

SECOND-HAND POETICS

Dynamic shift from home to monument



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Tina M. Williams

Abstract

This thesis began with an Antarctic story. There is something sublime about the adventures of Scott and Shackleton; their ability to entertain the emotive sensation of place, despite a physical detachment. Tales of exploration arrest moments of suspense, drama and inspiration and yet they are surrounded by the fact that Antarctica is a barren, isolated expanse. The opportunity of these particular constructs, which operate between intimacy and departure, to serve the creation of a special experience, it exists beyond the replication of these narratives; they might suggest how New Zealand national identity might be framed.

The natural architecture of the frozen continent is grand. Its timelessness rivals the foundations that the rest of the developed world is built on. Yet simultaneously its stories create a rapport which personalises identity and allows memory to be mobilised. New Zealand built history has only recently emerged but representationally the identity of the nation is monumental, especially in relation to Antarctic. This thesis asks how the relationship between NZ and Antarctica might be physically manifested through architecture, in order to deepen the stability of NZ historical identity.

The project is situated on the Lyttelton harbour where New Zealand and Antarctica have historically converged. At this location the vicarious nature of the Antarctic story is exploited so that the sense of place might exist even though, physically and temporally, it is not attached to the Antarctic. This is realised through a set of imagined dwellings on Dampier Bay, which are contained within the definition of 'Home'.

The programme of this research acts to acknowledge this duality and formalises it as the 'monument' and the 'home'. The primary understanding of programme will however be domestic, as it is the point at which our most intimate memories are created. The realisation of the monument will be introduced through the act of designing itself.

Architecture is used as a tool to negotiate the exchange of personality between the two places and ideas, with the poetics of representation providing a framework for investigation. Because the method is derived from such poetics, my own subjective will is asserted onto these interpretations. The process has therefore become non-quantifiable, it relies instead on a level of intuition.

The Antarctic story resonates with the moments we find identity in, they have the potential to complement New Zealand's Architectural history where it is wanting of poetic agency.

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To the insignificant moments, the
yarns over coffee, and the afternoon
beers; they were much more
important than we thought at the
time.

Thank you to my parents, whose
eternal love and support I could not
have survived without.

To my supervisor Peter Wood,
I owe my enduring passion for
Architecture. You showed me that we
can ask more of Architecture but we
can also find wonder in that which is
overlooked within it.

A 120-point thesis submitted to the
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Victoria University of Wellington School of
Architecture

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A SURROGATE NATIONAL IDENTITY

**“A message
from another
world of
second-hand
experiences,
apprehended
through heroic
words.”**

-Francis Spufford, 144

If you were to find yourself abandoned and alone in the middle of the icy expanse of Antarctica, without walls to stand against the prevailing cold, you would soon die. Architecture is a fundamental necessity there but the only buildings present are those that we have bought ourselves. Historically the proximity of the huts to the land contributed the greatest immersion; they stood closer to the wilderness than the ships and further away from the overwhelming exposure the tents were subject to. The huts were the absolute centre of the great expanse; acting as the first and last points of civilised shelter.

However, these buildings cannot claim to have shaped the continent in any way, rather it has shaped us. Physically and intellectually the continent takes a severe toll on its inhabitants. The physical becomes an almost arbitrary notion; the weather being too harsh to sustain any kind of stability. Buildings can become buried in snow in a matter of days, and at times the Antarctic whiteness becomes so intense that it mutes all the senses. The huts of Scott, Shackleton and Mawson are not a triumph but a necessary conceit. They do not dominate the environment but succumb to it in an act of humility and as the last effort to create 'home'.

Intellectually, Antarctica can challenge standards of cultural importance. Why maintain civilised rituals in a barbaric place? Why put a monument at the South Pole? What is the point of naming all the places that few will see? These things seem to imply the presence of persistent residence. Receiving a name would imply that there was some familiarity and continuing habitation, but this was/is certainly not the case (Francis Spufford, 150). The Victorian achievements, and famous name sakes they were bestowed with might seem a pointless sentiment to impart on such a 'barren' land (Francis Spufford, 154). Yet these acts reveal innate desires in the human spirit that continue to operate despite function or cultured occupation.

B Both National and individual identity invests in the stories that these acts evoke and in the end that's all we can bring back and declare ownership over. Those ideas of oblivion, eternal mystery, and the truth about what these notions inspire in those who visit. The essence of Antarctica is what is imprinted on us, not Antarctica itself. These stories are the Architecture of the frozen continent: constructing not only our visual perception but also, and more importantly, the emotional position of the place.

In what ways should Architecture in New Zealand imbed the Antarctic story in formalisations of nationality?

New Zealand has been involved in the inception of the Antarctic story from the very beginning. In many accounts it would appear that it is impossible to encounter one without the other.

Both Captain Cook and Able Tasman's discovery of New Zealand was a direct result of their search for Terra Australis Incognita, 'the unknown south land' (L.B. Quartermain, 1). In nearly all of the expeditions of the heroic era, many New Zealanders have been members, and many who were not became citizens upon their return. The most notable of these was C.R. Ford who contributed significantly to the face of New Zealand Architecture.

Further still, when Scott's final voyage failed to include any on the scientific staff, it wasn't from lack of trying. His first choice, James Mackintosh, who was Director of the NZ Geological survey, was refused acceptance into the crew by the New Zealand Government (L.B. Quartermain, 17). His second choice, Dr J. Allan Thomson who was "New Zealand's first Rhodes scholar" was later declined because of medical issues (L.B. Quartermain, 18). Furthermore many of those involved in such expeditions became citizens upon their return.

Even now our connection with the frozen land extends onwards with scientific research. Many New Zealand Scientists working in Areas of Climate, biology and other research areas, are all based in Antarctica. This physical and virtual proximity has made it a place of great familiarity in New Zealand. In describing the relationship between NZ and Antarctica you could say as Leslie Roberts did, "it's like Greenland to our Denmark", practically inseparable (210).

Fig. 1.1 & 1.2
C.R.Ford &
His contribution
to Architecture

Fig. 1.3
Modern NZ
team working
in Antarctica

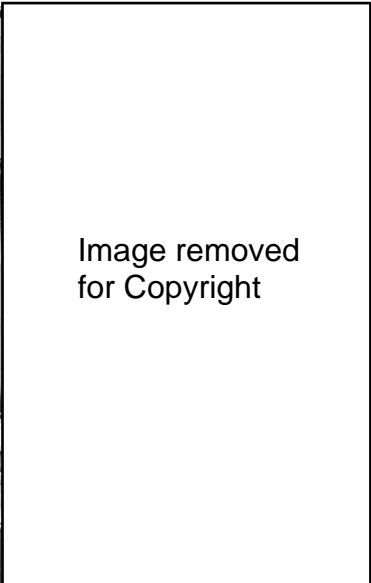


Fig. 1.1



Fig. 1.2

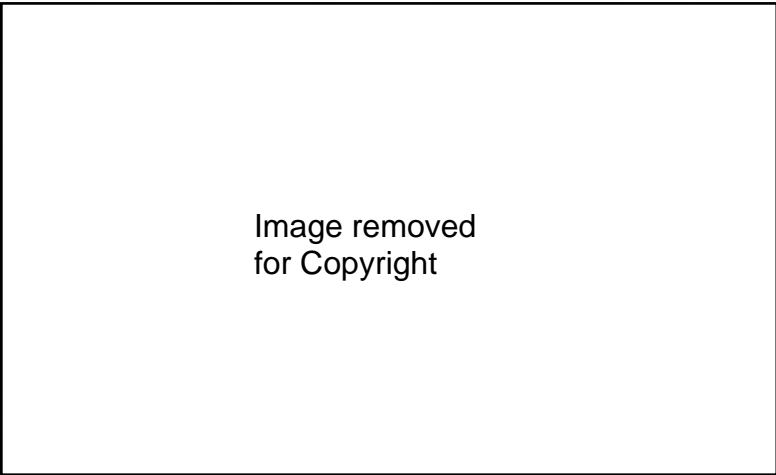


Fig. 1.3

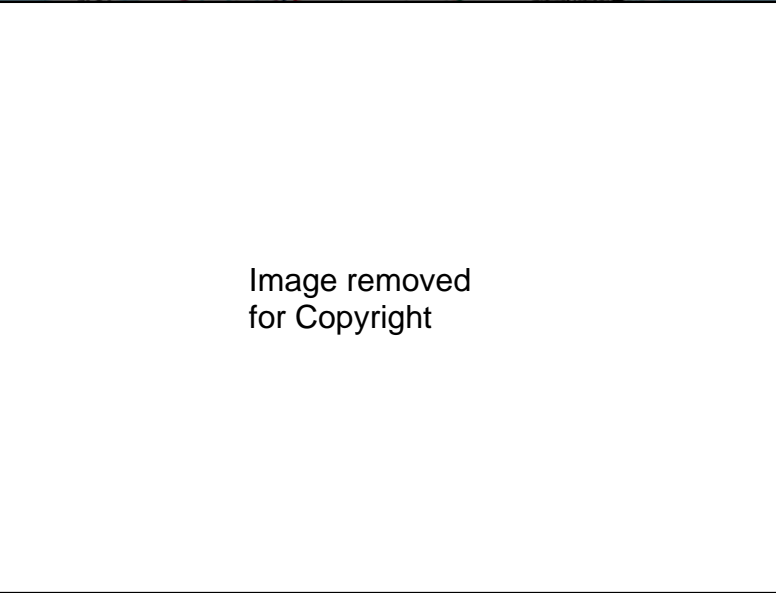


Fig. 1.4

Top left
C.R. Ford at his desk overlooked by
a commemorative image of his time
in Antarctica (Top Left)

Top right
Team of Modern NZ Scientist
conducting field work in Antarctica

The Wellington War Memorial
designed by Gummer & Ford.
(Opened 1932)

Bottom
Various divisions of the continent.
New Zealand's claim including the
Ross Dependency region

Fig. 1.4
Map of the
division of
Antarctica's
care

Fig. 1.5
Current
condition of
Antarctic Hut

When the 1959 Antarctic treaty divided the care of the continent, NZ's inclusion expressed a validation to our claim to Antarctica's history, not least of all because this share contains the greatest artefacts of the 'Heroic era', the Huts of Scott and Shackleton (L.B. Quartermain, 40,41).

These huts are some of the few marks allowed to remain (by the Antarctic treaty) on the continent, standing as evidence of an identifiable human history. In Paul Carter's writings, such gestures on the land have the potential to create the "structure of language"; in this case, arguably the language of Nationhood (61). NZ's active preservation of these artefacts heightens our sense of possession over them; becoming a mark specific to the nation, as if we ourselves drew it.

Identity is an extension of Art; both being synonymous with the definition of self-reflection and self-awareness (Hauge, Ashild Lappegard). New Zealand's slim history neglects the artfulness of architecture and the creation of a physical form of nationalism.

It is arguable that the physical manifestation of New Zealand national identity has only existed since 1940. At this point, David Mitchell & Gillian Chaplin write that "our architects [were] able to elevate their pragmatism to make art of it" (7). For the majority of NZ's Architectural history, it has relied on a pragmatic shed-building tradition, our buildings being closer to a "superior kind of engineering" (Mitchell & Chaplin, 7). With barely a hundred years containing a firmly established identity, it hardly compares to the many centuries that the rest of the developed world is built on. With the affirmation of claim to the Antarctic huts it authorises the content as a surrogate for New Zealand's underdeveloped history and subsequent identity.

Once this 'possession' of the physical is acknowledged, it grants freedom and power to intellectual mobilisation. The stories of Antarctica then, are not just fanciful dream but something which New Zealand has a stake in. Our continued care of these tales and the physical artefacts in the continent, validate our title to their language. Because of this, Antarctic stories have the potential to supplement New Zealand's Architectural history where it is lacking artfulness.

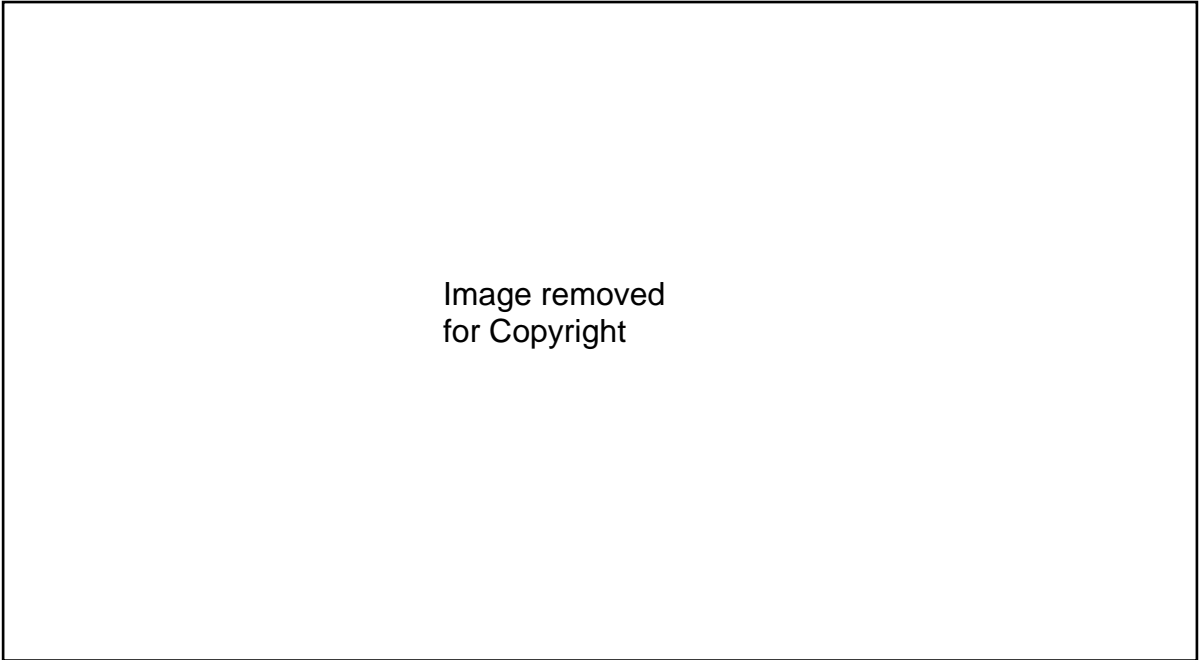


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Fig. 1.5
Pictured is what remains of the hut at Cape Evans, which
hosted Scott's Terra Nova Expedition. At the end of this
undertaking it became functionally deserted

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2 2 2

2 2 2

2 2 2

THE 'BACH' & THE MONUMENT

**“no amount
of attention to
practicalities
of shelter can
replace the
emotional
charge that more
memorable
buildings succeed
in giving us”**

(Mitchell & Chaplin, 7).

New Zealand's long history with pragmatism has meant that some of the best architecture has emerged from smaller gestures, such as those in the domestic realm. The larger, more consuming "monuments of our culture", barely manage to capture any notions of beauty (Mitchell & Chaplin, 7). Through the Antarctic, the existing definition of national architecture can be extended and the monumental can be formulated. This chapter explores where these moments exist in the constructs of Antarctica, and how they might prevail in Architecture.

Fig.
Monumental
NZ
Architecture

2.1 The 'Bach'

Fig. 2.1
'Man Alone'

Debatably the Antarctic huts share many features with the historic architecture of New Zealand, which Mitchell and Chaplin describe as “well designed artefacts,” serving the people of the outdoors best (Mitchell & Chaplin, 7). Dogmatically this is an accurate description of both the emblematic NZ 'Bach' and the huts of the 'heroic era'. Their immediacy to the environment defines their purpose and propels each further.

The huts are insignificant against the scale of the Antarctic wilderness; the landscape stretching out further than the body can understand. And yet their boldness set up a device for consuming the sublime, providing those who visited with a dimension that the body could grasp,

However what sets the Bach and the general construct of Antarctica apart is a deeper emotional and historical standing. Comparatively the sublime is more conspicuous in the Antarctic huts, giving them the artfulness that NZ's pragmatic constructs lack.

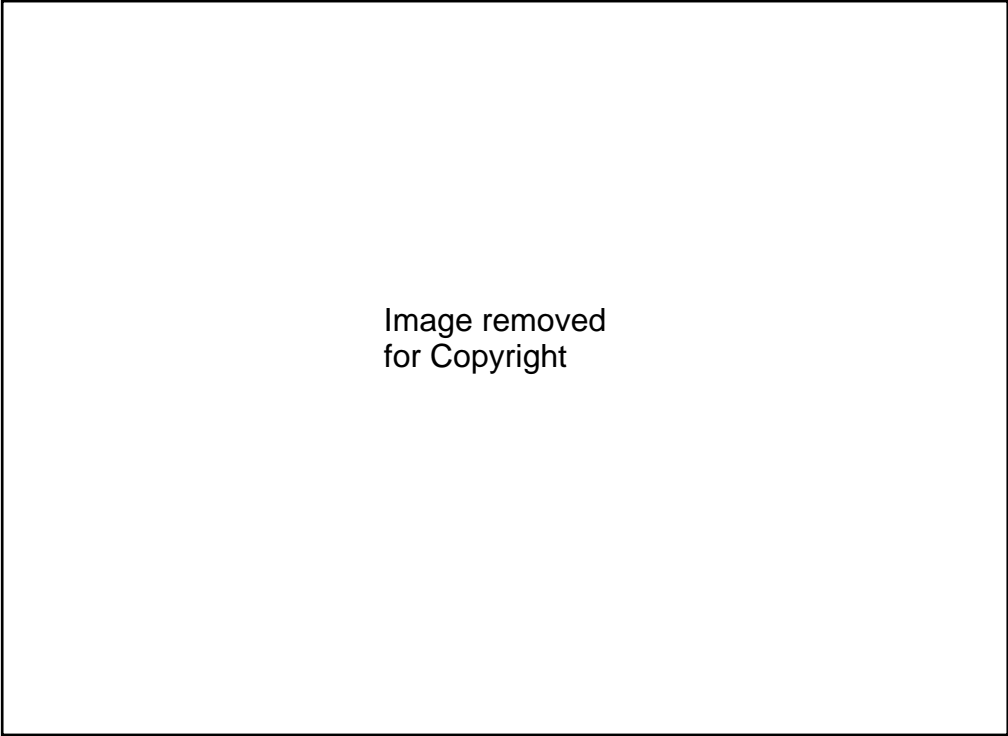


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Fig. 2.1
'Hans Peter Knutxen sitting on his verandah of his home, Piha, 1915-1916.
Displaying the relationship of New Zealand architecture to the native bush.

2.2 The Sublime

The sublime is a sensation prominently encased within the Antarctic of the heroic era; its violent wilderness largely contrasting the explorer's sedentary life back home (Francis Spufford, 17) . In Edward Burke writings he ascertains that within such a phenomenon, "it gives great pleasure to see nature in these great though terrible scenes. It fills the mind with grand ideas and turns the soul upon herself."(Francis Spufford, 17)

However for the modern tourist the spectatorship of the 'terrible' environment is somewhat overlooked. The huts are placed as the objectified destinations, at the end of an easy path(Dirk H.R. Spennemann, 899). But In Mawson's, Scott's, and Shackleton's original expeditions the opposite was true. The hut served as a last refuge; when they couldn't survive in the wilderness.

They allowed the early explorers to be part of the moment, permitting them to sink into it. Even while in the huts their ears were always pressed up against the pulse of the environment, and the moment it paused they rushed outside to explore (Lennard Bicke, 52). These shelters worked to service Burke's rule for consuming the sublime, providing some distance between the object of the sublime and the viewer,to prevent fear from overcoming all else (Francis Spufford,30). When inside, the early explores were still part of the storm that raged outside; holding close enough to feel the sublime and far enough so that it didn't overwhelm them. They allowed the men to do this physically with the weatherboards around a timber frame, and mentally, by giving them a a place to write and walls to decorate. When Mawson talked about his time in the Cape Denison hut he talked about the decoration of the interior, the constant excuses made for celebrations, like the anniversary of the gas lantern, and most of all Christmas (Lennard Bicke, 53). In these times the interiority was an intense one; it being the last refuge for ritual and 'civilised' life.

Fig. 2.2
Christmas in
Antarctica
on Scotts
Epedition

Fig. 2.3
Daily life

Fig. 2.2

Christmas at the Cape Evans Hut. Furnished with all the “festivity customary at Xmas at home”. Celebrations were complete with Roast Beef and Yorkshire pudding, Champaign, plum pudding and mice pies. In addition, a string of Union jacks were strung up, adding to the sensation of home and nationality.

(Scott 325-325)

Fig. 2.3

A few members of the Terra Nova crew retiring their day inside the Cape Evans Hut.

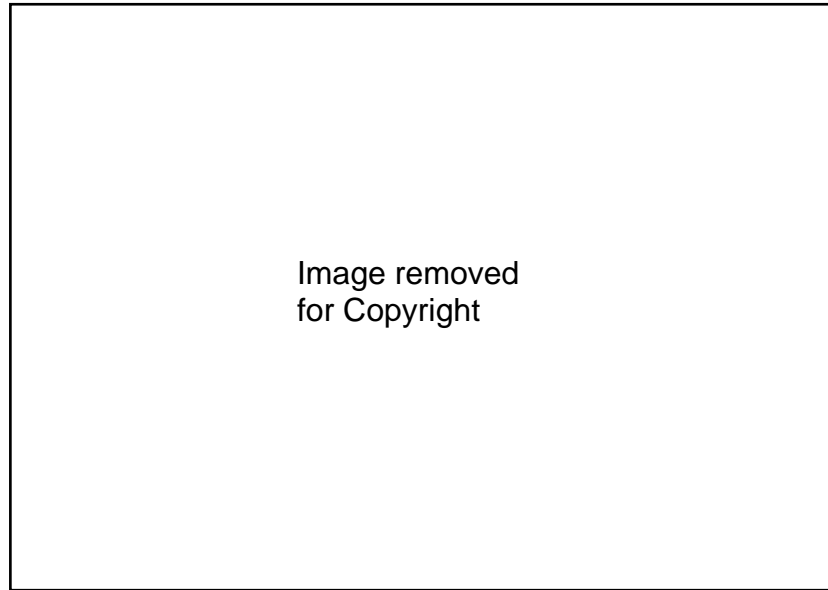


Fig. 2.2

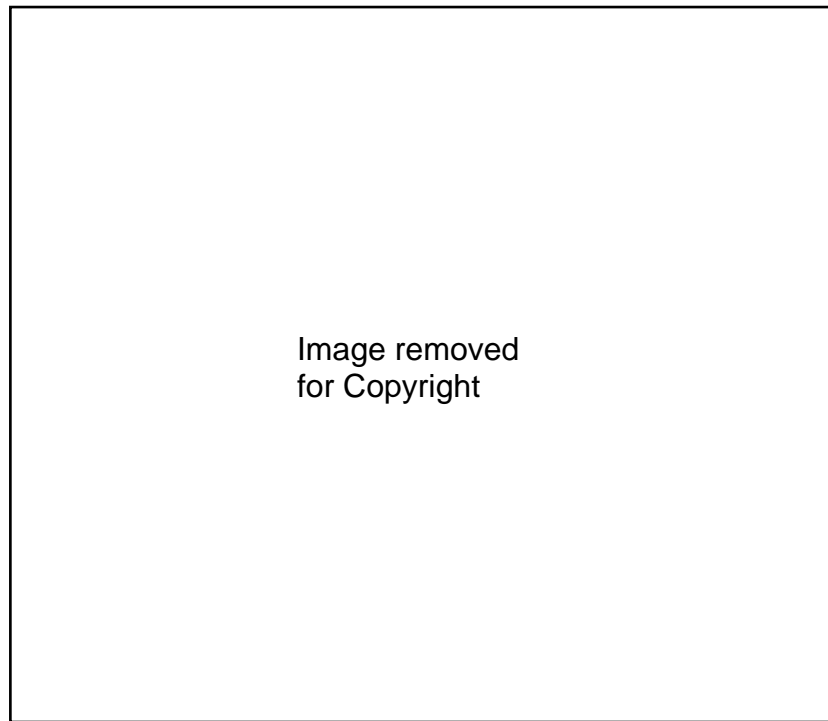


Fig. 2.3

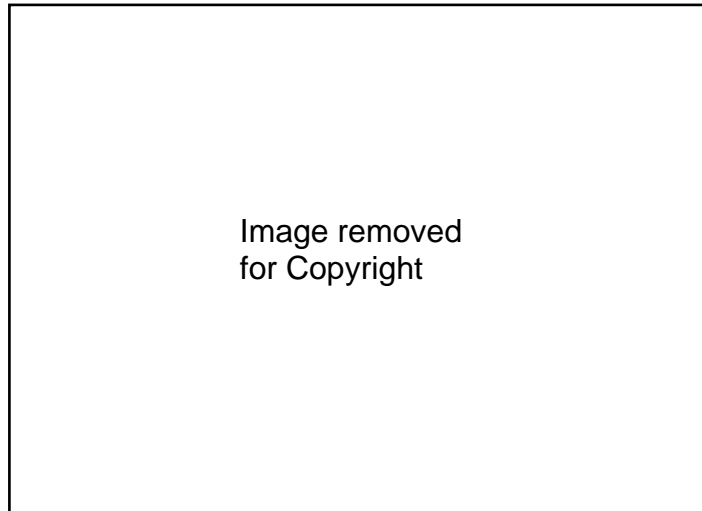


Fig. 2.4

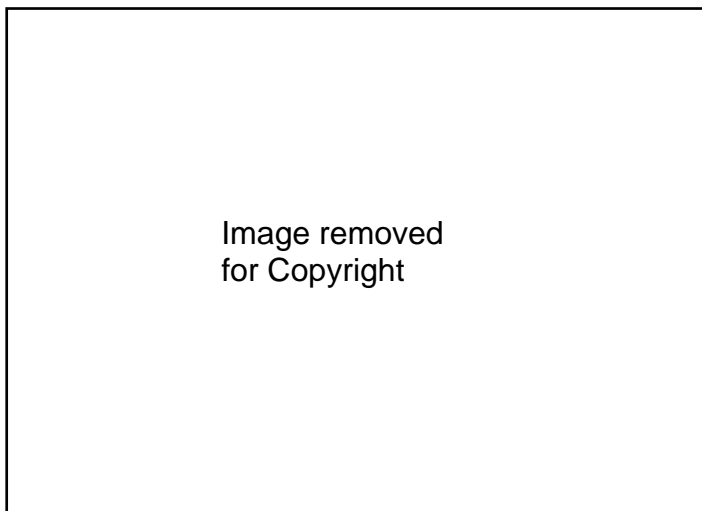


Fig. 2.5

Fig. 2.4

The Lincoln memorial, reconstructing many of the qualities you would expect to find in the remnants of classical architecture

Fig. 2.5

Example of a white gallery space used to support the disembodiment of art (feature specifically here are works by Yves Klein)

2.3 Monuments

Through James Porter's writings in 'Sublime monuments and sublime ruins of ancient aesthetics', we could consider the Antarctic landscape itself is a distinguishable, sublime monument. He proposes that a monument is an "expression of loss and permanence in a heightened form of tension"; that it embraces the confrontation between 'confronting materiality', the 'immaterial', and time, allowing it to exceed the singularity of an imposing mass (685). Antarctica's immense scale along with the sense of loss in its whiteness, and the mystery that surrounds it contents, makes the continent an embodiment of the dualisms that project the monumental into the sublime.

In his book 'Architecture, Power & National Identity', Lawrence Vale states that a moment of 'natural' nationalism is "merely that which has had its origins obscured by the time and the acceleration of complex layers of development" (14).

The continent of Antarctica fulfils these parameters where New Zealand history cannot. Its construct exists both as an embodiment of monumentality of scale and as a monument signifying a moment of remembrance; the unfathomable expanse and stories of morality aligning it with a timeless and complex form of memory. As Leslie Carole Roberts writes, "Antarctica offers us a lens on the deep time in its sinking geomorphologies and a mirror for our deepest nomadic longing in its border-free, wide open spaces." (Leslie Carol Roberts, 27)

2.4 Monumentality of the 'White Surface'

The primary mechanism used in Antarctica and Architecture to proke the power of the monumental (where the object is projected onto both the present and the future) are the white walls, from which they are forged (Porter, 685). On a physical and psychological level, a white surface provokes a set of phenomena that enhance the forcefulness of the Antarctic continent. Architecturally, white is a cornerstone in the representation of Power, having emmerged from the rediscovery of Ancient Greek Ruins, with champions like the Parthenon which were seen as a masifestation of strength and wisdom. It's ability to mobilisation authority persisted in many succeeding constructs, such as the Lincoln memorial, using white as a primary symbol authority.

Fig. 2.4
Lincon
Memorial

Fig.2.5
'White Cube'
in the Gallery
Space

When framed by a room of pristine white walls it gives an object an omnipotent presence. The object becomes defiant against the white, placing it at the centre of attention and elevating it to the status of 'Art' (Brian O'Doherty,14). In a similar sense the huts that reside against the Antarctic plains adopt this position. The huts of Mawson, Scott and Shkelton are framed by the grand white plain, standing at an absolute contrast, wrapping them with a sense of other worldness (Brian O'Doherty, 11).

In a certain sense Antarctica becomes the ultimate manifestation of the archi-typical 'white box' gallery space. In extreme 'white out' conditions, where all the senses are muted, the physical and the virtual converge.

In'occupying' this surface, white transforms into a 'utilitarian' environment, provoking disinterest in its visual construct and departing from the affective (Mark Wigley 23.25).

And yet, the 'white-out' phenomenon doesn't necessarily create an end but rather a beginning. In Oliver Sacks book 'Hallucinations', he investigates extensively the various circumstances that induce hallucinations, one of these studies show that with complete sensory deprivation the mind compensates by creating a mirage (34,43).

Fig. 2.6 & 2.7
Jean Giraud
(Moebius),
40 days in the
desert

Better documented versions of phenomenon have occurred in the deserts of America, where journeys through the bleak landscape inspire a delirium of images. Jean Giraud (Moebius) exploits the authority that such places have in inducing this sort of phenomenon, in such works as '40 days in the desert'.

Perhaps then the authority of an object in a white gallery and the huts against their white plains, in part comes from associating it with a construct of the mind, a hallucination. The construct of the Antarctic 'White box' induces a mode of occupation that is realised through the intellectual. The result is a space that holds authority over the viewer but that can also cause them to detach from the physical experience of space (Brian O'Doherty, 15).

In the next section i shall address the possible consequences of an over reliance of the mind as a provider of experience. The popular manifestation of the 'white box', exhibited in the Art Gallery, can showcase the disassociation with affective architectural perception.

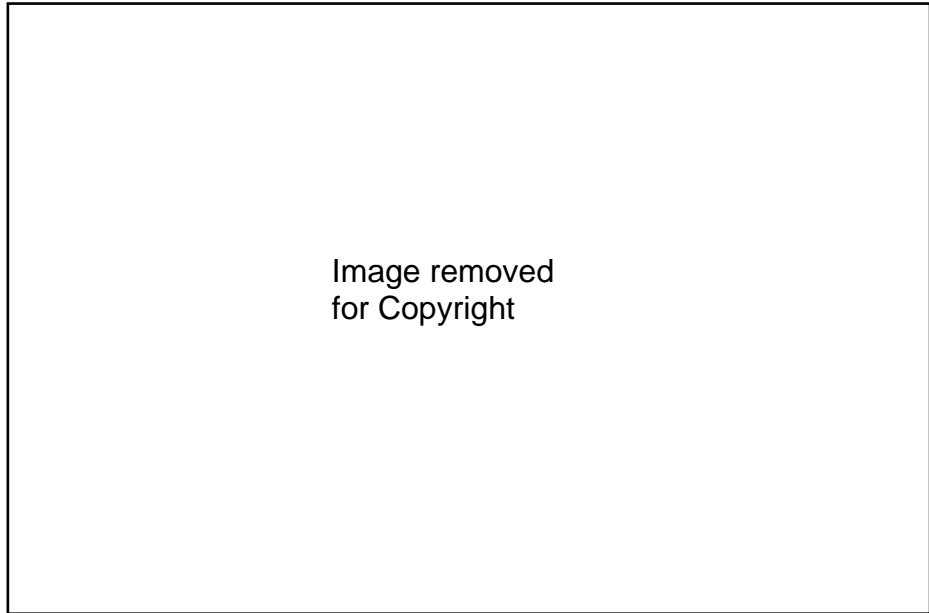


Fig. 2.6

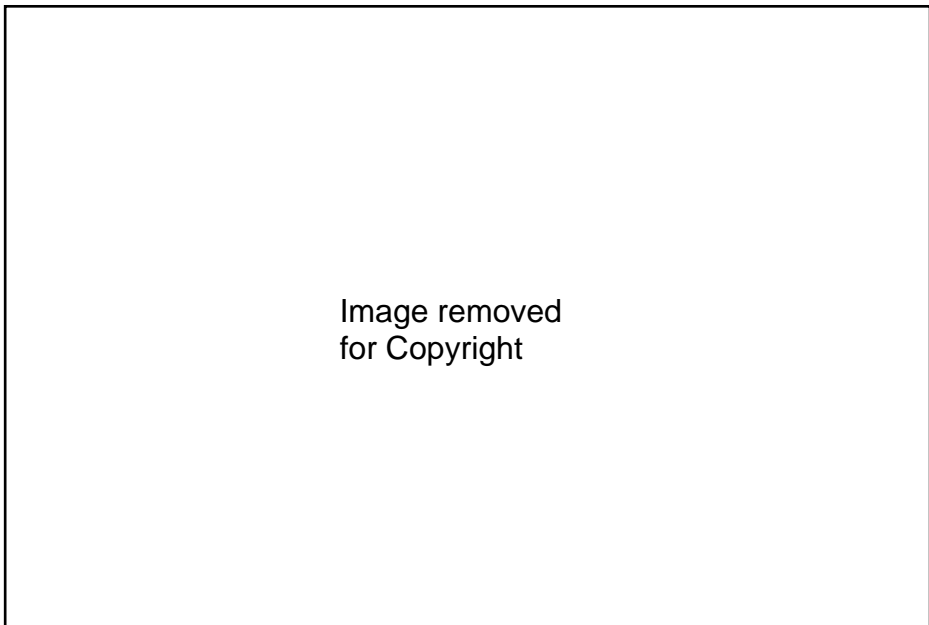


Fig. 2.7

2.5 The suspension of the body

While ‘white’ can provide a sense of power and impart a sense of intellectual enlightenment, it can also impact spectatorship negatively. In this section I shall look at the effects of an overextended white construct and how it might cause a disassociation with the body and impersonal spacial experiences.

In O’Doherty’s exploration of the effects of such ‘white box’ spaces, he comments on how the prevalence of this construct has meant that “we can no longer experience things if we don’t first alienate them” (Brian O’Doherty, 52).

In the envelopment of pure, clean white surfaces it creates a suspension of time, displacing the spectator and replacing them with the objectified (Brian O’Doherty, 10,18). In Mark Wigley’s ‘white walls, designer dresses’ he talks about the use of the white surfaces of Modernism and their understanding as an object, and thus marking the shift into the intellectual and away from the sensual (3). He further asserts that “the white coat isn’t concerned with the relationship to the body but rather its relationship with the wider context” (21). The body is treated as an invasion on space, the Spectator thereby made continuously self-aware of the paradox that consciousness is forced into (O’Doherty, 61).

The act of absorbing the ‘influence’ of these places is enacted through documentation. But as O’doherty suggests this documentation does not aid in producing the experience, but rather shows evidence that it exists (64).

The artificiality of the space acts a signifier making the mind the primary operator of the affective and thus removing the phenomenological. Involvement becomes a premeditated product, aligning with the tenants of consumerism rather than an intuitive sense of understanding.

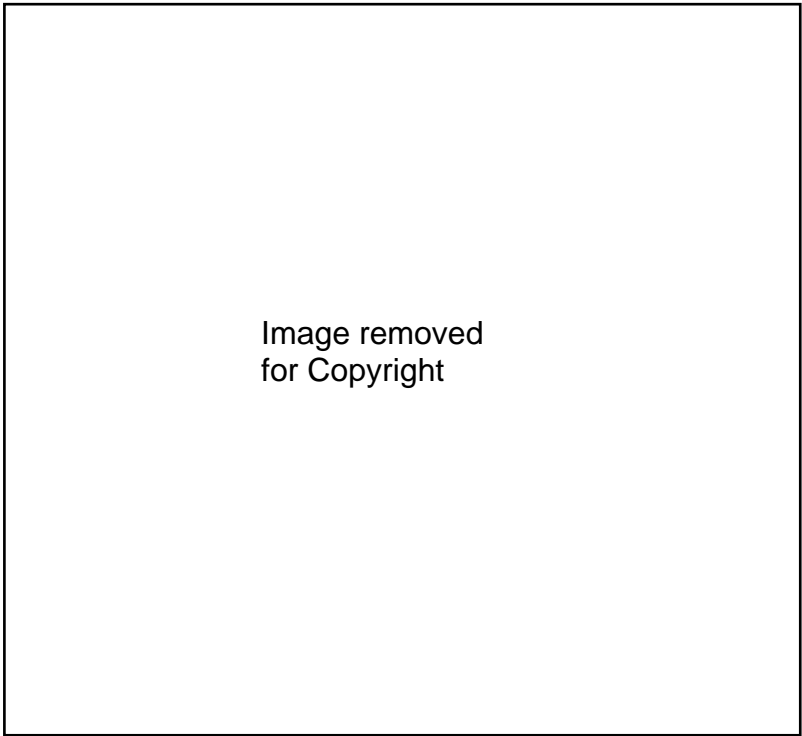


Fig. 2.8
Piss Poles, Antarctica, Aurina #2

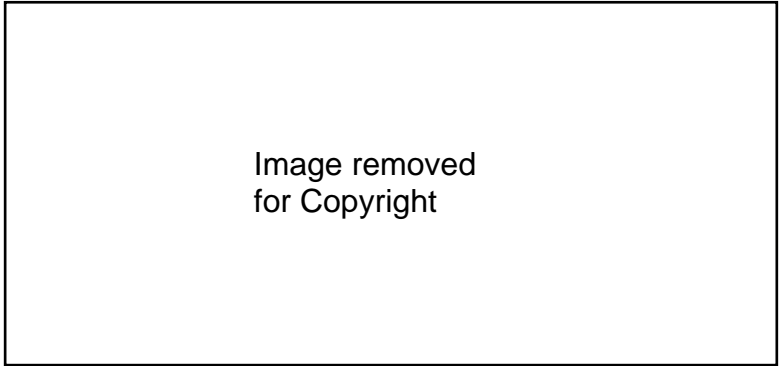


Fig. 2.9
Piss Poles, Antarctica, Aurina #1 - #6

2.6 Monumentality against the sublime

Fig. 2.8 & 2.9
Ann Noble's
'Piss Pole'

Fig. 2.10, 2.11,
2.12
Jane Ussher's
documentation
of the Cape
Evans Hut

The people who now visit the huts no longer are captured by the throws of the sublime. Instead they have become audiences, the huts a gallery object set against the white walls of Antarctica. The body stands outside of this construct, becoming an intrusion on the space, invited in only under the title of 'spectator'.

In John Denis's essay 'the grounds of criticism in Poetry', he describes the sublime as a sensation that doesn't overwhelm its viewer but rather allows them to become absorbed in the moment (35). The sense of authority that the huts assume restricts an occupant from becoming part of the initialisation and therefore the sublime. By assuming the role of object with the white expanse surrounding it, it displaces the sense of both time and the body, removing the spectators ability to fully 'sink into' the moment (John Denis, 28-35).

Modern 'fine art' manages to capture the wonder of the continent but fails to seize a sense of humility. Artists like Ann Noble and Jane Ussher exploit the grotesque or the obscurities relative to Antarctica (normally things which humans have created).

Ussher's pictures of the deteriorating huts and Ann Nobles 'Piss Poles' unsettle the interpretation of their subjects by making beauty out of ugliness.

In Jane Ussher's pursuit to frame the huts of the 'Heroic age', she stagnates the opportunity for the sublime, achieving what the title of her subsequent book suggests, making "images that make things history".

Her photography in this series champions the visual commodity. She focuses her lens on the decaying food stores and rotting penguins. She seals the hut in a moment of isolation, objectifying them and documenting the idea that 'this is something to be contemplated not lived'.

In securing the huts as an artful object it underwhelms the continent; immobilising the untameable expanse that still calls for discovery and conquest.

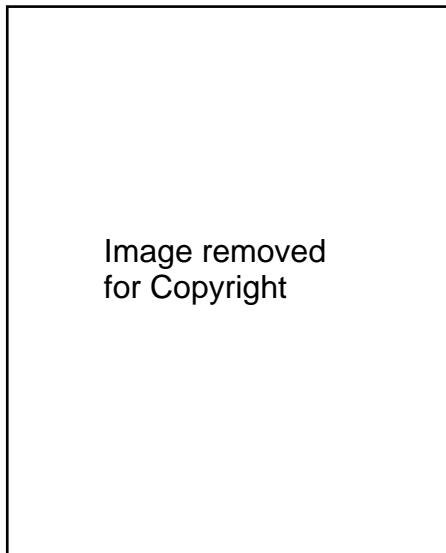


Fig. 2.10

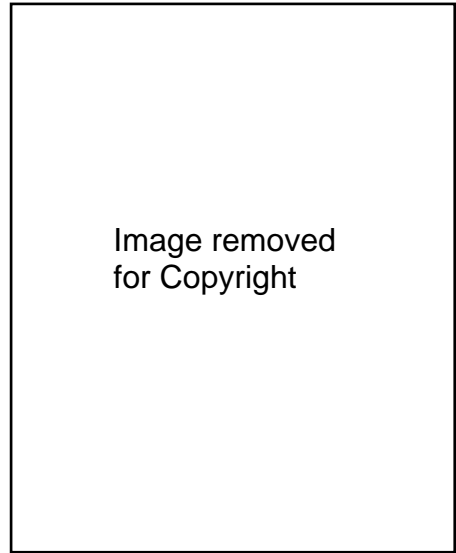


Fig. 2.11

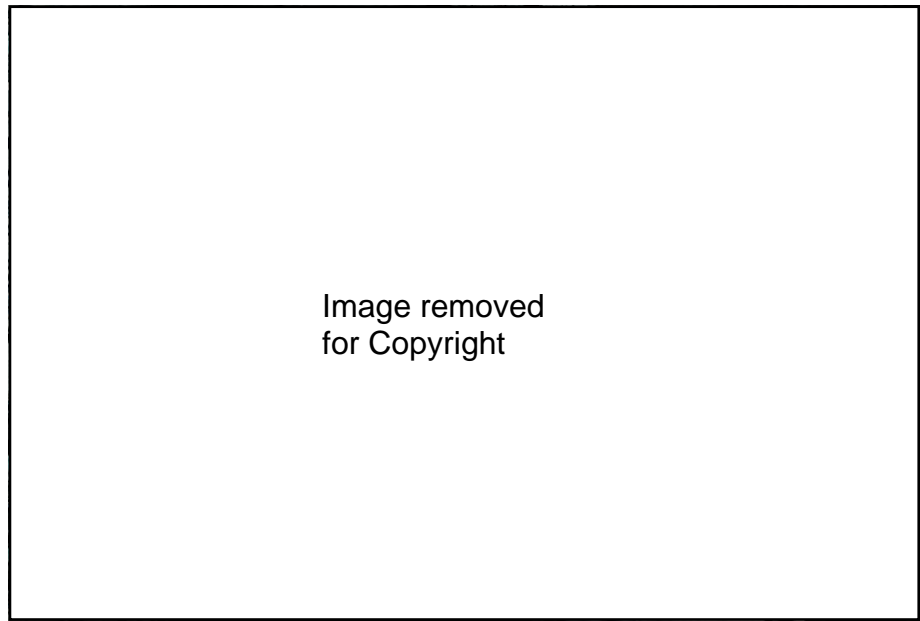


Fig. 2.12

2.7 Shifting back

From construction, the alienation of architecture begins. What we experience of this phase is primarily the white barriers placed between us, displacing the body from the process from the very beginning. The moment these walls come down the facades of the architecture are already in place, new and shiny and ready for admiration yet standing as though it had always been there. According to Catherine Ingraham, this is the myth that architecture operates under (19). During its manufacture it suppresses time so that it might be realised as something 'ideal' when uncovered (Catherine Ingraham, 19).

In 'The Poetics of Space' Gaston Bachelard professes that our relationship with an object strengthens when we care for it (79). When I think of the childhood house engrained in me, I remember spaces that were frequently maintained, best. I remember the kitchen and the boards my father had painted red. When I think of my grandparent's house I remember the niches, the hallway, the garden and the hiding space on the wide window sill behind the curtain. These were the places that took care of me and the ones that we took care of. These places nourished all the senses because of that interaction.

The last refuge for the genuine unadulterated expression of space perhaps then becomes the home, as it associates directly with the phenomenological. In Bachelard's description of home he doesn't rely on the quantifiable features of a space but on the feelings the intimacy pivots around (Shane McCorristine).

How might combining the monumental (as an authority which induces the act of remembering) with the physical intimacy of Bachelard's phenomenological home resolve moments of physical detachment of the 'White box'?

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COLLABORATIVE MEMORY

**“The house is both
an emblem for
and an extension
of the body”**

This section asks how an architecture of the NZ-Antarctic story can understand what it is in service to. Where the last section talked about the specific sensations and representational tools of the Antarctic memory, this section aims to outline where Architecture creates memory. In doing so the hope is to distinguish a programme that would extend the temporality of National stories.

Architecture is commonly mistaken in thinking that it is the 'Mother of all Arts', but Colin St John Wilson suggests this is not the case (62). He writes that architecture wasn't once mentioned in this respect, in the works of Plato and Aristotle and very barely in Homers (62). Furthermore he tells that it wasn't even in the running to be assigned to one of the ancient Greek's Muses; Architecture wasn't considered a 'fine art' but rather a 'practical art' that "served an end other than itself"(62).

It is memory (the true Mother of all Arts) that asserts the poetics of place and Architecture the tool that mobilises it. The memory in these circumstances leaning more towards the definition of 'posthumous reputation' rather than mere remembrance.

In 'Memory and Architecture' Eleni Bastea argues that "Memory is local, communal, organic, spontaneous, connected to tradition, parts of daily life." (145). By this definition the origin of the collective memory of Antarctica springs forth from the huts of the 'heroic era' of exploration. As the place where community and tradition could most easily inhabit, they were where imitations of 'home' could be composed.

The Antarctic huts are an extension of the phenomenological home, allowing romantic versions of home to be imitated. Here the traditions first established in the native abode, such as Christmas or minute rituals like personal grooming, are acted out allowing the expression of home to permeate through the structure. The huts thereby become a surrogate, enlivening the sense of comfort, security and dreaming. As the only nodes in which all these phenomenon might present, the huts slip into all aspects of home; simultaneously becoming the cellar and the attic and where all memory and dreams of nationality are concentrated.

In these structures the 'ideal' is disillusioned; memory is created through the intimacy that is shared with the rituals of place. The virtuous creates a site that is too fragile to build upon and to shelter in. In Antarctica to die during an exploration was seen to be a heroic end but when the Erebus disaster occurred in 1979 it was nothing but tragic. The passengers on flight 901 were innocent (Leslie Carol Roberts, 205). They never intended to touch the ice, to construct and shape the place. The moment that plain hit the mountain creation was thrust upon them, shattering the myth of the 'ideal'.

Poetics are created through the intimacy with traditions in everyday life. The 'home' of dreaming houses the memory of these poetics and transfers them into places, such as the Antarctic huts. This construct strays from the idealisation of places like the white gallery as familiarity is created through the body rather than the intellect. Home is a tool for enacting an emotional understanding of place, which in turn enhances our connection to it.

Fig. 3.1 & 3.2
Flight 901
wreckage

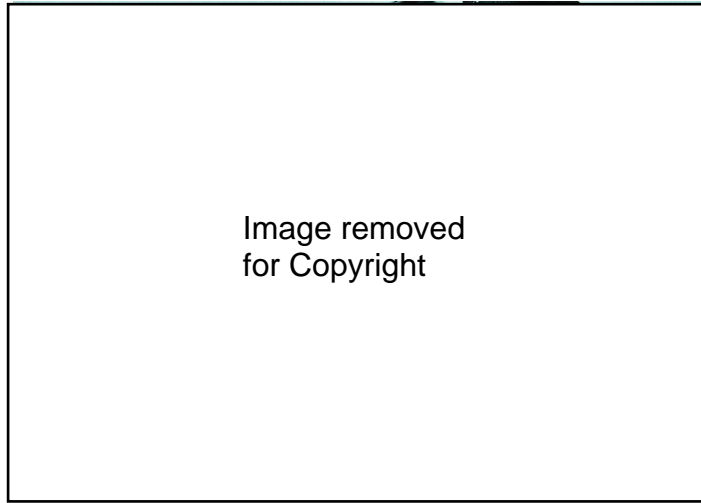


Fig. 3.1

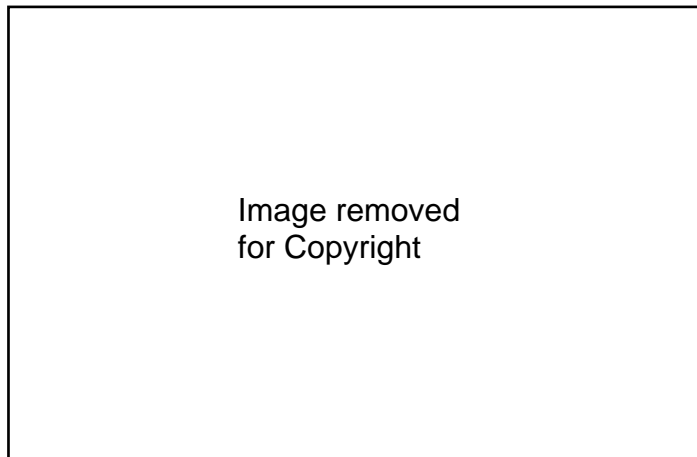


Fig. 3.2

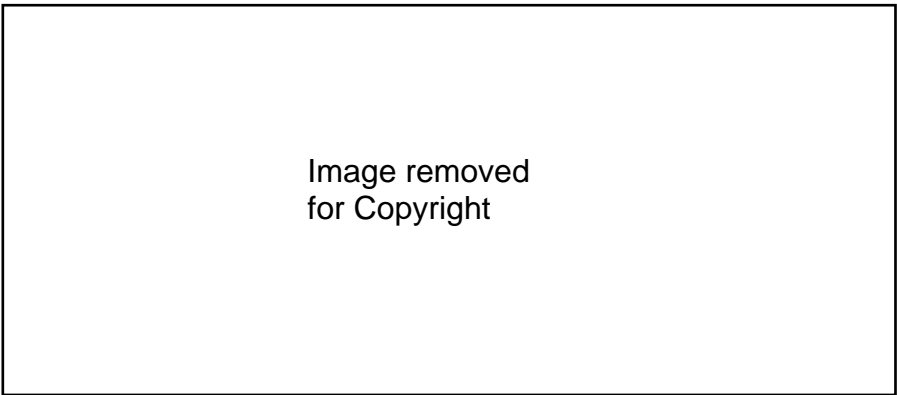


Fig. 3.3

3.1 Between the monument and the home

This thesis hopes to remobilise memory and the heroic notions of Antarctica which inspire the body to experience space. This section explores the results of such combinations in the architectural ruin.

Through experimentation and representation, interpretations on ruination are constantly being renewed. Whether exposing a fascination with the mystical, a realisation of egotistical pleasures, or a fetishisation of the morbid, there is a consistent attraction to their affinity with time (Cairns & Jabobs, 167).

Ruins extend beyond their physical presence, becoming more than a lingering piece of the past (Giovanni Galli, 14,15). They reveal the intangibility of time in the same vein as the Japanese artistic practice *Mono no aware*; beauty is found in that which cannot be defined in a single moment (lauren Prusinski, 27). Time gives inanimate objects an emotional quality, revealing a building's resilience but also its fragility (Cairns & Jabobs, 167-8).

It recognises the significance of what becomes missing and subsequently found. In Phillip Levine's discussion around ruination, one of the most compelling stories he tells about such transmutations within buildings, features a former Autoworker's return to their ruined factory. The discovery and experience had is not of nostalgia but rather transformation

"And much to my surprise light, a soft golden light, breaking through the upper windows. How can I have forgotten that light?...In one magnificent horizontal view of a huge abandoned space we see an intricate spider web of steel speeding towards the horizon where a rectangle of pure light waits at the farthest end of the factory. This sudden revelation of sublimity in a place I can only think of as a hellhole simply stops me".
(Philip Levine in Moore, 114-115)

Without the aid of time these qualities of the ruin could find their way into the design method and reflection through the compilation of textual moments (with a moment being defined as an agent of reflection and captivation). Individually a moment might render the idiosyncrasies of a memory but when strung together they might go beyond singularity and into a fluid motion.

Fig. 3.3
Example of *Mono no aware* in visual medium

4 4 4

4 4 4

4 4 4

4 4 4

REPRESENTATION

**“Landscapes are
culture before
they are nature:
constructs of
imagination
projected onto
wood and water
and rock”**

-Simon Schama

Antarctica is the most expansive, dangerous, and alien environment on earth. The stories of the frozen continent are entwined with the essence of adventure and conquest. Yet all that is physically contained within is a pure whiteness, spattered with a few marks, insignificant against the expanse. It is the whitest white there ever was and so barren that any sound extends far into the landscape, inhibited by nothing. Goaded by the sublimity of the land, it could make a man mad; their union with its nature being one which nature denies (Francis Spufford, 92).

What makes Antarctica provoking are the stories that allow us to vicariously experience the continent. The tales of the Antarctic explorers dive into the excitement of discovery and the sublime whiteness.

“You get to know the stories, and the men and the dogs, and you step into the Antarctic landscape, a looking glass, an ice mirror, and, like Alice, you become the museum” (131 Leslie Carol Roberts)

But to engage an emotional response from these near virtuous qualities of the land is difficult. In Oliver Burkeman’s discussion around global warming he states that it is difficult to invest in issues of the environment because “our natural habitat feels too complex to understand; too big for any individual” (21-22). He suggests that in order to inspire an identity with nature and captivate our empathy, a form of ‘human drama’ is required. Stories compel us and allow us to familiarise with complex ideas without becoming isolated (21-22).

By not visiting Antarctica there is something that cannot be understood from the stories that are born there. Simultaneously the stories position the spectator abroad and close to the Antarctic. As an alien landscape representations inevitably fail to replicate the visual physicality of the continent. Yet, conversely, representation is adept at comprehending and transferring the emotional sensation of Antarctic tales. Because these virtual depictions are the primary point of access for the majority of people, they leave the continent surrounded by a strong, empathetic sense of dreaming and artfulness. Unfortunately the manifestation of this emotional experience in the built environment is very minimal. The preference for experiencing Antarctica in Architecture leans towards displaced replications and the logical display of ‘facts’. A prime example of this is seen in Australia where Mawson’s hut has been duplicated and placed on an ocean side site in Tasmania, an act seemingly to make the story more ‘real’.

Fig. 4.1
Mawson’s Hut
replica

In the Christchurch Antarctic centre, which attempts to replicate the physical state of the frozen continent, it fails to express neither the tactile or psychological understanding of Antarctic stories. The spaces they exhibit expect the occupant to invent the experience from symbolic gestures rather than inducing them from fluid, sensual inhabitation. The “Antarctic experience” sold to the visitors consists of stuffed penguins, positioned atop Styrofoam icebergs and Antarctic blizzards simulated every half hour by a large chiller filled with artificial snow and a hefty fan. You can’t help but feel that it’s not expressly accurate, especially when your mind starts to believe that Antarctica isn’t all that different from a walk in Wellington in the winter. It is a far cry from the wonder provoked by poetic representations that describe the moment of the sun hitting its white surface as “lighting up better than the emerald city” (Leslie Carol Roberts, 33)

Fig. 4.2, 4.3, 4.4
The Antarctic
experience
at the
Christchurch
Antarctic
Centre

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Fig. 4.1



Fig. 4.2



Fig. 4.3



Fig. 4.4

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Fig. 4.5
All That Glisters, 1989

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Fig. 4.6
Untitled, 1969,

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Fig. 4.7
Orange and Tan, 1954

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Fig. 4.8
ity of white rock and city of red
pyramid, 1979

4.1 Case Studies

This section will aim to uncover poetic features in a series of case-studies which inspire sensations of the sublime, the Antarctic expanse, and the loneliness held within such a place. The objective is to determine moments that enable the impression of the monumental to exist with the subtler, more interior features of the home. The ability to connect with these works emotively is important and therefore are subject to personal interpretations.

Currently the most robust experiences of the natural environment present in works of artistic and architectural abstractions, like those produced by Rosalie Norah Gascoigne, Mark Rothko, Lita Albuquerque and Toyo Ito.

Fig. 4.6 & 4.7
Mark Rothko
Works

Fig. 4.8
Lita Albuquerque
work

Gascoigne's work feature no discernible subject or traditional protagonist other than the street signs she uses as a collage medium. Yet when confronted with a collection of her work, an Antarctic veteran noted that it possessed the same conviction as the icy continent and its great expanse (Leslie Carol Roberts , 211-212).

Fig. 4.5
An Example of
Rosalie Norah
Gascoigne's
work

By traditional standards her work isn't beautiful; the pieces aren't regular, polished, or tender; they are perhaps closer to the sublime ((Francis Spufford, 19). Her work is emblematic of the temporalities of nature and although the material she works with is highly recognisable it is the weathering of the surface that draws attention and achieves a sense of expansiveness; expressing the greatest symptom of time, and the return to nature.

Through the severing of material, the textures are disconnected from a single symbolic gesture, revealing the honesty of the material, and removing it from all contexts. The internal dialogue surrounding temporality, is all that remains and when these are layered upon each other the impression of time is multiplied.

Fig. 4.9
U-House Plan

Fig. 4.10
Outside
perspective of
U-House

Fig. 4.11
U-House
interior
displaying light
qualities

Fig. 4.12
Inspiration for
light qualities
in U-House

In Toyo Ito's U-house (which he designed for his sister and two children when grieving the loss of their husband/father) he created an embodiment of their feelings of sorrow (Cairns & Jacobs, 1993). The structure was inward looking, cutting off the outside world and intensifying the interiority, reflecting the darkness that resided inside the family's grief (Francis Spufford, 1993). When light did penetrate the interior, it was bold, creating a very sharp sense of contrast and illumination (Francis Spufford, 1993).

The U-house formed a profound connection with the environment using an introspective courtyard, which representationally provoked contemplation on the larger world while maintaining a sense of interiority (Francis Spufford, 1993). With only a layer of dark soil Ito evoked this and extended further into the nature of submergence (Francis Spufford 1993-5).

The U-house as a whole realised a potentially dogmatic interpretation in a very fluid and spiritual way. Even when it did draw on symbolic gestures it extended the language they were told in so to speak to the senses. As Koji Taki commented, it was "full of life while at the same time has the mystery of death concealed behind it" (35-47)

Neither of these Artists/Architects explicitly reference Antarctica (or for that matter any overt visual agenda) but all have the ability to create an emotional resonance. They communicate through the phenomenological, shifting beyond the quantifiable, activating senses other than the visual. The U-house moves the body and though it employs light it is of warmth and the cold. Even though the Artists work in a visual medium the use of texture evokes the tactile. The texturalisation in each of these works, allow them to transcend the symbolic and engage multiple interpretations. They all move into a form of storytelling which provokes the imagination and leaves a sense of dreaming. It doesn't dictate to the viewer but rather it is handed over, so that it might be shaped by the individual for the individual. It formulates fluid dynamics, allowing slippages in interpretation, so that each person may have a personalised experience.

