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BRINGING THE MARKET 'BACK INTO' SUPERMARKET

Bringing the Market 'back into' supermarket:
Creating a social hub for local communities

A thesis presented in partial fulfillment of the requirements for the degree of
Master of Design
at Massey University, Wellington
New Zealand

Amie Walters, 2010

To my parents, Trevor and Debbie Walters, for their endless support and love.

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ABSTRACT

This design project addresses the contemporary supermarket chain, seeking to bring back to this typology the traditional sociality and dynamic qualities of the urban marketplace. In this sense to 'bring back' does not mean to restore time, but rather to provide the means for public engagement by establishing the supermarket as an active civic space.

By negotiating between the micro-levels of everyday life and the macro-levels of culture and civic society, I propose to transform the supermarket into a communal 'event-space' by formulating a 'kit of parts' that is applied to the national supermarket chain *New World* – “the only local supermarket nationwide” – thereby establishing it as a viable, productive social hub. Encouraging health and wellbeing benefits through the rituals of cooking, dining, learning, communing and consuming, this sociocultural connection to the commercial environment also reinforces health research studies, which advocate a community-based approach toward producing the best outcome for upward mobility and community revitalization.

The concept is developed through research into historical and contemporary models to a final proposal of a range of Communal Elements. These elements are adapted and applied to three site-specific locations around New Zealand within an urban, suburban and rural context. This new approach to land use, innovative partnerships, health planning and sensory-based design strategies instigates a radical revision of the role of the supermarket. The thesis proposes that this is not only fiscally viable but that it provides positive assets to communities and neighbourhoods as a global entity within a local reality.

The project investigates ways in which spatial design can reconstruct quotidian consumption and public space, revising amenity infrastructure through site-specific interventions that draw on commensality, “the exchange of sensory memories and emotions, and of substances and objects incarnating remembrance and feeling” (Seremetakis, 1994, p.225).



Figure 1. Amie Walters. *Visitor*. 2009

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PREFACE

As a young boy Trevor Walters started bagging onions and potatoes at *Praters Foursquare* in his hometown of Taupo. Leaving school at the age of 15, he then worked fulltime “7am to 7pm, six days for \$42 clear a week, I (he) had it made”.

By 1998, having worked 23yrs in the grocery trade Trevor (dad) was now a father of four girls and had taken the role as grocery manager at *Remuera New World*, store manager of *Downtown Foursquare* in Mt Roskill Auckland and manager of *Havelock North New World* in Hawkes Bay. The dream of running his own store was on the playing cards now more than ever; “I want to be my own boss and run my own business for a change”. On November 9th, 1998 that dream turned into reality, as he, along with his wife Debbie (mum), took over the *Greenmeadows Foursquare* in Napier. That’s when my life in the grocery trade began! (Fig. 2 & 3)

I was 11yrs old at the time, bagging lollies with my sisters, filling up (rotating) the milk and stocking the shelves. Seven years later in 2005 I entered a ‘new world’, University. My dad’s last words were ‘if you want to come home, there’s always a job for you at the *Four Square*’. That was until April 2006 when my parents became the proud owner/operator of *Waipukurau New World* supermarket (Fig. 4). Now my dad’s famous last words are, ‘if you want to come home, there’s always a job for you at the *New World*’.

Although the grocery trade has always been in my blood, my interest and passion as a spatial designer lies in looking at the consumer society and how ‘sites of consumption’ can become both fiscally and socially viable assets to local communities, where employees and customers are very much locals.



Figure 2 (left). Trevor Walters (Dad) and Mr Foursquare man (aka Charlie).
Figure 3 (centre). Marie, Amie & Holly Walters. 2003. Greenmeadows Foursquare, Napier.
Figure 4. Debbie Walters (mum) and Dad. 2006. Waipukurau New World, CHB.

INTRODUCTION:

forming a connector-identity

The necessity for new kinds of experiences in today's lifestyle could be seen as the general impetus and challenge for this project. Speculating on daily life and addressing the supermarket as a new civic space in contemporary society, this master's project seeks to 'bring back' to this typology the traditional sociality and dynamic qualities of the ancient marketplace: to create a social hub for local communities. Focused on areas emerging from social innovation, value-added design¹ and sensory-based design three key questions shape this interventional act.

1. How can the traditional sociality and dynamic qualities of the historic marketplace be a key spatial experience in the context of today's consumerist society?

2. By codifying socio-cultural space through beneficial amenities, can the supermarket of today be seen as a communal social hub?

And 3. How can this social hub, be utilised to support grass-roots initiatives and address significant community problems such as health and wellbeing?

The diagram to the right (Fig. 5) establishes a range of internal market goals and external community goals to form

a 'connector-identity' that functions as the 'connector' for the markets operating needs, with a broader impact on the connection to the community. For success in the market-health integration efforts, health organisations and other non-health organisations can act as the 'connector'² entity for the market and the rest of the community. In this project the local supermarket, which could be positioned specifically in New Zealand as a communal marketplace, aids this role.

By negotiating between the micro levels of everyday life and the macro levels of culture and civic society, this project results in the transformation of the supermarket into a communal 'event-space' designed through several elements focused on the everyday rituals of cooking, dining, learning, communing and consuming. By doing so it transforms *New World*, "the only local supermarket nationwide" into a viable, productive social hub.

1. Value added design refers to the measurable economic benefit gained due to a design. ie: Architecture/design accelerates the development of a business and therefore acts as a factor that adds value to the business (Gunadasa, 2009, p1).

2. For success in the market-health integration efforts, health organisations and other non-health organisations can act as the "connector" entity for the market and the rest of the community. Candidates range from the market itself (the market manager, for smaller markets), locally based healthcare system, to local community or market foundations (Moon, 2006, p29).

Internal Market goals:

- _ Community gathering place
- _ Health/nutrition benefits
- _ Sociocultural opportunities
- _ Active event-space (civic)
- _ Culinary performances
- _ Participatory & communal activities

External Community goals:

- _ Neighborhood revitalisation
- _ Effective location for commuters
- _ Urban/rural connection

Design goals:

- _ Qualities of the traditional marketplace
- _ Sensory-based design
- _ Value-added design
- _ Site specific
- _ Accommodates contemporary supermarket



'Connector Identity'

Local supermarket

Figure 5. A.Walters. *Forming a connector*. 2009.

In this sense to 'bring back' does not mean to *restore* past times but to rediscover time in and through space. Urban planning theorist and visual culture Professor Helen Liggett expands on this theory through French philosopher and sociologist Michel Foucault (1984) stating:

To rediscover time [...] in and through space is to incorporate time into the analytic process, in the sense of including the cultural context of production [...] [t]hus the research, far from being invisible, is also recognised as located in time and space (Liggett, 1995, p.256).

Building upon *New World's* existing company identity, the project incorporates aspects of spatial design, urban planning and amenity infrastructure to instigate a radical revision of the local supermarket. This conceptual design, as a 'kit-of-parts', encourages social action and is adapted and applied to urban centers, suburban neighborhoods and rural townships throughout New Zealand. It proposes a new approach to land use, innovative partnerships and health planning whereby design becomes not only fiscally viable but creates potentially positive assets to communities and neighborhoods as a global entity within a local reality.

Bernard Tschumi who argues, "there is no space without event" (Tschumi, 1998, p.139) established what he calls 'event-space', a condition for the reinvention of living, systems of space, event, and movement, as well as visual and formal techniques. By

working in the field of spatial design and urban design, seeking to merge both disciplines, I designate 'event-space' as an expansion for productive encounter generated and applied through and within the public realm, a term akin to Homi Bhabha's 'third-space,' a "space of radical openness and 'hybridity'" (Soja, 1996, p.14).

Event-space, since surfacing toward the end of the 20th century can be seen as an integration of art form and built form, revealing how space performs as an event and in turn houses events, a "fundamental condition from which to construct a richly detailed environment for social encounter" (Hannah, 2009, p.9). In this thesis, the term 'event-space' is used for the spaces of communal social encounter within the specific sites of consumption, the general environments of everyday life and the 'event'. In doing so the project aims to redefine this concept by reintroducing and radicalising the content, and by embedding these within the 'event' context.

In *Event-Cities 3* (2005), architect Bernard Tschumi explores the complex and productive triangulation of architectural *concept* (overarching idea), *context* (in-situation), and *content* (program) demonstrating that the relationship of the three may be one of indifference, reciprocity, or conflict³. Based on the project's aims, the design approach insists on 'reciprocity' whereby the architectural concept and context interact closely with one another to conceptualise the supermarket's content and contexts within a poetic juxtaposition. Aims developed as content, context and concept are expanded on to the right.

Content(s):

1. Providing health education and nutritional advice, as well as facilitating community interaction on a number of levels which include culinary performances and participatory cooking lessons, a community notice forum and the provision of an open market space.
2. Accommodating the contemporary supermarket's general content and sales of grocery, meat and produce, as well as staff facilities, storage and parking.

Concept(s):

1. The introduction of health and well-being benefits within the supermarket as an environment that increases urban/suburban/rural renewal in community and civic life. A 'social hub' for local communities derived from the traditional sociality and dynamic qualities of the marketplace and ancient town planning.
2. To establish the supermarket as a public 'event-space' with beneficial amenities, facilitating connections within the surrounding neighbourhood on multiple scales of public and private use.
3. To reconceptualise a context by turning contextual constraints into the driving force behind the development of an architectural concept.

Context(s):

1. The approach to this design acknowledges the existing context and is therefore site-specific pointing to the performance potential of this intervention. This establishes a performance-based approach, in which the supermarket operates as an *affordance* –

Affordances provided by the environment are what it offers, what it provides, what it furnishes, and what it invites. The environment includes the medium, the substances, the surfaces and their layouts, the objects, places and hiding places, other persons and animals (Patel, V. & Zhang, J., 2006, p.3)

The relationship between the three aims, now established as content, context and concept could also be seen to interact with each other and with others'. The following diagram, *how everything fits* (Fig. 6) shows the links within the public, private and urban realms, as well as with interior and exterior associations with the community and amenity infrastructure. The following section then takes the above conditions to establish the structure and initial stages of this project.

3. Indifference is the condition in which there is no relation between the envelope and what happens inside it. Reciprocity is like an ideal kitchen, in which everything is in exactly the right place to be reached by the most efficient bodily movements. Conflict is the situation in which everything is strategically in the wrong place – such as if one tried to play ice hockey in the living room. (Tschumi, 2003, p. 64.)

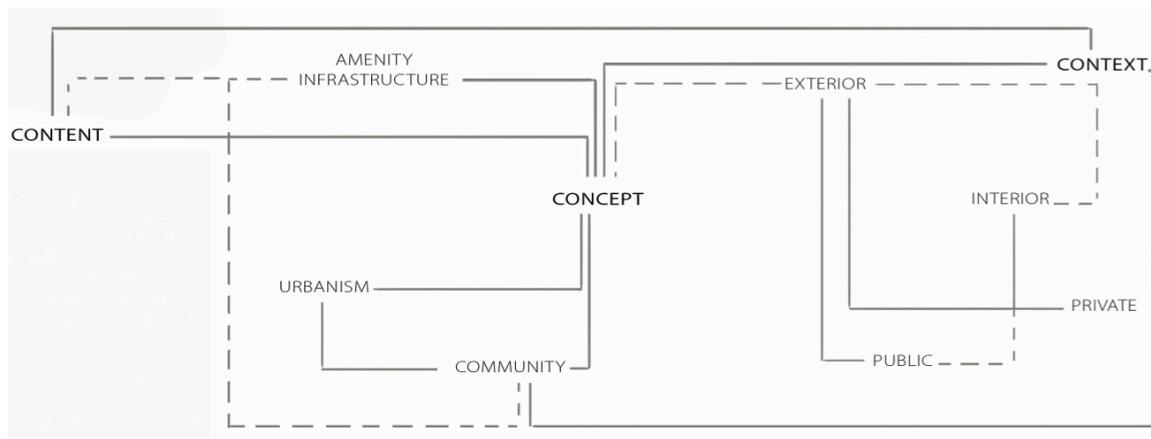


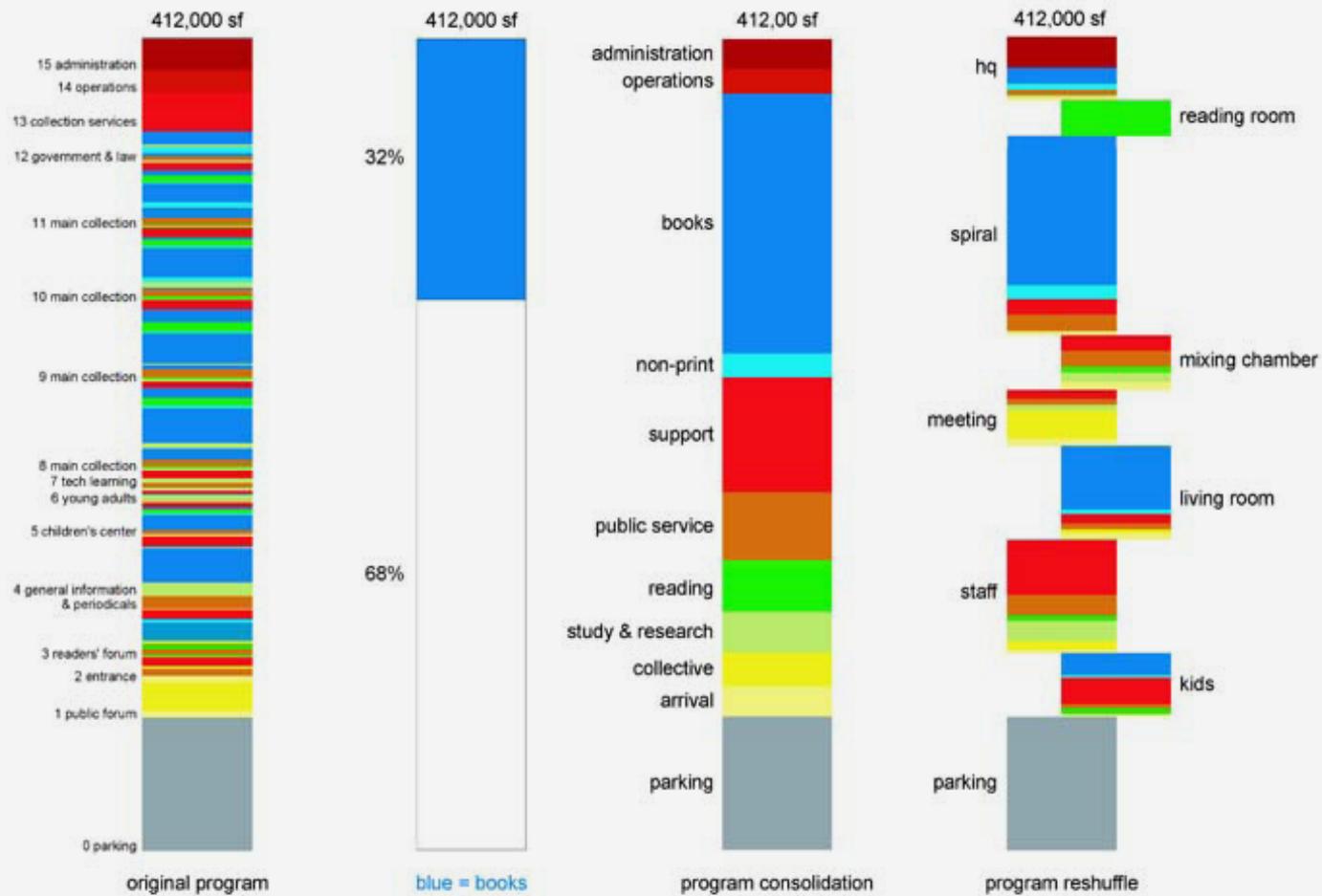
Figure 6. A.Walters. 'How everything fits'. 2009
 Figure 7. (opposite). OMA. *Combing and consolidation of the Seattle library (USA) program.*

scenario and structure of thesis

Tschumi states that buildings may or may not conform to their settings, but the decisions should always be strategic (Tschumi, 2005, pp.11-13). Such strategies are investigated by *The Office for Metropolitan Architecture* (OMA) and their research counter-part *AMO*. As a conjoint design and research team they work together to strategically assign space, a useful example is the act of 'combing' seen here in their *Seattle Library* project to display spatial allotment (Fig. 7). From combing, shuffling and consolidating the original

program of the *Seattle Library* to a more logical state, you can see stability not only in flow, but also in flexibility - another key factor when dealing with public space.

I have utilised 'combing' to consolidate a series of sites; *Chaffers New World* in Wellington, Central City (Fig. 8), *Island Bay New World* (Fig. 9) and *Metro New World* on Willis St (Fig. 10) (also in Wellington) and *Waipukurau New World* in Central Hawkes Bay (Fig. 11).



