

2017 INTERSTICES

Under Construction Symposium

SURFACE / PATTERN

A pursuit of material narratives.

Keynote Speaker

Associate Professor Spyros Papapetros

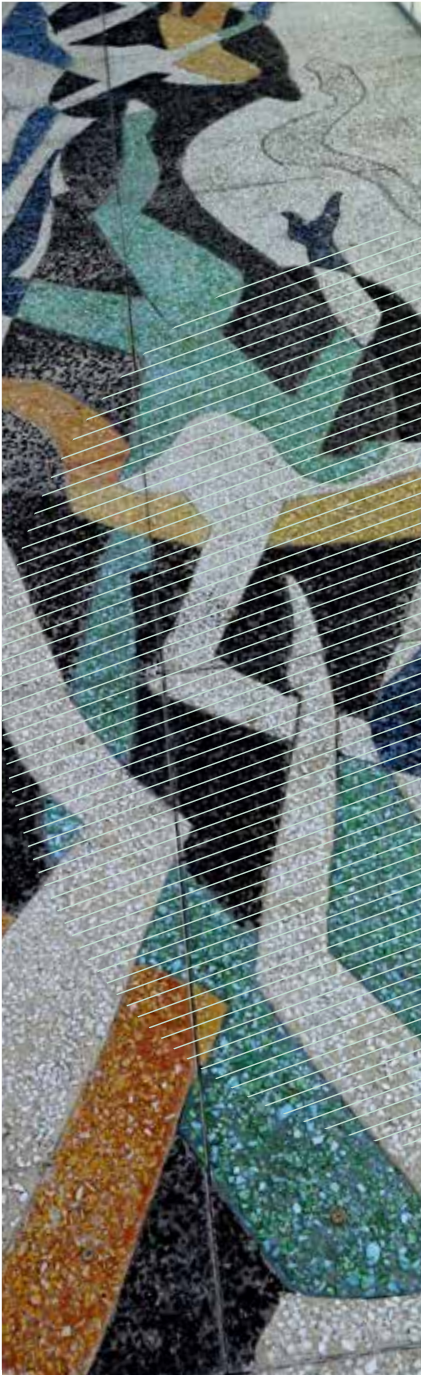
School of Architecture

Princeton University

2nd - 4th June 2017

Auckland

New Zealand





**CREATIVE ARTS
AND INDUSTRIES**

AUT UNIVERSITY **ART+
DESIGN**

2017 Interstices Under Construction is jointly organised by the School of Architecture and Planning, The University of Auckland and the School of Art and Design, Auckland University of Technology (Susan Hedges, Tina Engels-Schwarzpaul and Ross Jenner)

Pattern / Surface a pursuit of material narratives

Surface and ornament have been extensively reviewed, admonished, discarded and pursued. More recently there has been a renewed interest in the writing of Aby Warburg and Alois Riegl, while numerous studies have addressed these issues relative to Semper, Adolf Loos, Hermann Muthesius, and Le Corbusier. They have been made prominent by issues of animation (see, for example, Papapetros 2012, Payne 2013, van Eck 2014) and digitation (see for example Spuybroek 2008 and Schumacher 2009).

Incrustations, protuberances, textured expressions, smoothed surfaces, surfaces enlivened as screens, are they ornament or cladding? The 2017 Interstices Under Construction Symposium, "Surface – Pattern" pursues the tension between ornament, adornment, object enlivenment, cladding, surface and pattern, and an exploration into the strange animations inherent in surface-pattern continua.

The symposium is motivated by the renewed fascination with the architectural surface and the expressive effects it mobilises – effects that both eschew and uneasily dabble in the decorative. Material mediation has become a means for experimentation, a way of teasing out smooth geometries, tessellated patterns, iconic figures and textures, which may all also perform technical functions, like joining or harmoniously accommodating incremental and differential movement. If, following Paul Virilio, the built, like the social, is inseparable from a politics of speed (in which surfaces, ways, and conduits at every scale are 'policed' in order to arrest impediments to an accelerating commerce of motion and passage), we might wonder what role patterning plays today.



Associate Professor Spyros Papapetros joined the faculty of Princeton's School of Architecture in 2003 and is an art and architectural historian and theorist whose work focuses on the historiography of art and architecture, the intersections between architecture and the visual arts, as well as, the relationship between architecture, psychoanalysis and the history of psychological aesthetics. Papapetros is the author of *On the Animation of the Inorganic: Art, Architecture, and the Extension of Life* (The University of Chicago Press, 2012), the co-editor (with Julian Rose) of *Retracing the Expanded Field: Encounters between Art and Architecture* (The MIT Press, 2014), as well as the editor of *Space as Membrane by Siegfried Ebeling* (AA Publications, 2010).

Friday 2 June

WG Building Room 126
Sir Paul Reeves Building
Auckland University Technology

6:00 - 6:30 pm

Drinks & Launch

Interstices 14: Immaterial Materialities

6.30 - 7:00 pm

Opening address

Tina Engels Schwarzpaul / Ross
Jenner / Susan Hedges

7:00 - 8:00 pm

Keynote address

Associate Professor Spyros Papapetros

***“Ornament as Portable Ecology:
Bodily and Architectural
Adornment on a Global Scale”***

Saturday 3 June

Level 1, WG126,
Sir Paul Reeves Building
AUT University, Governor Fitzroy Place

9:30 - 11:00am **Drawing / Digital Pattern /
Surface**
Chair: Ross Jenner

Natalie Haskell: Pattern and the digital
narrative: the impact of digital
innovation on pattern and placemaking

Carl Douglas: Superficial immersion: flat
ontologies and the picture plane

Yannis Zavoleas + Mark Taylor:
Skin Deep 3D printed surfaces

11:00 - 11:30am **Morning tea**

Saturday 3 June

Stream A

Streams 1: Level 1, WG126
Sir Paul Reeves Building
AUT University, Governor Fitzroy Place

11:30 - 1:00 pm

Power, Agency, Surface

Chair: Sue Hedges

Dorita Hannah: Agonistic ornamentation:
street art as resistant patterNation

Farzaneh Haghighi:
Architecture's mourning skin

Manfredo Manfredini, Tanyalak
Chalermtip and Angelo Bueno: The "medi-
ated shed" - public space and "the forgotten
symbolism" of post-consumerist architecture
of hypermediated interspatial patterns.

Lunch Break

2:00 - 3:30 pm

Colour / Texture/ No Texture

Chair: Tina Engels Schwarzpaul

Anuradha Chatterjee: For and against
pattern: Ruskin's ambivalent
theory of constructional polychromy

Johanna Abril: Resurfacing
Rachel Carley: Gloss

7:00 pm

Conference Dinner

Saturday 3 June

Stream B

Streams 1: Level 6, WG608
Sir Paul Reeves Building
AUT University, Governor Fitzroy Place

11:30 - 1:00 pm

Trace and Narrative

Chair: Farzaneh Haghighi

Nicholas Skepper: Material narrative in drawn and built surface

Anthony Brand: Building character: narratives of use and inhabitation

Lunch Break

2:00 - 3:30 pm

Local Surface

Chair: Carl Douglas

Susan Hedges: Micro-structures, building blocks and the sculptural relief

Sue Gallagher: Urbis Porta: extending my self and home as animated surfaces of Salmacis and Hermaphroditus

Andrew Douglas: Traversting *Erewhon*: territorial image & chiasitic desire

7:00 pm

Conference Dinner

Sunday 4 June

Level 1, WG126
Sir Paul Reeves Building
AUT University

9:30- 10:15 am

Pacific Patterns

Keynote: Tēvita Ka'ili

Chair: Albert Refiti /

10:15 - 11:15 am

Chair Tina Engels Schwarzpaul

Nooroa Tapuni: [My] Face and the foreign body

Ross Jenner: Staging the face

Albert Refiti: The binding of animals and gods
with encircling aether and eyes in Pacific
architecture (non-refereed abstract)

11:15 - 11:40am

Morning tea

11:40 - 1:15pm

Chair : Albert Refiti

Tina Engels-Schwarzpaul: Binding and
arresting – surface and pattern in
contemporary traditional Pacific buildings

Keri-Anne Wikitera: Whakairo rangatira –
patterns of the chiefs

Semisi Potauaine & 'Okusi Mahina: Pattern-
surface and repetition-rhythm: a tāvāist
criticism (non-refereed abstract)

12:40 - 1:15pm

Round up & Lunch

Abstracts

Resurfacing

Johanna Abril

When someone is immersed in a contemporary philosophy, movement, or practice, it is hard to detect whether these manifestations were previously introduced or they are present inventions. As Giorgio Agamben suggests by the example of being in fashion or the observation of a star, being contemporary is to be part of a discontinuity. Being “in fashion” means being two or three seasons behind; similarly the observation of a star is actually the projection of light that has traveled light years before being observed. From these examples it follows that a contemporary person is not someone who only perceives the projected light, but someone who can recognize the darkness of his own time. In accordance with Agamben’s philosophy, this paper questions whether contemporary surface treatment shows the “light” of a past theory and practice, or whether contemporary surface treatment performs the “darkness” of the present.

