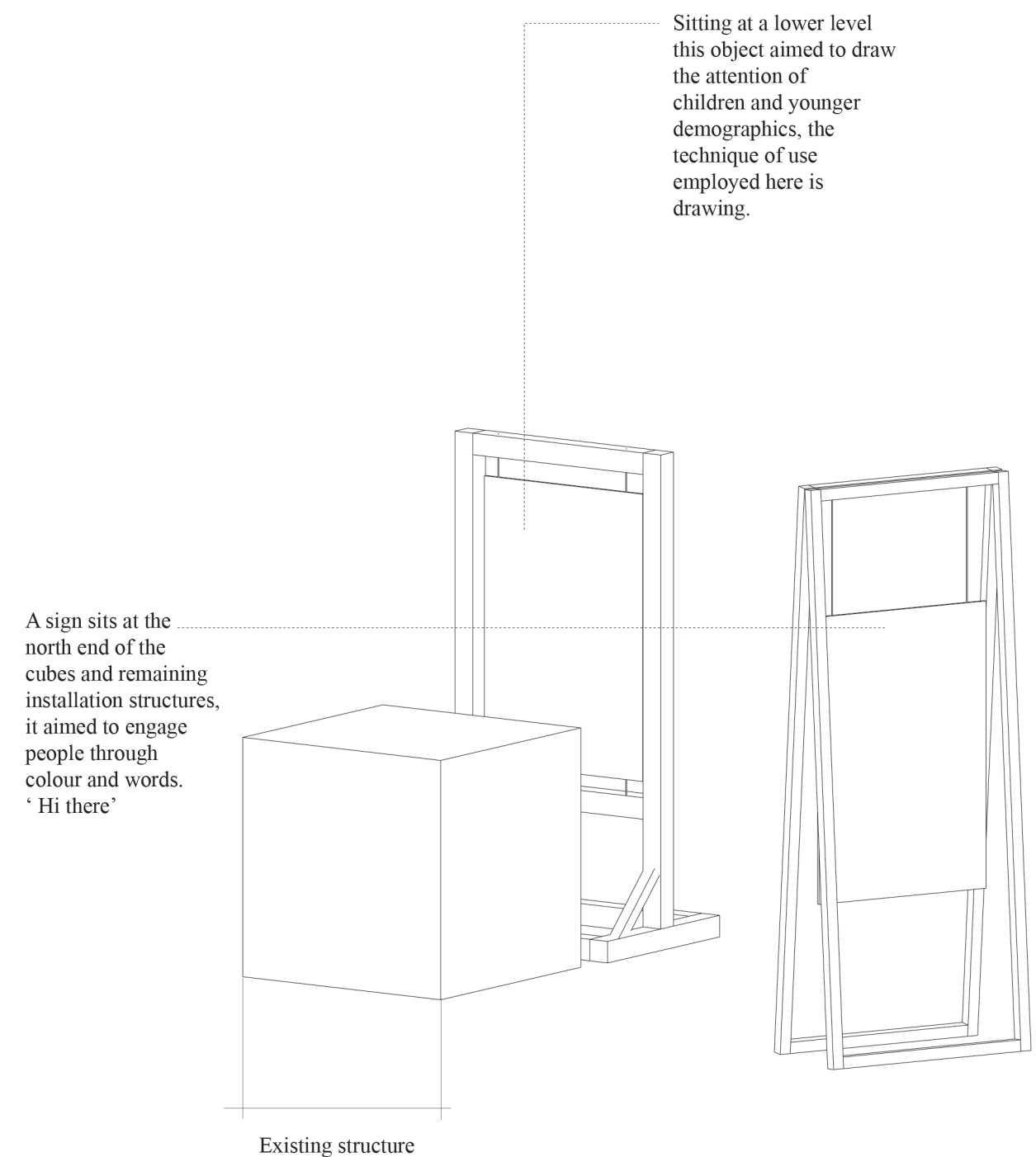Authors own.

154

6.8 Reflection

Rongotai and Bay Road attempts to employ provocation. It explores high rise development, and the removal of existing car parks to implement a wetland. This is purely to explore how exaggerating disinterests of the community can bring conversation to planning, whether it be good or bad.

