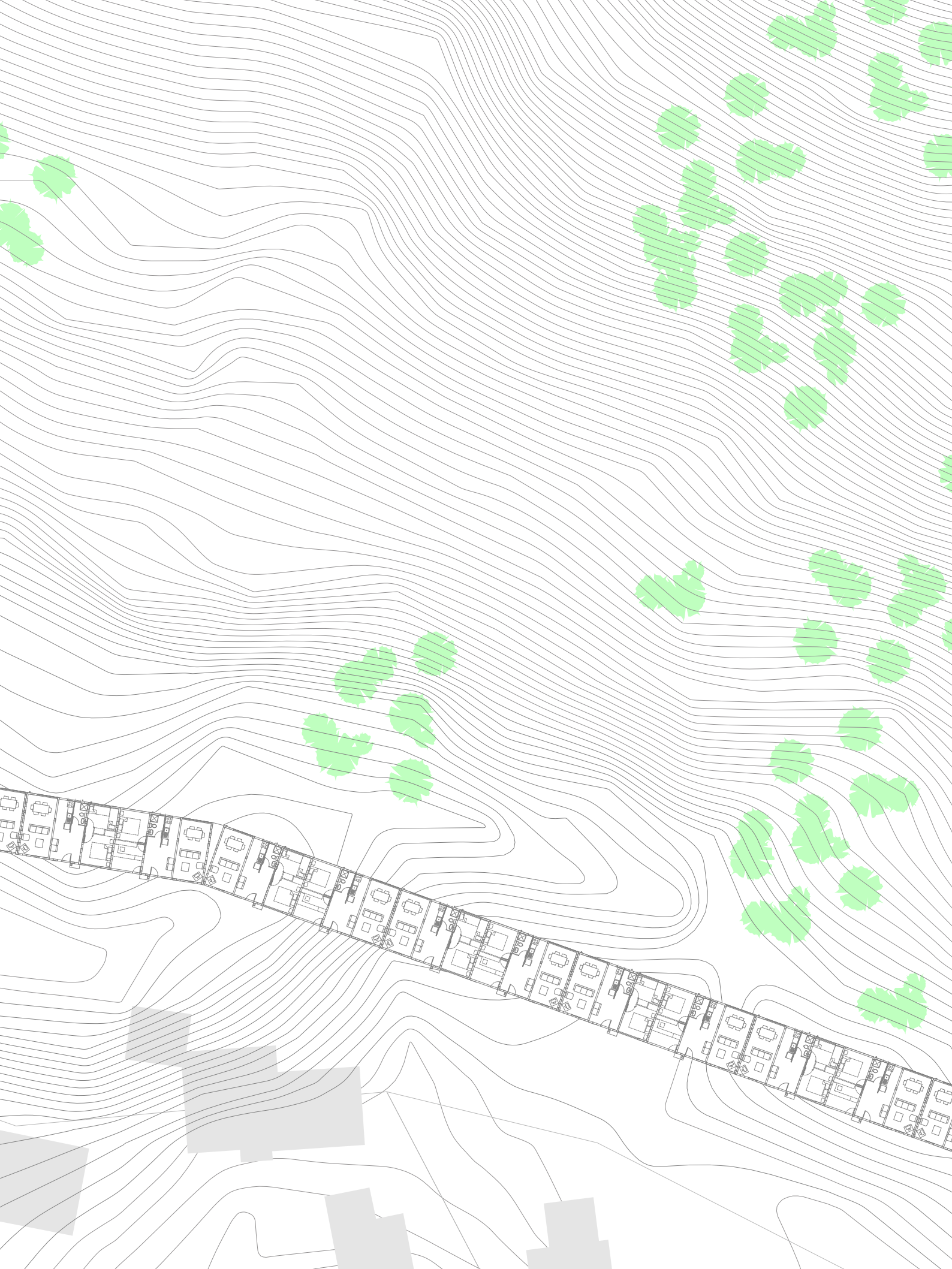


E D G E

C I T Y

MASS MEDIA AND ARCHITECTURE





Edge City

Mass Media and Architecture

Leonard Hobbins

Thesis submitted in partial fulfillment of the requirements for the Master of Architecture (Professional) degree, The University of Auckland, 2016.

4	Acknowledgments
6	Abstract
8	Reader's Guide
10	Introduction
20	Chapter 1 <i>Edge City: Driving the Periphery of Auckland</i>
28	Chapter 2 <i>Collage and Critique</i>
36	Chapter 3 <i>A Housing Model</i>
42	Chapter 4 <i>Little Magazines</i>
48	<i>Prologue</i>
50	Good News
60	Conclusion
	<i>Bibliography</i>
	<i>List of Figures</i>
	<i>Good News</i>

Many thanks are owed to my supervisor Rachel Carley for giving generously of her time, encouragement, and thinking.

Thank you to the members of staff, other professionals, and my peers who gave their time to contribute to the project, and joined the discussion.

Thank you to my family for always supporting me in my studies.

This thesis investigates how the strategies used by mass media and advertising can be appropriated to generate architectural material that reflects preoccupation with media representation in architecture, and responds to the socio-political context of the Auckland housing crisis.

The thesis will examine historical and contemporary mass media phenomena in relation to architecture, including architecture's dissemination in popular print media, guerilla publishing of architecture, and subversive mass-produced consumer objects. This line of study references the work of Beatriz Colomina on mass media and architecture, and attempts to apply the ideas to the redevelopment of Auckland city.

The study is used to generate a speculative and satirical design project, the fictional architecture and design magazine *Good News*, featuring the design of a city wall built along the Auckland Council *Rural Urban Boundary*. Analysis of the project context, both the physical site of Auckland's periphery suburbs, and the media context of design magazines, provide formal material that is reflected in the design. Using the design language and production aesthetic of the design magazine medium, the material found in site analysis is collaged, juxtaposed and exaggerated into hypothetical building forms, building elements, and materials.

The title, *Good News*, alludes to the *Good News Bible*, also known as *Good News for Modern Man* (1966). It acknowledges the project's attempt to take a published material considered gospel by many fervent followers, and to re-represent it, to offer a translation of the material that de-mystifies the concepts and particular language of a medium. It also references the proverbial 'Modern Man', the progressive consumer who is the subject of cross-examination in the work of my precedent theorists, historians, and practitioners. Finally, *Good News* is an optimistic assertion that architects will continue to be critical of their own role in mediating the socio-political messages conveyed by the built environment.



Figure 1: Cover of Good News magazine

This thesis should be read in conjunction with the *Good News* magazine, and will refer to pages and content found in the magazine throughout the chapters.

The magazine as a designed object represents part of the findings of the thesis, which reproductions do not adequately describe.

The *Good News* magazine is included as an appendix to the written component of the thesis document.

Research figures referenced in the *List of Figures* and images of the author's own work not included in *Good News* include captions.



Where the text refers to designed content that is included in or constituted by the magazine, a thumbnail reproduction of the page is placed next to the text including the corresponding page number.

----- *Relevant page in Good News thumbnail.*

----- *Corresponding Good News page number.*

“An advertisement for architecture is architecture because it triggers the desire for architecture, and the desire itself is more important than the fulfilment of the desire.”¹

This is Bernard Tschumi speaking about Hans Hollein’s call for an expanded field of architecture and published in *Clip / Stamp / Fold: The Radical Architecture of Little Magazines 196X-197X* in which Beatriz Colomina examines the period of intense publication by small groups of architects dissatisfied with the established mid-century modern paradigm. The groups identified in Colomina’s book share the common practice of publication in “little magazines” and are widely associated for their visionary utopian imagery and for assertion of new forms of production on the margins of a definition of architecture.

The Italian Radical groups Archizoom and Superstudio responded to modern architecture as a form of post-war consumption from their conception in the 1966 exhibition *Superarchitettura*. In this work they exploited the seductive power of the domestic, and heightened the sense of desire and irreverence with reference to Pop-art, borrowing from both a dialogue with commercial representation to create items of furniture and other domestic objects.² While the irreverent forms are popular, they also embody tensions, contradictions and critique. Their purpose is to convey dissent in the accessible guise of a consumer product.

This technique of homage as criticism continued in their later visionary schemes exhibited at the New York Museum of Modern Art in 1972 as part of *Italy: the New Domestic Landscape*. Peggy Deamer explains: “the negative agenda of Superstudio in projects like “The Continuous Monument” ... nevertheless found humor and pleasure in its critical project. In pushing their critique of abstract, rational, totalizing imperialism, they made montages that simultaneously criticized the world they operated in and the utopian one they imagined.”³

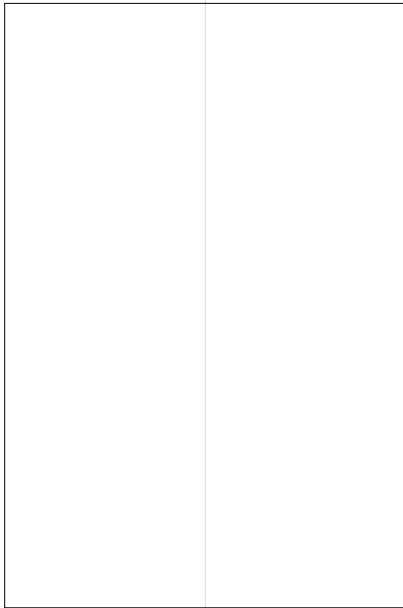


Figure 2: Superstudio and Archizoom, *Superarchitettura* (1966) in Pistoia, Italy

1 Buckley, Craig, and Beatriz Colomina, eds. *Clip, Stamp, Fold : the Radical Architecture of Little Magazines, 196X to 197X* (Barcelona, Spain: Actar, 2010), 50.

2 Andrea Branzi, *The Hot House: Italian New Wave Design* (Cambridge: MIT Press, 1984), 50.

3 Peggy Deamer. “The Everyday and the Utopian.” In *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris (New York, NY: Princeton Architectural Press, 1997), 216.

Home Magazine

This project aims to use this background of precedent and research into the power of seduction in architectural imagery used as a technique of criticism, as a lens through which to view contemporary publication of architecture in New Zealand.

My first engagement involved a close reading of popular design magazines, generating writing that examines the content in terms of images, forms, layout, and connotations. Cultural critic and celebrity philosopher Slavoj Žižek has described a complex interplay of cultural capitalism and superficial meaning in contemporary architecture, and his writings informed my reading of the magazines.

Hans Hollein's directive that "everything is architecture"⁴ legitimised for groups such as Archizoom, and Superstudio, use of the seductive power of Post-war consumerism. Designs for domestic objects and visions of future domestic landscapes elicited the fervour of the patriotic consumer, with reference to the mass culture of Pop-art or the cutting edge of modern design, in sensuous imagery. Their work is radical in that the groups did not produce buildings but through their design and publication were still able to respond critically to architecture in that period, by taking an imaginative leap between socio-political critique of established practice and the desire inducing potential of popular culture.

To 'take bold creative leaps', and 'engage their imaginations' is precisely how Jeremy Hansen of Home New Zealand magazine describes the significance of the latest award winning work of Herbst Architects, a 'resolute, rustic building'.⁵ In the latest issue, he describes a break from the mould of their previous work in 'diffuse timber baches'; the building represents a conscious decision to create 'an assertive sculptural form'. The acclaimed 'courageous boldness' of the building is communicated in the application of a monolithic rusty corrugated iron skin, an allusion to the humble New Zealand farm shed. As non-conventional and edgy as this material application

4 *Bau* 1/2, 1968, 1–32.

