



THE
URBAN
THING

Friday 10 - Sunday 12 April 2015
Auckland, Aotearoa / New Zealand

Image Credit - Mark Dorrian & Adrian Hawker,
Project Medley, Metis-architecture

the urban thing



Mark Dorrian

The *Urban Millennium*, as the *United Nations Population Fund* (UNFPA, 2007) terms this century's anticipated mass urbanisation, is well upon us. Yet what is this millennial thing that we enter into or that, more precisely, is settling upon us? Henri Lefebvre (2003), rejecting appeals to 'the city' as a meaningful measure of post-industrial sociality, has asserted, as early as the 1960s, the irreversible presencing of a global, "urban phenomenon", one problematically fitting out the world according to the socioeconomic and sociopolitical fields of global capitalism. Such a phenomenon, afforded its phenomenological fullness as a manifesting "apparition/appearance" (Patočka 2002: 16) or an "upsurge, a coming-up, an arising – in short, an effect" (Marion 2002: 49), invites a reduction of sorts, one that grapples with the potential and costs of an urban beholding and experiencing.

For Lefebvre, the urban phenomenon testifies to a plethora of far from synchronous logics – of "things (objects) [...] of play (or sports)", of capital etc. – to the point that "there are faults, voids, and lacunae everywhere" (2003: 86). Consequently, any analysis of the operational levels of the urban phenomenon and its object and spatial fields reveal a remainder irreducible to the logistics attempting to take hold of it. If for Lefebvre something like a "differential space" – of heterogeneous aggregation or accumulation (2003: 125) – defines the urban, and one only operates within it as if in a "blind field", a quest to know the urban phenomenon itself depends on a synthesising act in pursuit of a "virtual object", a synthesis akin to philosophising. Yet unlike a will to totalise, which saw philosophy historically eschew its city-origination, Lefebvre calls for a *metaphilosophy* of the urban, a philosophy thrown beyond institutional miring (2003: 64-65). It is this that the Interstices Under Construction Symposium - *The Urban Thing* – considers.

From Jean-Luc Nancy's recognition of a lapse in world-naming and centring (in the perential papal address *Urbi et orbi* - to the city and to the world) and the instituting of a global "glomicity" without urbanity (2007: 37), to Saskia Sassen's diagnosis of a "savage sorting" subsisting with the hyper-financialisation and reduction of the social and public realms worldwide (2014: 4), we might wonder at the sheer brutality (nevermind banality) of the commodification unfolding with the network vectors of the urban phenomenon. What existential relationships might the urban yet offer that resists or is richer in intimacy than commodity culture? What ontological frameworks might counter its building logic of expulsion?

Might the new object ontologies centred on the autonomy of things offer renewed vantage - Karen Barad's "material-discursive practices" (2007: 146), Graham Harman's (2005) "object orientated philosophy" or Katherine Hayles' (2013) speculative aesthetics for instance? Are there as yet unrecognised complexities harboured by our culture of ubiquitous things as suggested in Bill Brown's "thing theory" (2004)? Or might today's exclusionary logic directed to peoples and biosphere draw on Giorgio Agamben's (2007) thinking through of the cultic drive underwriting capitalist profanation? What of Massimo Cacciari's deliberations in *La città* (2004) or Jean Baudrillard's (2002) drawing out of an instability and virtuality of space through a radicalised attendance on singular architectural objects? Do Tonino Griffino (2014) or Bruno Latour's "quasi-objects" provide better expositional tools for apprehending the urban phenomenon today? Indeed, what do we get at all by thinking about phenomena and things themselves as 'urban things'? It are these questions, and ones not yet considered, that we hope this forthcoming symposium will address.

Friday 10 April 2015

WG126
The Sir Paul Reeves Building
AUT University
Governor Fitzroy Place
Auckland

5.30 – 6.00pm
Symposium registration

6.00 – 6.20pm
Symposium Launch
Mihi whakatau/welcome
John Walsh & Dr. Ross Jenner

6.20 – 7.20pm
Launch presentation - The brain of the city
Professor Sylvia Lavin
UCLA Architecture & Urban Design

7.20 – 8.00pm
Drinks

8.00pm
Dinner (optional – registration necessary)

Saturday 11 April 2015

WG126
The Sir Paul Reeves Building
AUT University
Governor Fitzroy Place
Auckland

9.00 – 9.30am
Symposium registration

9.30 – 10.00am
Welcome, introduction
Andrew Douglas & Hannah Hopewell

10.00 – 11.00am
Keynote presentation
The shadow as thing: On Stalin's Palace of Culture in Warsaw
Mark Dorrian

11.00 – 11.30am
Morning tea

11.30 – 1.00pm
Geopolitical coordinates
Chair: Andrew Douglas

1. City/Corp
Mark Jackson
2. The analysis of an urban movement and the process of production of a differential space: The case of Gezi Park in Istanbul
Farzad Zamani Gharaghooshi & Dermott Mc Meel
3. Possible realities: Bali as messy urban edge
Sophie Hamer

1.00 – 2.00pm
Lunch
Tree House, Level 4, Sir Paul Reeves Building

2.00 – 3.30pm
Mobilities
Chair: Hannah Hopewell

1. Urban translations: Interpreting the real cities of *ciné* cities
Simone Shu-Yeng Chung
2. Memory and urban place: Reflection on a visual enquiry
Robyn Creagh
3. Speaking urban things
Kathy Waghorn & Christina Houghton

3.30 – 4.00pm
Afternoon tea

4.00 – 5.00pm
Practice as charting
Chair: Sarah Treadwell

1. Cultivating an urban orography
[Katrina Simon](#)
2. *Plasticity of engagement*: Intra-active potentials in drawing, objects and urbanity.
[Simon Twose](#)

7.00pm

Conference dinner (optional – please register if attending)

Ima Deli, 53 Fort Street, Auckland City

Sunday 12 April 2015

WG126

The Sir Paul Reeves Building
AUT University
Governor Fitzroy Place
Auckland

9.30 – 11.00am

Blockages and breaks

Chair: [Mark Jackson](#)

1. Real urban things
[Hannah Hopewell](#)
2. Strange generation: Doing the phenomenological within a disrupted urban thing
[Michael Abbott](#), [Jacky Bowring](#) (presenting), [Charlotte Murphy](#)
3. The barricade's 'the thing'
[Dorita Hannah](#)

11.00 – 11.30pm

Morning tea

11.30 – 1.00pm

Tāmaki Makaurau

Chair: [Albert Refiti](#)

1. Plan/ditch
[Andrew Douglas](#)
2. The Auckland thing
[Charles Walker](#)
3. The virtualized public thing: Public spaces and consumptions landscapes in Auckland
[Manfredo Manfredini](#), [Ross Jenner](#)

1.00 – 1.30pm

Concluding remarks

[Mark Dorrian](#)

1.30pm

Yum Char (optional – please register if interested)

Jin Hai Wan, 57-59 Wakefield Street, Auckland City

The Shadow as Thing: On Stalin's Palace of Culture in Warsaw

Mark Dorrian

If 'things' are conceptually defined in opposition to objects, then shadows – those surfaceless, mobile, and enigmatic object counterparts – should offer a fertile way of thinking about them. Things gather relations – are at the nexus of them – we are told. This presentation will consider a specific 'urban thing' into which much, perhaps impossibly much, is gathered: the shadow cast by Josef Stalin's Palace of Culture and Science (PKiN), the gargantuan high-rise building gifted to the shattered city of Warsaw in the aftermath of World War II. Although this difficult inheritance endures as the contemporary city's most obvious landmark, it remains, at the same time, its most debated and troubling building. Focusing specifically on the building's shadow, in the presentation I will discuss recent artworks and architectural projects that picture its exorcism, which is to say the detachment or dissolution of the historical memory that is the inevitable double of the material fabric of the building and that is gathered into the thing-like figure of the shadow.