Pak N Save's developed design tests if 'gain' can increase the level of engagement, it also explores interactive qualities to attract a younger demographic. The qualities of this installation provoke engagement from the general public as they enter into the supermarket.

This particular set of installations were not taken through to the construction phase as the complexity of design was far beyond construction capabilities. This design would need to be developed much further to reach a point ready for construction.

Bay Road and Coutts Street design predominantly employs different interactive qualities. That engage the user in a multitude of different ways. It uses techniques of sticking, mapping and drawing to engage the user whilst gathering data to be implemented in design solutions.

All sites build upon or around existing site structures to attempt to obstruct or disrupt pedestrians flows.

Key learnings for design application:

Physical design tests are necessary for understanding how designs will be interacted with. It is easy to infer how these spaces might be used, but this is not always correct.

Materials used within the installation design should compliment the surroundings, whilst creating a strong contrast at the same time. The use of natural materials, like wood, and coloured man made materials, like plastic, can achieve this outcome. The succession of installations should also have a common language.

7

design testing

7.0

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7.1 Design testing:

This chapter outlines and visualises the construction of two of the installtions, Bay Road and Coutts Street and Rongotai Road and Bay Road. In order to construct each design a set of technichal drawings were done. These technical drawings are displayed in this chapter, as well as images of the construction process.

This chapter also demonstrates an on site test of the first installation Bay Road and Coutts Street. This installation was tested multiple times on site.

7.2 Rongotai and Bay road Construction Drawings

69mm

620mm

1000mm

Figure 7.1
Construction drawing.
Authors own.

116mm

25mm

620mm

572mm

Figure 7.2
Construction drawing.
Authors own.

7.3 Construction Drawings

Figure 7.3
Construction drawing.
Authors own.