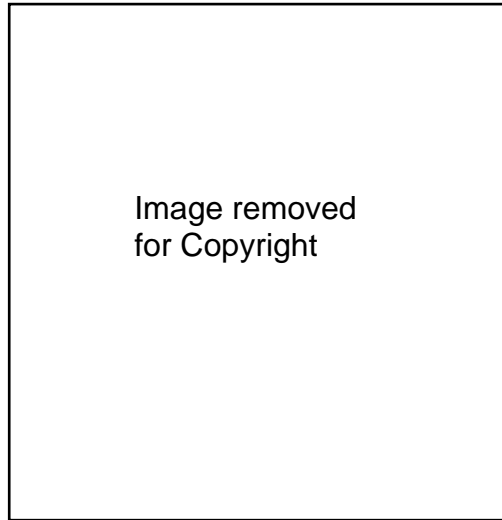


Fig. 4.9

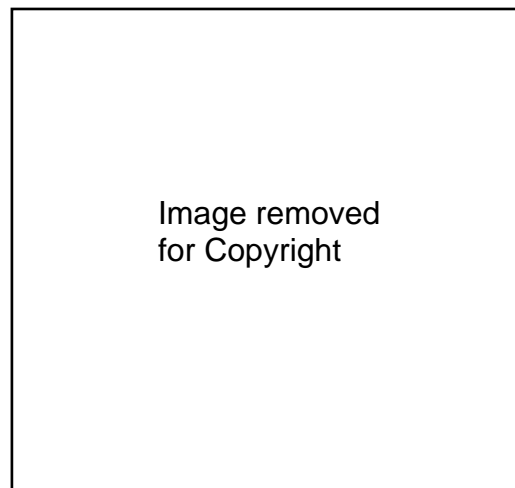


Fig. 4.10



Fig. 4.11

**“full of life while
at the same
time has the
mystery of death
concealed
behind it”**

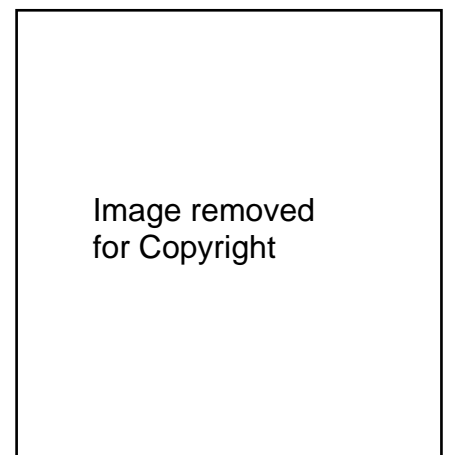


Fig. 4.12

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5 5 5

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AUTHORSHIP IN ICE

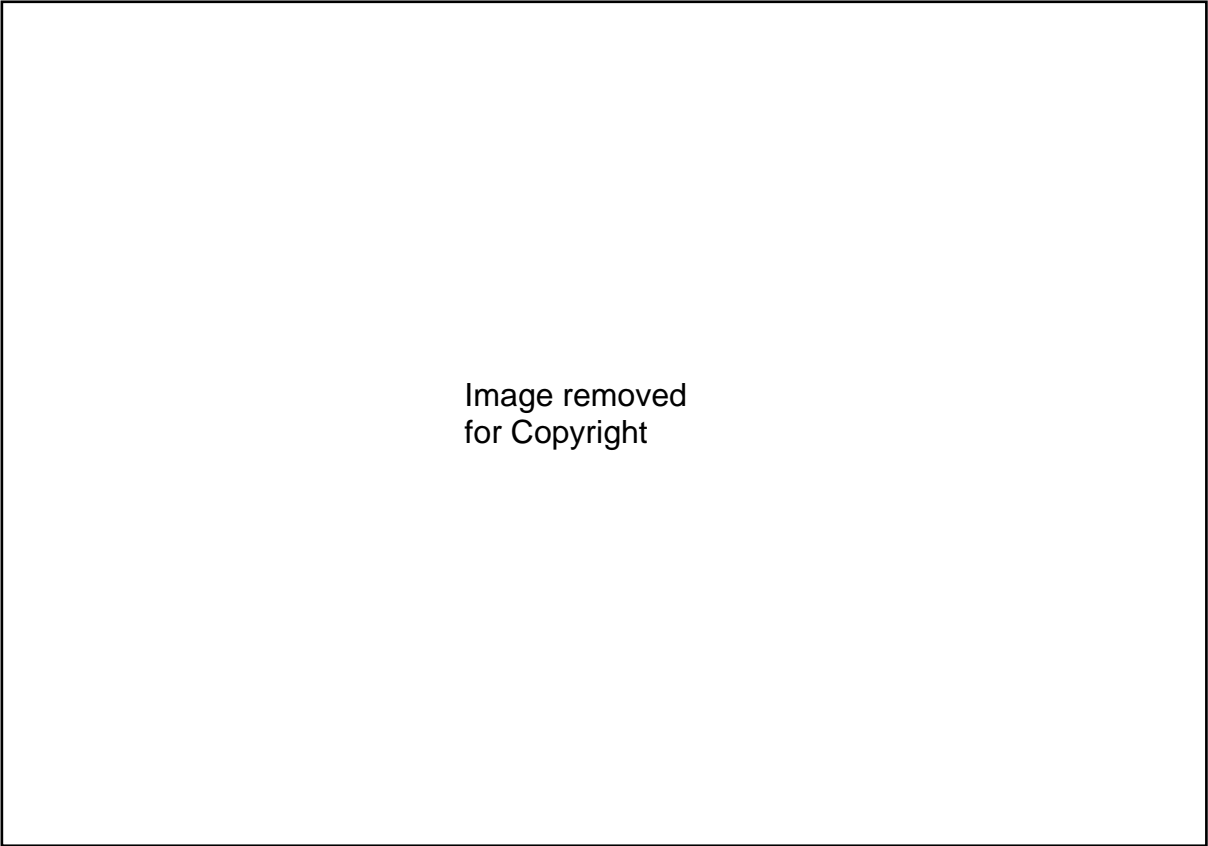


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Fig. 5.1
The snow cairn raised over Scott,
Bowers and Wilson by the search
party

This sections aims to expose additional techniques that will aid in the creation of a methodology. Where the last section looked at representations of a poetic nature (that weren't explicitly about the Antarctic, but imposed similar sensations of expansiveness), this segment seeks to analyse depictions specific to the continent. These include photographs taken during the 'heroic era', which supply a more quantifiable set of discussions, while maintaining aspects of the poetic

5.1 Photography

Fig. 5.2
Frank Hurley
example

Fig. 5.3
Robert F. Scott
example

Images of the heroic era, particularly those taken by Scott and Frank Hurley (the official photographer on Mawson Australasian expedition and Shackleton's Endurance), establish a conversation with the subject and their environment, deepening the narrative of Antarctica. They employ a sympathetic consciousness, allowing multiple layers of meaning to be absorbed (Jonathan M. Reynolds, 49). Their composition is thoughtful; the land is used to draw the eye through the picture and towards the subject. Their approach to capturing a moment closely resembles a 'practical art'; each shot serves as evidence while also employing artfulness. They speak of more than just the individual's presence but of passion, of endurance, and always of Antarctica. The act of looking upon these photos becomes in itself an exploration.

These forms of representation show how the Antarctic continent specifically can be captured in a way that elicits an emotional response. This is stimulated by the movement created between the multiple layers of interpretation. And although these too are visually based, the principles of their compilation have potential resonance when translated into space. The movement of the eye can be extended to the movement of the body and each 'layer' is a moment of interiority.

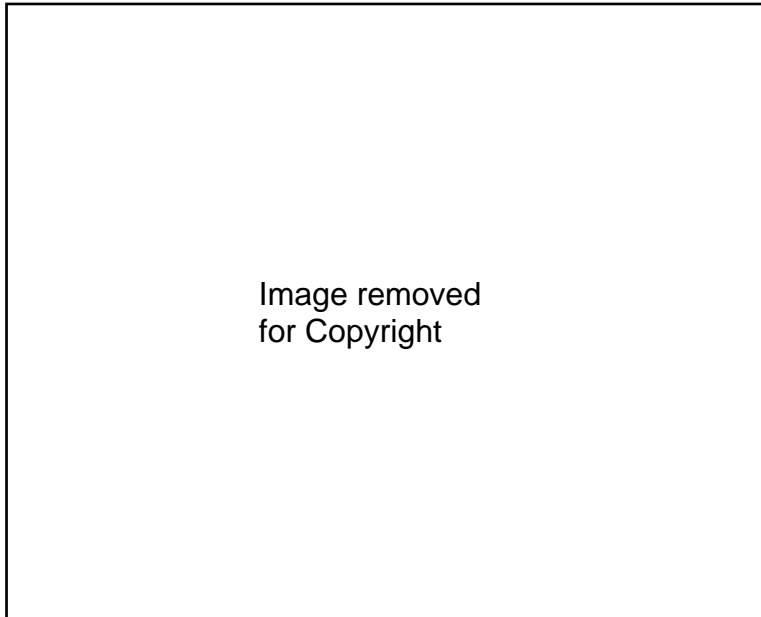


Fig. 5.2
The sense of intimacy and atmosphere
as captured by Frank Hurley

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Fig. 5.3
The wreckage in the foreground mimicking
the shape of Mt Erebus in the background

5.2 Robert F. Scott

Fig. 5.4
Scott's Pole
team

Robert F. Scott was the expedition leader of two Antarctic voyages during the heroic age of exploration (1897-1922). His second mission on the Terra Nova (1910-1913) bought him to his end and launched his immortality.

While primarily a scientific endeavour, the expedition was also sent to conquer the South Pole. Five officers were dispatched to accomplish this duty (Scott, Wilson, Oates, Bowers and Edgar Evans), racing against Amusden and his team, and primarily using man-hauling to get there after all their ponies died. But none of the men returned (Wilson, 137-166).

The story of their demise is frightful but captivating. The first to go was Edgar Evans who suffered a head trauma and went quietly soon after (Scott, 424). Oates who bore intense pain for many weeks was next; departing the group one day during a blizzard, simply saying "I am just going outside and may be some time" (Scott, 592). He was never seen again, dead or alive (Wilson, 164). The remainder of the party soon after became trapped, just 11 miles from salvation, by another fierce blizzard (Wilson, 165). Eight months later all three men were found dead in their tent; Wilson and Bowers bundled in their sleeping bags with the covers drawn over their heads and Scott with his bag torn back and his coat open (Leonard Huxley 596). It was a gesture, shedding the last remaining architecture between him and the blizzard that seemed to welcome in the Antarctic and death.

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for Copyright

Fig. 5.4
Standing from left: Oates, Scott and
Evans. Sitting from left: Bowers and
Wilson.

As a final act before he departed and while suffering intense frostbite Scott maintained his duty as an honourable man (Wilson 165-166). Found inside his journal were letters written not only to his own family but to the families of his fallen comrades, and his public (Scott, 596-400). His address to the public encouraged the notion of “hardihood, endurance and courage”, that would no doubt inspire a national identity.

Scott is the personification of the heroic story; honourable and brave until the very last moment, and even beyond. But it was no accident that he should characterise heroism for he is also, in part, the author of such constructs surrounding the idea of the hero. In his final words to ‘his public’ he creates the beginning of all that followed.

“We took risks, we knew we took them; things have come out against us, and therefore we have no cause for complaint, but bow to the will of Providence, determined still to do our best to the last ... Had we lived, I should have had a tale to tell of the hardihood, endurance, and courage of my companions which would have stirred the heart of every Englishman. These rough notes and our dead bodies must tell the tale, but surely, surely, a great rich country like ours will see that those who are dependent on us are properly provided for.”

Within the reading of his public letter, is great endearment, humility, nobility, and pride. I say it is the beginning but it is also the end; it is fluid and so can be the source of much variation but it also establishes an intense intimacy with the reader which helped to construct the tone that surrounds Antarctica.

5.3 Scott as Author

For defining the overarching qualities of space, this project takes Scott as an 'Author' of Antarctica. Themes his character and stories provoked are to be used as guidelines for the assessment of architectural explorations. Qualities such as energy, impatience, precision, rigor, and humility, extend so they might give forcefulness to their application while simultaneously allowing fluidity in their definition.

Robert F Scott is taken as an enabler; he facilitates a textual discussion more specific to Antarctica, laying out a series of signifiers and providing a specific accent to the investigation (Roland Barthes). In other words, the persona of Scott generates multiple branches of discussion but overarching all of this is the sensation of a heroic story.

Scott specifically is used as the 'Author' of this exploration because he is the very first composer of our common emotive understanding of Antarctica. He is the martyr of the human spirit, endeavouring to conquer something completely hostile. If he had succeeded perhaps he would have become the vanquisher of the great white continent, but as it stands, his story is one of humility and a triumph of the earnest kind.

In an Architecture which discusses the Antarctic Scott is a consistent staple but he doesn't stagnate it. There are versions of him which exist outside of the historic cannon. I am primarily referring here to the collection of unedited photographs taken by Scott that were lost for 100 years due to some clerical issues (Wilson, 13). Their exclusion from the initial Antarctic history means that they can provide a new construct on the continent and stories of exploration. By having both these aspects it means that the channel for interpretation into a built form is robust enough to take hard testing but not so static that it can't deal with changing circumstances.

5.4 Representations of Scott

What can be gleamed of a man from the photos he leaves behind?

This section looks to analyse the photos taken of Scott and the images he himself took. From both inside and outside the historic cannon the most prominent characteristics will give authorship to the Antarctic story and subsequent formalisation.

On his final expedition ambitions were divided between scientific discovery and reaching the pole for the British. This rift was one that Scott had to navigate not only for political peace but perhaps also for himself. His private interests were set on advancing science; these never faulted even when knowledge of Amundsen's aspirations reached him (Wilson, 48). But there was also a part of him which felt it necessary to honourably uphold the promise of reaching the pole for his nation (Wilson, 45).

His photography and enthusiasm for science bought out the kindness and humanity in Scott. He asked for precision and openly admitted his own mistakes (Wilson, 36-44). Against this was his naval training, which the scientists on the team weren't as fond of (Wilson 36). At times it made him ill-tempered, demanding and impatient, but perhaps it also what made him an honourable man (Wilson, 36).

“After the geologist Griffith Taylor had given a lecture on physiography, Scott said that he thought the field too novel to be accepted at once and wanted to hear if it agreed with established principles of geology. The next morning, however, he came to Taylor in a whirl: ‘Taylor, I dreamed of your lecture last night. How could I live so long and not know something of so fascinating a subject?’ (Wilson, 36)

Here, in this anecdote, his duality seems most pronounced. At first enacting the ridged, impatient officer, held fast against the ways that had been long established; the second an explorer swept away by enthusiasm and curiosity.

5.4.1 From Scott

Fig. 5.5
Example of
energy and
technical
mistakes

Fig. 5.6
Example
of Scott's
compositional
ability

Fig. 5.7
Scott's
compositional
skill,
particularly in
terms of scale

Fig. 5.8
Image of hut
where Scott
practiced
technical skill

Fig. 5.9
Example of
energy and
documentation

Fig. 5.10
Example of
documentation
and
compositional
skill

At first glance Scott's photographs have nothing of the intimacy and virility of Frank Hurley or the carefully composed majesty of Herbert Ponting. By comparison Scott's are simpler and much more detached; in many instances the composition poor and the sense of scale forgotten (Wilson, 44). Initially this seems to describe a captain that was ever restrained and impersonal, however stories of his enthusiasm under Ponting's tuition would say otherwise (Wilson 44).

What is presented in Scott's collection of photographs are all his mistakes as well as his successes, and so what we are looking at cannot always be assigned with character. As Wilson writes, "in contrast to Ponting, Scott did not have the time to edit his photographs and after his death nobody else dared try" (Wilson, 44). We see his practice shots which although interesting now, because they are "shrouded with nostalgia and mystery of an era long gone", ultimately only show Scott's attempts to master exposure settings (Wilson 56-57).

At times the images are unfocused, over-exposed, and lacking a fully realised sense of composition and scale. But there are also many images which start to show his skill. And it is here where we see the agency of the photograph expand beyond mere documentation. Many shots, though blurry, show Scott's avid interest in Action Photography, of which his tutor Ponting rarely troubled to do (Wilson. 62, 69). In moments where his ambitions start to be captured, in these moments they resemble less of the dogmatic captain and more of the wide-eyed, energetic adventurer.

The dualism between the ridged sailor and the excitable scientist are best seen in his images of the ponies.

While containing an element of documentation, showing the challenging use of said ponies, it also captures a sense of excitement through the implied movement.

In other photographs the insignificance of the mens scale against the impossibly large environments is acknowledged while also showing their efforts to make a mark. The tracks made in the snow are equally important to the image as the lead us to the mountains beyond. They reveal a pride in his men and their work.

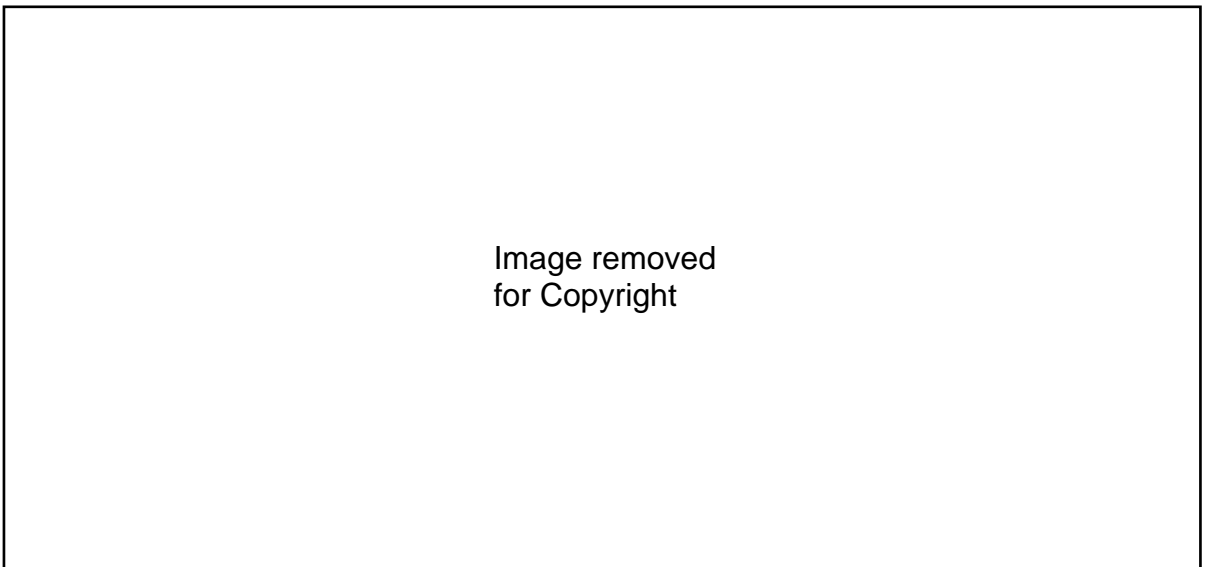


Fig.. 5.5

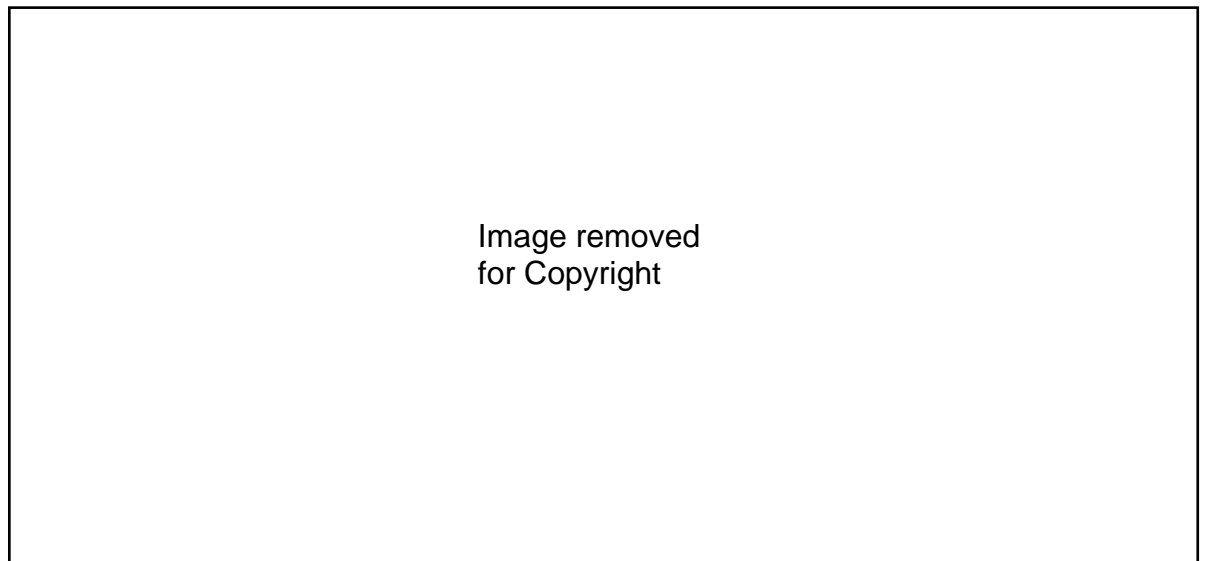


Fig.. 5.6

Fig. 5.5

The runaway ponies.

The frame is out of focus and over exposed but it does illustrate the speed of the ponies and the sledges (69)

Fig. 5.6

The South Pole party with the rapidly declining ponies. Although the image is enveloped by whiteness the photograph still achieves a sense of purpose; the line of creatures leading the eye through the image (125)

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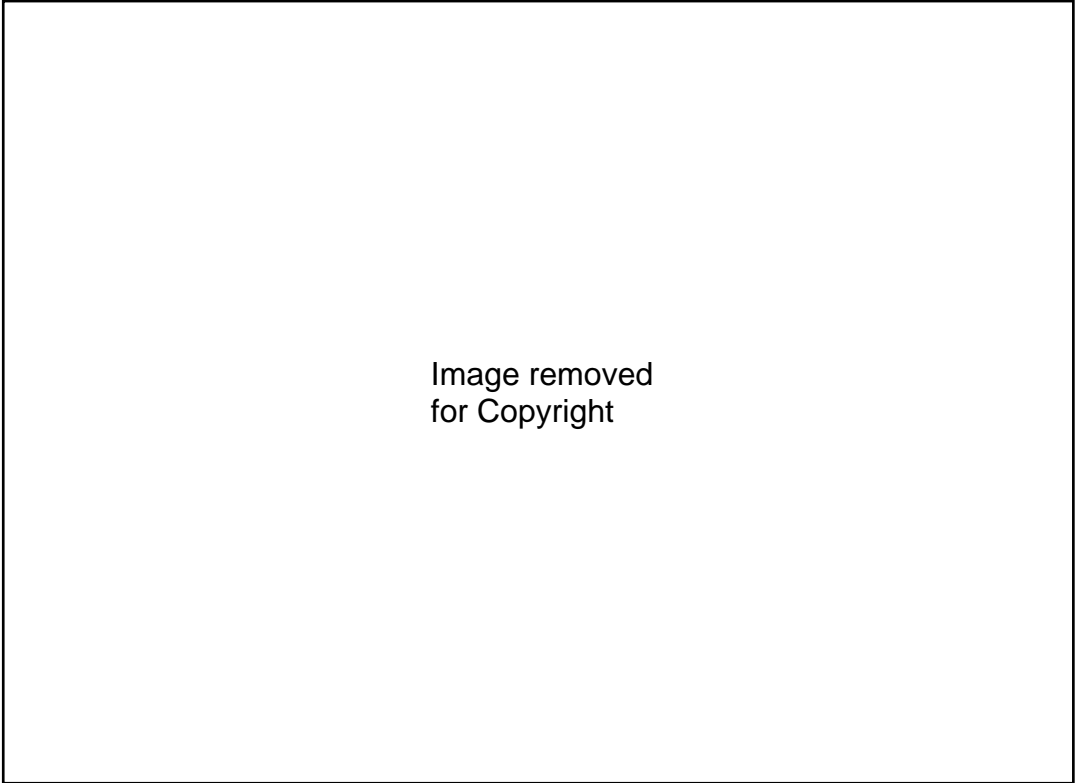


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Fig. 5.7 (Left)

Looking towards the Granite Pillars – Beardmore Glacier. This image shows the balance of the landscape and the camp; fully harnessing the sense of scale. Additionally here Scott utilises the tracks in the snow to make the composition flow (143)

Fig. 5.8 (Above)

Although it captures the realisation of the level of organisation the expedition; with the crates upon crates of food stores; this was a mere practice subject. Scott's focus in an image such as this was towards mastering the lens, filters and exposure settings, but it has resulted in an interesting by-product.

Fig. 5.9

The man-hauling effort to the Pole. Even though blurry Scott's compositional skill emerges. Much like Fig.5.6. The line of the men are accentuated with their tracks and leads the eye through the image towards the main subject (154-5)

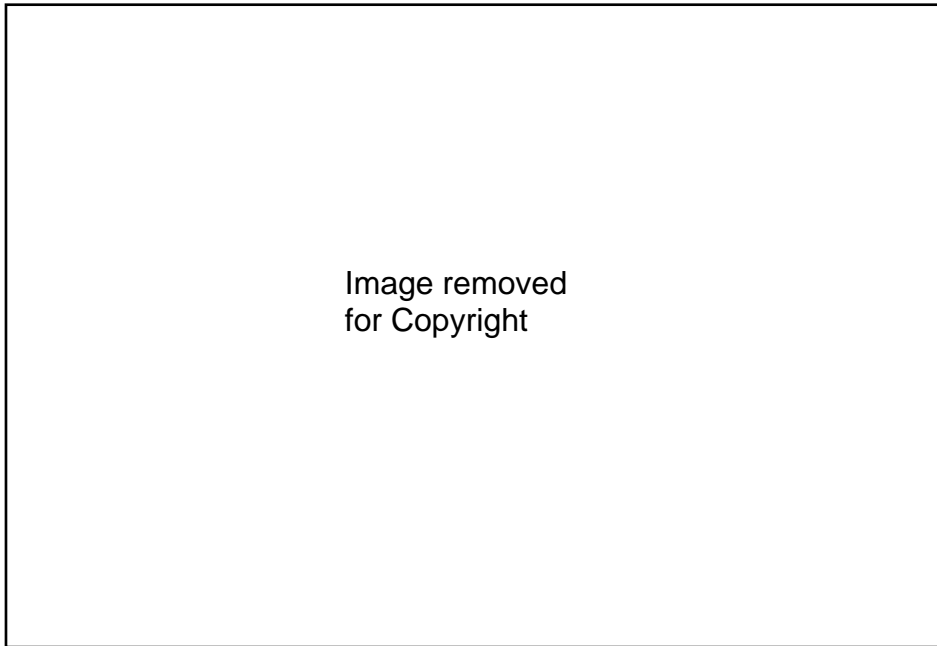


Fig. 5.9

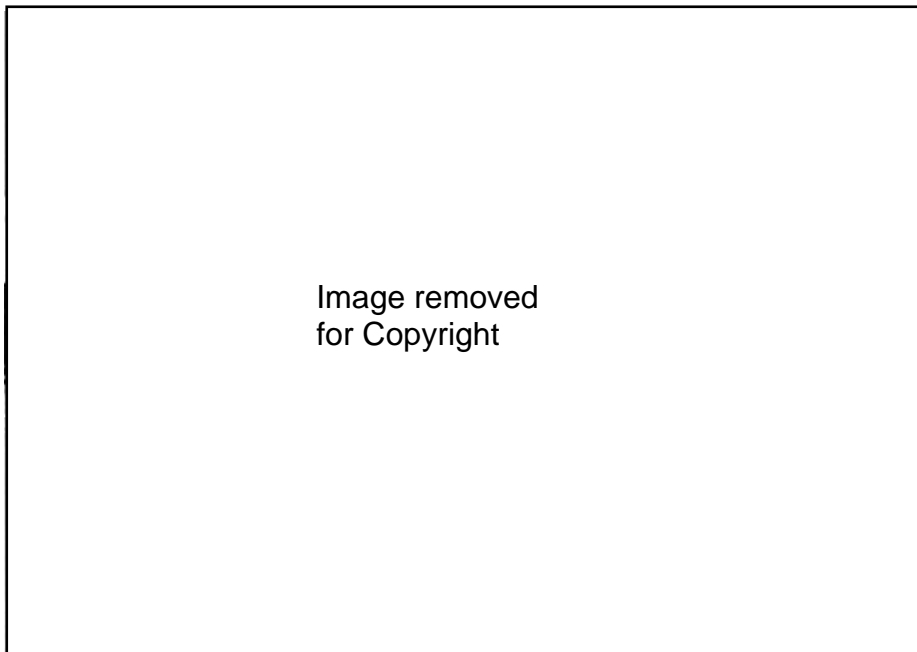


Fig. 5.10



Fig. 5.11

5.4.2 Of Scott

Of all those taken of Scott during his time in Antarctica, perhaps the most compelling is the image of Scott at his desk. Here we peer into a moment that would almost seem 'normal'. He sits writing, with pipe in hand, and a photograph of his wife beside him. We see a moment of interiority, Scott withdrawing into himself and being virtually transported somewhere else. He enacts a ritual of the home, but is contrasted by the consciousness that physically he is caught in a chaotic place.

Notions which define the parameters of Architectural forces, such as narrative, movement and the sensual, emerge from these readings of Scott. His energy, impatience, precision, rigor, and humility provoke the physical manifestation of formal elements, like walls and ramps. These can work as authorities which negotiate the relationship between spaces.

6 6 6

6 6 6

6 6 6

6 6 6

LYTTTELTON//A PLACE OF EXCHANGE

“Lyttelton is a place connected to the world via the sea. It is a place of arrival and departure and a place of discovery from its Maori past to the present day”



Fig. 6.1

The Banks peninsula was once enveloped by two volcanoes that stood at twice the height of the mountains that rest there now. Today it is a mere memory; a crater swallowed by the sea (Rice, 14).

Lyttelton embodies the notion of New Zealand as a place of exchange, built around a port which continuously welcomes numerous international ships. During the heroic era of exploration it was from here that Nimrod, Discovery, Endurance, Terra Nova and all respective relief ships departed from and returned to immediately after Antarctica (L.B. Quartermain, 11-37) While waiting to retrieve its crew, the Terra Nova sat in Lyttelton harbour bringing the consciousness of the expedition closer than anywhere else (L.B. Quartermain, 20)

Located in the Banks peninsula on the southern side of the Port Hills, Lyttelton is a small town with a population of approximately 3000, the majority aged 45-64 (Christchurch City council, 2014, 1).

The area is very distinct from Christchurch city and the rest of the Canterbury region, with a vibrant and active community providing a range of activities and events for its residence (Christchurch City council, 2014, 8). The most prominent of these being the 'harbour resilience' project which promotes and celebrates locally grown food and sustainable practices with awards and a Saturday farmers market (Christchurch City council, 2014, 9)..

The structure of the urban layout hasn't evolved extensively since its initial establishment (Heritage NZ). The plots of land are small and the streets that weave through them are narrow (Christchurch City council, 2014, 9). It has remained unchanged to such an extent that the entirety of the township is registered as a historic place in 2009 (Heritage NZ).

The town has been pressed up against the oceans edge since its beginning. Historically the sea facilitated the gateway for colonial settlers in the Canterbury region (Rice, 24, 29). But despite its proximity the immediate beach is occupied by an international sea-port which public recreation is pushed further around the bays (Christchurch City council, 2014, 9-10).

After the 2011 Canterbury Earthquakes Lyttelton suffered significant damage to its building infrastructure. Many business and community buildings were lost along with three out of its four churches and its historic museum (Christchurch City council, 2014, 9). Numerous 'temporary' structures have taken over the empty lots and become a staple of the streetscape (Christchurch City council, 2014, 9).

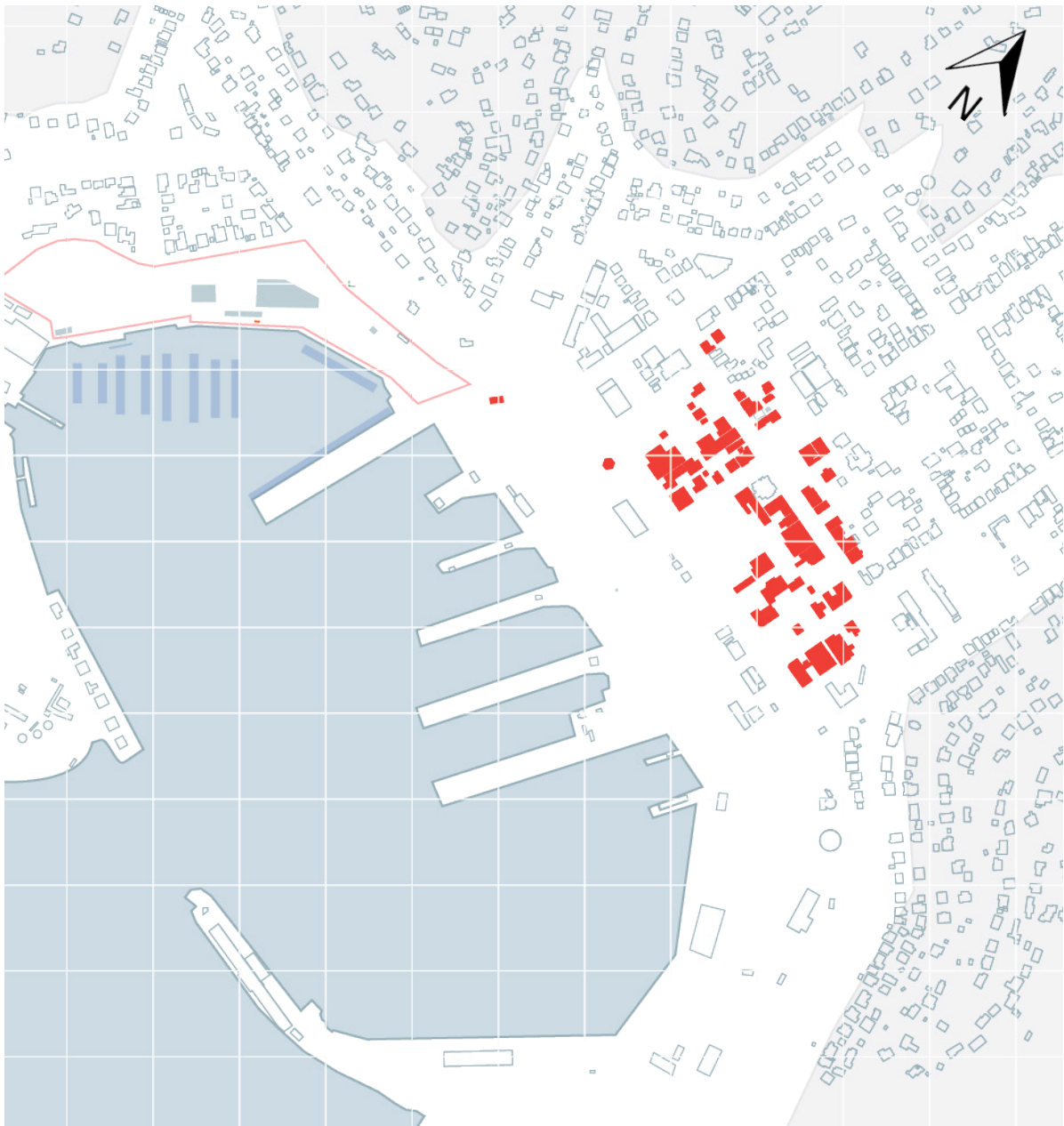


Fig. 6.2



Fig. 6.3



Fig. 6.4



Fig. 6.5

PUBLIC

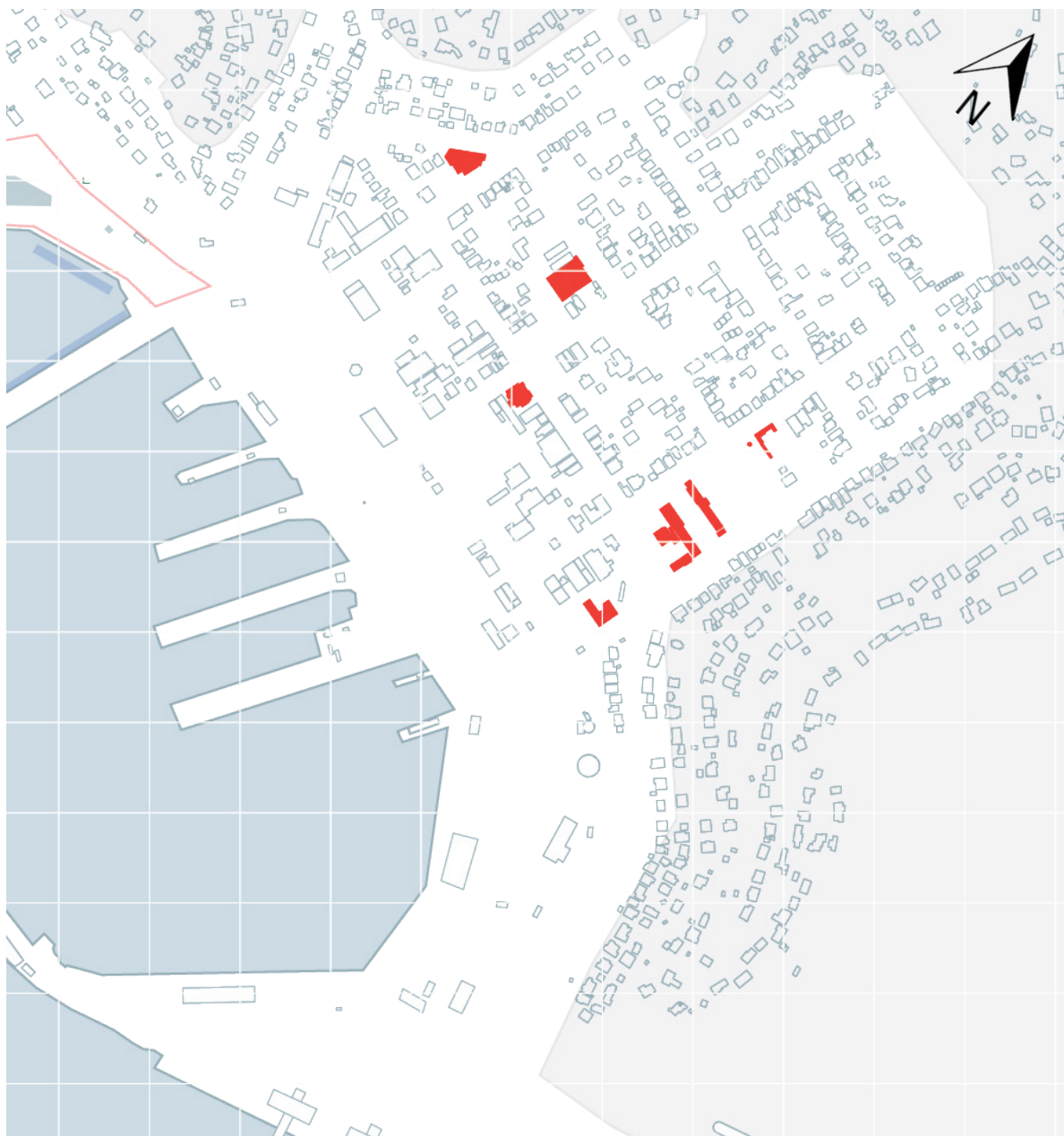


Fig. 6.6



Fig. 6.7



Fig. 6.8



Fig. 6.9

COMMUNITY

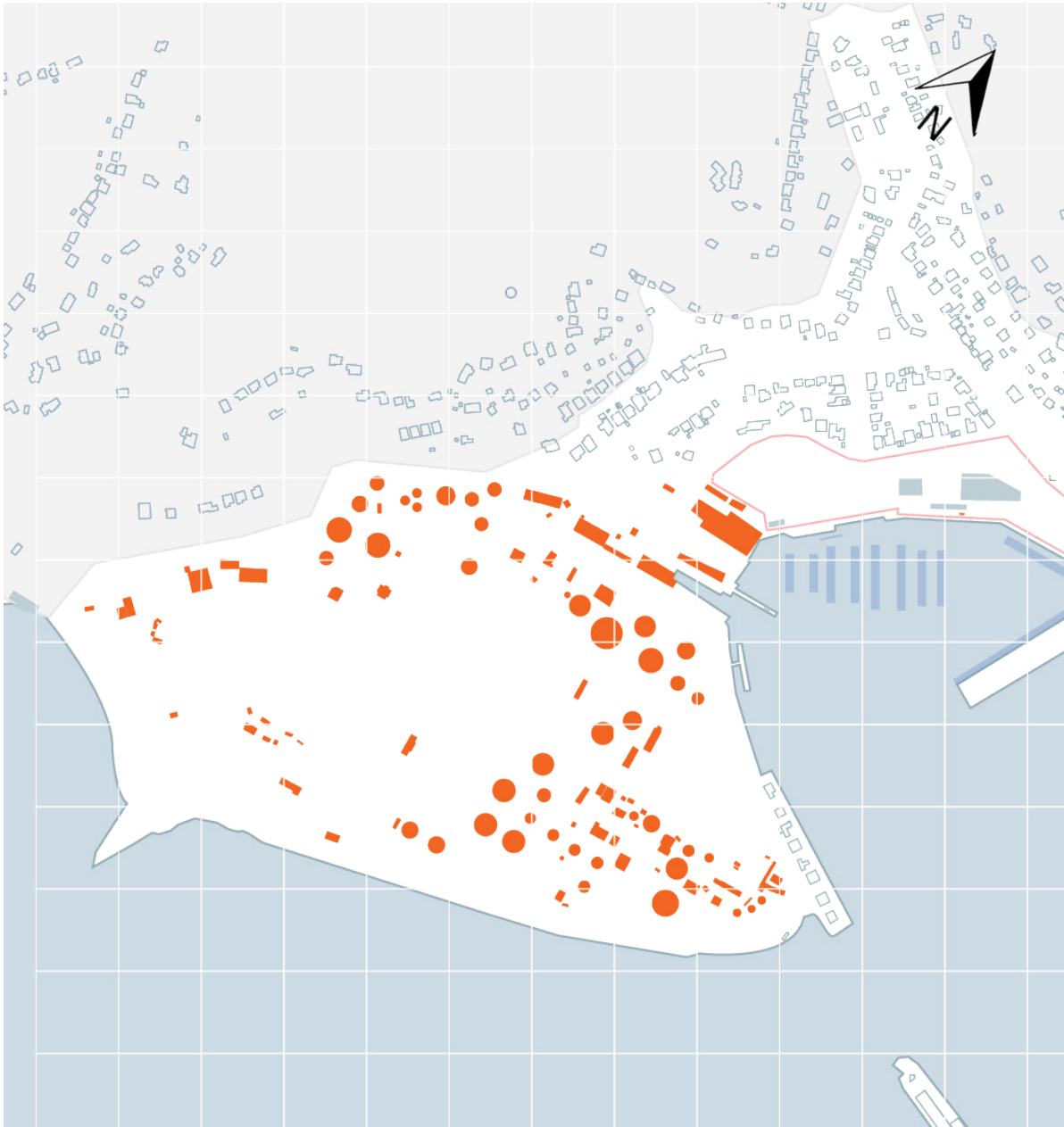


Fig. 6.10



Fig. 6.11



Fig. 6.12



Fig. 6.13

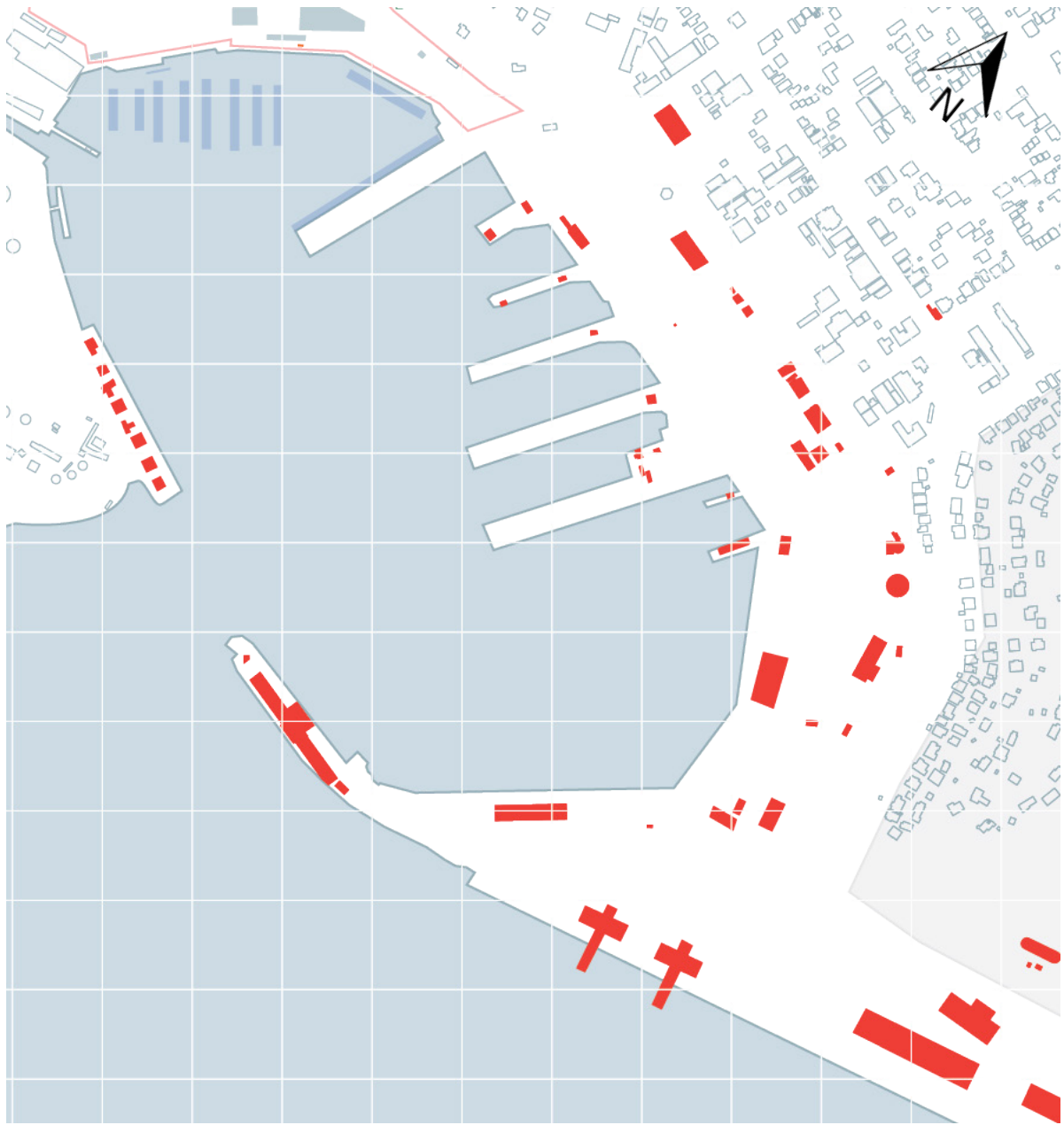


Fig. 6.14



Fig. 6.15



Fig. 6.16



Fig. 6.17

PORT

6.1 The Gateway to Antarctica

As one of 5 'gateways' to the frozen continent it was used by all British Voyages of the 'heroic era' as the last and first port of call to and from Antarctica.

Chosen not only because of its physical proximity, but for the ports accessibility to the magnetic observatory located in the Christchurch Botanical gardens (which was only one of four in the southern hemisphere)(L.B. Quartermain, 22-23) This facility rendered vital to the explorers of the time; allowing them to standardise all their instruments before their departure (L.B. Quartermain, 22-23)

The presence of the Antarctic expedition teams in Lyttelton represented something larger than the New Zealand nation. From mere pragmatism and refuge, Lyttelton became a place where celebration and generosity could always be met by the explorers.

With the Edwardian era came the emergence of a new world, in which rifts were set to form. The 19th century had made Germany a dominant economic and military force, power was rising in America and Japan, and India was gaining independence away from Britain (Intriguing history).

In New Zealand the end of the century brought a more established sense of nationhood (Ministry for culture and Heritage). In 1902 New Zealand adopted its first official flag, in 1907 the country shifted from being a colony to a dominion (Ministry for culture and Heritage). Sir Joseph Ward (the Prime Minister at the time) stating that, at this time, it "marked an important symbolic shift in NZ's perceptions of nationhood" (Ministry for culture and Heritage, Dominion status). He had hoped it would, "remind the world that NZ was an important player in its own right". However the change had no effect on tangible establishments (Ministry for culture and Heritage, Dominion status).

The arrival of the Antarctic voyagers arguably became the first physical extension of dominionship that conjured a unanimous sense of pride and excitement. They bought a “patriotic fervour and pride in being part of the British empire” (Rice, 66). For one of the first times, ‘celebrities’ of the Motherland were handed over to New Zealand’s care. A challenge met with great vigour, as though to close the distance between New Zealand, the larger world and the Antarctic

From the moment of their arrival the voyagers of the Discovery, Nimrod, Terra Nova, and Endurance were supplied every suitable kindness. When the Nimrod entered Lyttelton, the Harbour board waving all wharfage, storage, pilotage, tug, and docking fees (L.B. Quartermain, 19). The men of the expedition were additionally accorded great altruism, on several occasions being treated to tea and concerts (L.B. Quartermain, 19, 21)

“No body of seafaring men had ever been regarded with the same degree of pride, friendship and respect as the Terra Nova men.” (L.B. Quartermain, 21)

And many contributions from the New Zealand nation sailed with those ships that visited.

In one instance:

“3800 lb assorted NZ tinned meats, 1300 lb NZ butter, 1440 fresh NZ eggs packed in salt” were purchased from the nation, while gifts were made of “68 cases of dried milk, two cases of cheese, and many live sheep from the farmers and stock firms of NZ” (L.B. Quartermain, 13)

Publicly the ships and their crew continued to find high spirits, erupting most prominently at their farewell. Accounts of the Nimrod’s departure recall the presence of approximately 50,000 people gathered at the Lyttelton harbour, screaming and whistling as the ship sailed out ((L.B. Quartermain, 14). At such events bands would play, guns boom and even occasionally birds would be released into the air exacerbating the sense of excited pride in the people and the explorers (L.B. Quartermain, 16)

In comparison to the dismal indifference that Shackleton's expedition received, "This farewell from New Zealand has been unparalleled in the history of polar exploration for the kindness and the warmth of enthusiasm manifested by a genuine people"(L.B. Quartermain,14-15)

Stories of these intrepid travellers found their first avid authors in Lyttelton; the local paper, upon the Nimrods arrival, publishing no less than nine columns on the subject (L.B. Quartermain, 13).

This enthusiasm met every one of the ships; even in War-time, the return of Shackleton's Endurance relief ship Aurora, found New Zealand's hospitality was unwavering. Shackleton himself stating that he was "surprised at such a welcome in this time of national crisis" (L.B. Quartermain, 27)

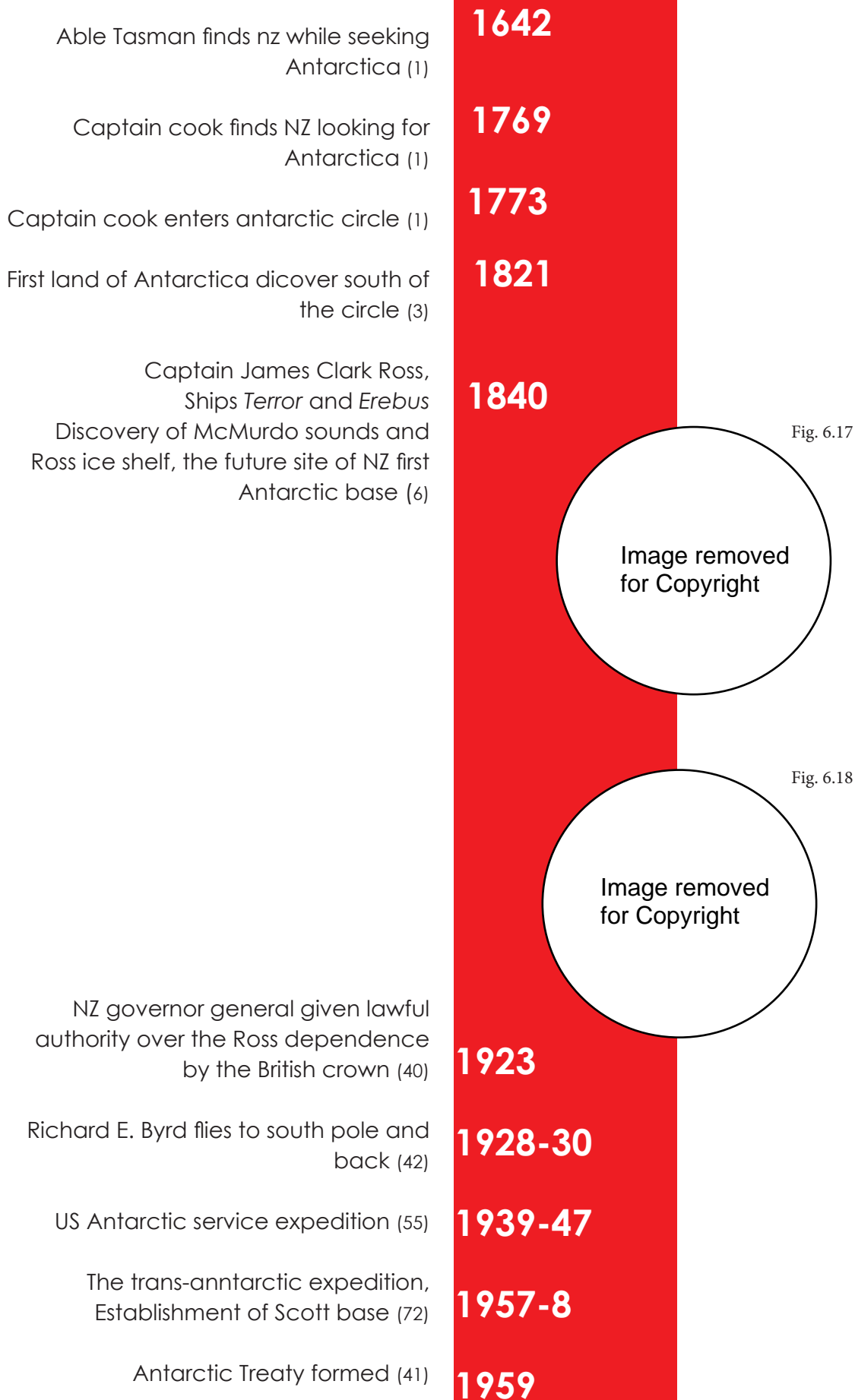


Fig. 6.19



HEROIC ERA

- | | |
|----------------|---|
| 1902-04 | Scott's discovery expedition (11) |
| 1907-09 | Shackleton Nimrod (12) |
| 1910-13 | Scott Terra Nova (17) |
| 1911-14 | Mawson Australasian Antarctic expedition (21) |
| 1911 | Amundsen reaches south pole (20) |
| 1912 | Scott's south pole team died (21) |
| 1914-17 | Shackleton's trans-Antarctic expedition (26) |

Fig. 6.20





6.2 The site on Dampier Bay

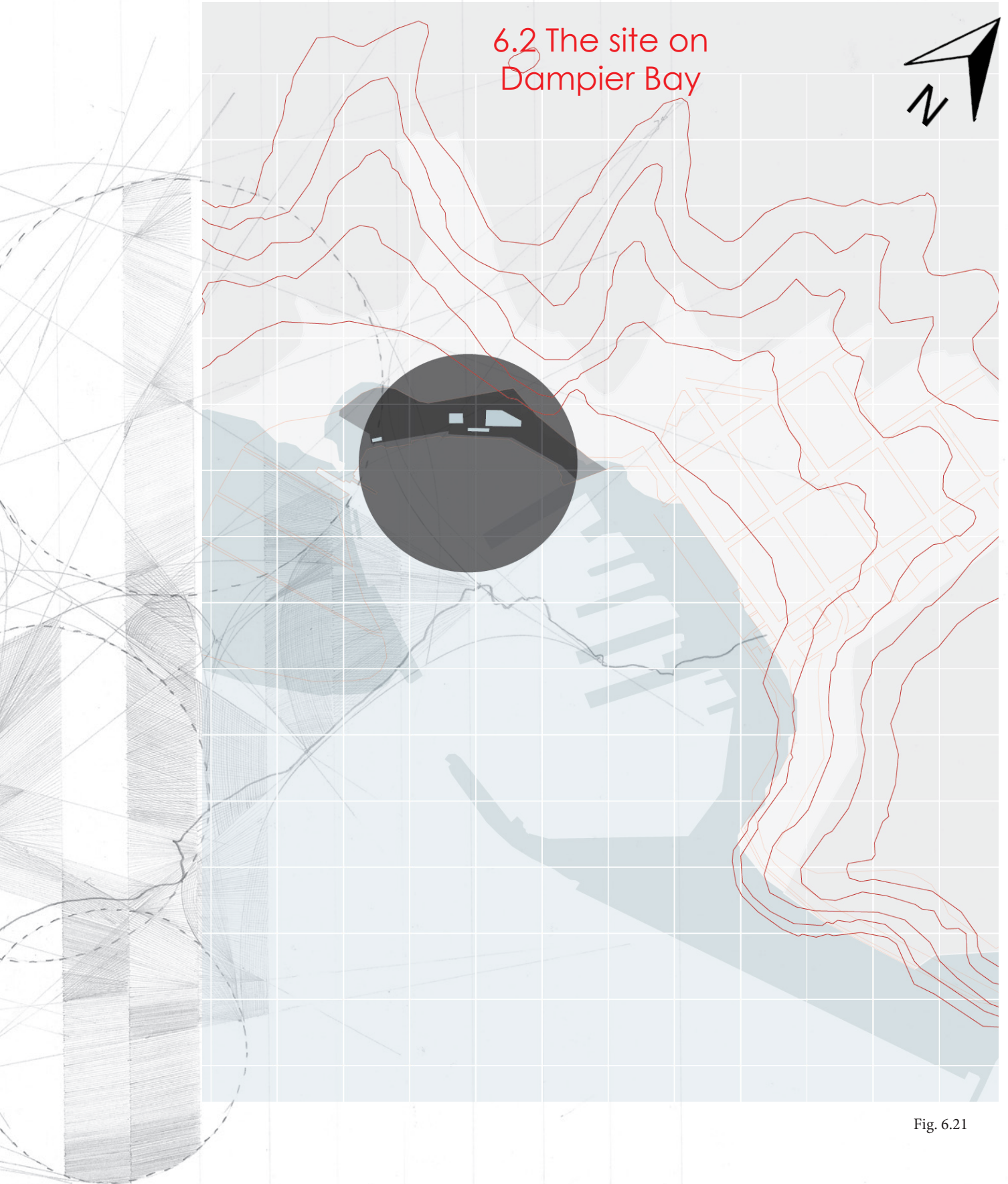
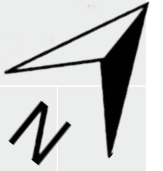


Fig. 6.21

1.

From the perspective of Deleuze the sublime is created from tension between reality and the virtual. In other words the sublime comes from the stresses formed through the act of representation. What is actual exceeds the virtual, giving the opportunity for the sublime (Arjen Kleinherenbrink).

Within the slopes of Lyttelton there exists a dynamic movement which commands the spirit of the town. As the land recedes from the sea it rises through the town so that when standing at any one point the entirety of the place can almost be taken in one look. Throughout, there is a vertical sensation as well as the horizontal, creating moments of ascension and humility.

The site that this project will occupy is part of Dampier bay, a strip of reclaimed land on the western side of the harbour. In contrast to central Lyttelton the land is flat with few reliefs. The expanse of it is exhausting, in a single instant there is little to absorb, and no sense of entirety. Here the individual is insignificant, held against the barren nature of the landscape. There are moments where you might let your imagination dive into this sensation and believe a little in Antarctica.



Fig. 6.22



Fig. 6.23



Fig. 6.24



Fig. 6.25

2.

Out to the water there is an inherent sensation of humility and curiosity. In parts the view is of clutter and confusion formed from order. The others are of horizontality; the axis that aligns with the body and stretches us out into a place of dreaming and ambition.

3.

Hidden volumes.

Off-site the presence of any mass is not immediately disenable but when confronted it isn't timid but bold and complex as they defy the emptiness of the site. This is a phenomenon that isn't specific to any one structure; it is what the site thrusts upon those buildings, in much the same way a white gallery enhances the status of the objects that reside within.

Not only do these buildings become estranged from the vibrant, physical dynamic of the town, via severe contrast, but they are in a scenario where the expanse of the site flattens the viewing plain and remove the buildings engagement with a cultural context. Familiarity and time are stripped away transforming the remaining object into a form of authority, ripe for contemplation.

Coinciding with this sensation, is an acute awareness of the position of the body in space. Against the expanse the objectiveless body becomes an intrusion and so must assume the role of 'spectator', where upon a stereotypical behaviour takes over the performance of said body (O'Doherty, 15).

