TŪRANGAWAEWAE | A PLACE TO STAND

Te Kore | Chaos & Potential

A thesis by Jonathan Morrish

“

Whatungarongaro te tangata toitū te whenua.

People are lost from sight but the land remains.

— Māori proverb

TŪRANGAWAEWAE A PLACE TO STAND

Jonathan Grant Morrish

a 120-point thesis submitted to the Victoria University of Wellington in partial fulfillment of the requirements for the degree of Master of Architecture (Professional)

Victoria University of Wellington
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*I know that all the things I do know are very small
compared with the things that I don't.*

— Philip Pullman, “*A Dark Agenda*”, np.

00:01 AM

ABSTRACT

The landscape concealed beneath the concrete surfaces of our cities is replete with heritage stories representing the transformative evolution of the land, our culture and our ever-evolving society. The architecture upon these urban landscapes, however, is often only challenged to represent an architectural style (aesthetic), function (programme) or a public mask (branding) of the building. As a result, architecture tends to neglect the evolving identity of its context, allowing the stories of the site's heritage to become lost beneath the growing layers of urban development. This thesis asks:

How can urban architecture help to reawaken the transformative heritage stories that form place identity, enabling architecture as well as its inhabitants to have a place to stand | tūrangawaewae?

Place identity for Māori is embodied in the concept of tūrangawaewae—a place to stand. For Māori, the place where a person learns important life lessons and feels a connection with their ancestors is usually the marae. In this place they have earned the right to stand up and make their voices heard. In this place they are empowered and connected to both the land and to one another. Tūrangawaewae—a place to stand—embodies the fundamental concept of our connection to place (“Papatūānuku – the land”). The research site selected to explore this question is the urban area in and around Te Aro Park in central Wellington, which was once the site of Te Aro Pā. This site provides the thesis with a rich polyvalent layering of stories,

interweaving landscape heritage, Māori heritage and colonial heritage within a single architectural context. This thesis is framed as an ‘allegorical architectural project’, which is defined by Penelope Haralambidou as a critical method for architectural design research that is often characterised by speculative architectural drawing. The allegorical architectural project integrates design and text to critically reflect on architecture in relation to topics such as art, science and politics (Haralambidou, “The Fall”, 225).

The design-led research investigation explores how an allegorical architectural project can help to enable urban architecture to reawaken the transformative heritage stories that form place identity—utilising speculative architectural drawing as a fundamental tool for enabling architecture as well as its inhabitants to manifest a sense of belonging. The thesis proposes an allegorical architectural project as a research vehicle through which place identity can be challenged and fulfilled. By positioning an architectural intervention and its context within a dialectic confrontation, it examines how an allegorical architectural project can represent and communicate the temporal and multi-layered nature of place identity within a static architectural outcome.

By reconnecting architecture with site, and interpreting this connection allegorically within the design process, this thesis investigates how architecture can allegorically become the living inhabitant of a site, where the site itself gives architecture its tūrangawaewae, a place to stand.

Figure 0.01. 'Drawing Process', Digital Photograph. Author's Image

00:02 AM

PREFACE

Within the final year of my architectural degree, I found myself upon a path of self-discovery—a search for my own unique identity as an architectural designer in New Zealand.

Raised as a Pākehā in a 'westernised' household, my cultural identity was largely shaped by the family's European heritage. I was vaguely aware of Māori ancestral links; however, the cultural ties had long since been lost. As a result, the genealogical narrative that defined my own identity throughout my teenage years was missing significant elements. And it is only now that I have come to realise how much can be lost when significant heritage stories are forgotten. Compelled by a sense of cultural estrangement, I began to delve into my genealogical narrative, with a focus on the Māori links that had been lost. I discovered that despite my long-term detachment, I still belong to and am affiliated with my iwi, Ngāti Ruanui.

As a young adult, this discovery transformed my understanding of my personal cultural identity; as an architectural student, it also led me to questions regarding place identity in New Zealand and how there is a parallel theme to my own concealed heritage. These questions motivated me to pursue a research thesis investigating how architecture might unveil its own lost heritage stories, which are fundamental to comprehending a multi-layered narrative context.

The title of this investigation is the Māori word Tūrangawaewae, which means 'a place to stand'; it embodies the importance of place identity in the New Zealand context. The thesis argues that a place's heritage stories enable us to feel connected to the land, making it our place in the world, our home and our place to stand.

One of the most poignant stories I discovered in my search for identity lies dormant under Wellington's Te Aro Park and its adjacent toilet block, bus shelter and apartment blocks. These generic architectural constructs conceal the rich heritage stories of Te Aro Pā and the old Wellington waterfront—with a small portion of the pā ruins displayed and protected under the Bellagio Ataahua apartments at 39 Taranaki Street. In a moment of profound realisation, I discovered that this story was also linked to my own lost heritage. My iwi, Ngāti Ruanui, shared connections with the Te Aro Pā through Ngāti Tupaia, which held joint ownership of the pā in 1835.

The loss of heritage recognition embodied by these buildings, and its parallels to my own identity crisis, made me ask myself: How might architecture help reveal these essential stories of place identity, while also fulfilling the essential requirements of an urban building? How might architectural design enable us all to recognise the translation of 'place' into 'a place to stand'?

00:03 AM

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The mark of a good tutor is not to get cohorts of students to mimic their idols’ tropes and miasmas. It is to help birth their worldview, to help the new infant breathe and start to design with dexterity and an understanding of what might have gone before, but also with an imperative conditioned from an understanding of what might come after.... In short, ... to lead the students to their own Elysian Fields.

— Neil Spiller, “Grasping of the Fifth Dimension”, p. 17.

ACKNOWLEDGMENTS

To Daniel Brown, my supervisor, my expositor, and my ceaseless supply of enthusiasm and fervour. His ability to guide and kindle a light within the darkest realms of te pō has been paramount towards my discovery of te ao mārama.

To Karl, who both inspired me to dream, and then ensured that I saw those dreams through.

To Katie, for your love, faith and unwavering support.

To my family and loved ones, without whom this thesis could never have come to fruition.

To my Mother, who nurtured my dreams, ignited my passion and provided the vital support that was needed to grow. I could never thank you enough.

AM / CODEX 01

“

In the state of Te Kore, there existed unlimited potential for 'being' although it had no organised form. There was no gender, no male or female, yet all possibilities were contained within the confines of Te Kore. From Te Kore all things were developed and created. Io (supreme god) formed and shaped every living thing from elements in Te Kore according to a pre-determined pattern.

— Cleve Barlow, “Tikanga Wkakaaro: Key Concepts in Maori Culture”, p. 54.

TE KORE | CHAOS & POTENTIAL

This thesis is structured as two bound volumes (codices) that represent a journey along an allegorical timeline, from one volume (codex) to the other. Codex 01, titled *Te Kore | Chaos & Potential*, represents a journey that takes place during the hours of darkness, from midnight to the arrival of the rising sun. It contains all the design-led research and the design experiments that underpin the final outcomes. Codex 02, titled *Te Ao Mārama | The World of Light*, represents a journey that takes place during the hours of light, from midday to the hour of the setting sun. It contains the developed design outcomes and critical reflection on the investigation as a whole.

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CHAPTER 01

“

This edge of chaos, a scientific term for that slender territory between frozen predictability and hopeless disorder, is a dangerously unstable place. Learning and change can only happen there, but always under threat of sliding back to frozen order – or over into the chaotic abyss.

— Pamela McCorduck, *The Edge of Chaos*, np.

E NGARO ANA I TE PŌURI | LOST IN THE DARK
INTRODUCTION

01:00 AM

“

The geometry of even the grid is the extreme counter-pole to the original random chaos.

Every point in this system is predictable, can be precisely decribed in terms of its position and always is found again.

This kind of structure is also contained in the world (otherwise we could not think it and apply it).

— Hans Dieter Schaal, *Landscape as Inspiration*, p. 130.

CHAPTER 01 Chapter 01, “E Ngaro Ana I Te Pōuri | Lost in the Dark”, introduces the Problem Statement, Research Proposition and Research Question. It outlines the Research Aim and three principal Research Objectives. It describes the Method and Processes, and it articulates the Scope of the investigation and the Thesis Structure.

“

The site as received is never cleared or empty; indeed it is not possible for the architect to clear the site of its own constituent formal content... The site is a work, a human or social trace. It is comparable to a myth, temple, or city in that it is open to archaeological deciphering.

— Carol J Burns, *On Site: Architectural Preoccupations*, p. 155.

1.1 PROBLEM STATEMENT

U r b a n
Architecture

is typically conceived in ways that establish place identity relative to the contemporary context, often disregarding the plethora of heritage stories that define the transformative and shifting nature of place making. This thesis investigation argues that the landscapes beneath the surfaces of our cities are replete with heritage stories representing and intrinsically linked to the transformative evolution of the land, culture and society. The form of an urban building is usually designed to prioritise either its programme, brand identity, or a selected architectural style—often aesthetically and functionally alienated from the site beneath it. In this sense, the form of a building typically only engages place identity in relation to a current physical area—in most urban cases, a cleared site—becoming a temporal ‘mask’ that conceals true place identity within it.

This design-led research investigation interrogates how urban architecture can be designed such that this functional and aesthetic identity of a building might still be recognised, while simultaneously re-connecting it with the transformative heritage stories associated with its context. This investigation challenges architecture to equally prioritise the temporal place identity of the land upon which it stands. It positions site and architectural intervention into a dialectic confrontation that acknowledges both contemporary decisions that determine a building’s form, as well as the fundamental need for its inhabitants to understand and value this heritage context.

“

We all know that telling stories is one of humanity’s oldest pastimes. In architecture, Modernism put an end to story-telling unless it complied with the global meta-narrative, that of ‘machine production is moral, clean, democratic and civilized’ – the worst type of myth, if ever there was one.

— Niel Spiller, “Telling Stories”, p. 128.

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1.2 PROPOSITION

This design-led research investigation is framed around Phillip Pullman’s fictional literary trilogy *His Dark Materials*, in which Pullman explores the provocative notion that the inner self—the ‘soul’—of a character can exist separately from the outer ‘corporeal’ self. Pullman’s dialectic interrogates a dialogue between the inner and the outer self as a means of revealing a deeper authenticity about the nature and identity of that character. Pullman’s literary provocation will be used to investigate how it might be applied in this thesis to awaken the ‘soul’ of a work of architecture—by safeguarding the transformative heritage stories that form place identity.

Dr Penelope Haralambidou, Associate Professor at the Bartlett School of Architecture in London, proposes that the Allegorical Architectural Project can be used as a critical method for extracting essential relationships between architecture and its context (Haralambidou, “The Fall”). This design-led research investigation explores how the allegorical architectural project can be manifested through speculative architecture drawings that are generated

by Pullman’s literary allegory. It draws upon a selection of case studies taken from architecture and fine art, and allegorical ‘provocateurs’ taken from literature and contemporary Māori fine art.

Literary theorist Angus Fletcher argues that literary allegory occurs in two basic forms that he refers to as ‘battle’ and ‘progress’. This design-led research thesis investigates how ‘battle’ and ‘progress’ can be applied to architectural interventions in relation to establishing an Allegorical Architectural Project. With a focus on engaging the heritage context of site within an allegorical architectural project, the thesis proposes that our understanding of place identity can be enhanced through the instigation of a symbolic allegorical ‘battle’, where site and architectural intervention are positioned as confronting identities within a dialectic narrative. Due to the temporal shifting nature of place identity and its inherent underlying historical structure, the thesis proposes that a temporal understanding of place also needs to be addressed through the application of Fletcher’s symbolic allegorical ‘progress’—where temporal heritage layers are communicated through an architectural outcome.

1.3 RESEARCH QUESTION

This thesis asks:

How can urban architecture help to reawaken the transformative heritage stories that form place identity, enabling architecture as well as its inhabitants to have a place to stand | tūrangawaewae?

1.4 RESEARCH AIM

To help address the Research Question, the principal Aim of this design-led research investigation is:

*To explore how an **allegorical architectural project** can help to reawaken the transformative heritage stories that form place identity, enabling architecture as well as its inhabitants to have a place to stand | tūrangawaewae.*

1.5 RESEARCH OBJECTIVES

To help achieve the Research Aim, the three principal objectives of this design-led research investigation are:

R01: ALLEGORY AS STORY-TELLING

*To explore how **allegory** can be applied to an architectural context to help translate heritage stories related to place identity into architectural form.*

R02: ALLEGORY AS BATTLE / CONFRONTATION

*To explore how the representation of allegorical architecture as **battle or confrontation** can help establish contextual dialogues (spatial relationships) that help unveil the essential heritage stories relating to a site.*

R03: ALLEGORY AS PROGRESS / JOURNEY

*To explore how the representation of allegorical architecture as **progress or journey** can help establish temporal qualities (time-based relationships) that help unveil the essential heritage stories relating to a site.*

“

Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don't bother concealing your thievery—celebrate it if you feel like it...

— Jim Jarmusch, “Rule 4” *Things I’ve Learned*, np.

To explore how **allegory** can be applied to an architectural context to help translate heritage stories related to place identity into architectural form.

The principal theorists for addressing R01 are Angus. S Fletcher, who was a literary theorist and Distinguished Professor Emeritus at the City University; Penelope Haralambidou, Professor of Architecture and Spatial Culture at the Bartlett School of Architecture in London; and Neil Spiller, Hawksmoor Chair of Architecture and Landscape and Deputy Pro Vice-Chancellor at the University of Greenwich, London.

Fletcher interrogates literary allegory, introducing and articulating both his definition of the ‘daemonic agent’ and his two primary categories of ‘symbolic action’—progress and battle—which together form the foundation of literary allegory. Fletcher’s theory is used to initiate a two-part framework for the thesis research investigation where the allegorical project is manifested through a structured layering of theory, ideas and design. Haralambidou directly builds upon Fletcher’s theory, interrogating allegory in relation to its application within an architectural project. She suggests a fundamental methodological approach for allegorical design—incorporating allegorical provocateurs and speculative drawing as primary methodological tools. Spiller critically reflects on the tool of speculative architectural drawing and its ability to invite the imagination to spontaneously explore complex ideas in a visceral sense—while provoking critical reflection upon one’s drawings, allowing for ideas to be re-read and re-interpreted, unleashing a cascade of architectural ideas.

PRINCIPAL THEORISTS FOR R01

- Angus J. Fletcher
- Penelope Haralambidou
- Neil Spiller

ALLEGORICAL PROVOCATEUR : LITERATURE

- *His Dark Materials*
Phillip Pullman, 1997-2000

ALLEGORICAL PROVOCATEUR: MĀORI FINE ART

- *Kenesis: Kotahi Ki Kotahi*,
Shane Cotton, 1999
- *Lo Negro Sobre Lo Oro*,
Ralph Hotere, 1992

ARCHITECTURAL CASE STUDIES

- *The Fall*,
Penelope Haralambidou, 1998
- *Baroness’s Filaments*,
Niel Spiller, 2008
- *Facades*,
Zacharie Gaudrillot Roy, Ongoing
- *Possibilities of a Threshold*
Dan Slavinsky, 2010
- *Planta Industrial*,
A. L. Moure Strangis, 2016
- *Untitled*,
Kirill Chelushkin, 1995-1997

“

Differentiation invites confrontation in highlighting opposition. In drawing distinction, conflict concedes to the slightest overlap. It is a moment of comparison that highlights the link as opposed to the rupture. Confrontation tapers choice towards selection. It is an acceptance of constraints, an attempt at resolution, towards precision.

— Catherine Hamel, “Drawing Lines of Confrontation”, p. 202.

01:25 AM

R02: ALLEGORY AS BATTLE / CONFRONTATION

*To explore how the representation of allegorical architecture as **battle or confrontation** can help establish contextual dialogues (spatial relationships) that help unveil the essential heritage stories relating to a site.*

PRINCIPAL THEORISTS FOR R02

- Raimund Abraham
- Martin Hogue
- Catherine Hamel

FINE ART CASE STUDIES

- *Reply to Red*,
Yves Tanguy, 1943
- *Attirement of the Bride*,
Max Ernst, 1940
- *The Soothsayer’s Recompense*,
Giorgio de Chirico, 1913
- *Near the Five Corners*,
Kay Sage, 1943
- *The Poetry of America*,
Salvador Dalí, 1943

ARCHITECTURAL CASE STUDIES

- *Enantiomorphistic Inversions*,
Bryan Cantley, 2011
- *Hostel*,
Douglas Darden, 1993
- *Entrance Situations in a Row*,
Hans Deiter Schaal, 1970
- *Wall House 1*,
John Hejduk, 1962
- *Higashi Asabu Building*,
Morphosis, 1989

The principal theorists for addressing R02 are Austrian-American architect and educator Raimund Abraham; Martin Hogue, Associate Professor in the Department of Landscape Architecture at Cornell University; and Catherine Hamel, Associate Professor and Associate Dean of Architecture in the School of Architecture, Planning and Landscape at the University of Calgary

Abraham critically reflects on established confrontations inherent within architectural conception, a necessary link relating Fletcher’s allegorical ‘battle’ to confrontations within the realm of architecture. Hogue contends that site and project can be understood as dual elements of a dialectic, inciting an architectural narrative that re-energises and responds to the relationship one shares with the other. Hamel reflects on the manifestation of confrontation in drawing—providing examples of how an opposition of site and project might be understood through graphical representation.

“

Allowing for leaps and breaks in the space-time continuum, the effects of time in cinema are not merely manifested... Time itself becomes visible. We observe not history already remade but history in the very process of its remaking.

— Christina Lee, *Violating Time*, p. 02.

01:25 AM

R03: ALLEGORY AS PROGRESS / JOURNEY

*To explore how the representation of allegorical architecture as **progress or journey** can help establish temporal qualities (time-based relationships) that help unveil the essential heritage stories relating to a site.*

The principal theorists for addressing R03 are Soviet film director and theorist, and pioneer in the theory and practice of montage, Sergei Eisenstein; Carol J. Burns, FAIA, educator and principal with Taylor & Burns Architects; and Bryan Cantley, Form:uLA Founder/Owner and Professor of Design Theory at CSUF.

Eisenstein critically reflects on the similarities between filmic montage and architecture, suggesting two primary ways that architecture can engage the temporal. Burns critically reflects on the embodiment of time and heritage in relation to place identity—proposing a means through which the architectural intervention might reflect a temporal understanding of site. Cantley introduces and discusses his ‘Taxonometric Drawing’ approach, a speculative architectural drawing method that simultaneously engages three conditions of notation, forming a drawing that complexly annotates itself as part of its own presentation. Cantley’s methodological design approach will be tested throughout the preliminary and developed design stages of the thesis.

PRINCIPAL THEORISTS FOR R03

- Sergei Eisenstein
- Carol J. Burns
- Bryan Cantley

ALLEGORICAL PROVOCATEUR: SYMBOLIC

- **Rākau whakapapa**
(Māori Mnemonic Staff)

ALLEGORICAL PROVOCATEUR: MAORI FINE ART

- *Middle North*,
Shane Cotton, 1997

Architectural Case Studies

- *Surface Topology Experiment-Form:uLA*,
Bryan Cantley, 2010

“

Start by looking at the picture, running information on a surface, go behind the picture, fall down in the landscape, study the assemblage, picking up clues placed scattered in time, turn and look towards the door, and build the link back to the top.

— Penelope Haralambidou, “The Fall: The Allegorical Architectural Project as a Critical Method”, p. 232.

1.6 METHOD AND PROCESSES

The research methodology is sequenced as four key stages of the design process: Inception, Cognition, Activation and Culmination. The first three stages address each of the three Research Objectives and the final stage integrates them together as the developed design outcome. Each stage applies new theory, provocations and delivery methods, the iterative research outcomes representing opportunities to test and refine each stage of the developing allegorical architectural project.

Each of these stages iteratively develops on the previous—shifting through methods of speculative architectural drawing—as the design methods and research experiments transition back and forth between the sketchbook, drawing board and into the digital realm. Drawing from Peter Downton’s 2013 book *Design Research*, the thesis employs the method of “research by design” (Downton). Using this approach, design experiments are developed throughout the thesis to fuel ideas and drive the research investigation. As the research iteratively evolves, it is critically assessed in relation to

strengths and weakness in addressing the Research Question.

This allegorical architectural investigation is initially framed around the literary allegory of the dæmon in Philip Pullman’s fantasy trilogy *His Dark Materials*. In the first phase of the investigation, Surrealist paintings and speculative architectural drawings are interrogated as design-based case studies that exemplify Battle and Progress—Angus Fletcher’s two principal characteristics of allegory. Paintings by contemporary Māori artist Shane Cotton are interrogated throughout as design-based case studies that exemplify Battle and Progress through a different point of view. In the second phase of the investigation the Rākau Whakapapa ((Māori Mnemonic Staff) is introduced as a primary symbolic allegorical provocation exemplifying Progress in relation to establishing and safeguarding identity. Throughout the investigation, the learnings from these case studies and related theoretical writings are translated into architectural responses that seek to reawaken the transformative heritage stories that define the research site, providing—through architecture—a place to stand | tūrangawaewae.

We shall not cease from exploration,
And the end of all our exploring,
Will be to arrive where we started
And know the place for the first time.

— T. S. Eliot, “Little Gidding” in *Four Quartets*, ln. 26–29.

METHODOLOGY DIAGRAM

In Philip Pullman’s literary trilogy *His Dark Materials*, one of the most important allegorical symbols that he uses is the Alethiometer, a compass-like device that helps you find truthful answers to questions. For this reason, the thesis uses the Alethiometer as a graphic reference for the Methodology Diagram. This device positions each stage of the research within a precise allegorical structure, representing the iterative approach to the investigation.

Each symbol on the Alethiometer represents a key step in the research process. A pattern is formed, where new theorists are introduced incrementally in relation to the corresponding Research Objective. This is then followed by the introduction of new provocations, including allegorical, literary and fine art provocateurs, which are then interpreted and explored through the subsequent design stage. Another pattern emerges between the analogue and digital—where the approach to the each one is refined and repeated in relation to the other. The Alethiometer expresses the multilayered approach to this research, where each symbol’s opposite, corresponding symbol is organised into a balanced confrontation. The Alethiometer appears graphically at the beginning of each chapter and in the lower corner of the page in following chapters. Each time it appears, the three hands indicate: the chapter, the method and the provocation in relation to the overall and iterative methodological process.

Figure 1.01. ‘Methodology Diagram’, Digital Drawing. Author’s Image

“

When you choose one way out of many, all the ways you don't take are snuffed out like candles, as if they'd never existed.

At that moment all Will's choices existed at once. But to keep them all in existence meant doing nothing. He had to choose, after all.

— Philip Pullman, *His Dark Materials*, p. 45.

01:40 AM

1.7 SCOPE

This design-led research investigation is situated as Speculative Architecture. According to Liam Young, speculative architecture differs from ‘ordinary architecture’ in that it is paper-based and not meant to necessarily be built. As speculative drawings, it typically uses ‘storytelling’ in establishing a discourse about the future of our urban realms (Young).

As a speculative architectural project, this thesis investigation employs allegory as a critical method for design. It builds upon Haralambidou’s interpretation of the allegorical architectural project (Haralambidou, “The Fall”, 123), which focuses upon the formulation of an architectural allegory, articulated through the combined application of drawing and text.

The research draws from case studies both inside and outside the realm of architecture. It interrogates a selection of precedents that evidence inherent oppositions—situating allegorical links between them, then categorising the diverse approaches into a layered framework. This provides a rich, complex, yet practicable foundation for the design research.

As such, the physical limitations, construction costs and technical engineering requirements are all outside the scope of this investigation. The scope of the design investigation is restricted to one relevant section of one urban site, Te Aro Park.

The most important limitation to the scope of this investigation is the enormous amount of heritage information that has been permanently lost and will never be recovered. A few foundations from the original Te Aro Pā remain, but little else; even the streams have been culverted. While a sense of the heritage stories can be garnered from historic photographs and archival records, many of the most vibrant stories associated with this place will never be known. I was fortunate, as part of my research, to be taken behind the scenes of the pā, by an iwi representative who collectively acts as a guardian of this place. While this is a sacred place, and photography was not an option, seeing the remains from this perspective and witnessing the pā ruins in person was an extremely moving experience for me as I realised the sheer weight of the narrative these remains presented.

01

01:00

E NGARO ANA I TE PŌURI | LOST IN THE DARK

INTRODUCTION Chapter 01 introduces the Problem Statement, Research Proposition and Research Question. It outlines the Aim and three principal Research Objectives; it describes the Methods and Processes, and it articulates the Scope of the investigation and the Thesis Structure.

02

02:00

TE PŌ | THE PERPETUAL NIGHT

LITERATURE + PROJECT REVIEW INCEPTION Chapter 02 begins by investigating allegory in relation to its literary foundation and architectural application—articulating the ambiguous nature of allegorical narrative in order to elucidate it within a concise framework for research. It identifies the principal allegorical literary provocation and a series of allegorical speculative architectural drawing case studies relevant to Research Objective 01. These provocations are translated through a series of conceptual speculative sketch experiments. These conceptual design experiments form Inception: the conceptual foundation of the allegorical project.

03

05:00

HAEATA | BEAM OF LIGHT, SUNRISE

LITERATURE & PROJECT REVIEW Chapter 03 introduces key theorists and interrogates a series of allegorical fine art provocations and architectural case studies in relation to Research Objective 02—instigating a confrontation between architectural intervention through the manifestation of Fletcher’s symbolic action ‘battle. It includes a contextual site analysis in relation to the inherent confrontations and explores dialectic opportunities. This chapter forms the Literature and Project Review and the Contextual Analysis for Design Stages 02 and 03 Preliminary Design.

CODEX 01

AM 00:00

TE KORE | CHAOS & POTENTIAL

The thesis timeline structure was inspired from a Māori creation myth, which begins with Te Kore, chaos & potential—also known as Te Pō, the perpetual night. From this darkness emerged Ranginui, the sky father and Papatūānuku, the earth mother, who were separated by their children in order to reveal, Te Ao Mārama, the world of light (Charles Royal, np). The chapter titles establish a metaphorical framework moving from the realm of darkness and unlimited potential at midnight, AM (Codex 01), into the world of light, in midday, PM (Codex 02). This first Codex functions as a transitional journey through the allegorical architectural project, it consists of four chapters as follows.

04

07:00

NGĀ MIHI O TE RA | GREETING OF THE DAY

COGNITION + ACTIVATION Chapter 04 applies key theorists and case studies from Chapter 03 in relation to Research Objective 03—representing temporal understanding of site through the manifestation of Fletcher’s second symbolic allegorical action ‘progress’. The preliminary design research outcomes for this chapter are divided in relation to the two differing contextual issues they address. These form both Cognition and Activation Design Stages 02 and 03. Design Stage 02, Cognition, involves the design of a public toilet block, while Design Stage 03, Activation, becomes the design of a bus stop facility.