Figure 7.4
Construction drawing.
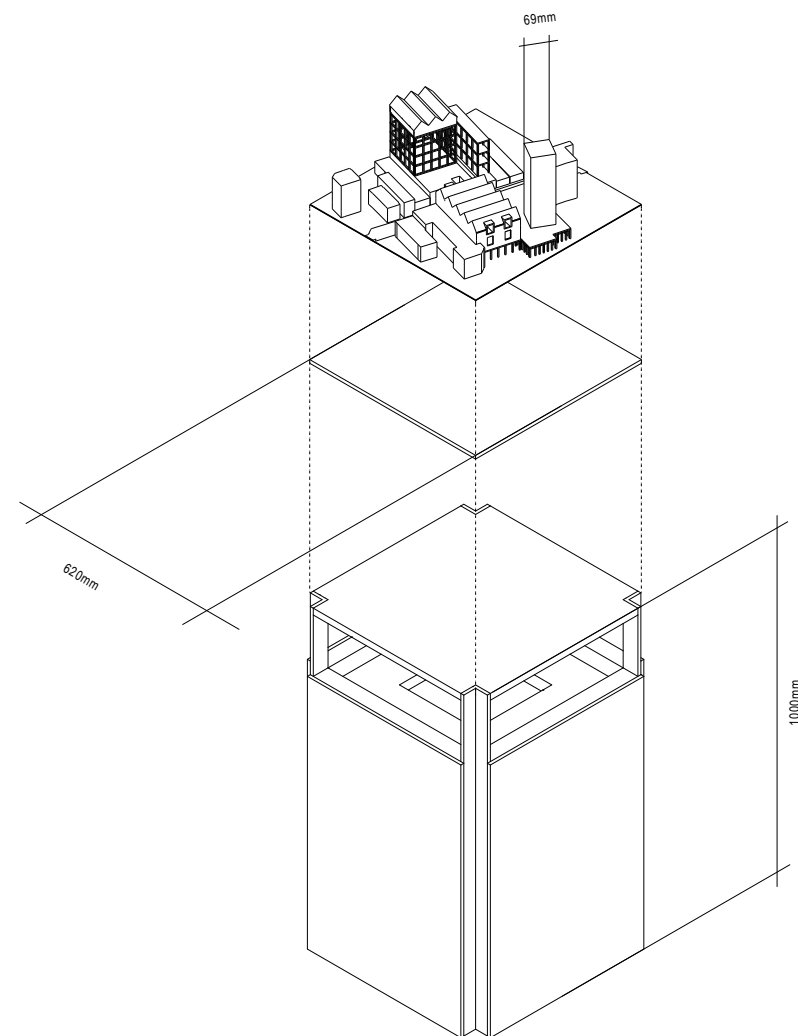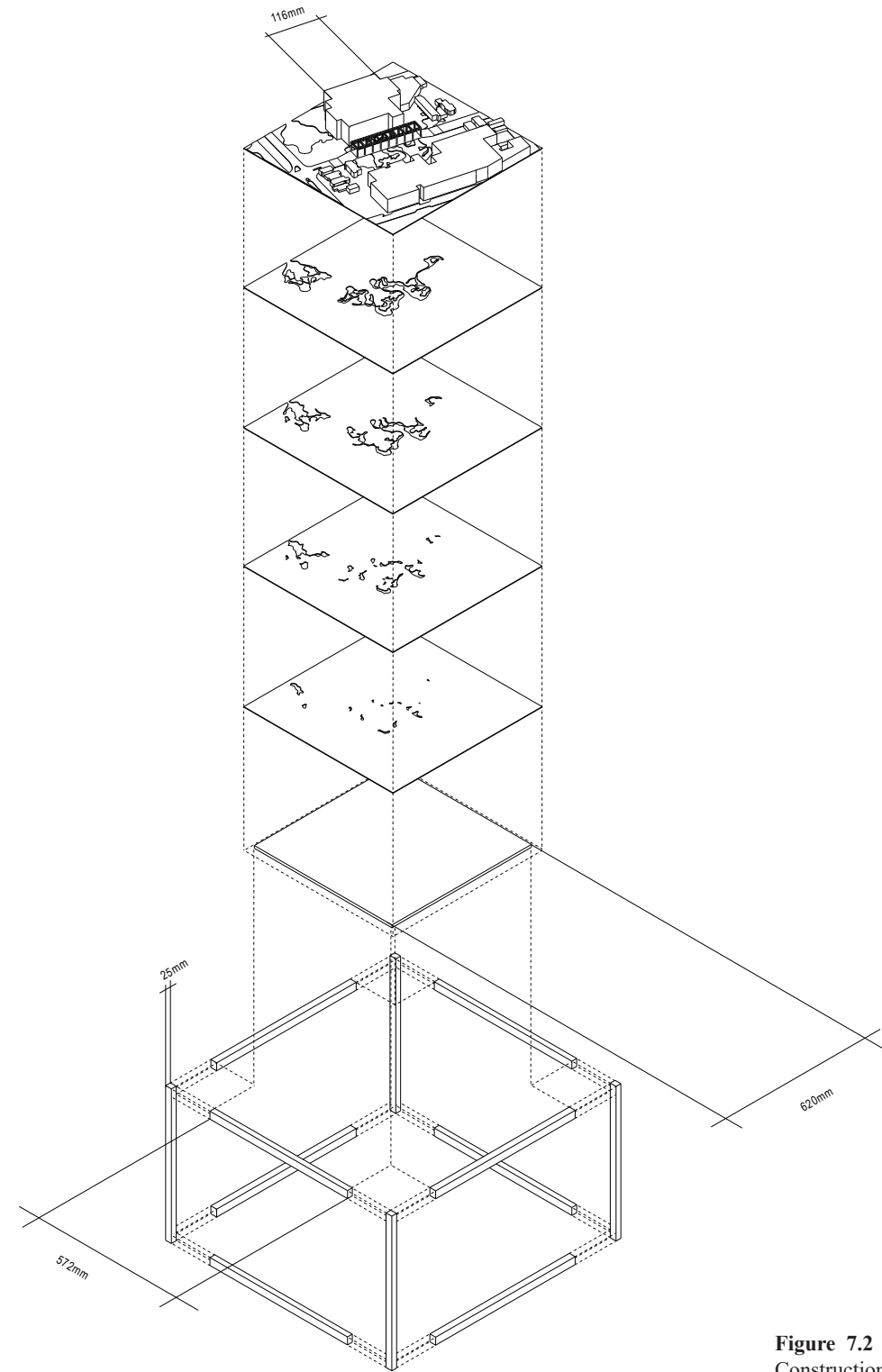