A black and white landscape drawing. On the left, a steep hillside is rendered with fine, vertical hatching and some dark, scribbled areas at the top, possibly representing trees or dense vegetation. A road or path winds down the slope. On the right, a road or path leads towards a dark, rectangular structure, possibly a building or a bridge, with some horizontal lines above it. The background is a light, textured wash, suggesting a sky or a distant horizon. The overall style is gestural and expressive, with a focus on line and texture.

Landscape and its Lines

Amy Sofia Robertson

Thesis submitted in partial-fulfilment of the Master of Architecture (professional) degree, the University of Auckland,

Abstract

Situating itself within the process of conceiving architecture, this thesis is focussed on developing a methodology centred around drawing, making, and the space in between. It is not concerned with a built architectural solution but rather creating a framework which facilitates an intimate relationship between drawing and landscape. The amalgamation of the open fluidity found in analogue practice with the rigour in structuring a reflective making methodology nourish the connections and dialogue between line and surface. Critical analysis and reflection are throughout the phases and their translations within this thesis as a tool to deepen an understanding of landscape. Landscape is a powerful condition which often becomes intrinsic within New Zealand architectural practice. A mark making methodology drawn from the importance of landscape: a pursuit of understanding. It develops a making and drawing framework which can be followed and implemented on a site which the participant wants to create a dialogue with.

Drawing and making techniques are adduced and used interchangeable to create a body of speculative work which is constantly beginning. The practice utilises making timelines ranging from the iterative to the deliberate and extended. Between the making phases are divisions of pause and contemplation which is where the reflective natural of this thesis can be collated and used as an anchor when continuing the pursuit of distilling the complex connections – chiasmatic in nature – between drawing, making, and building.

As a finalised – but never complete – body of work, this thesis contributes to the formalization of architecture from an approach which begins by looking inward. It is one which uses the exercise of drawing and making as the genesis to arrange reflective and translative formal composition in landscape. Creating architecture which is deliberate and sensitive within its landscape is possible through many methods which differ from a built outcome. Architecture can be used as a response or a representation of a deepened understanding of oneself and the environment we dwell in.

Figure 1: title page above. Contemplative composition in a landscape. (Painting by Author. *Composition 02*).

Figure 2: right page. Image of Te Henga Beach looking south. (Photograph by Author).





Figure 3: 1:1 Scale Installation. (Installation by Author. *Tranlsation from drawing to structure*).

Acknowledgements

To Mum and Dad who have always believed in me, long before I had belief in myself. This body of work could not have been possible without your unconditional love and support.

A note to Fraser, your willingness to understand this architectural practice has meant the world to me. You have been my anchor over this past year. For that I thank you.

“When I draw, the drawing is not a step toward the built but an autonomous reality that I try to anticipate. It’s a whole process of anticipation, anticipating that a line becomes an edge, that a plane becomes a wall; the texture of the graphite becomes the texture of the built.”¹

1 Abraham, “Raimund Abraham.”

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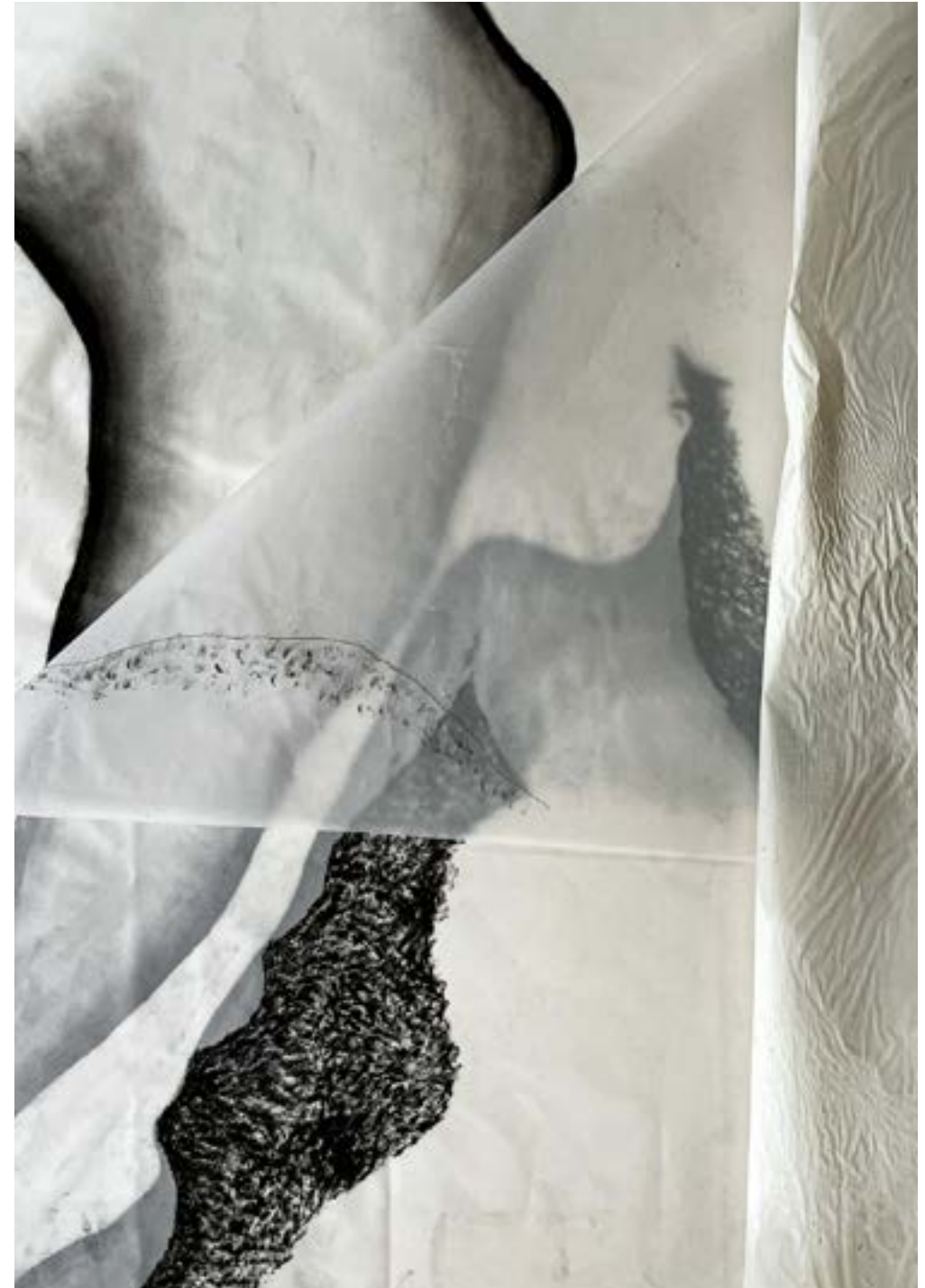


Figure 4: Example of the layer mapping done at Te Henga.
(Drawing by Author. *Plan View | Spot 01*).

I

Dear reader, this thesis does not put emphasis on concluding with a building, it focusses on an analogue process of mark making which I felt drawn to interrogating. It pushed me to question why I found this method effective in my exploration of architecture and placed me far beyond the comforts of a studio desk. Extruding my drawn lines into the landscape and reimagining their relationship gave way to a new manner of approaching built space. The methodology was developed from a curiosity to define, formalise, and understand the relationship that spatial form and their composition has on New Zealand landscapes. Using two ideas: the architectural drawn line and landscape, this thesis aims to inspire and deepen a personal understanding of approach towards drawing for, and in a landscape which is mapped and recorded through time.

The landscapes I refer to and draw inspiration from in this thesis were subjectively picked from places, images, and compositions which are personally significant. I use the term landscapes to define a plane on which an inhabitation of space can be imagined. Whether it is tangible or intangible landscape, the lines drawn in, on or above it is a direct response to how the environment felt, appeared, and contributed to my flow state throughout my inhabitation of the space and its surfaces. I understand landscapes are sometimes best untouched, thus, this is an exercise in using architecture as a tool to represent how one can exist in and absorb a deeper understanding of a particular body of space over time.

Line and landscape are a pairing I have been drawn to throughout my time studying architecture. My interest began as a subconscious act through my design process but has since become an area that rivals my interest in built architecture. Through this thesis I will be pursuing a deeper understanding of my own relationship with architecture by broadening my knowledge on the concepts of the line and landscape.

I have structured this thesis into separate, but closely connected, phases. Each delving into a specific aspect of my mark making process and their interconnectedness. The intention of these phases is to suggest alternative ways of viewing the design process and its outcomes through interdisciplinary drawing and making.

In many ways, this thesis is a love letter to my first-year self, someone who was unsure of their place and what they can give to architecture and what it, in return, can give back. This way of working allowed me to pursue a more well-rounded awareness of my own creative process, style, and architectural language.

Figure 5: Image of Opoutere Installation meeting the ocean.
(Photograph by Author. *Final Connection*).



Introduction

This thesis is an interrogation of the architectural line and its relationship to the landscape it is drawn on. The purpose of this is to understand the boundaries of the line and how to use it to connect with the space it is imposed on. It is an interrogation of my personal creative process and mark making methodology. To give an initial insight into the methodology, the mark making process, used as the foundation behind this thesis, is sectioned into different phases. These phases move between drawing and modelling at various scales with the pursuit of critically analysing the way the drawn line is translated between them. In this thesis, architectural drawing's role has been redefined. Instead of the primary role being concerned with what the drawing represents, they are more accountable to their own constitution. The drawings and their translation between one another become the focus of attention rather than their relationship to a built architecture.² Instead of immediately turning each mark making form into a buildable architecture, this thesis allows for the freedom to consider a series of more unconventional approaches. A creative process with a focus on the marks made rather than the end result. Making and drawing with the intention of executing exactly that, concluded with a deliberate, intentional architectural language which was sensitive to the landscape. To consider designing any kind of space is to “consider the relation between lines and the surfaces on which they are drawn”.³ In the case of this thesis, the surfaces are interpreted to be landscapes. My thesis embarks from this notion

Alongside the mark making methodology sits the critical drawing analysis of flow state. Flow state is a mindset which allows the artist or maker – or anyone – to create unapologetically while being fully immersed in the activity.⁴ This allows for drawings to be completed without preliminary judgement of their aesthetic or purpose, thus, they are more connected to the surrounding atmosphere in which it was created. To document how each drawing or task felt in terms of flow state, a drawing analysis card accompanies each one produced. This helped anchor my process and thoughts when there were times of clouded judgement, or I was met with a creativity dead-end. It also informed key words and phrases which became instrumental when describing the landscape through drawing and making. The *Initial Exploration* will give a more in-depth explanation into Flow State.

Leon Battista Alberti was the architect who, in 1452, first discussed the distinction between design and drawing with built architecture.⁵ Leon Battista Alberti, born in 1404, was an author, architect, and humanitarian who carried out many of his architectural theory in built projects in the later years of his life.⁶ In this thesis, rather than implying there is a necessity to build architecture on every landscape, it instead uses the critical drawing skills learnt through studying architecture to better understand and dwell temporarily in landscapes which are either in or around the built environment. The initial phase of this thesis is a collection of drawn works where the lines are directly responding to my memories of, and how I would inhabit,

2 Evans, Translation of Drawing to building, 160.

3 Ingold, Lines, 2.

4 Beehre, Drawing in Flow, 11.

5 Kauffman, Drawing on Architecture: The Object of Lines, 1970-1990, 1.

6 Kelly-Gadol, “Leon Battista Alberti.”



Figure 6: Image of a connection in the Opoutere Installation.

(Photograph by Author. *Mid Connection*).

the landscape. These drawn responses were then taken to the landscape and constructed in the same way I approached the drawn response. This way of working naturally pushed me to treat the landscape with a more sympathetic approach. This technique of transitional mark making means “the viewer can in fact be within the lines” when the drawings are transferred to a 1:1 scale installation, then back into a form of drawing.⁷ By jumping between analogue mediums in this way gives the user an understanding of scale - one they can tangibly interact with.

Although the methodology is strongly tied to an analogue way of working, the digital component still holds an important and necessary space in this thesis. Digital software is used throughout the methodology to compose and layer the analogue making to create interdisciplinary drawings and edit photography. It was important that the digital remained a supplement to the mark making process and was only used to convey the idea or goal of the image. This is because digital drawing can have a scale-lessness effect which can sever the perception of spatial volumes for the drawer when creating and thinking through drawing.⁸

This is an interdisciplinary mark making process which is curated and shown throughout this thesis. As previously stated, there is no importance placed on forcing a building as the outcome. To explore landscapes relationship with architectural drawing, this methodology combines the direct and experiential with the indirect and abstract.⁹ As a result of creating using drawing as the medium to explore the connection between line and landscape, it generates more conscious deliberate compositional decisions. The act of drawing, then exploring how the line can be represented in the landscape, opens a wide spectrum of opportunities to push the thresholds of the architecture: Building a model in the way I drew a drawing – drawing as a method of constructing. It is important for young designers of space to understand the qualities the architectural line can take and what this means for the relationship with the landscape. Architectural relationship with the landscape is complex. How can the interrogation of the drawn line in relation to landscape, generate spatial compositions which are reflective, temporal, and deliberate?

To sharpen the eyes like a sword, not only to caress the landscape but to dissect it, to measure beyond the body, to measure between the heavens and the earth, to create horizons, to let lines vanish into points, immaterial but with greater precision than any known tactile or visual reality before. Torn from the power of gravity. Torn from the terror of the endless landscape. Memory and desire: that is architecture. Built or unbuilt. A collision of irreconcilable thoughts and interventions.¹⁰

I developed three different approaches to assist my understanding of how to start inhabiting my drawn lines. This thesis is therefore sectioned around these three key techniques. Phase 01: Line to intervention, Phase 02: Line to Mapping, Phase 03: Line to Relief, and Phase 04: Line to Pavilion. To begin answering these questions, this thesis will define the process’s keywords.

7 Patterson, Mulla, Macken, “Drawing the room | Drawing within the room,” 268.

8 Patterson, Mulla, Macken, 270.

9 Evans, *Translation from Drawing to Building*, 161.

10 Abraham, *[Un]Built*, 101.

Landscape: All the visible features of an area of space.

Drawn line: A mark made by a hand with a drawing medium.

Composition: A relationship between the arrangement of forms marked onto a surface.

Pavilion: A volume of space which expresses its surrounding landscape.

Mapping: To record in detail the spatial distribution of (something).

The pavilion function is ambiguous and prescribing one is not necessary. Due to this, this thesis can express the mark making process using a different technique – one which builds off the idea of an intervention and series of mapping exercises. The idea of a series of pavilions, with unpre-scribed functions that show a suggestion of space and ability for temporal inhabitation, reflects, and celebrates this thesis’ way of working. They reinterpret the line-work to conclude a reflection of time spent dwelling in and deepening an understanding for the prescribed landscape. Through an architectural language, I used the pavilions as a way of expressing the lines drawn and mapping of the landscape, I started to finesse the process and discover ways of expressing the landscape and the experience in it. This thesis critically analysed exercises and developed them into four fundamental phases. The original exercises included: drawing the landscape form within it; then expressing it through its essential characteristics; layering in photography; and then reintroducing drawn from onto the landscape’s surface

Temporal dwelling is a fundamental part of how this methodology was executed. It was critical in capturing the depth required in the drawing output. As the year progressed, it became obvious to me that the notion of temporal dwelling also became part of the architectural language – a way to facilitate the time spent in landscape.

The primary necessity to dwell becomes the necessity to transcend the notion of dwelling with the poetic desire to conquer and inhabit unknown abodes, to recall an architecture that is rooted in the metaphoric notion of elemental tectonic interventions in imagines or memorized landscapes.¹¹

The necessity to dwell is intrinsic to where this mark making methodology stems from. This thesis is a documentation on the exploration, experimentations, and outcomes of developing a methodology born out of the necessity to dwell within a landscape from which an architectural language and stem from.

11 Abraham, *[Un]Built*, 102.

Initial Exploration

[Flow State and Other Precedents]

Creating a thesis that does not follow the traditional design process style of architectural output meant it was important to research into precedents and bodies of work my methodology could anchor off. This importance comes from a necessity to understand the existing knowledge and execution of work already existing within the realm of drawing and making driven architectural outcomes.