CODEX 02
PM 12:00
TE AO MĀRAMA | THE WORLD OF LIGHT

Moving into the world of light, PM (Codex 02) functions as a holistic journey through the entirety of the allegorical project from Inception to Reflection. In this codex, methods and processes from Codex 01 are revised and refined in relation to the developed design of an apartment complex at 39 Taranaki Street. The codex takes the form of a curated journey through the entirety of the allegorical architectural project—revisiting provocations and theories from Codex 01 and re-integrating them through the perspective of Tikanga Māori. Codex 02 forms Culmination, Design Stage 04, transitioning through all three allegorical design stages of Inception, Cognition and Activation. It becomes the conclusion and critical reflection as well as a final epilogue that provides a suggestion for future research opportunities.

01:50 AM
1.8 THESIS STRUCTURE

05
13:00
POUTŪMĀRŌ – MIDDAY, THE PINNACLE

CULMINATION Chapter 05 presents the Developed Design research outcome. The chapter forms Culmination: Design Stage 04—becoming the developed design proposition for a multi-story apartment building. The final design integrates the learnings from the previous designs within a singular scheme that represents the architectural realisation of Tūrangawaewae.

06
18:00
KOKOMEA – SUNSET GLOW

CONCLUSION Chapter 06 reflects critically in relation to both the Research Aim and the three principal Research Objectives. It discusses why this has been an important issue to resolve through design; how effective the methodology has been in achieving the design outcome; how successful the experiential nature of the outcome has been in addressing the Research Question; the conclusions that can be drawn from the investigation; the constraints and limitations of the original scope; and how the findings might be applied or advanced in future, if extended beyond this scope.

02:00 AM

CHAPTER 02

“

From the empty void comes the realm of Te Pō – the perpetual night. In Te Pō, long solitary periods are flooded in shades of darkness: Te Pō (the dark night); Te Pō-nui (the great night); Te Pō-roa (the long night); Te Pō-uriuri (the deep night); Te Pō-tangotango (the intensely dark night). These are the names of a place where no light exists. But within this darkness come moments of movement – the conscious stirring of being, the beginnings of a change towards the realm of becoming.

— Maureen Lander, *np.*

TE PŌ | THE PERPETUAL NIGHT
INCEPTION

“

*These doorways and windows that I spoke of—
they open in unexpected places now. It's hard to
navigate... New or old, that's a strange world down
there.*

— Philip Pullman, *His Dark Materials*, p. 45.

“

*Unless the Almighty Maker them ordain
His dark materials to create more Worlds,
Into this wild Abyss the warie fiend
Stood on the brink of Hell and look'd a while,
Pondering his Voyage,*

— John Milton, *Paradise Lost*, ln. 81-85

02:00 AM

CHAPTER 02

Chapter 02, “Te Pō |
The Perpetual Night”,

is divided into two sections. The first section is a Literature and Project Review for Design Stage 01, and the second section, titled “Inception”, represents the Concept Design Stage (Design Stage 01: Inception) of the thesis investigation. The goal of Chapter 02 is to address the first principal research objective R01:

*To explore how **allegory** can be applied to
an architectural context to help translate
heritage stories related to place identity into
architectural form.*

This chapter outlines the theoretical bases underpinning the allegorical architectural project and reflects on its application within this research investigation, introducing key theorists, provocations, and case studies in relation to Research Objective 01. The chapter begins by investigating allegory in relation to its literary foundation and then reflects on its architectural application. A principal literary provocation is identified and interpreted in relation to both allegory and its applicability for addressing the Research Question.

A related Māori fine art provocation is also identified; together these are examined in relation to establishing an allegorical narrative. With the added implementation of speculative drawing theory, these initial provocations are translated through a series of speculative sketches that translate the literary allegory into the spatial realm of the architectural project. These initial concept design research outcomes form “Inception; Design Stage 01”—the foundation of the allegorical architectural project.

Figure 2.00. ‘Behind the Veil’, Digital Collage. Author’s Image

“

The whole point of allegory is that it does not need to be read exegetically; it often has a literal level that makes good enough sense all by itself. But somehow this literal surface suggests a peculiar doubleness of intention, and while it can, as it were, get along without interpretation, it becomes much richer and more interesting if given interpretation.

— Angus J. S. Fletcher, *Allegory: The Theory of a Symbolic Mode*, p. 77.

2.1.1 LITERARY ALLEGORY

According to literary theorist Angus J. S.

Fletcher, allegory is a form of narrative, which, in its simplest terms, says one thing and means another. It destroys normal expectations of language through a fundamental process of encoding speech. Fletcher argues that due to its linguistic nature, allegory has appeared in countless forms in various works (Fletcher 1964, 2-5).

Let us for reference purposes consider a rough rhetorical definition: allegory is a method of double meanings that organizes utterance (in any medium) according to its expression of analogical parallels between different networks of iconic likeness.

— Angus Fletcher, “Allegory Without Ideas”, p.78

Literary critic John MacQueen, in his book *Allegory*, outlines a historical overview for literary allegory, suggesting that with its philosophical and theological origins, allegory is intrinsic within traditional narratives in the form of myth. MacQueen recognises Plato as the founder of many aspects of allegorical thinking, with other major early examples appearing throughout both the Old and New Testaments (MacQueen, 10).

In his book *Allegory; The Theory of a Symbolic Mode*, Fletcher argues that every literary allegory contains a Daemonic Agent (which represents the fundamental force in an allegory) and Symbolic Action (which represents the outcome of that force). Symbolic Action has two key attributes that he refers to as Battle (a type of confrontation with ‘other’ that occurs: spatial dualism) and Progress (a type of journey that is undertaken: temporal evolution).

“

The key to understanding how allegory works is to focus on its mode of agency, and here we find that from ancient times to the present, under varying guises, the demonic—not necessarily bad—is the embodiment of primordial agency; the daimons of Greek myth have a unique power to act without impediment, obeying a system of absolute, single-minded, purified intention.

— Angus J. S. Fletcher, “Allegory Without Ideas”, p. 77.

2.1.2 DAEMONIC AGENTS

According to Fletcher, literary allegory can be articulated as the employment of a set of metaphorical ‘agents’ (protagonists) with corresponding actions and accompaniments—that convey, in disguise, either moral qualities or conceptions of the mind.

Fletcher defines these allegorical ‘agents’ as the ‘daemonic agent’, drawing from the Greek and Hebrew definition of ‘daemons’—which, unlike its present understanding as a diabolic creature, is thought to exist in all intermediate stages of good and evil. A particularly celebrated example of this notion is Socrates’s ‘daimon’, the voice that he believed both informed him of the right path and enforced virtue upon him (Fletcher 1964, 40-44).

Fletcher suggests that all allegorical protagonists must evidence this daemonic agent, usually taking the form of an internal governing force which, through interpretation, reveals critical insight into allegorical meaning and its inherent intention. A daemonic agent is often invisible, manifested within the actions of the protagonist, dictating and personifying allegorical meaning through its interconnected relationship between both the superficial narrative and underlying allegorical intention. The daemonic agent could be identified as the convergence point of dual meanings, a fundamental key for deciphering allegory (Fletcher 1964, 40).

“

The tendency is for allegories to resolve themselves into either of two basic forms, and they do not merely arise out of the bare rudiments of these two forms; they keep returning to insist upon them. The two may be labeled as ‘battle’ and ‘progress’.

— Angus J. S. Fletcher, “Allegory Without Ideas”, p. 78.

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2.1.3 SYMBOLIC ACTION

According to Fletcher, in order to interpret an allegorical narrative, one must first discern the symbolic action(s) at play. Fletcher argues that all allegorical narratives evidence either or both of two fundamental patterns of symbolic action. As both categories often merge, it is necessary to differentiate between the allegorical effects and themes of each.

BATTLE

In its most common sense, ‘battle’ is enacted through an actual violence, where opposing forces represent a conflict of ideas and ideals. However, battle can be defined in a broader sense, as a balanced conflict caught within a given moment in time. Fletcher suggests that these “conflicts can be symmetrically duplicated and repeated within a work. As one side takes a swipe, so the other side takes one” (Fletcher 1964, 159). In the case of the battle, allegorical interpretation exists primarily in the variations and discrepancies of symmetry and balance. The battle could be considered as the symmetrical presentation of two arguments, forces or ideas, where both are given equal priority within the holistic narrative—a kind of debate, which through inequalities and irregularities within the symmetrical confrontation, begins to reveal the underlying allegorical intention being communicated (Fletcher 1964, 158).

PROGRESS

Unlike battle, progress is a product of the temporal, as it is intrinsically attached to an evolving sequence of events. In its most simple sense, progress often takes the form of a material description of travel, represented by voyages, journeys and pilgrimages. In other forms, the allegorical progress might appear as an introspective journey through the self, or through a catalogue of objects recalled to mind temporally without any physical displacement occurring. Fletcher suggests that progress ultimately differentiates itself from battle through its embodiment of the ‘ritual’—a sequence of steps or actions in one main direction or prescribed order. In this sense, Fletcher is associating ritual with a temporal series of events, where allegorical interpretation exists within the progression, exaggeration and equality of each ‘ritual’ step. The reader must enact each step of this journey through reading or viewing, in order to decipher the underlying allegorical narrative (Fletcher 1964, 153-155).

2.1.4 ALLEGORICAL TRAITS

Fletcher proposes that in literary allegory, ‘Symbolic Action’ is often manifested through traits such as Figurative Geometry, Visual vs. Verbal, Duplicity of Meaning, and Incomplete Fragmented. Architectural theorist Penelope Haralambidou, in her article “The Fall: The Allegorical Architectural Project as a Critical Method”, proposes that these four attributes can be applied to an allegorical architectural outcome through drawing. Haralambidou outlines a theoretical framework for the allegorical architecture project, in which she describes how Fletcher’s literary allegorical traits can be applied within the allegorical architectural project.

FIGURATIVE GEOMETRY

Fletcher describes one key trait of allegory as a figurative geometry (Fletcher 1964, 4), suggesting allegorical narratives operate similarly to a mathematical equation or geometric principle. Abstract numbers and letters are replaced with personages, everyday/sublime objects and sites to signify an underlying structured relationship.

Drawing from Fletcher, Haralambidou argues that in the allegorical architectural project, figurative geometry appears through symbolisms, symmetries, repetitions, breaks and discrepancies. These inform multiple layers of spatial and compositional relationships, combined through an underlying structure of thought (Haralambidou, “The Fall”, 227).

VISUAL VS. VERBAL

In Fletcher’s description of allegory in literature, text is used to conjure a visual image. In Haralambidou’s description of the allegorical architectural project, drawing and text are combined in the production of meaning. She refers to the incorporation of drawing and text as the Visual vs. Verbal. A reciprocity between the visual and verbal occurs where words are treated as visual phenomena and images provide us a script to be deciphered.

Allegorical architectural projects tend to blur the boundaries of design and research, where research is not a separate element accompanied by text, but rather a drawing-based technique that organises texts. Through Haralambidou’s approach to design, notes, drawings and diagrams are combined to bring together ideas, shifting between writing and drawing, verbal and pictorial, and the analytical and synthetic. (Haralambidou “The Fall”, 234).

DUPPLICITY OF MEANING

According to Fletcher, all allegories evidence a duplicity of meaning, derived through the principle of saying one thing and meaning another. However, often the link between what is articulated versus what is interpreted tends to differ. Here exists a blurred realm, where allegory provides the opportunity for critical interpretation by the viewer/reader, unearthing meanings not initially intended by the author. In this instance, an allegorical work is considered most successful when it triggers multiple interpretations, as at this point, the creative act extends beyond the artist, where the viewer is invited to make their own contribution to the works.

Haralambidou suggests an important link, that the drawing is for architecture what language is for literature, where the difficulty of interrogating the substructure of architectural thinking is easier to deal with through a metaphor or an allegorical narrative (Haralambidou, “The Fall”, 231).

INCOMPLETE FRAGMENTED

According to Fletcher, another trait of allegory is to be left unfinished. Fletcher suggests that this unfinished and fragmented nature of allegory needs to be considered in a dynamic context, as all analogies are both incomplete and in-completable, and allegory simply records this analogical relation in a narrative form (Fletcher 1964, 174).

Haralambidou argues that allegorical architectural projects, by definition, are unfinished since they are never built. When writing about her own allegorical architectural project *The Fall* she argues that the project exists in the form of sketches and notes where the sketchbook is not just a representation of the project, but rather a site and the medium through which it developed (Haralambidou, “The Fall”, 231). As a result, the allegory may appear fragmented and unfinished, where the fragmentation in the sketchbook can be reinterpreted and translated metamorphising into a deconstructed and dynamic architectural outcome.

“

Often the allegorical architectural project refers to another piece of work or site. The allegorical interpretation reveals an analytical inclination and the project becomes a vehicle for criticism. Allegorical design, therefore, is a critical method, which distances the architect from the construction site and redefines her as a commentator of spatial phenomena better grasped and analyzed through drawing and text.

— Penelope Haralambidou, “The Allegorical Project: Architecture as Figurative Theory”, p. 118.

2.1.5 ARCHITECTURAL ALLEGORY

CASE STUDY

In her article “The Fall; The Allegorical Architectural Project as a Critical Method”, Haralambidou argues that an allegorical architectural project is itself a critical method, distancing itself from built examples of allegorical architecture, choosing to focus on the realm of the imagined, where speculative drawing is seen as a primary mode to interpret and design allegorical architecture (Haralambidou, “The Fall”, 225).

The allegorical architectural project, although at times visually and physically inhabited, is often disconnected from the material construction of a building. The imaginative, sometimes poetic bringing together of ideas positions it closer to visual literature and, because of its high dependency on narrative, it can be a bridge between a work of art, painting or sculpture, and a literary text, poem or novel.

— Penelope Haralambidou, “The Fall; The Allegorical Architectural Project as a Critical Method”, p. 225.

This section explores Haralambidou’s proposition of allegory as a critical method for architectural design. It interrogates her 2004 project *The Fall, The Design of an Imaginary Building*. It then reflects on this case study in relation to ways that an allegorical architectural project can be used to address the unique issues pertaining to the thesis’s Research Question.

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Penelope Haralambidou, *The Fall*, model, 2004, in “The Fall: The Allegorical Architectural Project as a Critical Method.” *Critical Architecture*, 2007, p. 245–56. Print.

Figure 2.01. Penelope Haralambidou, *The Fall* model, 2004.

“

Additionally, the allegorical architectural project can be employed to unravel another piece of work, a site or drawing itself by questioning its underlying syntax; allegorical design reveals an analytical inclination and becomes a vehicle for criticism.

— Penelope Haralambidou, “The Fall: The Allegorical project as a critical method”, p. 225.

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THE FALL In the allegorical architectural case study *The Fall*, Haralambidou combines two works of art, Leonardo da Vinci’s *Mona Lisa* (1503–7) and Marcel Duchamp’s assemblage *given: 1° the waterfall, 2° the illuminating gas* (1946–66), where she interprets the nude figure in Duchamp’s assemblage as a fallen *Mona Lisa*.

In my project, the two enigmatic figures merge, condemned to share the same lost identity. Lady on a Balcony, a less-known title for Mona Lisa, suggests that the female figure sits on the balcony of what might be a tower overlooking a mysterious landscape. In The Given, the female nude observed through the door of a backyard lies submerged in a similar landscape. In the project, the two locations converge at the waterfall on the right side of both images. What we see is the same landscape from two different viewpoints; the change of position, The Fall which also causes the undressing of the woman, results from her fall from the balcony to the backyard.

— Penelope Haralambidou, “The Fall; The Allegorical Architectural Project as a Critical Method”, p. 225.

According to Haralambidou, the architectural structure of the project is initially derived from the void hidden behind *Mona Lisa*’s visual shadow in Leonardo’s portrait. It is comprised of a tower supporting the balcony where she sits, joined to a long corridor that traverses the void, leading to

Duchamp’s view from the backyard. The female character becomes Fletcher’s ‘daemonic agent’ of *The Fall*, falling from the balcony into the garden, returning through the corridor to the tower and back to the balcony, only to fall again in a repeated cycle (Haralambidou, 228). In terms of allegory, the project suggests an architectural and spatial relationship for the figure in Duchamp’s *Given*, whom Haralambidou sees as the result of *Mona Lisa*’s fall from the balcony. During the fall *Mona Lisa* undergoes transformation, losing her clothes and transitioning from the two-dimensional portrait into the three-dimensional landscape. Haralambidou describes *The Fall* as a project aimed to critically analyse Duchamp’s allegorical work, which in its own nature becomes an allegory itself. In the following analysis of allegorical traits, Haralambidou draws links between *Given* and *The Fall*, reflecting on its function as a critical method by examining key allegorical traits from both literature and fine art.

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Penelope Haralambidou, *The Fall*, sketchbook, 2004, in “The Fall: The Allegorical Architectural Project as a Critical Method.” *Critical Architecture*, 2007, p. 245–56. Print.

Figure 2.02. *The Fall*, Sketchbook, Penelope Haralambidou, 1998.

02.1.6 ALLEGORICAL ARCHITECTURAL FRAMEWORK

Building upon the work of both Fletcher and Haralambidou, the thesis proposes to develop a framework for its own allegorical architectural project by interrogating a key allegorical work of fiction (Philip Pullman’s *His Dark Materials*), speculative drawings by relevant architectural theorists, and selected works of fine art—both European Surrealist paintings and contemporary New Zealand paintings by Māori artist Shane Cotton—that represent similar allegorical objectives to the thesis proposition.

The design-led thesis investigation builds upon these allegorical exemplars, using them as ‘generators’ or ‘provocations’ to establish a framework for its own allegorical architectural project, which will use speculative architectural drawing as the principal approach to convey the research outcomes. The research begins in the sketch book (Conceptual Design), then moves to an urban area in Wellington (Te Aro Park for the Preliminary Design experiments), and finally to a discrete urban site in Wellington (75 Taranaki Street for the Developed Design outcomes). A framework is devised where each of the four key allegorical traits appears in the research through the following means.

FIGURATIVE GEOMETRY

Figurative geometry is established through a layering of provocations, where each stage evidences an ongoing development of figurative elements.

VISUAL VS. VERBAL

Each stage must evidence both visual and verbal outcomes of allegory, where design is compiled with critical interpretation, instigating a plethora of underlying meanings.

DUPLICITY OF MEANING

Following the conclusion of each stage, outcomes will be critically reflected on in terms of intended meaning and other unintended interpretations.

INCOMPLETE FRAGMENTS

Each stage must evidence the notion of the incompletable allegory, where ‘incompleteness’ transitions to ‘fragmentation’ as the design progresses towards a developed solution.

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	Design Stage 01 (Concept Design)	Design Stage 02 (Preliminary Design)	Design Stage 03 (Preliminary Design)	Design Stage 04 (Developed Design)
	INCEPTION	CONCEPTION	ACTIVATION	CULMINATION
RESEARCH OBJECTIVE	R01	R02	R03	FINAL OUTCOMES
PROVOCATION(S)	Literary - Pullman Fine Art - Cotton 01	Literary - Pullman Fine Art - Surrealism Speculative Architecture	Literary - Tikanga Māori - Pullman Fine Art - Cotton 02	Fine Art - Cotton 03 Speculative Architecture
SYMBOLIC ACTION	Allegory	Battle	Progress	Combined
DAEMONIC AGENT	Architecture’s daemon ‘soul’	Architecture’s daemon ‘soul’ as heritage layers	Architecture’s daemon ‘soul’ as temporal ‘place identity’	Architecture’s ‘soul’ as reconnection to site and temporal place identity
DRAWING STYLE	Freehand Sketch	Digital Sketch	Digital Sketch	Free Hand Digital Sketch
CONTEXTUAL CONFRONTATION	Sketch Book Real vs. Imagined	Site 01 Te Aro Park Sacred vs. Profane	Site 02 Te Aro Park Natural vs. Constructed	Site 03 39 Taranaki Street Cumulative Confrontations

“

A film, artwork or text is not necessarily architecture but it can, at the very least, be architectural in specific ways, whether spatial, material or temporal, especially if it is considered as a series of strategies, elements and techniques rather than an indivisible whole. This suggests that anyone wanting to produce architecture should, first, discard the preconceived boundaries of the discipline and, second, be prepared to learn from architecture wherever it is found, whoever it is produced by.

— Jonathan Hill, “An Other architect”, *Occupying Architecture: Between the Architect and User*, p. 139.

2.1.7 LITERARY PROVOCATION

PHILIP PULLMAN

HIS DARK MATERIALS

In order to frame the allegorical architectural project to address the thesis’s Research Question, a relevant literary provocation is identified, providing both a daemonic agent and an allegorical design generator, which will be used to instigate and fuel the initial allegorical narrative.

In relation to both its embodiment of Fletcher’s ‘daemonic agent’ and its relevance to the Research Question, Philip Pullman’s fictional trilogy *His Dark Materials* was selected as a provocation for framing the allegorical architectural project. Pullman’s title is taken from Book II line 96 of John Milton’s poem *Paradise Lost*, where his dark materials refers to the mixture of water, earth, air and fire involved in the creation of the world (Tucker, 152). In an interview, Pullman described his work, as somewhat of a retelling of Milton’s famous poem.

So, it was the landscape, the atmosphere that was my starting point. But as the narrative began to form itself on the page, I found that – perhaps drawn by the gravitational attraction of a much greater mass – I was beginning to tell the same story, too.

— Philip Pullman. “Introduction to *Paradise Lost*”, np.

It is through this context, derived from a retelling of *Paradise Lost*, that Pullman’s trilogy establishes its fundamental allegorical lesson. As an allegorical architectural project, this design-led thesis investigation aims to also convey a lesson through the formation of an allegorical agenda. The thesis investigation’s allegorical agenda is focused on the reconnection of architecture with its contextual heritage. For the thesis’s allegorical outcome, two primary ideas are adopted from Pullman’s literary allegory, including the ‘alethiometer’ and the ‘dæmon’.

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Alethimeters being assembled on set HBO
His Dark Materials Filmic Reproduction
His Dark Materials, HBO, 2019.
<https://www.thesun.co.uk/tvandshowbiz/10254908/his-dark-materials-is-huge-gamble-bbc/>

02:45 AM

THE ALETHIOMETER In book one of the trilogy *His Dark Materials*, called *Northern lights*, Pullman introduces a device called the ‘alethiometer’, derived from the Greek words ‘alethia’ and ‘meter’ which translates as ‘truth measure’. The alethiometer is a tool used by protagonist Lyra Belacqua to discern the truth and also the direction she must take in order to fulfill her destiny (Greenwell, 104).

It lay heavily in her hands, the crystal face gleaming, the brass body exquisitely machined. It was very like a clock, or a compass, for there were hands pointing to places around the dial, but instead of hours or the points of the compass there were several little pictures.

— Philip Pullman, *Northern Lights*, p. 71.

Pullman’s alethiometer is reimagined as a symbolic tool for the thesis; functioning as both a timekeeper and compass, it maps each stage of the thesis and assembles chapters in relation to an iterative sequential allegorical ‘progress’. In this interpretation, the alethiometer can be associated with Fletcher’s allegorical action of ‘Progress’ where the alethiometer indicates symbols relating to the temporal position within the research process. The three hands of the alethiometer each relate to the developing allegorical language.

“

When he unfolded the cloth, Lyra saw something like a large watch or a small clock: a thick disk of gold and crystal. It might have been a compass or something of the sort....It’s an alethiometer.... It tells you the truth. As for how to read it, you’ll have to learn by yourself.

— Philip Pullman, *His Dark Materials*, p. 37.

Figure 2.03. Alethimeters being assembled on set of HBO *His Dark Materials* filmic reproduction.

“

Pullman, in short, seems to be using dæmons as something akin to individuals' souls. ... People without dæmons may be able to survive, but theirs is a subhuman existence without meaning or purpose: a soulless life.

— Freitas, Donna and Jason King. *Killing the Imposter God*, p. 40.

Figure 2.04. Leonardo da Vinci, *Lady with an Ermine*, 1840-90.

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DAEMONS

Pullman adopts a similar notion to Fletcher's 'daemonic agent' by introducing his own 'dæmon'. Like Fletcher, Pullman's functions as each character's 'guiding entity'. This entity exists as a manifestation of their soul who travels alongside them throughout life. A character's outer visage represents one side of their self, while their dæmon, their 'soul', embodies the other. "For Pullman, dæmons are not some clever device for literary effect. Pullman uses them to highlight his trilogy's representation of human nature" (Freitas and King, 37). Pullman's dæmon evidences Fletcher's 'battle' where allegorical meaning is interpreted through the conflict between inner and outer selves.

In book one of Pullman's trilogy, *Northern Lights*, protagonist Lyra finds herself captive and held in a

facility created for the trialing of 'intercision'—the process of severing an individual from their dæmon with a 'silver guillotine'. Once severed, dæmons are locked in 'dæmon cages' where they eventually perish.

Similar to Pullman's allegorical application of the dæmon as someone's soul, the thesis proposes that a building's outer visage personifies its programme or 'brand' in relation to a current identity—while a building's 'dæmon' (soul) can be interpreted as the temporal layers of underlying contextual narratives that define its place identity. The thesis argues that the loss or disconnect between a work of architecture and its contextual heritage would represent a similar outcome to Pullman's intercision with the silver guillotine—'soulless' urban architecture.

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Shane Cotton, *Kenesis: Kotahi Ki Kotahi*, 1999. http://www.artnet.com/artists/shane-cotton/kenesis-kotahi-ki-kotahi-DZ3qN06kXTdlrDBmq0kA_w2

Figure 2.05a. 'Diagram analysing the allegorical intentions of Shane Cotton's *Kenesis: Kotahi Ki Kotahi*', Hand Drawing. Author's Image

2.1.8 FINE ART PROVOCATION

SHANE COTTON

KENESIS:KOTAHİ KI KOTAHİ Following the selection of a literary provocation, a fine art provocation is also selected that represents a similar allegory to the thesis intentions. The title of this painting *Kenesis: Kotahi Ki Kotahi* translates as *Genesis: One on One*. Horizontal bands move upwards from the darkness at the bottom to the light at the top, becoming horizon lines of the landscape. Beneath the bands a tree is seen stretching upwards into the light. The more this tree enters the light, the harder it becomes to see. In the darkness at the beginning of time, the connection of the tree to the landscape is easiest to see. The double trunk of the tree becomes the double lines of the 'P' in the word 'pō', translating to darkness or night. The spiral is a traditional Māori symbol of creation, with the circle

conveying perpetual movement and the inner coil suggesting a return to the point of origin (Charles Royal, np).