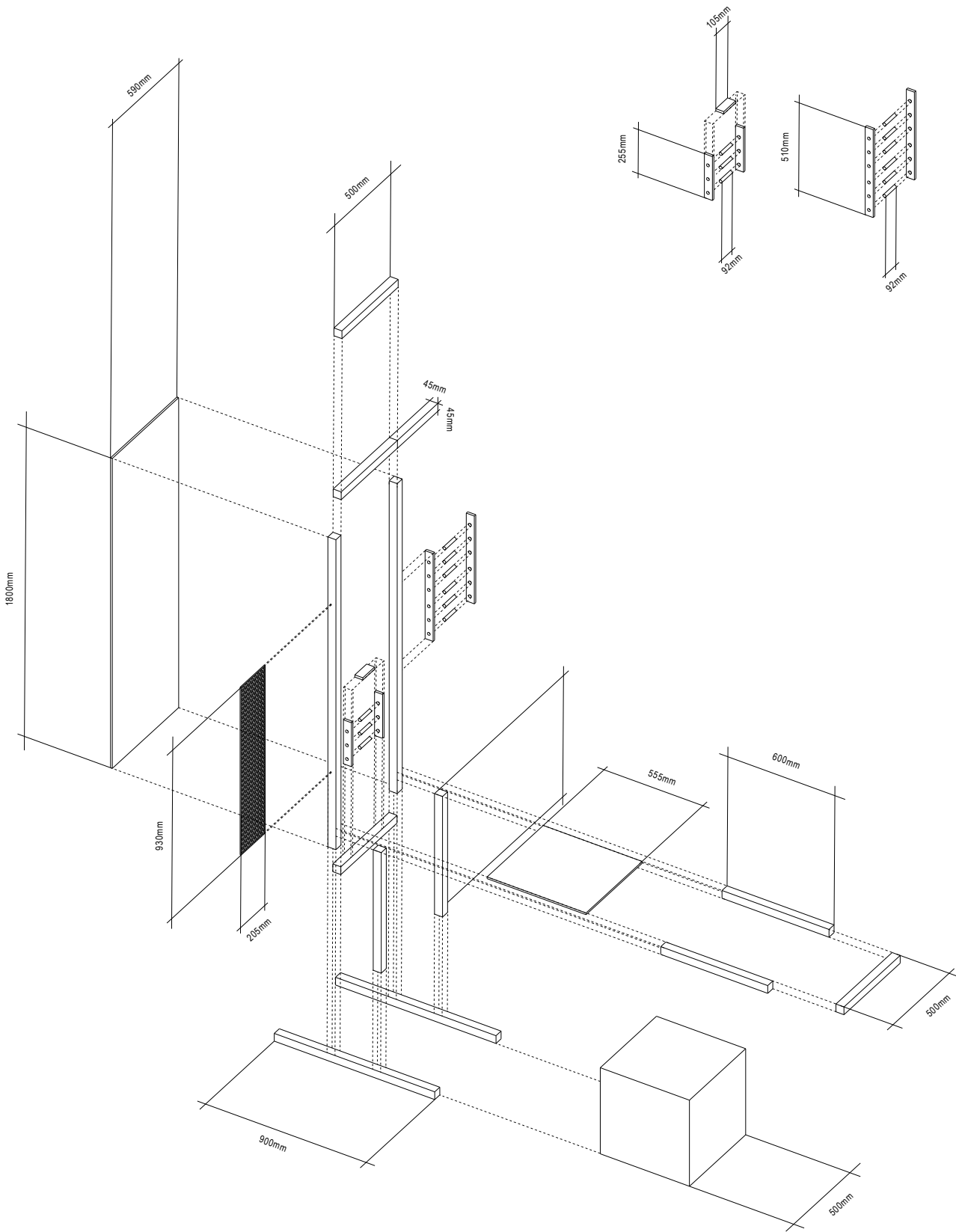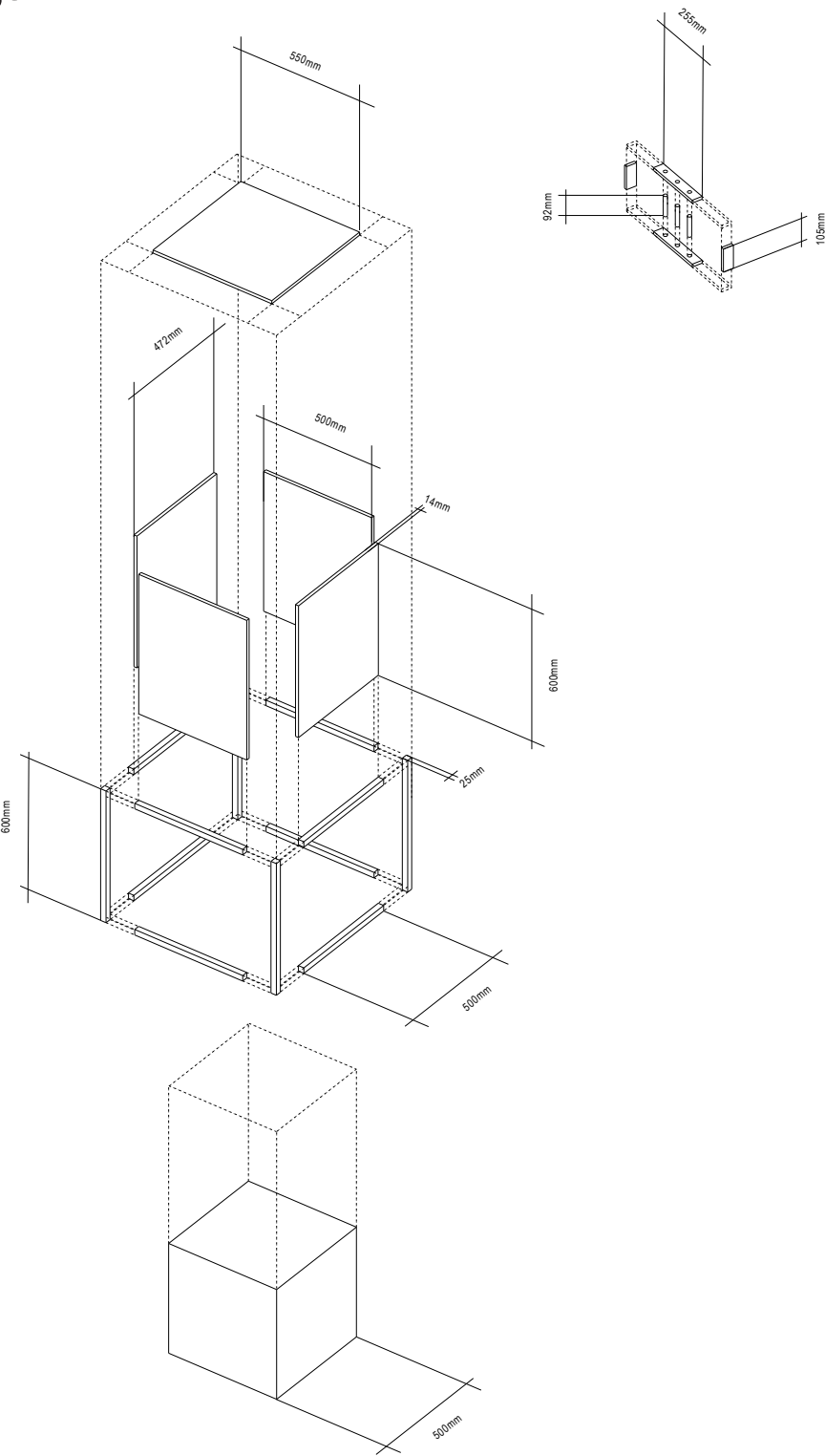Authors