To be contemporary as well as to identify inventions demands similar awareness of the past. The art historian George Kubler in his book *The Shape of Time* (2008) explains that the development of things is ruled by the change of attitude towards the process of invention, repetition and discarding. Each process participates in the advancement of a society, however invention requires essential ingredients. First, it requires us to be aware of a previous position, and second, it needs one to be familiar with the actual body of knowledge in order to determine a field of study. In addition, when an invention has been accepted, it produces serial propositions that halt other inventions. In congruence with Kubler’s thought, a question is asked as to whether contemporary surface

treatment is a present invention or a serial practice which began in the modern period.

Through the comparison between the A&A building (1963) by Paul Rudolf and the Edison Residence (2014) by KANVA architects in terms of drawing technique, construction technology and visual-haptic effects, I observe that contemporary surface treatment constitutes the “light” of the Modern Architectural thought. In other words, when ornament was strongly disparaged in Modernity, a new invention of ornament resurfaced in architecture. This invention emerged through tectonic values and surface treatment, which has produced serial practices that persist to the current day.

To support that idea, the writings of Alina Payne, Spiros Papapetros and Antoine Picon provide a theoretical framework about the development of the concept of ornament from XIX to XX century, and its current classification. Furthermore, the comparison emphasizes the conception of the building as an expression that maintains relationships with theory, drawing and technology. Lastly, contemporary surface treatment displays potential to be interpreted not just as the result of the digital age or collective values like sustainability,³ but to enhance multi-sensorial perception which connects deep aspects of the human being, one of which is memory.

Building character: narratives of use and inhabitation

Anthony Brand

To grasp the expressive character of a building is to feel its significance, to know what its character is like, to feel the inward resonance of an idea or way of life [...] The man who cannot so 'enter into' the character of a building [...] will be like the man who is able coldly to attach names to the feelings which he reads in the faces of his fellows, but who has no knowledge [...] To understand expression in art requires empathy. (Scruton 1979: 205)

How is it that the surface of a building may express its character? And what role does empathy play in our perception of it?

In the eighteenth century, character and composition were considered the two most essential aspects of successful architecture. Initially they were conceived as means through which information, such as the function of the building, the mode of construction or the status of the owner, could be expressed in the formal language of details, ornamentation, and symbolism (*parlante*). Another theory however, maintained that the impression we have of a building's overall comportment is born from our more primitive and mimetic impulses, in response to the physiognomic expressions that accompany a particular emotion or affective disposition (Boffrand 2002). By the mid-nineteenth century, this perceptual faculty became known as "Einfühlung" or "empathy" (Vischer 1994 [1873]).

These theses have been ratified more recently by research in cognitive neuroscience, which confirmed that the neurological processes mapping our actions, emotions and sensations internally are also activated when we perceive similar actions, emotions and sensations elsewhere (Gallese 2009: 520). This has

prompted something of a return to empathy aesthetics within architecture (Mallgrave 2013; Robinson & Pallasmaa 2015). However, with the affirmation comes the risk that designers may take "the facile road of isomorphism, isotopy, and metaphoric representations" (Frasconi 1991: 4). In addition, when these elements are simply means to an end, the narrative dimension ends with the completion of construction, and any affective potential atrophies with time and exposure (Hale, 2014a).

I present an alternative mode of ornamentation here, which is created after the building is constructed through acts that leave traces: the visible patterns naturally emerging over time through the "tectonics of use" (Hale, 2014a). This, I argue, is more aligned with the etymology of character (*kharakter*, a tool used for engraving and leaving a mark or impression) and more meaningful to us, the inhabitants and users, as a means for recording the narrative history of our user-object relationships (Chapman, 2005). Drawing upon findings in neuroscience and embodied cognition, I explain that it is through empathetic perception that these tectonics of use actively contribute to the character of a place, and "remind us of the potential of architectural materials to act as meaningful surfaces of inscription and communication" (Hale, 2014b: 312).

On Disgust and Odour

Rachel Carley

This paper examines a selection of glossy interiors to discern how this surface treatment facilitates spatial experiences that are expansive, invigorating and also troubling. It will highlight how a sheen that is integral with or applied over a substrate material can transform the space it envelopes. The paper will consider the following question: what role do glossy surface treatments play in evoking unsettling commercial, institutional and domestic spaces? Discussion will focus upon Dimorestudio's glossy teal interior for the Aesop Magenta store in Milan (2016), a selection of photographs from *The Omega Suites* (1991-1998) by Lucinda Devlin and Michael Parekowskai's sculpture, *The Lighthouse* (2017).

Shiny spaces return our gaze, drawing attention to ourselves. We become coincident with these lustrous interior surfaces. A liminal coating of gloss paint applied uniformly to floor, ceiling, and wall surfaces will appear to dissolve the ground plane, raise the roof and freight us beyond the confines of the interior. Thus, glossy interiors are prone to exaggeration. They can be explicitly employed to augment an embarrassment of riches: consider, for example, the surfeit of effulgent surfaces and gilded interior decoration championed by the Trump conglomerate of hotels.

In some instances, high sheen interiors are contrived to bring into focus what is out of place: the residues of blood left in operating theatres are foregrounded against the glossy surgical green floors and sometimes walls on which they reside. Blemishes give themselves away on shiny surfaces: such surfaces highlight imperfections. They bring us closer to them yet they are coy. The proximity between cleanliness (shininess) and Godliness is endan-

gered when shiny surfaces are damaged: this damage deposits the glossy interior or object back to the terrestrial realm. Dust gravitates toward shiny surfaces, drawn to their liquid-like sheen due to electrostatic. Compelled to inspect them, and excoriate them when necessary, we might prefer to keep our distance.

We appear quick to judge shiny interiors, things, and people. Shiny people are treated with suspicion: beads of sweat are ensigns of nervousness, dishonesty, lassitude or, worse still, an overabundance of enthusiasm where level headedness and moderation are lauded. Gloss has a bad reputation. The word is often enlisted to suggest that something is being treated superficially, in an attempt to conceal something or whitewash over it. Political strategists are adept at using this tactic to respond to difficult questions by minimizing their importance. To gloss over is to dissemble, to dismiss and mislead. Gloss is superficial. It is associated with surface treatments: facades, veneers, and smokescreens.

This once over lightly (glossing over gloss) might be understood as one-dimensional and yet this might be its very strength. To treat something disturbing or troubling, one dimensionally needs further investigation. The projects discussed in this paper provide evidence of a critical engagement with this surface treatment to facilitate a sense of disturbance, provocation and unease.

For and against pattern: Ruskin's ambivalent theory of constructional polychromy

Anuradha Chatterjee

Pattern was an important constituent of applied and constructional polychromy – a key motif in Victorian architectural practice and theory, championed by William Butterfield in his Church of All Saints Margaret Street. Constructional polychromy is defined as the use of inherent properties of materials to achieve decorative effects, in the form of bands and zigzags, and diaper patterns and stripes. While this was motivated by the exposure to Greek polychromy and geological discoveries, the key impetus was theological rationality (Jackson 2004, Crook 2003). Architects sought to express the moral pursuit of truth in architecture by using coloured bricks and marble to create decorative patterns on interior and exterior surfaces of buildings. George Edmund Street's *Brick and Marble in the Middle Ages* (1855) repeatedly declared the "intense love of reality and truth" in medieval buildings, which sought to explain the "real mode of construction" by the "veneering of brick walls with thin layers or coats of marble". Ruskin is identified as one of the initiators of this debate (Jackson 2004, Van Zanten 1970). However, what is not known is that his approach to polychromy and pattern was a lot more ambivalent than is commonly assumed. Karen Pinkus (2010) advocates an alchemical model of ambivalence, which relies on the "coexistence of two different and perhaps irreconcilable elements", and that resists the forced synthesis and resolution and the "death of difference". Ruskin's productive ambivalence accommodated often conflicting narratives that were aimed at transforming the discipline of architecture.

