GO PUBLIC

Architecture as Activism

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Abstract

Housing is a human right. There is an extreme housing shortage in Pōneke Wellington with profound impacts; 1% homeless, half of these under 25, thousands living in vehicles or motels provided by the State and houses that cause otherwise preventable illness and disease. Architects design houses and have opinions about how to use space. We must then interrogate this urban relation; how can architecture become an activist to support the social role of housing?

In the urgency of Aotearoa's housing crisis, this takes an action research through design approach to actively experiment with the re-emergence of the often effaced political and activist dimension of architectural practice. Three areas of discourse, housing, activism and self-build/craft, are drawn together to develop a body of knowledge tested and iterated through the design of self-build/craft direct action engagement with the community.

A series of GIFs engaging with Pōneke-Wellington's housing discourse and ideas of self-build act as provocations to discussion. Via image creation, they ask: what is given priority in urban space; what is the level of public-private acceptability; if we respond with urgency to the housing shortage, what should we do? Resulting connections, discussions and reflections lead to the self-build of a bike trailer to provide a platform for these dialogues, the very foundation of urbanism, to occur. The cart's spatially transforming and mobile nature enables this discussion to be taken up anywhere and with anyone.

The research finds an expanded practice, based in personal craft that bears upon public meaning; an architecture of activism rather than plan, section and elevation. The founded practice asserts voice and leverages agency for the everyday user that is diminishing in the financialisation of our city. A spectrum between activism and engagement is found, workings between ideology, education and community discussion to give back to the community with tools to shape their future.

Fig 1. *Engaging with self-build, making the leg braces for the cart.*

Acknowledgements

Fig 2. *My whānau*

This year has enforced the power of community to me. I am endlessly grateful for the kindness, guidance and generous support of my supervisors, Rebecca Kiddle and Hannah Hopewell, two inspiring wāhine.

To my friends, thank you for the yarns, encouragement and time on the water and hills. Particularly all of those in Te Ātea stream, your kindness and backing made all of the difference.

Thank you to all of those who have reached out through this project, sharing your ideas, thoughts, and for collaborating; it has shaped this project.

Lastly, to my whānau. Thank you, Han for the laughs, Hammy for challenging my ideas, and Mum for the words of wisdom. Special shout out to Dad for his kindness, patience and skills to make the little bike trailer come to life.

This was a team effort.

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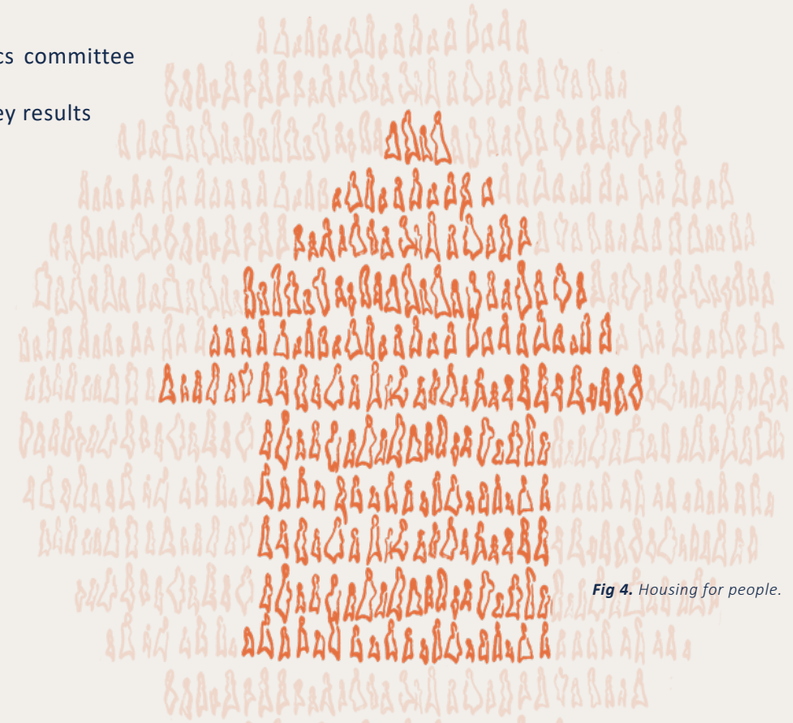


Fig 4. *Housing for people.*

Fig 3. *Looking over Island Bay towards Pōneke-Wellington City Centre*

Introduction

INTRODUCTION

This practice-led research examines the intersection of Aotearoa's current housing crisis, the politics of architecture and self-build/craft. The infiltration of capitalism into housing markets has replaced the notion of home with speculative asset—a means to generate private wealth. The impacts from resulting high housing costs violate housing as a human right and the foundational role homes have in supporting life.[1] 2% of Aotearoa is in severe housing deprivation[2] with 2,244 applications on the Ministry of Social Development social housing register for the Wellington Region.[3] 31.3% of all tenants spend over 30% of their income on housing, with low-income households commonly spending over 50%.[4] Additionally with an anticipated 50 000 population increase over the next 30-years,[5] public debate over the qualities of the built environment has intensified.

This research asks what is the role of the architect in this housing calamity and aims to discover the potential agency of architecture and its bearing upon such critical social concerns. Research shows there is growing interest in addressing architecture's political and social responsibility, 'it is time for design to take action and greater accountability for its actions in contemporary socio-political spheres.'[6] We can see this bears upon what we might understand as democracy.[7] However, in Aotearoa, the imperative to align the housing crisis and the architect's role has yet to articulately surface. This research thus establishes itself within the dire need to consciously embrace the political agency of architecture in the crises collectively faced.

Drawing on self-build contexts, this critical nexus is approached. The close personal, independent, and organic nature of self-build production reflects an inherent human focus and enables immediate production. Therefore, self-build becomes a catalyst to test and discover possibilities of alternative practice in Pōneke Wellington. An action-based methodology is established by way of engaging, making and eventing to test and discover ways in which architecture practice using self-build ideas can directly participate and impact the housing crises.

The following critically explores this research journey. Chapter 3 sets out an action research methodology and tools based in personal craft in response to the lived nature of the research question. Chapter 4 investigates and links literature on housing, politics of architecture and self-build/craft, finding subversion at the intersection between these.

Building upon this, three phases of design experiments are explored in chapter 5. Activist and self-build visualisations are disseminated on social media. The resulting divisive nature of conversation informed the self-build of a bike trailer to take housing discussions into communities and reflect upon self-build practice. The trailer was then tested through iterative events, reiterating the importance of education and responsiveness in this practice.

The concluding chapter further details the nature of this expanded practice, reflecting upon the generosity, relationships and spectrum of engagement is vital to this. Creating a space to speak and act, the Agora and Shed, are identified as integral to this practice and urbanism. The voice gained through this subverting practice is significant in a built environment shaped by financialised agendas. Therefore, making contributions to discussions on the role of the architect in issues of social justice, particularly Pōneke's housing shortage.

1 As reported by Leilani Farha, UN Special Rapporteur on Housing, "Visit to New Zealand; Report of the Special Rapporteur on adequate housing as a right to an adequate standard of living and on the right to non-discrimination in this context," 28 April 2021, https://undocs.org/en/A/HRC/47/43/Add.1.

2 As estimated on the 6th of March 2018. Tu Tūāpapa Kura Kāinga, "2018 Severe Housing Deprivation Estimate – updated", 22 June 2021, https://www.hud.govt.nz/research-and-publications/statistics-and-research/2018-severe-housing-deprivation-estimate/.

3 Ministry of Social Development, "Housing Register", September 2021, https://www.msd.govt.nz/about-msd-and-our-work/publications-resources/statistics/housing/index.html.

4 Farha, "Visit to New Zealand", 10.

5 Wellington City Council, "Vol. 1: Context," Adopted Spatial Plan, 24th June 2021, https://experience.arcgis.com/experience/4da3420b9d7c-4cc2a00f548ef5e881a1/page/Vol.-1%3A-Context/.

6 Neerjai Bhatia and Mason White eds., ***Bracket 4 [Takes Action]. Architecture, environment, digital culture,*** (New York: Applied Research and Design Publishing, 2018), 5.

7 Peggie Deamer and Manuel Shvartzberg, "Beyond Architecture: For an architecture of Radical Democracy" in ***Architecture and labor,*** ed. Peggie Deamer and Jane Rendell, (New York: Routledge, 2020), 151-163.

Housing. It is a human right.
Being without home is being
without security. equality. freedom.
Home is where we, as people, develop and
become capable of claiming and exercising all
of our human rights.

— Leilani Farha
UN Special Rapporteur Housing

RESEARCH MOTIVATION AND POSITIONALITY

My experiences growing up alongside my observations and discussion through architectural training have led me to understand that architects are not neutral; they are players in city making, shaping communities and lives. ‘We shape buildings; Thereafter they shape us.’[8] My background and beliefs form my outlook of the world and what it could be. As we all do, I need to recognise the ground that I stand on when engaging in all forms of architectural practice.

I grew up in Māpua, a small village 40 minutes drive west around the coast from Whakatū Nelson. At the base of Te Tai o Aorere Tasman Bay, this is the area where my Dad first brought a piece of land when he moved out of home. He constructed a shed out of recycled timber and iron using a hammer, saw, chisel and plane that his Dad, my Grandad, gave him. He lived here until he had the means to move an old forestry hut (fig 5) to the site which he then iterated. Grandad was a joiner, builder, roofer and also built his own homes; the self-build thread follows back in the family.

When I was growing up, Dad always has had a workshop, working on projects from renovations and joinery, to fitting out a bus. My siblings and I pottered around after Dad, ‘helping’ and having a go at making things. The surrounding community has a strong self-build culture and history, especially with uku (earth), that I am building a stronger connection to through the self-build of an earth pavilion. Home has therefore always felt deeply personal to me; the walls I painted with Dad and the cabinets I spent forever sanding. If something doesn’t work, you hatch a plan to change it. If something breaks, you go into the shed to find something to fix it.

This is an interesting lens to look at the housing crisis. The dichotomy between the craft and organic nature of self-build, which enables a home to grow with the inhabitants, to the current housing market is jarring to me. I have experienced first-hand that self-build exemplifies a use-value beyond commodified practice. Renting in Poneke-Wellington for 4 years before this research I experienced the low quality of housing and the staggering prices first hand. Away from home, the workshop and materials to hand, I have a sense of powerlessness.

Powerlessness is even more frustrating and poignant when considering the widening inequality that is driven by the market systems that currently provide and distribute housing.[9] Building a city guided by investment interests with little regard for those who can or cannot live there appears grossly short-sighted and fundamentally un-urban. I have often thought; just lend us a little bit of land and we can scavenge some materials to house and build a community. Instead, I feel that current systems have stripped me of any tools, leaving me powerless in a position where I have been paying off someone else’s mortgage for four years (renting), and probably will be for the foreseeable future.

I am also aware that as ‘free’ as self-build can be, society’s view of who ‘can do it’ is restrictive. Growing up as a 5ft 2 female, I am not taken seriously. It is more often assumed I wouldn’t be able to hit a nail and that it is good that I am ‘giving it a go’. Therefore this project is in part a mission to empower communities rendered powerless by dominant systems with possibilities, to take back their tools and challenge dominant voices.

How I have grown up has shaped me to view a home differently from a capitalist product. From the ground I stand on, I see possibilities in a world where collaborative communities are empowered with agency, knowledge, skills and tools to shape their homes and futures around their social value rather than investors milking money under the violent axiom of ‘progress’.

Fig 5. *Dad moving a forestry hut as his first home.*

Fig 6. *Putting something together in Dads workshop with my sister and friend.*

Fig 7. *Still playing in the mud mixing clay in the process of making adobe bricks.*

8 Sir Winston Churchill in his speech to the meeting in the House of Lords, October 28, 1943.

9 As discussed by Max Rash-brooke across his books.

RESEARCH QUESTION, AIMS + OBJECTIVES

This thesis therefore asks:

How can architectural practice become activist to support the social role of housing through community self-build?

Aims

- Develop an architecture of activism practice with self-build as the exploratory vehicle.
- Challenge the financialisation of housing through activism practice.
- Through activism practice, develop a greater understanding of Pōneke's housing community discourse and acceptability of alternative housing.
- Contribute positively to Pōneke's housing community discourse through educating and empowerment in activism practice.

Objectives

- Create educational and provocative tools to facilitate discussion and engage with the community.
- Self-build an intervention to facilitate community discussions.
- Solicit community feedback on alternative housing solutions.
- Activate diverse voices by catalysing alternative housing conversations.

Image redacted.
The referred image can be found here.

GLOSSARY

The way a word is defined has power, shaped by the dominant voices in society. I therefore feel it necessary and useful to clarify specific language for this alternative world that I am exploring.

Activism A direct action to bring about political or social change.

Agency Often referred to in a spatial sense means the level of freedom and influence you have over a particular area.

Decent Home This is defined in the above infographic from the New Zealand Human Rights Commission's Housing Inquiry.[10]

Housing Financialisation
There are ranging definitions of financialisation and critiques of the term, but these centre around the increased 'dominance of; financial actors, markets, practices, measurements and narratives at various scales.'[11] As considered by Leilani Farha, UN Special Rapporteur on Housing, "whereby housing is treated as a commodity, a means of accumulating wealth and often as security for financial instruments that are traded and sold on global markets." [12]

Self-build Also referred to as self-help, self-determined, owner-builder, has a large spectrum of owner involvement. In the Aotearoa context, I will use self-build to describe the design and build of your own home. Trades would carry out specialty works such as electrics and plumbing.

Fig 8. *Infographic from the NZ Human Rights Commission on the characteristics of a 'decent home.'*

10 Further details on each can be found on the HRC website, https://www.hrc.co.nz/our-work/right-decent-home/measuring-succcess/.

11 Manuel Aalber, ***The Financialisation of Housing: A political economy approach,*** (London and New York: Routledge, 2016).

12 Leilani Farha, "Financialisation of housing," 18th January 2017, https://www.ohchr.org/EN/Issues/Housing/Pages/Financialization-Housing.aspx.

Methodology

This investigation takes an action research approach and utilises performative and direct-action research techniques through activating self-craft/build tools. This approach implies an experiential or lived dimension where the things I do through the course of the research make up part of the whole research ecosystem. Practical outcomes are therefore situated, lived and participatorily produced in response to individuals and communities encountered, meeting the direct and impact intent of the research.

Fig 9. *Working through ideas....*

WHY: ACTION RESEARCH

Action research is fundamentally practice-orientated and covers a diverse practice of lived research that moves beyond the detached limitations of traditional methodologies.[1] Primarily this is through the curation of a direct relationship and responsiveness to changing situations, such as released housing policy or plans and the resulting discourse evolution. Therefore, the responsive nature maintains the relevance and immediacy of my research and the shifting conditions inherent in the housing-architecture nexus.

Additionally, this investigation steps from any assumed detached nature of research by way of describing, analysing and theorising communities to instead empower with knowledge to reconstruct and transform lived problems as the research itself.[2] This gives both myself as researcher and the community, a sense of agency by enabling direct change. This is even more poignant in a housing industry seemingly plagued with bureaucracy.

Furthermore, action research interrogates the researcher within this agency; in this case the 'architect' is the role under question. The inherent collaborative nature between researcher and community in action research begins to shape these relationships and allows me as the researcher to promote social justice, in practice, through politically informed and personally engaged research. Reflexivity and sensitivity in self-mediating the architect/researcher will develop an understanding of role and influence within broader historical, political and ideological contexts that provide practical and unique knowledge and understanding of a new practice.

Writings on action research argue that this is the method of choice for social research.[3] Therefore, it's use in architectural research links with the expansion of architectural practice to consider social concerns. I can prioritise the lived nature of the housing crisis and work between architectural visions and the practicality of implementation to pursue an outcome that addresses the realities and urgency of the crisis.[4] A response embedded in the personal and the social role of architecture inherently counters and challenges capitalism's influence on housing. The use of action methods can be seen within this expanding field with architects such as Teddy Cruz, who works with informal communities to develop relevant and actionable supportive infrastructure.[5]

1 Peter Reason and Hilary Bradbury, eds., ***Handbook of action research: the concise paperback edition,*** (London: SAGE, 2006).

2 Bridget Somekh, ***Action Research: A Methodology for Change and Development*** (Maidenhead: Open University Press, 2006).

3 Somekh, ***Action Research,*** 2.

4 Tone Pernille Østern, et al., "A performative paradigm for post-qualitative inquiry" ***Qualitative Research*** (2021). https://doi./10.1177/14687941211027444.

5 I talk more to this on page 46.

"I do not separate my scientific enquirely from my life.
For me it is really a quest for life,
to understand life and to create what
I call living knowledge — knowledge which is
valid for whom I work and for myself"
— Marja Liisa Swantz

HOW: THE METHODS

Therefore I have composed a performative and action methodology to leverage as much agency as possible that works in a series of flexible cycles as seen in the adjacent diagram, working between data collection, analysis, interpretation, planning, direct action and critical evaluation of these.

Data collection and analysis is initially done through the literature review, establishing the context and foundational body of knowledge across housing, politics of architecture and self-build/craft. Responsive planning/design is evolved in a continued understanding of the changing context with testing done through performative and direct action.

Design, as the output of the architect, is therefore used as a tool within this research methodology to test existing discourse and resulting new and evolving ideas. This performative response further moves away from the quantitive/qualitative limits on research in design to practice-based research.[6] This allows me as the 'architect' to modify and invent new methods to further probe the phenomena of practice, the subject of this research.

Additionally, Ostern et al. discuss the performative paradigm as creating a space for movement, freedom, experimentation and inclusion that allows the researcher to become fully entangled within the research and understood as a resource and outcome of the research as situational knowledge.[7] This links to the personal nature of action methodologies and therefore, these two methods together allow a dynamic and reflective role of the architect to be interrogated and tested in lived practice and reflected on as an outcome of the research.

6 Brad Haseman, "A Manifesto for Performative Research" ***Media International Australia*** 118, no.1 (2006): 98-106.

7 Østern, et al., "A performative paradigm," 1.

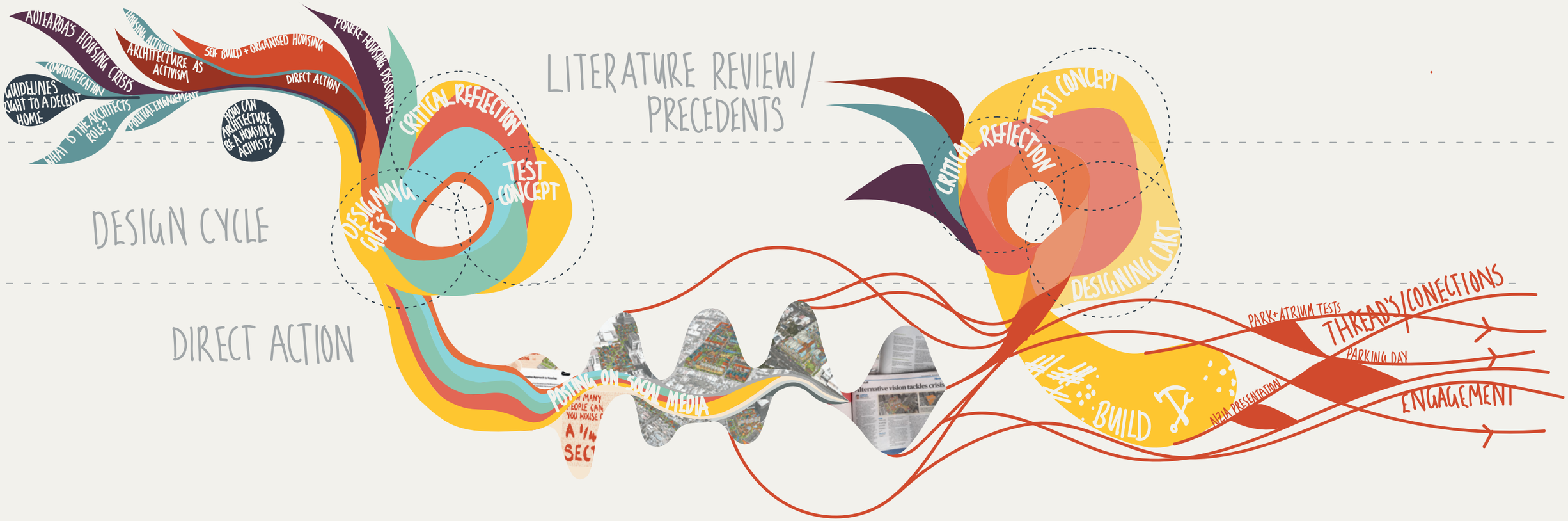


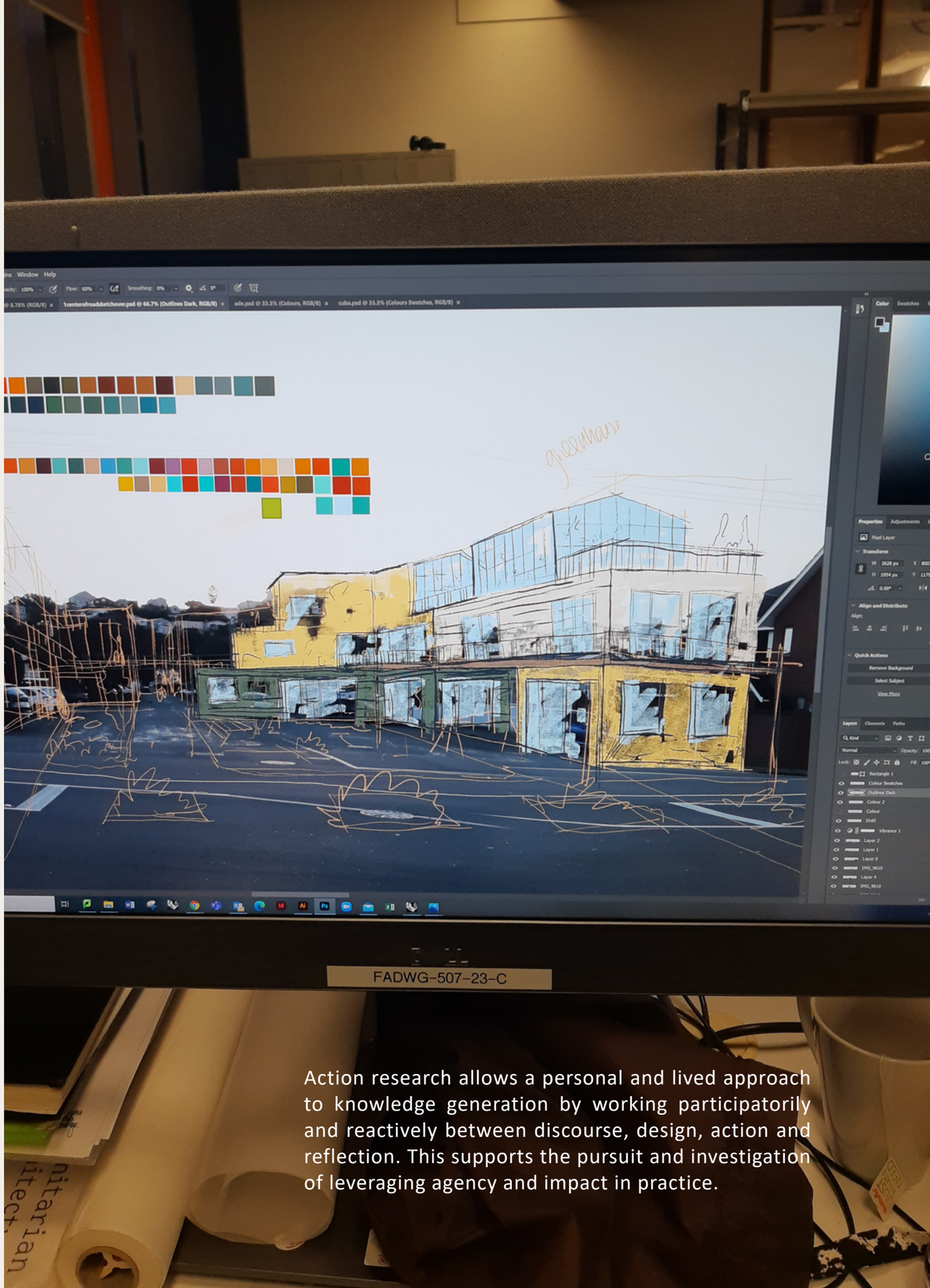
Fig 10. *Responsively working between literature/precedents, design cycles and direct action, this diagram illustrates the series of happenings throughout my journey interrogating architect as activist.*

WHAT: PERFORMATIVE AND DIRECT TOOLS

The selection of tools is critical to facilitate and test the agency of the architect and enable the responsive nature of action research. Therefore, these are grounded in personal creation; the freedom to autonomously create without reliance on external factors. Additionally, this provides a challenge to the increasing financialisation of housing production and undercuts the power often needed to participate.

The illustration of 5 animations (GIFs) engaging with underutilised sites, self-build and housing discourse in Pōneke are disseminated across social media with an anonymous survey. GIFs are utilised for their ability to articulate ideas in an easily understood and entertaining manner to test these with a wider audience in a performative paradigm.

The content and nature of social media and survey responses alongside reflections of agency GIFs as a tool, are used to shape a self-build intervention. Self-build's personal, adaptive and responsive nature allows the intervention to come into being outside of existing systems and further utilise the reflexivity embodied in the action research paradigm.



Action research allows a personal and lived approach to knowledge generation by working participatorily and reactively between discourse, design, action and reflection. This supports the pursuit and investigation of leveraging agency and impact in practice.

Fig 11. *One of the tools: developing the communication of the GIF's.*

Fig 12. Homes in Island Bay Wellington, now worth over 1 million each.

The Situation

PÓNEKE-WELLINGTON HOUSING SHORTAGE

Housing is a human right. Special Rapporteur Leilani Farha on her visit to Aotearoa in February 2020, reported that successive governments are responsible for breaching this right that leaves the most impact on our marginalised communities.[8] In August 2021, the Human Rights Commission launched framework guidelines on the right to a decent home,[9] grounded in Te Tiriti o Waitangi. It will use these in a national inquiry into housing[10]. Beyond the statistics, it is recognised by Human Rights that an adequate home goes deeper than four walls; it is also grounded in self-determination.[11]

The crisis has been rapidly escalating in Pōneke Wellington, Aotearoa New Zealand's capital and is the focus of this research. If no urgent action is taken the resulting injustices will only worsen[12] given population is set to increase 50,000-80,000 over the next 30 years.[13] Other pressing issues such as infrastructure demand, pressure on the transport system, seismic risk, managing sea level rise, carbon zero 2050 and liveability require consideration when addressing the crisis.[14]

It is evident from the rhetoric of this crisis that the social role of housing in communities is being not only minimised but stripped. If architects design homes, the question must be asked, how does the architect fit into this conundrum here and now?

8 Faraha, "Visit to New Zealand," 9.

9 Human Rights Commission, "Framework Guidelines on the right to a decent home in Aotearoa," August 2021, https://www.hrc.co.nz/our-work/right-decent-home/housing/.

10 Human Rights Commission, "Housing Inquiry", August 2021, https://www.hrc.co.nz/our-work/right-decent-home/housing-inquiry/.

11 United Nations Human Rights Office of the High Commissioner, "The human right to adequate housing," March 2021, https://www.ohchr.org/EN/Issues/Housing/Pages/AboutHRandHousing.aspx.

12 Shamubeel Eaqub and Selena Eaqub, Generation Rent: Rethinking New Zealand's Priorities (Wellington: Bridget Williams Books, 2015), 161.

13 Refer to the Adopted Spatial Plan for the growth plan. Wellington City Council, "Vol. 1: Context."

14 Wellington City Council, "Vol. 1: Context."

Fig 13. *Some of the many housing headlines from the past year.*

Image redacted.
The referred image can be found here.

This inquiry develops its field with a review of literature, media and discussion across the following primary themes; housing, the politics of architecture and means of production. These key themes corral the myriad of issues impacting the investigative focus to develop dialogue within the field and bolster contextual understanding of the practice. Critical reflection of the various literature and precedent projects enables an evaluation of the research significance and its expression as a here and now condition in Pōneke-Wellington.

Literature Review

Fig 14. *Linking together discourses to build something greater.*

HOUSING . . .

Housing crisis—evidence suggests the weight these two words carry has little impact. Severe human rights crisis—does that have anymore gravity? Endless statistics and headlines are battered around aiming to reflect the severity in Aotearoa, but is the scale and full impacts of housing injustice fully understood and appreciated? The financialisation of housing appears to be fuelling growing wealth disparity in Aotearoa and housing's foundational social role is increasingly overlooked. Investigating sustainably de-financialising housing may offer a valid remedy to galloping injustice, which is an architectural concern.

Fig 15. *Derelict flats in Tangi Te Keo, Mt Victoria, Pōneke Wellington, the setting of heated housing debate.*

FINANCIALISATION

In order to understand how architecture can support the social role of housing, we need to understand what is taking it away and its workings. Seemingly endless causes of the housing crisis are identified, and their impact extent debated; AirBnB, cost of building materials, foreign speculative investment, Resource Management Act, empty houses, limited supply of public housing, building regulations, land availability. Underpinning these is the foundational financialisation of housing, as Farha describes, the root of the crisis.[1] It is to be recognised that there is a shortage of homes, but there is a problem in how we treat homes as a commodity that has led to this shortage.

Financialisation has gained use to describe the infiltration of capitalism in housing markets since the 2008 publication 'The Financialisation of Home and the Mortgage Market Crisis' article by geographer Manuel Aalber.[2] The growing body of research in this area demonstrates that consequently housing markets have profoundly changed to increasingly disconnect housing from its social function, oblivious to people and communities. Financialisation originates from changes to the way credit was provided for housing[3] and enabled in the landscape of globalisation and ideological justification of neoliberalism, with privatisation, marketisation and commodification as manifestations of financialised housing markets.[4]

In Aotearoa successive governments have 'allowed the perfect storm' of financialisation through a historic policy focus on home ownership; an underdeveloped rental housing system with weak tenant protections alongside low interest and tax rates have made housing a desirable asset.[5] This financialisation is evident; 91% increase ($400billion) in wealth held in housing between 2009-2019, with nearly 50% of banking system assets being residential property-related loans, highlighting the dependence of the economy on housing.[6] The inherent nature of financialisation is seen in conversations, focussing around homeownership, failing to recognise the wide-reaching social impacts.[7]

Additionally, to inserting wealth into the housing market, financialisation has changed the relationship between the state and housing sector with a reliance on the market for housing provision and pandering' to the voice of investors.[8] Up until the 1980's various forms of financial assistance provided by the state allowed low-income families to build or acquire homes. Over time this support has been reduced, and consequently only 8% of new builds were in the lowest quartile compared to 35% in the 1960's. [9]

Research from Building Better further reinforces the control and inadequacy of market provision.[10] Analysis of the Tauranga special housing area shows that developers may or may not build depending on profit, even in markets with high demand and land available. It is unprofitable and difficult to acquire finance to build lower-quartile value housing and we therefore see a lack of affordable housing, what the community needs.[11]

It is therefore evident that the conditions bred by successive governments allow the control of financialised housing markets, where those owning property become richer. At the same time low-income households face escalating costs, driving inequality and sustaining the effects of colonisation among other social effects. Among a growing body of literature,[12] Matthew Soules sees architecture as not only a symbol but a 'functional component integral to the workings of finance capitalism'[13] and therefore facilitating the social impacts of financialisation. Design is mutated to allow housing to better function as a medium of investment.[14] To provide increased opportunity for investment, the architectural manifestations are often characterised by extreme; horizontal expanses of similar family homes and iconic buildings.[15] This can be seen in the simplicity of 'architecturally designed' being used as a pitch in Real Estate ads and the size of homes. Uncoincidentally the service of architecture is aligned with the upper quartile of housing, generally concerning itself with luxury and excess.[16] This expresses architecture's complicity in financialisation and its impacts. Throughout this exploration, the sheer scale and control is apparent; how can architecture have any influence on this from practice?

Image redacted.
The referred image can be found here.

Fig 16. *The Paddington Development, 68m2, 2 story homes in a central city area zoned for 8. From $918 000 each. "These freehold properties are unrivalled in Wellington as to what they have to offer."*

Image redacted.
The referred image can be found here.

1 Farha, "Visit to New Zealand," 9.

2 Manuel B. Aalber, "The Financialisation of Home and the Mortgage Market Crisis," ***Competition & change*** 12, no. 2 (2008): 148-166.

3 Farha, "Financilisation of housing," 6.

4 Keith Jacobs and Tony Manzi, "Conceptualising 'financialisation': Governance, organisational behaviour and social interaction in UK housing," ***International Journal of Housing Policy*** 20, no.2 (2019): 14.

5 Farha, "Visit to New Zealand," 9.

6 Child Poverty Action Group, "Response to the United Nations Special Rapporteur on the right to adequate housing," February 2020, https://www.cpag.org.nz/assets/CPAGs%20response%20to%20UN%20special%20rapporteur%20on%20housing%20Feb%202020.pdf.

7 Jacqueline Paul, Jenny McArthur, Jordan King and Max Harris, ***Transformative Housing Policy for Aotearoa New Zealand: A Briefing Note on Addressing the Housing Crisis*** (Auckland: The University of Auckland, 2020): 10.

8 Farha, "Financilisation of housing," 12.

9 Building Better Homes, Towns and Cities, "Financialisation of NZ's housing market driving house price increases," 3 March 2021, https://www.buildingbetter.nz/news/2021/hs_financialisation_of_NZs_housing_market.

10 Building Better Homes, "Financialisation of NZ's housing market."

11 Bev James, ***Getting the housing we say we want: Learning from the Special Housing Area experience in Tauranga and the Western Bay of Plenty*** (BBHTC: Wellington, 2017).

12 See ***Architecture and Capitalism: 1845 to the Present, The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance and The Brick and the Balloon: Architecture, Idealism and Land Speculation*** among others.