own.
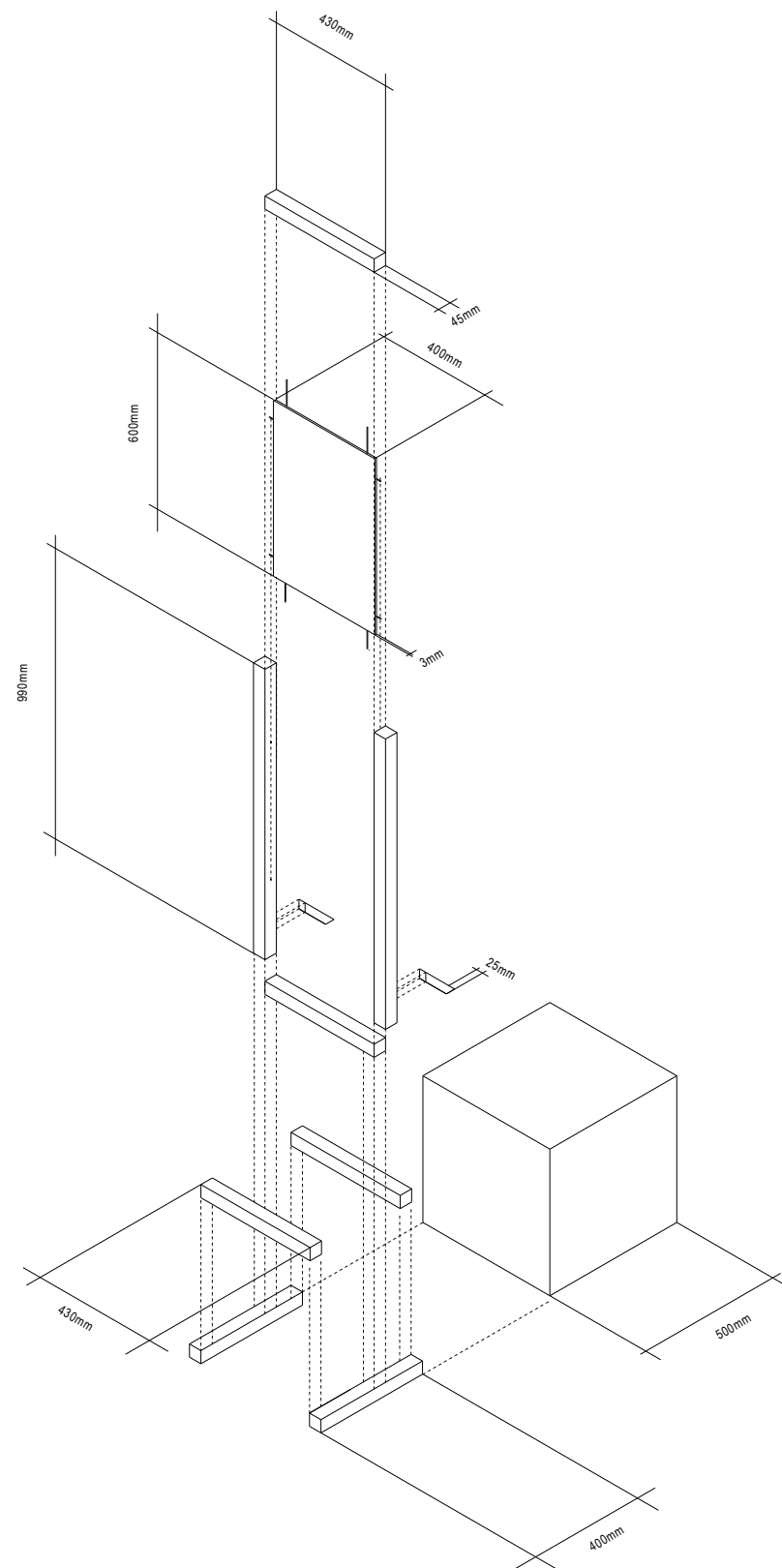
Figure 7.5
Construction drawing.
Authors own.
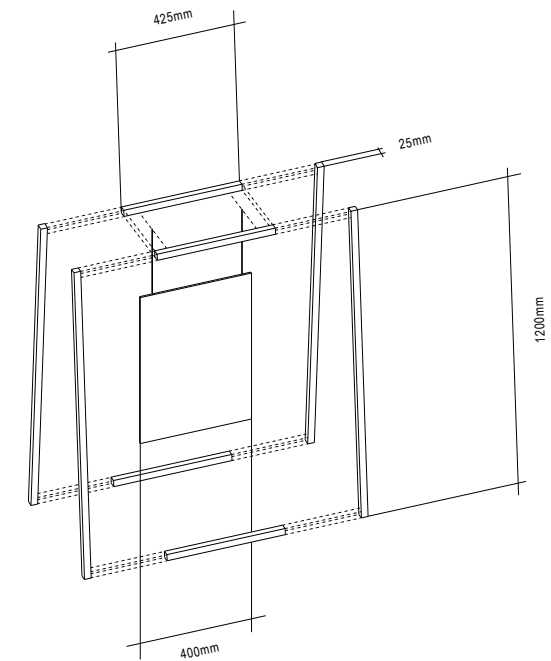
Figure 7.6
Construction drawing.
Authors own.