5 Jeremy Hansen, "Editor's Letter," *Home New Zealand*, April/May, 2016.

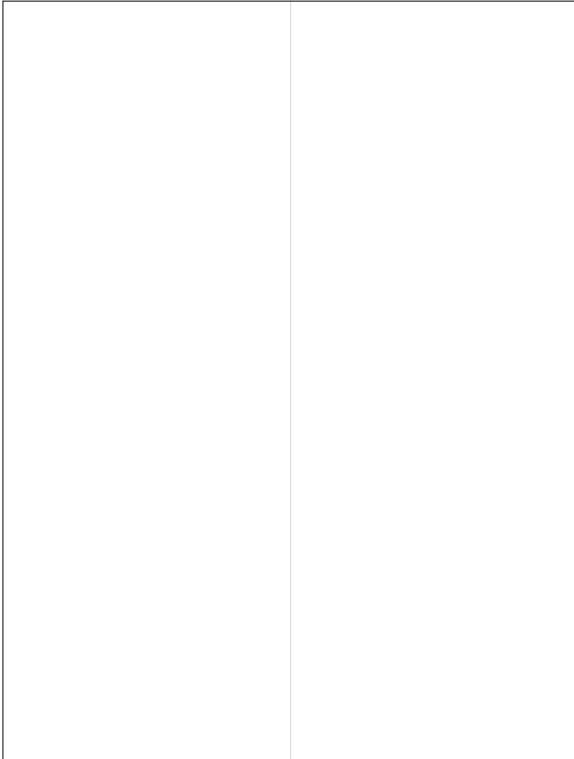


Figure 3: Cover of *Home New Zealand Magazine* April/May 2016

may appear, it begs the question: why should someone be seen to live in a rusty iron shed? In fact, many millions of people do. Philosopher Slavoj Žižek has described how the wealthy classes participating in ultra-inclusive liberal capitalism want to maintain the appearance of living a simple unadorned lifestyle, celebrating humble functionality. Paradoxically, the poorer classes desire luxury and excess; in the most densely populated third-world bricolage slums, material possessions and ornaments are proudly displayed; a rusty iron shack might be embellished with faux-gold taps.⁶ The cover of the aforementioned issue alludes to this strange play of assigning value; gold lettering embellishes a matte photograph of the monolithic rusty façade. The fabricated allusions of the building ruthlessly exploit and appropriate the vitality of the poorer classes and the New Zealand vernacular typical of small low-income communities in the Coromandel area. The singular integrity of the rusty box form is interrupted only by small moments where the iron is poetically lifted. This creates narrow windows in the upper story and reveals the light-weight, temporal nature of the material, appearing now as if it could be peeled off entirely, exposing the functional cladding beneath that shelters the inhabitants from the temperamental Coromandel weather.

⁶ Slavoj Žižek, "Architectural Parallax," *Lacan Dot Com*. Accessed on May 2, 2016. Retrieved from http://www.lacan.com/essays/?page_id=218

Walled Enclaves

Walls are built manifestations of political will, structures that reinforce political divisions, territories, and identities. At the domestic scale they divide space into portions that can be coded to the routine of daily life. It is commonly recognised that the domestic has socio-political significance, for example Colomina⁷ has described its political influence citing Charles and Ray Eames's *Glimpses of the USA* (1959), a collection of images depicting the superiority of the US over Soviet Russia on a "material level". However, walls of other scales in the public realm begin to represent a more singular political purpose, a gesture of authority.

An example of this shifting scale can be found in Suburbia, on the edge of the domestic condition. The white picket fence bordering the property is a symbol of suburbia, it forms a part of the ideal material life depicted in *Glimpses*. This ideal model for living, derived in aesthetic sensibility from a colonial past but bloated in proportion and content, is the same model upon which contemporary housing developments are designed, such as much of the residential development currently being built in Auckland in response to 'The Housing Crisis'.

As this model has adapted to contemporary economic and cultural pressures, swelling in size on ever-smaller plots of land, the picket fences have grown too. Fences have become timber walls, taller than the height of a standing person and without gaps between boards, serving to create privacy while maintaining the standard suburban 'indoor-outdoor flow'. Individuals are increasingly alienated from one another, as the boundaries of their properties are reinforced by the contemporary picket fence.

Walls have a history of political symbolism, one of the most overt symbols of the Cold War is the Berlin Wall, the Iron Curtain manifest. Here, political will is the blatant motive of the structure. Although the precise political reason for its construction was not explicit (GDR declared the wall was a measure to protect its citizens from fascist western influence, but in practice it functioned as an authoritarian control, preventing emigration and the resultant "Brain Drain") the wall became a motif of mass media coverage of the Cold War –

⁷ Beatriz Colomina, *Domesticity at War* (Cambridge, Massachusetts: Actar, 2007), 252.

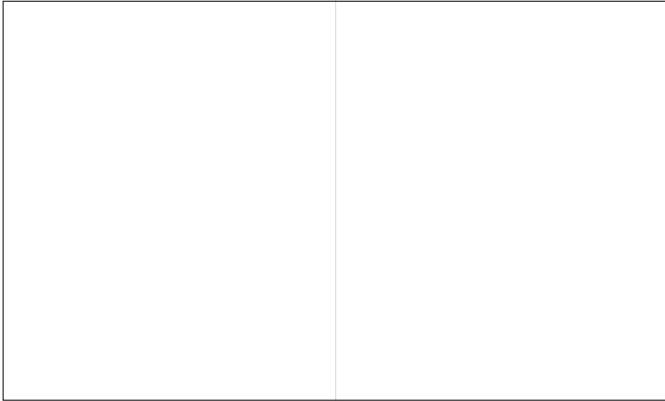


Figure 4: Frame from the film *Glimpses of the USA* (1959) produced by Charles and Ray Eames.



Figure 5: Auckland Housing Development. Photograph, 2016 (Author's Own)

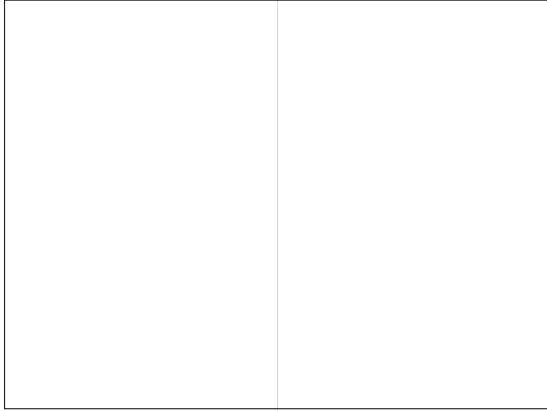


Figure 6: Thierry Noir, *Berlinermauer*. Photograph, 1986.

“Mr Gorbachev, tear down this wall”⁸. The structure and appearance of the wall reflected the cultural and political identities of populations on either side. Built inside East German territory, the wall was made up of reinforced concrete sections 3.6m high, topped with a concrete pipe to prevent climbing. On the Eastern side the wall was plain and seen from across an open area of ground known as the *death strip*, reinforcing the idea of a singular and impermeable division. Graffiti covered the Western side of the wall, the eclectic pop imagery and bright colour typifying the collective dissent of the West.

Rem Koolhaas’s graduate project *Exodus: or the Voluntary Prisoners of Architecture* begins with a prologue describing a city separated into a “Good half” and “Bad half” by a wall.⁹ The story of the ill-fated division is in reference to the Berlin wall which, in 1972, had not yet been rebuilt in reinforced concrete panels. Koolhaas and the other founders of the Office of Metropolitan Architecture (OMA) describe in the project that the characteristics of the wall that were detrimental to Berlin “isolation, division, inequality, destruction”¹⁰ could be used to generate a new form of architecture with positive outcomes for the inhabitants of London.

Portions of the landing strip shaped intervention are dedicated to aspects of a fulfilling Metropolitan life, it is described as the hedonistic science of accommodating individual desires.¹¹ *Exodus* is derivative of Superstudio’s *Continuous Monument* in its scale, however, it is not only a caricature of Modernist tropes, rather an assertion of built architecture as a catalyst for positive socio-political change. This project is at once a political outcry over Berlin, and the battle cry of a nascent OMA, whose brand of Metropolitan Architecture was soon to become a globally coveted model for a generation of contemporary architects.

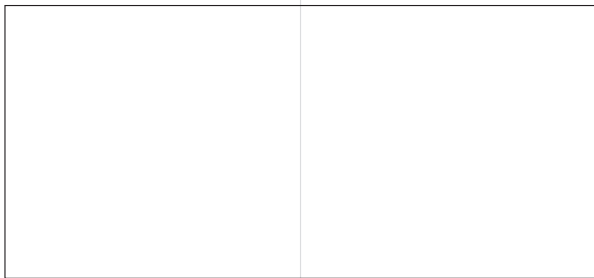


Figure 7: *Exodus: Or the Voluntary Prisoners of Architecture* (1972) depicts the city of London divided by a monumental structure.

8 Ronald Reagan, “Tear Down This Wall,” *Making the History of 1989*. Accessed on September 25, 2016. Retrieved from <https://chnm.gmu.edu/1989/items/show/567>

9 Rem Koolhaas and Bruce Mau, eds. *S, M, X, XL* (New York, NY: Monacelli Press, 1998), 5.

10 *Ibid.*

11 Rem Koolhaas, *Delirious New York: a Retroactive Manifesto for Manhattan* (New York: Monacelli Press, 1994), 294.

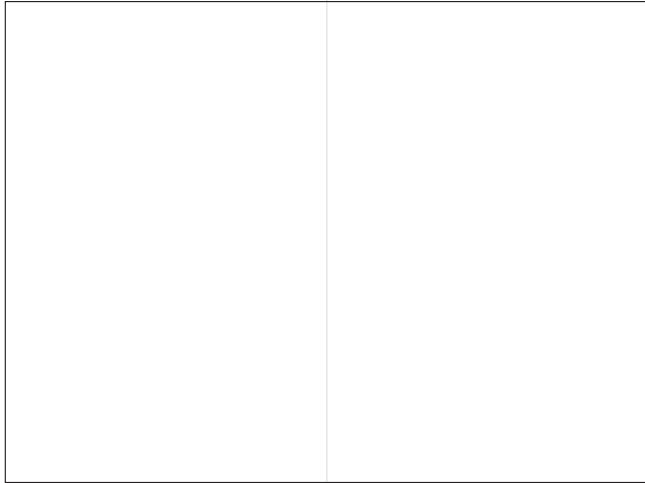


Figure 8: Photograph by Richard Misrach of the US, Mexico border in Los Indios, Texas

The Border between the United States and Mexico is currently materialized by a fence that varies in height and construction. The fence controls travel and immigration between the two countries, although there are many documented cases of the wall being scaled to avoid border security. This could be set to change following the election of Republican presidential nominee Donald Trump in November 2016.¹²

Discussion of the wall subsided in the media as the electoral campaign focus shifted to examining the two candidates, however, the concept of a newly-erected wall has been a hallmark of Trump's success in capturing the deep seated prejudice and fear in the imagination of his supporters. Based on Trump's own description, the proposed wall will be between 30-90 feet in height, and made of 'concrete and steel rebar'¹³. Trump is the political demagogue, labeling Mexico as a country of rapists and murderers while endorsing taco salads, and his towers and walls are the architecture of the demagogy. This thesis positions the rise of Donald Trump the politician as a phenomenon of the current mass media paradigm, of which the 'Auckland Housing Crisis', and consequently architecture in Auckland are subject to.

Architectural Demagogy is the detrimental concept to be repurposed in imagining a new wall for the perimeter of Auckland City. The wall must have mass media appeal as an item to embody the aspirations of Auckland home buyers and developers, and a flexible ideological standpoint in its ability to be adapted and appropriated along its length; a beautiful wall to help make Auckland great again.

12 Republican nominee Donald Trump was elected to President of the United States of America, and has reiterated his plans to build a wall along the border with Mexico in an interview on 60 minutes, conceding however, that a fence may be more appropriate in certain areas. See the Rolling Stone article "Donald Trump Talks U.S.-Mexico Wall, Appointing Pro-Life Supreme Court Justice".

13 Glen Kessler, "Trump's dubious claim that his border wall would cost \$8 billion," *The Washington Post*, February 11, 2016. Retrieved from <https://www.washingtonpost.com/news/fact-checker/wp/2016/02/11/trumps-dubious-claim-that-his-border-wall-would-cost-8-billion/>

Rural Urban Boundary

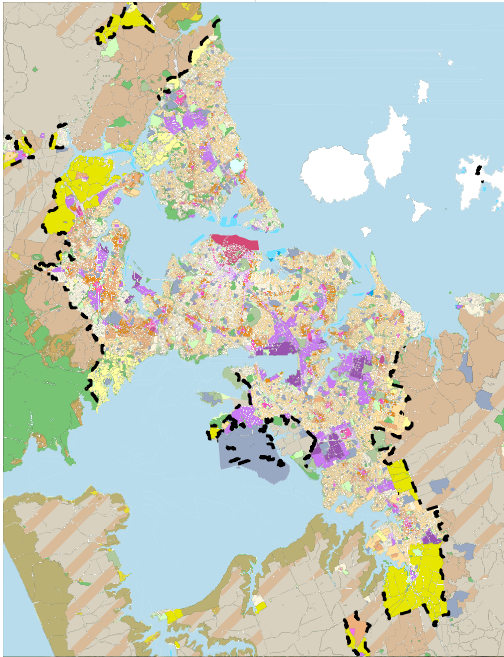


Figure 9: Auckland Council GIS map showing zoning changes proposed under the Unitary Plan.