Through this case study, and in relation to a range of material that includes the art of Komar and Melamid, and recent literature on memory and oblivion, the essay develops larger points about the complications of post-socialist attempts to forget, and concludes by interpreting a recent proposal – put forward by a group that includes the celebrated film director Andrzej Wajda – to found a museum of communism in the labyrinthine cellars of the Palace. Where Komar and Melamid's painting *The Origin of Socialist Realism* (1982–83) slyly reworked the famous origin of painting myth recounted in Pliny's *Natural History* in order to depict the inscription of the shadow of Stalin as the founding gesture of socialist realism, the museum of communism proposal comes to replay this scene but in reverse. For now, instead of the absorption of Stalin's shadow into the building, it is the shadow of the Palace that is detached and rematerialised in anthropomorphic form (thus transmuting it from 'thing' to 'object') – a colossal fallen and beheaded statue, the memory of a planned but never-realised monument to the leader that the promoters of the museum perversely find themselves obliged to construct in order to enact its symbolic execution.

Reviewed Abstracts

City/CORP

Mark Jackson

This paper aims at defining contemporary understandings of the urban in terms of the strategic functioning of the most powerful financial institutions globally, how their governmentality, essentially a destabilizing one, defines what are termed post-democratic and post-political urban governmental structures. From an initial understanding of space, life, power and risk developed by Michel Foucault, the paper references Cadava and Levy's *Cities Without Citizens* (2003), and particularly Weizman's analysis of military operations and urban planning: (i) Urban warfare renders state borders redundant; (ii) The city model already dominates global markets; (iii) With the influence of urban violence and warfare, we might find ourselves back with the political system of the city-state. The paper further addresses Elie Ayache's remarkable 2010 publication on economic theory and philosophical geography in the aftermath of the global

CDO failures, and the Eurozone national economy defaults. That work, *The Blank Swan: The End of Probability*, targets the fundamental errors of the major financial institutions who devised derivatives packages, in terms of two ontological determinants: the very use of probability theory as that which determines the event of pricing and the ontological disclosure of the locale or place of the event of exchange that becomes determinable via probabilistic models. His thesis essentially concerns a fundamental ontology of place and of exchange, to which he gives the originary name 'market'.

A further reference point is the September 2011 issue of the journal *Urban Studies*, a special issue devoted to what it termed the "new urban politics." Edited by the U.K. based urban geography researchers, Gordon Macleod and Martin Jones, this special issue unsettles any of the foundational notions we might have concerning the entities we demarcate as 'cities' or the 'urban', the notions of polity or the political, the agents and agencies we associate with the exercise of power and governance structures within urban milieu. Their agenda is ontological, questioning the entities that we assume we study when we pose the city as an object of study. Their agenda is also epistemological, asking for new methods and methodologies, new ways to question and to say we 'know' these entities we define as urban. A final reference point is a last minute addition to U.S. December 2014 Treasury legislation. That small addition effectively removed the last restraining measure from the Dodd-Frank legislation enacted in 2010, introduced after the GFC. The City Corp Group spent an estimated one hundred million dollars on lobbying for the repeal of Glass Stegall in 1999, legislation that would have stymied that banking group merging with the United State's largest insurance brokerage, Travellers. It was City Corp who also lobbied for and whose lawyers actually drafted the additional legislation to the U.S. omnibus supply legislation that needed passing by December 18, 2014 in order that the U.S. government could continue functioning. This addition to the Bill effectively eliminated all restrictions for financial institutions engaging in derivatives trading in bonds that have U.S. government insurance guarantee. This ensured immediate bailout should those derivative investments fail. City Corp effectively controls U.S. Treasury policy, which is to say, U.S. economic policy, which is to say, global economic policy. This paper argues that we may need to provide a corrective to Weizman's prognosis on the City-State. It is now, perhaps, City/Corp.

The analysis of an urban movement and the process of production of a differential space: The case of Gezi Park in Istanbul

Farzad Zamani Gharaghooshi & Dermott Mc Meel

Istanbul has a long history in the production of spaces of resistance, heterotopia and differential spaces due to its ethnical, religious and historical urban background. More recently the Gezi Park movement is argued to be a critical turning point in the history of Istanbul, not only because of its controversial political dimensions but also for the introduction of new layers of urbanity and urban life. The Gezi Park movement initially entailed a protest against the development of a shopping mall in a park next to Taksim square in central Istanbul. Eventually it became a symbolic national movement against neoliberal urban developments, police brutality and disenfranchisement of citizens. This paper investigates the spatial and urban dimensions of this movement and how it produced a 'differential' space against and within the oppressive urban context of Istanbul.

Considering the conceptual triad Lefebvre develops in *The Production of Space* (1991), this paper analyses the moments of production, reproduction and appropriation of a space by the citizens of Istanbul. Turning away from the dichotomy of domination and the dominated and its binary logic of classifications, the production of a new urban phenomenon is analysed which indicates how centrality, as a key characteristic of the urban, was reshaped by resistance. This paper considers how the peripheral and the other become 'central' in response to a

developmental appropriation of the use values of Gezi park in favour of the exchange values of a shopping mall – itself a concretisation of the prevailing financial system.

The Gezi Park movement can be seen to embody a core phenomenon of urban life - a contradictory and complex dialectic between different moments of the production of space. With the Gezi Park movement, not only did the locus of occupation (the park) become a 'differential' space, it came to offer a new form of urban space whose symbolic, affective and artistic dimensions rejected the prevailing model of urban centrality maintained by planners and developers. Hence the Gezi Park movement can be seen to exemplify *the right to centrality*, *the right to difference*, and finally *the right to the city*, argued for by scholars like Henri Lefebvre, Edward Soja, David Harvey, Manuel Castell and Mark Purcell.

Based in a reading of Lefebvre, the paper presents research developed through consideration of interviews with scholars, activists and artists who were involved in the movement, and argues for a citizenry transformation of urban space otherwise subjected to the control of investment capital.