The paper develops this argument in its three sections, by delving into an inter-intratextual reading across Ruskin's oeuvre, seeking out alignments between his literary, historiographi-

cal, and visual strategies, and extending this to the analysis of significant historic buildings. Firstly, Ruskin argued against architecture as the third art: he advocated architecture as the synthesis of the arts of painting and sculpture (Chatterjee 2009). Hence, the surface/wall was now the architectural 'proxy,' which had to absorb this transformation by integrating colour and low relief ornament into textured flatness and surface pattern. Secondly, he argued that buildings were like dressed female bodies. Hence, the cladding had to signify the wall's affinity with textile and fabrics. The rhythmic pattern of the diagonal chequered white and pale pink marble slabs in Ducal Palace in Venice evoked the alternation of coloured threads in woven fabrics. Thirdly, and most importantly, as surface was like dress, it had to suggest the blushing colour and tonal variations of the female skin. Polychromy was critical in achieving this. However, the conflict between the softness and amalgamated quality of colour harmonies, and the unambiguous intelligibility of patterns needed mediation. Ruskin handled this by advocating the use of natural stones, over paint and coloured bricks, because these materials did not possess the innate translucency needed to create a lustrous composition. In effect, the paper brings forth the issues in the operations of visibility, and complexifies established differences and polarities between flatness and texture; painting and sculpture; canvas and textile; and pattern and effect.

Traversing *Erewhon*: territorial image & chiasmic desire

Andrew Douglas

In a pioneering consideration of nineteenth century author Samuel Butler, Ralf Norrman (1986) reads Butler as compulsively, indeed psycho-pathologically, inclined towards the rhetorical figure of chiasmus—characteristically a crosswise arrangement (ABBA) found in linguistic, but also non-linguistic, structures (Wiseman & Paul, 2014: 23). Understanding rhetorical figures as more than ‘decorative’, Norrman argues that chiasmus is ‘structured into’ the language practices of certain authors, eras, and cultures.

Building on the implications of Butler’s deployment of chiasmus, this paper considers the patterning of place by stories, particularly utopian fiction. It extends characteristically chiasmic approaches to place-understanding (Carter, 2015; Hillis Miller, 1995) that reverse the assumption that places host or background stories, insisting instead that places arise firstly as told entities, entities that characterise, pattern and structure topography.

Erewhon: or, Over the Range (1872/2013), is a satirical utopia by Butler set in Aotearoa/ New Zealand’s Southern Alps beyond the tributaries of the Rangitata River. Its title, an anagram of ‘nowhere’, signals an inverting will characteristic of chiasmicism, one that reverses Thomas More’s title, *Utopia* (1516/2012)—an amalgam marrying the Greek *no* (‘ou’) and place (‘topos’)—but its island setting too, with *Over the Range* opting for a mountainous crossing, rather than water, to assert spatial discontinuity. *Over the range* in fact is found a complex English Palladian mirror, one that counters New Zealand’s rudimentary colonial settlement, that refigures its indigenous others, and which satirises Victorian imperialism and its technological will. The intractability of

colonial place-making finds relieving animation in an imaginative resurfacing of distant vistas. In place of a fabled, alpine passage to the West Coast (attempted and abandoned by Butler—Ansley & Bush, 2012: 38), an alternative penetrative gesture is substituted: fictional image and its deepening.

Drawing on Jean-Luc Nancy’s (2008) investigation of the chiasmic ground of images generally and Louis Marin’s anatomy of the utopic image particularly, this paper will think, in the context of *Erewhon*, the implications of chiasmus for territorial images. Working through a crisscrossing of proximity and depth as they play out in topography and its patterning, the paper will investigate what Marin sees as utopia’s positing of the neutral—a place where an infinite, imaginative free play is contracted with closed totalities (1993: 403). Thought through at the level of desire, Deleuze and Guattari (2000) find in Butler’s chiasmic quest for non-opposition—itsself indicative of the neutral—“a point of nondifference or dispersion”, one capable of dismantling “both vitalist and mechanist arguments” in favour of a “difference in union” (2000: 284-285). In this way, they argue, Butler shows how operations of desire may be radically rethought.

To the extent, as Nancy characterises, modernity can be understood as an on-going quest for the “effacement of simple oppositions and a transgression of boundaries” (2005: 18), *Erewhon* as a territorial image offers more than a chiasmus indicative of amelioration and reconciled difference as Norrman reads it. In Butler’s fiction chiasmic desire may be read as a critical animator in the constitution of surface patterns generally.

Superficial immersion: flat ontologies and the picture plane

Carl Douglas

A drawing constructed according to the techniques of descriptive geometry is a special kind of surface: a marked substrate doubled by the device of the picture plane. Simultaneously window and blade, the picture plane was devised first in perspective methods, and subsequently generalised as an abstract surface through which three-dimensional objects can be passed, apprehended and manipulated (Pérez-Gómez and Pelletier, 1997). We don't merely design surfaces, we design by means of superficial operations.

But such drawings are not only flat in the sense that three dimensions are squished or elided into two. They also entail an ontological levelling and mobilising. Flattened onto a shared surface and governed by an "optical consistency", things are drawn into relation and mobilised towards some end (Latour 1981: 8; Latour and Yaneva 2008). James Corner's description of maps as "massive collection, sorting, and transfer sites" is apt as a general account of systematised drawing (1999: 215). By means of the drawing's "facture", disparate things are loosened from their contexts, brought together, and slide into new configurations (Frascardi 2009: 200).

Can insight into this flattening be gleaned from recent philosophers who espouse a "flat ontology" (De Landa 2002, Bryant 2011)? Flat ontologies insist on a "pure heterogeneity that breaks down all differences of degree or intensity in favour of differences of nature" (Meillassoux 2012: 15). This brings them into conflict with both Cartesianism, for which extensity is primary, and Deleuzian monism, with its emphasis on intensity. Rather than undermining or "overmining" — seeing things either as a sum of their parts or of their relations

— a flat ontology invites the most irreducibly diverse entities to share a "transformational space" (Harman 2013: 45, Douglas 2011: 45).

In seeking to illuminate the operation of drawn surfaces in light of flat ontologies, and to demonstrate the practical value of such a theoretical framework, I offer a discussion of a recent speculative drawing: a proposal for a composite stone column marking the edge of two historic reclamations on the northern edge of the Māngere Inlet. The column is not articulated primarily as a three-dimensional form, nor as a perceptual experience, but as one aspect of an extended spatio-temporal choreography: a constellation of far-flung things set in motion. The drawing operates more as table than screen: in place of the depth produced by a picture plane, the drawing foregrounds horizontal relationships.

Flat ontologies posit the condition of being immersed in the surface. Rather than discovering significance or substance behind or below the surface, they invite accounts of mobilisation and assembly, selectively neutralising the dichotomy between surface and depth.

Binding and arresting: surface and pattern in contemporary traditional Pacific buildings

Tina Engels-Schwarzpaul

In classical Pacific buildings, figures or textures like *lalava* (lashings) performed iconic and technical functions simultaneously. What happens when the latter are performed by other means? The *Fale Pasifika* at the University of Auckland (opened 2004) shows that the figures' binding features outlast their technical necessity. Perhaps because the building, in the right constellations, can still bind together ancestral knowledge and present practices, despite many concessions to alien rules and regulations, the building attracts diverse types of audiences – including non-Pacific people.

What conditions enable arresting patterns on refined surfaces “to symbolise and effect relations of *mana*” (Tomlinson & Tengan 2015: 17) and to channel affective force – even beyond the initiated? How can the notion of iconic power (Alexander, Bartmanski, & Giesen, 2012) be a valuable strategic resource and an ordering principle in the juxtaposition of contradictory perspectives? How does iconic power relate to Indigenous Pacific concepts? Integrating aspects of materiality, performativity, atmospheres and non-human agency in the *Fale Pasifika* with more traditional, structuralist insights this paper produces cross-overs between architecture and anthropology.