The proposed Auckland Unitary Plan contains provisions for the establishment of the Rural Urban Boundary (RUB) replacing the Metropolitan Urban Limit; it establishes the limits for urban development in Auckland until 2041. The enlarged boundary predicts the sprawl of suburban housing, an extra 60,000 – 80,000 homes by 2041.¹⁴ However, to placate the ever-increasing public outcry and bad press over management of The Auckland Housing Crisis, it was suggested by government officials that the proposed RUB be scrapped, allowing housing development to extend outwards in perpetuity. Suburbia is the architectural condition of demagoguery: as described by Colomina, it connotes popular opinion and the modern consumer.¹⁵

The fictional solution proposed by this thesis is of a wall of houses that traces the entirety of the RUB, delineating future rural and urban territories, and encircling the city. The wall is to be completed by the time suburban sprawl has reached the RUB in 2041, and will be constructed in the form of Pritzker Prize winner Alejandro Aravena's 'Incremental' social housing.

Aravena's social housing projects give its inhabitants the ability to invest in their own home over time, by including in the design an empty space with the architectural infrastructure to be built in when the occupants require more space. The people living in the building have different requirements of space, and also bring their own preferences in colour, form, material. The result is an architecture that is enriched with the personality and rituals of its occupants.

14 "Future Urban Land Supply Strategy," *Auckland Council*, accessed on June 5, 2014. Retrieved from <http://www.aucklandcouncil.govt.nz/EN/planspoliciesprojects/plansstrategies/Councilstrategies/Pages/futureurban-landsupplystrategy.aspx>

15 Beatriz Colomina, *Domesticity at War* (Cambridge, Massachusetts: Actar, 2007), 384.

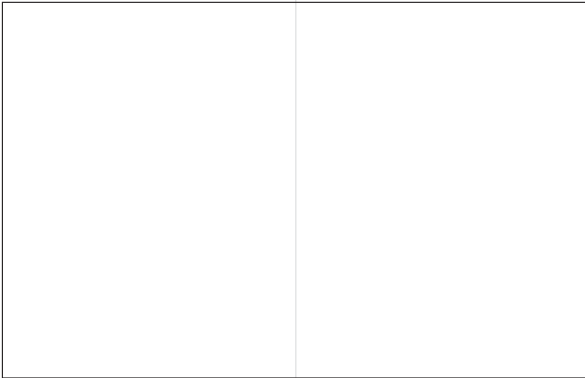


Figure 10: Elemental's *Quinta Monroy Housing*, 2004. Half of a good house financed with public money.

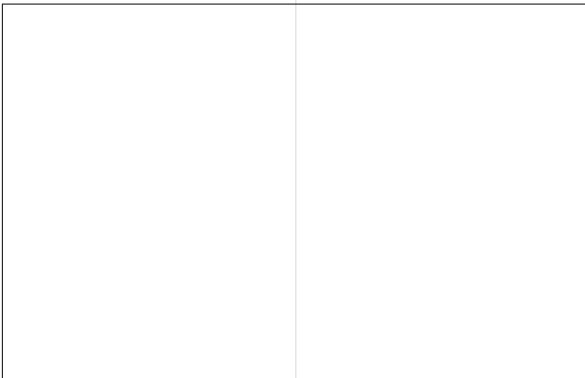


Figure 11: *Quinta Monroy Housing*. Middle-class standard achieved by the residents themselves.

The projects have been commissioned and built in the architect's home country of Chile and after their success, and his recognition by the international architectural community, Aravena has published his designs online open-source. The tongue-in-cheek application of the Aravena design asserts a housing model to capture Auckland's imagination, postulating on the possible outcomes and appearances of the city if a different housing model were adopted here.

My project will imagine the auxiliary spaces of the incremental housing if they were to be built in future suburban Auckland, the content of the void added to the nuclear 'half a house'. These auxiliary spaces will reference material application, sensuous imagery, gratuity, archetype, and popular opinion in their architecture – the cultural models of publicity and mass media.

The macro vs. micro scale and satirical nature of the project is in direct reference to the iconic dystopian schemes by radical Italian design groups. The housing wall is a continuous monument to the contemporary 'super-consumer', rendering abstract political and architectural ideas into a mega-structure, which is materialized at the domestic scale using popular imagery of the contemporary domestic landscape.

The repurposing of Aravena's design in the programme is a built response to Zizek's critique of 'cultural capitalism'.¹⁶ The project asserts the issue of housing affordability amid The Housing Crisis, using a model with critical acclaim to appeal to popular opinion; promoting this model is not social posturing, but social publicity for Aravena's success. The ghost-half of Aravena's half-a-house scheme can be thought of as the ethereal dimension of Zizek's "spandrel", leftover space between function and façade that facilitates utopian dreaming.¹⁷

The ring of houses around Auckland city faces inwards, reflecting consumer aspirations back onto the new suburbs developed by 2041, the building becomes a collage of images, cover shots, product placements; each auxiliary half investigates a new idea quickly, keeping pace with ever changing public interest like the changing content of design magazines.

16 Slavoj Zizek, "Architectural Parallax," *Lacan Dot Com*. Accessed on May 2, 2016. Retrieved from http://www.lacan.com/essays/?page_id=218

17 Ibid.

The building appeals to popular opinion by attrition collecting standpoints, identities, and prejudices along its perimeter; it is an architecture of consensus building.

This satirical building project for Auckland's periphery, as well as the investigations into the economies of desire and the history of architectural subversion that is the basis of Beatriz Colomina's research in mass media, manifest in the fictional design magazine Good News which accompanies this thesis. The magazine serves as the presentation of the project but also is inherently designed as an object and publication based on the theory and process of the thesis.

Edge City: Driving the Periphery of Auckland



Figure 12: Long Bay, the water forms an edge of the city. Photograph, 2016. (author's own).



Figure 13: A castle shaped residence in Flatbush, suburban Auckland. Photograph, 2016 (author's own).

Tamaki-makau-rau or 'Tamaki of a hundred lovers', this version of the Maori name for Auckland belies some of the region's turbulent past. The location with access to East and West coasts, North and South travel routes and rich volcanic soil have made Auckland a contested site of habitation since it was first settled. This coveted land has become host to the most populous city in the country, home to some 1,500,000 people.

A modern day contest is now being acted out as competing financial, political and cultural interests have exacerbated an accelerating property market into what is commonly referred to in contemporary media as a full-blown "Housing Crisis". The Auckland Unitary Plan, among other things, seeks to mitigate the Auckland housing shortage. The plan includes the provision of a new Rural Urban Boundary (RUB) to demarcate the limit of urban development to 2040. The aim of the RUB is to constrain development to certain areas that have (or will have under the Unitary Plan) access to infrastructure and transport.¹

The RUB forms a paper ring around the city, but growth is also checked by dramatic topography. To the West the Manukau Harbour defines one edge of the isthmus, and the Waitakere Ranges raise up against the West coast; to the East the Waitemata, a series of picturesque bays and volcanic cones, lies within the wider Hauraki Gulf. The RUB is in two segments, separated by bodies of water, and drawn in the path of development that currently spreads in a very general North and South direction along the motorways. Driving around Auckland to investigate the potential impacts of planning changes to the city reveals a certain irony. Auckland's periphery suburbs suffer from lagging road infrastructure - traffic is notoriously bad at peak times, and green field development will exacerbate this effect for the people forced to live on the outskirts of the city.

¹ "Future Urban Land Supply Strategy," Auckland Council, accessed on June 5, 2014. Retrieved from <http://www.aucklandcouncil.govt.nz/EN/planspoliciesprojects/plansstrategies/Councilstrategies/Pages/futureurban-landsupplystrategy.aspx>



The border becomes the site of speculation. Property speculators already are devising a range of ‘distinguished’ street names for the incipient subdivided plots, fuelled by the whimsy of a quarter acre dream. The periphery of the city is also the domain of the disenfranchised and the marginalized, as described in Justin McGuirk’s book *Edge City* which recounts a journey around Sao Paolo, where gated communities and sprawling favelas, neither urban nor rural, make up the built environment.² For my project the RUB is the front line, an opportunity to confront the inconsistencies in architecture’s response to the housing crisis (architecture here refers to the built environment and suburban sprawl as the most prevalent housing precedent). This chapter recounts my a journey around the edge of the city to document and interpret the periphery condition.

² McGuirk, Justin, *Edge City* Justin McGuirk, *Edge City: Driving the Periphery of Sao Paolo* (Moscow, Russia: Strelka Press, 2012), 52.



Driving the Periphery of Auckland³

It is a sunny winter weekend spent trying to find the edge of Auckland city. After observing the proposed location of the RUB on the zoning maps, finding it on the ground becomes an intuitive exercise. In places there is a distinct change from suburbs to rural land, a fence line or a road acting as the physical representation of the rural-urban boundary. In other places, it becomes difficult to distinguish a border, as zoning for properties inside and outside the RUB can be similar allowing for more subtle changes in size and use of buildings.

Titirangi

This is one of the areas that is not clearly urban, it falls within the RUB, but Titirangi is clustered around the base of the Waitakere Ranges. Development here is sporadic, following ridges and flat ground, surrounded by dense bush and constrained by overgrown gullies. Titirangi is located at the end of one segment of the RUB where it is intersected by the Manukau Harbour; driving down to the water's edge and back through the town centre, the southern edge of the harbour is visible, where the RUB re-emerges on the map. The Colin McCahon House Museum is located in French Bay, down at the harbour below Titirangi. The artist made alterations to the house inspired by the artwork of Piet Mondrian, a set of asymmetrical windows flooding part of the tiny house with sunlight.

The house, which was home to six people, is primitive by today's standards. The family home was austere, not in the same way that luxury neo-modernist residences covet monochromatic colour schemes, rather that comfort was sacrificed for the family's carefree lifestyle and the children slept in wire bunks outside through winter..



Figure 14: The Colin McCahon House Museum, French Bay. Photograph, 2016 (author's own).

³ This chapter 'Edge City' is inspired by a book of the same title by Justin McGuirk, which described a journey around Sao Paulo, commenting on the architectural and social conditions of the periphery. Justin McGuirk, *Edge City: Driving the Periphery of Sao Paulo* (Moscow, Russia: Strelka Press, 2012), 1.



Figure 15: Vernacular building near the proposed Rural Urban Boundary in Waitakere. Photograph, 2016 (author's own).



Figure 16: Barkers retail store in Albany. Photograph, 2016 (author's own).



Figure 17: Pagani retail store in Albany. Photograph, 2016 (author's own).

Ranui

Here the transition from suburb to rural land is markedly clearer, close knit cul-de-sacs give way to pasture and vine crops on the rising slopes of the Waitakere foothills. The view back across the city with Ranui in the foreground is a sea of red tile roofs floating above cream weatherboards. Ranui is a low socio-economic neighbourhood, and located at the end of the Western train line, it is likely for this reason that it is marked in the Unitary Plan for increased housing density and Special Housing Areas, fast tracked for infrastructure and development.

Albany

Diverse land uses co-exist in Albany, including commercial and residential precincts as well as Massey University's postmodern campus buildings, sporting facilities, and the Westfield Mega-Mall. The mall presents a curious relationship between the built environment and the promotion of consumer behaviours. The landscaping includes ring roads, walkways and constructed bodies of water, ascending to the main mall complex at the pinnacle of the promontory. Inside, the architecture of the storefronts functions to represent the brand identity of individual retailers. Pagani has an abstracted arrangement of classical columns and pediment to convey their sophistication, whereas Barkers storefront employs a false gable roofline, and is clad in what appears to be Linea weatherboard appealing to the everyday, classic kiwi male. In front of a store being renovated, a canvas with a photograph texture of bricks is suspended from floor to ceiling, the brick veneer is reduced here to a width of a few millimetres.

Whenuapai / Hobsonville



Figure 18: Military transport planes at the Whenuapai Airbase. Photograph, 2016 (author's own).

Whenuapai is another large designated Special Housing Area in the Unitary Plan, encompassing the small rural settlement, vast harbourside mansion lifestyle blocks, and the Royal New Zealand Air Force base. The air force base is something of a landmark in the otherwise unremarkable landscape. Hangars are visible behind high, electrified fences, as are two cadet grey Boeing 757-200 military transport planes. A red and white control tower stands in the middle of the airfield, contrasting the otherwise subdued colour palette. Adjacent to the air force base is a golf course; the juxtaposition between military planes and golf bags trundling is striking in the absence of other context in the rural landscape. It is difficult to imagine this whole area as a suburban development. Nearby, Hobsonville is under construction. Earthmoving for building projects dominates the view, as housing is being delivered in frenzy. There are terraced housing and stand-alone houses situated at close spacing. Hobsonville benefits from significant social infrastructure to serve the growing community, with a ferry service conceived by Council as the primary transport for commuters to the city.