Possible realities: Bali as messy urban edge

Sophie Hamer

The notion of the 'Urban Millennium' is presently held ransom by Kenneth Frampton's proclamation that "we are no longer able to maintain defined urban forms" (1983: 21). This paper explores a productive overlap of these two views, interrogating possibilities latent within the edges of the *urban*. Urbanism followed an era of globalized modernism, technological development, and economic prosperity. During this period, many developing nations absorbed the socio-cultural *mélange* of urbanization without developing the spatial systems typically associated with urbanity. These urban 'edge' places often lack formal urban indicators of grids; density; scale; verticality; and vehicle networks. To conceptualize an alternative formal definition for these 'edges' is to expose *possible* urbanisms of the future urban millennium.

This paper examines the island of Bali, Indonesia as an existing urban 'edge'. It asks how the overlapping logics and spatial practices of Bali might inform tactics applicable to the shifting social, economic, and political conditions of future urbanity. Culturally and geographically isolated from wider Indonesia, Bali maintains a singular identity, similar to a bordered city proclaiming independence from the rural. Like the metropolis, Bali is labyrinthine. However, the social relations within Bali are not divided by negative infrastructural spaces. Rather, it is an open urbanism: decentered, stretched horizontally along coastline. Rural and city practices intertwine. The paper interrogates these physical manifestations of the layers of spatial production and occupation as tactics for establishing new, porous, formal urban spaces.

A tourist destination, Bali is motivated by global growth economics, while the ongoing provision of unique experiences and spatial occupations is integral to its identity, function, and economic plausibility. Two logics of use are identified as operating within and redefining the urbanity: nationals, who establish the cultural rituals and rhythms; and internationals, including tourists, who move in. Tourist experiences are argued as inversions of "extraordinary passivity of the people most directly involved" within urban spaces (Lefebvre 2003: 39). Their reactions to the urban/rural, projections of established spatial assumptions, and definitions of space through sequenced dialectical engagements are discussed. Through these logics of use, the paper identifies opportunities to traverse the dominant experience of the urban, abroad and in Bali.

The paper concludes by arguing that Bali is a messy, differential space-time with "each place and each moment existing only within a whole, through contrasts and oppositions that connect

it to, and distinguish it from, other places and moments" (2003: 37). The reality is in flux: conceptualised differently prior to, and after, the moment of occupation. Bali is tied up in its *possibility* of urbanity. For Lefebvre, the "possible is also part of the real and gives it a sense of direction, an orientation, a clear path to the horizon" (2003: 45). Bali is the edge of the possible; it straddles the current urban thing and what the urban thing might productively become. The paper suggests site-specific, socio-spatial, and temporal tactics of the urban edge which might be applicable to the formal growth of future urban spaces.

Urban translations: Interpreting the real cities of *ciné* cities

Simone Shu-Yeng Chung

Rather than simply depicting space, films can provide significant input to the urban discourse. They do so by illustrating the qualitative aspect of the city which serves to complement its material form and hard facts. One of the medium's defining features is its ability to intelligibly link discrete geographical and cultural sites onscreen, thereby allowing not only qualities of urban spaces to be disclosed within a film, but comparatively between films. As such, I employ Taiwanese director's Hou Hsiao-hsien's transnational film projects as the vehicle of my enquiry. Considered together, *Café Lumière* (2003), *Three Times* (2005) and *Flight of the Red Balloon* (2007) are exemplary of one filmmaker's observations on urban life in a particular city. By casting Tokyo, Taipei and Paris to play themselves, Hou capitalizes on the emotionalised experience of moving around the city to enable the features of each location to be translated to screen. His tactic indirectly reinforces the axiomatic fact that no two cities are alike, a point consistently underscored by Henri Lefebvre in his formulation of a metaphilosophy of the urban.

In lieu of cinema's capacity to 'mobilize' its viewers by enlisting our visual and kinaesthetic senses, the prospect of observable movement offered by mobility also drives this reading on Hou's *ciné* cities, the cinematic construction of cities. In addition to shaping people's subjectivity and sociability through their experience of the world, mobility is wholly dependent on the state of its agent on an extensional level since a person's motility is wholly reliant on access to transportation and communication. Acknowledging the multiplicity of human perspectives, this paper links the new forms of perception that emerged in Paris in the late nineteenth century with the contemplative landscapes offered by Tokyo's extensive public transport system and the technologically assisted lifestyle in contemporary Taipei. The implications are two-fold here: while technological developments in the moving image medium have always focused on intensifying the power of our sensorial apparatus, the emergence of modern forms of transportation and incursion of digital technology into our everyday lives have fundamentally altered our notions of visuality and corporeality.

By addressing the qualitative experience of alternative dimensions of space and within the expressly solid form of the city, we can begin to understand the construction and conservation of their intra-dimensional connections at the level of one's lived experience. The subject's mobile habitation across space and time forms the heuristic means for exploring the depth of the urban field even as this framework of mobility clearly infers the relationships that prevail at the urban level. Movement not only becomes the enabling mode for grasping the urban phenomena, it is indispensable to the translation process because it signifies the crossing of ontological boundaries and the overcoming of distance between perceiving and interpreting the perceived.

Memory and urban place: Reflection on a visual enquiry

Robyn Creagh

People make cities. However, within built environment professions typical representations of urban places exclude urban inhabitants. More fundamentally, these visual and written texts understand place from a background of philosophies that naturalise both places and populations as bounded and fixed. In particular the role of people's mobility in place-making is overlooked by perspectives that locate authenticity in deep-rooted, localised and unchanging meanings of place. In such constructions of place-meaning the diversity of the inhabitants of a place is homogenised and personal meaning-making processes are overlooked in favour of dominant social narratives. The built environment professions risk deafening themselves to a significance source of information about urban experience if they overlook the memories generated through a population's mobility.

This presentation explores the potential for a visual counter narrative to the problematic position outlined above. The author presents a critical reflection on a participatory exhibition of her own practice-led works which explore lived connections between places in Perth, Australia (her home town) and Barcelona, Berlin, Manchester and London. This enquiry draws from Lefebvre, de Certeau, Massey and Derrida to understand places as lived, interconnected sites of opaque communication acts.

The purpose of this paper is to share the outcomes of the practice-led research project and to highlight some of the potential contributions of working with malleable and fragmented images in understanding and designing for urban places. This research takes a creative practice led and interdisciplinary approach, building on and critiquing established methods of architectural site analysis and representation through the practices of visual anthropology, autoethnography and art installation. The project work involves art-postcard making and ficto-critical writing of urban spaces, developed from photography and participant-observation journal writing on urban walks. Visitors to an exhibition of these visual works were invited to participate in re-shaping five large-scale composite digital photographs of urban places.