Chaffers City New World, Wellington CBD



- Carpark_community
- Employee areas
- Grocery_hardware_frozens_dairy
- Produce
- Service deli_Bakery
- Meat_Seafood
- Alcohol
- Cafe_magazines_flowers
- Health and wellbeing

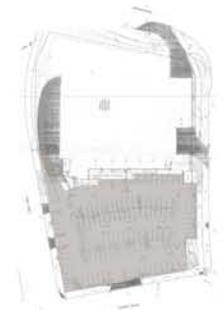


Figure 8. A.Walters. Chaffers New World in Wellington's Central City. N.T.S. 2009

Island Bay New World, Wellington

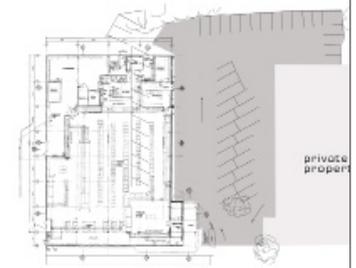
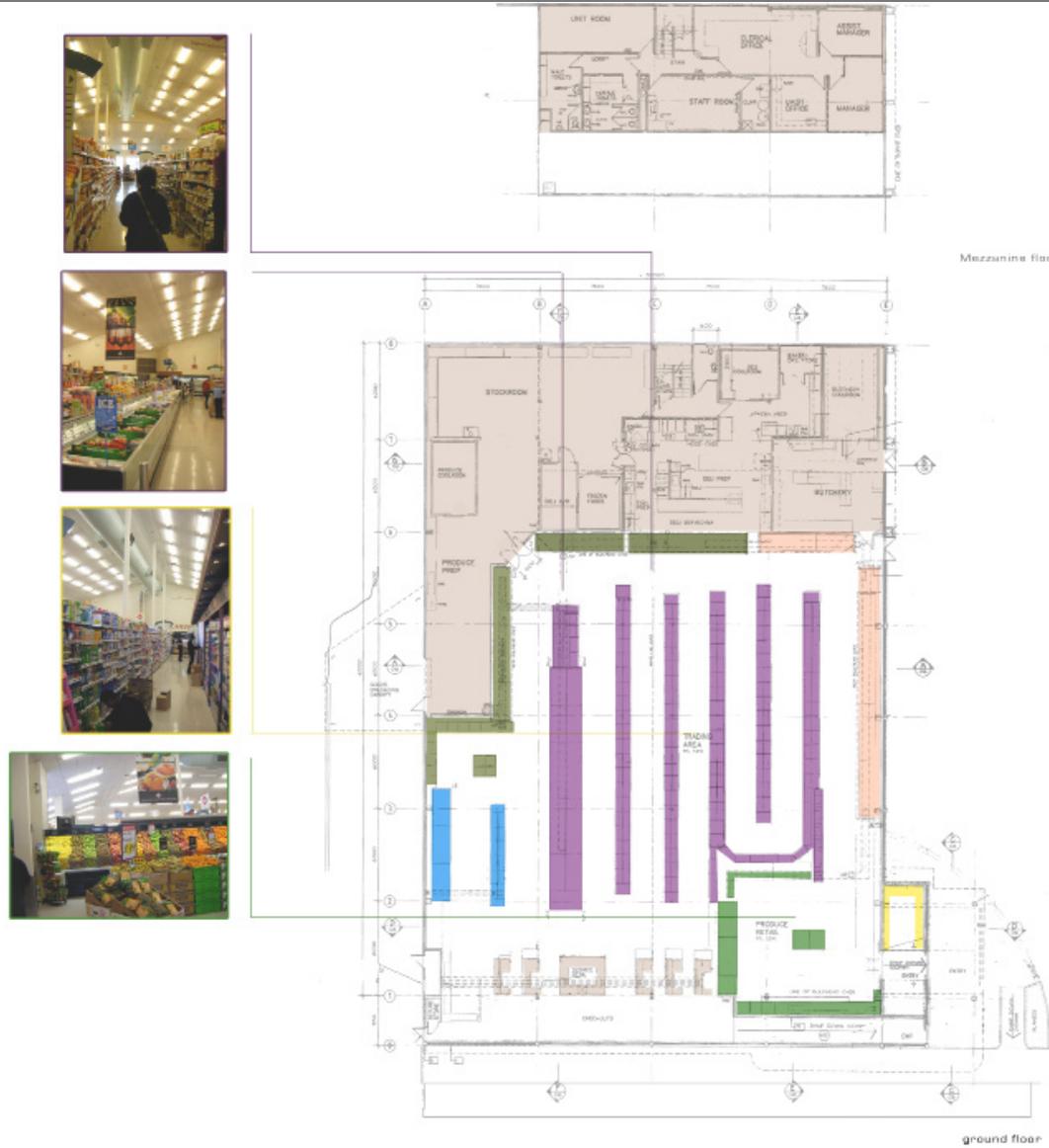


Figure 9. A.Walters. Island Bay New World, Wellington. N.T.S. 2009

New World Metro, Willis St Wellington

- Carpark_community
- Employee areas
- Grocery_hardware_frozens_dairy
- Produce
- Service_deli_Bakery
- Meat_Seafood
- Alcohol
- Cafe_magazines_flowers
- Health_and_wellbeing



Figure 10. A.Walters. Metro New World on Willis St, Wellington. N.T.S. 2009

Waipukurau New World, Central Hawkes Bay

- Carpark_community
- Employee areas
- Grocery hardware_frozens_dairy
- Produce
- Service deli_Bakery
- Meat_Seafood
- Alcohol
- Cafe_magazines_flowers
- Health and wellbeing

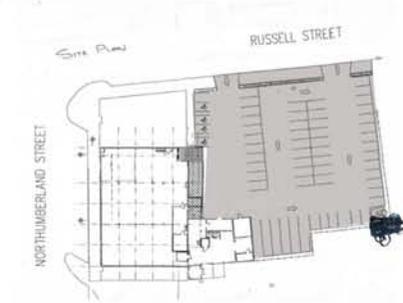
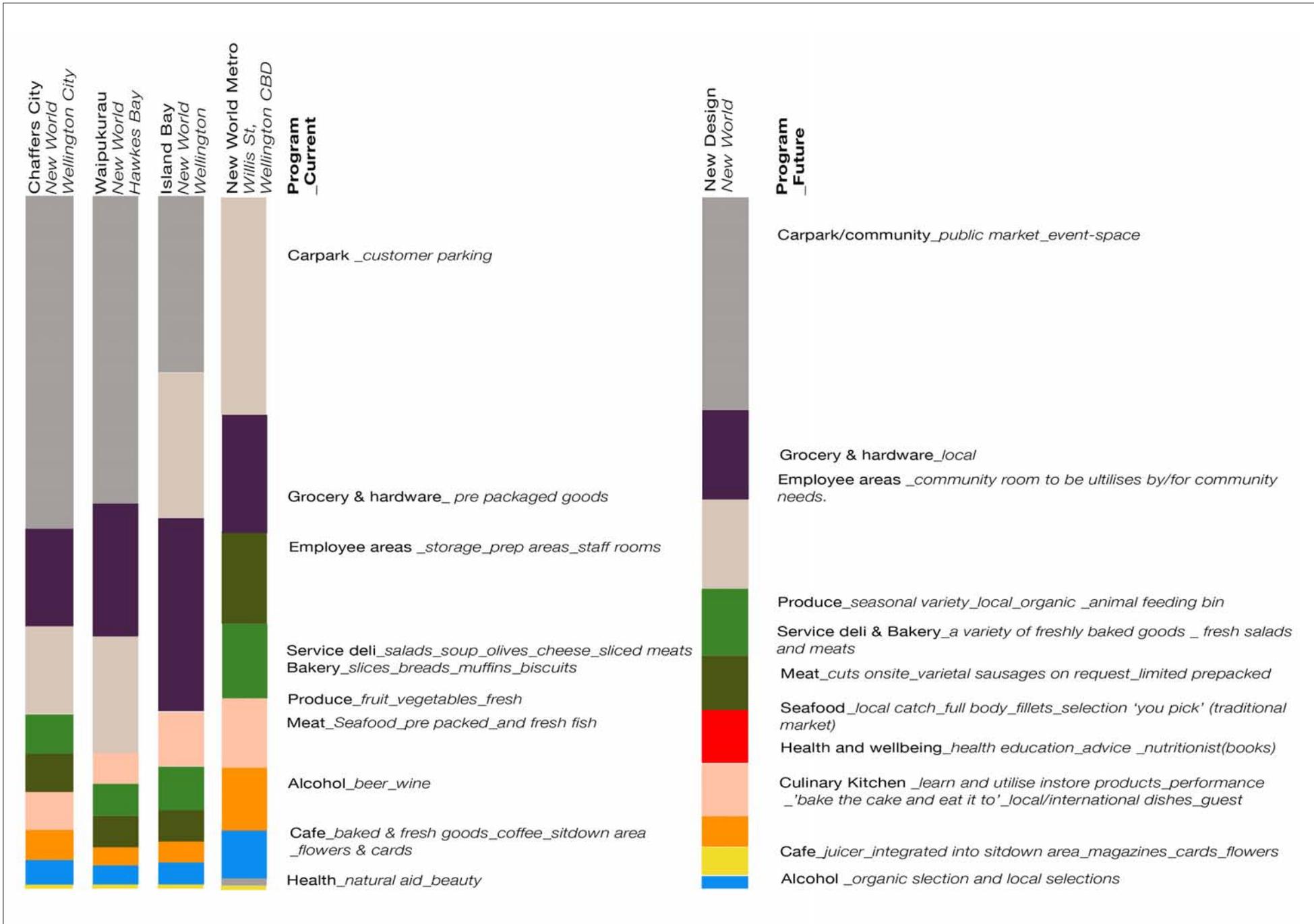
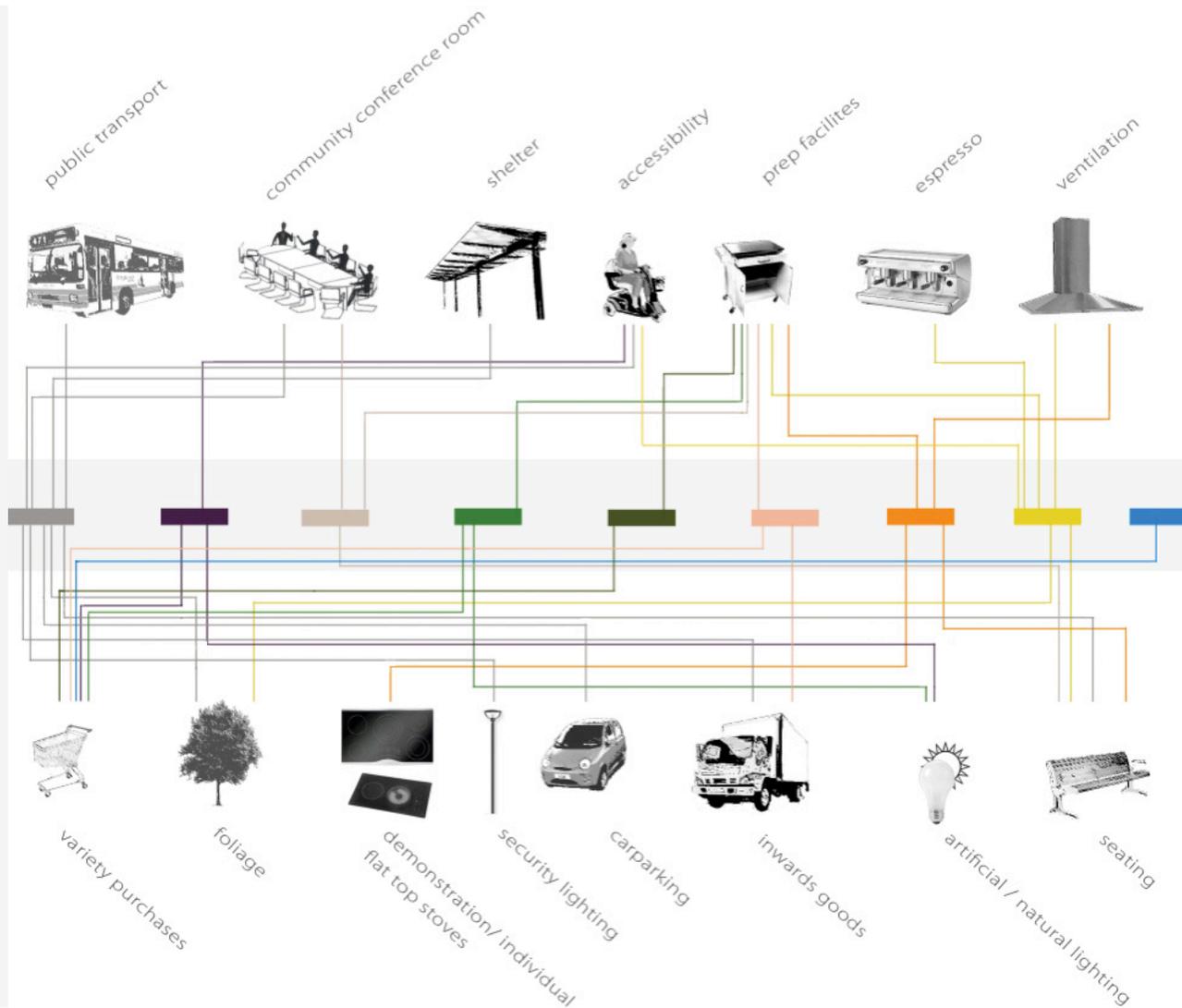


Figure 11. A.Walters. Waipukurau New World in Central Hawkes Bay. N.T.S. 2009





Having analysed and identified nine departmental areas, differentiated by floor area allotment (Fig.8-11), i was able to map cartographically a series of colour-coded grid like structures (Fig. 12) to identify specific needs to include in each department and/or site (Fig. 13) ranging from sensory-based aspects, to scenery and seating.

Gathering data as a designer and observing context to propose an innovative design solution required analysis of several markets that did not fall under the *New World* banner. Part of this 'combing process' therefore included several other supermarket sites throughout the lower North Island, as well as local fresh markets such as *Wellington's Sunday morning fruit and veg market*, *Wellington's fish market* on the waterfront and specialty stores such as *Commonsense Organics* (Fig. 14). In each case the business was investigated in terms of the existing market's best practices, successes and challenges in incorporating various levels of public health initiatives in addition to their primary goal of selling produce and goods. General aesthetic properties such as lighting, materiality and atmospheric qualities were also noted.

Figure 12. (far left) A.Walters. Floor space allotment to specific departments. 2009
 Figure 13. (left). A.Walters. Needs. 2009



closed market

open-air market



Health Advice Centre

Knowledgeable staff



Vertical display

horizontal display



bulk bins

bulk crates



perminant

temporary



This introduction has established the project's aims, methodology and strategic tools in establishing a 'connector-identity' to form a communal social hub. The chapters that follow each have underlying sub-sections that introduce innovative ideas or expand on existing ideas to establish a concept realised in the final design outcome. Chapter one, titled *The supermarket*, investigates the contemporary market scene as well as expanding on the company identity of Foodstuffs.Co, where as chapter two, *The market*, reviews the traditional market scene. Chapter three looks at Nadia Seremetakis 'commensality' as a social innovator, establishing the reality behind the project and its intentions, whilst chapter four looks at the performance potential of 'event-space'.

Titled *kit-of-parts* the last chapter leads to the final design termed *Communal Elements*, which is then introduced, applied and adapted to various *New World* sites in New Zealand.

Figure. 14 (left). A.Walters. Other markets. Commonsense Organics and Wellington's Sunday morning fruit and veg market. 2009.

CH:1 THE SUPERMARKET: *a western-based global phenomenon*

Currently the supermarket is considered an essential amenity in almost every city, suburb and small town worldwide. As a global phenomenon, the supermarket layout and trade, which developed in the 1920s, offered the public a one-stop shopping experience housing a broad selection of food at low prices ideally under one roof. For many theorists and designers the ever-increasing and differentiated consumption opportunities have become the defining characteristic of 21st century life. Stephen Miles suggests that, “consumerism is not just a pastime but a way of life - the ubiquitous nature of consumption is reconstructed on a day to day basis” (Jayne, 2006, p.5).

Victor Gruen, the architect responsible for the proliferation of shopping centers in the post war period and the urban ‘festival marketplaces’ of the 1970s and 1980s, identified shopping as part of a larger web of human activities, arguing that, “merchandising would be more successful if commercial activities were integrated with cultural enrichment and relaxation” (Smiley, 2002, p.10). He encouraged mall developers to include in their plans as many non-retail functions as possible, adding cultural, artistic, and social events. He called this integration of commerce with community life “environmental architecture” (ibid, p.24).

Gruen, together with urban developer James Rouse, theorized the social effects of urban design and articulated complex notions of how shopping centres could transform the suburban spatial environment. Gruen states,

by affording opportunities for social life and recreation in a protected pedestrian environment, by incorporating civic and educational facilities, shopping centres can fill an existing void. They can provide the needed place and opportunity for participation in modern community life that the ancient Greek Agora, the Medieval Market Place and our own Town Squares provided in the past (Smith, L. & Gruen, V. 1960, pp. 23-24).

Gruen and Rouse’s historically significant design of the *The Cherry Hill Mall*, which opened in Delaware Township, New Jersey in 1961, became the basis for the classic regional shopping center in order to foster healthy and appropriate forms of community socialization in the suburbs. Once developed at the turn of the post war period this ‘modern’ American mall design is now a generic global reality.

It seems that associations between community and architecture are increasingly being explored as stimulates for social innovation. For example the use of food as a tool for inquiry also foregrounds

issues around communality, cultural heritage and quotidian life. The continual use of public space as a market can therefore be seen as an alternative to the once sanitised, sterilised and essentially anaesthetising malls and supermarkets of post-modern cities.

Food Markets as a site for social innovation are further defined and identified throughout chapters two and three. The following section however looks at the development and life span of New Zealand owned and operated organisation *Foodstuffs*. Established in 1922, *Foodstuffs* is one of the two major grocery companies trading across the nation.

New World, ‘the only local supermarket nationwide’

In 1922 *Foodstuffs* (Fig.15-17) company was established,

“[t]he ideal was to maintain the status and position of the ‘family grocer’ whose personal service and local interests had for long been a feature of the local community” (Bolton, 1997, p.5).

The operations of *Foodstuffs*, as the country’s biggest grocery distributor, are structured to cover all of the major retail segments in

the grocery market and trade under the following banner groupings in which each store is owner-operated by a co-operative member.

Pak ‘nSave - Food barns/retail food warehouses.

New World - Full service supermarkets. (Tend to be smaller and more upscale than larger warehouse-type)

Fousquare - Convenience order grocery stores.

