Dwelling through Multiple Places:

Landscape, Identity and Transitory Dwellings in New Zealand

by Dawn Muir

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Abstract

In light of various mechanisms of globalization, the increased mobility of life today has led to an increased ability to dwell in multiple places. Second homes or transitory dwellings are the result of this movement and exemplify our desire to dwell in multiple places. An essential motive to use and purchase a transitory dwelling is the landscape. Thus this thesis examines the importance of transitory dwellings, primarily investigating their relationship with the New Zealand landscape.

The first section explores the place of home in the landscape. Also explored in this section is the relationship between the primary home and transitory dwellings. Discovered here is importance of transitory dwellings for concepts of identity and sense of place. The second section considers the importance of the landscape, both within the discipline of architecture and within a New Zealand context. The significance of the New Zealand landscape is discussed as it has become a symbol of our culture. The third section consists of case study analysis based of representations of traditional and contemporary transitory dwellings in New

Zealand. The case studies illustrate the significance of place or site as playing an equal part in defining the importance of transitory dwellings. Within the final section the focus shifts accordingly to my own design work which has been driven by the research objective to examine the strong connection between landscape and transitory dwelling within a New Zealand context. What resulted was a design that interacts with the landscape in several ways. The design enters into the land, hovers slightly above, and appears to dramatically release itself from it. The construction of the platform, either by subtracting or adding, creates new solid grounds in continuation of the natural topography. Thus the new architecture claims territory over the landscape while still working in harmony with it.

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Introduction into research

Summer had finally arrived. Come holiday break, the family loaded up the car with tennis racquets, togs, towels, beach balls, and the dogs and made our way up the coast to the family holiday home by the beach. I can still remember the landscape entering my senses as the sound of birds chirping in the native bush was the loudest and only noise. The salty taste on my lips from picnics at the beach and mud on my shoes acquired from tramps through the bush. The holiday home was a haven, a place to relax, have fun and enjoy the sun. It was our little pocket of paradise where the memories and experiences will never be forgotten.

Transitory dwellings represent a key component in the construction of our national architectural identity and our search for the New Zealand vernacular. At the level of the individual, transitory dwellings are also important for concepts of identity and sense of place, particularly as they may represent a connection to family or childhood place affiliations (Hall & Müller, 2004, p.174) as does the dwelling described in my personal anecdote above. As there are a growing number of households in the developed world which have the ability to allocate their time outside of a

Fig 1: Summer holidays at the second home

single workplace and therefore adopt a more mobile lifestyle, many have the ability to dwell in multiple places. Thus transitory dwellings exemplify our desire to dwell in multiple places.

This thesis examines the changing condition of home, primarily investigating the importance of second homes or transitory dwellings. While the environment of the home is primarily thought of as a collection of interior relationships, within a New Zealand context the environment of the home equally involves the physical surrounding landscape.

Thus the aim of this thesis is to explore the roles both the landscape and transitory dwellings play in creating a sense of identity and belonging.

The various dimensions of transitory dwellings point to both the complexity and significance of the subject. The intent is to provide an informed contribution to the debate as to the values and significance of transitory dwellings within a New Zealand context. Multiple dwelling is explored through the changing

nature of the primary home and place, an increasingly mobile society and issues concerning identity. The importance of landscape and attachment to identification with place are woven together to create the central theme of transitory dwelling.

The term 'transitory dwelling' used in this thesis refers to permanent dwellings where occupants reside for a period of time, shorter than that spent at the primary residence. However it does not apply to temporary architecture that can be built and dismantled on site. Temporality and transcendence refers to the occupants and not the architecture itself. The term 'transitory dwelling' encompasses and is limited to second homes, baches, holiday homes, summer homes, and weekend homes. According to C. M. Hall, there are several types of second homes that are recognized such as stationary, semi-mobile and mobile dwellings (Hall, 2004, p.5). However the primary focus for this thesis is centred toward non-mobile second homes. As there is a great variety of terms, this research excludes accommodation such as tents, campervans and yachts. In addition, although urban second

homes exist, they have not generated significant attention because they are so few in number. Instead the focus has been placed on second homes in rural and semi-urban areas that are privately owned.

Traditionally much of the literature on multiple dwelling has focused on the use of second homes, their distribution, environmental impacts and cultural significance. In the 1970s, research examined the patterns of second home living (e.g. Wolfe, 1977) and spread of second home development (e.g. Burby III et al., 1972, Clout 1974), culminating in the publication of Coppock's (1977) significant text *Second Homes: Curse or Blessing?* While there was still some interest in the 1980s (e.g. Helleiner, 1983, Jackson, 1986), it was not until the 1990s that interest in this area of research rekindled. From the 1990s onwards, research has extended previous studies to include the functions and meaning of second homes (e.g. Halseth and Rosenberg, 1995, Jarlov, 1999, Williams and Kaltenborn, 1999, Williams and McIntyre, 2001). My thesis contributes to existing research by

examining a transitory dwelling's relationship to the landscape in which it is sited. If one occupies a dwelling, with all the meaning and significance of home, without establishing it as a primary dwelling, how do you define that dwelling as one that has meaning to an individual? We must assume that the landscape has an effect (if not a large part) on the identity and creation of the experience of the transitory dwelling.

To achieve the aim this thesis begins by analysing traditional notions surrounding the home, and how globalization and movement have altered these notions. Explored in this section is the relationship between the primary home and second home. This section will also start to explore theories and ideas surrounding memory and recollection as they relate to transitory dwellings. The focus of this is to outline an argument that draws links between transitory dwellings and identity.

The second section considers the importance of the landscape, both within the discipline of architecture and within a New Zealand

context. This section begins by investigating the importance of the landscape as it has become an iconic symbol of our culture. Following this is an analysis of architects who have worked with landscape in order to respond to specific site qualities each with varying outcomes. Examples of architecture that blur the boundary between building and the ground are grouped under David Leatherbarrow's definitions of how an architect can work with the terrain. These are; the buildings as an *elaboration* of the terrain, an *insertion* into it, or something that works in *collaboration* with it (Leatherbarrow, 2004, p.20).

The third section takes the form of case study analysis. Specific transitory dwellings – both traditional and contemporary – are analysed. This section presents the analysis of particular images as a way to explore our representation of transitory dwelling. This will strengthen the argument towards place or site as playing an equal part in defining the importance of transitory dwelling. The case studies are structured similarly; historical overview of each building typology, followed by a general description of each

dwelling, with emphasis on their response to the landscape.

Within the final section, the focus shifts accordingly to my own design work. This section will explain my methodology, and how I set to achieve my aim through design. The design process is documented in this section then reflected upon in the *Discussion & Conclusion* chapter which highlights the successes and challenges of the process.

The focus of this thesis is to construct an argument that describes the correlation between transitory dwellings and landscape qualities that in turn contribute to providing a sense of belonging.

PART ONE: LITERARY AND PRECEDENTS ANALYSIS

Chapter 1: Home and Other

This section is a background chapter which will explore the importance of home. It will observe the significance of the home as a space that houses identity for the occupant, representing the very image of stability and security. It communicates the important need to have roots and argues that the space of the home is where this desire is centred. After acknowledging the vital role movement now plays in contemporary forms of dwelling, this section will explore transitory dwellings as they express the desire to dwell in multiple places. In this chapter links between the primary home and secondary home are examined and the importance of transitory dwellings highlighted. Following this, ideas surrounding memory and recollection are briefly researched to further express the importance of transitory dwellings as a site of memory. This section seeks to achieve the aim by highlighting the importance of transitory dwellings as they contribute to ones identity and sense of belonging. It sets the scene for the following chapters where the relationship between transitory dwellings and the landscape are explored.