The consciousness of the body in tern restricts the spectator to the horizontal plain and prevents the vertical extension beyond the site



Fig. 6.26



Fig. 6.27



Fig. 6.28



Fig. 6.29



Fig. 6.30



Fig. 6.31

Fig. 6.32 (Right)
Where the land yeilded



5.

The Road

The struggle between the people and the land is most notable in the history of Sumner road. As the original road that connected Lyttelton with the rest of the country, much money, labour and time went into this path and much resistance was returned. It took 8 years to finish and even then it was to a sub-par standard (Rice, 18, 24) .

6.

Mt Pleasant

It was here that the Canterbury Assosiation (an affiliate of the New Zealand Company) depicted the land and laid down the plans for the Lyttelton Township (Rice, 17). It is the origin of the European dream with a view that commands desire.

Although the peak is now contaminated with a gift shop, exchanging the grand motion of the hill with a stationary expression of commercialised place, the grandeur of the view still remains.





Fig. 6.33 Wind Diagram

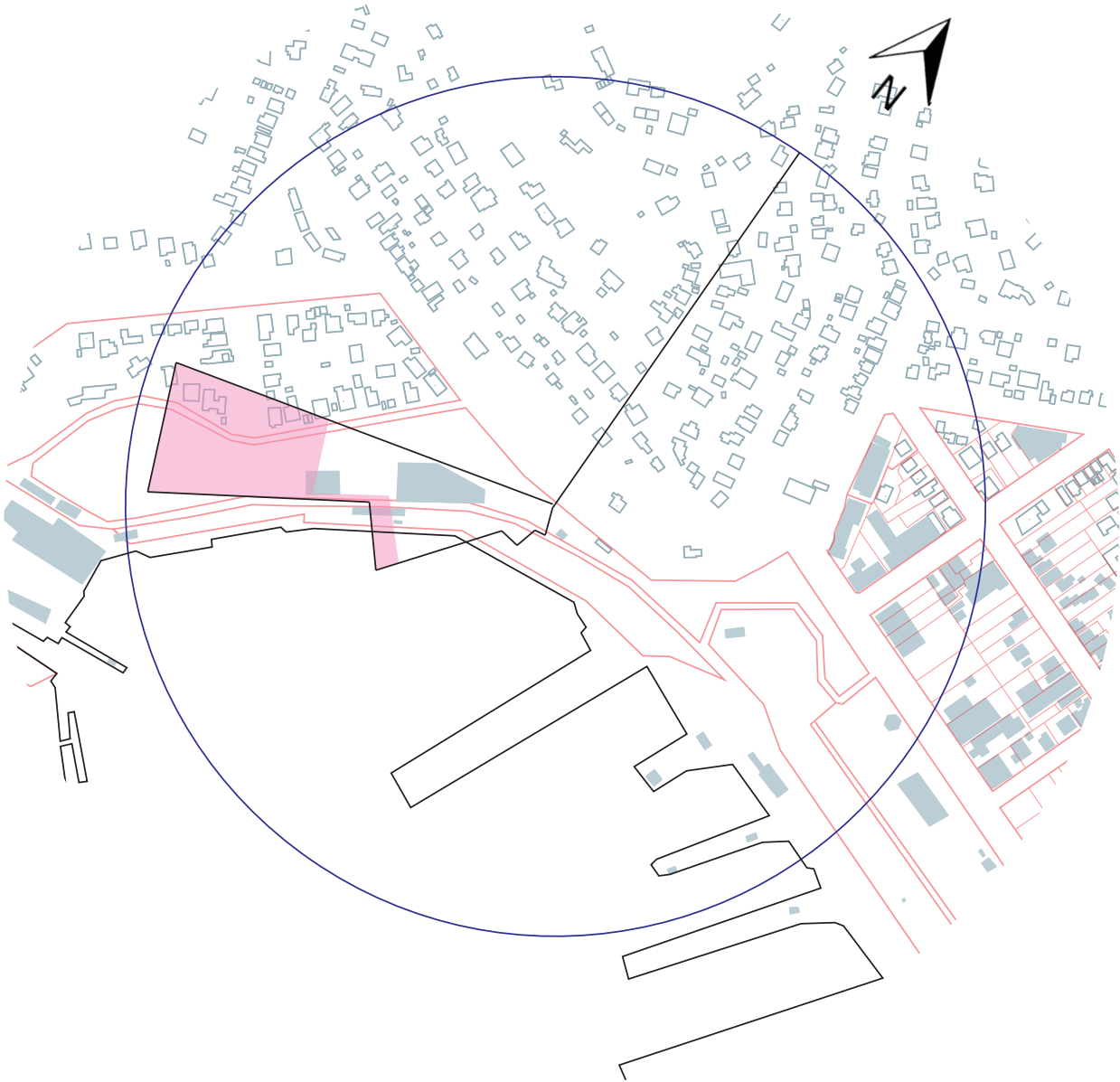
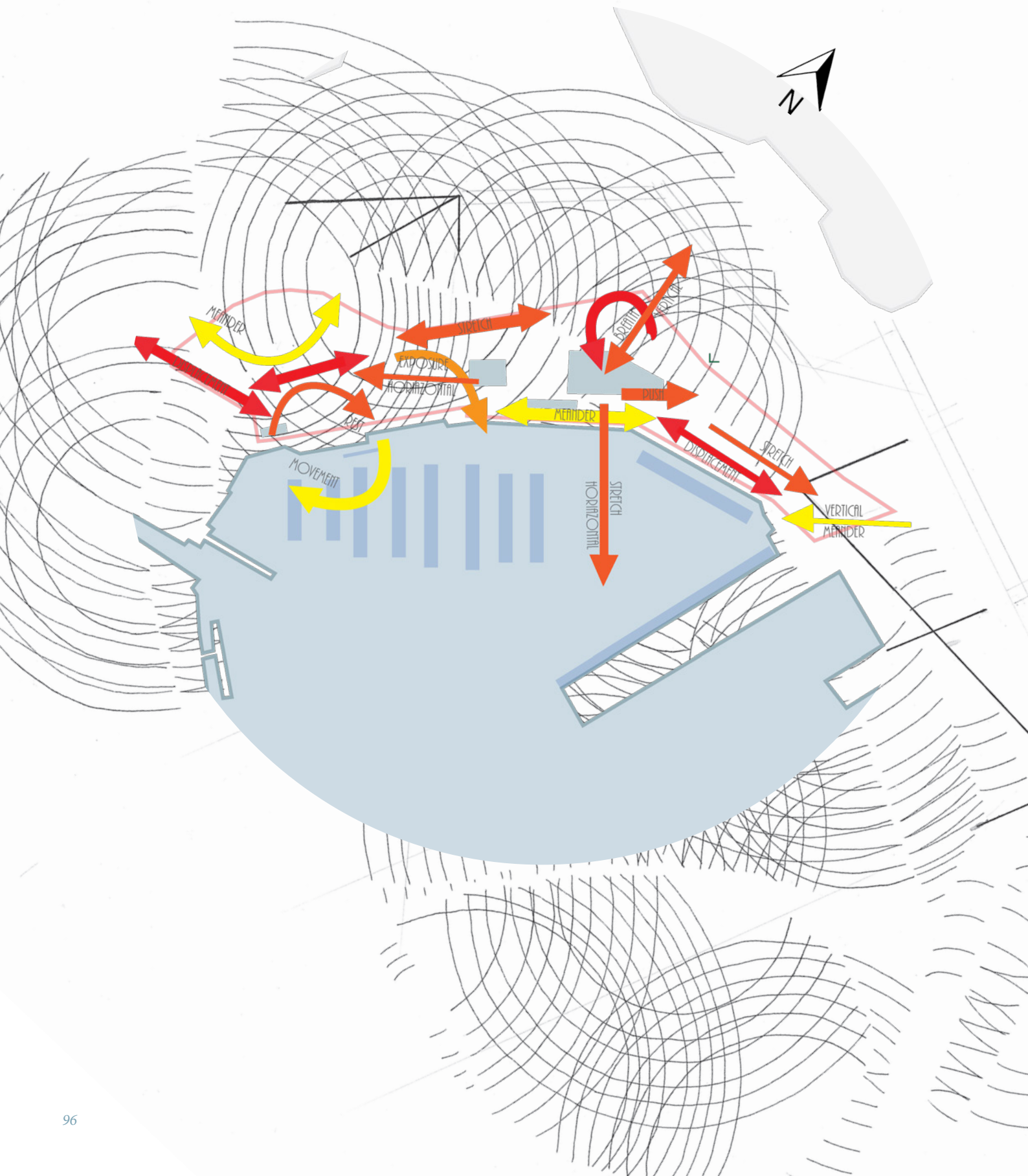


Fig. 6.34
The sense on movement
in the site



6.3 Site Organisation



Fig. 6.35



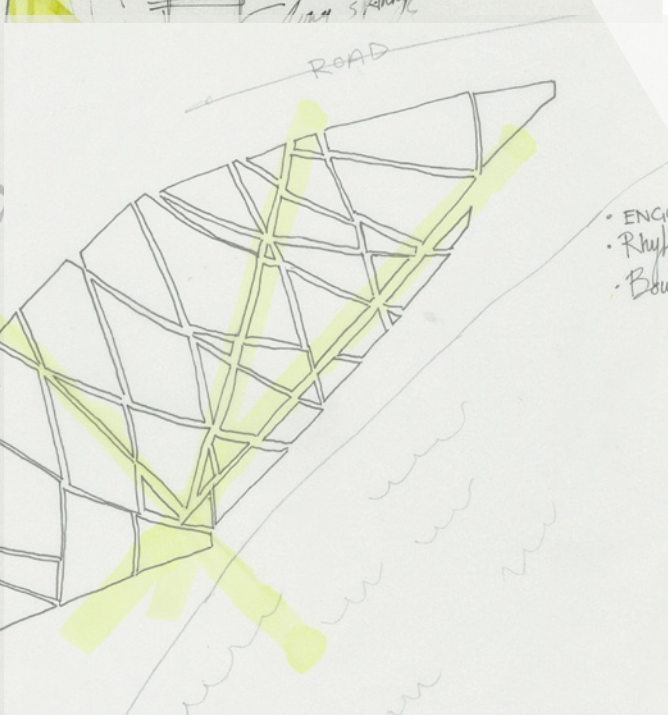
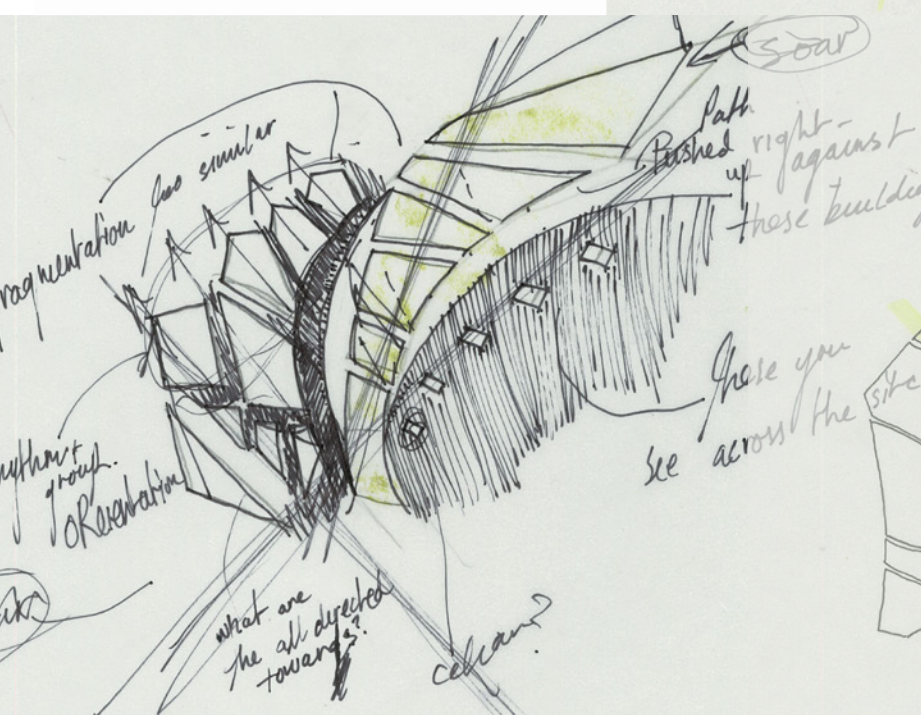
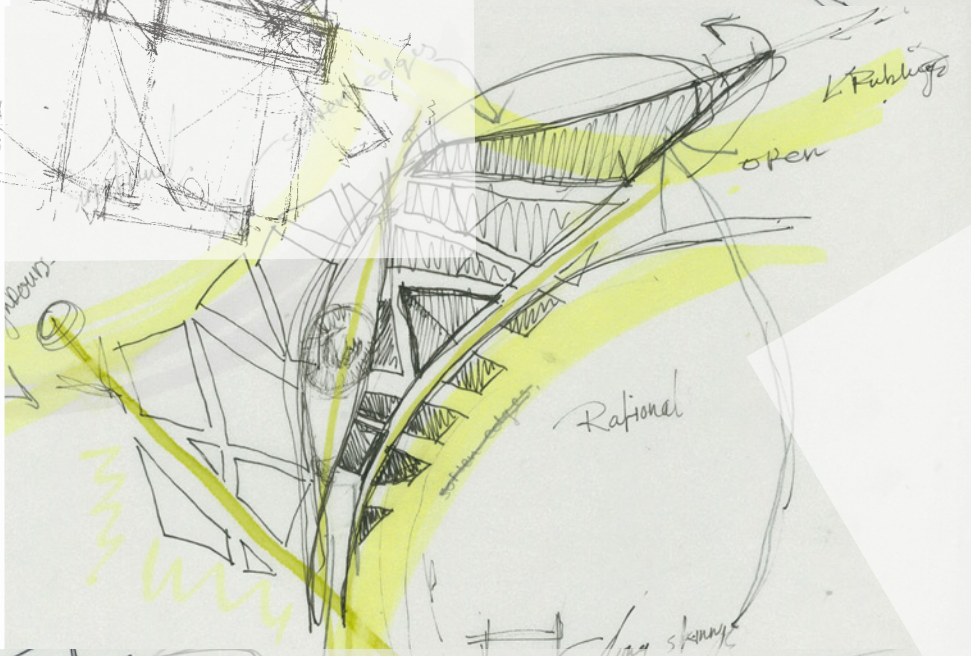
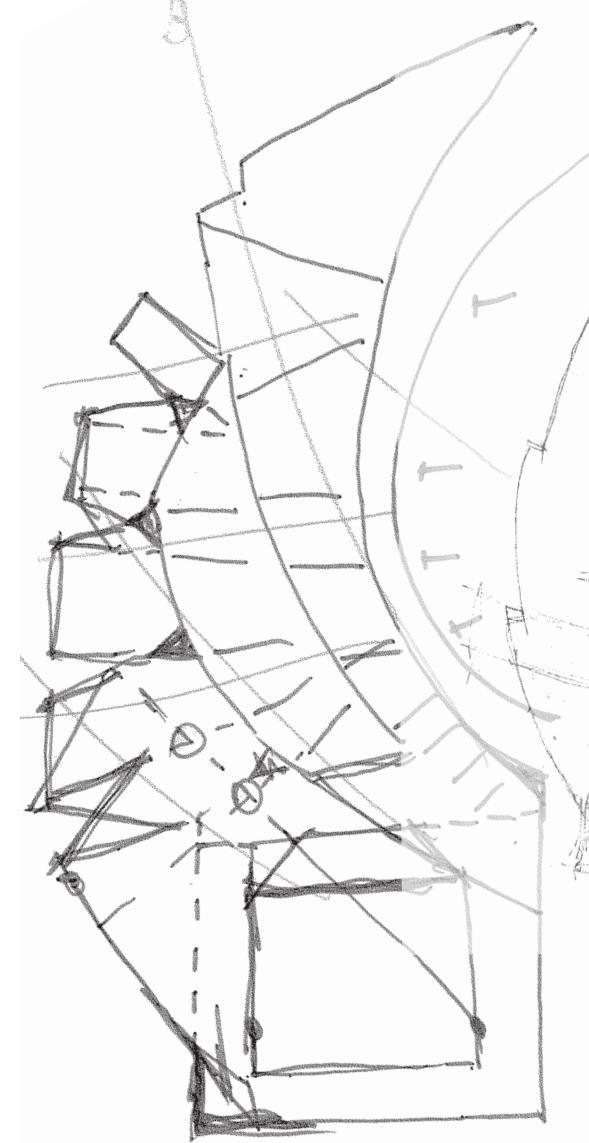
Fig. 6.36



Fig. 6.37

Fig. 6.35, 6.36, 6.37
Initial concepts for the
organisation of the site

Fig. 6.38-6.68
Further layout developments
are derived from moments
within the monumental drawing
(see sections 8.5); organising
the movement around the
final dwellings and supplying
subsequent infrastructure



fragmentation also similar

without group. Restoration

what are the all directed towards?

cellars?

Path Pushed right-up against these buildings

Soar

see across the site

ROAD

ENC
Rhyt
Bow

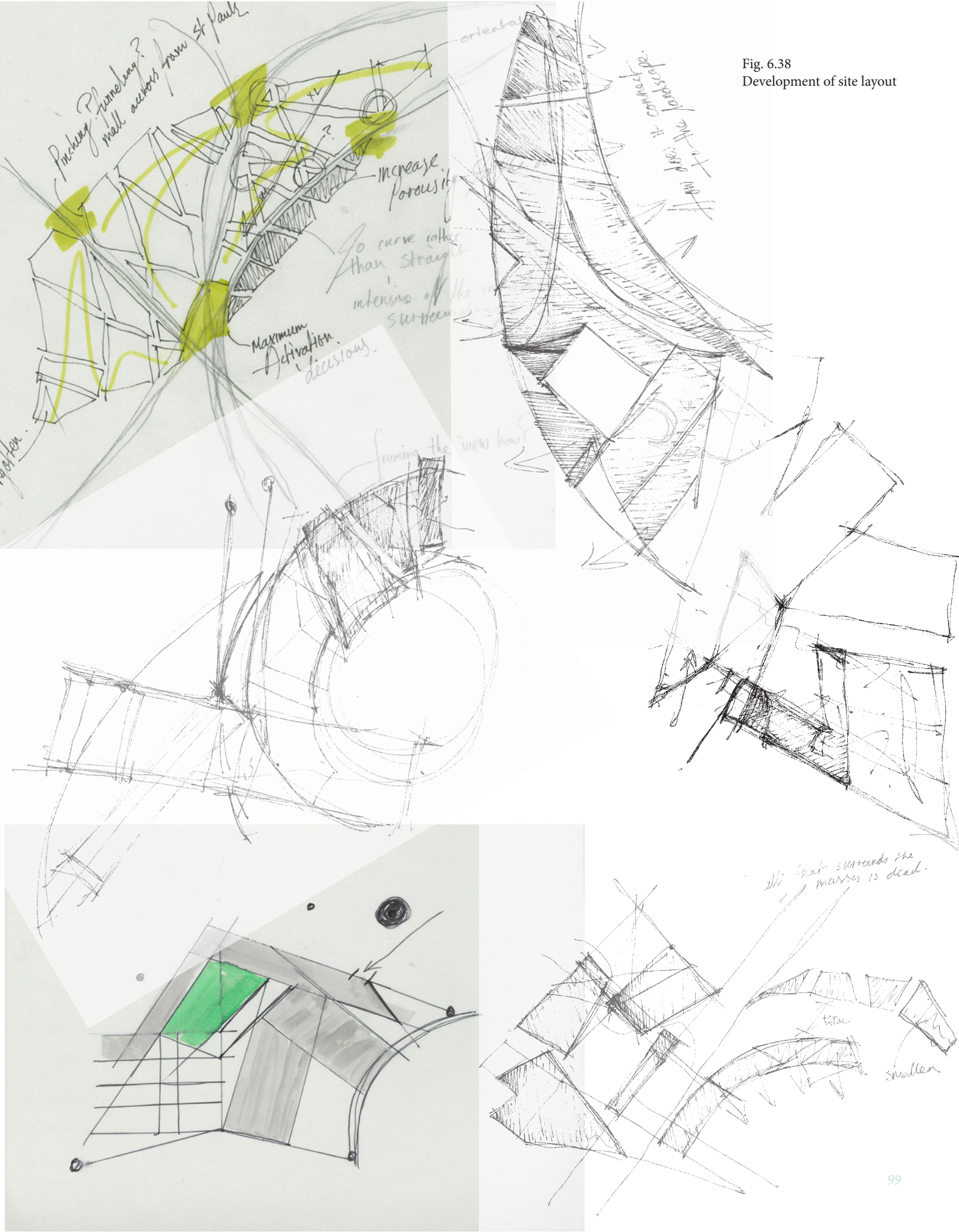
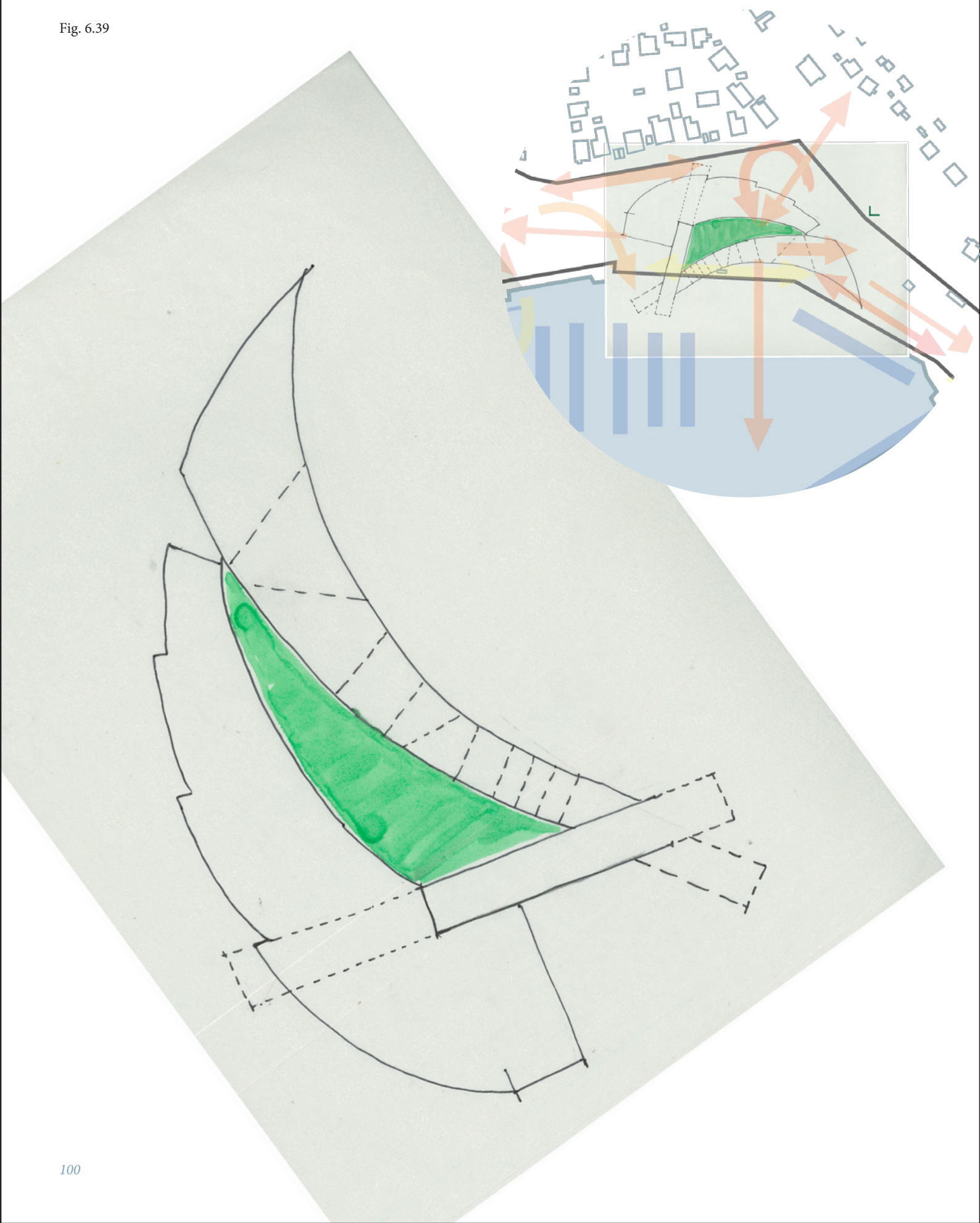


Fig. 6.38
Development of site layout

Fig. 6.39



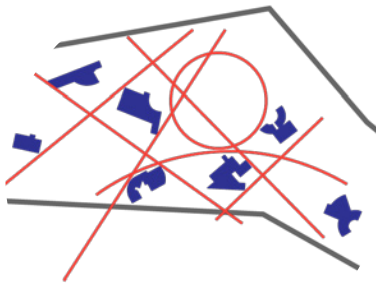


Fig. 6.40

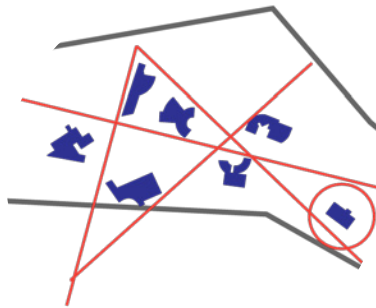


Fig. 6.41

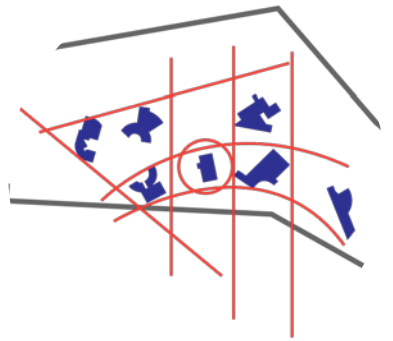


Fig. 6.42

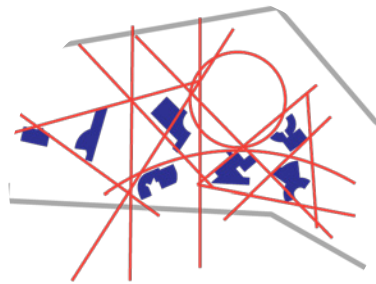


Fig. 6.43

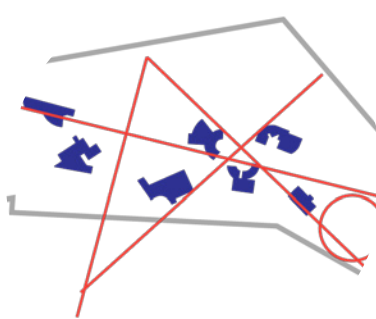


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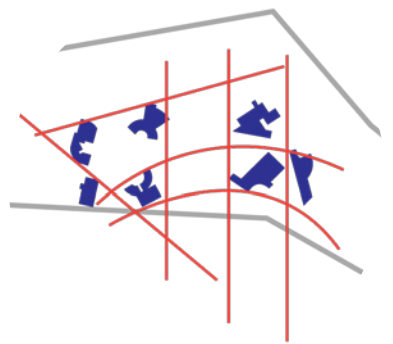


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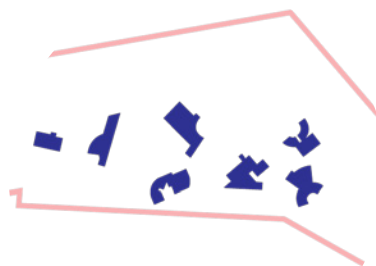


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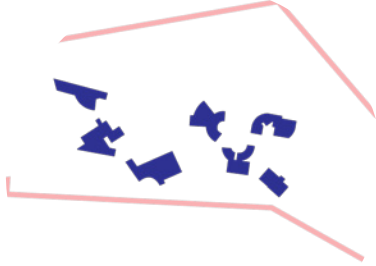


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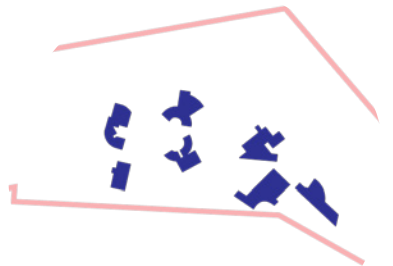
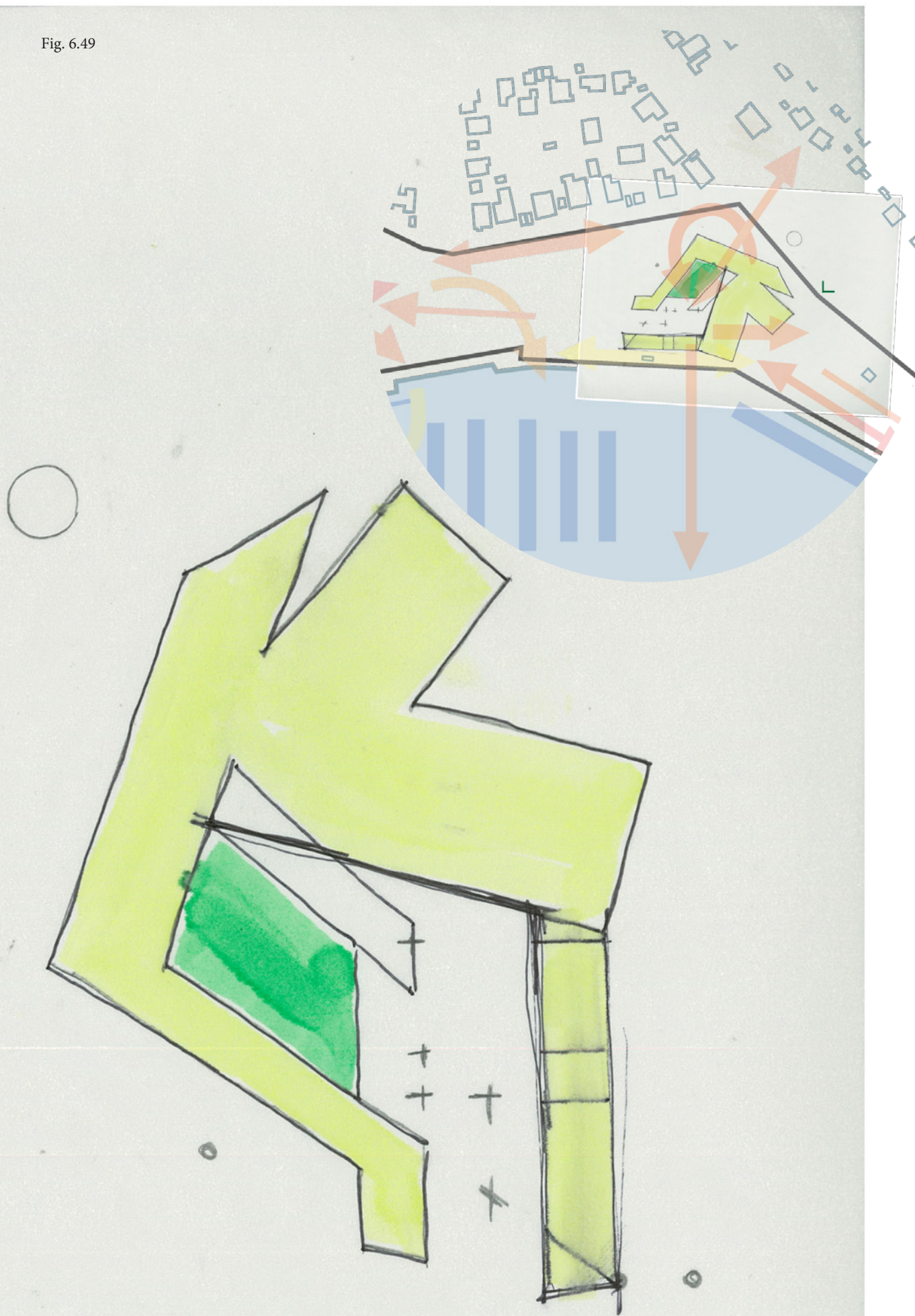


Fig. 6.48

Fig. 6.49



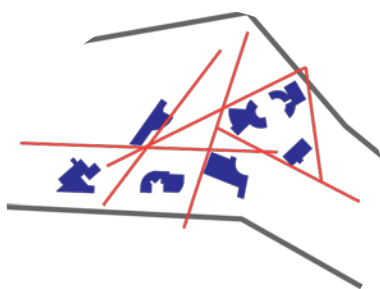


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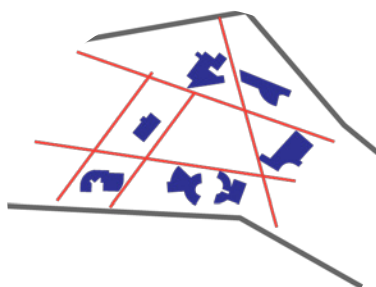


Fig. 6.51

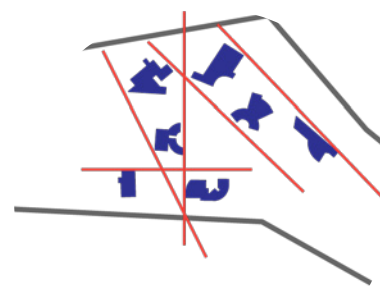


Fig. 6.52

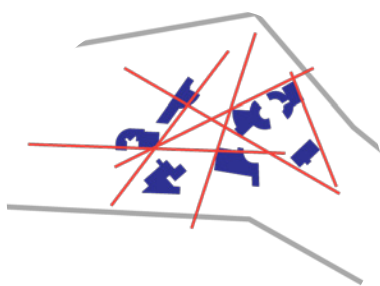


Fig. 6.53

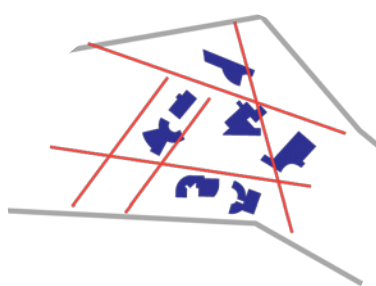


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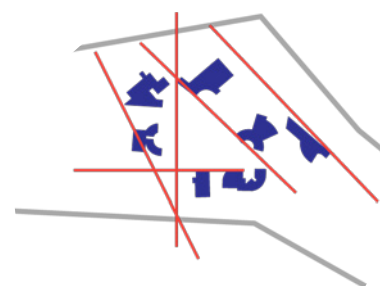


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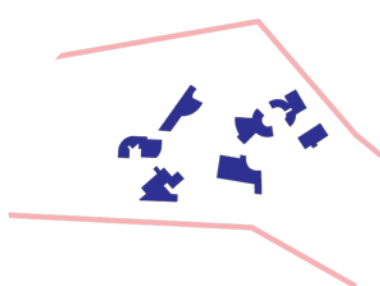


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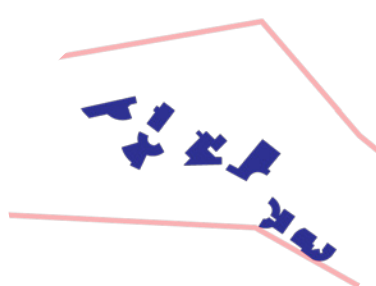


Fig. 6.57

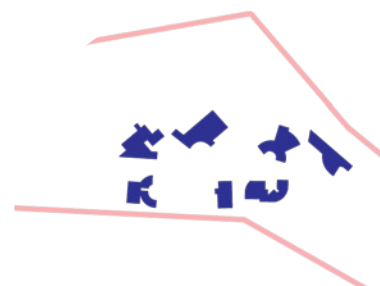
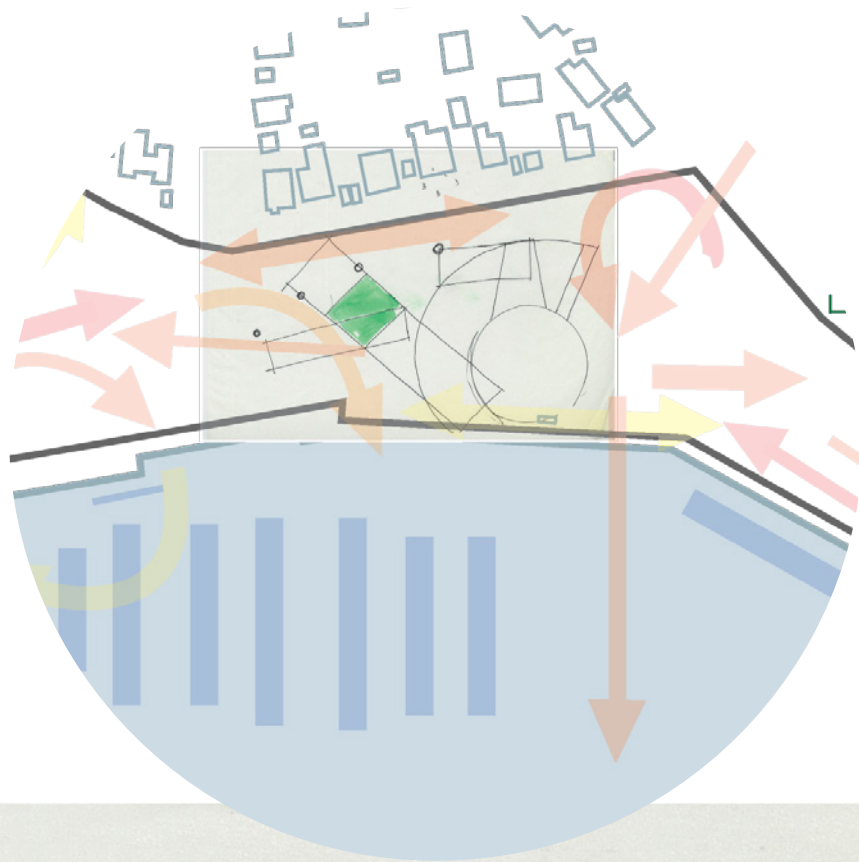


Fig. 6.58

Fig. 6.59



1
2
3
3
5

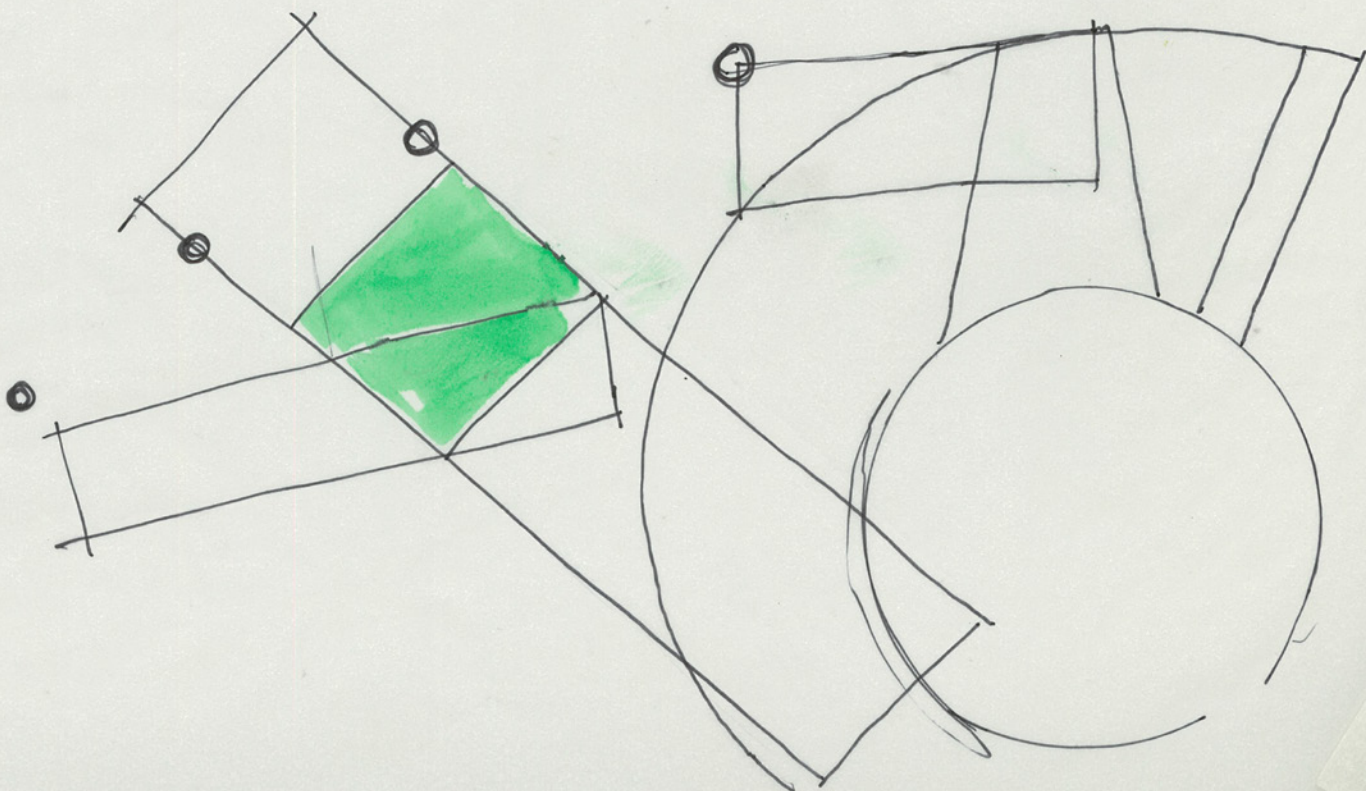




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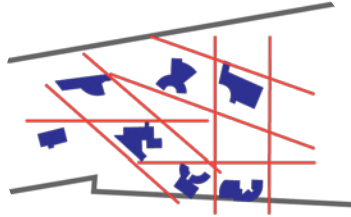


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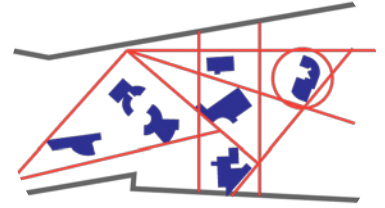


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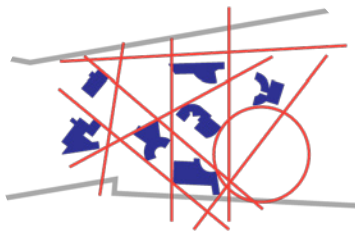


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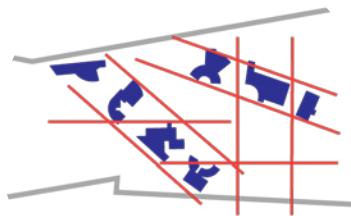


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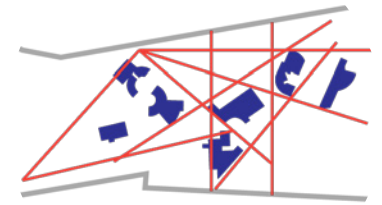


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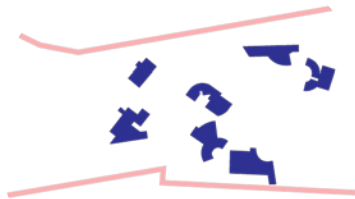


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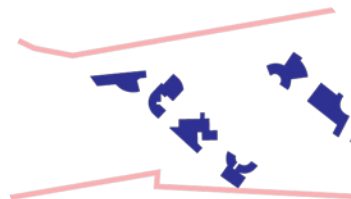


Fig. 6.67

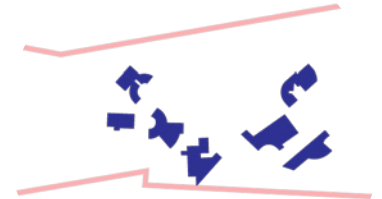
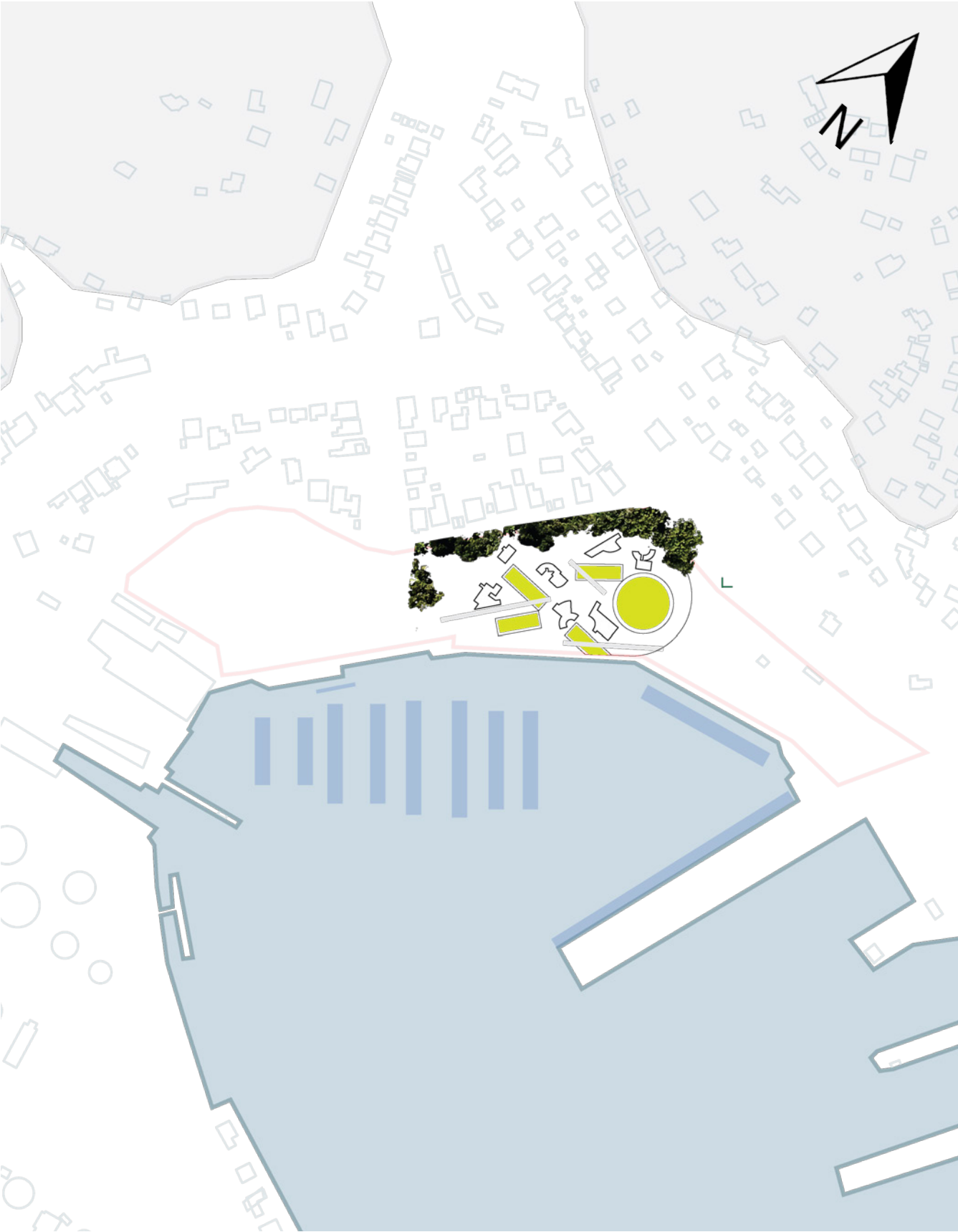


Fig. 6.68





7 7 7

7 7 7

7 7 7

7 7 7

HOME

HOME



MONUMENT

Rituals are the way in which we relate back to home; the place in front of the hearth is where stories are told, the cellar is a place of darkness, the bedroom is of retirement and consummation.

This form of rationality in the ritual aims to be translated into the rigor of the method; played out in a consistent manner but obscured but time and open to the introduction of localised traditions. The objective of the design is to explore a form derived from the relationships between the rituals themselves. It intends not to establish the notions of the ritual itself but the movement in-between them, where there might be opportunity for disruption and the subsequent insertion of the Antarctic. For instance, teasing out the moments of dreaming that certain rituals pose, and shifting them towards the stories of the great white expanse. In this way the design hopes to find the moments of the monumental in the home; elevating the intellectual inhabitation while maintaining the sensual richness of the ritual.

7.1 Method

In this investigation each programme within the 'Home' is established and set up against a binary space. The organisation of each ritual is placed against three primary variations, each of which recognises the general overarching function of the home (a place of shelter, hosting, and retirement).

Scott's hut at Cape Evens functions as an authority, which starts to implement memories of the Antarctic home. The positions of the hearth, the corridor, dining and verticality become persistent in each diagram as these areas are most distinctive in the essence of the hut.

The proportions of further rituals are derived from moments in the hut which they might correspond with.

To strengthen the accent of Antarctica of each of these organisations, the architectural elements that define and motion each of the spaces use the characteristics of Scott to add an additional layer to the interpretation of space. These gestures intend to not overwhelm the ritual but slip into the moment's in-between, shifting the dynamic of the movement and deepening the allegorical and monumental nature.

7.2 Formalising Scott's Persona

IMPATIENCE

EDGES
RAMPS

PRECISION

COLUMN
SURFACE

ENERGY

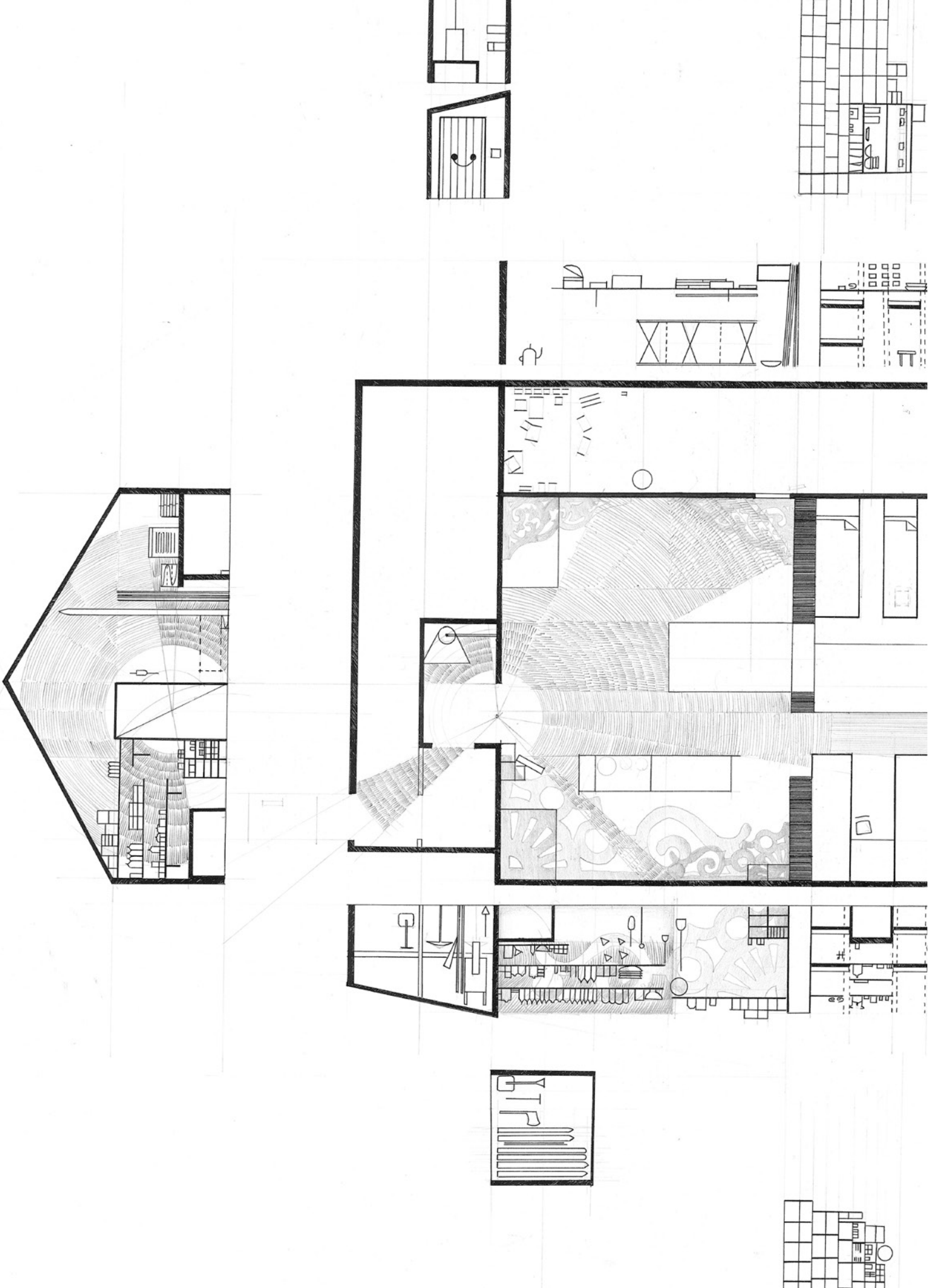
WALLS
STAIRS

RIDGID

STAIR
APPARTURE

HUMILITY

ROOF
FLOORS



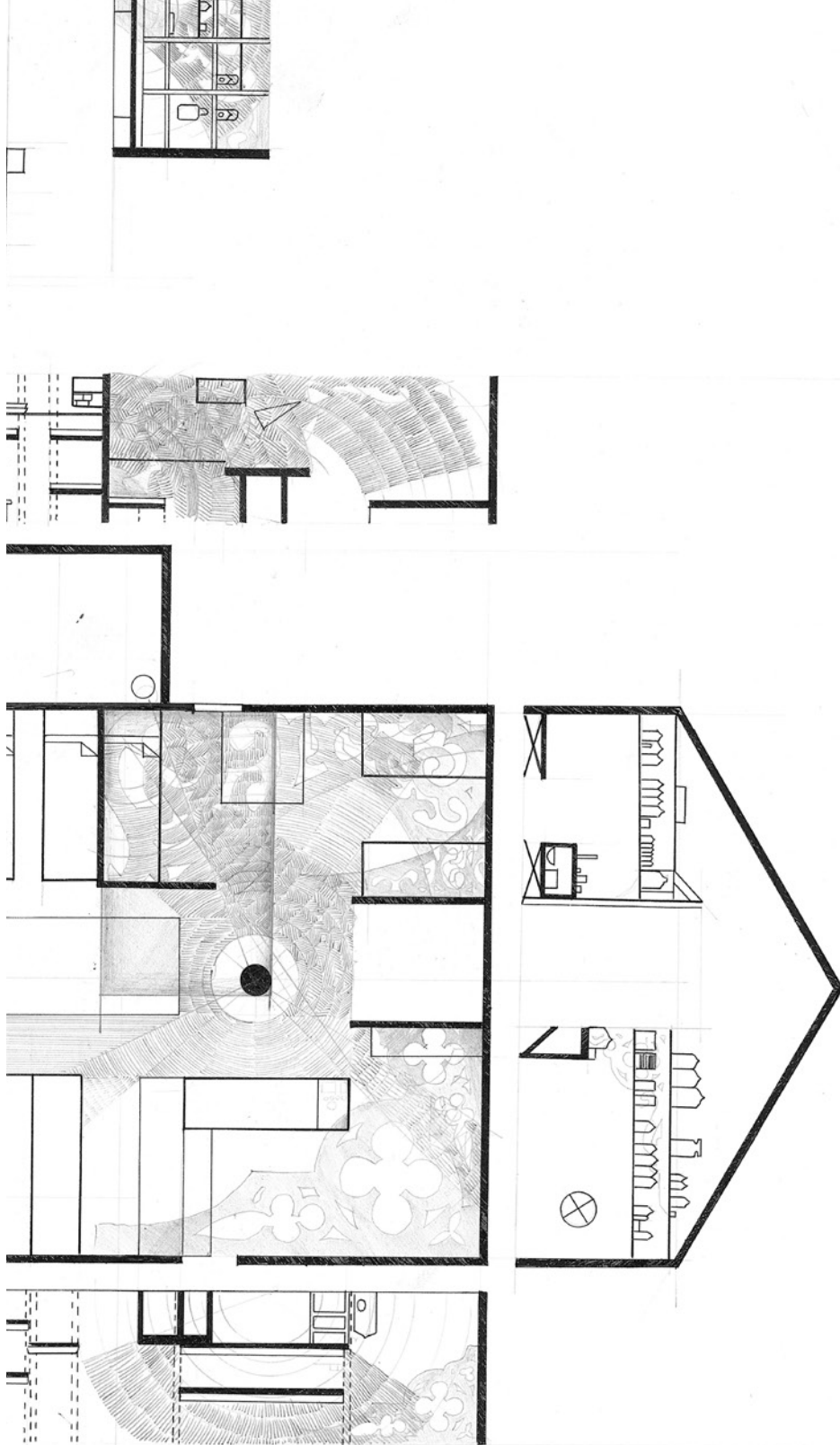


Fig. 7.1

Plan with surrounding section of Cape Evans, Antarctic Hut including contents and diagram of the movement surrounding the rituals of the hearth, the interior walls that define Scott's courters, and the entrance to the thoroughfare space.

7.3 Ritual

Kitchen/Shed

Both traditionally gendered spaces. Both places of production.

Engrained in the kitchen is a sense of sustenance and warmth. In fiction it is the place of nourishment, consumption being one of the most primitive pleasures. The kitchen is where all the senses are activated. There are qualities of the hearth but it is made more intimate and caring.

The shed is of tinkering, a place that remains eternally messy and never quite complete. Here the introduction to the inanimate world and its intellect are formulated. The shed provides the opportunity to make intellectual creations tangible.

Dining/Bedroom

The dining room creates a physical engagement with the world. Extending outwards, interacting literally with the outside world through the act of consumption.

The bedroom allows a psychological disengagement with the world. Point of enclosure, the place of dreaming and intimacy.

Walls/Floor

Floors organise our relationship with the ground; the point of architecture that the body is most continually in contact with. The floor is the place of finales, where gravity pulls everything towards. Both contemporarily and historically, it is the place where one kneels down on to pray, to present themselves as humble humans. The floor acts as a mechanism of authority and rules are inscribed on floor, as such. For example, road markings and lines on sports fields are gestures that physically are ineffective but control movement. Horizontality additionally is a tool for taking things beyond the visual realm. As suggested by Marc Angelil and Mark Lee in their essay 'informae', that which is presented on a vertical surface (parallel to the body) is confronted through vision (538). By moving it to the horizontal plane Angelil and Lee suggest that it is more expansive, confronting the very notion of form within (537-8).

The wall is closer to the intellectual, objectifying the surface so that it becomes removed from the body. The verticality inscribes a sense of hierarchy and omnipotence. In vertical ascension, the change in scale becomes a series of layers where time is compressed, giving the opportunity to correct and reconstruct the past (O'Doherty, 13). It's manifestation in the Cathedral assert the power of God, in the modern skyscraper it tells of the forcefulness of economics.

Corridor/Courtyard

Courtyards are a place contemplation, reintroducing an element of the outside world that is forgotten by the city while maintaining the security that the home has built. It works to capture a moment of nature and intensify it so to create a moment of reflection and interiority.

The corridor is of movement and speed. It is the furthest from nature, connecting all the spaces of the home together quickly but it itself is a non-space. The presence of the corridor encourages segregation between spaces and the relationships contained within.

(Truby, Werlemann, Mcleod, Koolhaas, Boom, 903)

Hearth/Toilet

The toilet has become the place of intimacy, where the individual is held alone, against the architecture in their most vulnerable state. A place of integrity which exists under traditional forms of recognition, even when all other places of the home are merged and deformed.