Long Bay



Figure 19: A developer's model for new subdivisions in Long Bay. Photograph, 2016 (author's own).

Long Bay is the last section of the RUB to the North of Auckland, excluding the satellite urban areas at Orewa and Silverdale. At the Northern end of Long Bay the RUB meets the Hauraki Gulf. The Unitary Plan has come under fire by local environmental action groups who are afraid that intensive development at Okura (just North of Long Bay) will damage the ecology of the marine reserve and Regional Park at Okura.⁴ Idyllic beach scenery, and dramatic geological features provide the backdrop for the development at Long Bay which rises in densely spaced rows overlooking Rangitoto and the ocean. The size of the houses in relation to their sites means that from the beach, the individual buildings are read as an amalgamated mass that covers the hillside like a gable roofed, weatherboard Santorini.

⁴ Grace Cabell, "Locals fight development near Okura estuary," Newshub, August 14, 2016. Retrieved from <http://www.newshub.co.nz/environmentsci/locals-fight-development-near-okura-estuary-2016081417> Okura media article

Karaka

The Southernmost area of Auckland before the proverbial portal to the rest of the country that is the Bombay Hills, Karaka is coloured with rural character. Newly developed suburbs 'Karaka Harbourside' and 'Karaka Lakes' are apparitions of Truman Show-like suburbs surrounded by pastoral land. The scale of order and uniformity is slightly unsettling, but at Christmas time each year the residents of Karaka Lakes let their individuality shine bright. The pale pastel weatherboards of every house are covered almost entirely in decorative LED lights of all colours, the suburb at night is an array of blaring, pulsating neon cuboids; Franklin Road is quaint by comparison. In the absence of an existing lake, picturesque small bodies of water have been constructed at Karaka Lakes. Karaka is agrarian Auckland, the Special Housing Area here encompasses a huge swathe of land extending to Drury, which is currently occupied by dairy and livestock agriculture, and other small scale farming operations.



Figure 20: Near identical houses line the streets of this development in Karaka. Photograph, 2016 (author's own).

Flatbush

Not to be confused with the New York suburb of the same name that is the home town of Bernie Sanders and the Super Mario Brothers, Flatbush in Auckland is a residential area that has grown prolifically in a short time. A side effect of its short latency is a uniformity of architectural language. The material palette is reduced to different combinations of weatherboard, brick veneer, and fibre cement panels, in several apparently predetermined colours. The peculiar scale and proportion of the application of these materials, along with recurring formal elements derived from literal design readings of NZS 3604 result in homes, streets, and even whole neighbourhoods that cannot be distinguished from one another. Another characteristic of the suburb is the extent to which inhabitants have built their homes to emulate European styles of architecture, from medieval castles to Tuscan villas. These disquietingly proportioned buildings imitate the appearance of historical construction methods with applications of ersatz material substitutions; stone and brick are rendered with various veneers and synthetic surfaces.



Figure 21: A Cypress tree grows behind a Tuscan styled house in Flatbush. Photograph, 2016 (author's own).

Collage as Critique



The first engagement with the critique of Home magazine was an application of aspects of the practice of the Italian radical design groups Superstudio and Archizoom. The seductive imagery of the Italian radical groups and their joke furniture pieces provided the initial impetus to interrogate popular design magazines. Their critique of consumerism operated at both the monumental dystopian scale, and also at the scale of domestic objects and environments they created, exploring “an alternative model of existence.”¹ This concept was central to their vision of the future of architecture that “would not emerge from an abstract act of design but from a different form of use”².

Emerging pop-culture lifestyles and behaviours were tested against collisions with advertising imagery, drawing influence from contemporaneous groups such as Archigram in England and Robert Venturi and Denise Scott Brown’s *Learning from Las Vegas* (1972) in the US.³ Archizoom and Superstudio, communicating through photo collages and subversive designed products, had the intention of “forcing open a crack in the optimistic view of bourgeois progress.”⁴ This thesis questions the optimistic view of contemporary design magazines in the face of inequality and excess in the built environment, using the medium of photo collage.

Beatriz Colomina’s study of Le Corbusier’s *l’Esprit Nouveau* magazine⁵ describes a prototypical relationship between editorial tone and publicity. Le Corbusier actively sought out the companies he wanted to advertise in his magazine, including manufacturers of industrial turbines and mass produced building components. He sought to align the advertising imagery with his vision for architecture of the machine age, publishing buildings that echoed these industrial forms.⁶

1 Paola Antonelli, “MOMA’S “Italy: The New Domestic Landscape” Revisited”, In *EP/ Volume 1 : the Italian avant-garde, 1968-1976*, edited by Alex Coles (Berlin: Sternberg Press, 2013), 42.

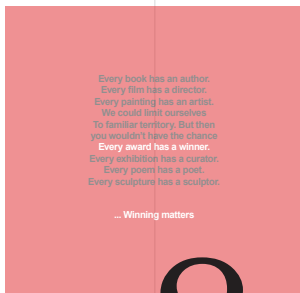
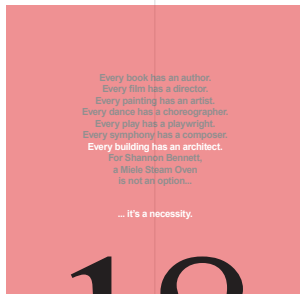
2 Andrea Branzi, *The Hot House: Italian New Wave Design* (Cambridge: MIT Press, 1984), 58.

3 Ibid, 54.

4 Ibid, 55.

5 Beatriz Colomina, *Privacy and Publicity : Modern Architecture as Mass Media* (Cambridge, Massachusetts: MIT Press, 1994), 148.

6 Ibid.



Colomina goes on to explain that L'Esprit Nouveau represented an unconventional use of juxtaposing images and text; as in advertising, the image is not subordinate to the text, instead there are “never-resolved collisions of these two elements”⁷. The content of Home magazine can be read as an editorial exercise, as in L'Esprit Nouveau “the message derives from the interaction between title and images”⁸. However, the messages conveyed in Home magazine are at times contradictory. There is a dissonance between the textual narratives constructed by Home magazine and the visual impact of the images of the buildings and products. The preliminary collages made to interrogate the research question used collisions of image and text; they use parody to critique the premise of the 2016 Home of the Year issue.

The representational medium of collage is used in this thesis to allow investigation of material from the design magazines that were the object of my critique in a tactile and productive way. Collage is also used in reference to the Italian radicals who employed satire in juxtaposition in their critique of Modern architecture’s complicity with consumerism.

Collage as a form of making is used to elucidate recurring narrative threads, inconsistencies of message and content, and the relationship between architectural material and advertising within the magazines.

The collages exaggerate these relationships into caricature, or subvert the intended messages, clarifying and locating what is so unsettling about architecture’s representation in the magazine. Some of this material is presented in Good News as fictional advertisements.

7 Ibid.
 8 Ibid, 153.

This series of collages use visual and textual cues from the Home of the Year issue to examine the contradiction in the celebration of the humility of rural New Zealand, presented in the context of a predominantly luxury residential publicity platform.

Key phrases and captions were identified from the article's captions and text, as well as the architects' own reiteration of the design intent from the *design notebook*.⁹

"rural camouflage"

"agrarian brutalism"

"resolute, rustic building"

"bold, assertive form"

"rusty farm sheds that dot the landscape"

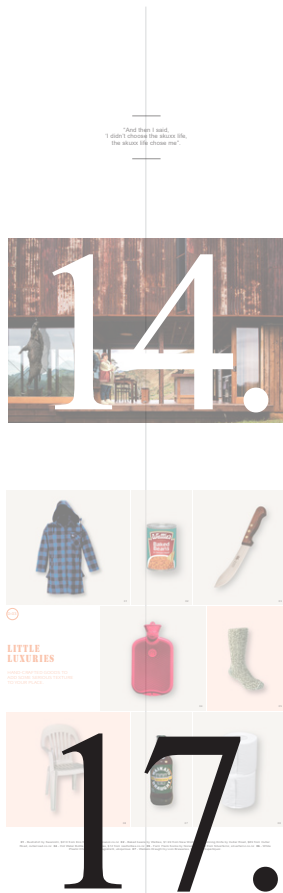
The semantics of these combinations of words were considered and then reinterpreted through the collages to understand their meaning in context.

Rural Camouflage is in reference to the use of rusty corrugated iron on the building façade, which allows the building to blend into the landscape. However, camouflage in rural vernacular speaks to the activities of rural life, not of rarefied designs but of the ubiquitous *Hunting and Fishing* apparel, or the exploits of hunters and duck shooters. What necessitates camouflage for the K-Valley house? A camouflage pattern is imposed in place of the rusty iron in the image.

The collage of the magazine cover plays on the phrase "agrarian brutalism". Use of the term 'brutalism' in reference to an iron rain screen seems misplaced in the article, this is explicated by substituting the rusty metal for a material that more obviously leaves the imprint of an 'agrarian' architecture, a cowhide texture applied at an enlarged scale.



⁹ Jeremy Hansen, "Iron Maiden," *Home New Zealand*, April/May, 2016.



Believe that the world
can be saved through design,
and everything needs
to actually be "architected."
Believe that utopia is possible
But we're led by the least noble,
the least dignified,
the least tasteful, the dumbest,
I've tasted what it means to create
and be able to impact, and affect
in a positive way.

... Architecture matters

See why architecture matters in your region at the 2016 Local Architecture Awards. Free.* All welcome.



See why architecture matters in your region at the Local Architecture Awards.

See why architecture matters in your region at the 2016 Performing Arts Centre. Free.* All welcome.

See why architecture matters in your region at the Local Architecture Awards. Free.* All welcome.

See why architecture matters in your region at the Local Architecture Awards. Free.* All welcome.

Another collage creates a scene that places characters from the movie *Hunt for the Wilderpeople* (2016) into the K-Valley house. *Hunt for the Wilderpeople* presents a depiction of rural New Zealand through scenes that include mud, blood, and rust in an authentic way; this is the antithesis of the rarefied rural world presented in Home magazine. On the cover of Home magazine the architects sit smiling into the middle distance, barefoot, with their feet dangling above the grass. In the collage, the characters stand confronting the camera, a boar hangs from the awning, and the image caption is a quote from the film, "I didn't choose the skuxx life, the skuxx life chose me"¹⁰, which references the aspirations of a low socio-economic New Zealand demographic, the skuxx life is a perceived ideal existence.

The advertorial "Little Luxuries" from the Home magazine issue advertises products that will "add some serious texture to your place"¹¹. This advertorial is reimaged to publicise products that represent the rural world of the film, patterned throw cushions are replaced with a blue Swandri jacket, a designer tea set is replaced with a bottle of Waikato Draught.

10 *Hunt for the Wilderpeople*, directed by Taika Waititi (New Zealand: Madman Entertainment, 2016), DVD.

11 Jeremy Hansen, "Little Luxuries," *Home New Zealand*, April/May, 2016. Home magazine

Figure 22: Digitally altered NZIA advertisement that reiterates comments made by Kanye West about architecture. (author's own).

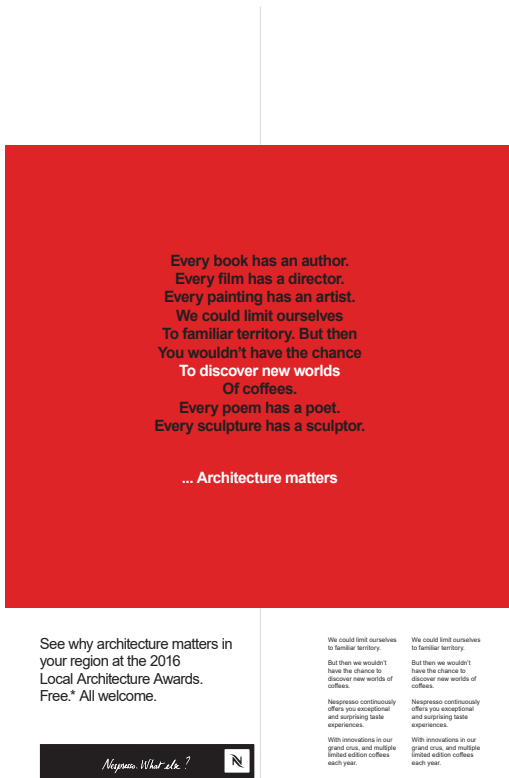


Figure 23: Digitally altered advertisement combines the marketing language of the NZIA and Nescafe.