In Western culture, patterns are commonly considered to be as flat as the surface that carries them. Tongan *lalava tofunga* (lashing expert) Filipe Tohi disputes this; he asserts that *lalava* is “deeper than just the lashing”, more connected to a changing world and cosmos-in-motion than given credit. Patterns extend into cosmological, social, technological and subjective realms. Some Samoan *tufuga fau fale* (master builders) use carving to produce strange animations, stirring sur-

faces and producing patterns that “generate relationships over time between persons and things” (Gell 1998: 80). These patterns can arrest and ensnare a viewer (Gell 1998: 82) through the experience of a “mimetic passing over into the object” (Rampley 1997: 45). Boundaries between a subject and her world dissolve when images and things converge and the appearance of things is seen as part of their materiality (Payne 2014: 317, 310).

The surfaces making space for patterns and textured expressions often have to be produced, first, made fine and even. In Samoa, the surfaces of *measina* (treasured objects) are smoothed and bleached, then elevated and revealed (Refiti 2015: 128). A house that is *measina* stands at the centre of a community and embodies its *mana*. Its patterns can develop durable relationships between decorated building and the people relating to it.

Since patterns “slow perception down, or even halt it”, the building “is never fully possessed at all, but is always in the process of becoming possessed” (Gell 1998: 81). Thus, iconic Pacific patterns and forms based on “repetition, balance and complementarity” (Tomlinson & Tengan, 2016: 17) not only contribute to a buildings' aesthetic quality but transfer and channel *mana*. For their communities, they establish and maintain linkages between the living, the dead and the cosmos. Repetitions, then, “symbolise and effect relations of *mana*”, in classical houses in their original context and also in contemporary *fale* in the diaspora. This paper traces “correspondences between heterogeneous images”, regions and cosmological events (Papapetros 2010: 42) through a consideration of the *Fale Pasifika* in interviews, site visits, and theoretical sources.

Urbis Porta: extending my self and home as animated surfaces of Salmacis and Hermaphroditus

Sue Gallagher

I sense my body as being different from any other bit of creation. The act of realising myself both as a separate unique entity and a composite, a manifold, only occurs when I have configured myself in my fellow. Joseph Rykwert

This paper undertakes a consideration of surface animation by way of Ovid's *Metamorphoses*, specifically the mythical union of Salmacis and Hermaphroditus in Book IV. The story of the water nymph Salmacis' advance and rejection by Hermaphroditus, and her eventual capturing of him in a reflective pool through divine force, plays out a curious amalgam of surface effects – the grooming of hair, the shedding of cloths, the play of light on disturbed water and immersed skin, sensuous and coerced contact, the merging of bodies and the confounding of corporeal gender markers – all in the context of a storytelling enacted by the sisters of Minyas as they weave in violation of a release from work intended to celebrate the Bacchic rites. This tale calls into question the fixity of bodies and, with the supernatural weakening and transformations of the pool of Salmacis, a certain un-grounding. The tale, then, speaks to the creation of androgyny, where bodies are no longer stable and genders fixed, where bodies become fluid and are transformed.

On this background, the paper considers a similarly aqueous transformation of Auckland City's urban body, a watercolour produced by the design office of Gummer and Ford featuring the Dilworth Building, a neoclassical commercial building constructed 1925-27. The watercolour, dated 1922 and titled *Urbis Porta*, features a mirrored double to the Dilworth Building on the opposing corner. The reflection proposes a theatrical, grand gateway, symmetrically framing the city as it opens into

the depth of the Queen Street. Curiously, the watercolour itself, with its golden hues and gradated blue sky, dissolves the actual urban fabric beyond. It idealises and fixes with an architectural gesture the otherwise rough animation of early twentieth century Auckland.

While the speculative *Urbis Porta* was never completed, in its beholding, a transformation occurs: Auckland appears as a half-city, a weakened whole messily unfolding, not under an eternal, watery blue sky, but in the changeable conditions of commercial development and speculation. Yet the watercolour prompts another transformation. The distancing spectacle of the *Urbis Porta*, all surface and illusionary depth, calls up another orientation and counter-dwelling: my own occupancy of an apartment within the Dilworth Building. There I live and work, not on the surface, but from the inside out, in a reworking of the normative configuring of home as a reproductive crucible patterning family, social, and cultural relations. Folding spectacle and embodied life into each other, this paper explores how self-relation and sexual difference can be housed differently – in the sense of alternate modes of productivity and world-making. How might the un-grounding characteristic of both Salmacis and Hermaphroditus' amphibious crossing, and the lived androgyny it implies, be rethought at multiple scales in the doubled siting of the Dilworth Building.

Architecture's mourning skin

Farzaneh Haghighi

This paper explores the ways through which the architectural surface might be used as a significant source for power to make the past legible. In doing so, it examines a renovation project in the Tehran Bazaar that employs particular patterns, textures and forms to associate the bazaar with an Islamic origin. Initiated in 2011, The Street Façade Improvement is a restoration project that expanded across the whole 110 hectares of this marketplace and led to the construction of internal and external archways reminiscent of the security mechanism of town-gates to regulate the circulation of commodities in a walled city. Built in the sixteenth century, the Tehran bazaar in the south of Tehran is mainly conceptualised as a linear marketplace structure and as a united socio-political entity consisting of several public buildings that vary in form, function and historical value (Keshavarzian 2007).

The investigation of this restoration project is important for two key reasons: first, the Tehran bazaar emerged as a socio-political point of opposition against the government during crucial urban uprisings in Iran modern history (the Tobacco Rebellion of 1891-92; the Constitution Revolution of 1905; the Oil Nationalism Movement of 1953; the White Revolution of 1963; and, most importantly, the Islamic Revolution of 1979). In recent years, it has become a target for restoration projects that are seeking to transform it to a neutral historical-cultural touristic centre. Second, the key architectural tool for the restoration in implementing their project (constructing a site of nostalgia) has been the façade.

By opening a discussion on origin, truth and memory, this paper examines the power relations seeking to establish a specific origin

for the Tehran bazaar. Theoretical exploration will be informed by French philosopher Michel Foucault's problematisation of a pursuit of origin; American literary writer Eduardo Cadava's invitation to learn mourning; and Iranian photographer Azadeh Akhlaghi's creative reconstruction of historical events. Although these three perspectives might seem disconnected, they serve to associate two diverging notions; that is, on the one hand, that remembering the past is essential for any culture; but, on the other hand, that each image of a memory is a construction.

By defamiliarising frame and framed as constructed facts and not intrinsic truths, Foucault (1984) disturbs the immobility of the origin and describes it instead as a site of confrontation of multiple forces. Cadava emphasises the need to learn mourning and engaging in the politics of memory – not only because of a loss, but because this act is a conduit for finding the possibilities for future identities (Cadava 2003, 1997). Akhlaghi's photographic project acknowledges the fictive character of any historical narration. She recreates tragic deaths – markers in Iran's modern history – that have not previously been visually documented. By being present in all projects she emphasise the fictive representation of events. In this paper, I will only focus on one specific photograph from Akhlaghi's project, that is, the murder of three students at Tehran University in December 1953 – a significant event whose commemoration give rise to student protest every year.

Agonistic ornamentation: street art as resistant patterNation

Dorita Hannah

In *Ornament and Order* (2014) Rafael Schacter opposes 'Consensual Ornamentation' with 'Agonistic Ornamentation' when discussing graffiti and street art. This second term refers to the productive friction advocated by Michel Foucault and Chantal Mouffe; replacing the consensual agora with the competitive agon as a new means of practicing democracy. As a dissensus, rendering visible what the dominant consensus wishes to conceal and eradicate, street art also challenges the propriety of urban design and architecture as well as their servitude to power; foreclosing on plurality and difference in the what Schachter calls "the deadening vacuity of the ostensibly 'public' sphere" (p103). This paper therefore looks to the defiant and fleeting acts undertaken by street artists 'against architecture' and how they also suggest new forms of spatiality and urban detail through what Stephen Bottoms and Matthew Goulsh name "small acts of repair". As performative utterances, the agonistic ornamentation of graffiti not only speaks to power but establishes its own speech acts regarding neighbourhood, nationhood and borderline subjectivity. This is particularly evident in Banksy's month-long 'residency' in New York during October 2013, as well as 'his' interventions on the West Bank Wall. It can also be seen in the more sanctioned works of French street artist, JR, particularly via the extended and globally dispersed project, *Women are Heroes*. Both Banksy and JR ornament architecture – undermining its monumentality through momentality – in such a way that we have to look and look again: rendering the built environment an unseemly spectacle while unearthing the hidden histories, mythologies and living realities of time and place. This ranges from well-placed singular images and

textual slogans to temporary embellishment that enacts a more relational dialogue with architecture. Rather than rhythmic patterning, such agonistic ornamentation undertakes a deliberately arrhythmic approach, speaking back to Adolf Loos' 1908 critique of ornament as erotic, primitive, infantile, feminine, degenerate and excremental: as a smearing of supplemental matter that threatens to seep in and deny surface itself. Such spatial speech acts are therefore formulated as PatterNation; a recalcitrant babel undermining and offering alternatives to architecture's complicity in the homogeneity of neo-liberalism and hegemony of dominant power relations.