(Koolhaas & Boom, 1103)

The hearth is the central point of warmth and community, "The fire is a secure locale and as this local, gathers around it all that properly occurs and is bestowed. Through the fire, the hearth is the enduring ground and the determining middle"

(Heidegger)

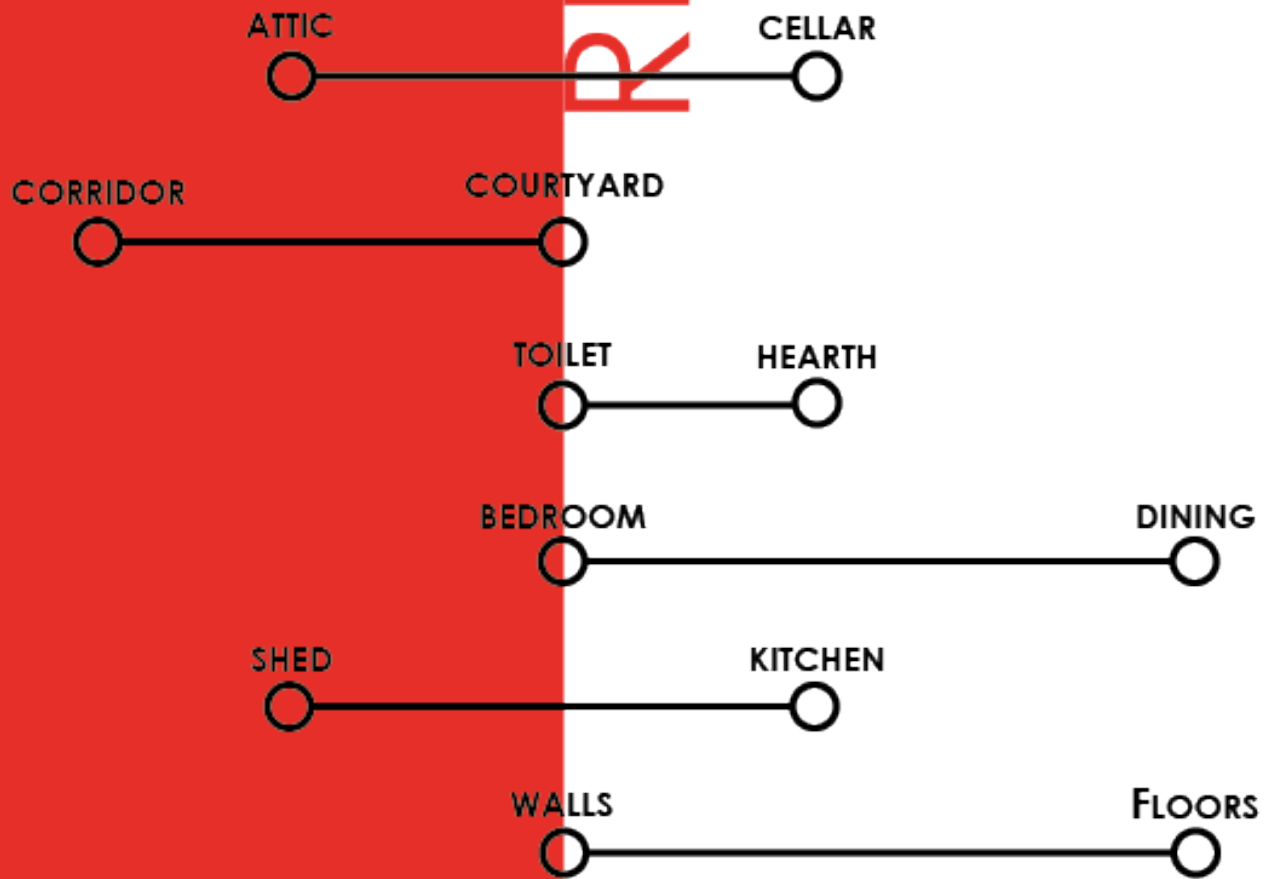
Attic/Cellar

The Attic is defined by rationality; it is a place of dreaming and intellectualisation free from the permanent darkness that prevails in the cellar. Fears that erupt from this point fade in the daylight, it being open to the sky and pressed up against the logic of the structure.

The attic is the most vertical point in the home. It is a point of ascension, cluttered with curiosities that can provoke the mind. The olfactory sensation that one expects is various, the scents in relation to the curiosities held within. The cellar on the other hand is of something unmovable. We imagine it to be of the earth, of the damp, and of darkness. In the cellar dreams dig deeper, never being raised out of the darkness

(Gaston Bachelard, 18).

RETIRE



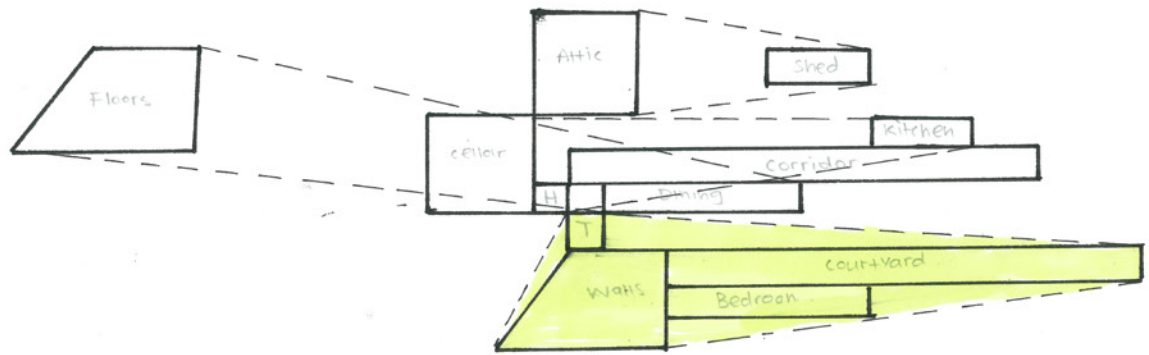


Fig. 7.2

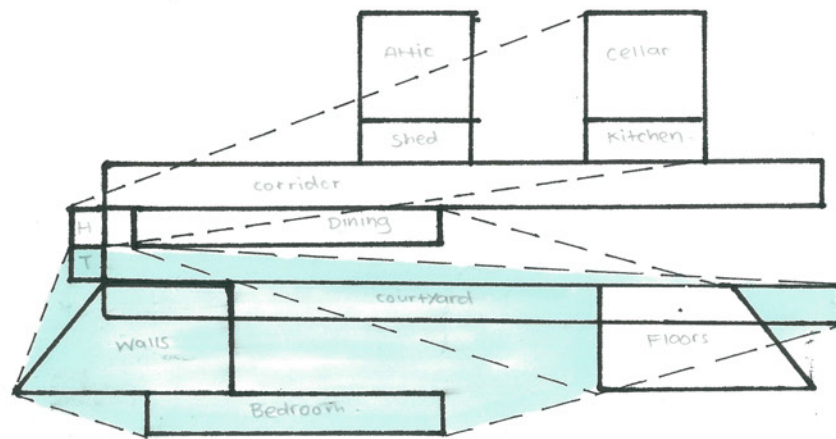


Fig. 7.3

Fig. 7.2 & 7.3

Diagrams expressing the organisation of a 'home of retirement'. The highlighted sections show the central rituals to retirement (Walls, bedroom, toilets and the courtyard). Overall the spaces are arranged in close proximity to one another, thereby allowing a ready exchange between rituals. The diagram thus suggests that a home of retirement might be compacted and intimate but also open to the potential of disruption within tradition.

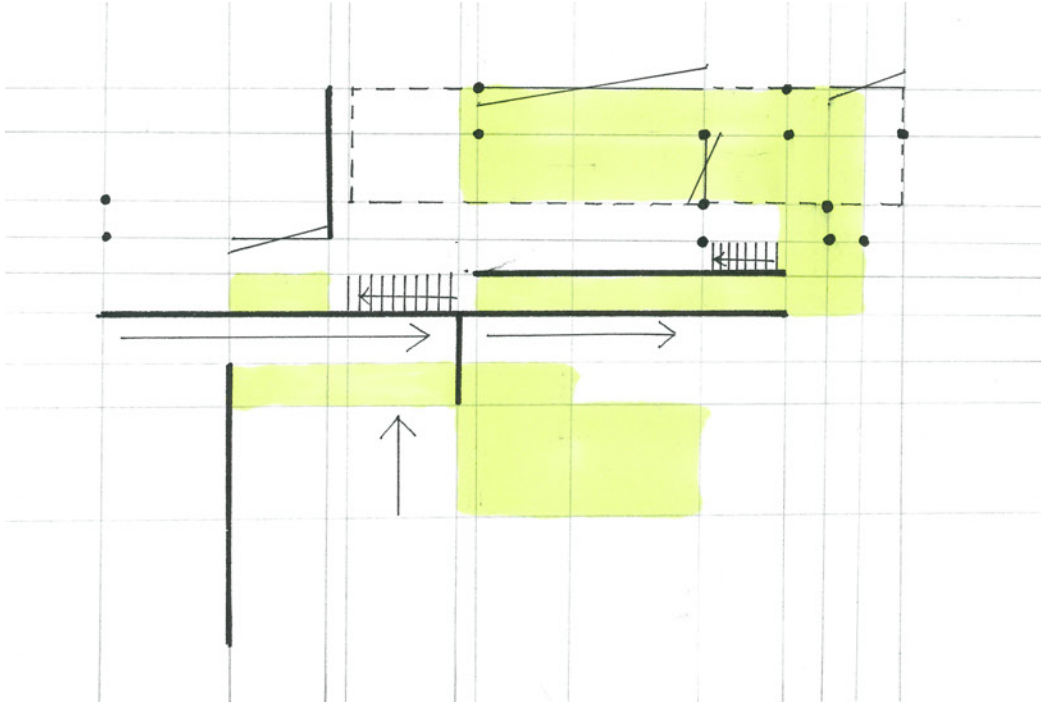


Fig. 7.4

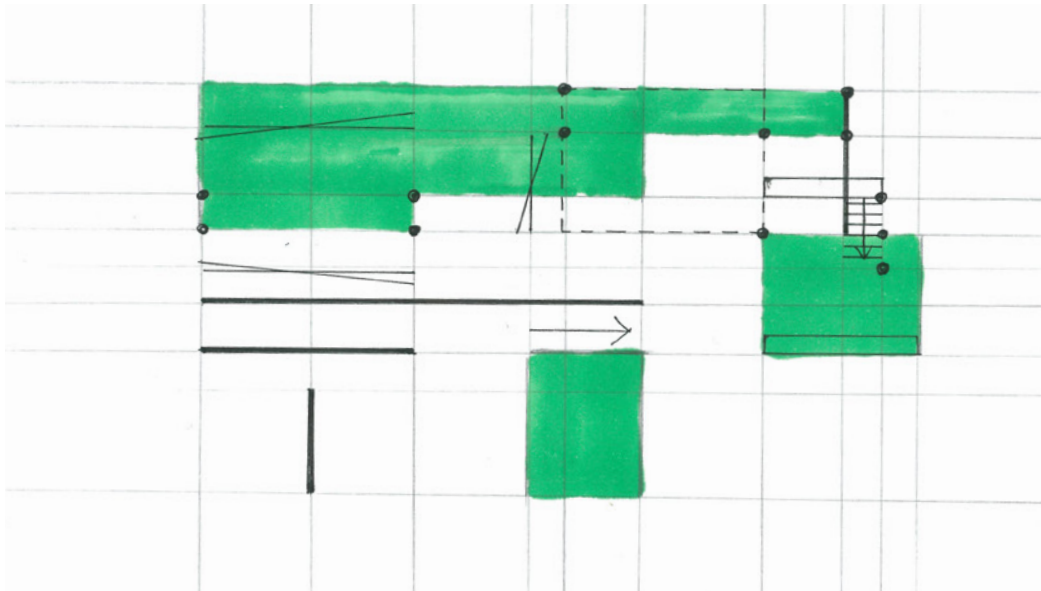


Fig. 7.5

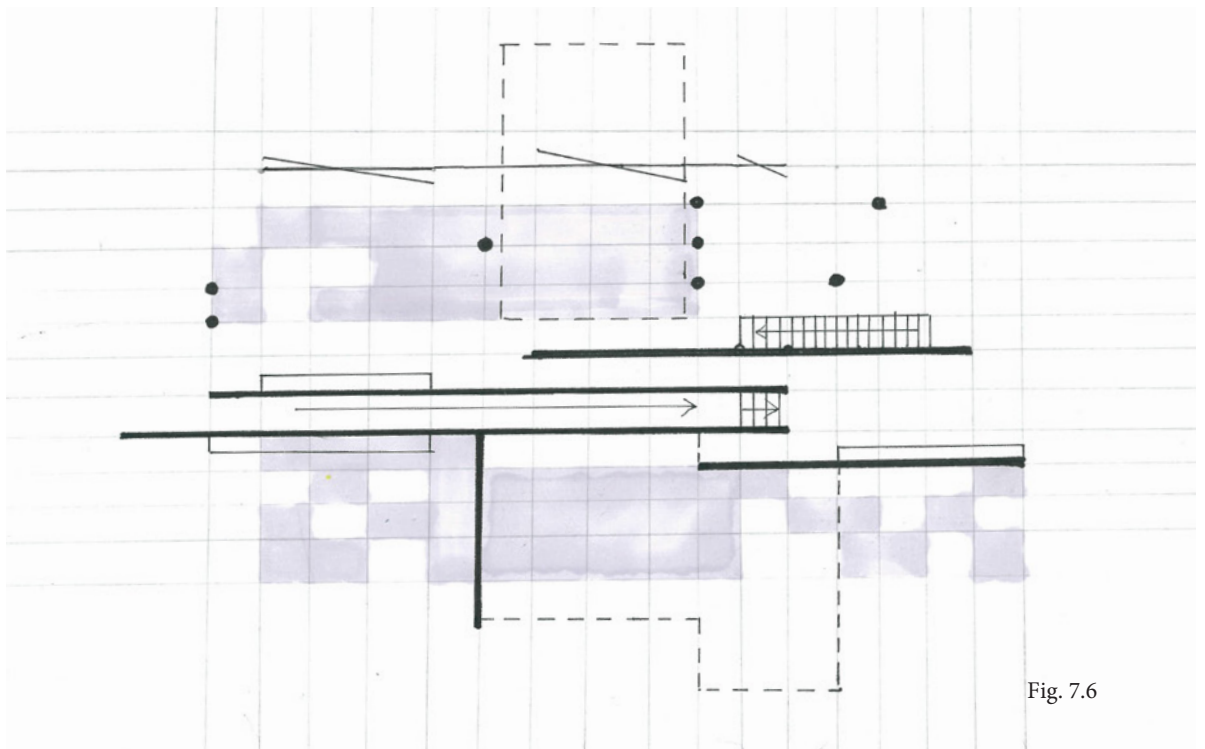


Fig. 7.6

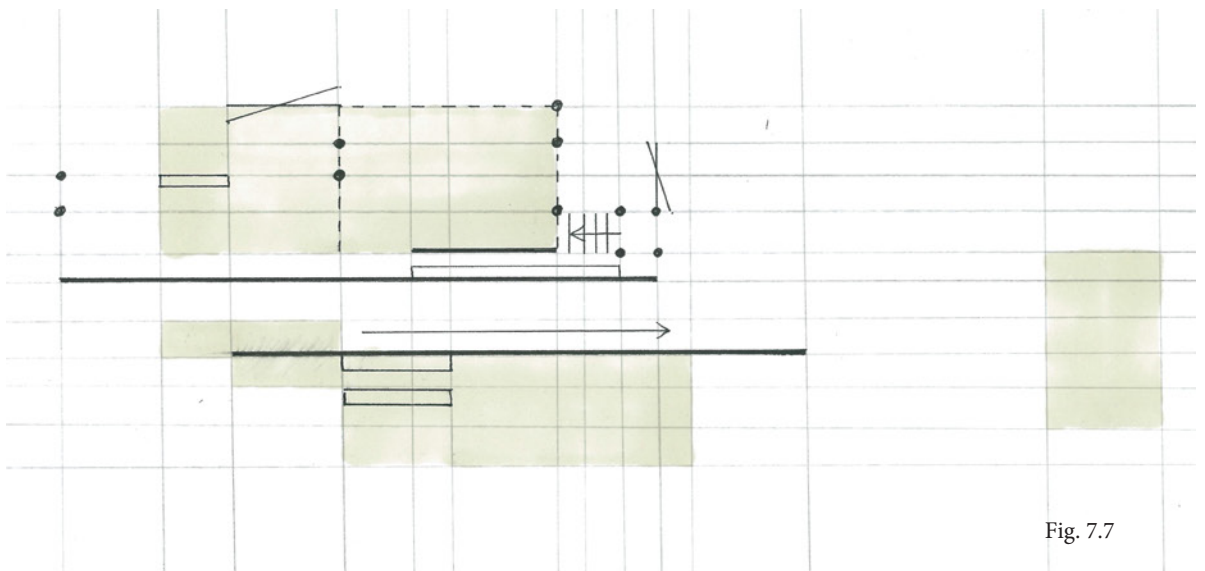


Fig. 7.7

Fig. 7.4 - 7.7
Various developments which build on the previous diagrams. These include the addition of architectural elements which characterise the authorship of Scott (section 7.2). The accumulative effect, defines each of the focal spaces, within and the movement between them in a more pronounced way.

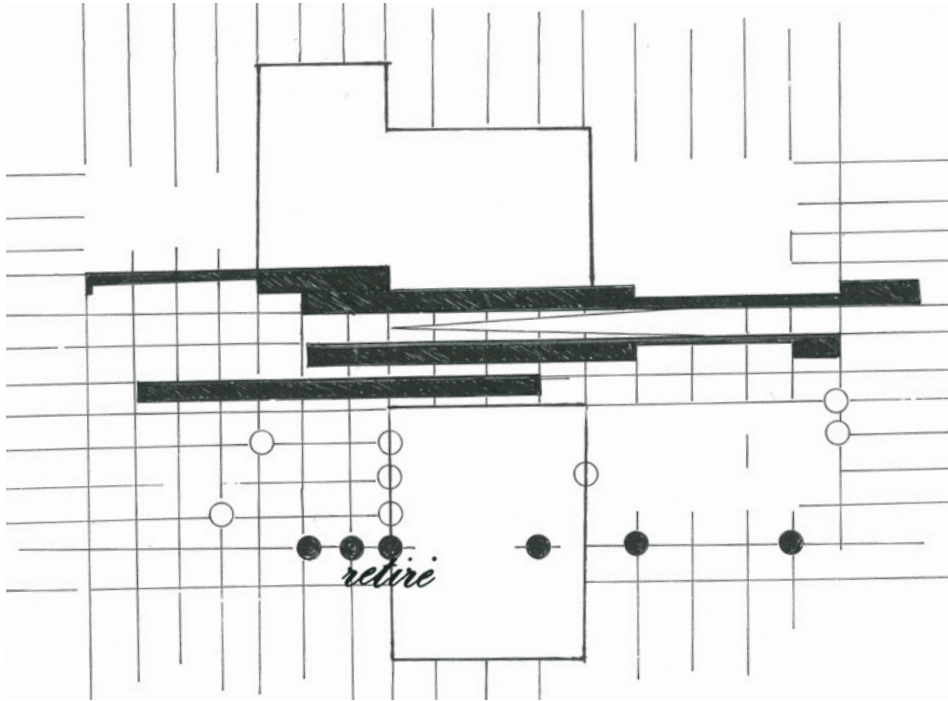
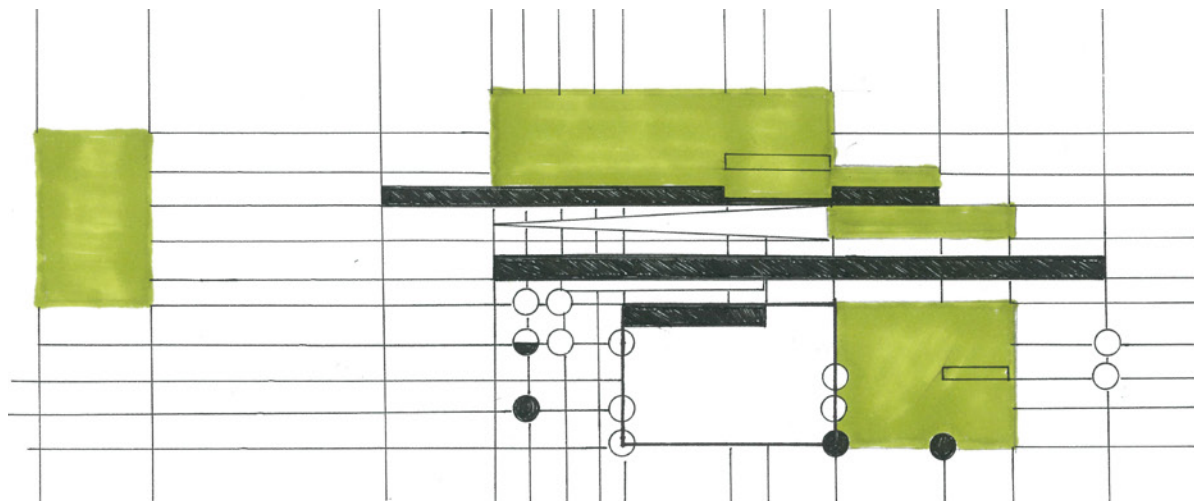
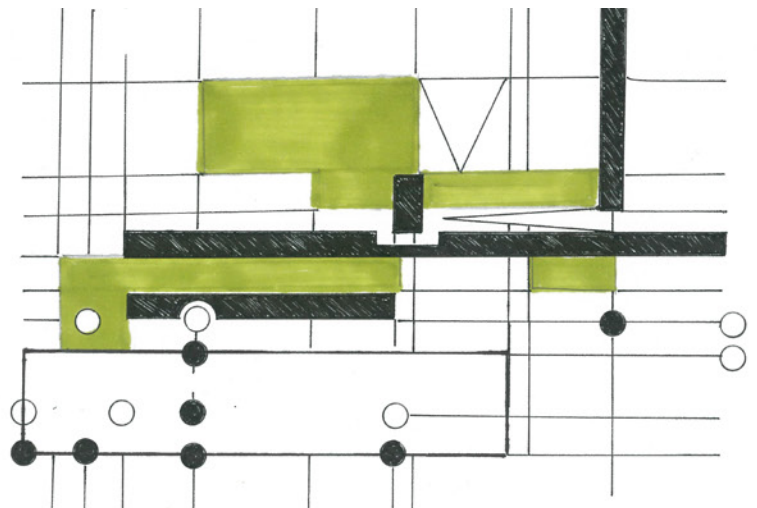
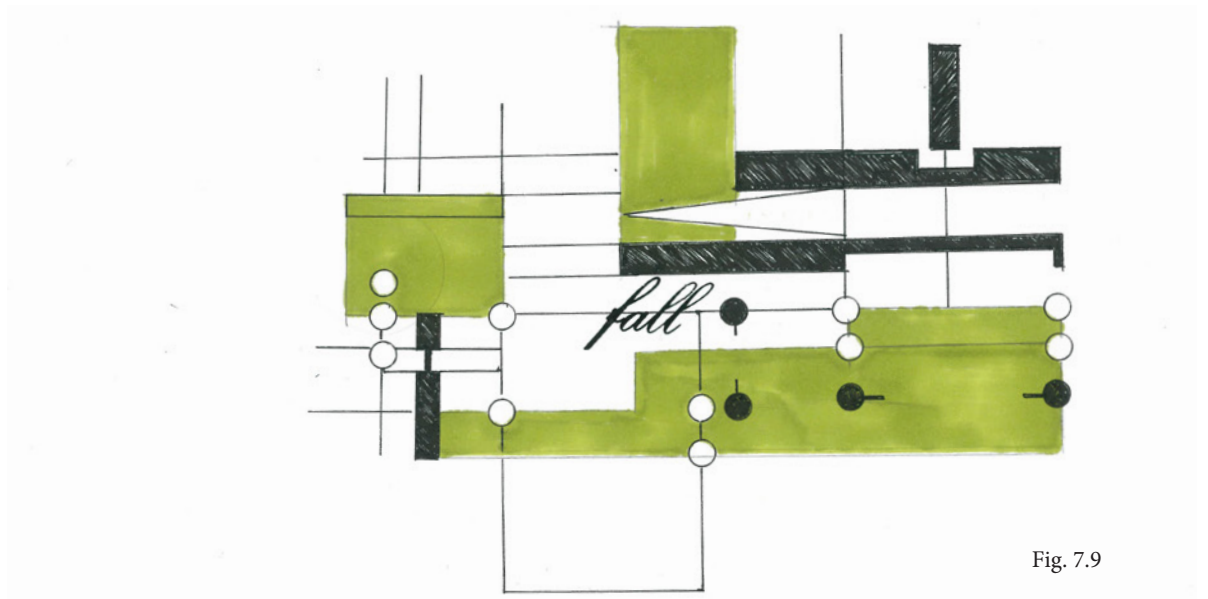


Fig. 7.8

Fig. 7.8 - 7.11

Further development extending the monumentality of each of the elements. The purpose of this act is to strengthen the understanding of how these might contribute to plans, sections and elevations surrounding dwelling. Furthermore the expansion of this section aims to heighten the relationship between each physical component.



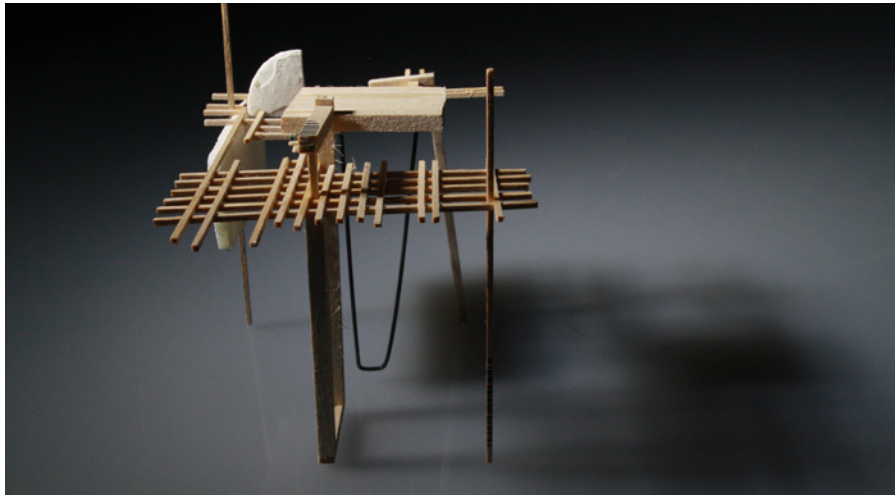


Fig. 7.12

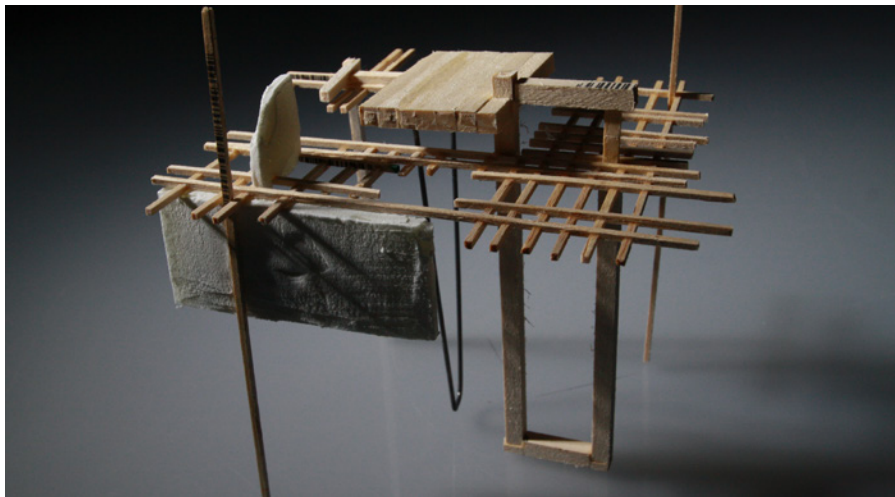


Fig. 7.13

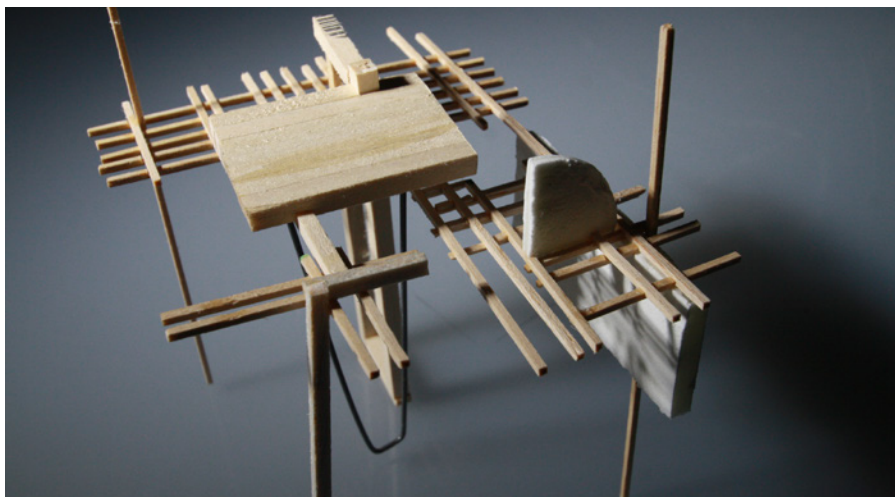
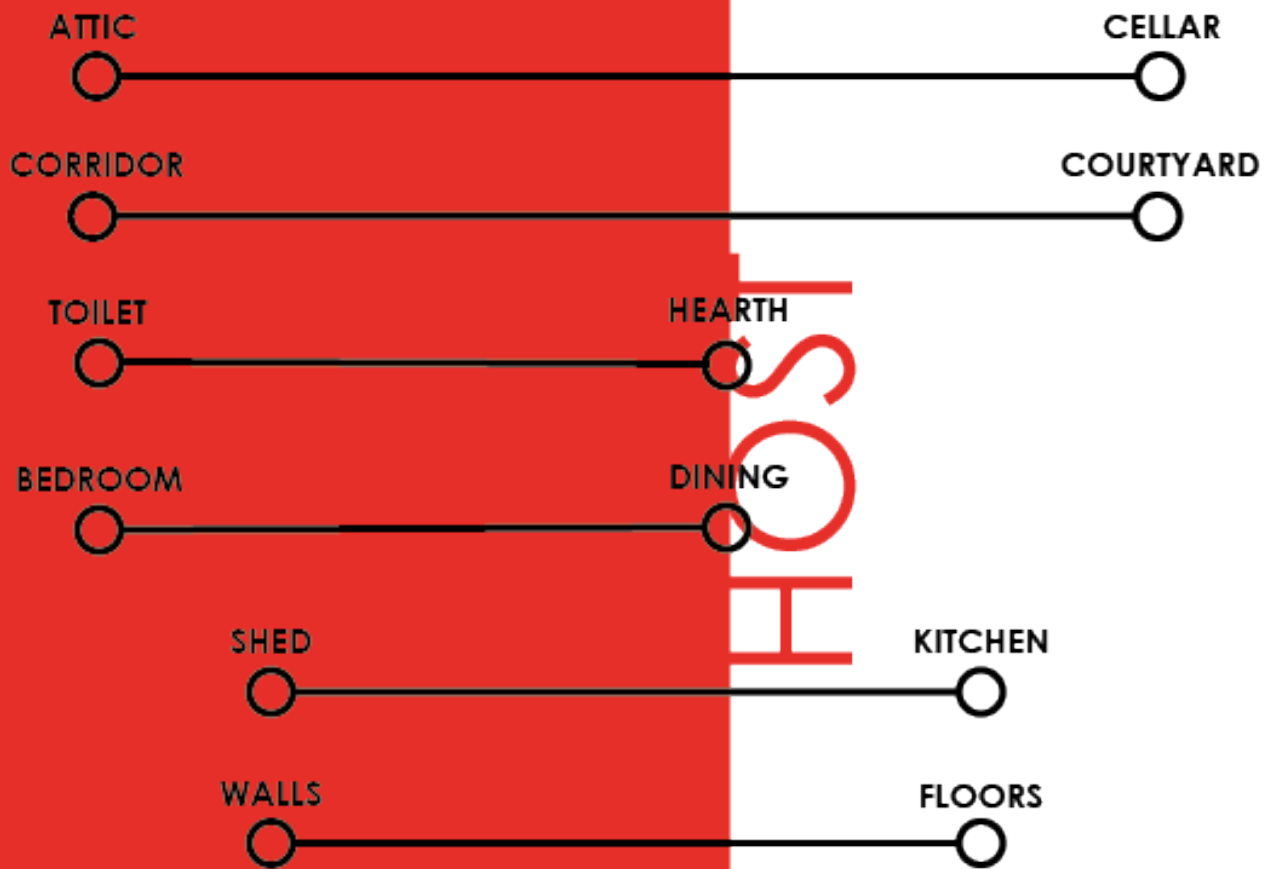


Fig. 7.14

Fig. 7.12- 7.14
Subsequent realisation
of the potential spaces
in the third dimension
of previous drawings.
The resulting model has
suspended the envelope
while maintaining a
certain level of interiority



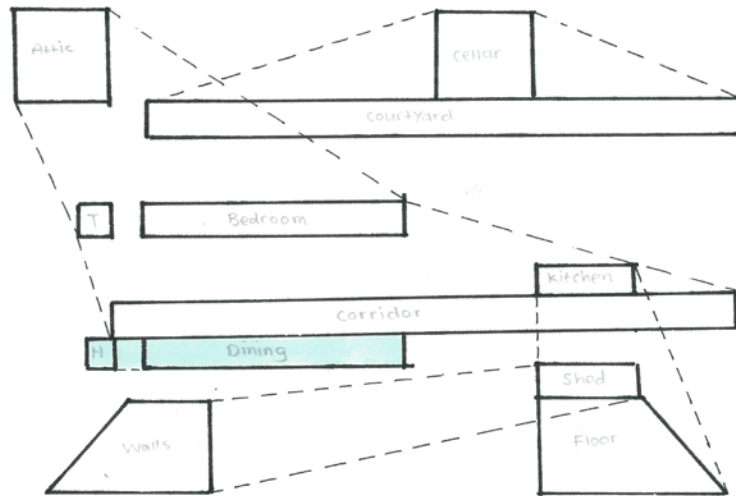


Fig. 7.15

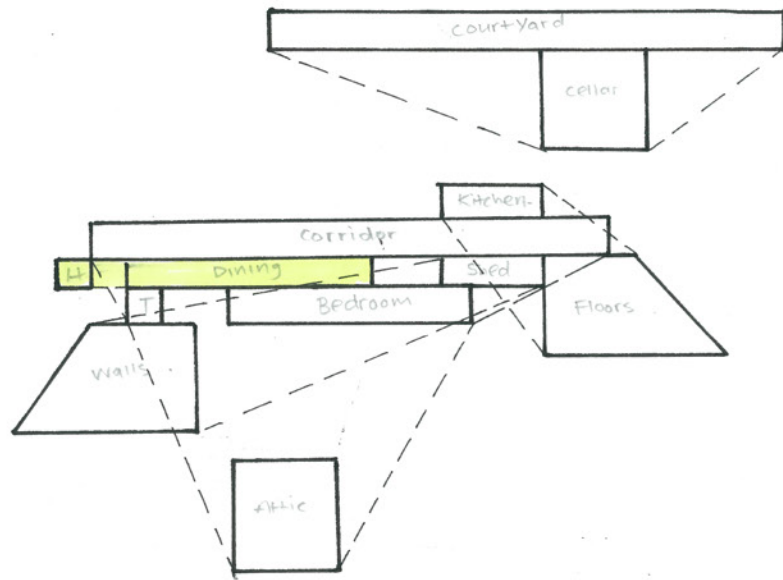


Fig. 7.16

Fig. 7.15 & 7.16

Diagrams exploring the organisation of a 'home of hosting'. The highlighted sections show the central rituals of hosting (The hearth and the dining room). The distance between all spaces is expansive. Amid each ritual, the relationship becomes detached and therefore less open to disruption. Yet the separate areas of the home are intimate under their own terms.

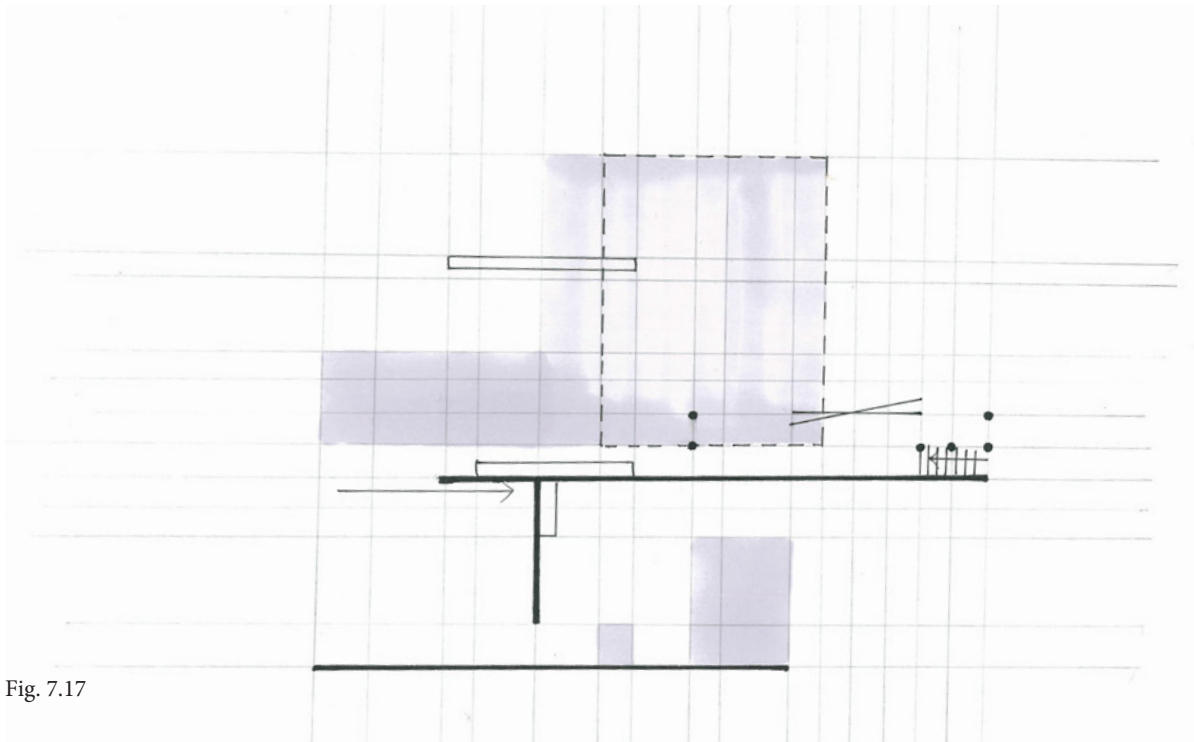


Fig. 7.17

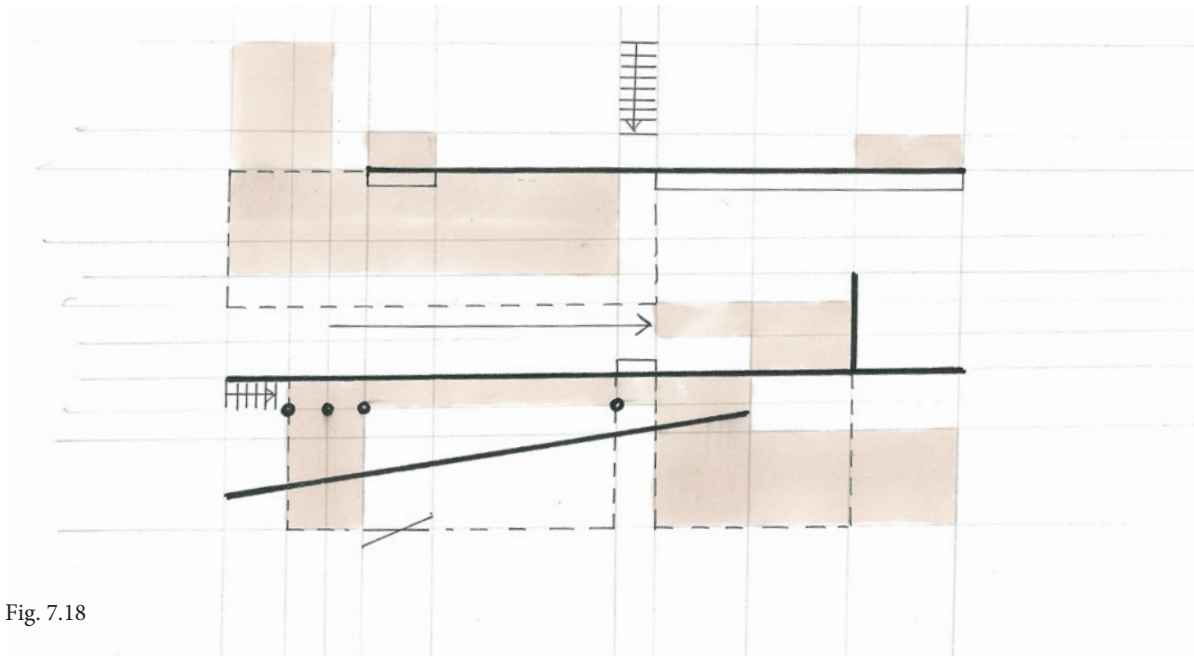


Fig. 7.18

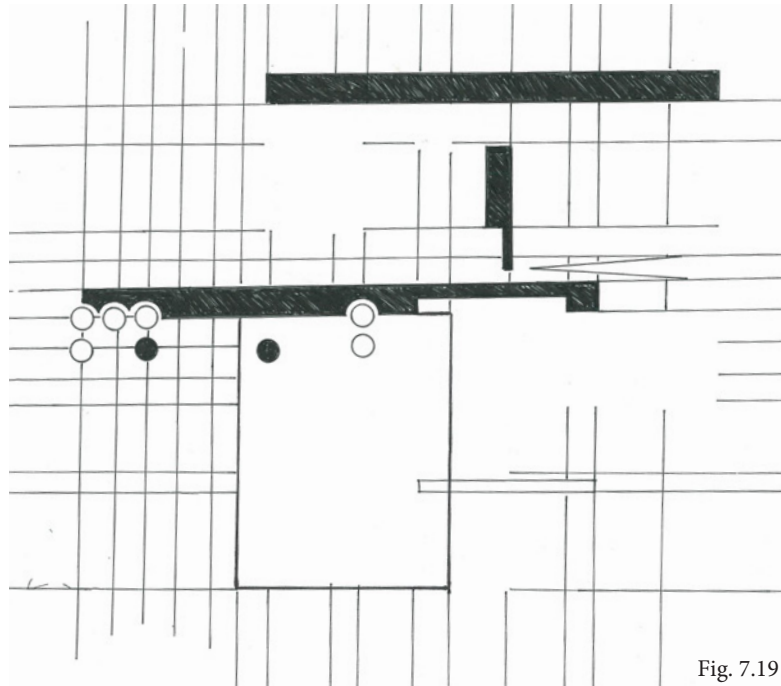


Fig. 7.19

Fig. 7.17 & 7.18

Evolving the previous diagrams with the addition of architectural elements which characterise the authorship of Scott (section 7.2).

Fig. 7.19

This drawing further enhance the sense of monumentality in each of defining elements.

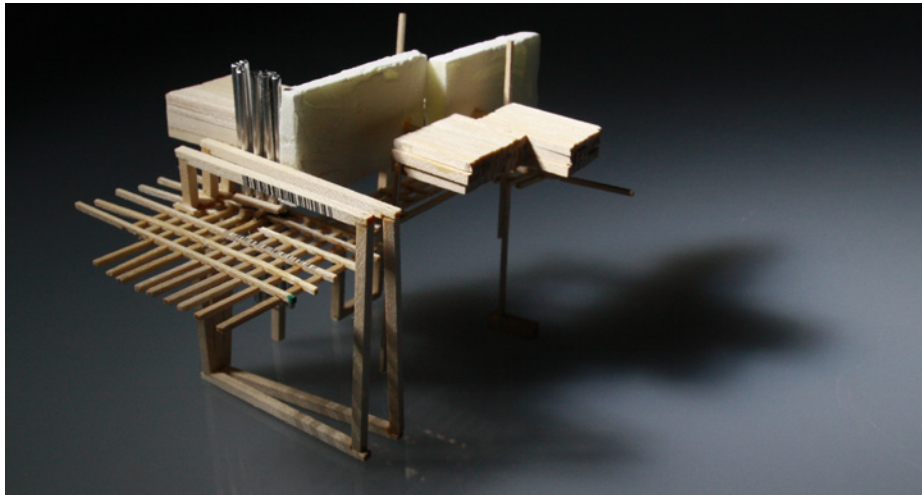


Fig. 7.20

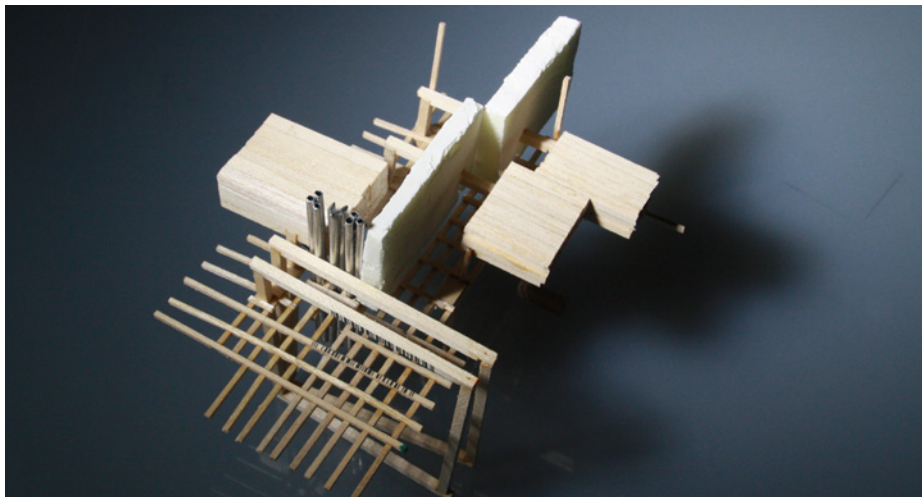


Fig. 7.21

Fig. 7.20 - 7.22
subsequent realisation
of the potential spaces
in the third dimension
of previous drawings.
The result is consistent
with the previous
section of models

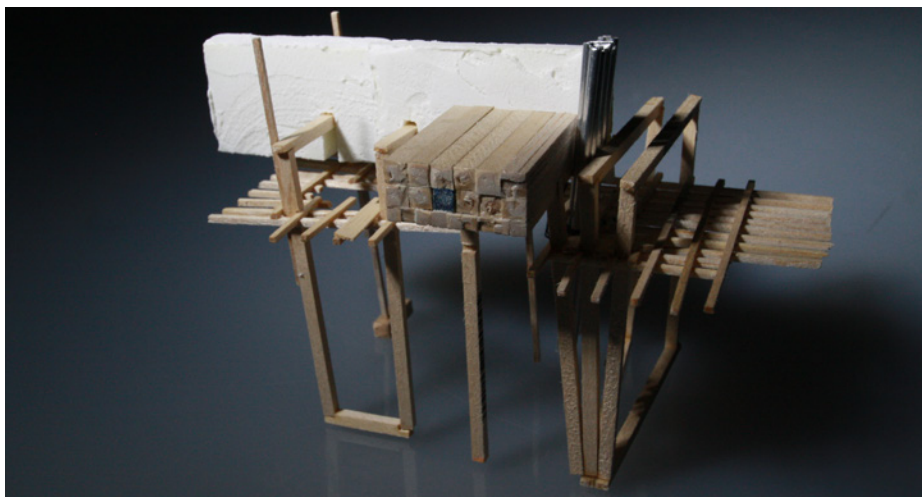


Fig. 7.22

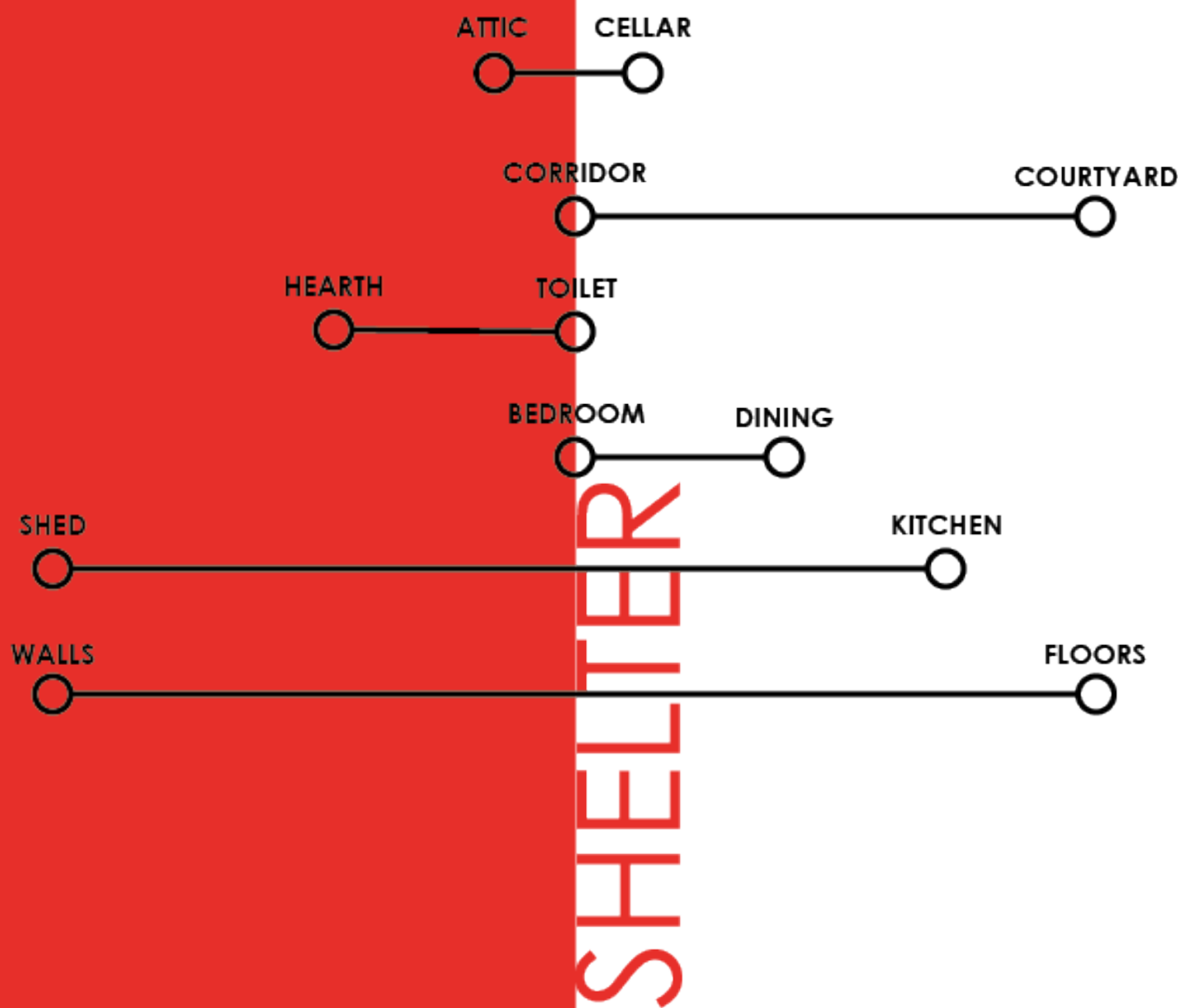


Fig. 7.23

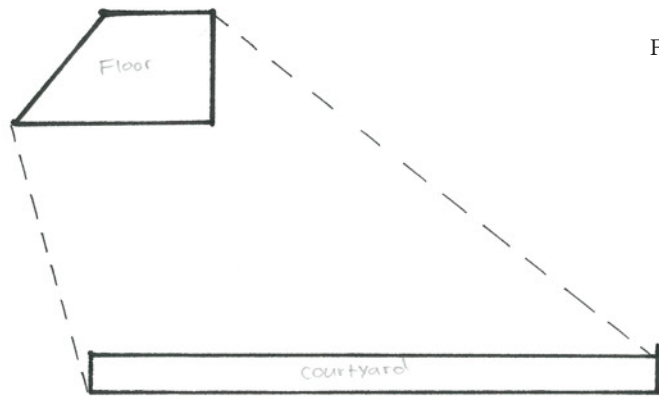


Fig. 7.24

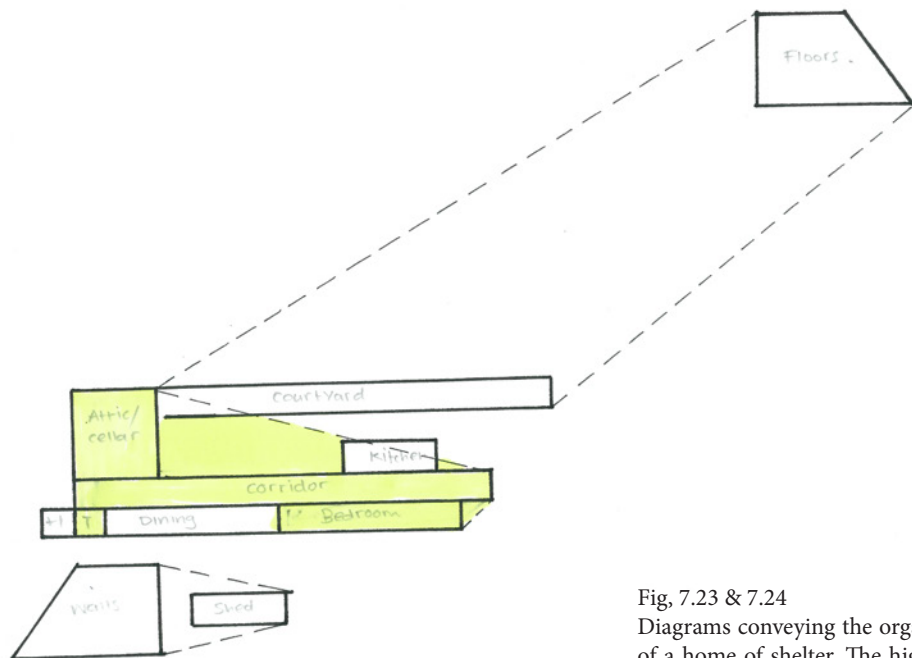


Fig. 7.23 & 7.24

Diagrams conveying the organisation of a home of shelter. The highlighted sections show the central rituals necessary to shelter (Bedroom, corridor, toilet, the attic and the cellar). The distribution of the all the rituals is relatively balanced, there is however a tangential relationship created with the horizontal (floors). However, the relationships between each space are, for the most part, regular.

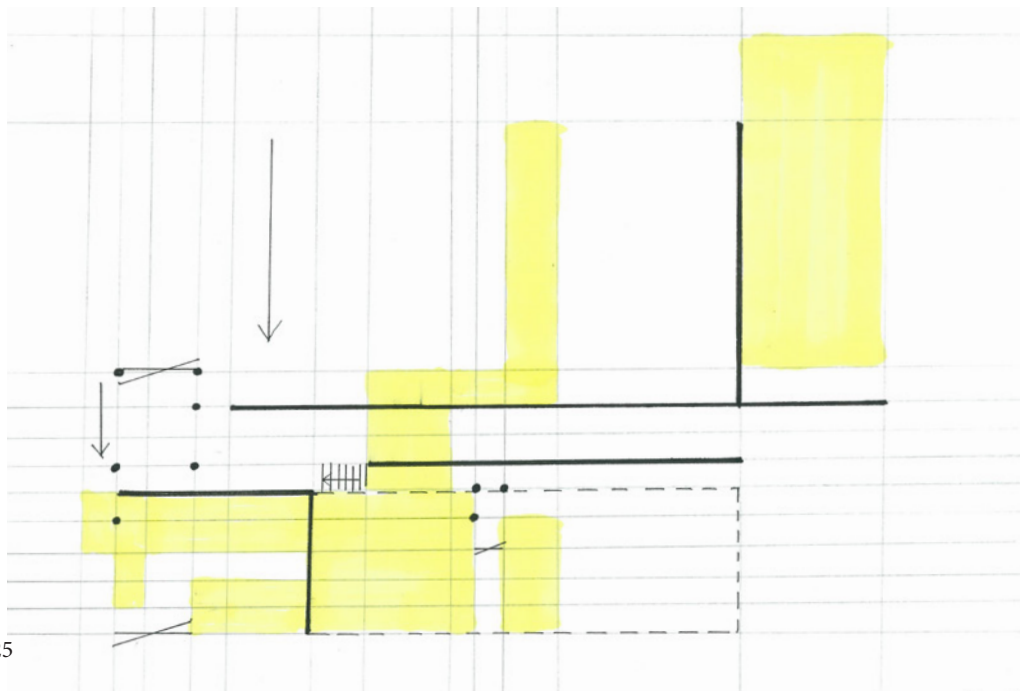


Fig. 7.25

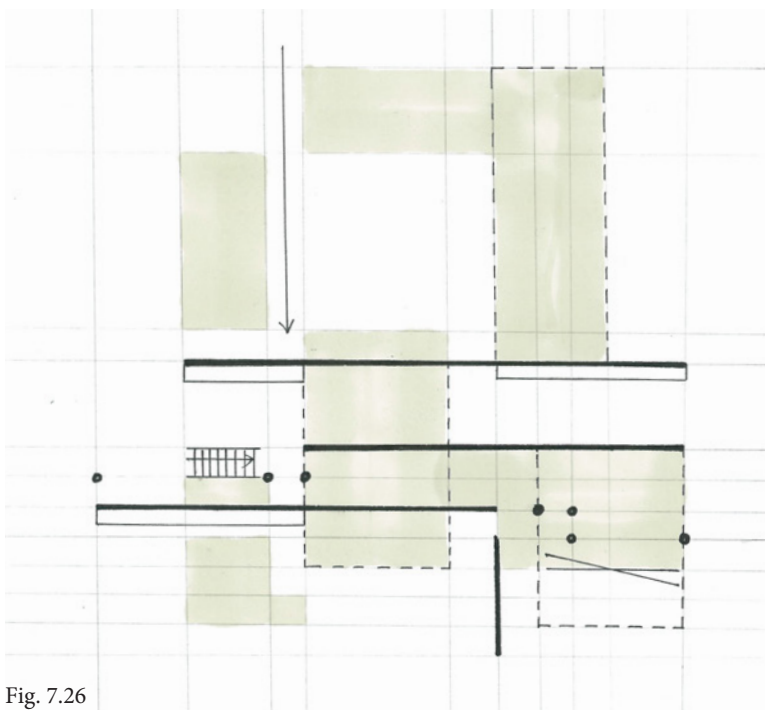


Fig. 7.26

Fig. 7.25 & 7.26

Building on the previous diagrams, including the addition of architectural elements which characterise the authorship of Scott (section 7.2).

7.27 & 7.28

Further development extending the monumentality of each of the elements.