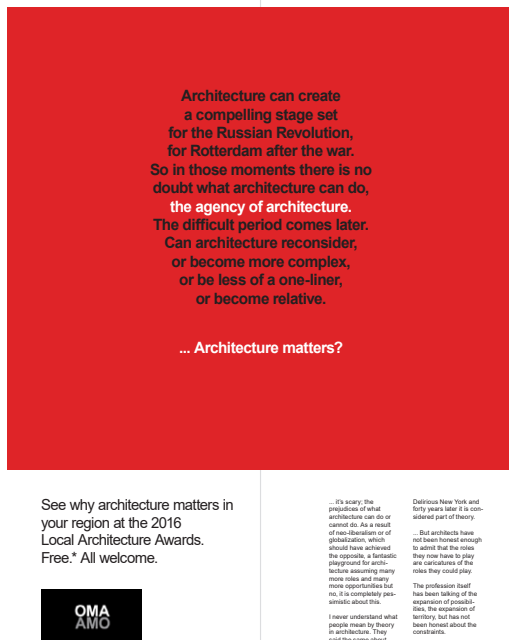


Figure 24: Digitally altered NZIA advertisement substitutes a romanticized description of architecture for an analytical description of architecture.

In these images the relationship between editorial control and advertising is explored, and this inquiry is continued in a series of images that examine an advertisement for the NZIA Local Architecture Awards from the issue of Home magazine. The original advertisement uses lines of text, with a change in colour to highlight the vital message that the importance of architecture is that architects can be equated with other creators such as composers, playwrights, poets, and artists.

The lines “Every building has an architect”, and “...Architecture matters” are highlighted in the first iteration. These statements are potentially problematic depending on the definition of an architect, using the NZIA’s criteria (a recognised architect in NZ has achieved registration by the NZIA) contradicts the statement “Every building has an Architect” which suggests an all-embracing philosophy that aligns with contemporary populist representations of architecture and architects.

Implicit in the advertisement is the assertion that for architecture to matter, it should win NZIA awards. The graphic template is appropriated in the images that substitute the NZIA message. Two images replace the text with alternative statements on the agency of architecture by popular figures Rem Koolhaas and Kanye West, further iterations replace the message with advertising phrases from product advertisements in the Home magazine issue. These iterations propose that there are alternative discourses surrounding the agency of architecture, and that it is problematic to assert the value of architecture through an advertisement in Home magazine - does architecture matter, or does buying a steam oven matter?

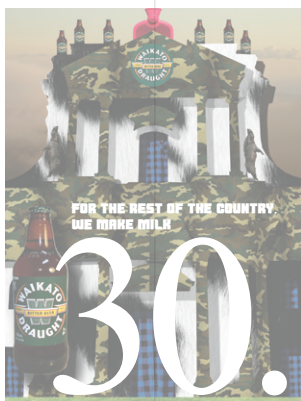


Superstudio and Archizoom designed the architecture of the super-consumer in the *Superarchitettura (1966)* exhibition. They incorporated a commercial aesthetic in their work, reflecting the desires of a consumer society. The next series of collages produced for this thesis focus on the imagery of advertising. Collage is used here as an exercise in form and material finding; juxtapositions of objects, landscapes, and surfaces suggest novel compositions of material and scale. Images were sourced from the advertisements in Home magazine, Build magazine, and advertising photography catalogues.

Several collages focus on formal compositions, whereby the images represent the formal qualities of the content of the advertisements.



Fashion Designer Calvin Klein has described in a lecture at Harvard Graduate School of Design how architecture was employed as a representational tool in the images for his advertising campaigns.¹² Different buildings - styles, forms, and building materials were used in conjunction with particular models, photographers, sets, and graphic design to create identities for his products. A collage was made that characterises the architectural identity of Calvin Klein advertisements, and represents it as an abstract edifice.



12 Kay T. Xia, "Calvin Klein Shares Perspective on Design at GSD," *The Harvard Crimson*, November 9, 2015. Retrieved from <http://www.thecrimson.com/article/2015/11/9/calvin-klein-gsd/> Calvin Klein

**ADD SOME
DRAMA**

Premium mountainous sites available now

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See details | Seebeby's

KARNDENAN

**Floors made
for all walks
of life.**

SIT

11.

See life in color

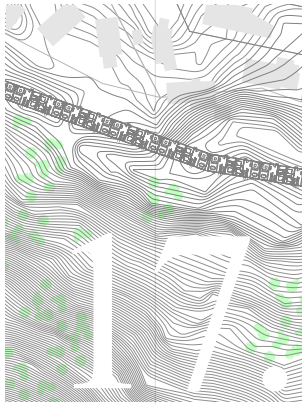
38

See details | Seebeby's

fa' riev

A Housing Model

The City Wall



Having travelled the RUB as the site of speculation for this project, the architectural response again draws on the historical precedent of the Italian radicals in the decision to build a monumental megastructure around the city. Superstudio's *Continuous Monument* (1970) provided imagery which refutes the idea that "Architects are often ... cryptic and uncommunicative"¹. Renderings of the *Continuous Monument* alluded to popular cultural ideology such as the space race, the Whole Earth Worry, and alternative lifestyles such as nomadism². The satirical city wall project is conceived of as a way to embrace mass media culture to create an architecture that is "evocative and descriptive"³

The design strategy of the city wall is an allusion to the symbolism of the dystopian mega structures of Superstudio and Archizoom. By aligning itself formally and programmatically with these projects, the project demonstrates the existing lineage that supports its satirical gestures. The wall has representational agency in the contemporary context because the sentiments of division, isolation, and alienation that provoked the historical projects can be ascribed to contemporary cultural and media phenomena. The Rural Urban Boundary has relevance in its relationship to the "Auckland Housing Crisis" and the vilification of urban densification in the media⁴. Walls and societal division can be seen to have a burgeoning agency in contemporary mass media; this is evidenced by the media phenomenon that is the 2016 Presidential Election in the United States of America.

1 Paola Antonelli, "MOMA'S "Italy: The New Domestic Landscape" Revisited", In *EP/ Volume 1 : the Italian avant-garde, 1968-1976*, edited by Alex Coles (Berlin: Sternberg Press, 2013), 42.

2 Buckley, Craig, and Beatriz Colomina, eds. *Clip, Stamp, Fold : the Radical Architecture of Little Magazines, 196X to 197X* (Barcelona, Spain: Actar, 2010), 11.

3 Paola Antonelli, "MOMA'S "Italy: The New Domestic Landscape" Revisited", In *EP/ Volume 1 : the Italian avant-garde, 1968-1976*, 42.

4 Henri Sayes, "Opinion: Auckland intensification opponents should learn to read the Unitary Plan," *The Spinoff*, March 13, 2016. Retrieved from <http://thespinoff.co.nz/politics/13-03-2016/opinion-auckland-intensification-opponents-should-learn-to-read-the-unitary-plan/>

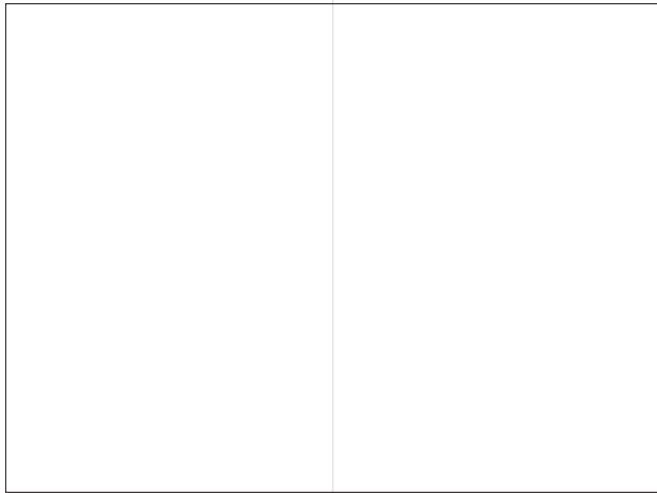


Figure 25: Elemental presenting the *Quinta Monroy Housing (2004)* concept with iterative models.

Elemental Architecture’s Incremental social housing projects became relevant to this project during the launch of the 2016 Venice Architecture Biennale. Curator of the Venice Biennale Alejandro Aravena won the 2016 Pritzker Prize and subsequently published his social housing schemes open-source on the internet, so that Aravena and his social housing projects became a mass media item to be appropriated for this project.

Andrea Branzi of Archizoom has said that the importance of irony in their work was in “allowing linguistic and projective experiments which professionalism would not have permitted before”⁵. The use of Alejandro Aravena’s Quinta Monroy Incremental Social Housing scheme for my radical speculation in Auckland city contains two ironies, the first is that Elemental conceived of the incremental housing scheme as a way to make social housing communities affordable in central city areas as opposed to simply relegating them to the periphery⁶; this project privileges the periphery and as such the incremental housing model is applied in a new context. The second irony is that Elemental’s social housing projects are designed to allow low-income families to invest in their own homes, but this project presumes gentrification has occurred by 2040, therefore the fictitious lifestyles that populate the wall reflect the desires of the middle and upper class.

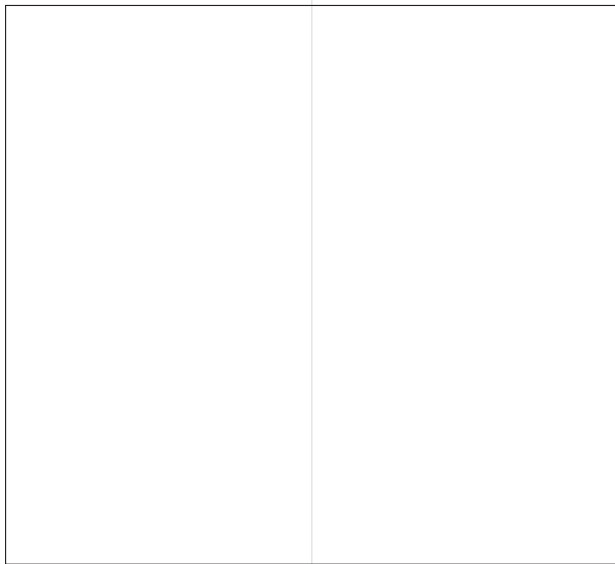


Figure 26: Rem Koolhaas, *City of the Captive Globe (1972)*, a painting of heterogeneous towers.

Rem Koolhaas provides a model for a heterogeneous architectural generator in the *City of the Captive Globe (1972)*⁷; this concept, included in the retroactive manifesto *Delirious New York*, describes a grid made up of city blocks, in which each city block has its own ascribed ideology that manifests in a satirical skyscraper form. The city wall, by subjecting Aravena’s housing model to a utopian scale, allows it to also function as a speculative generator of heterogeneous identities in architectural form.

5 Andrea Branzi, *The Hot House: Italian New Wave Design* (Cambridge: MIT Press, 1984), 61.

6 “ABC of Incremental Housing.” *Elemental*, accessed on July 14, 2016, retrieved from <http://www.elementalchile.cl/en/projects/abc-of-incremental-housing/>

7 Rem Koolhaas, *Delirious New York: a Retroactive Manifesto for Manhattan* (New York: Monacelli Press, 1994), 294.



Figure 27: An Iterative model built using a repeated template based on images of Elemental using design models.



Figure 28: An Iterative model that manipulates the plan of the K-Valley House to fit the standard template.



Figure 29: An iterative model of an appropriated facade pattern.

Specific threads of marketing logic and lifestyle were identified from the collages investigating Home New Zealand magazine and advertising catalogues. These are combined with the characterizations of the different periphery suburbs that emerged from the site analysis to begin to differentiate a series of identities that correspond to points or nodes along the proposed city wall. Using the interstitial spaces that are the innovation of the incremental housing scheme, the different identities can populate the wall contained in their allotted half a house. The Quinta Monroy plans are used as a repeated template for sections of the wall.

This template is built as a physical model at 1:50, and a series of iterations are made to translate the juxtaposed compositions of the two dimensional collages into three-dimensional spatial arrangements. The models are quick and tactile, and similarly to the collages they are based on, they are preoccupied with surface, materiality, scale, and conveyed messages.

Two model iterations were made to illustrate the premise of the K-Valley House collages. The plan and form of the Herbst design are contorted and scaled to fit within the three by six metre space allowed by the incremental scheme. The ‘assertive’ form of the K-Valley house projects out from the face of the wall and the panoramic views are now restricted to the forward and rear facing openings. The corrugated iron façade is modelled without a rust effect in one model, and then peeled off entirely and replaced with the disproportioned cow hide material in the other.