On The Spot - Small convenience stores (South Island)

New World, operating under *Foodstuffs* as a fully serviced supermarket since 1963 is now a major retail supermarket chain (Fig. 18). With a strong provincial presence throughout New Zealand and promoted as ‘the only local supermarket nationwide’, *New World* serves as my primary site for investigation.

Project for Public Spaces (PPS), a New York based team of trained professionals covering areas from environmental design to environmental psychology, suggests that a successful market operation at a local neighborhood level always requires a ‘connector’ who brings in various community partners (P.P.S., n.d.). Because *New World* can already be seen as a positive force in local communities, attending to fundraising and sponsorship within relation to sport, health and well-being, the supermarkets current positioning has the ability to take on this role as a ‘connector’ to transform a once private sector into a convivial communal hub.

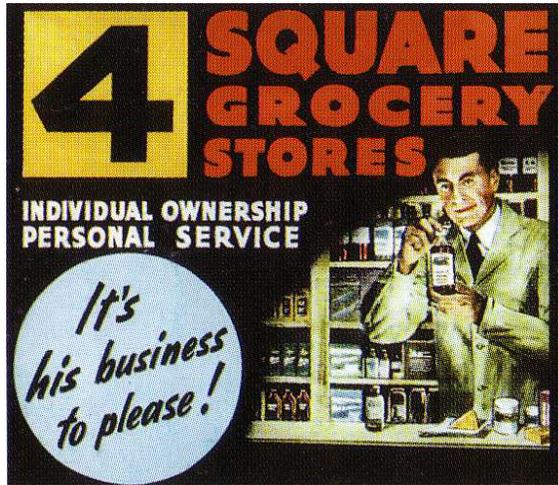
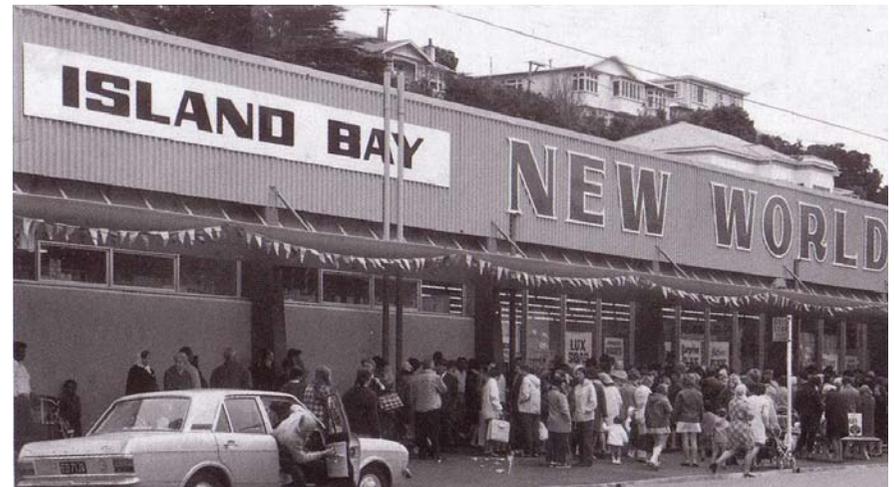


Figure 15. 'his' grocery store.
 Figure 16. Early display of fresh fruit and vegetables.
 Figure 17. 1960s Foursquare.
 Figure 18. 1960s Island Bay New World opening, Wellington.

A civic policy in today's society also requires what philosopher Michael Walzer has called 'open-minded spaces', "places where a wide variety of people can coexist, places whose multiple possibilities lead naturally to the communication that makes democracy possible" (Smiley, 2002, p.9). The presence of such a system would turn the private back into public, facilitating commercial activities with a dose of civic interest, allowing customers to "reconceive themselves as neighbours and citizens" (Smiley, 2002, p.36).

The following chapter, *The market: a social, communal and political space* discusses such historic precedents displaying 'open-minded spaces', ranging from the Athenian Agora 'the gathering place', to the traditions of urban planning. The re-emergence of the festival within the urban everyday is also hypothesised through a montage of events.



CH:2 THE MARKET:

a social, communal and political space

Expanding upon the conceptual under-pinning, as well as the 'research through design' process, this chapter provides a positioning for this project with supporting theory from such cultural scholars as Henri Lefebvre and Ben Highmore, whose research is broadly concerned with the culture of daily life. Work from local spatial designer Allistar Cox is also reviewed.

a historic social-hub

With origins in the ancient and medieval worlds, the urban marketplace was once seen as the pulse of the city. The Athenian Agora, literally meaning 'the gathering place', can be seen as the most ancient of all markets. History reveals that not only was it a market but also a democratic civic meeting place operating as a court house and town hall. Fundamentally concerned with the micro spaces and event of the street, the image to the right (Fig. 19) shows the Agora as a sizable square situated toward the centre of the city. Bordered by buildings (stoa's or colonnades) to house the civic administration and sale of special products such as fish, meat, clothing, perfume, flour, wine and oil, the Agora was a scene for the senses and a highly democratic space dealing with the politics and laws of the township.

Figure. 19. W.B. Dinsmoor, Jr. Labeled perspective drawing of the Athenian Agora c. 150 A.D., from the west.

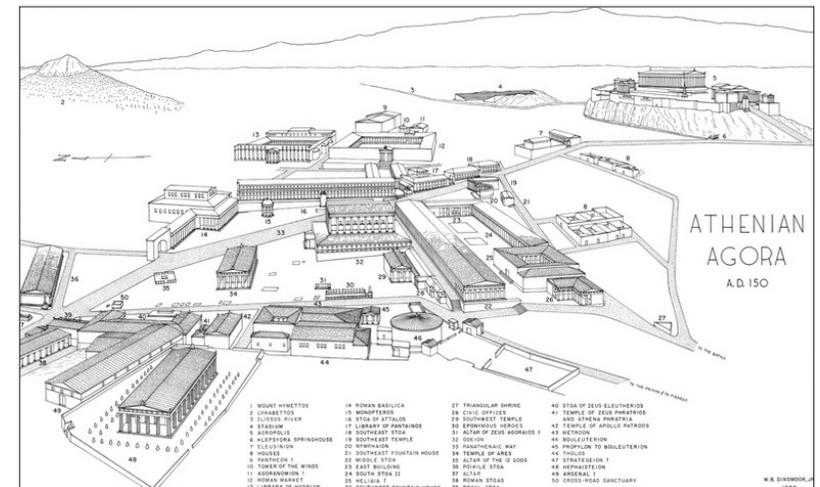
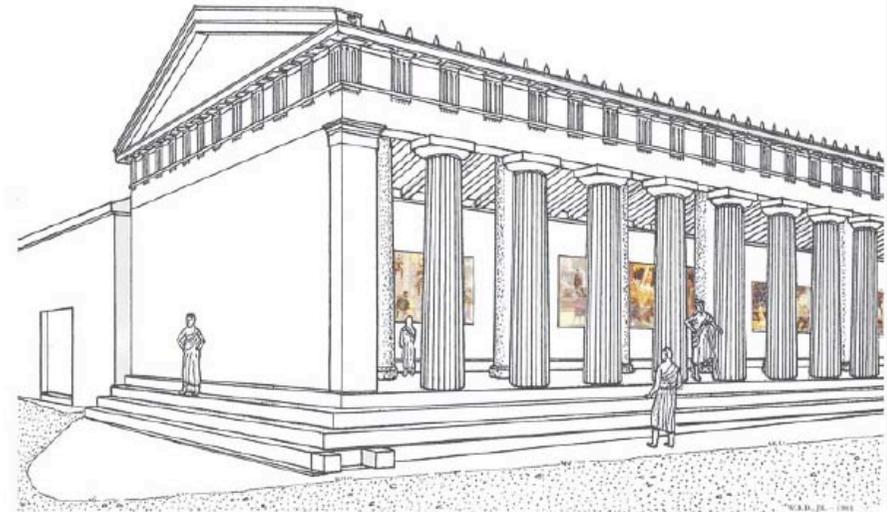
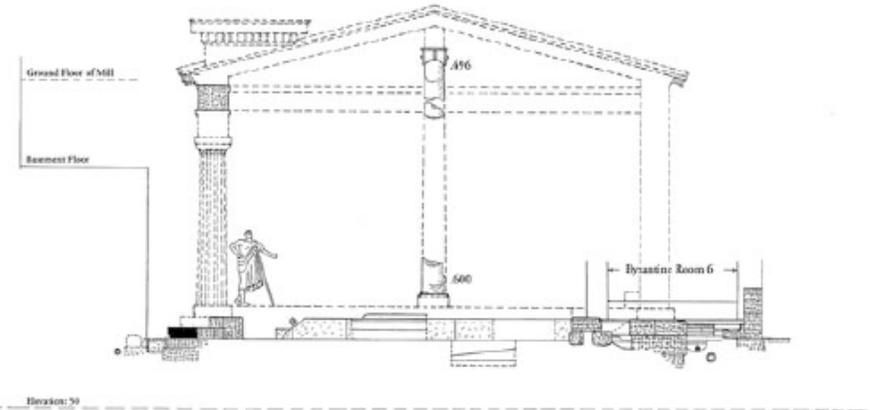
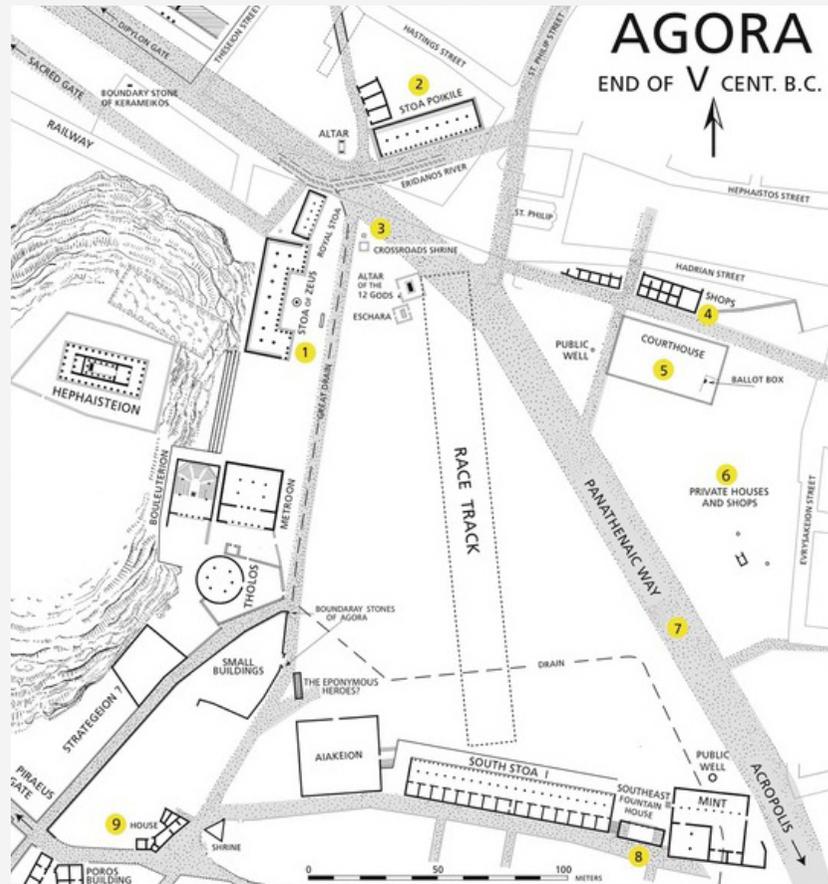


Figure 20. (below) W.B. Dinsmoor, jr. Restored plan of the Agora c. 300 B.C.

Figure 21. (top right) Cross section of the Stoa Poikile, with Doric columns outside, Ionic within; ca. 470-460 B.C.

Figure 22 (lower right) Reconstructed drawing of the west end of the Stoa Poikile as it would have appeared in about 400 B.C.



Numerous roads led in and out of the Agora Square, but the most significant was the broad street known as the Dromos or Panathenaic Way, the principal thoroughfare (Fig. 20) that went from the main city gate, the Dipylon, up to the Acropolis. The street also served as the processional way for the great parade that was a highlight of the Panathenaic festival and for chariot races (Camp, 2003, p.8). “Long stoas adjacent to the street provided shaded walkways for those wishing to meet friends to discuss business, politics or philosophy” (Camp, 2003, p.4). A library, concert hall (odeion) and several small shrines and temples were also erected near the Agora. The Stoa Poikile (Painted Stoa), seen in figures 21 & 22, unlike many of the buildings of the Agora was particularly a true public building. With no one official function, Poikile was built and used “as a popular hangout, and as such attracted huge crowds and those whose business required an audience; jugglers, sword-swallowers, beggars, and fire-eaters” (Camp, 2003, p.43).

By the classical period, localised bazaars (‘the place of prices’, a market consisting of a street lined with shops and stalls, especially one in the Middle East) gathered around the open Agora. Temporary booths and tents were erected informally in open areas, as in the weekly markets that still serve districts of Athens cities today. Hans Blumenfeld in his writing *Form and function in urban communities* goes as far back as 3,000 BC to examine the representations of

form that shaped the historical development of these towns, cities and villages. He notes how town planning from the ‘inside out and from the outside in’ resulted in the gridiron plan, “it is growth from the inside out, by addition, with a definite interior pattern, but with indefinite outer limits” (Blumenfeld, 1943, pp.13-14).

The gridiron plan, in the context of ancient Greece, was developed in mid 5thC BC by famous Greek town-planner Hippodamian of Miletus. The plan replaced crooked, narrow streets with broad, straight streets intersecting at right angles forming a grid. The Roman grid, a common tool of Roman City planning, was also characterized by a strongly orthogonal layout of streets with the presence of two main streets called the *Cardo* and the *Decumanus*.

The *Cardo* was the north-south-oriented city street and served as the centre of economic life, it was lined with shops, merchants, and vendors providing the “hinge” or axis of the city. The *Decumanus* was an east-west-oriented street crossing perpendicular to the *Cardo*, creating the Forum at its intersection (Fig. 23). The later form of the Roman Forum formed around 600BC, like the Agora, it served as a city square and central hub where the people of Rome gathered for justice and faith.

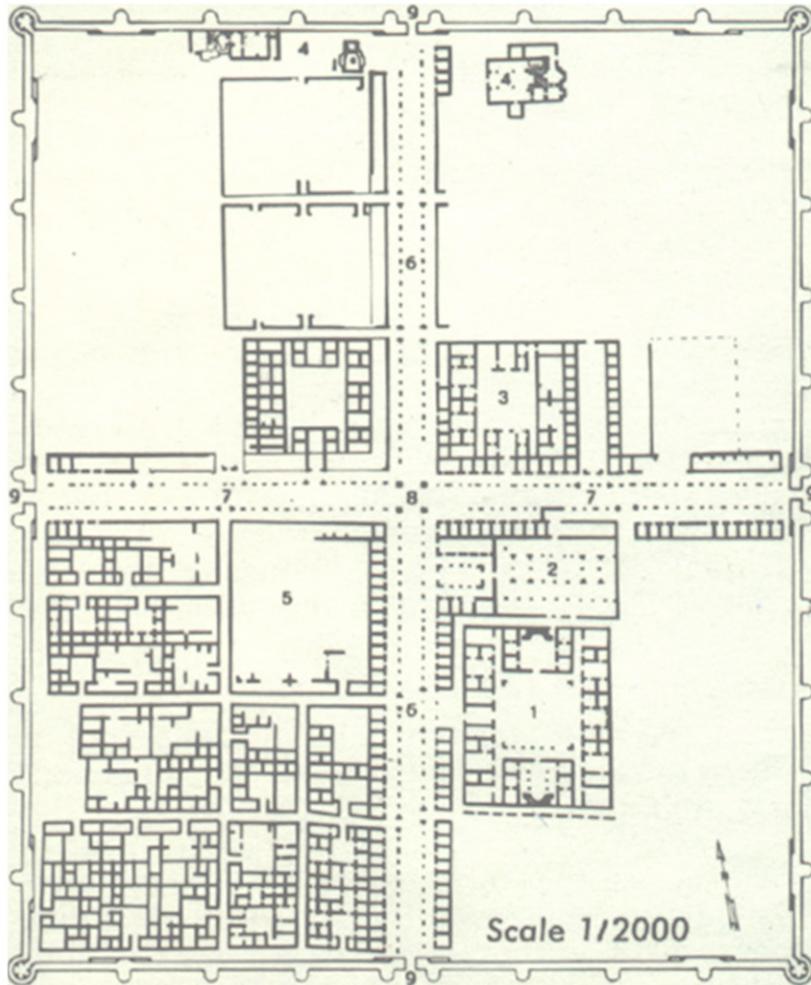


Figure 23. (left). Excavation plan of Anjar, Lebanon.
 (Note: 6=Cardo Maximus flanked by shops & 7=Decumanus Maximus flanked by shops)

Figure 24. (top right). Tracy and Dale. Souk Lebanon. Here merchants ply their trade as they have for centuries, while men sit around cafes smoking water pipes and passing the time in conversation.

Figure 25. (bottom right). Souk in Sidi Bouzid, near El Jadida.

Related forms of a Forum or Agora differ from country to country. For example the Souq (Fig. 24 & 25) in an Arabic or Muslim city refers to the weekly market where you would buy and sell goods. Tribal conflicts would also be declared to permit the exchange of surplus sales. Souqs like the Agora also held major festivals and cultural and social activities.

“The dances and strange costumes of the former of these festivals, and the licence of the latter, appear to have anticipated the modern Carnival” (Nichols, 2008, p.92).

Underpinning the ancient marketplace and historical development of town planning questions the forms that will most clearly give expression to the functions of our cities, as the form of the old towns and markets reflected their way of living. The market, which materialised from an open-air precinct, to later forms such as the Piazza, Plaza, Town square and Civic centre are still viewed today as the ‘centre of the city’, however the intent has changed from a sensory trading place, to an orchestrated event-space. The orchestrated public event that gathers large amounts of people together in a shared space, can in some ways be identified back to Bhabha’s ‘third-space’⁴.