13 Matthew Soules, ***Icebergs, Zombies, and the Ultra Thin: Architecture and Capitalism in the Twenty-First Century,*** (New York: Princeton Architectural Press, 2021), 31.

14 Soules, ***Icebergs, Zombies, and the Ultra Thin,*** 13.

15 Ibid, 105.

16 Bryan Bell and Katie Wakeford, ***Expanding Architecture: Design as Activism*** (New York: Metropolis Books, 2008).

"If a right to housing means anything, it must be the name of a movement to democratize, decommodify, and disalienate the housing system" David Madden.

DEFINANCIALISATION

Fig 17. *We could begin to think about definancilising housing through re-considering the way we view each of these elements.*

It can be deduced that being an activist to support the social role of housing means advocating for the de-financialisation of housing. When financialisation has become such a large global monster, how do we reverse it and/or counter its effects? Gertjan Wijburg explains, while academic scholarship has exposed the reconfiguration of financialisation processes, it has paid little attention to how these processes are contested from within society and economy. He therefore calls for more research to explore how de-financialising techniques can be dominant in markets. [17] There appear two emerging schools of thought, one focused on policy, looking to limit wealth generation, and the other on cooperatives and self-organisation.

Currently, in Aotearoa, the crisis is being responded to nationally through policy measures. The focus is on the number of houses built and how regulation can change, such as the NPS-UD[18] and Housing Enabling Bill,[19] to increase this. As seen in the Special Housing Areas (see page.), supply policy still operates within the financialisaton paradigm. Policy instead looks to limit the incidents of ownership that allow housing to be used as a commodity, such as taxes, public housing and subsidies. However, as Balmer and Bernet discuss, policy de-financilisation measures can be quickly over turned, having limited permanency.[20] David Madden echoes this, explaining strategies still relying on the financialisation of housing are bound to fail and we instead need to develop new strategies.[21] Additionally, policy tactics do not enable a direct action from architecture practice to untangle itself from financialisatons grip.

Balmer and Bernet propose the use of common property and self-organisation as a counter-movement by 'hacking the law' to more sustainability remove housing from speculative housing markets, often associated with private ownership.[22] This subverting tactic enables agency to act now, from the ground up, by using tools in existing laws or internal regulation to limit what can be exchanged. The autonomy in self-organised approaches supports self-determination in housing, allowing for responsivity and evolution in the hands of the everyday user. When considering the innate nature of financialisation apparent through this exploration, I feel it necessary to rethink each element in the production of a home when enacting this agency; what constitutes a home? How do we treat land? How do we engage with communities when enacting this agency?

17 Gertjan Wijburg, "The de-Financialisation of Housing: Towards a Research Agenda," ***Housing Studies*** 36, no. 8 (2021): 1276-1293.

18 See https://environment.govt.nz/acts-and-regulations/national-policy-statements/national-policy-statement-urban-development/

19 See https://www.legislation.govt.nz/bill/government/2021/0083/24.0/LMS566051.html

20 Ivo Balmer and Tobias Bernet, "Housing as a Common Resource? Decommodification and Self-Organization in Housing : Examples from Germany and Switzerland." In ***Urban Commons***, ed. Mary Dellenbaugh, et al. (Berlin, München, Boston: Walter de Gruyter GmbH, 2015) 178–195.

21 David Madden, ***In Defense of Housing: The Politics of Crisis,*** (London, Brooklyn: Verso, 2016).

22 Balmer and Bernet, "Housing as a Common Resource?"

What constitutes a home?

The immobile and stable notion of housing in modern capitalist economies has made it an easy victim to this exploitation.[23] Have people shaped this or financialised systems? Does this prescribed notion reflect how each individual wants to live? When considering user agency and freedom in housing, I therefore feel we should we consider what influences how we define a home and the relationships around it.

As Johnathan Hill writes, architecture comes with an expectation of separation, stability and control.[24] Founded in primitive efforts to provide protection, could we also see this desire linked to financialisation? The pursuit of stability makes housing a secure investment and therefore perhaps intensifies the pursuit and mutating architecture to serve capital accumulation as Soules discusses.[25] Additionally this renders more dynamic housing relationships, such as self-build and mobile homes, of lesser value. What if instead we lost the association of house with stability? What other forms of inhabitation emerge? Instead of working to be a timeless, autonomous object housing becomes a hybridisation of architecture, its inhabitants and surroundings.

When considering use/exchange value, there is perhaps a relationship with instability/stability. Therefore, a move towards embracing instability, fluidity and ambiguity, embedding architecture with its context and inhabitants could be seen as a move in de-financialising. It appears crucial to embrace the messy, humanistic and unresolved areas of architecture and its environment; moving from a financialised understanding of the world to one that comes from working with the earth, our feelings and hands and provides us the freedoms to move outside current systems.

How do we treat land?

Whenua (land) has significant cultural and social value to Māori, a taonga (treasure) handed down through generations, fostering wellbeing for the community and as a source of mana.[26] Settler colonisation brought ideas of land and resource ownership to Aotearoa, disrupting Māori ideas and practices.[27] Land as a collective resource for the wellbeing and security for all demonstrates a de-financialised relationship focusing on the social role of land.

However, in the current context of colonisation where land has been stolen, commoning can be problematic. As Diprose et al. discusses, the 'open to all' associated with the commons also implies an exclusion as a community is needed to care for it.[28] Additionally, the assumed 'neutral ground' of the commons is problematic and the notion of fostering communities when whakapapa and whanaungatanga show these already exist.[29] This highlights the integral nature of addressing the effects of financialisation together with colonisation.

23 Faraha, "Financilisation of housing," 3.

24 Jonathan Hill, ***Immaterial Architecture,*** (London: Routledge, 2006).

25 Soules, ***Icebergs, Zombies, and the Ultra Thin.***

26 Paul, et al., ***Transformative Housing Policy for Aotearoa New Zealand,*** 4.

27 Paul, et al., ***Transformative Housing Policy for Aotearoa New Zealand,*** 5.

28 Gradon Diprose, Kelly Dombroski, Stephen Healy, and Joanne Waitoa, "Community economies: Responding

to questions of scale, agency, and Indigenous connections in Aotearoa New Zealand," ***Counterfutures*** 4 (2017): 173.

29 Gradon et al., "Community economies," 174.

How do we engage with communities?

Returning power to the social needs of communities rather than profit is at the core of de-financialisation. Engaging and empowering communities in design is therefore a direct challenge to financialisaton. Co-design is gaining use but are meaningful relationships and productive discussions being built with communities? Rebecca Kiddle describes her experience working with local and central government as 'superficial at worst and naïve at best.'[30] Kiddle therefore highlights the importance of, relationships, reciprocity, education and capacity-building as part of the engagement process to ensure that communities and designers have the tools to relate their experience to built-environment best-practice.[31]

Recent community input on Pōneke housing policy, such as the Spatial and Draft District Plan, are largely completed online through submissions forms. The full revision of the draft district plan,[32] as part of 'Our City Tomorrow' gained input from the community through a roadshow of one-off drop-in sessions to 'answer questions.'[33] When considering empowering communities through relationships and reciprocity, this is falling short and more akin to a design review, capturing a limited range of voices. I feel the problematic nature of this relationship is also reflected in counterproductive public housing conversations. The word "slum" is often used to describe the perceived negative effects of density and these become the focus of conversation rather than visioning what Pōneke could be.

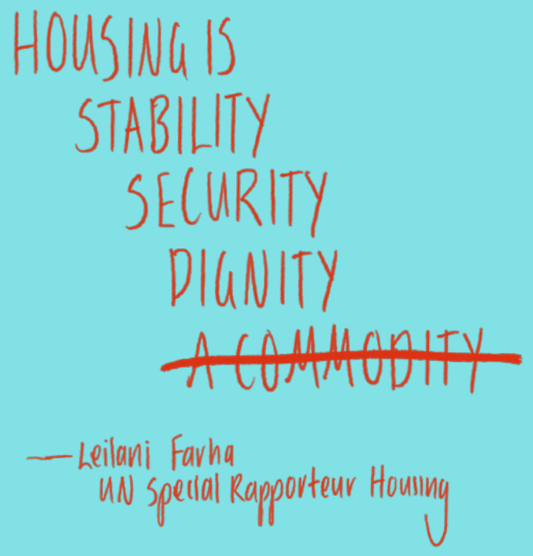
Therefore, fostering relationships with and educating communities becomes an act of de-financialisation by amplifying their voice in the built environment.

30 Rebecca Kiddle, "Engaging Communities in the Design of Homes and Neighbourhoods in Aotearoa New Zealand," ***Counter-futures*** 9 (2020): 76-94.

31 Kiddle, "Engaging Communities".

32 See https://planningforgrowth.wellington.govt.nz/.

33 Wellington City Council, "Upcoming Engagement and Consultation," 2021, https://planningforgrowth.wellington.govt.nz/your-views/submissions-on-our-city-tomorrow.



REFLECTION: HOW CAN ARCHITECTURE DE-FINANCIALISE?

Exploring the nature and workings of housing financialisation in Aotearoa gives insights as to how we might counter its blindness to the social role of housing. This is important in the lack of discourse around housing de-financialisation. The sheer scale, control and infiltration of financialisation become apparent and raises questions on agency. Can architecture gain a voice and exert any influence in this? I have found through this exploration that countering financialisations effects has limited permanency and agency. Whereas forming an alternative movement subverts financialised practice and employs architecture's ability to create worlds. Financialisation is enabled by privatisation and stability and therefore subverting with common property and self-organisation inspires tactics to imagine another way. This removal is necessary in the realisation that architecture has become a tool in financialisation; before becoming an activist for the social role of housing, architecture first needs to challenge its complicity. Self-organisation provides a tactic to subvert, and a space for immediacy and responsivity, linking to discussions in methodology. However, in the inherent nature of financialisation how can we imagine a paradigm without it? Beginning by rethinking the interaction with three core elements of a home, the building, land and people, shows that if we bring a more human and relational manner to practice, suppressed by financialisation, it becomes a de-financialisation act in itself.

This raises questions about how space, both physically and metaphorically, can be made for these practices to occur. What are the mechanics of theses and where does the architect sit? How can we shape and imagine a new world from a ground up position with little power and resource? In their removed nature, how can counter movements work to inspire wider transformation?

ARCHITECTURE IS POLITICAL

"Architecture is imminently political because it is part of a spatial production, and this is political in the way it clearly influences social relations." [34]

The recognition of architecture's political nature in discourse ranges from subtle shaping of society[35] to the more overt manipulation of space to become a resource for power.[36] Therefore, it is widely acknowledged that buildings are political; they are shaped by policy, society and economics which then shape the lives of the people who live in and around them. Among these influences, architects are direct participants in shaping these buildings.

To some, the political nature of architecture is therefore self-evident.[37] However as discussed by Tahl Kaminer, throughout history architectures influence and therefore political nature is contested.[38] When reading these, the debate seems complicated by differing definitions of 'political' and 'architecture practice'. In mainstream culture, architecture is seen as an aesthetic exercise, delivering on a client's brief, serving the top percentage of housing and therefore largely private interests.[39] As explored in this section, it is evident through history and now that architectural practice is ambiguous. Kees Lokman discusses the creative tools, knowledge, and skills to reimagine radical change architecture offers to the political sphere.[40] Beyond the discussion of policy and economics, architects can incite a move outside the restrictions of existing systems by leveraging agency.[41] This is valuable and necessary when considering previous conversations of de-financialisaton. If architectural practice can be evolved to leverage user agency to challenge the housing financialisation it is currently supporting, why shouldn't we explore the possibilities of this?

34 Nishat Awan, Tatjana Schneider and Jeremy Till, ***Spatial Agency: Other Ways of Doing Architecture*** (New York: Routledge, 2011), 38.

35 See Virginia Woolf's essay 'A Room of One's Own', discussing the absence of privacy is a cause of the limited number of great female authors.

36 See Lawrence Vale, ***Architecture, Power and National Identity*** among others.

37 Nishat Awan, Tatjana Schneider and Jeremy Till, ***Spatial Agency: Other Ways of Doing Architecture*** (New York: Routledge, 2011), 38.

38 Tahl Kaminer, ***The Efficacy of Architecture: Political Contestation and Agency*** (New York: Routledge, 2017), 2.

39 Bell and Wakeford, ***Expanding Archtiecture***.

40 Kees Lokman, "Design Activism: Towards Agonistic Pluralism", in ***Bracket 4 [Takes Action]. Architecture, environment, digital culture,*** ed. Neerjai Bhatia and Mason White (New York: Applied Research and Design Publishing, 2018), 16-23.

41 Foreign Architects Switzerland, "Oh Baby Let's Get Political! A Rant", in ***Bracket 4 [Takes Action]. Architecture, environment, digital culture,*** ed. Neerjai Bhatia and Mason White (New York: Applied Research and Design Publishing, 2018), 46-49.

Fig 18. *Fenced off vacant plot in central Pōneke has been so for at least 10 years.*

THE ROLE OF ARCHITECTS AND ACTIVISM

With a view to leveraging agency within power structures and restrictions to challenge financialisation, the practice of architect as activist emerges with a growing body of literature behind it.[42] Urban designers Sue McGlynn and Paul Murrain urge the interrogation of power structures determining the built environment to investigate agency. Using a 'Powergram' they visually map power relationships,[43] which I have utilised in the Pōneke context (fig 19). What becomes clear through this exercise is the imbalance of power towards institutions, with the designer working between these and everyday users. McGlynn and Murrain therefore discuss the need to advocate for everyday users to balance power to achieve better outcomes for users.[44] In the context of this research, this can also be seen as challenging financialisaton by leveraging agency for the everyday user and reinforcing an architect's approach as activist.

Additionally, within this practice, McGlynn and Murrain discuss the need for the values underpinning the design to be clearly articulated by participants alongside identifying the power structure concerning who it is serving.[45] How often do you hear architects declaring their values and positionality? When considering housing activist practice, this becomes important to ensure conflicting financialised interest do not skew the intention.

When considering voice, activism is interesting to consider with community engagement earlier discussed as a de-financialisaton tactic. This has a history in architectural activism practice as a way of removing architecture from the realm of exclusivity and acknowledging citizens as participants in the activation of space.[46] The relationships, education and reciprocity of community engagement could build stronger activism that is reflective, understood, and desired by communities.

Additionally, activism could strengthen participatory practices in community engagement. A growing body of literature[47] discusses that the consensus pursued by participatory design is problematic in the 'stabilisation of a particular set of social relations, norms and courses of action.'[48] Therefore, democracy should instead be based on 'facilitating and enabling dynamic disputes and struggles amongst groups and individuals with competing values, ethics and beliefs.'[49] Hence design activism is a form of resistance that can mobilise and empower marginalised social and political voices through spaces of contestation.[50] The characteristics of activism further link to conversations of the problematic assumption of neutral ground of commoning in an Aotearoa context. The spectrum between activism and community engagement and its relationship to agency and contested spaces raises questions further interrogated through this research.

42 Neerjai Bhatia and Mason White eds., ***Bracket 4 [Takes Action]. Architecture, environment, digital culture,*** (New York: Applied Research and Design Publishing, 2018).

43 Sue McGlynn and Paul Murrain, "The Politics of Urban Design" ***Planning Practice & Research*** 9, no.3 (1993): 311.

44 McGlynn and Murrain, "The Politics of Urban Design."

45 McGlynn and Murrain, "The Politics of Urban Design."

46 Lola Sheppard and Mason White, "Notes on the Activist Tradition in Architecture," Perspecta 53, no.1 (2020): 27.

47 For example, see Mahmoud Keshavarz and Ramia Mazé, "Design and Dissensus: Framing and Staging Participation in Design Research," ***Design Philosophy Papers*** 11, no.1 (2013); Chantal Mouffe, ***The Democratic Paradox*** (London: Verson, 2000).

48 Keshavarz and Mazé, "Design and Dissensus," 10.

49 Mouffe, ***The Democratic Paradox.***

50 Lokman, "Design Activism", 18.

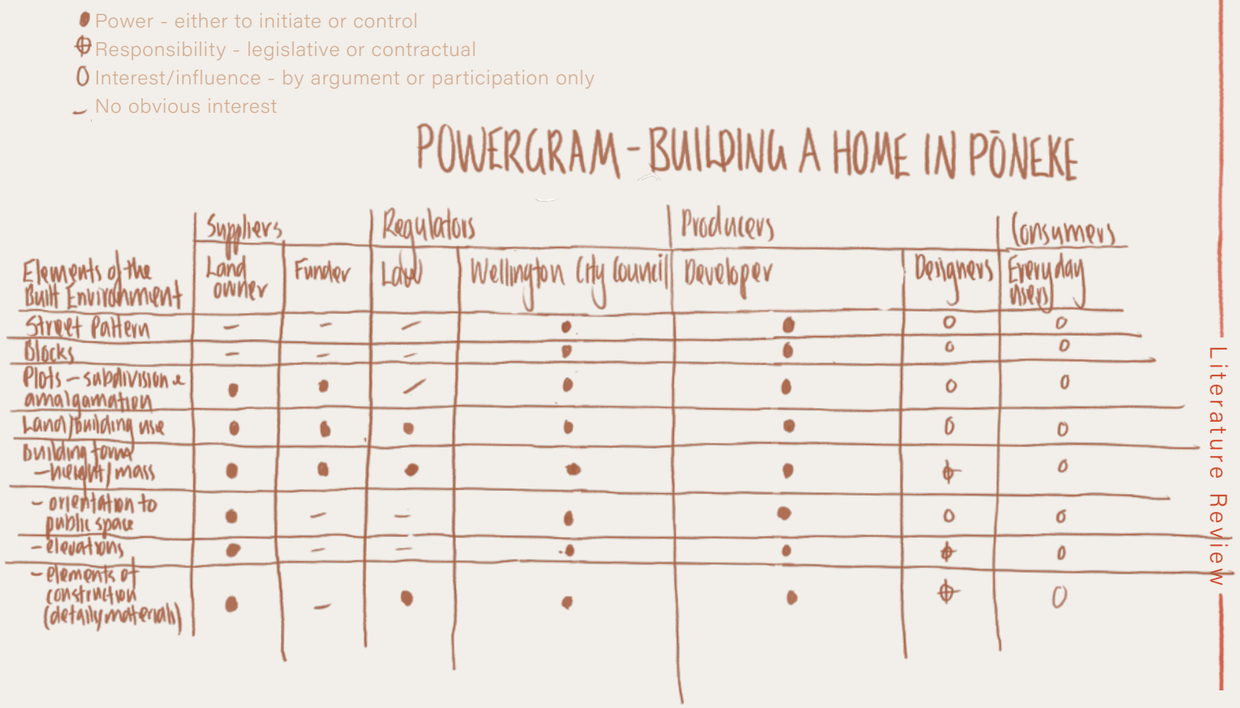


Fig 19. *Powergram adapted from McGlynn and Murrain to investigate the power relationships determining the built environment in Pōneke.*

DESIGN ACTIVISM

It is key to highlight that by architects as activist I am not suggesting we stand outside government with placards. Design activism can not only publicise issues, like the conventional notion of activism, but it can raise questions concerning the conditions of these issues, imagine ways to address these and alternative solutions.[51]

Authors such as Ann Thorpe shape a conceptual framework for design activism and the need to separate this from 'protest' or 'resistance'. The focus is instead on how people's perceptions, emotions and therefore behaviour can be changed through design processes and outcomes; 'viable, alternative and transformational alternatives that change public opinion and put pressure on those in power.' [52] Additionally, Faud-Luke discusses the need in this practice to challenge traditional notions of beauty in design, associated with financialisaton, with 'a beauty that is not quite familiar, tinged with newness ambiguity and intrigue, which appeals to our innate sense of curiosity.'[53]

Therefore looking to design activism provides a paradigm for this research to operate in and test de-financialisaton tactics to support housing's social role.

Image redacted.
The referred image can be found here.

51 Lokman, "Design Activism", 17.

52 Ann Thorpe, "Defining Design as Activism," Unpublished article submitted to ***Journal of Architectural Education*** (2011), https://designactivism.net/wp-content/uploads/2011/05/Thorpe-de-finingdesignactivism.pdf.

53 Alastair Fuad-Luke, ***Design Activism: Beautiful Strangeness for a Sustainable World*** (London, New York: Routledge, 2009), 188.

54 Kaminer, ***The Efficacy of Architecture,*** 2.

55 Kaminer, ***The Efficacy of Architecture,*** 3.

56 Ibid.

57 Ross K. Elfline, "Superstudio and the "Refusal to Work"", ***Design and Culture*** 8, no.1 (2018): 55-77.

58 Elfline, "Superstudio and the "Refusal to Work.""

59 Catharine Rossi, "Between the Nomadic and the Impossible: Radical Architecture and the Cavart Group," in ***EP/Volume 1: The Italian Avant-Garde, 1968-1976,*** ed. Alex Coles and Catherine Rossi (Berlin: Sternberg Press, 2013), 45-66.

60 Rossi, "Between the Nomadic and the Impossible, " 53.

61 Rossi, "Between the Nomadic and the Impossible, " 66.

62 Other groups in architectures activism history include the modernists, the situationalists, structuralists, metabolists, environmentalists and socio-technical utopian.

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Fig 20. *Structures in the quarry built by non-professionals with simple processes and tools, facilitated by Cavart to flout the professions elitist nature.*

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POLITICAL ENGAGEMENT HISTORY

Examining the history of activism exemplifies the diversity of practice and provides a foundation to build from in this research. Tahl Kaminer explains that interest in the political dimension of architecture fluctuates through eras, politicising itself during economic restructuring or political upheavals.[54] 1970-80s was the last era of intense interest in the political realm, with architectural activists looking to emancipate from; labour, bureaucracy, capitalism, and architecture by empowering nonprofessional's to take control of their environment.[55] Similar positions, theories and interests remerged in current debates, practices, and this research.[56]

Superstudio, founded in 1966 Florence, criticised mainstream architecture for ignoring and contributing to environmental and social problems through a refusal to build.[57] They instead utilised architectural visualisations (fig 22) as a provocation to disseminate their ideas, producing schemes that took these to the extreme as thought experiments. [58] Whereas Cavart alternatively used occupations to explore and voice their ideas. Cavart was primarily concerned with architecture's negative effect on humanity and quarries were used as sites to spatialise and explore alternative relationships.[59] A week-long seminar, Culturally Impossible Architecture (fig 20), held in an abandoned quarry utilised a guerrilla methodology to rebel against the architecture's elitist nature by welcoming nonprofessional's such as local farmers and children to build structures. Simple materials, tools and processes were utilised and seen to encourage the democratisation of architecture. [60] Engaging as an activist with the community through providing a platform for the public to act is perhaps an example of spaces of contestation previously discussed.

Alongside the colourful, attention grabbing and media friendly productions of groups such as Superstudio, the work of Cavart is less known but had a large impact on those working in the field. [61] The comparison of these two groups highlights the variance in practice and interaction with the public reflected throughout activisms history.[62] This raises the question of impact; what tactic is the most successful?

Fig 21. *One of the structures built and experienced by participants in the Quarry.*

Fig 22. *The Continuous Monument, an imagined distopian world using an infinite grid as a recurring motif for a continuous uniform environment to criticize mainstream architecture practice.*

Fig 23. *A community gathers around Apollo House to listen to entertainers supporting the Home Sweet Home campaign.*

Fig 24. *Inside the occupied Apollo House common area fitted out with donated goods and supporting a community within.*

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CURRENT POLITICAL ENGAGEMENTS BY ARCHITECTS

Architectures recent political re-engagement[63] was provoked by the 2007-8 financial crisis and discontent with architectures role in society underpinned by financialisaton.[64] Therefore, reflecting similar refocus of the '70s and '80s and linking with methods of de-financialisaton previously discussed; turning to citizen participation, self-build and forms of architecture that don't have direct links or dependency to neoliberalism and its attachments.[65]

When specifically talking about housing activism and considering the previous conversation on tactics, Leitner et al. identifies four 'trajectories' followed by various movements; engagement, direct opposition, alternative knowledge production and disengagement.[66] As tactics, these will be used to discuss housing activism alongside the use of design activism. I have found the surveying of case studies overwhelming as it is impossible to reflect the breadth and individuality of all. From my explorations so far, the following are those most applicable.

Case studies range from housing protests that employ design activism to architects who deliberately set out to action this. Some interesting questions to consider; where does the designer/architect sit? How formal is the act? What modes of production and dissemination does each employ? I will discuss a spectrum of Aotearoa and international case studies. Although the context of the latter is foundationally different, exploring how they react to their context provides insights transferable to Pōneke, Aotearoa.

On housing activism, perhaps the first thought is squatting and occupation. These employ tactics of direct opposition in the way they action the questioning and reimagining of space. Over the 2016 Christmas period activists and homeless people occupied Apollo House (fig 23), a disused building owned by the Irish government. They repurposed this as emergency housing to highlight the failure of market housing models and solutions by demanding and offering alternative ways for the fair use of urban space.[67] Media highly publicised this, aided by free gigs outside and celebrity endorsements. Although it did not change housing policy, it began discussions.[68]

This is similar to the visibility and voice sought by a network of social housing tenants to concerns with the effects of financialisaton by the Gecekondu, protest hut of Kotti & Co. The first stage, an open platform with two walls (fig 25), was built overnight out of pallets claiming a street corner.[69] This was covered in demands, leaflets and protest banners and acted as a meeting space; a foundation and facilitator for a self-organisation and social relations.[70] For over 9 years the structure has evolved and the claim of space and interference with existing spatial power systems has demanded a seat at the table and aided Kotti & Co in becoming powerful negotiation partners.[71]

Although the structure doesn't suggest a way forward in the direct aspect of housing, the foundational relational structure of collective and social ownership in the face of expropriation and disfranchisement does.[72] These prove that social housing can be rethought and reorganised through integrating social participation and empowerment. Developing the discussion of creating contested spaces (pg. 42), it achieves this through constant co-production challenging the boundaries between public/private, legal/illegal, useful/useless, abstract/concrete, temporary/permanent; 'a space made/remade/made again by many and by the Other.'[73]

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Fig 25. *Literally translating to "landed at night," the Gecokondu was first built as a basic pallet structure in a couple of hours.*

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Fig 26. *Events brought the community together in the first base structure, a place to share and unite.*

Fig 27. *As the structure grows, so too does the community and gatherings-seen here outside the evolved Gecekondu entrance.*

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The referred image can be found here.

63 Documented in a library of projects on Spatial Agency's online database https://www.spatialagency.net/database/

64 Kaminer, ***The Efficacy of Architecture,*** 11.

65 Ibid.

66 Helga Leitner, Jamie Peck and Eric S. Sheppard, eds., ***Contesting Neoliberalism: Urban Frontiers*** (New York, London: The Guilford Press, 2007).

67 Valesca Lima, "Urban austerity and activism: direct action against neoliberal housing policies," ***Housing Studies,*** 36, no. 2 (2021): 258-277.

68 Ibid.

69 Kotti&Co, "Who we are", 4th September 2012, https://kotti-undco.net/wer-wir-sind/.

70 Niloufar Tajeri, "The Gecekondu Protest Hut of Kotti&Co: A Space for Housing Rights in Berlin," ***The Funambulist*** 23 (2019): 28-33.

71 Ibid.

72 Ibid.

73 Ibid.

74 Exhibition programme and publications can be found at https://www.hkw.de/de/programm/projekte/2015/wohnungsfrage/wohnungsfrage_start.php

75 As discussed in an exhibition review https://www.huckmag.com/art-and-culture/art-2/artists-architects-unite-imagine-creative-solutions-global-housing-crisis/

76 Fonna Forman, Teddy Cruz and Kotti & Co., ***The Retrofit Gecekondu*** (Leipzig: Spector Books, 2015).

77 Stille Straße 10, Assemble, Wilma Renfordt, ***Stille Straße 10 + Assemble*** (Leipzig: Spector Books, 2015).

78 Teddy Cruz and Fonna Forman, ""Enough Preaching to the Choir," Say Teddy Cruz and Fonna Forman in New Manifesto", 27th September 2017, https://metropolismag.com/viewpoints/teddy-cruz-fonna-forman-manifesto/.

79 Teddy Cruz, "How architectural innovations migrate across borders," February 2014, TED video, https://blog.ted.com/architect-teddy-cruz-shares-5-projects/.

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The referred image can be found here.

This means of disseminating knowledge and network/relation building is interesting to contrast to formalised exhibitions. Wohnungsfrage[74] held in 2015 Berlin included a series of installations and accompanying publications, talks and workshops, marketed as 'innovative thinkers using architecture to re-empower communities fragmented by the housing crisis.'[75] Although you can't help but wonder where the community is when comparing images to those of the Gecekondu.

One project was done in collaboration with Kotti & Co and E-Studio Teddy Cruz + Forman, a studio in San Diego that works with informal communities. A Retrofit Gecokondu (fig 28) was designed as a flexible space to facilitate community functions and further argue that there is more to housing than the object itself - there is a need to reclaim the spaces around for community creation, participation and planning; "The future of the city will not be led by buildings, but by the fundamental reorganisation of socio-economic relations."[76] Teilwohnung (fig 29), another project, holds a similar view. It brings together a cooperatively owned community centre occupied by elderly squatters in northern Berlin with Assemble to imagine an apartment block based on communality and flexibility.[77] Therefore, I would argue here that the exhibition is instead, innovative communities re-empowering architecture practice .

Within the profession itself there is a variety of techniques employed. Practices range from working with communities to aid ground up movements, to working in abstract ways more restricted to the profession and academia. Teddy

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Fig 28. *The retrofit Gecekondu was produced in collaboration between Kotti & Co and Estudio. It imagines a base structure for the community to explore new spatial and social relations as the foundation to reimaging housing.*

Fig 29. *Developed as an affordable and flexible housing solution in collaboration with activist Stille Strasse, each apartment is made up of two spaces, one owned and one rented from the co-op that allows the dwelling to grow, contract and become collective.*

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Cruz of Estudio is a leading figure in community-based design and bottom-up development, thinking of architects as not only the designers of things but civic processes. He calls for an expanded practice within which architects can imagine new spatial procedures, political and economic strategies and modalities of sociability.[78] He takes inspiration from the way informal communities creatively use waste materials to make flexible spaces, to create affordable architecture in the US and Mexico with NGOs and other non-profit organisations.[79] 'Manufactured Sites' (fig 30) addresses the housing crisis along the Tijuana border by reinforcing hillside shacks with a prefabricated frame that can be infilled with found materials. [80] Rather than replacing existing methods, Cruz looks to work with them to strengthen these .

Another technique interrogates loopholes to enable greater agency for the everyday user to action immediate change. Spanish architect Santiago Cirugeda empowers citizens to act in their locality by subverting laws, regulations, and conventions.[81] Interventions such as Skip Bins and Scaffolding are examples, utilising leftover spaces like U-Build and Manufactured Sites, providing adaptable tools and guidance (fig 31) to empower citizens to occupy space.[82] Cirugeda has also explored more explicit links with housing through self-build. Puzzle House (fig 32) is a removable and adaptable house to occupy unutilised plots; a strategy based on the legal argument that it could be considered movable property, lacking foundations and likely to be dismantled and therefore not subject to laws.[83] Assembled on a vacant plot, the house was the foundation for many events, forging questions of space use and acceptability.

When looking to Aotearoa, the use of loopholes can be seen in the emergence of tiny homes that have become more

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The referred image can be found here.

80 Teddy Cruz, "Tijuna Case Study Tactics of Invasion: Manufactured Sites" ***Architectural Design*** 71, (2005): 32-37, https://doi.org/10.1002/ad.133.

81 Santiago Cirugeda and Lucía Jalón Oyarzun, "Legal Grey Zones and Joyful Construction: Recetas Urbanas' Architecture" ***The Funambalist*** 23 (2019): 40-45.

82 These are distributed on his website Urban Recipes, offering step by step illustrated instructions for members of the community to action https://recetasurbanas.net/.

83 Urban Recipes, "Puzzle House Seville 2002", accessed 28 March 2022, https://recetasurbanas.net/proyecto/casa-rompecabezas/.

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The referred image can be found here.

Fig 30. *Maquiladora is a scaffolding system that acts as a frame which found materials can be arranged on with emphasis on vertical development to increase density but retain user agency.*

Fig 31. *Example of Santiago Cirugeda's instructions promoting the installation of self-build homes reassembled on rented rooftops.*

Fig 32. *Puzzle House occupying an empty plot and facilitating community gathering though a loophole in local regulation.*

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Image redacted.
The referred image can be found here.

Fig 33. *Living Big in a Tiny House is an Aotearoa born YouTube channel that documents those living in tiny homes. This episode documents Shayes self-build Tiny Home in Auckland.*

Fig 34. *A home floated in Whakatū Nelson Haven attracted much public attention and debate.*

Image redacted.
The referred image can be found here.