Flow State

One afternoon I happened to be visiting Objectspace, a gallery in Grey Lynn, Auckland, where Hannah Beehre an artist from Canterbury was giving a presentation on drawing in flow. Flow is a state of mind where all the relevant skills necessary to complete a task allow the person to become completely engulfed in the particular activity.¹² The idea of making within a flow state and documenting this process seemed like an appropriate fit for my thesis. Flow state is not something which comes or stays easily – hence the emphasis on documenting the critical analysis of each drawing. By separating two modes of making - one doing and the other thinking - means one is creating and the other is assessing. This meant I was giving myself the opportunity to improve and develop something each time – elevating each mark, moment, and practice.¹³ Certain studies resulted in the discovery of a connection between flow state and performance outcome. One of these studies was done by Professor of Psychology Joel Lopata at the University of Western Ontario who published that there is a positive correlation between flow and quality performance.¹⁴

This feeling is not just a fancy of the imagination but is based on a concrete experience of close interaction with some Other, and interaction that produces a rare sense of unity with these usually foreign entities.¹⁵

Developing an understanding of my personal process and what I find creatively stimulating – triggering flow – will naturally elevate the work produced. Involving this personal process with a pursuit to understanding and dwell deliberately in landscape made it increasingly necessary to navigate the methodology through rigorous critical analysis. It holds the process accountable to how effective a particular making medium or idea is at interrogating landscape and whether or not it should be translated into the next phases. A drawing analysis card was the chosen medium to effectively document and store drawing or making output information. Two drawing analysis cards were developed throughout

12 Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, 53.

13 Beehre, *Drawing in Flow*, 12.

14 Leopata, Nowicki, Joannis, “Creativity as a Mental State: An EEG Study of Musical Improvisation”, 255.

15 Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, 64.

the methodology. The first was for initial makings and drawings to reflect on. Once the methodology progressed into the landscape and into the phases, the drawing analysis became more comprehensive and tailored to the desired outcomes. There are four key characteristics present while experiencing flow that were identified by Steven Kotler, a journalist, author, and co-founder of the Flow Genome Project. These characteristics are Timelessness, Effortlessness, Selflessness and Richness.¹⁶ Along with other information about the making output, these key phrases were used and rated out of 10 after each exercise was complete. In the final drawing analysis card, these key phrases were slightly adapted or changed completely. This version allowed for a more in-depth contemplation and discussion around the output’s execution and success.

16 Steven Kotler and James Wheal, *Stealing Fire: How Silicon Valley, the Navy SEALs, and Maverick Scientists Are Revolutionising the Way We Live and Work*, 382.

Other Precedents

I have been deliberate in my placing of this chapter and the way the precedents have been arranged within it. Before articulating the making methodology and its execution in the following chapters, it is important to give an indication towards the type of media which this thesis' inspiration is rooted in. Most precedents I drew from to inform my practice in this thesis fall under a visual art category rather than a series of built architecture projects with a prescribed function. Art explores architectural ideas like tension, space, and force – in a metaphorical sense – through a different set of eyes but similar practice. It uses divisions of surface, accents of colour or lack of, making space that does not tangibly exist, but is seen as such.¹⁷ The premise of the thesis focusses on the process and methodology behind generating architectural form, therefore, there was a natural pull towards media which could inform and facilitate my way of making.

Precedent 01 – Trevor Parker

Trevor Parker is an artist whose work sits within a range of medias and materials to convey abstract concepts around being, knowing, identify, time and space. He was born in England and now bases himself in Scotland and New Zealand. His work is exhibited in the USA, Slovenia, New Zealand, Australia, and Scotland. It is important to note his work is centred around the idea of temporal dwelling and by proxy allows itself to be destroyed by him or natural forces. Parker is the first precedent as he initiates *Phase One* of the methodology. His mark making work seminal in *Initial Works* and his construction titled *Shoreline* then informed the execution of *Phase One – Line to Intervention*.

Untitled: a two-plate etching with aquatint on copper is a work by Parker in 2021 that heavily influenced my relief drawings included in *Initial Works*. Numerous lines are marked onto the surface of the copper in a horizontal direction which pass through a series of thresholds that manipulate the horizontal line's projection. Although the lines never change in thickness or quality, each time they pass through a threshold, the next bracket of surface expresses an individual spatial quality. Depending on how close together the vertical threshold lines are, directly influences each line's proximity to one another, thus, creating a different spatial configuration in each bracket of surface space. My early works outlines in *Initial Works* include relief drawings which draw inspiration from this technique. This instigates an exploration into spatial qualities and how they can be manipulated.

Shoreline: a three-dimensional timber construction completed in 2007 on Findhorn Beach, Scotland. It is another work of Parker which was seminal to Phase One of my methodology working at a 1:1 scale.¹⁸ The installation effectively captures its connection to the sand and ocean through the change in tide line. He does not disclose the type of timber used; however, I believe it is *Pinus radiata*. Rather than the foundation of the installation being submerged in the sand, it sits on top of the ground plane. The frame was constructed while the tide was low. The

¹⁷ Dunn, *A Concise History of New Zealand Painting*, 127.

¹⁸ "Trevor Parker Website."

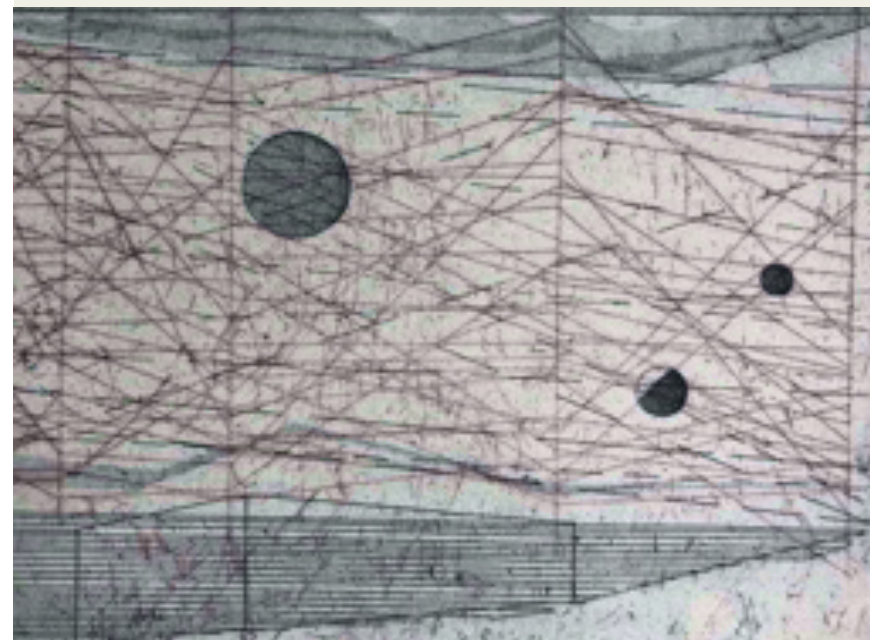


Figure 7: Print done onto copper with aqua tint. (Photograph by Trevor Parker. *Untitled*, from Trevor Parker's website,).

Figure 8: Image of timber art installation partly submerged in water. (Photograph by Trevor Parker, *Shoreline*, From Trevor Parker's website).

Figure 9: Timage of timber art installation sitting on sand. (photograph by Trevor Parker, *Shoreline*, From Trevor Parker's website).

incoming tide connecting with the form was documented through photography. The framing resembles a part of a house or home-like dwelling if one were to take clues from the pitched roof or window detailing. By contrast, it transfers ambiguity and dialogue to the viewer who must interpret the architectural form independently. Shoreline speaks to the area in-between art and architecture and starts to explore the relationship and intentions behind temporal dwelling. This idea of the ocean slowly decaying the timber until the structure is taken by the tide is temporal in nature. Each time the ocean engulfs the foundations of the installation, it becomes vulnerable to its currents. The form's existence is at mercy to the environment's atmosphere. Shoreline became relevant to this thesis as it helps place my practice and process within the engaging tension between art and architecture.

Precedent 02 – Buchanan, Sutton and Friström

John Buchanan, Claus Edward Friström and, William Sutton are three artists whose work helped me anchor my personal mapping techniques, specifically concerning how to express a landscape's essence and atmosphere. I have placed them adjacent to one another as the visual language used across their work is connected through intention and medium while also resonating deeply with the space in which this thesis positions itself. The original colours used in the three paintings have been desaturated as this is how they were originally analysed (*New Zealand Painting: An Introduction* and *New Zealand Painting*). As this thesis is focussing on form and the drawn line rather than colour, the colours used in these works is secondary.

When viewing John Buchanan's watercolour: *Milford Sound Looking North-West from Freshwater Basin* completed in 1863, there is a strong link between the form and the atmosphere it creates. In this painting, Buchanan responds to the New Zealand landscape as an artist, as well as a topographical draughtsman.¹⁹ Upon initially discovering the work, the fusion of disciplines Buchanan approached his art form resonated the most. It is clear there was an interest in extracting the essence of wave-like hill forms – a strong characteristic in Milford Sound – which made the work much more complex than a mere geological mapping exercise.²⁰ In the early stage of cementing the direction of my thesis, I took comfort from artists like Buchanan that the act of fusing two disciplines of thinking and working allows for an interesting, more diverse conversation to be had.

Claus Edward Friström, originally from Sweden, arrived in Auckland around 1903 and taught at the Elam School of Art for a few years. His Pohutukawa painting, oil on cardboard, reflects his personal style. The native tree functions as a symbol for place and season rather than a focus on decorative aesthetic concerns.²¹ Placing the tree on a hill, beside a white sand beach and littering the canopy with light marks alludes to the blossoming seasonal flowers. Although the tree is not drawn to a particular scale or true form, the essence of the Pohutukawa and sense of atmosphere is captured effectively.

19 Brown and Keith, *An Introduction to New Zealand Painting*, 14.

20 Brown and Keith, 15.

21 Dunn, *A Concise History of New Zealand Painting*, 51.



Figure 10: Watercolour of a natural landscape. (Painting by John Buchanan. *Milford Sound, looking north-west from Freshwater Basin*, from *An Introduction to New Zealand Painting*, 15).

Figure 11: Oil on Canvas painting of a landscape. (Painting by Claus Edward Fristrom, *Pohutakawa*, From *A Concise History of New Zealand Painting*, 52, fig 49).

Figure 12: Oil on Canvas painting of an abstraction of landscape. (Painting by William Sutton, *Threshold Painting*, from *A Concise History of New Zealand Painting*, 93, fig 83).

While collecting a series of landscape works to inform my making practice, it was impossible not to include William Sutton. Sutton was a highly regarded New Zealand landscape artist whose work gives the viewer a closer feeling of identity with the factors illustrated in the painted landscape. His work *Thresholds*, completed in 1974, takes an abstract approach to depicting the Canterbury landscape of hills and sky.²² The forms and linework created by Sutton are simple and gestural but create distinct changes in threshold and density. It is clear how the sky and land respond to one another through the mark making technique the artist uses and change in oil paint hue.

Precedent 03

Accompanying Raimund Abraham's published architectural literature, including the book *[Un]Built* referenced throughout this thesis, are copious amounts of built and unbuilt works which explore visionary architecture and inventive design. One drawing in particular, *Untitled*, done with aquatint and soft ground etching, captured my interest. The image investigates three different views of a geometric structure embedded into an undulating terrain. Nothing about the rendering gives an indication to scale or inhabitation and does not reference a specific site. There is no indication given to a prescribed landscape, but its material and atmospheric quality is still clear. The most obvious technique to achieve this is the use of stippling to give depth to the landscape and mute the structure woven into it.

*"When I draw, the drawing is not a step toward the built but an autonomous reality that I try to anticipate. It's a whole process of anticipation, anticipating that a line becomes an edge, that a plane becomes a wall; the texture of the graphite becomes the texture of the built."*²³

I discovered this excerpt from an interview in 1977 which Abraham participated in and felt it accompanies this work of his effectively. In his literature, the ideas and ethos he discusses seem detached from his personal practise. This interview gives the reader an insight to how his words are translated into his making, helping understand how to implement the theory into practice. Taking precedent from his approach to his ethos and work fortified my personal pursuit in honing my personal approach to drawing and making in this thesis.

²² Dunn, *A Concise History of New Zealand Painting*, 93.

²³ Abraham, "Raimund Abraham."

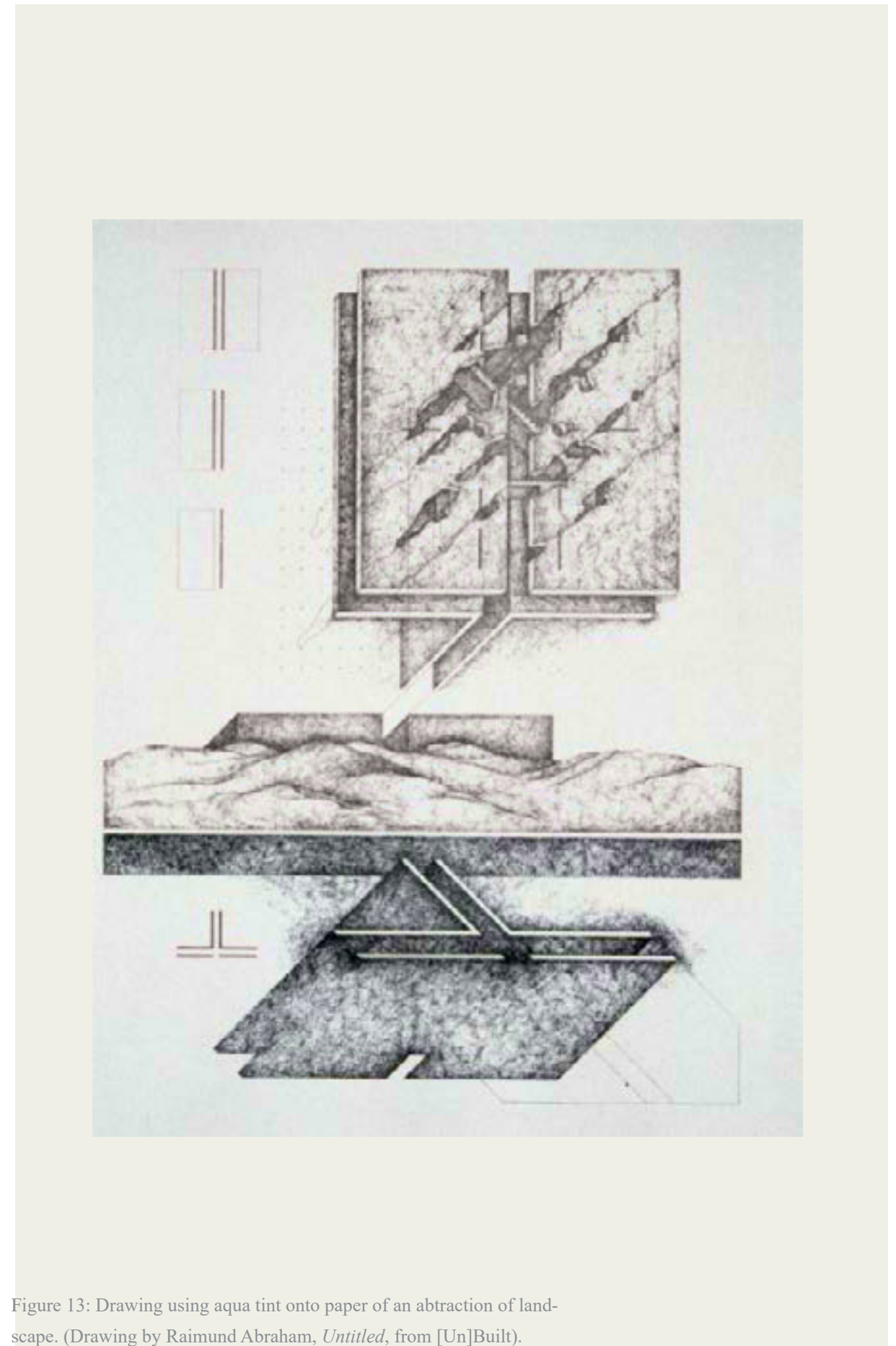


Figure 13: Drawing using aqua tint onto paper of an abstraction of landscape. (Drawing by Raimund Abraham, *Untitled*, from *[Un]Built*).

Mark Making Methodology

[Process description and origins]

Mark making is the gesture of imposing a visual language onto a surface. This is the space where my methodology takes place and propagated this practice. My aim was to develop a methodology that executed a new way of creating architecture. Rather than the prioritisation of the architectural solution, this methodology focusses on the making of drawings and lines and their relationship to landscape. The space between drawing and landscape holds a plethora of imagined occupation, atmospheres, and sensorial depth which are constantly exchanging information. In order to grasp these abstract and intangible feelings and ideas, a critical analysis system was established.

The methodology is divided into four making phases:

Phase One – *Line to Intervention*

Phase Two – *Line to Mapping*

Phase Three – *Line to Relief*

Phase Four – *Line to Pavilion*

Outlining the making phases in this way was done because it allows for an exploration the understanding into the origins of architectural drawing being autonomous works, while the phases describe the effects of that understanding.²⁴ Each phase links to the next as a similar trend of ideas are explored through the implementation of a variety of mark making techniques. All are within the drawing and making space.