The following *Image gallery* (Fig. 26) juxtaposes a range of historic and contemporary ‘market types’ ranging from Market Halls and Squares, to market fronts and stalls. Social encounter and specific characteristics have been isolated to identify key *Market happenings* (Fig. 27A & B).

4. “space of radical openness and ‘hybridity,’” (Soja, 1996, p14).

To follow
Figure. 26. A.Walters. *Image gallery*. 2009.
Figure. 27A & B. A.Walters. *Market happenings*. 2009.
Figure. 28. A.Walters. *Sensing the Scene*. 2009.



Hopi farmers market



La Boqueria Barcelona



La Boqueria Barcelona



La Boqueria Barcelona Spain



Barcelona Boqueria, peppers



Markthalle, Berlin Germany



Goteborg market hall Sweden



Grand Central market



Christchurch market Square



Square



Community Centre Terrace Tichland



El Mercado de sol Houston Texas market



Prague 2006



Prague 2006



Prague 2006



Venice market



Chinatown night market San Francisco



India street market



market Africa



Dublin



Dublin



Dublin



Borough market London



Berlin



Chatuchak Bangkok



Grand Central markets



Grand Central market



French market New Orleans



Finlay market



Granville Island Vancouver



Granville Island, Vancouver
_busing/entertainment



Oxford England



Oxford England



GSA San Fran Un Plaza



Greenseasons New Rochell

Market Fronts



Paris



Bologna Italy



Roman Alps



Fulton st mall Brooklyn



Hong Kong Graham st market



Hong Kong Graham st market



Vienna 2006

Transport



Hopi farmers market/exercise



Naschmarkt Vienna Austria,
_bike access



El Faro swap meet,
LA



Grand Central market
_transportation



Hopi farmers market



La Boqueria Barcelona



La Boqueria Barcelona



La Boqueria Barcelona Spain



Barcelona Boqueria, peppers



Markthalle, Berlin Germany



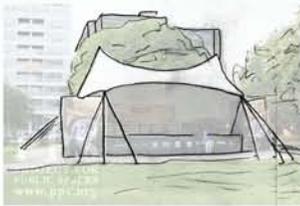
Goteborg market hall Sweden



Grand Central market



Christchurch market Square



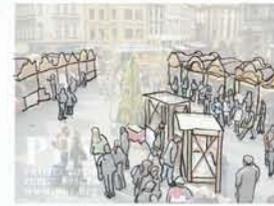
Square



Community Centre Terrace Tichland



El Mercado de sol Houston Texas market



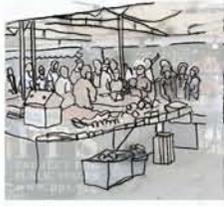
Prague 2006



Prague 2006



Prague 2006



Venice market



Chinatown night market San Francisco



India street market



market Africa



Dublin



Dublin



Dublin



Borough market London



Berlin



Chatuchak Bangkok



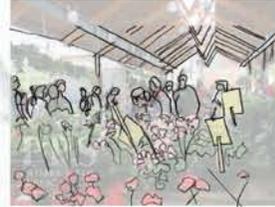
Grand Central markets



Grand Central market



French market New Orleans



Finlay market



Granville Island Vancouver



Granville Island Vancouver
_banking/entertainment



Oxford England



Oxford England

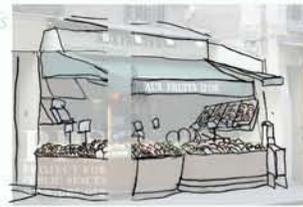


GSA San Fran Uni Plaza



Greenseasons New Rochell

Market Fronts



Paris



Bologna Italy



Bornal Alps



Fulton st mall Brooklyn



Hong Kong Graham st market



Hong Kong Graham st market



Vienna 2006



ipi farmers market/ exercise



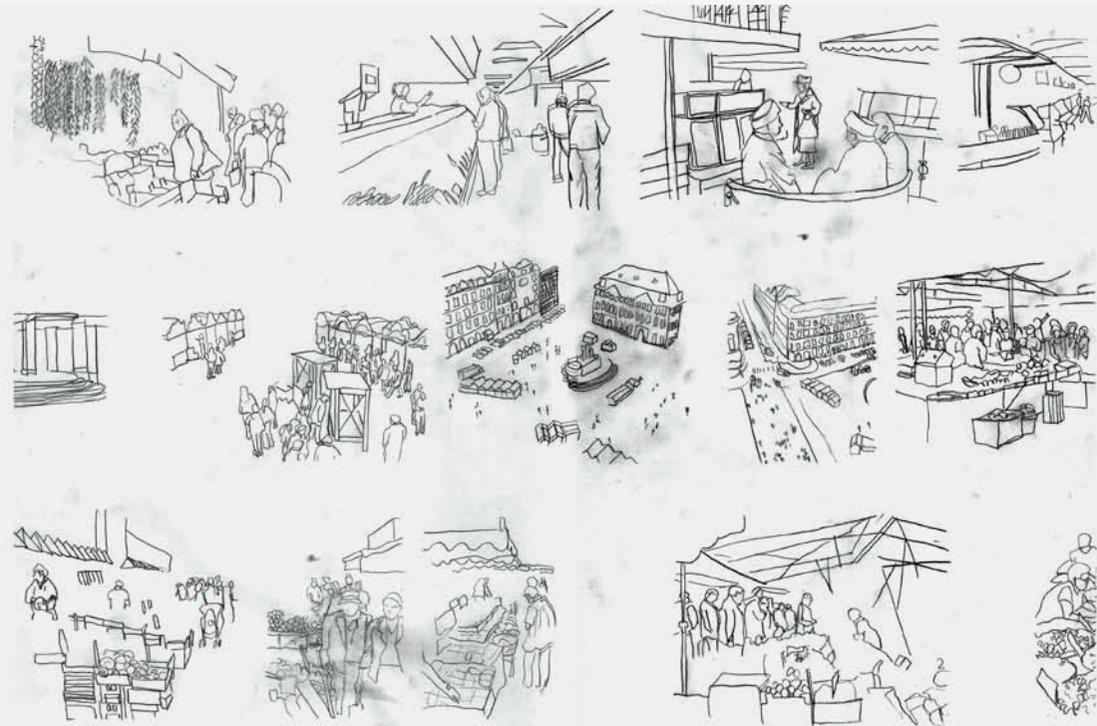
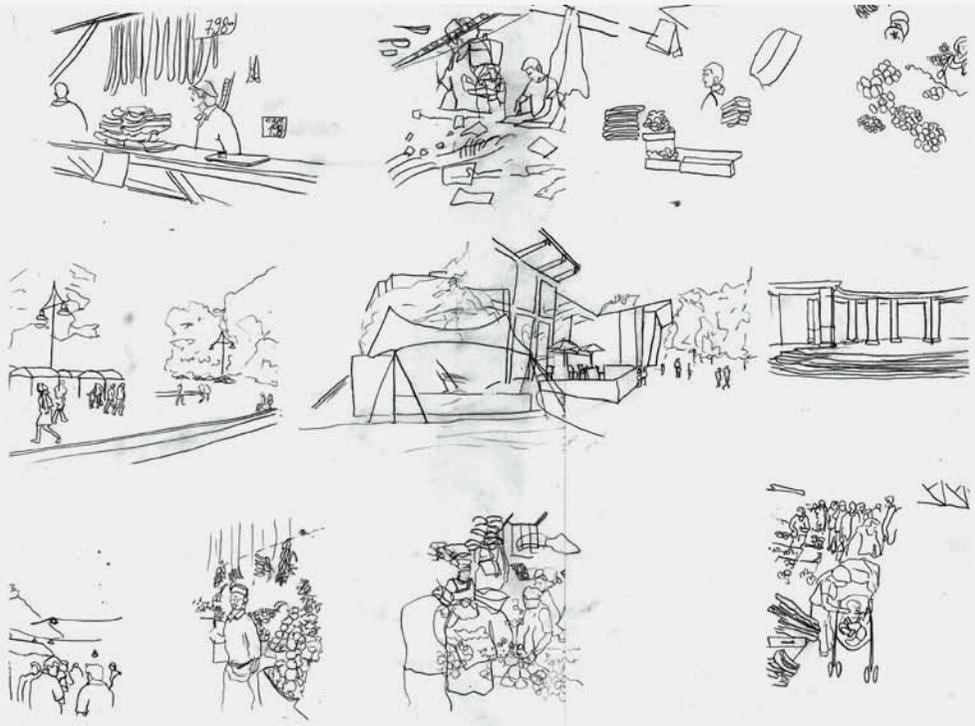
Noschmarkt Vienna Austria,
_bike access



El Faro swap meet,
LA



Grand Central market
_transportation





By isolating key market encounters and characteristics, for example lighting, human interaction and participation, shelter and sales of goods, I was able to set the scene for my first hypothetical scenario titled *Sensing the Scene* (Fig. 28).



community exercises classes 6am

street appeal

natural lighting over produce entry

on-site nutritional advice

transport consumer/employee

busking fundraising

community market

bulk crates bins, baskets

cafe sipping area

RED MEATS

on-site nutritional advice

NUTRITIONAL ADVICE



personal service

windows

meats available for you to choose performance

wide aisles

ready to go food, sign up for cooking class

way out of our gift talent

galato ice cream

Thank you for shopping
NEW WORLD

Seen as a form of different worlds colliding, I used montage to produce a range of simultaneous marketplace happenings. By conveying scenarios for potential urban supermarkets, Highmore argues that montage is an appropriate form for 'representation' in everyday life (Highmore, 2002a, p.93).

The potential of montage is the production of a representation where the fragments of everyday life aren't welded together in the service of an overarching framework, but rather a critical totality of fragments is possible that attempts to see the world as a network of uneven, conflicting, but relating elements (ibid, p.94).

Accommodating the general 'way of life', everyday tasks can shift to create events. The carnival, fair and festival can be seen to enliven the event of the urban everyday. Markets have also proved to be as transcending. The following section looks at how the idea of festival emerged in the urban marketplace, establishing micro-events of everyday activity and encounter, to macro-events of public display and communal action.

the re-emergence of 'festival' within the urban everyday

The intention of the 'festival marketplace' was established with an agenda to bring people back to the city and to engage in retail activity, while reconnecting with the spirit of community. A useful precedent is *Faneuil Hall Marketplace* in Boston, which was designed in 1976 as a sort of entertainment emporium or 'festival marketplace'. By describing Boston's *Faneuil Hall* complex as a 'marketplace', developer James Rouse attempted to express the nature of interaction expected on the site as "a form of exchange that restored and celebrated the relationship between the buyer and seller of goods" (Busto, n.d, p.4). Food remained the attraction "but embraced a new identity as a festival marketplace, a touristic retail environment of calculated sensations and controlled chaos" (Franck, 2002, p.44).

Sociologist Henri Lefebvre (1991), whose work deeply influenced current urban theory within human geography and philosophy believes that, "[t]he festival rediscovered the magnified by overcoming the conflict between everyday life and festivity, enabling these terms to harmonize in and through urban society" (Highmore, 2002a, p.137). Here revolution and urbanised modernity was transforming everyday life into carnival. The idea of festivity and carnivalesque acts can therefore be seen as 'everyday life' lived a little less controlled and unpredictable.

company identity

Providing necessary human activity around the exterior of the building (designed space) as an addition that contributes to the level of interaction and entertainment within the entire site, is one contribution that not only produces a fiscally viable location, but is also a way of engaging with the public through ephemeral acts (orchestrated events), creating an intriguing company identity.

Authors Stefano Colli and Raffaella Perrone in their book *Space-Identity-Company* looks at the challenge facing design and the designer stating that,

the need for an ‘identity’ has led many large companies to search for, invent and very often to experiment with new methods of communication. It is not simply a question of presenting, representing or promoting a product, but of offering an image of the company producing it (Colli, S & Perrine, R., 2003, p14).

Offering the consumer quality experiences with depth and meaning, while at the same time setting the company apart from the rest is therefore an important factor of success for the company in its ability to put over an image, a coherent aesthetic or identity that can be applied to the company’s entire corporation. A site of hospitality, combined with social meeting spaces can also create vibrant public spaces and is seen in the works of Allistar Cox.

Allistar Cox, a Wellington based spatial designer, works with market leaders in the hospitality and retail industry to contribute to their brand successes. Well known for the high quality and integrity of their design work and attention to detail, the Allistar Cox team has

a large scope of successful projects including many of Wellington’s most high profile and commercially successful bars, restaurants and cafes including the *Mojo Coffee Cartel* brand.

Through successfully developing the *Mojo Coffee Cartel* brand throughout New Zealand (Fig. 29 & 30), the various cafes all come with a philosophy and identity which focuses strongly on site-specificity and creating “social meeting spaces and places to be within the city” (Cox, 2009). Assuring that customers and employee’s needs are satisfied through strategies that provide for a fun and friendly work environment, Allistar Cox maintains that designing a place for people or drawing people to a site, whether it’s in an urban or rural setting, is not just about the products but the service, atmosphere and offerings.



Figure 29. (left). Cox. A. Mojo, State building, Wellington.
Figure 30. (right).Cox. A. Mojo, State building entrance, Wellington.

The following chapter *Commensality: food as a social innovator* looks at current market research that use ‘food’ as a tool for health and well-being within communities, leading to a new approach toward sensory-based design and social innovation.

CH3: COMMENSALITY:

food as a social innovator

This chapter looks at how market-health integration can be established through social innovation and commensality: “the exchange of sensory memories and emotions, and of substances and objects incarnating remembrance and feeling” (Seremetakis, 1994, p.225). Research teams as well as design precedents and theorists are discussed in detail demonstrating the many ways in which food and architecture can operate as a social, economic, nutritional and educational tool.

a strategy toward food, community and health

A number of serious food related health issues such as obesity, diabetes and cardiovascular diseases currently affect people of all ages and socio-economic groupings around the world. Not only do such health issues distress the overall well being of the community, they are also a significant hindrance to the economic stability and civic participation of its residents.

With the help of digital aided media and social networks, non-health organisations, such as the culinary arts, have taken action through the proliferation of celebrity chefs, cook books and media coverage, the most notable being Jamie Oliver. Oliver's

televised series *Jamie's Ministry of Food* (2008), a series where Oliver inspires everyday people in Rotherham, South Yorkshire “to get back into their kitchens and make simple, delicious food from scratch”(Oliver, 2009) and his latest 2009 campaign, *Jamie Oliver's Food Revolution*, which looks at “replacing junk, snacks and processed food with freshly cooked nutritious meals”(ibid) are examples that can perhaps change the way people think, but it does not reach people with low motivational levels or necessarily teach people how to cook.

The vast range of food available today and the way it is prepared, served and consumed also makes evident that the knowledge of how to cook fresh food has been lost over generations, and in many cases the joy of cooking has diminished. No longer passed down from one generation to the next, some might say that we have lost the motivation to cook. Sociologist Luce Giard, in an essay titled *Doing-Cooking* (1980), explains how she discovered the pleasure of not only eating good meals but of ‘doing-cooking’. Giard states, doing cooking is the medium for a basic, humble, and persistent practice that is repeated in time and space, rooted in the fabric of relationships to others and to one's self, marked by the ‘family saga’, bound to childhood memories just like rhythms and seasons (Certeau, M., Giard, L. & Pierre, M., 1998, p.157).

Relative to Giard's writing this thesis draws on how design can benefit the community through the establishment of a 'community kitchen', an event-space focused on the everyday rituals of cooking, dining, learning, communing and consuming.

With a goal of helping specialty food and gourmet stores develop better business practices, editor-in-Chief of *Progressive Grocer* Michelle Moran, states that "retailers more than any other segment of the healthcare delivery system have the greatest influence over in engaging consumers to adopt healthier lifestyles" (Moran, 2009). Highmore also argues "tradition might suggest that certain forms of representation are more appropriate for attending to specific aspects of the world" (Highmore, 2002a, p.21). He cites dramatist Bertolt Brecht suggesting, "new problems appear and demand new methods. Reality changes, in order to represent it, modes of representation must also change" (ibid, p.22). Existing sites of consumption for that reason demand a step forward that is not part of present techniques.

Since 1975, PPS have worked in more than 2,000 communities in 26 countries around the world helping people turn their public spaces into vital community places. In 2009, PPS held the 7th International Public Markets Conference (Public markets conference, 2009) in San Francisco. Themed *New Agenda for Communities and Local Economies*, the conference concluded with their ten top goals summarised to the right.

1. Revitalise neighbourhoods and downtown areas in order to provide an anchor attraction for locals.
2. Build community and create a sense of local ownership and pride as invaluable tools to improve low-income communities.
3. Educate members of the community, especially schools and local businesses about the myriad benefits of markets. Use live in-person events to bring people together and connect them to both one another and their local markets, this includes; cooking classes, children's events, live music from local artists and holiday celebrations
- 4/5. Promote economic development to support local products and the local exchange of goods.
6. Provide "Markets as Community Anchors" to bring people together, but acknowledge that such market are always "shifting" and evolving, just as a community shifts and evolves.
8. Inspire a feel-good ambiance through the idea of returning vacant buildings to the public and enlivening the places around them.
9. Create opportunities for small businesses.
10. Support, educate and sustain farmers by launching a new understanding of the links between an urban and rural economy.



All these efforts can be seen as examples of grass-roots initiatives to establish and foster community. The future of the public market also relies then on the places in which they are found. In 2006, the Community and Resource Development Unit of the Ford Foundation commissioned a report carried out by PPS to examine a series of Markets around US communities. Markets situated in New York City neighborhoods, California and New Jersey (seen in the pictures to the left), consisted of a market site visit and local area tour, followed by a series of meetings with local professionals from various sectors. The examination undertook thorough literature research on farmers markets and public markets as well as the environmental, economic and human impact on community health.