Fig 35. *A reconstruction of the home by Ben Pearce installed in the Nelson Suter Art Gallery, noting that understanding and empathy are only gained through experience, and here invites us to imagine ourselves as inhabitants - what does life look like outside of society?*

prolific as the crisis escalates. Their construction on wheels defines them as vehicles, exempting them from often costly, restrictive, and lengthy resource/ building consent and giving the inhabitant greater agency in construction (fig 33). Depending on material sourcing and self-build input, the cost varies $35k-$120k+[84] with a need to additionally find a land situation. Compared with the average house price in Pōneke of over $1 million[85]. Their legal status has been questioned multiple times, however recent guidance from the Government looks to clarify this.[86]

The construction of a home in my hometown, Whakatū Nelson (fig 34), looked to explore boats as a loophole and was interesting to follow its portrayal and discourse. Its life began on the boulder bank before threats of demolition from the council prompted its flotation on barrels, where it was then seen as a risk to the harbour. After a long journey and 6 months later, it was removed. In 2020 a recreation of the structure was exhibited in the Suter Art Gallery (fig 35) alongside text supporting the questions it asked.[87] This alongside the dismantling of other 'informal' structures in Aotearoa is interesting to consider alongside Farha's statement that 'persons who do not have access to adequate or affordable housing should not be persecuted for resorting to the few possessions they have to shelter themselves.'[88]

These acts upon loopholes provide an interesting link back to the de-financialisaton discussions of 'hacking the law'. Similar threads can also be seen in the informal customs for the appropriation of land to develop spaces for communities to explore alternative practices on their terms; disengagement. A variety of counter communities exist throughout the world differing in values, governance, economies and other such structures. Freetown Christiania (fig 37) is a community of 900 residents located on 49 ha of land in central Copenhagen. Originating from the 70's squatter's movement, activists frustrated with the lack of affordable housing and

Image redacted.
The referred image can be found here.

community facilities occupied abandoned military barracks (fig 36). Initially as a childrens playground, it was claimed as autonomous to 'build society from scratch' and was given the official status as a 'social experiment 'by the government in 1973.[89] Among its own rules, no one can own private property, everyone must contribute to the common good and the 14 self-governing areas are run by consensus democracy at common meetings.[90] Therefore, making a profit from housing is not possible. Low costs to secure, keep and maintain dwellings foster integration of work, leisure and home life and are seen as a model for housing degrowth. Christiania has also been a support system for those who struggle in normal society.[91]

In the face of countless effects of housing financialisaton, a wide range of techniques are adapted by activists. Creating a spectrum from working with existing voices in communities to interventions that aim to empower, provoke and educate communities. What becomes clear is that the foundational issue, and dominant task is establishing, developing, and empowering new relationships between citizens, objects and space; beyond the physical buildings. Architecture is the means of concretely realising social and collective ownership and a medium for proving that these are possible. These practices in communities make it evident that a broad range of de-financialisation tactics already exist. The patterns in this investigation point to supporting communities through exploring regulation loopholes and enable the development of these relationships. Common action sites are those unutilised by financialised systems, and often work with informal practice, incorporating self-build to aid affordability, immediacy, and user self-determination.

Image redacted.
The referred image can be found here.

Fig 36. *Breaking down the wall to the Bådsmandsstræde Barracks to begin an occupation that formed Christiania.*

Fig 37. *One of the many self-build homes fostering the community of Christiania among the barracks.*

84 ArchiPro, "What defines a Tiny Home and how much does it cost?", 30th July 2021, https://archipro.co.nz/articles/architecture/what-defines-a-tiny-home-and-how-much-does-it-cost.

85 Infometrics, "House Values: Wellington City", December 2021, https://qem.infometrics.co.nz/wellington-city/indicators/houseValue?compare=new-zealand.

86 Tiny House Guidance can be found https://www.building.govt.nz/assets/Uploads/getting-started/tiny-houses/tiny-houses-guidance-mbie.pdf .

87 Sarah McClintock, "Ben Pearce: Life Will Go On Long After Money", July 2020, https://thesuter.org.nz/exhibitions/2020/7/11/ben-pearce-life-will-go-on-after-money.

88 Faraha, "Visit to New Zealand," 15.

89 Adam Conroy, ***Christiania: The Evolution of a Commune*** (London: Adam Conroy, 1994).

90 Christiania, "Christiania Guide," 2005, https://www.christiania.org/wp-content/uploads/2013/02/Guideeng2.pdf

91 Natasha Verco, "Christiania: A poster child for degrowth?," in ***Housing for Degrowth : Principles, Models, Challenges and Opportunities,*** ed. Anitra Nelson and Francois Schneider (New York: Routledge, 2018) 99-108. ProQuest Ebook.

REFLECTION: WHAT IS SUCCESSFUL ACTIVISM?!

When discussing activism and the previous case studies it is clear that architecture can be an activist and does participate in the politics of housing, yet how is success measured? How do you say that one method/action of activism is more successful than another?

Sylvia Nissen et al. discusses that defining legacy of social movements 'is notoriously messy, imprecise and hard to pin down.'[92] Additionally, with the bulk of research focused on the origins of movements, rather than the impact, it seems there is more interest in documenting the architect's action than the resulting differences to communities.

A surface analysis would give a yes/no to the demands being met. As Nissen et al. discusses, the impacts are far wider than whether you reach the end goal, and who is to say that these are less valid?[93] Activism may also not materialise immediately and has the possibility to plant seeds that may influence a decision a decade later. How would you begin to measure that?[94]

Additionally, the binary of success doesn't consider the breadth of possible movement outcomes; they may even be unintended. Therefore, we need to engage with 'ripple', 'spill over' effects alongside external factors that might influence,[95] considering impact in the broadest context possible.

By exploring precedent, it has become clear that immersing myself in context and taking a deeply personal approach is the best means to proceed. This affirms and expands the responsive direction charted, providing grounds for better listening to, working with, and serving our communities rather than our discipline.

92 Sylvia Nissen, Jennifer H. K. Wong and Sally Carlton, "Children and young people's climate crisis activism – a perspective on long-term effects", ***Children's Geographies*** 19, no.3 (2021): 318.

93 Ibid.

94 Ibid.

95 Ibid.

Fig 38. *2015 Hikoi for Homes campaign run by Child Poverty Action Group. One of their requests was the statutory right to be housed.*

Image redacted.
The referred image can be found here.

MEANS OF PRODUCTION

This section interrogates self-build and craft, its ability to support the social role of housing, it's relationship with activism, the extent of de-financialisaton and where the architect sits within this. Through explorations in the previous sections, it becomes apparent that self-build/craft has a strong correlation with housing de-financialisaton and activism due to its ability to 'hack the law' and subvert dominant modes of production. Self-build places action in the hands of everyday users, creating positive spaces of contestation.

Fig 39. *19 build to rent apartments under construction on the site of one detached dwelling and overlooking a 10 000m2 empty site.*

SELF-BUILD HISTORY

Self-build is not a new nor revolutionary concept; around a third of the world's population houses itself.[96] However, processes of industrialisation and financialisaton denote this as 'informal housing' or 'amateur building tactics.'[97] Self-build history therefore suggests tactics of de-financialisation and the foundation of tactics that we see looking to give autonomy back to dwellers today.

John Turner was one of the early writers on self-build and dweller control seeing this as an architecture of democracy; 'where dwellers are in control, their homes are better and cheaper than those build through government programs of large corporations.'[98] He argues that housings concern with the physical product, evident in our standards, misses the true social value of homes which is in the ability of dwellers to create and maintain environments that serve their material and psychological needs.[99] Reinforcing ties to financialisaton, he reiterates that 'as dwellers lose control over their living environments, shelter becomes a commodity of reduced value to the individual and often an inordinate expense to society', predicting excessive freedom for a few and constraint for many.[100] The full potential of his ideas has yet to be to realised.

Colin Ward and John Habraken, discuss a similar philosophy of housing provision. Habraken's focus was on strategies for users' participation in mass housing, separating the physical infrastructure of buildings into support and infill where the state provides the infrastructure for people to build their houses in.[101] He therefore balanced between a provider and support paradigm; a mix of large-scale professionals and small-scale individualistic input.

Ward looked to remove authoritarian forms of organisation and governance in favour of informal and self-organised mechanisms, documenting 'housings hidden history ' of informal customs for the appropriation of land.[102] One of these is the Welsh tradition of ty unnos (fig 40), where if you needed housing, you could lay claim to common land by building a house between sunset and rise.

These precents are built upon through Nabeel Hamdi's work. Instead of the 'trickle down' effect, it is the trickle up effect of small scale that he sees generates the greatest change. He therefore uses his skills as an architect to enhance existing structures, working in a paradigm of participation, flexibility and enablement.[103]

Therefore, the history of self-build reinforces the return to housings social role through greater dweller autonomy. It suggests supporting current subverting structures to implement this, as seen in diagrammed current case studies. However, working within inherent financialisation, what is the extent of de-financialisation?

Fig 40. *To build ty unnos, people would come together, plan and stash materials. A more permanent home would then evolve from this over time.*

96 John F. C. Turner and Robert Fichter, eds., ***Freedom to Build: Dweller Control of the Housing Process*** (New York: Macmillan, 1972) 4.

97 Agha Menna and Leopold Lambert, "Outrage,"*Architectural Review* 1477 (2021): 6-7.

98 Turner and Fichter, *Freedom to build*, 1.

99 Ibid, 2.

100 Ibid, 4.

101 John N. Habraken, ***Supports: An Alternative to Mass Housing*** (London: Architectural Press, 1972).

102 Colin Ward, ***Cotters and Squatters: Housings Hidden History*** (Nottingham: Five leaves, 2002).

103 ***Nabeel*** Hamdi, ***Housing Without Houses: Participation, Flexibility, Enablement*** (London: Intermediate Technology, 1995).

Image redacted.
The referred image can be found here.

LOCATION WITHIN DE-FINANCIALISATION AND POLITICS

The sustainability of de-financialisaton outcomes of self-build schemes vary. They may be socially and culturally driven in their development but are not safe from ingrained tendencies to capitalise on value and fail to consider future residents.[104] One example is Elemental's Half Houses (fig 43). Increase in value is deliberately used to give family's a 'leg up into normal society' and therefore continues to play into the financialisaton of housing. Hence affordability for the people it was intended for is lost.[105]

Additionally attempts of state regulation are vulnerable to being overturned,[106] echoing the previous conversations of sustainable de-financialisaton where ideas of 'hacking the law' and commoning were utilised. Christiana (fig 41) set out with the direct intention to move outside financialised markets and through internal regulation keeps the largely self-built housing affordable almost 50 years later in the centre of Copenhagen.[107]

Therefore, motivation is a large determinator of the outcome, of which there is many. Studying Homeruskwartier (fig 42) residents, Bossyt is critical of the 'romantic notion' of autonomous self-builders focused on personal use value where capitalism is inherent.[108] He found that economic rationalities largely influenced self-build production and consumption, and didn't challenge normative understandings of housing.[109] However, when considering Homeruskwartier's use of self-build as another production technique within existing systems to enable the use value, economic ability is by default going to be a primary concern. It does not utilise possibilities of autonomy to establish another way like Christiania.

It is interesting that both sides of the political spectrum support self-build. The right sees a shift in reliance on the state and the left seeing the social considerations; highlighting self-builds manipulability to suit a variety of agendas.[110] Support for self-build housing is increasing internationally to curb the housing crisis however precedent shows institutionalisation can strip autonomy.[111] This is symptomatic of implementation within capitalist systems and questions whether this allows further exploitation.

Double labour exploitation is the main critique of John Turner's work; self-build justifies low wages and requires additional labour outside of work.[112] This critique is framed through a capitalist lens and therefore assumes continued participation in this system and doesn't consider other areas of value that may be added. However, illustrating that when self-build is directly inputted into current financialised systems, such as Homeruskwartier, it becomes vulnerable to exploitation.

While self-build offers autonomy to work outside existing systems, it can also be manipulated in the existing. Therefore, further shaping and affirming a guerrilla self-build approach outside existing systems.

104 Willem Salet, Camila D'Ottaviano, Stan Majoor and Daniël Bossuyt, eds., ***The Self Build Experience: Institutionalisation, Place-Making and City Building*** (Bristol: Policy Press, 2020), 266.

105 Alejandro Aravena and André Iacobelli, ***Elemental: Incremental Housing and Participatory Design Manual,*** (Ostfildern: Hatje Cantz Verlag, 2012), 18.

106 Salet et al., ***The Self Build Experience: Institutionalisation,*** 261.

107 Verco, "Christiania".

108 Daniël M. Bossuyt, "The value of self-build: understanding the aspirations and strategies of owner-builders in the Homeruskwartier, Almere," ***Housing Studies*** 36, no.5 (2021): 696-713, https://doi.org/10.1080/02673037.2020.1720616.

109 Ibid.

110 Michaela Benson and Iqbal Hamiduddin, eds., ***Self Build Homes: Social Discourse, Experiences and Directions*** (London: UCL Press, 2017) 139-207, Emma Heffernan and Pieter de Wilde, "Group self-build housing: A bottom-up approach to environmentally and socially sustainable housing", ***Journal of Cleaner Production*** 243, (2020) https://doi.org/10.1016/j.jclepro.2019.118657,

111 Salet et al., ***The Self Build Experience.*** Through various case studies illustrates this, therefore discussing the need for non-profit organistations.

112 Stephen Merret, "Self-build Housing and the Exploitation of Labour," ***Housing Studies*** 3, no.5 (1988):247-249, https://doi./10.1080/02673038808720634.

Image redacted.
The referred image can be found here.

Fig 41. *A street in Christiania developed by the community with no cars and boundaries around and from the barracks.*

Image redacted.
The referred image can be found here.

Fig 42. *Aerial photo of Homeruskerwartier, the largest self-build community in the Netherlands. However this still operates within financialised systems and can be seen in its characteristics.*

Fig 43. *The money equation promoted through Elemental's half-houses shows a financial agenda.*

Image redacted.
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SOCIAL BENEFITS

As well as a tactic of de-financialisaton, the qualities of self-build itself can support the social role of housing. These are grounded in communal, low cost, and autonomous characteristics.[113]

Community self-build generates greater social cohesion, improving individuals' wellbeing such as curbing loneliness evident in a study of seniors.[114] Walters Way (fig 44), built using the Segal method, also exhibited the enduring relationships built through the collaborative construction of each other's homes.[115] Even utilising self-build for temporary occupation and the spatialization of ideas gives marginalised communities greater cohesion, voice, and bargaining power to claim a right to the city as seen in the Gecekondu (fig 46).[116]

Additionally, the comparatively reduced cost of self-build allows more significant focus on the social aspect of housing. This is seen in Christiania (fig45) where the low cost of living allows time to be focused on family, leisure and contributing to the community and even further self-build[117]. Additionally, the autonomy offered by self-build can foster a greater sense of identity, belonging, responsibility and reconnect dwellers with their homes.[118]

Self-build not only supports wider social benefits of de-financialisaton, but also builds a stronger community fabric at the base level. However as previously discussed, the relationship with financialised systems determines this possibility and therefore needs careful consideration.

113 Benson and Hamiduddin. ***Self Build Homes;*** Emma Heffernan and Pieter de Wilde, "Group self-build housing: A bottom-up approach to environmentally and socially sustainable housing", ***Journal of Cleaner Production*** 243, (2020) https://doi.org/10.1016/j.jclepro.2019.118657,

114 Pauline van den Berg, Jules Sanders, Stephan Maussen and Astrid Kemperman, " Collective self-build for senior friendly communities. Studying the effects on social cohesion, social satisfaction and loneliness," ***Housing Studies*** (2021): 1-19, https://doi.org/10.1080/02673037.2021.1941793.

115 Luisa Hilmer, "Participatory Housing – Segal's Self-build Method," ***ACM International Conference Proceeding Series*** 2, (2020): 68-71, https://doi.org/10.1145/3384772.3385156.

116 Tajeri, "The Gecekondu Protest Hut of Kotti&Co"

117 Verco, "Christiania".

118 Salet et al., ***The Self Build Experience",*** 37.

Image redacted.
The referred image can be found here.

Fig 44. *A community of self-builders working together to erect a frame under the guidance of architect Walter Segal.*

Fig 45. *Residents dine in the streets during Christiania's 40th birthday celebrations, illustrating the strong foundation in community.*

Fig 46. *Members of the community build further additions to the Gecekondu, reflective of their expanding influence.*

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The referred image can be found here.

POSITION OF THE ARCHITECT

There is a wide variety of ways designers are related to self-build initiatives. Through the selected case studies, it can be observed that the more institutionalised the designer is, the more prominent the restrictions this place on the dweller, such as the confines of another structure or construction system (fig 48). This does not necessarily correlate to a negative relationship as this can aid implementation under red tape and areas of higher density and regulation, however within financialised systems.

Comparatively more removed roles look to act as a facilitator, teaching building techniques or acting as consultant for dwellers (fig 47, 49). This therefore, is observed in counter communities or those further removed from existing systems such as rural environments. This greater aligns with the de-financialisation tactic of subversion.

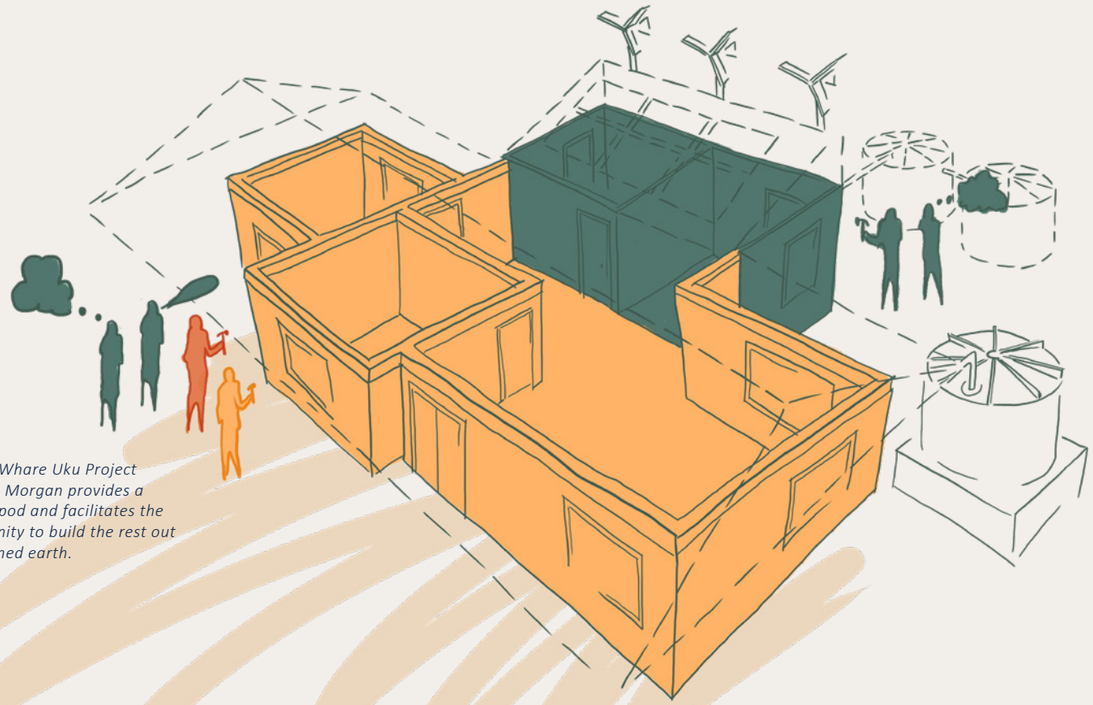

Fig 47. *Whare Uku Project by Kepa Morgan provides a service pod and facilitates the community to build the rest out of rammed earth.*

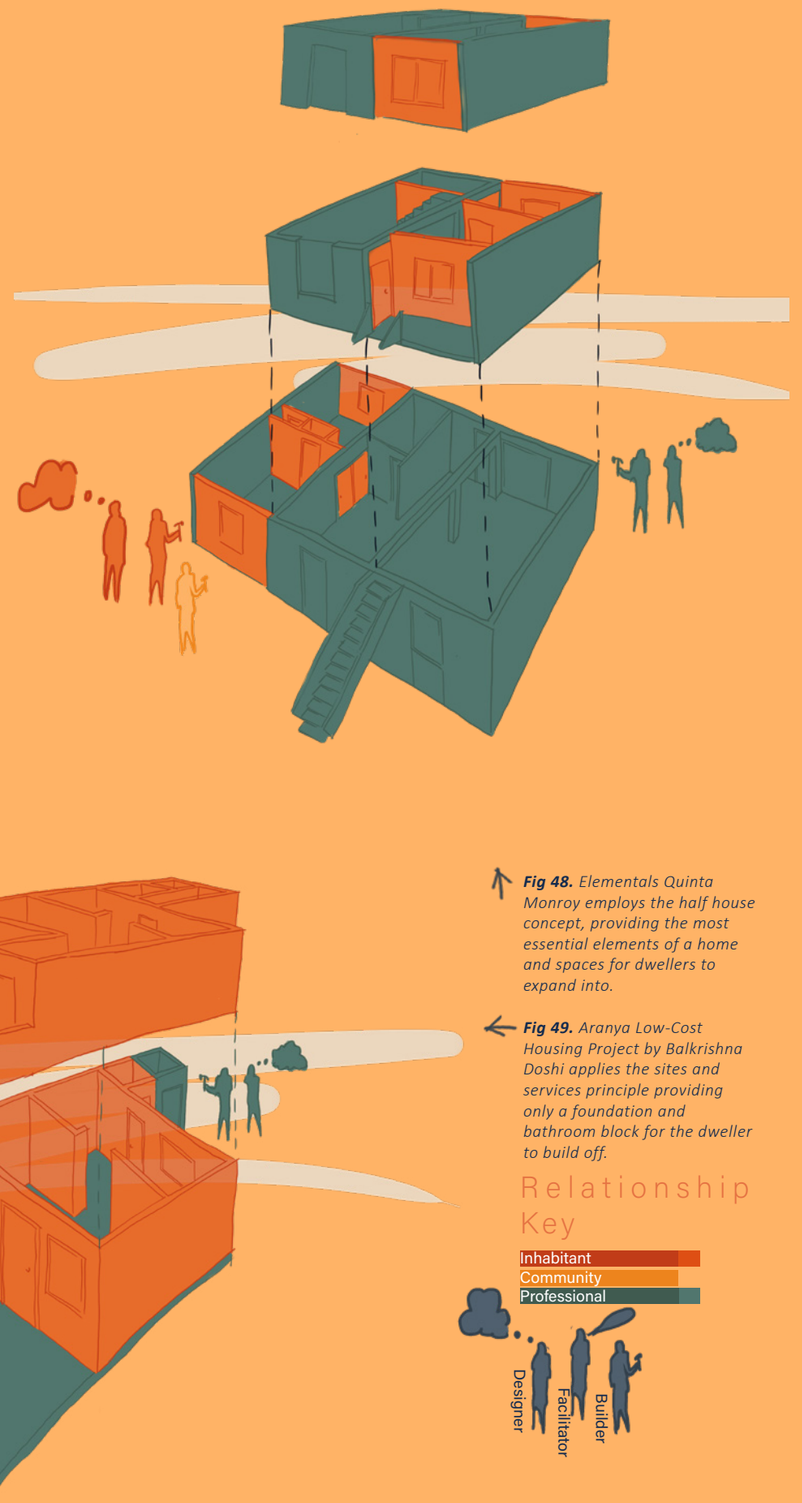

Fig 48. *Elementals Quinta Monroy employs the half house concept, providing the most essential elements of a home and spaces for dwellers to expand into.*

Fig 49. *Aranya Low-Cost Housing Project by Balkrishna Doshi applies the sites and services principle providing only a foundation and bathroom block for the dweller to build off.*

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Image redacted.
The referred image can be found here.

POSSIBILITES OF ART ACTIVISM

Fig 50. *Metacity/Datatown illustrates the amount of space taken up by different dwelling types, giving a large impression of our impact.*

Fig 51. *'Linear city' by The Atelier Ziggurat Architects/ Designers creates an alternative future for the historical center of Florence questioning its ability to support social and political change.*

Self-build as an output requires nurturing relationships, resources, and time, so how can I advocate and educate for the possibilities of self-build within the scope of this research? Art activism as a form of design activism could be seen as a 2D self-build utilised by a history of architecture activism. A world is constructed through a medium with freedoms, fast iterations, and feedback, working with responsivity discussed in the method. It allows the research not to be concerned with regulation and practicalities but rather inciting and encouraging housing discussion, education, and consideration for housing alternatives. Financialisaton is deeply ingrained in our culture, so before we can think about de-financialised housing schemes, we need to overcome the obstacles to change, primarily the ability to see no alternative.[119] Knowledge and understanding of different ways make these an option; giving people back their tools.

The Centre for Art Activism discusses strategy to do this most effectively. Generating Utopia creates experiences of the alternative, demonstrating a desired world that people want to visit, live within and help create. Pre-considering the perceived costs and benefits of the audience allows art activism to add to the viewer's feelings and experiences that are reflected upon in their decision making. Working iteratively in the same action methodology allows this to be responsively evolved and refined. [120]

Images utilised by architects in the 60-70's took their ideas to the extreme to raise issue and draw attention to problems.[121] They rendered them to be easily understood, emotive, provocative and removed from the realm of the 'expert'; converting a world of information and facts that rarely get anyone to act. However, these did not offer a viable alternative for citizens to long for and perhaps why their legacy remains in art. Whereas through Santiago Cirugeda (fig 54) installations and dissemination through illustrations and instructions[122] invites and enables communities to act. Art activism could explain and imagine a world where the social role of housing is paramount through ideas of community self-build.

119 Stephen Duncombe and Steve Lambert, ***The art of activism: your all-purpose guide to making the impossible possible*** (New York: O/R 2021). Resources can also be found on their website https://c4aa.org/.

120 Ibid.

121 Such as the visualisations of Superstudio and ArchiZoom.

122 See https://recetasurbanas.net/.

Image redacted.
The referred image can be found here.

Fig 52. *'The utilisation of simple comic strips enabled the communication of extreme ideas by Archigram such as the 'Instant City'.*

Image redacted.
The referred image can be found here.

Fig 53. *'Residential Buildings for Historical Centre' by Archizoom encourages contemplation on the nature of city development.*

Fig 54. *An example of Santiago Cirugeda's open archive of illustrated instructions for all possible participants.*

Fig 55. *'Control of Choice' by Archigram provokes thoughts about the possibilities of inhabitation in the emerging technologies of the time.*

Image redacted.
The referred image can be found here.

REFLECTION: SELF BUILD IN AOTEAROA

Self-build can support the social role of housing through the guerrilla spatialization of alternative ideas and the very nature of the practice itself. The autonomous action brings together de-financialisation tactics and the practice of activism to realise ideas of alternative practice in a physical form. However, its vulnerability to financialisaton is also recognised and therefore the need to retain its independence. Within the limited precedent of Aotearoa and the scope of this research, art activism provides a tool and strategy to educate, inspire and begin discussions to enable self-build to be seen as an alternative.

When looking to support existing actions by communities in Aotearoa, self-build has many possibilities. However, the culture of kiwi DIY has seen little support by the government, even though its current revival in the face of increasing building costs. It is allowed under the owner-builder exemption[123] and was utilised to aid house provision in the 1985 Sweat Equity scheme however these treat self-build as just another production technique, not fostering the social benefits previously discussed.

'Hacking the law' moves through Tiny Homes and community projects such as Habitat for Humanity[124] and Whare Uku[125] show greater support for these benefits utilising self-build to provide affordable homes and grow communities. This therefore illustrates possibilities to support self-build in Aotearoa and with the small amount of local precedence, this suggests an experimental and educational approach. Like Santiago Cirugeda, small scale interventions and resources could be used to start conversations and inspire communities.

123 See https://www.building.govt.nz/projects-and-consents/planning-a-successful-build/scope-and-design/choosing-the-right-people-for-your-type-of-building-work/owner-builder-obligations/.

124 See https://habitat.org.nz/what-we-do/.

125 Jeff Evans, "Whare uku: Earth Dwelling", ***Te karaka: the Ngāi Tahu magazine*** 72, no.6 (2013): 12-15.

Image redacted.
The referred image can be found here.

Fig 56. *EIT in Ruatoria run ten week earth building course alongside other construction courses after interest expressed by locals concerned about the large number of substandard homes. Tutor Paki Dewes says most of the students want to learn the skills required to upgrade their homes or build on Whānau land. The alternative and affordable house construction methods use locally sourced natural and recycled materials.*

FINDINGS
from literature and precedent project survey

Through exploration of housing, activism, and production it has become apparent that there is not only possibility but a need for the architect, as a shaper of space, to act as activist to support the social role of housing.

The power of spatialisation

Precedents in activism and self-build demonstrate that use of space is where power relationships play out. Financialised agendas have control over space, and therefore housing, through the pursuit of profit, blind to housing's social role. Therefore the spatial manifestation of architecture makes the practice inextricably linked and consequently its exploitation as a tool of financialisation.

Therefore, reimaging the processes behind the determination of space is required; the architect's domain. This needs removal from this system in the inherent nature of financialisation. Therefore affirming the expansion of the existing domain of the architect and the reactive methodology focused on process and discovery.

Gaining agency and power

Precedent in self-build and architectural activism are intertwined in their culture of questioning space and adopt qualities from one another. Both reflect a human and relational focused culture which is inherently autonomous and where agency is gained. The focus becomes not the occupation of space itself, but the relationships and processes facilitating its realisation. Spatialisation affirms the possibility of another paradigm of these social relations, allowing voice and visibility to be gained to a new social priority. Additionally in the face of financialisation's power, a claim to space is even more profound.

The autonomy inherent in activism and self-build is enabled through their subverting nature. This characteristic is also seen in tools of de-financialisation reoccurring through each section. Paralysed with inaction in current systems, the idea of 'hacking the law' allows immediate action and agency to create an environment outside these that allows the iteration and testing of a different way.

The relevance and role of the architect

In this shift in focus, the architect's role becomes one of supporting autonomy, discussion and spaces of contestation; not looking to resolve and find consensus but allowing spaces for voices to be heard and play out. Additionally, as the role of educator to add possibilities and respond to best practice to give tools and therefore autonomy back to communities.

Shaping design experiments

These findings have pointed towards exploring image generation to iteratively test alternative housing and self-build ideas that support housing's social role. These look to incite agency through the expression of possibilities and knowledge to challenge the current processes determining space. Responses then inform the spatialization of these through a built intervention. A close understanding and relationship to the Pōneke context will be at the forefront.

Fig 57. *The Tip Top Factory Site in Newtown sits vacant and fenced off while the house prices climb around it.*

Design Experiments

Three design phases are developed to iteratively explore and test possibilities of architect as activist by employing tools of self-build/craft. The first phase tests visual agency through GIFs of self-build housing posted on social media. Building from these responses, the second phase transitions to the physical, re-engaging with and reflecting on my self-build practice to build a mobile housing discussion platform. In the third phase, the platform is taken to the streets, testing and iterating its ability to encourage public voice and engagement.

PHASE ONE: Visual Agency

How can architecture's visual tools be used to advocate for the social role of housing?

This phase of the research was set up to test architectural practice's visual agency to better understand the context, contribute positively to Pōneke's housing discourse, and challenge dominant financialised voices/systems.

It does this by:

- Creating 5 GIFs that iteratively respond to current local housing/urban discourse before introducing alternative self-build housing solutions to leverage off and extend current discussions.
- Explaining, inciting and leveraging user agency through ground-up, self-build and subverting practices through the GIFs.
- Posting each GIF alongside a survey, on Facebook, Instagram and Twitter.
- Engaging with and analysing the responses.

What follows explores and reflects upon this process and outcomes, suggesting kanohi ki te kanohi engagement as the next iteration.

Fig 58. *Stills of the GIFs hung from the cart with the feedback they received organised on the pages below.*

IMAGE GENERATION PROCESS

Site selection was made by relating my experiences of Pōneke to current housing and urban discussions. Mapping exercises traced these (fig 59), highlighting those of most prominence or ignored by discourse; locations that will have the most leverage. This method contrasts traditional definitions of underutilisation grounded in financialisation's ideas of value.

GIFs were selected in contrast to static and absolute modes of architectural representation. Instead of before and after, the GIFs adopt an incremental and ambiguous nature to tell a story in an accessible and entertaining way. This also engages with the dominance of digital tools in today's culture. These were refined through feedback from friends and colleagues to ensure their clarity (fig 60).

Fig 59. *Initial drawings done from my thoughts and imaginings moving around Pōneke.*

Brainstorming key points for communication

First GIF iteration

Reading Car Park

Reading Car Park

Poneke Central

Reading Car Park

7100m²

Too hard to read

249 Existing Car Parks

157 Tiny Homes

356 People

13 Tiny Businesses

13 Tiny Businesses

Community Centre

Addition of colour to make it bolder

Reading Car Park

Capitals for readability

READING CAR PARK

Whole intervention at once is too much - need to stage

Co-ordinate staging with annotations for clarity

157 Tiny Homes

356 RESIDENTS
157 TINY HOMES
249 EXISTING CAR PARKS

Softer base image

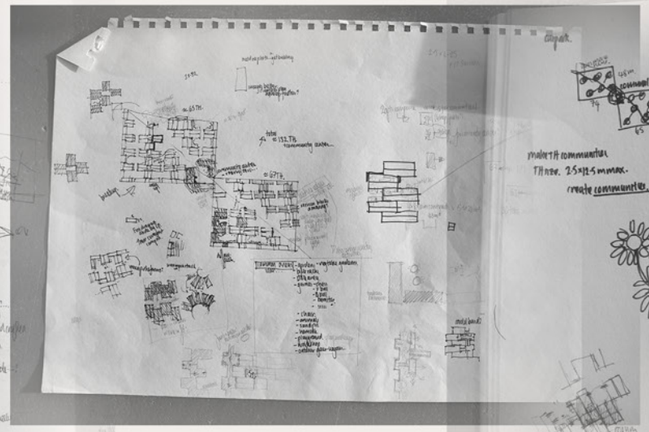
Greater clarity + boldness in numbers

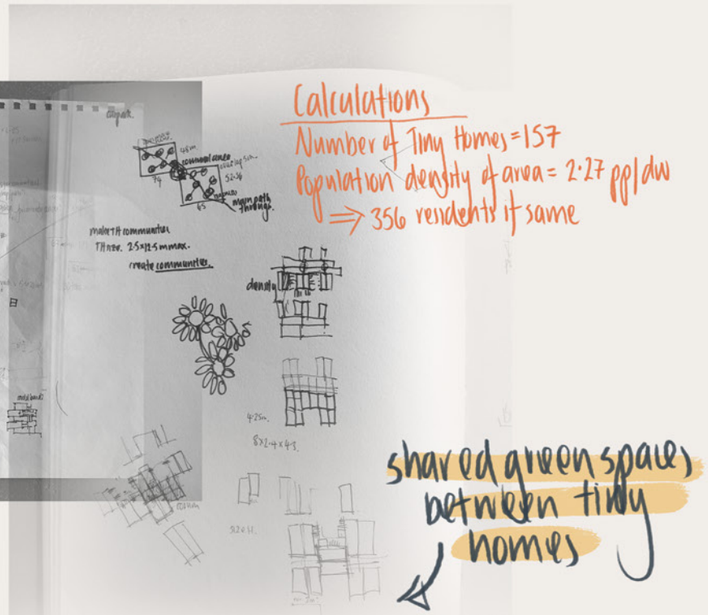
Place annotations need to understand

Cars moving in base scene to establish location with movement

GIF ITERATION

Fig 60. *Initial GIF exploration sketches and presentation iterations shaped from family and friends feedback.*





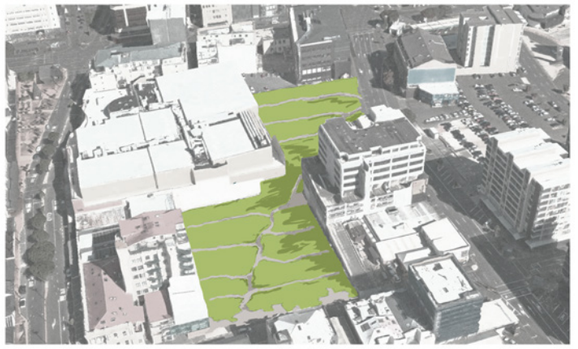
Cycling through Pōneke, the priority given to cars is amplified. Open-air car parks leave gaping holes in the city centre, both spatially and culturally. Pedestrianisation conversations are becoming more prominent with heated debate involving businesses, event organisers and the community. What else could these car parks be used for?