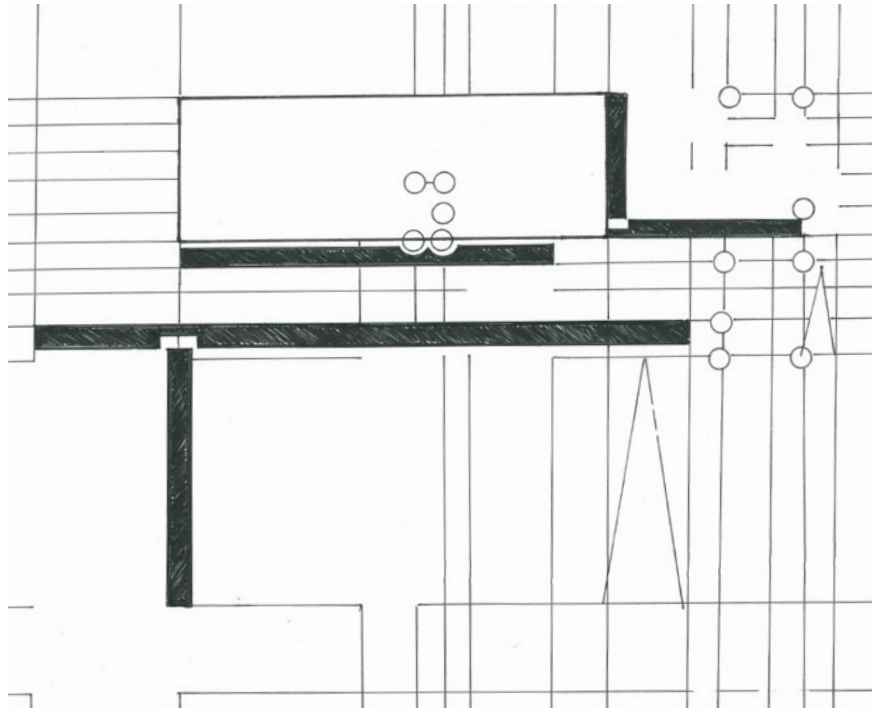


Fig. 7.27

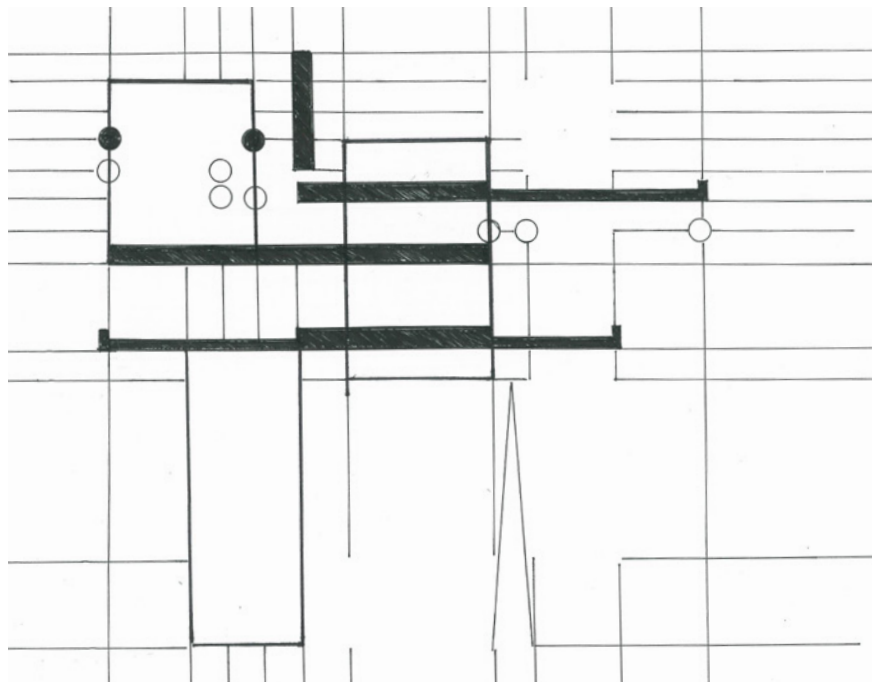


Fig. 7.28

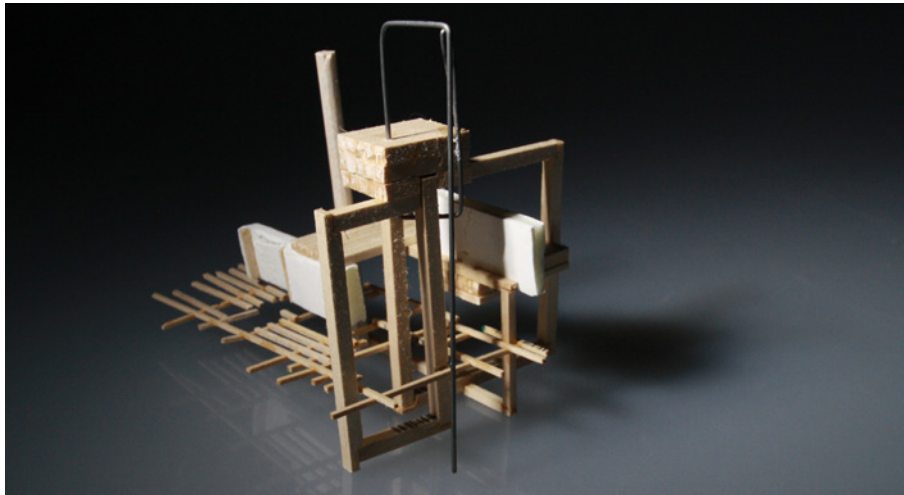


Fig. 7.29

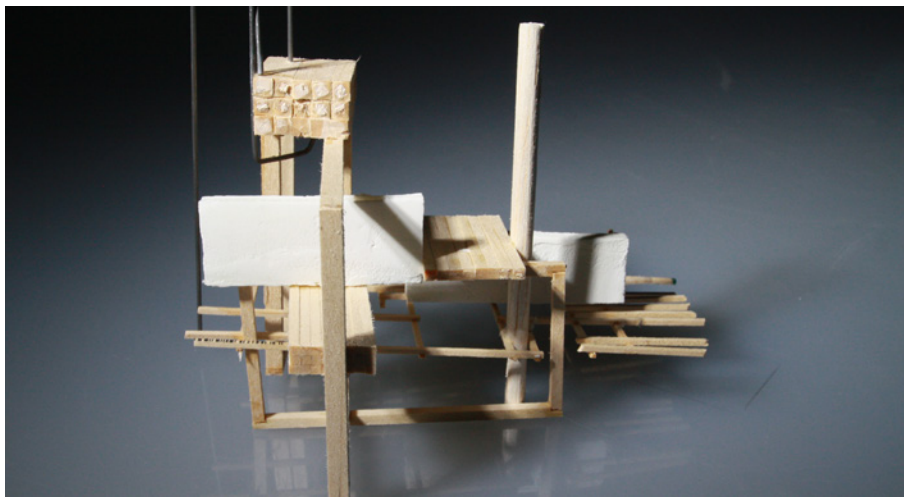


Fig. 7.30

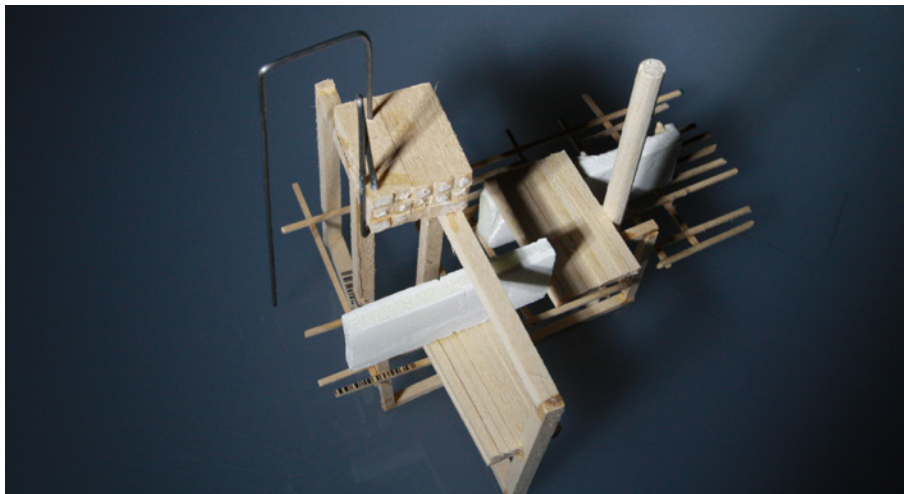


Fig. 7.31

Fig. 7.29 - 7.31
The realisation of
spaces in the third
dimension of previous
drawings.

7.7 Sketch Development

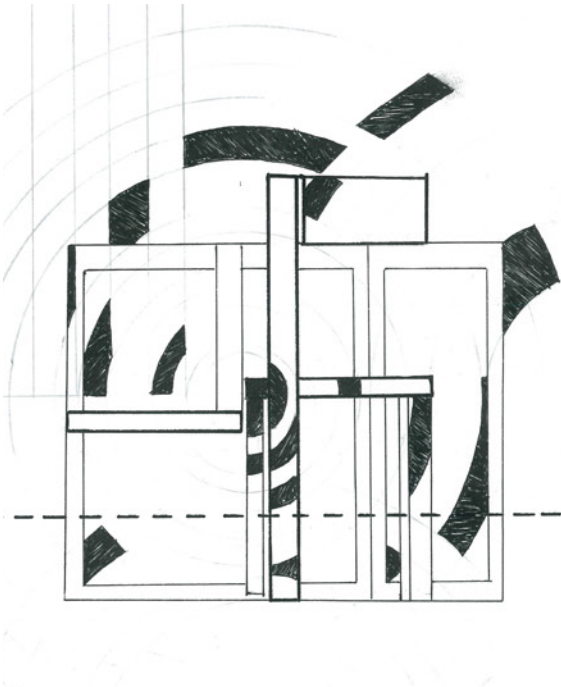


Fig. 7.32

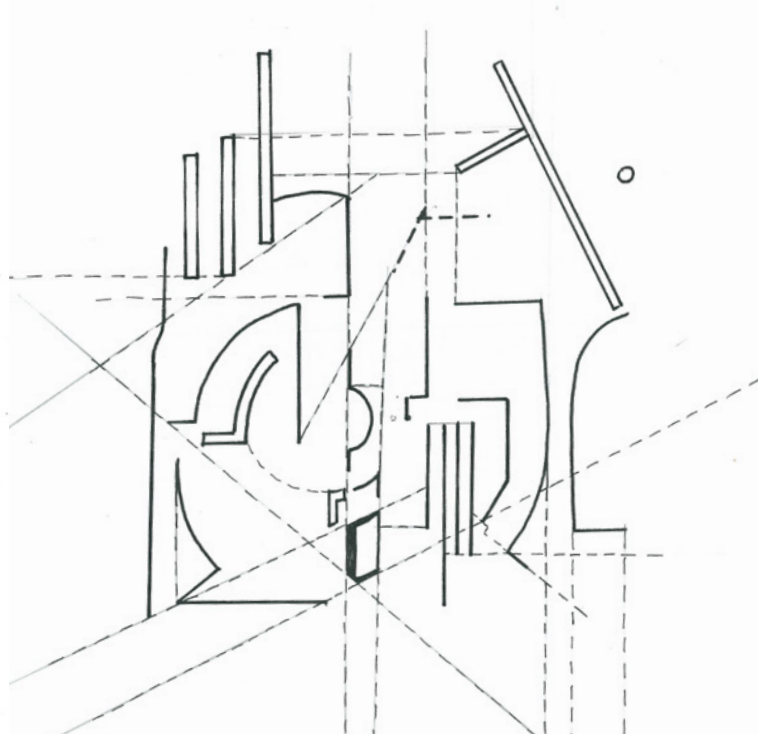


Fig. 7.34

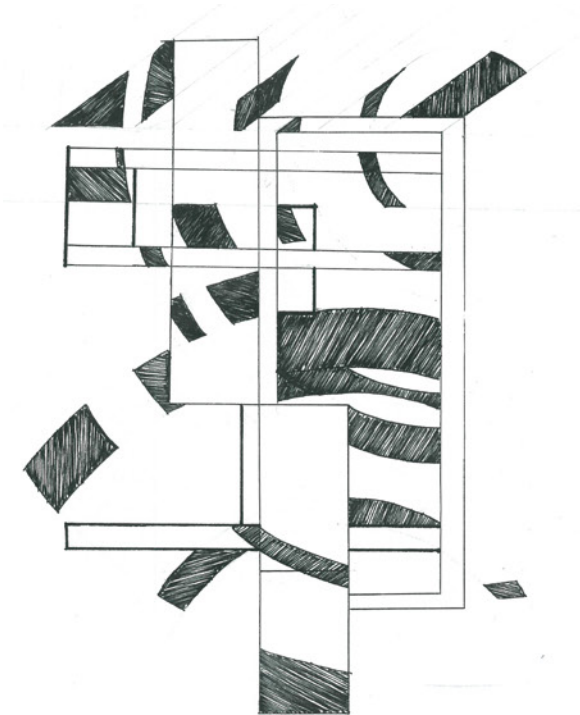


Fig. 7.33

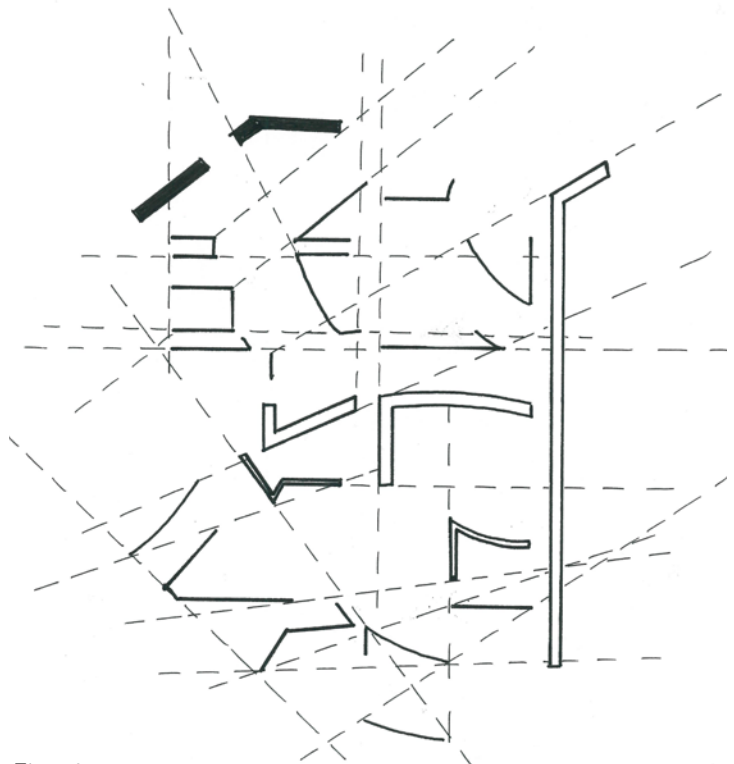
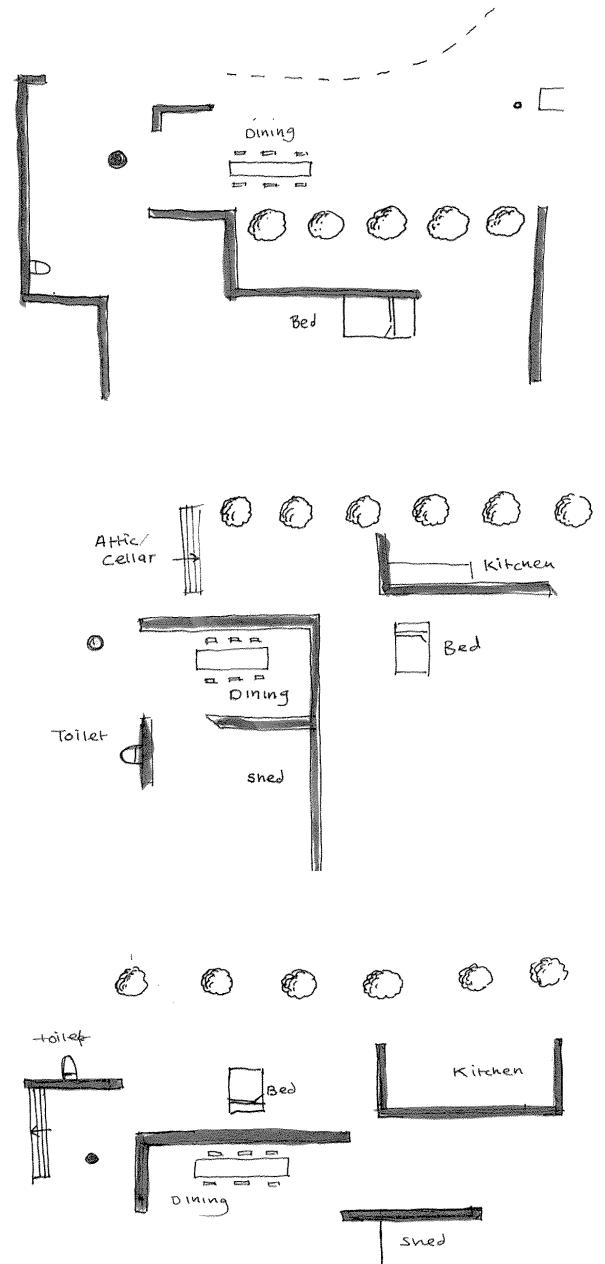
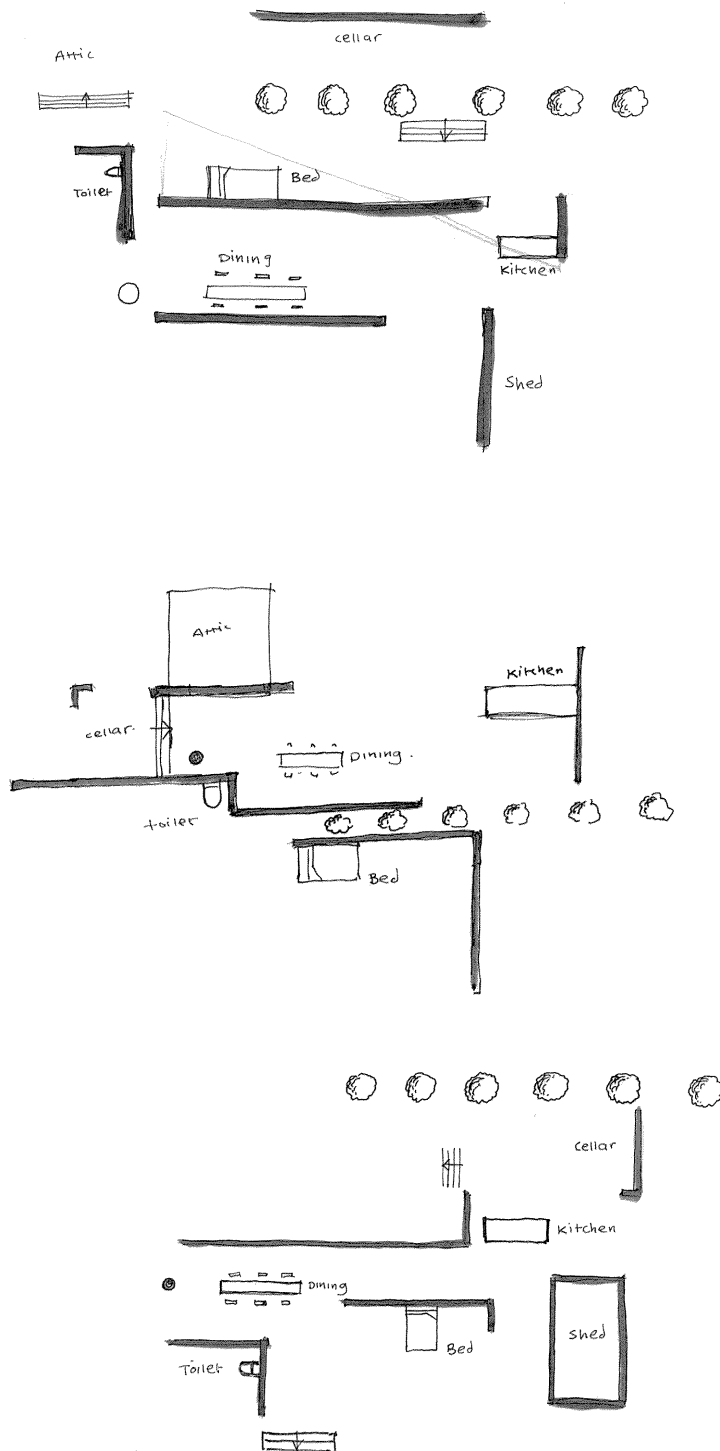


Fig. 7.35

Fig. 7.36



These drawing display some preliminary development building on the physical models features previously.

Fig. 7.32 - 7.35

Each takes the elevations from said models and apply a layer with a more poetic nature, so to shift them further away from the monumental.

Fig. 7.36

These sketches explore how the preceding 2D representations might function as a home

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MONUMENT

HOME



MONUMENT

While the general aim of the design process remains intact, this exploration changes the approach; finding home in the monumental Antarctic.

Through the use of representation, the creation of a large drawing proposed a form of Antarctic journey. This process enacts a sense of time, in the same essence of ruination; producing a layered narrative that provokes a contemplative form of memory.

Working on the surface horizontally means that it doesn't become objectified and involves an engagement with the body while viewing as a whole.

The application of my own wilfulness became important so that the method didn't render the hand making it insignificant. Rather it created a moment where I could sink into the sublime. I used a scale that was big enough to activate the body and would let me get lost and rediscovered simultaneously.

The big drawing provoked a passion that was enthusiastic rather than vulgar; it wasn't transfixed on the object or ideas that transpire in the course of everyday life, instead I became entwined with ideas that cause contemplation, that don't exist in common life.

This meant that although it was an act of creating the monumental it also acknowledged the body for later revival. Analogue methods were used to further activate the body, giving each mark a distinct sense of temporality. To create a layered composition, implicated a sense of time through the analogues sense of agency and permanence.

Fig. 8.1

The application of black medium was applied in small concentrated sections which consisted of geometric interpretations of an Antarctic story. No centre, or commitment to any specific organisation. Working against a committed focus meant that I could walk around all edges freely.

The use of basic geometries contributes to the monumental sense of the drawing. These gestures belong to a 'higher reason', an intellectual idealism. They sit outside of the historical context the original marks are derived from, balancing the wilfulness of my own subjectivity.

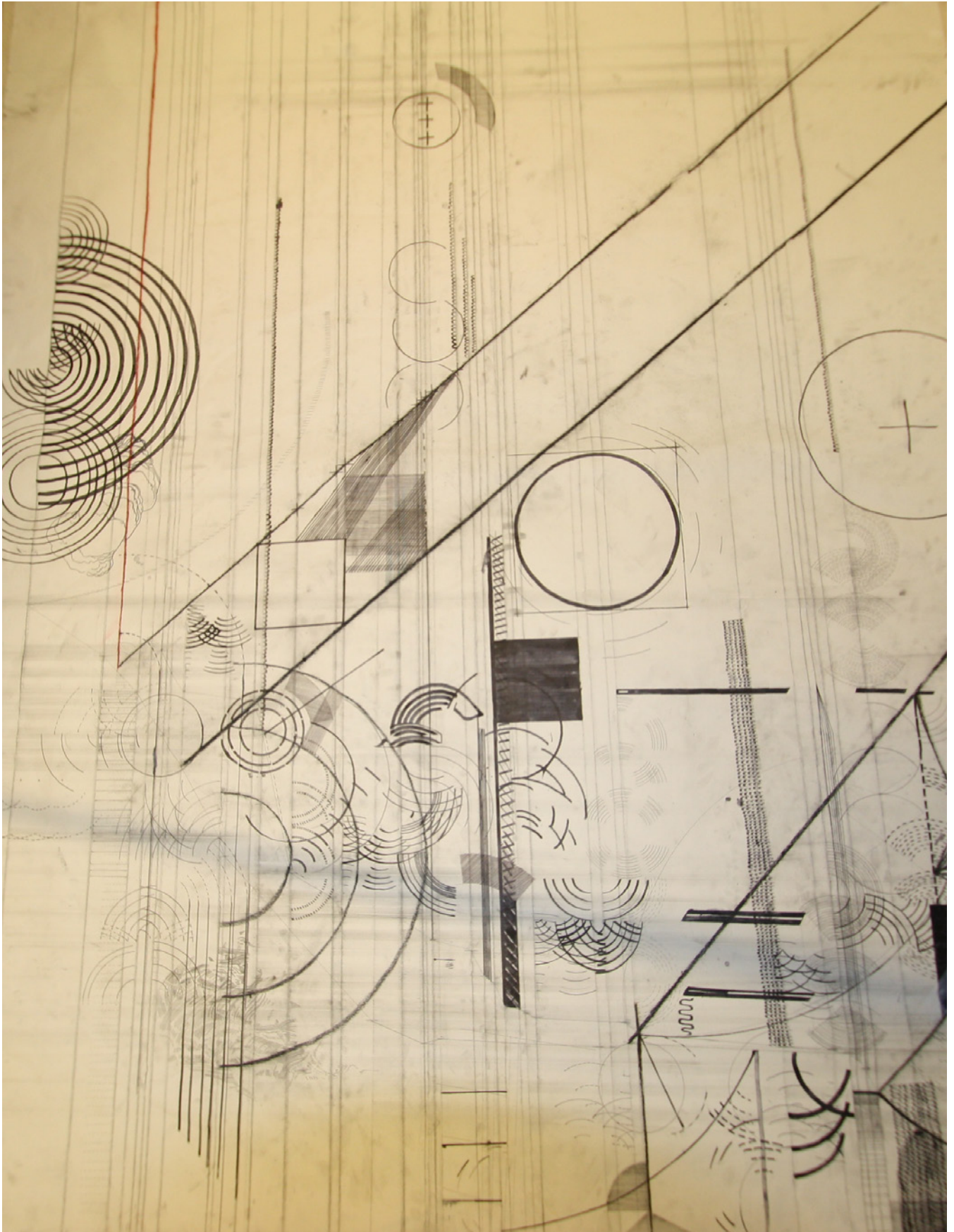


Fig. 8.1

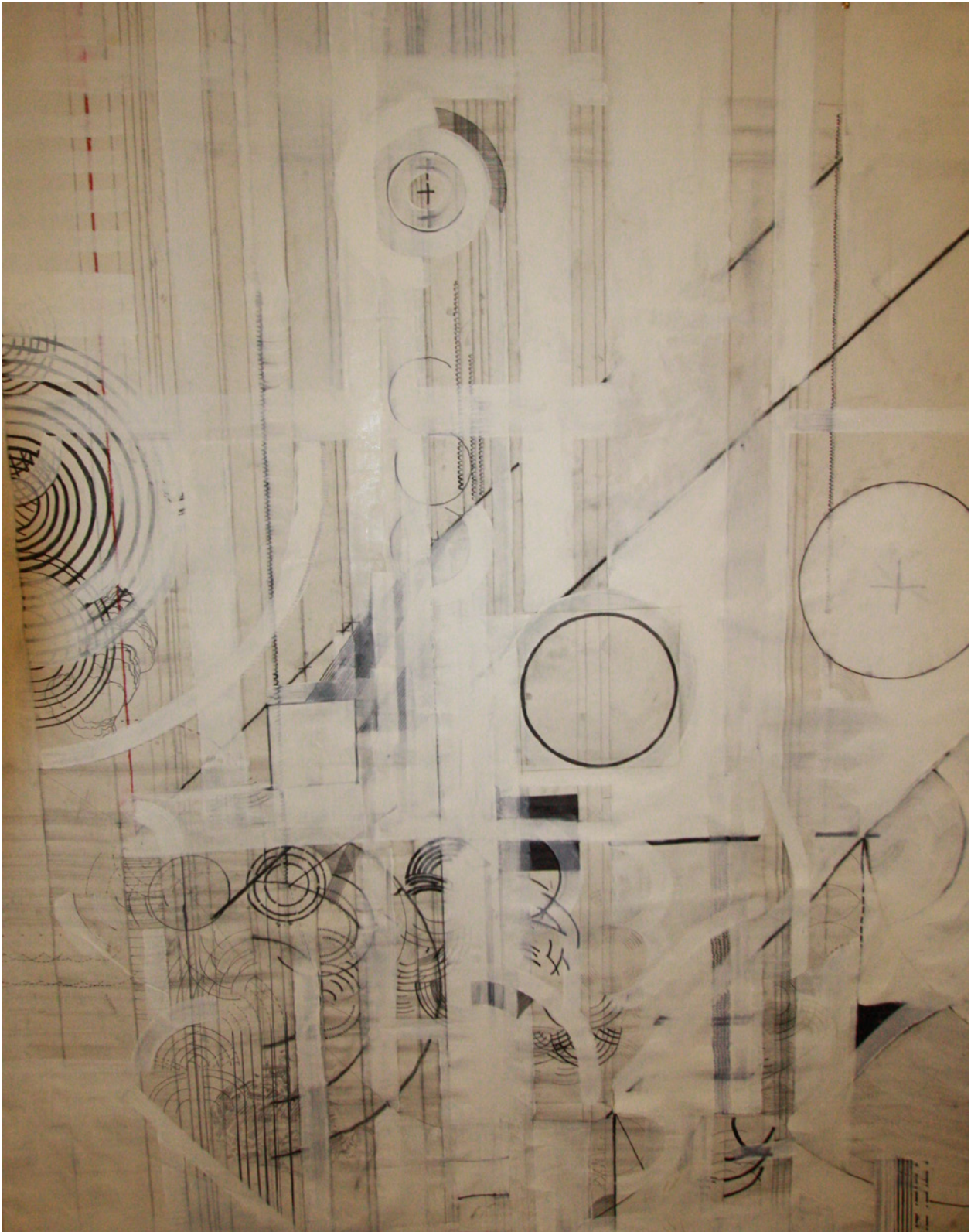


Fig. 8.2

Fig. 8.2

The washes of white are in these early stages uniform across the entirety of the surface, not unlike the Antarctic in the years where artefacts might be forgotten, their mercy given to the continent. It additionally encourages the expression of the temporal differences between Antarctica and the modern world.

The white was conscious of the whole when applied, but still involved some small quick gestures so unconsciously it might respond to the black sections. Hierarchy starts to naturally evolve

Fig. 8.3 & 8.4

Details of the larger drawing

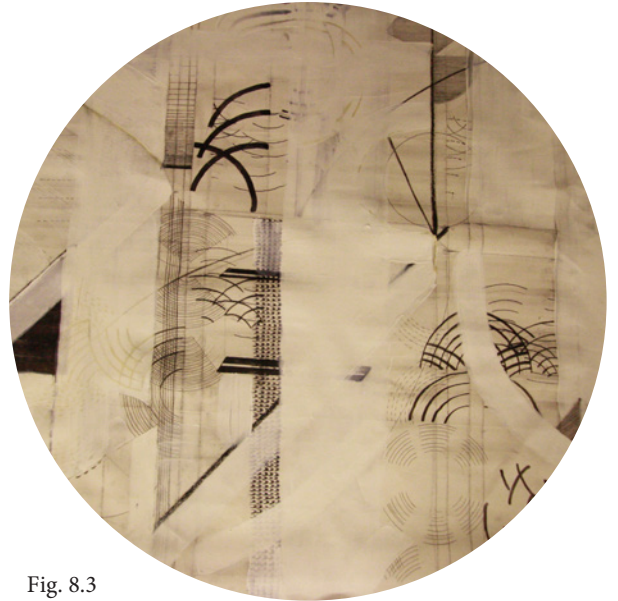


Fig. 8.3

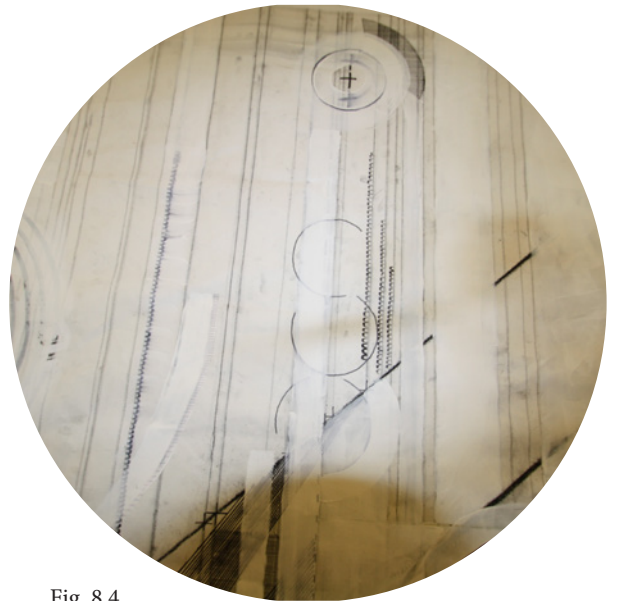


Fig. 8.4

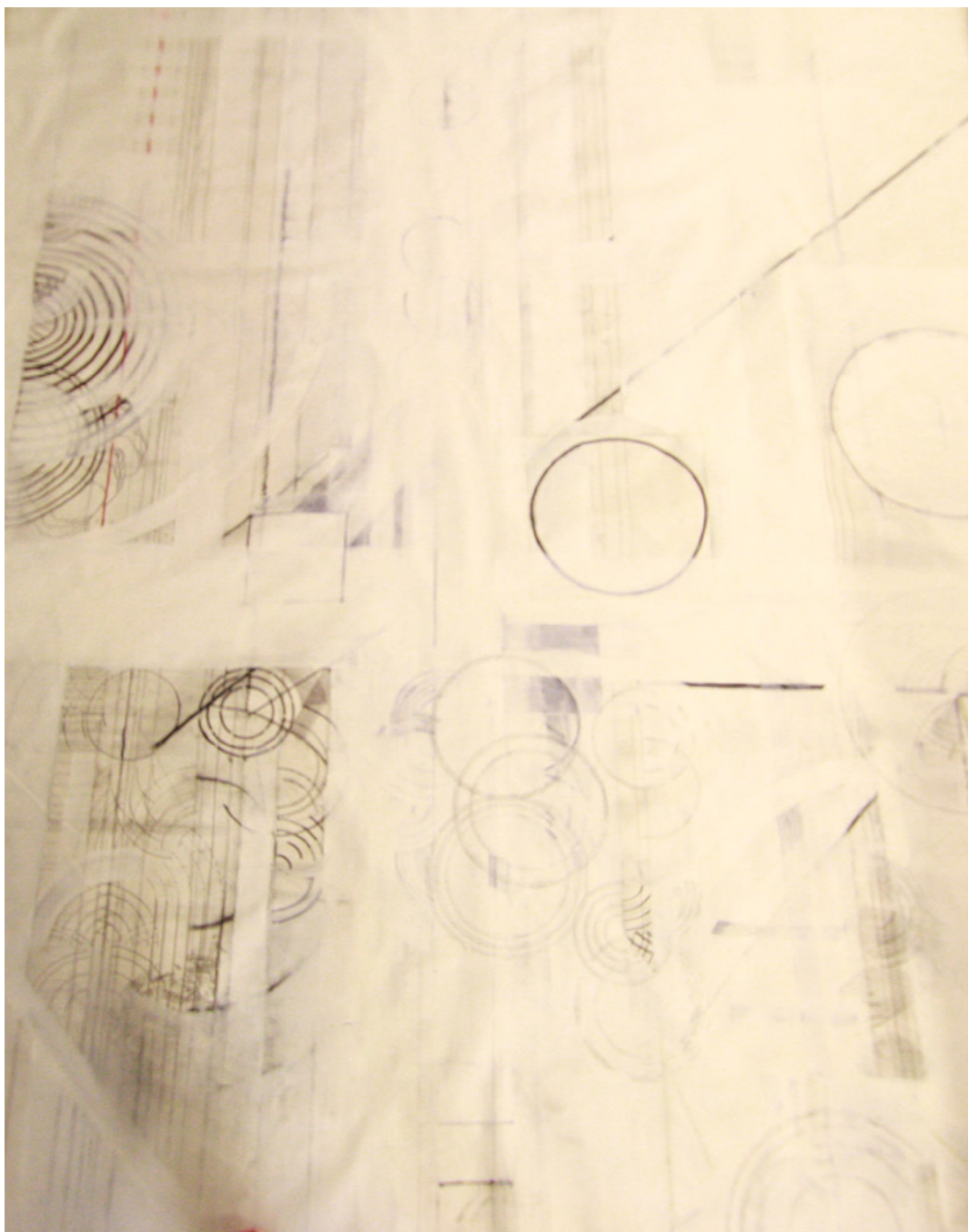


Fig. 8.5

Fig. 8.5

During the white washes- always aware of what was underneath and the hierarchy of all the components, but at a certain points I have forgotten what was underneath the white.

Adding an organisation and certainty to the work – I looked for the recognisable gesture in the work. Emphasised a cross which began to form across the whole surface

Fig. 8.6 & 8.7

Details of moments of the 'White out'



Fig. 8.6

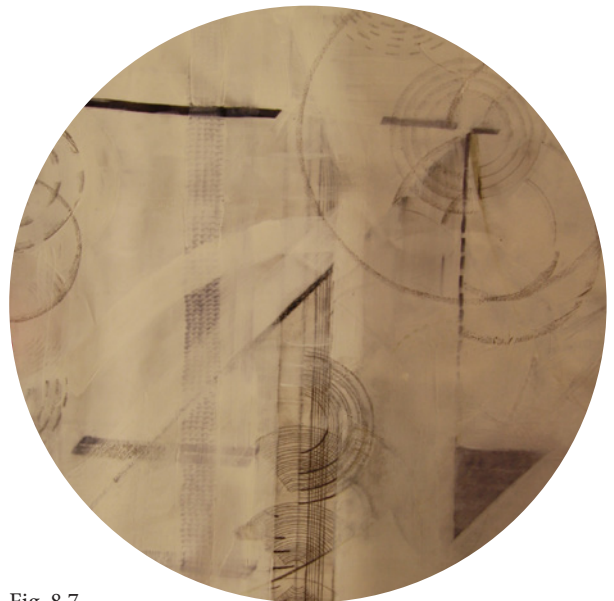


Fig. 8.7



Fig. 8.8

8.4

Fig. 8.8

Started drawing back into the white, using a harsher more textural medium so that it doesn't have the same sharpness as that which is left from the first layer. It is an act of 'restoration', assuming a greater completeness of lines and arcs that what originally existed.

Thick lines on the drawing starts to bring out the texture of the surface

Fig. 8.9 - 8.14

Detailed images of the reconstruction layer



Fig. 8.9



Fig. 8.10

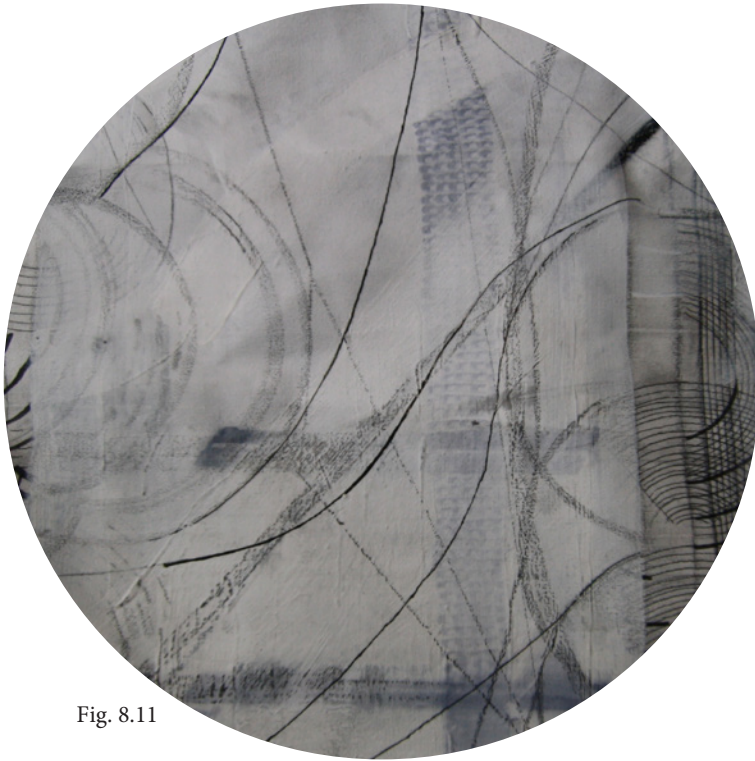


Fig. 8.11



Fig. 8.12

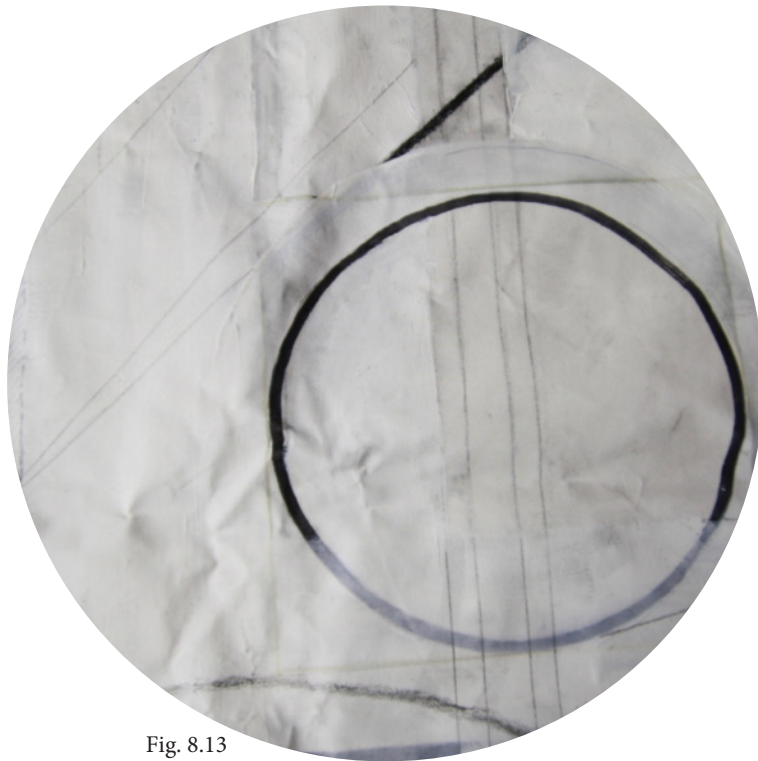


Fig. 8.13

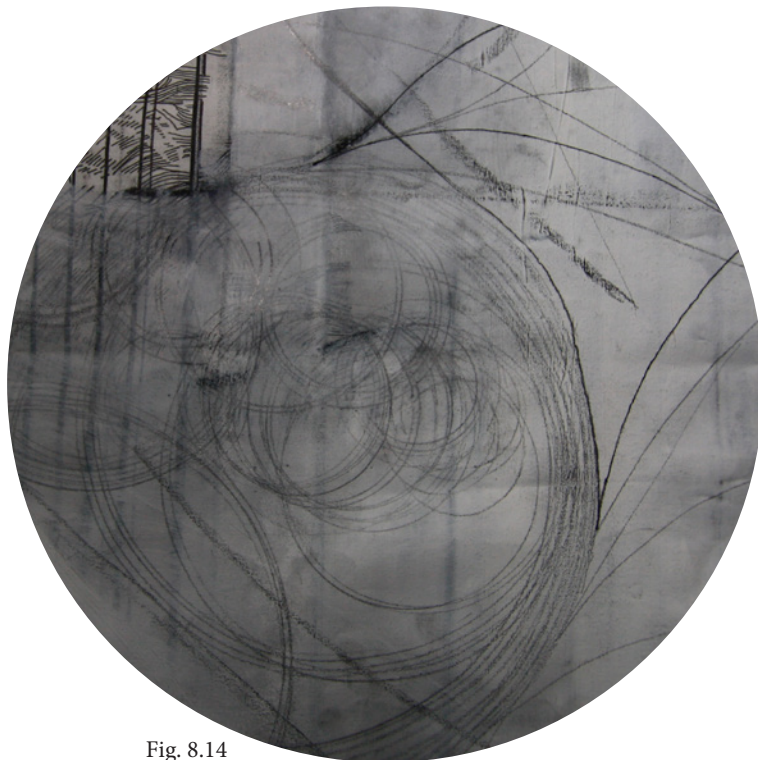


Fig. 8.14



Fig. 8.15

Fig. 8.15

The addition of detail, which fills the spaces in-between, increases the intimacy of the drawing and adding another layer. The complexity of these marks expands the understanding of scale, allowing it to be both large and small.

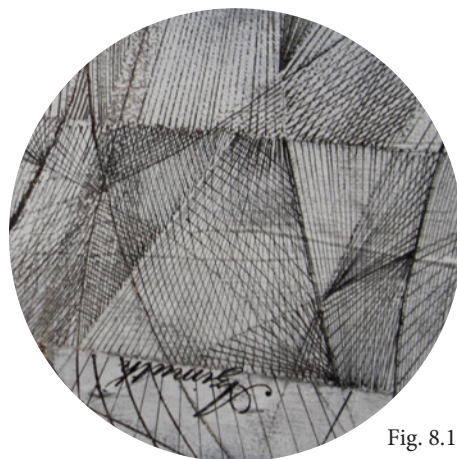


Fig. 8.16

Fig. 8.16-8.22

Close ups of the final layers of detail

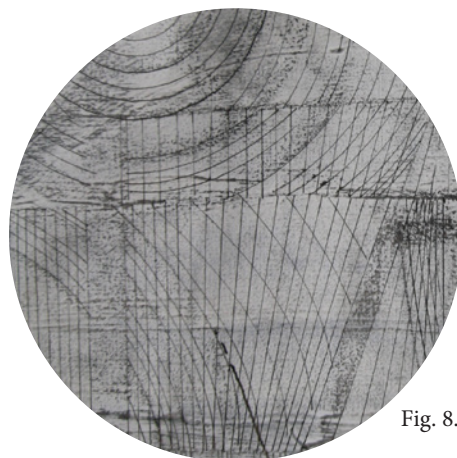


Fig. 8.17

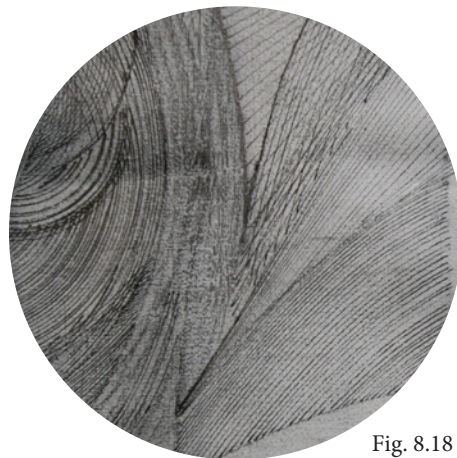


Fig. 8.18

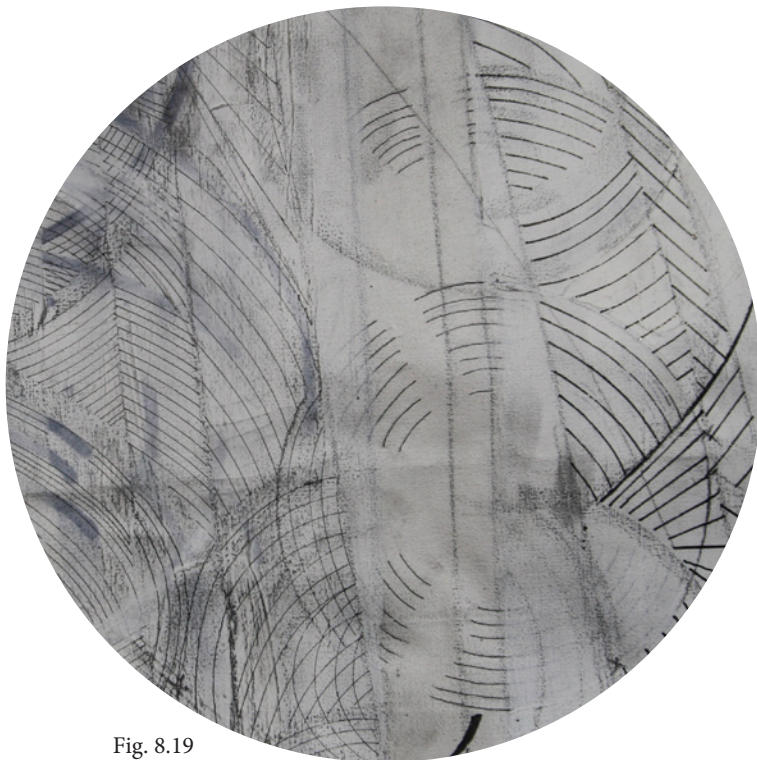


Fig. 8.19

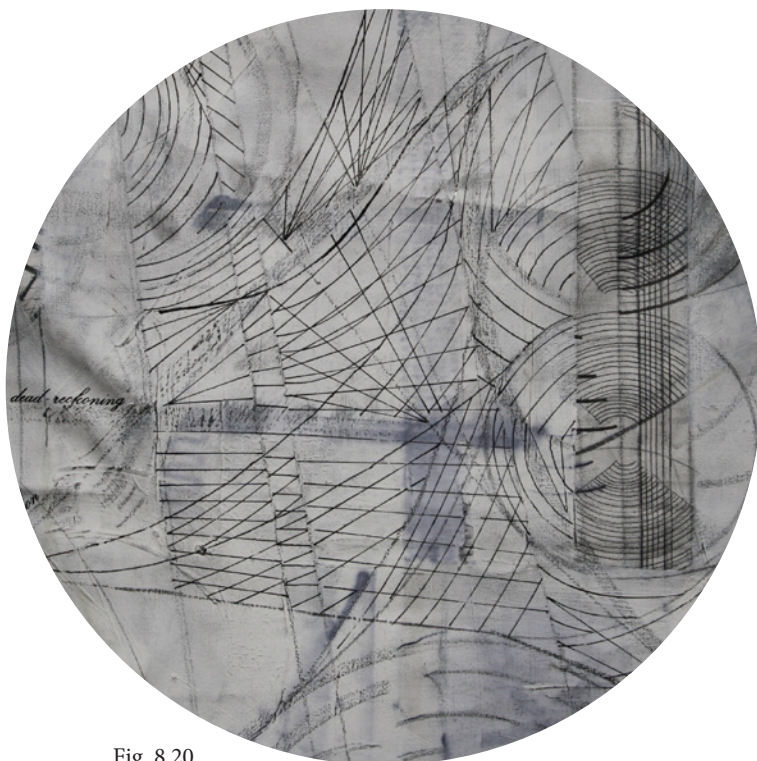


Fig. 8.20

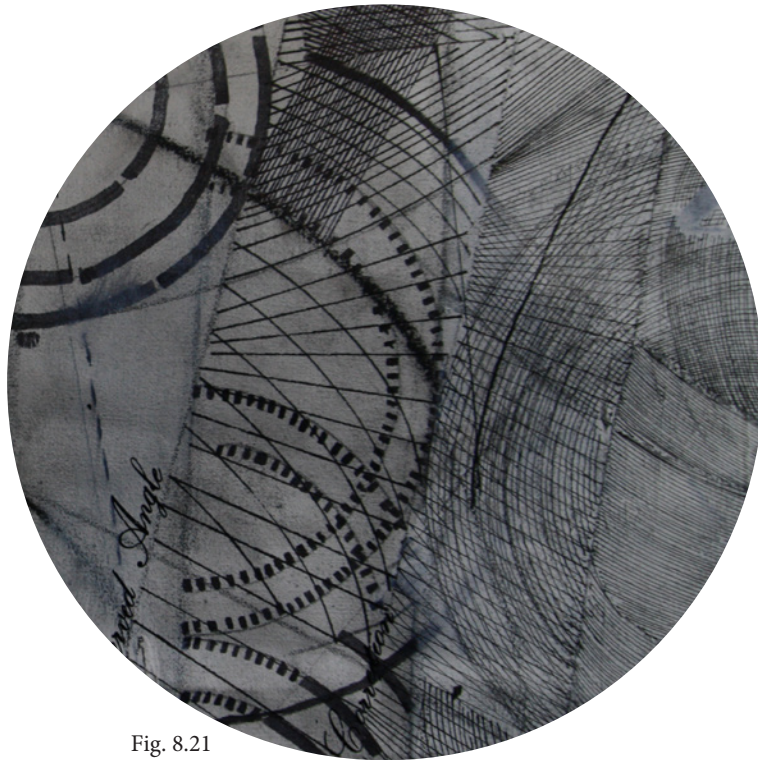


Fig. 8.21



Fig. 8.22

8.6 The boat journey

To deconstruct symbols readily would be to ignore the opportunity to enter the sublime. I am consciously in this case meditating the process with sensation the method itself being the point where the sublime is realised because it is conscious of temporality.

The boat is used to determine the paths across the drawing, determining the sections which are most important in defining it. Subsequently the moments that this path passes by are drawn out and further developed to find occasions of homeliness.

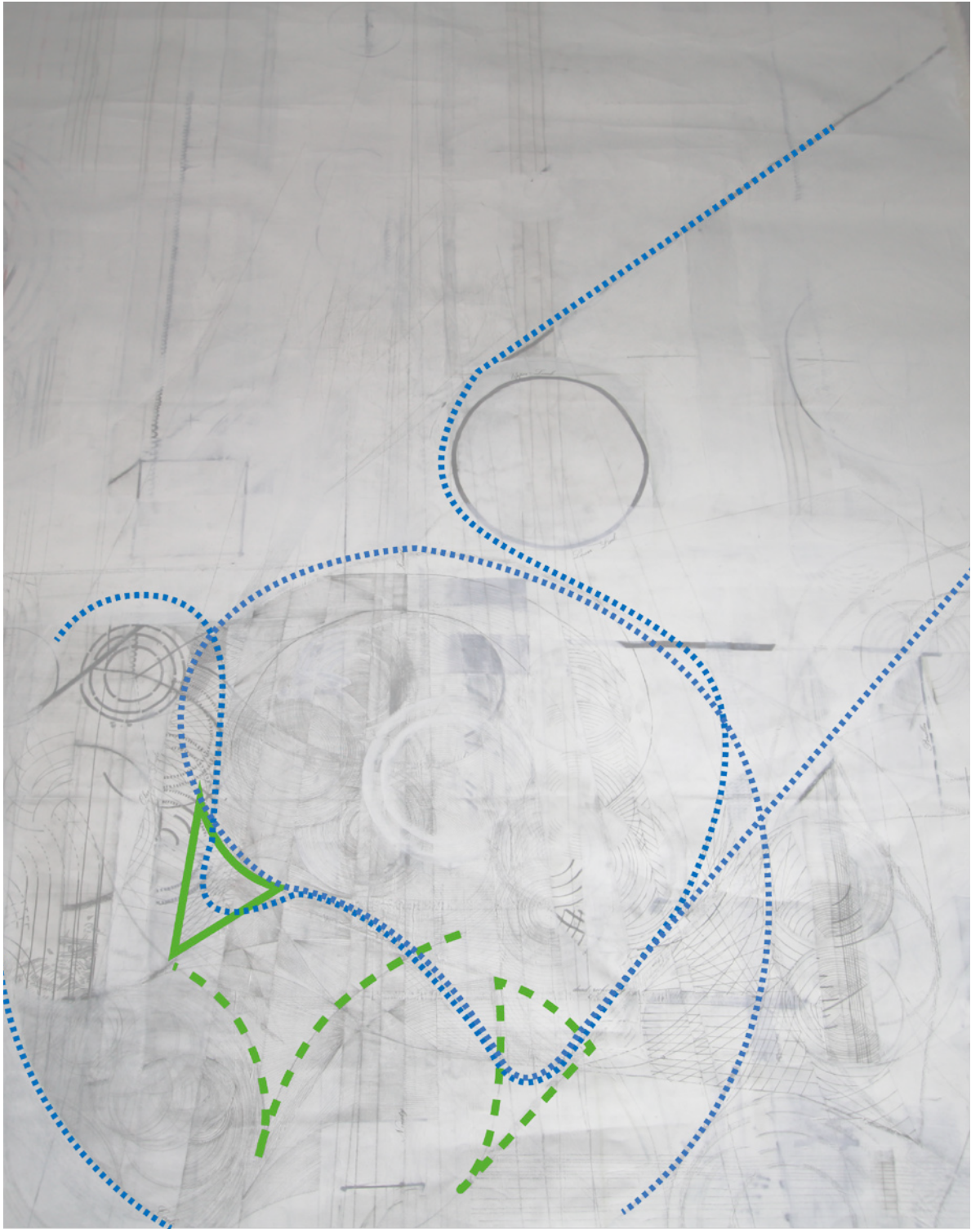


Fig. 8.23
The path of the boat journey

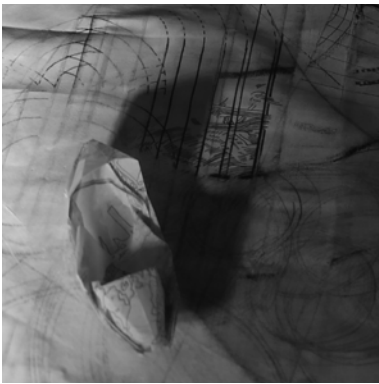


Fig. 8.24

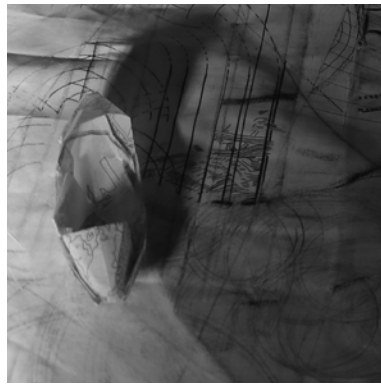


Fig. 8.25



Fig. 8.26

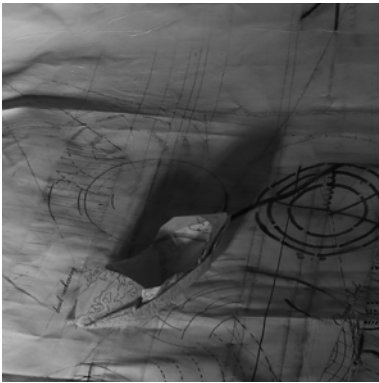


Fig. 8.27

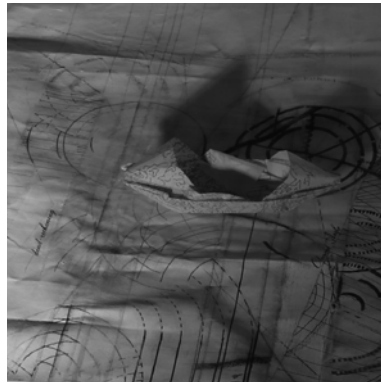


Fig. 8.28



Fig. 8.29

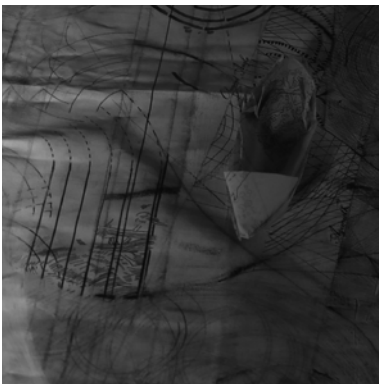


Fig. 8.30

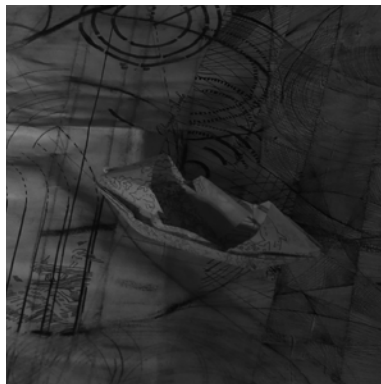


Fig. 8.31

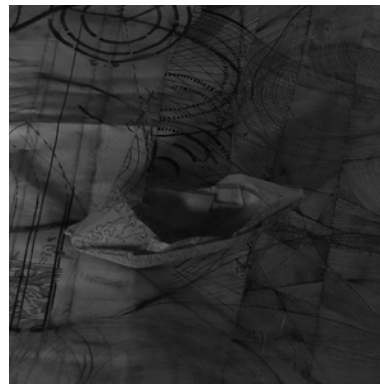


Fig. 8.32

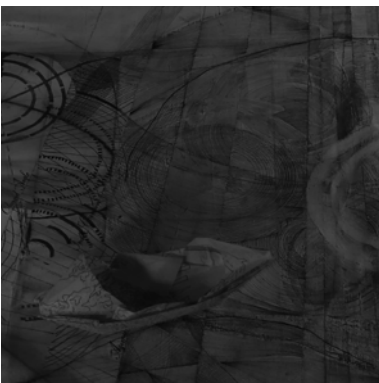


Fig. 8.33

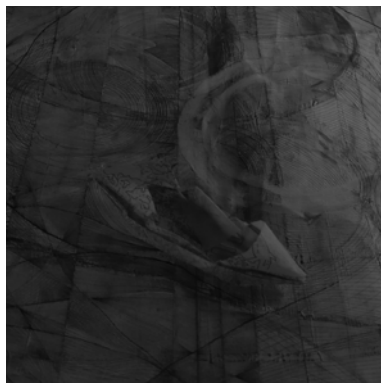


Fig. 8.34

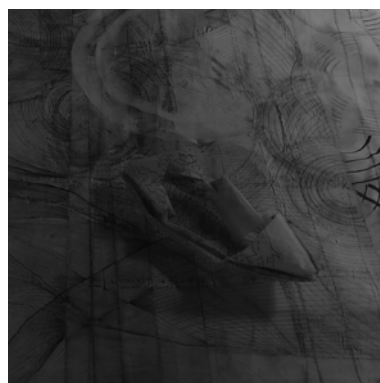


Fig. 8.35



Fig. 8.36

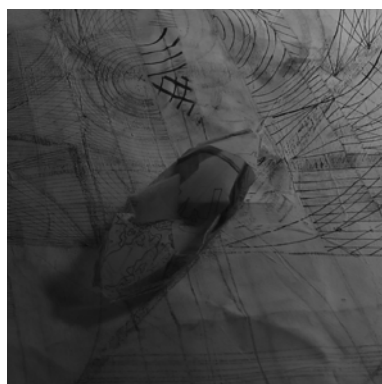


Fig. 8.37

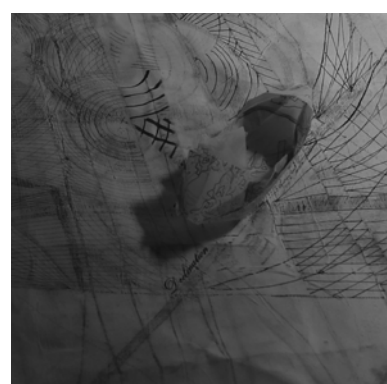


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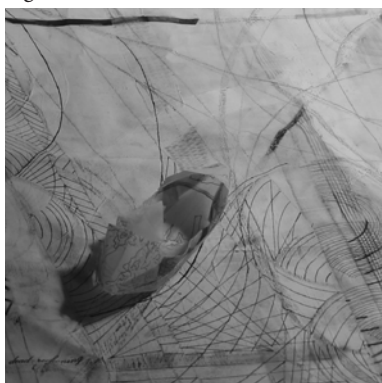