Pattern and the digital narrative: the impact of digital innovation on pattern and placemaking

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Digital processes allow for experimentation with, and representation of, place, culture and identity in readily customized design and production workflows that support the incorporation of localised, site specific pattern within the built environment, across all design scales. With an increasing ability to create diverse, complex and easily replicated forms, the digital process enables and has in turn defined a new pattern narrative. This parametrically and digitally fabricated driven workflow has generated a suite of pattern approaches that exploit the digital possibilities and concurrently generated an identifiable pattern narrative, such as cross-disciplinary approaches to include science and biomimetics. Where technologies were originally employed to replicate what could be done by hand, “advancements in modelling spatially complex 3-dimensional shapes has affected our design thinking” (Thomas 2007: 140) and, in turn, the patterns we can create and manufacture. The rise of fabrication technologies such as 3D printing has further impacted on the control over shape and composition (Lipson & Kurman 2013) and influenced aesthetics of complexity (Warnier, Verbruggen & Klanten 2014: 38-39).

Drawing on Gombrich's (1984) theories, the use of pattern is a key factor influencing how an environment or object is perceived and interacted with, and how it impacts on human ex-

perience. Ryan et al. (2014: 68) discuss the idea of complexity and order with reference to replications of natural forms and the “associative relationships between the patterns, structures, flows and rhythms – that provide, support and organize information – and human perception.” To consider the role of pattern as a signifier of place and culture one can examine design processes that elevate space to place.

Considering the impact of pattern and the ways in which emerging technologies facilitate diverse prototyping, the paper explores what a surface, cladding and structure can be when its ability to incorporate patterned responses is increased. This can be discussed through the works of key practitioners and their localised site responses, such as Digital Grotesque, the ICD/ITKE Research Pavilions, King Abdullah Financial District (KAFD) Metro Station, and the Portrait building in Melbourne. Ben Pell (2010: 12), for example, investigates translations of ‘digital surface’ and patterning generated both through digital models and digital fabrication processes. Given the possibilities of digital technologies, this paper argues that a new pattern narrative has been established – influenced by a globalised digital aesthetics. Key exemplars are discussed along with challenges and opportunities for site-specific and culturally reflective localised design responses.

Micro-structures, building blocks and the sculptural relief

Susan Hedges

Surface articulation is a critical issue for architecture, and this paper sees the wall as a point of intersection where art and structure may converge and collide. A place of experimentation, a site of performance where built volumes and surface embellishments blur and reinforce edge conditions, in which ornament, as embellishment, and essential structure merge.

A survivor of the recent Wellington earthquake, Jim Allen's seven-metre-long relief of sculptured concrete panels (Allen, 2014: 76) was created in 1995 for the New Zealand head office of the British company ICI (Imperial Chemical Industries). It was cast in 36 panels from a worked clay surface, the relief's physical integrity a single material substrate. The negative forms offer an elemental imagery, a worked clay surface filled with cement, giving sharp profiling to the modelling. Complex, infinite, interlacing geometrical forms spread across the surface – a large microscopic lens that peers at the structural makeup of the building blocks of copper crystals. The surface articulation becomes a place for architectural invention where the skin becomes independent and the sculptural relief becomes part of the work, as well as its support.

Following the building's failure, the relief survived a 5,000-tonne demolition. Construction, size and position of the work have contributed to its survival, partly because the relief shifted from surface activation to structural member. This paper investigates the relief as it protrudes from the surface of the building's interior. Surface, layer and structure extend beyond the planar, producing a range of complicated effects. Visible and invisible incrusta-

tions, geometric forms and structural matrices transform and become linked to depth, substance, mass and thickness (Papapetros 2013: 3). The demarcation of the essential and inessential is blurred and a perception of ornament as dangerous during earthquakes is subverted. This paper focusses on material mediation, where the whole is built as an accumulation of parts, and the part is a portion of the whole, which has become a place for architectural experimentation, a site for smooth geometries, tessellated patterns and material textures that also perform technical functions as joints, details, joining patterns and structure.

Staging the face

Ross Jenner

This paper examines two modern and two contemporary versions of the façade, especially through tattoo and its afterlife in the between of Pacific and Western knowledges. Face and façade are treated not for their formal and aesthetic values, nor as signs and visual cues to be deciphered. Instead, the focus is on their agency in changing the world by acting on emotions rather than by articulating sense, logic, or construction. For Alfred Gell, art objects are social agents, so that buildings act and perform in networks of social relationships. Exercising agency, then, means exercising the power to influence spectators and make them feel or act in certain ways. Buildings can be made to share characteristics of living beings when they are conceived to be alive as agents (van Eck: 2015) and to possess “intentional psychology” (Gell 1998: 131).

Life has always been attributed to buildings. Agency was already at the core of traditional definitions of ornament as “furthering” its carrier, and bodily behaviour has been projected into architectural form at least since classical Greece. As a bodily schema, a building elicits an empathetic response (Payne 2014: 314) and, in Renaissance profiles, the classical schema was enlivened by facial proportions. Traditionally, the job of ornament has been to provide movement, motivation, vividness.

The background of this paper is the facial tattoo (Gell 1993; Thomas 2005, Te Awokotuku 2007) – from Sydney Parkinson, to Owen Jones’ tattooed Māori head, to Alois Riegl’s discussion of examples of tattooing, to Adolf Loos’ iconoclastic polemic against ornament, to Patrik Schumacher’s “Parametric Patterns” (2009: 7). In this example, Schumacher

writes about Zaha Hadid’s Azerbaijan Cultural Centre, Baku, “(t)he utilization of seaming as accentuating device is comparable to the feature accentuating Maori facial tattoos.” Animate form returns with the demise of the machine paradigm in architecture.

In certain representations, Māori architect, Rewi Thompson, animates his own house (1985) with the vividness of red – the vitality of blood. He variously likened the building to face, body and pā (fortification). Iconic figural elements activate cultural memory in the way they stage a play enacted before one’s eyes. Here, as with my other examples, the building is a living being, attributed with skin, face and personhood. The inanimate unsettlingly appears as animate, but Thompson goes beyond this. Like Giuseppe Terragni in his unbuilt Palazzo Littorio, he makes the face act as persona, or mask. In Terragni’s project, the principal façade is composed of a suspended screen, a curtain of blood-red stone, split at its point of equipoise for the emergence of one actor, *il Duce*. Manfredo Tafuri notably described the vast wall as “tattooed” (1978). It is a curtain, mask and scaene frons. Its ‘lines of force’, represented by the diagram of isostatic lines, stage the intrusion of the future into an ancient past. For Thompson, “the shape of the house is not a person or head necessarily, though if it was a head it would have no eyes. Therefore, it does not look out onto the street in a day-to-day way” and, in this resistance, confronts suburban expectations (1995: 26).

Convex brick concave stone: beauty in the irregularity of surface patterns in South Fujian, China

Naibin Jiang

In terms of both construction and aesthetic appeal, South Fujian traditional architecture possesses a unique and evocative character embodied in its distinctive surface pattern, namely Convex Brick Concave Stone. This mixed-material construction utilizes a combination of brick and stone, creating extraordinary surface patterns which are simultaneously random and rhythmic, contrasting yet harmonic, resulting in a distinctive decorative effect that leads one to question the underlying meanings and motivations of the design.

Interestingly, it was neither aesthetic intent nor artisanal prowess, but rather a response to natural disaster that led to the unique designs. The stones and red bricks that create the distinctive surface patterns were remnants of structures that had collapsed following earthquakes and were utilized to quickly rebuild buildings. The reuse of these locally produced materials was common practice. There were no special shapes or size requirements, as the materials were plucked directly from the ruins, but their earthquake resistance was proven.