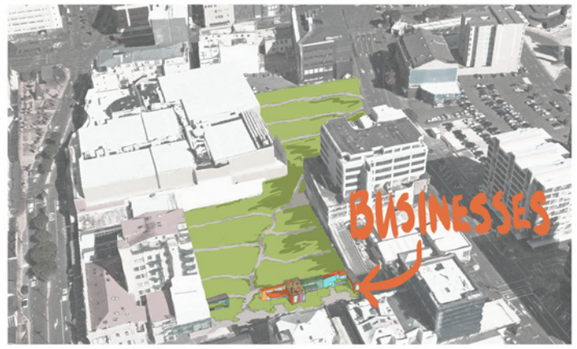
If we were going to respond to the housing crisis with urgency, what could we do? Drawing upon tiny house discourse (pg 50) and informal land acquiring tactics (pg 56), what if we wheeled in a fleet of tiny homes overnight to claim Reading Car park? By spatialising a demand, we could gain greater leverage and a seat at the table. The scheme encourages the public to imagine the community that could grow if social priority was immediately given to the car park.

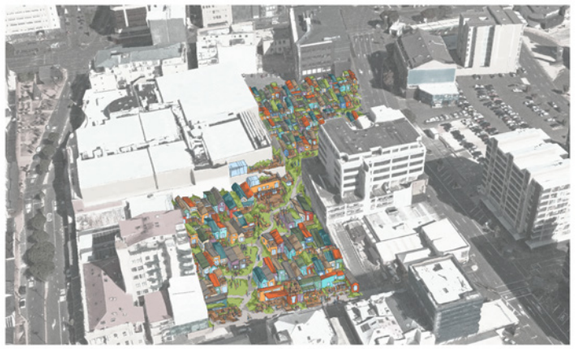
Fig 61. *Sketches developing Reading Car Park's instant tiny home village.*

Fig 62. *Qualities of the Reading Car Park Scheme.*

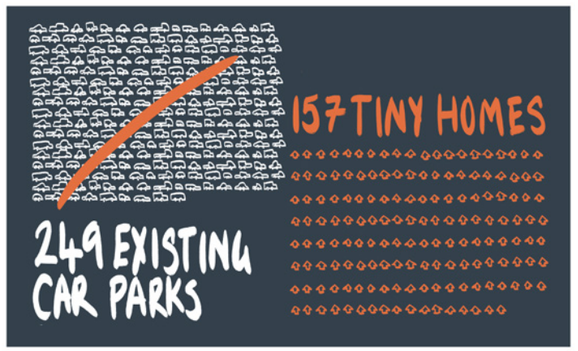
READING CAR PARK







249 EXISTING CAR PARKS



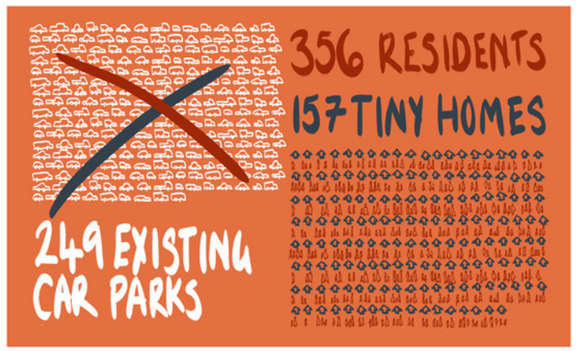
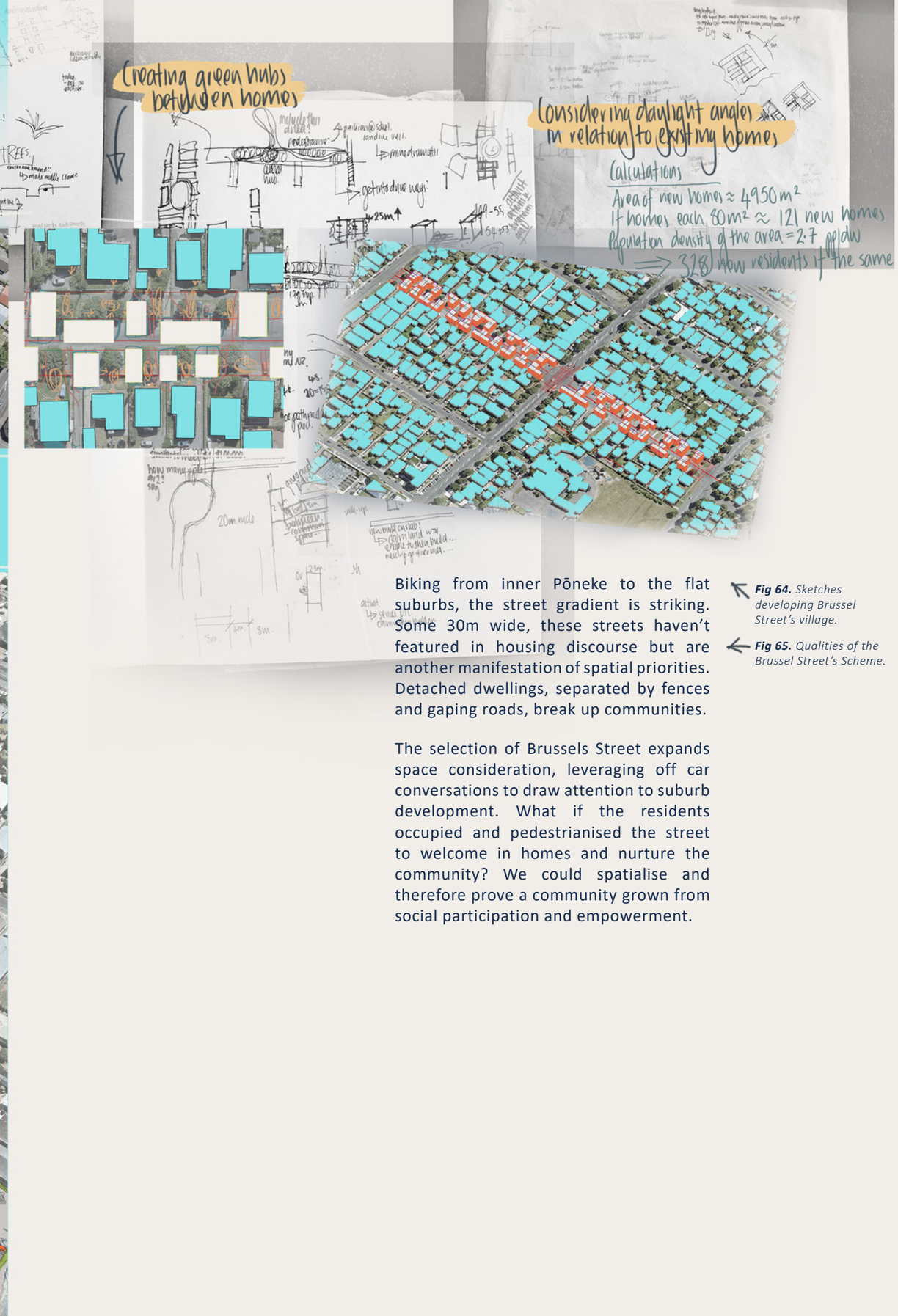


Fig 63. *Stills of the Reading Car Park GIF.*



Biking from inner Pōneke to the flat suburbs, the street gradient is striking. Some 30m wide, these streets haven't featured in housing discourse but are another manifestation of spatial priorities. Detached dwellings, separated by fences and gaping roads, break up communities.

The selection of Brussels Street expands space consideration, leveraging off car conversations to draw attention to suburb development. What if the residents occupied and pedestrianised the street to welcome in homes and nurture the community? We could spatialise and therefore prove a community grown from social participation and empowerment.

Fig 64. *Sketches developing Brussel Street's village.*

Fig 65. *Qualities of the Brussel Street's Scheme.*

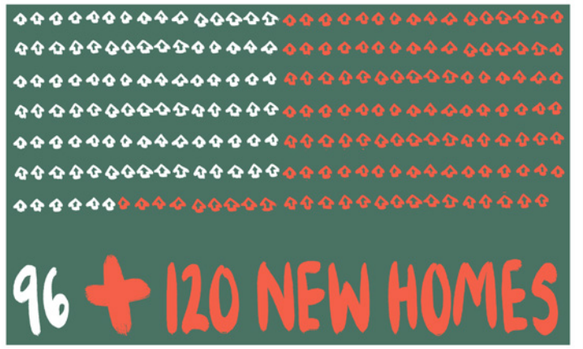


Fig 66. *Stills of the Brussel Street GIF.*

The densification of the National Policy Statement and Spatial Plan is the main subject of Pōneke's housing discourse. 'Slum' is used alongside concerns with sunlight, heritage 'destruction' and people from resident and heritage associations.

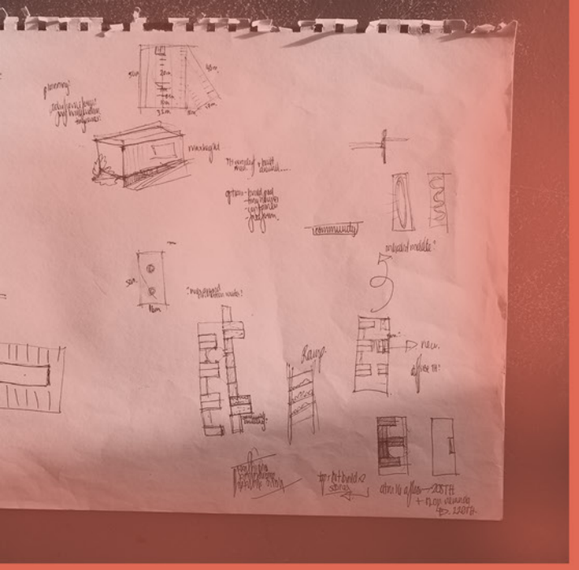
These discussions are detached from physical realisation. If one block of Tangi Te Keo was completely rebuilt with 6 storey apartments, how many additional people could you house? How could you support housing's social role through greenspaces and amenity? The block of the Melksham Apartments is selected; the building is referred to by residents as justification to their arguments against increased density.[1]

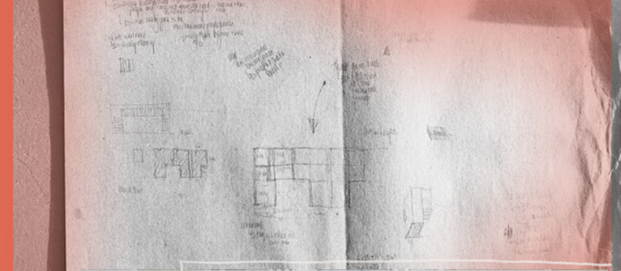
Fig 67. *Sketches developing Tangi Te Keo's courtyard apartments.*

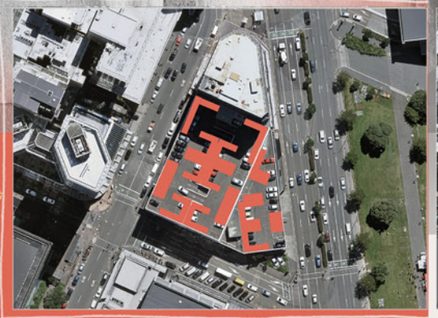
Fig 68. *Qualities of the Tangi Te Keo Scheme.*

1 See submissions on the spatial plan https://wellington.govt.nz/-/media/your-council/meetings/committees/strategy-and-policy-committee/2020/26-nov/2020-11-26-agenda-spc.pdf.

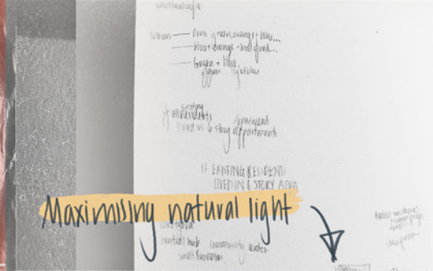
Fig 69. *Stills of the Tangi Te Keo GIF.*



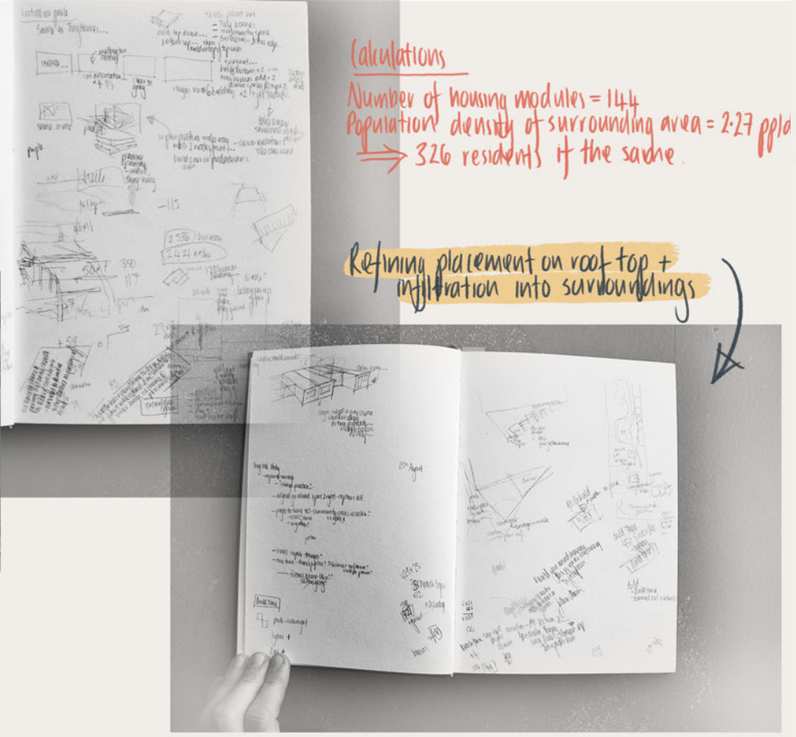




Considering module arrangements with the existing structure



Maximising natural light



Calculations

Number of housing modules = 144

Population density of surrounding area = 2·27 ppl/a

⇒ 326 residents if the same

Refining placement on roof top + infiltration into surroundings

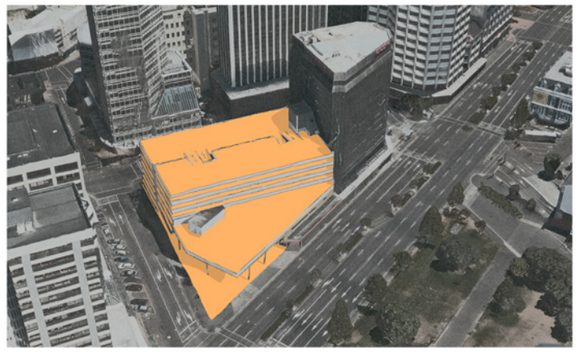
VICTORIA STREET PARKING CENTRE

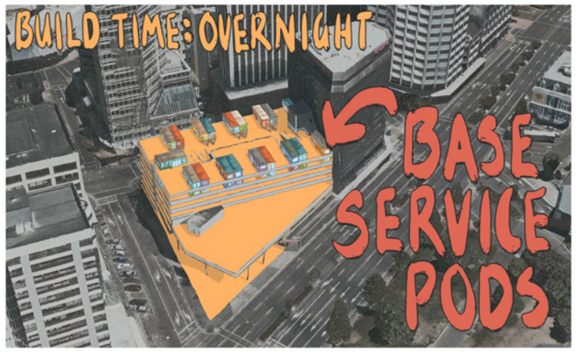
Leveraging off space priority and car discussions previously explored, self-build is introduced to test its acceptability and expand consideration. Are people willing to take part in building their own home? Would they be permitting of others?

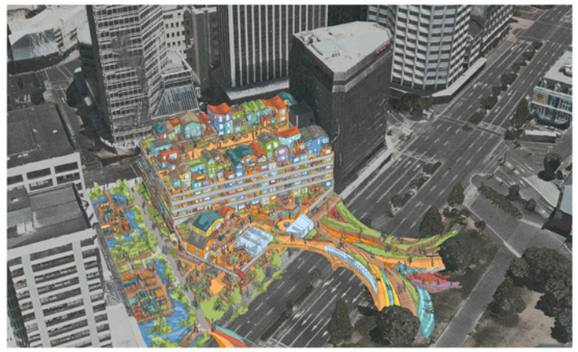
Evolving from Ward's idea of structure and infill (pg 56), I selected Victoria Street Parking Centre, on prime inner-city land with sea views, as the support structure. Further considering urgency, what if base home modules were wheeled in overnight to claim the building, making housing issues blatantly visible? Evolving self-build additions reflect a thriving community built on collective ownership and social priorities .

Fig 70. *Sketches developing Victoria Street Parking Centre's self-build community.*

Fig 71. *Qualities of the Victoria Street Parking Centre Scheme.*







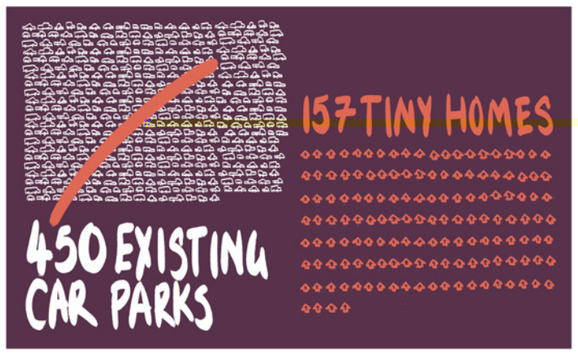
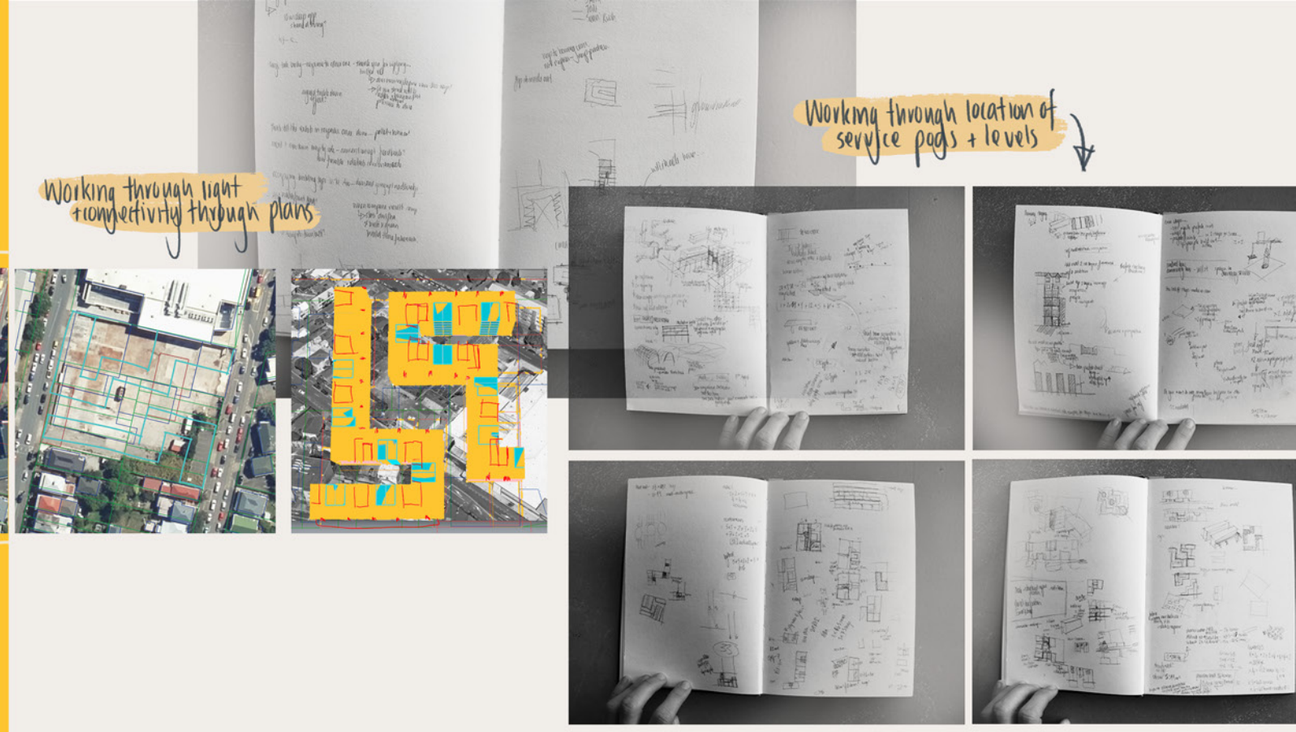


Fig 72. *Stills of the Victoria Street Car Parking Centre GIF.*



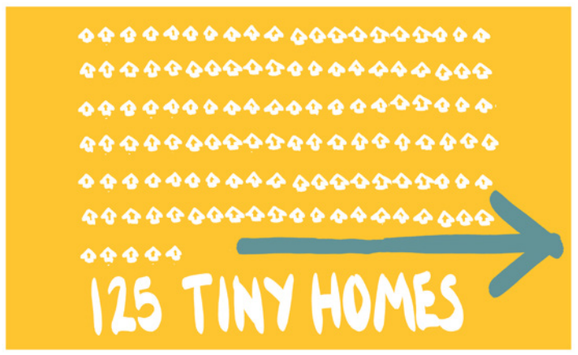
Dotted throughout the city are pieces of land and broken buildings, fenced off and left vacant by land banking and capitalist workings. There is general discontent with these; however no action to claim or demand their use. In direct opposition to financialised systems, can we use these sites to capture the imagination of something else?

The old Tip Top Factory site in central Newtown has been vacant for over 10 years. Building off previous GIFs, what if tiny houses were used to claim the site overnight? A new housing model could then be grown from within for a more appropriately dense community, utilising self-build to aid affordability and agency .

Fig 73. *Sketches developing Tip Top Factories half house's.*

Fig 74. *Qualities of the Tip Top Factory Scheme.*

TIP TOP FACTORY
ADELAIDE ROAD



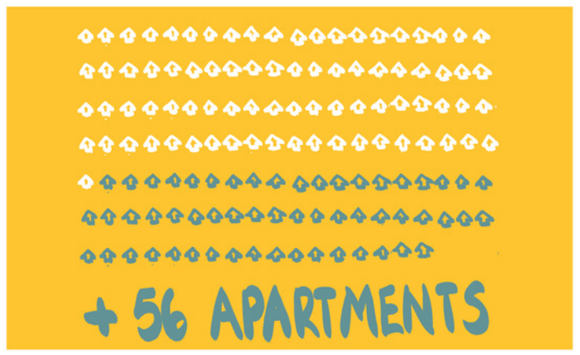


Fig 75. *Stills of the Tip Top Factory GIF.*

Fig 76. *Stills of the Tip Top Factory GIF.*

GIF DISSEMINATION

Posted on Twitter, Facebook and Instagram, the GIFs were viewed over 15,000 times and the survey filled out 155. As established in the literature review (pg 52), defining impact is a complex task; how can you claim change? Therefore, the following only considers the immediate responses I have received - patterns in who and where these came from in order to reflect upon how more voices could be brought in.

Edit profile

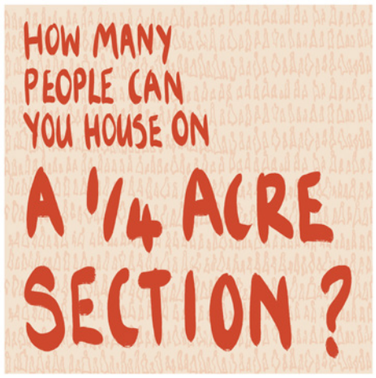
Imagining an Alternative Approach to Housing
@ImaginingHousin

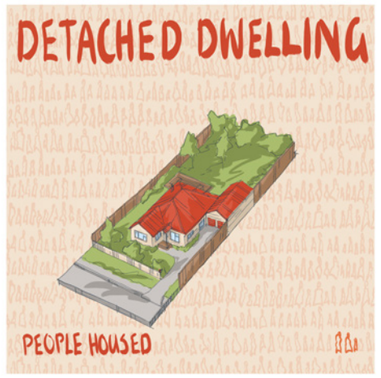
Adding images and 'what-ifs' to housing discussions in Te Whanganui-a-Tara, Wellington. Send through your drawings and ideas that support the right to housing.

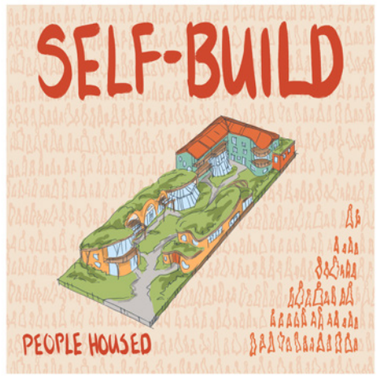
Te Whanganui-a-Tara Wellington linktr.ee/imagininghousi...
Joined August 2021

59 Following **371** Followers

Imagining an Alternative Approach to Housing @Im... · Aug 17, 2021 ···
In the following weeks, I will be posting visualisations imagining a range of sites in Te Whanganui-a-Tara, Wellington, providing alternative approaches to housing and use of space. These aim to add 'what ifs' to the discussion of housing and I would love to hear your reactions.







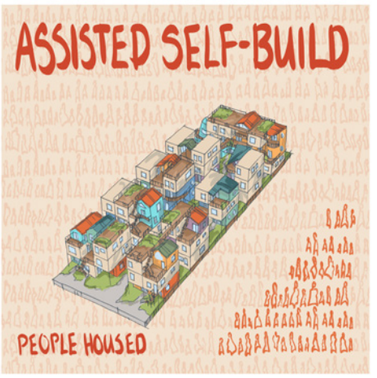


Fig 77. *Imagining Housing's twitter page.*

Fig 78. *Stills of the introduction GIF questioning how many houses you could fit on a kiwi quarter acre-section.*

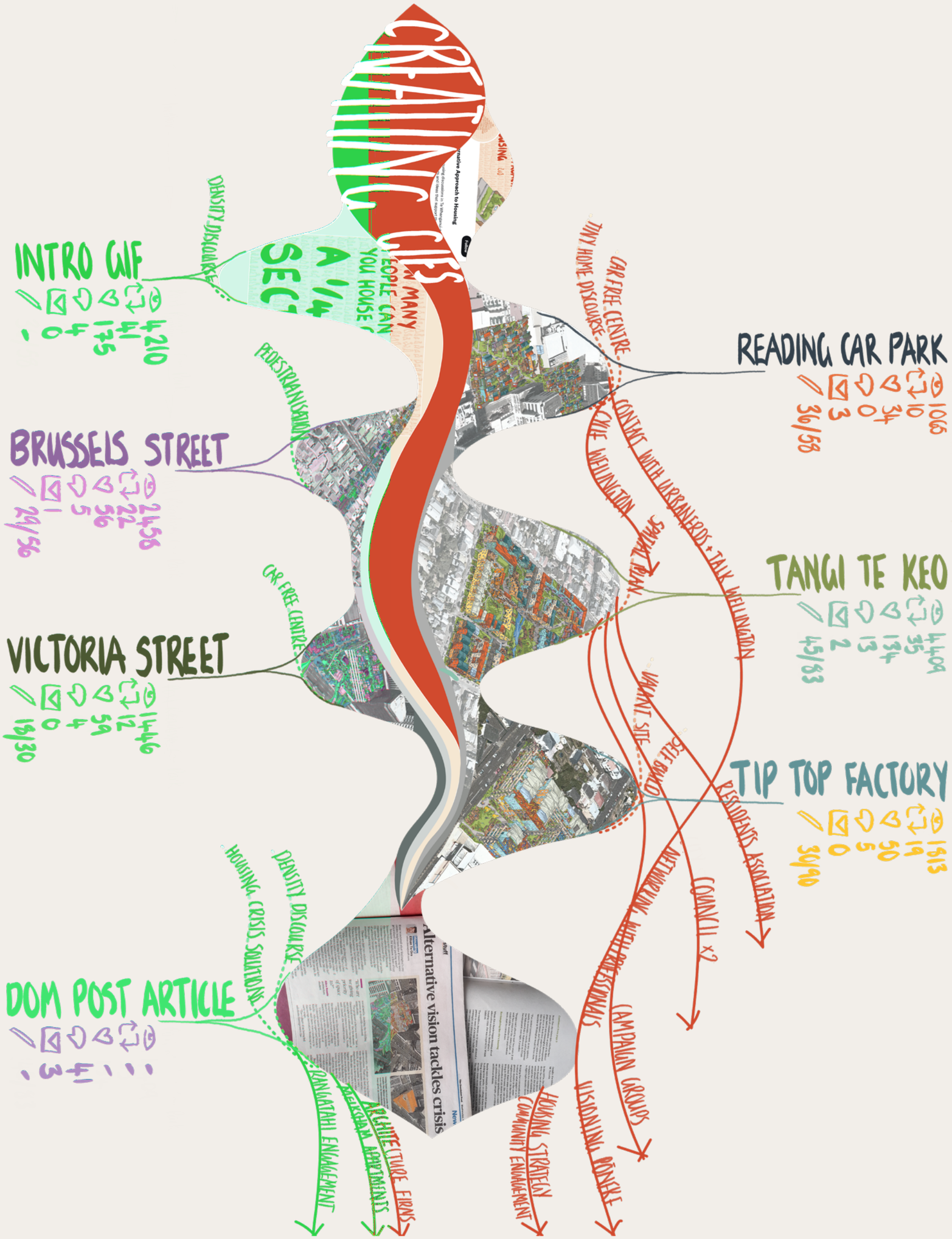


Fig 79. *Diagram documenting the journey of creating and releasing the GIFs on social media and the resulting engagements.*

MEDIA REACTION + DISCUSSION

Voices

Twitter fielded the greatest following and discussion; those engaged and working in the urban sphere liked and retweeted, creating an audience that was largely a resonance box. I have gained a seat at the table alongside those with greatest influence and voice, however this is continuing to miss voices marginalised in these processes such as those under 18 (see appendix 2). With the voice I have gained, how can I bring these in?

I have found the resonance box I felt, relates to discourse on disseminating knowledge through social media. Opposed to a democratisation of knowledge, The Social Dilemma[2] discusses the algorithms that present us with what we want to see, not challenging our views and breeding extremism. This is observed in polarised responses (fig 81) with little effort to understand the other and build productive conversations.

Imagining

There was a common concern with technical details and a request for more information to comment (fig 82). This was most prevalent in unfamiliar schemes involving self-build and street

2 See https://www.thesocialdilemma.com/.

Fig 80. *Articles in the Dominion Post, 22nd September, as a result of the dissemination of my GIFs. They can be read online: https://www.stuff.co.nz/life-style/homed/housing-affordability/126443338/what-if-the-housing-crisis-could-be-solved-overnight and https://www.stuff.co.nz/environment/climate-news/126176031/life-in-a-vertical-neighbourhood--the-housing-young-buyers-covet*

Fig 81. *Polarising comments in response to the Tangi Te Keo GIF.*

Fig 82. *Comments illustrating the common request for more information.*

Fig 83. *Comments reflecting a concern with technical details used against alternative housing.*

Fig 84. *Comments reflecting limitations commonly discussed.*

Fig 85. *The scheme appealed to a few people.*

Fig 86. *Reactions to self-build schemes.*

occupation, where I further clarified the street layout in a GIF (fig 87). In practice, the community's input at a developed design stage is too late to be meaningful compared to the participatory processes the loose nature of the GIFs intend. This is perhaps a symptom of the little meaningful engagement and the absent sense of agency to build ideas of what their community could be. I therefore wonder what techniques can be incorporated into this tool to encourage further imagining and discussion rather than a design review exercise.

This was additionally seen in standard arguments against development grounded in personal interests; affordability, sunlight, greenspace, noise (fig 83). The loose and open nature of the GIFs gave no parameters to justify these conclusions and is therefore a projection of their understanding and experience embedded in current systems.

Additionally, expected limitations were identified; NIMBY's, current regulations and systems, showing a literal interpretation of these schemes rather than the subverting practices they intended to provoke (fig 84). This is seen in the occupation of tiny homes often being deemed inappropriate, missing my activist intentions and not correlating with the majority believing we need an urgent response.