Research into flow and taking precedent from Hannah Baehre's reflective process, I created a drawing analysis card to accompany each drawing and making exercise. These held my practice accountable to the methodology's purpose and helped guide the making in a direction which remained stimulating. The objective of my practice is to engage in a way of working that creates a dialogue between the open, rough, unfinished nature of drawing with the unyielding materiality of built architecture. In doing this, it creates a stimulating challenge to change a building's natural tendency to be static and autonomous.²⁵ I felt it necessary to outline a drawing framework to reflect back on to honour this thesis' pursuit of the observation and documentation of the intensities within the shared space between drawing and landscape.

24 Kauffman, *Drawing on Architecture: The Object of Lines, 1970-1990*, 3.

25 Twose, "Drawing Building Cloud," 8.

I may not have always been aware of it, but there has been a strong theme throughout my studies which indicates that architectural drawings are works in their own right, independent of its buildable counterpart.²⁶ Allowing myself to delve into this idea through this methodology meant a more imaginative mode of representation was possible. An interesting discourse began to occur as juxtaposing ideas created a symbiotic way of working. The rigour in which the methodology was structured juxtaposes the contents of said methodology comprising of fluid, flow driven making. By combining the direct and rigour with the experiential and abstract, my making was the most effective way to explore a new methodology and architectural drawing.

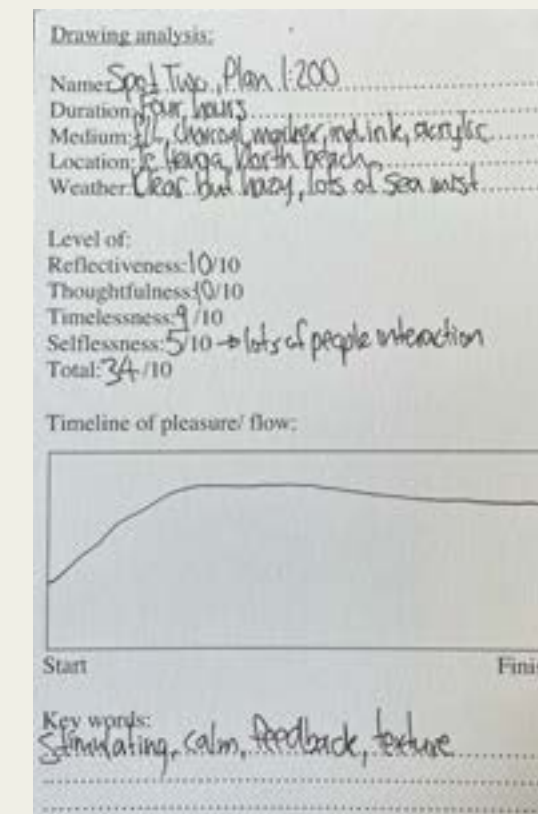
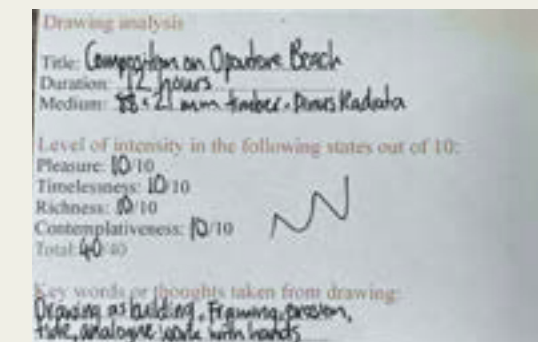


Figure 14 and 15. Examples of Drawing Analysis Card iterations (Created by Author, Drawing Analysis Cards).

26 Bafna, *How Architectural Drawing Work – and what that implies for the role of representation in architecture*, 535.

Preliminary: Initial Works

In the preliminary phase of this process, it was important to have a body of work to anchor off and go back to when ideas and themes become less potent and intentional. These drawings, thought passages, and definitions are titled ‘Initial works’ and stimulated a curiosity of space and how the manipulation of the drawn line changes the understanding of a drawing or form. Instead of the primary role being to serve and relate to what they represent, they are an autonomous entity.²⁷ It also brought attention to the varying timeframes in which these works were completed and how this related to their interpretations.

The practice begins with a series of images that are reinterpretations of the same set of forms using different mediums in each phase. The first phase is a layering of three sheets of paper, each with a varying level of paper removed to create voids to expose moments in the layer beneath. The top layer has four apertures which create a window-like form to view the shape arrangement underneath. The third layer serves as a mass backdrop to pick up the shadows cast by the voids in front. This phase took roughly 20 minutes to complete. Using the lines and shadows created by this paper arrangement, the next phase is a drawing using fine line pen and grey marker. Although it was difficult to pick up the depth of the previous phase, it was interesting to focus more on the compression of the forms. The compression of form was translated effectively into the next phase which maintained flow state stimulation. This was executed through taking the unused forms from the first phase and arranging them as a replication glued next to and on each other. The final translation was a reveal of the forms – these were always seen through the four apertures created in the paper layer above. Using a transitive making to communicate the properties in the next image, the shapes are arranged in a line to formalise their composition which causes the image to have fresh interpretations.²⁸ The final stage was not necessary but was used to reimagine the image in a way which expressed my spatial curiosity throughout the duration of this process. The final compositional image displays the forms in a way where they could be interpreted as defined spatial vessels or rooms. If this phase were to be placed at the start of the series, the viewer may pay closer attention to how these forms appear and what they could represent in the following phases. However, having it as the final phase does not the forms and the viewer only gains increased clarity at the end and emphasises the connection between what is seen and what is known is never settled.²⁹ Analysing this exercise allowed me to understand the importance of the relationship between interpretation and sequencing. It was not the intention going into this exercise, but the final phase represents how one is able to critique a drawing and translate the moments of note onto a new sheet of paper.

More works include relief drawings which became an important anchor for the creation and continuation of this thesis’s methodology. It began as a two-dimensional drawing and was then built upon to represent the drawn spatial moments using balsa, card, spray-paint and bark. Although it was not intentional to create a particular type of drawing, this way of making created a relief drawing. Relief drawings became an effective making tool to trigger my flow state and

27 Evans, *Translation from Drawing to Building*, 161.

28 Evans, 160

29 Berger, *Ways of Seeing*, 6.

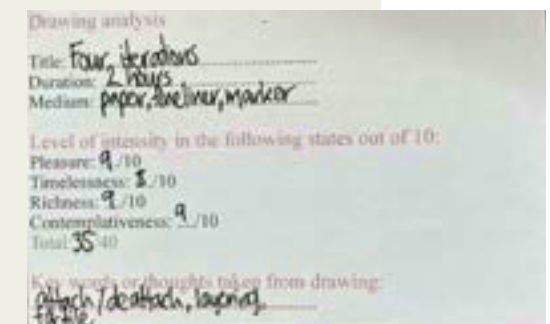
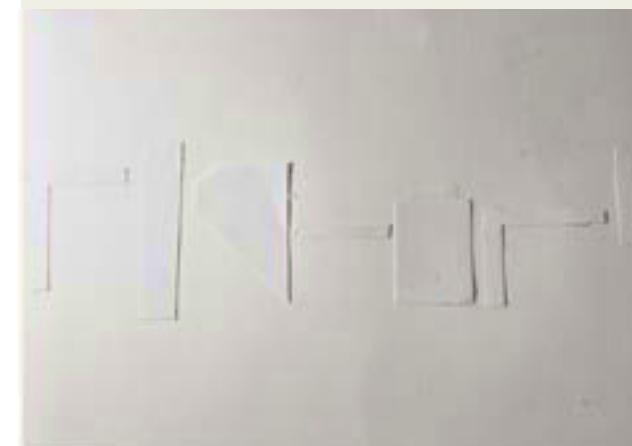
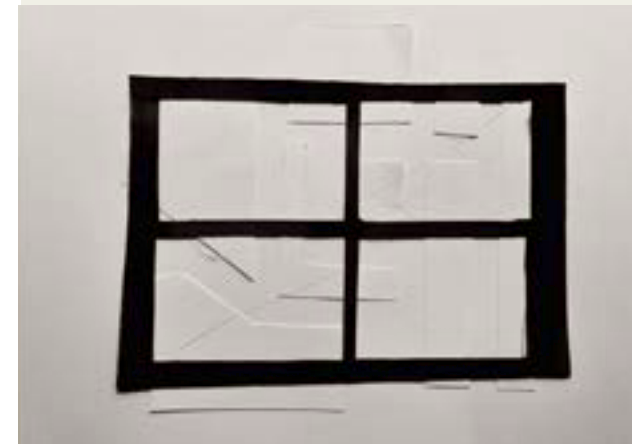
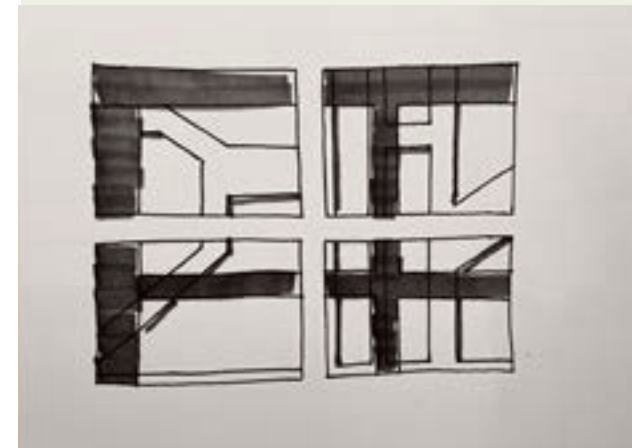
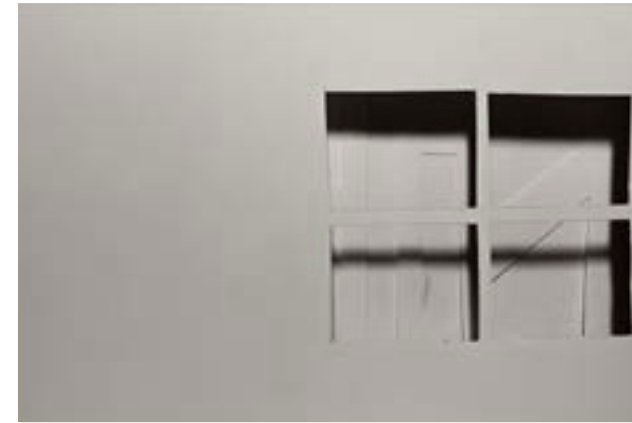


Figure 16. Layered paper model. (Created by Author, *Iteration 01*).

Figure 17. Drawing of layered paper model. (Drawing by author, *Iteration 02*).

Figure 18. Collage of drawing. (Created by Author, *Iteration 03*).

Figure 19. Simplification collage. (Created by Author, *Iteration 04*).

Figure 20: Drawing Analysis card of the iteration exercise. (Created by Author).

to understand and define moments in my making process from a spatial perspective. They are a combination of expressive, abstract form with a built compositional structure to gain spatial perspective.³⁰ The initial drawn lines were done using paper at the surface of choice. It is a material which is very familiar to me so felt like a natural place to begin the practise of iterative relief drawings. As the process became more familiar, it became a space of meditative and contemplative practise where a deeper connection was made with the work.³¹ I had the ability to accurately define and find direction and meaning in what was being created. Critical analysis of this work and its wider contribution occurred most successfully when the work adhered to a practice of making within this thesis's developed methodology.³² Through the repetition of lines drawn, spatial suggestions started to appear on the paper's surface which were then highlighted with a beige coloured marker. These highlights were the moments which were then built off the page to explore an experimentative spatial configuration. It is clear through the drawing analysis cards that this way of working was successful in stimulating creativity, productivity and reaching a flow state. On the drawing analysis card, the section titled *Tracking Flow State* shows a simple line graph done immediately after a drawing to map the way the process felt from start to finish and how/if my flow state changed. The graph takes into consideration four key factors which contribute to achieving my personal flow state. All the graphs show a relatively high rate of flow. Although these works were considered as a part of a more iterative process, the time recorded on each card varied from 20-30 minutes of making. Upon reflection, having extended time to complete each drawing allowed for a more comprehensive thought process which worked well as a development from the first set of faster 5-10-minute drawing and making iterations. These extended drawing experimentations lead to the forms and lines which naturally appear throughout this body of work.

30 Evans, *Translation from Drawing to Building*, 160.

31 Beehre, *Drawing in Flow*, 11.

32 Beehre, 153.

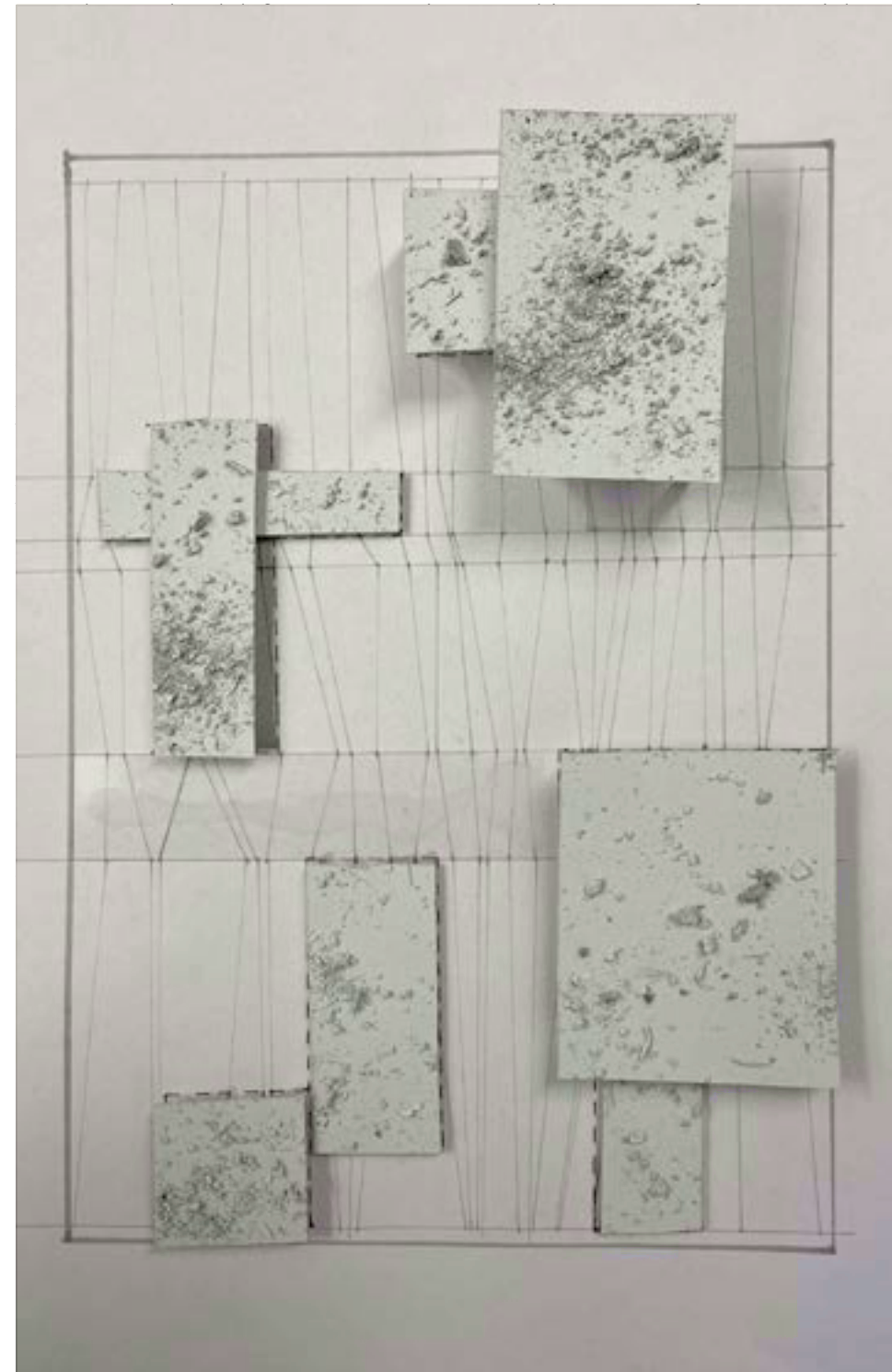


Figure 21. Example of a relief drawing (Created by Author, *Linear Relief*).