1.1 Home

House: “A building in which people live; residence for human beings”

- Encarta World English Dictionary

Home: “The place in which one’s domestic affections are centred”

- Encarta World English Dictionary

The concept of a *House* generally refers to a “. . . physical unit that defines and delimits space for the members of a household. It provides shelter and protection for domestic activities” (Lawrence, 1987, p.81). *Home* on the other hand, is a more elusive and complex notion that extends beyond structure and the need for enclosure. In its domestic sense, “A home is a complex entity . . . a cosmic space of memory, imagination and identity” (Bachelard, 1969). Blunt & Dowling (2006, p.2) define homes as “a set of intersecting variable ideas and feelings, which are related to context, and which construct places”. In other words, home is not only a space that provides shelter and protection, but more than this home is an idea and an imaginary that is imbued with feelings. And these feelings, ideas and imaginaries are intrinsically spatial

(Blunt & Dowling, 2006, p.2). Jonathan Hill (2006) discusses how the home is the one place that is truly personal. Hill writes about the home being a symbiotic locus of “. . . place attachment, a vessel for the identity of its occupant(s), a container for, and mirror of the self” (Hill, 2006, p.8). Whilst house is a component of home, on its own it does not capture the complex socio-spatial relations and emotions that define home. Thus it is home rather than house that is the subject of my investigation.

In terms of architectural theory, there is a lot that is written about the home and domesticity. I do not wish to discuss this here as the focus for this thesis is directed toward the place of home in the landscape as a place that illustrates our desire for roots.

In our personal experience of home there is often a familiarity in that particular place. The urge to make ourselves at home is an ongoing and adaptive process but once we have established a connection to a place, have become familiar with, and eventually identified with, a deep sense of care and concern for that place

develops. This attachment to a place is an important human need. Simone Weil wrote in *The Need for Roots* (1952), “To be rooted is perhaps the most important and least recognised need of the human soul” (Weil, 2001, p.43). The need for roots, as Weil suggests, is equivalent for the need to have order, liberty, responsibility and security in one’s life. Robert Cole (1971, p.116) further emphasizes the need for roots in his study of uprooted children in the United States, “It is utterly part of our nature to want roots, to need roots, to struggle for roots, for a sense of belonging, for some place that is recognised as *mine*, as *yours*, as *ours*.” To have roots in a place is to have a secure and significant spiritual and psychological attachment to somewhere where personal identity is centred (Leach, 2006, p.6). Indeed, it is precisely the place of home in the landscape which illustrates our desire for roots.

This chapter has established a background from which discussions surrounding transitory dwellings can occur. Before this however, contemporary ideas surrounding the home will be examined as

the home is no longer a fixed and stable entity due to globalization and movement. Questioning how globalization has altered the significance of home, the next chapter considers the possibility of having more than one place where identity and belonging are grounded.

1.2 Changing condition of Home

Discussed previously is the importance of home as it represents an image of stability and security. This section, however, acknowledges the various mechanisms of globalization and investigates how the increased mobility of life today has altered historical notions of home.

If we may use the concept of 'Home' that refers to a fixed and stable environment where one's identity is best grounded, then the relationship between the two changes as mobility and movement affect the home. The emphasis on identity and fixity, as Rapport & Dawson (1998) claim, is challenged by increased globalization. More precisely, there are no traditionally fixed, spatially and temporally bounded worlds: "All is situated and all is moving" (Clifford, 1986, p.22). For some designers and theorists, the very notion of place has become suspect as we are able to move around the globe more easily and frequently. Beatrice Simonet (2009) declares that associating 'home' with values like 'rootedness' is antiquated. People are moving, cultures are crossing over, and traditional conceptions of individuals as being members of

separate societies are now redundant (Rapport & Dawson, 1998, p.3). In terms of human movement, mobility between different places is no longer an abnormality of ordinary, settled life, but rather has become for many a normal part of our contemporary lifestyles. "Many people live and spend time in more than one place, moving between locales on a recurrent basis" (McHugh et al. 1995, p.251). Similarly John Berger (1984) asserts the vital role movement now plays in contemporary forms of dwelling.

Whilst it is important to acknowledge and accept movement within architecture, I do not wish to investigate moving architecture within this thesis. The focus instead examines permanent architecture that embraces the movement of people. Globalization and increased human mobility has resulted in the desire to dwell in multiple places. Mobility has become an increasingly normal part of contemporary living and the growing movement between multiple dwellings is an example of this. Thus transitory dwellings will be examined in the following chapter. Along with the importance of transitory dwellings (especially

within a New Zealand context), the next chapter will also discuss the relationship between the primary and second home.

1.3 Transitory Dwellings

As noted previously, mobility is an ambivalent or even negative word when juxtaposed against stability and identity. Yet, increasing mobility need not necessarily be related to decreasing attachment to place. This idea is discussed with regards to second homes or transitory dwellings. By questioning the static nature of home, transitory dwellings are analysed as they express how people are combining mobility and dwelling to create ways of living that strive to maintain a “sense of security and tradition in a mobile world” (McIntyre et al. 2006, p. 6). Whilst discussing the role transitory dwellings play in the forging of identities, the relationship between the primary home and the transitory dwellings will be examined.

Jonathan Hill (2006, p.26) states that the “concept of home is so grounded in a specific place that it is difficult for someone to have more than one home.” However, the argument favoured here is that an individual can have more than one home and transitory dwellings exemplify this. As Hall & Müller (2004, p.127) write, “Having multiple associations with places contributes to

a balanced, meaningful existence meaning people can feel ‘at home’ in more than one place.”

When discussing *Transitory* dwelling in this thesis, the focus is directed toward the use of a permanent dwelling as a form of domestic tourism used for recreational purposes.¹ The term *Second*, often attached to transitory dwelling, implies a primary residence in a separate locality where one spends the bulk of one’s time and creates a hierarchal relationship between the two in which the former is deemed secondary in some way. Transitory dwellings are often labelled second homes, yet for many owners, the second home is hardly secondary in significance (McIntyre et al, 2006, p.13).

¹ It should be noted, however, that second home tourism also has an international dimension, nevertheless, because the recurrent pattern of visitation to a second home is important this thesis focuses on domestic occupants and owners.

The origin of transitory dwellings in New Zealand can be traced back to the ancient societies in Europe where the house in the countryside was an exclusive asset and often regarded as a status symbol (Coppock, 1977). During the 18th century, second homes could be found in coastal towns where they were used on a seasonal basis to escape city life (Löfgren, 1999, p.115). It appears the European settlers brought these ideals with them, as the majority of second homes in New Zealand are located close to the ocean. During the early part of the 20th century, second home ownership spread to groups outside the upper classes together with ideas regarding contact with nature and wilderness (Thompson, 1985, p.8).

Contributing to our cultural landscape, transitory dwellings serve as a device through which New Zealand attempts to construct its identity (McCarthy, 1996, p.1). This is represented by the prominence of second homes in many artistic genres such as film, literature and music (Hall & Müller, 2004, p.180). The transitory dwelling, then, perpetrates New Zealand's reliance on this key

building typology as essential to its identification (Thompson, 1985, p.6). Persistent in their vital importance to New Zealand culture, transitory dwellings house memories of happy vacations in the sun and a more relaxed, informal lifestyle than that present in the primary home.