Intentionally or not, the placement of random stones and bricks formed irregular yet rhythmic patterns, generating perfect geometric effects and aesthetic features, among which texture and contrast are the most distinctive. Irregularly shaped horizontal red brick and vertical grey stone were joined together, forming a creative rhythm that goes beyond planar fixity. The pattern itself is flat, but because of the convex bricks and concave stones, the plane becomes three-dimensional, forming rich spatial layers on the surface. Even though the outward layer is not polished, the red brick and light-coloured stones combine together to provide a rich and contrasting effect, form-

ing a unique surface pattern of contrast and harmony, generating beauty in irregularity.

It is not only found in private residences, but is also popular in palaces, mansions, and even religious buildings. Evidently, this approach was not simply a civil construction method, but was also a regionally widespread decorative and constructive surface pattern, gradually regarded as a cultural symbol. People also attributed different auspicious meanings to the patterns.

Traditionally, there is clear boundary when it comes to mixed-material construction, so that the complete fusion of materials in this case is very worthy of investigation. The paper will draw on a brief introduction concerning culture, construction and layout of Fujian buildings in Traditional architecture of South Fujian (Cao Chunping 2006); the decoration pattern analysis in Red-brick residence decoration aesthetic (Chen Yingjiao 2008), which illustrates this pattern in aesthetic ways; and case studies of reused waste materials from Waste-materials recycling in traditional building (Wuxing 2013), which provide methods for recycling from traditional architecture. The paper focuses on South Fujian traditional surface decoration, analysing its motivations and patterns. More specifically, it analyses materials, forms, textures, contrasts, constructions and expressive methods by researching geographical and historical backgrounds, material properties and construction technology. Thus, this paper adds a new research perspective and first-hand research data to the analysis of surface pattern, and it discusses possibilities for recycling waste materials and exploring innovative development of this traditional surface pattern.

The “mediated shed” - public space and “the forgotten symbolism” of post-consumerist architecture of hypermediated interspatial patterns

Manfredo Manfredini, Tanyalak Chalermtip and Angelo Bueno

Fifty years after the publication of Debord's *Society of the Spectacle*, the key role of surfaces in constituting alluring spatialities in commercial assemblages has increased from the superficial to the atmospheric, and from the architectural to the hypermediated. This shift has particularly affected urban centres dominated by the new enclosures of integrated consumption that progressively polarise citizens' associative life: the latest generation of shopping malls. There, the static and two-dimensional material interface of traditional architecture has expanded its domain into dynamic and multimodal entities.

Meta-surfaces of extended interspatial apparatuses now form multiple interlocked sub-systems of enclosures. Each sub-system is a precinct with a finely tuned spectacular programme, each ambience constitutes a part of the overall eventful commercial/lifestyle ensemble. Its spaces are scripted (Norman Klein) and articulated through looping paths that control behaviours and coordinate emotional drivers, such as belonging, excitement and enjoyment, as well as bodily rhythms, such as those related to movement, fatigue and hunger. Their performance hinges on communication forms that embrace the digitally augmented lifestyle and its gamification (Deterding et al 2011). This paper discusses findings of an investigation from a spatial perspective of the latest generation of shopping and entertainment enclaves, to answer the following questions: How do the new hybrid/augmented meta-surfaces of post-consumerist shopping environments effect changes in the of territorialisation in our cities? Is the contemporary augmented spectacle exacerbating the simultaneous de-territorialisation and re-territorialisation of the modern mall?

The paper reflects on conditions found in post-consumerist environments in Auckland,

New Zealand. It analyses the production of new multidimensional spatial patterns, focusing on embodiments in the digital realm. It provides a description of the changing relations between perceived and experienced spaces in emerging forms of territorial appropriation and association. It uses evidence found in the analysis of the mediated public realm, using geo-located data generated by the most popular image-based social media application, Instagram, and the most successful augmented reality gaming application, Pokémon GO.

The discussion concentrates on the effects of de-territorialisation and re-territorialisation found in the new, experientially augmented “spectacular” realms. We interpret de-territorialisation as the agency responsible for fragmentation of proximity-based territorial configurations. Whilst profoundly disturbing socio-spatial relations, this fragmentation increases territorial segmentation, producing new topological geographies of networked meta-surfaces. Conversely, we consider re-territorialization to result from antagonistic forces of territorial recombinations of a topological kind, which cross the boundaries of the disjointed apparatuses and scales (body, precinct, enclosure and city).

The concluding notes reaffirms a relationship between the transformations of relational life in our “society of augmented spectacle” and the spatial agency of new enclosures with ambivalent hybrid/augmented meta-surfaces. Empirical evidence regarding the steady reconfiguration and instability of hypermediated socio-spatial chains of associations is used to shed light on the unprecedented scalar shifts in the emerging topological relations that make the mall a prime node of emerging, digitally pervaded, more-than-consumerist post-civil society.

Pattern-surface and repetition-rhythm: a tāvāist criticism (non refereed abstract)

Semisi Potauaine & Okusi Mahina

This paper sets out to interrogate pattern as repetition, and surface as rhythm, from the perspective of general tā-vā (time-space) theory/philosophy of reality. It critiques the confined treatment of the ontological entities of space as pattern, on the one hand, and surface and time as repetition and rhythm, on the other, strictly by way of material narratives to be epistemologically ego-centred, singular, linear and three-dimensional as opposed to their being treated independently albeit ontologically as reality-based, plural, circular and four-dimensional. The latter denies the historicity, plurality and circularity of tā-vā (time-space) and fuo-uho (form-content), as well as their fluidity, inseparability and four-sided-dimensionality, in both abstract and concrete ways.

These are made evident in Tongan arts and its categories as faiva (performance), tufunga (material) and nimamea'a (fine) arts, meaning repeatedly "doing things in space," "beating space" and "hand-marking space" respectively. In abstract ways, tā (time) is spatially-composed, verb-based and vā (space) temporally-marked, noun-led and, in concrete terms, fuo (form) is substantially-formed, verb-defined and uho (content) formally-demarcated, noun-driven. All things in reality as in nature, mind and society enter into eternal relations of intersection or connection and separation in the form of mata (eye) or ava (hole), functioning as an artistic device for their mediation in the creative process.

Their mediation through sustained symmetry and harmony to create beauty transforms them from a condition of chaos to a state of order, as in the use of the mata matangi (eye-of-the-winds)-ava matangi (hole of the winds) intersections or connections and separations, on the one hand, and the mata peau (eye-of-the-waves)-ava peau (hole-of-the-waves)

intersections or connections and separations, on the other, where the performance art of faiva fānifo (surfing) is performed by means of the mata (eye)-ava (hole)-like papa fānifo (surfboards) and mata'i hui (eye of the needle) or ava'i hui (hole of the needle) in the material and fine arts of tātatau (tattooing) and nimamea'a tuikakala (flower-designing) respectively.

All the kupesi, designs or patterns, such as the tokelauFeletoa, manulua and kefukefu, are abstract manifestations of concrete objects as fortress-of-Feletoa, two-birds-flying and wave-ripples-in-constant-motion through intersecting or connecting and separating koho/tohi (line) and vā (space) in the form of mata (eye) or ava (hole). This is clearly seen in the tu'a-loto, loto-tu'a (outside-in, inside-out) movement of concrete objects such as the fortress-of-Feletoa, two-birds-flying and wave-ripples-in-constant-motion respectively into the abstract kupesi, designs or patterns such as the tokelauFeletoa, manulua and kefukefu, basically as intersecting or connecting and separating koho (line) and vā (space).

It follows that both tā (time) and vā (space), like fuo (form) and uho (content), as mere ontological or metaphysical (and epistemological or metaphorical) entities are, in their multifarious manifestations, reality-based, plural, circular and four-dimensional in modus operandi, constantly yet inseparably moving in multidirectional, multidimensional ways, as in the behaviour of kupesi, designs or patterns. In fact, they are not ego-centred, thought to subjectively move in singular, linear and three-dimensional ways nor are they confined to only materiality but rather, by virtue of existence, a necessary condition of the whole of reality, including mentality and sociality.