The nature of the schemes resonated with a few viewers, commenting shared amenity and walkable distances would work for them, particularly those living alone, elderly and young families (fig 85). Additionally, the attention sought for wide streets and empty sites is seen in responses and suggestions of further sites throughout the city.

The progressive release of the GIFs enabled me to test adjustments responding to the comments. I added more information, lengthening the GIFs, and further considered practicalities. However, I found this always became the focus and therefore further developments to guide conversations is necessary.

Typology and Self-Build

The three GIFs involving self-build and tiny homes created comparatively more discussion involving 'slums' and deteriorating living standards (fig 86), illustrating a perception that giving power and agency to communities correlates with slum. However, of those who filled out the survey, 53-64% of people agree that they would be interested in being in a community building their own tiny home for $50 000 and 64-82% a bigger house for $200 000 (see appendix 2). Therefore, showing a personal interest in the concept but uncertainty on its wider implementation, perhaps reflecting a lack of knowledge/unfamiliarity. Interestingly, the two self-build schemes rated more feasible than Tangi Te Keo and Brussels Street, perhaps subconsciously recognising their subverting nature.

Fig 87. *Aerial image of a section of Brussels Street.*

Fig 88. *Plan drawing of Brussels Street scheme.*

RESULTING PROJECTS

People mainly reached out to me because of the method of communication with a desire to use this for their vision or community engagement. These allowed me to explore and test how developments could aid conversations.

Campaigns

The GIFs were shared and utilised by Generation Zero and in the City for People campaign. They printed these out for engagements with school students however, the short one-hour workshops did not allow for the conversations they hoped to prompt their use. I am currently generating a GIF on the sustainability of density for use in the District Plan campaign. This educational GIF will develop the explanation techniques, making research integral.

Council Community Engagement

There was interest from local councils wanting to use similar imagery for their engagements. I helped Studio Tēpu[3] with a pilot rangatahi housing engagement for the Wellington City Council. Kai and kōrero was the basis of three 2-3-hour workshops where they discussed the need to build relationships, reimburse for time, be relatable, educate and meet with communities on their terms.

Re-Imagining Pōneke

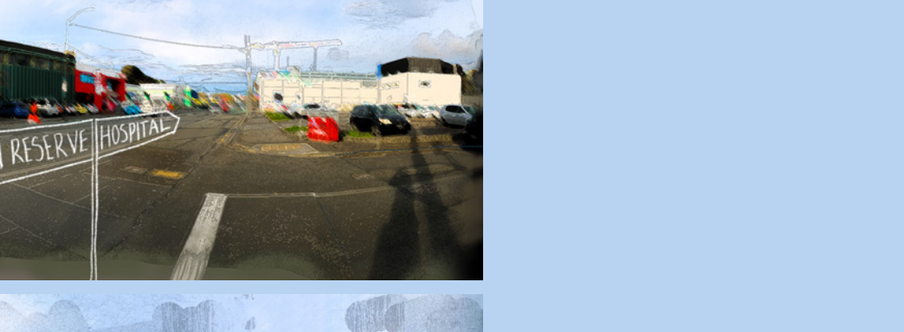
Local urbanists reached out and Wirangi Parata and I created GIFs of 2030 Pōneke informed by a panel of experts (fig 92-95). These will be disseminated through a media outlet aiming to shift community focus from perceived negative impacts on the individual to dreaming about how the city could operate. With more of a photo-realistic visual and refinement by a panel of experts, it will be interesting to follow and learn from the response.

3 See https://studiotepu.com/.

Fig 89. *Paraphrased comments from those who reached out following the posting of my GIFs.*

Fig 90. *8th of November Dominion Post front page with my illustrations imagining a park.*

Fig 91. *Graphic of the re-imagining series run by The Dominion Post which can be read at, https://www.stuff.co.nz/dominion-post/reimagining-wellington*



In progress digital images created by Wirangi Parata and myself informed by a panel of experts as part of Quarter Hour-Paradise.

Fig 92. *Karori before and after visualisations.*

Fig 93. *Adelaide Road before and after visualisations.*

Fig 94. *Porirua before and after visualisations.*

Fig 95. *Porirua before and after visualisations.*

CRITICAL REFLECTIONS

Key learnings

- A more educative and conversational approach is needed to combat social media's inherent divisiveness while utilising its ability to reach a wider audience
- The understanding developed in kanohi ki te kanohi interactions suggest multiple forms of engagement with visual material for wider impact
- This process is successful in gaining a deep understanding of the context
- Greater education is needed when presenting alternative and subverting practices to the public
- The architect's responsivity is vital in creating space for people to be heard
- A shift from activism to engagement intertwines both to have a greater impact

Image generation as a tool

As a vehicle of architectural activism, GIFs were able to reach a wide number of people with an unknown impact. The direct responses I received were largely polarising and reflective of faceless social media interactions. Therefore, it is hard to gauge the impact the GIFs had on the audiences' view and understanding; how tainted was their response by existing ideas? Rather than using the suggestive nature of the GIFs to imagine possibilities, resorting to standard arguments shows a tendency to remain in existing ideas.

This greatly contrasted kanohi ki te kanohi (face to face) discussions of the rangatahi workshops where we could learn and understand each other to imagine ways forward with visual material educating and facilitating. How can we encourage similar productive conversations on social media? This could be explored by more deeply engaging with responses like I began in Brussels Street.

This suggests space for multiple types of engagement with visual material to affect impact across different scales. Can there be a combination of the two if social media was facilitated on the streets?

Understanding and contribution in discussions

Reactions from the GIFs and the resulting conversations with the community and industry members have deepened my understanding of housing complexities in Pōneke and, therefore how to more appropriately respond. This includes reflections on what voices are loud and missing, such as people under 18 and those who don't own a home. Subsequent iterations will therefore aim to strengthen absent voices, explain common misconceptions and add to areas of knowledge that are currently missing.

Beyond my understanding of the context, how can I gauge the positive impact of the GIFs? Is any resulting conversation a positive? 'NIMBY fearmongering' was commented, and although this was not common, it is concerning, suggesting support for the divisive conversations on social media.

Conversations I had in-person about the GIFs enabled me to explain misinterpretations and understand views. With a leader of a residents association, we were able to talk to the GIF to find common ground, the desire to build better communities, and work out where the misconceptions were in contrast to a disagreement in values.

Here, and relating to engagement discussions, I felt relationships and reciprocity are what enabled more just responses to housing issues as they foster empathy. Residents' associations are over-represented at the moment as the limiting voice, and therefore working with, rather than against may strengthen minority and disempowered voices. How then does activism sit within this?

Leveraging agency to support housing's social role

The GIFs have gained a seat at the table with those in the urban sphere. However, this was for the communication technique not the de-financialisation and agency sought in ground-up self-build interventions. Additionally, responses concerned with how these would fit into the limits of existing systems shows this was not understood. Therefore, this needs to be presented more prominently and legitimately, inviting people to engage. The detachment of imagery makes this difficult, perhaps we need to get hands-on?

Additionally, it is only my voice that these GIFs are bringing to the table so I now need to leverage this to bring in minority voices. The rangatahi workshops provide an example of this, where building relationships enabled their voice. We need to better shape the conversations of people most prominent, however this needs to be by those currently not heard.

Architect's role and agency

As 'architect', I have focused on listening and evolving in response. Therefore my role is not prescribed and relies on responsiveness to learn what is 'right and wrong' to empower the community. Defining this is messy and therefore being transparent about positionality and power structures is integral to the ethics of sharing ideas.

Who has the power in this experiment? On social media, reach is determined by sharing and algorithms. Groups like Vic Deals have power in what they permit, and paid advertising achieves a greater reach, re-emphasising social media is not a democratic platform for idea sharing.

In standard media, such as the newspaper, they have the power to shape how many people it is presented to and hence the influence it has. As seen in the Visioning 2030 campaign, this can be used strategically to shape the ambition of Wellington. However, this is from 'experts' sharing their knowledge and not giving a voice to those unheard.

Where can we share and discuss ideas that is a level playing field? Involvement in the rangatahi workshops was through word of mouth and kanohi ki te kanohi discussions - empowering the community by listening. Therefore, the architect's role becomes creating space for people to be heard. This may not affect change directly but forms a culture of community voice in the built environment.

Activism v engagement

Through analysis and reflections, my practice and discussions have evolved to focus on engagement. The literature review explored community engagement as a de-financialisation tool, and I have additionally realised its importance to ground activism for the social role of housing. If not, how can this practice be better than the financialised systems blind to communities too?

To empower and leverage agency for the community, I am advocating for them. However I am also advocating to them to incite, educate and raise greater literacy of housing issues and solutions. Intertwining activism and engagement therefore empowers communities while demanding change from financialised systems. The images therefore become an adaptable tool for both.

Moving forward

From these reflections, the next phase looks to incite and leverage agency for the everyday user through kanohi ki te kanohi interactions that are educational and create a space to be heard.

PHASE TWO : Building on Learnings

How can self-build practice be used to advocate for the social role of housing?

This research phase is set up to test the learnings from image generation and understand how physically engaging in self-build can support the social role of housing.

It does this by:

- Re-engaging with my self-build practice to interrogate its ecologies
- Self-building a mobile platform to provoke, facilitate and empower diverse community discussion and education around the social role of housing
- Challenging financialisation through perceived notions of beauty and production

What follows explores and reflects upon this process and outcomes, finding an importance in the shed and messiness of self-build practice.

Fig 96. *Dad and I testing the cart outside my flat garage which we built it in.*

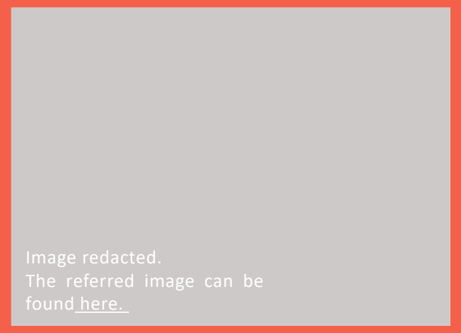


Fig 97. *Built out of discarded materials, the Koha Cart is a cafe that acts as a foundation for community activation.*

Fig 98. *The Koha Cart's mobile nature allows it to reach a wider audience and gain greater visibility.*

PRECEDENTS

As established in the literature review, there is a call to reconsider engagement in housing (pg 36) – beyond meetings, reports and industry literacy that is needed to partake. Building upon previous self-build activism precedents (pg 46), these precedents interrogate community engagement through temporary activist occupation to appropriate urban space.

Beginning locally, the Koha Cart[1] (fig 97, 98) demonstrates the power of a simple, movable platform to transform a space and orchestrate interactions. The coming together over kai and exchanging of goods facilitates these.

The Girjegumpi[2] (fig 99) is also a nomadic platform allowing wider investigation and discussion on Sámi architecture. Also built with found materials, the mobile cabin on runners contains a library and archive, opening up to infiltrate its surroundings with physical objects and presence.

This strongly contrasts with the more 'architectural' occupation of space by 'Space Pavilion'[3] (fig 101). The structure references the spaces of those inhabiting the city, doubling as a platform for discussions and presentations around housing issues - where I see it has the most value.

Contrastingly simple boxes designed to join in many configurations can transform a space to facilitate these interactions (fig 103). Even cardboard is utilised by artist Olivier Grossetete[4] (fig 102) to build mammoth temporary structures with communities, to involve them in claiming and reimagining space directly.

This idea of immediate occupation of space for social priority relates to 'house in a night' folk law that is at the foundation of the Gecokondu (pg 47). This concept raises many questions around urgency, agency and acceptability and is therefore a provocative platform for housing discussions. Patterns of mobility further relate to Tiny Homes and loopholes to leverage agency utilised by Santiago Cirugeda (pg 49).

Additionally, these interventions' mobile and adaptable nature allow greater reach and responsivity to maintain relevance in changing contexts. They claim space that can be appropriated and built off by the user to leverage agency and voice. Additionally, working with found and local materials aids affordability and relatability while inadvertently creating an aesthetic of ground-up action; challenging those of financialisation.

1 Adam Ben-Dror, "The Koha Cart,"Adam Ben-Dror, updated 2020, http://www.ben-dror.com/index.php/projects/koha-cart/.

2 Joar Nango, "Virtual Girjegumpi," Girjegumpi, updated March 2, 2021, https://gumpi.space/en.

3 Unknown Works "Space Gap," Unknown Works, updated 29 October, 2020, https://www.unknown.works/copy-of-research-material-contexts.

4 Olivier Grossetete, "Monumental Constructions," Olivier Grossetete, updated 7 February, 2019, https://olivier-grossetete.com/monumental-constructions.

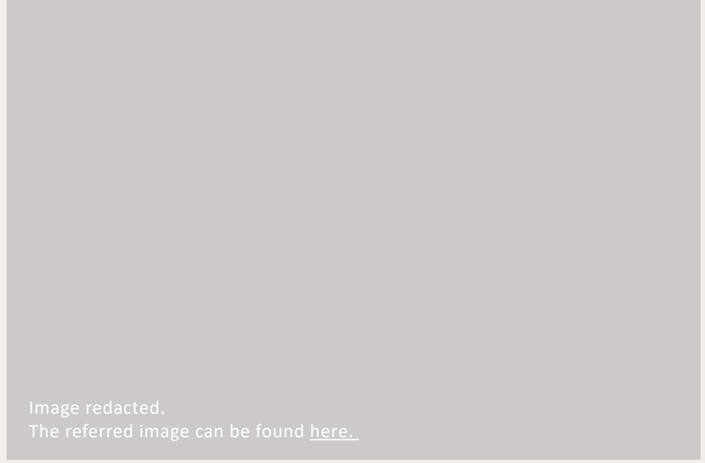
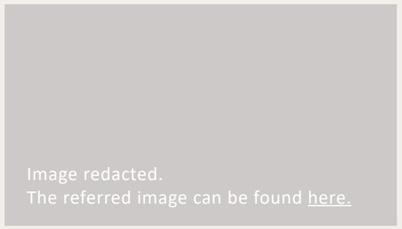


Fig 99. *The Girjegumpi is able to widely disseminate knowledge through its transportable nature.*

Fig 100. *The library held within the Girjegumpi carries knowledge on Sami architecture which spills out and activates the surrounding space.*



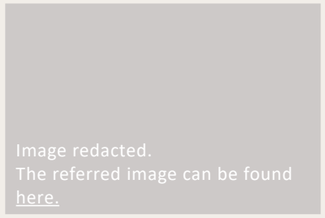


Fig 101. *The form of the Space Pavilion comes from proportions of dwellings and acts as a stage to better facilitate housing discussions.*

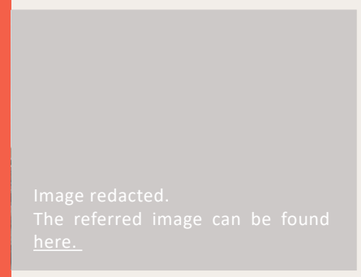
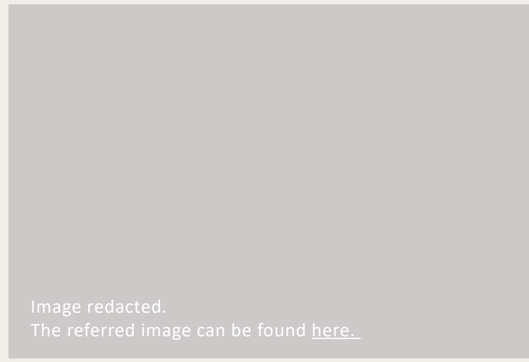


Fig 102. *Passers-by come together to build a mega cardboard structure under the guidance of artist Olivier Grossetete.*



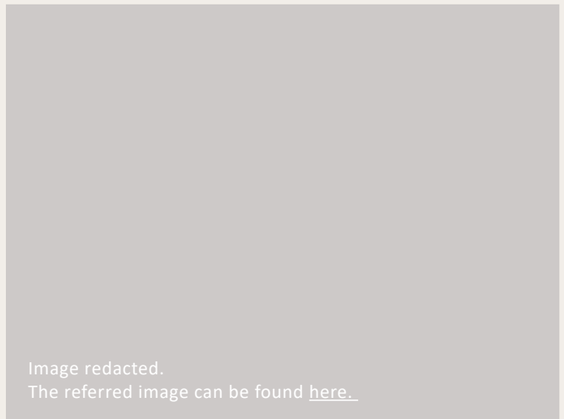


Fig 103. *The many configurations of the protest boxes used by Extinction Rebellion.*

CART GENERATION PROCESS

The form of the cart was conceived of as a loose ‘House in a Night’ (pg 56) based on mobility and adaptability to provide a living platform for housing discussions. The exact form and details were found through model-making, found materials and working through ideas with Dad.

The cart was first developed in the studio and I began salvaging materials. However, I found it hard without the tools and materials bank at hand in the shed at home. I retreated home to Māpua where I could link into existing networks and use a stack of timber I had previously recycled from neighbours’ homes. I spent time with family, gathered materials and tools to bring back to Pōneke and established a shed in the flat garage where we assembled the cart.

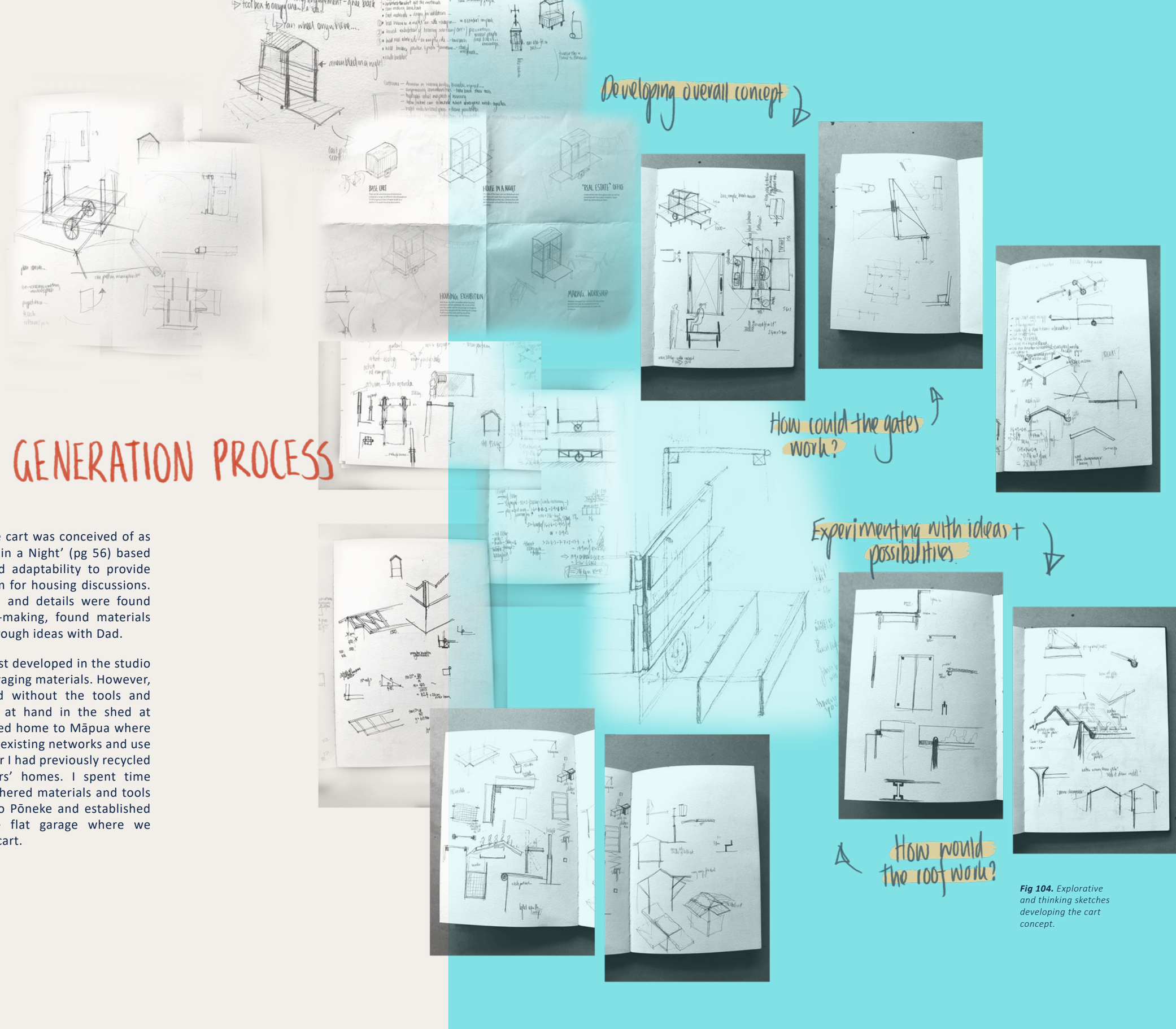


Fig 104. *Explorative and thinking sketches developing the cart concept.*

The cart was built on a Surly trailer base which has a weight capacity of 120kg

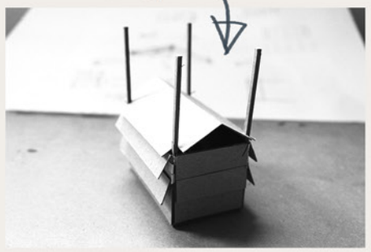
Working between sketches, models and materials

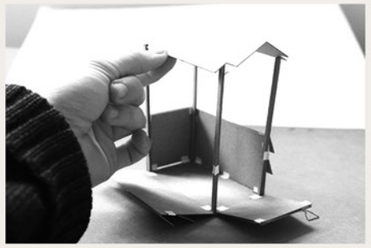
Thinking through details for foraged materials.

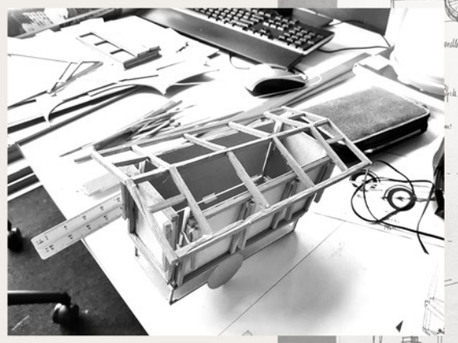
Fig 105. *Sketches, models and materials illustrate a practice of self-build grounded in practical exploration.*

Recycling timber from a house up the road that was pulled down

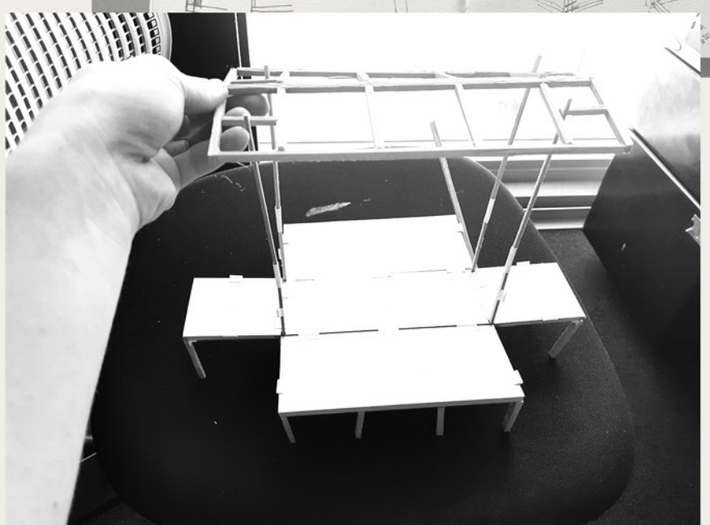
First sketch model

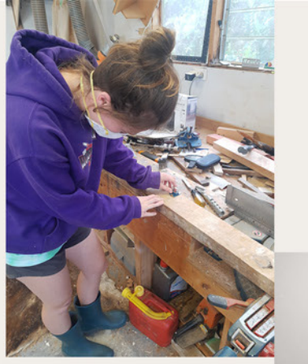


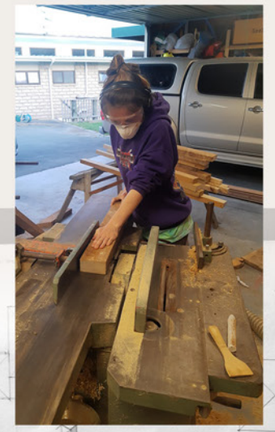


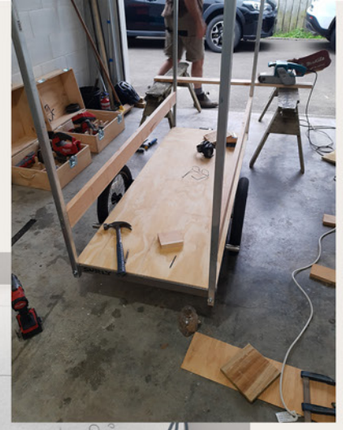


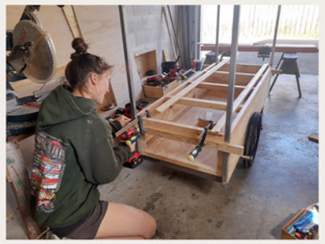
Second sketch model







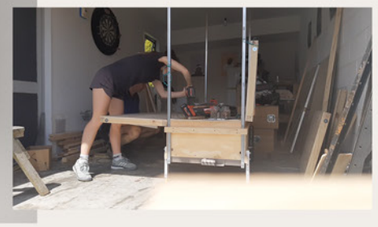




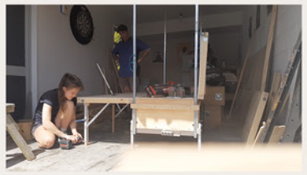
Making base

We have a floor

Machining up recycled timber



Attaching gates



Testing...

Roof framing

Making legs + stays

Gates up

Gates down

Roof is on

Fig 106. *Collection of sketches and photographs show a practice of finding form through working with found materials and thinking sketches as opposed to being directed by a refined set of drawings.*

THE CART

Images illustrating stages of the cart set up which can be done by one person but easier with more.

Fig 107. *Form the cart is towed in (with the legs up).*

Fig 108. *Stabilizing the base and rigging up the roof poles.*

Fig 109. *The roof raised by the ropes.*

Fig 110. *The legs out and the sides put down.*

Macrocarpa off cuts from Dads workshop

Fig 111. *Found materials palette of the cart is reflective of me and my life.*

Old studs from house that was being pulled down up the road

Old ropes from a boat I crew on

Salvaged aluminium extrusions

Old window stays

Ropes from dump shop

Old spinnaker sail

Old firehose

Old boat blocks

Fig 112. *Blocks on the poles the roof is hoisted up on.*

Fig 113. *The roof is then held up by the ropes being made fast on the cleats.*

Fig 114. *Recycled macrocarpa framing and an old spinnaker sail make up the cart roof.*

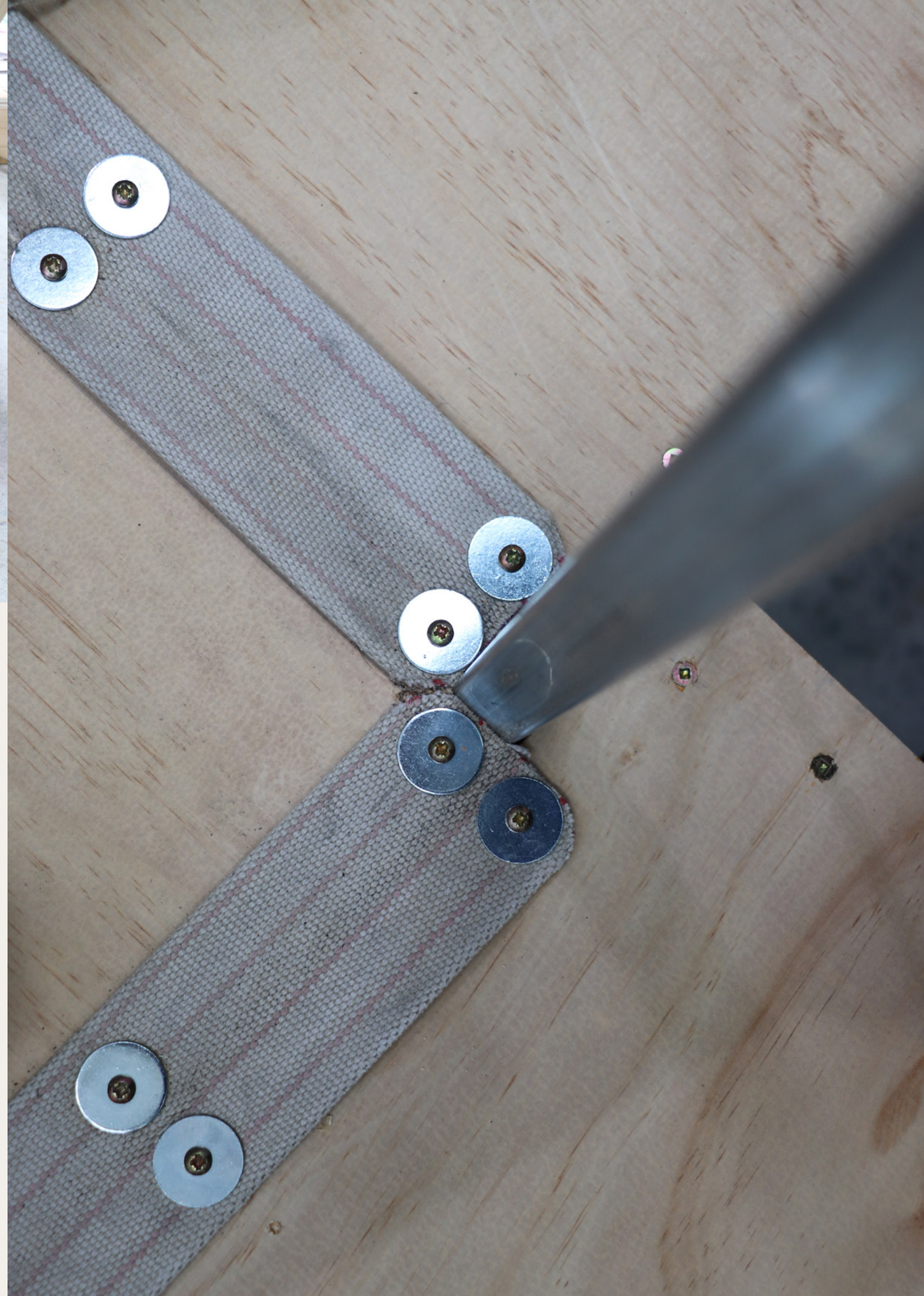
Fig 115. *The roof poles and draw of tools are stored below the deck of the trailer.*

Fig 116. *Gate legs are made out of aluminum and macrocarpa off-cuts and old window stays.*

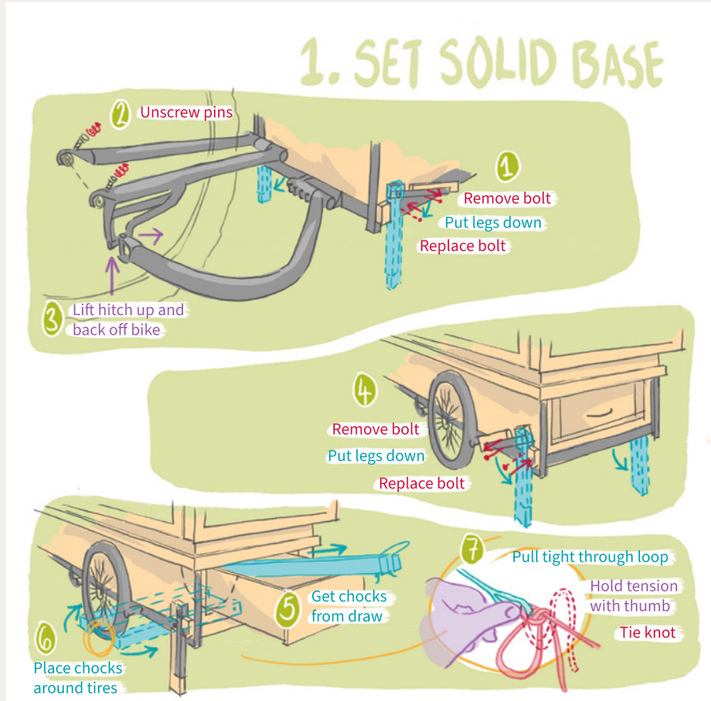
Fig 117. *This detail expresses the eclectic nature of the cart with a variety of fixings, aluminum and macrocarpa off-cuts.*

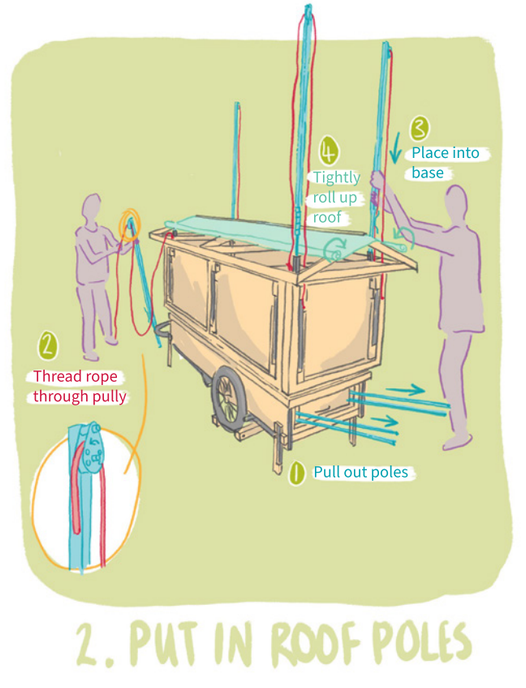
Fig 118. *Fire hose hinges on the gates.*

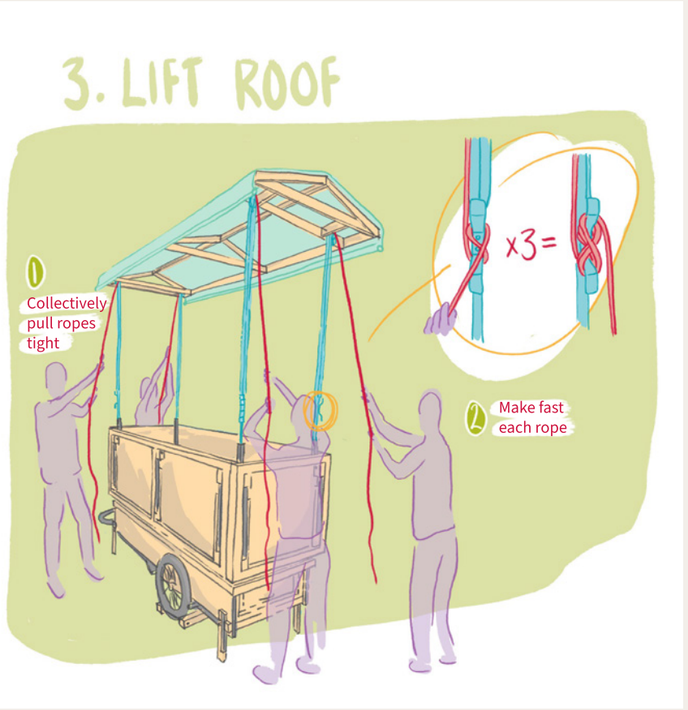
Fig 119. *Chocks stablise the cart and the legs are adjusted with screws.*

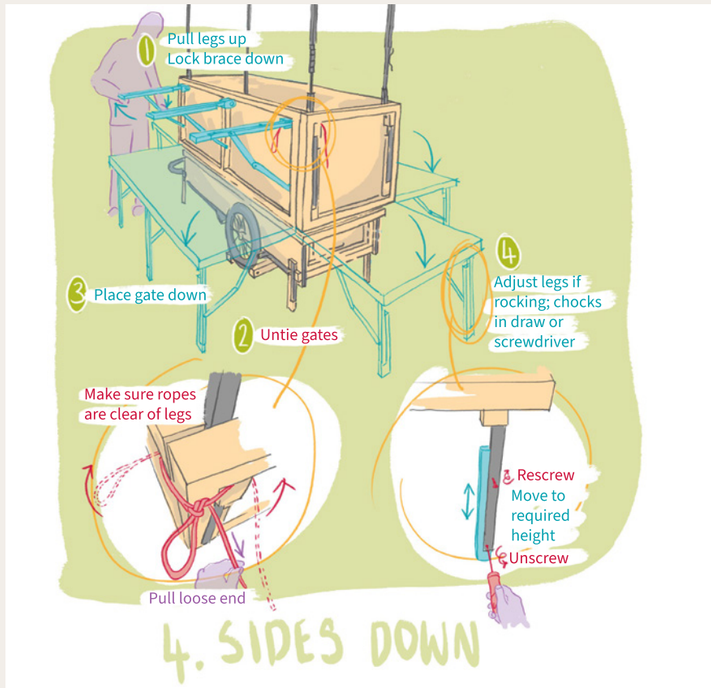


HOW TO SET UP THE CART?
1. Set Solid Base
2. Put In Roof Poles
3. Lift Roof
4. Sides Down
5. Activate


1. SET SOLID BASE
2 Unscrew pins
1 Remove bolt
Put legs down
Replace bolt
3 Lift hitch up and back off bike
4 Remove bolt
Put legs down
Replace bolt
5 Get chocks from draw
6 Place chocks around tires
7 Pull tight through loop
Hold tension with thumb
Tie knot


2. PUT IN ROOF POLES
4 Tightly roll up roof
3 Place into base
2 Thread rope through pully
1 Pull out poles


3. LIFT ROOF
0 Collectively pull ropes tight
x3=
1 Make fast each rope


0 Pull legs up
Lock brace down
4 Adjust legs if rocking; chocks in draw or screwdriver
3 Place gate down
2 Untie gates
Make sure ropes are clear of legs
Rescrew
Move to required height
Unscrew
Pull loose end
4. SIDES DOWN

5. ACTIVATE
Additional shade?
String visual material?
BBQ?
Additional seating?
Drawing table?
Provide kai?
As a stage?
Spill out activities?
Replacement timber legs are in the draw.
If you have any questions or feedback on these instructions please contact Alice on 027 812 1251

CRITICAL REFLECTIONS

Key Learnings

- The relationships and materials of 'the shed' is the foundation of self-build
- Time is needed to establish the relationships that enable self-build
- The shed as a vital piece of urbanism
- A new beauty is found in self-build practice

Personal Practice and the shed

Through the construction of the cart I re-engaged with my self-build practice. I realised this was grounded in 'the shed' by interrogating the workings and relationships. Grown over time, the shed is not only a physical resource of tools and materials, it's familiarity and community facilitate relationships of knowledge and skills transfer. In Pōneke the cart felt overwhelming but I felt an immediate ease on arriving home to the shed. Working with Dad, I could learn and talk ideas through while also having room to experiment and explore.