7.4

Construction images

Figure 7.7 Construction Image. Authors own.

Figure 7.8 Construction Image. Authors own.

Figure 7.9 Construction Image. Authors own.

Photo documentation

Images to the left show the installation in proccess of the design build, highlighting the method behind creating the words 'what do you want to see first?' This was done through

Figure 7.10 Construction Image. Authors own.

Figure 7.11 Construction Image. Authors own.

Figure 7.12 Construction Image. Authors own.

Photo documentation

The construction of the second installation was unique to the first, the installation had more modeling aspects, rather than structure. The modeling element was more time consuming.

Site specific Interactive installation

Testing applicability of design in site context.

Figure 7.13 Installation in site, Authors own.

Findings:

- The installation not only manipulated on site pedestrians but vehicle traffic as well, it was obvious people were looking at the intervention from their car windows

- More commonly people who interacted had personal experiences from something that had affected them good or bad with constructed projects or changes in Kilbirnie.

- The most general response was that people had not heard of the revitalisation plan in which this installation was based around. Re iterating that something is lacking in the traditional method of community engagement.

8

*overall
reflection*

8.0

8.1 Conclusion

In conclusion, meaningful community engagement is often not a priority when it comes to the process which imagine and re-imagine the places around us. Traditional engagement methods such as written submissions and workshops fail to explore the potential of spatial communication in public space, which this research has proven, can provide a medium for more meaningful participation in planning.

This transformative method has the potential to bring communities together and empower meaningful spatial and social change. As discovered through the course of this research, the implementation of spatial installations have the power to firstly, redefine and activate the use of public space in new and interesting ways. Secondly, they provide an opportunity to promote the inclusion of marginalised communities in the process of planning engagement who are most often missed in traditional methods of engagement.

This research aimed to understand the concept of installation in relation to communication and explored how this tool can make planning more spatially accessible to the public. Through site analysis and observational studies a contextualised process of understanding was applied into spatial installation designs which could be tested at a 1:1 scale in the community of Kilbirnie.

Kilbirnie provided an obvious case study for this research in terms of its spatial and social qualities. The suburb is culturally diverse and has been classified as a sub-regional centre which inevitably makes it subject to extensive future change. This was reflected through the amount of planning schemes and documents that have been put together to consider the future development of Kilbirnie. However, a physical trace of these plans is non-existent within the community which made it the perfect site and context for this research to be rigorous and applicable.

