Although this dance movement is an ephemeral art, it leaves indelible memory in the viewer. The influence upon meaning and the real meaning begins an ongoing dialogue between inhabitants, architecture and other inhabitants. As the inhabitants watch, are watched, inspire and involve others to inspire, perceptions are challenged and the increasing collectivity of the architecture serves to further this healing process. Through the design stages are performed, then the expressions extended and detailed and responded to again in a performative way, this dialogue of creation and performance, of identity and process is embedded in the material of the process and of the architecture as therapy resulting.
The modelled three dimensional objects mentioned earlier took inspiration directly from the pixelated and drawn photographs images. They did not try to merely imitate the form, but rather the gesture, the crossing of line and the nature of blending and smudge occurring in the image. These are the gestural, performative qualities, which are inherent and being examined therefore it. They also appear delicate, light and waxy, yet in fact they are strong, tensioned and very heavy. This also relates to the architecture as therapy. The modelled created explore scaled down versions of prosthetics to enrobe the upper arm (see Figure 111, and 112, and 113) and arm about the torso (see Figures 114 and 115). A full size model sleeve for the forearm (see Figure 116 and 117), where the upper thigh (see Figure 118 and 119), and to cover the stomach (see Figure 120 and 121). There elements interact with areas of the body which are of prevalence and importance to these practitioners of self harm through prosthetics which is a positive exercise.
Models Series 8: Skin and Scar

in Architecture

The earlier skin and scar models were at this point reconsidered. As the notion of scarring is pertinent to the architecture and is the therapy process that is pertinent that the architecture is sympathetic to the scar and the scar becomes not a lesson to hide and conceal, a wound hidden in shame but rather to be celebrated as part of the journey. This aims to build reconciliation with the past harm body and design in the uniqueness here. This is the notion of scarring could be incorporated into the architectural elements and the dynamics occurring to promote positive associations if the wall layers were cut and truncated as the body, long repeated lines giving them as they flow down the inner arms, the more tightly, how might they then move and change the skin and scar models were requested to inform this and several paper models then made to explore vertical lines and cut which may transform a surface and create the same movement and reaction as the skin. The first model explores the lightest cut, where a solid surface suddenly becomes at once surface and depth, beginning to open up a fraction to reveal new spaces beneath when there was only thickness and darkness before (Figure 123). This model has also been shown in the section of projections from the inside).

Figure 123

The second model explores the manner in which the forces tentatively seemed to pull apart when sliced; the groove slowly opening when the tension of the skin is released by the blade delving deeper (Figure 126). The layers begin to become evident, the notion of layers woven together to create the skin. The third model explores how these layers begin to unapart, though still interlaced and linked, the deeper the blade penetrates the more separation that occurs between these layers (Figure 127). The fourth model explores the deepest cut, when the blade is driven so far that the outer layers are released from their tension, the stretch in the skin causing a dramatic curving of the surface as the forces split apart, move outward and form fold (Figure 128). Finally, the deepest cut allows the surface to break free from tension and constraints to move freely, to change unhindered (Figure 129). These models were each created utilizing vertical slices to create the movement as occurred during the scarring process. These were utilized to define the manner in which wall decors could move in the architecture as therapy, beginning at first with movement akin to the first model and progressing to the more dynamic and explosive movement of the fourth model and the penultimate free and uninhibited movement. This also links to the therapy process, in a sense the deeper the scar that is inflicted upon the architecture the deeper the therapy as she releases the dynamics, the vigor and energy, the performance. Further, the deeper the scar, occurring in the architecture the deeper she is in the therapy process and more revenue toward deep very with her newfound autonomy and liberation.
Photographic Exploration 1: Site and Performance

The site at Auckland's waterfront was first explored utilizing a camera and a performative style engagement with site. To best capture the view to the city skyline which is so predominant at this particular site, I undertook a particular process to understand the site and urban context to inform my design. I walked through the site and every time I blinked I took a photograph (see Figures 150-155). Here the camera acts as storage (a form of emotion diary) as it will let me see and review later as post hoc as it lets me see what I can't, and as simulation (again a form of emotion diary) as it lets me remember later what I cannot see now. The photographs were collected and their points of taking the photo were mapped to give insight into the visual aspects of the site and this led me to consider the notions of shifting views, of performance, interacion and the fact vision plays in these notions which I hope to harness in this design. Further the photographs were utilized to inform the nature of the structure skeleton, its relationship to urban context and site conditions (see Figure 156). The height of the construction become a design usage to reflect the existing height towards water's edge. The inclinations are soft alongside this edge, more pronounced towards the urban park to the west, creating passage to individuals who whilst gathering in domestic manner.