The binding of animals and gods with encircling aether and eyes in Pacific architecture (non-refereed abstract)

Albert Reftit

The paper contends that, in Pacific architecture, the iconic value of buildings is their capacity to signal ideas of relations and kinship ties. Pacific material culture is obsessed with generating and making connections across time and space to create effective images or icons of the structure of belonging. The iconic signifies the weaving and fortifying of relations gathered under one roof, one name, through the custom of binding motifs. Lashed from cords and strings, powerful symbols weave and impress social and genealogical memories into the building itself (Shore 1988) and evoke 'association' and 'congregation' (Valeri 1985). Thomas Powell made a connection between the etymology of the name Tagaloa, the Samoan progenitor, and the Samoan cosmology by suggesting that Tagaloa stands for "the encircling Aether" (Powell & Fraser 1892). By dividing the name into two parts – taga and loa – he produced a series of meanings: taga or taga'i is to 'wind round' like an ulcer encircling a limb, and ta'aiga is a 'roll' of fine mats. Tagai is also a 'bark' or 'rind', something that 'envelopes' and is a 'wrapper'. Loa denotes longevity or endless. His analysis intimates that the Samoan progenitor is reflected in the image of a textile container that envelops and encloses eternity – 'the God that encompasses all things', or 'the encircling Aether'. It is this essence of covering and encircling or, more importantly, linking, binding and knotting, that I will explore in the paper.

In striving to connect 'the social', Pacific architecture produces apparatuses (Foucault 1980) that corral and bind genealogies and the cosmos into and to a place by forming rings on paepae platforms underneath spreading woven roofs. The fale (house) provides a cov-

ering roof, stretched and extended over all who come under the name of the founding ancestor.

The paper analyses the fale's lashed and woven patterns, with faces and eyes as totems linking the building to blood sacrifice (Hersey 1989). The sumu pattern (Krämer 1994, Collocott 1922) in architecture, for example, is explored to show that it is, first, a mythological sacrificial icon and symbolic connector between the heavens (Lagi-tua-iva and the diamond-shaped outline in the Southern cross) and the clan who gathers in the fale. Second, these lashed patterns produce all-seeing-eyes and faces that shine from all corners of the building, reflecting the concept of the community as a panoptic habitus. Pacific buildings, here, are examined as assemblages of fitted timber pieces lashed together to resemble a woven cloak thrown over ceremonial and ritual spaces. Marked by 'ritual attractors' and repositories "for maintaining, holding, and augmenting the tangible and intangible property of the 'house' [with] cosmological features linking the dwelling structure and the social group with ancestors" (Kahn, 2008), These buildings produce patterns that weave the architecture together, "shaping space around ritual" (Dodds & Tavernor 2002). The architecture becomes the living embodiment of the divine, a 'cult-statue' or visible image, "set up there in order that the god might come and dwell in it" (Cornford 1977).

Material narrative in drawn and built surface

Nicholas Skepper

How do made surfaces hold meaning and narrative? How is that significance borne out of the materials and processes through which the surface is made? This paper will explore the notion that surfaces hold ideas and meaning in the traces accrued in the act of making. The term making in this context refers not only to buildings but also other surfaces, including drawings.

Attitudes and tendencies towards surface over the past century have been well documented in architectural discourse – from the eradication of ornament in modernism (Payne 2012, Papapetros 2013) to the re-engagement with surface, ornament and pattern by contemporary architects over the past two decades or more, including a renewed interest in the symbolic, political, cultural and environmental function of surface (Zaera Polo 2008, Pell 2010, Taylor 2009). A fascination with surfaces formed through repeated patterns has pervaded this renewed interest in surface. Often driven by developments in computer-aided fabrication, these patterned surfaces privilege visual representation and lean heavily on image making, often by means of cutting, perforating, etching and printing. The application of images (abstract or otherwise) by digital means to architectural surfaces is, for example, starkly evident in the 36 built projects analysed in *The Articulate Surface* (Pell 2010). Often missing from this conversation is a discussion of how the processes and materials by which the surface is made can develop a narrative and give meaning to the work.

To address the underrepresentation of such issues within current discourse, the paper will discuss works that demonstrate the capac-

ity for surfaces to hold material narratives in the traces of their making. Initially, this discussion will take place through an examination of the drawn surface. A discussion of drawing is useful here because it demonstrates the capacity for even a flat surface of minimal material depth to construct narrative and meaning in the marks that accrue in the actions performed upon it. Architect Pier Vittorio Aureli's *Non-Compositional Drawings* and the drawings and paintings of artist Agnes Martin serve as cases in point here.

Following this, two buildings by contemporary practice 6a Architects will be discussed; the Albemarle Street shop front for Paul Smith and Raven Row, Contemporary art exhibition centre, Spitalfields, London. The former project draws on the ubiquity of cast iron as a building material in London, and the textures, structure and craftsmanship of fashion garments in the making of a subtle but highly patterned cast iron shop front. The latter references the traumatic history of fire damage in an eighteenth century silk mercers' house with the use of fire treated timber linings in the renovation works. Both projects can be positioned, with respect to the re-emergence of surface pattern and ornament, as a central preoccupation in contemporary architecture. They can also be shown to be concerned with surfaces that manifest as expressions of making processes (casting of iron and charring of timber), rather than representation.

[My] Face and the foreign body

Nooroa Tapuni

coon, cunt, nigger, savage: a pattern I used to incise an ephemeral surface that functioned as an interactive digital self-portrait. This abstraction, an othering of self where the identifiers of art and artist are brought to face, brought to surface, disassembled itself through the presence of a 'foreign body' (viewer/participant).

The paper seeks to tease out a complex reading of untitled interaction, [no. 1] (2014) a work in a series of interactive digital self-portraits. It employed the words coon, cunt, nigger, savage in a repeated sequence to construct a face. The face would disassemble as the words fluctuated in size. The motion of the viewer/participant, 'foreign body', triggered this transformation. This discussion is centered on the work as an installed interactive installation. It questions the face as surface and the notion of the "foreign body" in relation to an indigenous ontology of interconnection in the Manganian Cybernetic continuum .

The self-portrait of disseminating pixels rendered the face as surface through the abstraction and reduction of information, through software, digital coding and real-time data capture. In line with Deleuze and Guattari's (2004) discussion of faciality, the face here is not a head but a surface that is separate from the body. The 'foreign body', within the interactive installation, has in itself been reduced to a surface through the function of its capture. It operates at the level of 'faciality' to induce a means of control (Tapuni, 2010, 2016). That is surface, controlling surface.

However, this reading of face as surface is rendered more complex through the Manganian cybernetic continuum, where the role of

the artist is that of a conduit to ancestor. Here, connection is encoded via the body, into material art making processes. That is, through the lens of the Manganian cybernetic continuum, the material process of the medium is encoded in connection to the body and ancestor.

Hansen (2003) contends that affective interfacing through the digital-facial-interface in digital interactive installations circumvents the technical mechanism (that which renders surface). In doing so, it allows the body to interact with the information to create images. This notion allows the 'foreign body', the viewer/participant, to function as a medium for the interface between the embodied human and encoded digital media. Here, the embodied relation is faced with, and disturbs, the artist's face made surface. The embodied relation disturbs the dis-embodied face.

How does face, as surface and 'foreign body', manifest itself in the embodied presence of ancestor? How does the 'foreign body' manifest as medium for this interface? Could this mean a return to surface or does surface become something other than a 2D plane? Does it become implicit to body and ancestor?

Whakairo rangatira – patterns of the chiefs

Keri-Anne Wikitera

Marae in Aotearoa New Zealand are Māori tribal gathering places that continuously reaffirm cultural identity, tribal solidarity and connection to one's tūrangawaewae (ancestral place). Central to the marae complexes are tūpuna whare (ancestral houses), which are considered symbolic embodiments of being Māori. They represent ancestral connections in their naming of eponymous ancestors and, in physical form, through whakairo (carvings), tūrapa, (woven panel patterns) and kowhaiwhai (painted panels), embracing spiritual dimensions in Māori cultural practice, traditions and protocols (Hakiwai 2007, Hooper-Greenhill 1998). Referring to the relationship between Māori identity and taonga (treasures), Arapeta Hakiwai (1996) asserted that, while taonga can be viewed as just objects, historical experience and cultural context establish the artefact as more than that for Māori: as a living phenomenon, a taonga adds to the 'storehouse of knowledge'. Likewise, Alfred Gell (1998: 252) argued that these houses "objectify the organic connectedness of historical processes" and act as collective indices of agency. In context, where therefore highlight the material mediation or relationships between people, culture and socio-political environments. The symbolism in whare provides a pivotal connection of Māori to their ancestry, their homelands, their culture and traditions, and so provide a unique view of the world (Carter 2013). The reality, however, is that 80% of Māori reside away from their marae, away from these iconic whare that encapsulate their ancestral histories, and often experience a total disconnect from their whakapapa or kin based relationships (Emery 2008). Therefore, how are Māori cultural identities maintained in the absence of 'traditional' kin based frameworks of knowledge, which are primar-

ily based on a mediation between place, built iconic references and tribal social contexts?