This case study provocation could be considered as an artistic interpretation of the Research Problem, where the layered concealment of the tree alludes to the loss of connection between the built world and the natural environment. It reflects on the beginning of time when architecture was entirely a product of the landscape around it and thus people existed symbiotically within their environment. With the evolving nature of modern building technologies, architecture has steadily moved away from the symbiotic model, seemingly towards Cotton's 'white light', where a connection to the land is all but erased.

Figure 2.05. Shane Cotton, *Kenesis: Kotahi Ki Kotahi*, 1999.

Neil Spiller, *Baroness's Filaments*, 2008.
<http://www.neilspiller.com/projects/communicating-vessels/baroness-filaments/>

A hand-drawn sketch of a ship's hull, viewed from the side. The hull is shaded with diagonal lines and has the text "THE SHIP'S HULL" written on it. Various annotations and symbols are present:

- Top left: "Marks of the water" with a small circle and a line pointing to the water surface.
- Top center: "Indication of the temporal" with a small circle and a line pointing to the hull.
- Top right: "rotation" with a small circle and a line pointing to the hull.
- Far right: "BARRAGE" with a small circle and a line pointing to the hull.
- Below "BARRAGE": "does key" and "into" with a small circle and a line pointing to the hull.
- Left side: "FILIPINIS" with a small circle and a line pointing to the hull.
- Below "FILIPINIS": "01" with a small circle and a line pointing to the hull.
- Center: "02" with a small circle and a line pointing to the hull.
- Bottom center: "Figures 14" with a small circle and a line pointing to the hull.
- Bottom right: "06" with a small circle and a line pointing to the hull.
- Below "06": "Warrior" and "dancer" with a small circle and a line pointing to the hull.
- Bottom right: "battle between critical / actual" with a small circle and a line pointing to the hull.

Figure 2.06a. 'Diagram allegorically analysing Spiller's *Baroness's Filaments*', Hand Drawing. Author's Image

As Haralambidou argues, architectural drawing can be understood as both a product and process of the allegorical architectural project; this thesis engages drawing as the primary methodological approach for design—a fundamental tool for transitioning the allegorical architectural project from its point of inception to its culmination.

— Penelope Haralambidou, “The Fall; The Allegorical Project as a Critical Method”, p. 225.

Speculative drawing theorist Neil Spiller has written and practiced extensively in relation to the topic of speculative architectural drawing. In his article “In Praise of the Blur”, Spiller describes the ability of drawing to liberate architectural thought in preliminary stages of conception (Spiller “In Praise of the Blur”, 133). An example of this is

Section 2.2 of this chapter presents Design Stage 01, which privileges speculative freehand sketches as a means of arriving at the ‘Inception’ of the thesis’s allegorical architectural outcome. Spiller’s process of sketching, interrogation and resketching is engaged—providing a means to progress initial sketch design experiments.

It is vitally important for an architect at the beginning of a design to reserve the right to be intuitive, instinctual and expediently vague... Once the sketch is done, it needs to be reread, resketched or discarded. One of the great things about sketches is that they are sponTāneous. Working with a computer demands specificity too early in the process and also denies the possibility for an architect to experience his or her proposal with the visceral feeling so immediate as one draws.

Figure 2.07. 'Beneath the Surface - Sketch Experiment',
Hand Drawing. Author's Image

03:05 AM

“

I feel with some passion that what we truly are is ... both external and internal,

... and largely mysterious even to ourselves; and furthermore that what we are is only part of us, because identity, unlike “identity”, must include what we do.

And I think that to find oneself and every aspect of this complexity reduced in the public mind to one property that apparently subsumes all the rest

... is to be the victim of a piece of extraordinary intellectual vulgarity.

— Philip Pullman, *IMBD Biography*, Personal Quotes.

2.2 INCEPTION: DESIGN STAGE 01 - CONCEPT DESIGN

THE DAEMON CAGES, THE SILVER GUILLOTINE ARCHITECTURES DAEMON

Section 2.2 of this chapter represents the Concept Design stage titled Inception. The goal is to interpret the learnings from the chapter's project and literature review in Section 2.1 into concept design sketches in Section 2.2 that help to address the first principal research objective RO1:

To explore how allegory can be applied to an architectural context to help translate heritage stories related to place identity into architectural form.

In this stage, the notion of architecture's 'soul' is explored. Figure 2.16 represents the first conceptual sketch of an architectural interpretation of Pullman's 'silver guillotine' and the "dæmon cages"—both of which represent the severing and loss of the soul. The blade of the silver guillotine is shown as a building facade, with its programmatic identity represented on the left side, and its heritage stories below and on the right. The facade acts as both a blade and a mask, preventing the programme and the building's 'soul' from being understood as one united narrative.

03: 10 AM

2.2.1 INCEPTION: THE DÆMON CAGES

CASE STUDIES In Pullman's allegorical literary trilogy, the 'Dæmon Cages' are described as two divided holding cells where victims (outer self) and their dæmons (inner self) are held apart during the process of 'intercision'; an attempt by the magisterium (authority), to sever the person from their dæmon. The following case studies were selected as possible architectural links to Pullman's dæmon cages.

THE OUTER French photographer Zacharie Gaudrillot-Roy designed an ongoing architectural series titled '*Façades*', where he deconstructs urban landscapes, reducing them to mere masks of the buildings that populated them. The digital buildings exhibit an eerie absence of construction's mass. This case study was interpreted as the outer self of architecture, severed from all internal elements, becoming both a mask and cage, which typically concealed architecture's dæmon.

THE INNER In fig. 2.08, the fluid and anthropomorphic drawing style of Dan Slavinsky, Associate Director of Astudio Architects in London, depicts a hybrid of plan and section, where architecture is depicted as surreal biomorphic organisms. In this concept design stage of the thesis, Slavinsky's drawing style is interpreted and adopted to engage the initial 'soul' of architecture—a fluid, dynamic and sinuous architectural drawing language that celebrates the unexpected.

Opposite Above | Figure 2.08.
Zacharie Gaudrillot-Roy, *Façades*,
Ongoing.

Opposite Below | Figure 2.08a.
Dan Slavinsky, 'Possibilities of a
Threshold' 2010.

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Zacharie Gaudrillot-Roy, *Façades*,
Ongoing. <https://www.thisiscolossal.com/2017/11/isolated-building-façades-zacharie-gaudrillot-roy/#:~:text=Façades%20is%20an%20ongoing%20series,and%20stately%20mansions%20at%20dusk>.

*Façade as Architecture's Mask?
Mask as Cage?*

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Dan Slavinsky, 'Possibilities of a
Threshold', *Drawings From the End of
Time*. 2010. <http://lucydunnarchi.blogspot.com/2013/07/dan-slavinsky-architect.html>

“

The modern wall is nothing like its stony counterpart. It is now composed of many layers, some hidden and some revealed... the surfaces of the wall become marginally distasteful. The surface appears to hang in front of something as if it were a screen to hide a life that is better left untold, due to the wish to present a mirage of something more socially palatable.

— Ben Nicholson. *Appliance House*.

Dæmon exists in the Threshold

03:20

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In a series of glass cages on shelves around the walls were all the dæmons of the severed children: ghost-like forms of cats, or birds, or rats, or other creatures, each bewildered and frightened and as pale as smoke.

— Philip Pullman, *His Dark Materials*, p. 215.

01 SKETCH

In fig. 2.09 the concept of Pullman’s dæmon cages is translated through an allegorical architectural drawing sited upon the pages of the sketchbook. In this experiment, the ‘dæmon cage of architecture’ presents itself as a traditional facade cut and separated from its floor plan. A timeline indicates that the gap between the facade and the ground floor beneath it is growing in a temporal manner—a reference to Shane Cotton’s layering of time in *Kenesis; Kotahi Ki Kotahi*. The right side of the drawing represents the cause of the problem—allegorically manifested as the silver guillotine. The left side represents the effect—the severing of the connection between architecture and site.

02 RE-SKETCH

According to Spiller, “Once the sketch is done, it needs to be reread, resketched or discarded” (Spiller, “In Praise of the Blur”, p. 133). In fig. 2.10 (overleaf), the drawing is then re-sketched activating Fletcher’s symbolic action ‘battle’ through the placement of the same drawing, mirrored in opposition. The key to interpreting the drawing is revealed through this opposition, evidenced by an imbalance of symmetries and power. The left side has been concealed beneath layers of ripped tracing paper, tape and stains, while the right appears in its entirety. The left side appears frozen; the right dynamic—both divided by yet another timeline. A swift blur of lines embodies the dæmon which escapes from the void on the right. The drawing ultimately alludes to the proposition that a peeling back is required to reconnect architecture with the context beneath. In this resketched drawing the context beneath the ‘sketchbook site’ appears as a dark void between the rips and frays of lower layers. This void represents the realm of Te Pō, the Perpetual Night.

Opposite | Figure 2.09. ‘The Dæmon Cages’,
Hand Drawing. Author’s Image

Figure 2.10. 'The Dæmon Cages Re-Sketch',
Multimedia Drawing. Author's Image

2.2.2 INCEPTION:
THE SILVER GUILLOTINE

CASE STUDIES

The ‘Silver Guillotine’ is a device engineered to separate a person from their dæmon, severing the bond between inner and outer self. In the concept design experiments, the silver guillotine is interpreted as a symbol of disconnection, embodying the cause of the initial division between architecture and site.

MECHANISM

In fig. 2.11 A. L. Moure Strangis’s mechanistic architectural plan drawing is used as a case study in Design Stage 01 to help establish an architectural interpretation of the guillotine, presented at a large scale. The dynamic, mechanistic inspired architectural language provides an example of how the guillotine may be represented through drawing.

DYNAMICS

In fig. 2.11a, Kirril Chelushkin’s architectural inspired artwork is also used as a case study in Design Stage 01, interpreted as a depiction of the guillotine. Here the style of drawing, with its somewhat organised, yet sporadic freehand line work, provides an interesting example aligning with Spiller’s description of the preliminary imaginative architectural sketch. Both the architectural subject matter and drawing style are interpreted and employed in Fig. 2.12 (overleaf) as an example of a large-scale guillotine structure, slicing beneath the ground plane of a floor plan.

Opposite Top | Figure 2.11. A. L. Moure Strangis, *Planta industrial*, 2016.

Opposite Bottom | Figure 2.11a. Kirill Chelushkin, *Untitled Works*, 1995-1997.

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So we've developed a kind of guillotine... the blade is made of magnesium and titanium alloy, and the child is placed in a compartment—like a small cabin—of alloy mesh, with the daemon in a similar compartment connecting with it... Then the blade is brought down between them, severing the link at once. They are then separate entities.

— Philip Pullman, *His Dark Materials*, p. 227.

01 SKETCH

In this concept design stage experiment shown in fig. 2.12, the silver guillotine is reimagined as an allegorical architectural device, combining both Strangis's and Chelushkin's case studies to transform Pullman's fictional provocation into a speculative architectural interpretation. The drawing depicts the mechanisms of the guillotine in a single moment, where the blade is part way through its swing. The guillotine itself exists allegorically on the threshold between sketchbook and void, where it functions simultaneously as a generative device, acting as both the provocation and foundation of a figurative geometry for the allegorical project.

02 RE-SKETCH

In fig. 2.13 (overleaf) the drawing shown in fig. 2.12 is re-sketched, this time in relation to Fletcher's second category of symbolic action, 'progress'. In this initial stage, progress is engaged through the arrangement of objects in a sequence of space that although experienced statically, becomes fragmentary elements of a temporal narrative. The left side of the drawing depicts the realm of the sketchbook, and the darkness on the right, the void. The 'sketchbook site' is depicted beneath the floorplan, peeling away into the darkness of the void beneath, as if ripped away by the action of the guillotine. Behind the initial layer, other layers can be seen disappearing into the void, indicating 'progress' through a repetition of the guillotine's actions—this is not the beginning, and neither will it be the end. Along the lower edge appears yet another timeline, fragmented in relation to the threshold's transitional conditions. This timeline represents Fletcher's concept of 'progress' from the sketchbook into the void, stepping through layers of ripped pages and fragmented ideas, stopping at the centre point to witness the guillotine's cut, then breaking into fragments through the crossing of the threshold.

Opposite | Figure 2.12. 'The Silver Guillotine', Hand Drawing. Author's Image

Overleaf | Figure 2.13. 'The Dæmon Cages', Multimedia Drawing. Author's Image

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Ralph Hotere, *Lo negro sobre lo oro*, 1992.
<http://www.artnet.com/artists/ralph-hotere/lo-negro-sobre-lo-oro-cmPk-tJ3ldzcnElpBrm15A2>

“

Throughout antiquity in cultures around the globe, gold was considered precious not only as a means of wealth but also for a range of physical and spiritual properties ascribed to the lustrous metal, often viewed as a direct product of the divine because of its beauty.

— Shannon L. Venable, *Gold : A Cultural Encyclopedia*, 2011.

This content is unavailable.

Ralph Hotere, *Lo negro sobre lo oro*, 1992.
<http://www.artnet.com/artists/ralph-hotere/lo-negro-sobre-lo-oro-cmPk-tJ3ldzcnElpBrm15A2>

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2.2.3 INCEPTION: ARCHITECTURE'S DAEMON

Opposite | Figure 2.14. Ralph Hotere, *Lo Negro Sobre Lo Oro* - series, 1992.

Above | Figure 2.14a. 'Gold Leaf Experiments', Author's Image

CASE STUDIES

In the trilogy *His Dark Materials*, Pullman describes 'Dust', elementary particles associated with consciousness and the soul, that are visible if you have the ability to see them. In his 2019 sequel to *His Dark Materials*, called *The Secret Commonwealth*, Pullman describes 'Dust' as follows:

*The street below her was saturated in Dust. Human lives were generating it, being sustained and enriched by it; it made everything glow as if it was **touched by gold**. [Lyra] could almost see it... It was a quiet conviction, underlying every circumstance, that all was well and that the world was her **true home**.*

—Philip Pullman, *The Secret Commonwealth*.

Māori artist Ralph Hotere's painting series *Lo Negro Sobre Lo Oro* is selected as an additional case study for the concept design stage of the thesis investigation. Hotere's application of gold leaf on black is interpreted as a material indication of the spiritual and divine. In a similar sense, the gold leaf experiments above were conducted by the author as a preliminary test of texture and color, exploring this notion of gold as a representation of the soul, 'touched with gold' and 'true home'.

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Lyra heard a humming sound, and saw one man (bleeding from the nose) operate a bank of switches. The other two looked up, and her eyes followed theirs. The great pale silver blade was rising slowly, catching the brilliant light. The last moment in her complete life was going to be the worst by far.

— Philip Pullman, *His Dark Materials*, p. 230.

01 SKETCH

The concept design experiment shown in fig. 2.15 functions as a culminative resketch of both previous experiments, attempting to bring together all previous discoveries from Inception, Design Stage 01 within a single integrated allegorical drawing. This drawing once again depicts the ‘dæmon cage’ as the facade of the building, divided at the ground plane. However, now it focuses on the dæmon (soul) that is released as a result. This dæmon remains fluid and imaginative, unrestrained by preconceived ideas; it appears in a layered guise, ranging from the glowing golden heart of the drawing to the ephemeral and sporadic blur escaping from the cut.

02 RE-SKETCH

In the final outcome of Inception: Design Stage 01, fig. 2.16 (overleaf), the experiment shown in fig. 2.15 is again re-sketch, providing a final culminated outcome for Design Stage 01. With a focus on Fletcher’s symbolic actions of battle and progress, the new drawing re-integrates battle through a larger contrast between the above and the below—the threshold between the sketch book and the void. This contrast invites interpretation into the relationships between the above and below, where it ultimately is referring to both Pullman’s dæmon and Cotton’s concealed tree. Progress is implied in the drawing through a combination of textural and line annotation, dynamic shifts, deconstruction and timelines—all of which contribute to the sense that we are witnessing a frozen moment of the action. Ultimately in this experiment, ‘architecture’s dæmon’ is meant to represent the heritage stories that are lost to the severing of the bond between architecture and site.

Opposite | Figure 2.15. ‘Architecture’s Dæmon’, Hand Drawing, Graphite and Gold Leaf. Author’s Image

Overleaf | Figure 2.16. ‘Architecture’s Dæmon Re-Sketch’, Multimedia Drawing., Graphite and Gold Leaf. Author’s Image

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Drawing Architectures is about being true to yourself as an architectural designer. It is about having the bravado and the ego to put your head above the parapet and shout ‘this is me – this is what I do, this is what excites me and this is how I go about describing it’.

— Niel Spiller, *Drawing Architectures*, p. 15.

2.2.4 INCEPTION

CRITICAL REFLECTION

Chapter 02, the Concept Design stage, represents an initial exploration of RO1:

To explore how allegory can be applied to an architectural context to help translate heritage stories related to place identity into architectural form.

The initial speculative sketches in the concept design stage of the investigation form a rich foundation for allegory, providing fundamental ‘daemonic agents’. The allegorical silver guillotine is a symbolic entity that personifies disconnection; the dæmon cages represent a moment in time when separation occurred; architecture’s dæmon becomes an identity that symbolises reconnection; and these become the figurative geometry of the developing allegory.

The approach of sketching, interrogation and re-sketching helps establish Fletcher’s five principal traits of allegory, ensuring that the allegorical

outcome is both **visual and verbal**, while also providing a **duplicity of meanings**. The drawings themselves appear **incomplete and fragmented**, reflecting the tendency of allegory to remain open and interpretable despite its continual refinement. **Figurative geometry** appears through symbolisms, symmetries, repetitions, breaks and discrepancies. Regarding Fletcher’s **symbolic actions**, a natural allegorical ‘battle’ begins to develop, existing through the stark contrast between opposing intentions of daemonic agents. Hints of a temporal ‘progress’ also begin revealing themselves through the use of timelines, repetition and dynamic movement.

As the drawings are sited in the sketchbook, there are limitations to their allegorical potential, as without a site, architecture’s dæmon, remains elusive, unspecific and somewhat unattainable. Moving into Chapter 03 the literature, project review and site analysis interrogates an actual urban site in Wellington as an opportunity to site the developing allegorical architectural project.

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CHAPTER 03

“

Then at last Tāne, the god of and father of the forests, slowly stood up...

He strained his back in a mighty effort, and he tore apart his parents...

...far, far beneath him he pressed the earth; far, far above him he thrust the sky....

— Te Ao Hou, *The Story of Rangi and Papa*, p. 28.

HAEATA | BEAM OF LIGHT, SUNRISE
LITERATURE AND PROJECT REVIEW

“

*There are many things we haven't yet learned
how to read. The story in this book is partly
about that very process.*

— Philip Pullman, *Lyra's Oxford*, p. 02.

“

*But first whom shall we send
In search of this new world, whom shall we find
Sufficient? Who shall tempt, with wand'ring feet
The dark unbottomed infinite abyss,*

— John Milton, *Paradise Lost*, ln. 402-406.

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CHAPTER 03

This chapter, “**Haeata
| Beam of Light,
Sunrise**”, represents the theoretical and contextual
foundation for the Preliminary Design Stages of
the investigation. The chapter is divided into the
following two sections, which together provide a
foundation for the design-led research experiments
in the Preliminary Design Stage (Chapter 04.)

3.1. The first section is the Literature and Project
Review for the two Preliminary Design stages of the
thesis (Cognition: Design Stage 02 and Activation:
Design Stage 03). This section is divided into four
subsections; Architectural Battle or Confrontation
(R02); Architectural Progress or Journey (R03);
Spatial and Temporal Provocations (R02 & R03);
and finally, ‘The Battlefield’. The goal of Section
3.1 is to introduce theorists and case studies to help
address both R02 and R03.

3.2. The second section is a Contextual Analysis
presenting the topographical and historical contexts
for the two research sites used in the Preliminary
Design Stages (Cognition and Activation) of the
thesis investigation.

R02: Allegory as Battle (Confrontation)

*To explore how the representation of allegorical
architecture as battle or confrontation can help
establish contextual dialogues (spatial
relationships) that help unveil the essential
heritage stories relating to a site.*

R03: Allegory as Progress (Journey)

*To explore how the representation of allegorical
architecture as progress or journey can help
establish temporal qualities (time-based
relationships) that help unveil the essential
heritage stories relating to a site.*

“

DIALECTIC(S)

The method of reasoning that proceeds by question and answer and logical argument, famously illustrated by the dialogues of Socrates (470–399 bce)...

at base a discourse between two or more people holding different points of view about a subject but wishing to establish the truth through reasoned methods of argumentation.

— John M Last, *A Dictionary of Public Health* , p. 67.

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R02

3.1.1 ARCHITECTURAL BATTLE OR CONFRONTATION

According to Fletcher, the notion of battle or confrontation requires dualities or ‘oppositions’. In order to instigate a ‘dialectic’ opposition between site and architecture, a link is made between Fletcher’s ‘battle’ in literature and ‘confrontation’ in architecture—where ‘battle’ can be interpreted as an allegorical action, occurring as a result of an architectural confrontation. This stage of the thesis reflects on confrontation in architecture, observing the many forms in which allegory in the form of ‘battle’ may be presented. Raimund Abraham, in his book *[UN] Built*, describes ‘confrontation’, ‘dialectics’ and ‘collisions’ in relation to architecture

*But while the search for the ideal demand’s contemplation, critique, and experimentation, utility succumbs to the inescapable habit of routine. The conflict and **confrontation** between theory and practice forms the **dialectical** foundation for all attempts to think or to make architecture.*

— Raimund Abraham, *[UN]Built*, p. 113.

Abraham then discusses confrontation in relation to memory. He argues that in architecture a confrontation occurs between the physical and historical morphology of events and places. He attributes arising conflicts as fundamental in the defining of architectural elements and

spatial structures, suggesting that a dialectical confrontation between the physical and historical morphology of site is fundamental in the formation of meaningful metaphors of place (Abraham, 113). In relation to the confrontation of site and project, Abraham describes any architectural endeavor with site as an act of ‘collision’, suggesting that confrontation is intrinsically at the root of architectural conception.

*In my work, **collision** as a metaphor plays a salient role as a physical or syntactic manifestation. I believe that the dialectical principle of “collision” is the ontological basis of architecture.... Any architectural endeavour is an interference with this site. One either builds up into the sky or down into the earth...*

— Raimund Abraham, *[UN]Built*, p. 113.

Abraham considers the process of design as the secondary and subsequent act of the confrontation, with the purpose being to reconcile and harmonise the consequences of the initial collision (Abraham, 114). A similar description of Abraham’s ‘confrontation’ and ‘collision’ is adopted within the thesis investigation, providing a foundation for Fletcher’s allegorical ‘battle’. This allegorical ‘battle’ is not necessarily a conflict, but instead an attempt to reconcile the initial site confrontation—inviting both opposing identities to become an integral part of the architectural outcome.

“

I would only ask you to look at it with the eye of a filmmaker: it is hard to imagine a montage sequence for an architectural ensemble more subtly composed, shot by shot, than the one that our legs create by walking among the buildings of the Acropolis

— Sergei M. Eisenstein, “Montage and Architecture” in *Assemblage 10*, p. 113.

3.1.2 ARCHITECTURAL PROGRESS OR JOURNEY

A link can be established between Fletcher’s ‘progress’ or journey in literature and the ‘temporal experience’ of architecture as an allegorical journey. In his article “Montage and Architecture”, Sergei Eisenstein draws a link between the cinematic montage of film and the temporal experience of architecture, describing two fundamental ways that time is manifested within architectural conception. Initially Eisenstein draws a link between cinematic mounting and the traditional physical experience of architecture, where the viewer must physically move through a temporal journey of spaces and thresholds in order to interpret a holistic architectural narrative (Eisentstein, 112). Eisenstein’s description of this architectural journey mirrors Fletcher’s description of allegorical ‘progress’, where the underlying meaning is revealed through the sequential stages and deviations of a journey (Fletcher 1964, 155).

Eisentstein then describes architectural montage in relation to the static image, where the viewer—remaining in a fixed position—embarks on a virtual journey through a fixed two-dimensional composition. In this context, the temporal is a product of the viewer’s interpretation. Eisenstein suggests that the static image holds the potential

to communicate temporality through an abstract sequencing of ideas arranged within a comprehensive framework (Eisentstein, 112).

The word path is not used by chance... Nowadays it may also be the path followed by the mind across a multiplicity of phenomena, far apart in time and space, gathered in a certain sequence into a single meaningful concept; and these diverse impressions pass in front of an immobile spectator.

— Sergei M. Eisenstein, “Montage and Architecture” in *Assemblage 10*, p. 111.

Eisenstein’s two modes of architectural montage are defined in the thesis as ‘physical time’ and ‘virtual time’, both of which are employed within developing allegorical narrative. Each mode provides unique opportunities for architecture to engage ‘progress’ both in relation to the physical designed experience and the virtual static representational experience. As the physical experience in the context of the thesis is limited to speculative drawing, the research prioritises the representation of ‘virtual time’ in the manner that speculative drawings are composed individually in a temporal fashion as well as gathered to communicate the developing allegorical concept as a group.

Figure 3.00. 'Paired Surrealist Painting and Architectural Case Studies'
All titles, dates, and author's are stated on the following pages. Author's Image

“

Let us not mince words: the marvellous is always beautiful, anything marvellous is beautiful, in fact only the marvellous is beautiful.

— André Breton, *Manifesto of Surrealism*, p.04

3.1.3 SPATIAL PROVOCATIONS

Relevant examples of allegorical Surrealist paintings were selected as case studies to help translate Fletcher's concept of 'battle' and 'confrontation' from its theoretical foundation into the spatial and compositional realm of conceptual architecture. Each Surrealist painting provocation was selected primarily for its spatial allegorical manifestation of a 'battle', while also incorporating architecture in some way.

The investigation of Surrealist paintings revealed five key approaches to allegorically representing 'battle' or 'confrontation': the mirror, the mask, the threshold, the frame and the dance. The investigation next paired a principal Surrealist case study representing each approach with an architectural case study that could be interpreted in a similar way. Because the architectural case studies were presented three-dimensionally and could be experienced from multiple points of view, they provided a vehicle with which could be interpreted architecturally.

In the following drawing experiments, these re-interpreted case studies are interrogated and depicted through a filmic montage, inviting the 'battle' to be reflected simultaneously through a temporal 'progress'. Interrogation of the outcomes reveals five interrelated devices of allegorical battle, (mirror, mask, threshold, frame and dance) each of which is used to fuel preliminary design experiments in Design Stages 02 and 03.

3.1.3.1 THE MIRROR

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Yves Tanguy, *Reply to Red*, 1943.
<https://collections.artsmia.org/art/1514/reply-to-red-yves-tanguy>

REPLY TO RED, YVES TANGUY

Yves Tanguy's Surrealist painting *Reply to Red* (1943) was selected as a case study that establishes a 'confrontation' through the allegorical approach of 'the mirror'. The entity on the left directly contrasts that on the right—both in color and attitude—its expression could be considered as reticent, as it hides behind a torn veil, peering back through at its other

conflicting self. The second, perforated veil may have also once concealed the blue figure; it has since been removed. The blue figure appears resultantly somber with its low gaze. The architectural gable shaped head appears as if it is hooded, obscured; we are unable to see its face. Despite this, it holds a sturdy form, and through this rigidity, becomes a fundamental aspect of the composition.