Transitory dwellings differ from the primary home as the condition of living focuses toward a more informal lifestyle. The transitory dwelling offers a retreat from the monotony of suburban life into the natural environment, to what Thompson describes as "a more primitive existence . . . the protagonist must travel away from their habits to rediscover nature and themselves" (Thompson, 1985, p.42). Here the city luxuries are replaced by simplistic and even rustic necessities. The uncomplicated lifestyle places few demands on its occupants, offering release from the constraints of the primary home. The expectation of a holiday removes the everyday routine creating a more relaxed environment. There just isn't much to do, thus its appeal.

The architecture of transitory dwellings often reflect the informal lifestyle by “. . . denying conventional notions of domesticity” (McCarthy, 1996, p.1). Transitory dwellings, by virtue of their character and nature, enable architects to experiment with the conditions and rules of the primary home. Because transitory dwellings are designed to be used sporadically, there is a licence in their design that may not be tolerated back at the urban home. This in turn creates exciting pieces of architecture within which occupant’s identity and memories are housed. Research into transitory dwellings is important because of the influence they have had, and are likely to continue having, on New Zealand architecture as a whole.

Whilst there are differences in the patterns of living and in their design, primary homes and transitory dwellings are not polar opposites. They are both milieus filled with objects and personal possessions. These domestic objects which are displayed in the interior of the home are often the things that define our personal history. Home is, as John Macgregor-Wise writes (2000, p.295),

“a territory, an expression.” Individualisation is expressed as the domestic objects have been deliberately chosen and can be used to speak about the way we inhabit the space we live in (Lawrence, 2006, p.185). Thom Mayne (2009, p.169) points out:

Even in today’s peripatetic culture that lives more like nomads, you’re going to bring some stuff; you’re going to bring a couple of pictures of your parents or your grandmother – something connected to your history, and its private and personal, and it’s going to have some notion of tradition worth conserving.

Many possessions do no serve only utilitarian purposes but are a means of communication of oneself (Lawrence, 2006, p.184). Accordingly the objects and personal possessions displayed in the second home are often items collected or not wanted in the primary home. Paraphrasing Susan Stewart, Christine McCarthy writes how these ‘things’ act as souvenirs and mementos full of nostalgia and memories (McCarthy, 1996, p.3). In this respect,

the personal possessions that furnish a home are mediums enabling one to express themselves and articulate their interpretation of identity (Macgregor-Wise, 2000, p.301). It can be suggested, then, that both the primary home and transitory dwellings play a part in the creation of 'home.' Whilst primary homes and transitory dwellings are different with respect to the patterns of living, the importance of objects and personal possessions remain constant.

The anecdote at the beginning of this thesis was written about my own personal experience at the family holiday home. Once a year during the summer holidays, my family and I would stay at the holiday home amongst the bush overlooking Duncan Bay in the Marlborough Sounds. Personal observations reflect existing research surrounding second homes. For example the decision for owning a transitory dwelling, which grew from the desire to have a place to relax and escape from everyday routine. This reasoning is in line with existing research, indicating the extent to which people own and use a second home.² So too was the

main differences between life at the transitory dwelling and life at the permanent residence. These encompassed relaxation, having more family time and spending more time with nature. I now have strong personal connections with the area as I regularly visited the area in my childhood. The transitory dwelling represents a means of returning and re-connecting with a place that has special connotations for me. These observations express the importance of transitory dwellings as a site of memory.

² Motivations behind owning a second home have been discussed in existing second home research. For example; Coppock 1977, Jackson 1986, Hall & Williams 2002, Hall & Muller 2004, McIntyre et al. 2006

1.4 Memory and Recollection

This chapter is an exploration into memory and recollection, focusing on personal and collective memories as they relate to transitory dwellings. The concepts of memory and identity are related to each other as they both rely on history and remembrance (Wolschke-Bulmahn, 2001, p.2). Transitory dwellings are a site of memory which contributes to the forging of identity and belonging.

It is evident that “the question of where one lives . . . is not simply a matter of residential geography. It is also a matter of emotional geography. Where does one’s heart, one’s identity, reside? Where is one’s emotional home?” (Williams & McIntyre, 2001, p.392). For many, it seems that the second home can play this role. For Bachelard (1994, p.2), the inhabited space of the home transcends geometrical space and represents a metaphorical embodiment of memory and thus of identity. Memory, as defined by Eleni Bastea (2004, p.1), creates “. . . a special relationship with space, holding on to the essence of it . . . letting the rest of the details fade into gray.” This can be said of transitory dwellings as they

strongly contribute to personal identity. Transitory dwellings are a container of experiences, memories and intimacy, thus holding great significance for the individuals involved (McIntyre et al, 2006, p.14). This is particularly true of transitory dwellings that hold emotional connections to childhood or family experiences (Kaltenborn, 1997). Transitory dwellings offer a “. . . valued place of refuge” and act as a “surrogate for, and extension of, the self and the body” (Tabor, 1998, p.218). Because of this they play a large role in displaying one’s personal identity.

The study of psychology has taught us that our body memorizes space derived from personal and lived experience, like the layout of our bedroom. They appear to be directly engrained in our bodies (Bastea, 2004, p.9). There is a strong link between the spaces our bodies memorize and transitory dwellings as they are special to our past. The New Zealand holiday season of festivities such as Christmas and New Years often evoke memories of liberation and release where there is a shedding of clothes and cares. These memories are often associated with spatial qualities

which our body remembers such as sleeping in close quarters with relatives together in one large room, or spending warm days resting on the verandah. memories drawn from memories and images of a nation.

Memories surrounding second homes contribute to the forging of territorial bonds (Williams & McIntyre, 2001, p.392). Many New Zealanders have nostalgic recollections of holidays away at the second home as they become “a gathering place for family and friends, and a material as well as symbolic connection between land and sea” (Kearns & Collins, 2006, p.227). Collective memories of a family, community or even a nation can create a shared image of a place. Buildings or events that were part of a generation and are therefore part of recent past can result in a shared image drawn from human memory (Bastea, 2004, p.47). Narrative experiences that have been passed down to us create indirect memories of a space (Bastea, 2004, p.9). Stories we have heard about spaces become engrained in us as if we have experienced the spaces first hand. Therefore, memories surrounding transitory dwellings may not only be our own personal lived memories but full of collective

This section has reviewed both the traditional conceptions of home and the vital role mobility now plays in contemporary forms of dwelling. It has explored the definition of transitory dwelling as well as discussed their role in influencing personal and collective identity. In doing so it has highlighted the importance of transitory dwellings.

The following section explores another entity capable of providing a sense of identity - the landscape. The landscape plays an important role in the construction of identity. Thus the following section will consider the powerful role landscape plays, both within the discipline of architecture and within a New Zealand context.

Chapter 2: Landscape

The previous section explored the relationship between home and transitory dwellings, highlighting the importance of both. It contributed to the aim by providing a background into meaning of home as a space that houses identity. While the environment of the home is primarily thought of as a collection of interior relationships, within a New Zealand context the environment of the home equally involves the physical surrounding landscape. This section considers the importance of the landscape in the forging of identities, both within the discipline of architecture and within a New Zealand context. To achieve this, this section begins by explaining the relationship between the home, transitory dwellings and the landscape. Following this the New Zealand landscape is examined. As expressed through the media, the New Zealand landscape is often depicted as an image and has long been inspiration for architectural design. Architect and theorist Aaron Betsky discusses how the landscape provides inspiration for contemporary architects who subsequently engage with the land. He writes, “. . . there should be a relationship preferably direct and physical with the land around the structure” (Betsky,

2002, p.8). This idea is explored through an analysis of architects who have worked with landscape in order to respond to specific site qualities.