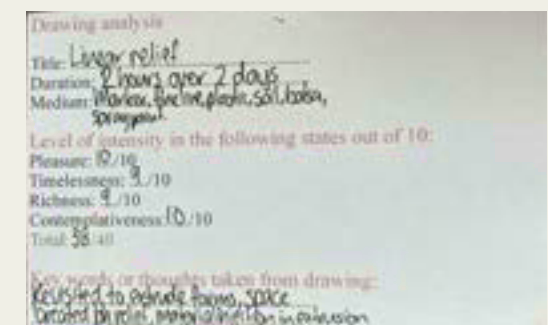


Figure 22. Drawing analysis card for *Linear Relief* (Created by Author)

Site 01 | Opoutere Beach: Watercolour Drawings

Critically analysing *Initial Works* with the drawing analysis cards helped define and outline a set of effective making methods. Once this was established and well-practised, it felt necessary to introduce site to the making process. Opoutere Beach is in the Coromandel Peninsula, New Zealand, and was chosen based off my personal relationship with the beach as a significant part of my summer holidays with my family at the coastal campground. After not returning for several years, there was a strong motivation to interact with this place as an adult. To access Opoutere Beach, there is 450 metres of pine forest to walk through which then connects to the white sand. The smell in the air is a mixture of salt from the sea and the pine needles in the trees. The sound is one of regular crashing waves and, in summer, cicadas. When slowly emerging from the pine forest, the branches start to catch moments of the beach beyond. The transition of cool pine needles to warm sand underfoot filled my brother and me with joy and contentment that we had made it to our beach. This sensory experience and embodied way of thinking was essential in creating the watercolour drawings with a fine line overlay.³³ It was a special experience applying a personal making and drawing framework which I had developed to this landscape. The drawings were done away from the landscape from my memory and desire in experiencing the sensory characteristics which encapsulate the essence of the landscape.³⁴ It was not important to accurately replicate the existing landscape because it was not being used as a foundation for built architecture. It was instead being used as a tool to further push how the developing making framework could incorporate and celebrate landscapes through an architectural drawing language. In this case, the first step was to overlay line work which imagines architectural planes which follow the sensory journey experienced by dwellers of Opoutere Beach.

Below are the fine line water colour hybrid drawings. To generate an architectural understanding for the landscape's characteristics and terrain, the drawing was done in an orthographic style. Orthographic drawing is able to translate complex and abstract forms between plan, section, and elevation views.³⁵ The first layer was pencil to outline the general forms and terrain from the plan, section, and elevation view. Next was the watercolour which highlights the three

33 Pallasmaa, "Embodied and Existential Wisdom in Architecture: The Thinking Hand", 15.

34 Abraham, *[Un]Built*, 101.

35 Evans, *Translation of Drawing to Building*, 181.

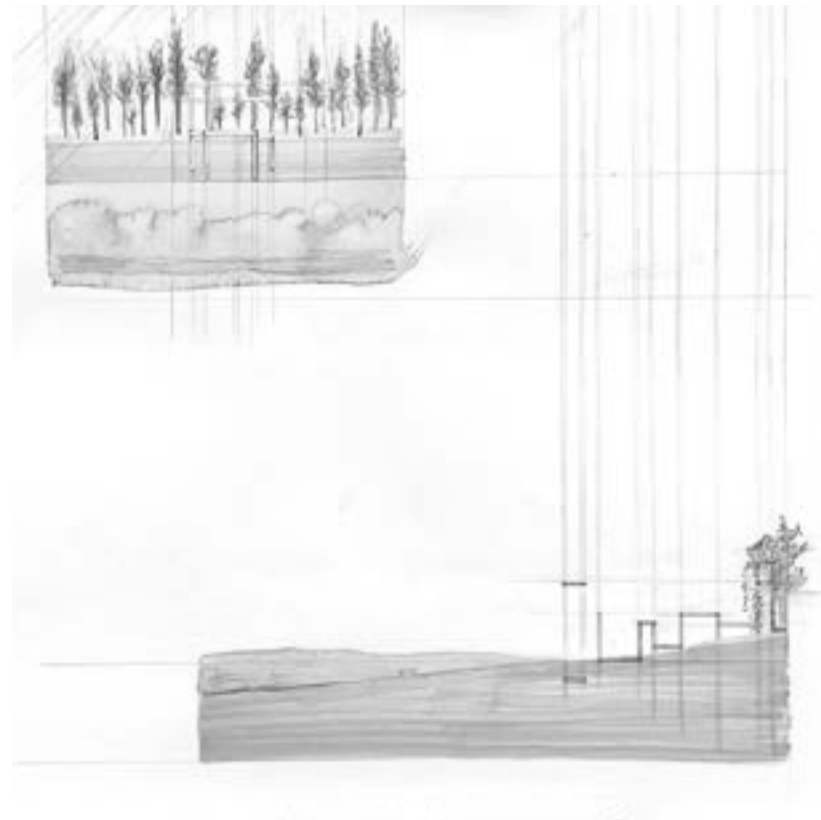
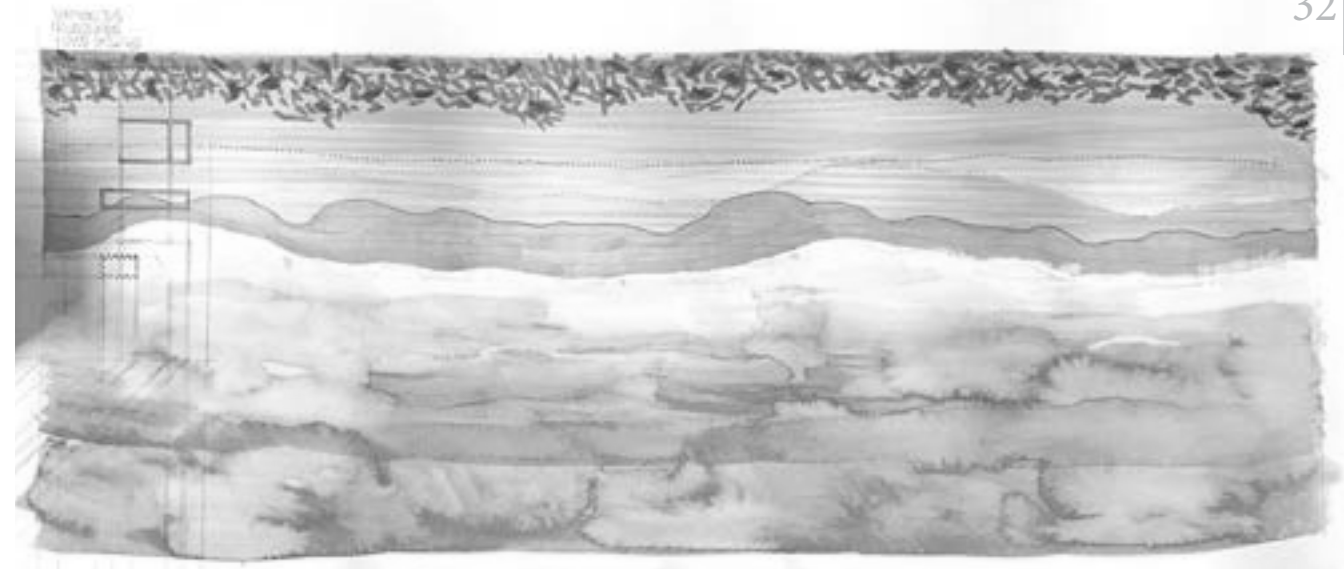


Figure 23. Plan view orthographic. (Created by Author, *Opoutere Plan View*).

Figure 24. Elevation View orthographic (Created by Author, *Opoutere Elevation View*).

Figure 25: Section View orthographic. (Created by Author, *Opoutere Section View*).

phases of the journey through the landscape: forest, sand, and ocean. This part of the drawing took two hours to complete and was left to dry before the line work was overlaid. Introducing the fine line overlay to the surface was an opportunity to explore the effect the drawn line has on the perception of the landscape. To accurately represent the making process, the drawings are presented in the order of completion: plan then section and lastly, elevation. By providing three different views it gave the ability for the drawing to reveal to the viewer where the linework sat in relation to the landscape, allowing them to establish their place in the landscape.³⁶ The lines started to create architectural planes which highlight moments of pause, contemplation and meditative thought drawn from previous experience on Opoutere Beach. The planes started to compose a series of voids which could be imagined as temporal spaces, mapping the movement I would make in a day at Opoutere beach. These spatial explorations give an emphasis to the moments of transition between forest, sand, and ocean. The linework representation of these transitions is concentrated on one small portion of the vastness in horizontality, expressed in the watercolour layer below. Through a deliberate and thoughtful linework intervention, the landscape moves above, below and through the architectural planes, allowing for the celebration of site. This part of the drawing process took one hour to complete and was done in a deep immersion in a flow state. Comparisons can be drawn between this drawing analysis card and one from *Initial Works*, where there was a breakthrough in understanding how to most effectively create and make within the methodology. The methodology distinctly outlines each phase of a drawing. By doing so the moments of pause and contemplation in-between each phase or translation become critical to observe. The void of translation is a landscape to be dwelled in in order to trace lines of thought.³⁷ It became apparent that drawing from experience within the landscape was a key driver in creating relevant and intimate architectural composition.

36 Berger, *Ways of Seeing*, 6.

37 Franscari, Hale, and Starkley, *From Models to Drawings: Imagination and Representation in Architecture*, 201.

Phase One

[Line to Intervention]

This creative process relies on the rigorous analysis of the methodology practice to challenge the maker to contemplate and question the making boundaries and thresholds. To build off the conclusions taken from *Initial Works*, it was essential to draw ideas and experiences from the landscape by placing myself within the landscape. This led to the drawn line in the sectional watercolour being translated into a 1:1 scale intervention on Opoutere Beach. “To translate is to convey” which in this exercise is referring to the curiosity in comparing the two- and three-dimensional versions of form derived from the same idea.³⁸ My father helped transport and construct the installation to ensure the planned timeline of one day for constructions and temporary intervention could be met. Instead of planning the execution of the installation, the idea was to create following the drawing method from the orthographic sectional view. To create the structure, 80 x 20mm decking timber slats and steel bolts were used. All the timber was painted black on site to mimic the black fine liner used in the watercolour overlay. By building at a 1:1 scale using the same approach to drawing on paper, it was as though the timber slats were drawn directly onto the landscape. The build-as-you-go approach is unique; however, my father was incredibly patient and trusted that my slightly odd construction method and vision was going to work. The installation took about eight hours to construct and ran a total of 40m. Staying true to the drawing translation and journey through the landscape, it started in the pine forest, ran along the sand, and ended in the water. The entire process and built form were executed in a flow state. Every spatial and structural decision was made in a contemplative moment of pause or meditative moment – through it feeling right.³⁹ The final composition produced a map of this flow state and the way my father and I moved through and interpreted the landscape. Moments in the installation disappear into the landscape, others produce a stark contrast against the sand and where the timber protrudes through the pine trees into the sky. Translating the two-dimensional drawings to a three-dimensional landscape intervention – to touch, excavate, measure with my body, to physically connect the timber planes with the ground - changed the way I inhabit the landscape.⁴⁰ This change in perspective is attributed to the awareness of contrast in form and connecting with the ground plane were emphasised through the installation. A transaction occurs between my practice and Opoutere beach where I lent my emotions and associations to its landscape and in return was given its atmosphere; emancipating flow and inner monologue during execution and upon reflection.⁴¹

“To sharpen the eyes... not only to caress the landscape but to dissect it, to measure beyond the body, to measure between the heavens and the earth, to create horizons, to let lines vanish into points, immaterial but with greater precision than any known tactile or visual reality before. Torn from the power of gravity. Torn from the terror of the endless landscape. Memory and desire: that is architecture. Built or unbuilt. A collision of irreconciled thoughts and interventions.”⁴²

38 Evans, *Translation of Drawing to Building*, 154.

39 Beehre, *Drawing in Flow*, 129.

40 Abraham, *[Un]Built*, 101.

41 Pallasmaa, *The Eyes of the Skin*, 13.

42 Abraham, *[Un]Built*, 101.

Figure 26. Image of Opoutere looking south (Image by Author).

Throughout the construction process, other users of the beach were curious about what the intervention was. There were questions about its temporality, form, and purpose. These moments of inhabitant interaction were important to inform the critical analysis and questioning stages of method execution. One of these landscape inhabitants was a woman walking her dog. After interacting with my father and I, she then proceeded to directly interact with the installation. This was unprompted and happened organically. She walked directly underneath one of the lengths which framed her walking into the distance, slowly being absorbed by the landscape. The installation was able to frame this moment and place it within a segment of the beach, capturing where she is going but also, through her footprints marking the surface, where she has come from. It was a developmental moment within this phase as the installation was then seen not only as a mapping exercise, but as a framing tool to highlight moments of note within the landscape.

The length of each horizontal beam is also reflective of the amount of time spent in that span of space. This came through organically in the construction process within a flow state – becoming apparent during the analysis of this phase. The pine forest had the shortest lengths as it was a transitional space, the longest lengths are in the middle, over the beach, which reflect the extended time spent sunbathing, collecting shells and beach walks. The lengths closer to, and touching, the ocean is of a medium to short length which reflect the intermittent swimming. Upon reflection, this made critical analysis integral to the drawing methodology to start pursuing an understanding of place and landscape. The intervention on Opoutere Beach showed how time spent in a landscape directly informed and successfully executed a composition of form, representational of time spent in various positions on a site. What makes it successful is the maximisation of user experience and interaction through the changing spatial volumes. This can be defined as designing from within the landscape – mapping characteristics and developing understanding of terrain to create deliberate, landscape conscious forms which work with landscape, for its inhabitants and temporal users.



Figure 27. Portion of Opoutere installation framing Slipper Island. (Photograph by Author).



Figure 28 - 34. Process images of Opoutere Installation.
(Photograph by Author).



Figure 35. 1:1 Scale Opoutere Installation. (Photograph by Author, *Translation from Drawing to Structure*).

Site 02 | Te Henga - Bethells Beach

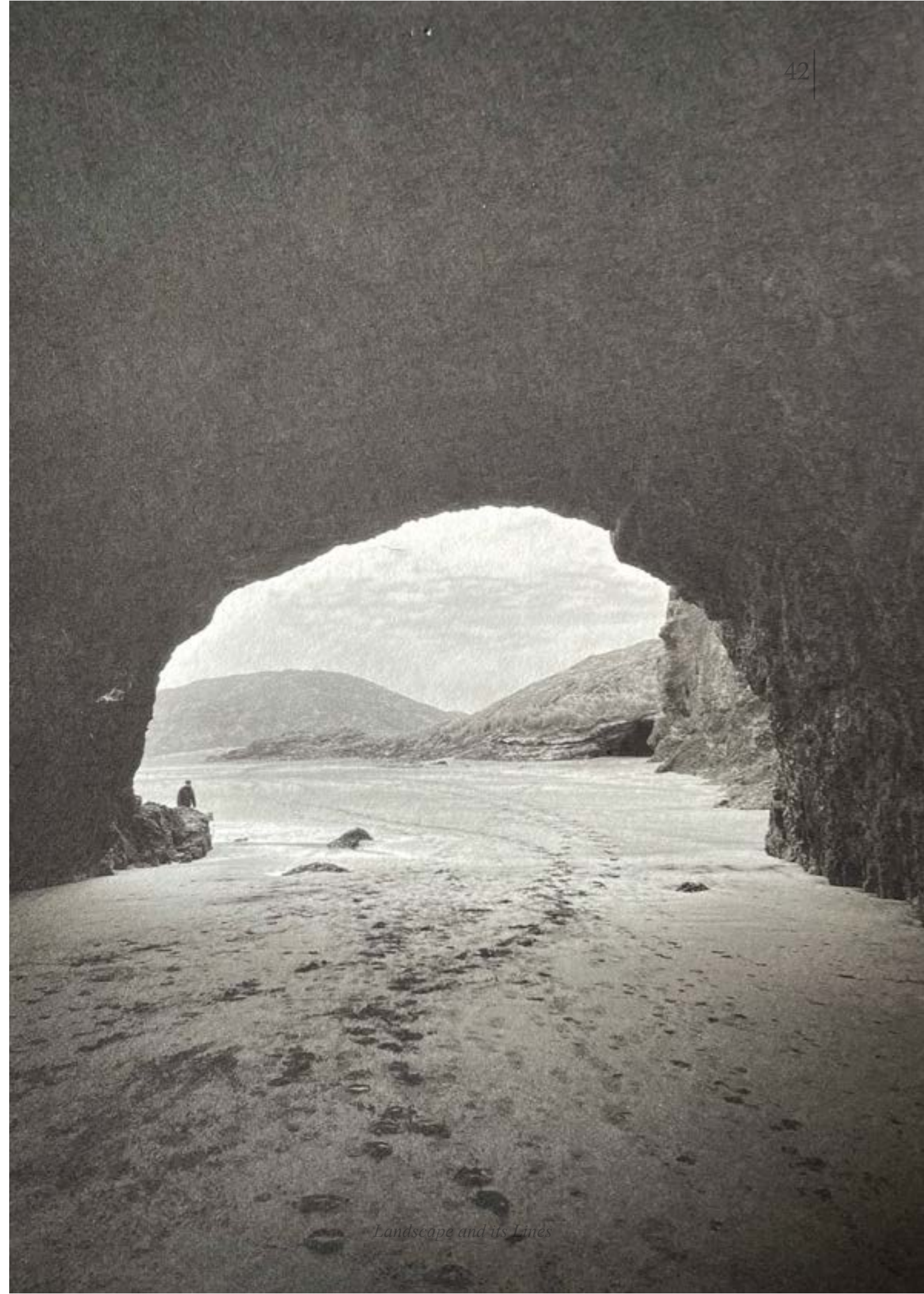
At this point in the process, the drawing framework, as a part of the making methodology was strong and well developed. To extend its depth and inclusivity, it was important to apply it to a new landscape. Te Henga – Bethells Beach is on the West Coast of Auckland, New Zealand. Like Opoutere, it is a beach landscape but with a stark contrast of a black sand coastline with rugged terrain and vegetation. Both coastlines could have rough ocean conditions, but this affected the quality of the landscapes differently. It was a place I had not spent much time in and was curious as to how this would influence the way I dwelled in the landscape. This also equated to little knowledge about how to get to the beach and navigate it while I was there. When planning this phase, it was decided that the initial site drawings would be done from within the landscape. This approach differed to Opoutere Beach to give more of an accurate and relevant landscape depiction as I did not have the memory of it like I did of Opoutere.