Fig. 8.39



Fig. 8.40



Fig. 8.41

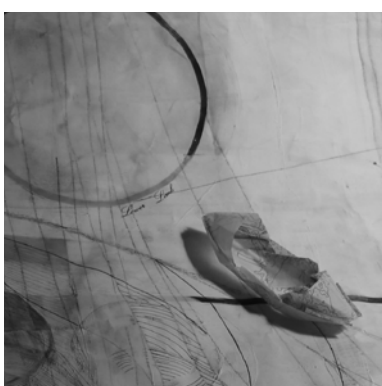


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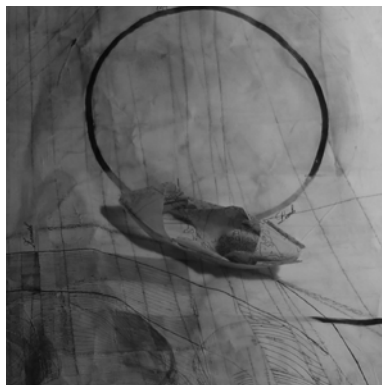


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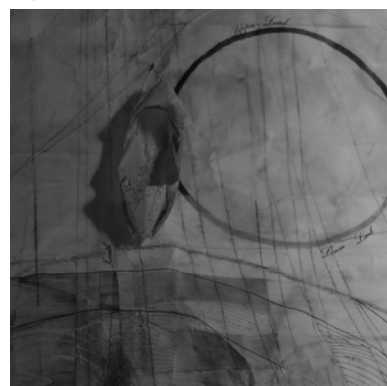


Fig. 8.44



Fig. 8.45



Fig. 8.46

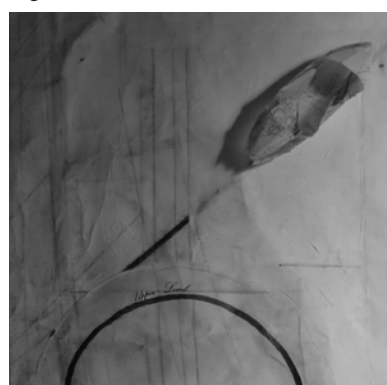
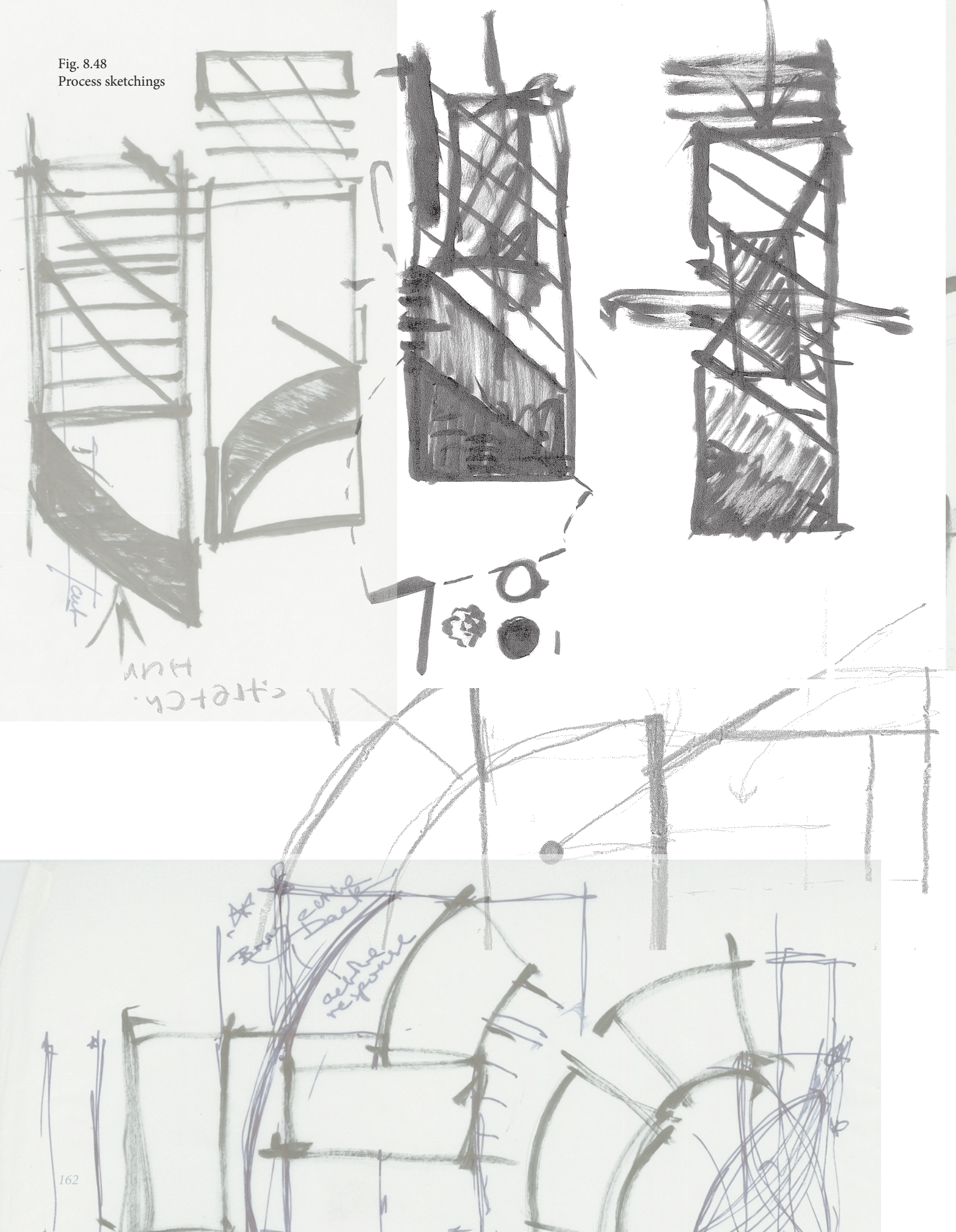
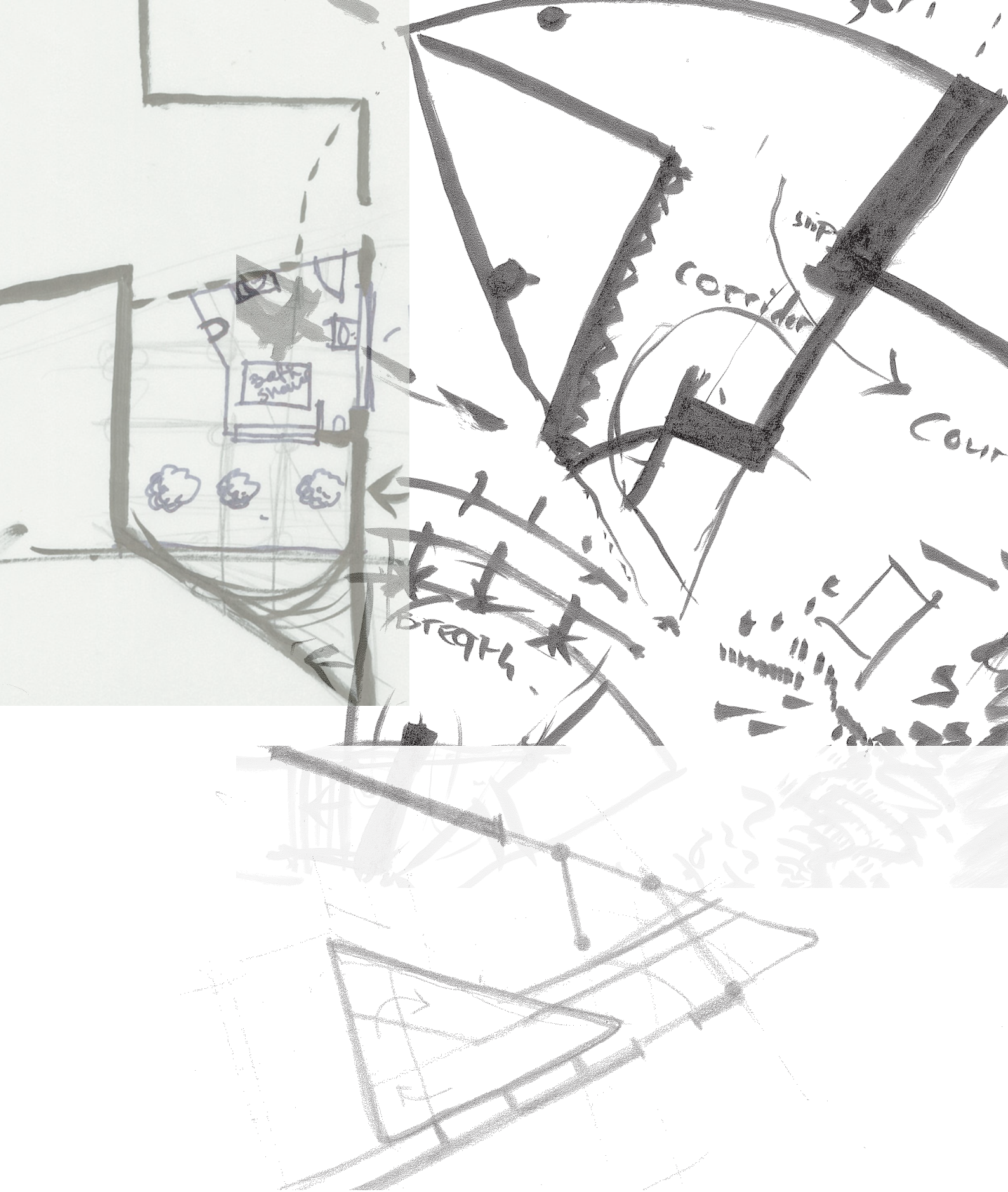


Fig. 8.47

Fig. 8.48
Process sketchings





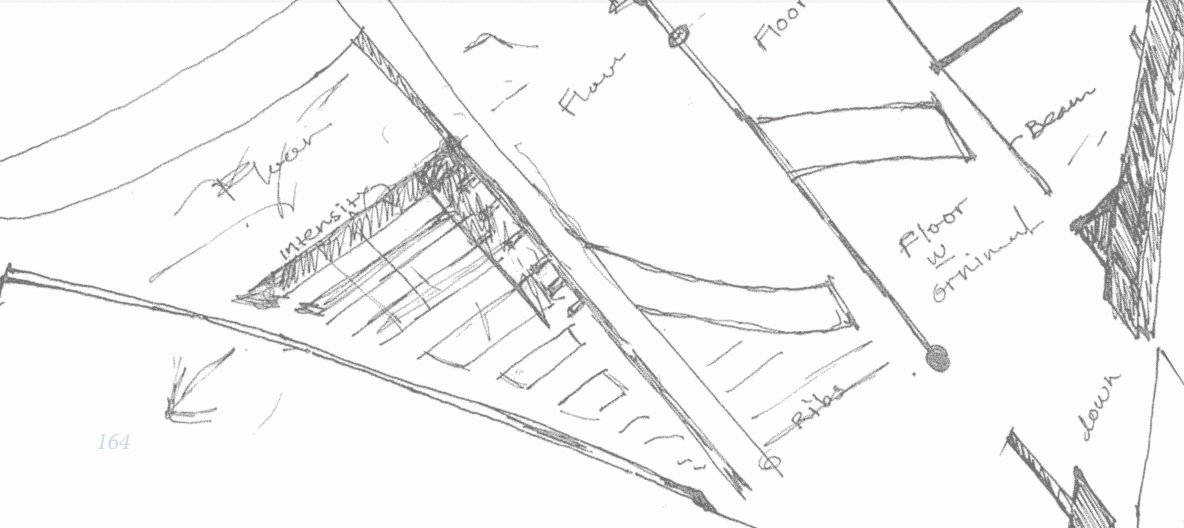
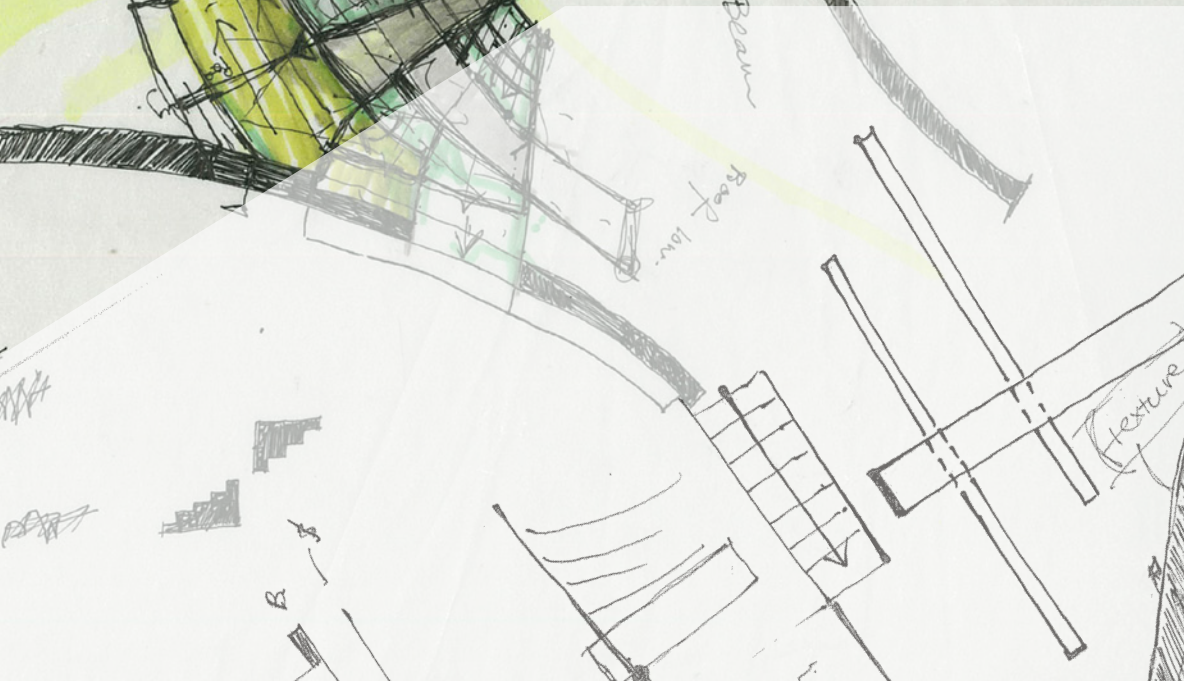
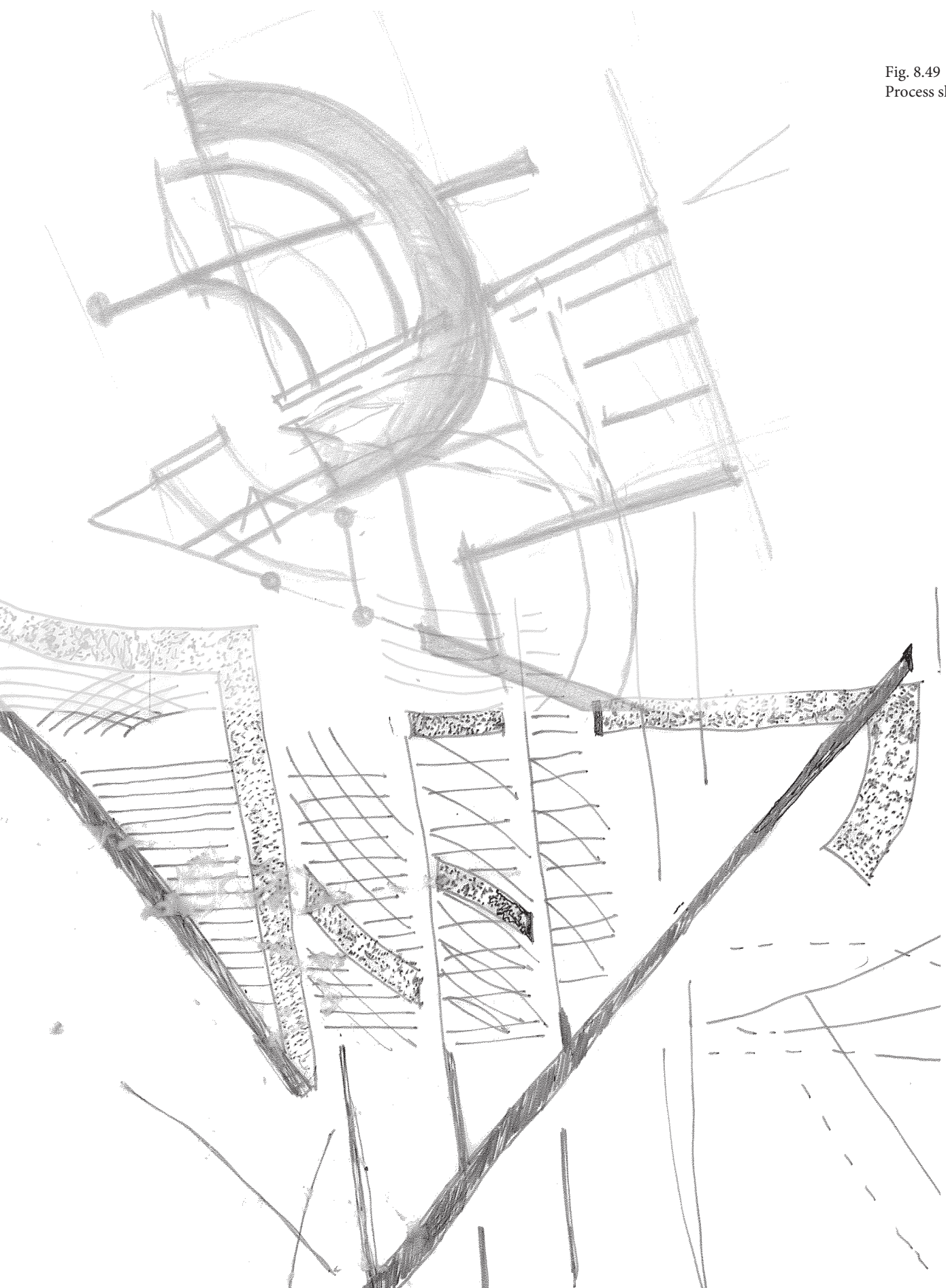


Fig. 8.49
Process sketchings



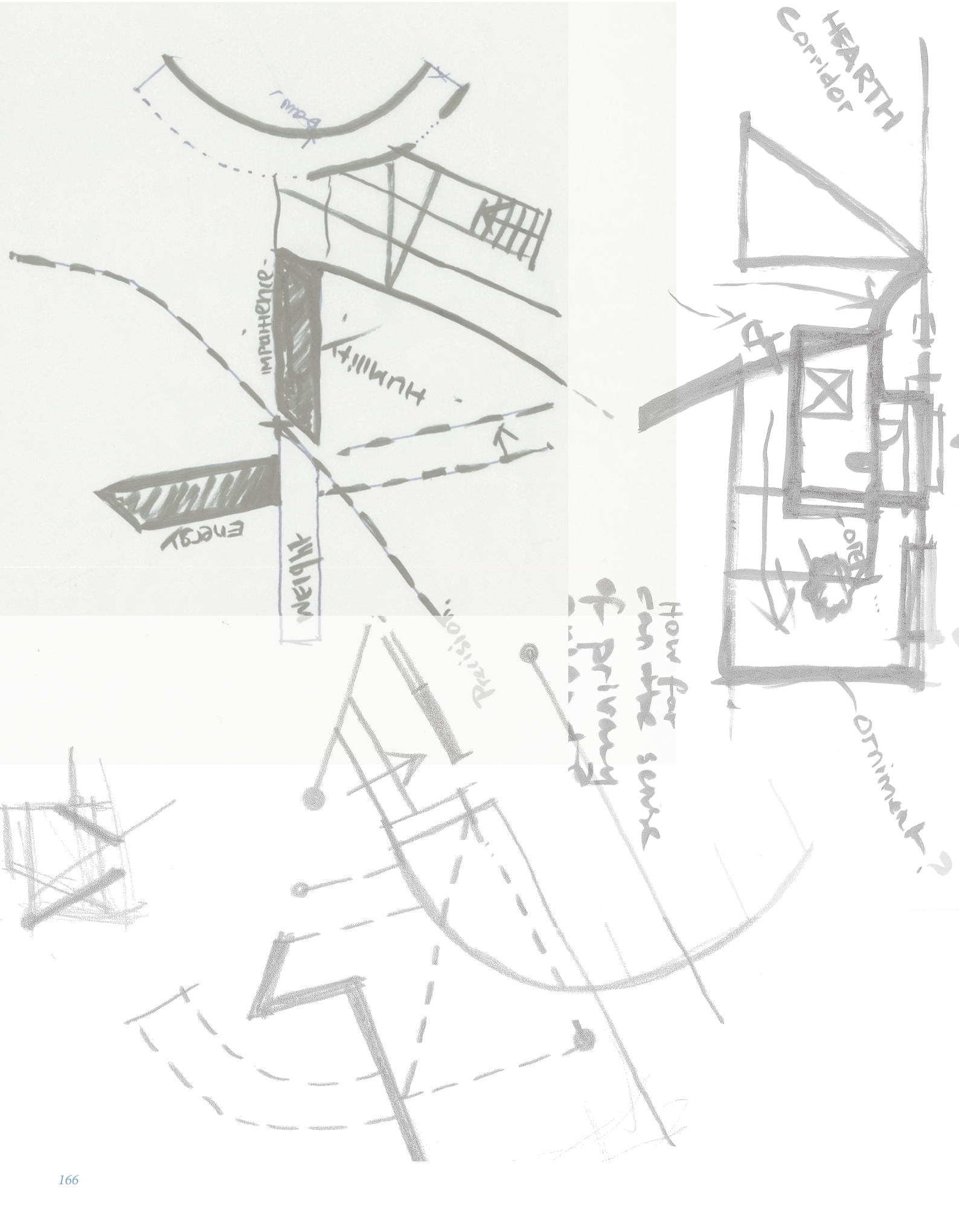


Fig. 8.50
Process sketchings

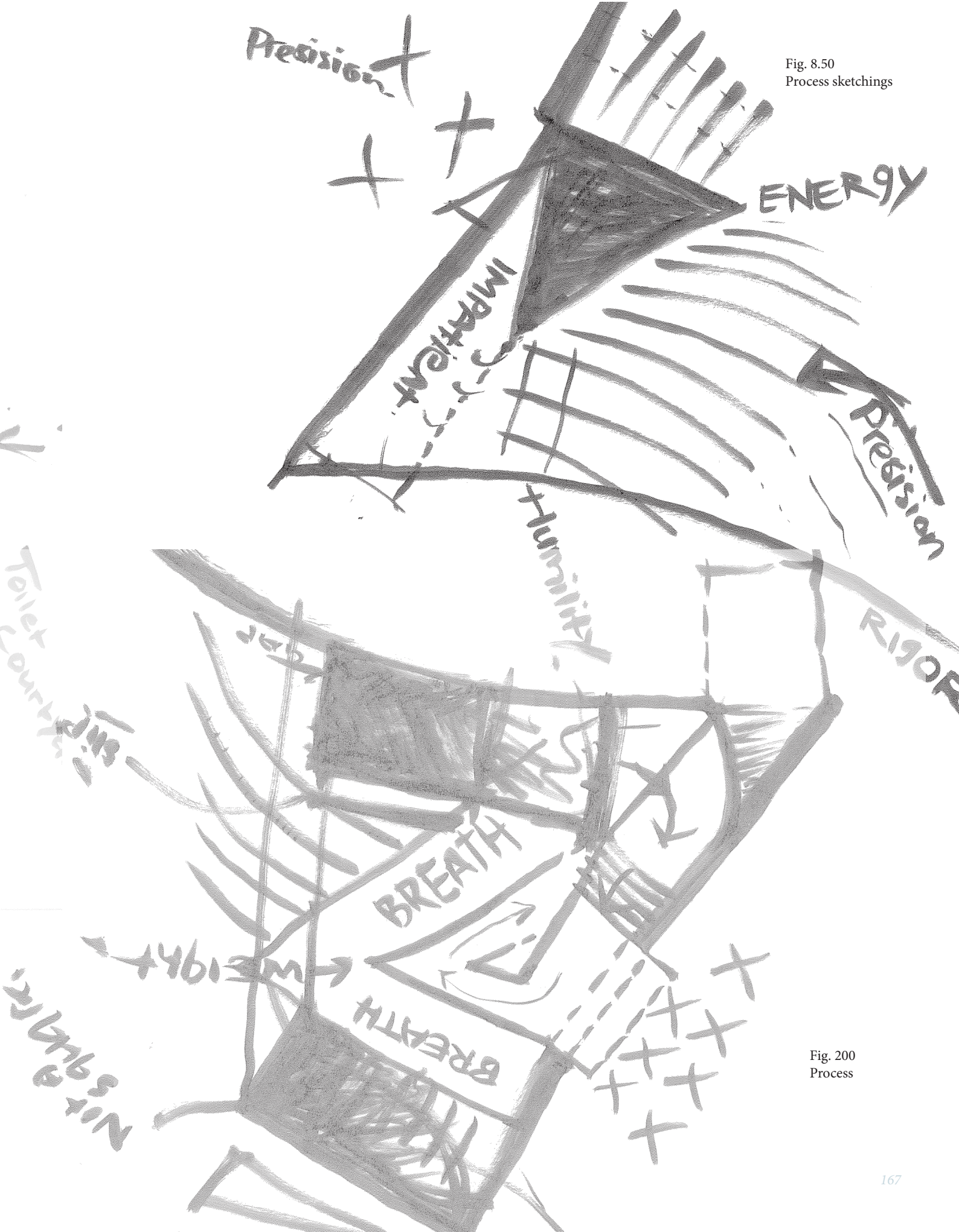


Fig. 200
Process

8.7

1



Fig. 8.51

2

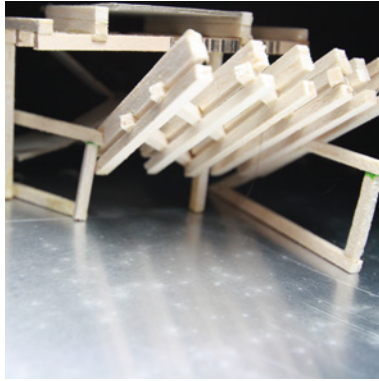


Fig. 8.54

3

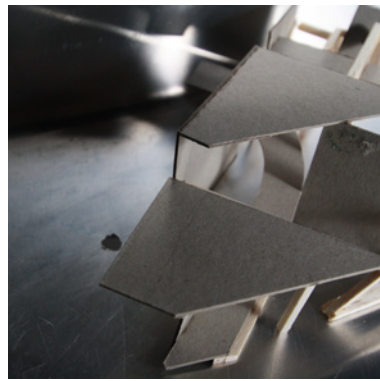


Fig. 8.57



Fig. 8.52



Fig. 8.55

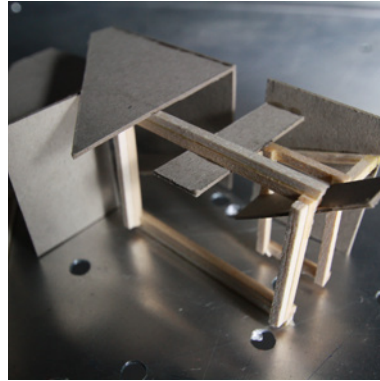


Fig. 8.58

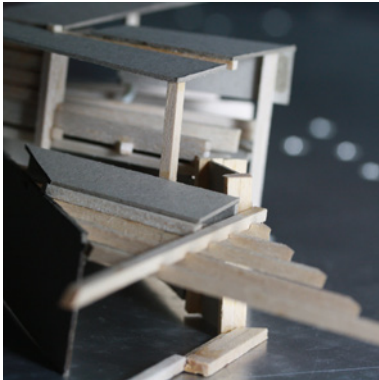


Fig. 8.53

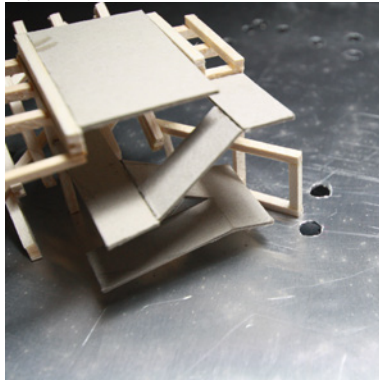


Fig. 8.56

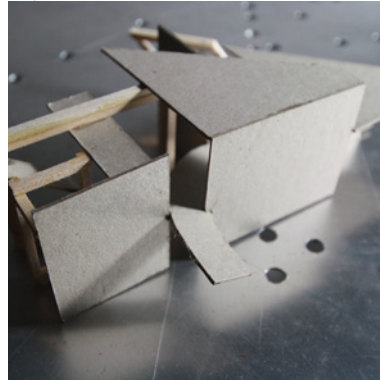


Fig. 8.59

Fig. 8.51 - 8.71

Each dwelling is derived from a segment within monumental drawing. The development delves into the layers contained within, where the intimacy of 'home' exists. The process began with the creation of a series of models that expanded the allegorical nature of the drawing.

4



Fig. 8.60

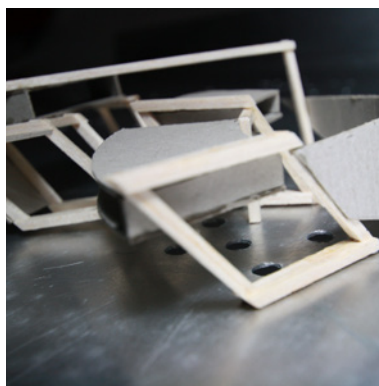


Fig. 8.61

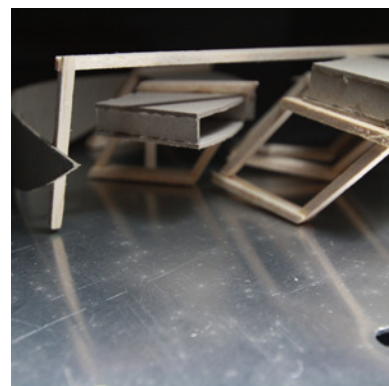


Fig. 8.62

5



Fig. 8.63

6

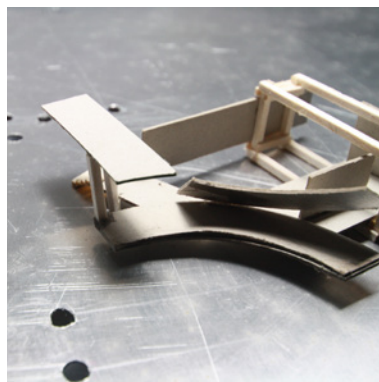


Fig. 8.66

7

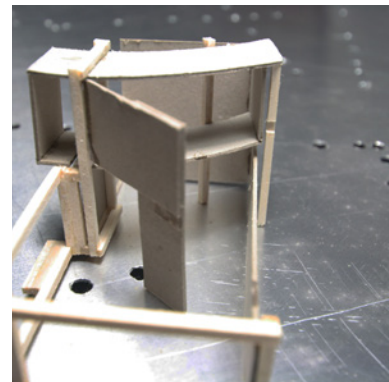


Fig. 8.69

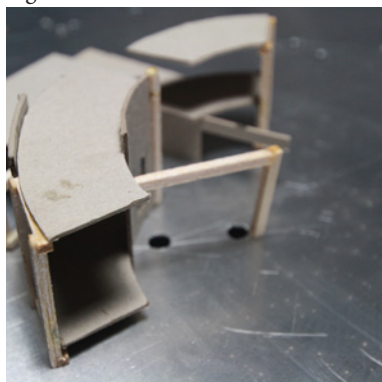


Fig. 8.64

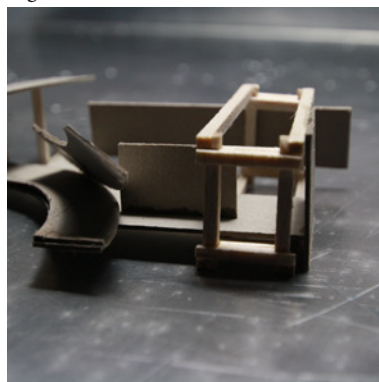


Fig. 8.67

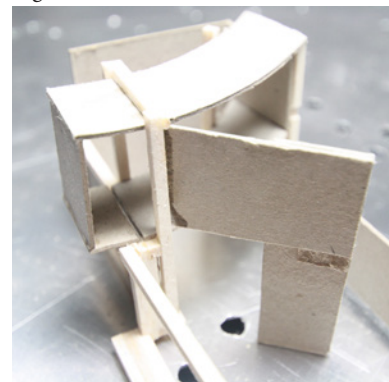


Fig. 8.70



Fig. 8.65

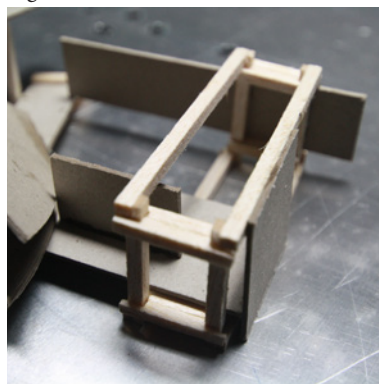


Fig. 8.68

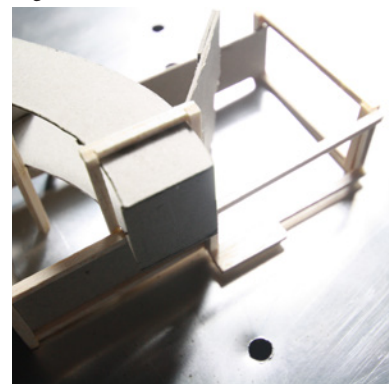


Fig. 8.71

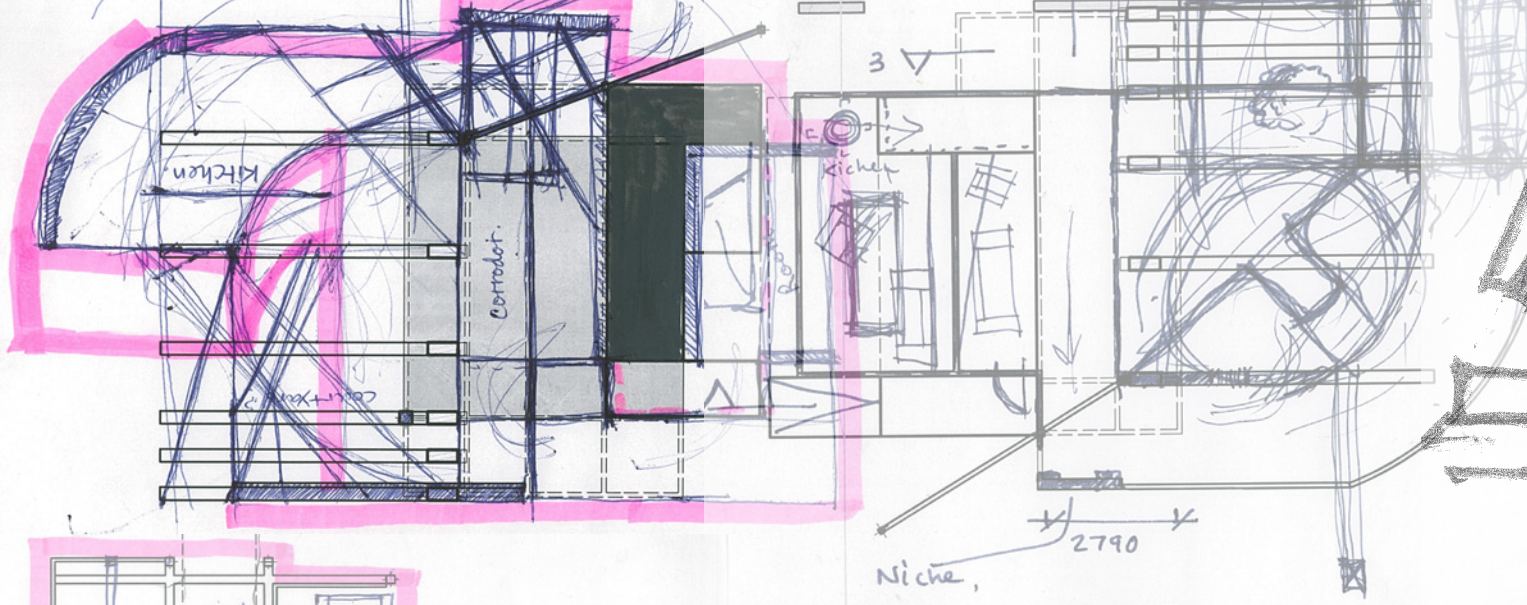
1:100

Ground Floor

#DrgID 1

#LayID

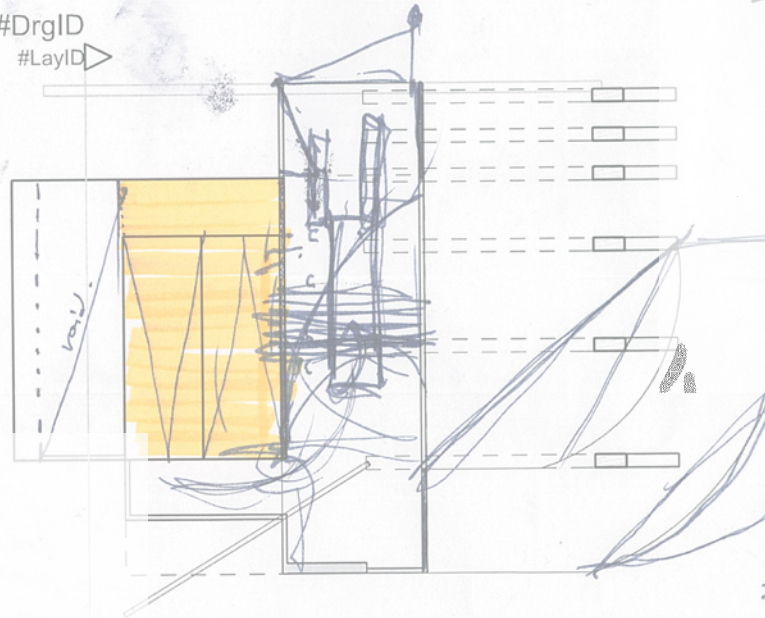
ARCHICAD EDUCATION VER
3.480 3.622



Ground Floor

#DrgID

#LayID



Second (2)

1:1

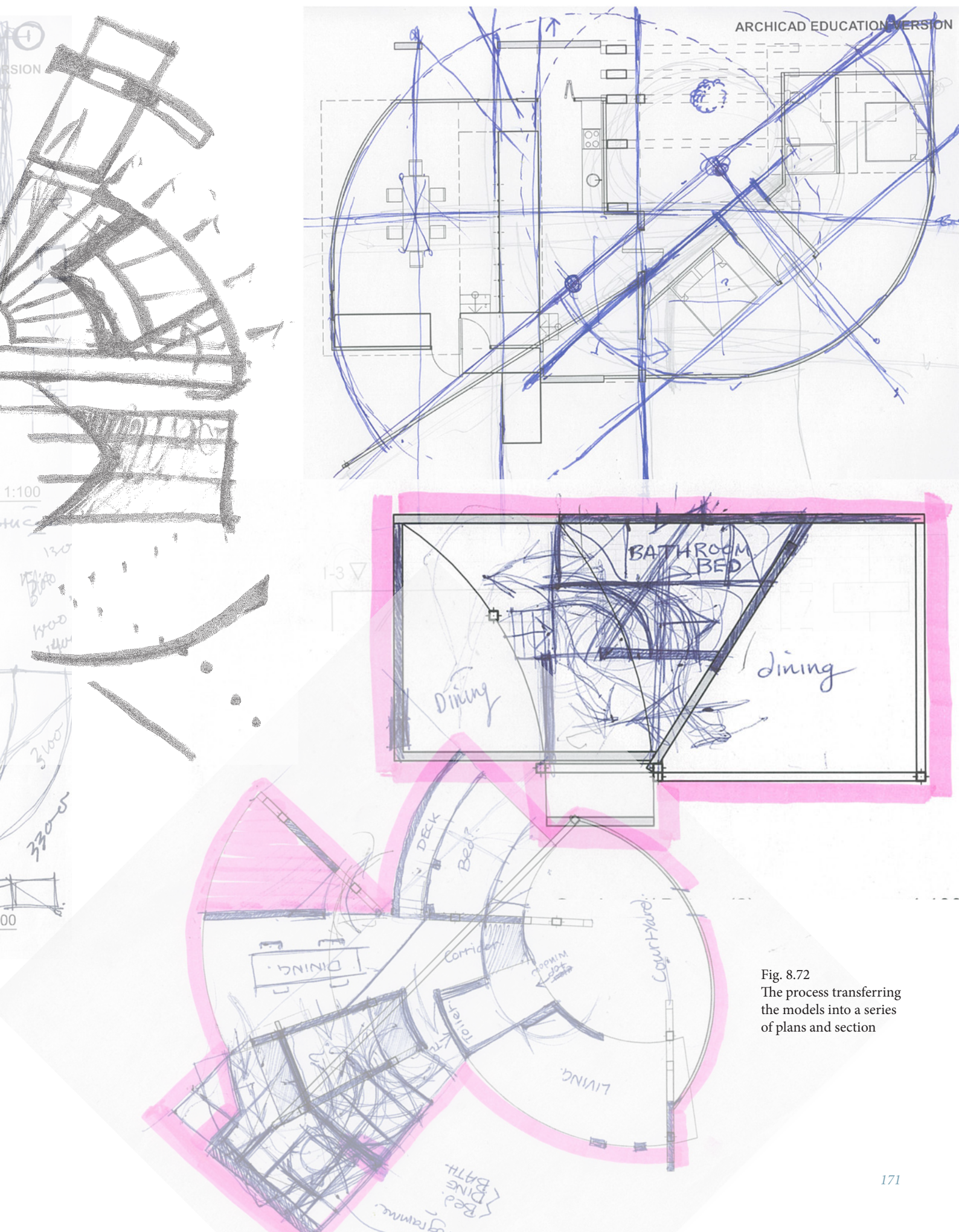
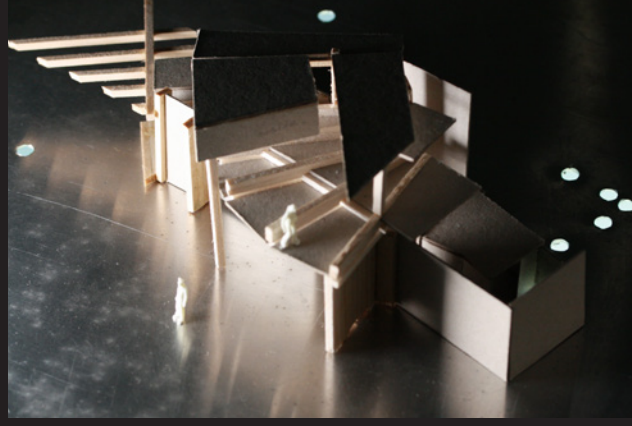
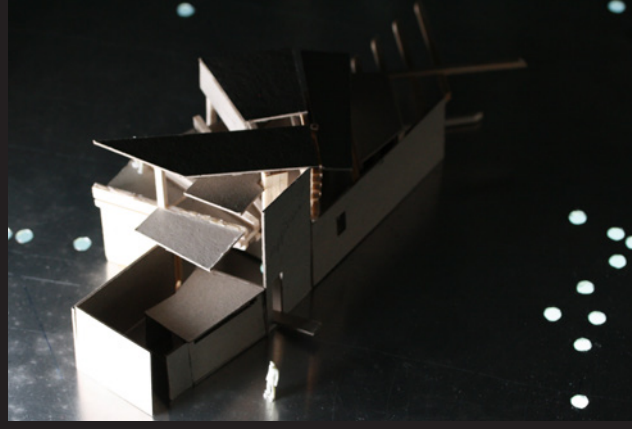


Fig. 8.72
The process transferring
the models into a series
of plans and section

8.8 Developed Dwellings

Fig. 8.8.1 (Left)
The section of the
monumental drawing
which provoked the
development of the set of
models and plans

Fig. 8.8.2 & 8.8.3 (Top
Right & Bottom Right)
Example of the initial
model of subsequent
designs.



1. Azimath house

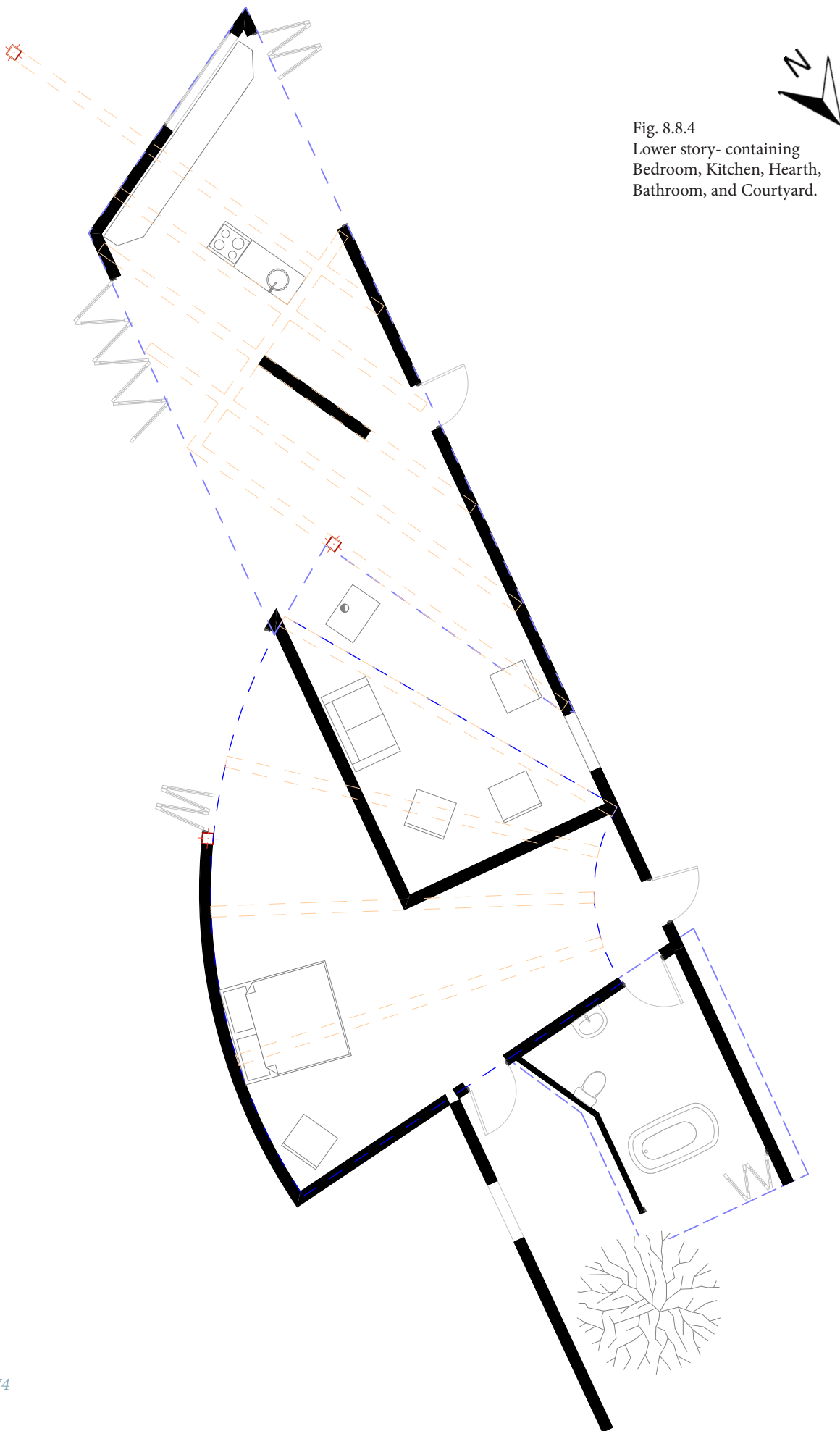




Fig. 8.8.5
Upper story- containing
Dining & Hearth spaces.
Access from lower level to
deck

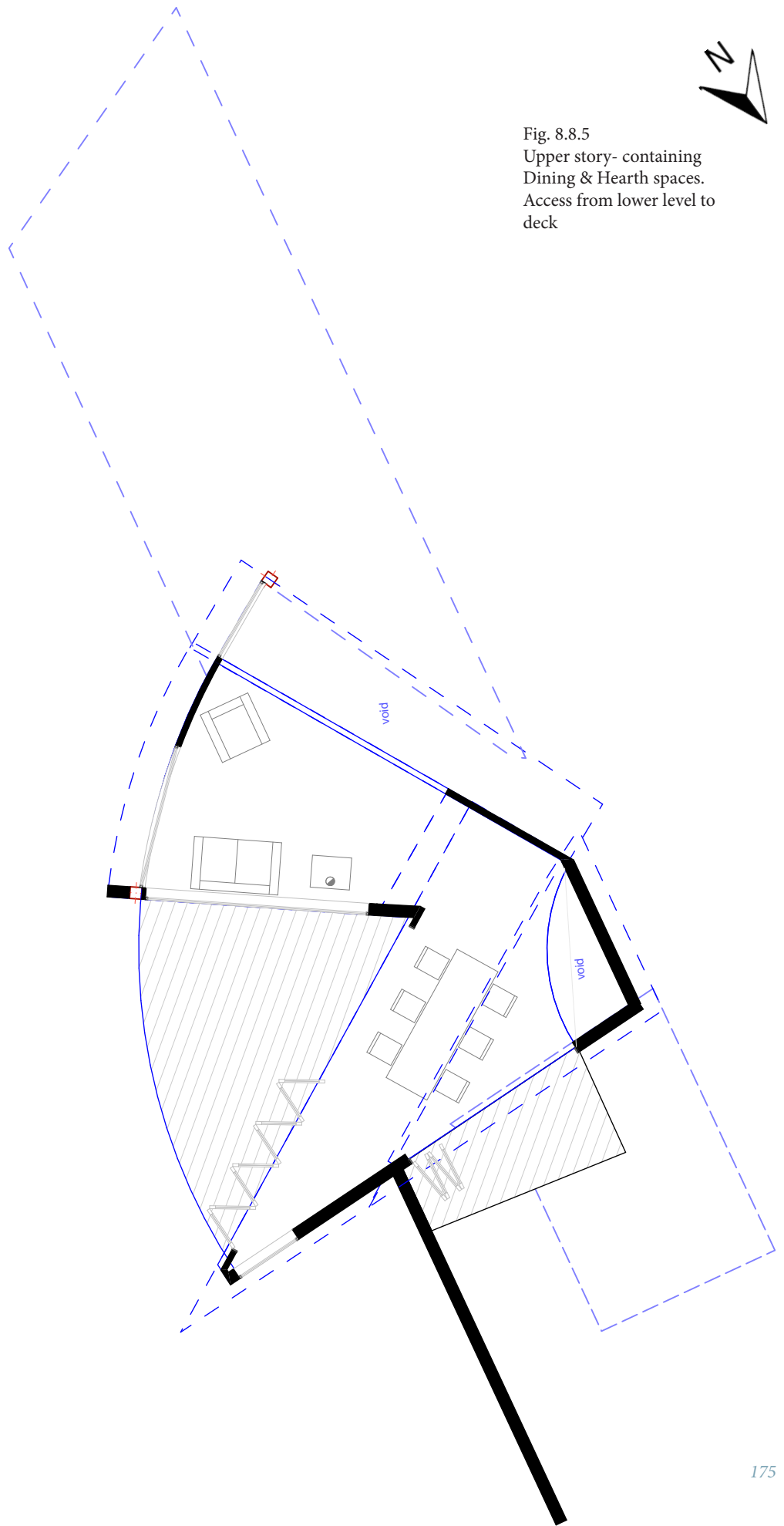




Fig. 8.8.6



Fig. 8.8.7

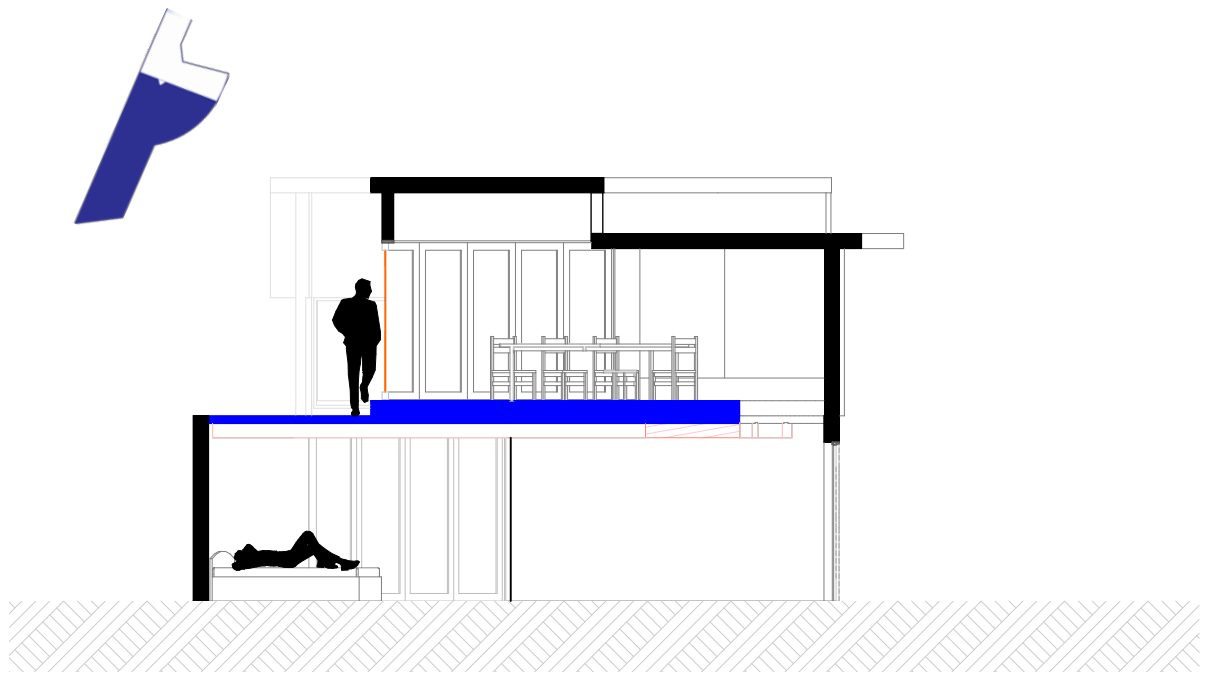


Fig. 8.8.9
Section Across, looking South-West
showint Dining on the upper story and
the Bedroom on the lower level

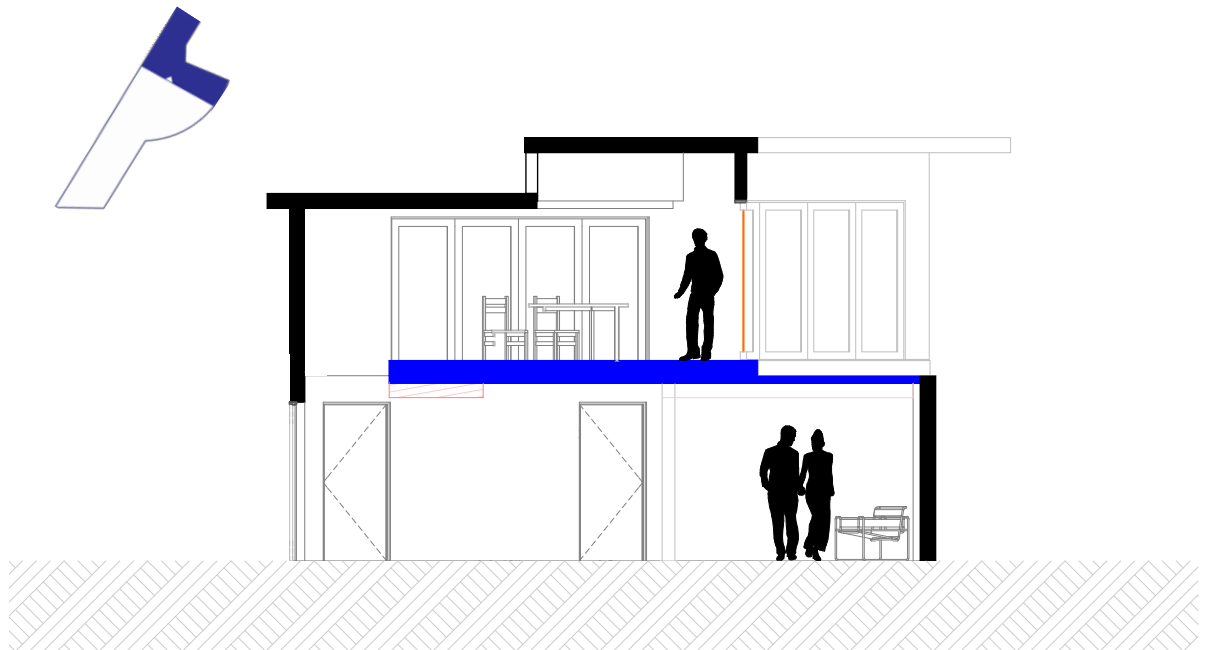


Fig. 8.8.10
Section Across, looking North-East, showing Dining
on the upper level and the Corridor on the lower level

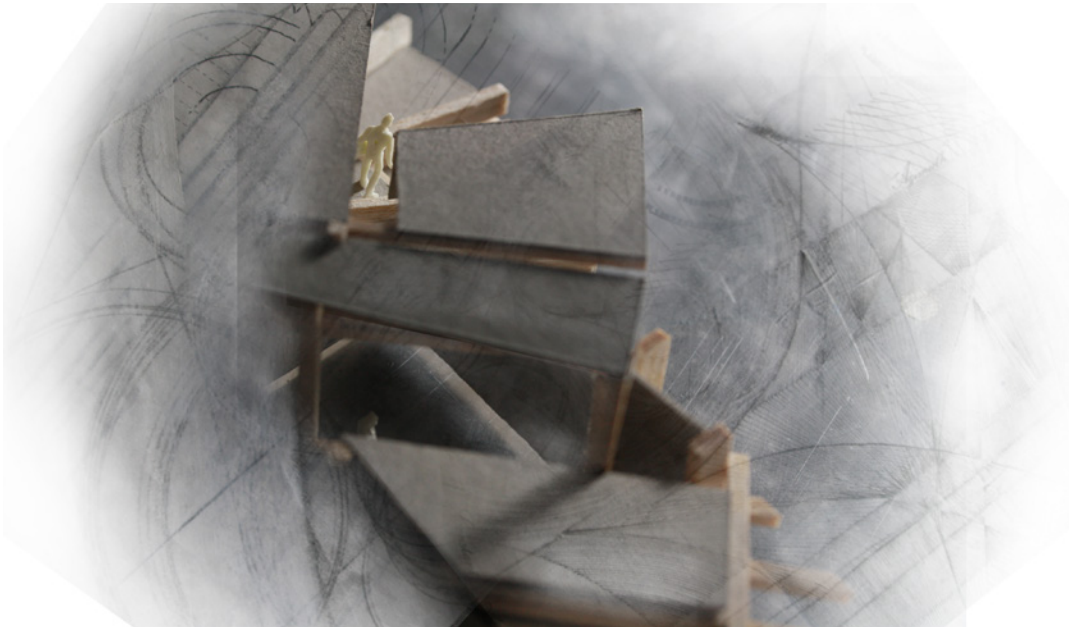


Fig. 8.8.11

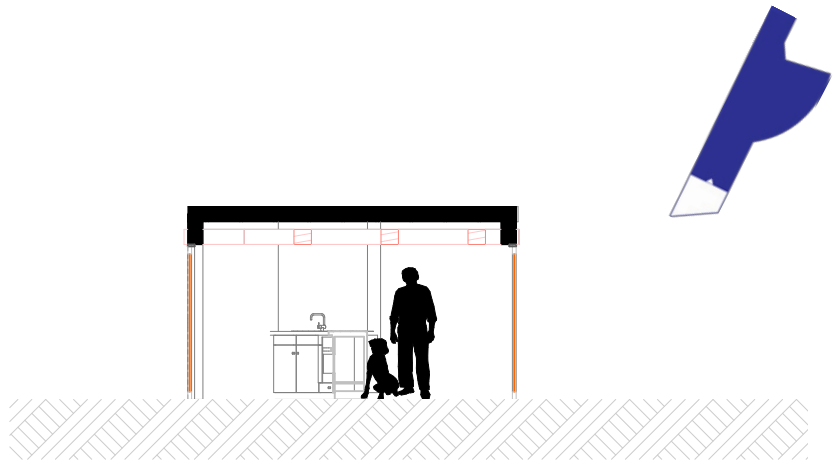


Fig. 8.8.12
Section cutting Across, looking North-East,
Showing Kitchen space

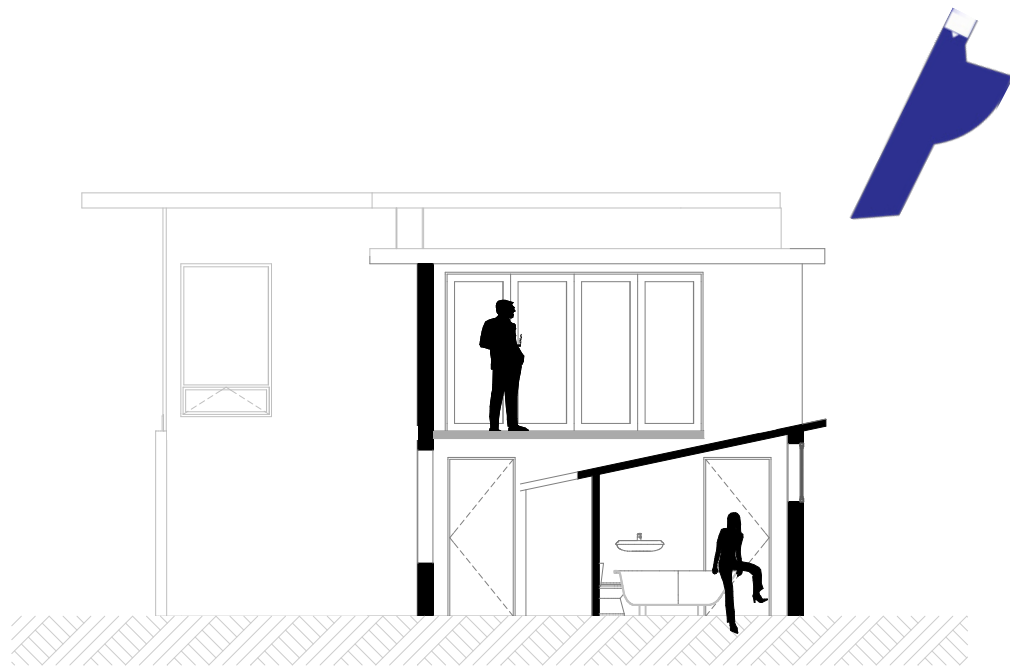


Fig. 8.8.13
Section cutting Across, looking South-West,
showing the Bathroom on the Lower level and
the Balcony leading off from the Dining space
on the Upper level.