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Bryan Cantley, *Enantiomorphic Inversions*, in *Mechudzu: New Rhetorics for Architecture / Form:ULA*. 2011. Print. p. 28-29

ENANTIOMORPHISTIC INVERSIONS,

BRYAN CANTLEY

Bryan Cantley's design for *Enantiomorphic Inversions* (2011) was selected as an architectural case study that represents similar characteristics to those used by Tanguy in *Reply to Red* to establish the 'mirror'. Inspired by Lewis Carroll's book *Through the Looking Glass*, where Alice enters Wonderland through a mirror (Cantley, *Mechudzu*, 28), this speculative architectural precedent was selected due to its expression of two sides of self, divided by a 'mirror'. Cantley's mechanical approach to design celebrates and prioritises both services and structure, utilising its dynamic nature to articulate the complex narrative.

Opposite Above | Figure 3.01. Yves Tanguy, *Reply to Red*, 1943.

Opposite Below | Figure 3.01a. 'Analysis of Tanguy's painting in relation to the 'mirror'', Hand Drawing. Author's Image

Above | Figure 3.02. Bryan Cantley, *Enantiomorphic Inversions*, 2011

Left | Figure 3.02a. 'Analysis of Cantley's design in relation to the 'mirror'', Multimedia Drawing. Author's Image

3.1.3.1 THE MIRROR

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Figure 3.02b. 'Analysis of Cantley's design in relation to its allegorical spatial qualities relating to battle & confrontation (RO2) and its allegorical temporal qualities relating to progress & journey (RO3)', Multimedia Drawing. Author's Image

Figure 3.02b places Cantley's *Enantiomorphistic Inversions* within a battle through the confrontation with its mirrored self. Variations to the mirrored images, like Tanguy's *Reply to Red*, invite one to begin interpreting the collision. A timeline is provided suggesting the progress and journey that both led to and resulted from the conflict.

3.1.3.2 THE MASK

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Max Ernst, *Attirement of the Bride*, 1949.
<https://www.guggenheim-venice.it/en/art/works/attirement-of-the-bride/>

ATTIREMENT OF THE BRIDE,
MAX ERNST

Max Ernst's Surrealist painting *Attirement of the Bride* (1949) was selected as a case study that establishes a 'confrontation' through the allegorical approach of 'the mask'. This painting depicts multiple figures in an architectural setting to express an inherent narrative. The main narrative involves the many identities of a bride on the day of her wedding. This bride is covered almost completely by a veil and

robe—masking and obscuring any form of identity, while simultaneously exposing her most intimate self. It appears as if she might have stepped forward and raised her hands to protect herself and the second figure, who could be considered as her secret internal identity. This identity looks over her shoulder towards the only way out. The two green figures quite literally personify and express the bride's fear surrounding her impending sacrament.

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Douglas Darden, *Hostel*, 1993.
<https://portal.cca.edu/events-calendar/condemned-buildings-and-other-stories-drawings-douglas-darden/>

HOSTEL,
DOUGLAS DARDEN

Douglas Darden's design for *Hostel* (1993)

was selected as an architectural case study that represents similar characteristics to those used by Ernst in *Attirement of the Bride* to establish the 'mask'. Designed as a temporary home for Nubian workers, the *Hostel* is a dynamic architecture, able to break at the center point, transporting workers to the Aswan Dam, and lowering them to the waterline (Darden, *Condemned Buildings* np). This case study was interpreted as two sides of self, where one side wears a mask similarly to the robe of the Bride in Ernst's painting. The stationary half of the hostel can be seen as a parallel Ernst's Bride, while the dynamic half is the equivalent of her secret identity—free to move yet connected through 'soul'.

Opposite Left | Figure 3.03. Max Ernst, *Attirement of the Bride*, 1949.

Opposite Right | Figure 3.03a. 'Analysis of Ernst's painting in relation to the 'mask'', Hand Drawing. Author's Image

Above | Figure 3.04. Douglas Darden, *Hostel*, 1993.

Right | Figure 3.04a. 'Analysis of Darden's design in relation to the 'mask'', Multimedia Drawing. Author's Image

3.1.3.2 THE MASK

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Figure 3.04b. 'Analysis of Darden's design in relation to its allegorical spatial qualities relating to battle & confrontation (RO2) and its allegorical temporal qualities relating to progress & journey (RO3)', Multimedia Drawing. Author's Image

PRECEDENT
REBUILD 02

ART / The Attraction of the Bride
ARC / Hostel

MASK IN
STORYBOARD

We all wear a mask, the face we present to society, moulded and shaped by a desire to fit within the societal norms and social boundaries. Architecture must also don this mask - communicating to the world that it also fits within the tight constructs which shape its very existence. What I ask, what if we stripped architecture of its mask? exposing its structure, circulation and services as vital components of itself. Perhaps we as humans could learn something from that exposure. The true unconstrained selfed identity.

The persona is a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual.

— Carl Jung, "The Relations between the Ego and the Unconscious", In *CW: Two Essays on Analytical Psychology*. p. 305.

This case study analysis drawing places Darden's *Hostel* within a battle through a division of its two primary sides of self—reflective of Ernst's multi-faced 'bride'. The dynamic properties suggest one identity is fixed in place, while one is free to move; a battle forms between the dynamic and the static. The montaged timeline depicts the separation of the two elements, following the initial division.

3.1.3.3 THE FRAME

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Georgio de Chirico, *The Soothsayer's Recompense*, 1913.
<https://www.britannica.com/topic/The-Soothsayers-Recompense>

THE SOOTHSAYER'S RECOMPENSE,
GIORGIO DE CHIRICO

Georgio de Chirico's Surrealist painting *The Soothsayer's Recompense* (1913) was selected as a case study that establishes a 'confrontation' through the allegorical approach of 'the frame'. In this painting four quadrants formed by architectural subject matter divide the painting through its geometric center—providing both a space and a place for the narrative to be experienced and understood. Each quadrant can be interpreted individually as important pieces of the holistic narrative. In the top left quadrant, the shaded architecture provides three gateways into the darkness and with it the unknown; a clock at the center of the gable suggests the importance

of time for understanding this painting. The lower left quadrant depicts a statue that might represent the Soothsayer. This figure appears to have twisted to look towards what we cannot see and once again what we cannot know. The lower left quadrant frames a view through architecture where dark shadows provide perspective while also determining the sun's position off the edge of the canvas. The upper right quadrant provides the only proof that time is moving. It frames two trees in the distance, the only sign of natural life. To the left a train is framed in the smaller central segment by a brick wall—a futuristic contrast to its classical counterparts—a cloud of smoke hints at its swift movement, undetected by the Soothsayer.

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Hans Dieter Schaal, *Entrance Situations in a Row*, in *Paths and Passages*, 1973.
Print. p. 123

Opposite Left | Figure 3.05. Georgio de Chirico, *The Soothsayer's Recompense*, 1913.

Opposite Right | Figure 3.05a. 'Analysis of de Chirico's painting in relation to the 'Frame'', Hand Drawing. Author's Image

Above | Figure 3.06. Hans Dieter Schaal, *Entrance Situations in a Row*, 1978.

Below | Figure 3.06a. 'Analysis of Dieter Schaal's design in relation to the 'frame'', Multimedia Drawing. Author's Image

ENTRANCE SITUATIONS IN A ROW,
HANS DIETER SCHAAL

Hans Dieter Schaal's design for *Entrance Situations in a Row* (1978) was selected as an architectural case study that represents similar characteristics to those used by de Chirico in *The Soothsayer's Recompense* to establish the 'frame'. This example was interpreted as an architectural variation of De Chirico's painting, where the viewer does not remain in one point, but moves through the various framing devices in a process of transition. The confrontation exists between the beginning and the end, with the future being framed as one walks along the path, and the past being framed as they return back along it.

FRAME IN STORYBOARD

As the viewer embarks on a journey through the various threshold conditions, they witness each stage of the architecture through the various frame conditions which define them. The viewer begins outside and ends inside, moving from the below to the above and between the various repeated and mirrored forms. The journey is a metaphor for the passing between life and death. It questions how architecture might tell a story through the repetition of critical elements.

A single piece of architecture is rarely experienced in its totality but as a series of partial views and synthesised experiences.

— Steven Holl, Juhani Pallasmaa, Alberto Pérez-Gómez,
Questions of Perception: Phenomenology of Architecture. n.p

This case study analysis drawing places Dieter Schaal's *Entrance Situations in A Row* within a battle through an understanding of a division between opposing points of the journey: the beginning and the end. These points represent the confrontation, while the transitional space between them represents the progress or journey one must embark upon in order to understand the nature of the confrontation.

3.1.3.4 THE THRESHOLD

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Kay Sage, *The Fourteen Daggers*, 1942.
<https://www.artsy.net/artist/kay-sage>

THE FOURTEEN DAGGERS,

KAY SAGE

Kay Sage's Surrealist painting *The Fourteen Daggers* (1942) was selected as a case study that establishes a 'confrontation' through the allegorical approach of 'the threshold'. Two figures stand in a clear opposition: one dark and inside and one light and outside. They are divided—occupying both sides of the solid boundary. A large red door hangs open allowing us to see through the threshold and into the realm beyond. A stark contrast between the two figures' scales and attitudes divides the painting

through its center. One appears to be standing tall as they walk towards the light; the other remains behind—watching with an expression of longingness or distress. This solid threshold becomes the architectural divider of duality, separating inside from the outside; light from the shadow; public from the private and perhaps even the living from the dead. It represents a place in space through which one passes and in doing so changes everything.

05:34 AM

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John Hejduk, *Wall House 01*, 1968-1974.
<https://www.cca.qc.ca/en/archives/381969/john-hejduk-fonds/403639/professional-work>

WALL HOUSE 01,

JOHN HEJDUK

John Hejduk's design for *Wall House 01* (1968-1974)

was selected as an architectural case study that represents similar characteristics to those used by Sage in *The Fourteen Daggers* to establish the 'threshold'. The two sides of *Wall House 01* are interpreted as an architectural response to Sage's painting, where the enclosed private side represents the indoors and the exposed circulation space represents the outdoors. The threshold wall signifies the pivotal point of the confrontation, allowing one to pass through, while maintaining a defined separation of each identity.

Opposite Left | Figure 3.07. Kay Sage *The Fourteen Daggers*, 1942.

Opposite Right | Figure 3.07a. 'Analysis of Sage's painting in relation to the 'Frame'', Hand Drawing. Author's Image

Above | Figure 3.08. John Hejduk *Wall House 01*, 1968-1974.

Below | Figure 3.08a. 'Analysis of Hejduk's design in relation to the 'frame'', Multimedia Drawing. Author's Image

3.1.3.4 THE THRESHOLD

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Figure 3.08b. 'Analysis of Hejduk's design in relation to its allegorical spatial qualities relating to battle & confrontation (RO2) and its allegorical temporal qualities relating to progress & journey (RO3)', Multimedia Drawing. Author's Image

3.1.3.5 THE DANCE

This content is unavailable.

Salvador Dali, *The Poetry of America*, 1943.
<https://www.dalipaintings.com/the-poetry-of-america.jsp>

THE POETRY OF AMERICA,
SALVADOR DALI

SALVADOR DALI

Salvador Dali's Surrealist painting *The Poetry of America* (1943) was selected as a case study that establishes a 'confrontation' through the allegorical approach of 'the dance'. The two foremost figures in this painting divide this otherwise symmetrical composition directly through its centerline, creating a threshold between, yet not touching. The monolithic architecture punctuates this division, introducing depth to the landscape allowing it to be understood as three-dimensional space, as opposed to just a two-dimensional image. Each figure appears to represent the opposing figure's dual nature, as they interact in opposition through a complex dance. The dance becomes a way of understanding

the painting that begins to suggest what it might represent. A dance seems a fitting description as the right figure raises his arms and faces the viewer revealing his body; the left figure protects itself with one arm and turns away from the viewer concealing his identity. The left figure appears to be also concealed further by shadow, whereas the right figure is further exposed by the direction of the light. The surreal objects symbols and smaller characters begin to develop on these dualities of the dance. A small box on the left figure's hip appears pulled open—revealing his secrets to the onlooking right figure. The candle that sits within the bright figure's head symbolises light, whilst simultaneously rendering the figure anonymous.

05:35 AM

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unavailable.*

*Morphosis, Higashi
Azabu Building,
1989-1991.
[https://www.
morphosis.com/
architecture/79/](https://www.morphosis.com/architecture/79/)*

**HIGASHI AZABU BUILDING,
MORPHOSIS**

MORPHOSIS Morphosis's design for the *Higashi Azabu Building* (1989-1991) in Tokyo was selected as an architectural case study that represents similar characteristics to those used by Dali in *The Poetry of America* to establish the 'dance'. With its clear differentiation between two interconnected halves, the design could be interpreted as the two characters in Dali's painting, where each side shares dimensions and spatial relationships, yet one appears to turn its back, while the other looks onward.

Opposite Above | Figure 3.09. Salvador Dali, *The Poetry of America*, 1943.

Opposite Below | Figure 3.09a. ‘Analysis of Dali’s painting in relation to the ‘dance’’, Hand Drawing. Author’s Image

Above | Figure 3.10. Morphosis, *Higashi Azabu Building*, 1989-1991.

Below | Figure 3.10a. ‘Analysis of Morphosis’s design in relation to the ‘frame’’, Multimedia Drawing. Author’s Image

Figure 3.10b. 'Analysis of Morphosis's design in relation to its allegorical spatial qualities relating to battle & confrontation (RO2) and its allegorical temporal qualities relating to progress & journey (RO3)', Multimedia Drawing. Author's Image

Time-based sensitivities are mixed in the cauldron of the virtual world, seen by augmented eyes enhanced by dimensions of chronological slippage, coalescing in a digital dance above and beyond the pragmatics of actuality.

— Neil Spiller. "Future Fantasticals" in *Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture*, p. 170.

This case study analysis creates an allegorical battle through a division of the two sides of Morphosis's *Higashi Azabu Building*—reimagined as the two figures in Dali's painting. This battle defines an architectural confrontation through the shifting variations of the two 'dancing' entities. The Dance itself is fundamentally temporal, understood through the 'progress' steps that lead to the current position in the allegorical journey.

The tools and means we employ as architects generate a certain 'signature'. These signs and identifying codes may be read by the observer and perhaps interpreted in ways considered by the authors. The tools themselves are, however, mute, often discarded. Devices that serve and yet disappear. In some way to remedy the situation, and experiment with hidden possibilities, we identify with sensibilities, which are, by theoretical proclivities, philosophical leaning etc, embedded in the work. Evidence of the manufacturing processes will be manifested in the determined result of the building.

— Niel Spiller, *Lost Architectures*, p. 13.

3.1.4 THE BATTLEFIELD

In conclusion of this Literature and Project Review, five modes of 'battle' have been extracted; each of these instigating a unique confrontation, translated through 'progress'. It is important to note, that although each painting has been interpreted in relation to these categories, the categories themselves remain undefined, and open to interpretation—as is the nature of allegory. Fig.3.11 depicts each of these five modes together upon a stage 'The battlefield'; together they become an allegorical toolbox, where they are used to implement both battle (confrontation) and progress (journey) into the following Design Stages 02 and 03— fueling initial design experiments, yet becoming mute fragments within the allegorical outcome, the marks of the maker.

Figure 3.11. "The Battlefield", a Culminative Drawing Combining Outcomes of Literature and Project Review', Digital Drawing. Author's Image

3.2 CONTEXT ANALYSIS

Each research site is located on the site of the former Te Aro Pā, in or adjacent to Te Aro Park, Wellington. The Contextual Analysis section is divided into the following four subsections:

- The Severed Site (R01)
- The Transitional Site (R02)
- Historical Context
- Contemporary Context

Fig. 3.12 depicts the three selected sites in relation to Te Aro Park where the collaged nature of the drawing highlights the layers of heritage embodied within this context, represented by the three layered maps: Te Aro Pa Survey Map (WCC); the Thomas Ward Survey Map 1981 (WCC) and the present map, which highlights culverted streams, water services and the shifting city grids. **Sites 01 and 02** are addressed in Chapter 04, becoming the contexts for the Preliminary Design experiments of the investigation. **Site 03** is addressed in *Codex 02 Te Ao Mārama | The World of Light*, becoming the research site for the Developed Design experiments for the investigation.

Figure 3.12. 'The Temporal Site', Digital Collage. Author's Image + Google Maps

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Within architecture, then, the notion of site might be similarly broadened by thinking of it as a fundamental part of the design and building process. To conceive the site as “constructed” is to challenge its given, immutable qualities. It is to enter into a contentious territory of creation, one that is vulnerable to new and exciting interpretation.

— Martin Hogue, “The Site as Project, Lessons from Land Art and Conceptual Art”, p. 54.

Figure 3.13. ‘Down the Alley Towards Te Aro Park Public Toilet (Blue Building)’, Digital Photograph. Author’s Image

06:10 AM

R02

3.2.1 THE SEVERED SITE

This thesis investigation asks:

How can urban architecture help to reawaken the transformative heritage stories that form place identity, enabling architecture as well as its inhabitants to have a place to stand | tūrangawaewae?

The thesis investigates the disconnection between architecture and the heritage stories that give place identity to the land it occupies. This disconnection exists particularly within the urban realm, where tight adjacencies and high-density placements make it problematic for the architect to establish an independent identity unique to a specific site. In his article “The Site as Project, Lessons from Land Art and Conceptual Art”, Martin Hogue argues for a reconsideration of the relationships between site and project, discussing various precedent examples where site has been fundamental to project. From his analysis of the selected works, Hogue presents an argument for engaging site and project simultaneously. He argues that typically it is not site or architecture alone that lacks specificity but rather it is the dialectic relationship between the two (Hogue, 60). He suggests that the architect must challenge traditional presumptions of site

in order to open the imagination to new realms of opportunity—where site is thought of, not as an empty lot awaiting building, but rather as a prospect for intervention, a significant component in the formation of an architectural outcome.

When site and project are construed as elements of a dialectic, we are freed to reexamine and/or reenergize the relationship one shares with the other.

— Martin Hogue, “The Site as Project, Lessons from Land Art and Conceptual Art”, p. 54.

The thesis research engages Hogue’s notion of site dialectics, implementing ‘site’ and ‘project’ as the two fundamental forces engaged within the developing allegorical ‘battle’. Hogue’s clear division of site and project, and his understanding of the dialectic relationship between them is interpreted as a mirroring of Pullman’s dæmon—where site and project (architectural intervention) share similarities to the dialectics between the inner and outer self. The thesis uses Hogue’s premise to build further upon Abraham’s theories, providing a fundamental link in the allegorical chain, siting the allegorical confrontation within the research context, and in doing so, revealing new opportunities for contextual interpretation.

Figure 3.14. ‘Overlooking Te Aro, Wellington, 1846, showing Manners Street through the centre.

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‘Overlooking Te Aro, Wellington’, c. 1860, Photograph.
Photographer unidentified.
<https://i.pinimg.com/236x/43/37/30/4337306774136878ccaf4f40995b5982--maori-kiwi.jpg>

3.2.2 THE TRANSITIONAL SITE

In her article “On Site: Architectural Preoccupations”, Carol J. Burns argues that “site is frequently understood as a synchronic phenomenon, irrevocably divorced from other times” (Burns, 149). She suggests that the historical value of a setting is often understood simply as the forces that have shaped its present visible form, and thus the heritage that goes beyond this visual form is lost to the intangible realm of memory.

The site as received is never cleared or empty; indeed, it is not possible for the architect to clear the site of its own constituent formal content. ... The site is a work, a human or social trace. It is comparable to a myth, temple, or city in that it is open to archaeological deciphering.

— Carol J. Burns, “On Site: Architectural Preoccupations,” in Andrea Kahn, ed., *Drawing, Building, Text: Essays in Architectural Theory* p. 164.

Burns suggests that any site, prior to architectural intervention, is already a work in itself, a significative system with no single author. And that to detach the building from this site, whether through clearing or constructing over, is to suppress the political, ideological and temporal potential of the architecture (Burns, 164). Therefore, Burns suggests an alternative method for engaging site in design, a way that embraces its temporal foundation.

Yet another possibility is to investigate the existing situation—building, city or native land—to discover its latent qualities or potential; inherent conditions can motivate the ensuing construction so that the new participates within the existing. This allows both a criticism and a release from the received conditions and reciprocally, a reverberation of them so that the boundaries between the conditions as received and renovated become blurred; both may be productive because both are aggressive with respect to each other.

— Carol J. Burns, “On Site: Architectural Preoccupations,” in Andrea Kahn, ed., *Drawing, Building, Text: Essays in Architectural Theory* p. 155.

In response to Burns’s argument, the following contextual analysis attempts to delve beyond a traditional understanding of the site as cleared or constructed, interrogating the much broader historical context in relation to major social, environmental and political shifts that have shaped the present Te Aro Park. This provides a foundation of transformative heritage stories, which together form a basis for a temporal place identity. These heritage stories become the foundation of the allegorical ‘progress’ while simultaneously opposing elements of the allegorical ‘battle’, where major contextual shifts are embodied symbolically within the designed outcomes.

Arrival of Coloniser
1840

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George Richard Hilliard, b 1801: Te Aro Pā, 1841.
<https://www.wcl.govt.nz/maori/wellington/tearopa.html>

This content is unavailable.

Edmund Norman, Attributed works: Wellington looking towards the Hutt River
<https://www.wcl.govt.nz/maori/wellington/landoftara.html>

The history of a setting is acknowledged only insofar as the forces acting upon it have affected its present visible form. “Site” has come to mark a particular conjunction where the temporal is eroded by the spatial and where history becomes the isolated image of its residue.

— Carol J Burns, “On Site: Architectural Preoccupations”, p. 149.

1846
Relocation of Pā
Stage 01

06:30 AM

Opposite Above | Figure 3.15. ‘1841 Drawing Showing Te Aro Pā (Highlighted in Red) Amongst Developing Wellington settlement’.

Opposite Below Left | Figure 3.16. ‘Wellington Looking Towards the Hutt, 1842 (arrow indicates pā)’.

Opposite Below Right | Figure 3.17. ‘Te Aro Pā Survey Map, an Attempt to Begin Subdividing the Pā’. <https://www.wcl.govt.nz/maori/wellington/bigtearopa.jp>

Above | Figure 3.18’ Te Aro Pā Survey Map, Position in Modern Wellington (Google Maps Image).

3.2.3 HISTORICAL CONTEXT

The site for this designed research is the urban area in and around Te Aro Park, located in central Wellington, and previously the site of Te Aro Pā. This site has undergone multiple transformations over its history, with drastic changes occurring alongside the development of the city center. The site was selected for the rich inherent heritage context, at risk of being lost beneath the layers of urban development.

Before human settlement, the shoreline of Wellington Harbour was mainly characterised by flat swampland covered in toi toi, raupo and flax. The Waimapihi Stream flowed through the flats providing valuable food and water and a thriving ecosystem to sustain human civilisation. In the 1820s, the people of Ngāti Ruanui and the wider Taranaki region established Te Aro Pā along the southern harbour edge, subsisting on the abundance of the landscape. In 1839, when Colonel William Wakefield’s ship Tory sailed into Wellington Harbour, the pā encompassed about 5 acres (20,000sm) of the foreshore (Menzies, 2). Land was given within the pā for missionaries to construct the first Christian chapel in Wellington (seen in fig. 3.15).

When the European settlement in Petone failed, settlers moved to the Te Aro flats and began expanding around the pā. In 1846, with racial tensions heightening, Governor Grey controversially relocated a large majority of the Māori population—reducing the pā to a shadow of its former self—while the developing city quickly rushed forward to claim it (Menzies, 3).

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‘Overlooking Te Aro, Wellington’, c. 1860, Photograph. Photographer unidentified. <https://i.pinimg.com/236x/43/37/30/4337306774136878ccaf4f40995b5982--maori-kiwi.jpg>

This content is unavailable.

‘Looking East, down Courtenay Place from the tip of what was formerly known as Pigeon Park’, 1928. <https://wellington.recollect.co.nz/nodes/view/5510?keywords=>

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‘Photograph of Pigeon Park, from Dixon St’, Wellington, taken c.1940s-1950s by Crown Studios Ltd of Wellington. <https://natlib.govt.nz/>

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Heritage is not a static idea. Like the history that it helps to depict, our ideas of what constitutes heritage are constantly being reworked and reshaped. ‘Heritage Homes’, for example, have traditionally been the large stately homes of the affluent. Only recently have we begun to place more emphasis on the preservation of working class heritage, and Māori heritage.

— Erin Menzies, “Progress vs. Preservation: A History of Te Aro, Wellington”, p. 02.

06:35 AM

Following the relocation of most of the pā, Te Aro became a colonial settlement that quickly blossomed into the center of commerce in Wellington. In 1855, an earthquake followed by a tsunami raised the land, drained the swamp and destroyed a large portion of the remaining pā, resulting in the loss of essential food sources and other natural resources utilised by the Māori (Menzies, 4). The Waimapihi Stream became buried beneath the site, where it was later contained and diverted through a network of culverts. In 1870, the remaining people of Ngāti Tupaia (of Ngāti Ruanui kin) were forcibly evicted from the site, the pā was dismantled, and the land was subdivided and sold (Menzies, 4).

As the city expanded, numerous streets and urban buildings were constructed directly over the original pā site. Due to the quickly evolving nature of the urban fabric, the colonial-era buildings—which represent the colonial heritage of Wellington—were also demolished and lost. By 1881, only a few Māori remained at the original pā site.

The triangle of land now known as Te Aro Park became the Market Reserve, housing both the police and fire station. In 1891 the land was converted again, becoming Pigeon Park, a popular gathering space for pacifist objectors of World War II and a starting point for protest marches to the Parliament (Cornish, np.). The site remained as Pigeon Park until the late 1980s, when the Wellington City Council decided to honour the intangible Māori heritage beneath the site.

Opposite Left | Figure 3.19. Overlooking Te Aro, Wellington, c. 1860, showing Manners St through the center.

Opposite Above Right | Figure 3.20. Looking East, down Courtenay Place from the tip of what was formerly known as Pigeon Park, 1928.

Opposite Below Right | Figure 3.21. Photograph of Pigeon Park, from Dixon St., Wellington, taken c.1940s-1950s by Crown Studios Ltd of Wellington.

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Te Aro Park in central Wellington (between Manners and Dixon streets). <https://teara.govt.nz/en/photograph/1288/te-aro-park>

06:40 AM

Opposite Upper Left | Figure 3.22, Te Aro Park in central Wellington (between Manners and Dixon streets).