The relationships of the shed grow overtime. I found gathering materials and borrowing tools as an instigator, developing a sense of community with neighbours, friends and family. For example, the neighbours up the road were demolishing their house, so we lent them some tools and asked if we could retrieve materials. A shed is therefore vital in facilitating community self-build. However, with the instability and restrictions of renting, the ability to have a shed is complicated by tenure, preventing the establishment and nurturing of such as space. Could we build a community shed?

The workshop at the school of architecture and local Menzshed are communal sheds but, in the unfamiliarity and lack of relationships I felt uncomfortable and restricted. Over time as I have built relationships in Pōneke, I have two sheds I can use and am continuing to establish one in the flat. Relating to engagement discussions in the previous phase, the importance in relationships reoccurs.

As a foundation and space of relationships and agency, we need to consider the importance of 'the shed' in urbanism. In the densification of our cities, these need to be elevated as a vital piece of infrastructure.

Messiness

The sense of messiness continues through this project in the acts of drawing and creating the structure itself. From this, a new beauty emerges that is based in relationships, stories and experience. Looking at the cart one might not know these, but its history can be felt.

The organic nature of the details initially created a sense of unease as I have become accustomed to carefully refined details of practice. However, through this journey I have embraced the story these tell of me and the process. With the mobile nature of the cart, I can present this notion of beauty around the city.

Fig 120. *The well-established basement shed of an old builder and new friend in Pōneke.*

Fig 121. *Dad's shed at home in Māpua also has a library of many materials and tools.*

Fig 122. *The beginnings of a shed at the flat.*

Scaling Up?

Time spent building relationships is needed to enable the experimental and exploratory nature of self-build. I had these relationships pre-existing and therefore could immediately work within these comfortably. However, to inspire wider community engagement with self-build, it needs to be recognised that this is a slow and initially daunting prospect. How can we begin to inspire and shape these relationships and activities in communities? This platform can create a space within communities to begin this.

PHASE THREE : Going Public

How can a self-build platform be used to advocate for the social role of housing?

This research phase was set up to test the self-build cart as a vehicle for architectural activism and engagement that empowers and gives tools back to communities through knowledge and encouraging their imagination and action.

It does this by:

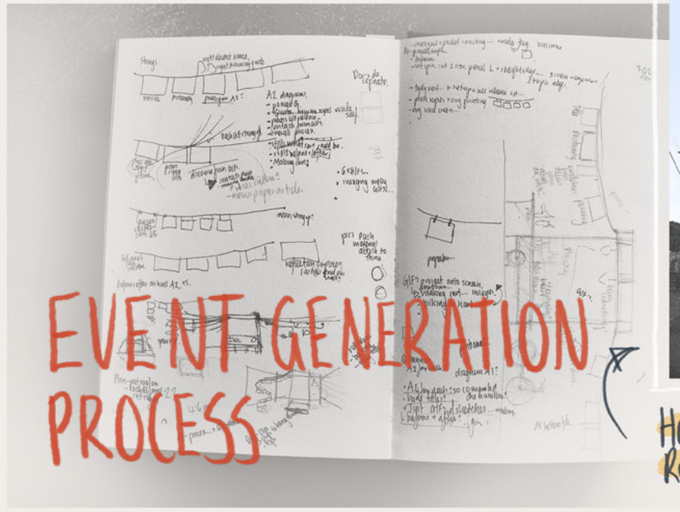
- Occupying three sites in Pōneke iteratively and temporarily
- Using the GIFs as tools to engage and share knowledge with the community
- Providing a space for the community to be heard and foster relationships

What follows explores and reflects upon this process and outcomes, suggesting interactive tools that could move this practice forward.

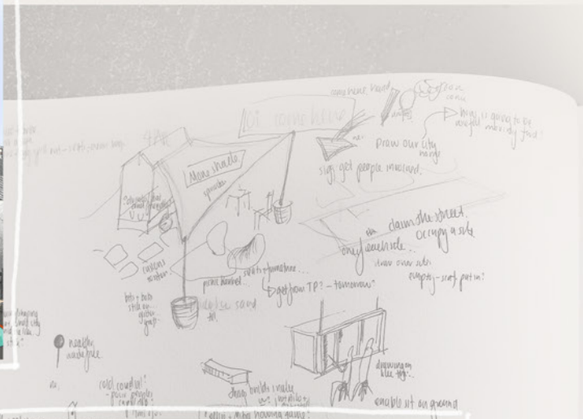
Fig 123. *The community engaging with the cart set up at Park(ing) Day on Cuba Street, Pōneke Wellington.*

EVENT GENERATION PROCESS

I imagined the events held by precedent studies on the cart, from the community gatherings and conversations of the Gecekondu to the community construction of Aranya. Overwhelmed by possibilities, not knowing the success of each in Pōneke, I began with an exhibition of the GIFs as an evolution of digital engagement. This provided a base to iteratively evolve and bring in aspects of the case studies in pursuit of the aims. This journey is explored below.



Housing ideas presention@ Reading carpark



Earth building workshop @ the Tip-Top factory site

Exhibition of housing idea @ Tangi Te Keo

Housing engagement workshop @ Victoria st Parking Centre

House in a Night @ Brussels Street

Fig 124. *Sketches and drawings over the original GIF sites imagining possible cart set ups that respond to the context.*

THE EVENTS

1. NZIA Presentation

The NZIA Student Design Awards was the first event for the cart to provoke housing discussions. This was targeted at those in the profession to urge consideration of their political role and surrounding power structures in city making and housing provision.

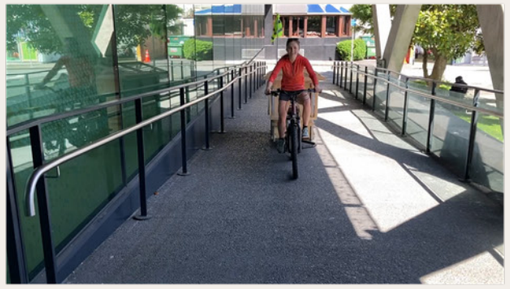
I biked the 10km journey from my flat garage in Miramar to the University and received many glances, smiles, laughs and confused expressions; what I was towing could gain a lot of attention.

The trailer was set up for two weeks in the university atrium while I sat on it, making the roof, stringing together the GIFs and hanging my work around it (fig 126). I was surprised by the number of people who stopped by and began a discussion while I worked. There was interest in the construction, and we discussed how the cart could evolve, be used and their housing experiences.

I biked around the atrium and set up the cart during my presentation (fig 127) which was well received by the judges, agreeing with the need for architecture's action.[1] This presentation and its happenings demonstrated the trailer's ability to provoke productive conversation and consideration within the architecture profession. For those not already involved in shaping urban spaces I wonder how the interaction will occur.

1 Which can be read and seen https://www.nzia.co.nz/awards/student-design-awards/2021-student-design-awards/highly-commended-alice-reade.

Fig 125. *Collage of images from the journey of biking the cart from Miramar into the School of Architecture, Te Aro.*



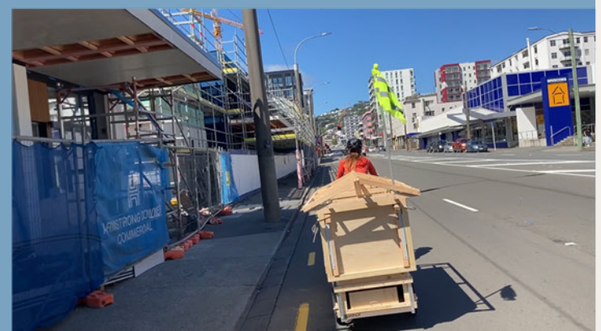


Fig 126. *Working on the floor of the atrium to make the roof of the cart out of an old spinnaker sail.*

Fig 127. *Team effort to lift up the roof of the cart.*

Fig 128. *Material shared on the cart to facilitate engagement; books, kai and pens.*

Fig 129. *Stills from each GIF hung up for those passing to read as stories or observe the layering of ideas.*

Fig 130. *The cart as a platform to talk and share ideas from.*

Fig 131. *The full cart set up that shares my journey of architect as activist.*

Fig 132. *First installment of the cart in Cobblestone Park with the drawing and pencils on the deck.*

Fig 133. *First installment in the atrium with the GIFs strung up from the cart, beginning to infiltrate the surroundings.*

2. Cobblestone Park and Atrium

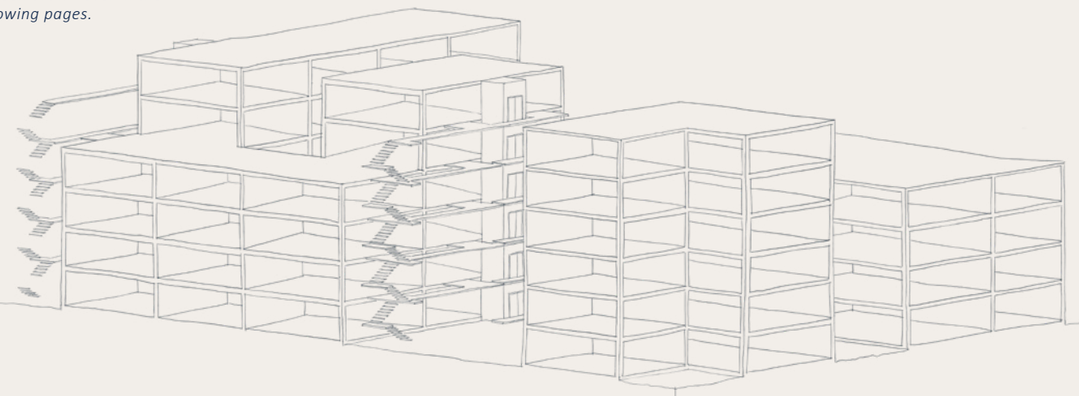
To begin testing kanohi ki te kanohi interactions with the community, we set up in Cobblestone Park over lunch (fig 132). Inspired by the Stille Strasse drawing by Assemble (pg 48), I drew a blank isometric section of the Tip Top Factory scheme (fig 134). I invited the community to collaboratively draw over to facilitate imagination and thought to the use of urban space.

As it did on the bike in, the cart turned heads of those passing, pointing, taking pictures and staring from their cars, but only people I knew came over and drew on the image. While I was setting up and down the cart, a man biking past with his belongings and another group asked what the cart was.

I therefore wonder, like when I was working in the atrium, if people feel most comfortable approaching and conversing when I am doing something. Perhaps this could be building additions to the cart or making the drawing more prominent. Providing signage and being a part of a larger event may also make it clearer that we invite engagement.

The small shade area of the roof brought in those I knew to sit and eat their lunch. In the next set up (fig 135) I hoped to expand the shade area (Pōneke's wind did not permit) and provided seating that spills into the surrounding space to invite participation. One man walking past commented he had a piano that he should bring when we were on the lawn. This got me imagining how kai and activity

Fig 134. *Isometric section of Tip Top scheme. This can be seen drawn over in the following pages.*



(difficult in the covid omicron context) could motivate participation and build a temporary community.

In an effort to attract engagements, I also began to string up the GIFs, however the wind also got the better of these. The seats brought in people to eat their lunch, however the graphic signs were still not clear enough to gain wider participation. Additionally, in the Covid context I did not feel comfortable approaching people, unsure of their comfort level.

The following set up was in the University Atrium, I sat the cart amongst the furniture, unattended with clearer signs and the GIFs draping (fig 136). A few drawings appeared and the GIFs were being viewed when I walked past, however the unknown nature of the engagement and response felt disconnecting. I gained no understanding of the viewers and therefore, I could not learn from them and consider how the practice could be improved. The social and community nature of the project was missing.

Fig 135. Second installment of the cart in Cobblestone Park with material that spills into the surroundings and provide amenity to invite people in.

Fig 136. Adding benches, cushions, signs and drawing to the atrium set up to more clearly articulate the intention and provide comfort.

3. Park(ing) Day

Aiming to reimagine the use of urban space, Park(ing) Day provided a fitting platform to test the cart further. With the title “Building Pōneke Together”, I invited my colleagues to use the cart as a platform to share their research and build public understanding and conversations (fig 138). From the rapid spread of omicron, half the presenters were isolating and the red alert level reduced our ability to interact with the public; however the cart still facilitated insightful conversations.

Engagements

I made clearer signs and explainers from the previous test for those more reluctant to approach. I never managed to completely set these up as I was busy talking. Older people were more interested in talking, asking me to explain my ideas and describing what should be drawn. Whereas those younger were drawn to the hands-on activities, the drawing and Studio Tēpu’s computer game.

While people were drawing, I chatted with them to understand their thoughts. These were often concerned with the use of urban space, such as space for animals often not permitted in rental homes, lack of green space and inability to grow food in the city. Therefore, the drawing became a tool to visually voice the spaces that are missing from our city and concerns with the urban environment.

When there was one drawing, it became a catalyst for more people to gather, watch and partake. This furthers previous observations that people are drawn to action – we could have one person drawing and capturing the ideas of those walking past and encouraging people to join. Modeling and self-build action could be the next evolution.

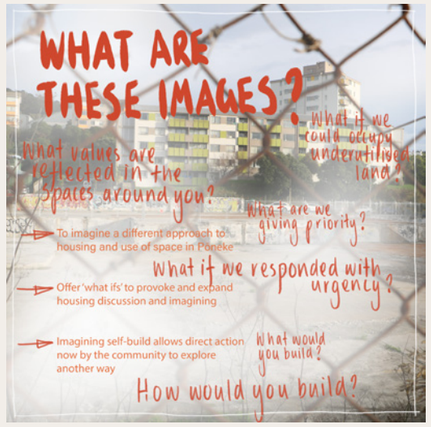
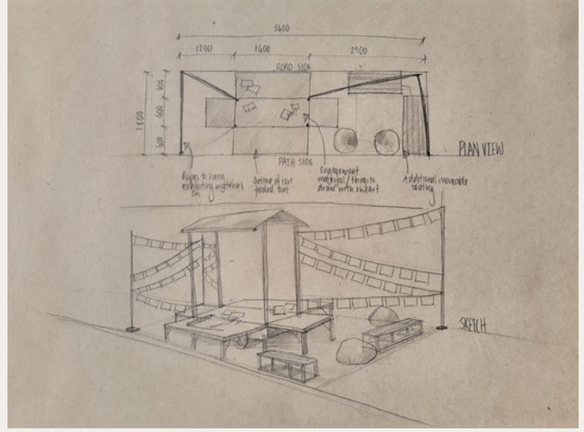


Fig 137. Information posters presented on and around the cart to provide greater clarity for those approaching.

Fig 138. Poster put out to fellow students, inviting them to speak on the cart.

Fig 139. Schedule of cart occupations; a spectrum of social and environmental justice issues to bring to Pōneke’s urban discussions.

Fig 140. Poster inviting participants along to our set up.



Conversations

The bike trailer gained the attention of the cycling community and the curiosity of people walking past. They were often surprised to hear I built it out of recycled materials, with some sharing their building aspirations.

However, conversations largely centred around the spaces between the buildings, with people recognising that we need denser housing but better community space to support this. They saw value in larger and less planned greenspaces that allow a range of activities to occur and additional sheltered third places such as an internal street or community hub. I mentioned this in discussions with a developer who responded, 'that's what they think they want...', grounding this in his personal experience and perspectives. This demonstrated that some who are shaping the city are not open to, or don't have an obligation to listen to wider voices and views. He, alongside others walking past that have power in the built environment, were interested in the ideas I had drawn. However as evocative images these lacked specific demands and did not give them a message to act.

I also conversed with a lady working in heritage and others who feel it better to focus on underutilised sites that I had drawn as opposed to Tangi Te Keo. Therefore, focusing on underutilised areas gained more community support and would have the most leverage while indirectly working to change perspectives in more controversial areas. I also received the same comments around density

Fig 141. *Stringing up the GIFs which were taken up and down and interchanged with others work throughout the day.*

Fig 142. *Sketch of planned cart set up. The reality was a lot more dynamic and evolving.*

Fig 143. *Setting up in our car park just outside of Floriditas on Cuba Street.*

and self-build becoming slums. When probing why, comments such as ‘the people brought in’ were made and I found myself unsure how to best respond. This highlighted to me the need to educate myself on comments such as this, so I can.

The Tools

In the minimal wind, I was able to hang up some GIFs that gained interest from those walking past. The large GIF drawings as loose material on the cart provided a tool to talk to and aid conversations. People were able to comment on what confused them, what they did and didn’t like and I could use them to explain ideas, such as courtyard apartments. The style and boldness of the drawings received positive feedback, reiterating the need for more inspiring visions of the city. Further illustrations would help explain more specific ideas such as sausage flats vs perimeter block development. Additionally, these could clearly articulate how to support their implementation.

Most of the people I conversed with had an existing interest in urban space. However, from what I could understand in conversations, those taking part in the drawing and game were less involved. This demonstrated the possibility of simple activities to communicate views, instead of discussions needing prior knowledge. Offering differing modes of engagement was therefore successful in reaching a wider audience.

Additionally, a community sense was generated by cheers from the game in the car park next door and music from opposite. We came together as a temporary community where we were able to build and imagine together what urban space could be. This was much more powerful than previous solo set-ups.

Fig 144. *William Creighton and myself talking to the community about their ideas and ours on the images we presented.*

Fig 145. *Rangatahi engaging with the game from Studio Tēpu and the drawing on the collaborative drawing on the cart.*

DRAW ON ME

D YOU USE
CE?

CRITICAL REFLECTIONS

Key learnings

- Responsiveness is key to developing kanohi ki te kanohi activism practice
- Action, comfortable and welcoming environments welcome participation
- Kanohi ki te kanoki conversations were more productive than those on the internet
- As architect, I gained a complex understanding of context through conversations
- Simple activities gained the voice of a wider audience
- Need to work between education and vision to move beyond current discussions
- The 'architect' becomes a facilitator to shape interactions

Responsiveness

Using the cart to occupy urban space and share ideas on alternative approaches to housing, I developed an architecture of activism practice. Through iteration of the three events, I was able to improve the direct engagement of this but again, how do I measure success? I aimed to bring in a greater diversity of voices, contribute positively to housing conversations and empower communities with tools and knowledge.

Conversations that I partake in are the only measure I have and these were more frequent and insightful as the interventions progressed. The novel nature of the cart attracted attention but the problem was successfully inviting participation. I found this was aided by creating a comfortable, informal and welcoming space that in itself became a community reimagining the use of space. Additionally, making and doing things drew curiosity.

Conversations

Kanohi ki te kanohi interactions of the GIFs were more productive than those on the internet; voices and ideas were able to be talked through, suggesting ways forward. The visualisations facilitated these but need to be tailored to this interaction, providing clarity in singular images.

Through the cart, I reached a greater diversity of people in those walking past on the street. Those already involved in urban discussions were most likely to engage in conversations but the drawing and housing game involved a wider audience with rangatahi taking part. Therefore, the iteration of engagement tools to become fun and less imposing is integral. Further exploring creative possibilities of self-build could be an avenue.

Self-build consideration

Self-build was at the heart of enabling interactions but not at the focus of conversations. It allowed the creation of the platform and the housing actions imagined; however people were still concerned with addressing fundamental issues such as density and transport debates. The curiosity in alternative solutions but resorting to familiar topics shows the difficulty in moving beyond these. In discussion, I found that education is how we overcome this.

My intention to envision and question the use of space and greater ambition was recognised however did not give an explicit action forward. I additionally felt clarity and knowledge would better meet the aim of empowering communities. This is not to say the visions do not have a place, but rather working between these and education is needed. Educative GIFs and facilitating self-build workshops on the cart could begin to explore this.

Additionally, the challenge to financialisation and the demand for a different system, the reason for alternative housing solutions and self-build action, was not explicit. A greater link would give reasoning, knowledge and awareness when engaging in housing discussion.

Modes of action and the 'architect'

These thoughts on impact again raise the question, is it more effective to target specific changes or improve general conversation and ambition? Is it possible to ever know? Pondering this throughout has led me to see a need to work across both. Additionally, linking with bodies of influence, such as council and developers, would directly connect impact.

These events have challenged and interrogated my role as the 'architect', becoming one of facilitation. Rather than design things, architectural tools and knowledge are utilised to shape interactions that empower communities and aid discussion to gain their voice.

This has shown success in my deeper understanding of Pōneke's housing context. This is an evolving body of knowledge that I will continue to build upon and take forward to bring these voices to the table. An understanding that every practitioner should build.

"The cart provided a provocative yet comfortable structure that drew people in and provided a versatile space for the public to engage with the spatial concepts and tools. The down-to-earth vibe made the cart approachable and helped evoke a relaxed atmosphere that put people at ease – a crucial aspect in any community engagement.

The cart and what it stands for, in addition to the GIFs and other visuals, collectively offer the public a language (of sorts) that empowers them to actively take part in discussions that are urgent and crucial to the development of our city." - *Studio Tēpu reflecting upon Park(ing) Day.*

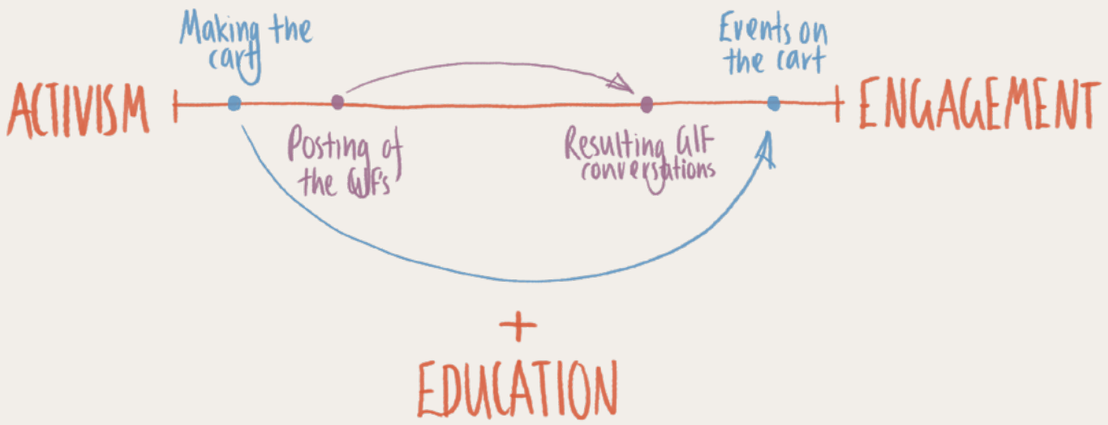
I wonder how these events would be different in a Covid free environment. Without the masks and distancing, I could smile and interact freely without worry. I could provide kai, invite crowds and the mystery man to play his piano. On the following page, I have dreamed how this could occur.

Fig 147. *Sitting with Ellie Tuckey and materials on the cart, being serenaded by music made from the car park behind us.*

Fig 148. *What could future engagements look like without the Covid outbreak?*

Fig 149. *Biking the cart around the waterfront it is dwarfed by the surrounding urban but at the same time caught a lot of attention.*

Conclusion



Concerned with the architect's role in Pōneke's housing crisis, this research links housing, the politics of architecture and self-craft/build to forge an architecture of activism to leverage agency for the everyday user and support the social role of housing. This is actioned through the de-financialisating and subverting practices of self-craft/build that embody agency and community. The practice is tested and developed iteratively through three phases of image-generation and dissemination, self-build and events.

What Did I Discover?

The Agora

This research has constructed an act of activism by claiming and providing space to stand, speak and be heard. Characteristic of the agora, the foundation of urbanism, the cart generates a microcosm of city-making through gathering and communal activity. In the age of polarising digital tools, this research has found the physical interactions of an agora are needed even more in city-making.

The Shed

Along with creating a space to speak, the research identified the importance of a space to act. The shed is therefore proposed as an integral piece of urbanism. The shed's relationships and practices enable subversion, the link found between the three research areas and used as an activism tool to imagine another way.

The role of the architect: ethic of generosity

Through the enabling ethos of the agora and Shed, the architect adopts an ethic of generosity. Listening and relationship building becomes the base of these practices to grow their consideration and impact. I found in the simple acts of generosity relationships are provoked, such as a drawing, not needing (and perhaps doing better without) an orchestrated platform.

Therefore the architecture of activism explored through self-craft/build emerged as a messy and responsive activity, contrasting that of the conventionally drawn plan and detail. This is seen throughout the design phases; loose image making, exploratory form finding and volatility in the resulting interactions, reflecting the complex network of relationships, experiences and citizen perception in city-making. What remained integral to navigating my interactions within this was acts of generosity to make people feel heard and therefore empowered.

The importance of generosity was also reinforced by observing interactions in the built environment during this research. Communities can become limited by their lack of knowledge and those working passionately in the urban sphere can become blinded by their own vision; believing so strongly in this that the unique ecologies of communities are ignored and imposed on. Therefore, the space to share knowledge and listen between the two is vital and highlights a need to work between activism and engagement.

The role of the architect: activism v engagement

The ethic of generosity additionally informed the nature of activism and hence shaping the infiltration of engagement and education. This is reflected throughout the research, where I found myself moving from activism to engagement and consequently questioning what defines activism? I have further realised, as Andy Hester explains, design is activism; 'a direct action to achieve an end.'[1]

Therefore, this exploration has found and interrogated a spectrum between activism and engagement, working between ideology and discussion to allow spaces of contestation while empowering the community with knowledge.

Action methods became inherent to this exploration and the responsivity I have referred to throughout. Constantly working between discourse, designing and direct action led to engagements, experience and knowledge that guided and continue to build upon the process. This enabled the development of this practice, moving from social media, to a more physical and educative approach.

The need for housing education to support the social role of housing was reiterated throughout this process. Being generous with our knowledge and listening is vital in giving communities tools and empowering them to imagine and act. When financialisation is grounded in greed, generosity is how we counter it.

Tools of the architect

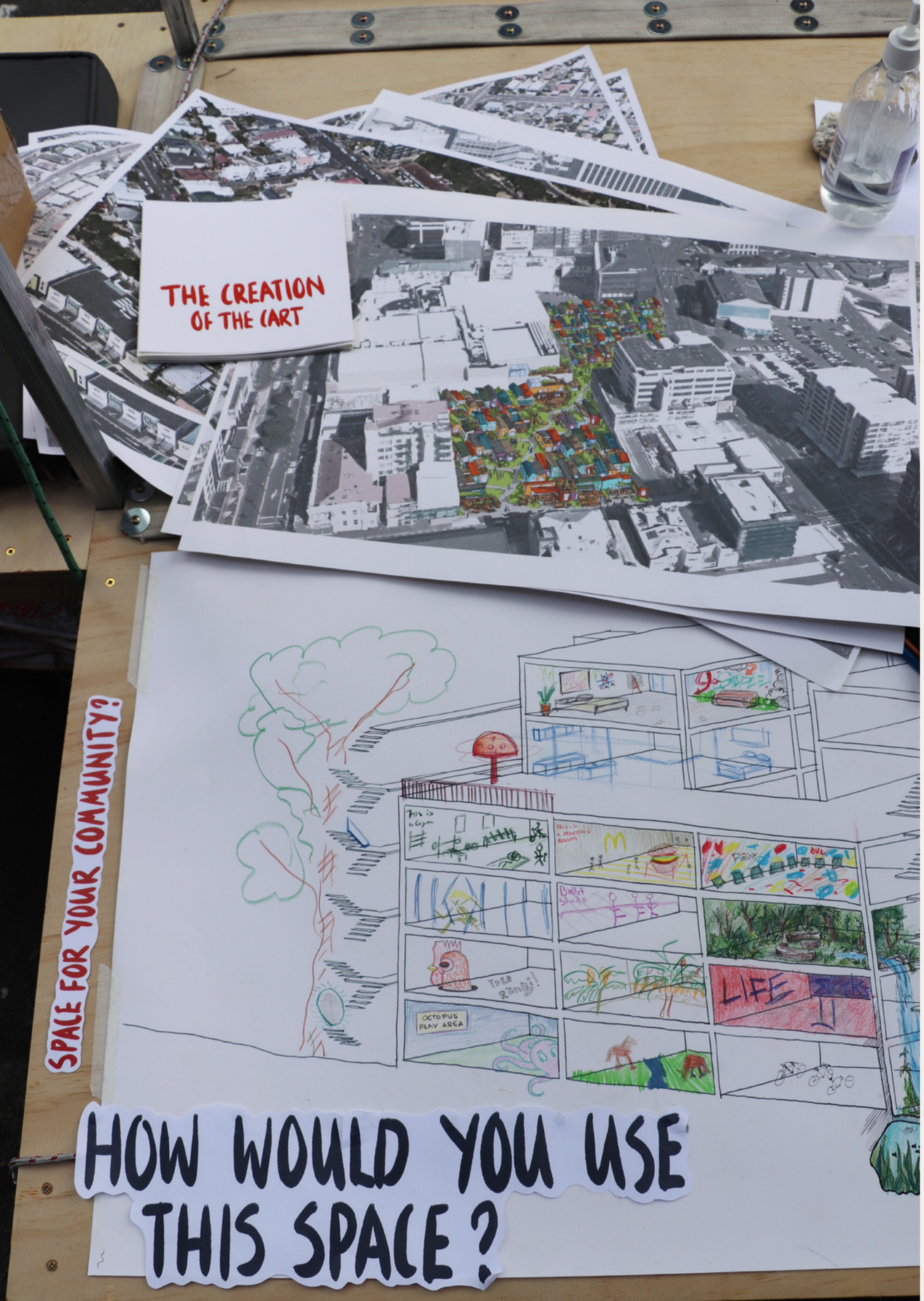
Image generation and self-build become modifications to the architect's tool set to bridge the communication gap with the public while undercutting commodified modes of production. Working between large scale social media image dissemination and small-scale self-build temporary occupation provides different ways of shaping change to gain the voice of a wider audience.