This paper explores the complex strata of memories and narratives connected to the whare called Hinemihi o Te Ao Tawhito. Through a semiotic analysis of the whare, it seeks to demonstrate how the symbolic meanings of the carvings, panels and patterns continue to sustain Māori identities albeit outside of traditional kin-based connections of people to these iconic cultural references. Extending upon Homi Bhabha's (1994) Third Space this paper examines meanings through 'discursive conditions of enunciation' where "the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew" (p. 11). This challenges simple 'inside/outside' or 'Self/Other' divisions and posits the analysis within "a complex overlapping landscape of containment" (Engels-Schwarzpaul, 2011, p. 11). The paper offers an indigenous framework of knowledge bringing together the meanings and interpretations of the taonga drawn from two distinct communities connected to this whare, the tribal peoples of Ngāti Hinemihi of Aotearoa and the current communities who now care for the whare in England. This Māori centred approach to understanding how the different taonga, found in whare, align to and represent changing socio-cultural contexts, provides a model of Māori cultural identity through the material mediation of both the traditional tribally inscribed signs, symbols, and patterns of the taonga as well as contemporary meanings and interpretations.

Skin-deep: 3D printed surfaces and the end of flatness

Yannis Zavoleas + Mark Taylor

With the demise of expressionist plasticity it is generally conceded that modernism, presented through the international style, promoted flat surfaces. Walls, roofs, floors and ceilings were defined as planes of constant thickness. The appropriation of Cartesian geometry to define shape and to manage construction resulted in the elegance of modern aesthetics. Flatness was further aligned with a preference towards standardisation, prefabrication and an engineering ideology about mass-production, repetition, efficiency and quality control. Surface was purified to a rectangular plane, which defines space horizontally and/or vertically, whereas establishing connections requires cutting the surface by following the geometry, construction logic and aesthetic rules of overall form. This paper aims to examine this concept, and through the use of advanced computational methods test the notion of surface as an elastic, malleable skin, whose shape is produced through interactions with data inputs, embodying a continuous comprehension about space and form.

The works of Parent and Virillio, Candilis, Josic and Woods of Team 10, Doxiadis and late Le Corbusier over the 1960s were late-modernist attempts to break from sheer flatness by defining surface as a responsive terrain that unites spaces together by adjusting to local conditions. These examples presage data-driven design approaches long before computers entered the workplace. The surface was subdivided by dynamic patterns interacting with data inputs to alter its shape. Patterns introduced oblique, grid-nested, mat topologies producing variations as means of negotiating between different sizes, inside/outside, open/closed, public/private, setting the ground for a "topological" comprehension about surface. These works offered systemic linking between the edifice,

the dweller and the environment. Since the 1980s, folding techniques also offered ways to rethink surface as a dynamic entity that hosts diversity within its niches, while maintaining overall continuity. However, the above endeavours were exceptions to the geometric uniformity imposed by modernism's creed.

The introduction of CNC fabrication technologies including full-size printing of buildings has caused a new turn. Designs of any shape may be printed directly from the digital file at real scale, suggesting that "geometricism" may no longer be a prerequisite for on-site construction. The prospect to abandon Cartesian geometry coincides with an increasing interest in natural patterns. For example, the smooth geometry of the human body is captured in the elasticity of the skin as it outlines the inner organs. Other concepts define surface as being "soft," manipulated via form-finding techniques applied onto malleable materials to express responsiveness, transitioning and unobstructed fluidity.

This paper reports on some fieldwork experiments that use dynamic simulation to expand upon surface's recent topological definitions. The presented prototypes are created by real-time inputs and printing technologies to generate and to materialise form into one self-supporting structure. These experiments invoke earlier studies that treated surface as an integrated element that resolves spatial, aesthetic and structural functions in one topological whole. By elaborating on the notion of dynamic patterns, surface acquires elasticity and depth. The notion of "skin-deep" surface is introduced to reflect the changes brought by digital fabrication, further capturing the socio-aesthetic implications of space and form outlined in recent decades.

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Ross Jenner teaches at the University of Auckland. He has a PhD from the University of Pennsylvania, has practised in the UK, Finland, Switzerland, and New Zealand, taught at various institutions in Australia and the US, was Commissioner for the NZ Section of the XIX Triennale di Milano, published in several books and journals, and is an editor of *Interstices*.

Okusitino Māhina is now affiliated with Vava'u Academy for Critical Inquiry & Applied Research as Founder-Director and Tonga International Academy, where he is Professor of Art, Culture and Critical Anthropology. Hūfanga is his tehinā young brother chiefly title for his service to education and art in the community. He holds a BA in Sociology and Anthropology and an MA (Hons) in Anthropology from the University of Auckland (UoA) (1983; 1986) and a PhD in Pacific History from The Australian National University (1992). He has won a number of prestigious awards, which include Creative NZ Pacific Heritage Arts Award for Poetry (2007). Hūfanga taught Moana Pacific Political Economy and Moana Pacific Arts at Tonga's 'Atenisi University and Aotearoa NZ's Massey University – Albany and UoA for many years. Hūfanga was appointed Director of 'Atenisi Institute, where he was Dean of 'Atenisi University and Professor of Tongan Studies 1997-99. He has authored, co-authored and co-edited some ten books (including his book of Tongan poetry, with some translated into English and Maori) and co-guest-edited two journal's Spe-

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Sēmisi Fetokai Potauaine was born and raised in Tonga, where he successfully completed both his primary and secondary schooling. Sēmisi grew up in a rich cultural environment, where he had an early exposure by way of “critically lived experience” to a number of Tongan material, performance and fine arts, ranging from tool-making, house-building and kafa-sennit-plaiting through music, oratory and dance to mat-weaving, bark-cloth-making and traditional healing and many others. He moved to New Zealand in pursuit of tertiary education and research. Sēmisi holds several qualifications: NDAT diploma in architectural technology from Unitec (2000) and BAS, BArch (Hons) degrees 2007, and a MArch (Hons) degree 2011 from the University of Auckland. Sēmisi has held a variety of positions in the creative industry, which includes working as a land-surveying and civil engineering technician and now an Architecture, Art and Design consultant. Sēmisi as a Master of Architecture supervised and examine thesis at various Universities. He works concurrently as a multi-media artist, across a number of arts, notably architecture, sculpture, painting, weaving and computer graphic designing. Sēmisi won a coveted Commonwealth Connections International Arts Residencies award for 2009, which he had taken up at the Cambridge University Museum of Archaeology and Anthropology, Cambridge, UK, 2010. He has co-authored a book and book chapters, and authored journal articles, as well as the principal illustrator of a new Pacific book series on children’s stories. His research interests centres around time and space, culture and language, theory and practice and, art and literature amongst others.

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Nooroa Tapuni is a multidisciplinary artist currently lecturing in AUT Spatial design department. Tapuni's current research area seeks to map indigenous epistemology with emergent technologies with a particular focus on interactive installation.

Mark Taylor is Professor of Architecture at University of Newcastle, Australia. He currently holds an Australian Office of Learning and Teaching Grant, and an Australian Research Council Discovery Grant (2017-19). His writing on the interior has been widely published in journals and book chapters including co-editor *Intimus: Interior Design Theory Reader* (2006), editor *Interior Design and Architecture* (2013), co-editor *Designing the French Interior* (2015) and co-editor *Flow: Interiors, Landscapes and Architecture in the Era of Liquid Modernity*, (2017). He has published in *Architectural Design (AD)*, *Interiors: Design, Architecture, Culture*, and *IDEA Journal*, and book chapters in *Diagrams of Architecture* (2010), *Domestic Interiors* (2012), and *Architectures of Display* (2017).

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Yannis Zavoleas is a graduate of MIT, UCLA and NTUA, and is currently based at The University of Newcastle, Australia, where he teaches theoretically informed digital design techniques and processes. His experimental design research has been widely published and exhibited. In 2014, he was awarded the PVC's Award for Excellence in Research Creative Works. Dr Zavoleas is author of *Machine and Network as Structural Models in Architecture* (2013), editor *Surface: Digital Materiality and the New Relation between Depth and Surface* (2013), and has published papers in *ASA*, *EAAE*, *CAADRIA*, and *eCAADe*. Recent book chapters are also included in *Architectures of Display* (2017) and *Perception in Architecture: Here and Now* (2015).

Notes

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