Opposite Right | Figure 3.23. 'Te Aro Park Today', Digital Photograph. Author's Image

Opposite Lower Left | Figure 3.23a. 'Park Textures' Digital Photograph Collage. Author's Image

3.2.4 CONTEMPORARY CONTEXT

Te Aro Park's present form was designed and developed in 1991 by Māori artist Shona Rapira Davies, who endeavored to explore issues of Māori heritage. Davies in her work attempted to symbolically reinstate both the pā and the buried Waimapihi Stream, in reflection of its pre-European state ("The History of Te Aro Park").

As a result the park itself is rich in symbolism, with 30,000 handmade tiles symbolically alluding to the original waterline prior to the 1855 earthquake. The pools of water represent the Waimapihi Stream, while figures on the tiles depict gods and guardians of Māori myth. The site itself is derived from the shape of a waka (canoe), with the prow located at the sharp point of the triangular park (seen in fig. 3.22). This waka is said to be powered by surrounding trees, which symbolise Māori warriors. A plethora of names is scattered through the tiles of the park,; these are the names of ancestors who resided within the original Te Aro Pā (Newman, "The History of Te Aro Park").

Since its completion, the park's symbolic message has steadily deteriorated as a result of both unwanted users and consistent antisocial behavior. The park is now described as "a magnet for violence and sexual assault" (Cornish, 2020, np), which has spiked tremendously since 2019.

The Wellington City Council released a report in August 2020 that states, the park has become a focal point of a consistent level of anti-social behavior, including: intimidation, violence, defecation, graffiti, harassment, physical harm, loud music, drug dealing and sexual violence (Cornish, 2020, np). Despite its small size, the park accounts for more than a third of all complaints relating to inner city parks. For this reason, the Wellington City Council has proposed the need for action. With both its historical and cultural significance, it is vital to the local iwi that mana is restored to the park. To combat these current issues, the council report recommends the removal/redesign of the toilet block as well as the removal/redesign of a nearby bus shelter and telephone booth (Cornish, 2020, np).

The park is walked through, sat in, looked at, enjoyed (or not), but rarely ignored.

— Martin D, *Māori Wellington*, p. 43.

“

Today the future of Te Aro is again in question. Wellington's infrastructure needs are again imposing themselves over the inner city suburb... ..we must accept that while preservation of our history and heritage are vitally important to us culturally, the preservation of heritage is pointless if it constricts communities' abilities to inhabit and grow within settlements. As the shape and functions of Te Aro change, efforts must be made to reconcile both needs.

— Erin Menzies, "Progress vs. Preservation; A History of Te Aro, Wellington", p. 02.

06:45 AM

Figure 3.24. 'Temporal Site Plan, showing locations of Site 01 & 02 within Te Aro Park', Digital Drawing. Author's Image + Google Map footage Wellington City.

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Dwelling places the landscape within the tension of an inside and an outside, of intimacy and alienation, of admission and rejection.... The entire realm is intersected with curvatures, stops and starts, adaptations, changes of mind, irregular weavings: quilts. All entry within the realm of dwelling moves across thresholds. And all crossings of the threshold, all commitments, require a sacrifice: a death in life.

— Jager Bernd, “The Space of Dwelling”, in *Humanitas Vol.XII*, p. 327.

This site plan depicts the locations of both Design Stages 02 and 03, which together represent Preliminary Design. The drawing highlights the temporal layers of Te Aro Park as well as two major confrontations observed within the site.

The first confrontation, the sacred and profane, is derived from the placement of a toilet block atop the original pā site. In Cognition: Design Stage 02, a Preliminary Design solution for this toilet block is designed—primarily in relation to Fletcher’s symbolic action ‘battle’. The designed outcomes and representations address R02, with the formation of a dialectic relationship between site and project—manifested through the confrontation of the sacred and profane.

The second major contextual confrontation exists between the built and the natural, illustrated by relationships between the original Waimapihi Stream and its culverted redirection. Activation: Design Stage 03, involves the Preliminary Design of a bus stop intervention, this time, focused in relation to Fletcher’s second symbolic action, ‘progress’. This stage of design primarily engages R03, attempting to communicate the temporal nature of place identity through speculative architectural design and representation relating to progress and journey.

CHAPTER 04

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Tāne next undertook the task of increasing light in the world. He obtained light in gradual increments... Light children of Tangotango were aquired in a sequence, first a single star; then phosphorescent light, next all the stars, the moon, and finally, the sun.

— Samuel K Parker, “Dialectics of Power in the Māori Creation Myth” p. 17.

07:00 AM

NGĀ MIHI O TE RA | GREETING OF THE DAY
PRELIMINARY DESIGN STAGE

“

For every act of construction there is an allied act of destruction. One action cannot take place without the other. This the only true symmetry in the world, and it is a fearful one....

...Our gain is tied to loss. This principle is so fundamental, yet architects and engineers, as two types of makers among others, forget this. When will they see?

— Douglas Darden, “Confidences of a Spec-Writer”, p. 58.

07:00 AM

CHAPTER 04

Chapter 4,
“Ngā Mihio te

Ra | Greeting of the Day”, represents the Preliminary Design Stage of the investigation. It is divided into two sections, which are aligned with both Research Objectives 02 and 03:

4.1. Cognition | Design Stage 02 uses the re-design of the public toilets in Te Aro Park, Wellington as a vehicle for addressing allegorical architectural design as Battle or Confrontation in relation to RO2.

4.2. Activation | Design Stage 03 uses the re-design of the public bus stops in Te Aro Park, Wellington as a vehicle for addressing Progress or Journey in relation to RO3.

07:00 AM

4.1 COGNITION: DESIGN STAGE 02

THE UNVEILING: AN ARCHITECTURAL BATTLE

Section 4.1, Cognition | Design Stage 02, represents the first half of the Preliminary Design Stage. It is divided into the following four sub-sections:

- The Research Site: Te Aro Park Toilet Block
- Drawing Battle (Confrontation)
- The Unveiling
- Critical Reflection

This section uses the re-design of the public toilets in Te Aro Park, Wellington as a vehicle for addressing allegorical architectural design as Battle or Confrontation in relation to RO2:

To explore how the representation of allegorical architecture as battle or confrontation can help establish contextual dialogues (spatial relationships) that help unveil the essential heritage stories relating to a site.

Figure 4.00. 'A Collision of the Sacred and Profane', Digital Test Render from "The Unveiling". Author's Image

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Pākehā have developed a range of strategies to deal with these uncomfortable truths. One such strategy is the art of selective amnesia, which reveals itself in an apparent ability to conveniently forget vast chunks of history as and when it suits. Another is denial and distortion of the truth.

— Ani Mikaere, “Colonising Myths – Maori Realities”, p. 5.

07:05 AM

4.1.1 RESEARCH SITE 01 TE ARO PARK TOILET BLOCK

The Public Toilet Block in Te Aro Park currently exists in a confrontation with Shona Davies’s original design of the park, with no link between the two. As the Wellington City Council report states, the toilet block also plays a large contributory role in the cause of antisocial behavior within the park (Cornish, 2020, np). Cognition, Design Stage 02 proposes the redesign of this toilet block, with the intention being to rebalance the ‘battle’ between site and project—where ‘site’ is primarily conceived as the sacred pā site, and ‘project’ the profane program of the public toilet. By enabling a profane programme to enter into a meaningful relationship with a sacred site, the allegorical architectural outcome addresses RO2. It establishes contextual dialogues (spatial relationships) that help unveil the essential heritage stories relating to a site, and in this way, it relates to Fletcher’s allegorical concept of ‘battle’ or ‘confrontation’.

Opposite | Figure 4.01. ‘Te Aro Park Toilet Block from across Dixon Street’, Digital Photograph. Author’s Image

Above | Figure 4.01a. ‘Highlighting toilet within Park; Profane within the Sacred’, Digital Photographs. Author’s Image

“

The space of translation is a landscape to be invented on which thought traces paths. One such path marks lines of confrontation. Lines of confrontation unite what they divide. They clarify. They distort. Drawing lines of confrontation is a seemingly simple act of demarcation, of geographic knowledge, of staging where opposing contexts and opposing ideologies meet.

— Catherine Hamel, “Drawing Lines of Confrontation”, p. 201.

07:10 AM

R02

4.1.2 DRAWING BATTLE (CONFRONTATION)

Catherine Hamel in her article “Drawing Lines of Confrontation” defines a link between a line on the page and the ‘frontline’ of a war. She suggests the nature of war, similarly to architectural planning, lies in the claiming of physical, cultural, social, religious and economic borders, with the outcome being “a series of demarcation lines that denote territorial claims” (Hamel, 203).

In representing the space of war, lines of confrontation delineate a burdened space reduced to the thinness of a graphic line. The Beirut Green Line exemplifies but one of many demarcation lines that score the earth. It is a line that separated the city of Beirut for sixteen years during the war in Lebanon (1975-1991).

— Catherine Hamel, “Drawing Lines of Confrontation”, p. 201.

Hamel’s correlation between the ‘frontline of a war’ as a ‘line of confrontation’ provides an approach towards representing and engaging the symbolic allegorical ‘battle’—where the delineation of sides becomes the fundamental root of all battles, both allegorical and actual. Hamel suggests that this understanding of a frontline can offer critical insights into interpretation where one must go beyond the obvious demarcation line in order to

understand the complexities resulting from the line itself. Hamel suggests that the line of confrontation is not a single concept; instead, it is simultaneously political, dynamic and contested, becoming either a site of resistance or a symbol of defeat (Hamel, 203).

The extreme conditions of the frontlines of war point at the limitations of architectural representation. A seemingly simple fissure between two sides reveals a much more complex tug of war with many supporting roles ...the confrontation referred to is not one of aggressive opposition. It is the collision between modes of expression and experience... The reverberation of a collision is more interesting than the obvious explosion. To confront is not always a hostile act. To confront is also an act of comparison, of consideration.

— Catherine Hamel, “Drawing Lines of Confrontation”, p. 203.

Hamel’s description of the ‘line of confrontation’ is adopted and interpreted in the thesis research, where the dialectic ‘battle’ between site and architecture is similarly, not one of aggression, but rather one of mediation. It is an attempt by both opposing entities to establish a ‘truth’ through a reasoned and considerate dialectic confrontation.

Above | Figure 4.02. 'Scans from the Sketchbook where the Unveiling Began'; Analogue Sketch. Author's Image

Opposite | Figure 4.03. Kitbash Render Evaluation Drawing. Author's Image

4.1.3 THE UNVEILING

The design of the toilet began as a kitbash of the interrogated spatial provocations in section 3.13. This combined with the rich foundation of allegorical provocations, engages overarching opportunities regarding the manifestation of architecture's 'soul' (referring to Pullman's daemon in his literary allegory *His Dark Materials*, which is the principal allegorical provocateur for this investigation), a return to the point of origin and the inherent allegorical 'battle' of opposing forces. The design outcome is called 'The Unveiling'.

Largely inspired by Cantley's *Enantiomorphistic Inversions*, the main vertical body of 'The Unveiling' intervention seen in fig.4.03 functions allegorically as a mirror, held above the sacred pā site creating a fundamental site threshold through the division of the sacred and profane. Rather than simply being a toilet block, it acts as a joint between the mirror above and the pā below, an essential component of the storytelling.

07:20 AM

Figure 4.04. 'Hybrid Multimedia Plan drawing of The Unveiling',
Process drawing. Author's Image

The sacred identity of the pā is interpreted as Pullman's dæmon 'soul' that simultaneously embodies Hogue's 'site'. The profane identity of the toilet block 'site' becomes the 'mask'/ 'project' that initially concealed it. Both dæmon and mask are placed in a 'battle' through the application of the architectural 'mirror'. Reminiscent of Pullman's silver guillotine and the Surrealist painting provocations, this mirror exists upon a drawn timeline (fig.4.04), a reference to Hamel's 'line of confrontation'. The mirror itself reflects the dialectic relationship between oppositions. It is neither sacred nor profane, but rather the narrator or mediator of the 'battle'. This narrator attempts to tell both sides of the contextual narrative from alternating perspectives, with its dynamic architectural language—adopted from Design Stage 01—allowing one to interpret the movements that lead to the current intervention.

On one side of this mirror, a toilet is held—suspended off the ground—reflecting a desire to preserve the sacred integrity of the site. This toilet functions simultaneously as a safe house,

with a secret door opening into a small, concealed sleeping compartment, designed to protect users in the case of assault or to be used by the homeless as emergency housing. On the opposite side of the mirror is an excavating mechanism, which has cut away and removed a section of the landscape's 'mask'. In doing so it has revealed the layering of heritage beneath. The mirror now wears this mask itself, both as an acknowledgment of the site beneath it, whilst simultaneously protecting its profane identity within.

The following pages depict the outcome of Design Stage 02 'The Unveiling' through a series of speculative architectural drawings, where each drawing functions as a development on the previous. These drawings attempt to highlight the allegorical confrontation of sacred and profane as well as the physical architecture that manifests this confrontation. In these drawings, the design is confined to the realm of the drawing, where the treatment of site is abstracted and generalised as the digital cartesian plane, the piece of digital paper.

Following the initial kitbash, ‘The Unveiling’ was manipulated with a focus on mirroring allegorical narrative through the detailing of this Preliminary Design. Fig. 4.05 is a digital speculative drawing depicting these iterative detail developments in order of their temporal position. The following full-page spread depicts the final Iteration D (far right fig. 4.05) through both fig. 4.06 in elevations and fig. 4.06a in plan, where a key describes how both allegorical devices and architectural programme become intertwined within the designed outcome.

Figure 4.05. ‘Iterations A, B, C, D: a temporal progress’, Digital Process Drawing. Author’s Image

Overleaf | Figure 4.06. ‘The Unveiling in Elevation’ Speculative Digital Drawing. Author’s Image

Overleaf | Figure 4.06a. ‘The Unveiling in Plan, annotated’, Speculative Digital Drawing. Author’s Image

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From the standpoint of the mirror, I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am....

—Michel Foucault, *Of Other Spaces: Utopias and Heterotopias*, pg.04

Opposite | Figure 4.07. 'A balanced Confrontation', Speculative Architectural Roof Plan. Author's Image

Overleaf | Figure 4.08 & 4.08a. 'Experiencing Allegory, Enter the Drawing ', Digital Rendered Drawing. Author's Image

This Speculative Roof Plan (fig. 4.07) attempts to depict the entirety of the evolving confrontation through a collision between allegorical and architectural representation techniques. This method involves a conventional representation of architectural elements, combined with a textural representation, highlighting allegorical intentions. These textures depict 'The Unveiling' site upon a gritty texture representing an urban mask. The mask is hovering above a void, adapted from Inception, Design Stage 01—a reference to the realm of Te Pō from which it came. Through a cut in the mask of the land—as a result of the narrator—we are able to see the sacred identity shown in 'gold' beneath. In the shadow of the narrator, another shallower cut is seen textured in hazard lines, exposing the profane identity of the toilet above it.

In the following pages, figures 4.08 to 4.08b attempt to place the viewer inside the realm of the speculative drawing from fig.4.07, depicting a series of experiential perspectives of the design. In this realm the architectural render retains its allegorical power through the application of textures, symbols and text.

07:40 AM

Opposite | Figure 4.08. 'Experiencing Allegory, Enter the Drawing, details', Digital Rendered Drawing. Author's Image

Overleaf | Figure 4.09. 'Cognition—The Unveiling', Digital Rendered Drawing. Author's Image

The final full page spread of *Cognition*, Design Stage 02 (overleaf) attempts to culminate all outcomes from this Preliminary Design experiment within a single image. This speculative drawing takes the form of an annotated perspective section depicting the temporal battle or confrontation of the 'The Unveiling' as a sequence of steps in a 'dance'. This image depicts (in wireframe) the position of the excavating mechanism as it removes the mask of the land and raises it to protect its own profane identity—also mirrored in a montaged timeline of elevations down the right of the page. This drawing brings together Haralambidou's traits of the Allegorical Architectural Project: highlighting figurative geometry; combining visual and verbal; inviting duplicity of meaning; and finally remaining unfinished and open to interpretation through the fragmented nature of the speculative drawing.

THE
MIR
ROR

Whoever looks into the mirror of the water will see first of all his own face.
Whoever goes to himself risks a confrontation with himself.
The mirror does not flatter; it faithfully shows whatever looks into it; namely, the face we
never show to the world because we cover it with the persona, the mask of the actor.
But the mirror lies behind the mask and shows the true face.

Carl Jung, "Archetypes of the Collective Unconscious" (1935), in CW 9,
Part I: The Archetypes and the Collective Unconscious, p.43

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Fig. 3.53- Author, The Unveiling
Taxonometric drawing

07:50 AM

4.1.4 COGNITION:

CRITICAL REFLECTION

The allegorical outcome for the toilet block, ‘The Unveiling,’ explores an identity for place, derived from a dialectic ‘confrontation’ between ‘site’ and ‘project’. This Preliminary Design primarily aims to address Research Objective 02:

To explore how the representation of allegorical architecture as battle or confrontation can help establish contextual dialogues (spatial relationships) that help unveil the essential heritage stories relating to a site.

The speculative architectural drawings that depict The Unveiling attempt to go beyond traditional representations of architectural confrontation—pushing beyond the line of demarcation—to highlight the allegorical ‘battle’. This is achieved through an abstraction of textures, ‘site’ and viewing angles, as well as an introduction of temporal allegorical relationships. The final drawing (fig. 4.09) depicts the ‘The Unveiling’ within a temporal dance, annotated entirely through a singular static image. The exploded section perspective was chosen as it invites the viewer to look past the mask through the mirror and into the profane identity within a singular static image. This method of drawing proves successful for communicating a layering of

allegorical and architectural information, which will be taken forward and developed in Design Stage 03, the second section of this chapter.

Although the Design Stage 02 outcome focuses on R02, it is also explicitly relevant to R01, where the provocational foundation of Te Pō is developed and applied in direct relation to the research problem. Through its representation, the design also begins touching on R03, where the drawings that depict ‘The Unveiling’ begin to engage a sense of the temporal in the form of ‘virtual time’ (the montaged representation of the battle). It is in this context that Research Objectives 01-03 begin to overlap; as provocations, confrontations and temporal relationships, all become fundamental elements of the developing allegorical architectural project.

In Section 2 of this chapter, Activation | Design Stage 03, the focus is directed to R03, where the confrontation of a Bus Stop atop the now culverted heritage of the Waimapihi Stream is used as an additional Preliminary Design experiment, exploring a more temporal representation of the ‘battle’, by inviting allegorical ‘progress’ to become further intertwined within the investigation through its introduction within the drawing process.

08:00 AM

4.2 ACTIVATION: DESIGN STAGE 03

THE LOST STREAM: AN ARCHITECTURAL PROGRESS

Section 4.2, Activation | Design Stage 03, represents the second half of the Preliminary Design investigation. It is divided into the following four subsections.

- The Research Site: Te Aro Park Bus Stops
- Drawing Progress (Journey)
- Foundation
- Critical Reflection

This section uses the re-design of the public bus stops in Te Aro Park, Wellington as a vehicle for addressing Progress or Journey in relation to RO3:

To explore how the representation of allegorical architecture as progress or journey can help establish temporal qualities (time-based relationships) that help unveil the essential heritage stories relating to a site.

Figure 4.10. 'A Progressive Collison of the Natural and Manmade', Digital Test Render from "The Lost Stream". Author's Image

“

His Dark Materials is packed with examples of environmental devastation, running hand in hand with descriptions of accompanying human cruelty, neglect and intolerance. For Pullman, bad behaviour towards other humans is inseparable from behaving badly towards the living environment. In both cases, violence is shattering what should be a natural harmony and still could be, if only humans learned how to act in ways where ‘responsibility and delight can co-exist.

— Nicholas Tucker, *Darkness Visible: Inside the World of Philip Pullman*, p.136.

08:05 AM

4.2.1 RESEARCH SITE 02 TE ARO PARK BUS STOPS

Activation: Design
Stage 03 represents

the second half of the Preliminary Design investigation. It involves the re-design of the bus stops adjacent to the toilet block, also identified as problematic by the Wellington City Council (Cornish, 2020, np). Located above the culverted Waimapihi Stream, this site introduces the second contextual opposition of natural vs. manmade—in this case, the natural environment reduced to little but caged fragments within the concrete sprawl. This second half of Preliminary Design proposes a re-design of these bus stops, with a focus of exposing and giving a voice to the lost Waimapihi Stream, represented in the form of an allegorical ‘progress’. By enabling the story of the lost historic stream and the story of the contemporary context to be simultaneously re-presented within the design of the architectural intervention, the allegorical architectural outcome addresses RO3. It establishes temporal qualities (time-based relationships) that help unveil the essential heritage stories relating to a site, and in this way, it relates to Fletcher’s allegorical concept of ‘progress’ or ‘journey’.

Opposite | Figure 4.11. ‘Manner’s Street Bus Stop at night’, Digital Photograph. Author’s Image

Above | Figure. 4.12. ‘Contextual confrontations at the Bus Stop’, Digital Photographs. Author’s Image

mon

its ~~in~~ soul?
entity - pullman's daemon

itions, an opportunity for dialectics
a separation - pullman's daemons
into a cohesive framework
temporal framework.

- cause and effect
from Pullman's provocations
tell a story through dialectics.

longers

- Disorder of
- Guillotine - thresholds.
  - Soul as pa - mask
~~Soul is not a mask~~
  - Soul is watered - mirror
~~Soul is~~
  - Daemon cage istidine - Frame 2
  - Soul is flow - Dance
of river
and other occurrences.

+ Read caused mirror

08:20 AM

“

In this world, time is a visible dimension.
Just as one may look off in the distance and see houses, trees, mountain peaks that are landmarks in space, so one may look out in another direction and see births, marriages, deaths that are signposts in time, stretching off dimly into the far future.

And just as one may choose whether to stay in one place or run to another, so one may choose his motion along the axis of time.

Some people fear travelling far from a comfortable moment. They remain close to one temporal location, barely crawling past a familiar occasion. Others gallop recklessly into the future, without preparation for the rapid sequence of passing events.

— Alan Lightman, *Einstein's Dreams*, p. 133-134.

THE LOST STREAM

The Proposition
Statement for the

thesis articulated how the investigation is framed around Philip Pullman's fictional trilogy *His Dark Materials*, in which Pullman explores the provocative notion that the inner self or the 'soul' (daemon) of a character can exist separately from the outer 'corporeal' self—a means of revealing a deeper authenticity about the nature and identity of that character. Pullman's literary provocation is used in Design Stage 03 to investigate how it might be applied to awaken the 'soul' of a work of architecture, by safeguarding the transformative heritage stories that form place identity.

Fig. 4.13, depicts the sketchbook where the idea for the bus stop was inception. It depicts the metaphorical flow of the stream diagonally dividing the gridded page—manipulating elements of the architecture through the strength of its current. This sketch experiment led to the initial digital design experiments on the following pages.

Figure 4.13. 'Scan from The Sketch Book where The Lost Stream was Inception', Hand Drawing. Author's Image

Left | Figure 4.14. 'The Lost Stream, Allegorical Plan', Digital Drawing. Author's Image

Opposite | Figure 4.15. 'The Lost Stream, Clay Render Perspective', Digital Drawing. Author's Image

08:30 AM

The design for the Bus Stop is initially derived to help unveil the heritage story relating to the Waimapihi Stream, to relate to Fletcher's allegorical concept of 'progress' or 'journey'. By bringing together an essential story from the past to coexist with a story from the present, the design constructs a temporal allegorical confrontation between the 'built' bus stop and the 'natural' stream.

In the allegorical narrative of the bus stop represented in figure 4.14 on the opposite page, an initial collision with the stream leaves a series of gouges through the landscape, where fragments of the stream are revealed flowing beneath the concrete. These gouges are centralised by the bus stop, which uses them to supply water to the surrounding vegetation of the park—allowing the Waimapihi Stream to metaphorically, once again, sustain its surrounding environment.

Because the programme for the bus stop requires a stop on either side of the street, the design is able to engage the theoretical framework of the 'Mirror'. The two reflect one another, but with important differences. At the same time, the dual interventions establish a 'Threshold' through which the bus must pass. In the figure below, we also witness the 'Mask' (left) that the bus stop wears, as well as its inner 'soul' (right), both facing one another.

The bus stop is designed to catch and store water within its vertical structure, where it is held until released—by the turning of a lever. This architectural intervention invites the visitor to become a daemonic agent within the allegorical sequence, where the identity of the stream is continuously acknowledged through the re-filling of the surrounding gouges—ensuring that the stream remains active and alive.

In the following figures, these notions are explored further through speculative drawing methods, where the drawing process invites discrepancies and unexpected deviations to manipulate the allegorical 'progress'. This is informed by further devices including shifts of axis and variations to the mirrored element that further reflect the marks of their making.

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Bryan Cantley, *Surface Topology Experiment*, 2010.
<https://www.metalocus.es/en/news/bryan-cantley-dirty-geometries-mechanical-imperfections>

Figure 4.16. *Surface Topology Experiment*, Bryan Cantley 2010.

“

If one could annotate a drawing (or more to the point if a drawing had the capacity to annotate itself), would the indications suggest a world or architecture that does the same? Can there be such an animal as an annotative architecture?

— Bryan Cantley, “Towards a Taxonometric Architecture: D-con: an”, p. 53.

4.2.2 DRAWING PROGRESS

(JOURNEY)

Design Stage 03 uses the re-design of the public bus stops in Te Aro Park, Wellington as a vehicle for addressing Progress or Journey in relation to RO3: Allegory as Progress (Journey).

To explore how the representation of allegorical architecture as progress or journey can help establish temporal qualities (time-based relationships) that help unveil the essential heritage stories relating to a site.

In order to introduce temporal qualities into the speculative drawing outcomes, Design Stage 03 draws from the speculative drawing theory of Bryan Cantley. In his article *Towards a Taxonometric Architecture: D-con: an*, Bryan Cantley introduces a method of drawing comprised of three modes of annotation, which in its own nature begins to annotate itself. Cantley describes this Taxonometric Drawing System as a system of instruction and construction, that denotes, connotes and annotates simultaneously—a drawing that functions as both the author and the reader (Cantley, 2018, 53). The Taxonometric Drawing is comprised of three major traits: 01, Denotation, the description of the object, referring to the designation or rendering of an architectural object; 02, Connotation, the imaginative association, referring to the ‘readings’ associated with its interpretation(s); and 03

Annotation, the physical residue, referring to the act of recording new corporeal data based on the collision and overlap of the denotation and the connotation (Cantley, 2018, 49).