2.1 Home, Transitory Dwellings and Landscape

This chapter begins by examining the environment of the home as it relates to the physically surrounding landscape. Also, the relationship between transitory dwellings and the landscape is discussed. Explored here is how the landscape affects the location and nature of transitory dwellings and how transitory dwellings, in turn, contribute to the landscape.

Attention surrounding the home is generally concerned with home as an interior space, where familiar activities occur and the meaning of 'place' is circumscribed by the walls of the house. In contrast, a home can also extend to the territorial boundary of the land surrounding the home. As Robert Sack (1986, p.13) writes, the home is "a spatial strategy that is intimately linked to the ways in which people use the land, how they organise themselves in space, and how they give meaning to place." From this it can be said signification and importance of the home can be given to the land.

The landscape affects the location and nature of transitory

dwellings. For example the second home community at Taukuku beach in the lower South Island (**Fig 2**). Here the cribs (as colloquially known in the lower South Island) are built on a peninsula that juts out from the southern edge of the beach. The weather conditions of the area also affect their location, as they are built on the leeward side of the peninsula to avoid the worst of the coastal weather (Hall & Müller, 2004, p.184). This peninsula is difficult to access as a tidal river cuts off the peninsula from the main beach. Thus the transitory dwellings can only be accessed at low tide either by wading through or in a heavy duty vehicle.

Though they are not easily accessible physically, the transitory dwellings can be seen from the beach and the road. This road is the main vantage point for Taukuku beach and affords one of the most spectacular views over the coast (Hall & Müller, 2004, p.184). Here the cribs have become part of this view and this landscape. These transitory dwellings mark the area by becoming an established part of it.

The qualities of the physical landscape attracted the occupants to build. On the other hand, the longevity of the settlement has made the transitory dwellings an established part of the landscape. Beside the physical surroundings, second homes change the function and cultural perception of the landscape. The following chapter continues this line of thought by examining the New Zealand landscape as it has become synonymous with New Zealand identity.

Fig 2: The transitory dwellings at Tautuku Beach in the lower South Island

www.travelpod.com/photos/0/New%20Zealand/Tautuku.html

2.2 Cultural Nostalgia and National Icon

The New Zealand Landscape

What we make of nature and landscape is closely linked to the task of nation-building. In a settler society like New Zealand, constructs of landscape play an essential role in providing a sense of identity and belonging. This chapter contributes to the aim by considering the role of landscape in the formation and construction of identities. It asks the question of how the landscape could increase a sense of identity, or rather how identity can be increased through incorporation of the land. The construction and formation of identity at a national level, along with the icon status of the New Zealand landscape will be examined within this chapter.

For many individuals the role of the landscape as a symbol of 'place' is of great importance. The symbol of 'place' can also be extended to a national level as the landscape plays a fundamental role in the construction of national identity. As Claudia Bell puts it; "New Zealand still romanticises its environment, drawing from history and the present to place the New Zealander in a scenic landscape from which is drawn an emotional and perhaps

a spiritual response." Our identity as New Zealanders, in other words, seems to remain closely tied to the natural landscape (Clark, 2004, p.8). Landscapes are soaked in memories and are a constant point of reference to how we portray ourselves. When exploring the links between landscape and national identity Stephen Daniels states (1993, p.5), ". . . national identities are co-ordinated, often largely defined, by legends and landscapes." In *Here on Earth*, an anthology of New Zealand literature, David Eggleton (1999, p.7) writes:

We inscribe [landscape] with our hopes and dreams; the land is our waka, our location beacon, a site of layered history. Landscape is a state of mind: the environment that determines the character of a people; it is a map of assumptions, desires, projects . . . Feelings about places haunt us and inspire us. We seek clues in the landscape for answers to the riddle, the secret of where we are, who we are, here on earth.

The process of belonging often involves a deep and intimate relationship with the landscape. Thus the landscape is undoubtedly very important in the formation and construction of both personal and national identities as they “. . . give shape to the imagined community of the nation” (Daniels, 1993, p.5).

The concept of landscape as a scene was particularly powerful around the time of European colonisation. Nineteenth-century European immigrants brought with them to New Zealand the landscape values prevalent at the time. This resulted in a scenic concept that described the landscape as being something ‘out there’ and somehow distant (Abbott, Stephenson & Ruru, 2010, p.9). It is through landscape that, since colonial times, we have chosen to market this land. Whether depicted through art and photography, the New Zealand landscape as an image evokes a virtuous nature present in clothing catalogues and food packaging as well as television and car advertisements. This notion of landscape is evident in many publications depicting the geographical and ecological qualities of our landscapes and

can be seen within marketing initiatives such as the ‘100% Pure New Zealand’ ad campaign (**fig 3 & 4**).³ In a similar sense, the New Zealand landscape can also be seen as a tangible product of a culture that has been advertised since colonial times. Both the New Zealand landscape and transitory dwellings are a key component in the construction of identities.

From a greater society perspective, landscape has become synonymous with New Zealand identity. It is through the landscape that we have chosen to market this land and what makes us distinct from the rest of the world. Thus, how we interact and build with the landscape is important and should be acknowledged in the design of architecture. The following chapter investigates architecture which complements, merges and inserts itself into the landscape.

³ ‘100% Pure’ is Tourism New Zealand’s brand for the New Zealand tourist market. See <http://www.tourismnewzealand.com/>

Fig 3 & 4: For the past 10 years, Tourism New Zealand has marketed New Zealand using the ‘100% Pure New Zealand campaign.
<http://www.tourismnewzealand.com/campaigns>

2.3 Architecture and Landscape

This chapter will examine architecture that presents a symbiotic relationship with the landscape, meaning a mutually beneficial relationship where one informs the other and vice versa. It will investigate ways in which architects have engaged with the landscape and analyse the different results of these explorations. By doing this, I will begin to understand the processes and methods used to further inform my own design work.

Landscape is often assumed to be architecture's offspring. More recently however, concepts and techniques that were exclusive to landscape design have been appropriated by architecture, for example the use of mapping as a survey technique, or placing emphasis on process (Leatherbarrow, 2004, p.5). Landscape is important to architecture because attention to the materiality, spatiality, and temporality of the terrain reveals the essence of that particular place. Relph writes (1976, p.30), “. . . the spirit of a place lies in the landscape”, and therefore must be acknowledged in the design of spaces. By doing this, the complexity of our relationship with a place can be contemplated creating a greater

sense of belonging.

In building a relationship to the land, demarcation between the building and where it meets the ground can be purposefully blurred. Beatrice Simonet explains that by blurring architecture as landscape and landscape as architecture, the “natural and artificial are no longer antitheses” (Simonet, 2009, p.10). David Leatherbarrow defines the relationship between a building and its site in any one of three ways; the buildings as an *elaboration* of the terrain, an *insertion* into it, or something that works in *collaboration* with it (Leatherbarrow, 2004, p.20). Either way, architecture has the ability to complement landscape, obfuscating the distinctions between site and non-site.

Elaboration of terrain

The architectural projects of Zaha Hadid definitively abandon a classical impulse of architecture sitting on the land by harmonizing the built with the landscape. The aesthetic of such work implies a stratified topography that appears to be an extension of the terrain (Gregory, 2003, p.3). The aim of this, as Simonet writes (2009, p.10), is to “create a new topography, which may sometimes border on imitation, in order to establish a metaphysical relationship between the natural and the artificial . . .” Recurrent in Hadid’s work (**fig 5 & 6**) is the unfolding and opening of the land to produce a sense of layering where there is an effective obscuring between the interior and exterior (Betsky, 2002, p.101). In this respect the architecture retakes alternative strategies from nature and becomes concerned with topographies rather than volumetries (Gausa & Salazar, 2002, p.239). Landscape, rather than being what is outside of the building, is here considered to have much more dynamic and participatory role in shaping architectural space and it uses.