Challenges/limitations

Grappling with conversations on impact became a challenge of this work; how do I quantify the effect and suggest a successful way to proceed? This research considered the resulting conversations and reactions and therefore limited to how immediate impact can be better shaped to improve discourse.

Additionally, Covid-19 changed the interactions I was able to have with the community. Online image dissemination was responsive to this context, however this reiterated the need for community kanohi ki te kanohi discussions, even if they are at a distance. The changing conditions highlight the importance of responsivity of this practice to work best in the given circumstances. In the urgency of these issues, we can't pause.

1 Hester, "Design Activism…for Whom?" 8-15.



Whenua, an integral element to housing, was not addressed in the scope of this research, and in time I hope that the cart can advocate for and facilitate these conversations.

What is its significance?

In an environment where money and authority give you a voice, I have found image making and self-build as architectural tools to subvert these and make a space to move outside commodified practice. In doing so I have found an expanded architectural practice that looks to socialise architecture in various ways. After all, I have done what an architect is seen to usually do; draw and then build something.

Who would be interested?

Everyone has the right to a decent home. Therefore, the processes and tools to empower the agency of dwellers developed through this project are of interest in the pursuit of this.

This research raises considerations for those partaking in city-making. It is particularly pertinent for architects to reflect upon their practice, engagement in the urban sphere and how they can support the social role of housing.

For future students and activists, this offers a possibility of a broadened architectural practice, particular to Pōneke, to shape a better urban environment.

Where to next?

This research is the start of an evolving personal practice. This year captures the first evolution and I hope to further grow relationships and follow opportunities with collaborating groups to further test and reflect upon this practice and improve it. I hope to more directly experiment with the possibilities of self-build in housing provision, perhaps furthering the idea of a community shed.

The Wellington City Council District Plan will be further consulted on in mid-2022, so I hope to contribute to better conversations around this through image generation. The cart will make its way to the Hutt City Council for community engagement, where it will further develop and evolve. If this project interests you, you have questions, want to discuss, have ideas… please reach out. I am always keen to connect.[2]

2 alicereade@outlook.co.nz, I am also hoping to keep the social media up and running, @imagininghousing

Fig 150. *Engaging self-build activity could be a way of furthering the material and tools that were laid out on the cart.*

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Fig 151. *Horizons.*

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Fig 2. My whanau. By Author.

Fig 3. Looking over Island Bay towards Pōneke-Wellington City Centre. By Author.

Fig 4. Housing for people. By Author.

Fig 5. Dad moving a forestry hut as his first home. Photographer Unknown.

Fig 6. Putting something together in Dad's workshop with my sister and friend. Photograph by Mary-Jane Reade, 2004.

Fig 7. Still playing in the mud mixing clay in the process of making adobe bricks. Photograph by Mary-Jane Reade, 2019.

Fig 8. Infographic from the NZ Human Rights Commission on the characteristics of a 'decent home.' Illustration by Human Rights Commission, "Right to a Decent Home: Measuring Progress," accessed March 5, 2022, https://www.hrc.co.nz/our-work/right-decent-home/measuring-succcess/.

Fig 9. Working through ideas. Photograph By Ian Reade, 2021.

Fig 10. Responsively working between literature/precedents, design cycles and direct action, this diagram illustrates the series of happenings throughout my journey interrogating architect as activist. By Author.

Fig 11. One of the tools: developing the communication of the GIF's. By Author.

Fig 12. Homes in Island Bay Wellington, now worth over 1 million each. By Author.

Fig 13. Some of the many housing headlines from the past year. Articles by Stuff Journalists, "Wellington," accessed March 5, 2022, https://www.stuff.co.nz/dominion-post.

Fig 14. Linking together discourses to build something greater. By Author.

Fig 15. Derelict flats in Tangi Te Keo, Mt Victoria, Pōneke Wellington, the setting of heated housing debate. By Author.

Fig 16. The Paddington Development, 68m2, 2 story homes in a central city area zoned for 8. From $918 000 each. "These freehold properties are unrivalled in Wellington as to what they have to offer." Digital render by A+ Design Group, "The Paddington," accessed March 4, 2022, https://the-paddington.co.nz/architecture/.

Fig 17. We could begin to think about definancilising housing through re-considering the way we view each of these elements. By Author.

Fig 18. Fenced off vacant plot in central Pōneke has been so for at least 10 years. By Author.

Fig 19. Powergram adapted from McGlynn and Murrain to investigate the power relationships determining the built environment in Pōneke. Table by Author, Adapted from McGlynn and Murrain, "The Politics of Urban Design." *Planning Practice & Research* 9, no.3 (1993): 321, fig. 33.1 .

Fig 20. Structures in the quarry built by non-professionals with simple processes and tools, facilitated by Cavart to flout the professions elitist nature. Photograph in Catharine Rossi, "Between the Nomadic and the Impossible: Radical Architecture and the Cavart Group," in *EP/Volume 1: The Italian Avant-Garde, 1968-1976,* ed. Alex Coles and Catherine Rossi (Berlin: Sternberg Press, 2013), 51.

Fig 21. One of the structures built and experienced by participants in the Quarry. Photograph in Catharine Rossi, "Between the Nomadic and the Impossible: Radical Architecture and the Cavart Group," in *EP/Volume 1: The Italian Avant-Garde, 1968-1976,* ed. Alex Coles and Catherine Rossi (Berlin: Sternberg Press, 2013), 52.

Fig 22. The Continuous Monument, an imagined distopian world using an infinite grid as a recurring motif for a continuous uniform environment to criticize mainstream architecture practice. Drawing by Superstudio, c. 1969, cut-and-pasted printed paper, coloured pencil, and oil stick on board, 467 x 460 mm, from The Museum of Modern Art, "The Continuous Monument: On the Rocky Coast, project (Perspective)," Superstudio, accessed March 4, 2022, https://www.moma.org/collection/works/936.

Fig 23. A community gathers around Apollo House to listen to entertainers supporting the Home Sweet Home campaign, Photograph by Collins, "Crowds in Dublin are entertained by the Home Sweet Home campaigners at Apollo House," from Extra.ie, "Hansard, Hozier and Kodaline draw crowds for Apollo House as receivers move," Irish News, accessed March 4, 2022. https://extra.ie/2016/12/20/news/irish-news/hansard-hozier-and-kodaline-draw-crowds-for-apollo-house-campaign.

Fig 24. Inside the occupied Apollo House common area fitted out with donated goods and supporting a community within. Photograph by RollingNews, "Apollo House," from DublinLive, "Apollo House," Apollo House Gallery, accessed March 4, 2022. https://www.dublinlive.ie/news/dublin-news/gallery/apollo-house-12401465.

Fig 25. Literally translating to "landed at night," the Gecokondu was first built as a basic pallet structure in a couple of hours. Photograph by Caira, "Kotti Und Co/Gecekondu," Other Print, accessed March 4, 2022. https://caira.info/p/kotti-und-co/.

Fig 26. Events brought the community together in the first base structure, a place to share and unite. Photograph by Kotti&Co, "Kotti und Co," Photostream, accessed March 4, 2022. https://www.flickr.com/photos/kottiundco/.

Fig 27. As the structure grows, so too does the community and gatherings-seen here outside the evolved Gecekondu entrance. Photograph by Kotti&Co, "Kotti und Co," Photostream, accessed March 4, 2022. https://www.flickr.com/photos/kottiundco/31158045361/.

Fig 28. The retrofit Gecekondu was produced in collaboration between Kotti & Co and Estudio. It imagines a base structure for the community to explore new spatial and social relations as the foundation to reimaging housing. Photography by Haus der Kulturen Berlin, "Retrofit-Gecekondu by Kotti & Co Estudio Teddy Cruz + Forman, as seen at Wohnungsfrage, Haus der Kulturen der Welt Berlin," from Smow, "Wohnungsfrage," Architecture, accessed March 4, 2022. https://www.smow.com/blog/2015/10/wohnungsfrage-haus-der-kulturen-der-welt-berlin/.

Fig 29. Developed as an affordable and flexible housing solution in collaboration with activist Stille Strasse, each apartment is made up of two spaces, one owned and one rented from the co-op that allows the dwelling to grow, contract and become collective. Photography by Haus der Kulturen Berlin, "Wohnungsfrage, Assemble+Stille Strasse, Teilwohnung," from domus, "Wohnungsfrage," accessed March 4, 2022. https://www.domusweb.it/en/architecture/2015/10/30/haus_der_kulturen_der_welt_wohnungsfrage.html; Drawing by Assemble, "Stille Strasse," accessed March 4, 2022. https://assemblestudio.co.uk/projects/stille-strasse.

Fig 30. Maquiladora is a scaffolding system that acts as a frame which found materials can be arranged on with emphasis on vertical development to increase density but retain user agency. Model by Teddy Cruz, "Manufactured Sites: A Housing Urbanism Made of Waste/Maquiladora, project," c. 2005, bass wood, styrene plastic, paper and gesso, 279x686x457mm, from MoMA, "Art and Artist," Teddy Cruz, accessed March 4, 2022, https://www.moma.org/collection/works/113261.

Fig 31. Example of Santiago Cirugeda's instructions promoting the installation of self-build homes reassembled on rented rooftops. Illustration from Recetas Urbanas, "Autoconstrucción de viviendas," from Judit Bellostes, "Recetas Urbanas," accessed March 4, 2022. https://blog.bellostes.com/?p=897.

Fig 32. Puzzle House occupying an empty plot and facilitating community gathering though a loophole in local regulation. Photograph from Recetas Urbanas, "Casa Rompecabezas," accessed March 4, 2022. https://recetasurbanas.net/proyecto/casa-rompecabezas/.

Fig 33. Living Big in a Tiny House is an Aotearoa born YouTube channel that documents those living in tiny homes. This episode documents Shayes self-build Tiny Home in Auckland. Photograph from Living Big in a Tiny House, "This Dream Tiny House Is A Total Game Changer," from YouTube, accessed 4 March, 2022. https://www.youtube.com/watch?v=9_43jFjkv4w.

Fig 34. A home floated in Whakatū Nelson Haven attracted much public attention and debate. Photograph by Marion van Dijk, "Defiant Proclamation," from Stuff, "Houseboat rebel remains defiant," accessed 4 March, 2022. https://www.stuff.co.nz/oddstuff/10047025/Houseboat-rebel-remains-defiant.

Fig 35. A reconstruction of the home by Ben Pearce installed in the Nelson Suter Art Gallery, noting that understanding and empathy are only gained through experience, and here invites us to imagine ourselves as inhabitants - what does life look like outside of society? Photograph of Ben Pearce's installation by author.

Fig 36. Breaking down the wall to the Bådsmandsstræde Barracks to begin an occupation that formed Christiania. Photograph from Chistiania, "Christiania Arkiv," accessed March 5, 2022. https://www.christiania.org/gallery/nggallery/christiania-1974/christiania-arkiv.

Fig 37. One of the many self-build homes fostering the community of Christiania among the barracks. Photograph from Chistiania, "Christiania Arkiv," accessed March 5, 2022. https://www.christiania.org/gallery/nggallery/christiania-1974/christiania-arkiv.

Fig 38. 2015 Hikoi for Homes campaign run by Child Poverty Action Group. One of their requests was the statutory right to be housed. 2015 Hikoi for Homes campaign run by Child Poverty Action Group. One of their requests was the statutory right to be housed. Photograph by Doug Sherring, "Hikoi for homes protest in Orakei, Auckland," from NZ Herald, "Chlöe Swarbrick: UN-enshrined human right to housing eclipsed by investor greed," Accessed March 5, 2022. https://www.nzherald.co.nz/nz/chloe-swarbrick-un-enshrined-human-right-to-housing-eclipsed-by-investor-greed/DXNIFZJJ7NBRVBG7CY74O27JCM/.

Fig 39. 19 build to rent apartments under construction on the site of one detached dwelling and overlooking a 10 000m2 empty site. By Author.

Fig 40. To build ty unnos, people would come together, plan and stash materials. A more permanent home would then evolve from this over time. By Author.

Fig 41. A street in Christiania developed by the community with no cars and boundaries around and from the barracks. Photograph by Anthony Gavin, "Christiania," from Flickr, accessed March 5, 2022, https://www.flickr.com/photos/antigavin/6082326887/ .

Fig 42. Aerial photo of Homeruskerwartier, the largest self-build community in the Netherlands. However, this still operates within financialised systems and can be seen in its characteristics. Photograph by Adri Duivesteijn, "Aerial photo of Homeruskwartier," in Szabolcs Portschy, "Community participation in sustainable urban growth, case study of Almere, the Netherlands," *Pollack Periodica,* 11, no.1 (2016):145, fig. 2, https://doi.org/10.1556/606.2016.11.1.13.

Fig 43. The money equation promoted through Elemental's half-houses shows a financial agenda. Photograph, in Alejandro Aravena and André Iacobelli, *Elemental: Incremental Housing and Participatory Design Manual,* (Ostfildern: Hatje Cantz Verlag, 2012), 428.

Fig 44. A community of self-builders working together to erect a frame under the guidance of architect Walter Segal. Photograph by Jon Broome, "Self-builders on site in Lewisham," in Luisa Hilmer, "Participatory Housing – Segal's Self-build Method," *ACM International Conference Proceeding Series* 2, (2020): 68-71. https://doi.org/10.1145/3384772.3385156

Fig 45. Residents dine in the streets during Christiania's 40th birthday celebrations, illustrating the strong foundation in community. Photograph from Chistiania, "CHRISTIANIAS 40ÅRS FØDSELSDAG," accessed March 5, 2022. https://www.christiania.org/gallery/nggallery/christiania-1974/christianias-40ars-fodselsdag

Fig 46. Members of the community build further additions to the Gecekondu, reflective of their expanding influence. Photograph by Kotti&Co, "Kotti und Co," Photostream, accessed March 4, 2022. https://www.flickr.com/photos/kottiundco/31158045361/.

Fig 47. Whare Uku Project by Kepa Morgan provides a service pod and facilitates the community to build the rest out of rammed earth. By Author.

Fig 48. Elementals Quinta Monroy employs the half house concept, providing the most essential elements of a home and spaces for dwellers to expand into. By Author.

Fig 49. Aranya Low-Cost Housing Project by Balkrishna Doshi applies the sites and services principle providing only a foundation and bathroom block for the dweller to build off. By Author.

Fig 50. Metacity/Datatown illustrates the amount of space taken up by different dwelling types, giving a large impression of our impact. Digital render by MVRDV, "MegaCity/DataTown," accessed March 5, 2022, https://www.mvrdv.nl/projects/147/metacity--datatown-.

Fig 51. 'Linear city' by The Atelier Ziggurat Architects/Designers creates an alternative future for the historical center of Florence questioning its ability to support social and political change. Collage by Atelier Ziggurat, "Urban city corridor," accessed March 5, 2022, http://giulianofiorenzoli.com/_Pages/Research%20Competitions/LinearCityMain.html.

Fig 52. 'The utilisation of simple comic strips enabled the communication of extreme ideas by Archigram such as the 'Instant City.' Drawing by Archigram, "Archigram's Instant City concept explored ideas about temporary parasite architecture," from Dezeen, accessed March 5, 2020, https://www.dezeen.com/2020/05/13/archigram-instant-city-peter-cook-video-interview-vdf/.

Fig 53. 'Residential Buildings for Historical Centre' by Archizoom encourages contemplation on the nature of city development. Collage by Archizoom Associati, "Aerodynamic City," in Archizoom "Discourse by Images," *Domus* 481 (1969): 546, https://www.flickr.com/photos/amerigo/334879961/in/album-72157594442249465/.

Fig 54. An example of Santiago Cirugeda's open archive of illustrated instructions for all possible participants. Illustration by Santiago Cirugeda, "Quiero una casa," accessed March 5, 2022, http://www.bv33.org/schede/20_santiago/e-santiago.html.

Fig 55. 'Control of Choice' by Archigram provokes thoughts about the possibilities of inhabitation in the emerging technologies of the time. Drawing by Warren Chalk and Ron Herron, "Control or Choice, detail section," from InDesignLive, accessed March 5, 2020, https://www.indesignlive.hk/happenings/m-acquires-archigram-archive.

Fig 56. EIT in Ruatoria run ten-week earth building course alongside other construction courses after interest expressed by locals concerned about the large number of substandard homes. Tutor Paki Dewes says most of the students want to learn the skills required to upgrade their homes or build on Whānau land. The alternative and affordable house construction methods use locally sourced natural and recycled materials. Photograph by Marama Dewes, "Building affordiable, sustainable, environmentally-friendly whare." From Te Ao Māori News, accessed 5 March, 2022, https://www.teaomaori.news/building-affordable-sustainable-environmentally-friendly-whare.

Fig 57. The Tip Top Factory Site in Newtown sits vacant and fenced off while the house prices climb around it. By Author.

Fig 58. Stills of the GIFs hung from the cart with the feedback they received organised on the pages below. By Author.

Fig 59. Initial drawings done from my thoughts and imaginings moving around Pōneke. By Author.

Fig 60. Initial GIF exploration sketches and presentation iterations shaped from family and friends feedback. By Author.

Fig 61. Sketches developing Reading Car Park's instant tiny home village. By Author.

Fig 62. Qualities of the Reading Car Park Scheme. By Author.

Fig 63. Stills of the Reading Car Park GIF. By Author.

Fig 64. Sketches developing Brussel Street's village. By Author.

Fig 65. Qualities of the Brussel Street's Scheme. By Author.

Fig 66. Stills of the Brussel Street GIF. By Author.

Fig 67. Sketches developing Tangi Te Keo's courtyard apartments. By Author.

Fig 68. Qualities of the Tangi Te Keo Scheme. By Author.

Fig 69. Stills of the Tangi Te Keo GIF. By Author.

Fig 70. Sketches developing Victoria Street Parking Centre's self-build community. By Author.

Fig 71. Qualities of the Victoria Street Parking Centre Scheme. By Author.

Fig 72. Stills of the Victoria Street Car Parking Centre GIF. By Author.

Fig 73. Sketches developing Tip Top Factories half house's. By Author.

Fig 74. Qualities of the Tip Top Factory Scheme. By Author.

Fig 75. Stills of the Tip Top Factory GIF. By Author.

Fig 76. Stills of the Tip Top Factory GIF. By Author.

Fig 77. Imagining Housing's twitter page. By Author.

Fig 78. Stills of the introduction GIF questioning how many houses you could fit on a kiwi quarter acre-section. By Author.

Fig 79. Diagram documenting the journey of creating and releasing the GIFs on social media and the resulting engagements. By Author.

Fig 80. Articles in the Dominion Post, 22nd September, as a result of the dissemination of my GIFs. They can be read online: https://www.stuff.co.nz/life-style/homed/housing-affordability/126443338/what-if-the-housing-crisis-could-be-solved-overnight and https://www.stuff.co.nz/environment/climate-news/126176031/life-in-a-vertical-neighbourhood--the-housing-young-buyers-covet.

Fig 81. Polarising comments in response to the Tangi Te Keo GIF. By Author.

Fig 82. Comments illustrating the common request for more information. By Author.

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Fig 84. Comments reflecting limitations commonly discussed. By Author.

Fig 85. The scheme appealed to a few people. By Author.

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Fig 87. Aerial image of a section of Brussels Street. Photography from Google Maps, accessed September 2021, https://www.google.com/maps.

Fig 88. Plan drawing of Brussels Street scheme. By Author.

Fig 89. Paraphrased comments from those who reached out following the posting of my GIFs. By Author.

Fig 90. 8th of November Dominion Post front page with my illustrations imagining a park. By Author.

Fig 91. Graphic of the re-imagining series run by The Dominion Post which can be read at, https://www.stuff.co.nz/dominion-post/reimagining-wellington, From the Dominion Post, "Reimagining Wellington," accessed March 6, 2022, https://www.stuff.co.nz/opinion/300451640/reimagining-wellington-what-could-we-achieve-with-ambition-and-bold-leadership.

Fig 92-95. In progress digital images created by Wirangi Parata and myself informed by a panel of experts, Digital drawings by Wirangi Parata and Alice Reade, 2022. By Author.

Fig 96. Dad and I testing the cart outside my flat garage which we built it in. By Author.

Fig 97. Built out of dicarded materials, the Koha Cart is a cafe on wheels that acts as a foundation for community activation, Photograph by Adam Ben-Dror, "The Koha Cart," accessed March 12, 2020, http://www.ben-dror.com/index.php/projects/koha-cart/.

Fig 98. The Koha Cart mobile nature allows it to reach a wider audience and gain greater visibility, Photograph by Adam Ben-Dror, "The Koha Cart," accessed March 12, 2020, http://www.ben-dror.com/index.php/projects/koha-cart/.

Fig 99. The Girjegumpi is able to widely disseminate knowledge through its transportable nature. Photograph Ingrid Fadnes, "At 11 o'clock every day during the market week in Jokkmokk, the library opens: The walls are tilted down to the floor and ramp, a fire is lit, and the bookshelves are filled with books. To the left in the photo, architect and artist Håvard Arnhoff.", from Arkitektnytt, accessed March 5, 2022, https://www.arkitektnytt.no/nyheter/boker-og-kokekaffe-i-34-minus.

Fig 100. The library held within the Girjegumpi carries knowledge on Sami architecture which spills out and activates the surrounding space. Photograph by Ina Wesenberg, "View of Girjegumpi: Sámi Architectural Library , The National Museum—Architecture, Oslo, 2021," from e-flux, accessed March 4, 2022, https://www.e-flux.com/announcements/426656/joar-nangogirjegumpi/.

Fig 101. The form of the Space Pavilion comes from proportions of dwellings and acts as a stage to better facilitate housing discussions. Photograph by Tom Underwood, "Space gap by unknown works in collaboration with hildrey studio explores the disparity of space allocation in London," from designboom, accessed March 12, 2022, https://www.designboom.com/architecture/unknown-works-space-gap-pavilion-ldf-2018-10-12-2018/.

Fig 102. Passers-by come together to build a mega cardboard structure under the guidance of artist Olivier Grossetete. Photo by SK Rasksa, "Festival Cergy Soit," from Oliver Grossetete, accessed March 5, 2022, https://olivier-grossetete.com/monumental-constructions/pictures/people-pictures.

Fig 103. The many configurations of the protest boxes used by Extinction Rebellion. Photographs by Joe Giddings and Andrew Whatty, "The plywood boxes can be bolted together to make different structures," from Dezeen, accessed March 5, 2022, https://www.dezeen.com/2019/10/17/extinction-rebellion-protest-architecture/.

Fig 104. Explorative and thinking sketches developing the cart concept. By Author.

Fig 105. Sketches, models and materials illustrate a practice of self-build grounded in practical exploration. By Author.

Fig 106. Collection of sketches and photographs show a practice of finding form through working with found materials and thinking sketches as opposed to being directed by a refined set of drawings. By Author.

Fig 107-110. Images illustrating stages of the cart set up which can be done by one person but easier with more. By Author.

Fig 111. Found materials palette of the cart is reflective of me and my life. By Author.

Fig 112. Blocks on the poles the roof is hoisted up on. By Author.

Fig 113. The roof is then held up by the ropes being made fast on the cleats. By Author.

Fig 114. Recycled macrocarpa framing and an old spinnaker sail make up the cart roof. By Author.

Fig 115. The roof poles and draw of tools are stored below the deck of the trailer. By Author.

Fig 116. Gate legs are made out of aluminum and macrocarpa off-cuts and old window stays. By Author.

Fig 117. This detail expresses the eclectic nature of the cart with a variety of fixings, aluminum and macrocarpa off-cuts. By Author.

Fig 118. Fire hose hinges on the gates. By Author.

Fig 119. Chocks stablise the cart and the legs are adjusted with screws. By Author.

Fig 120. The well-established basement shed of an old builder and new friend in Pōneke. By Author.

Fig 121. Dad's shed at home in Māpua also has a library of many materials and tools. By Author.

Fig 122. The beginnings of a shed at the flat. By Author.

Fig 123. The community engaging with the cart set up at Park(ing) Day on Cuba Street, Pōneke Wellington. By Author.

Fig 124. Sketches and drawings over the original GIF sites imagining possible cart set ups that respond to the context. By Author.

Fig 125. Collage of images from the journey of biking the cart from Miramar into the School of Architecture, Te Aro. Photographs my Ben Monkman, 2021.

Fig 126. Working on the floor of the atrium to make the roof of the cart out of an old spinnaker sail. By Author.

Fig 127. Team effort to lift up the roof of the cart. Video stills from Multimedia, 2021.

Fig 128. Material shared on the cart to facilitate engagement; books, kai and pens. By Author.

Fig 129. Stills from each GIF hung up for those passing to read as stories or observe the layering of ideas. By Author.

Fig 130. The cart as a platform to talk and share ideas from. Video stills from Multimedia, 2021.

Fig 131. The full cart set up that shares my journey of architect as activist. Photograph by Andy Spain, 2021.

Fig 132. First instalment of the cart in Cobblestone Park with the drawing and pencils on the deck. By Author.

Fig 133. First instalment in the atrium with the GIFs strung up from the cart, beginning to infiltrate the surroundings. By Author.

Fig 134. Isometric section of Tip Top scheme. This can be seen drawn over in the following pages. By Author.

Fig 135. Second instalment of the cart in Cobblestone Park with material that spills into the surroundings and provide amenity to invite people in. By Author.

Fig 136. Adding benches, cushions, signs and drawing to the atrium set up to more clearly articulate the intention and provide comfort. By Author.

Fig 137. Information posters presented on and around the cart to provide greater clarity for those approaching. By Author.

Fig 138. Poster put out to fellow students, inviting them to speak on the cart. By Author.

Fig 139. Schedule of cart occupations; a spectrum of social and environmental justice issues to bring to Pōneke's urban discussions. By Author.

Fig 140. Poster inviting participants along to our set up. By Author.

Fig 141. Stringing up the GIFs which were taken up and down and interchanged with others work throughout the day. Photograph by Wirangi Parata, 2022. By Author.

Fig 142. Sketch of planned cart set up. The reality was a lot more dynamic and evolving. By Author.

Fig 143. Setting up in our carpark just outside of Floriditas on Cuba Street. Photograph by Wirangi Parata, 2022. By Author.

Fig 144. William Creighton and myself talking to the community about their ideas and ours on the images we presented. Photograph by Neil Price, 2022. By Author.

Fig 145. Rangatahi engaging with the game from Studio Tēpu and the drawing on the collaborative drawing on the cart. By Author.

Fig 146. Contributions to the collaborative drawing ranged from vegetable growing spaces to rooms to relax. By Author.

Fig 147. Sitting with Ellie Tuckey and materials on the cart, being serenaded by music made from the car park behind us. Photograph by Neil Price, 2022.

Fig 148. What could future engagements look like without the Covid outbreak? By Author.

Fig 149. Biking the cart around the waterfront it is dwarfed by the surrounding urban but at the same time caught a lot of attention. Photograph by Ben Monkman, 2021.

Fig 150. Engaging self-build activity could be a way of furthering the material and tools that were laid out on the cart. By Author.

Fig 151. Horizons. By Author.

APPENDIX ONE: ETHICS APPROVAL

1. Information sheet for survey participants

VICTORIA UNIVERSITY OF WELLINGTON TE HERENGA WAKA

Imagining an alternative approach to housing

INFORMATION FOR SURVEY PARTICIPANTS

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request.

Who am I?

My name is Alice Reade and I am a Masters student in architecture at Victoria University of Wellington. This research project is work towards my thesis.

What is the aim of the project?

Through visualisations this project looks to imagine different approaches to housing and the use of land in Te Whanganui-a-Tara, Wellington. It offers a series of 'what ifs' to the housing discussion given the current housing crisis to encourage further discussion and feedback on possible solutions - this particularly focuses on the possibilities of community self-build. It does this through a series of proposed designs for a number of case studies across the city.

I am keen to hear from you what you think might work in the proposed designs and what you think wouldn't work. Your participation will support this research by providing feedback on these visualisations to support more discussion on housing solutions in the community.

This research has been approved by the Victoria University of Wellington Human Ethics Committee #0000029674.

How can you help?

You have been invited to participate because you have shown interest in the visualisations displayed. If you agree to take part, you will complete a survey. The survey will ask you questions about your reaction to these visualisations. The survey will take you 2 minutes to complete.

What will happen to the information you give?

This research is anonymous. This means that nobody, including the researchers will be aware of your identity. By answering it, you are giving consent for us to use your responses in this research. Your answers will remain completely anonymous and unidentifiable. Once you submit the survey, it will be impossible to retract your answer. Please do not include any personal identifiable information in your responses.

What will the project produce?

The information from my research will be used in my Masters thesis and academic publications and conferences.

If you have any questions or problems, who can you contact?

If you have any questions, either now or in the future, please feel free to contact either:

Student:

Name: Alice Reade

University email address:

Supervisor:

Name: Rebecca Kiddle

Role: Senior Lecturer

School: Architecture

Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Victoria University of Wellington HEC Convenor: Associate Professor Judith Loveridge. Email hec@vuw.ac.nz or telephone +64-4-463 6028.

2. Observation Protocol

The posters, from different sites around Wellington, would be collated in an exhibition in a public space; carpark pavilion and park. There would also be materials for people to draw/create their vision/response to the visualisations. I would observe the publics engagement with these and conduct informal interviews with people.

Here it will be noted how long participants spend engaging with these tools (time), how big of a group they are working in (number), topics of their conversations (key words) and what tools they use and the outcomes (photograph of model or drawing).

3. Survey Questions

Qualtrics was used as the survey platform. The same survey was used for each GIF, only the name and image switched out.

Where do you live?

- Wellington Central
- Wellington Inner Suburbs
- Wellington Outer Suburbs
- Outside of the Wellington Region

Tenure Type?

- Dwelling owned or partly owned
- Dwelling not owned and not held in a family trust (i.e. rental)
- Dwelling held in a family trust
- Other

Living Arrangements

- Live alone
- Live with others in a co-housing/papakāinga arrangement
- Live with others in a flatting situation
- Live with others such as partner/family/whānau
- Other

House Type

- Stand Alone
- Tiny Home
- Terraced Housing
- Apartment
- Other

Age?

- Under 18
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64
- 65 - 74
- 75 - 84
- 85 or older

→

What is your opinion of the possibilities in the proposed Tangi Te Keo, Mt Victoria, housing solution in terms of the following:

	Dislike a great deal	Dislike somewhat	Neither like nor dislike	Like somewhat	Like a great deal
Housing type	○	○	○	○	○
Housing size	○	○	○	○	○
Access to green space	○	○	○	○	○
Transport options	○	○	○	○	○
Removal of cars	○	○	○	○	○
Accessibility to amenity (shops, work, education etc)	○	○	○	○	○
Access to community facilities	○	○	○	○	○
Affordability	○	○	○	○	○
Ability to create a sense of community	○	○	○	○	○

Any other comments on what you do or don't like about this housing solution?

Do you think this is feasible?

- Definitely not
- Probably not
- Might or might not
- Probably yes
- Definitely yes

If you lived next door, would you support this?

- Definitely not
- Probably not
- Might or might not
- Probably yes
- Definitely yes

Comments?

Would you live in this community?

- Definitely not
- Probably not
- Might or might not
- Probably yes
- Definitely yes

Comments?

→

Rank the considerations below in order of your priority.

- Community greenspace
- Community facilities
- Owning own home
- Detached dwelling
- Private garden
- Large house
- Walking distance to amenities (supermarket, education, work)
- Having own car
- Character buildings
- Good public transport

To what extent do you agree with the following statements on the housing crisis?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
We need to respond to the housing crisis with urgency.	○	○	○	○	○
Our housing system is fair for everyone as it currently is.	○	○	○	○	○

To what extent do you agree with the following statements on self build solutions?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
I would want to be a part of a community building my own tiny home if it would cost $50 000 in total	○	○	○	○	○
I would want to be a part of a community building my own larger home if it would cost $200 000 in total	○	○	○	○	○

Do you have any suggestions about how we fix the housing crisis?

Any other comments you wish to make?