Although the markets in the examination recognized their role as a public gathering place, they did not seem to employ deliberate design strategies to foster more community-oriented, civic engagement. Rather, there seemed to be an assumption that community engagement occurs 'naturally' as public space becomes active and available. Overall, it is clear that markets can aid in multiple objectives and selective visions, whilst offering both tremendous health improvement opportunities and creating significant challenges when addressing health risk prevention (Moon, 2006, p.27). Similar to my own goals, these examinations make evident the need for a combination of internal market goals and external community development goals. Seeing markets as critical neighborhood assets and vehicles for building strategic planning in developing healthier communities, the cross-over of goals can result in innovative new solutions.

In addressing the issue of health and wellbeing, Jeff Weidauer states "there is no one-size answer to providing health and wellness advice to shoppers. The goal should be to provide accurate, relevant information, and the guidance to make informed decisions" (Moran, 2009). It is a matter of delivering the relevant information to the consumer in a format that is easily digestible without compromising the quality of the information. *Foodstuffs'*, as a nationwide company, do in fact have a string of past and present campaigns, initiatives and incentives. Examples include; *LiveSmart*, an initiative aimed at helping decrease the rates of some cancers in New Zealanders and *Food for Thought*, a new classroom-based initiative aimed at Year 5-6 pupils, to provide resources for students and teachers in the form of posters and activities. Although these initiatives exist, they do not have a visual presence in the store. Customers however would benefit if there was a visual permanency and as the main source is the supermarket, consumers can only become more aware.

An example of permanent awareness can be seen as the nutritional label panel displayed on most instore products. A case study that assessed the impact of the US legislation took place both before and after the onset of the 1990 *Nutrition Labeling and Education Act* (NLEA)⁵. The objective was that "if consumers have reliable nutrition information available at the point of purchase, and if they understand how their diet affects their risk of different diseases, they will make risk-reducing food choices" (Cole, C. & Balasubramanian, S., 2002, p.112).

The study concludes that education efforts need to reach a variety of consumers, including those with low motivation and differing

needs and abilities. Retailers were also advised to develop simpler tools for managing nutrition information, for example launching special programs to broaden consumers' nutrition focus beyond packaged foods, examples included quizzes about general nutrition, simple point-of purchase reminders in the fresh vegetable and fruit sections to 'eat five a day' and free recipes showing consumers how to combine foods in nutritionally balanced ways (Cole, C. & Balasubramanian, S., 2002, p.125).

Acknowledging cooking as a fun and educational act can encourage people of all ages and motivational levels to appreciate what they are purchasing and how this purchase will impact their body on a day-to-day basis. The following section addresses sensory-based design focussing on future visions driving social yet innovative solutions and/or educational acts in the public realm.

sensory-based design for social innovation

Food as a sensory event in the city is one way of enriching our everyday sensations of sound, sight and smell through the ways in which it is produced, displayed and consumed. Roland Barthes (1980) a social theorist of semiotics and structuralism mentions in *Rethinking architecture: a reader in cultural theory*, edited by Neil Leach, that "the city, essentially and semantically, is the place of our meetings with the other, and it is for this reason that 'the centre' is the gathering place in every city" (Leach, 1997, p.169). Karen Franck in her book also maintains that architects and

planning professionals should pay attention to the city's "multiple functions as dining room, market and farm" (Franck, 2005, p5) by encouraging social exchange and interaction through the public culture of food. The case below, as an envisioned market for the citizens of Portland, Oregon, recognises the city's multiple functions demonstrating the many ways in which food at the heart of the city can operate as an economic and entrepreneurial mechanism.

The proposed vision for the *James Beard Public Market* emerged from a group of Portland citizens in the year 2000 (Portland Public Market, n.d.). Named after James Beard (1985), the great America chef and food writer, Ron Paul, a former restaurateur and city employee, describes the planned Market as something akin to *Pike Place Market* in Seattle, USA⁶. Essentially operating as a year-round indoor-outdoor venue to promote sustainable agricultural practices, the proposed market will encourage healthy eating and provide entrepreneurial opportunities for those who produce and sell local food.

5. This law requires packaged foods to display nutrition information prominently in a new label format, namely, the Nutrition Facts panel. It also regulates serving size (to reflect what people really eat), health claims (that link a nutrient to a specific disease), and descriptor terms (e.g., "low fat") on food packages (Cole, C. & Balasubramanian, S., 2002, p.112)

6. *Pike Place Market* (opened August 17, 1907), is one of the oldest continually operated public farmers' markets in the United States and runs year-round as a food market featuring locally sourced produce and meats, craftspeople and merchants. More info on their website <http://www.pikeplacemarket.org>.

Figure. 31. Leimert vendor.

Figure. 32. Roti bom & murtabak stall.

Figure. 33. Cheese stall at new Amsterdam market.

Figure. 34. New Amsterdam market: bourbon ice cream.

The proposal looks at having a centrally located demonstration kitchen for cooking classes featuring seasonal products and themes. Local chefs, cooking teachers, skilled volunteers, prominent cookbook authors and publicity tours would use the demonstration kitchen, as well as free educational programmes to serve the dual purpose of attracting and returning customers to the market. They have also looked at giving local and visiting artists a stage area for festivals.

These proposed amenities generate profits for the developers of the markets, and serve as a community educational resource while drawing national attention in the fields of urban planning, architecture, agriculture, small business, tourism, food and wine. As a method of design research, the study into experiences of other markets and their impact on neighborhoods has played a key role in the *James Beard Market* vision. Markets such as *Pike Place* in Seattle, *Faneuil market Hall* in Boston show the tremendous opportunity for public markets illustrating that, with careful planning and investment, along with effective management, public markets can again become centers of sustainable local economies and community life forming a poetics that registers the everyday. De Certeau reminds us that the etymology of 'poetics' is "from Greek *poiein* to create, invent, generate" (Certeau, 1984, p.205).

The means to 'invent' through the dynamics of social interaction can be found in the work of artists Kathrin Böhm and Stefan Saffer, who

together with architect Andreas Lang, whose interest's lie in the way social relationships shape our environment, worked on a piece titled *Mobile Porch* (Fig. 35) . *Mobile Porch* was developed for the North Kensington Amenity Trust to roam its public domain into unlikely urban zones, "everyone was invited to use it, to shape it, to mould it, and to temporarily own it" (Public works, 1998).

During its short duration from Nov-Dec 2000, the *Mobile Porch* took on different functions such as, a kitchen, hotel, farm, market stand, a gallery, a venue for fashion shows, performance stage, poetry readings and cocktail parties. As the team was more interested in the interactions and outcomes of the process, the project focused on opening up the hidden borders of the public, private and societal realm by using the practice of art and architecture as a means for "injecting some colour, sparkle and imagination into everyday living" (Public works, 1998).

By working in the public domain and organising such networks to create a communal interactive 'event-space', "our understanding of urban life and its problems is profoundly improved and a rich series of programmes, policies and physical interventions can be developed and implemented" (Franck, 2005, p.42). Designing 'event-space' follows.

Figure. 35. (opposite). Kathrin Böhm, Andreas Lang, Stefan Saffer. *Mobile porch contact sheet*.



CH4: EVENT-SPACE: *designing for the everyday*

This chapter expands on ‘event-space’⁷ focusing on the spaces of communal social encounter within the specific sites of consumption, the general environments of everyday life and the ‘event’. It also looks at the performance potential of everyday life and built form through precedents and theoretical work that focus on the use of urban infrastructure and amenity infrastructure.

performance of everyday life

The time and place of the everyday forces us to think about how quotidian life might be considered not as segments of discrete time, but as different durations or temporalities running simultaneously. Henri Lefebvre, who spent his career working on the problem of critiquing everyday life, defines ‘everyday life’ as “profoundly related to all activities and encompasses them with all their differences and their conflicts” (Lefebvre, 1991, p.97).

The subsequent problem today is negotiating between the micro-levels (ritual and routines of quotidian life) and the macro-levels (culture, society, politics) of the everyday. Lefebvre provides a useful approach to this problematic in that he treats everyday life as the relationships between different registers of social life. An example in his own *Critique of Everyday Life* (1991) is the singular act of a

woman buying sugar, “it reverberates with social and psychic desire as well as with the structures of national and global exchange” (Lefebvre, 1991, p.57), thus connecting the two as consumer and producer or producer and consumer. This is where the exchange and sale of goods creates a local entity within a global reality or vice versa.

Michael Sheringham, a British professor of French literature, also offers a theoretical investigation into the debate regarding ‘*La vie quotidienne*’ in mid 20th century France. Sheringham acknowledges Lefebvre’s account of the consumer as producer and states that everyday life “is not about popular culture, nor is it a study of consumer behaviour” (Epstein, 2008, p.483). Having the option for people to linger and socialise at the supermarket can generate a sense of community through the exchange of consumer via producer or vice versa as stated above. Offering people an alternative to home and work, such as an event generated through productive encounter, shifts the attention from what Sheringham describes as ‘a study of consumer behaviour’, back to the idea of festivity and the carnivalesque event. This allows the consumer to experience ‘everyday life’ as a little less controlled and unpredictable.

7. I designate ‘event-space’ as an expansion for productive encounter generated and applied through and within the public realm.

Professor Dorita Hannah, who works extensively in the field of performance theatre architecture, in her view mentions, [w]hile the theatrical event, as an attraction, negotiates between real time [...] existing site, and scenography —as well as between actors and actors, actors and audience, audience and audience—a formulation of the quotidian event focuses on the ‘spectacle of everyday life,’ which is neither singular nor isolated, but fragmented, overlapping, and shifting (Hannah, 2009, p.47).

The concept of ‘event-space’ not only recognises the everyday as a space of “virtuality: saturated with spaces of projections, possibilities, and the new” (Grosz, 2001, p.78), but allows for change as a precondition for its happening and the potential for future developments. The aim of the proposed design is to facilitate such event-space experiences within the realm of the traditional market environment.

As a means of facilitating the everyday, the following section focuses on a selection of works by architects, designers and researchers. In various cases the final design outcome is not only that of the artifact, but the affect of the intervention as designed, developed and applied.

built-form: infrastructure and amenity infrastructure

Infrastructure works to construct the site itself. They organize and manage complex systems of flow, movement and exchange and are flexible and anticipatory. Infrastructure provides a framework for evolution within a loose envelope of constraints allowing detailed design of typical elements or repetitive structures to be considered as an architectural approach to urbanism (Allen, S, 2009).

Urban critic Jane Jacobs argues that a city with *an infrastructure of interaction*⁸ is better connected, self-organising and will be able to maximise economic opportunities (Reynolds, 2008, p.252). Designers and town officials therefore need to arrange the elements of public space in order to encourage people to linger, commune and converse. Designing the infrastructure for this network of encounter is a vital aspect of urban spatial design and confirms the importance of urban spatial design as a means of facilitating encounter and meeting.

8. *An infrastructure of interaction establishes encounter and meetingness; a structuring device of the city. It can contribute to the ordering of interactions in the city allowing for sparsely coupled interactions, which is different from the idea of careful construction or crafting of the city (Reynolds, 2008).*

According to Ned Crankshaw “good design will facilitate movement and access with multiple modes, provide the setting for architecture, create dynamic social spaces, and contribute to the sense of center” (Crankshaw, 2008, p.1). Landscape architect Harry Garnham also maintains that in town planning, “spaces that have identifiable spatial and visual character and those that have social attachment for the residents of a town both need to be considered in downtown design” (Crankshaw, 2008, pp.83-85). The following paragraphs are a summation of relevant design guidelines by Garnham in *Creating Vibrant Public Spaces* (2008).

Pedestrian paths should provide a sense of prospect and refuge and be accessible to people with a variety of mobility levels.

Parking for Vehicles should be continuous throughout the site avoiding dead ends and turn around spaces. Changing the surface from one that is smooth for driving to one that feeds back to the driver as rough, gives them the message to slow down. “Cobblestones do this while simultaneously giving feed back that this is a ‘people’ space rather than a ‘car’ space” (Reynolds, 2008, p.232).

Parking for Bicycles should be coordinated with the design of surrounding areas so that they are part of the design vocabulary of a downtown and not an anomalous feature. Bicycle parking may be

most appropriately located in larger areas near parking lots, or be distributed throughout a commercial district where the sculptural character of the racks may become more important.

Lighting elements for their aesthetic and design value should be coordinated in appearance to light pedestrian pathways, parking spaces, drive aisles, buildings and site entrances and other relevant parking lot features. Pedestrian-scaled lighting, such as bollards or lower-scale pole fixtures along pedestrian routes should also be provided.

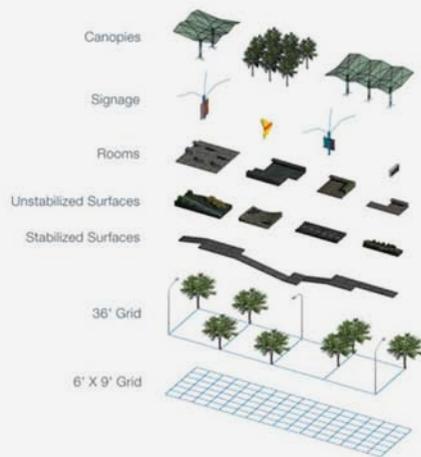
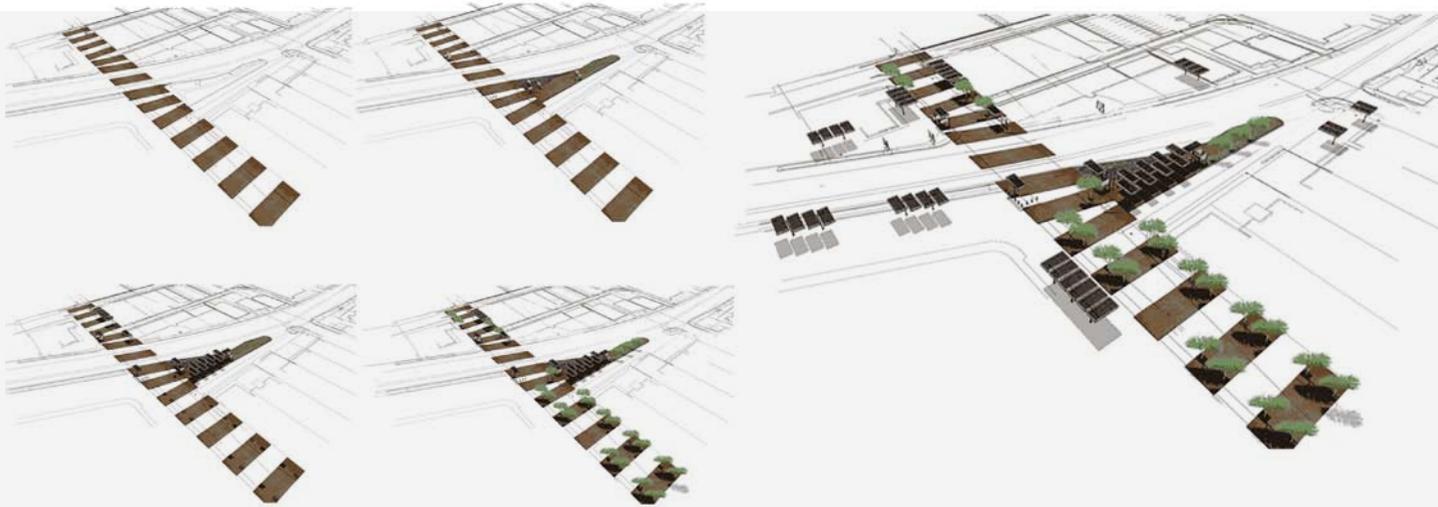
Landscaping such as trees should take the form of planter strips, landscaped areas and perimeter landscaping. The landscaping should be dispersed throughout the parking lot extending along the frontage of adjacent streets, enhancing pedestrian and cycling infrastructure.

Furniture can be provided for sculptural interest for the streetscape and can be designed in a variety of ways to become an art piece in their own right.

Driven by functional, performative and productive needs, these guidelines can help achieve the goal of creating communities

in which human patterns of dwelling and commerce can exist. Crankshaw also states that they do not remove the need for design making decisions, rather they provide criteria for considering the appropriateness of specific design decisions involved in a project (Crankshaw, 2008, p.168). All in all the guidelines present relevant points when taking into account the authentic experience a town dweller, or visitor, gets from a public place or social space. My goal of taking aspects of urban town planning and moulding it into a 'physical planning concept' for the supermarket has the potential to be expressed through Garnham's design emphasis. The work that follows, covers a similar emphasis on rejuvenating neighbourhoods focusing on the unity of amenity infrastructure within town planning.

Founder of *Architecture Infrastructure Research* (A.I.R. Inc) Darren Petrucci, has newly defined amenity infrastructure as "a rejuvenation process which develops new public/private urban infrastructures that facilitate multiple scales of public use, within the contemporary city" (Petrucci, n.d). Focused on design and research, A.I.R.Inc's 2004 project *Stripscape* uses amenity infrastructure as a revitalization strategy for integrating the North South commercial corridor in Scottsdale Arizona, with surrounding neighborhoods (Fig. 36).





The additions of *Stripscape* form a public network by combining culture, work, living, and leisure activities, facilitating a rich complexity of urban life. Amenities for merchants, neighbours and visitors demonstrate new design elements including bands, vertical panels and canopies which placed along the new landscape are 'time managed', allowing public and private users to occupy the same space at different times of the day, week, or year (Smiley, 2002, p.73).

The concept of amenity infrastructure can be seen as a vital element to a city on a macro-level, providing for human dwelling on a number of levels. The practical application of amenity itself covers a range of areas each requiring different types of solutions, therefore acting as a guiding principle in urban planning and achieving environmental quality in terms of the micro-associations such as seating and shelter. By taking existing amenities such as shelter, seating, bollards, fountains and bins I was able to form my second scenario *Amenity Concept Applied* (Fig. 37).