Fig. 8.8.14

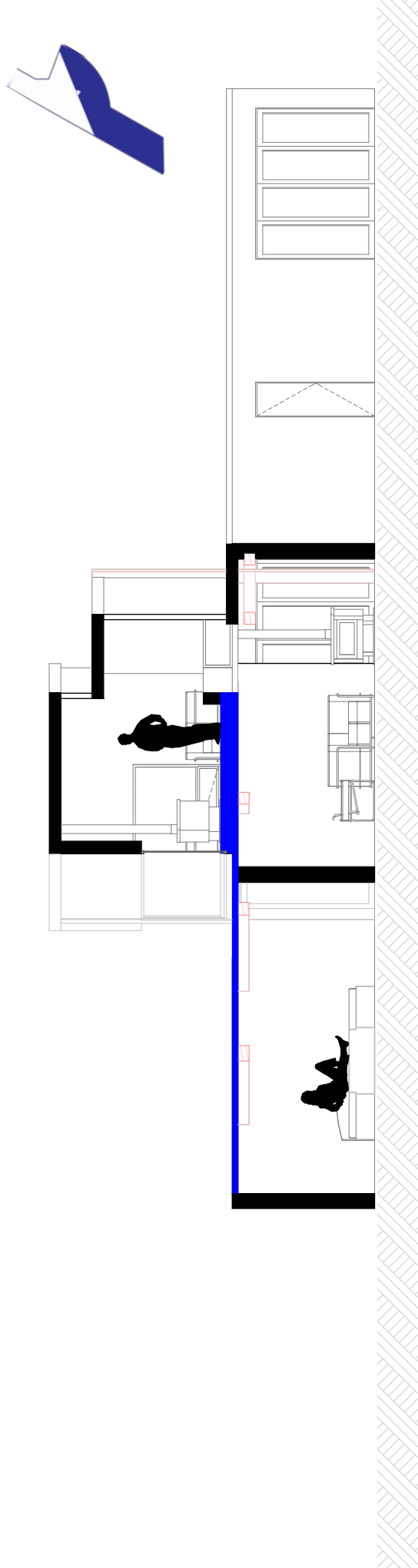


Fig. 8.8.15

Section cutting Across, looking South-East,
showing the Hearth space on the Upper level and
Bedroom and Hearth spaces on the Lower level

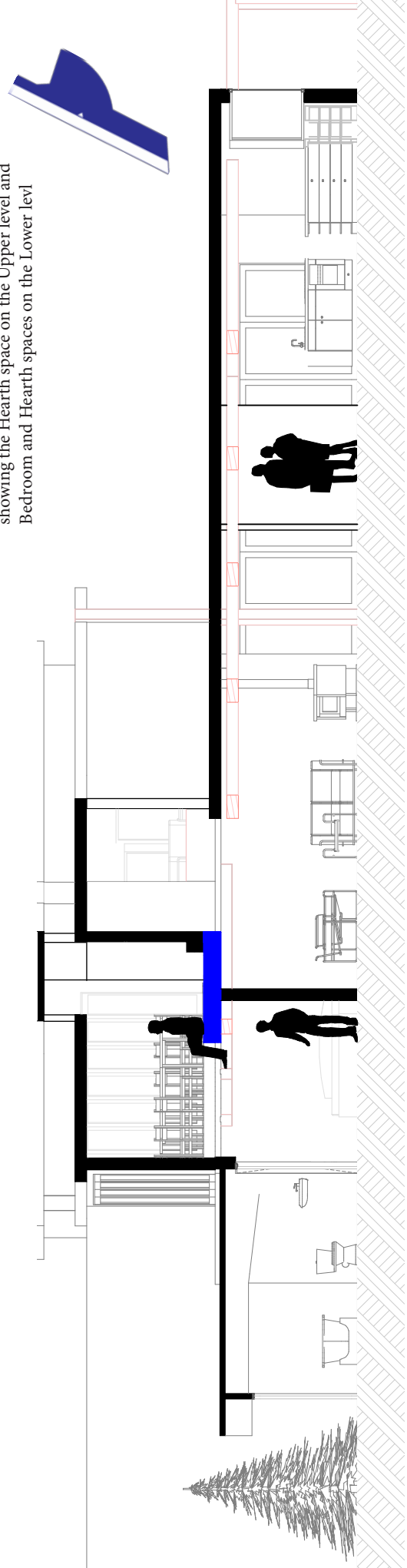
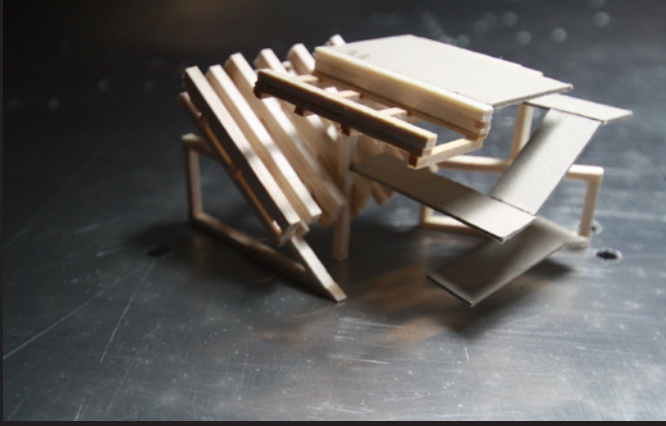
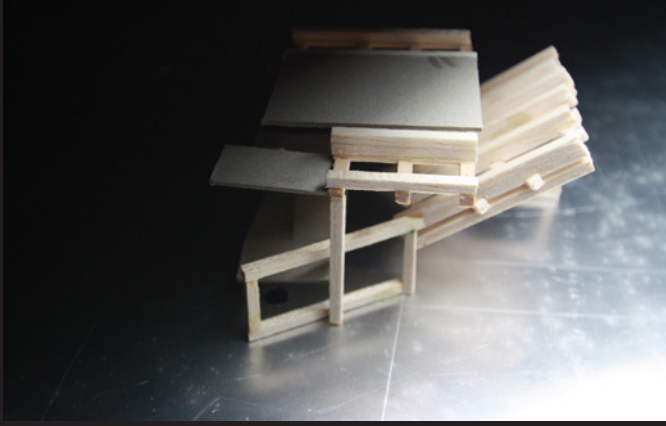
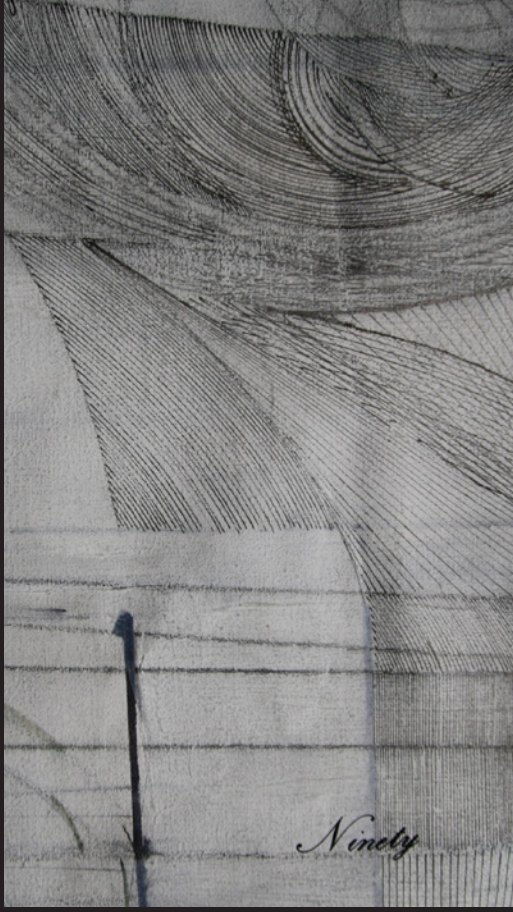


Fig. 8.8.16

Section cutting Along, looking East
showing Dining on the Upper level and Bathroom,
Hearth and Kitchen spaces on the Lower level

Fig. 8.8.17 (Left)
The section of the
monumental drawing
which provoked the
development of the set of
models and plans

Fig. 8.8.19 & 8.8.20 (Top
Right & Bottom Right)
Example of the initial
model of subsequent
design.



2. Abode Ninety

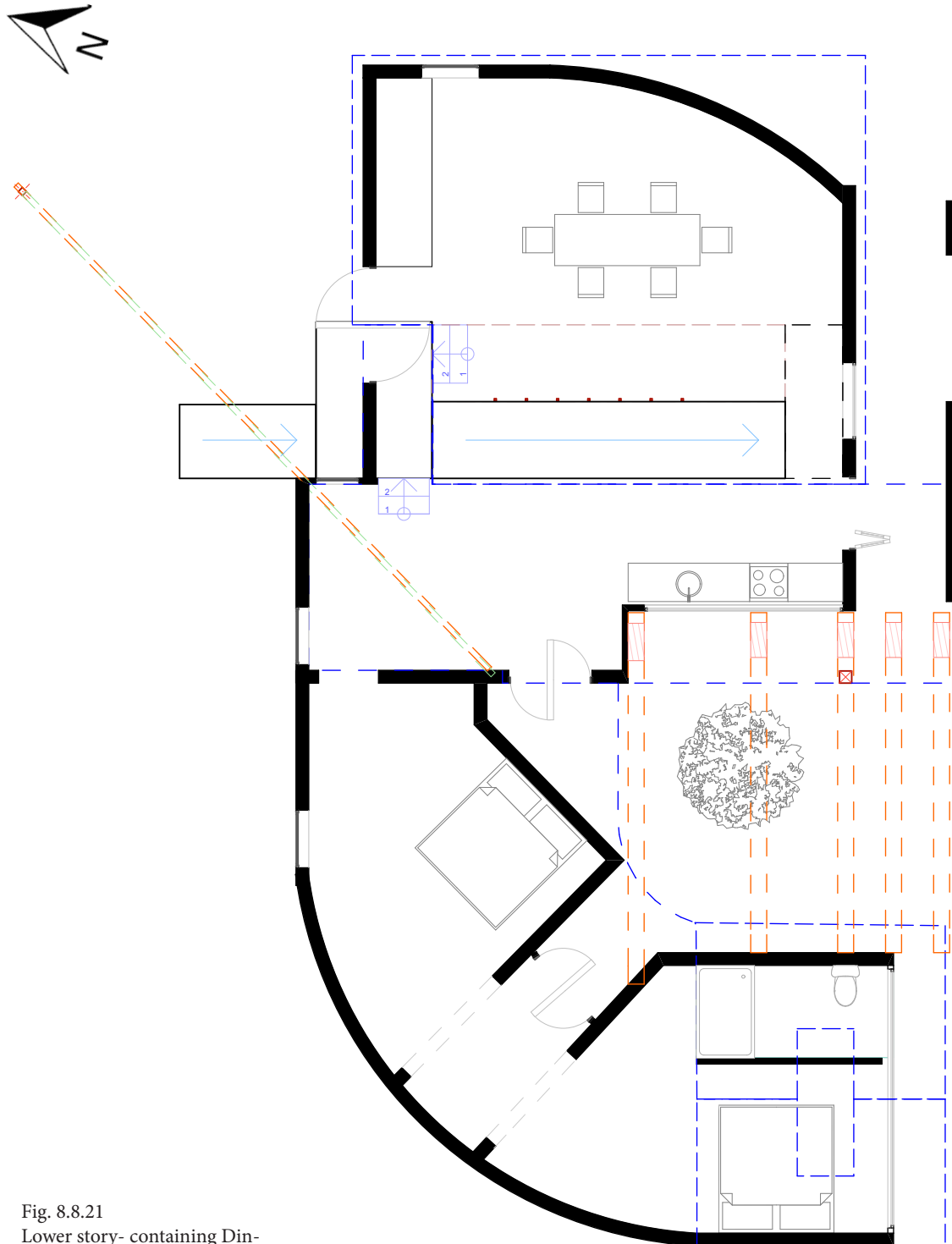


Fig. 8.8.21
Lower story- containing Din-
ing, Kitchen, 2 Bedrooms,
Bathroom, & Courtyard

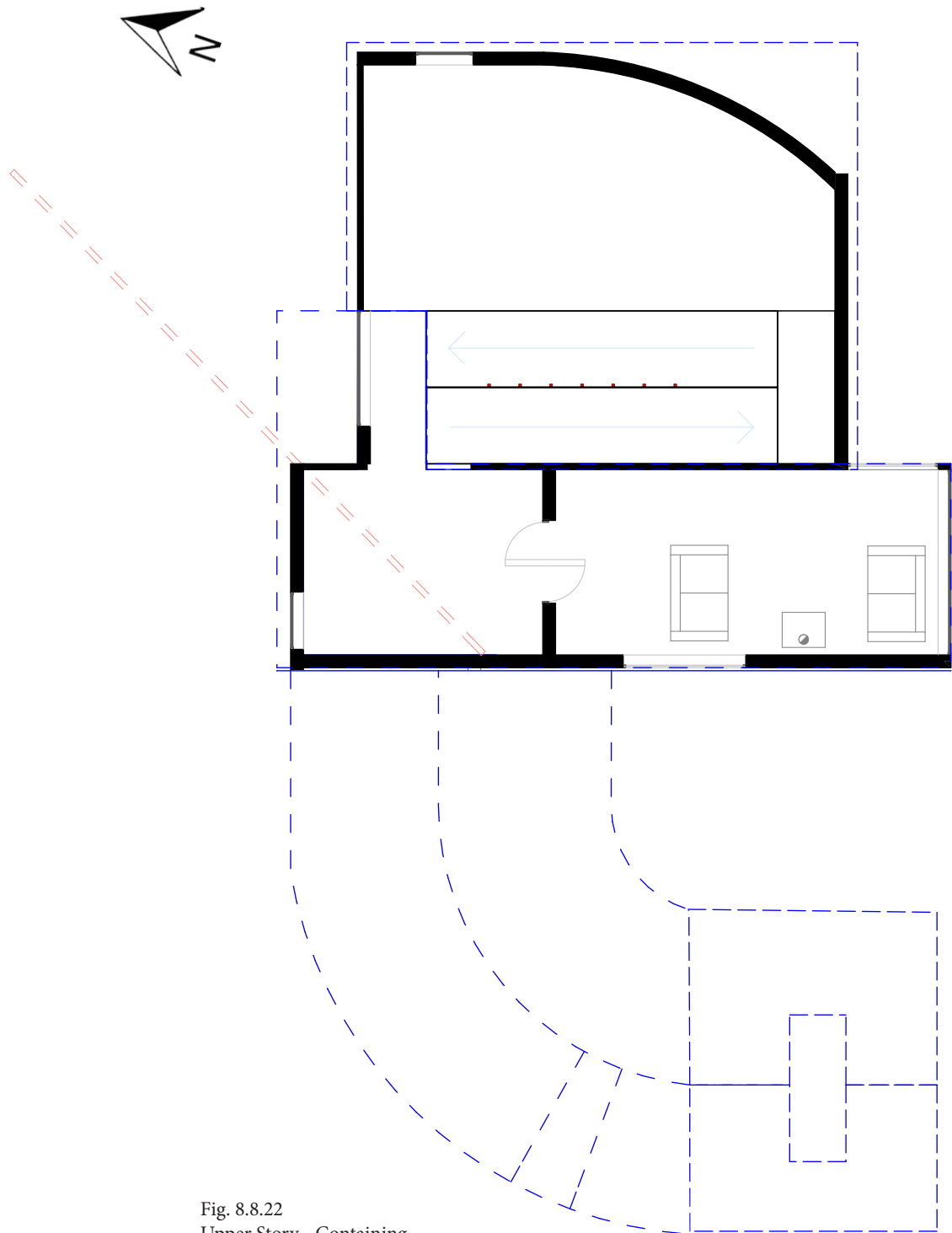


Fig. 8.8.22
Upper Story - Containing
Livingroom

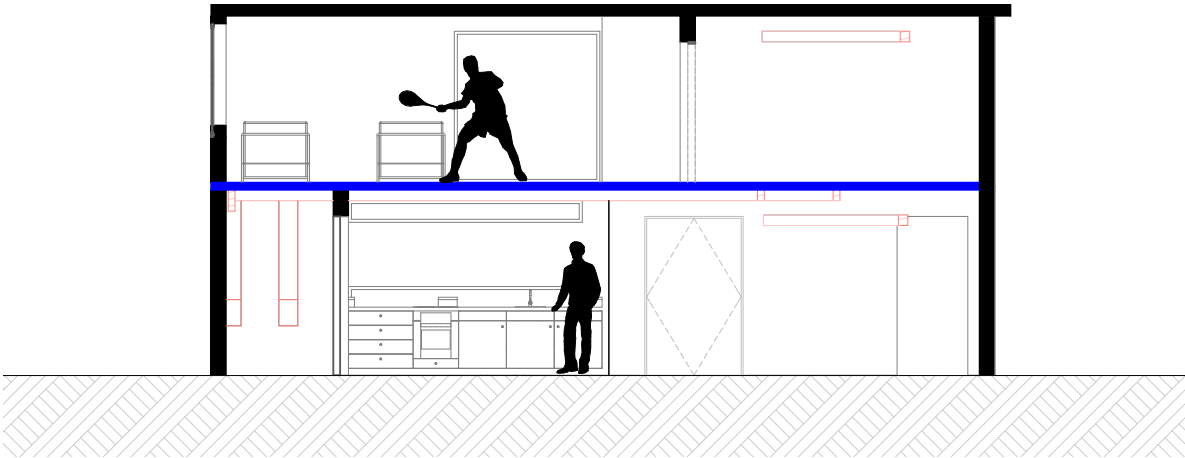


Fig. 8.8.23
Section cutting Along, looking South
showing :iving space ont eh Upper level
and the Kitchen on the Lower level

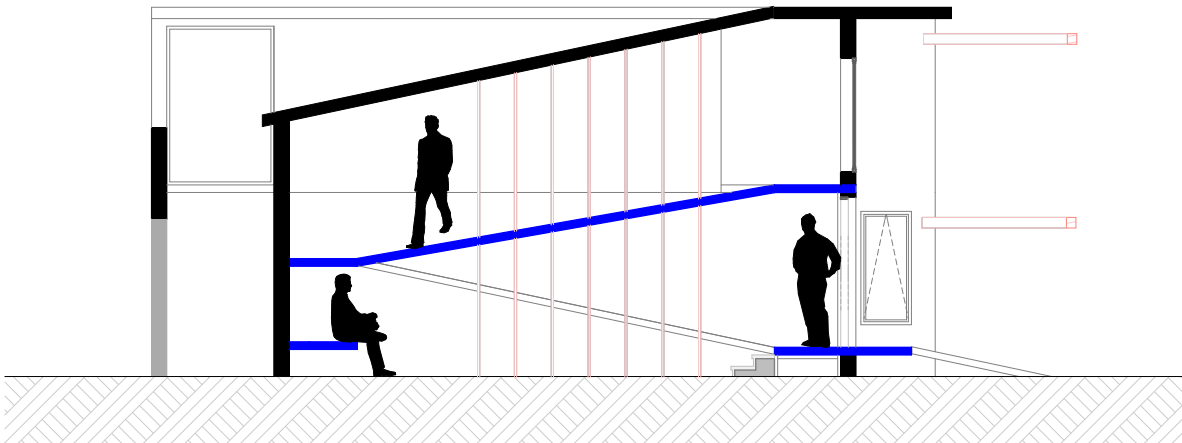


Fig. 8.8.24
Section Across looking North
showing main access ramp



Fig. 8.8.25



Fig. 8.8.26



Fig. 8.8.27

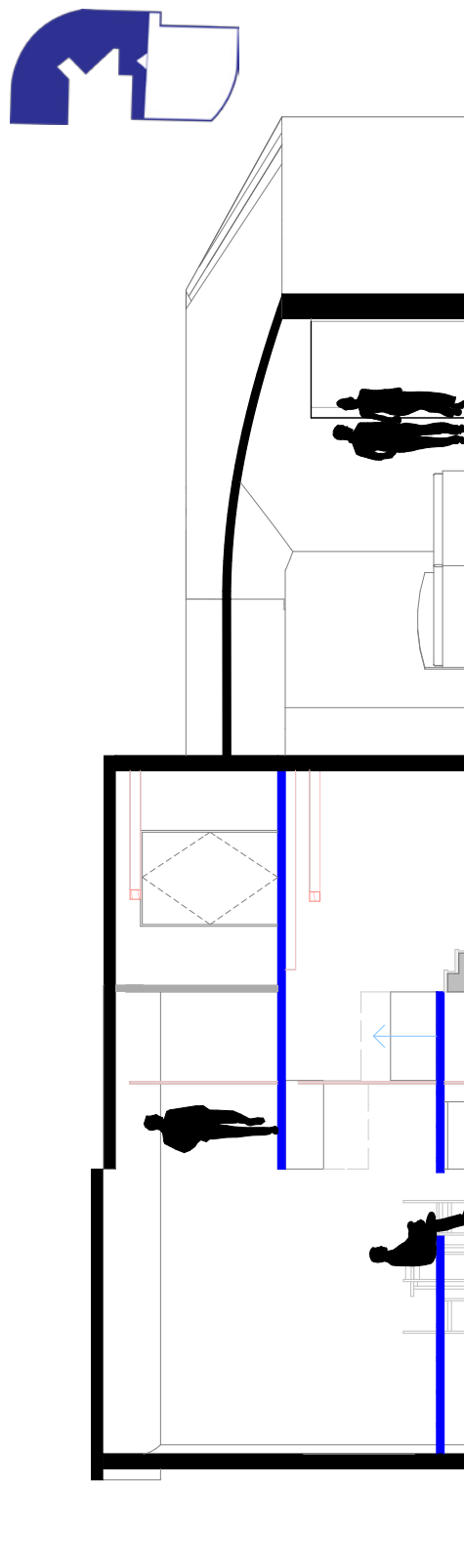


Fig. 8.8.28
Section cuttin Across, looking West
showing the Bedroom, the central access
ramp and dwelling area with Dining beyond

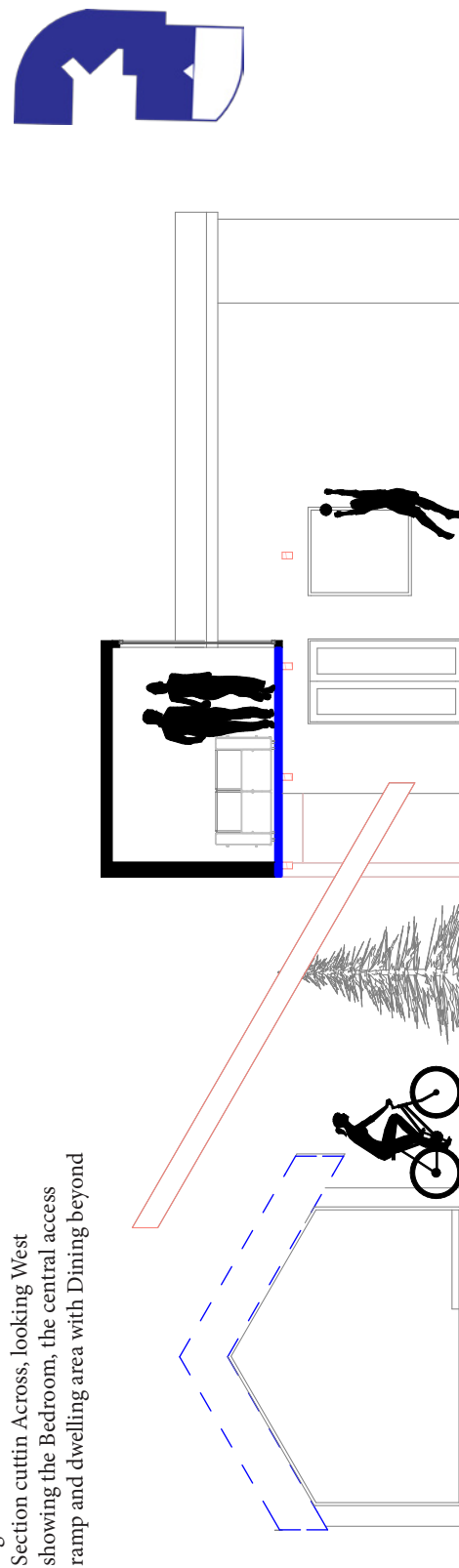
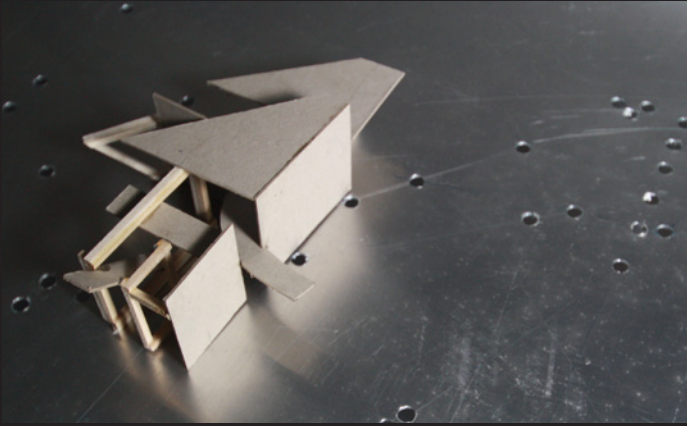
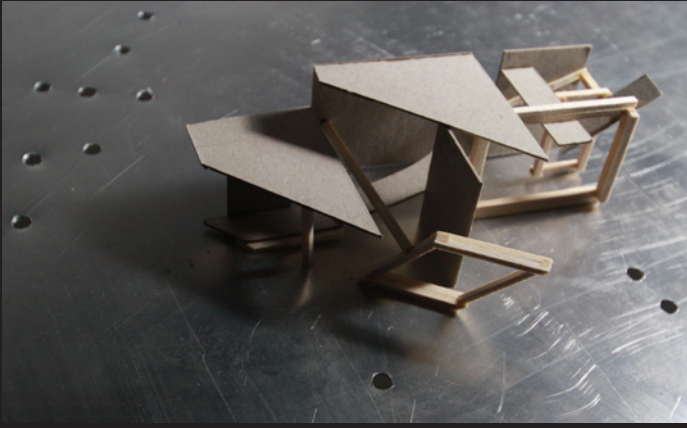
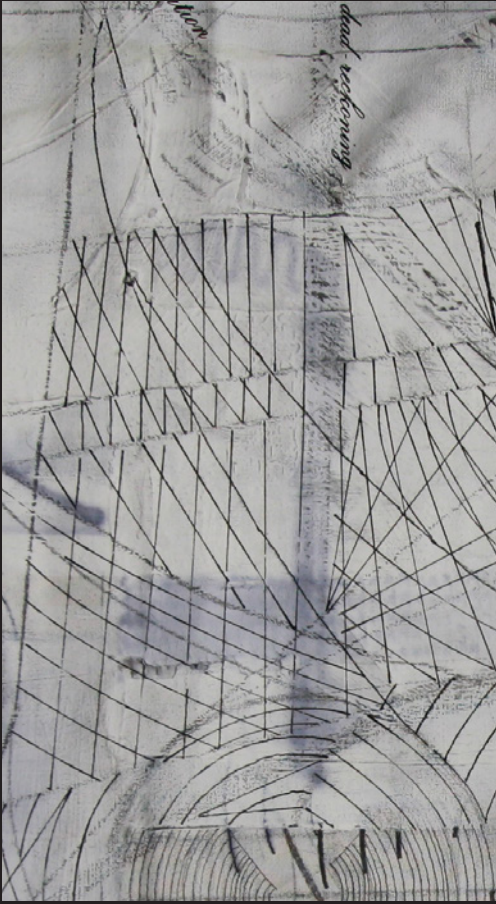


Fig. 8.8.29
Section cutting Across, looking West,
showing the Living space on the Upper
floor and Courtyard on the Lower level



3. Delineiation Place

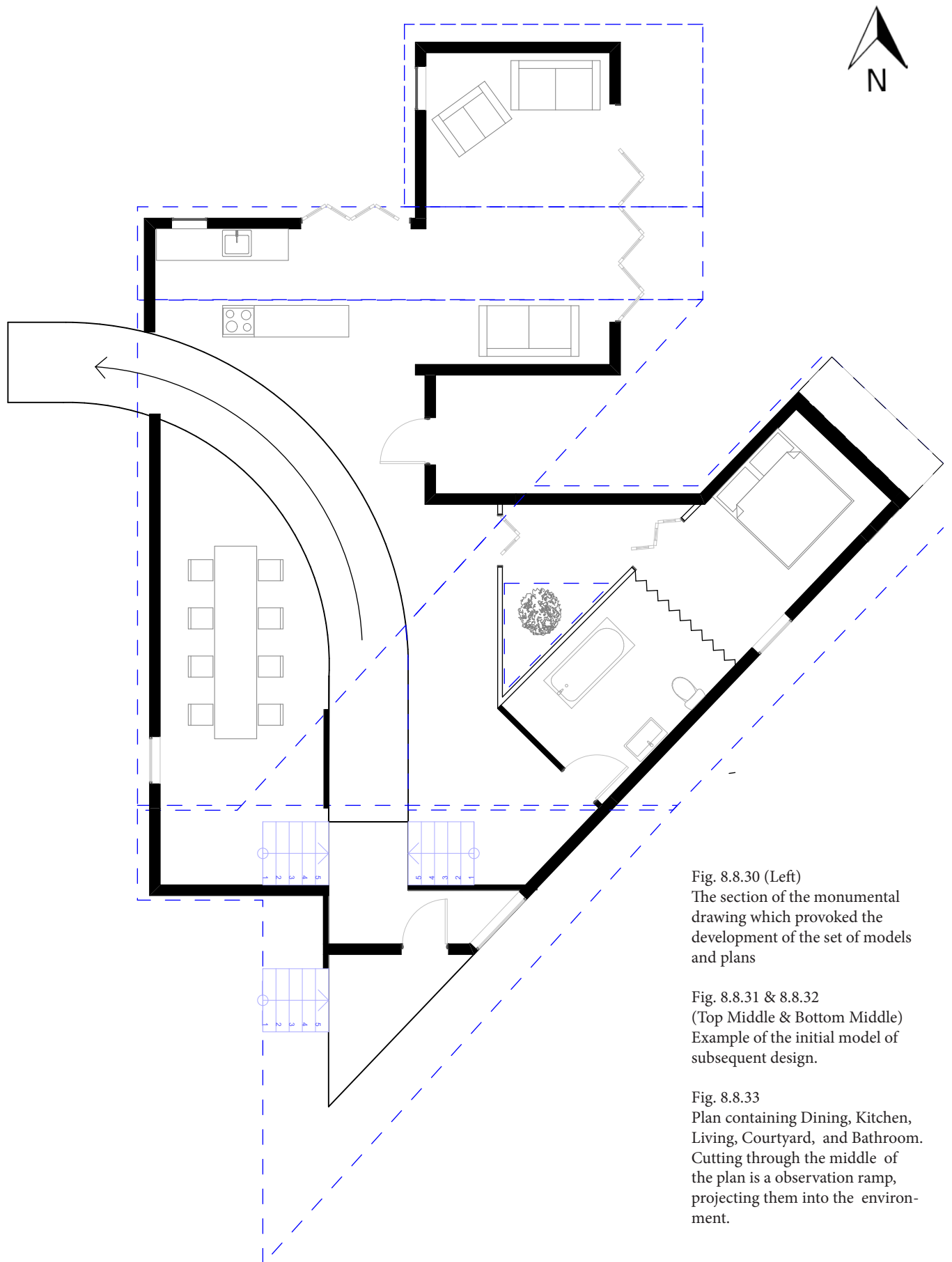


Fig. 8.8.30 (Left)
The section of the monumental drawing which provoked the development of the set of models and plans

Fig. 8.8.31 & 8.8.32
(Top Middle & Bottom Middle)
Example of the initial model of subsequent design.

Fig. 8.8.33
Plan containing Dining, Kitchen, Living, Courtyard, and Bathroom. Cutting through the middle of the plan is a observation ramp, projecting them into the environment.

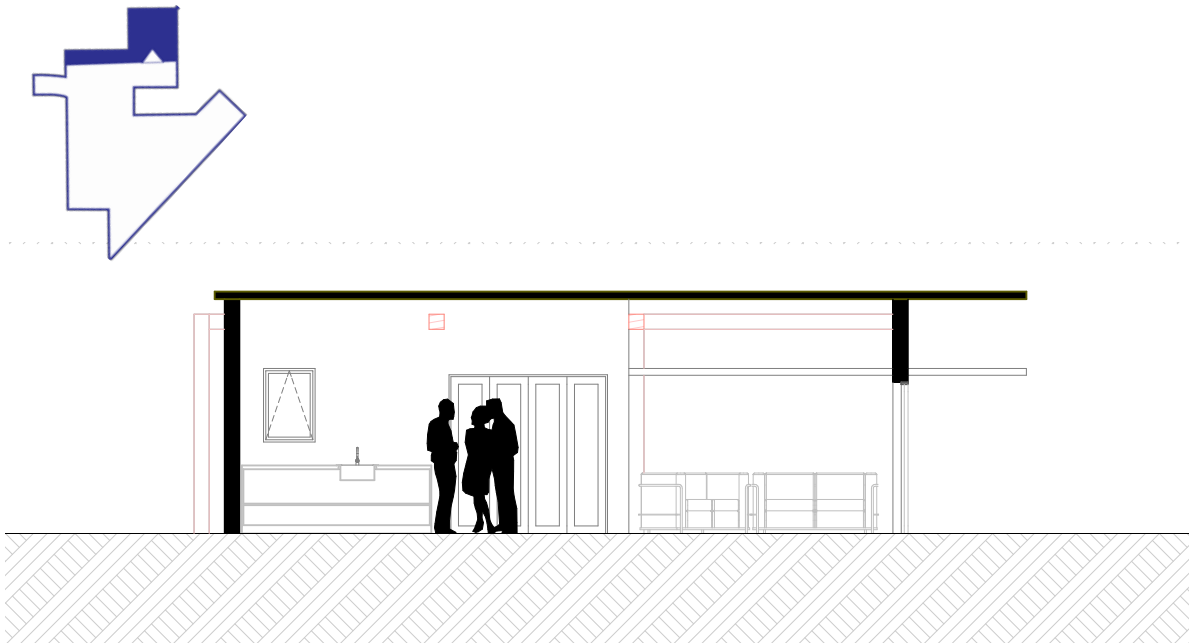


Fig. 8.8.34
Section cut Across, looking North
showing Kitchen and Living spaces

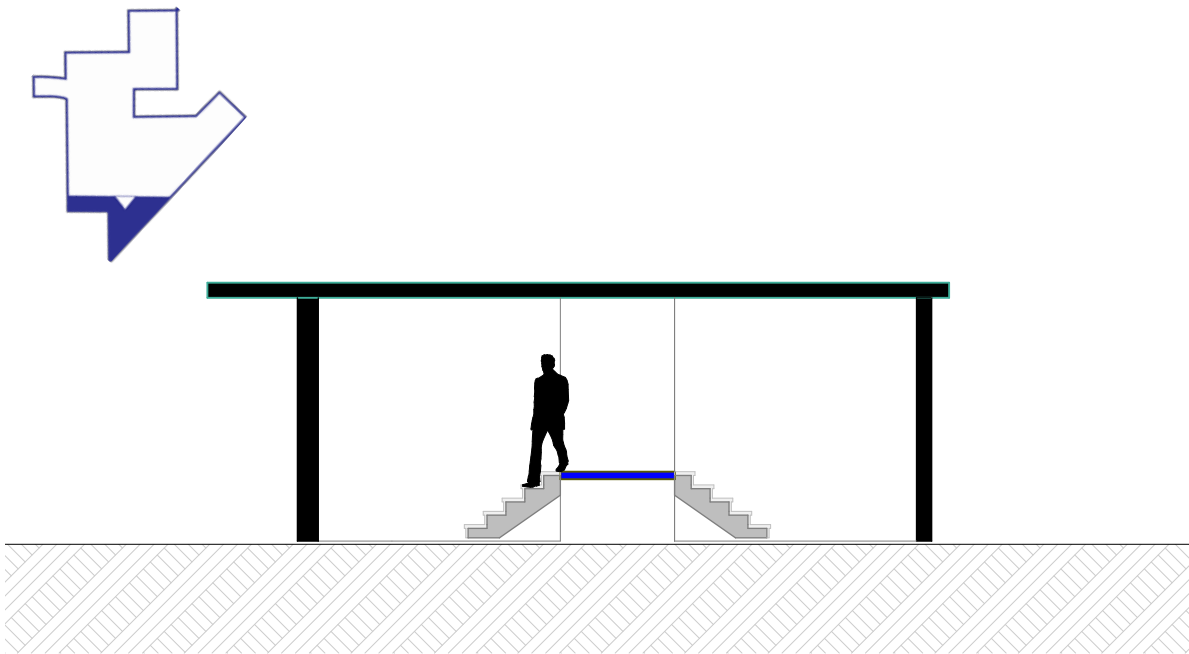


Fig. 8.8.35
Section cutting Across looking South
showing Access route



Fig. 8.8.36

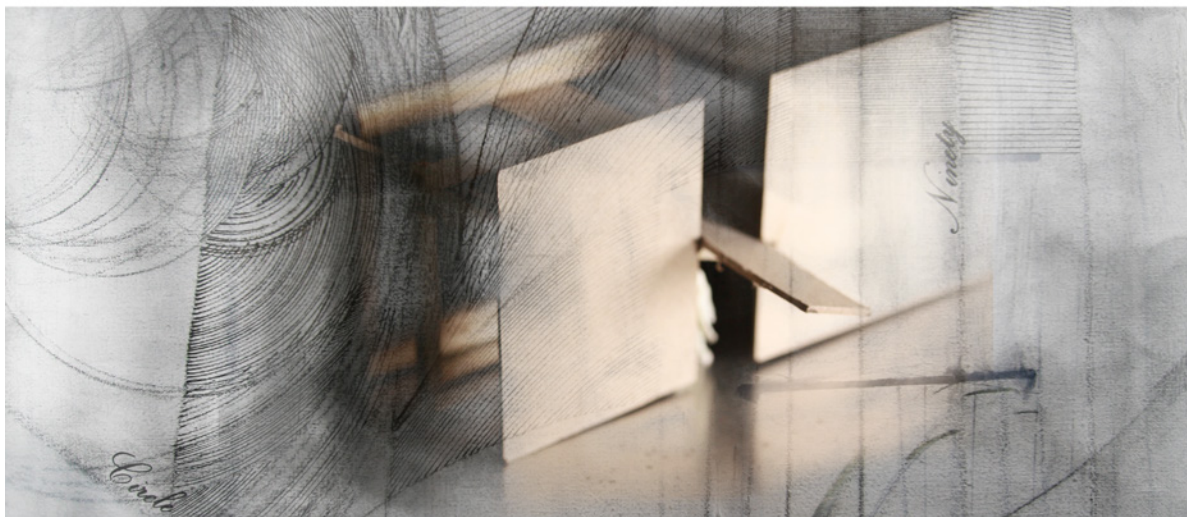


Fig. 8.8.37

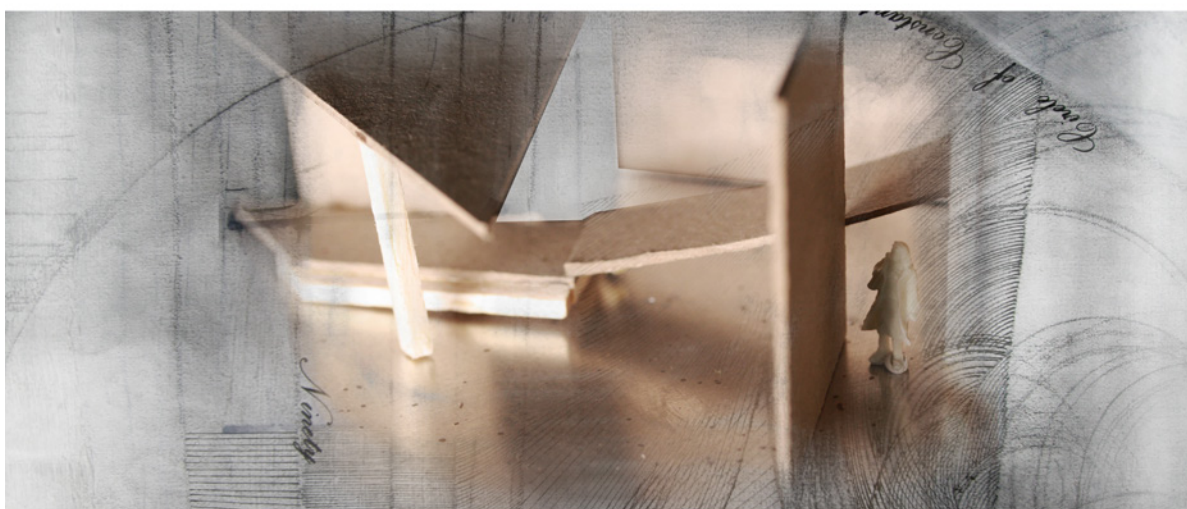


Fig. 8.8.38

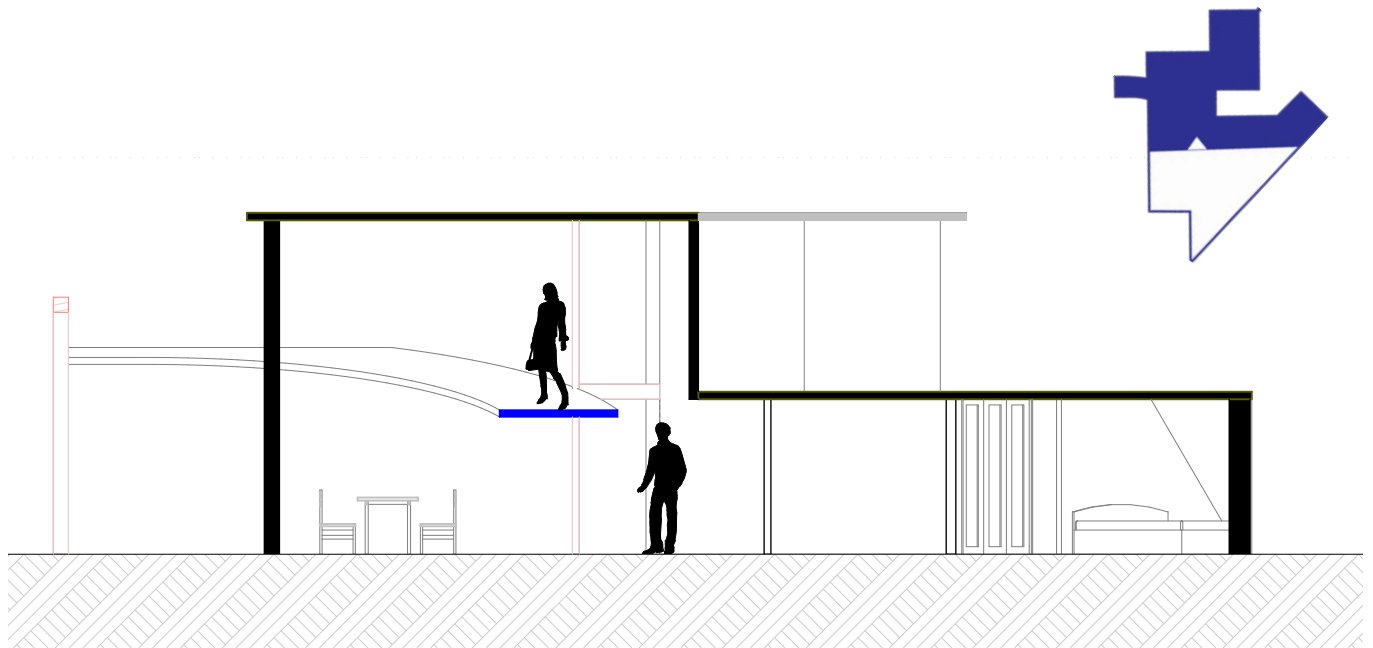


Fig. 8.8.39
Section cutting Across, looking North
Showing Dining, and Bedroom spaces
as well as Observation Ramp

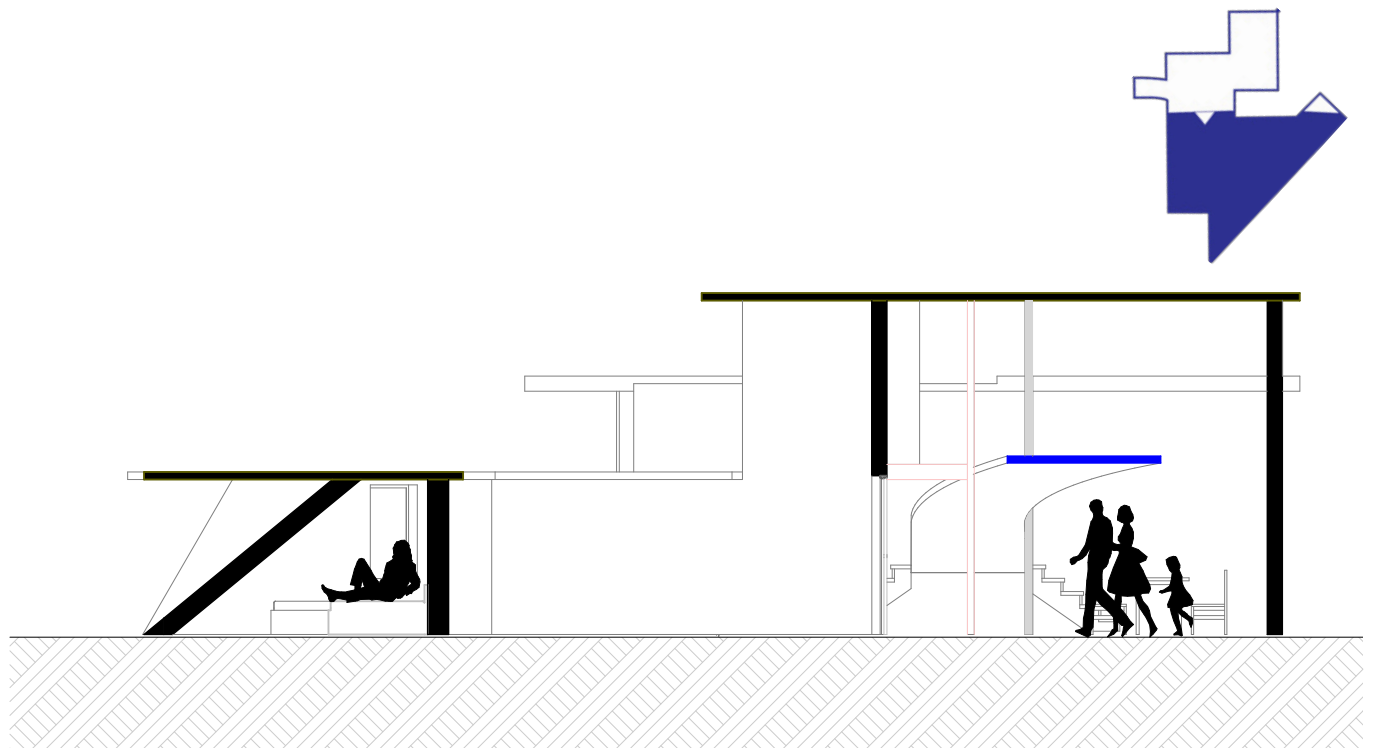


Fig. 8.8.40
Section cutting Across, looking South
showing the Bedroom, Dining, and the Ob-
servation Ramp



Fig. 8.8.41

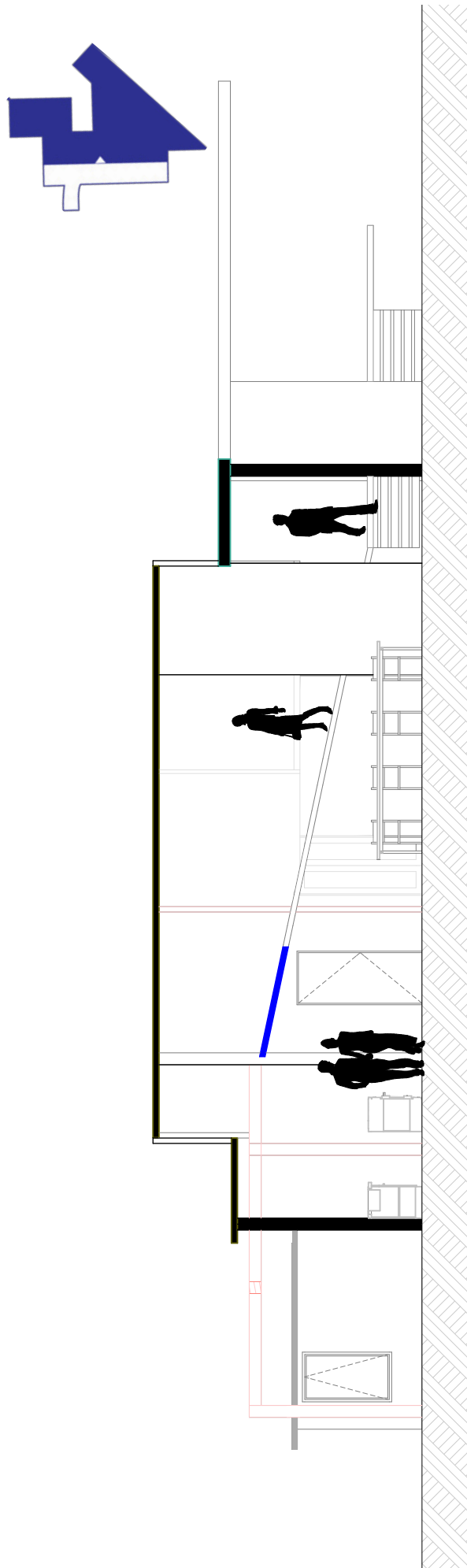


Fig. 8.8.42
Section cutting Along, looking East
showing Dining, Kitchen, and Access
spaces, with Observation ramos

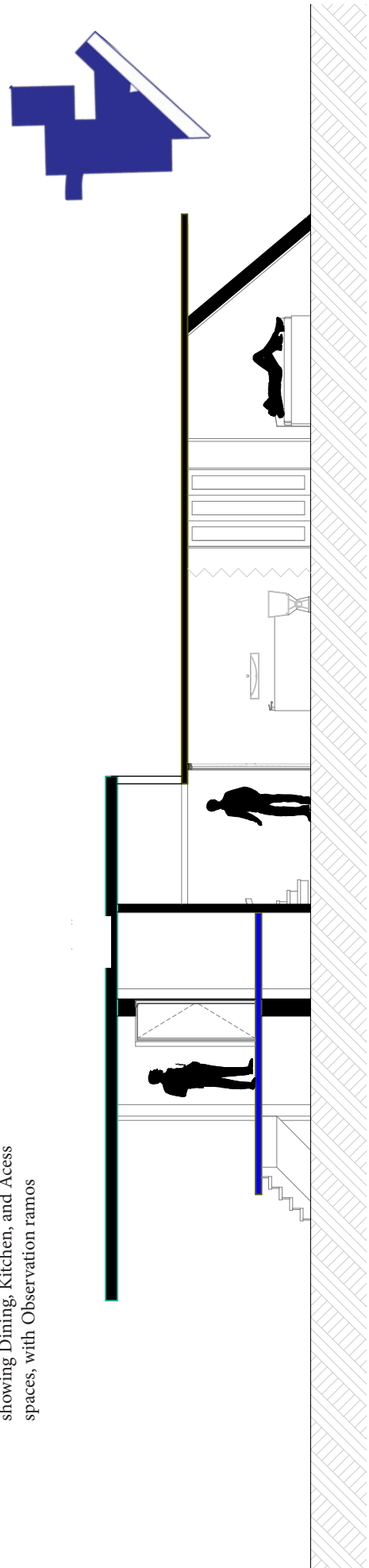
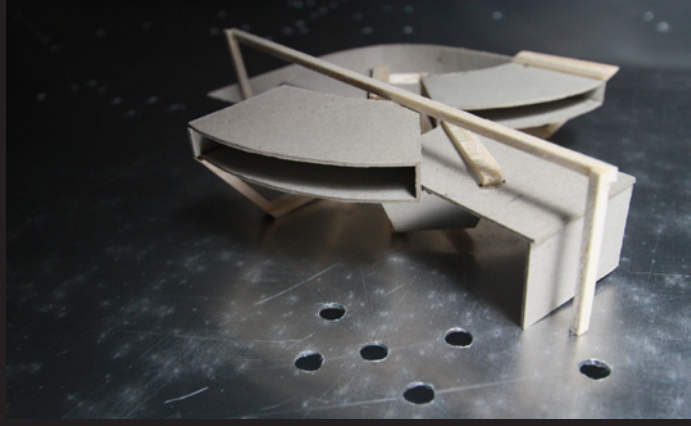
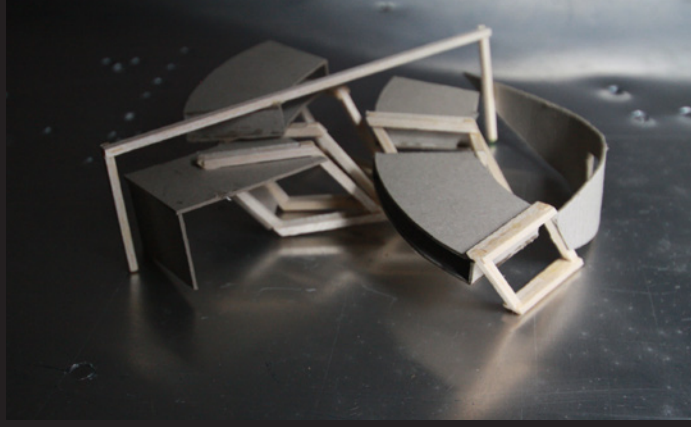
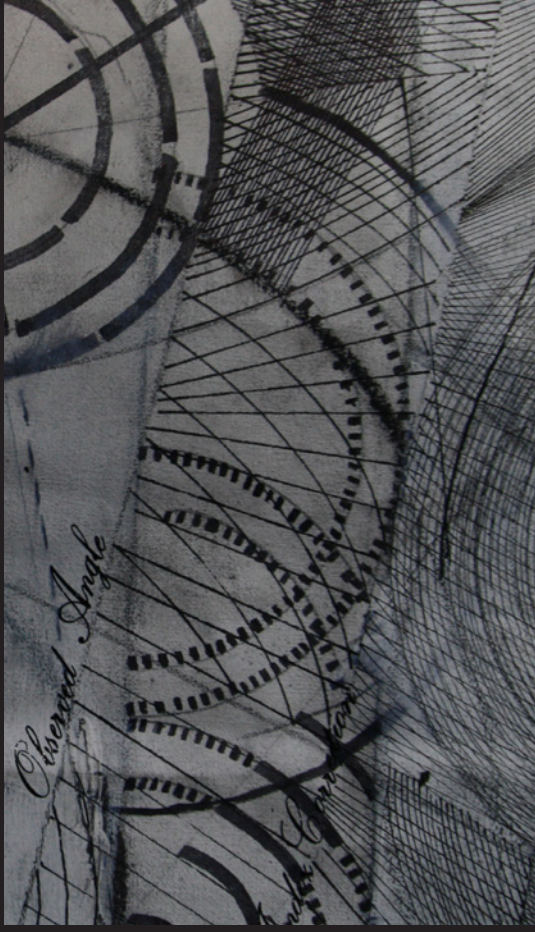


Fig. 8.8.43
Section cutting Along, looking South-East
showing Bathroom and Bedroom spaces



4. Observed Angle

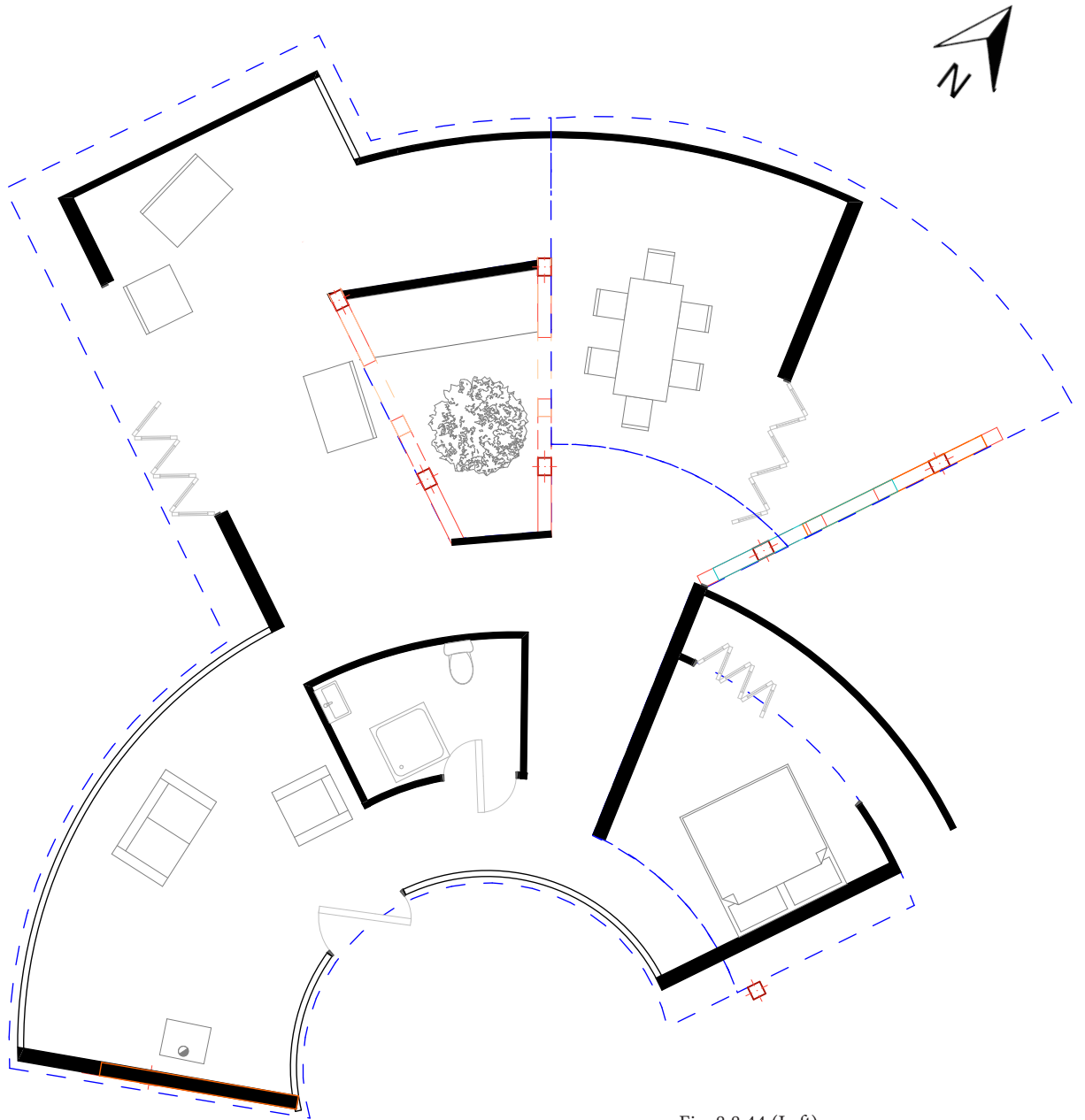


Fig. 8.8.44 (Left)
The section of the monumental
drawing which provoked the
development of the set of models
and plans

Fig. 8.8.45 & 8.8.46
(Top Middle & Bottom Middle)
Example of the initial model of
subsequent design.