In fig. 4.16 Cantley’s drawing *Surface Topology Experiment*, follows this taxonometric approach. The Denotation appears through the architectural subject matter; the Connotation appears through symbols, textures and other fragmented elements associated with its meaning; and the Annotation appears through the wireframe interconnecting lines that annotate the drawing as a dynamic and shifting entity.

Cantley’s application of the Taxonometric Drawing is explored and adapted within Design Stage 03, where it is used as a developmental tool to push the design of the bus stop further through its representation within an allegorical ‘progress’. The final drawing outcome for Design Stage 03 looks to depict the entirety of ‘The Lost Stream’ within a single drawing—both in terms of the confrontation of site and project, and the dialectic sequence that it evolved from it. The Taxonometric Drawing in this context functions as a design experiment in itself, as it invites abstraction, deconstruction and allegory to play a fundamental role in the design process.

08:41 AM

4.2.3 FOUNDATION

In order to begin the Design Stage 03 Taxonometric

Drawing, a preliminary design experiment explores how a more dynamic representation of the Waimapihi Stream might be achieved. Building on the initial concept, the allegorical 'progress' of the bus stop is evolved into three stages—break, split and drift—relating to a representation of cause and effect.

The 'break' allegorically alludes to the initial collision, where the river collides with the original position of the bus stop, twisting and breaking it from the grid axis and dislodging it from its initial position.

The 'split' then represents the formation of Manners Street, which allegorically causes the 'whole' to become divided in two. The process of this split (reminiscent of Pullman's Silver Guillotine) leaves gouges in the urban fabric, with discrepancies between the dual bus stops (mirror) referring to the nature of this severance.

The 'drift' then as a final transition is reflected in the further movement and deconstruction of the lower right entity (fig. 4.17) as a result of the Waimapihi Stream's current. Ultimately, this redesign attempts to more clearly engage the identity of the Waimapihi Stream engaging its allegorical force upon the bus stop intervention and in doing so establishing its own voice within the following allegorical depiction of the Taxonometric Drawing.

Opposite | Figure 4.17. 'Temporal Transformation of Design'
Digital Drawing Experiment. Author's Image

Figure 4.18. 'Taxonomic Denotation, Layer01',
Digital Drawing. Author's Image

DENOTATION

The figure to the left represents the first of four layers that will be integrated in the formation of the Design Stage 03 Taxonomic Drawing, which is the final outcome for the Preliminary Design Stage of the investigation. This first layer, the Denotation functions as the description of the object—referring to the designation or rendering of the architectural concept (Cantley, 2018, 49). In this case, the Denotation is depicted in two views, both plan and perspective, and two scales simultaneously. In these views, we see the temporal progress being represented with both beginning and end points of the 'battle' being described in relation to the journey. The start of this journey is articulated by the two mirrored bus stops, together as one, and the end represented by their new, divided final positions. This Denotation layer sets out the architectural subject as well as hinting at its collision with the stream through both the introduction of the color and the contrast of fluid (natural) lines versus the rigid city grid. This base layer provides a foundation from which the Taxonomic Drawing begins to take shape.

“

Architecture in the real world has a lot more to offer than basic need of shelter – it talks about the time, the era it belongs to, it is indicative of its culture and its people – architecture has a story to tell.

— Sergei M. Eisenstein, “Montage and Architecture” in *Assemblage 10*, p. 115.

Figure 4.19. 'Taxonomic Connotation, Layer 02',
Digital Drawing. Author's Image

CONNOTATION

The figure to the left represents the second of the three layers that will be integrated in the formation of the Design Stage 03 Taxonomic Drawing. This second layer, the Connotation, functions as the depiction of the imaginative associations, relating to both the developing allegorical battle and progress. This layer marks the effect of the allegory, attempting to describe relationships of confrontation and temporality through the treatment of textures and colour. The textures themselves evolve from the developing thesis pallet, with the red/gold first appearing as a manifestation of the sacred, where the lost stream is inherently connected to the lost pā site. The green/blue inherently becomes a further development of the sacred, resembling the natural in the form of the lost stream. Through the centre a grey fluid grid alludes to the void—originating from Design Stage 01—existing beneath the page, revealed only by the actions of the silver guillotine. Rust and other eroded textures represent the temporal 'progress' of this allegory, appearing at the beginning of the timeline and beneath the page, which combined with historical photographs symbolise a transition in time through the eroded layers of the page. Finally, on the right of the image, a 2-dimensional textural key is formed, comprised of photographs and textures discovered within the current site.

“

This transformation becomes the history of site as place, while the cognition of forces and vectors becomes the memory of events, temporary sediments of place and time, definition and confirmation of an everchanging reality.

— Raimund Abraham, *[UN]Built*, p. 113.

ANNOTATION

The figure to the left represents the third of the three layers that will be integrated in the formation of the Design Stage 03 Taxonomic Drawing. The final layer of the drawing, Annotation, functions as the residue, occurring as a result of the collision between the Denotation and the Connotation. It functions as an act of dialectic mediation, recording new corporeal data, based on the various confrontations between physical and allegorical ideas. The Annotation functions simultaneously as a system for reading the drawing, highlighting shifts and breaks, dynamic movement, focal points, and the timeline sequence of the battle.

The drawing provides hints and clues relating to dissecting the holistic allegory, appearing in the form of fragmented symbols and detail elements—interconnected through a wireframe weaving of subject matter. These symbols refer to both provocations and context, including G1 for the Guillotine Cut, key dates associated with the heritage transformations; and the numbered sequence of the allegorical dance. Developments to the two-dimensional key diagram (raised square in fig. 4.20) enhance the possibility of interpretations, where the key diagram combines the alethiometer, with symbols relating to place and the bus stop. The Annotation layer becomes, like the allegorical architecture of 'The Unveiling', a 'narrator' of collisions, where the confrontation has evolved from the initial contextual, architectural 'battle', now becoming a fundamental product of the representation process itself.

“

The drawing is clearly not... a set of building instructions or a depiction of a particular space.... it is an invitation to abandon order. The drawing itself is... a fluid, boundaryless, unpredictable environment in which every idea... deliberate or accidental, serious or ridiculous, revolutionary or merely subversive—is let loose to metastasize.

— Ruth Keffer, 'Loudpaper. Volume 4 Issue 3', *Mechuduzu*, p. 54.

Above | Figure 4.20. 'Taxonomic Annotation, Layer 03', Digital Drawing. Author's Image

Overleaf | Figure 4.21. 'Taxonomic Drawing of The Lost Stream, Three Layers Combined', Digital Drawing. Author's Image

The final outcome of Design Stage 03 is shown in the fig. 4.21 overleaf. It represents the three layers superimposed. As a taxonomic drawing, its goal is to address RO3 by establishing the temporal qualities that help unveil the essential heritage stories relating to a site.

But what is the past? Could it be, the firmness of the past is just illusion?

Could the past be a kaleidoscope, a pattern of images that shift with each disturbance of a sudden breeze, a laugh, a thought?

A1-01 MASTERPLAN

-41.29209, 174.17809

(BUS STOP)
(STREAM)
(OUTLET)

TX0-1.08
08:45 AM
FIG. 3.70. THE LOST STREAM,

And if the shift is everywhere, how would we know?
Alan Lightman, *Einstein's dreams*, pg. 133-134.

08:50 AM

Opposite | Figure 4.22. 'The Lost Stream, Evolved Conceptual Plan, stemming from Taxonometric Drawing', Digital Drawing. Author's Image

4.2.4 ACTIVATION: CRITICAL REFLECTION

Activation: Design Stage 03 represents the second half of the Preliminary Design Stage. Activation primarily aims to address Research Objective 03, exploring ways that the allegorical architectural project can communicate the temporal nature of place identity through speculative architectural design and drawing methods.

This design stage culminates with the completion of the Taxonometric Drawing (Fig. 4.21), where the allegorical design for 'The Lost Stream' is manipulated and enhanced through the very process of its production. This method of drawing brings together Research Objectives 01-03, beginning with a reference to various layered provocations ranging from Pullman, to fine art to architecture. The third annotation layer of the drawing depicts the dialectic of site and project, arising from the mediation and description of the initial collision. The drawing combines provocations with dialectic confrontations, arranging them within a compositional sequence. This sequence engages both the temporal nature of the heritage stories as well as a reference to the Eisenstein's 'virtual time' through which the allegory has taken place.

Cantley's Taxonometric Drawing methodology has been successful as a method of developing and representing the allegorical project. It reflects Abraham's theory about simultaneous collisions of the real and imagined, the site and project, the sacred and profane, the natural vs manmade, and finally, the design vs the representation—all of which begin to manipulate and redefine the architectural language. This approach to design sheds light upon achieving the Research Aim as it begins to enable the speculative design of the urban architecture to reawaken the transformative heritage stories of place identity.

As it has been reasonably successful for its current intentions, this methodology drawing approach will be refined and further enhanced moving into Design Stage 04. The intention will be to transition the allegorical project further as it begins to form a more refined and developed approach to the Research Aim:

To explore how an allegorical architectural project can help to reawaken the transformative heritage stories that form place identity, enabling architecture as well as its inhabitants to have a place to stand | tūrangawaewae.

CONCEPTUAL DESIGN OUTCOME : ARCHITECTURE'S DAEMON

PRELIMINARY DESIGN OUTCOME : THE UNVEILING - TOILET BLOCK

PRELIMINARY DESIGN OUTCOME : THE LOST STREAM - BUS STOPS

09:00 AM

CODEX 01: CRITICAL REFLECTION

This marks the end of Codex 01, *Te Kore* | *Chaos & Potential*, allegorically symbolised by the movement from the perpetual night into the light, in Codex 02. At this point, a methodological approach for the allegorical architectural project has been established and tested. This methodology is defined by three key stages of design, where the first stage Inception utilises the freedom of the hand to Incept the allegorical project. The second stage Cognition then transitions the outcomes from Inception into the digital three-dimensional realm of architecture, with a focus on establishing a dialectic allegorical battle between architecture and the heritage stories that form its place. The final stage Activation then focuses on the representation and development of this allegorical architecture through the tool of the Taxonomic Drawing, providing an opportunity to represent a temporal dialectic confrontation through a singular image.

The three design stages of Inception, Conception and Activation will be redeveloped and then taken forward into the Developed Design Stage of Codex 02, called Culmination, Design Stage 04. In this design stage each methodological stage of Inception, Cognition and Activation is combined and repeated. Codex 02 introduces a greater synthesis with Tikanga Māori provocations—reflecting the desire to more fully engage inherent Māori themes related both to the context of the Te

Opposite | Figure 4.23.
'Drawing Outcomes from Codex 01'.
Author's Image

Aro Pā and my own concealed heritage. Codex 02 functions as the final testing phase of the thesis. It becomes an opportunity to refine and repeat the methodological approach to Codex 01, in relation to the design of the Bellagio Ataahua Apartments on Taranaki Street, adjacent to Te Aro Park. This site for the Developed Design experiments is also located above the remains of Te Aro Pā—a rich contextual opportunity. Codex 02 functions as a standalone allegorical journey, transporting the viewer from Inception to Activation through Design Stage 04, Culmination. This journey transitions from the hand sketch through digital iterations, to the Taxonomic and final renders, shifting between modes of 'battle', and representations of 'progress'. The boundaries between stages become blurred as drawing methods and allegorical actions overlap, combine and evolve.

Ultimately, Codex 02 reflects the desire to more fully engage my own concealed Māori heritage as well as the need to establish a more specific and clear identity for place that integrates the learnings from all previous design stages. in the attempt to address the Research Question:

How can urban architecture help to reawaken the transformative heritage stories that form place identity, enabling architecture as well as its inhabitants to have a place to stand | tūrangawaewae?

AM / CODEX 01

“

Tāne tore the sky from the earth, they were dragged apart...

...darkness became known, and so did the light.

— Te Ao Hou, *The Story of Rangi and Papa*, p. 29.

TE AO MĀRAMA | THE WORLD OF LIGHT

This thesis is structured as two bound volumes (codices) that represent a journey along an allegorical timeline, from one volume (codex) to the other. Codex 01, titled *Te Kore | Chaos & Potential*, represents a journey that takes place during the hours of darkness, from midnight to the arrival of the rising sun. It contains all of the design-led research and the design experiments that underpin the final outcomes. Codex 02, titled *Te Ao Mārama | The World of Light*, represents a journey that takes place during the hours of light, from midday to the hour of the setting sun.

Figure 5.00. 'Contemplation',
Digital Photograph. Author's Image

12:00 PM

PROLOGUE

It was at this point in the research where I had come to most fully recognise the provocative real-world issue posed by the visible final remains of the Te Aro Pā—preserved and locked away beneath the Bellagio Ataahua apartments. I saw the contemporary design of these apartments as a missed opportunity, where a lack of engagement with the pā context—throughout the entirety of the building concept—led to them becoming all but invisible within the surrounding urban environment. I drew links with the land beneath this building and my own lost cultural identity, where this site invited an opportunity to engage the undiscovered side of my cultural heritage. With its modern context situated around preserved fragments of the Te Aro Pā, this site simultaneously was recognised as an opportunity to test, develop and refine the methodological approach from Codex 01.

The name for the thesis, Tūrangawaewae, was selected to acknowledge the importance of the Māori concept of place identity within the thesis.

Tūrangawaewae proved a fitting name for the thesis, as it ultimately involves the establishing of an identity of place, through an understanding of the whakapapa (genealogy) intrinsically connected to the land. Codex 01, *Te Kore*, drew inspiration from the paintings of Māori artist Shane Cotton as well as relevant European sources. Codex 02, *Te Ao Mārama*, shifts its focus further towards Māori narrative inspiration, transitioning from the primarily Westernised provocations of Codex 01, and reapplying these in relation to mātauranga Māori—“the body of knowledge originating from Māori ancestors, including the Māori world view and perspectives, Māori creativity and cultural practices” (*Māori Dictionary*).

To arrive at the Concept Design and Preliminary Design outcomes of the investigation, Codex 01 explored the thesis proposition through three stages referred to as Inception, Cognition, and Activation. Codex 02 repeats this essential cycle once more, this time revealing and critically reflecting on the Developed Design outcomes of the investigation.

1. Definition of Mātauranga Māori, URL: <https://maoridictionary.co.nz/>

CHAPTER 05

“

Te Pō, Te Whaiao, Te Ao Mārama. From out of the darkness, the world of being, to the world of light.

From out of the darkness you come and you have to do something—Te Whaiao—literally chase the world of being.

— Cliff Whiting, in interview "Te Po, Te Whaiao, Te Ao Mārama (From out of the Darkness, the World of Being, to the World of Light)", np.

13:00 PM

TE POUTŪMĀRŌ | THE PINNACLE / MIDDAY
CULMINATION

“

You suddenly realise you are something and have to act and enter the world of light. This is the pattern for creative processes. There has to be that first step, then the second one, and the third one. It is a continuous pattern that goes through everything.

— Cliff Whiting, in interview "Te Po, Te Whaiao, Te Ao Mārama (From out of the Darkness, the World of Being, to the World of Light)", np.

TE POUTŪMĀRŌ | THE PINNACLE / MIDDAY

Chapter 04, “**Te Poutūmārō | The Pinnacle / Midday**”, represents the Developed Design Stage of the investigation. It is divided into five sections:

5.1 Method & Processes builds upon the processes explored in Codex 01 to help address the Research Question.

5.2. Contextual Analysis presents the topographical and historical contexts for the research site used in the Developed Design Stage of the thesis investigation.

5.3 Literature and Project Review critically reflects on theorists and case studies that provide a foundation for the design-led research experiments in the Developed Design Stage.

5.4 Culmination: Developed Design uses the re-design of the Bellagio-Ātaahua Apartments at 39 Taranaki Street, Wellington as a vehicle for advancing an allegorical architectural design in the final Developed Design Stages of the thesis investigation. This section is divided into three subsections: Inception, Cognition, and Activation.

5.5 Critical Reflections reflects upon the design outcomes in the Developed Design Stage of the thesis investigation.

“

It's terrible that people say Māori didn't have a written language—it's not that at all. They did. They did it with their arts. And their arts were mnemonic. For instance, when you look at a war canoe, you are looking at a statement of cosmology. Its prow is a statement of creation; its stern piece is a statement about the condition of man; and the centre, where people sit, is a statement about the present. It's complicated. That's why it had to be all mapped out.

Those early Māori had an interesting way of describing evolution. It started with absolutely nothing, and then you arrive at the great darkness. It's in there that everything evolves.

— Cliff Whiting, in interview "Te Po, Te Whaiao, Te Ao Mārama (From out of the Darkness, the World of Being, to the World of Light)", np.

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5.1 METHODS AND PROCESSES

Codex 02 represents the Developed Design Stage of the thesis investigation. In acknowledgment of the cyclical understanding of time in te ao Māori, this codex repeats the journey through the allegorical architectural method developed in Codex 01—providing an opportunity to develop the thesis argument through the final application of theorist, case studies and provocations. To arrive at the Concept Design and Preliminary Design outcomes of the investigation, Codex 01 explored the thesis proposition through three stages referred to as Inception, Cognition, and Activation. Codex 02 repeats this essential cycle once more—bringing together all three Research Objectives—this time revealing and critically reflecting on the Developed Design outcomes of the investigation.

The site for the Developed Design outcome of the thesis is 39 Taranaki Street, where preserved remains of Te Aro Pā are displayed beneath the Bellagio-Ātaahua Apartments. The chapter begins with an introduction of Kaupapa Kōrero, the Māori translation of genealogical narratives that helps to establish Tūrangawaewae. It then reflects on an oral narrative-based contextual analysis, when a site visit from a local Iwi representative provided invaluable insights into the contextual heritage narratives relating to the site.

The **Inception** stage begins with the introduction of two key provocations sourced from the realm of mātauranga Māori. Initially these provocations are

translated through a multilayered speculative hand drawing experiment—forming Inception: Design Stage 04.1.

Cognition then functions as the blurred zone where the design is transitioned from drawn allegory to designed allegory, engaging both battle and progress in the formation of the concepts. The taxonomic drawing method is employed in the early stages of design, where it is utilised to engage both allegory and context within the developing allegorical architecture. These drawings represent and reflect on the dialectic of heritage site and contemporary architecture—forming Cognition: Design Stage 04.2.

Activation, the final stage of this Developed Design chapter, provides the fulfillment of the realised architectural solution. In this section, the allegorical project is transitioned from the realm of the imagined into the realm of the pragmatic. The design is envisioned as a solution for an apartment that challenges and identifies space and occupation in regard to concepts of site and heritage. This stage functions as a description of the final allegorical architectural outcome, communicated through a taxonomic layering of Denotation, Connotation and Annotations, culminating within a single static drawing—Activation: Design Stage 4.3, the final outcome of Developed Design.

The entire cycle from Inception to Cognition to Activation in Codex 02 is called **Culmination**, which appears in Section 5.4.

“

The orator's speech is considered to be a re-enactment of Tāne separating earth and sky, the means by which light came into the world...

If the orator's words offer guidance and wisdom, he brings his audience out of the 'night' of conflict and into the 'day' of peace and resolution. This occurs when mana (a spiritual force) enters the person – just as the sun illuminates and brings forth the new day.

— Te Ahukaramū Charles Royal, “Te Ao Mārama – the Natural World”, np.

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5.1.2 KAUPAPA KŌRERO

In Māori culture, stories are commonly ascribed to the repository of knowledge, where they are used to facilitate the process of knowing and learning. In the article "Kaupapa Kōrero: a Māori cultural approach to narrative inquiry", the authors explore the notion of kaupapa kōrero as a means of applying whakapapa (genealogy) to identify personal kōrero (stories) and “integrating them within layers of interrelated kōrero about their whānau (family), te ao Māori (Māori culture) and society that influences contemporary experiences of being Māori” (Ware et. al., 45).

The word kaupapa, stemming from ‘papa’, translates as the base and foundation for understanding, knowledge and action. Kōrero refers to conversation and the expression of thoughts. Kaupapa kōrero represents a narrative approach as it is based on the Māori tradition of oral translation, drawing from the shared understanding of spiritual, historical, social, cultural and political Māori experiences. When applied in research, kaupapa kōrero is a Māori approach to narrative that allows for the gathering of fundamental kōrero and the critical representation and understanding of these stories. The application of the whakapapa

framework positions individual stories within an interrelated 'web', where one can analyse the layering of kōrero and kaupapa that has shaped each person's individual story (Ware et. al., 49).

The act of telling one's story is powerful and can increase reflexivity, resilience and personal agency. Kaupapa Kōrero offers an important insight into the actual real lives of the participants and understandings about how they see themselves and how they want to be seen and defined by others.

— Ware et al, "Kaupapa Kōrero: a Māori Cultural Approach to Narrative Inquiry", p. 45.

Codex 02 implements this approach of kaupapa kōrero, providing an alternative method of contextual analysis, attempting to establish a layered genealogical understanding of the Taranaki Street site. This method invites the translation of whakapapa through a symbolic and allegorical architectural narrative, where stories are translated specifically in relation to the genealogical narrative of site. This experiment functions as a Māori representation of place identity, informing the formation of a place to stand | Tūrangawaewae.

Figure 5.01. 'Contextual Digital Collage showing the research site for the Developed Design Stages of the thesis at 39 Taranaki Street, Wellington', Google Map Imagery showing location within Wellington (other images referenced in following pages).

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5.2 CONTEXT ANALYSIS SITE 03: 39 TARANAKI ST

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It's almost impossible to express how important this is to Māori... We know our own stories — they're articulated through our oral traditions — but to have this find is truly special. It just reinforces that the history of Wellington — and the rest of New Zealand — is not just about buildings, but also about Māori heritage, which is just below the surface.

— Pete Kerr, "Downtown Discovery; The History of Te Ao Pa", p. 08.

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Opposite | Figure 5.02. 'Te Aro Pā, remnants at base of apartment highrise', Digital Photograph. Author's Image

5.2.1 THE SEVERED SITE

In November 1995, work on a multi-storey highrise in the heart of Wellington was suddenly halted by the discovery of a 160-year-old pā site during the construction of the building's foundation. This discovery proved remarkable, given it had been concealed by another building for over 100 years. For local Māori, this discovery was hugely significant, representing one of the few remnants of a pre-European occupation of New Zealand (Kerr, 5). Since the construction of the Bellagio Ataahua Apartments, the site and the architecture that occupy it have become a subject of both multiple criticism and discussion.

Initially, in its construction phase the discovery of the lost pā quickly evolved into a huge challenge for Washington Development Limited—which had already spent the previous two years gaining resource consent. The discovery of the pā led to the council withdrawing their consent, stalling the project indefinitely. This was followed by a period of mediation largely involving the developer with their financial concerns, and the local iwi who were wanting to take guardianship of their heritage (Kerr, 5). In the following 18 months, these two disparate groups combined with the council's interests, worked through their considerable differences, finding a common ground where both parties were satisfied. Due to this common ground, the developer had to work through major design developments in order to protect the fragile pā remains. This involved redistributing apartments, revising

structural foundations, relocation of the car park, and the design of three steel encasements to protect and display the ruins. As a result, the building was increased in height by two stories as a concession to help compensate for the developer's loss, and the ground floor entrance was converted into a public vestibule—with the remains of the pā preserved in a glass encasement—where the public are able to view them. David Dowsett, owner of Guardsman Property Management Ltd, is credited by many for his efforts to preserve the remains of the pā, with the New Zealand Archaeological Association presenting him with its Public Archaeology Award (Kerr, 5).

Since the completion of the building phase, the architectural solution has received a mixed response from the public. Below is a comment taken from the local Wellington urbanism blog *Well Urban*:

It's clearly not a work of architecture: it's a maximum allowable volume diagram with some balconies slapped on.... if only the building could have exhibited the merest whisker of grace, elegance or imagination... Wellington doesn't have many physical traces of pre-European occupation, so retaining the pā remnants was essential, but surely there was a better way than this. It smacks of archaeological blackmail: "Give us some extra storeys, or the whare gets it". — Tom

— *Well Urban*, "Nightmare on Taranaki St", np.

“

*...the ruin as the vehicle, an allegory of memory...
fragmentary, imperfect, partial and thoroughly
incomplete....*

*...There is an excess of meaning in the remains:
a plenitude of fragmented stories, elisions,
fantasies, inexplicable objects and possible events
which present a history that can begin and end
anywhere...*

— Tim Edensor, *Industrial Ruins: Space, Aesthetics and
Materiality*, p. 140.

Upper Centre | Figure 5.03. '360 degree Pā
Panorama', Digital Photograph. Paul Hellier

Upper Right | Figure 5.04. 'Carved posts from
Rangiatea Church', Digital Photograph.
Author's Image

Middle Right | Figure 5.05. 'Norm Heke, Toenga o
Te Aro (remains of Te Aro Pā)', 2008.

Lower Right | Figure 5.06. 'Ra Vincent Mural',
Digital Photograph. Author's Image

39 TARANAKI STREET / TE ARO PĀ VIEWING AREA

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*'Norm Heke, Toenga o Te Aro (remains of Te Aro
Pā)', 2008. [https://www.heritage.org.nz/the-list/
details/7771](https://www.heritage.org.nz/the-list/details/7771)*

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5.2.2 A TRANSITIONAL NARRATIVE

In order to kindle a better understanding of the site's contextual narrative, the author arranged a guided visit of the pā site. From this, valuable insight was gained into the Māori oral narratives associated with the site's greater context—translated from the perspective of a local iwi representative. In this visit, the context was described not simply in regard to its current form, but rather through the transformative narratives that had led to its initial loss and eventual rediscovery.

Firstly, it was made clear that the vestibule space itself was the result of a coordinated effort with stakeholders including various elements involving the Māori community. Most notably this appears through the four carved timber posts placed along the perimeter edge of the vestibule (fig. 5.04). These posts were taken from the intricately carved Rangiatea Church in Otaki, which was destroyed in a blaze resulting from arson in 1995 ("Four-year Sentence"). Each post represents one of the five iwi and hapū that originally occupied it—symbolically restoring their guardianship of the land. The second notable element is the mural on the building opposite Halley's Lane (fig 5.06). This mural was completed by established Māori artist and designer Ra Vincent, with the help of children from the local wharekura (school). Although not technically connected to the Ataahua Apartments, this mural is framed by the vestibule windows when standing inside, adding a powerful Māori accent to the surrounding urban environment. The pā remnants themselves (fig.5.05)—a combination of ponga

trunks and earth—appear flattened as a result of the 1855 earthquake and tsunami that destroyed a large majority of the pā structures. Amongst the ruins, seafood shells signify the only evidence of the former occupants, while pieces of broken porcelain flatware, indicate the arrival of the Chinese settlers, who occupied the site with a horse stable in the years following the tsunami.