This research finds the generative relationship between the memory of other places and the immediate experience of a present place to be characterised through fragmentation and malleability, presenting a counter narrative to representations of place as bounded and fixed. Memories of other places are seen to play a rich, continuing and dynamic part in defining place experience. Bringing places together in the production of visual works, and opening these images to further manipulation by others, conveys a sense of place that is dynamic and interlinked. This is a contribution to the discourse and visualisation of place and identify, offering an understanding of the relationship between personal memory and place-making that is open, connected and changeable. Turning to the potential application of this research: some of the same tactics—fragmentation and malleability—have relevance in challenging the static construction of place in existing urban settings, and inform design processes toward the construction of progressive urban places.

Speaking urban things

Kathy Waghorn & Christina Houghton

This paper discusses *Come Join the Circus*, an urban-space performance workshop in which a group of children, working collaboratively with the authors, produced a *performance walk*. In

making this site-specific choreographic work the group collectively investigated, imagined and enacted the social and spatial history of a suburban town centre. This event contributed to *make believe: imagining a new park for New Lynn*, a two-year long project with Auckland Council to generate and employ novel approaches for the public's engagement in the design of a new urban park. In this paper *Come Join the Circus* will be considered as opening a form of *strategic practice*, a term borrowed from the philosopher Freya Matthews. Matthews, concerned by the specular distance maintained through western practices of theory, in which we "look at the world and imagine it as spread out passively for our epistemic gaze," instead proposes the use of "addressive modes" to generate "close attention and adaptiveness to shifting patterns in a localized field of agency". Performance making, as central to the framework of *Come Join the Circus* opened the space for such agency. This paper will speculate that in *Come Join the Circus* knowledge of the urban realm was thus developed and shared through such a strategic practice.

Cultivating an urban orography

Katrina Simon

This paper explores ideas about the urban by addressing a particular mapping of the topography of the city of Lausanne used by Bernard Cache in *Earth Moves: The Furnishing of Territories* (1995). Cache uses the orographic map for rhetorical effect – he omits all other layers that would conventionally describe a territory, particularly an urban one. The deliberately reduced and enigmatic map inscription in the chapter "Territorial Image" draws attention to the ambiguity of not only cartographic images but open-ended possibilities for reshaping urban territory itself.

Cache's engagement with wider geographies aims to enfold territory with furniture – thereby merging territorial and bodily scales. The creative practice outlined in this paper seeks to examine the ways in which some of the inherently ambiguous characteristics of maps and of cities can be activated to provoke new speculative urban forms. Operations such as simplification, emphasis, omission and displacement, enable complex data to be scaled and layered, but also to be interpreted. They are also a rich source of ambiguity – something John Pickles calls "contradictory moments" in cartography. For Pickles, cartographic systems are themselves rich in transformative potential offering "the possibility of opening the contradictory moments within existing practices to new opportunities and alternative projects."

A process of research-through-making has generated over a hundred images - utilising dust-stencilling, ink-washing, photocopying, *decalcomanie* and cutting. Influenced by Cache's orographic emphasis, this produced multiple new inscriptions from Cache's map as well as more conventional maps of Lausanne. For instance, utilising a Swiss school atlas through repeated washes of stencilled ink lines has created an image of the city that is more like an x-ray than a surface map. The assured certainty (stasis) and completeness of the original street map is both frayed and given a fluidity that evokes the qualities of the orographic map.

Cache is drawn to the orographic image because it reveals the terrain as a field of possibility underwriting the actual experience of cities – in the case of Lausanne, glacial advance and retreat during the Ice Age. Orography makes imaginable the transformative agency at work in urban territory, both geologically and in distinct phases of settlement, but it also makes imaginable ongoing speculative transformations of the city.

Plasticity of engagement: Intra-active potentials in drawing, objects and urbanity

Simon Twose

In designing built space, a series of material engagements impress themselves on the process; desires and hopes find shape in the virtual forming of space, and in this drawing, or drawing out, the implacable scale and substance of building has ambiguous presence. This merging of tacit and concrete characteristics gives a way of understanding contexts, such as cities, through the lens of design. This paper discusses the *Concrete Drawing* as such a lens. It proposes that designing and urbanity impress on one another; they are, to paraphrase Barad, entangled, inseparable and intra-acting. This points to the city as having the restless potentiality of drawing.

The *Concrete Drawing* is an experiment whereby a full scale wall surface has been extracted from a building in the design phase and cast in concrete. It is eight metres by three and weighs 2000kg. Over the surface of the wall/drawing, 300 smaller scale versions of the wall swarm into clusters, also cast in concrete. These clusters are oriented towards certain points in space beyond the wall. The wall surface is designed to be exhibited as a disembodied, yet actively-engaging, object in a gallery space. As viewers move around it, various alignments of the miniature walls prompt closer inspection. These smaller scaled walls allude to models used while designing - objects turned in one's hands to assess design merit. The constellations of small-scale objects pucker the larger surface, which is a kind of record of their dynamic positioning; they push the larger surface around in a plastic way, despite its solidity. The wall collects material and non-material dynamics and has been designed through several iterations of digital drawing and prototyping. Designed in analogue and digital media, it is cast in concrete in 40 panels using moulds routed from a CNC machine. The completed wall surface is further occupied through photography and digital 3D scanning, which returns the concrete object to a drawing. It is intended to be a concrete record of engagement - between small-scale objects, the weightless plasticity of digital drawing and the implacable presence of the built.

That designing involves distilling tacit conditions is widely discussed in design research literature by Blythe and Chard among others. Likewise, much ink has been spilt on our relation to objects – by such authors as Barad, Ahmed or Brown. The particular relation of objects that occurs in designing, and the potential of these to distil tacit conditions in contexts beyond them, such as cities, is the concern of this paper and involves a blend of the two areas of investigation. This paper discusses an iterative design process that puts material engagements into focus and question in order to distil potentialities in drawing, object and city. It is a speculative work and as such problematizes as much as concludes but the results are thus: the various entanglements between objects, material, scale and subjects, in design practice, parallel those of urban things, and point to new designs for the city, where urban objects are complicit authors in the potentiality of their forming.

Real urban things

Hannah Hopewell

This paper tests the gravity of post-identarian inquiry, alongside threads of 'new realism', by suggesting that attentiveness to urban *thingness* carries insight to human-non-human encounter by means of modulating an autonomous real, minimised of reliance upon humanist predicates or phenomenological perception. The inquiry gathers edges of urban discourse, (non)philosophy and the human subject, to question the function and constitution of the aesthetic dimension of urban *thingness* with materiality operating below the level of conscious reflection — at the pre-linguistic. Guided methodologically by Francois Laruelle and Gilles Deleuze, the exploration refuses heirloom urban frameworks and signifying referents, to expose empiric instances held between the *urban thing* as a virtual real, sited real *urban things* as independent of urban idealation and co-determination, and a spatial practitioners function of stance and gesture.