A second iteration was produced that reinterpreted the shape of the structural diaphragm and floor plates of JASMAX’s *The International (under construction)* luxury apartment building. A section of the angular diaphragm is modelled in timber; the JASMAX advertisements in Home magazine depict views through the angled columns out over the city and the harbour, whereas the iterative model allows this perspective view to be considered with a different context, looking out from the edge of the city.



Figure 30: An iterative model that juxtaposes the architectural styles that were photographed in Flatbush.

Playing on the bizarre ersatz European styled homes photographed in Flatbush as part of the site research, a model is made to emulate a classical façade arrangement made of cardboard packaging with an ornamental graphic. The model includes a hallmark of the Flatbush residences: a kind of portico entrance, and inappropriately scaled columns.

Other iterations explore alternative material applications, interchangeable elements, transparency and porosity of the wall condition. Also, versions of the additions that were made to the real Quinta Monroy project by the Chilean owners were modelled to get a sense of the size of spaces that the incremental housing model provides.



Figure 31: A physical model that describes the existing architectural language of the Incremental Housing model.

Little Magazines

The Magazine as a form of architectural representation has been the subject of inquiry by Beatriz Colomina in her writings on Playboy magazine and Le Corbusier. In *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X - 197X (2010)* she proposes that magazines “were sites of architectural production in their own right”¹, describing the period of intense underground publication of architectural and political material by independent groups around the world in the 1960s and 1970s. Thanks in part to the availability of new low-cost printing technology in the post-war era², and activist politics that influenced students in architecture schools internationally³, there was a “proliferation of independent architectural periodicals that appeared in response to the political, social, and artistic changes of the period.”⁴

Producing the satirical design magazine *Good News* is seen as a way to align the project with the architectural heritage of publication and dissent, and also to respond to political and societal issues that face architecture in contemporary practice. This chapter explains how the design of *Good News* magazine, and the building designs presented in the magazine themselves, enact a satirical critique of popular design magazines, by imitating the structure and classification of images and by using the format of the magazine to re-conceptualize the presentation of the designs.

1 Buckley, Craig, and Beatriz Colomina, eds. *Clip, Stamp, Fold : the Radical Architecture of Little Magazines, 196X to 197X* (Barcelona, Spain: Actar, 2010), 8.

2 *Ibid*, 9.

3 *Ibid*, 13.

4 *Ibid*, 8.

Quantitative Survey

A quantitative survey of two issues of Home magazine was conducted to determine the appropriate composition of my magazine. Each issue was surveyed twice: the first survey is a breakdown of the number of pages and whether each page is an Article, an Advertisement, or an Advertorial.

The second survey was used to determine, within those categories, what types of images and texts were employed using the following classifications:

Advertisements

Framed View – a photograph that uses a view of a landscape or other context to promote a product or service.

Interior – a photograph of the interior of a building, usually containing the product that is advertised.

Exterior – a photograph of the exterior of a building, the thing being advertised may be juxtaposed against the building exterior, or it is part of the building exterior such as a cladding system of joinery manufacturer.

Abstract – an image that has no discernible setting, a product may be juxtaposed against a block of color, or placed in an abstracted context that suggests containment but excludes recognizable architectural references.

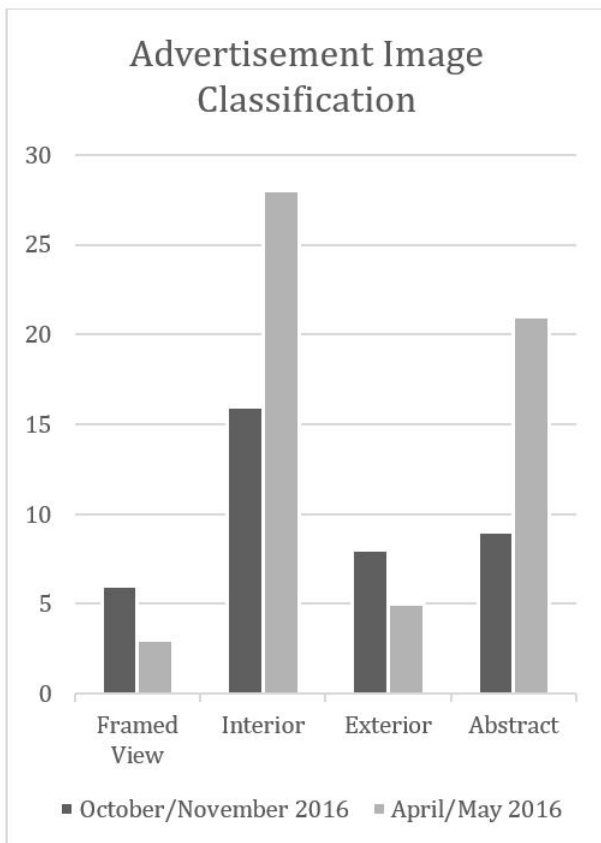


Figure 32: Advertisement Image Classification.

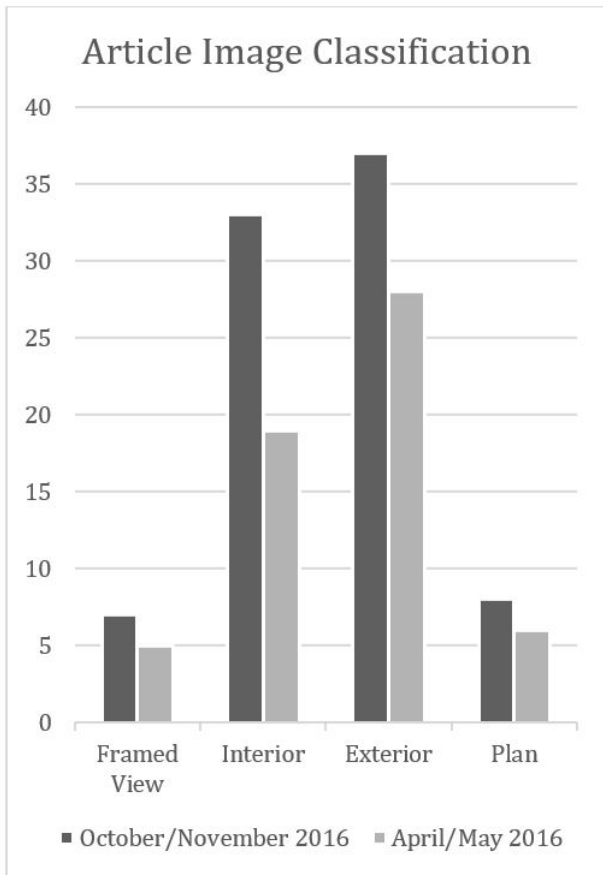


Figure 33: Article Image Classification.

Articles

Framed View – the view from a building is used to convey its context if this is significant to the design.

Interior – a photograph of the interior of a building that has been dressed with appropriate furnishings to reflect the content of the article.

Exterior – a photograph of the exterior of a building, the form or materiality of the design is referenced in the article.

Plan – rudimentary architectural plans are supplied in the *design notebook* section of an article where the architects briefly describe design process.

A simple tally system was used to record the number of pages and the instances of different categories of page type. Both Issues of Home magazine, April/May 2016 and Oct/Nov 2016 had a total of 180 pages

The results of the survey are represented in the accompanying charts.

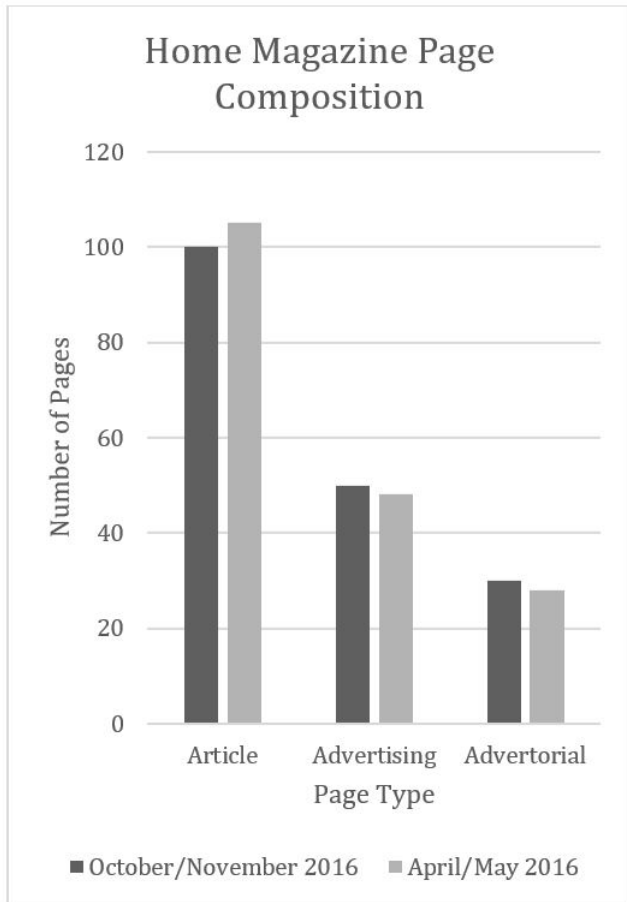


Figure 34: Home Magazine Page Composition.

The results of the survey show that the composition of the magazine is around 55% Article, including administrative pages such as the *Editor's Letter* and *Contents*, 30% Advertisement, and 15% Advertorial, which was any article that was about a product or service and included details of where to purchase it.

The results of the Image classification show what might have been an expected outcome. Advertising images are predominantly interior photographs and abstract context that provide the backdrop for products by furniture manufacturers, the predominant advertisers in Home magazine. Article images are predominantly exterior photographs, which correspond with an architectural culture that glorifies form and the architectural photography 'hero image' in the media.

However, interior photographs are represented in almost equal proportion in the magazine. This thesis posits the interior photographs to be inextricably linked to economies of desire that have been examined in the research. From the desire for consumer goods that forms part of the Italian radicals' critique, to the fused fantasies of sexual conquest and Modern design described by Beatriz Colomina in *Radical Interiority: Playboy Architecture*,⁵ in Home magazine architecture is used to describe ideal lifestyles of contemporary consumer society.

The survey also recorded instances of images of buildings that featured the clients' children and pets: the *Home of the Year* issue had five instances of *sheep*, ten of *child*, and two of *dog*; the October/November issue had one instance of *cat*, thirteen of *child*, and three of *horse*.⁶

5 Beatriz Colomina, "Radical Interiority: Playboy Architecture 1953-1979," *Volume* 33, no. 3 (2012): 51

6 As part of the depiction of a stylised lifestyle, the clients' children and pets are positioned in contrived arrangements that, for the purposes of the magazine, reduce them to accessories.

Contents
—
THE EDGE CITY ISSUE
inspiring the project of students

 2 THE HOUSE <small>A new kind of vernacular is found in Kerala</small>	 34 BATTLE OF STYLES <small>Architect versatility meets contemporary residences in Kerala</small>	 76 PAINTING IDEAS <small>A painterly aesthetic redefines vernacular interiors. The Edge City Challenge</small>	 82 CULTURAL COLLABORATION <small>Artists in embryo in the young Malay genre home</small>
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The results of this survey are the basis of the composition of *Good News* magazine. The proportions of Advertising, Articles, and Advertorials were scaled to fit a publication with a total of sixty pages, the approximate order of the pages was also inferred from the survey. In *Good News*, the Article pages (55%) feature the final building design outcomes of the satirical project, the Advertisement pages (30%) are used to showcase some of the thesis process work formatted to resemble an advertisement, Advertorial pages (15%) are used to present precedent and theoretical influences, good publicity for the work that inspired this thesis.

The findings regarding structure and composition are used to create a sketched storyboard of *Good News* magazine. The relevant process and precedent work is formatted into the storyboard layout. Also included in the storyboard is the layout of the article pages according to the results of the image classification.

The image classification results are used to determine how the city wall design project would be presented in the magazine by selecting which perspectives of the design to render, making sure there is a proportionate number of interior and exterior perspectives. How would the design be represented in the context of a luxury lifestyle magazine as opposed to conventional building representation for student thesis projects?



Figure 35: Set of the presentation/launch of Good News magazine.

