

Introduction



SOON AFTER OBJECTSPACE OPENED AS A DEDICATED CENTRE FOR CRAFT AND DESIGN WE PRESENTED A WONDERFUL EXHIBITION OF FINELY CRAFTED ARCHITECTURAL MODELS ORGANISED BY CHARLES WALKER AND ELUON YOUNG. FOLLOWING ON FROM THE SUCCESS OF PAPER SPACE CRAFT WE APPROACHED THE NEW ZEALAND INSTITUTE OF ARCHITECTS WITH SOME THOUGHTS FOR AN ARCHITECTURE BASED PROJECT FOR 2005.

Our ideas were focused on a project that would engage architects as the makers of experimental objects of a scale that would enable them to engage with the space at Objectspace. I'd like to acknowledge Beverly Pickett and Charles Walker for their early support of the concept and encouraging Objectspace to develop a brief for such a project.

Earlier this year we were delighted to form a partnership with the Auckland Branch of the NZIA and the Auckland Walker the brief for **Provocative Material** was developed and circulated to Auckland Branch members.

As New Zealand architects gather in Auckland to celebrate a hundred years of professional organisation, Objectspace is delighted that **Provocative Material** is an opportunity for a group of architects, as makers, to be playful with materials and forms and for us all to glimpse new possibilities for our buildings, cities and lives.

PHILIP CLARKE
Director

I would like to acknowledge and thank the following people for their contributions to **Provocative Material**. Firstly the participating architects - 8 Railway (from Imer Naismith and Cook Saragison Noel Lane, Jasmax, Archangels and Elvon Young & Davor Popadich - all of whom responded enthusiastically and quickly to the invitation to participate, Lindley Naismith and Charles Walker for coordinating the project with Objectspace, the ubiquitous Charles Walker for his catalogue essay, the Auckland Branch of the NZIA for their commitment and support of the project on a number of levels. **Provocative Material** sponsors Auckland University of Technology, Detail Lighting Ltd, Unitec and the University of Auckland School of Architecture. Sean Duxfield for his Design for once again designing an innovative publication.

PROJECT SPONSORS

Auckland University of Technology
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Objectspace

Objectspace is a dedicated and professional design studio specialising in the culture

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May-June 2005

ARCHITECTS: 8 RAILWAY
FROM IMER NAIMSMITH
AND COOK SARGISSON &
PIRIE) * ARCHANGELS *
ARCHITECTUS * CHESHIRE
ARCHITECTS * NOEL LANE
* JASMAX * ELUON YOUNG
& DAVOR POPADICH

Provocative material

Provocative material

FOR MUCH OF THE 20TH CENTURY, NEW ZEALAND ARCHITECTS EMPHASIZED PRAGMATIC NOTIONS OF MATERIAL AUTHENTICITY, OR APPEALED TO PARTICULAR ARCHITECTONIC ORDERING STRATEGIES BASED ON INHERITED MORAL UNDERSTANDINGS OF APPROPRIATE CONSTRUCTION, AS A WAY OF LOCATING THEIR WORK WITHIN LOCAL OR INTERNATIONAL DISCIPLINARY TRADITIONS.

However, with recent advances in philosophy and aesthetics as much as material science and fabrication technologies, our understanding of materials and their applications has expanded to challenge received ideas about material objectivity, signification and mification. Arguably, the architects in this exhibition have become less concerned with modernist beliefs, such as straightforward **expression** and rather more interested in the increasingly ambiguous nature of most modern materials themselves. Whilst the initial invitation to the participants appears to insist on an interrogation of the constructional process - paradoxically, an operation often deferred in architectural practice to other disciplines - the organizers also encouraged the exploration of materials and modes of assembly towards a critical redefinition of contemporary architectural **praxis**.

In being increasingly compelled, by the conditions of practice, to specify impure, hybrid and composite materials, or to allow the traces of fabrication to disappear, has a new generation of architects begun to develop a positive indifference towards material character? Or to explore possibilities for a new **material culture**?