This non-standard thought experiment is motivated to speculate beyond the deadlocks and dyads of the present, where the urban's conceptual loci, as a discursive proliferate, is swamped and bloated by its own sufficient affirmation as it remains paradoxically empty of projective geometries for the "people to come" (Deleuze). The paper moves with the complicit authorial function of the spatial practitioner, not occasioned as a construction site in pursuit of "reinvented worlds", nor as a figure of negation, but as a site of conversations to be had — a silent discourse axiomatically impressed in in-stances rather than inscribed by conceptual determination.

The inquiry develops such a convergence from the proposition that the urban's extensive, pervasive, instrumental momentum and import logics, de-realise and disqualify what cannot be seen or heard from within its hegemonic-like temporalities and tendential bias'. Speculating on the agency of *thingness*, the *urban*, when coupled to *thing*, offers a radical reorientation that suspends goal-orientated conceptual mastery, and redistributes the epistemological object no longer tethered to human-centred ontologies, prescribed forms of materiality and value-laden ecologies — the urban becomes a skin shed whilst its destabilized empiric *thingish* body remains. Hence thinking of *urban thingness*, is installed as less any new economy of determining relations, and more a form of transcendental material fatigue that opens towards immanence and a practice of authoring (urban) otherwise.

Yet in the context of sited urban spatial practice, what purpose does undermining a (human-centred) value-laden urban temporality of purposefulness and instrumental production offer? Why would the spatial practitioner, as a plastic and diffused human subject stripped of the interpretive certainty of appearances, potentiate political thought? And in fact what can authoring *urban*, from an ontological reorientation, contribute to cultivating and dwelling with a *thing*-ed vantage?

The inquiry questions more than concludes via the authorial functions of stance and gesture, as empiric *things* in themselves alongside unattended, stilled *urban things* of the intertidal zone, fallen and failed by urban flows' overwhelming temporal operations. This concern of *thingness* takes place and space with practices of poetics and photographic inquiry/exposition, offered as a middle-ground, a mean-time, or a nameless asetheme to affirm a method of thought allied to an indifferent and autonomous real (Laruelle).

Strange generation: doing the phenomenological within a disrupted urban thing - exploring the interface between a phenomenological design process and an immersive urban experience, in post-earthquake Christchurch.

Charlotte Murphy, Jacky Bowring (presenting), Mick Abbott

The advent of the Canterbury earthquakes left a rupture through the urban environment. Something in this space was 'held open' demanding a reconsideration of the relationship between designer and landscape. There was no 'usual' way to go about design in this place. There was little productive space here for a simple binary interaction between designer and designed. However the characteristics of the official redesign of the central city fell precisely into this coarse reallocation of space into monocultural zones that eschewed the attentiveness to its own ontology that the place demanded. The sensibilities of phenomenologically-based design offered an apt framework for developing an alternative design transaction in this context.

In formulating a phenomenological design process based on the later work of Merleau-Ponty (1968), the goal was to place primacy upon intensely grounded experiences within that process. During the early part of the experimentation, we explored immersive strategies (Dee and Fine 2005: 73), and tried to experientially enmesh ourselves with the landscape as well as take

account of the autonomy of the things within it.

This notion of de-familiarisation and the tendency of the everyday to give rise to automatic perception was identified and described by Viktor Shklovsky (2006). Strange-making finds a parallel in Merleau-Ponty's description of the phenomenological reduction (2002: xv). In particular Shklovsky identified the ability of poetic language to interrupt our automatic perception. We chose to engage with linguistic cut-ups as a means of creating defamiliarised briefs that were constituted by poetic language. The briefs that emerged were rich with juxtaposition and unusual convergences.

We applied this to Christchurch's Eastern Frame, working in perspective, placing and arranging the designs through a series of storyboards. As we placed the strange interventions, the design once again became altered through the metonymic shift from the page into the landscape. This continual reformulation propagated the unfamiliar and the strange, creating a landscape that continues to invoke perceptual engagement.

In the context of the absurd qualities of the landscape in post-earthquake Christchurch (Bowring 2013: 22-23), the rhythm of this unusual design practice felt apt, if uneasy. Strange-making and acknowledging the centrality of the body to experience and encountering otherness in the landscape became useful tools in making sense of, and moving within an altered landscape. Instead of trying to impose a structure of normalcy on a post-disaster urban environment, the strange is more adaptive and generous towards the unusual and unexpected.

This process of designing always felt slightly disjointed from the 'normal', the everyday. We were at one and the same time immersed in and syncopated from the flow around us, still operating within the rhythm of the city, but situated on the off-beat. The transactional moments between ourselves and the landscape were not synchronised, and were not discrete. The research suggests that phenomenological methods, such as this, offer alternative approaches to design practice in the urban.

The Barricade's 'the thing'

Dorita Hannah

This paper was provoked by a *thing* (both event and object) that briefly appeared in Wellington on December 14th, 2008, confronting Christmas shoppers with a monumental installation "made up from the detritus of Wellington," which inhabited and bifurcated a street in its downtown area. Created by UK-based artists Heather and Ivan Morison, *Journée des Barricades* was a large transitory construction developed for the *One-Day Sculpture* series, a New Zealand-wide project commissioning national and international artists to create 24-hour long place-based artworks. With its direct allusion to the Parisian revolutionary barricades, *Journée des Barricades* also referenced the blockades of contemporary protest and warfare as well as forming a post-apocalyptic image suggesting some "climatic disaster." Such artwork, which takes on the role of playing between past, present and future histories not only elicits an aesthetic charge within the civic realm, but also could feasibly harness public and private performances.

Journée des Barricades underlined how urban environments increasingly reinforce a contemporary barricade mentality, curtailing our freedom of movement and expression in the very name of "freedom". And yet the *borderline*, as an anomalous zone, also offers the place for resistance through radical acts. Existing spatial performativity can be reconfigured via fleeting interventions, capable of destabilizing architecture's will to be fixed and durable, by concentrating on its eventual complexities. This realignment redresses Henri Lefebvre's (1991) appraisal of architecture's implacable *objectivity* (as 'the thing') with Gilles Deleuze's (1992)

focus on the mobilized *objectile* (as 'action'). Such an emphasis on the built environment's temporal mutability also reinforces Sanford Kwinter's (2003) demand for "an all-encompassing theory and politics of the 'event'".

Referring to Hamlet's assertion that "the play's the thing" wherein conscience can be caught, this paper – operating at the nexus between architecture, art and performance – acknowledges the active role played by our urban environments in reinforcing a contemporary barricade mentality, (curtailing our freedom of movement and expression in the very name of "freedom") and cites the work of architects, artists and performers who enact borderline events to elicit reflexive public action. This draws on the more ephemeral 'things' that constitute gestures of fortification – CCTV cameras, plastic tape, synthetic webbing and portable concrete fences – rendered capable of critiquing how our public performances are limited and controlled. Positioning the performative barricade as an architectural and social formation allows us to consider its shifting political implications seen in public artworks that are aligned with Rubió Ignaci Solà-Morales' (1999) concept of "weak architecture."