Figure. 36. Pg 45-46. *Stripscape*.

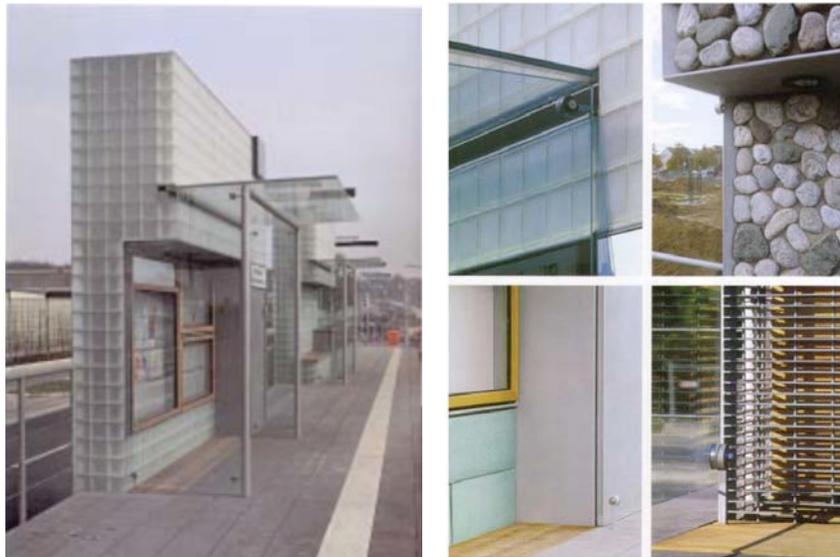


Figure. 37. A.Walters. Amenity Concept Applied; Chaffers City New World. 2009



This scenario at *Chaffers City New World* in Wellington looks at how everyday events and multiple interactions can occur through the provision of amenity infrastructure. Ranging from material choices and placement of furniture, to specific needs and wants for the community, the site becomes specific and unique to that neighbourhood.

The international competition for the *D-Line tram stations*, (commissioned to connect the city center with the Hanover Universal 2000 exhibition) also looks at how amenity infrastructure can become site-specific. Winning Architect Martin Despang of Despang Architekten's looked at a "signature materialization differing from station to station" (Despang, 2009, p.785) that not only reflected the exhibition event, but also a typology focused on *serialisation*, *individuality* and *materiality*.



By designing a serialized steel skeleton structure for the stops that incorporated functional, technical and economic parameters, as well as informing a variety of human interactions, e.g. sitting and standing, the *serialisation* process looked at distinguishing each location by the nature of the cladding - a kind of "urban punctuation" (Despang, 2000) (Fig. 38 & 39) in the street space. *Individuality* and *materiality* used for each stop served as a unique form of 'attire' and as a means of local identification for residents and passengers. Singapore's *PageOne* talked about the aspect of place taking and making and typologically characterized the project as "furniture" for urban living (Despang, 2009, p.788).

Despang states in *Archi infra punctures* that, this strategy of variety within uniformity gears toward two perceptual phenomenons. For the non-moving individual, it gives identification of the specific of place, as far as the characteristics of the different sites are concerned. From the point of view of the moving user, materiality has a chorographical function in telling a sequential story that addresses and utilizes the core value of architecture as moving through space in time (Despang, 2009, p.786).

In this case study, site-specific serialisation through a signifying structure formed a reference to location, time and space within the city. By taking aspects of both amenity infrastructure and urban infrastructure, my own design takes the form of a steel framework structure modified to assign a functional 'kit-of-parts'. Termed *Communal Elements* this 'kit-of-parts' is adapted and applied to each specific site forming multiple event spaces.

Figure 38. Glass block, station Bult.
Figure 39. Detail.

CH5: KIT-OF-PARTS

communal elements

The concept of a ‘system’ as a “practical and analytical method for bringing elements together in a single organically constituted whole, spreads from the field of architecture- prefabrication- to that of furniture design” (Colli, S & Perrine, R., 2003, p.32).

Through the means of design research I have developed a kit-of-parts that sees the *New World* supermarket as the ‘connector-identity’ housing the intervention. By combining the operating needs of the supermarket, with a broader impact on connecting the community through multiple event spaces, the kit-of-parts, termed *Communal Elements*, works to encourage or champion social interaction and participation through providing for social and interactive opportunities.

The objective of the intervention as a ‘kit-of-parts’ forms an ongoing interaction between products, public services and space to create an invitation to discover what is happening ‘under the red canopies’. Rather than produce a fixed set of rules for the application of the *Communal Elements*, the three points below suggest the general ‘performance criteria’ which can be applied to typological characteristics of each specific site.

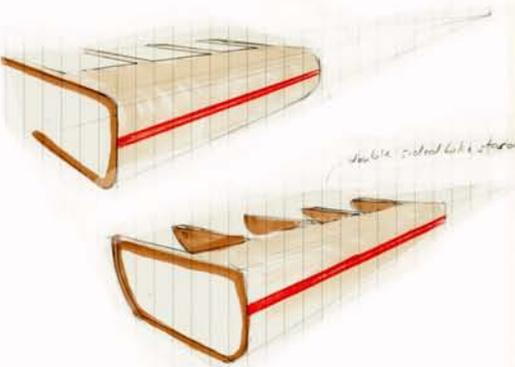
- 1.** The elements are to be installed in existing structures maintaining the sense of place derived from the architecture, while reflecting a change in use.
- 2.** To enhance the markets’ street-theatrical aspects, the fixed exterior elements are to promote a lively public space. While the mobile *module* works to organise space, allowing it to shift.
- 3.** Despite the underlying corporate aspect that drives the business nationwide, each individual store will be treated as site-specific, thus giving people what they need and the feeling that they’re being welcomed into their own distinctive neighbourhood store.

Following the listed ‘performance criteria’ can create lively communities for networking and trade. Matthew Ziff, Associate Professor in the Interior Architecture Program at Ohio University, suggests that the criteria for creating and maintaining a thriving community has to illustrate a balance by “providing moments of privacy while in an essentially public environment and moments of publicity while in an essentially private environment” (Ziff, 2004, p.20). Theories about what is required vary, but it seems clear that life experiences which include both privacy and publicity are required to create a hospitable atmosphere.

Allowing different moods and effects to be generated through the consumers shopping experience and event happenings, the *Communal Elements*, as a kit-of-parts, are significant on a macro and micro level, not only in scale but performance quality, thus allowing consumers to choose weather to be part of, or apart from the event. Initial concept sketches (Fig 40-41) and descriptions of each *Communal Element*’s key principle follows.

note: refer to plans Pp 72, 78 & 82 for elements in final context.

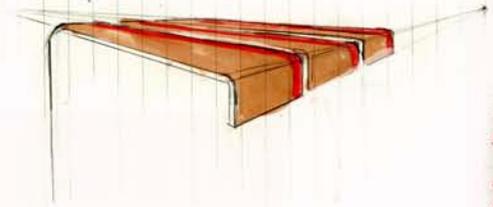
Trolley



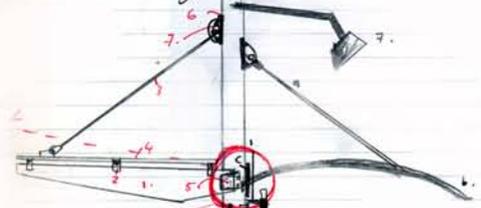
double sided table stand



split perfor

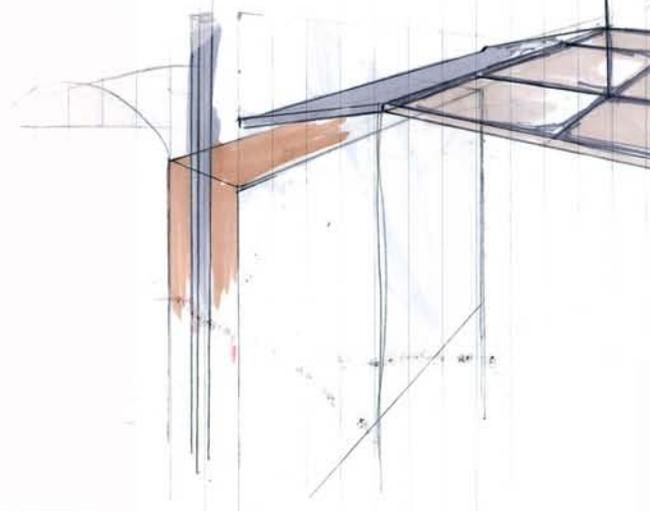


- 1. canopy brace
- 2. metal ring
- 3. grommet
- 4. double stitch strength

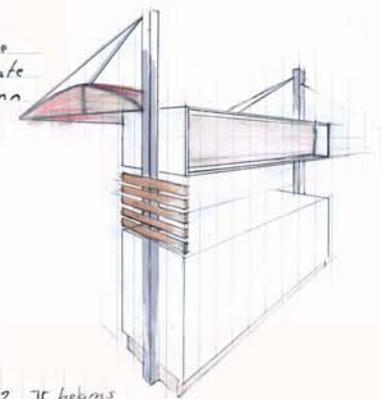


- 1. steel canopy arm
- 2. spring plate
- 3. high strength S.S tension rods
- 4. 12mm glass
- 5. steel plate
- 6. steel plate
- 7. bolt components

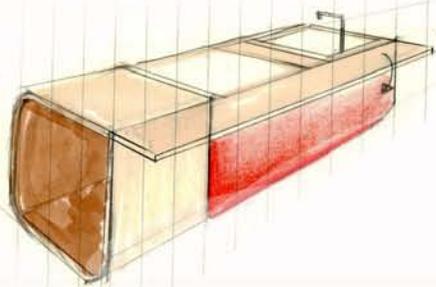
galvanized steel I section column 180mm deep



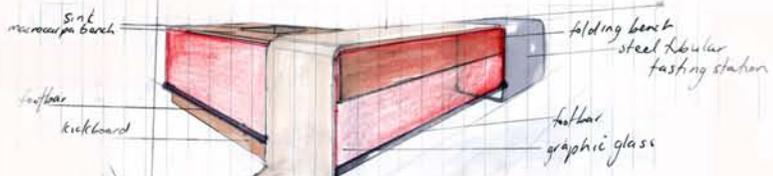
- 1. mounting brace
- 2. mounting plate
- 3. steel column



flipdown shelf/bench
- food display
- bar rearer



floor/bench aggregate concrete



S.S. microcapsule bench

footbar

keyboard

folding bench
steel tubular
fasting station

footbar
graphic glass

light fixture

I beam or 2 JC beams

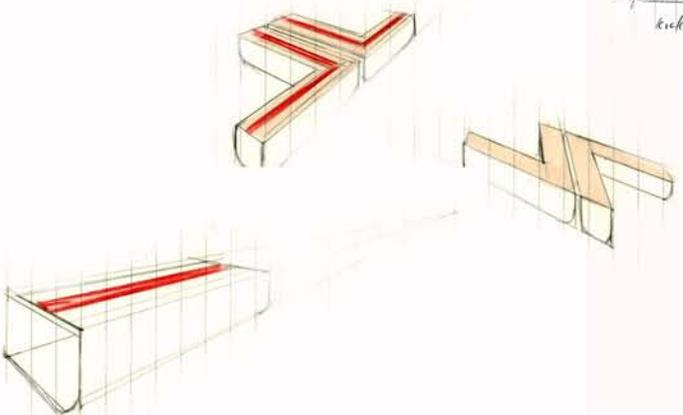
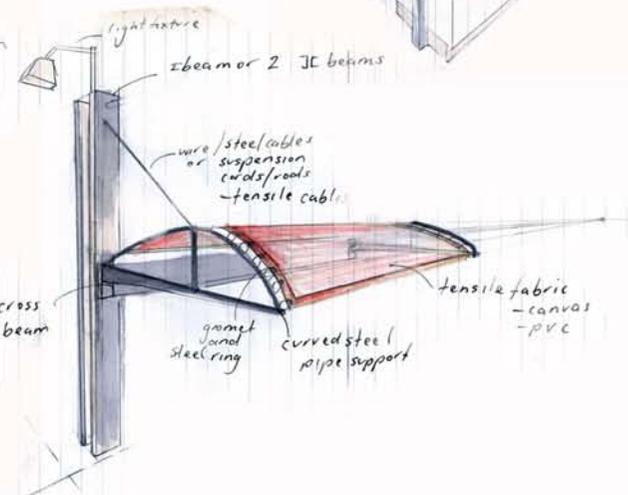
wire/steel cables
or suspension
cords/rods
- tensile cable

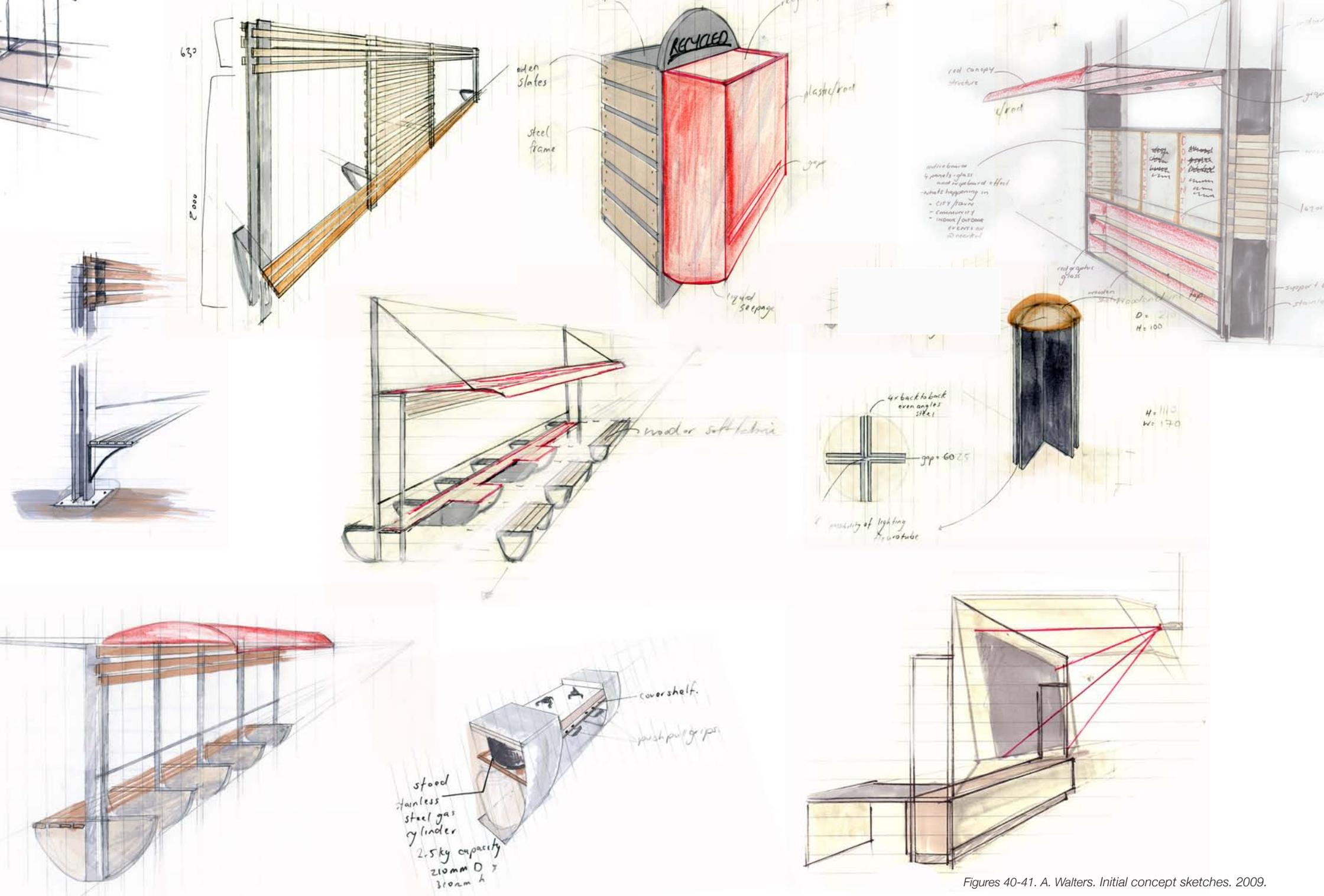
cross beam

grommet
and
steel ring

curved steel
pipe support

tensile fabric
- canvas
- PVC



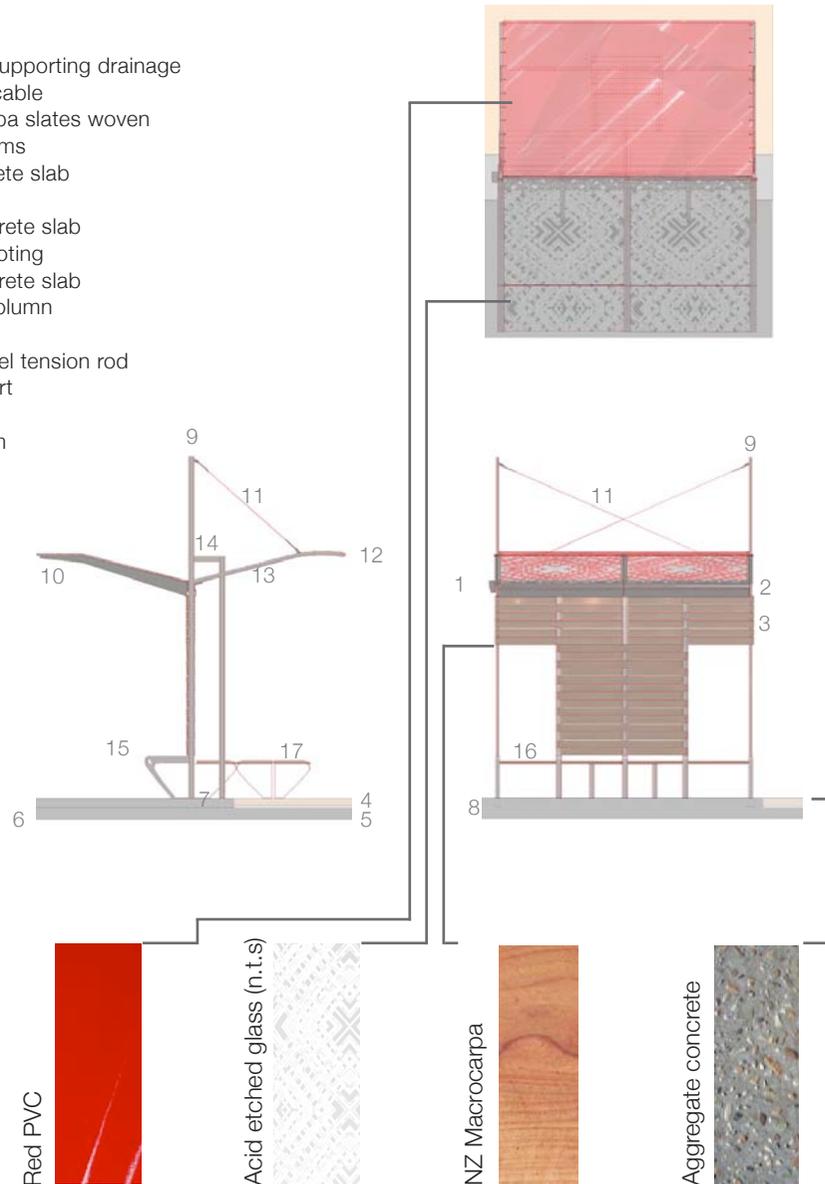


Figures 40-41. A. Walters. Initial concept sketches. 2009.