Fig 5 & 6: Zaha Hadid’s architecture appears to be an extension of the terrain creating a new topography. *Dubai Opera House & Cultural Centre* and *Abu Dhabi Performing Arts Centre*

<http://www.tuvie.com/search/zaha+hadid+designer+interior+designer>

<http://www.dezeen.com/2007/02/02/zaha-hadid-in-abu-dhabi-update/>

Similarly the work of Morphosis, more specifically the new headquarters for *Giant Pharmaceutical Corp* (**fig 7 & 8**), emphasises the desire to create an integrated existence between architecture and landscape. The structure weaves into a topological surface which is moulded, formed and shifted according to circumstance, augmenting ground surfaces to accommodate program and activity. The built form slips under layers of thickened and activated ground that was lifted to create subterranean spaces with the intention of creating a balanced relationship between architecture and landscape, placing buildings and site on par with one another (Mayne, 2009, p.11). Roofscapes are folded and bent like shifting geological plates, blurring the boundaries between where one begins and the other ends. By doing this, the architecture becomes an elaboration of the terrain which allows for occupation of the space in-between the multiple grounds.

Fig 7 & 8: *Giant Pharmaceutical Corp* by Morphosis
<http://inhabitat.com/giant-pharmaceuticals-campus-by-morphosis/>

Insertion into the terrain

We are often preoccupied by the appearance of landscape, which means subsequently, the buildings are commonly seen as a corruption of the pure, natural condition. Yet the act of inserting an architectural object into the terrain creates a certain permanence, whereby the architecture appears to be a part of the land. It is in our nature as human beings to mark the earth as if to say, “I exist”. Billie Tsien describes the process of excavation, stating that the act of cutting away from the land, making a hole in it, evokes a certain rootedness and connection to that particular piece of landscape (Tsien, 1999, p.13). The purpose of this is to create a blurred and complex border between man-made and the natural, forming what is, in the end, a whole new terrain.

Fig 9, 10 & 11: Campus Centre for Ewha Woman's University by Dominique Perrault is an insertion into the terrain

<http://plusmood.com/2008/10/ewha-womans-university-dominique-perrault/>

<http://www.arcspace.com/architects/perrault/ewu/ewu.html>

The *Campus Centre for Ewha Woman's University* (**fig 9, 10 & 11**) in Seoul, Korea comprises of classrooms and a library, student services and administration, as well as a sports ground and several locations designated for events. Designed by architect Dominique Perrault, a valley is excavated and sliced into the topography where the buildings straddle both sides creating a habitable chasm in the side of the hill. The pastoral nature of the campus is again brought through in the new addition. The building becomes buried, excavated and nestled into the ground where the campus centre weaves itself into the landscape blurring the distinction between old and new, where the architecture becomes "sometimes a building, sometimes a landscape, sometimes a sculpture"(A daily dose of Architecture, 2008). When seen in isolation the valley does not make much sense, but when examined in its context the building sits perfectly within the slope of the hill and the surrounding vegetation. Ironically this building creates a stronger sense of place as one is aware of moving through and into the landscape, thus creating a closer contact with the land. Perrault's act of inserting an architectural object into the terrain creates

a blurred border between constructed material and ground, in which the building becomes a new ground plane in itself.

Collaboration with the terrain

The landscape has been one of the most enduring of inspirations for creative activity. In the late 1960's a handful of artists chose to enter the landscape and use its materials rather than merely representing it (Sullivan, 2006, p.12). These works have come to be known as 'Landart'. Similar techniques expressed by these artists can be seen in contemporary pieces of architecture such as the *Kandalama Hotel* (**fig 12 & 13**) in Sigiriya, Sri Lanka. It is here we can see architect Geoffrey Bawa inviting the landscape as a design element in itself. Incorporating the materials of the land, Bawa presents an inclusive condition where a symbiotic relationship between architecture and landscape can occur. The project possesses a sensibility to its picturesque context, wrapping itself around the steep cliff. Guests enter into the hotel under a large slanted canopy where they then wind through the confined tunnel-like passage with walls lined by cliffs boulders. Following this, the visitor is confronted with the liberating expansiveness of the open-air lobby and its panoramic view (A weekly dose of Architecture, 2003). Bawa thoughtfully choreographed the process of arrival, creating affective spatial

Fig 12 & 13: Kandalama Hotel by Geoffrey Bawa displays a symbiotic relationship between architecture and landscape

<http://www.luxuo.com/wp-content/uploads/2009/02/kandalama5.jpg>

http://www.deconet.com/blog/home/entry/sustainable_architecture_in_sri_lanka

sequences which further helps to blend the building into the landscape. The architecture works in collaboration with the landscape, whilst at the same time, informing the architecture. In this sense our conception of the architecture is no longer focused towards an autonomous object placed on the land, but by blurring the distinction between the natural and the man-made, the architecture is conceived to exist within the landscape.

This chapter has examined ways in which architects have engaged with the landscape, creating a strong relationship between the natural and the built. Landscape is not what surrounds and supplements the building, but what enters into, continues through, emanates from, and enlivens it. Architecture can become an elaboration of the terrain, an insertion into it, or something that works in collaboration with it (Leatherbarrow, 2004, p.20). The redefinition of architecture as part of landscape attempts to rethink the conventional model of architecture's conquest of nature, rejecting the tradition of the object dominating the landscape in favour of architecture conceived to exist within the landscape. This analysis serves as a starting point where processes and methods can be adapted and applied to my own design. It should be noted that this section discusses much larger projects than houses. Domestic dwellings by their very nature are so small they often appear more object like in a landscape, thus larger projects were examined here as they interact with the landscape in the way my research is investigating. The following section evaluates New Zealand examples of transitory dwellings and how

they relate to the landscape in which they are sited. How they treat the landscape, albeit at a much smaller scale than the larger projects, is discussed through how they have been represented in the media.

Chapter 3: Case Study Analysis

“The camera’s power to reduce the world to a ‘beautiful’ commodity leans it to the tool by which we construct our own identities.” – Susan Sontag

Transitory dwellings’ evolution from rustic huts to contemporary million dollar mansions well known. Thus this analysis is focused towards representations (as presented in the media) of transitory dwellings and how they interact with the landscape. By analysing images of past and present transitory dwellings, this chapter contributes to the aim by highlighting the role landscape plays in the construction of identity through their representation. The traditional transitory dwellings are *The Whare in the Bush* and *Bach in Queen Charlotte Sound* by Porter & Martin. These dwellings have been widely represented in New Zealand architectural discourse and will be discussed here with emphasis on their interaction with the landscape. The contemporary transitory dwellings are the Lake Wanaka retreat *Te Kaitaka* by Stevens Lawson Architects and the *Great Barrier Island holiday home* by Paul Clarke of Crosson Clarke Carnachan Architects. Both of these contemporary designs were shortlisted for awards at the World Architecture Festival

2010, with the *Great Barrier Island holiday home* ranked one of the top 15 finalists in the residential category (World Architecture Festival, 2010). As I have not visited the buildings in question, all analysis is based on printed work displayed through books, journal literature and on internet websites.

The case studies are structured similarly; a historical overview of each building typology, followed by a general description of each dwelling with emphasis on their response to the landscape.