Plan/ditch

Andrew Douglas

Anne Querrien in "The Metropolis and the Capital" (1986) distinguishes between "two different ethical principles" and "two different modes of human distribution" when considering urban place. The metropolis exerts a "common measure on the regions" acting as a membrane that brings different milieus into contact (1986, p. 219). Unlike the metropolis, which is composed of networks without centre, the capital submits regions to its dominance by acting as a rigorously organising nucleus. Not surprisingly, given Querrien's long association with Felix Guattari via the Federation of Groups for Institutional Study and Research in the 1970s in France, these divided urban configurations mirror Gilles Deleuze and Guattari's (1987) characterization of State and town solutions, where the striating tendency of both nevertheless operates divergently: States utilise resonance to better police and filter the networks of towns, while towns themselves operate principally as conduit-makers polarizing value/matter in pursuit of a *phylum* or field of flow (pp. 432-433). Yet complicating this binary for Deleuze and Guattari, no less so than for Querrien, is the assertion that the components composing it are invariably found to exist in states of mixture.

For approximately 20 years commencing in 1841, Tāmaki Makaurau /Auckland exhibited a particularly poignant form of this mixing, doubling as both New Zealand's capital and its colonial commercial hub. In a sometimes overlooked interregnum between Okiato/Russell and Wellington, the settlement of Auckland strikingly melded metropolitan and capital imperatives, a process that can be seen to have decisively fixed its urban nature, and more generally, the becoming-urban of the country. If, as R. C. Stone has argued, Tamaki-makau-rau ("Tamaki {the maiden contended for} by a hundred lovers" p. 7) was something of a "melting pot of resident people and incomers alike", even prior to European colonization – the "unique tribal character" sustaining in this place a proliferation of hapu claims and relations (p. 10) – the question arises: what correspondence might this proto-urbanism (before a European urbanism proper) have with the capital-metropolitan structure taking hold of it? This paper argues that their intersection windows onto a particular temporal configuration indicative of a reduplicating structure defining the urban as such.

To better get at this temporal configuration, two relatively common urban artifacts or 'things' will be considered: a plan, and a photograph. The first – the Felton Mathew Plan of 1841 - has the status of being something of a founding document. The second – an image of Queen Street's Ligar canal in collapse fronting the Metropolitan Hotel – presents a less lofty view of the city's quest for substantive form. In short, both picture two modes of place-production, one totalizing,

the other a patchwork. At stake this paper will argue is a commitment to a certain productive futurity, a futurity dependent on particular conjugations with the ground or earth. Both images stage the appearance of additional suitors for Tamaki, suitors that variously inscribe or cut out hosting platforms, platforms for wielding the 'equipment' of urbanization, no less than colonisation. Yet these images arc starkly away from each other: one measuring out an extensive, imperial reach articulated through alliance; the other offering a wrenching open or collapse of an intensive order showing city life to be inseparable from a filiation with falling terrain/shore/waterway/weather. Reading these ground-relations against questions of hospitality and stranger-relations, this paper aims to think the capitalization and becoming-metropolitan of Tāmaki Makaurau /Auckland.

The Auckland thing

Charles Walker

This paper revisits Hannah Arendt's (1958) notion of a Space of Appearance in light of recent understandings of the city as a complex system of systems, mediated by data generated by multiple agencies and progressively more self-aware networks of people and things (Batty 2013).

For Arendt the essence of *the urban thing* lay in an articulation of the relationship between *oikos* (the household) and *polis* (the space of politics). The *polis* affords "the presence and mutual apprehension of others", a space of appearance where "citizens gather or appear to one another, face-to-face." However, for Arendt, "the *polis*, properly speaking, is not the city-state in its physical location; it is the organization of the people as it arises out of acting and speaking together, and its true space lies between people living together for this purpose, no matter where they happen to be" (p. 198). Arendt's *space of appearance* then is not simply a physical public place, but is rather a material-discursive locus of political action as well as the simultaneous expression of the ethos or values of the common realm that emerge as a result of human interaction. Nevertheless, her architectonic metaphors of space and structure underpin her belief that this conceptual space should also be made concrete, or 'tangible'.

The whole factual world of human affairs depends for its reality and continued existence, first, upon the presence of others who have seen and heard and will remember, and, second, on the transformation of the intangible into the tangibility of things. (p. 95).

The paper will present models for a contemporary Auckland *Space of Appearance*. *The Auckland Plan* (2013) rests on a rhetorical commitment to create "the world's most livable city". Yet, regardless of this global aspiration, citizens currently have little say in what actually constitutes livability in their specific locale, how it is to be realized, or how it might be experienced in everyday terms. How/where can citizens gather to collectively question underlying ideologies, assumptions and values of the current plan? From this, how and where will they imagine, create and deliberate new models of how to live together, differently? Furthermore, how might the city itself - as a complex interactive system - respond to a multiplicity of citizens' ideas, values, aspirations and challenges?

By critically addressing architecture's obligation to be speculative/anticipatory, and emphasizing the often-overlooked materiality (the "thingness") of digital technologies, we approach the city as a category of practice (Wachsmuth, 2014); a built metaphysics, simultaneously real, ideological and virtual, with the ability to map alternative spaces of appearance in a city characterized by an as-yet under-appreciated diversity, co-existence and multiplicity of people, ecologies, cultures, networked publics and practices (Varnelis, 2008). We posit a new civic realm, structured not around ownership but defined by rights and obligations (Esposito 2010). Projects will illustrate the increasingly fluid and permeable boundaries, modes of visibility,

surveillance or habitation, and new hybrid categories of public and private space. We are also interested in how the actual technical systems (what is increasingly being referred to as “the architecture”) of today’s computational networks have morphed into conceptual metaphors for interaction in the social world (Kitchin & Dodge, 2011). Along the way, following Bratton’s (2012) “delamination of territory, economy and sovereignty one from the other”, we note the political roles of both *oikos* and (global) *agora* (the marketplace) in constructing spaces of appearance in the contemporary city.

The virtualised public thing: Public spaces and consumption landscapes in Auckland

Manfredo Manfredini & Ross Jenner

New recombinant factors emerging in urban public space counteract the increasing disjunction of urban places subject to commodification and privatisation (Shane 2005; Minton 2009). In low density cities within neoliberal political frameworks, these factors have developed peculiar places of social relationship within the integrated urban enclosures devoted to lifestyle consumption that are the latest evolution of shopping centres (Harvey 2005). These urban enclosures for shopping, consumerism and lifestyle are key manifestations of the new form of complicity between the leading economic powers and the wider society. They are places mobilised by spectacle that quickly subsume the fundamental changes occurring in the relations between architecture and associative life in our contemporary post-consumerist, digital era (Miles 2012).