This research began through a multidisciplinary literature and precedent review that provided the theoretical foundation in which specific design methods could be developed. The approach to the research explored landscape architecture processes combined with urban planning, as a medium for the implementation of installation which was used as a tool to test and generate designs that could successfully answer the research questions, aims and objectives. At a fundamental level this research confronts current modes of engagement in planning, suggesting that the field of landscape architecture has an important role to play in facilitating communication between formal planning and our communities. This research identifies a gap within both theory and practice in terms of how spatial communication and representation of planning schemes in public space can foster meaningful community participation. Overall this research presents interesting findings for the future of spatial communication and representation in theory and practice. In addition to these findings, the research also provided the community of Kilbirnie with a tangible form of engagement and sparked many informal conversations between community members who interacted with the installation.

8.2 Key Research Steps

Sites:

Methodological observation and close scale site studies provided strong typological foundations toward the progression of the research. These studies enabled the exploration of how and when spaces were inherently used and also highlighted patterns of spatial understanding, which was fundamental to the latter stages of the research.

Concepts:

A strategic approach that built upon observational foundations proved successful in conceptualising diverse and site specific design considerations that had the potential to manipulate and redefine peoples use in space.

Development:

The development refined specific activations to the installations themselves, whether this was through colour, provocation, sticking, mapping or drawing. It was imperative to explore different tactics of visualising planning in order to test the most successful approach of application into design.

Construction:

The physical construction of the designs played a critical role in the development of the research as it presented realistic and site specific challenges that were overcome in order to bring the two installations to completion.

Testing:

Implementing the final designs onto site mobilised the ability to test assumptions carried through the research process and, in turn, it showcased a complete design process from conceptualization to built form and experience. This meant that the data collected from the testing was pragmatic and could be applied to a similar process in the future.

8.3 Limitations

The construction of the first installation design brought with it many lessons, from the rhino model to the physical construction the process was far less linear than what was envisioned at the design phase. Digitally building the initial rhino model was at first challenging however, it was transferring the image on screen to real life which came to be one of the most difficult parts of the process. The structures being as large as they were meant it was challenging to build and put together the pieces alone. This coupled with the strength required to drill and assemble some components of the installation meant careful consideration of my own safety. Physically constructing the designs came at a cost, after the first build it became obvious the following build would need to cut corners in relation to the prices of materials. Scavenging the university workshop for cut offs and left over material helped in minimising a large part of the overall design costs, the scale of the work also needed to minimise in order to save on money. In future it would have been better to look into some funding or start a process of gathering free materials earlier into the research. This was an important finding in terms of understanding why processes such as this one are often avoided in practice.

Due to the installation being a site specific series of pop-up installations they had to be easily adaptable and have the ability to move and set-up with ease. However, the installations still needed to offer interactive characteristics and be at a scale where people had the capability to convey what they intended to communicate. Weather became a less than ideal implication for the implementation of the design in situ. It was known that the structures had to be dense enough in order for the structures to stay in place however posters and sticker rolls were heavily affected by wind. Transport was a secondary issue in respect to the portability of the installation – due to the size it was challenging to get the structures from a to b easily. These limitations were somewhat difficult to foresee and to capture within the research process itself but in many ways they provided some of the most enriching and practical learnings throughout the entire research process.

8.4 Reflection

The process of the research itself, from conceptualisation to a finished product, has provided many tangible and intangible learnings for myself, theory and practice. Upon the completion of this research, there are of course, several areas that could have benefited from more consideration and further development.

Firstly, the observational case studies could have been more effective from further exploration in three dimensional mediums and photo documentation. It would have been interesting to start with further sites across the Kilbirnie region and eastern suburbs to develop an understanding of how a wider scope could play into the later development of Kilbirnie itself and highlight more consistent patterns in the typological identifications.

Secondly, an area that could have been addressed further is the testing of the installation on site. Further and continued engagement with community in public space would have been valuable in gathering more in depth data which may have lead to more implications for the research. The site tests that were implemented proved successful in gauging the manipulation of space and what it visually communicated most effectively. It also showcased meaningful engagement through the personal affirmations and stories in response to the relevant activations among the installation.

This thesis argues community engagement methods, it uses planning as a medium to address these methods and redefine installation as a tool that can encourage designers to consider less formalised and traditional engagement methods. Further research within this area could continue to facilitate better relationships between experts and non-experts and has the potential to re-conceptualise planning processes that better ensure that we are planning for people and not profit.

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