To prepare for this phase, a drawing kit was assembled, and a method framework was written up which included a list of each drawing tool in the kit. A drawing kit helped establish a habitual way of beginning an exercise. It was my way of entering a focused state and became a ritual in how to trigger a flow experience.⁴³ To be able to maximise time in the landscape and be able to draw on its vastness, it felt necessary to draw at a larger scale. Drawing on this size of paper on a landscape which does not provide any type of table or bench meant everything had to be transportable by one person – preferably in one trip. An 800 x 1200mm plywood board was sourced from under the house which sufficed as an impromptu drawing board. To keep it flat, the A1 paper was secured to the board with masking tape (which also came in handy when the layers of paper grew, and the wind picked up). The drawing kit was packed into its wooden box and placed in a backpack along with various essentials for a day out at the beach.

The first visit to Te Henga was to understand what kind of timeframes were going to be needed and which spot were effective to draw the landscape from. It became clear that if the whole landscape was going to be documented and understood, drawing from three different spots over multiple visits would achieve this. This not only would help map the entirety of the landscape, but it would also capture the changes in drawing due to weather conditions, movement, and tides. The three spots were spread across the full length of the beach but were all located on the sand. This was because I wanted to keep the perspective of site as the common denominator, therefore, all terrain and ocean was viewed from the same ground condition. Spot One sits by the Waitakere River mouth, Two is between Ihumoana Island and the northern headland of Te Henga, and Three is to the south of the beach with the punctured cliffs that hug the sand looming above. These spots felt suitable as they identify the boundaries of the landscape which contribute to the expression of Te Henga. The time spent at each spot differed depending on weather conditions and how long each drawing layer took to complete. All experiences, thoughts and timeframes are documented on the drawing analysis cards. The drawings analysis cards helped anchor the process and guide into the next day of mapping. It was also an effective way of observing the changes in the landscape.

43 Beehre, *Drawing in Flow*, 175.

Figure 36. Image of Te Henga Beach looking north
(Photograph by Author).



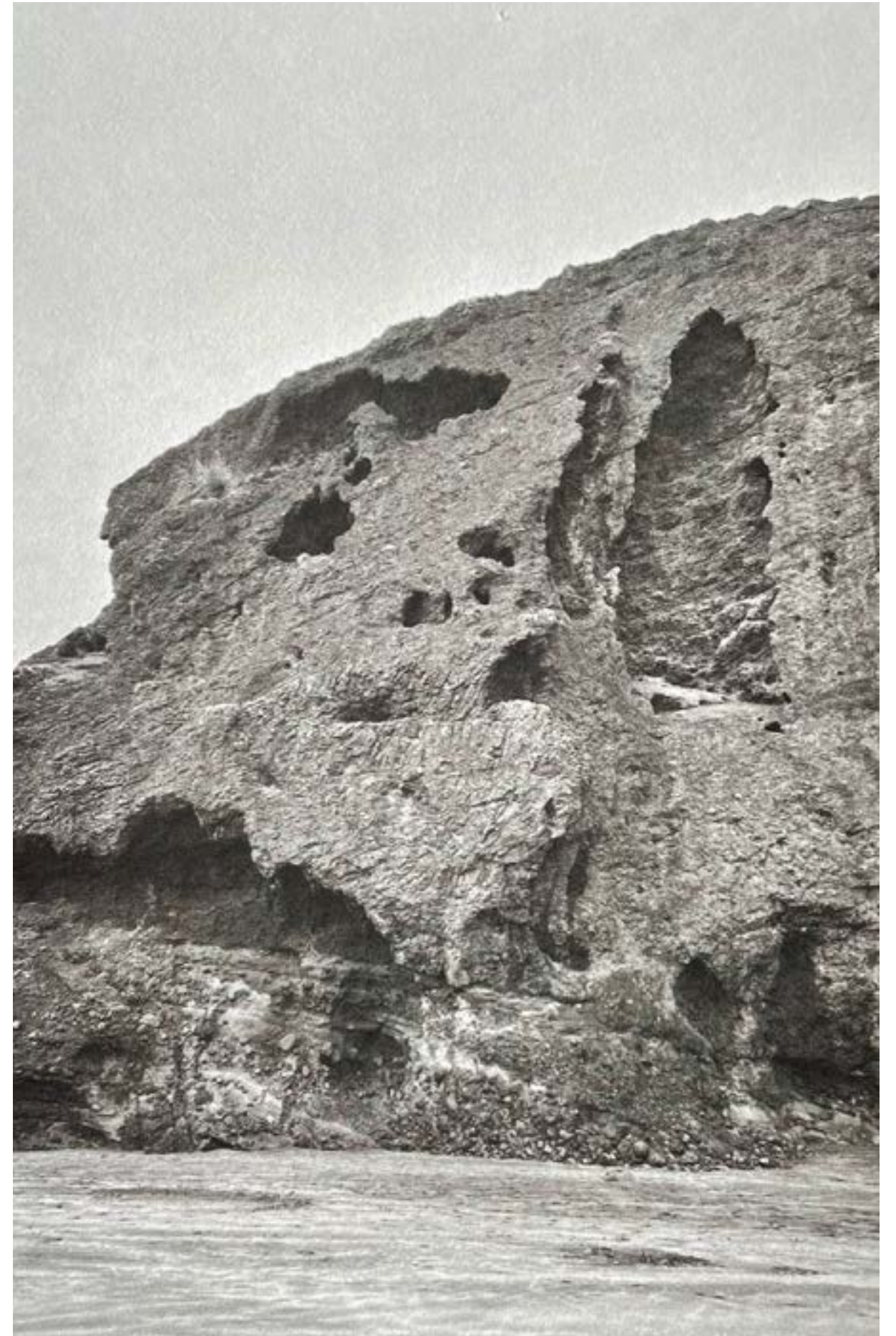


Figure 37. Image of Te Henga Beach looking west into the horizon from Spot 02 (Photograph by Author).

Figure 38. Image of Te Henga Beach Cliffs in Spot 03. (Photograph by Author).

Phase Two

[Line to Mapping]

Drawing within the landscape had proven to be the most effective way to critically analyse and understand it. After the initial visit to Te Henga to create a plan of approach, my time was spent dwelling in the three different spots chosen to draw the landscape from. Before beginning the drawing process, it was important to outline how the landscape would be drawn. To keep the drawing style loosely architectural, three views would be drawn – plan, section, and elevation while still freeing the mapping exercise from units and measured lines.⁴⁴ Each of these views would consist of multiple drawings done on different sheets of paper. Each sheet of paper focussed on one characteristic which was outlined in the drawing framework. By observing and absorbing the landscape in the initial visit, it was decided that these characteristics were going to allow the most effective exploration and, therefore, articulation of Te Henga’s essence. Each characteristic was given a unique medium of expression to accurately represent its aesthetic quality and give an accurate reading to its contribution in the landscape. Butter paper was the surface on which the characteristics were drawn onto. It was used as the template on which the lines of the mapping emerge not as a realistic, measurable depiction of the landscape but as the distillation of my truths in experiencing its atmosphere.⁴⁵

These characteristics and their chosen mediums were:

land formation | 0.3 fine line pen

ocean tide and movement | white acrylic paint

black sand | black acrylic paint

vegetation | black Indian ink with dried shrub found in landscape

cloud movement | white watercolour paint

Like many of the phases and methods used in this thesis, Phase Two required a great deal of courage to step outside of a traditional site analysis. While I knew this way of working felt right to me, it was something I had never been taught how to do or if there was a right way of executing it. Many times, throughout this phase I lacked clarity on where this iterative landscape analysis would eventuate. This is when the drawing framework became important to anchor off as it allowed the process to pause and step back in moments of uncertainty. Most of these mediums and techniques were not used in this way throughout my previous years at architecture school. Although getting the grasps on these new mediums would be a rewarding feeling, starting this next phase was an intimidating task. When faced with this uncertainty, the drawing analysis cards helped show how this way of working positively influenced my flow state and creativity throughout this making process. It was important this methodology was executed within the landscape using analogue drawing techniques. It allowed for extended, blow burning dwelling and contemplation. Thus, the final markings on paper were deliberate and ones which I can articulate in great depth. I could articulate the reasonings of why a certain line was drawn a certain way, with a particular style or tone. This became important when comparing the same characteristic layer between spots along the beach. “We dwell in the landscape and

44 Smith, “Unfinished Landscapes”, 54.

45 Wigley, “The Strange Time of the Sketch”.

the landscape dwells in us” articulates the decisions made when I mapped lines onto the paper.⁴⁶ It was a direct reflection of how the landscape felt in that moment. How the landscape felt was attributed to the ocean and general weather conditions which directly influenced the time spent on site and, therefore, the way the marks were made on the paper. Seeing the interlinked dynamics between layers interact and connect to one another creates a compelling image of the landscape and contributes to the overall reading of the landscape drawing series.⁴⁷ By drawing each characteristic on its own sheet of paper rather than immediately combining onto one sheet, there was no bias to one characteristic over another. Each layer was given time and room to be interrogated. I was able to focus on one element in the landscape and observe it without giving time to another. Drawing from within the lines of the landscape, it allowed for a more intimate relationship with the sand below, the water crossed, and the rocks and cliffs climbed.⁴⁸ Being in the landscape gave a much greater awareness for what the drawings intentions were.



Figure 39. Image of Drawing Kit (Photograph by Author, *Drawing Kit*).

46 Pallasmaa, “Embodied and Existential Wisdom in Architecture: The Thinking Hand,” 107.

47 Twose, “Drawing Building Cloud,” 82.

48 Paterson, Mulla, and Macken, “Drawing the room | Drawing within the room,” 271.

Spot 01

Spot 01 lies at the mouth of the Waitakere River which is also the accessway onto the beach. This is where this phase of making begins. To accompany this passage are the drawing analysis cards to assist with the description of the time spent in this location. One visit was spent dwelling in Spot 01 which created a 5 layered drawing. Over this day the weather was favourable and allowed for an extended stay which was not limited by weather, but instead by the waning daylight. The drawing and mapping process started with the foundation layer of outlining and identifying the forms prominent to where Spot 01 was in relation to the terrain. After establishing the form, the mapping order was black sand, ocean, vegetation, and cloud movement. Instead of drawing to a scale, the mapping was done on the perception of depth and size – placing an emphasis on interpretation and imaginative practice rather than accurate measurement of scale.⁴⁹ As the drawing framework stipulated, the mapping would start in the plan view, then move to elevation and finally finish with the section. It allowed the beginning to define the boundaries of Spot 01 to focus on the portion of landscape I could effectively record. By situating myself in the landscape it uncovered the way the landscape's characteristics connected to one another – I begun to see it differently.⁵⁰ The drawing position and timeframe allowed for exposure to changing weather patterns and tide lines. This gave the mapping more depth and movement. It became strikingly clear that the landscape embraced movement. All the characteristics embodied movement and were not bound to one position or placement within the landscape. They all bleed into one another, stitching together the essence of what it feels like to be immersed in this terrain and environment. As the mapping continued, the prominence and importance of the black sand was clear. It felt as though it was the foundation from where the landscape grew. It was picked up by the wind and placed among the vegetation and rocks among cliffs which meet with the beach. It was the ocean and river mouth were supported by, facilitating the river to meet with the ocean. Every quality and characteristic interacted with the black sand which made it a clear feature in the mapping process and final images. This layer took 30 minutes to outline and another 20 minutes to paint and allowed for the observation that without the black sand, Te Henga would be interpreted and understood in a different way.

The set of drawings produced during the day took place between 9am and 4pm. Below are three images which exhibit the compressed layers drawn in the landscape from Spot 01. The plan shows a clear prominence of the black sand's form and contribution to the movement of water and form in the landscape. It is clear to see the visual expression of the discussion around how the sand connects the rock formations to the ocean. Although the sand continues underneath the connection between ocean and river, the body of water acts as the stitching between the areas of exposed expanses of beach. As the tide gradually moved over the sand, the composition and ratio between sand and water changed. These changes to Te Henga were documented through drawing throughout the day express the movement and fusion between each mapping layer resulting in an increased aesthetic understanding of the landscapes context.⁵¹ The elevation view was used to frame a moment in the landscape which possessed elements that made the

49 Berger, *Ways of Seeing*, 10.

50 Berger, 12.

51 Twose, "Drawing Building Cloud," 9.



Figure 40. Layered mapping drawings (Drawing by Author).

Figure 41. Layered mapping drawings. (Drawing by Author)

most notable impressions during the mapping process. This view allowed for an exploration of distance and height perception of the cliffs and earth forms which is not possible in plan. For Spot 01, this was the view towards the southern point of Ihumoana Island and the cliffs which follow the estuary to the beach. This frame is the most prevalent when entering the beach. Naturally it became necessary to include in the set of drawings. To accompany this view, the section drawing slices through the island and cliff and frames the northern portion of the beach beyond. Between these two masses is the only way to access north Te Henga and O'Neill's Bay beyond and is interacted with regularly by beach users. It also acts as a connection to Spot 02 which is situated in the background of this drawing in north Te Henga. The connections between spots in the landscape allows the viewer to orientate themselves with more ease when moving between drawing sets. To create continuity in the readings of the three views, the mediums used to express characteristics remained the same. The line thicknesses, variations in their texture, and composition remained strong features throughout the process to maintain the mapping's purpose and quality.⁵² Using mark making as a tool to express the connections and relationships between the characteristics brought me, as the drawer, closer to the landscape. As this started to occur, I felt I was working in a closer proximity to the ground and atmosphere around me. Looking became an act of choice made more deliberate with my mapping and in tune with how to move around the space and brought the next two spots on the beach within my scope.⁵³

52 Bafna, *How Architectural Drawings Work – and what the implies for the role of representation in architecture*, 540.

53 Berger, *Ways of Seeing*, 7.



Figure 42 - 46. Process images of mapping in Te Henga. (Images by Author).



Figure 47 - 51. Texture images of mapping in Te Henga. (Images by Author).

Spot 02

After establishing a relationship and understanding of the entrance to Te Henga, it was time to move to the northern portion of the beach. As Spot 02 was between Ihumoana Island and the northern headland of Te Henga, it was in a more sheltered position. The ocean was far closer and felt more intimate as the island and northern headland divided this section of the beach from the rest. Two separate visits were spent at Spot 02 as the access to this part of the beach was tide dependant. The first day, full tide was fast approaching, resulting in a shorter mapping, and dwelling period. Before the drawing process started, I walked about this section of the beach and marked the thresholds between characteristics. One was a dashed line marking the wet water tide line and the other a dotted line where the sand dune vegetation ended on the beach. The act of overlaying drawing techniques and marking them onto the landscape's surface lessened the gap between drawing surfaces and allowed an exploration of how mark making techniques can be expressed differently depending on the drawing surface. Drawing lines marking threshold was a seemingly simple exercise of geographical knowledge and outlining where opposing elements meet.⁵⁴ Mark making done on the landscape instead of on paper also takes on a different meaning and role. It helped establish a more intimate connection between drawer and the drawn which is an important relationship to know how to establish when creating deliberate and thoughtful spaces.

Due to the shorter stay the day before, the second day at Spot 02 was spent finishing the elevation and section drawings. This took place from 10am to 4pm and allowed for a different atmospheric experience. There was a significant drop in the wind which caused the ocean to be calmer. Having the landscape quieten down, it felt as though the drawing was taking place inside a room and the walls were the surrounding cliffs and dunes and the ceiling the sea mist. The thought process behind making decisions on which angles and frames to highlight come through in the final section and elevation. It also became necessary to include the sea mist into the cloud layer as it contributed to the air quality and visibility in a similar way to the cloud movement. When the sun became lower in the sky and the sea mist started to develop, it created a light haze and blanket which hung over Spot 02. As the day went on, it felt as though the landscape around me had created an intimate drawing room for a person to dwell, contemplate and meditate while absorbing and being present within it. Breaking a disciplinary boundary and merging together body with site, resulted in the landscape acting as a drawing room.⁵⁵ This was the most valuable takeaway from the day and was written on the drawing analysis card to take forward. It helped to start building on the initial thought of purely just mapping the landscape and began to take it further. Not only was the process about mapping, but it was also about an architecture which starts to imagine how one dwells in this landscape.