APPENDIX TWO : SURVEY RESULTS

1. Statistics from the survey

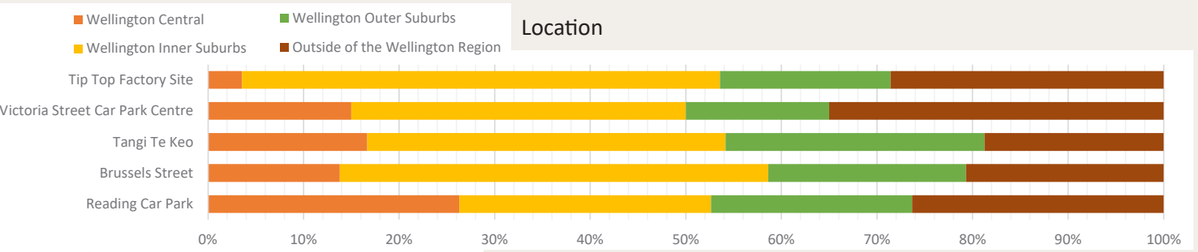
Number of complete responses

- 36 Reading Car Park
- 29 Brussels Street
- 45 Tangi Te Keo
- 18 Victoria Street Parking Centre
- 30 Tip Top Factory Site

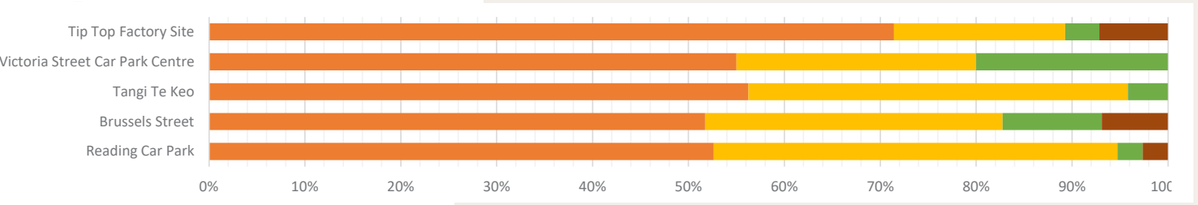
155 in Total

Demographics

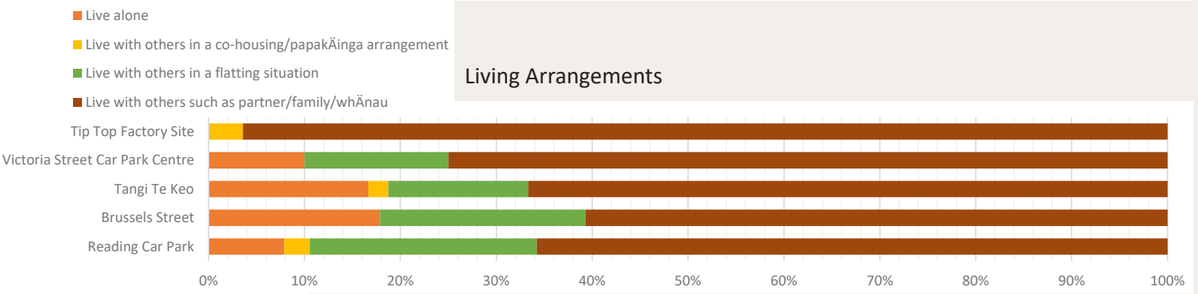
Location



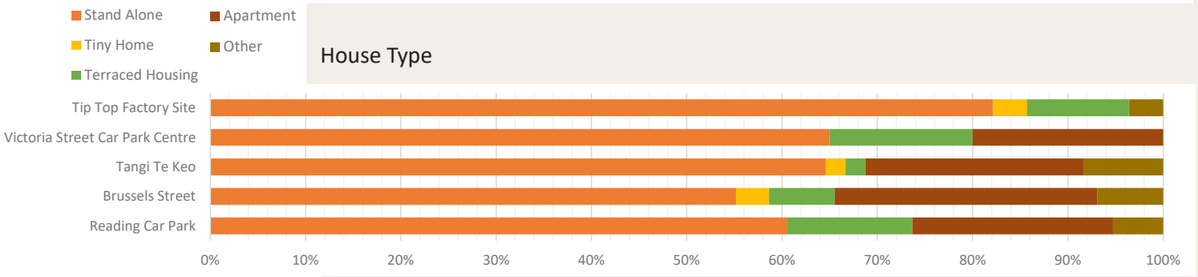
Tenure Type



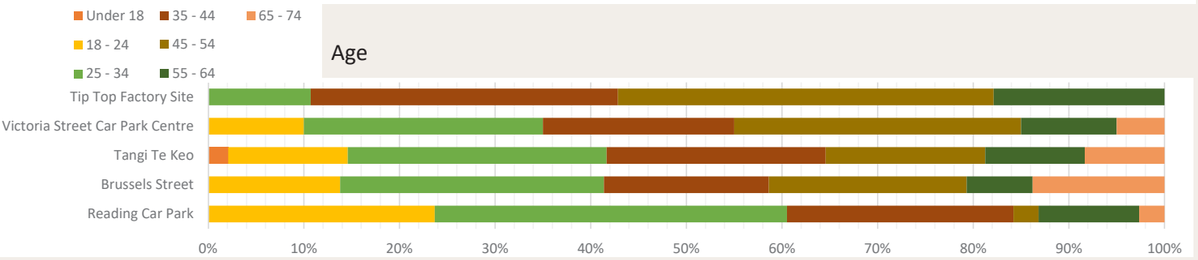
Living Arrangements



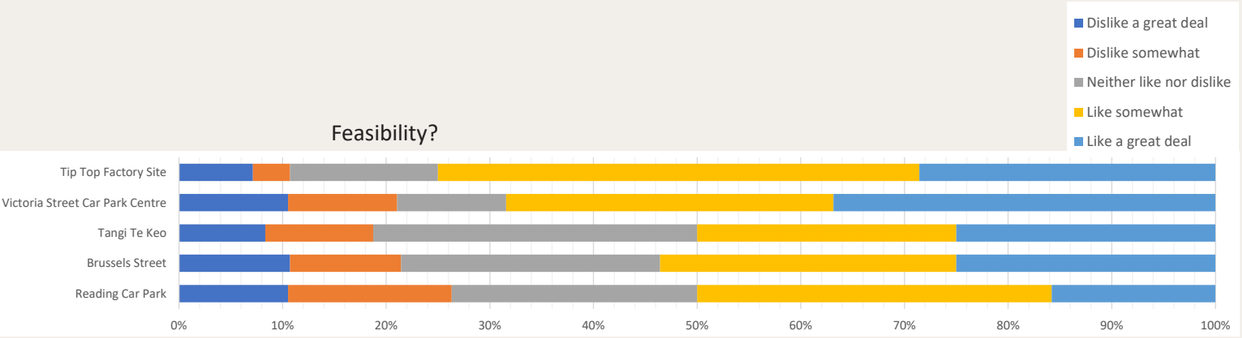
House Type

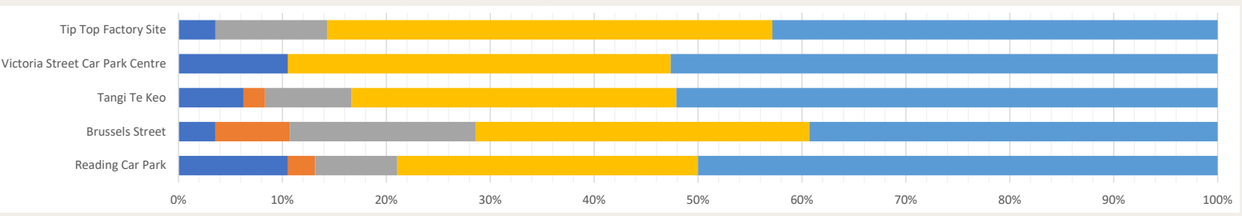


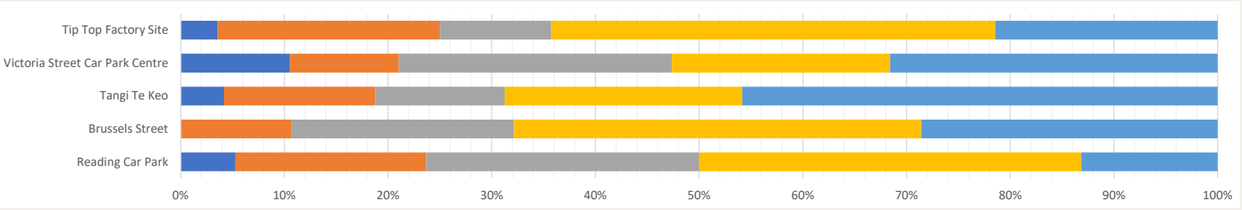
Age

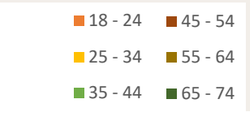


Reaction to the GIF

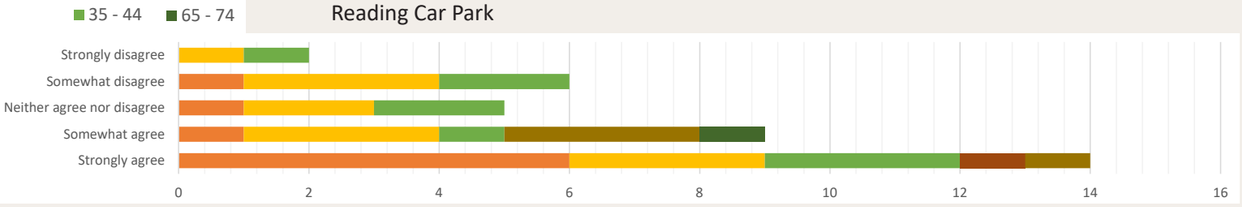


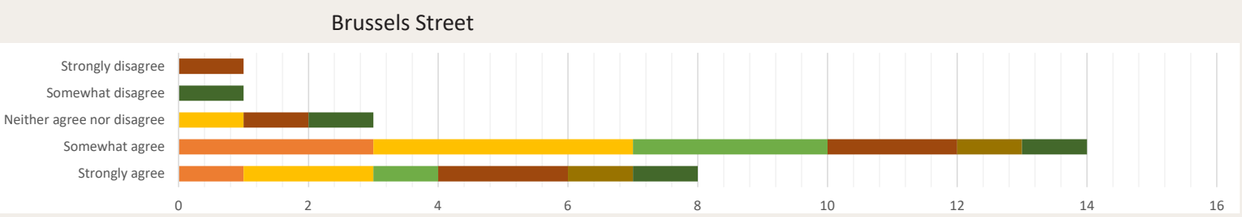


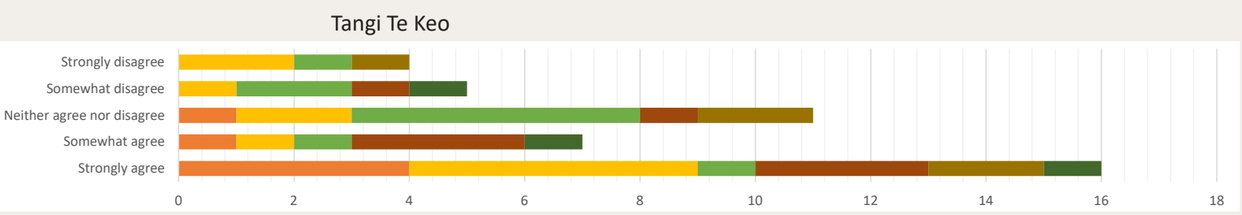


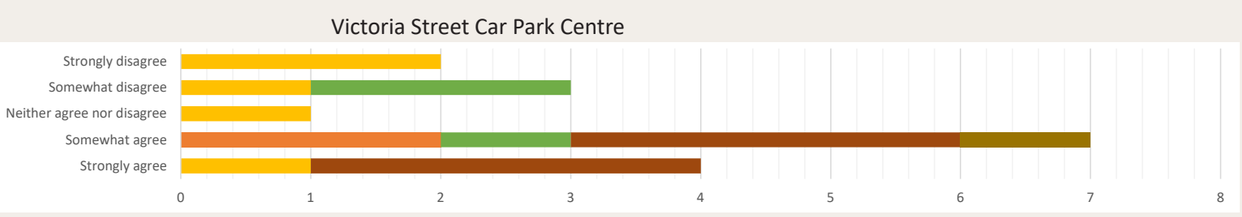


Would you build your own tiny home if it cost $50 000?

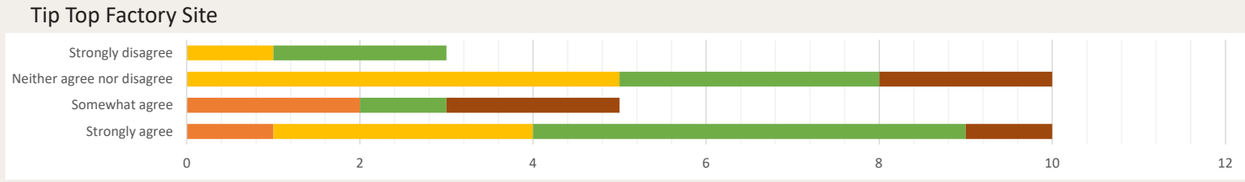


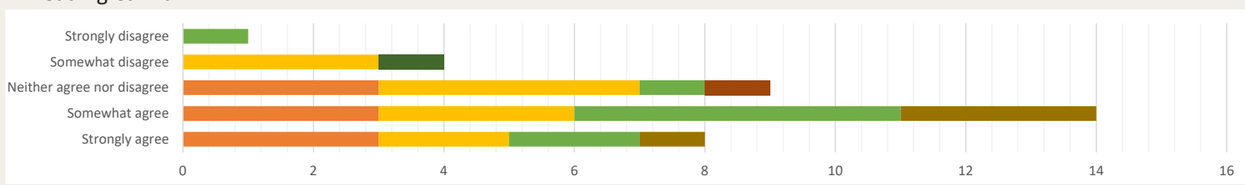


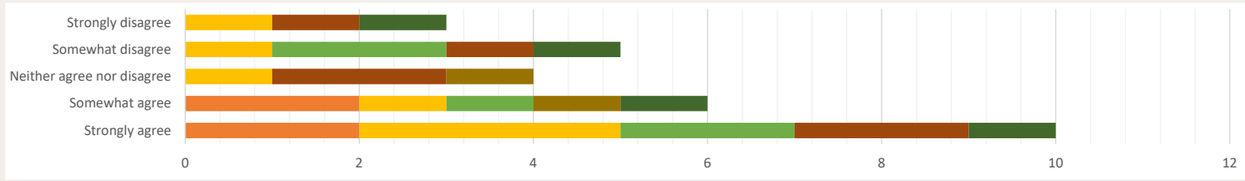


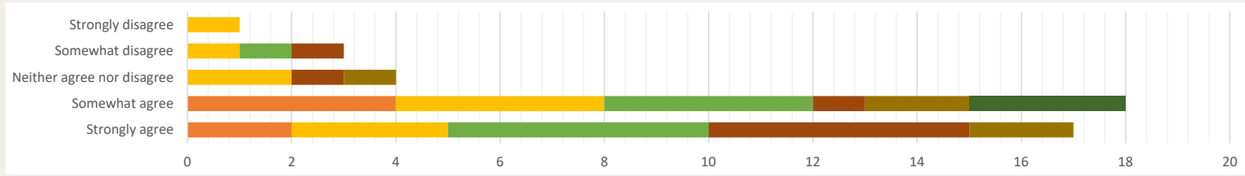


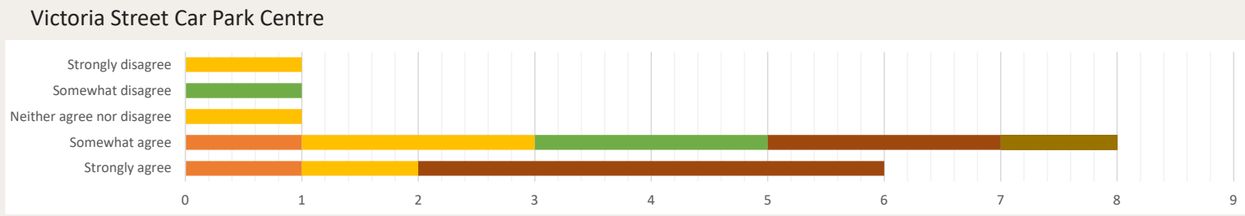
Would you build your own home if it cost $200 000?

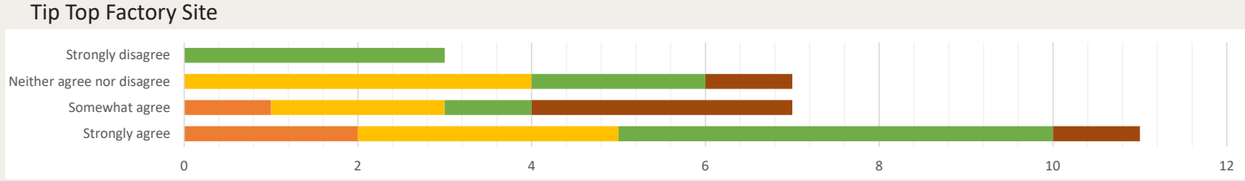












2. Comments from survey and social media

- Reading Car Park
- Brussels Street
- Tangi Te Keo
- Reading Car Park Centre
- Tip Top Factory Site

Hi there I had a few thoughts on your project :

I recommend the series of strong towns (it's a book but here is a youtube series about it). To make a city strong (for communities and local gov finances), it needs to become denser and more efficient. tiny homes are amazing and great to reduce space per capita. But still cling on to the idea of 'my own house/my own land' that suburbia promised us. 'my own space' does not even make people happier, but more lonely.
(american city planning is very similar to NZ and Canada)
https://www.youtube.com/watch?v=y_SKtTbpg4s&_channel=NotJustBikes

Other people to follow:

I just rolled in your survey about the reading car park transformation.
I included a link to this video in my response. It's a dependency.
Unfortunately I would love to meet and share insights and ideas some time.
You can find me (in non-lockdown conditions) at Electric in Parks in town somewhere most Fridays.
Hope to connect soon

is a comparison between central Seattle parking lot and central copenhagen where up to 250 people live. that's double of what your current simulation suggests. but amazing project and fantastic art work !!

Stalling thoughts/ more ideas - continuing visioning

Good, no critique

Would work for me/ a certain situation

Space + sunlight concerns / prose

Suggested future developments

Barren

Slum

Not appropriate - Building up.

Hi Alice,
Just responding to your Twitter post.
First up, thanks for your work. Whether I like it, love it, or dislike the outputs you'll be forcing me to think...

I'm not entirely sure if I need to respond to yr questionnaire based (only) on the GIF? If so I'm also not sure it provides me enough information/detail to adequately make informed judgements.

A few random thoughts - rhetorical - no need to respond.

I wouldn't underestimate the size required for community spaces? i.e. sheds/lockers to store large items like bikes/kayaks, a central collection point for mail/parcels.

Are you imagining a range of sizes to the tiny houses - to accomodate singles, couples, small families?

Do you imagine a "community" like this would require a central reticulated heating solution? I can't imagine 157 external heat pump units would work, but perhaps they would.

Wouldn't [illegible]

Cool idea I wonder if there is some way we could stack the tiny homes, and even mix in a few medium and larger units...

Cheers. Hope lockdown treats you well.

I like the idea of clustered small dwellings with supportive facilities and shared spaces, especially for older women living alone.

Love this idea. Love the idea of a tiny home community and it is something my mum and I (all 30 something single females who have recently bought property alone) have been talking about as a way of getting on the property ladder. Main issue of buying property around here is that it's either access to nature & cost a piece of land to build a tiny house on, or a piece of housing in the city. I like this idea to have high density, especially with the communal aspect. I would have concerns about city living (noise, pollution, crime, drugs, crime and security - that area. It also rather reminds me of rich resort around the world where you have your own little villa & access to a shared pool & beach. Yet sees in need of those if community safety increased

Tax second homes. Build more/quicker small dwellings but only with appropriate infrastructure and social support

Think it could be a bit cold and dismal for the surrounded tiny houses. They would be very overlooked from above so wouldn't have much privacy

Would depend on scale

Would want a little bit more space around each tiny home so they don't feel like you couldn't let much light in, and would be good to have space for outdoor furniture considered

Concern about [illegible] against dark soil (allright with a major issue, and inevitably earthquake must be considered

community of engaged citizens would re-evolve

Higher density housing, walkable communities

Less landlords & more people owned / rent to buy housing / greater regulation of landlords

Less car ownership overtime not top? Between the Tce

Perhaps the buildings could slot into a vertical carparking frame

[illegible] space for an entire suburb.

Your public transport commute. Build affordable medium to high density housing around city centres from out of city regions within an already treated in this way. Need to consider whether we need a [illegible]

[I eat in a human rights, not a community. The rights aren't exactly

Some extra info/reminders on the proposal you're asking us to comment on would help - I couldn't remember the type of consent certainty and wasn't sure about/couldn't judge it easily (I don't think I know more for a location in my own City)

How a dog on would it be possible to have private backyards also could you stack units vertically to increase density?

Is it great to hear of the removal of minimum parking requirements. I think that more gain for equitable housing are to be had by addressing the ownership model of parking and deliverable by continuing to address historical barriers

I personally don't [illegible] do want to. Ita€™s a car option. Especially the location

Our [illegible] is [illegible] a better [illegible] t [illegible]

Ita€™s feasible if people want to be feasible

Reading Car Park comments in the survey and on social media.

Not good in long term

This is good from the perspective of creating more compact housing, however the proposed street seems inferior in the long term as it is not a through road, has a fragmented interior of blocks, this would lose out on green space, trees, cycle lanes, bus lanes, and all the other things you could do with the public realm (yes it needs to be better than just car parking as it currently is)	

Built solutions

	I really hope we can build more houses in places where people actually want to live and that are walkable	Hi Kirsty, I'm not sure about Miramar's volcanic activity or Tsunamis, but that area definitely choose to live in it's community Hi Kirsty, I'm not sure about Miramar's volcanic activity or Tsunamis, but that area definitely choose to live in it's community Hi Kirsty, I'm not sure about Miramar's volcanic activity or Tsunamis, but that area definitely choose to live in it's community empowered to actually be allowed to deliver them and not held up months etc

Attrib to problem

Shadow doesn't give enough information to judge some things but approve general principle	There is huge pressure for the status quo but this can be overcome		
	Nimbys. Sorry. Have to wait until they die.		Love it. Best of both worlds having affordable housing but still access to greenspace without having to have your own back garden.
While I like your video it does not make sense... the main reason is we should be following main transport corridors as this is where the services are	You cannot influence individual property rights in such a way when there are under unbuilt options already on the table. Re NPS. UD	You can't close roads to vehicles.	For the reasons outlined above I would however live in such a development co-ordinated by one development company &

Something else.

Your 39 second video isn't detailed enough to comment accurately on my response to your ideas	I think it's very important to create denser housing with green spaces in central Wellington			
				accessible as well as more affordable housing. Is there any way of ensuring public housing. How can we do the same thing now? Universal basic income

Need more information

You need a lot more info for proper feedback around housing					
	Are there details of the/your proposal other than the GIF? Folded hands The survey questions imply there's more info (eg. house size, cost) but I can't seem to find it				[We] above
	access to amenity and other questions - I don't know				
	Am I supposed to read something before taking the quiz or is it not showing up properly on mobile? I don't know anything about the brussel street solution so I don't feel I can answer the questions. Ok, but I don't feel there's enough information in the gif for me to be able to have a response to the questions about 'affordability', 'transport options' (for eg buses, bikes), 'housing type' or 'housing size'. Thanks, putting it that way is a lot clearer to me				

Would be affordable?

How do (do we/might this) makes the cost any more accessible to me. Would be awesome if it's affordable	Would need significant capital to develop- ish^no interested in how this would work					

Further visioning

	Here is a question, why do we need so many golf courses in NZ. Maybe we could rid of some of those?					
	Good question...					

Further information

I like the concept. Would be worth doing a version with a narrow one way, single lane (no parking) shared path plan as well that retains vehicle access only for residents in existing houses with driveways. (replying to how emergency services access homes) The same way they access every other pedestrian-only housing area in Wellington I imagine? Except it will be easier as it's flat and you can leave room for an emergency vehicle on the walkways.						
	How can we view the results?					

Sound proximity

I just filled in the survey from your tweet.						
Here is a screenshot from Wellington Water's online map showing some of the issues in Brussels St.						
To progress this idea, I would start by talking to owners at the higher, very eastern end. They (and WCC obviously) hold the key to using part of the adjoining road. As you point out, there is plenty of room there!						
I wonder how crowded it feels with so many more houses/people added to the area. I hope the housing has good soundproofing!						

Prioritisation

Prioritise

Architecture

The same way they access every other pedestrian-only housing area", = "with difficulty, and not quickly". Sure, making the walkways wide enough for emergency vehicles would work, but fire trucks are quite wide. I'm not at all convinced there'd be 90-120 extra lots. That's not to say I think it's a bad idea. Even 90-10 extra lots would help. Just wanting realism in expectations. (in reply to plan posted) I can absolutely see that ratio working in some locations. Would be interested to know how much of Wellington has that amount of setback/road reserve from the road to existing sections though? (in reply to Miramar, Island Bay and Kilbirnie) I thought it might be Miramar! There's considerable room there for infill housing too, with so many single dwellings plonked on big sections. Two story or higher seems like a good idea - gives people somewhere to go if there's a Tsunami? Thanks, that resolves that question. How do emergency services access homes where the roads used to be? My other question is: what work has been done assessing the impact on people with physical disabilities, who may rely on vehicle use for mobility?						
	How do emergency services access homes where the roads used to be?					

Accessibility

My main concern would be accessibility issues for those with disabilities. Also, moving into a new house would be rather difficult if you had to carry your furniture all the way. Green spaces are nice						
(Reply to research on impact on accessibility) Plenty of knowledge on this out there: if vehicle access is the main thing check out "low traffic neighbourhoods" and woonerfs: car access is provided for people who absolutely need it but the streets are made safe for wheeling (incl mobility devices)						

Better without roads.

The same way they access every other pedestrian-only housing area in Wellington I imagine? Except it will be easier as it's flat and you can leave room for an emergency vehicle on the walkways.						
love it - walk up, with bus stop 5. Mins away. It's excellent. No need for so much road						

Someone should do this for Christchurch

Somewhere else.

Interesting totalitarian fantasy - not sure why you'd demo houses rather than build on land that's already vacant

Possible but better on land that's currently

Just build out Tenakori hill and work on from there. Ashfields mini Santorini can be inspiration.

I think the 6 storey buildings would be better placed backing onto the town belt - see here https://link.medium.com/aiWqWgh31b

(scroll down). I'd have loved more context in your info sheet! Look forward to reading your final work!

Wouldn't suit them/ should be low density/ carparks.

Attached to my own garden

I use to live in wgtn but it's pric but if you work in Hutt it's so nice to go to the suburbs im Wainuiomata and the public transport is pretty good

Have rent to own, Lyn mann NGO's and rights for property @ might be involved in this already idk tho

Not right now as I have a house, but I would love to have someone design something suitable for retirees - not some apartment box but a genuine community - good for older people

Make sure you use evidence a

Wouldn't meet demand... Be affordable

You're assuming it will be affordable, but most likely such apartments would not be cheap at all.

Of course it's feasible but this would require a fundamentally different, directive approach, where the government is actively building apartments where there aren't any right now. Are you being sarcastic about letting 6 storey apartment blocks pop up anywhere?

If they were well designed to allow for preservation of views, sunlight and green space

Unfortunately A wellington 2 bedroom apartments are being priced at 699k - 899k I assuming they are only building for a wealthy demographic

Why 6 stories why not 60, you could put more people, or even better, put all those people in only 1 building and leave the rest as open space. Have you thought the big issue? Money! Who is going to take it, distribute it and bring something back to the community. All those new people are going to use the services planned for a different density of

Why stop at six

To Move

I agree with your point but let's not move on

The only thing in our way are people who aren't housing can be beautiful

to see annotations like that above on

I love our current place - but would consider if within/

I think it's physically and environmentally feasible. There is unfortunately a long way to go with social licence.

I only think it's not feasible because I think Wellington has too many nimbers and people who block nice things

NIMBYs are the problem.

The only feasibility issue is getting past the NIMBY lobby

I do love (near) next door

Need system change/ make happen

Consider projects on this scale over long planning residences, even where there is a benefit to all be too complex legally and politically to execute. NIMBYs would oppose

the legal and finance systems can't easily accommodate options like this, and I would dearly like the government to regulate to ensure these sorts of projects can be funded, built and lived in.

Only with more legal renter's protections so that renting isn't an awful. This is one reason why renting abroad is so much more accepted as a long term housing solution

Very far all moved to NZ from a big city and we need more dense housing

I'd move well away

<3

Perfect place for mo

Absolutely NOT.

The community centre in the middle doesn't take account of where other centres are in wider city. So it's effectively creating an enclosed housing area - risks ghettofying and driving inequality. Wider analysis of the area should make this more relevant and inspiring and less technical

opposite Basin Reserve - not sure it was what best use of space was. Would support good amenities.

IMPERSONALITY- & OPPOSITE of "sense of community" In spite of any council 'promises' another lot of buildings like the waterfront high rises which a majority voted against, would eventually fill in the proposed 'Green' area. - I last about 20-30 years ago.

As noted - too dense

This is very like European tene

Housing crisis is a social crisis

Being on a low income, I'd pr place like this if I were young Could afford only 2.5 million p affordable & I had a chance t

Yep, suggest further developments/ improvements. Design alternative further potential use...

comments noted.

All IN (not en).

Sunnyhill not good Needs movership

We've got a Mt Vic Res Assn next week - do you have a copy of these presentations you could email me to share with them and then I'll record responses and flick them thru to you?

this is so neat for starting conversations about #densitydonewell and #intensification check it out (and obvs share)

(NIMBYism) voices are putting out there

Interesting idea and great comms. We need more of this clear simple stuff.

Why are we not using solid pre-fabricated wood extensively in our buildings. They can be built up to 12 stories high. So is And if they are prefabricated in a factory, they go up real fast. And also they sequester loads of carbon. And they are

Nice. Although the "what if we bulldozed six blocks" framing worries me. (Even if the idea is cool as hell and I'd love to see it). That's not what intensification will look like under the current spatial plan, and it plays to the worst NIMBY fears.

-Less concerned about the genuine dyed-in-the-wool NIMBYs. They're a complete write-off. More worried about how this could be weaponised by them, and what the squishy middle would think.

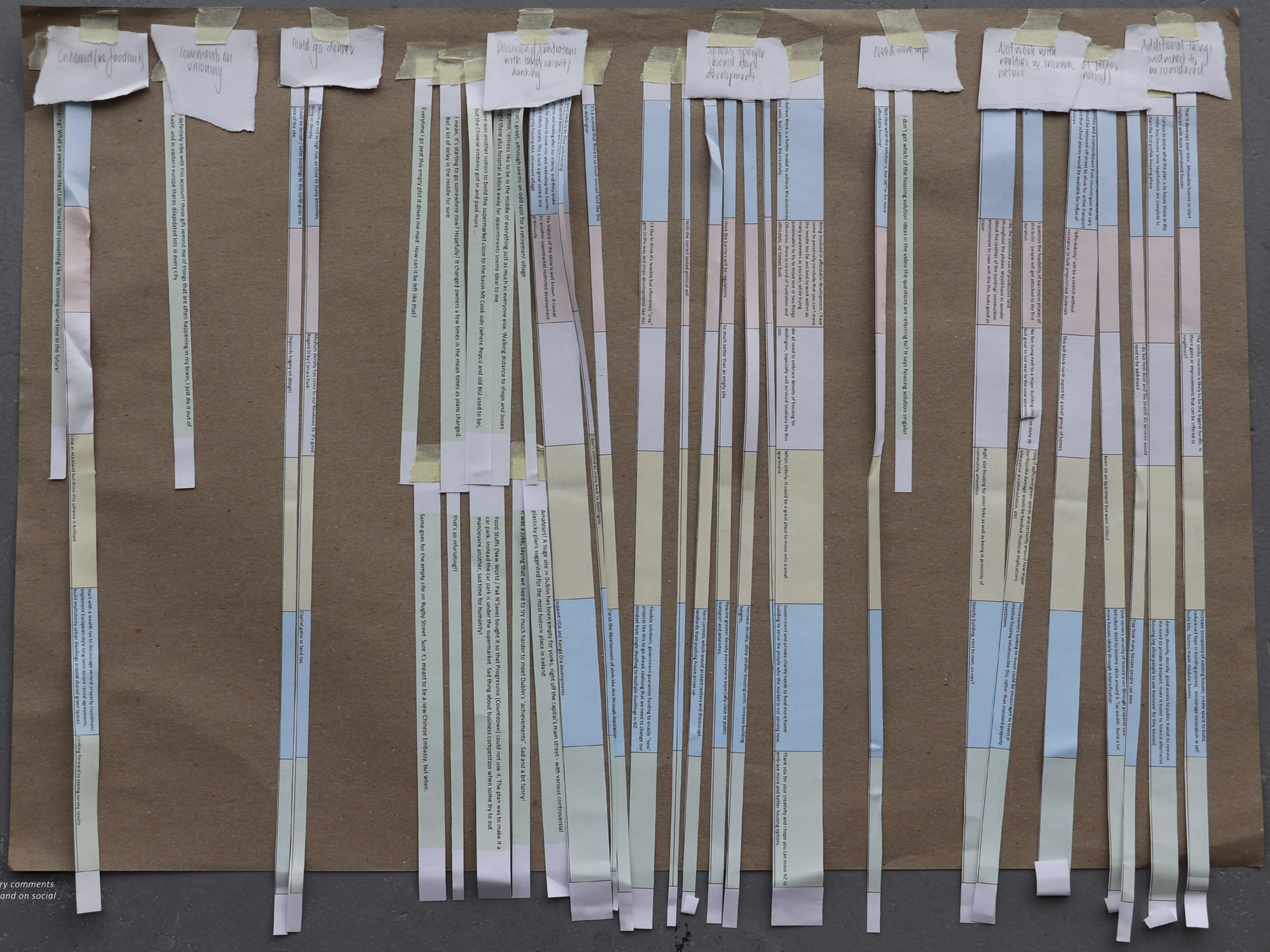
NIMBYs fearmonger about everything so I'm not particularly bothered what they think it means everyone sensible ignores

The I think viewing the framing as a hypothetical way to see how rethinking land use at scale could lead to more amenities, better public space and more people in the city. However framing does lend itself very well to bad faith Nimby fear mongering.

Visioning = Fedv mongering

Tangi Te Keo comments in the survey and on social media.

Victoria Street Parking Centre comments in the survey and on social media.



Tip Top Factory comments in the survey and on social media.

IMAGINE WHAT
ELSE THIS SPACE
COULD BE...
ZipTop