Through a comparative analysis of the new mall typologies recently introduced into Auckland by leading retail industries, we explore the important challenge they pose to architecture and urban design in defining the future of public space. This paper investigates the spatial aspects of the architecture of a selected sample of new enclosures in Auckland, foregrounding the relations between the formal/semantic aspects of the architecture of these enclosed spaces and the practices and actions performed by people in them. It aims to provide an insight into the poorly explored effects of design on social life in New Zealand, where the privatization of public space proposes new idiosyncratic models of ‘depoliticized spaces’ with sophisticated transductive characters and finely tuned physical, social and cultural effects of displacement (Hagberg & Styhre 2013; Murdoch 2006; Böhme 2012).

We are concerned with the processes of production of space resulting from this privatization and the accompanying retreat of public authorities from the management of both suburban commons and infrastructural systems. We consider it particularly critical as it occurs when the main social activities of production and consumption converge in a new ambivalent condition framed in the incipient hybrid and participatory “interreality” of post-mediatic culture. Here, travelling through the “hyperrealities” of the new “analogue cities” that oddly recombine, within private property, collectively shared elements of desire, dream and reason, the consumer becomes an active “prosumer” (Ritzer, Dean, Jurgenson 2012; Sacco 2011; Stikker 2013). Our interpretation elaborates on the contemporary dimension of public culture. It discusses the important and on-going transformation of the public realm of the entire Auckland conurbation. It foregrounds the effects of the progressive marginalisation of the commons and the conversion of what was once understood as genuine collective public space into the private property of urban enclosures. Devoting particular attention to the contribution of new social media, we will describe the idiosyncratic formal and semantic aspects of these new “public” places. In their increasing spatial introversion and disconnection, they are, nevertheless, re-networked by the instable and fragile means of integration provided by the new geographically based digital infrastructures.

The study aims to contribute to the discourse on changing scopes and means in the design of public space, relating it to the poorly explored effects of privatization and the associated

physical, social and cultural displacements in the progressively hybrid experience of physical and virtual reality within the urban phenomenon.

Biographies

(in order of presentation)

Dr Mark Jackson is currently Associate Professor of Design in the School of Art & Design, Faculty of Design & Creative Technologies, Auckland University of Technology. He received his PhD from the University of Sydney in the discipline of architecture in the early 1990s and has taught at the University of Sydney (1988-1996), the University of Adelaide (1996-1999) and then at AUT (2000-2014). He has also held posts as Visiting Scholar at M.I.T. (Boston) and Visiting Professor at the University of Karlsruhe, Germany. His research engages the tradition of Continental Philosophy, especially the works of Heidegger, Foucault, Derrida and Agamben. He has published in the fields of architecture, landscape architecture, design cultures, film-philosophy, and the visual arts and has produced a number of film and video works, screened internationally. He is currently developing a monograph publication on aspects of the work of Heidegger, as well as a series of digital films on capital and empire.

Dr Katrina Simon has a background in architecture, landscape architecture and fine art. She is currently a Senior Lecturer in Landscape Architecture at the Faculty of the Built Environment at UNSW Australia, where her research interests range across these disciplines, contributing to ideas relating to design research, cemetery history and design, mapping and memory.

Simon Twose is an architect and academic based in Wellington, New Zealand. His work focuses on design research, looking particularly at how drawing and building are related. He is a Senior Lecturer at the School of Architecture, Victoria University of Wellington, and runs his own architectural practice. He has recently exhibited his work at the 2012 Venice Biennale and was co-organiser of a design research symposium at the 14th Venice Biennale. He is currently working on several building projects and installations at the Adam Art Gallery, The Dowse Art Museum and in Prague. He is currently an invited candidate in the PhD programme, RMIT University, Melbourne.

Dr Simone Shu-Yeng Chung holds a PhD in Architecture and MPhil in Screen Media and Cultures from the University of Cambridge. She is a former Rome Scholar in Architecture and architect, having practiced in London for several years after completing her studies at the Bartlett School of Architecture, UCL, and the Architectural Association. Currently a postdoctoral research fellow in the Asian Urbanisms cluster at the Asia Research Institute, National University of Singapore, her research interests continue to reside in the synergistic potential offered by the moving image medium to the discipline of architecture and urban studies.

Dr Robyn Creagh is an architectural researcher and creative practitioner. She is an early career Research Fellow at Curtin University, in the faculty of Humanities, attached to the Centre for Sport and Recreation Research. She is an active interdisciplinary collaborator currently working with colleagues in art, geography, planning, cultural studies, physical activity and health sciences. Her work explores sense of place in urban settings: understanding place as shifting, contested and networked, and people as mobile and creative agents. Robyn has taught in the Masters and Bachelors Architecture course at Curtin University, in the design and theory/research streams for over five years and has recently joined PhD supervision teams in Planning and Fine Art.

Kathy Waghorn is an artist and designer and is Senior Lecturer (Design and Media) at The University of Auckland School of Architecture and Planning. With a background in visual arts, Kathy has delivered speculative and multi-disciplinary projects in exhibition, publication and

performance-based formats. In 2013 she was invited by curator Hou Hanru to develop the *Muddy Urbanism* urban research lab with San Diego based architect and activist Teddy Cruz for the 5th Auckland Triennial. In 2011 Kathy co-curated and designed the exhibition *Kei konei koe: ō Tapuwae ki Tāmaki Makaurau / You Are Here: mapping Auckland* at the Auckland War Memorial Museum. She is currently undertaking a PhD by Practice at RMIT Melbourne.

Christina Houghton is an Auckland based choreographer/performance artist who originally studied for Masters in Zoology at Otago University and who subsequently trained in dance. Her research aims to address contemporary ecological concerns through spatial, performative and participatory artistic practices that evoke new materialisms. Her performance work has explored environmental issues concerning water (*Water Slides*, 2012; *Testing the Waters*, 2012) and survival (*Survival Tours: Festival of Uncertainty* 2014, *Whau Arts Festival* 2014, *Other Waters/Art on the Manukau* 2014, *PQNZ15 White Night AAF*). She co-created and performed *Sharing Waters 2013* as part of the Oceanic Performance Symposium in Auckland and *Sharing Waters UMEÅ2014* in Sweden with Johannes Blomqvist. She has also been invited to present *Still Sailing*, a mobile scenography at the Prague Quadrennial in 2015. Later this year she will present *Between Future Islands* at Oceanic Performance Biennial 2015 & *PSi #21 Fluid States* in Rarotonga, Cook Islands. She has a MCPA from The University of Auckland and is currently undertaking research for a PhD at AUT University.

Farzad Zamani Gharaghooshi was born and raised in Iran, and completed a Master of Architecture at the University of Nottingham (UK). He is currently undertaking a PhD in Architecture and Planning at The University of Auckland where he also tutors in digital techniques, drawing and studio design. His doctoral research considers the production of space relative to new digital technologies. His research centres on the conceptual triad proposed by Lefebvre in *The Production of Space* (1992).