From the point of view of the iwi representative, the major underlying narrative communicated by the pā remnants was ultimately a story of loss and reconciliation. Initially resulting from the encroachment of the European settlers, combined with the 1855 earthquake and tsunami, this tale also includes the loss of the vital natural resources that originally sustained the Te Aro Pā. These lost resources primarily included: the redirection of the Waimapihi Stream and other streams within Wellington region; a disconnection from the waterfront due to reclamation of the harbour; the loss of crops and other natural flora and fauna that provided food to the Māori community; and eventually the loss of land resulting from the introduction of the European surveyor, advocating to remove the pā from its central location in the evolving city. The rediscovery of the pā and its priority as a fundamental piece of New Zealand heritage represent an initial reconciliation for these losses. With the discovery and the safeguarding of its heritage marking an important transitional point in Wellington's history, the vestibule protecting the remains of the pā symbolises a step forward for the local iwi, however slight, who can once again retain some sense of Tūrangawaewae.

“

This [rākau whakapapa] represents the flow of ancestral power (mana) along a particular line of descent from the divine ancestor (atua) down to the living holder... used as a memory aid for the orators when recounting their genealogy (whakapapa). Each projection on this staff represents a generation related to its owner.

— Jenny Newell, “Pacific Art in Detail”, 2011, p. 64-65.

14:00 PM

Figure 5.08. 'Rākau Whakapapa Ngāti Rangi tribe', Digital Photograph. The British Museum.

5.3 LITERATURE AND PROJECT REVIEW

5.3.1 SYMBOLIC PROVOCATION

In order to develop upon relevant methods and provocations from Codex 01, a new provocation was selected to assist in advancing the Developed Design stage of the thesis, which relates to the establishment of a Māori inspired notion of place. The rākau whakapapa (orator's mnemonic staff) was identified as a relevant allegorical provocateur, holistically bringing together kaupapa kōrero, oral narrative, and genealogy within a physical symbolic object. The name 'rākau whakapapa' refers to a mnemonic staff used by the orator of the tribe during teachings. The notches of the staff each represent the ancestors who form the tribe's genealogical heritage—with each notch representing a new generation of ancestry. The staff is used during teachings, as the orators move their hands along the notches and recite their whakapapa. Symbolically, the staff provides the orator with a connection to the earth from which they belong, as well as a support for standing. The rākau whakapapa could be understood as a symbolic foundation for Tūrangawaewae, defining the orator's right to stand, reside and belong

through the kinship associated with whakapapa (Newell, 64).

The concept of this rākau whakapapa is explored and applied in the following experiments, where it is used to inform an allegorical architectural drawing, representing a genealogical understanding of place identity. This approach provides an opportunity to critically reflect on the heritage stories, both good and bad, which have led to the current situation of the apartment complex, translating the oral narratives from the site visit, through an allegorical architectural exploration. This method of interpreting context invites critical engagement with the site, allowing one to analyse the complex layering of stories that have manipulated the landscape's current form. It simultaneously arranges these stories within an interconnected allegorical framework, positioning each in relation to a temporal concept of contextual heritage—providing critical insight into the foundation of Tūrangawaewae, through a depiction of the landscape's shifting identities.

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Shane Cotton, *Middle North*, 1997
<http://www.artnet.com/artists/shane-cotton/middle-north-wCCNtoFzNsEiSA9IL9lOGg2>

Figure 5.09. Shane Cotton, *Middle North*, 1997

“

We need to speak to the ‘hearts and minds’ of ordinary people in order to change our species’ conduct. We have to rekindle the spiritual link to the environment that pre-industrialized and pre-secular peoples took as the norm. What we need to recognize is that through our modern liberation we have become dangerously desensitized to the working model that nature established long before our species hit the ground running.

— Anne White, in Mircea Eliade’s *The Sacred and the Profane*, p. 115

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5.3.2 FINE ART PROVOCATION

Following the introduction of the rākau whakapapa as a symbolic provocation, a Māori fine art provocation was also selected for its relationship to the developing allegory of site.

SHANE COTTON

MIDDLE NORTH

Māori artist Shane Cotton’s 1997 painting *Middle North* (fig. 5.09) was selected for its parallel relationship to the rākau whakapapa, where the staggered branches of the potted tree fern were interpreted similarly to the notches of the mnemonic staff—communicating a narrative of time and transformation. The vertical line down the centre of the drawing defines an initial ‘confrontation’, an allegorical battle, expressed by the Māori symbol of life (tree fern) on the left, and the contrasted colonial lettering on the right. Parallel lines appear as a series of horizon lines, as branches of the fern, signifying the passing of time—with the lower lines reaching into the ancient past and the upper lines into the unknown future.

The left side of the fern could be interpreted as the Māori era, where a brown shape depicts the northland region, Tūrangawaewae and the precolonial Māori world. The upturned basket can be interpreted as the vertical flipping of mātauranga Māori as a result of the collision with the European world. The small cross on the far left is a notation device representing three important concepts: firstly, it is a sign used by Cotton in other works

to signify a fire pit, the symbol of occupation and Tūrangawaewae; secondly it is a registration mark, indicating the two overlapping worlds coming together; and finally it is a symbol of Christianity, the symbol of the coloniser as well as spiritual faith.

The right side of the painting can be interpreted as the collision of the Māori world with the colonial era. A rectangular brown shape depicts the notion of land as a sectioned cliff—a notation for the reshaped, surveyed colonial world. The date appearing at the top of this cliff signifies a point of perilous transformation in the political world, the year after the very first MMP (Mixed Member Proportional) election. The letters on the branches of the fern, Te Tai Tokerau, show the name of the New Zealand parliamentary Māori electorate that was created out of the Northern Māori electorate.

Five rings are shown linked together, but hanging perilously from the edge. This notation represents the five Māori electorates of the northern region that have united. The viewer must wait to see if they can hold on during this collision of time and transformations.

Cotton’s painting can be re-interpreted in the thesis as a preliminary embodiment of a rākau whakapapa for the landscape, providing valuable symbolic insights towards representing a genealogical place identity in relation to the symbolic allegorical collision of both European and Māori worldviews.

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Shane Cotton, *Cross*, 1996
<https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/8562/cross>

Figure 5.09a. Shane Cotton, *Cross*, 1996

“

Ko te poutū o tēnei peia he tumu, te manawa ora e hono ana i te whakapapa me te whenua. Kua mahora te peita ki te kōkōwai hei tohu mō te tangata whenua o te taiao; kawea ai te kaupapa o te ahi kā: ngā ahi e whakaatu ai i te hononga ki te whenua.

Here the painting's vertical can be read as a stem, the manawa ora (breath of life) connecting whakapapa (genealogy) and land. Suffused in a rich kōkōwai (red ochre) symbolising the tangata whenua (people of the land) within the landscape, the painting conveys ahi kā: the burning fires of continuous connection to the land.

— Auckland Art Gallery Toi o Tāmaki, caption beneath Shane Cotton's painting *Cross* during the Hīkoi to Britomart Exhibition, 12 Dec 2020 — 9 May 2021.

14:20 PM

SHANE COTTON *CROSS*

Shane Cotton's 1996 painting *Cross* is another case study that represents the allegory of Māori identification with place identity. The vertical centreline is reminiscent of the vertical potted fern in Cotton's *Middle North* (fig. 5.09a) as well as the vertical tree in Cotton's painting *Kenesis* (fig. 2.05). The caption below *Cross* in the Auckland Art Gallery Toi o Tāmaki confirms that the vertical black line represents "a stem, the manawa ora (breath of life) connecting whakapapa (genealogy) and land" (Auckland Art Gallery). This painting also uses similar allegorical storytelling devices as the Surrealist painting case studies:

Threshold: The thick black vertical in the centre of the painting can be understood as a threshold, with the colonial era on the left side and the Māori era on the right. This is suggested by the English word 'Light' in Gothic script on the left, while to the right is the Māori word 'Ahi', which translates as 'fire'.

Mirror: To the right is a square image of a mountain, while to the left a similar image is inverted. This is reminiscent of the duality of a mirror—again with the colonists allegorically on the left and the tangata whenua on the right.

Frame: The images of every mountain are always shown contained within a square frame. Nature is being controlled, rather than free.

Dance: The white elements growing, curling, and escaping from the black vertical threshold end up in knots, almost as if engaging in a dance. They are natural, growing, fluid in their movement, alive.

Mask: The entire canvas is covered in kōkōwai (red ochre) and a grid of small fires. In a sense, this is a mask that represents the tangata whenua (people of the land) covering the entire painting, while at the same time the square grid represents the coloniser doing the same.

Cotton's allegorical use of the symbol of ahi kā is particularly relevant to this investigation. "The painting conveys ahi kā: the burning fires of continuous connection to the land" (Auckland Art Gallery). The 'continuous connection to the land' is at the heart of Tūrangawaewae, our place to stand. In the Developed Design outcomes of the thesis, a fireplace representing ahi kā connects every level of the Apartment Block.

14: 30 PM

Ko Ngāti Ruanui te iwi.

*Ko te Matau-a-Māui taku
Tūrangawaewae.*

Ko Jonathan Morrish taku ingoa.

5.4 CULMINATION: DEVELOPED DESIGN

TŪRANGAWAEWAE A PLACE TO STAND

Section 5.5, Culmination, brings together the Developed Design outcomes, these are divided into the three sections of:

- 5.4.1 Inception
- 5.4.2 Cognition
- 5.4.3 Activation

Figure 5.10. 'Origin of a Whakapapa for the Landscape', Following Experiment, Hand Drawing. Author's Image

14:40 PM

Figure 5.11. 'A Whakapapa for the Landscape, Phase 01 / Pre-colonial', Hand Drawing. Author's Image

5.4.1 INCEPTION: TŪRANGAWAEWAE A PLACE TO STAND

5.4.1.1 PRE-COLONIAL Inspired by Shane Cotton's painting depicting the confrontation between European and Māori worldviews, the first concept drawing for 5.4.1 Inception, (fig. 5.11) is inspired by the rākau whakapapa. It explores an identity of the land in the temporal era just prior to colonisation, and the second concept drawing (overleaf) depicts this identity in the era following colonisation. This results in an allegorical depiction of some of the fundamental temporal transformations that contributed to the current site context beneath the apartment complex.

Down the right edge of the first drawing appears the rākau whakapapa of the landscape, the mnemonic timeline, which establishes a genealogical representation of context. This rākau whakapapa appears in plan in the lower layers, shown as weathered timber notches indicating the foundation of the staff layered in time. In the upper layers, the staff is cut in section, becoming empty voids waiting to be filled—a glimpse into the future. The central section shows three of these segments partially filled, indicating the progress of time in the allegorical realm. Between the present and the future is a divide, a threshold from the above to the below, indicating the temporal point of enquiry. On the left side of the page two whare are shown in plan, reminiscent of the notched segments of the staff. A fire can be seen burning next to the whare

symbolising Māori occupation of the land—this reflects the use of Cotton's cross in *Middle North* (fig. 5.09) and ahi kā in *Cross* (fig. 5.09a)—becoming a potent symbol of Tūrangawaewae. One of the whare also appears in section, where the timber structural foundation of the land is revealed—supporting the whare above it. This foundation protrudes through the ground plane becoming the towering trees and surrounding vegetation characteristic of pre-European Wellington—an allegorical reference to the symbiotic relationship between the land and Māori. The void in which this structure exists is contained along the lower edge by a reference to the fluid Waimapihi Stream, emerging from beneath the rākau whakapapa.

Along the lower edge of the drawing is another timeline; its linear nature implies a Westernised concept of time. Upon this timeline, a mechanistic entity appears in elevation—occupying the initial point of origin. This entity is also seen in plan, where the timeline becomes vertical disappearing into the void beneath the earth. The entity functions as the architectural narrator, adapted from previous experiments to provide extra information relating to the allegorical narrative. In the case of this drawing, the entity symbolises the impending changes about to take place with the arrival of the coloniser. We can see this entity has begun to cut away at the foundation of the landscape, with rock and debris falling from the void.

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Figure 5.11a. A Whakapapa for the Landscape, Phase 02 / Post-colonial, Hand Drawing. Author's Image

5.4.1.2 POST-COLONIAL

The second concept drawing (fig. 5.11a) for Inception is also inspired by the rākau whakapapa. It involves a depiction of the land identity in the era following the collision of European and Māori culture. In this drawing, the same rākau whakapapa is depicted down the right edge of the page; however it has undergone major transformations since its previous depiction. A compositional shift occurs, where the defining line of the drawing shifts from the right to the left edge, indicating a flipping of the previous composition caused by a shift in time.

In the lower levels, segments of the genealogy have been lifted and removed, placed by a crane-like structure into a machine that breaks them down in order to reclaim the harbour. The dynamic movement of this crane—removing segments of heritage—has resulted in a fracture of the timeline, depicted as an explosion that has severed the mnemonic staff in two. The upper levels of the staff become isolated, held up only by the narrator, effectively disconnected from their foundation. The narrator begins constructing a scaffolded mask concealing the original identity of the mnemonic staff within. The landscape is shown cut into segments, alluding

to the European allotment of space. The segment that the whare previously occupied is seen being removed and relocated by the architectural narrator, allegorically alluding to the European desire to relocate Māori from their original home. The surrounding landscape is depicted naked, with all its resources stripped, contained and taken away with the arrival of the settler. The foundations beneath the landscape can be seen shattering as a result of the effect, symbolising the transition away from a symbiotic relationship with nature. A cross appears again in the same spot, this time alluding to the European cross as a sign of Christianity, which came with the settler—a blurring of symbolisms inviting interpretation.

Since the fracture of the timeline, the upper level, which the narrator exists upon, disappears towards a perspective vanishing point. This provides a small glimpse into the future where wireframe depictions of Victorian architecture indicate the intended direction of Wellington's future. Finally, the introduction of the ruled line indicates the introduction of surveying tools, which ultimately quantified the land, simplifying, containing and claiming it within a grid of assorted lots.

14:55 PM

Figure 5.12. 'A Whakapapa for the Landscape, Process', Hand Drawing. Author's Image
Overleaf | Figure 5.13. 'A Whakapapa for the Landscape; A Confrontation of Era', Hand Drawing. Author's Image

5.4.1.3 A WHAKAPAPA FOR THE LANDSCAPE

The layered methodological approach to these conceptual drawing experiments is meant to reflect the inherently layered nature of contextual narratives. This method involved the collaging of drawings completed on tracing paper, overlaid, combined and manipulated through a transition from the analogue into the digital realm. This mode of working allowed for iterative developments toward a more refined allegorical narrative—a narrative reflecting the landscape's whakapapa.

Inspired by Shane Cotton's *Middle North* (fig. 5.09) and Catherine Hamel's 'line of confrontation', the two previously shown concept drawings were then integrated into a single overall concept drawing (fig 5.13 overleaf), representing a confrontational opposition and instigating an allegorical 'battle' directly reflecting the confrontation of place identity resulting from time. The outcome informs a dialectic allegorical confrontation, which draws from kaupapa kōrero, Pullman, Shane Cotton's paintings, and Surrealist art provocations in both its interpretation and representation. The Literature and Case Study Review in Chapter 2 looked at how an oppositional 'confrontation' could be conveyed by the **Mirror**, the **Mask**, the **Frame**, the **Threshold**, and the **Dance**. In the concept drawing in fig. 5.13, this confrontation is initiated by the allegorical '**Mirror**', which allows the landscape to witness itself across the divide of time. The rākau whakapapa then provides a framework for this time, becoming an interconnecting mnemonic device that records the changes to the landscape through

an architectural collision with the narrator. The narrator itself is inspired by Pullman's two sides of self, becoming the outer '**Mask**' of the urban landscape, while the rākau whakapapa reflects the inner 'dæmon' (soul) and Tūrangawaewae. This '**Mask**' is depicted in a state of construction; it allegorically alludes to the concealing of the land as a result of the developing city. Between the layers of the drawing, a '**Threshold**' opens up to the void below, a reference to Te Pō—the absolute point of origin from which everything began. The outcome of the collision forms a '**Dance**'—evident through architectural notation, symbolic allegorical action and symbolic subject matter. This '**Dance**' engages both pre-colonial and post-colonial identities, inviting them to interact within a singular static composition.

This drawing (fig. 5.13 overleaf) was the winning competition entry for the Sarah Treadwell 2021 A+W NZ and Tatuhi Drawing Architecture Archive, where one drawing is selected each year from MArch(Prof) architectural programmes across New Zealand (see: <https://www.architecturewomen.org.nz/drawings>). The drawing was also submitted for the Kiiingi Tuheitia Portraiture Award, where it was described as a temporal portrait of my Tūrangawaewae. It has since been selected as a finalist, advancing to the judging stage, where it is on exhibition at the New Zealand Portrait Gallery from 27 May - 15 August, after which the exhibition is going on tour, first to Waikato for Kīngi Tūheitia's coronation, and then nationally.

“Removing original context and function destabilises compositional components, which further de-saturated homogenise the compiled image, which gains further distance from the raw components of its production. Assembled, re-cut, realigned, rescaled - collages exist in balanced incompleteness, delicately poised, presented for the viewer to question, to imagine and to speculate over the completed scene.

— Simon Herron, "Plug-In, Clip-On, Tune-Up", p.98.

"TŪRANGAWAEWAE - A PLACE TO STAND"

I am Ngāti Ruanui. I am Pakeha.
I am 24 and a student studying allegorical architecture.
I see my ancestor through the lens of who I am,
And who I will always be.....

My ancestor is my whakapapa.
My ancestor is my lineage, extending back in time.
My ancestor is my embedded connection to the land.
My place to stand....

My ancestor is my rākau whakapapa.
In this drawing, one rākau whakapapa stands
Next to another rākau whakapapa,
As if seeing its own reflection in a mirror.

The left side of the drawing shows the rākau whakapapa
Prior to the arrival of European settlers.
The right side of the drawing shows the rākau whakapapa
Afterwards—two cultures together, yet remaining separate.

This drawing is my dual rākau whakapapa.
This drawing is my ahi kā, my continuous connection to the land.

This drawing is my "Tūrangawaeuae".
My Place to Stand.

Jonathan Morrish (b. 1996)
Tūrangawaeuae / A Place to Stand, 2021
Digital lithograph with graphite
Private collection

I am Ngāti Ruanui.
I am Pakeha.
My ancestor is my whakapapa.
My ancestor is my lineage, extending back in time.
My ancestor is my connection to the land.
My place to stand....
My ancestor is my rākau whakapapa.
Two cultures brought together,
yet remaining separate.
This drawing is my 'ancestor', my dual rākau whakapapa.
This drawing is "Tūrangawaeuae".
My place to stand.

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Tūrangawaeuae / A Place to Stand

Jonathan Morrish 2021

15: 05 PM

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This desire for the “ideal” envisions a programme beyond utility, demanding a universal interpretation of architectural metaphors. To draw architecture or to build architecture is ultimately the manifestation of the translatability of a poetic text of metaphors into architectural form.

— Raimund Abraham, *[Un]built*, p. 101

Figure 5.14. Taxonometric Plan / Annotational layer,
Digital Drawing. Author's Image

5.4.2 COGNITION: TŪRANGAWAEWAE A PLACE TO STAND

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Figure 5.15. Sketch Book Scan, Hand Drawing. Author's Image

5.4.2.1 TRANSLATING ALLEGORY

The second phase of Developed Design, Cognition, reimagines the allegorical concept drawing from Inception (fig.5.13)—which re-presented a rākau whakapapa as a speculative allegorical drawing—translating it through the digital realm into a three-dimensional architecture. This stage involves the allegorical translation from drawing to architecture, concluding with a temporal depiction of the allegorical architecture within a Taxonomic Drawing. This Developed Design stage represents an exploration into the reflective power of allegorical architecture. It suggests that allegorical architecture, in the form of speculative drawing, can invite opportunities for critical reflection upon political, social, contextual and moral relationships of architecture.

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In a drawing, in architecture, a double presence is to be observed and witnessed – that one of the “place” we see and experience, and that one of the mind with emotions in the process of ‘conceiving it’. To think is to see, to see is to draw, to draw is to be, to seek and remember an already visited and inhabited place.

— Giuliano Fiorenzoli, "Exhibition of Architectural Drawings", GiulianoFiorenzoli.com np.

Figure 5.16. Architectural Development and interpretation of the Figure 5.13 Concept drawing, representing the rākau whakapa (left architectural intervention) in a confrontation with the narrator (right architectural intervention). Digital Drawing. Author's Image

The 'Cognition' begins with the formation and design of two principal interconnected architectural identities—informing an initial confrontation and allegorical 'battle' (fig. 5.16). In this experiment, site is manifested through the development of a metaphorical rākau whakapapa, derived from fig. 5.13 in the previous Developed Design Stage called Inception. The left architectural intervention in Figure 5.16 represents an architectural interpretation of the mnemonic staff, the rākau whakapapa. It functions as the guardian of the site's narratives—alluding to the temporal layering of heritage narratives that have shaped it. The opposing architectural counterpart on the right represents the narrator, also adapted from the Inception stage of Developed Design. This narrator communicates its allegorical narrative through a dynamic mechanistic architectural language—derived from the previous stages of design for the public toilet block and the bus stops. The 'mechanical' language highlights both cause and effect of allegorical forces in relation to the revealing and physical manifestation of the landscape's whakapapa—implementing a figurative geometry derived from Pullman's allegorical concepts of the Silver Guillotine and Dæmon cages, which were explored in the Concept Design stage of Codex 01. The following drawings depict the development of this design as it transitions from an allegorical foundation into the taxonomic representation.

// PLAN

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COGNITION

ITERATIVE DEVELOPMENT

Figure 5.17. Rākau Whakapa
Taxonometric Development.
Digital Drawing. Author's Image

LAYERS OF TIME

04 // NOTCH

ITERATION A

ELEMENTS DESIGNED
 - Rākau Whakapapa
 / Mnemonic timeline
 - Mask / Dæmon cage
 - Guillotine / Narrator

ITERATION B

ELEMENTS EDITED
 - Rākau Whakapapa
 / Mnemonic timeline
 - Additional detailing, structure
 - Split caused by guillotine
 revealing inside
 - Mask / Dæmon cage
 - Pulled away by guillotine arm
 - Guillotine / Narrator
 - extra structure (steel)
 - holds second side of notch

ITERATION C

ELEMENTS EDITED
 - Rākau Whakapapa
 / Mnemonic timeline
 - Mechanism at top supports
 cantilever / appears to lift
 apartments and reveal where
 - Structure change / timber &
 steel Hybrid

ITERATION D

ELEMENTS EDITED
 - Rākau Whakapapa
 / Mnemonic timeline
 - Small structural refinement
 Floorplans resolved
 Mnemonic Structure houses
 living space; guillotine holds
 cleansing space; narrator
 holds communal space

Figure 5.19. Rākau Whakapapa
 Iterative Development, Digital
 Drawing. Author's Image

TAXONOMETRIC LAYER 01: DENOTATION

TAXONOMETRIC LAYER 02: CONNOTATION

TAXONOMETRIC LAYER 03: ANNOTATION

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Figure 5.20. A layered Approach, Digital Drawing.
Author's Image
Overleaf | Figure 5.21. Taxonomic Plan, Digital
Drawing. Author's Image

5.4.2.2 DRAWING ALLEGORY The following taxonomic plan drawing (fig.5.21 overleaf) aims to articulate the initial split resulting from the collision of site and architecture. This is manifested by the silver guillotine's cut, the divide that leads to a division of sacred and profane elements. This action reveals the remnants of the pā in the layers beneath through its dynamic sweeping nature. In fig. 5.20, this Taxonomic plan is shown in order of its three main layers. The Denotation layer of the drawing appears as the designed architectural elements of Iteration D; the Connotation then appears through the textural elements, highlighting allegorical collisions and dynamic properties. The final Annotation layer arises from the dialectic resulting from the collision—the mediation of the allegorical and architectural. This final layer attempts to achieve a symbiotic culmination, providing key hints to deciphering ulterior allegorical concepts and meanings.

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Figure 5.22. Notch (Apartment Building) Detail, Digital Drawing. Author's Image

5.4.3 ACTIVATION:
TŪRANGAWAEWAE A PLACE TO STAND

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Figure 5.23. Rākau Whakapapa Detail,
Digital Drawing. Author's Image

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Reasoned argument and clarity are an indispensable part of our quest for knowledge. So are stories and their ambiguities. They are a celebration of the human capacity to find meaning and a recognition that meaning is not something to be discovered but something that humans create. From Adam and Eve [in Milton's Paradise Lost] to Lyra and Will [in Pullman's His Dark Materials], it is that search for meaning that enchants, excites, moves and inspires.

— Kenan Malik, “From Milton to Pullman, the Quest for Truth is Riddled with Ambiguity”, np

5.4.3.1 SPATIAL ALLEGORY

The final stage of Developed Design, Activation, manifests as the allegorical delivery of the final architectural design outcomes. In this stage, the design begins to transition into a realisable solution for the apartments, where it engages programme, structure and spatial arrangement in response to the allegorical foundation of the design. The pages following describe the entirety of the allegorical project through a combination of text and denotational representation of the architecture. These denotational elements are then arranged and combined into a singular drawing at the end of the chapter, representing the outcome for Culmination, Developed Design—where previous design stages are combined and reflected upon through a single Taxonomic speculative drawing. This stage of Codex 02 builds on Codex 01, while interrogating new territory for the allegorical project in relation to an opportunity for its physical delivery.

Figure 5.24. Architectural Plan of one typical apartment floor within the new Apartment Block. Digital Drawing. Author's Image

ZONE 01 - RĀKAU WHAKAPAPA
ZONE 02 - GUILLOTINE
ZONE 03 - NARRATOR

The lowest level of the Apartment Block, at the bottom of the allegorical rākau whakapapa, contains a community centre for gatherings of the eldest generation. The uppermost level of the Apartment Building, at the top of the allegorical rākau whakapapa, contains a preschool and day care centre for the youngest generation. Between these two floors are intergenerational family apartments. This plan drawing (fig. 5.24) for a typical apartment level floor of the Apartment Block shows a typical 3-bedroom apartment unit. Further allegorical devices are translated programmatically through the spatial planning of the apartments.

Using the allegorical architectural project as a framework for the design, it is divided into three principal zones, each symbolising an important daily ritual. Zone 01, representing the allegorical rākau whakapapa, contains the spaces for Nourishing. Zone 02, representing the guillotine blade, holds the spaces for Cleansing. Zone 03, representing the narrator, holds the spaces for Gathering—where we listen to stories during the day and witness dreams

at night. In response to Pullman's *Northern Lights* (the literary allegorical generator) and Angus Fletcher's notion of confrontation and dæmonic agents in literary allegory, the front of the building represents two identities of the building engaged in a confrontation.

Zone 01 in the northwest corner represents the building's 'dæmon' or 'soul' in the form of an allegorical rākau whakapapa. The facade of Zone 02 in the southwest corner represents the building's allegorical 'mask'. In Pullman's allegory, the dæmon (soul) represents who we really are, and the mask represents how we show ourselves to others. When both are visible, we understand our true selves. The fireplace, the allegorical Ahi Kā, is situated at the pivot point that enables this to occur.