54 Franscari, Hale, and Starkley, *From Models to Drawings: Imagination and Representation in Architecture*, 201.

55 Paterson, Mulla, and Macken, "Drawing the room | Drawing within the room," 272.



Figure 52. Mapping drawing layers. (Drawing by Author, *Plan View | Spot 02.*)



Figure 53. Mapping drawing layers. (Drawing by Author, *Elevation | Spot 02*).



Figure 54. Mapping drawing layers. (Drawing by Author, *Section | Spot 02*).

Spot 03

The final location in the landscape was visited three days after Spot 02 as it was important to wait until a significant change in weather. Spot 03 was mapped and investigated with a dark and heavy atmosphere. The cloud was low and dense, rain constantly threatening and an ocean which was unwelcoming. The horizon was blurry, a combination between ever changing wave patterns and the dark clouds above it. Although the weather was not favourable, six hours were still spent recording and marking the landscape. One thing which changed about the mapping process is that it was not all done from the exact same point in Spot 03. Due to the weather conditions, it was necessary to move from the beach to a more sheltered position – a large cave which punctures into the most southern cliff on the beach. The cave's entrance faces up towards the rest of the beach, framing the previous steps taken over the early visits prior. It allowed for a moment of pause, to dwell and reflect on the various findings and enlightenments which have enabled me to establish a connection and understanding of this landscape. Dark and moody weather seemed to be embraced and celebrated by the landscape rather than be at the mercy of it. Te Henga's cliffs and caves gave intimacy and shelter which sustained the continuation of mapping, drawing, and photographing. There was a clear link back to the landscape as a drawing room which was again highlighted in what frames were chosen to be drawn. In the plan it was important to frame the southernmost corner of the beach which includes the cave, cliffs, and ocean. This part of the landscape provided noticeable changes in the landscape as vegetation was limited and the cliffs were a dominant characteristic. One unique aspect to Spot 03 which is not aesthetically apparent in the previous spots were the punctures into the cliff face. They created an interesting texture and composition which reads as much more crowded with movement compared to the northern cliffs. In contrast to the Spot 01 and 02 drawings, there is much more attention given to detailing of the cliffs in the drawing set. The undulating surface and changes in puncture depth meant it was reasonably easy to begin climbing them, thus, the cliffs became a second pathway in inhabiting Spot 03. Navigating the cliff face was the highest above sea level that I had mapped during the inhabitations of Te Henga. It was a grounding experience being up amongst the high cliffs which allowed the mapping to continue at an elevation which would have usually been drawn with the absence of the eyes.⁵⁶ As it was not a recognised passage, it felt as though every motion and action was done as part of the landscape rather than a visitor walking along the beach below. A lot more concentration and attention to the acute detail was necessary for journeying along the cliff face to make sure it was as safe as possible. The cliffs became a significant feature in all three of the drawings, particularly in the section and elevation. It was important to draw the cave and cliffs together in the second drawing to show the link between the journey along the cliff face and then finding a moment of stillness in the cave. I applied this thinking to Spot 03 to build off the thoughts around the dwelling in certain areas or moments in the landscape. Up on the cliffs and in the cave were necessary moments to highlight and take forward the work to the next translation phase in the mark making drawing methodology.

⁵⁶ Abraham, *[Un]Built*, 101.



Figure 55. Mapping drawing layers. (Drawing by Author, *Plan View Spot 03*).

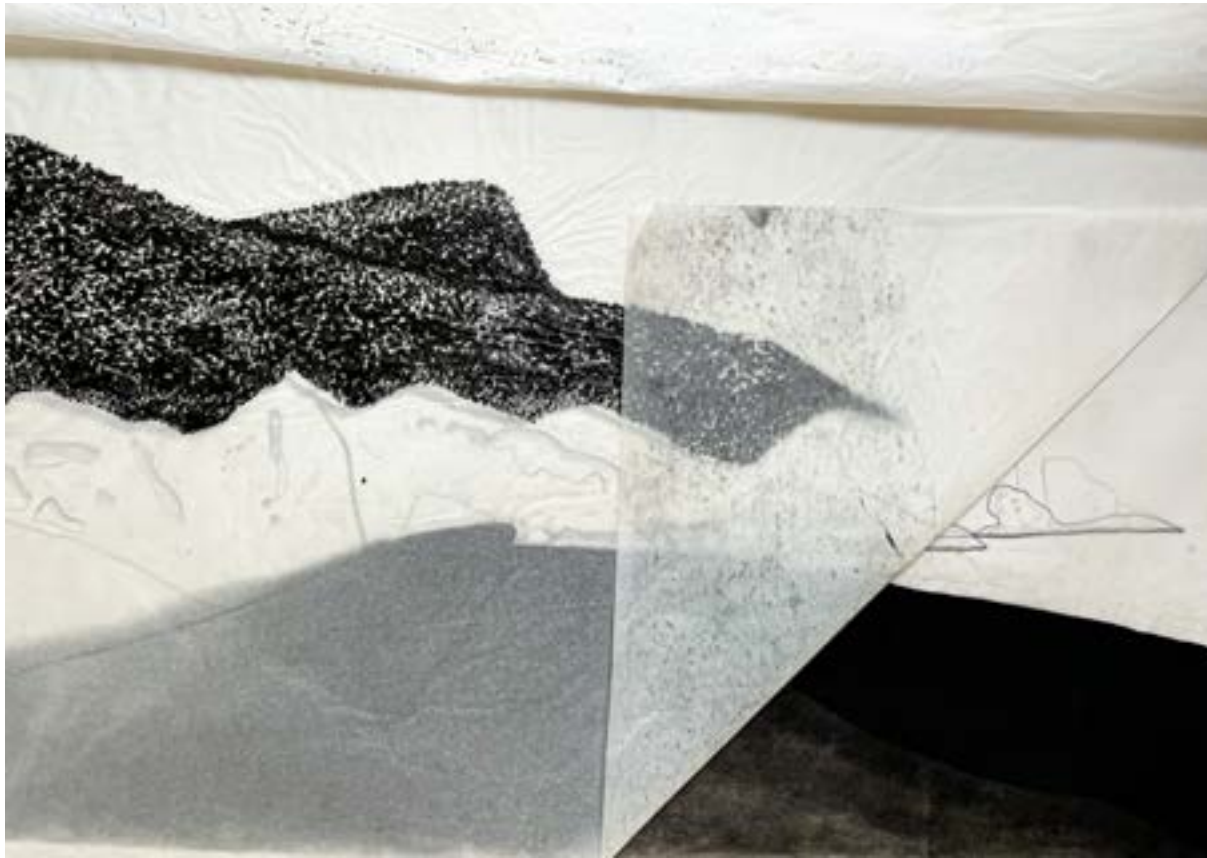


Figure 56-57: Mapping drawing layers. (Drawing by Author, Elevation | Spot 03, Section | Spot 03).

Drawing analysis:

Name: Spot three Plan 1:200
 Duration: Four hours
 Medium: F4, marker, charcoal, red ink, acrylic
 Location: R. House, Spain
 Weather: Rain, dark, grey

Level of:
 Reflectiveness: 10/10
 Thoughtfulness: 10/10
 Timelessness: 10/10
 Selflessness: 10/10
 Total: 40/10

Timeline of pleasure/ flow:

Start Finish

Key words:
 Pleasures in landscape, layers, texture
 Climbing!

Drawing analysis:

Name: Spot three elevation 1:200
 Duration: Four and a half hours
 Medium: F4, marker, charcoal, red ink, acrylic
 Location: R. House, Spain
 Weather: Full sun, blue cloud and dark

Level of:
 Reflectiveness: 0/10
 Thoughtfulness: 0/10
 Timelessness: 0/10
 Selflessness: 0/10
 Total: 0/10

Timeline of pleasure/ flow:

Start Finish

Key words:
 Depth, looking beyond, connection between
 trees & landscape, tracing

Drawing analysis:

Name: Spot three section 1:200
 Duration: Three hours
 Medium: F4, marker, charcoal, red ink, acrylic
 Location: R. House, Spain
 Weather: Rain, cloud, dark

Level of:
 Reflectiveness: 3/10
 Thoughtfulness: 7/10
 Timelessness: 7/10
 Selflessness: 7/10
 Total: 24/10

Timeline of pleasure/ flow:

Start Finish

Key words:
 Movement, spanning, reality, curiosity

Figure 58-60 Drawing analysis cards for Spot 03. (Created by Author).

Hybrid Drawings: [Interdisciplinary development]

This thesis defines a Hybrid Drawing as an image which consists of two or more types of visual representation. In this series the Hybrid Drawings exhibit the compressed mapping layers drawn at Te Henga overlaid with images taken throughout the process. The images were chosen due to their significance in texture or landscape framing. With the 45 individual layers drawn to completion, it felt necessary to push them further and explore the methods in which they could showcase their significance. By fusing together, the two visual documentation methods it created drawings which clearly harness the atmospheric and sensory characteristics of Te Henga which is understood prior to the details being absorbed or observed.⁵⁷ A space needed to be made in this methodology for the inclusion of digital software to further celebrate the analogue works. It was never the intention for this thesis to try and justify why the digital is not necessary. There is room for this way of working within a methodology that is primarily based in analogue mark making. Digital software programmes such as adobe allow the analogue works to be manipulated and overlaid with other visual medias which “offer atmospheric clues to the reading of the... drawings.”⁵⁸ Some line gestures are able to be emphasised whilst others become muter, and the images are able to be placed in exact moments in the drawing where more can now be understood and imagined. The viewer of the image can now place themselves in the drawing as the dialogue between drawing and photograph gives the sense of a tangible place. This reinforces the idea that drawings do not need to elucidate or prescribe an architecture to embody a spatial experience.⁵⁹ Naturally, the output of these hybrids was done over a shorter amount of time compared to a situation where the collage is done by hand. Although an analogue collage could have been created, the intention of this series of drawings was to weave in a different method of making to observe the outcome. Adding the photography as a supplement overlay gave the image more depth and relatability. They corroborate that the drawings show a clear understanding through an accurate depiction of landscape. Having the emotive linework directly respond to images of the real-life landscape form created a beautiful dialogue and conclusion to Phase Two.

57 Pallasmaa, *The Eyes of the Skin*, 15.

58 Paterson, Mulla, and Macken, “Drawing the room | Drawing within the room,” 263.

59 Kauffman, *Drawing on Architecture: The Object of Lines, 1970-1990*, 10.



Figure 61. Compressed drawing layers. (Drawing by Author, *Hybrid Drawing | Plan Spot 01*).



Figure 62. Compressed drawing layers. (Drawing by Author, *Hybrid Drawing | Elevation Spot 01*)



Figure 63. Compressed drawing layers. (Drawing by Author, *Hybrid Drawing | Section Spot 01*)

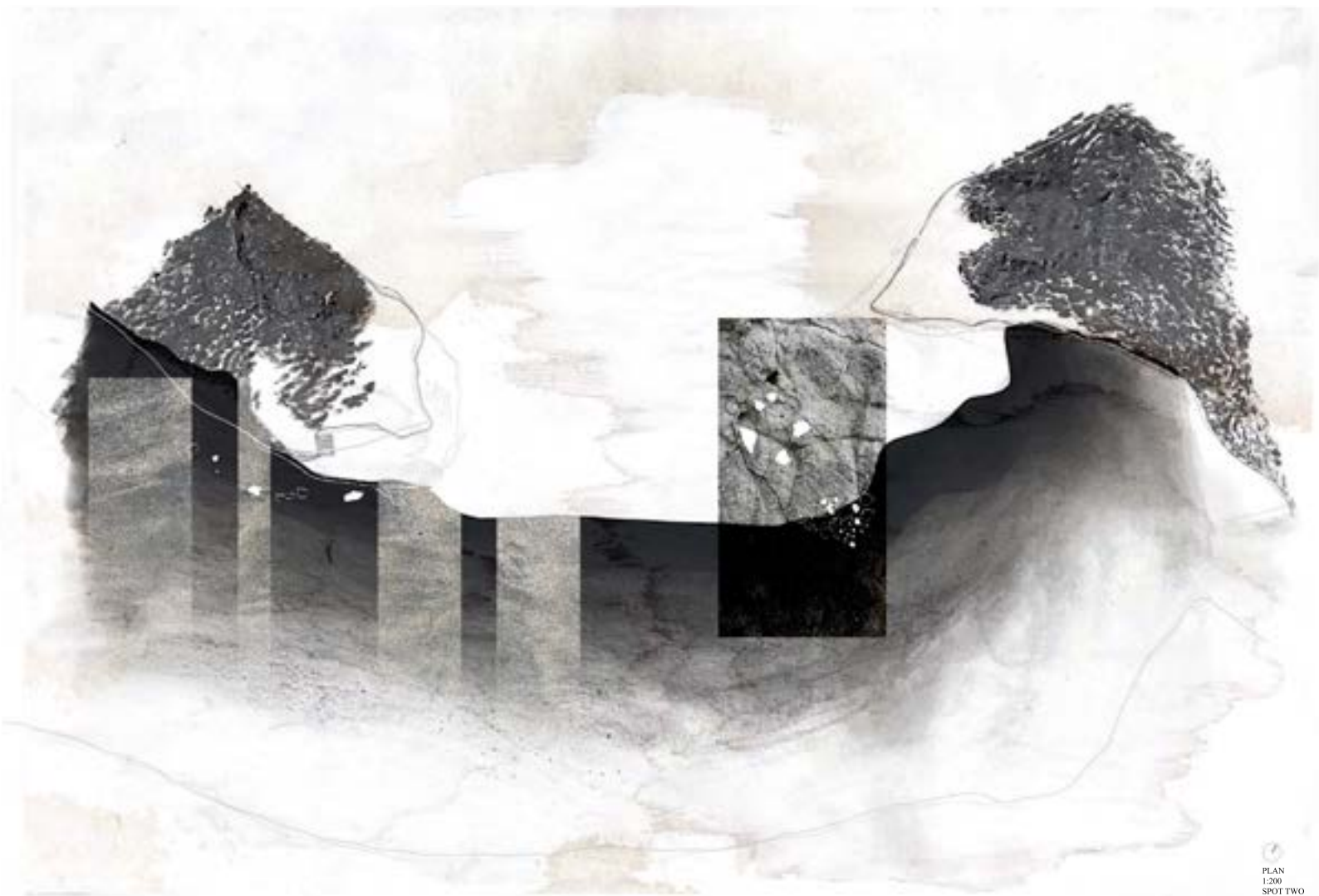


Figure 64. Compressed drawing layers. (Drawing by Author, *Hybrid Drawing | Plan Spot 02*)

Landscape and its Lines



Figure 65. Compressed drawing layers. (Drawing by Author, *Hybrid Drawing | Elevation Spot 01*)

Landscape and its Lines



Figure 66. Compressed drawing layers. (Drawing by Author, *Hybrid Drawing | Section Spot 02*)



Figure 67. Compressed drawing layers. (Drawing by Author, *Hybrid Drawing | Plan Spot 03*)



Figure 68. Compressed drawing layers. (Drawing by Author, *Hybrid Drawing | Elevation Spot 03*)



Figure 69. Compressed drawing layers. (Drawing by Author, *Hybrid Drawing | Section Spot 03*)

Thoughts so far: [Phase 02]

It is incredibly interesting analysing these drawing sets and seeing which aspects and characteristics are drawn in more detail or with a more deliberate hand. It gives an effective overview of which characteristics and areas developed a significant connection with the drawer. Once all the layers for the drawing's sets were complete, it came to a total of 45 A1 drawn layers. What these layers represented started to become more than just a way of mapping the landscape. It has pushed the definition of drawing in my practice to include a pursuit of the experimental in terrain, abstract horizons, and threshold possibilities.⁶⁰ The mediums were successful in expressing the qualities that each characteristic possessed and came up beautifully on the tracing and butter paper. Once taking them away from the landscape and to the studio they were treated more as drawn artifacts – a tactile experience. To best view the mapping, each set of drawings were placed on the ground, with each layer placed on top of one another. To view one layer closer to the bottom of the pile, someone needed to leaf through the layers above, creating a viewing exercise and immersion into the mapping of landscape where “seeing comes before words”.⁶¹ As the terrain at Te Henga is complex, each layer reveals moments in the landscape which is not seen in prior. The more one turns over another sheet, the more is discovered and understood. It proved to be incredibly effective when showing my drawings to peers as it helped articulate the importance and outcomes of this type of practise. After spending multiple days in Te Henga and then viewing the outcome it felt as though the essence of the landscape was present. Woven through each layer were deliberate textures and forms which limned the untamed, raw nature of Te Henga. When viewing the drawing sets, the viewer was able to feel these textures and forms by running their fingers over the delicate paper. To give an example, the vegetation layer was created using found shrub lying on the sand or up on the cliffs. It was important to reflect the vegetation's essence accurately as it was a significant contributor to the landscape's aesthetic. The idea behind this was to use the material the drawing is trying to represent as the mark making tool. Upon reflection the Indian ink worked well as the medium as it was thin enough to allow the qualities of the shrub to come through. Furthermore, it allowed for the drawing to be read by touch as it created variety on the paper's surface.