3.1 The Traditional Bach

Fig 14: An example of a classic kiwi bach

[http://www.ourspace.tepapa.com/
media/tag/bach](http://www.ourspace.tepapa.com/media/tag/bach)

This chapter analyses two examples of the traditional Kiwi Bach as an example of early transitory dwellings in New Zealand. How they interact with the landscape (as expressed through images) will be examined. Firstly however, a brief history of the bach is discussed.

The traditional Kiwi Bach has an integral importance to New Zealand culture and is often seen as an origin of New Zealand architecture. It is frequently referred to as establishing a lineage for a specific architect's work, such as Vernon Brown and the Group,⁴ around which New Zealand architecture attempts to construct its identity (McCarthy, 1996, p.2). Reflecting New Zealander's love of the outdoors, the bach locates itself between culture and nature.

The two great periods of bach building in New Zealand (1920s and 1950s) coincided with the return of service people from the war (Wood, 2000, p.53). Many veterans sought to escape into the wilderness. It is here amongst the bush, by the ocean or along the

river one would construct a bach. The forms of many early baches are modest, unassuming and rustic as relaxed law restrictions at the time meant the dwellings were roughly constructed, often from scavenged material (Kearns & Collins, 2006, p.229). Paul Thompson notes (1985, p.8), “. . . with the owner often being the builder, the level of design and building skill has usually been rudimentary.” Nevertheless, the bach's simple and informal aesthetic imitates the condition of living.

⁴ “[T]he Vernon Brown house looked for all the world like a big bach.” David Mitchell & Gillian Chaplin, *The Elegant Shed* (Auckland: Oxford University Press, 1984), p. 30.

Fig 15: An example of a classic kiwi bach

Thompson, P. *The Bach* (Wellington: Government Printing Office), 1985.p.44

As an escape into paradise, the bach became the location for a retreat into nature and the landscape. Pertaining to an idyllic rural lifestyle, the early baches were not about the grandeur of creature comforts, but rather the simplicity of living. Indeed, Peter Wood (2000, p.44) refers to the bach “as a type of living rather than a type of building.” Rather than having a specific architectural style, the bach is more a symbol of how the place ‘feels’. The purpose of the bach is to offer a simple lifestyle amongst nature that places few demands on its occupants and allows release from the constraints of domesticity of the city home (Lowe, 1995, p.4). The bach then, as a device which enables one “to rediscover nature and themselves,” is intrinsic to a process of self identity and perpetrates New Zealand’s reliance in constructions of nature and landscape as essential to its identification (Thompson, 1985, p.6.). The landscape is important with regards to the bach for this reason.

Examples of traditional kiwi baches scattered around the country (clockwise from top left)

Fig 16: Holiday hideaway in the Bay of Islands

<http://www.ourspace.tepapa.com/media/tag/bach>

Fig 17: One of the collection of baches in Hatepe near Lake Taupo

Thompson, P. *The Bach* (Wellington: Government Printing Office), 1985.p.34

Fig 18: This bach at Little Bay in the Coromandel sits amidst the trees which have been left intact

Thompson, P. *The Bach* (Wellington: Government Printing Office), 1985.p.31

Fig 19: Known as a Crib in the lower South Island. This crib is found in Stewart Island

<http://www.ourspace.tepapa.com/media/tag/bach>

The Whare in the Bush

Fig 20: Albert Percy Godber's image of the *The Whare in the Bush* depicts a man sitting on a verandah of his hut within the bush
Skinner, R. "The Whare in the Bush - Unpacking a Twentieth Century Tradition." in *Fabrications* 18, No.1 (2008) p.57-73.

The bach has a material as well as symbolic connection to the landscape which will be discussed in relation to Hans Peter Knutzen's *Whare in the Bush* (fig 20).

It can be argued Albert Percy Godber's image of the *The Whare in the Bush* depicts one of the first baches. *Looking for the Local* writers Justine Clark and Paul Walker (2000, p.33) explain how "The description of Godber's whare as a bach was the first use of this term in a history of New Zealand architecture." The term 'whare' in this caption refers to a hut, and derives from the Maori word for house. In the nineteenth century, colonist' makeshift dwellings, farm buildings and workmen's huts were often called whares or warries and this usage continued into the twentieth century where the terms were replaced by bach, crib and hut (Orsman, 1997, p.905). Soon the terms whare and bach were largely interchangeable (Skinner, 2008, p.63). From the early twentieth century the term bach signified a small holiday abode, appearing to derive from the nineteenth century expressions 'to bachelorize' and 'to bachelorize with' (Orsman, 1997, p.22-23),

which refers to living alone as a bachelor. Informally labelled the ‘Man alone,’⁵ this image is a fabrication of national identity referring to the Do-It-Yourself ideology of a New Zealand building tradition. As an individual man living in a “. . . raw environment at odds with wider society” (Skinner, 2008, p.58), Knutzen’s isolated hut in the wilderness is every man’s achievable dream (Stevenson, 2007, p.27).

There appears to be a give and take relationship between the hut and the landscape. The hut dominates and rises above the ground, surveying its surroundings. Yet the shelter is immersed and hidden within and between nature as though it could swallow the hut at any moment. This image is the “quintessential image: the ‘real’ or ‘authentic’ version” of New Zealand vernacular (Mitchell & Chaplin, 1984, p.104).

⁵ Derived from John Mulgan’s 1939 novel of the same name. The ‘Man Alone’ has become the archetypal myth of the New Zealand man, alone in his own world. Robin Skinner, “The Whare in the Bush – Unpacking a Twentieth Century Tradition.” in *Fabrications* 18, No. 1 (2008) p.58.

Bach at Queen Charlotte Sound

Fig 21: Porter & Martin's holiday house at Queen Charlotte Sound.

Clark, J., and P. Walker. *Looking for the Local: Architecture and the New Zealand Modern* (Wellington: Victoria University Press), 2000. p. 106-107.

Porter & Martin's bach at Queen Charlotte Sound (**fig 21**) was published often in *Home and Building*, *The Architectural Review*, and elsewhere during the 1950s and early 1960s. More recently published in *Looking for the Local* (2000, p.34, 106-107), the bach has received praise for the architects' ability to balance the architectural satisfaction of private desire with discrete consideration for the site (Clark & Walker, 2000, p.33). The bach, designed in 1954, is now considered something of a minor classic of mid-century modern (Jenkins, 2005).

The bach is located in a cup of the hills in Rellings Bay and is built on a slope. Along with dampness and instability of the ground, bulk excavation proved troublesome (as with many secluded spots around New Zealand). Thus the layout of the house is stepped to follow the slope. Built on timber piles the Queen Charlotte Sound bach mimics similar baches built in the same period. These baches often had little contact with the ground expressing certain temporariness due to their uncertainty of land ownership.⁶ It seemed pointless to build a permanent structure if the landowner

or authority could come along with a demolition order and a bulldozer (Thompson, 1985, p.7). In contrast, this bach was built on piles to accommodate the topography of the site. Its relationship to the landscape is one of respect as it sits unpretentiously, hiding quietly amongst the trees. W.D. Wilson (1957, p.34) writes “The photo shows us an image of the holiday house par excellence. We should find no difficulty in understanding just how appropriate and right it is.”

Originally, the bach was a real escape, a more primitive existence. The form was modest, unassuming and rustic and often made from scavenged materials (Kearns & Collins, 2006, p.229). Even the way many related to the landscape was tentative, as they lightly touched the ground. The bach was a symbol of a way of life where ordinary standards of the primary home did not apply. From the

1960s however, the simple logical dwelling was fast becoming replaced by the luxurious holiday home.

