

Whitiwhiti Kōrero // Finding your voice

"A text, whether a book, paper, film, painting, or building, can be thought of as a kind of thief in the night. Furtive, clandestine, and always complex, it steals ideas from all around, from its own milieu and history, and, better still, from it's outside, and disseminates them elsewhere. It is not only a conduit for the circulation of ideas, as knowledges or truths, but also passage or point of transition from one (social) stratum to another. A text is not the repository of knowledges or truths, the site for the storage of information... so much as a process of scattering thought, scrambling terms, concepts and practices, forging linkages, becoming a form of action. A text is not simply a tool or an instrument; this makes it too utilitarian, too amenable to intention, too much designed for a subject. Rather, it is explosive, dangerous, liable with unpredictable consequences.... Text. like concepts, do things, make things, perform actions, create connections, bring about new alignments.... Deleuze's project.....is in part about thinking, about how to think, to think while making or rather while doing: to think as doing."

Grosz, Architecture from the outside: Essays on Virtual and Real Space, Cambridge & London: The MIT Press, 2001, p.57-62

Aim

This paper aims to introduce you to ways of thinking about space from detail to design from the intimate relationship of the body to site, to how we interact with people and place. In essence designing from the body out.

Throughout this paper we will seek to uncover and reveal that which might otherwise go unnoticed or unheard. To explore temporally specific, spatial design and the relationship between tangible and intangible qualities.

This intuitive and experimental work will be initiated through a body of text that is meaningful to you, it might be related to strong opinions you yourself hold, current events, a poem or story that speaks to you or perhaps a piece of text that you agree or disagree with. It might then be activated spatially through the manipulation of objects, materials, space and experience. That you section and draw upon to generate a design methodology. That informs your architectural intervention/s.

Context

Whitiwhiti kōrero is the process of developing discourse through the verbal exchange of ideas; it suggests the sparking or generation of discussion. This includes the establishment and negotiation of positions and discourses to establish a kaupapa (platform/agenda) and work towards an outcome.

Start thinking about how designing (and building) forces you to have an opinion – and your design could be thought of as an 'argument' supporting that opinion. There is no such thing as a 'neutral' position for design. What discourses or positions do you, and those you work with, bring to the table? How do you build on these discourses in an inclusive and cohesive way without undermining another's, or your own position/approach? How do you have a voice through design?

Project

You are asked to present a series of spatial Interventions informed by your choice of text and experimental workings. This is to be contained within a cellular space no larger than 8 x 4 metres (vertical? Horizontal) (Site to be confirmed) You will need to conduct a thorough site analysis as this will be your chosen site moving into project 2.

Part 1: Beginning with recording / mapping / measuring / documenting transitioning to concepts for spatial design.

Use Various spatial design processes of mapping, measuring, documenting and re-presenting to get to know your site. Locate your position within the site consider placement, you are not to expand from the total space of 8 x 4 metres this could be split up to create a series of interventions or one whole space it is up to you! Create a series of design responses to the aspects of the site (e.g. materials, processes, details, relationships, stories)

Consider methods to radicalise your ideas, progressing from ideas to spatial concept informed by your chosen text. What is the intent of your design?

Deliverables: Design Brief / Site Drawings / 3D models / Video/ Photos / Site Analysis / Precedents / Analysis of Text / Experimentation of text & Site / Concept Development

Part 2: Progressing to more complex space and time experiments

Develop your concept through testing iteration, working drawings, models and/ or prototypes. The scale of your project will be determined by what you do. But will need to be visually represented and embody the experience of your space.

Deliverables: Proposed Design Drawings / Site Plan / Sections / Parti Model /Diagrams / Sketches / Perspectives / Experience Diagrams / Showing mai space planning /

Part 3: Leading to a Developed Design.

You will now need to resolve planning details, inhabitation, circulation, construction, structure, materials and details of your interventions.

Deliverables - See Submission Requirements

Submission:

Site Analysis / Response / Text analysis/ experimentation? / Concept

Explorative Development - VR? Models? Material play / light/ etc.... Project dependent

Spatial intervention / Installation

Visual representation / Timed 5 min presentation

Visual Narratives / Technical Drawings - Plan, Section, Elevations, Detail

All to be documented on your blogs

Learning Outcomes and Assessment Criteria:

On successful completion of this paper you should be able to:

1 Establish a critically informed position that contextualise your creative work [Matauranga – Understanding].

Demonstrates understanding of whitiwhiti korero; translates a critically informed position into a clear and compelling spatial concept; articulates this concept through the presented and submitted work.

Unsatisfactory / Satisfactory / Good / Very Good / Excellent

2 Articulate a clear strategy that enables the realisation of defined goals [Creativity – Toi].

Successfully negotiates and interprets the relationships between site and inhabitants; establishes and meets clear deadlines and deliverables; delivers a design outcome that is true to the established kaupapa.

Unsatisfactory / Satisfactory / Good / Very Good / Excellent

3 Show command of your creative process to address project challenges [Creativity – Toi].

Shows evidence of development of research/design process; explores a range of media and techniques; employs processes and methods of presentation appropriate to the design concept; displays appropriate level of craft, quality and refinement in final proposal.

Unsatisfactory / Satisfactory / Good / Very Good / Excellent