“We never look at just one thing; we are always looking at the relation between things and ourselves”⁶²

Spending extended periods of time in my site, away from the architecture school studio, undid bounds many students feel to work and design in a certain way. It was the first time whilst studying where there was confidence to push the boundaries of the creative process and indulge in a way of working that feels effective. Extruding the characteristics of a landscape – ones which every designer should be well acquainted with – and really paying attention to the way they changed and react overtime gave an insight into the landscape which would not have been possible from a distance or over short stints. It was an analogue way of working and this meant it took longer than other methods. Although the timeframe was drawn out, it allowed for pauses and meditative thought processes – a flow state. Coming in and out of a flow state

60 Twose, “Drawing Building Cloud,” 9.

61 Berger, *Ways of Seeing*, 6.

62 Berger, 7.

throughout the process meant the work was not a product of overthinking and perfectionism. Instead, it came from an intuition developed through years of creative practise. Small changes and alterations were made between each phase of mapping. Some can be seen to be expressed through small visual evolutions in the way the foreground and background vegetation stippling is executed. Other changes were not visual but rather in the mindset of approaching the next drawing. Critical thinking is a tool which was imperative to this process as it kept the drawing honest and accountable to the overall aims of Phase Two in the methodology. The drawing analysis cards helped channel the critical thinking into a channel which could be replicated and compared, making it easier to understand what had/ had not worked and what to take forward. It also allowed for reflection in times of doubt to go back to previous cards to anchor off and regain clarity. Having this rigorous analysis process allowed the alternative approach to a landscape (site) to become effective and accepted. It did not rush the production of initial architectural form, and instead embraced the opportunism for what could figuratively be. This means not forcing an architectural agenda onto a landscape which is not yet understood. Although there are many methods to create deliberate and thoughtful spaces with varying timeframes, this phase was successful in creating architectural stimulation.

Phase Three

[Line to Perpendicular Relief]

Phase Three was used to formalise and architecturalise the previous drawing phases by separating each layer to create space between each characteristic. It explores a new way of making which enriches the methodology through varying expression in my practice.⁶³ The space acted as a void to visualise my flow and contemplative states in a physical form. The drawing layers are considered the base of this phase and the modelled flow state builds off them – creating a drawing that this thesis defines as a perpendicular relief. Drawing can be a model which commutes between the drawn and abstract and the tangibility of the built.⁶⁴ Relief drawings are an example of this act of commuting and had been effective early on in developing this thesis. In Phase Three they have been reintroduced but executed with a different outcome. Instead of placing objects parallel with the drawing to create the relief, objects were still building off the drawing but in a perpendicular direction.

Due to extruding the layers vertically, it was important to ensure clear visibility through the markings when viewed from above. The layers were initially drawn onto tracing and butter paper – to make them better suited for this phase they were redrawn onto translucent sheet plastic. Using a different marking surface meant the mediums were applied and appeared in slightly different ways. However, it was encouraging to see the mood and style carry through onto a transparent surface – “All representational works are treated as instantiations of particular systems of mapping between two domains.”⁶⁵ The biggest change between the paper and plastic sheets’ properties were the levels of absorption capability. Paint and ink were able to dry relatively quickly once applied on tracing and butter paper. On the contrary, these mediums took much longer to dry on the plastic sheet and only had the ability to dry on the surface. Due to this unabsorbent quality, the mediums provided a much starker contrast in texture. Natural and artificial light sources reflected differently off each medium on the untouched transparent surface compared with the translucent paper stocks which absorbed a greater portion of the ink into the sheet. Initially, the translation from the original mapping onto the plastic sheets took significantly less time as less ink and paint were used to cover the surface, but this time was made up for in the prolonged drying process. Once each layer was drawn and dried, they were placed in the same order they were originally drawn in. The only layer which was not translated onto the sheet plastic was the form of the landscape, which was instead traced onto a laser cut file and cut into 10mm thick grey recycled cardboard. Each topography line was an estimate of how the terrain felt on site and took into consideration the section and elevation drawings done in the previous phase. Thus, the terrain will not be as accurate as lines taken from a digital map, but the point of this exercise is to draw from the landscape first hand and the mind map this process naturally creates. This process directly or indirectly, began to influence an architectural language.⁶⁶

63 Kauffman, *Drawing on Architecture: The Object of Lines, 1970-1990*, 280.

64 Abraham, *[Un]Built*, 101.

65 Bafna, How Architectural Drawings Work – and what the implies for the role of representation in architecture, 537.

66 Kauffman, *Drawing on Architecture: The Object of Lines, 1970-1990*, 41.

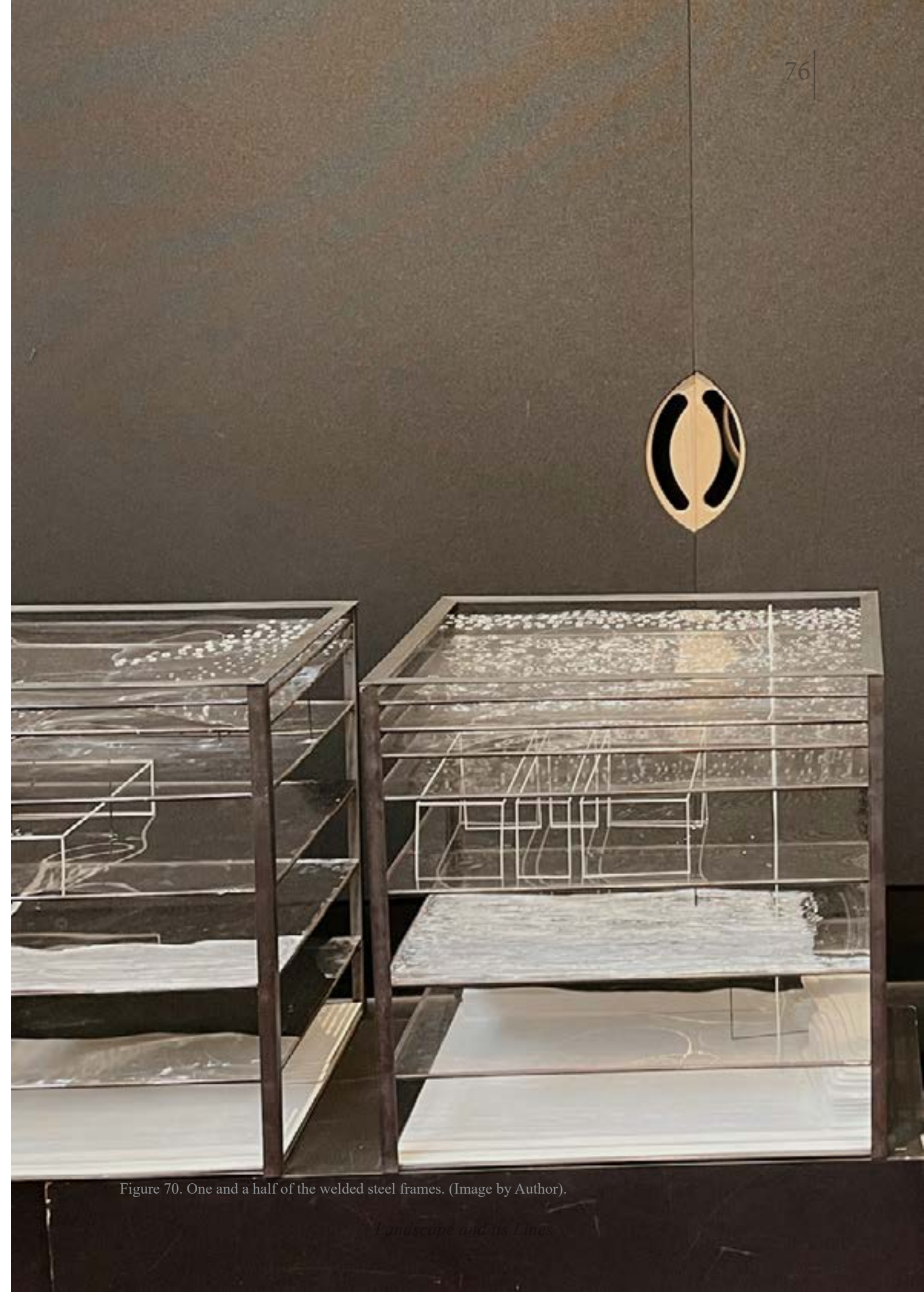


Figure 70. One and a half of the welded steel frames. (Image by Author).

To hold the layers above one another, they were placed in custom made steel frames. As these frames had a very specific function, there was no existing template or assemblage available. The full process was executed by me with the help of Sharon - the metal workshop technician at the architecture school. This process included: designing the structure, ordering the steel, cutting, sanding, welding, and finally grinding the edges of the steel to smoothen. At first this felt like an overwhelming project to take on as it required initiative and knowledge in areas, I was not familiar with. Having experienced these feelings before and the knowledge gained from pushing the comfortable boundaries, it was clear this was another opportunity to learn through making.

Working with steel was not the initial plan. Aluminium was the first metal of choice because of how light weight and malleable it is compared to steel. Choosing this metal and design meant there were many problems and challenges to try and overcome. One of the challenges was having to glue the aluminium lengths together rather than weld as the metal was too thin and soft. It meant the frames were able to stand freely but as soon as they had to bear the weight of one of the layers it would collapse. It was frustrating having dedicated many hours trying to make the aluminium frames work and ending up in a situation where there was no possible way, they were going to execute what the vision for the frames was. However, it did provide critical learnings to take into the next iteration of frames.

The next frame iteration was done in steel and was welded together. This created a strong structure for each drawing to sit in and add the perpendicular modelling components. Upon further thought, steel was not only the better option structurally, but it reflected the black iron sand at Te Henga. One of the conclusions drawn from the mapping phase on Te Henga was that the black sand was the stitch or connector between many of the characteristics. It was critical for the frames and their layers to represent the black sand as a distinguishing characteristic to appropriately reflect its role in the landscape.⁶⁷ As the framing is the connector between the layers, it further justified steel as the material of choice. Double sided tape was used to secure the layers in the frames which helped make the process of plugging in the sheets less time intensive. Once all the layers were secured into the frames, it formalised this representational drawing idea which was generated through flow and meditative states. Viewing the frames from plan view, each layer fuses together to contribute to the landscape narrative. From the elevational view, the voids between layers are the most noticeable feature of the frames, rather than the mark making contents. Drawing and making are an interwoven relation to one another which is what contributed to the need for a built component in the frames between each layer.⁶⁸ Connecting the voids and giving an elevational component for the viewer to read confirms a clear understanding and visual display of the development of ideas from previous phases. The chosen vertical connecting material was balsa wood which was painted white or black. The white represents a framing of moments that were highlighted in the Hybrid Drawings and the black is a mapping of flow state throughout the time spent in the specific spot on the landscape. The black line represents a fluid state of consciousness and is represented using a material which is orthogonal in nature.

67 Bafna, *How Architectural Drawings Work – and what the implies for the role of representation in architecture*, 537.

68 Twose, "Drawing Building Cloud," 8.



Figure 71. Spatial exploration with white painted balsa. (Image by Author).

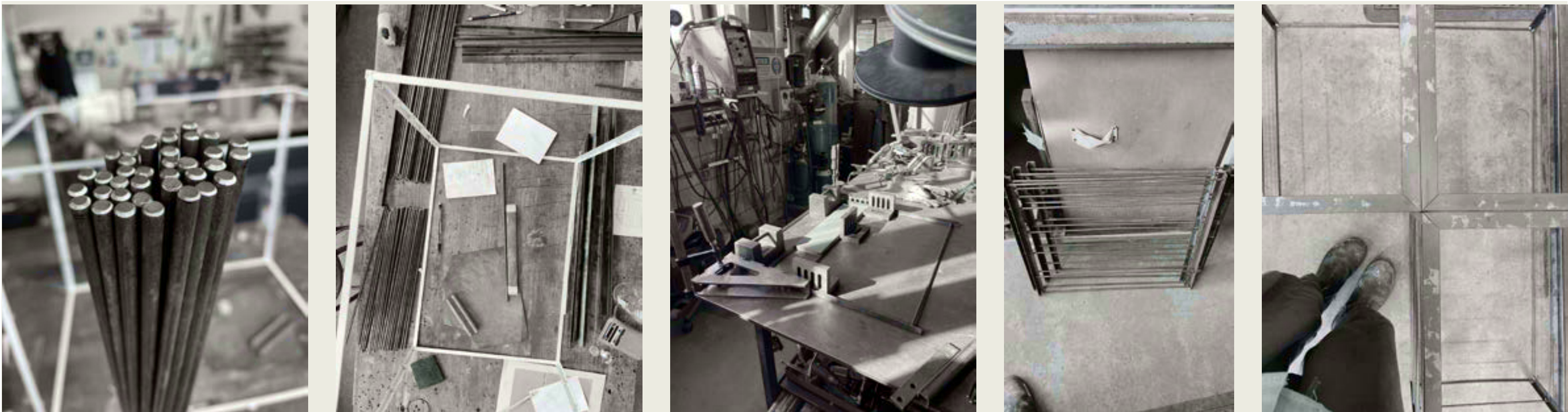


Figure 72-76. Process images of frame construction. (Image by Author).

Instead of using a more fluid material, it was deliberately kept this way to reflect how the flow state was mapped in the 1:1 Opoutere Beach installation and still moves fluidly between the layers and volumes. The white line gives this contrast and makes it clear it is representing a different idea. Using balsa speaks back to earlier explorative work and keeps the same ‘fine liner’ drawn appearance. It is a simple and malleable material which can easily be cut down to the desired length, making it the clear choice for this type of modelling. Over the course of three evenings, a total of six hours, the balsa lengths were placed in between the layers and attached with super glue – a frustratingly slow process at times, but very effective. Once all the painted balsa was secured it became clear the desired effect was achieved. The process of mapping flow state and highlighting moments in imagery with a tangible material was very rewarding and stimulating. These moments were clear from the Hybrid Drawings, but the frames allowed for them to have depth beyond the surface of paper and be situated within the three-dimensional space of the landscape. Moments become spatial volumes and the flow state becomes a way of moving in and around these volumes. The space of translation created in Phase Three is one which departs from the established or accepted standard of conventional architectural practice. It contributes to the idea of landscape working on continuum rather than single imposed perspective.⁶⁹ At this point it is not about what these volumes are, more what they represent and explain about the landscape. Usually, the highlighted moments are ones where flow state intensified or there was a gentle pause in momentum. The moments of note are not limited to these two categories, they are used as examples of what inspired and drove the drawings and frames to give emphasis to certain areas more than others. The frames represent a translation of ideas held in an intangible space in the previous mapping and drawing phases into a curated map of these ideas which a viewer can follow visually. Their purpose was to understand the drawings and how they can become an architectural language.⁷⁰ Put side by side with the Hybrid Drawings, it is very clear to explain to a viewer how moments and ideas have been taken through from one phase to another, how they have changed and what this means for the ideas going forward.

69 Franscari, Hale, and Starkley, *From Models to Drawings: Imagination and Representation in Architecture*, 203.

70 Kauffman, *Drawing on Architecture: The Object of Lines, 1970-1990*, 10.

Phase Four

[Line to Pavilion]

Although a process can always be continued and finessed, at this point in the methodology it felt necessary to make a conclusive body of work. This phase does not definitively mean the end of this mark making process, it instead establishes when the methodology has formed an architectural language which embodies the time and making spent in the landscape. It was a personal goal to develop an alternative making methodology which can eventuate in an architectural outcome. This is what Phase Four represents. Phase Four consists of a final set of three drawings of Te Henga which reintroduce and reinterpret ideas and moments with the topography of its landscape.⁷¹ The drawings were done in an elevation style view from the ocean looking back at the landscape. Although the ocean's horizon does not feature in the drawings, the focus is on the beach and terrain beyond. Choosing this view meant the horizon line is not present in the final frames but is reflected in the architecturally suggestive planes which are overlaid onto the landscape. The planes were done in black and white paint, depending on where they were located on the terrain. To keep the reading of the overlaid markings consistent with previous works, the black and white forms continue to represent the same, or a very similar/developed, idea. The black is the mapping of flow state or contemplative process, and the white was developed to not only frame moments of note but also facilitate the black markings of flow state. The white forms facilitation of the black line illustrates where the architectural language begins to be plugged into the landscape. These two representations of ideas and understandings pull and push one another to generate an architectural composition.⁷² There were many different headspaces which were delved throughout the drawings which contributed to the compositional decisions directly influencing the power of the final image.⁷³ The black line distils this journey into a single line that runs across Te Henga's three outlined spots. Each of the three spots have a unique connection with the methodology that is evident in the final drawings. Although in each spot the same mark making and mapping techniques have been used, the final line overlays proved to reflect different kinds of landscape interactions. These images are "not of this world nor of the physical world but hover between the two."⁷⁴ In one drawing the line remains continuous, in another it is linear but split in three places or fragmented at varying gradients across the drawing. As a result, the white markings take on an array of forms directly responding to the temporal inhabitancy in the landscape. It becomes irrelevant whether the drawing is approached from a general set of conditions, line and mark making, or investigative techniques. The practice of drawing does not conform to over simplified definitions of its impact on architectural thinking.⁷⁵

71 Abraham, *[Un]Built*, 102.

72 Twose, "Drawing Building Cloud," 82.

73 Berger, *Ways of Seeing*, 15.

74 Wigley, "The Strange Time of the Sketch."

75 Walter, "The Work of Art in the Age of Mechanical Reproduction," 240.



Figure 77-79. Final three compositional form paintings. (Paintings by Author, *Composition 01*, *Composition 02*, and *Composition 03*).