⁶ Often baches built in this period (1940s & 1950s) were built on land that was leased or where the landowners had given permission. In some case, the land titles were non-existent. Squatters settled on public reserves without permission of the relevant authorities. C. M. Hall & D. K. Müller, *Tourism, mobility and second homes - between elite landscape and common ground* (Cromwell: Cromwell Press), 2004.

3.2 Contemporary Holiday Home

Fig 22: An example of a contemporary holiday home. *Coromandel House* by Crosson Clarke Carnachan

<http://modresdes.blogspot.com/2007/07/crosson-clarke-carnachan-architects.html>

This chapter begins with an overview of contemporary holiday homes followed by an examination of two newly built holiday homes with regard to how they are sited within the landscape.

Since the 1960s, both changes to society and increasing environmental regulations have influenced the development of the bach. Physically, they have changed dramatically from their historical counterparts and the majority of these can no longer be coined 'bach' in the original sense. In comparison to those built in the previous decades, second homes in the 1960s and 1970s began to resemble 'miniature family homes' (Mitchell & Chaplin, 1984, p.21). By the early 1990s contemporary holiday homes typically followed architectural blueprints and more often than not cost millions of dollars. These mansions are professionally built, laboriously landscaped and permanently fenced in (Lowe, 1995, p.2). As a reflection of this change, highly-planned and highly-regulated beach communities such as Pauanui in the Coromandel began to arise.⁷

Fig 23: The purpose built waterways of the highly-planned community Pauanui

<http://davidwallphoto.com/searchresults.asp?tx=&ts=&c=&t=42&Lids=&Gids=&p=11&n=1891&phrase=>

What developed was the holiday suburb where roads are curbed and the sections beautifully manicured (**fig 23**) (Hall & Müller, 2004, p.181). The isolated dwelling in the wilderness evolved to holiday communities where entertaining trumps seclusion. Paul Thompsons notes (1985, p.11), “The bach, that sometimes charming, sometimes graceless, often idiosyncratic paradise, is being replaced with suburbs in the sand.”

⁷Communities such as Paunui, Raglan, Queenstown and Te Anau are extreme cases where second homes can form the majority. In Paunui only 20 per cent of residents live there permanently. McIntyre et al. *Multiple Dwelling and Tourism – Negotiating Place, Home and Identity* (London: CAB International, 2006) p.246

Examples of contemporary holiday homes with all the modern gadgets found at the primary residence (clockwise from top left)

Fig 24: A Herriot + Melhuish designed bach on the Kapiti Coast

<http://homenewzealand.blogspot.com/search?q=bach>

Fig 25: Another Herriot + Melhuish designs

<http://modresdes.blogspot.com/2008/12/herriot-melhuish-architecture-ltd.html>

Fig 26: Parsonson Architects bach at Shoal Beach in southern Hawkes Bay

<http://homenewzealand.blogspot.com/search?q=bach>

Fig 27: The Lindale Bach designed by Herbst Architects

<http://modresdes.blogspot.com/>

Lake Wanaka Retreat – Te Kaitaka

Fig 28: The dwelling nestles into the side of the hill.

<http://homenewzealand.blogspot.com/2010/08/more-shots-of-our-winning-house.html>

The introduction to Hugh Tennent's Tasman Bay dwelling in the book *Architecture – inspired by New Zealand* begins with Mike Austin stating;

New Zealand houses tend to be self contained but extroverted pavilions which impose themselves onto the landscape. They seldom dig into the land or involve themselves with its structure other than as spectators. Sometimes the relationship is one of mimicry. Often the landscape architect is called in to mediate this relationship rather than to have the landscape direct or organise the building.⁸

However the Lake Wanaka retreat – *Te Kaitaka* (**fig 28**) designed by Stevens Lawson Architects offers a different position than the one stated by Austin.

⁸ M. Ausitn, In personal correspondence with the authors of *Architecture - Inspired by New Zealand* in response to a request for a general commentary about the role of the pavilion in New Zealand architecture, found in Amanda Hyde de Kretser & David Sullivan, *Architecture - Inspired by New Zealand* (Auckland: Mint Publishing Ltd, 2006) p.44

Fig 29, 30, & 31: Te Kaitaka embraces the landscape through its form and material palette

Hansen, J. "Paper, Scissors, Rock." in *Home New Zealand* (August/September 2010) p.53-63.

The form of *Te Kaitaka* attempts to embrace the natural landscape. Conceived as a growth out of the ground, the architecture nestles amongst the tussock covered hills of Roy's Peninsula on the shores of Lake Wanaka. In a discussion with Jeremy Hansen, architect Nicholas Stevens states the intention of the design was "... about being invisible from a distance" (Hansen, Aug/Sep 2010, p.56). This was achieved through the use of origami-like folds that were employed to create a sculptural form where the edges of the building dissolve into the alpine landscape (Home New Zealand, 2010). "It seemed inappropriate to build something strict and orthogonal in an environment which has no boundaries," Stevens says (Hansen, Aug/Sep 2010, p.60). In the television broadcast of BMW's Home of the Year awards shown on *Campbell Live*, Gary Lawson remarks "The landscape roles into it and around it" (Campbell Live, 2010). The dwelling evokes a profound sense of place by creating an intimate relationship with the landscape's topography, weight and permanence.

The building interacts with the landscape not only through its form but also through its material palette. A skin of natural cedar

mimicking the surrounding tussocks cloaks the raw concrete structure (World Buildings Directory, 2010). The materiality of the building has a earthy tactile quality expressed by the textured concrete and oiled timber (World Buildings Directory, 2010). Charles Renfro, when visiting the building, comments on the subtle scent of cedar that permeates the space, "... you can smell the house. Breathe it in" (Campbell Live, 2010). From the images depicted in *Home New Zealand* magazine the interior has a sense of drama about it, yet at the same time is comfortable and cosy. The cave-like interior's concrete and stone mass provides a sense of protection from the landscape and the extreme climate. The diagonally interlocking spaces allow sunlight to penetrate deep into the space where "The play of light is extraordinary – from dark to light and back to dark again" (Campbell Live, 2010).

This building nestles into landscape through its form and through its materiality, displaying some of the qualities outlined by David Leatherbarrow. More cave-like than extroverted pavilion, this dwelling cautiously inserts itself into the terrain.

Great Barrier Island Holiday Home

Fig 32: Great Barrier Island Holiday Home is a retreat amongst the bush mimicking the trees

http://www.ccca.co.nz/0506_great%20barrier_house.php

Many holiday homes these days feel like city pads that have been uncomfortably transplanted into bucolic locations, a culture clash that suggests their designers have given little thought to the importance of creating a sense of place. In stark contrast the *Great Barrier Island Holiday Home* (**fig 32**) designed by Paul Clarke of Crosson Clarke Carnachan Architects embraces the surrounding puriri trees of the site (Hansen, Dec/Jan 2010, p.74).

This holiday home frames and adores the power of nature through the creation of a new artificial platform which offers a low maintenance, carefree style of living. Nestled within the untamed bush of Great Barrier Island, the architecture references the surrounding trees through its timber exoskeleton structure (World Buildings Directory, 2010). In this sense the building's relationship with landscape is one of respect and admiration.

The images in *Home New Zealand* magazine present the building as an internal object between the natural. The vastness of neatly kept lawn surrounding the dwelling extends domestic order by

Fig 33, 34 & 35: Great Barrier Island Holiday Home

Hansen, J. "The Magic Place." in *Home New Zealand* (December/ January 2010) p.72-80.

clearing the bush. Seen in **fig 33 & 34**, it appears the architecture's purpose is to take control of the wild landscape; the building is imposed onto and disrupts nature. This is implied by the ground platform, which raises the house on a pedestal allowing one to view over nature. In these images, nature is cultivated, yet in doing this, the neatly kept lawn provides a positive contrast to the untamed bush, which in turn celebrates it.