Detail 1:100

Key

1. gutter
2. horizontal cross beam supporting drainage and lighting when applicable
3. 100mm deep macrocarpa slates woven through the vertical beams
4. 90mm aggregate concrete slab
5. 40mm bed of chippings
6. 100mm reinforced concrete slab
7. embedded steelplate footing
8. 125mm reinforced concrete slab
9. hollow structural steel column
10. steel arm support
11. 12mm D galvanised steel tension rod
12. curved steel arm support
13. grommet and steel ring
14. horizontal support beam
15. bike stand
16. seating
17. double breadth seating



steel framework

Principle - The fixed steel framework structure differs for each *Communal Element* to house amenity such as shelter and seating, whilst at the same time working as a navigational apparatus throughout the interior and exterior of the site.

The vertical foundation of the structure consists of four structural hollow steel beams that are supported by embedded steel plate footings. Three horizontal crossbeams (two joining the width and one running the length) reinforce the vertical beams and incorporate lighting and drainage when applicable. Two, or in some cases singular 2m deep shelters are also supported by the vertical beams (Fig. 42). Sleek steel arms, support the glass etched (Fig. 44) overhang that splays an array of woven flax shadows, whilst bent steel poles support the vibrant red PVC (Fig. 43) canopies, a criss-crossing of steel cable further supports this structure. Seen here on the *Bike shelter and seating* (Fig 42 & 56), a series of Macrocarpa slats are woven through the vertical steel columns extending down to become a back support and windbreak, dividing the bike storage from the seating.

Designed for outdoor use and well suited to the rigors of outdoor life, PVC was used for its durability and resistance to abrasion, mildew, heat, soiling, stains, and fading. This red PVC, contrasted against the acid etched flax weave glass (present on the overhead shelters, recurring wall partitions and glass panels) ensures a consistent finish

and an appearance that is maintenance free. The colour red was also used as a means to define areas of transition and to focus or direct the attention of the consumers toward the main event spaces. The colour red is also very powerful, attention grabbing, friendly, lively and stimulating, it also happens to be a prominent colour in the *New World* logo.

Reminiscent of the traditional market stall or awning, the roof shape of the curved canopy is clearly identifiable juxtaposed against the modern glass overhang, allowing for light as well as shelter. Beneath the shelter's base is a series of treated macrocarpa slats woven through the vertical beams giving further support and a warm visual aesthetic. The lower horizontal variations allow for sheltered seating, bike storage, sales of goods and trolley/pram stowage.

Macrocarpa (Fig. 45) timber is used both structurally and decoratively on all elements. Positioned outdoors it will weather to a silvery grey colour or can be stained or painted to appeal to the surroundings. A bio-based plant oil wood stain is used to preserve the woods surface delivering true penetration, permanent staining and natural wood enhancement. This unique formulation also inherently provides UV, mold, mildew, and moisture resistance for long term results.

“Awnings have historically served the function of protecting pedestrians from rain and sun” (Cranckshaw, 2008, p.16), in my design, the static properties of the 2m wide shelters provide for this function as well as a free pedestrian floor plan and comfortable conversational seating. The continuous edge that forms below the shelter also begins to create a sense of being contained within the space.

Based upon time, space and place, the performance quality of these elements exist in part with each other and the order of the elemental arrangement. Each positioned element therefore represents or informs a variety of human interactions and opportunities, an embodiment of “beauty, pleasure, seamlessness and opportunity for enjoying the graces of life” (Smith, 1974, p.3).

Figure. 42. (p.53). A. Walters. Steel framework detail. 1:100. 2009

From left (bottom of page. 53)

Figure. 43. Red pvc canvas

Figure. 44. A. Walters. Flax weave design n.t.s. 2009

Figure. 45. Macrocarpa

Figure. 46. Stone aggregate concrete



communal strip

Principle - The *Communal Strip* acts as the 'Cardo', the "hinge" or axis inviting the community. Accommodating for each *Communal Element* the linear street like strip maintains an overall width of 5m, whilst the length of the strip varies from site to site.

The *Communal Strip* (Fig. 47) is the main thoroughfare blurring the line between outside and inside, between consumer and observer. As the stage for interaction, as much as for movement, it opens up possibilities for ephemeral event-space and money-raising ie busking, sausage sizzle.

The materiality of the strip is a combination of smooth polished aggregate concrete and exposed aggregate concrete (Fig.46) which runs the outer edge on either side. Having the rough outer surface of exposed aggregate vibrates the supermarket trolley and indicates to the consumer that they have entered into a new space.

community kitchen

The *Community kitchen* is itself a 'kit-of-parts' consisting of three major elements, that being; the *Chefs Station*, *the Cabinet* and the *Community Wipe-board*.

chef's station

Principle – The *Chef's Station* as a key interior element has the potential to adapt and adopt different events from the commercial to instructional and communal.

Catering for such events as celebrity chef occurrences, night market, community talks and cooking classes, the culinary act of cooking is open for show. Food cooked on the spot showcasing fresh local produce, products on special, or new products and lines are assembled in front of customers with artifice. The station's overhead mirror (a useful and common addition to any cooking class) also allows ease of sight (Fig. 48).

Opened to the community on a scheduled basis, the public has the opportunity to, as a local, prepare their 'favourite' meal or even their family's traditional dish for the community. Events can also be arranged on an invitation basis where customers are encouraged to participate and gain confidence to try new things. The permanency of the kitchen makes it ideal for seasonal, cultural and local events ie, *Diwali Festival* and international food nights.

Once closed off, the inverted awning, which is wound down by a complex mechanism, provides a stage for projecting the scene of past events and digital media (Fig. 49).

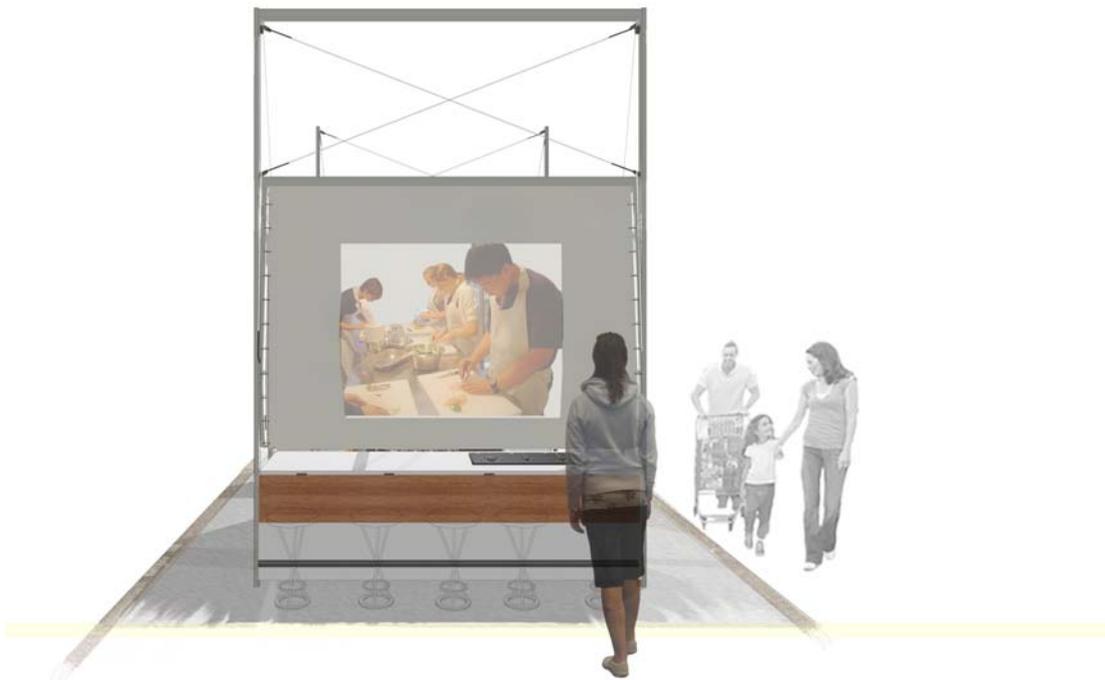
Figure. 47. (left). A. Walters. *Communal strip*. 2009



open for community events



projection of past events



note: refer to plans Pp 72, 78 & 82 for elements in final context.

Figure 48.(top). A. Walters. Community kitchen: chef's station-live event. 2009
Figure 49. (bottom). A. Walters. Community kitchen: chef's station-projection. 2009



the cabinet

The kitchen cabinet houses kitchen appliances such as the oven, fridge and dishwasher and is the solid foundation forming the *Community Kitchen*. Cooking utensils, pots and pans hang on hooks, while essential cooking condiments are displayed on shelves (Fig. 50).

Figure 50. A. (left). Walters. *Community kitchen: the cabinet*. 2009
 Figure 51. A. (right). Walters. *Community kitchen: wipe board*. 2009



community wipe-board

The glass surface of these four panels are fixed to the reverse of the cabinet displaying community and city events, as well as instore and outdoor happenings occurring ‘under the red canopies’. Provided with a dry-erase marker, the customers are encouraged to hand write their events/sales/enquires on the panels. The glass panels also allow views into and out of the kitchen, creating an engaging surface (Fig. 51).

The shelving under the panels can be used for the display and taking of pamphlets and brochures.

module

The *Module* can be arranged to adapt and adopt different events at certain times of the day. It also has the advantage of being mobile, so spatial variations are endless. Set on caster wheels it can be wheeled around the store. Seen in the following images the *Module* takes on the role as a *Cooking Station*, a *Tasting & Demo Station* (Fig. 52), a *Dining Table* (Fig. 53) and a *Learning environment* (Fig 54).

cooking station

Having the chance to partake in a cooking lesson is one that is rarely available today, let alone in the supermarket. Store designer Richard Turcslo states that, “stores have to entertain shoppers in order to survive” (Franck, 2002, p.49). This can be achieved by encouraging performance in conjunction with learning about the relationship of the product we are consuming.

Principle- in conjunction with *Chef's Station* the individual *Cooking Station* allows up to four people (two either end) per module to participate in a cooking lesson.

Taught by either a member of the public or a professional, the lesson is viewed from the *Chefs Station* and then carried out on the individual *Cooking Station* by the participants. The overhead mirror ensures that everyone can see the demo. The instructor

can then assist in helping if need be. Each mobile module contains two double gas cook tops (run by a gas bottle underneath) and a chopping station at either end, water is provided via main station.

After the meal is prepared the stations can be wheeled together to form a dining table (Fig. 53) where participants can pull out the stools that are stowed underneath, sit down and enjoy the taste sensation they have just prepared. When lessons are not being taught these modules can be lined up parallel to each other to form rows where people are able to sit, talk and discuss issues about food and nutrition (Fig. 54) or simply for the sale of goods. Viewing a culinary performance is also possible with the overhead mirror.

tasting & demo station

Principle- the *Tasting & demo station* ensures one-to-one contact with the manufacturer or producer of the product being sold.

With the ability to set up at various locations around the store, the module has the option of being ‘open’ for preparing cooked food on the spot, or being ‘closed’ for fresh food displayed on the flat surface. It can also act as a simple display table for beverage sampling. Having mobility, the module interrupts the generic supermarket offering ephemeral acts in otherwise static spaces.

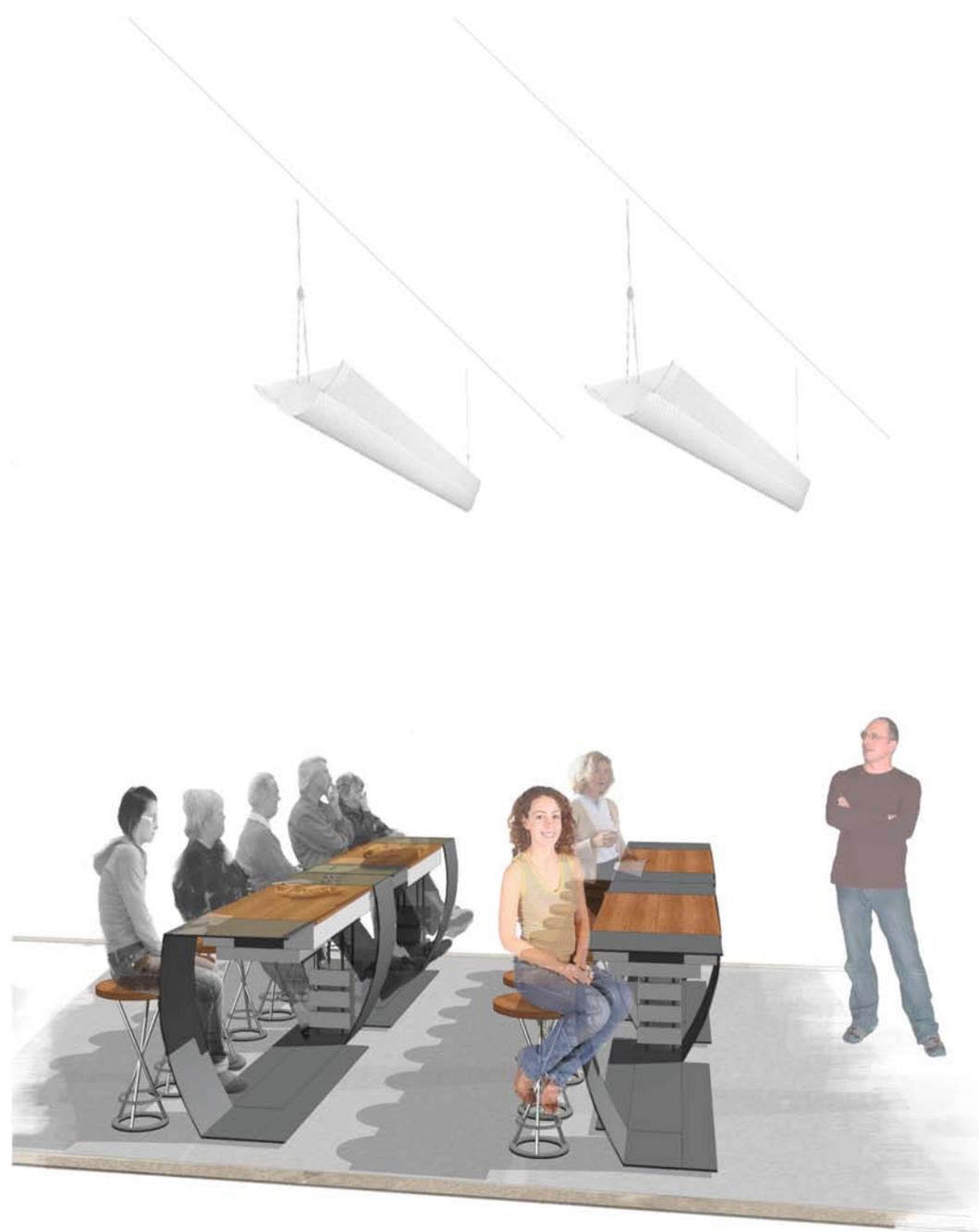


Figure 52. (left). A. Walters. Module: cooking station & tasting demo station. 2009
Figure 53. (centre). A. Walters. Module: dining. 2009
Figure 54. (far right). A. Walters. Module: learning. 2009
note: refer to plans Pp 72, 78 & 82 for element in final context.

cooking lessons and tasting station



eat and talk



sit, look and learn



car-boot-booth

Principle - The *Car-boot-booth* is designed to facilitate and encourage a range of 'grass-roots' initiatives. It reflects patterns of daily and seasonal availability, creating a civic space for the public to take temporary ownership of. The scale of this element in terms of booths provided will vary from site to site.

The *Car-boot-booth* (Fig. 55) comprises of booth-like openings that allow vehicles to reverse up and sell goods from their boot, or set up a 'day table'. Managed by a rolling roster that permits the selected sales of goods (not in direct competition with the corporation (supermarket in this case)) the independent vendor or member of the community can profit from the goods sold. Examples of sales include organic goods, herbs and flowers to homemade preserves and crafts, all of which add to the income of individuals and/or community.