Fig. 8.8.47
Dwelling containing Dining, 2
Living spaces, Courtyard, Bath-
room and 2 Bedrooms.



Fig. 8.8.48



Fig. 8.8.49

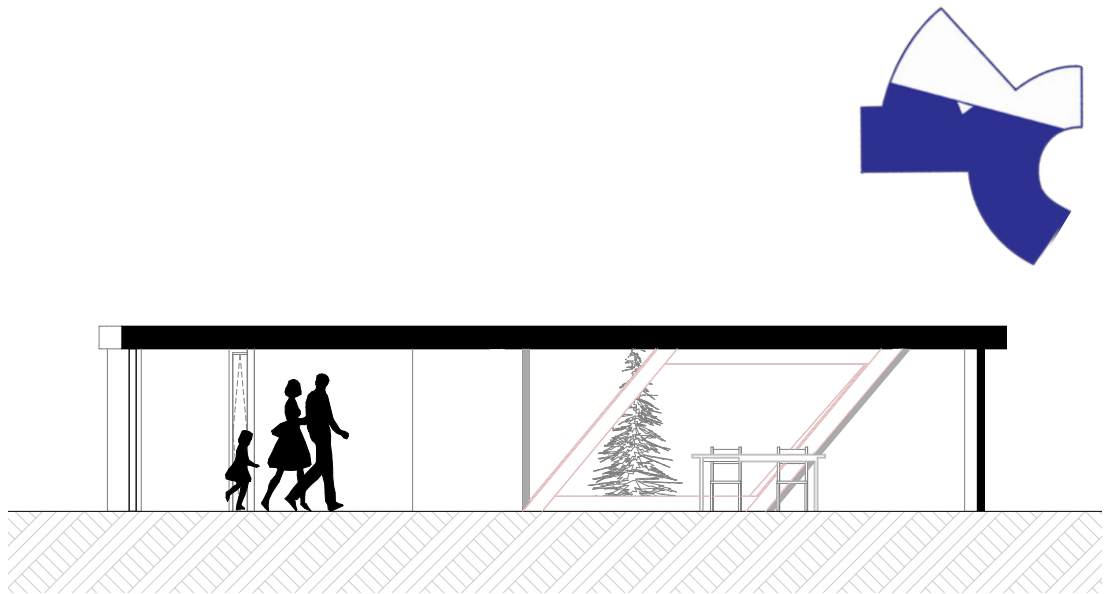


Fig. 8.8.50
Section cutting Along, looking South
showing the Corridor and Dining space
with Courtyard beyond

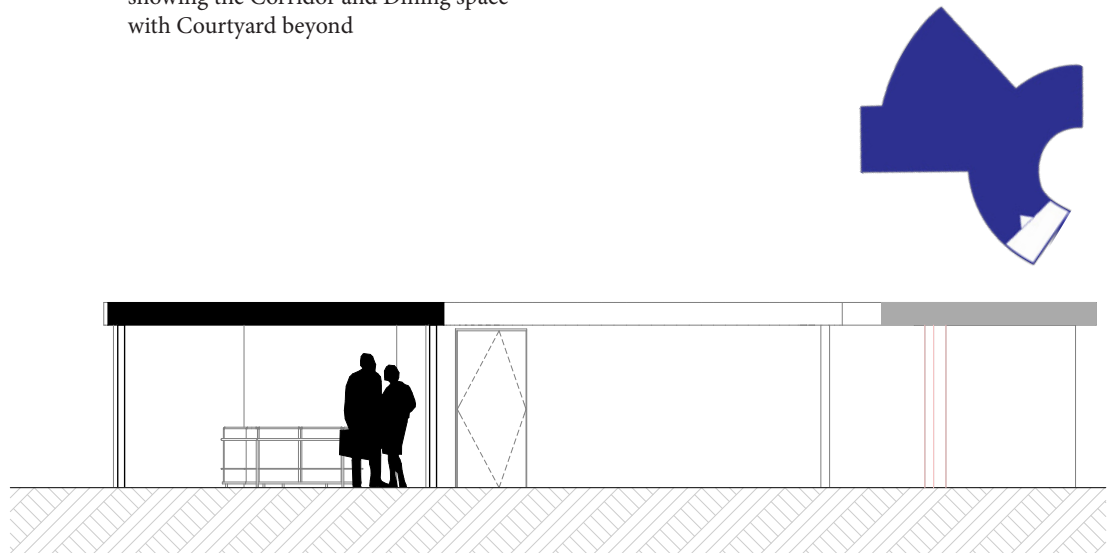


Fig. 8.8.51
Section cutting Across, looking North West
showing the Living space



Fig. 8.8.52

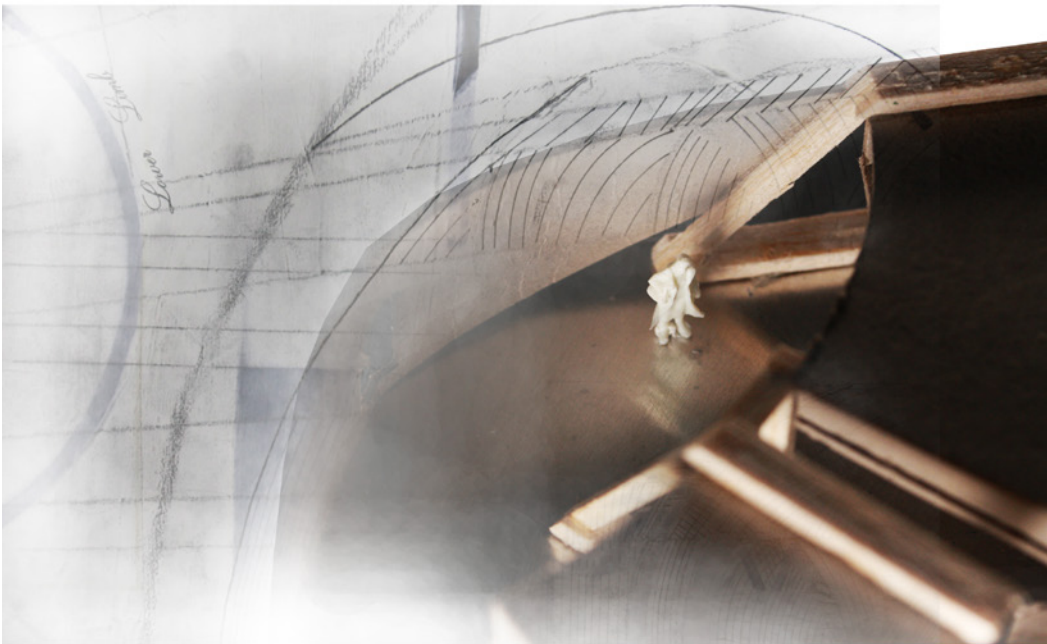


Fig. 8.8.53

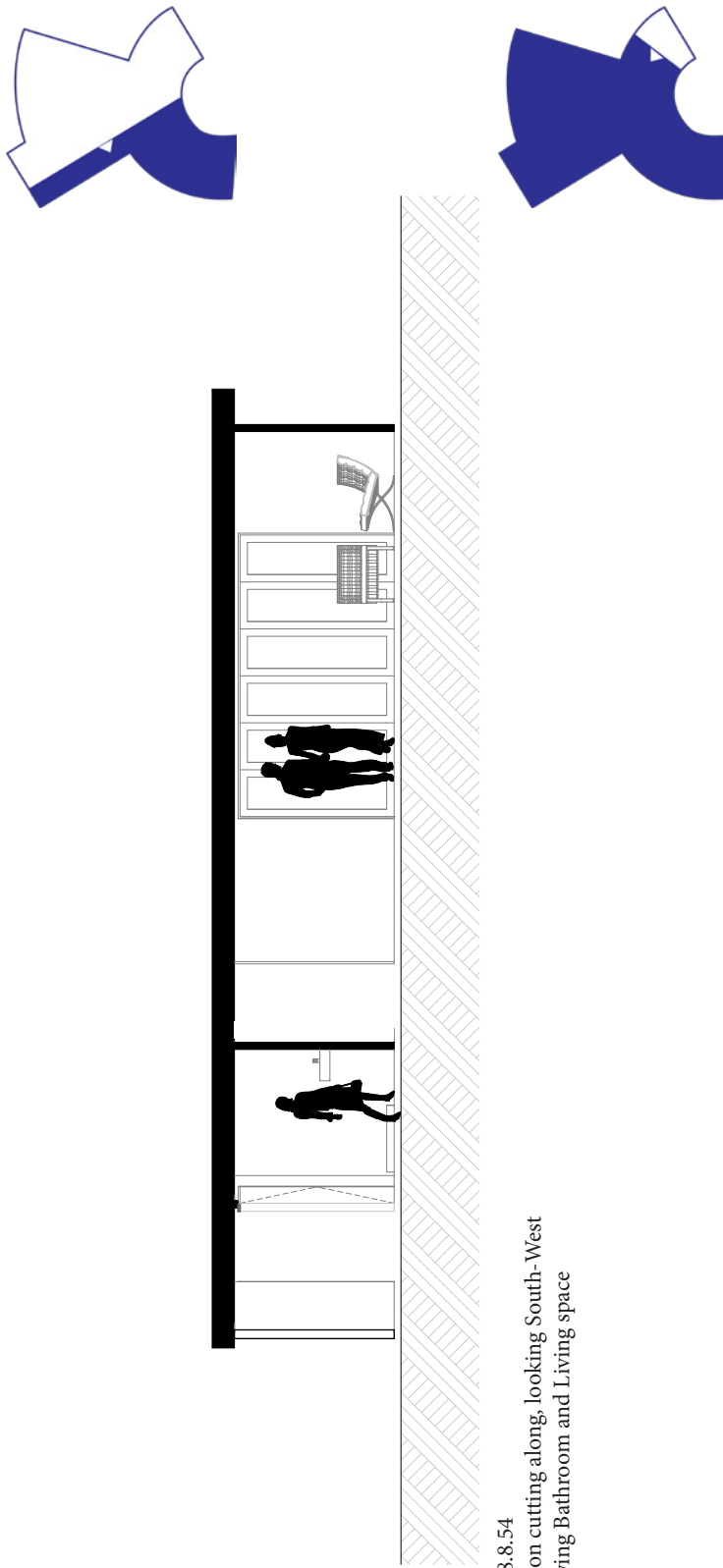


Fig. 8.8.54
Section cutting along, looking South-West
showing Bathroom and Living space

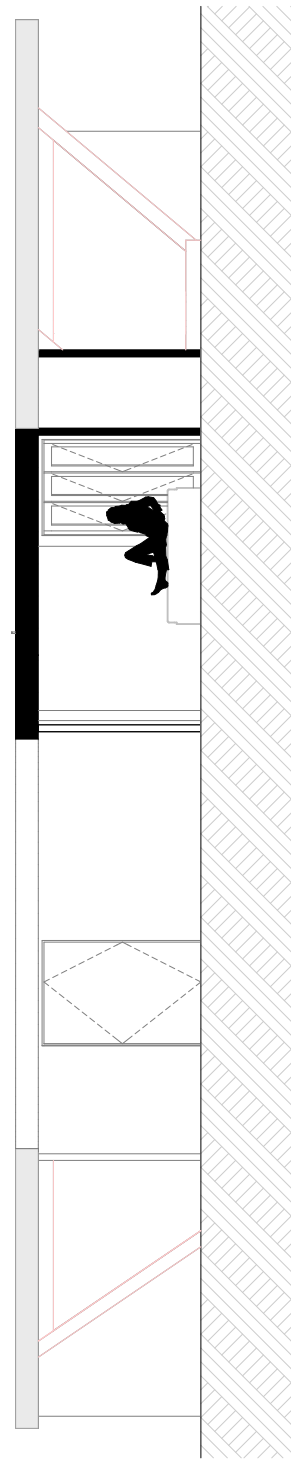
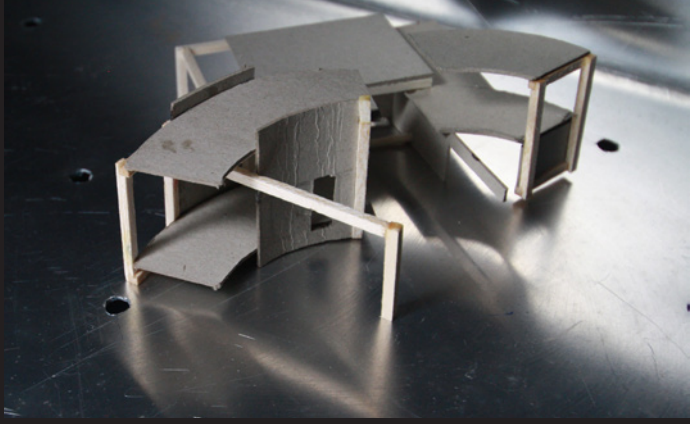
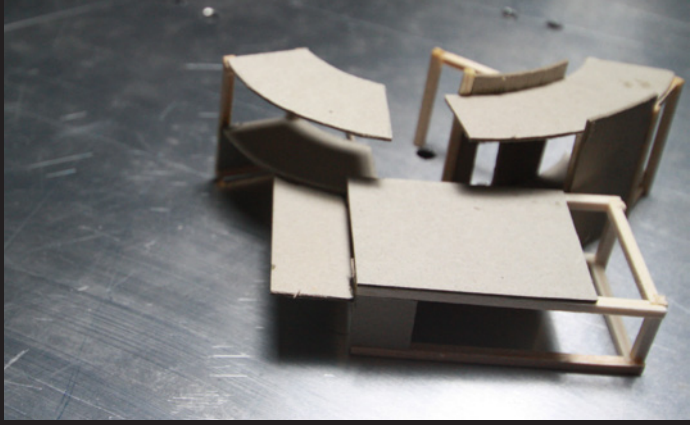


Fig. 8.8.55
Section cutting Across, looking North-West
Showing Bedroom



5. Lodestone House

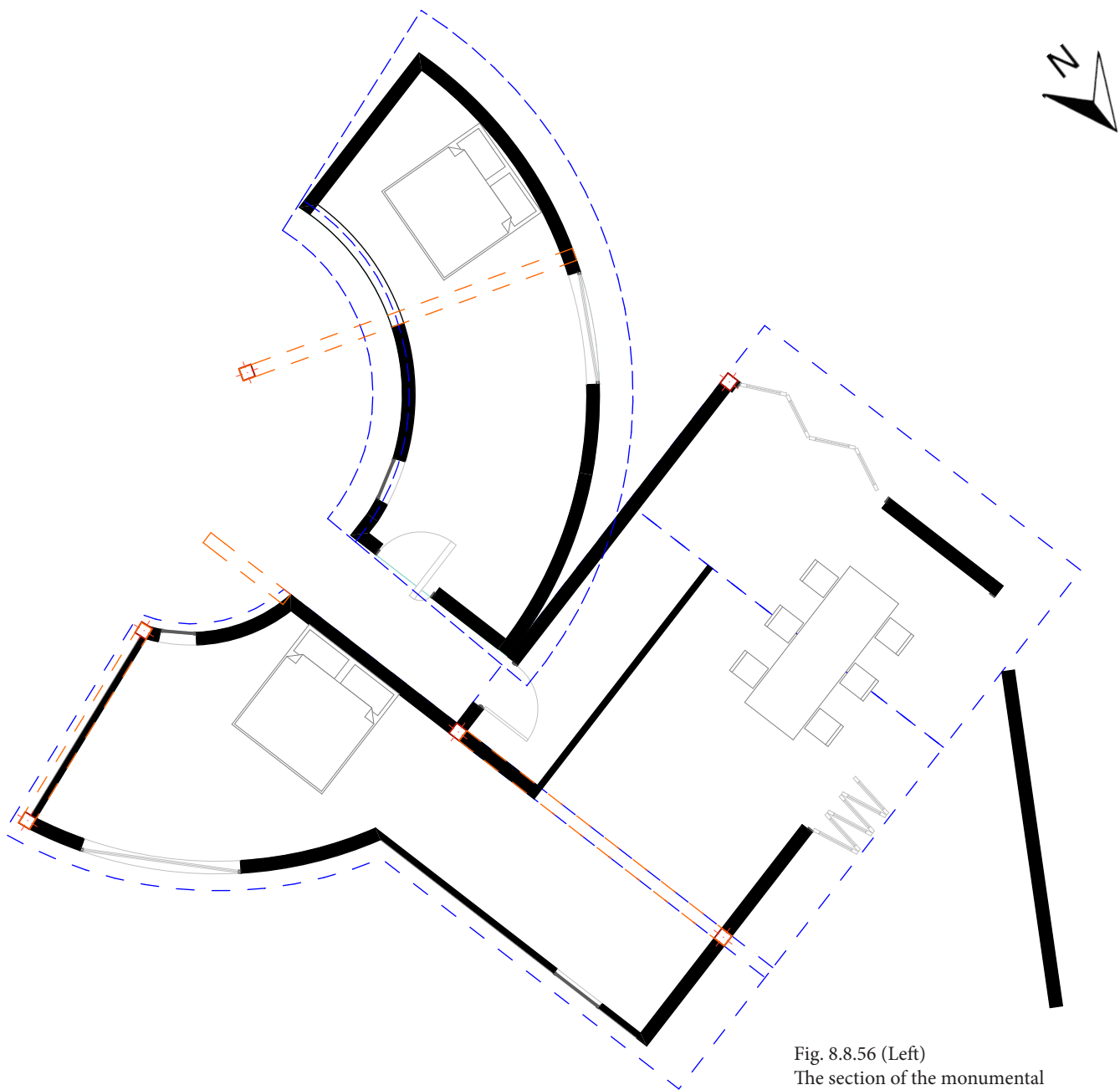


Fig. 8.8.56 (Left)
The section of the monumental
drawing which provoked the
development of the set of models
and plans

Fig. 8.8.57 & 8.8.58
(Top Middle & Bottom Middle)
Example of the initial model of
subsequent design.

Fig. 8.8.59
Dwelling containing 2 Bedrooms
and Dining



Fig. 8.8.60



Fig. 8.8.61

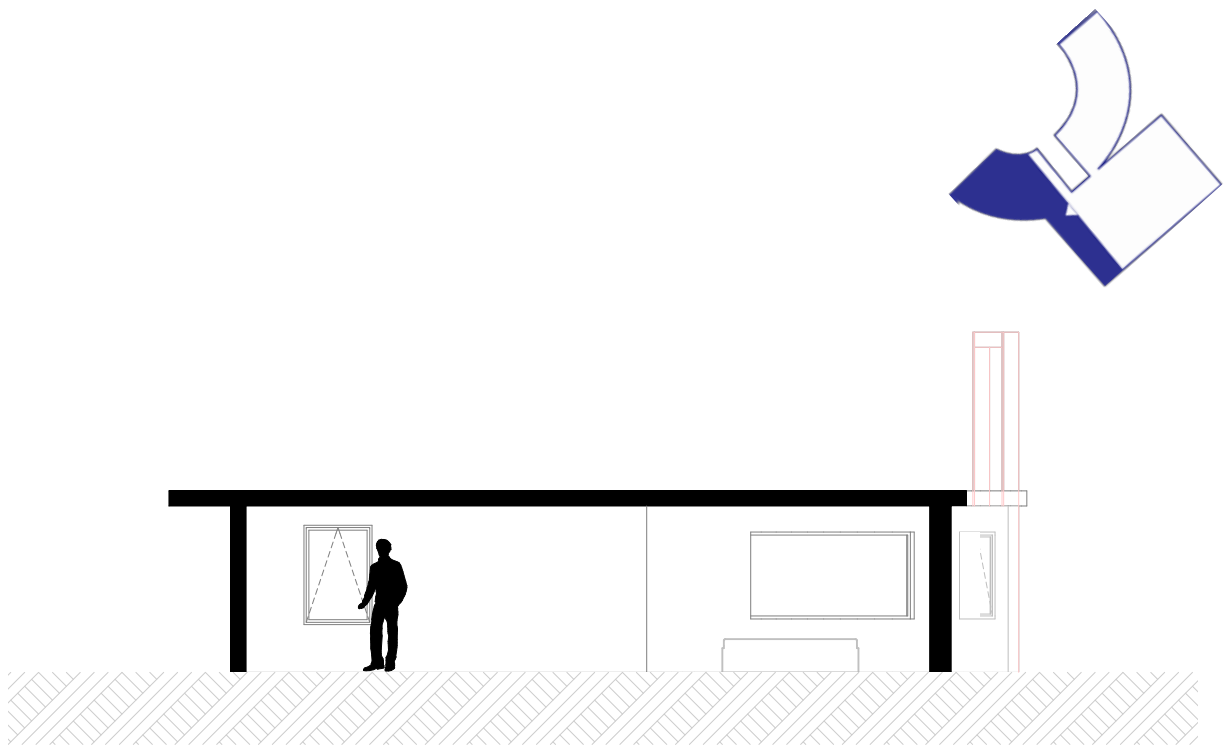


Fig. 8.8.62
Section cutting Across, looking South-West
showing the Bedroom and Corridor space

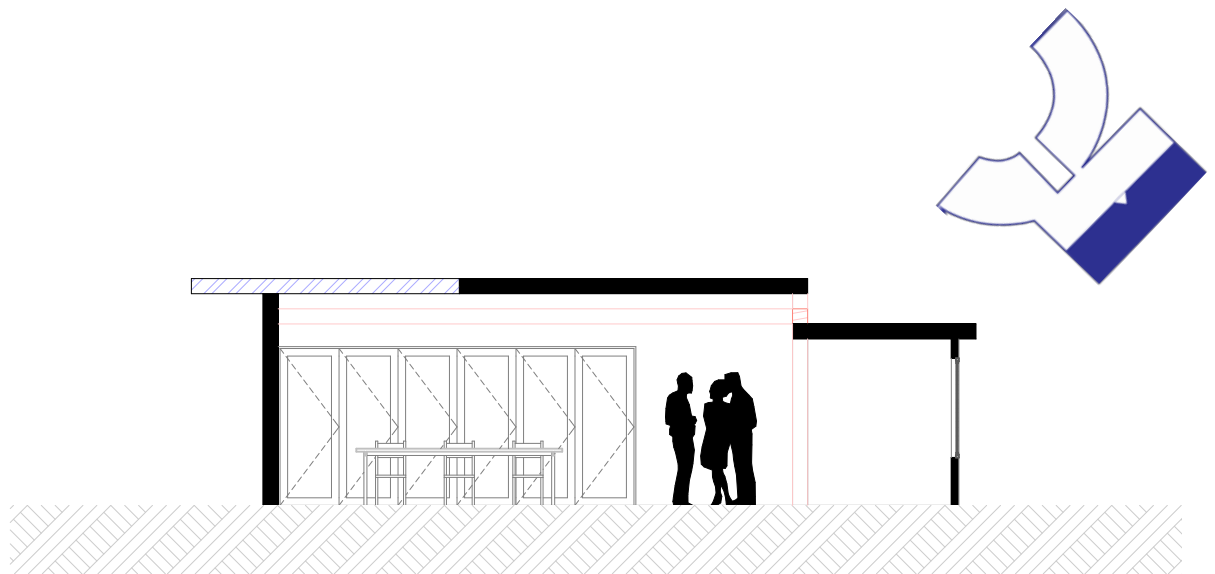


Fig. 8.8.63
Section cutting Along, looking South-East
showing the dining and Corridor space



Fig. 8.8.64



Fig. 8.8.65

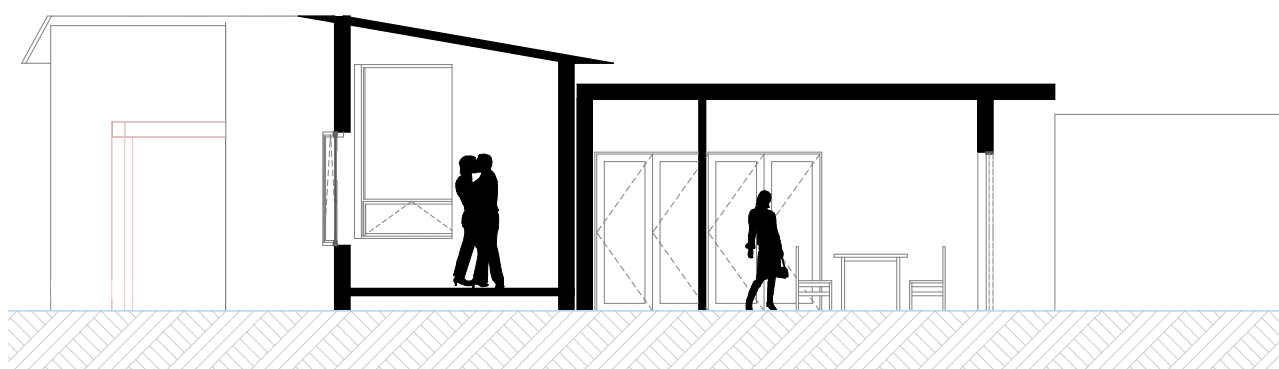
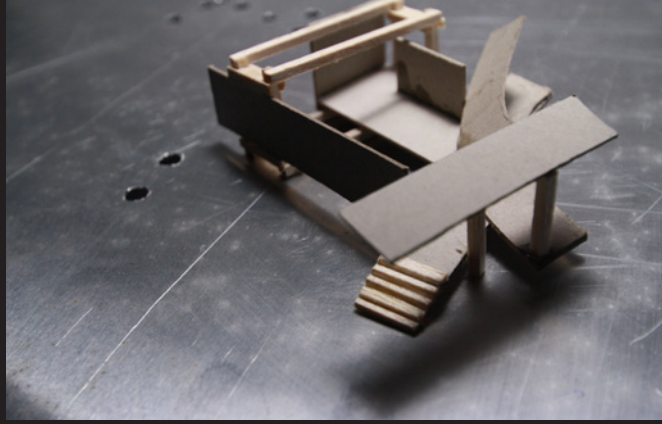
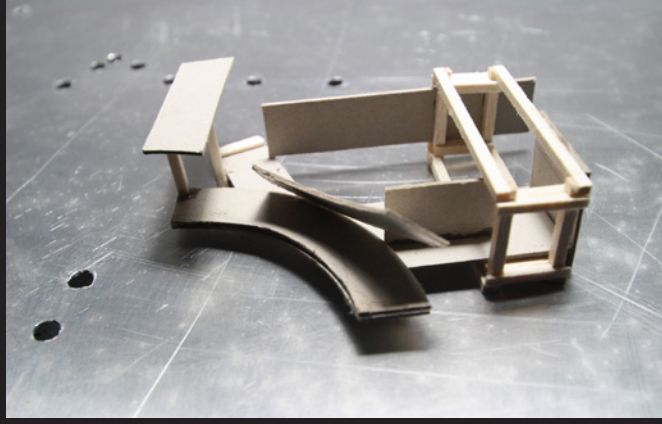
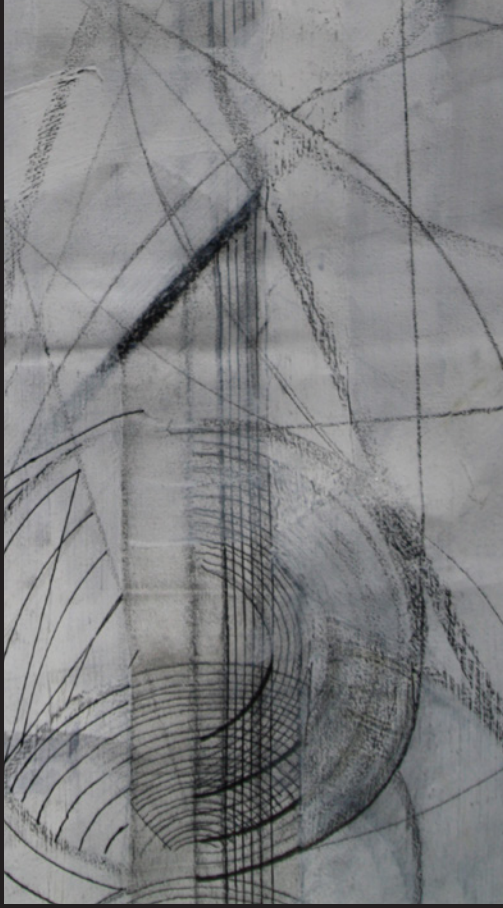


Fig. 8.8.66
Section cut Across, looking Nort-East
showing the Bedroom entrance, Dining
and Corridor spaces



6. Asymptote

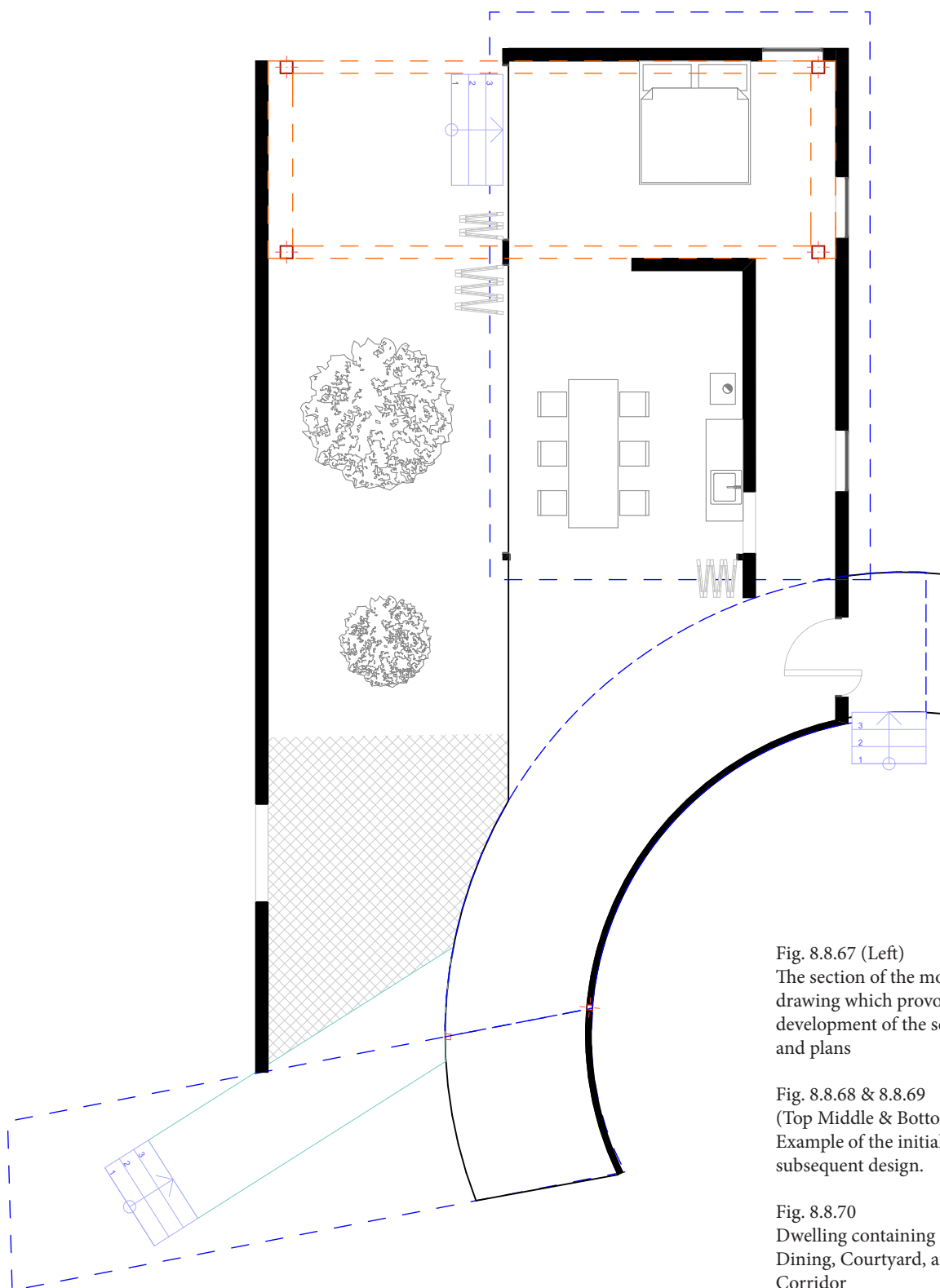


Fig. 8.8.67 (Left)
The section of the monumental drawing which provoked the development of the set of models and plans

Fig. 8.8.68 & 8.8.69
(Top Middle & Bottom Middle)
Example of the initial model of subsequent design.

Fig. 8.8.70
Dwelling containing 2 Bedrooms, Dining, Courtyard, and arched Corridor



Fig. 8.8.71



Fig. 8.8.72



Fig. 8.8.73
Section cutting Across, looking West
showing Dining, Kitchen, Corridor
and Courtyard spaces



Fig. 8.8.74
Section cutting Across, looking West
showing the Bedroom space with Dining,
Courtyards and Corridor areas behind



Fig. 8.8.75



Fig. 8.8.76

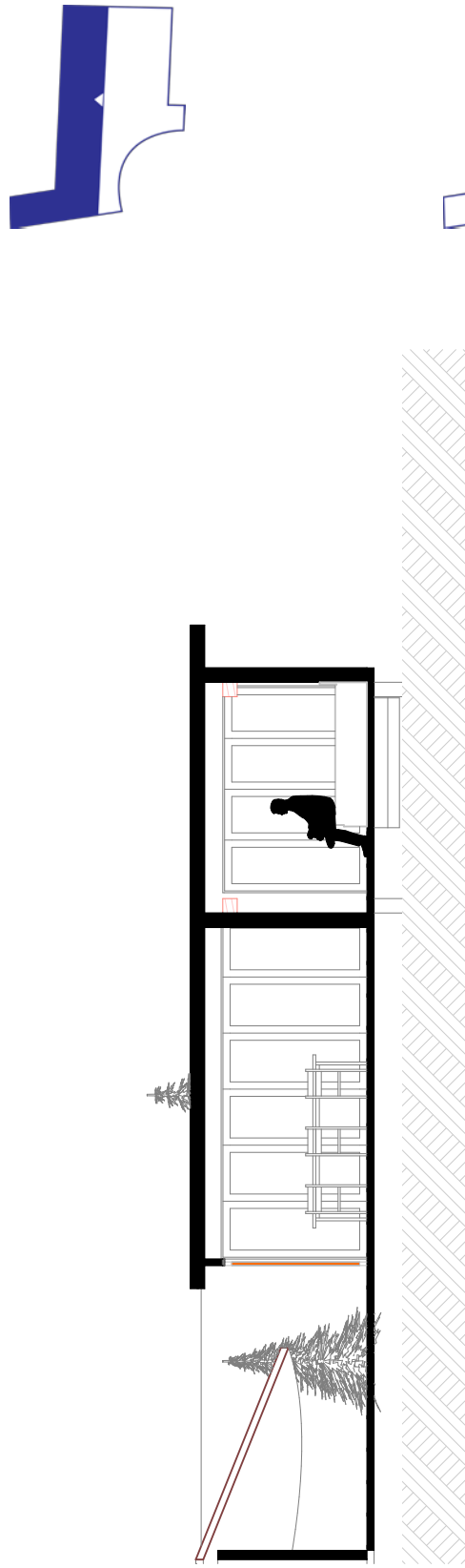


Fig. 8.8.77
Section cutting Along, looking North
showing Bedroom and Dining spaces

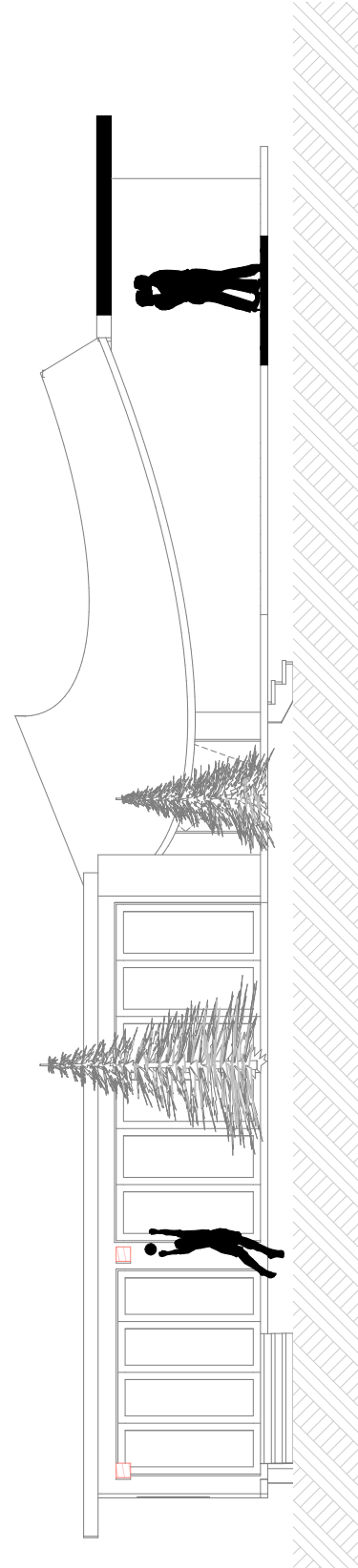
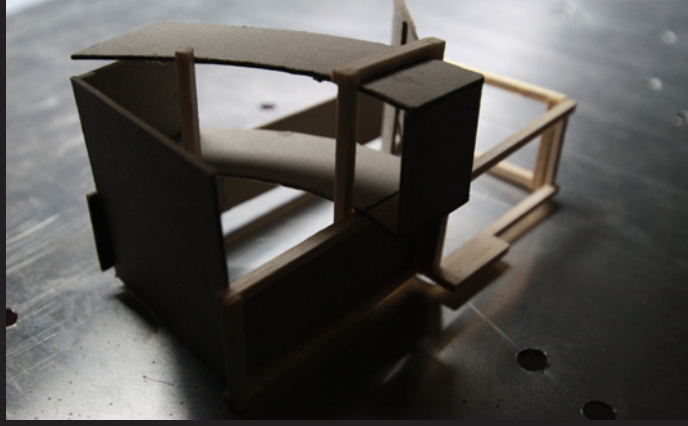
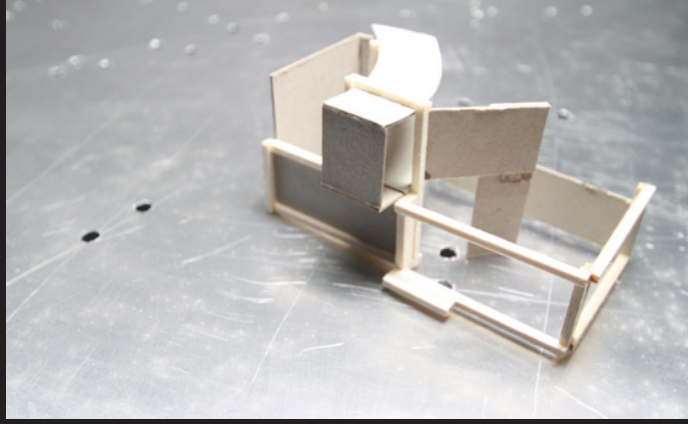


Fig. 8.8.78
Section cutting Along, looking South
showing the Courtyard and the Corridor



7. The Miskatonic Dwelling

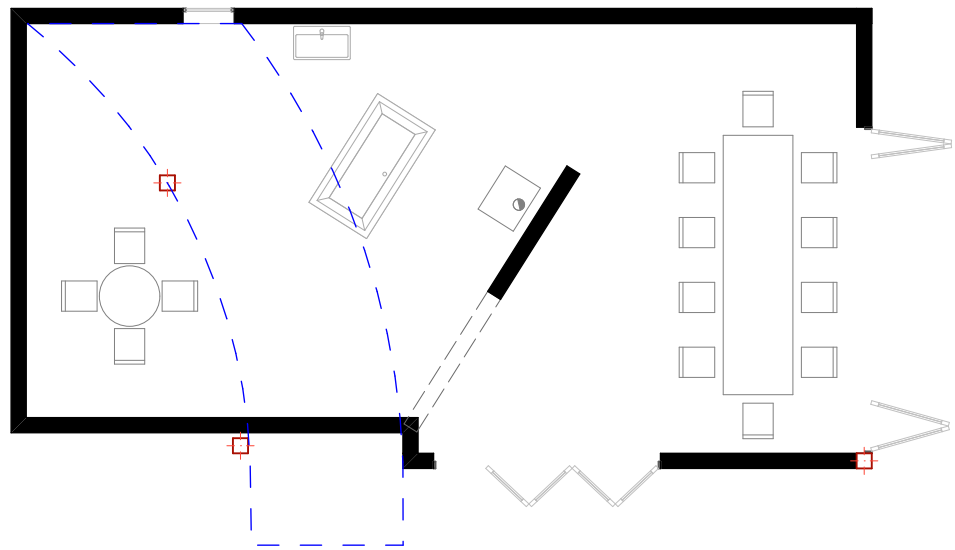


Fig. 8.8.79 (Left)
The section of the monumental
drawing which provoked the
development of the set of models
and plans

Fig. 8.8.80 & 8.8.81
(Top Middle & Bottom Middle)
Example of the initial model of
subsequent design.

Fig. 8.8.82
Dwelling containing spaces of
Dining and Bathing



Fig. 8.8.83

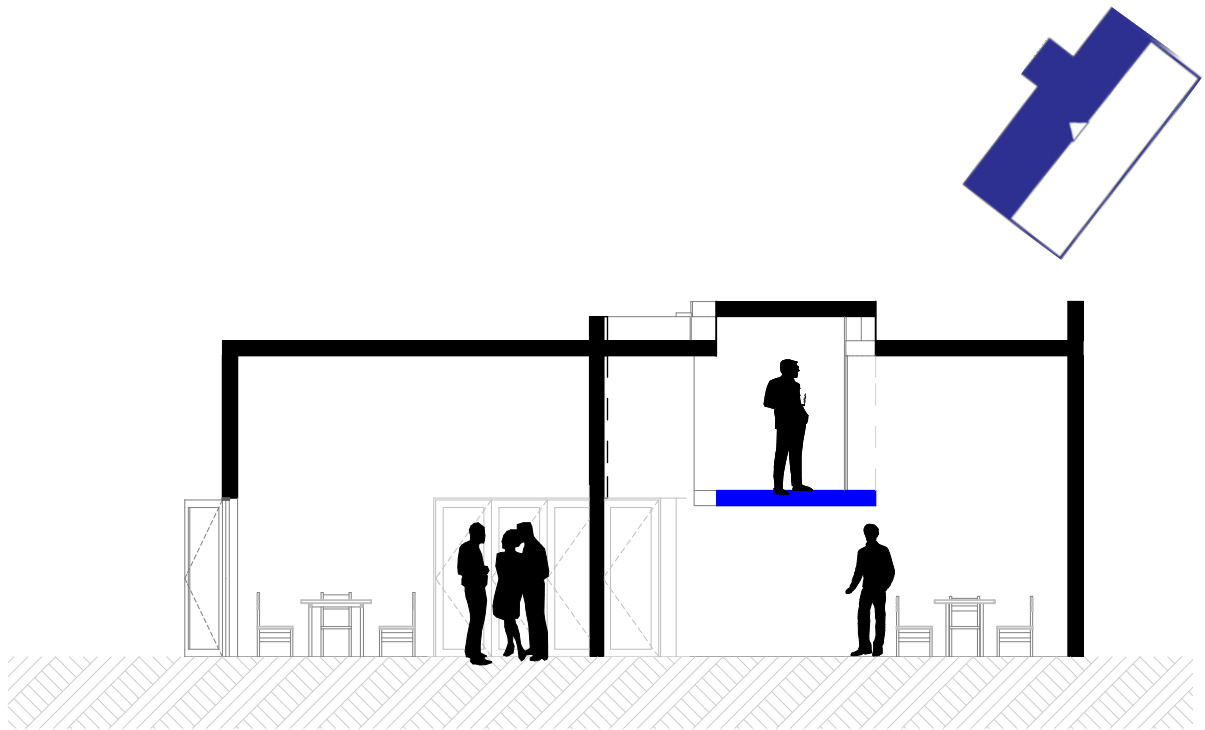


Fig. 8.8.84
Section cutting Along, looking North-West
showing 2 Dining spaces on the Lower level,
Dwelling space on the Upper level

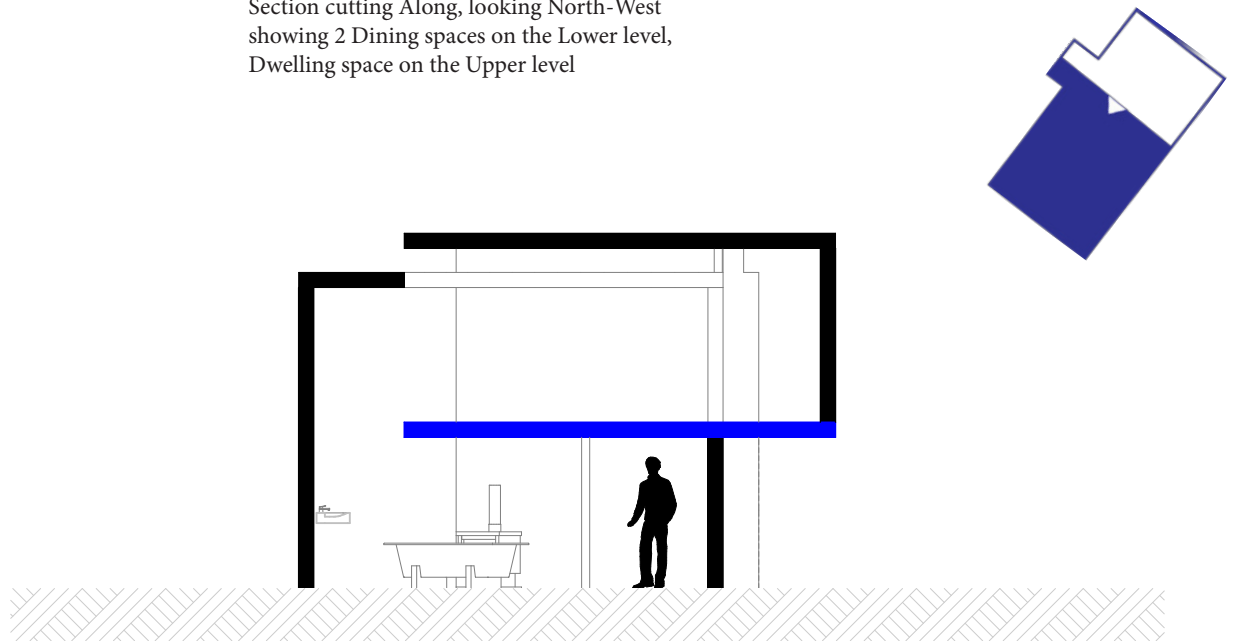


Fig. 8.8.85
Section cutting Across, looking South-West
showing Bathing space with Hearth beyond on the Lower level,
and Dwelling space on the Upper level

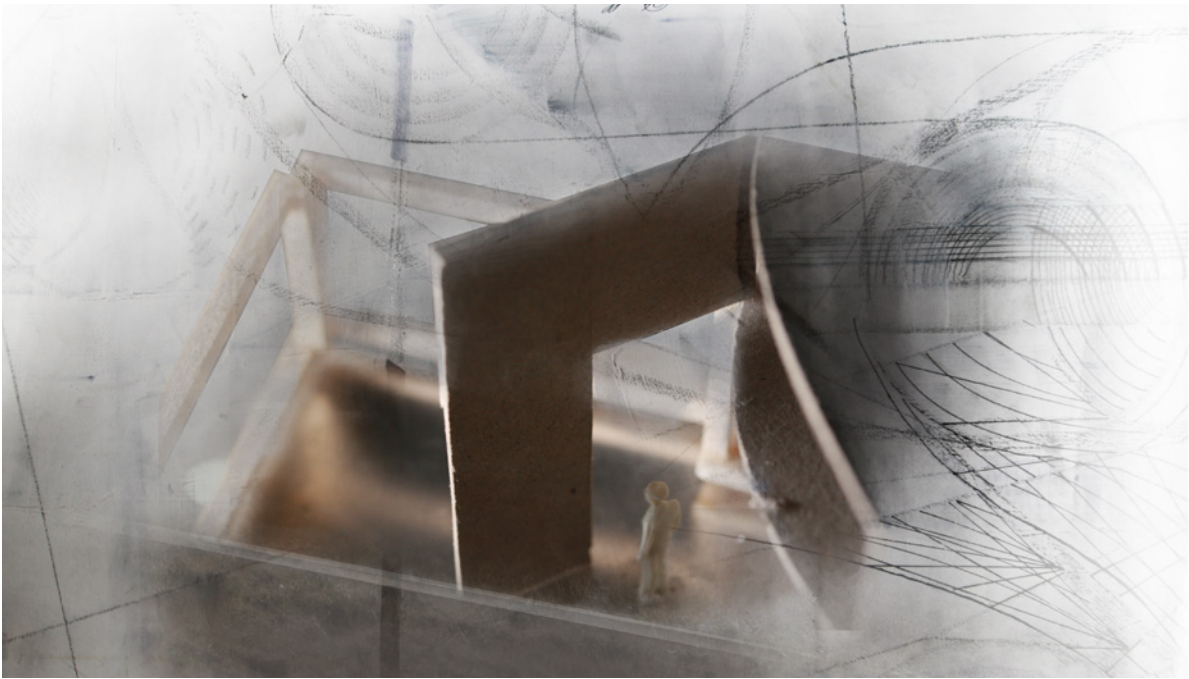


Fig. 8.8.86

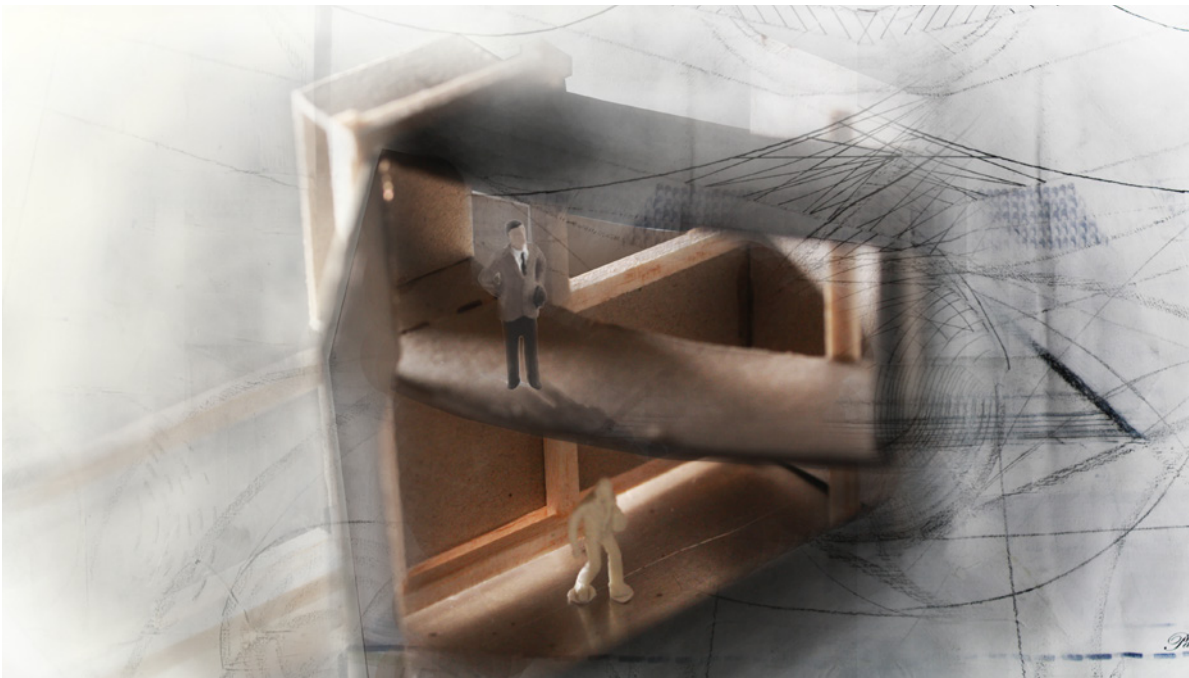


Fig. 8.8.87

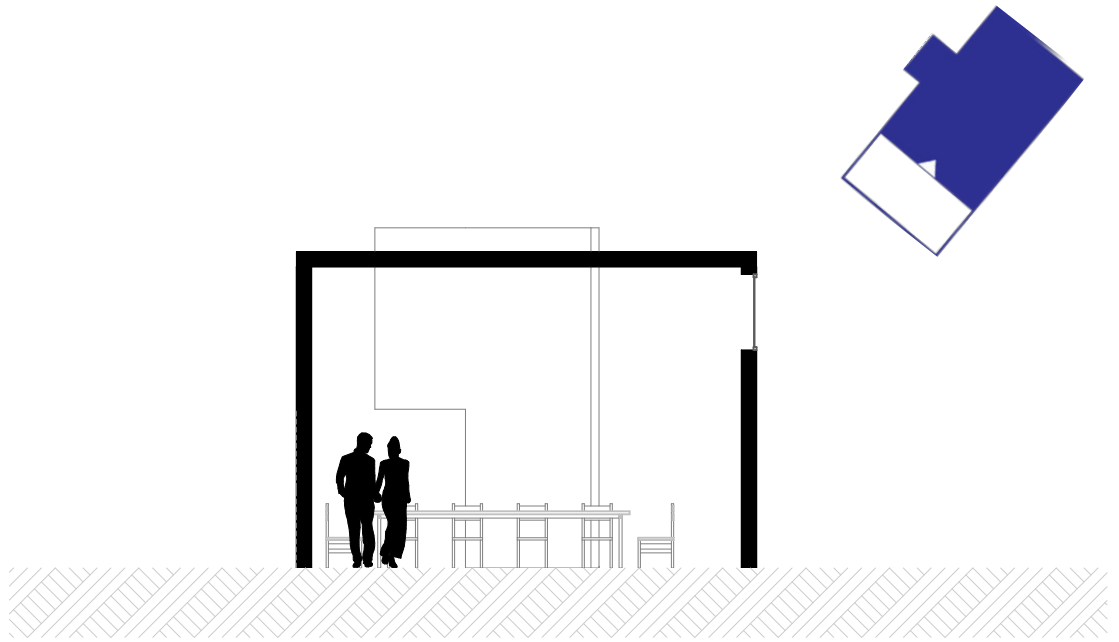


Fig. 8.8.88
Section cutting Across, looking North-East
showing largest Dining space

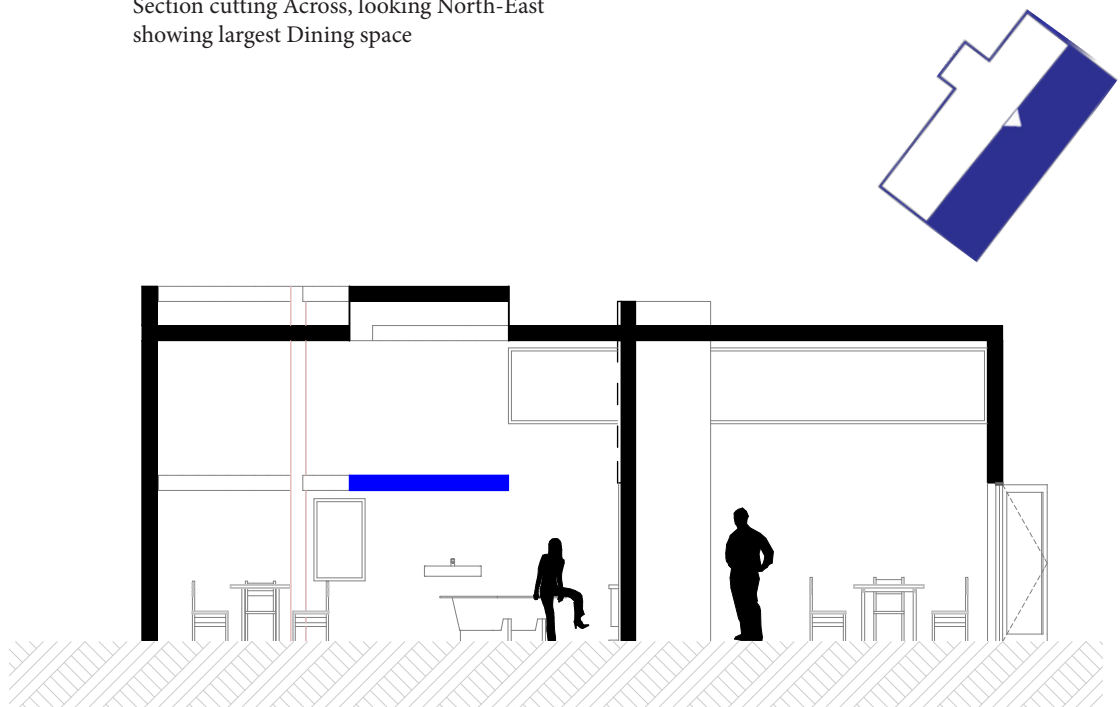


Fig. 8.8.89
Section cutting Along, looking South-East
showing 2 Dining spaces on the Lower level,
Dwelling space on the Upper level

Conclusion



This thesis speculates on the worth of the historical relationship that is shared between Antarctica and New Zealand, and how it can create an artful, built identity. It explored how the fanciful dreams of the Antarctic story can deliver the power of conventional national constructs and the intimate nature of New Zealand's domestic architectural history.

The monumental qualities of Antarctica provoke power and the sublime through the landscape's expansive whiteness and subsequent virtualisations. Conversely, the huts of the heroic era offer the ability to recreate rituals of the home, supplying a necessary distance, which provoked intimacy with place. Outside of the continent, existing spatial representations of Antarctica work on a basis of replication, stripping it of poetic habitation. However abstract realisations, based on more intangible notions such as expanse, time, and loneliness, produce an emotional connection to place. The specific artefacts left behind in the 'heroic era' have a sense of authorship which reflects the monumental nature of the content through a story which we can connect with.

Together these artefacts with works from Rosalie Gascoigne's, Mark Rothko and Toyo Ito and their use of the sublime became mechanisms for generating concepts of the monumental and the 'home'.

This project utilises the Lyttelton harbour as the site. As the point of exchange, which served as a threshold between NZ and Antarctica, it uncovers the moment where the two places share a dialogue.

In experiments moving from the home into the monumental, the outcome became dependant on the style which was inherited from the more quantifiable diagramming process. The arrangement of the various rituals contribute to the understanding of the entirety of place.

In explorations shifting the monumental into the home, the analogue nature of the experiments, along with the act of layering, produced an allegorical and sublime accent to the work. The physical formalisations in the tone of the Scott, allowed slippages between rituals into the monumental permeating into the experience of space.

In this thesis, Architecture provides a service, which coordinates the intellectual and poetic experience of identity. Combined, firmness and intimacy activate the body as well as the mind, producing a comprehensive sense of place. Most of all though, it creates the memories we can take with us and call our own.

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