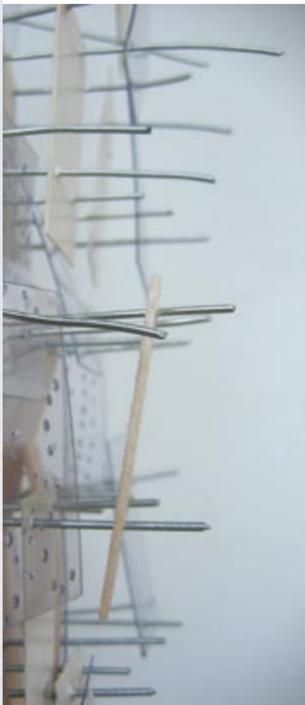
At another level, as digital methodologies have transformed the design process, the simultaneous adoption and suspicion of instrumental technology (in the form of design software, for example) by New Zealand architects has begun to foster similarly ambiguous, or simply confused, attitudes towards materiality. It seems ironic that, just when architecture is in most need of a renewed theoretical interrogation of material reality, both the profession and the schools seem to have embraced a kind of defensive, **derriergarde**, institutional conservatism.

Conversely, when architecture is presented not as building technology, social development, or economic production, but rather in a gallery, ostensibly as art, it operates in a different role; neither as building nor its representation, but rather as a specific kind of cultural commodity. The issue here is not whether architecture is a legitimate art form, but rather how architects might operate or define themselves. In response to these

conditions, the focus on construction might well have led to the production of highly-crafted, perhaps fetishistic, works that would eclipse an interrogation of the potential of new technologies. But this fear turns out to be unfounded. The works exhibited forge a successful alliance between conceptual ideas and the appropriation of new or unorthodox materials, and their inherent structural capacities, to advance innovative tectonic propositions. If these installations seem designed to bridge, or risk collapse into, the gap between architecture and art, then their constructional integrity also legitimizes the performative nature of the architectural endeavour.

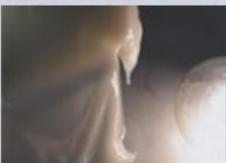
In her book, **The Body in Pain: the Making and Unmaking of the World**, Eileen Scarry suggests that the process of making is really an act of giving, where the labour of work is compensated by the joy of offering that which is made. This imaginative transfer - through material and technique - of human affect to physical artifact, is what links **making** with **making-up**, with creativity. This rarely acknowledged relationship of emotion to execution, lies at the very heart of New Zealand architecture. And this exhibition.

CHARLES WALKER



© EILEEN SCARRY
Maquette

09 376 4216
Provocative Material: We are dealing with light, mass, volume, energy, and heat, as a material architecture to the mass and formal form



8-RAILWAY

KATE BEILBY-JACQUI CHAN
JESSAMINE FRASER-JULIANNE
GEE OF COOK SARGISSON &
PIRIE-AIMER NAISHITH
ARCHITECTS

LACED

Glass, stainless steel, space, light

Here, standard industrial materials are tectonically assembled to create an endlessly reconfigurable, recyclable, weather-screen that evokes an architectural pora, a traditional woven cape, designed to modify extremes of rain and sun in Auckland's sub-tropical climate.

As light interacts with the steel and glass it turns from a screen into a lace curtain, from a window to a wall. Different patterns are revealed from different viewpoints, or at different times of day and night. Through the shifting composition of elements and light, the object adapts, chameleon-like, to its environment; one moment emulating the existing dado panels, and in another mimicking an applied net curtain. In moving away from the digital fixations of the early 21st Century, and by re-presenting conventional materials in an unconventional way, the construction becomes a cosmetic space-machine, exploiting conditions of transparency, translucency, solidity and reflectivity, the shingled object meditates the experience of spatial conditions on either side. The street and the gallery are divided by, yet conflated in, this visual net.