The *Car-boot-booth* is the largest and most dominant exterior *Communal Element* forging a major effect on the carpark, arrangement of other outdoor amenities, plant life and entry/exits. Due to the scale of this element the length therefore varies from site to site. For example at one site it may comprise of four booths, at another site there could be two separate elements each comprising of two booths. In all cases each booth has a fixed black board and display table.

Figure. 55. (left) A.Walters. Carboot booth. 2009



bike shelter & seating

Of course you can't do a 'full-size' shop and bike home with the goods, but it is a matter of offering adequate and secure bike storage and shelter for people to bike and purchase 'top up' groceries.

Principle - the *Bike shelter & seating* is designed to encourage members of the community to travel to the supermarket by bike, whilst offering sheltered seating for public events.

Situated in close range of the supermarket entrance and *Car-boot-booth*, the *Bike shelter & seating* (Fig. 56) is not separate from, but part of the event space. At 7m the element can accommodate 12 bikes comfortably and securely. The seating fixed to the opposite side of the stand faces out to the *Communal Strip* making people aware of the happenings around them. The bench seat also accommodates for comfortable conversation seating and triangulation. The effect of using uninterrupted joinery for the bench seat (rather than a predominance of individual chairs) suppresses individual allocation of space in favour of a continuous merging of personal territory, thus encouraging communality and a civic quality.

Figure. 56. (left). A.Walters. *Bike shelter & seating*. 2009



trolley bay seating

Once entertainment and scenarios are created, one needs to be able to sit down, relax and enjoy the performance taking place. Seating is therefore a necessity for this intervention. Once seated the question is where to stow the trolley? This is where the *Trolley bay seating* comes in handy.

Principle - this interior element is designed to face the action or block off to create a casual communal reading space. The height of the red canopy also navigates the consumer to the event spaces.

As an interior element the *Trolley bay seating* (Fig. 57) takes on the structural form of the exterior elements minus the glass sun shelter. The red canopy ensures it is 'part of the kit' and navigates the consumer toward the event space. Ranging in size at various sites, at 5m wide it can house up to seven trolleys.

The bays have rubber trimming to ensure that the wear and tear to the structure and trolley is minimal. The cushioned bench makes sitting comfortable, while a double row of strung cable supports the back. In some cases the seating is two deep to make ease of conversation.

note: refer to plans Pp 72, 78 & 82 for element in final context.

Figure. 57. (left). A.Walters. trolley bay seating. 2009



bollards and lighting



rubbish and recycling bins



learning shelf

Bollards (Fig. 58) ensure areas of the *Communal Strip* dedicated to event space are vehicle free. This also adds a level of safety and security for the inhabitants. These particular bollards are designed with the same material aesthetic as the macro elements and add to the overall design of the exterior. Lit from within with vertical battens, the bollards provide sufficient splayed lighting at night. The bins (Fig. 59) on site provide for sufficient disposal of rubbish as well as recycling. Also comprised of the same materiality, this element can be used for both indoor and outdoor use.

Located close to the *Communal Strip* or *Trolley bay seating* a space, if possible, should be set aside for the *Learning shelf* (Fig 60). Filled with self help books on topics such as cooking, health, fitness, nutrition and diet, consumers are able to browse, take a seat or purchase the book. A photocopier could also be readily available to print recipes or facts upon request to encourage curiosity.

Figure. 58. (left). A.Walters. *Bollard*. 2009
 Figure. 59. (centre). A.Walters. *Rubbish/recycling bin*. 2009
 Figure. 60. (right). A.Walters. *Learning shelf*. 2009
 Figure. 61. (opposite). A.Walters. *Sites*. 2009

Application of the *Communal Elements* follows. The focus is on the *Communal Strip*, which becomes the frame for social encounter.

application to site



URBAN_city



Chaffers City,
WELLINGTON CBD

SUBURBAN_neighbourhood



Island Bay,
WELLINGTON

RURAL_town



Waipukurau,
CENTRAL HAWKES BAY

Urban Centre, Chaffers City New World, Wellington

Primary site

Chaffers City New World, Wellington. Plan. Scale 1:500.

Note, refer to Appendix Fig. A & B for 1:200 Sectional Plan and Sectional Elevation

Figure. 62. (opposite) A.Walters. Chaffers City New World, Wellington Plan. Scale 1:500

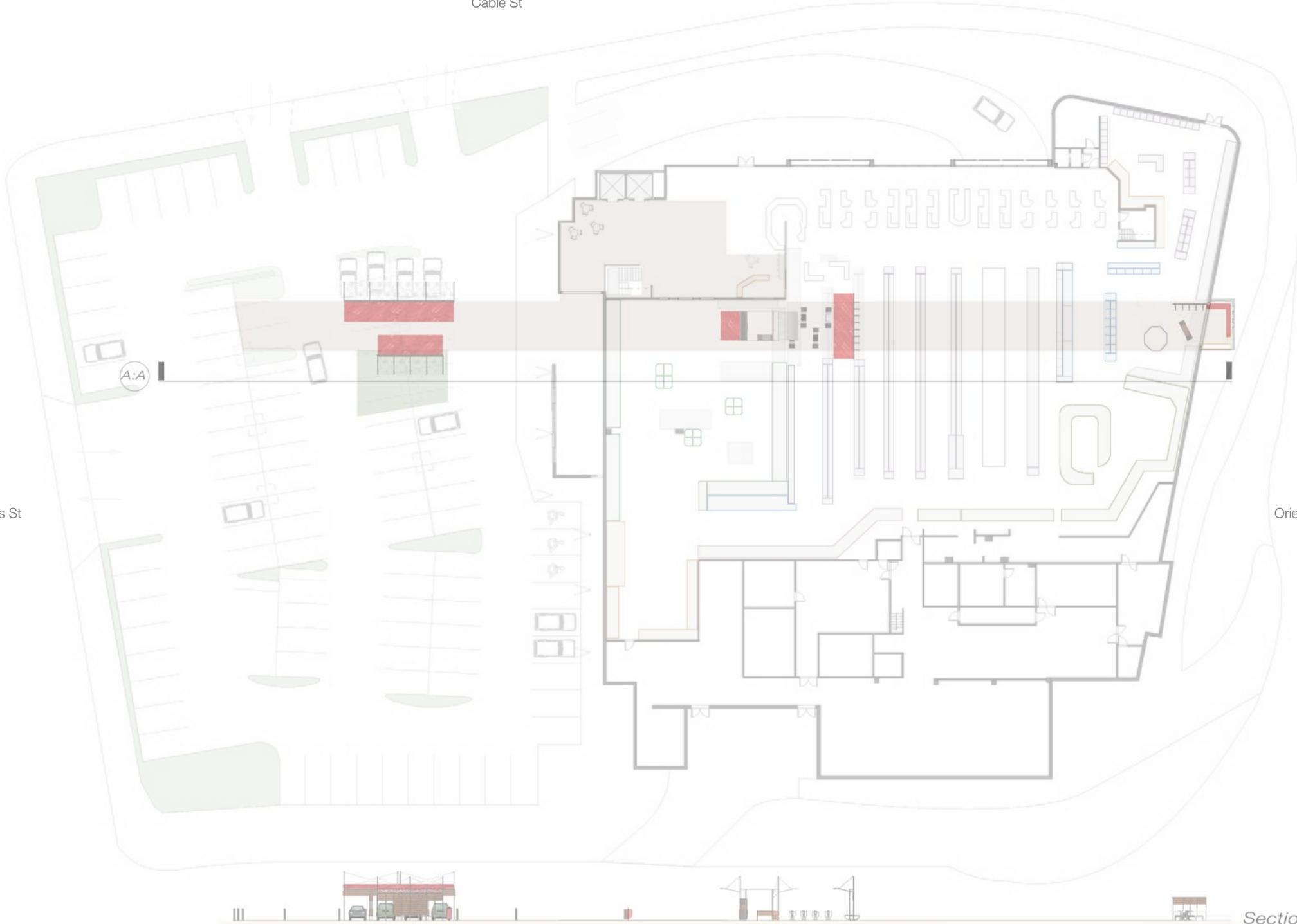
Key	
■	Carpark
□	Employee & prep areas
■	Grocery hardware, frozen & dairy
■	Produce
■	Service deli & Bakery
■	Communal Elements
■	Meat & Seafood
■	Alcohol
■	Cafe, magazines, stationary & flowers
■	Health & wellbeing

Cable St

Chaffers St

Oriental Pde

Wakefield St



A:A

Section A:A

With a floor plan that responds to the proximity and teeming of thoroughfares, the primary redesign of *Chaffers City New World* (Fig. 62) adjusts the rhythm and slow of human doing, achieving a sense of real time and place. Shifting patterns of movement and visibility through the elements connectivity of form, the contents of the *Communal Strip* creates a hybrid space for the neighbourhood, offering new vistas and intentions.

The simplicity of repetition and linear spatial layout throughout the design, includes both moments of publicity and privacy. Insertions of glass panels, sliders and perforations allow connections of views and light passages, creating an ongoing flow and flux of interior\ exterior transformations and happenings. Exterior views in and out also create awareness and a sense of community in the environment, “to let those outside see in, to see an otherwise private domain” (Ziff, 2004, p.15), especially at night, when the lighting levels of inside and outside trade places.

By day the bright red canopies act as orientation devices and welcoming shelters contained in the site (Fig. 63), whilst at night they are lit up from within and above displaying shadows of affection. The interior assortment of suspended glass that hovers above isles to soften the harsh lighting, also forms an amalgamation of weaving shadows (Fig 64). Engaging with the environment brings a sense of its internal life to the surrounding streets, enriching and enlivening external space. Those lingering outdoors or seated indoors can

observe street activity as well as one another. Instead of closing off from or blending into the dominant spaces, the elements are contesting traditional relationships and existing boundaries of the generic supermarket.

Since the seating incorporated into the elements are a continuous linear form, the chosen positioning and arrangement naturally sets up scenarios for potential social interaction. Those simply passing by without actually buying or tasting food, are also connected to the merchandise through their senses (Fig. 65). The smell of fresh cuisine in the making, the clatter of utensil to chopping board and the live capture one gets from the overhead mirror alone cannot be surpassed. Outside the festivity continues into a civic square of colours and happenings; the sizzle of the sausage, the twang of the guitar string and the joy one gets from making a worthy trade.

By compressing personal space and communality the sequence of spaces can be seen to embrace and enhance the everyday. **As a commonplace, urban sites made extraordinary create more opportunity to present architecture as an event-space for multiple scenarios.** This scene exemplifies the familiarity of the supermarket rendered unfamiliar, it is “therefore theatrical - a loose boundary separating the dramatic event from the quotidian one. It is alienation that renders the ordinary theatrical” (Hannah, 2009, p.248).

Figure. 63. (opposite) A.Walters. Market day. Exterior scenario. 2009







Figure. 64. (left). A.Walters. 'You cook'. Interior scenario. 2010

Figure. 65. A.Walters. 'You learn'. Interior scenario. 2010

Suburban neighbourhood, Island Bay New World, Wellington

Island Bay New World, Wellington. Plan. Scale 1:400.
Note, refer to Appendix Fig. B for 1:200 plan.

Figure. 66. (opposite). A.Walters. Island Bay New World, Wellington Plan. Scale 1:400





The Parade

Medway St

The suburb of *Island Bay* is situated 7km south of Wellington's city centre. It is the most southerly suburb of Wellington and also caters for Owhiro Bay, a smaller settlement west of Island Bay. The census conducted in 2006 showed a combined population of 8,613 and with a number of over 816 families recorded in 2001, the population is forever increasing. Catered for the locals it has several amenities and necessities such as primary schools, parks, boutiques, a library, bars, cafes and just off the main thoroughfare one *New World* Supermarket. The 'go Wellington' bus link also provides public transport to and from the central city.

Compared to the vast scale of *Chaffers New World*, *Island Bay New World* is seen as 'medium' sized and successfully accommodates the locals. Being off the main thoroughfare it needs all the attention it can get, having the outdoor elements at an angle perpendicular to the main road makes this intervention eye catching and strategically curious (Fig. 66).

Due to the size of the trading hall and amenities in close proximity to the site, the *Communal Elements* integrated differ from Chaffers in terms of scale and numbers, for example only two *Carboot-booths* are present, and due to lack of floor space there are no cooking modules, however it does have a *demo tasting station* in proximity to the cheese and wine. Patches of grass are an alternative to the concrete carpark and add a 'green' touch to the landscape.

Opening up and expanding into the entrance allows for further event space when need be. Suburbs such as Island Bay are common throughout New Zealand's major cities and regularly celebrate local events, an example in Island Bay is the yearly *Island Bay festival* other such events include market days and garage sales, ethnic food stalls and Big Dig fancy dress (Fig. 67).

With the premise to accommodate services that facilitate and expand existing events, **the redesign of this local New World supermarket can be seen as a commercial intervention at a 'neighbourhood level'.**



Figure. 67. A.Walters. 'Kids dress-up' fun day. Interior scenario. 2010

Rural Township, Waipukurau New World, Central Hawkes Bay

Waipukurau New World, Central Hawkes Bay. Plan. Scale 1:400.
Note, refer to Appendix Fig. C for 1:200 plan.

Figure. 68. (opposite). A. Walters. Waipukurau New World, Central Hawkes Bay Plan. Scale 1:400



Northumberland St

Russell St

A:C

Service Lane



In small regions farther away from cities, small-town centres are the only places that offer the balanced mix of public and private activity that aids in creating a sense of community. Waipukurau, seen as a close-knit township in Central Hawke's Bay (CHB), has just over 4000 permanent residents (a total of 13,000 people live in CHB). Like Island Bay, the town centre of Waipukurau provides similar amenities and necessities for the community. With a large farming community, many farmers also choose to retire here and much of the residents have also resided in CHB for the majority of their life. The district also has two other supermarkets; progressive owned *Woolworth's*, 100m from *Waipukurau New World* and *Waipawa New World* 12km north of Waipukurau. The city of Hastings, 54 km north of CHB, is the closest city centre and is also where many of the locals commute to and from work, and do their weekly or fortnightly grocery shop.

This site, unlike the other two, has two entries parallel to the checkouts (Fig. 68). Instead of entering into the produce, one enters into a narrow space banked on either side by freshly baked goods, specials and magazines. In order for the *Communal Strip* to open up and expand from the entrance, this intervention required a revision of the floor plan, shifting the bakery and deli service and prep areas. This was achieved by opening up the main

entrance into the produce and rearranging the south-west corner to accommodate deli and bakery prep areas, as well as serve-over services and cabinet food display.

The intervention at this site can be seen to mimic places devoted to relaxation and extended socialisation, a park for instance with trees and benches. Instead of being separate from, the park-like aspects are incorporated on and around the strip. Having both entrances functioning also allows for repetition on two exterior ends of the strip, adding further amenity to the public realm as well as acting as an anchoring device. The exterior event-space can be utilised to embrace such occasions as the regular Waipukurau race days (Fig. 69), fundraising events and kapa haka festivals. The *Community Kitchen* can also facilitate for such local events.

Integrating amenity infrastructure as a system has converted this space from being static, to a space that is visually stimulating and functional. Small rural districts are common throughout New Zealand and for this reason, **the redesign of this local New World supermarket can be seen as a commercial intervention at a 'community level'.**

Figure. 69. (opposite). A.Walters. Day at the races. Exterior scenario. 2010



Having applied the 'kit-of-parts' to these three specific sites has allowed all the elements of its construction and production be made not only visibly apparent, but for each to be recognized as an active contributor beyond the role of amenity infrastructure or advertising apparatus. Enquiry into the consumption and consumerism of quotidian life has been both interrogated and reinitiated to see what this space may be as a local or national reality. While the existing buildings reflect a change in use, what localises and distinguishes each layout is that it is unique and site-specific to each venue. Shoppers may now feel it is 'their store'.

CONCLUSION

interventions at a local level

“It all starts with creating a sense of community [...] a feeling of belonging [...]of being part of the neighbourhood” (Pegler, 2002, p.26).

Through an understanding of quotidian life and sites of consumption, the daily production and reproduction of consumer culture can offer new opportunities and potentially more social just in environmentally friendly urban developments. The *Communal Elements* developed in the research through design process demonstrate how provision of such amenities could aid in concerns around community rejuvenation and health, but as a whole did not provide a foundational framework for issues relating to politics of public vs private use and commercial vs community ownership.

The underlying hope is that the supermarket as a ‘connector-identity’ and therefore a strategic partner, will over time aid in providing a healthier community by strengthening social networks and enhancing civic engagement.

By displaying a more overt juxtaposition of the multiplicities of the everyday, this interplay of ‘event-space’ as a paradigm can be applied to other architectural models to further infiltrate the use of public buildings constructed for trade and consumerism. This design intervention can also move beyond aesthetic or organisational concerns to question how spatial typologies, such as supermarkets, can create more dynamic communities.

APPENDIX

Final site plans at a scale of 1:200 with intervention applied.

Key

1. Communal Strip
2. Carboot booth
3. Bike shelter & seating
4. Community wipe board
5. Chef's station
6. Cabinet
7. Trolley bay & seating
8. Cooking station
9. Tasting & demo station
10. Learning shelf
11. Grass area
12. Additional art & event-space
13. Prep & staff areas
14. Entry
15. Exit

Figure 70. (left) Amie Walters. *Local*. 2010

Figure. A. A. Walters. *Chaffers City New World, Wellington. Sectional Plan. Scale 1:200. 2010*

Figure. B. A. Walters. *Chaffers City New World, Wellington. Sectional Elevation. Scale 1:200. 2010*

Figure. C. A. Walters. *Island Bay New World, Wellington. Plan. Scale 1:200. 2010.*

Figure. D. A. Walters. *Waipukurau New World, Central Hawkes Bay. Plan. Scale 1:200. 2010.*



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