Hello everybody and welcome. My name is Leonard Hobbins, Editor of Good News Magazine New Zealand, and I am very excited to announce the launch of this brand new issue: EDGE CITY (Four houses in the city wall). The leading luxury lifestyle magazine in this year of our lord, 2040, Good News is your guide in design and life. Today we will be reviewing the new issue including features on the City Wall Rural Urban Boundary project, Alejandro Aravena's social housing project in the article 'Half a Good Home', as well as New Zealand's own Herbst Architects with the K-Valley house, really a stunning home in its bucolic setting.

Auckland's City Wall has become a defining feature of the city, allowing a new and exciting way of life for those of us lucky enough to call ourselves residents of greater Auckland. In this issue we take a look at the success of the project and get the Good News exclusive look inside four homes that represent distinctly different takes on life in the wall.

Plus our great regular features, we have the latest on art and design by your favourite brands and creators, a curated selection of projects and objects to cater to the distinguished Good News reader, as always, bringing you the issues that matter.

Good News

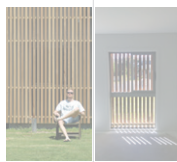
The process of interrogating the design magazine format throughout the year allowed me to apply my newfound understanding of layout, captions, advertising, and editorial tone to the creation of a new fictional competitor in the luxury lifestyle design magazine market.

My magazine imitates the production quality and composition of the publications I have examined, but substitutes the content for my satirical architectural provocations.

The quantitative survey from Chapter 4 provided the structural template for the magazine design, but other elements such as the graphic design, fonts, and colour schemes all had to be digitally replicated. All elements of the design of the spreads were considered and controlled in support of the satirical design content. This includes the composition of titles and images in articles and advertisements, and the positioning of advertisements alongside specific articles. The graphic style of the architectural drawings was manipulated to resemble the plans that accompany Home magazine articles in the Design Notebook section.

The tone of writing was considered for the different text elements of the magazine. Titles are two word combinations that form part of the contrived representation in each article, subtitles are a single sentence that illustrate how this will occur.

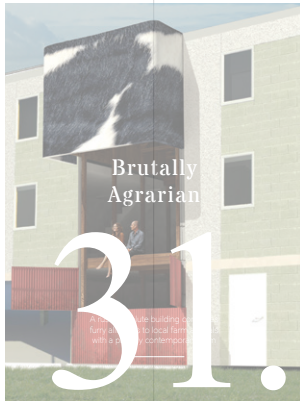
The last article *My Favourite Building* alludes to the sense of desperation that the built environment is contributing to in Auckland's housing shortage, the sombre report of demolition and exclusion contrasts the jovial editorial tone in the rest of the magazine.



MY FAVOURITE BUILDING
Building farewell
classic with restraint
Edge City
that appeal

58.

Brutally Agrarian



A continuation of a design from the iterative modelling process, the interrogation of the K-valley house culminates in the Good News article *Brutally Agrarian*, the design of a rural inspired home in the Southern section of the wall in Karaka. The design uses the idea of maintaining the appearance of an authentic rural lifestyle, occurring at the rural/urban boundary as the basis for subsequent design choices.

The home is planned around an open barn like space with exposed timber trusses supported on four by four inch posts. The sense of openness is enhanced by a slatted woolshed floor in the living room allowing you to look through to a stables below your feet. The archaic rural convention of the stables is incorporated on the ground floor with barn doors that swing open so that the animals look out onto the city.

Apart from the synthetic fibrous cowhide cladding the covers the projecting form of the barn signalling the building's identity, the rest of the building is clad in painted corrugated iron, a material used widely in farm buildings, which will eventually rust and need to be replaced.

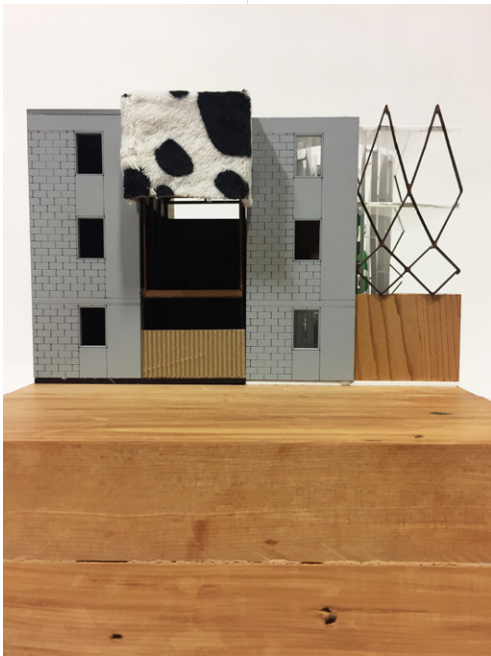


Figure 36: Karaka and Titirangi city wall models.



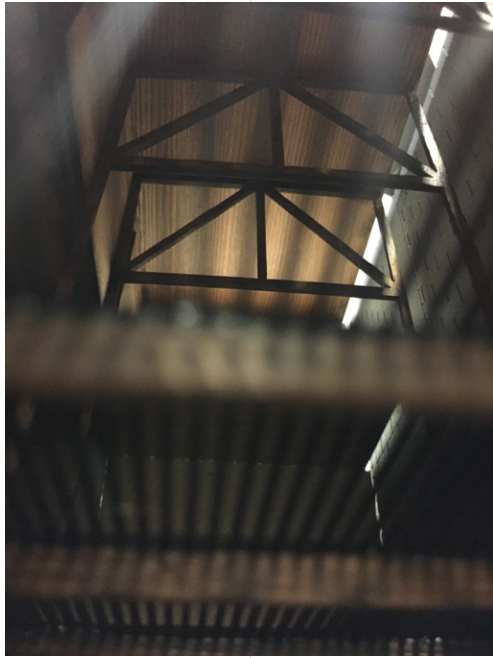
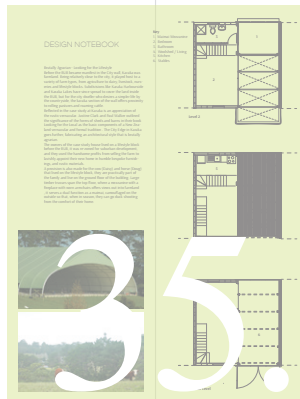


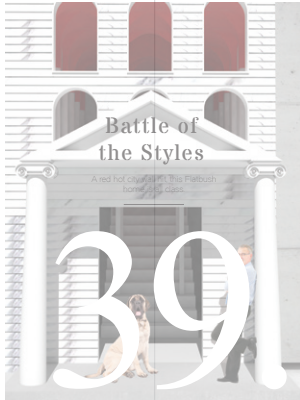
Figure 37: Photograph of Karaka model showing the view up through the floor.

The homes in the city wall at Karaka present the last opportunity for people that live in Auckland to experience a semblance of a simple country life, without being excluded from the city altogether, to live outside the wall in obscurity. As such, the building also has a raised observation deck looking out over the countryside where popular rural pastimes like hunting can occur without needing to ever leave the relative comfort of the city wall.

The Brutally Agrarian home challenges the pretence of humility in the work of certain New Zealand architects, designing luxurious second homes for wealthy clients that appear humble and rustic, a kind of cultural camouflage, in an attempt to appeal to the provincial sentiments of New Zealand's architectural history.



Battle of the Styles



The design of this home for the city wall is the final design iteration examining the strange phenomenon of kitsch imitations of European architectural styles in Flatbush and the surrounding suburbs.

The trend, identified in the site analysis, is understood in this thesis to be a maintenance of appearances, coinciding in the more affluent suburbs with European sports cars, manicured lawns, and long gated driveways.

This design takes classical architecture motifs and sandwiches them together unceremoniously. A portico, one metre deep complete with Ionic columns, signals the point of entrance, guests are received to a sweeping grand staircase, occupying an entire half of the ground floor. At the top of the staircase there is the main living space and library under a Romanesque groin-vaulted ceiling, supported by rows of slender columns.

The entire ceiling and column structure is constructed from moulded carbon fibre, painted in glossy red to match the owner's Ferrari and causing the walls of the white painted house to glow pink.

There is a dome in the ceiling of the library/living space with an oculus above the staircase. The dome projects up into the second floor inconveniently, but allows the occupants to look down through the oculus, to monitor the behaviour of visitors.

Similarly to many houses in Flatbush, the European styled façade of the city wall home is rendered in weatherboard, a conventional kiwi cladding. However, in this city wall home the weatherboards are not fibre cement, but solid marble. The occupants desire to express their wealth but are also constrained in their choice of cladding by maintaining an appearance of conservatism.

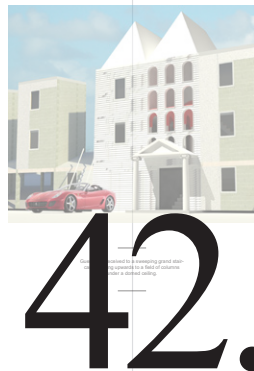


Figure 38: Photograph of the Flatbush sectional model, showing the pink reflections off the arched ceiling.





Figure 39: Flatbush *Battle of the Styles* city wall model.



The window pattern of the façade is in reference to the *Palazzo Della Civiltà Italiana* (1938) in Rome, the building was commissioned by Benito Mussolini for the 1942 World Fair representing Fascism in a distinctive contribution to architecture.

The building is now the headquarters of Italian fashion brand Fendi¹, the austere classical construction of the façade now complements the products and marketing of a consumer icon. The play on the communicative nature of the mute signs of buildings demonstrates Slavoj Žižek's theory that architecture forms part of a consumer society that is concerned with the marketability of outward appearances.²

1 JJ Martin, "Empire building: superbrand Fendi moves to Rome's Palazzo della Civiltà Italiana," *Wallpaper*, December 23, 2015. Retrieved from www.wallpaper.com/architecture/superbrand-fendi-takes-up-residence-in-romes-iconic-palazzo-della-civiltà-italiana#138096

2 Slavoj Žižek, "Architectural Parallax," *Lacan Dot Com*. Accessed on May 2, 2016. Retrieved from http://www.lacan.com/essays/?page_id=218

Painting Green



The article *Painting Green* describes a home built in the city wall as a retreat from metropolitan life, in the city wall at Titirangi. The design examines the practice identified in the quantitative survey of using the setting of a building in nature to describe its significance.

The architecture is described using framed views of scenery, in the city wall home this is exaggerated so that a mature tree is incorporated into the centre of the floor plan, the inhabitants' lives literally revolve around nature.

The design also references the Colin McCahon house, the house was studied in the site analysis, providing a case study for the lifestyle of the fictional occupants and also formal and planning suggestions. The city wall home is owned by artists who paint the native bush from their studio overlooking the trees.

Planning is dictated by the Matai tree in the centre of the building, the living, sleeping, and working spaces are arranged around a circular courtyard, and connected by spiral staircases. The cylindrical wall of the courtyard is glazed with an abstracted pattern of white timber joinery based on McCahon's Mondrian windows.

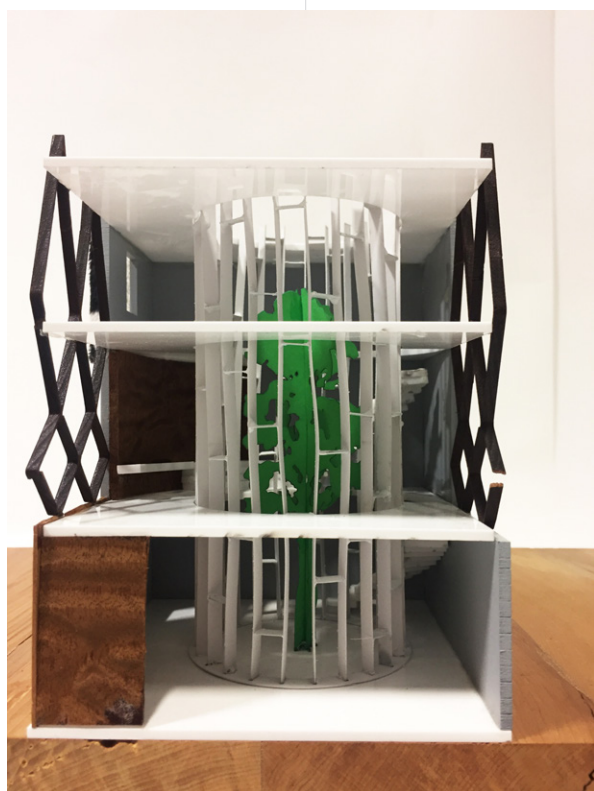


Figure 40: Titirangi city wall model, sectional view.





The façade of the building uses a design motif from a building advertised in Home magazine; *The International* designed by Jasmx is a new luxury residential apartment building in central Auckland, the promotional images depict a striking angular diaphragm rendered in abstract white.