Drawing 01: Critical analysis

Starting at north Te Henga, Drawing 01 spans the boundary outlined in the site mapping of Spot 02. Informed by previously used mediums, the landscape was drawn in a very similar style. The only strong difference being this was not a layered drawing and instead, each layer was woven together onto one sheet of fabric paper. It is closely related and informed by the previous phases' landscape documentation but has more reflective and concluded connotations by proxy of where Phase Four sits in the methodology. Many moments in Spot 02 were synonymous with each other, as though I spent the entirety of the timeline within one meditative thought process. The drawing analysis cards for Spot 02, show high levels of flow state throughout the temporal inhabitancy. This is what is reflected in the continuous black line drawn onto the landscape. Moving along the base of the sand dune was the primary route used throughout the time spent in north Te Henga. This is why the black line was consciously marked onto its surface. Once the line almost reaches halfway across the page it abruptly comes to an end. At this end point, it didn't feel necessary to move further north into the landscape as it would not enrich the experience more than the space which was already being inhabited. From the final point of the black line, everything within Spot 02 was in view and was able to be experienced. Instead of taking into consideration the outlined boundaries of the paper, the landscape formed an endless ring around this point.

When stood on the sand at the end of the black line, the view moved from the hills to the cliffs, the sand, Ihumoana Island, the horizon and then back to the cliffs and hills. The white plinth-like marking facilitates this moment of spectacle in the landscape, acting as a platform for prolonged observation of the landscape. The white markings facilitate what occurred along the black line. Once the black line emerges from behind the island, a white line hovers above and two white blocks sit below it. This was the entrance into Spot 02, the first time experiencing a new part of the landscape and travelled across this area the most. Both sets of white markings are split into two to represent the two days spent mapping and interrogating. The two blocks highlight an area where the sand, rock and ocean met one another. Acting as another threshold, the white lines floating above the blocks help define this exercise as a spatial experience. Moving further along the black line, it becomes almost entirely encompassed by more white markings. These followed the dune where more surface markings were made and created an architectural intervention which articulates an experience of acknowledging presence and reinforced my sense of reality and self within the landscape.⁷⁶ This defined the end of the dune and start of the beach which again mimic the drawing style used to map the area. These white markings create a space which facilitates the temporary dwelling, interaction with, and exploration of, the landscape. The final white marking is the platform for observation of the landscape. Due to the proximity of the landscape around it, Spot 02 is one of the most sheltered locations on Te Henga beach. This means the observation platform can be left open and allow for a close connection between inhabitant and landscape with no thresholds between them. When viewing this drawing in its completion, the architectural language tells the story of how I inhabited this specific space within the landscape.

⁷⁶ Pallasmaa, *The Eyes of the Skin*, 12.



Figure 80. Drawing 01 of Spot 02. (Paintings by Author, *Composition 01*).



Figure 81-82. Close up images of Drawing 01 of Spot 02. (Paintings by Author, *Composition 01*).

Landscape and its Lines

Landscape and its Lines

Drawing 02: Critical analysis

Illustrating and building up the landscape in Drawing 02 followed the same process as Drawing 01. The only difference being that this drawing frames Spot 01. Seeing these drawings come into fruition acted as an effective place to rest the analysis of Te Henga. They harness every contribution made by the mapping process and express it in a visually effective and easily understood way. In contrast to Drawing 01, most of the black and white lines mirror one another. Given away in the name, Spot 01 marks the start of the time spent dwelling in Te Henga's landscape. Many of the complexities and nuances of the mapping process had not yet been discovered which gave Spot 01 a slightly different objective. The objective was to create a foundation for the rest of the phase to build off. A way of understanding and exploring landscape. Markings in this drawing are simple but are deliberate and reflective of this intention. On the right side of the river mouth, the black and white markings are divided into three parts. As the lines positioning gets closer to Ihumoana Island, their length increases. These three different lengths represent pause, contemplation, and meditation. Usually this would only be recorded through the black line, but to effectively reinforce the significance of these foundational practises, the white markings act as supportive planes.

Pause, contemplation and meditation are the three fundamental headspaces I moved between when executing the methodology in Te Henga's landscape. These thought states were defined through critical analysis of the way Spot 01 was dwelled in and were key words written in the drawing analysis cards. Expressing these different inner monologues through an architectural language overlaid onto the landscape enabled the methodology to prove how it can record intangible experiences and thoughts to translate them into a thoughtful and sensitive spatial expression. Expressing a spatial composition on a surface is fundamentally a manifestation of the translation of abstract metaphors into architectural form.⁷⁷ On the left side of the river mouth, the black and white lines are placed perpendicular to one another. The black line follows the continuation of flow state towards north Te Henga, hinting at where the next location of mapping should commence. Spot 01 and 02's white lines overlap to highlight and frame the threshold between them. It is noticeable that there is no obvious interaction with the right side of the drawing. Due to the vastness of the beach from the entrance moving south, it was an intimidating task to know where to begin the mapping process. I decided to instead first focus on the northern part of the landscape and then gradually move south to dwell in the expansive spaces of Te Henga. It does present a disconnect between Spot 01 and 03 due to the black line not continuing out of frame towards both ends of the beach. However, it is an honest representation of how the landscape presented itself on the days I was an inhabitant.

77 Abraham, *[Un]Built*, 101.

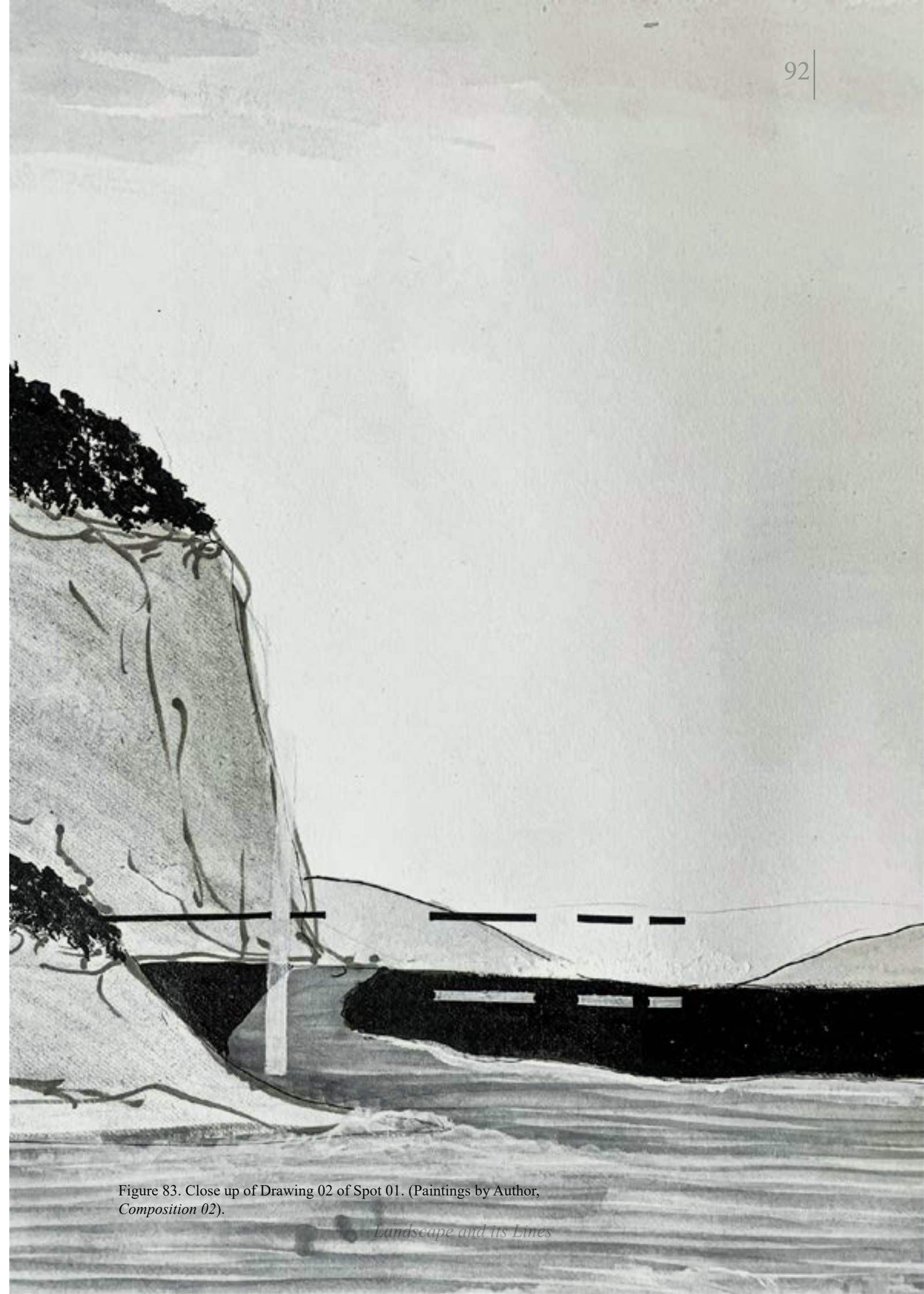


Figure 83. Close up of Drawing 02 of Spot 01. (Paintings by Author, Composition 02).

Drawing 03: Critical analysis

Drawing 03 reveals the southern end of Te Henga which, in many ways, contrasts the rest of the landscape. There is a significant void in terrain between the entrance to Te Henga, Spot 01, and the southern cliffs of Spot 03. Through the drawing, the prominence of the cliffs remains a clear attribute to how the surfaces were explored. When discussing Spot 03 in the Phase Three chapter, a prominent theme was how I chose to scale across the cliffs rather than only use the sand. Imagining new paths and exploring the landscape from an unfamiliar perspective is communicated through the black and white markings. Wigley says “The sketches, marks on paper are the traces of the idea in your head” which can be applied in particular for how the compositional overlay are reflected on the cliffs.⁷⁸ The black flow state line is scattered across the page in three segments, like Drawing 02 but at varying heights and not in the same hierarchal order. Overlaid on the cliff are two of the three-line segments which represent meditation and, then further along, pause. Whilst walking on the sand at the foot of the cliffs there was a moment of pause where the thought process began of how the landscape would appear and feel like from more of an elevation. The smallest black line reflects this moment of pause and the white underneath tracks my movement up the cliff as I began climbing. Once more, elevation was achieved, more of the cliff was explored which leads to the longer black line, a part of the cliff experience spent in a meditative headspace.

Engaging in this kind of flow state came about through a deep concentration of where to move along the cliff which enabled a connection to develop with the surface of the landscape. The length of this black line indicates the area of the cliff that was dwelled in and explored the most. Floating underneath this extended black line is a white box which reinforces the cyclical nature in how I moved around this area of the cliff. Furthermore, the white box effectively facilitates the movement in a more secure space. The navigation of the cliffs allowed for a unique perspective and understanding of the landscape, because “to touch something is to situate oneself in relation to it.”⁷⁹ Introducing a space where secure dwelling at this elevation becomes possible increases the variety of ways a temporal inhabitant can experience the landscape and its features with deepened perspective. The moment which is similar to Drawing 02 is at the entrance to the cave where the white and black lines are overlaid perpendicular to one another. Highlighting the change in thresholds in the landscape and is the white line, overlaid onto the entrance to the cave. Drawing another comparison to the previous drawing, the black line continues into the cave and out of sight. The cave was a space in Spot 03 which provided shelter from the elements and framed the landscape towards north Te Henga. Being within the stillness of the cave and framing of the landscape enabled a period of contemplation and reflection towards the journey through Te Henga.

78 Wigley, “The Strange Time of the Sketch.”

79 Berger, *Ways of Seeing*, 7.



Figure 84. Acrylic paint and drawing on canvas. (Paintings by Author, *Composition 03*).



Figure 85. Close up of Acrylic paint and drawing on canvas. (Paintings by Author, *Composition 03*).

Drawing Conclusions

[Subsequent thoughts]

My work is motivated by a desire to interrogate new practices in generating architectural form. This thesis gave me the opportunity to slow down and challenge myself with developing a design framework which is reflective of my personal practice. Giving my work the space to investigate an alternative approach to thesis resulted in a multitude of deeply enriching learning about what architecture can do for me and what I can, in turn, do for architecture. This thesis demonstrated a process of rigorous critical reflection. Phase Four reflects the sketches, marks, and gestures onto surfaces made throughout all phases of practice which are the traces of the ideas in my head.⁸⁰ To work in this way and dedicate my thesis to understanding who I am – as a creator, a designer, a maker – was a relief. This thesis has been intimate as it is an observer and critic of my inner monologue, drawing techniques, and architectural conclusions. Through the punctilious drawing analysis woven through each phase of the methodology, I was able to fully engage with, and challenge, my pre-existing biases for the drawn line. There is a strong theme of pursuing a deeper understanding of landscape and then using it to conceive a sensitive, deliberate, and reflective architectural language. Merging this pursuit with the existing research done into drawing-led architectural practice has concluded that this is fundamentally an atmospheric, aesthetic and composition driven way of working.⁸¹

“The first markings on a white sheet of paper, the first carvings in stone, the first engravings in metallic plates represent the beginning of architecture.”⁸²

Perhaps the motivations behind this thesis could be perceived as self-indulgent as they are rooted in personal development and identity within the realm of architecture. But I do not see this as a fault or a destabilisation of its foundations; quite the contrary. Being able to look inward and understand there was a necessity – almost an urgency – to finally indulge in a brief which anchored itself in the goal of defining my work has nourished my creative practice. With every phase of the methodology, I delved deeper into the intimacy with the drawn line, how its composition on a surface dictate how it is read, and what it represents. Ultimately, the presentation format of my drawings – the gestural and refined – for a review or personal analysis, is much more than a mode of presentation, it is a working architectural medium.⁸³ This is enriched through this thesis by demanding a close working relationship with landscape. Drawing the landscape from within the landscape – beginning with Opoutere in a metaphorical and Te Henga in a literal sense – meant I was given the opportunity to spend time with my drawings. My eyes and hands could trace over the layers of butter paper but also over the surface of the landscape. I put myself within the drawn lines as they began to develop into spatial form – a visualisation of temporal inhabitation.

80 Wigley, “The Strange Time of the Sketch”.

81 Twose, “Drawing Building Cloud,” 236.

82 Abraham, *[Un]Built*, 101.

83 Bafna, *How Architectural Drawings Work – and what the implies for the role of representation in architecture*, 554.

“The notion of the inhabitation of architectural drawings usually refers to this imagined self within orthogonal representations... due to the inherent interiority within these drawings.”⁸⁴

Engaging in the practice of drawing and making in flow – specifically when in landscape – gave this thesis a depth which could only have been achieved through the contemplative and meditative states flow enabled me to access. A lot of the connections between drawn lines and landscape were uncovered during a time spent within flow. I was able to dissociate from everything other than the marks being made on a surface and create works which successfully embody the landscape’s characteristics and atmosphere. Although arriving at this point brings a sense of contentment, the motivation to continue evolving my relationship with the drawn line and its translation, representation, and composition in relation to landscape is something I look forward to.

In working to this mark making methodology, I was able to use architectural methods to understand its contribution to landscape. In order to create conscious, sensitive, and deliberate architecture, the formal elements must have an intrinsic bond with the landscape they are imposed onto.

Compositional forms in landscape: a mark making methodology is a thesis which uses a drawing framework that can be built and expanded upon further. Its practice contributes to an unfinished archive that pays homage to an architectural practice embedded in the process behind creating form and space. It is an illustration of approaching architectural practice from a place focussed on process, critical analysis, and making by drawing the landscape from within the landscape.

84 Paterson, Mulla, Macken, “Drawing the room | Drawing within the room,” 268.



Figure 86. Final Critique Pin up (Image by Author, *Final Presentation*).

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