Dr Dermott Mc Meel's research is primarily conducted within the disciplines of architecture, information science and artistic practice. With interests in design and digital technologies, media and cultural theory, digital geography and mobile/social media, he investigates the influence technology exerts within both the design/making process and the built environment. His current research is focused on locative media and the disruptive effect of mobile devices on the 'craft' of design and construction, as well as technology's ability to delaminate the socio-technical, geo-political and cultural strata of our physical environment. He is currently a lecturer in design and digital media at the National Institute for Creative Arts and Industry (NICAI) at the University of Auckland in New Zealand.

Sophie Hamer is an architectural graduate at the Auckland-based practice Fearon Hay Architects. After completing her Master of Architecture (Professional) with Distinction at Victoria University of Wellington in 2012, Sophie tutored a broad range of courses within the School of Architecture, and alongside professional work, was appointed as a teaching fellow in 2013. She is interested in the changing relationships between architectural publics and the global built environment, particularly with regard to patterns of use, cultural content, and creation of meaning, and how multi-disciplinary architectural and urban design tactics might be responsive to these factors.

Hannah Hopewell is a PhD candidate in the School of Art + Design at AUT University, Auckland, New Zealand. With a Bachelor of Landscape Architecture from UNITEC Institute of Technology, and a Masters of Urban Design from The University of Auckland, Hannah's professional practice has interdisciplinary foundations. Her current research explores orders of material appearance and re-presentation in the urban intertidal field through a speculative aesthetics.

Charlotte Murphy is a researcher and designer in the Landscape Designlab, Lincoln University, where she collaborates on a number of design-research projects, including the proposed Eden Project in Christchurch's residential Red Zone. She also teaches both studio and theory courses in the School of Landscape Architecture. Her research focuses on phenomenological theory and in particular examining experiences of design process and design communication. Charlotte is a

recent MLA graduate with First Class Honours from the programme at Lincoln, and has a BA (Hons) from the University of Canterbury.

Dr Jacky Bowring is Professor of Landscape Architecture at Lincoln University, and editor of *Landscape Review*, an international peer-reviewed journal. Jacky's research includes the emotional range of landscape experience, memory, and post-disaster recovery. She is the author of *A Field Guide to Melancholy*, as well as many publications which most recently have explored post-quake Christchurch, including 'Melancholy, Memories, and Six Nostalgias: Postquake Christchurch and the Problems of Recalling the Past'; 'Christchurch as Lisbon: The legacy of the Seismic Sublime'; "'Looking after things": caring for sites of trauma in post-earthquake Christchurch, New Zealand'.

Dr Mick Abbott is Associate Professor and Head of the School of Landscape Architecture. He is co-leader of Landscape DesignLab - a design-directed research lab - whose current and recent project partners include Air New Zealand, Antarctica New Zealand, Conservation Volunteers New Zealand, Department of Conservation, Eden Project UK, Fonterra, Mountains to Sea Trust, Ngai Tahu Farming and Rio Tinto. He has co-edited books on landscape themes including 'Wild heart: the possibility of wilderness in Aotearoa New Zealand', 'Beyond the Scene' and 'Making our Place'.

Dr Dorita Hannah is Research Professor of Interdisciplinary Architecture, Art & Design at the University of Tasmania (Australia) and Adjunct Professor of Stage and Space at Aalto University (Finland). Her creative work, teaching and research focus on the intersection between performance and architecture. She publishes on practices that negotiate the spatial, visual and performing arts, with her designs incorporating scenographic, interior, exhibition and installation design, as well as a specialized consultancy in theatre architecture and the creation of international movement-architecture projects. Focusing on 'event-space' her work investigates how the built environment housing an event is itself an event and an integral driver of experience.

Dr Andrew Douglas is Spatial Design Head of Department, and coordinates the Proximate Urbanism research cluster at AUT. He is the leader of the Urban Practices undergraduate minor and is Executive Editor of *Interstices: Journal of Architecture and Related Arts*. He has practiced architecture in both Auckland and London and maintains specialty skills in urban design particularly. He has pursued postgraduate studies at The University of Auckland and Goldsmiths, University of London. His research ranges across fields associated with urban and Greek philosophy and history, aspects of poststructuralist thinking - particularly the work of Gilles Deleuze and Felix Guattari - critical perspectives on socio-spatial practice, and gender and sexuality as these pertain to literature, cinema and the urban imaginary. His doctoral research investigated observation and reflectivity in modernity and its linkages with human motility in European urbanism since the seventeenth century. His current research includes the role of affect in emerging forms of publicness and governance, colonial-urban formations in New Zealand, and disjunctive syntheses potentiated by the urban-interior.

Dr Charles Walker studied engineering and painting before qualifying as an architect at Edinburgh College of Art. He has an MSc in Urban Development from the Faculty of Business at the University of Strathclyde, Glasgow and a PhD from the University of Auckland on the inter-subjective ethics of accreditation of architectural education. He has designed buildings, objects, virtual environments, and curated and exhibited in major public exhibitions in the UK, Middle East, Turkey, Japan and New Zealand. Current research includes intelligent urban futures, and new models for collaboration across diverse economies of practice. He is a founding Director of Colab, a trans-disciplinary network for creative and emerging technologies based at AUT, developing innovative models for research, knowledge transfer and entrepreneurial practice across design, electronic arts, science and technology sectors.

Dr Ross Jenner teaches at The University of Auckland School of Architecture & Planning and occasionally practices. He has worked in New Zealand, Britain, Finland and Switzerland and has taught at several universities in Australia and the United States. He has a Ph.D. from the

University of Pennsylvania, was a member of the School's winning *Venice Prize* at the Biennale di Venezia, 1991, Commissioner for the New Zealand Section of the XIX *Triennale di Milano*, 1996 and is an executive editor of *Interstices: Journal of Architecture and Related Arts*. He has exhibited and published in the US, UK, Italy, Australia and New Zealand, and is currently researching modes of materiality in architecture.

Dr Manfredo Manfredini studied architecture and urban design in Milan and Berlin. He has been engaged in individual and group research over a wide range of topics in architectural theory and criticism, as well as in design at architectural and urban scales. His current research interests address post-urban spatialization forms and correlated architectural design aspects, particularly focusing on valorisation, re-qualification and redevelopment of architectural and urban heritage; affordable and special housing; and education in architecture. Each of these areas has been successfully published and developed in collaboration with international and multi-disciplinary teams, as proven by the track record of consistent publications (e.g. more than 30 journal articles), successful grants (national and international) and awards (e.g. first prize Biennale di Venezia, Sironi Group). After teaching architecture and urban design in leading European and Asian universities (e.g. University of Stuttgart and Tsinghua University), since 2010 he has been teaching architecture and urban design at the University of Auckland.

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