A structural diaphragm is used on the Titirangi façade that imitates the angular shape of the Jasmx design, but the shape is materialized in timber. The relocation of the façade, rendered in a different material, allows it to be read in the context of the periphery as opposed to the city centre, evoking the forms of tree branches and the nature conscious, eccentric identity of the fictional Titirangi inhabitants.

Australian firm ARM's design for the *National Museum of Australia (2001)* prompted the use of architectural quotation as a way to reinforce a distinctly different identity. The National Museum design includes a replica of the Villa Savoye clad in black corrugated iron, which houses the Australian Institute of Aboriginal and Torres Strait Islander Studies. The intention is to present a building that is unmistakably "a local version".³

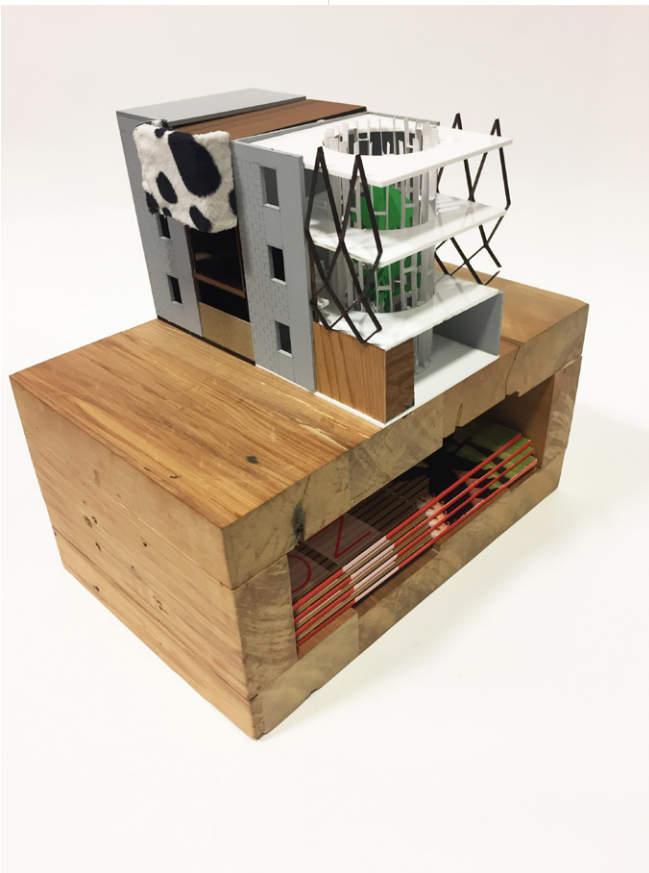


Figure 41: Titirangi and Karaka city wall models, with magazine rack plinth for the Modos Thesis Show 2016.

3 Howard Raggatt, "Letters and Fixes," *Architecture Australia*, accessed on September 12, 2016. Retrieved from architectureau.com/articles/letters-and-fixes-6/



Cultural Plurality

The article on the city wall house at Mangere is an examination of attitudes regarding indigenous culture in design, and the mechanisms of appropriation in this context. The design is intended as a caricature, exaggerating some of the strategies employed by contemporary architecture in the design of cultural buildings.

The identity of the fictional client is that of the traveller, who seeks meaning in their life by partaking briefly in the culture of the places they visit.

With reference to another ARM project, the building appropriates one of their design strategies that recreates an abstracted portrait of aboriginal land rights activist William Barak, using the shapes of the window openings on the 31 storey façade of the luxury residential tower. The Mangere house façade is a portrait of the fictional owner, who has chosen to monumentalise their own enthusiasm for indigenous culture.

The façade screen admits diffuse light into half the building. The ground floor has a semi-enclosed reading room and living area.

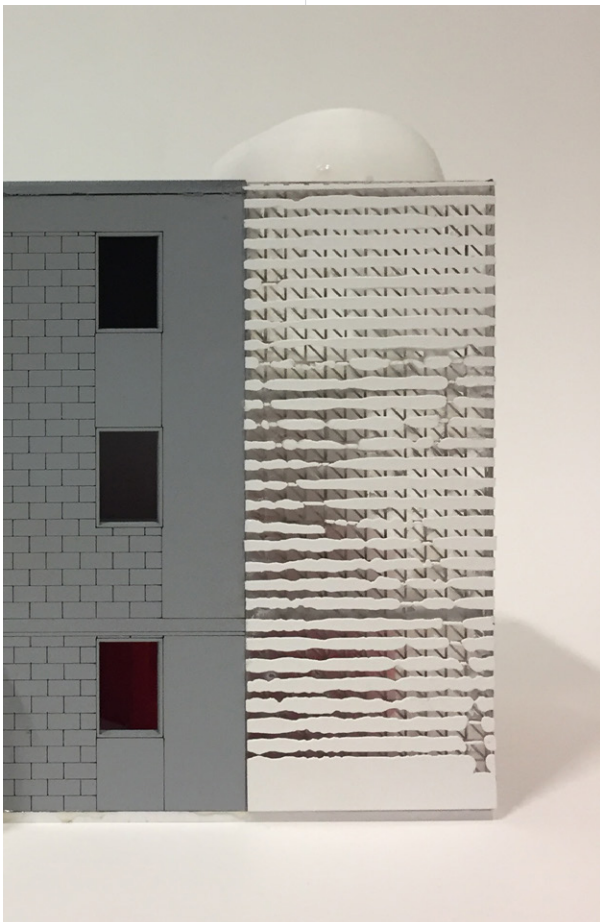


Figure 42: Mangere city wall house model, showing the facade that depicts a likeness of the fictional owner.



The plan of the ground floor appropriates Dick Frizzel's painting *Mickey to Tiki Tu Meke* (1995), questioning the use of indigenous graphic devices in the planning of contemporary architecture, such as the site plan of the Archimedia building *Te Oro* (2016) in Glen Innes.

The plan references Erandi de Silva's satirical project *Logopelago* in which brand logos including the Disney Mickey Mouse shape are used to inform a series of luxury lifestyle island masterplans.

The tiki shape is extruded up to form the seating, shelves, and walls of the reading room, which are painted red with hibiscus flower patterns the client reproduced from a lavalava they bought on holiday in Samoa.

This juxtaposition of cultural motifs is the culmination of collages of Home magazine advertisements for furnishings that incorporated indigenous patterns, questioning the way New Zealand's cultural identity has influence on advertising and popular culture, and the mechanisms by which architecture mediates the representation of different indigenous identities.

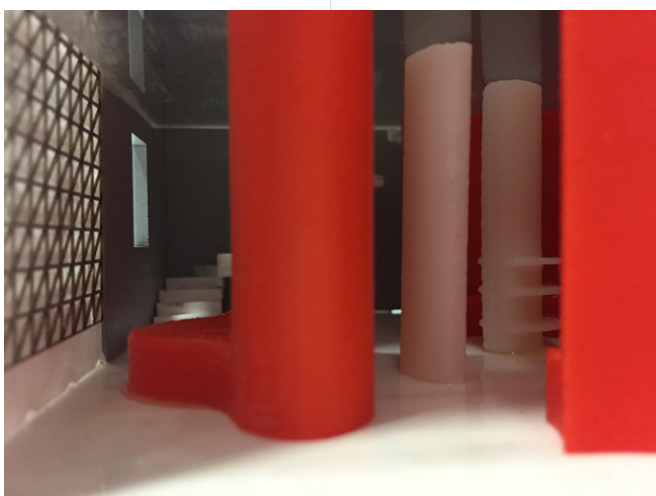


Figure 43: *Cultural Pluralism* model, diffuse light from the facade screen reveals the extruded forms of the reading room.



This thesis examines architecture's interactions with mass media in a local context, interrogating the relationships to see if they can have generative potential for architectural production.

The focus of the research in the early stages of the project was on the historical precedent of the Italian radical design groups. The precedent research suggested a critical and interrogative design project, foregrounded by theory and research of Beatriz Colomina in mass media and architecture. At this point the subject was too broad, it was the relocation of the research into the finite context of Auckland city and Home New Zealand that allowed the central question, of whether mass media can have generative potential for architecture, to be thoroughly examined and evidenced. The thesis contributes to the understanding of the relationship between mass media and architecture in the analysis of specific publications and media sources in a local context, applying the interrogative and generative techniques of the historical precedents, and combining them with the architectural design language of contemporary practitioners such as ARM.



Figure 44: Back cover of Good News magazine.

The thesis has examined different economies of desire, from luxury and modern lifestyles, to play-boy magazine, questioning to what extent architecture is a contemporary economy of desire, and questioning if mass media has more agency than the architecture itself in mediating this economy. What is the potential for architecture to subvert this desire economy and regain its own agency? What is the potential in built architecture exposing through humour and exaggeration an ideological inconsistency.

The design project is decidedly not subtle, it is crass and vulgar, reflecting the tact of mass media in its representation of architecture, and sharing the sentiment of Archizoom in an issue of *Domus*: “We want to bring into the house everything that has been left out: contrived banality, intentional vulgarity, urban fittings, biting dogs.”¹ While the project maintains a certain levity, the satire allowing the critique to be accessible, the intention is to manifest in the design of the buildings and the magazine, the uneasy relationship architecture has with society through mass media, to allow the casual viewer of the project to come away with an appreciation of their own critical powers of observation.

The final designed outcome of the thesis investigation is the fictional design magazine *Good News*. The magazine proposes that architecture is a communicative medium, and subversive publication is an established way this communication can occur. The critical skills that architects acquire in the study of buildings and their relationship to wider contexts, are suited to the design of the mechanisms of mass media, offering an outlet for architectural production that is not a building. The design of *Good News* encompasses four houses, and the dystopian fiction of the RUB city wall, as the designed material which constitutes important parts of the magazine. As such, the building designs should be seen as a means of conveying the satirical intentions of the magazine.

¹ Andrea Branzi, *The Hot House: Italian New Wave Design* (Cambridge: MIT Press, 1984), 55.

However, necessarily the building designs also represent a contribution to architectural design in themselves. The concept that fabricated lifestyles, and consequently architectural designs are influenced by the changing ideology of mass media and advertising coverage is well represented in the work of academics like Beatriz Colomina. The architecture of this thesis seeks to circumvent media influence.

Through the development of communicative façade systems, and building elements that are designed to privilege media representation, the designer gains influence over how the building is presented in mass media. It is suggested that although these building proposals are satirical and politically motivated, architecture that establishes a dialogue with mass media should be considered in the professional realm. Architects can identify the mechanisms by which their work is received, and exploit this understanding in the design process. Architects should have socio-political agency in their professional work, and mass media presents an opportunity to gain that agency in an aspect of practice.

While this thesis does not propose a 'real-world' solution to the problems faced by Auckland and architecture generally, it is grounded in the real dilemmas that architects and the public are confronted with in everyday practice.

The Rural Urban Boundary is not just a line on a planning map, as a mass media news item and as a planning control it imposes social and economic pressures on the development of the built environment. The periphery of Auckland is a burgeoning site of speculation and development, where building occurs that is bemusing and alarming to an architectural sensibility. In this way, the project attempts to understand the frustrations of being marginalized in the building industry, of operating a creative practice in a risk averse field. Conversely, it also examines the idea architects work in a bubble or enclave.

Architects can work in the high-end, bespoke residential context depicted in Home magazine, while the majority of new development is a carpet of mediocrity.

Popular culture has increasing agency in mass media, especially new forms of media such as social media. Themes of popular culture are recurring in the project, such as references to Donald Trump's wall, "The Housing Crisis", Calvin Klein, Kanye West, Slavoj Žižek, architect Rem Koolhaas, *Venice Biennale*, Playboy, Dick Frizzel, and *Hunt for the Wilderpeople*. This thesis has examined popular culture with reference to the historical precedent of the Italian radicals, and the particular medium of the magazine. Further investigation could explore how architecture will respond to the cultural shifts occurring in mass media, as print becomes an outdated medium, architecture will be represented in new forms of digital media.

Part of the conclusion of the design project was in creating fictional characters to illustrate the relationships between advertising of products architecture that caters to a particular lifestyle. There was an opportunity to develop these identities into rich and generative concepts for the architecture of the final project, where they currently only inform the designs in a contrived way. More descriptive characters informed by the magazine, would strengthen the presentation of this project. Finally, rejection of the pin-up in presentation speaks to my project specifically in that my focus was on the possibilities of a particular medium to convey ideas and content. But also, suggests that there is value in work that does not focus heavily on presentation over process in its communication, framing the presentation in terms of an exchange of ideas.

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