At the ground level of the structure are the sacred remnants of the original Te Aro Pā. They represent our cultural heritage from long ago, and they become the literal foundation for the allegorical rākau whakapapa, the mnemonic genealogy staff. In this plan, the three zones of the structure form an embrace around these sacred remnants of our cultural heritage, and they define our Tūrangawaewae.

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[Place is] a nexus of space and time that remains fluid by the guarantee of human activity. ... places are transient and impermanent. They exist in chance meetings between strangers: between mechanical and portable units, each wrapped tightly around their inhabitant, included in their obscure rituals, contributing to their personalities and intensifying their troubles.

— James McGregor, “*The Architect as Story Teller*”, p. 61.

Opposite | Figure. 5.25, Halley's Lane Elevation, showing Vertical Timeline, Author's drawing

The developed design outcome becomes a vertical stack of seven apartment floors that represent a metaphorical interpretation of a rākau whakapapa, a vertical ‘mnemonic’ device that symbolises time, whakapapa and our connection to the earth. Within the rākau whakapapa are separated zones for the rituals of Nourishing, Cleansing and Gathering, separated spaces for cooking, cleansing, and story telling.

Angus Fletcher discusses the requirement for literary allegory to engage both Battle (confrontation) and Progress (journey). When translating literary allegory into the allegorical architectural project, Haralmbidou discusses Battle as spatial and Progress as temporal. In this design, the attribute of Battle (confrontation) is seen in the plan view (Figure 5.24) as the building's spatial

allegories. The attribute of Progress (journey) is seen in this section drawing for the new Apartment Block as the building's temporal allegories.

This elevation (fig.5.25) shows how the concept of the rākau whakapapa has been used to create a vertical timeline out of the architecture, beginning in the earth, the remnants of the Te Aro Pā, and moving upwards through the present. Each apartment is separated from the one below like the notches on the rākau whakapapa, each representing a new family unit of the whakapapa who inhabit the structure. The vertical gardens represent new growth also rising upwards. Together with the architectural rākau whakapapa, they become the guardians of our heritage stories, while the architectural 'narrator' the second form at the rear of the timeline, becomes our orator.

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These unusual places reveal an architecture that questions logic and eschews precision, that injects a touch of mystery into a discipline hell-bent on explanation—but an architecture that nevertheless remains strangely honest.

— James McGregor, *The Architect as Story Teller*, p. 61.

In Figure 5.24, the main vertical structure (zone 01) is aligned with the street and represents the rākau whakapapa, while the second structure (zone 02) is meant to appear as if it has been drawn out of the rākau whakapapa to face a different direction—gazing toward the original Te Aro Pā. These two structures are in fact one, the left oriented towards the present and the right oriented towards the past.

These are threaded together via a skybridge seen in fig. 5.26, with the exception of the upper level preschool and daycare centres, which remain separated, a representation that the rākau whakapapa is ever-growing upward in time. On the right side of the Rākau Whakapapa, the mask remains intact; over time this becomes covered in ivy, a symbol of growth and a natural shade from the sunlight. The ivy loses its leaves in the winter, reflecting the temporal cycle of life, death and rebirth in accordance with the seasons. This ascending ivy reminds us visibly of our symbiotic connection to the earth below.

Figure 5.26, Clay Render, Street View
Author's work

Figure. 5.27, 'View of rear elevation looking west, Clay Render'. Author's work

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Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes...

— Jean Nouvel in Anders V. Munch, *Architecture as Multimedia*, p.25

The rear mechanical structure metaphorically takes on the role of the allegorical narrator, a vessel that symbolises the process of revealing the rākau whakapapa. This narrator reflects Fletcher's dæmonic agent, reflecting both the good and bad without bias. It simultaneously takes on the role of the orator, bestowed with the duty of protecting the contextual stories of the land. It communicates the sequence of the allegorical actions that led to the revealing, reflected through its dynamic formal language. Within the programme of an apartment building, this narrator holds the open plan communal spaces.

Here apartment occupants gather together into a united collective whanau. Space here is flexible and can be adapted by the users. In this vessel, an allegorical fire can be lit within a vertical 'chimney' that rises out of the earth and up through every level. The allegorical symbol of fire is taken from Shane Cotton's painting *Cross*, where it represents Ahi Kā and occupation of the land. The fire becomes the pivotal point of the architectural structure, the apex of the initial collision. Here we are all together within one place, our place to stand—Tūrangawaewae.

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Place and memory are integrally connected such that they cannot be understood independently. Place and building are likewise tied, because architecture is always a response to place. The inquiry into the ontology of architecture must therefore include an inquiry into the relation between memory and place.

— Jeff Malpas, “Building Memory: Ontology in Architecture,” *Interstices: Journal of Architecture and Related Arts*, p. 12.

At the base of the building lie the final remains of Te Aro Pā, situated beneath broad, tempered glass pavers exactly as they are today. But instead of being imprisoned within the ground floor of a generic apartment building, the sacred remains of the pā are free to feel the sun. The people are free to rest upon adjacent benches to reflect about time, connection and coming together as one. And most importantly, to remember and to recognise the soul of the land, the heritage stories and rituals that form the very foundations of our understanding of place—Tūrangawaewae.

Figure. 5.28, Ground Level, Clay Render. Author's work

Figure 5.29. 'Annotating the Collision, A Layered Approach'
Overleaf | Figure 5.30. 'Ahi kā: The Burning Fires of Occupation ', Author's drawings

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Notations go beyond the visible to engage the invisible aspects of architecture... (phenomenological effect; ... program, event, and social space)... The use of notation marks a shift from demarcated object to extended field.

— Stan Allen, *Practice: Architecture, Technique, and Representation*, p 33.

5.4.3.2 CUMULATIVE ALLEGORY

The final Taxonomic Drawing titled *Ahi kā | The Burning Fires of Occupation* (overleaf, 5.30), developing upon the Taxonomic Plan (fig.5.21), combines multiple angles within a singular composition. This drawing reiterates the initial horizontal split witnessed in plan, while also introducing the vertical split resulting from the severing of the 'soul' of the Rākau Whakapapa at the time of colonisation.

The drawing depicts the temporal nature of this allegorical 'progress', drawing from all five devices from section 3.1.3: Mirror, Mask, Threshold, Frame and Dance.

The mirror appears through the Denotation layer shown in fig. 5.29; in this context, the mirror is temporal. The Preliminary Design outcomes are placed in a mirrored dialectic with the Developed Design Apartment, showing the transition of the research from Inception, Design Stage 01 to Culmination, Design Stage 04. This reflects the mirroring of both Codices, where the final outcome is related to its foundation in Codex 01.

The mask, also seen in fig 5.29 'Denotational Layer', becomes a fundamental element of the

figurative geometry. This mask has been peeled away by the body of the narrator (lower right), revealing the interior of the notched architectural timeline—a glimpse into the 'soul'.

The threshold appears through the Connotation layer (fig.5.29), becoming the threshold between dark and light. This allegorically represents the realm of Te Pō, revealed by the action of the Silver Guillotine. From this comes Te Ao Mārama, which is represented by the light in which the drawing takes place.

The frame is then embodied in the architectural rākau whakapapa, which acts as a framing device for the layers of contextual heritage that it represents. The frame simultaneously appears through the right-hand key, which provides two-dimensional hints relating to the allegorical drawing.

Primarily, this drawing represents **the dance**, where all designed entities of the thesis are placed within a dance through their compositional relationships. This dance is manifested through the Annotation layer shown in fig.5.29, where the hand drawing is combined with the digital to represent the multilayered allegorical dialectic of contextual heritage and architectural intervention.

G

F

MASK

A

B

C

D

04

03

03

02

01

TLFORD

THE BURNING FIRE OF OCCUPATION

TXO

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G1

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5.5 DEVELOPED DESIGN: CRITICAL REFLECTION

Design Stage
Four integrated

the experiments from Codex 01 relating to all three Research Objectives into the design of an Apartment Block, which represents s a multi-layered answer to the Research Question. The Stage Four Developed Design outcomes explore how an allegorical architectural project can reawaken the transformative heritage stories of place identity—enabling architecture as well as its inhabitants to manifest a place to stand | Tūrangawaewae.

In Inception, the allegorical provocations were translated architecturally through a series of speculative sketch experiments. These experiments largely informed the initial conceptual design of the apartments, providing a rich allegorical narrative of place. In Cognition, the allegorical narrative was then translated into the three-dimensional, where it simultaneously engages allegory and architecture through Cantley's method of the taxonometric drawing—inviting the imagination to remain a participant within the developing design. Activation then, building from Cognition, takes the final iterated design and attempts to resolve programmatic function and structure in relation to the allegorical foundation of the project. This is then represented within a final Taxonometric Drawing, the final outcome of Developed Design.

This final drawing (fig.5.30) establishes Fletcher's five principal traits of allegory within a final allegorical product for the thesis. The drawing evidences a multilayered **figurative geometry** through its primary allegorical devices of the Rākau Whakapapa, the Mask, the Narrator and

the Guillotine. Together, these devices provide a relational structure for interpreting the allegory, becoming mute fragments within the Developed Design outcomes, yet clearly evidencing the marks of its making. Although this drawing is primarily a visual allegory, it establishes **visual-verbal** properties through the numbers, symbols and repeated figurative geometries, each of which is intrinsically related and reflective of the literary foundation, *His Dark Materials*, from which it arose.

The process of the taxonometric drawing invites discrepancies and blurs to begin manifesting within the allegory; this begins to suggest new interpretations that are continuously being derived ,encouraging a **duplicity of meanings**. Ultimately once the drawing is completed, it becomes the task of the viewer to add to these interpretations, as they draw their own conclusions from the layered allegory. Finally, the drawing is left at a stage where it is both **incomplete and fragmented**, preserving the power of allegory through its interpretive nature. This suggests that the drawing is neither fixed nor is the meaning that it represents.

Regarding Fletcher's **symbolic actions**, a **battle** is achieved through a plethora of confrontations including the above and below, the light and the dark, the self (narrator) and the soul (rākau whakapapa), the private and the communal, the beginning and the end, and finally the heritage identity and the contemporary identity. Each confrontation is both interrelated and connected through the figurative geometry of the allegory, suggesting a temporal **progress** in the form of the allegorical dance.

This three-stage method proved reasonably successful in both the design of an allegory and the design of the apartments, arriving at a solution that reflects the allegorical message holistically through the act of designing, making and planning. Each of the three stages of the Developed Design process resulted in an independent yet intrinsically connected solution to the Research Question, one existing through speculative sketch, one existing through the taxonometric drawing, and the final existing in the three-dimensional realisation of the design.

The design itself represents one possible solution for the apartments, where they are envisioned to bring whakapapa together, and help them become even further associated with their cultural heritage through architecture. It is possible that if the scope of the research was extended, this programme could be revised and reconsidered allowing for a greater number of building occupants.

Due to limitations of time and scope, the research project did not explore the experiential and material realm of the allegorical architectural outcome, instead focusing on the process of designing and engaging allegory through speculative drawing. If the research was extended, the next step would be to test the three designed outcomes of the public toilet block, the bus stop and the apartment block within a single holistic scheme for the Te Aro suburb.

CHAPTER 06

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Tāne’s final demand of the sun so angered Tangotango (The Intensely Dark) that he sent it with a blazing heat to destroy Tāne and his companions... Tāne solved the problem... separating the sun from the moon and stars, thus creating a cycle of day and night.

— Samuel K Parker, “Dialectics of Power in the Māori Creation Myth” p. 17.

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KOKOMEA | SUNSET GLOW
CONCLUSION + EPILOGUE

“

*Thou shalt not’ is soon forgotten, but
‘Once upon a time’ lasts forever.*

— Philip Pullman, “IMBD Biography”, Personal Quote

6.1 CONCLUSION & CRITICAL REFLECTIONS

In this modern era, urban architecture often tends to disregard contextual heritage, limiting our understanding of place to an acknowledgement of the forces that have shaped its present physical form. Urban architecture sites are typically presented to the designer as a ‘cleared’ site—an abstracted blank canvas, devoid of any concept of place or time relating to its heritage stories. As a result, the foundational and transformative heritage stories— intrinsic to an understanding of place—are lost to the quickly evolving inner city developments. A disconnection is formed, where place is no longer tied to history, and thus neither are the conceptual ideas that might be developed from it. The city itself becomes the mask above a temporally isolated image—concealing beneath it the transformative truths of its making. For this reason, this has been an important issue to solve through design. This design-led research investigation explored potential approaches for mitigating the loss of transformative heritage stories within the urban context. It calls for a re-examination of the protocols and methods of traditional architectural design, focusing on the Research Question:

How can urban architecture help to reawaken the transformative heritage stories that form place identity, enabling architecture as well as its inhabitants to have a place to stand | tūrangawaewae?

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Why was this Important to Resolve through Design

This has been an important issue to resolve through design because the central issue is fundamentally about how our designed environment can help to re-establish our essential connection to place and place making. The thesis addressed the Research Question through the adoption of an allegorical approach to design. Philip Pullman’s literary allegory *His Dark Materials* was used as a provocateur or generator for an allegorical architectural project. In Pullman’s trilogy, the ‘soul’ in the form of a ‘dæmon’ is actively brought to life. This provocation was used to consider how the ‘soul’ of architecture might be actively brought to life by enabling us to allegorically witness transformative heritage stories that contribute to place identity.

How Successful were the Outcomes

In the context of final outcomes as speculative architectural drawings, this methodology was reasonably successful. If the study were to advance further in future, its application to buildable architecture would need to be further examined. Through an integration and layering of multiple case studies taken from the realms of literature, fine art and architecture, notions of architecture’s soul were incrementally nurtured into existence. These notions were then applied allegorically to the problematic research context of Wellington’s inner-city suburb Te Aro. They were used to interrogate site and architecture as individual yet interconnected identities arranged within a dialectic confrontation. This ‘battle’ or ‘confrontation’ between site and architecture was then translated through the design of three allegorical interventions—a public toilet block, a bus stop, and an apartment building—and communicated through a series of evolving speculative architectural drawings.

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Our ideas are of value to the degree in which we have felt ourselves lost ... The man who discovers a new truth has previously had to smash to atoms almost everything he had learnt, and arrives at the new truth with hands bloodstained from the slaughter of a thousand platitudes.

— José Ortega y Gasset, *The Revolt of the Masses*, p. 6.

Penelope Haralambidou’s proposition that the allegorical architectural project can be used as a critical method draws directly from Angus Fletcher’s theories relating to literary allegory. The thesis investigation used the arguments of both theorists to explore how an allegorical architectural project can help to reawaken the transformative heritage stories that form place identity (its ‘soul’), enabling architecture as well as its inhabitants to have a place to stand | Tūrangaewae.

How Successful was the Methodology

Fletcher’s symbolic action of ‘battle’, as a confrontation of two forces, became fundamental to the development of a dialectic response to place. His second symbolic action ‘progress’ became intrinsic to the temporal activation and representation of this architectural dialectic. This thesis investigation used this to help establish a three-part methodology of Inception, Cognition and Activation, where the allegorical architectural project is incrementally transitioned from the imagined to the designed, with each insight building upon the previous, weaving together a richly complex allegorical architectural narrative.

This method proved successful in the formation of a site-specific allegorical architecture, inviting non-conventional provocations (allegories drawn from literature and fine art) to fuel the imagination as the allegorical argument is developed. It provided the opportunity to address the transformative heritage stories that form place. The preliminary design stages began to reawaken these through the speculative design and representation of two small scale architectural interventions. The culmination of these findings was then developed through the Developed Design of the Taranaki Street apartment complex—forming a three-part response to the Research Question, where each stage of the design, from Inception to Activation, is presented in Codex 02, Te Ao Mārama, The World of Light.

Conclusions Drawn from the Investigation

By establishing an identity for place derived from a temporal dialectic relationship of site and architecture, the investigation highlights the fundamental role of site in the formation of meaningful architectural responses to place. In this thinking, site identity must be considered not as a product of architecture, but rather as an enduring narrative that permeates through the layers of the urban fabric—marked and severed by the transformative heritage stories, both good and bad—that have shaped its current physical form. In this respect, the designed outcomes prove successful, each highlighting the issues arising from a loss of heritage stories, including a toilet occupying a sacred pā site, a bus stop located atop a redirected stream, and an apartment concealing the rediscovered remains of the once thriving Te Aro Pā.

Through the establishment of allegorical ‘battle’ in the form of a confrontation between site and architecture, these interventions are able to equally prioritise site, becoming a fundamental opportunity for architecture to enhance our awareness of place identity. With the introduction of the temporal, expressed and represented through taxonomic drawing, these interventions begin to address the transformative and temporal nature of our heritage stories.

Constraints and Limitations of the Findings

Although these interventions proved successful in respect to the Research Aim, they ultimately remain constrained to the realm of the conceptual and imaginative, where major developments would still be required to transition them to realizable and buildable outcomes. They also do not address the economic constraints that typically require a developer to occupy every square meter of a site, rather than privileging the site’s ability to act as the orator of its tales.

“

I discovered a marvel as soon as I did... for worlds differ greatly, and in this world I saw my daemon for the first time.... People here cannot conceive of worlds where daemons are a silent voice in the mind and no more. Can you imagine my astonishment, in turn, at learning that part of my own nature was... beautiful?

— Philip Pullman, *His Dark Materials, The Subtle Knife*, p. 501.

This research topic was both highly relevant and personal to me, where a desire to engage my own lost heritage was mirrored by the desire to establish a cultural and contextual place identity (daemon) through the design of architecture. I realised how much can be lost through the lack of acknowledgment of our own cultural heritage stories and saw this issue as largely relevant to architecture also. As a result, this thesis investigation began as an enquiry into the ‘soul’ of architecture, and manifested into a search for Tūrangawaewae, highlighting the connection we share with the place to which we belong.

It suggests the need for architecture—as a physical manipulation of place—to acknowledge its own site as a fundamental aspect of its being. It highlights the power of fictional narratives and storytelling to communicate potent ideas and meanings in relation to a holistic understanding of both heritage and place. Finally, it questions the lack of acknowledgement of the heritage landscapes beneath our cities—raising the much bigger issue of the ecological disconnection and disregard of mankind towards nature.

Opportunities for Further Advancement

If the investigation were to be expanded beyond its current scope, the next stage of the investigation would focus on development of the material and experiential properties of the allegorical architecture. This stage is briefly explored in the prologue section, functioning as an additional enquiry into the material, and suggesting how the allegorical architectural project might ultimately transition from the drawing into a realisable built architecture.

Beyond the delivery of buildable architecture, the research might then shift focus towards environmental issues arising from a disconnection

with the land. It could begin to explore how architecture’s daemon, as the mediator of the built and natural worlds, might interweave essential issues of heritage with sustainability through the reconciliation of the urban landscape’s ecology and biodiversity. It might also begin to explore how co-design could enhance user interaction in the formation of place, encouraging the community to become actively involved with protection of their heritage stories. Through its acknowledgment of contextual heritage and interconnection with the surrounding ecosystems and community, this architecture would function as a powerful inner-city symbol, signifying a fundamental shift in how we understand, design and engage place within the urban context.

Potential Future Applications of the Findings

Place identity for Māori is embodied in the concept of Tūrangawaewae—a place to stand. For Māori, the place where a person learns important life lessons and feels a connection with their ancestors is usually the marae, where they have earned the right to stand up and make their voices heard, where they are empowered and connected to both the land and to one another. Tūrangawaewae—a place to stand—embodies the fundamental concept of our connection to place

Ultimately the thesis investigation argues that we must return to a point of origin, looking back before moving forward. We must reconnect with the land from which our heritage has been formed, in order to move towards a more harmonious blurring of the built and the natural. It is no longer simply a duality of one or the other, European or Māori, site or architecture, self or soul; but rather, it is about the dialectic that arises from the confrontation, the blurred realm of mediation, occurring when both entities work through a reasoned means to establish an understanding of contextual truth.

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21 SEPTEMBER EQUINOX

“

My language is my awakening, my language is the window to my soul.

— Māori proverb

6.2 EPILOGUE
EXPERIENTIAL ALLEGORY

Following conclusions and critical reflections, the three designed outcomes of the bus stop, toilet block and apartment are depicted one final time. This forms an additional design experiment following the conclusion of the thesis, ultimately attempting to cross the threshold between the real and the imagined. This final experiment functions as the segue into further research and development, suggesting new ways for evolving the allegorical project even further. The epilogue carries the codex back into the realm of Te Pō, with the final render representing the completion of a full cycle from night to day and back to night.

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APPENDIX

Below | Featured Work in AD Magazine, ‘Emerging talents: Training Architects’, Guest edited by Neil Spiller, 2021.

Overleaf | Drawing selected to be added to ‘Tātuhi / Drawing Architecture: Sarah Treadwell Archive” 2020.

To purchase this product, please visit <https://www.wiley.com/en-gb/9781119717522>

Emerging Talents: Training Architects

Neil Spiller (Guest Editor)

Paperback

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August 2021

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DESCRIPTION

There is a newfound interest in architectural education. This AD is a survey of some of the best contemporary architecture student work in the world. The most forward-looking architecture schools worldwide are reinventing pedagogy in the hope of developing radical syllabi that are a rich mix of the virtual and the actual. Design education is changing and adapting to compensate for the new material changes to the discipline, and is being used to disentangle old, outmoded spatial practices and replace them with new paradigms of space and representation. This issue showcases the students and teachers who are pushing the envelope of architecture in extraordinary ways, offering their insights into its future materiality and spatial dexterity. It premieres a new young generation of architects who are likely to become names in the architectural profession and possibly important teachers themselves. Their work has been selected by their own influential teachers of architecture who describe the studio methodologies – and reasons for them – that prompted the work.

Contributors: Daniel K Brown, Jane Barry, Nat Chard, Odile Deoq, Evan Douglas, Riet Eeckhout, Mark Garcia, Nicolas Hannequin, Perry Kuiper, Elena Manfredini, Mark Morris, Hari Rashid, and Michael Young.

Featured institutions: A Alfred Taubman College of Architecture and Urban Planning, University of Michigan; Architectural Association, London; Bartlett School of Architecture, University College London; Carleton University, Ottawa; CONFLUENCE Institute for Innovation and Creative Strategies in Architecture, Paris; Cooper Union, New York; University of Greenwich, London; KU Leuven, Belgium; Rensselaer Polytechnic Institute, New York; Southern California Institute of Architecture (SCI-Arc), Los Angeles; Swinburne University of Technology, Melbourne; Victoria University of Wellington, New Zealand; and the University of Applied Arts, Vienna

Jonathan Morris,
To ranspawne (A Place to Stand,
Narrative Architecture Final-year
March/Pratt) thesis studio,
Victoria University of Wellington,
New Zealand,
2021

quote: In Philip Pullman's novel Northern Lights
(1995), a gullstone inside the 'demon cage'
separates people's souls from their outer selves.
Pullman's proposition was here used to invite the
design of an architectural intervention that allows a
buried, hidden place to surface in Wellington.
The first part represents the soul of the land, and the
gullstone (the soul) into an architectural form
that creates its tale of separation to be witnessed.

Below: The relationship between the artist's
movement and the story is a central theme
of the heritage and the identity of the landscape
(landscape of the land, to observe and to protect,
bearing witness to the future in one direction and
to the past in the other).

May Myo Min,
My History Is Not Mine
Narrative Architecture Final-year
March/Pratt) thesis studio,
Victoria University of Wellington,
New Zealand,
2020

Below: A computer game environment was designed as an
architectural representation of the poem 'My History Is Not
Mine' (2010) by Burmese poet Zeyar Linn. Linn's poem focuses
on the Eastern identity is typically defined by Western hegemony;
with Western history, May Min is a proposition that culturally
specific oral narratives enable Eastern cultural identities to be
redefined for future generations, and also translated this concept
into an architectural game environment. Inside May Min's
game, we explore experience their own history. The values of
culture illuminate their path. The architecture of the imagination
becomes their world. Darkness and light are inverted, traditional
and narrative come to life.

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TĀTUHI / DRAWING ARCHITECTURE ARCHIVE

Welcome to the Tātuhi / Drawing Architecture: Sarah Treadwell Archive, sponsored by Metalcraft. This is an online archive, established on 26 August 2017, and is a digital storehouse for architectural drawings. The intention is to add one selected drawing per year, so that the archive becomes a slow-building record of selected trends and approaches to drawing and architecture, particular to their time.

PROUDLY SUPPORTED BY

2021

TŪRANGAWAEWAE | A PLACE TO STAND

Author: Jonathan Marish

Drawing Title: 'Tūrangawaewae | A Place to Stand'

(Size: tbc)

Materials: graphite, digital photography

University: Victoria University of Wellington Te Herenga Waka

Date: 2020

Welcome to the Tātuhi / Drawing Architecture: Sarah Treadwell Archive, sponsored by Metalcraft. This is In early 2017, Dr Sarah Treadwell retired from academic life at The University of Auckland, School of Architecture and Planning, New Zealand. Her legacy is so broad and her influence on several generations of architects, artists and thinkers so deep, Architecture+Women+NZ wish to make a special acknowledgement of her career in architecture. As well as recognising Sarah's extraordinary work and critical thinking, we also celebrate her grace, wisdom and patience.

image by David Veart

As Sarah moves into her life in art, it seems appropriate to acknowledge her major contribution to the 'drawing culture' which exists at Auckland's School of Architecture and Planning. The level of sophistication with the use of drawing in design process as well as output is a direct result of Sarah's critical approach to the use of media in architecture.

In recognition of this legacy, A+W+NZ have established this online archive, in her name.

The first drawing submitted to this archive is, of course, one of her own.

Thank you, Sarah. For everything.

THE FINEPRINT:

The selection of each annual drawing will be made by Sarah Treadwell, and/or her team of nominated selector(s).

One drawing will be selected each year. Sarah and her nominated team may elect to add more than one drawing to the archive in any year.

The annual drawing will be selected from the end of year architecture and Spatial Design graduation shows by The University of Auckland, Victoria University, Unitec and AUT, as well as competitions such as the AAA Visionary Awards and NZIA Student Award.

The selected annual drawing will be uploaded in January of each year.

The author of the selected drawing will be asked to provide permission for the (digital) use of the drawing, in perpetuity. Copyright remains with the author of the work, as does the original work.

The author will receive \$500 for the acknowledgement of granting their permission for use of the drawing on the A+W NZ website.

The author's name and date will be watermarked on the drawing. online archive, established on 26 August 2017, and is a digital storehouse for architectural drawings. The intention is to add one selected drawing per year, so that the archive becomes a slow-building record of selected trends and approaches to drawing and architecture, particular to their time.