Through threading and knotting the traditional Modernist materials of steel and glass into an architectural lacework, the surface adornment becomes self-supporting structure, and utilitarian materials become ornamental. By adorning the gallery space, alternate spatial conditions are created, provoking the passerby to explore the sensual potential of the materials. The glass loggia entrance allows the viewer to access the space created between the gallery wall/window and the installation/construction.

Sponsors: Dines Sheet Metals, Easy Steel, EDL Fasteners, Metropolitan Glass Mt Albert, Production and Developments, Sandvik.



ARCHANGELS

FEEDBACK

Sound

As distinct from its formal output, which is so readily cemented into place by the work of time and history, the informal discussions surrounding architecture barely register as worthy of serious consideration. Generated internally or from outside, the architectural profession is awash in gossip, idle opinion and other inconsequential material. The vast quantity of such messy ephemera surely outweighs the well-organised and refined constructions and – if the cosmological metaphor has any validity at all – may provide clues about the forces shaping architecture today.

The gallery space, along with its living contents – their various trajectories, collisions and temporary alliances – represents a local slice of the architectural cosmos. Placing a disinterested but faithful ear to the auditory landscape, a disembodied commentary is transmitted to the room at large. This feedback may provoke and be amplified in further provocations.

Will the information given up in these exchanges create an impression of coherency, dissolution, apathy or entropy? Are we moving together, flying apart or merely static, the faint remnant of a real or imagined past? Whether this ephemeral architecture of the event takes a discernible form or not, its presence will continue to reverberate.



ARCHITECTUS

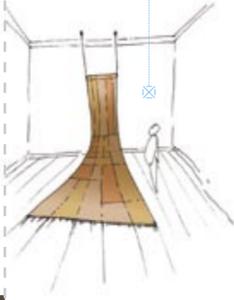
BRETT CULBERT-DARIN
FLOWER-MISAKO MITCHELL
ELIZABETH SEUSEU
SEVERIN SODER

FAKING IT

screen printed fabric

Material authenticity it is not the only way of making. Our material environment is expanding by the day. Natural materials, or those we might traditionally consider **real** or **authentic**, become less readily available, more expensive, and are replaced by **facsimiles**. Timber veneer can come in 1200 mm wide sheets or 200 mm square tiles, with performance characteristics and properties that the real cannot match. Porcelain tiles with a timber print and embossed surface compete in durability, but are cold to touch.

Faced with this dilemma – that the real may not be an option – what is the **new real**? Simulation? A constructed impression of the real, in itself a new material?



CHESHIRE ARCHITECTS

PAINT STRUCTURE

acrylic

Architecture in New Zealand has a contradictory approach to materials. Architects obsess about the authenticity and honesty of materials, wanting to use "natural" materials in their raw state and leave them to weather. The vast majority of our built environment, however, is flimsy; durability and weather-tightness are achieved by applying thin films to insubstantial substrates perched on equally ephemeral lattices of timber.

Our presentation for this exhibition attempts to move beyond arbitrary judgments of the authenticity of the materials we use. Here is "inauthentic" New Zealand architecture in its essence – a pure membrane of paint emancipated from its inconsequential support. It is color and surface, nothing more. This is not, however, a negative proposal; we want to show that paint has its own qualities – the ability to manipulate both the thickness of the membrane and the pigment within it – and that even paint is an authentic material.

These tubes are seamless skins of brushed paint, with lines of poured paint helping meet the structural forces at play across the skin's surface. This integrated surface not only transcends questions of authenticity, but also escapes other conventional architectural dichotomies, such as distinctions between structure and envelope or between structure and ornament. This is an architecture that is simple and seemingly effortless, and that we hope points towards a new sense of what is natural.

Sponsors: Dulux Paints, Sonoco NZ Ltd



ELUVON YOUNG & DAVOR POPADICH

GRASS IS ALWAYS GREENER ON THE OTHER SIDE

Video and text

Hungry bugger

Searching for neen pleasure
Driving backwards through the rain
Your wind driven face is cold to touch,
hard to hold
Tic, tic, tic

Olive my common goldfish, flickers, floats
I shall bottle your garden variety and let it
see these bright lights
Don't leave

Colours change, iris hold my lonely planet
Come on, go get some
Put some fat on it, it's a sign of success
Revolve, revolve

Synchronized swimmer
I'm falling from you

Follow the speed of light, yeah just like this
Cinnamon star dusting
Sponsor: Absolute Sound

JASMAX

JENNIFER HANSON-TRISTRAM
COLLET-PETER DAWSON-NICK
VEINT-JONATHAN BISHMAN-
MARK FAIRBURN-KENDON
MCGRAIL-ANTONY WALTON

AN EXPOSÉ OF STRUCTURAL INTERACTION

Latex

Architects tend to tame materials and structures to the point at which they become expressionless. Movement, decay and chemical reactions are concealed within an apparent solidity, or by physical alterations to the materials' properties, by treatments and coatings.

We propose that architecture is set free, allowed to breath, move, react, interact. At a fundamental level, this freedom will rely on the ability to express the transference of forces and energy through building elements.

Energy is implicit in motion, as is motion in force. The distribution of energy in the universe over time proceeds from a state of order to a state of disorder. Our understanding of the material world, and our relationship to it will, over time, develop into something quite different.

What if the apparently static structure of the existing building is replaced with redefined elements that embrace the forces acting on or with them? The understanding that we develop of the world, through its materiality, is heightened. We seek to expose forces channelled through existing structure with a material that expresses them through its elastic nature.

The elastic latex column is offset from the rigid concrete column and the differential expression is mapped through Cartesian references to the existing elements. These references alter and shift as the elastic nature of the material has a tendency to return to its original shape after it has been stretched or compressed.

NOEL LANE ARCHITECTS LIMITED

NICKY HANDLEY-NOEL LANE-ANY MATTHEWS-TOM ROWE

37.5°CXX.86.6.XY.74.5.12,000kJ/24hr

Provocative Material: We are dealing with light, mass, volume, energy, and heat, as a material architecture to the male and female form.

2nd law of thermo dynamics: "Energy spontaneously tends to flow from being concentrated in one place to becoming diffused or disbursed and spread out."

Project Outline:	T21x24:23.05.05.25.05.11.06.05.12.06.05.13.06.05
Volume:	0.1611m ³
Chemical Input:	12.000kJ/24
XX	1650mm
YY	1730mm
Av	1678mm
36.50C +/- 1	
Electrical Output:	100W 9.00-17.00
Electrical Input:	02V*

0.0745m³3XX20%-14.9kg,0.0866m³3XY16%-13.9kg,0.08055m³3AV18%, /24.47g,10.000kJ,XX,36.5C+/-1C, /24.67g,14.000kJ,XY,36.5C+/-1C,

Material specification:

Moisture	0.10% max
FFA (as Oleic)	0.10% max
melting point	40 - 45 degrees
AOM Stability	100 Hours Min
smoke point	220 degrees min
colour	white
flavour	bland
antioxidant	319
max unit volume	0.020m ³

Composition:

Myristic	CH ₃ (CH ₂) ₁₂ COOH (3%)p
Palmitic	CH ₃ (CH ₂) ₁₄ COOH (24%)
Stearic	CH ₃ (CH ₂) ₁₆ COOH (19%)
Oleic	CH ₃ (CH ₂) ₇ CH=CH(CH ₂) ₇ COOH (43%)
Linoleic	(-)-CH ₃ (CH ₂) ₄ CH=CHCH ₂ CH=CH(CH ₂) ₇ COOH (3%)
Linolenic	(-)-CH ₃ (CH ₂) ₂ CH=CHCH ₂ CH=CHCH ₂ CH=CH(CH ₂) ₇ COOH (1%)

Dimensions-Site:

	volume(m ³)	length(m)	width(m)	depth(m)
XY	0.0866	1.678	0.22438721	0.23
XX	0.0745	1.678	0.193035187	0.23