The single chair is placed under the protection of the house where it becomes a place of solitary retreat and internal reflection. This mirrors the 'Man alone' image where a man is on the verandah, sitting and reading. The image of the large dining table however, introduces connotations of entertaining and providing for the whole family. The transitory dwelling today appears to be more about entertaining than the man alone.

This dwelling exhibits its control over nature more so than *Te Kaitaka*. Rather than burrowing into the landscape, the building rises above enabling the occupants to view the ocean through

the tree tops. Whilst the form is simple in shape, the timber exoskeleton structure draws reference from the landscape in which it is situated (World Buildings Directory, 2010). In doing this, the building mimics the surrounding trees acting in collaboration with the landscape.

PART TWO: DESIGN APPLICATION

Chapter 4: Design

To reiterate, the aim of this thesis is: *To explore the roles both the landscape and transitory dwellings play in creating a sense of identity and belonging.* To achieve the aim, this chapter further elaborates on the research examined previously and discusses how I have explored this question in the form of my own design work.

Chapter 2: Landscape highlights the importance of the landscape in the construction of personal and national identity. The abundance of images projected through the media displaying the New Zealand landscape, illustrates the significance of the landscape in forging of identities. It is through the landscape that we have chosen to market this land and what makes us distinct from the rest of the world. Thus how we interact and build with the landscape is important. As discussed in *Chapter 2.3 Architecture and Landscape*, the demarcation between where a building meets the ground can be purposefully blurred. From this analysis, the design methodology used to fulfil my aim included exploring the architectural device of the *platform*.

Also emerging from the research was the importance of the view. *Chapter 3: Case Studies*, expressed the significance of the view in determining the orientation of both traditional and contemporary transitory dwellings. Subsequently the architectural device of the *frame* was used as a design driver.

The platform and the frame begin to describe my design methodology. Descriptions of the way I have applied these devices and the results of these methods are discussed. After explaining my design process, the developed design is documented. Before the design process is examined however, a brief outline of the site selection and the programme is explained.

4.1 Site

Fig 36: My selected site

New Zealand has extensive areas of wilderness, especially in the South Island where there are several areas of scenic magnificence. Many transitory dwellings reside in these remote and often untouched landscapes. However despite the seclusion of location, second home tourism is often distance sensitive. Jackson states (1986, p.369) that transitory dwellings are “. . . often bounded by the distance of weekend travel.” Thus a rural location accessible by approximately 2-3 hours drive from larger cities in New Zealand is a parameter set when selecting the site for my own design exploration. City-dwellers are attracted to the temperate climate and scenic advantages not offered by the urban lifestyle. Pip Lowe (1995) describes the experience as a place “to get away from it all . . . The main attraction is that there isn’t much to do . . .” This desire to escape is an expression of the New Zealand lifestyle as people are drawn to the countryside for its solitude and closeness to nature (Lasansky & McLaren, 2004, p.119). Yi-Fu Tuan states in his paper *Architecture, Route and Transcendence*, that “. . . we are pulled by some preferred or even imagined reality that is to be explored and discovered” (Tuan, 2005, p.118). The

rural New Zealand landscape offers escape where the beauty of nature may be encountered, and where the routines of the civilised world are left behind.

Thus my selection of site resulted in analysis of Department of Conservation (DOC) land and its proximity to the city of Christchurch. Interaction with nature and leisure pursuits such as fishing, bird watching, walking and swimming are all available on DOC land (**fig 37**).

Fig 37 & 38: The selection of my site included analysis of Department of Conservation (DoC) land located within a 2 hour drive from Christchurch City and my selected site of Gore Bay

Fig 39 & 40: My selected site has spectacular views across the ocean and towards the rolling hills. Photos of the model show the topography of the bay along with the other residences

The selected site is Gore Bay, situated 90 minutes north of Christchurch (**fig 36 & 38**). Gore bay is a rural area, and the largest rural settlement in the area, Cheviot, has a population of approximately 1500 (Cheviot NZ, 2008). Located 15 minutes from Cheviot, Gore Bay has long functioned as a holiday destination for the residents of Christchurch. Here there are no fuel stations or shops, and you can count the permanent population on the fingers of both hands. Gore Bay provides holiday goers with the opportunity to pursue different activities; camping grounds, tennis courts, children's playground, fishing and collecting shell fish, swimming, surfing as well as numerous walking tracks through the nearby Department of Conservation (DoC) land. Discovered by Lieutenant Gore aboard Cook's Endeavour, Gore Bay was locally known by Maori as Pariroa, or "Place of the long cliffs" (Gore Bay, 2010). It was recognized as a safe berthing place known for its abundance of birdlife, shellfish and tuna. Today the Bay still boasts some of the rarest and very best of New Zealand's treasured coastline, with unique fossil-filled mudstone cliffs that beachcombers delight in exploring.

The specific locality of my site is atop the eastern hill that forms Buxton Creek Basin (**fig 39, 40 & 41**). On the outskirts of the small community, the site is privileged with spectacular views east across the ocean toward the horizon and west towards the rolling hills of bush and farmland.

Fig 41: Sketches of the site

4.2 Programme

The bach and the holiday home is a building typology through which New Zealand is represented. It is here that we understand national identity as an identity which is forged around certain objects. “The nation,” notes Neil Leach, “needs to read itself into objects in the environment in order to articulate identity” (Leach, 2006, p.147). In this sense, national identity is projected onto objects and comes to be grounded in a reflection of the values assigned to aesthetic objects around us, in which architecture plays an important role. Therefore transitory dwellings, such as the bach and similar contemporary second homes, can be seen to play an important part in the construction of identity. The programmatic driver for my design is the building typology of a transitory dwelling used to critique the static nature of home and investigate ways identity can be formed around architectural objects.

Fig 42: Spatial layout exercise

I began therefore, with the home in mind, visualising the spatial layout by separating the programmatic fragments and arranging them in various configurations (**fig 42**). While the exterior is described as a whole, the interior is described as a series of fragments that are defined by use; kitchen, bedroom, bathroom. Fragments are arranged in relation to the site and oriented to the view. Interior relationships develop between fragments, for instance, the dining table is located close to kitchen. Using different tones to represent different interior territories, relationships began to form and rough spatial arrangements emerged. The transparent paper allowed fragments to overlap and merge creating transition zones between the separate territories. The interior can be understood as an arrangement of parts, each with separate properties yet interrelated and sometimes overlapping. The bedrooms and library are consciously disconnected from the main living in order to allow for a modulation of the built forms in the landscape.

Movement is explored in terms of its effect on space. Whereas the built structure is considered a static entity, it encompasses a dynamic component as given by the building's circulation and the manner in which the space is traversed. As one moves through the site, multiple activities are sometimes hidden then sometimes experienced at once, creating a more diverse space.

4.3 Platform

Discussed in the literary research concerning architecture's involvement with the landscape is the importance of the ground plane and how a building may react to the terrain. Architecture can become an elaboration of the terrain, an insertion into it, or something that works in collaboration with it (Leatherbarrow, 2004, p.20). The way a platform interacts with the landscape produces different responses to the land. The architecture can supplement the landscape, enter into it, hover slightly above it, and even dramatically emancipate itself from it, therefore, creating different attitudes towards the land. These ideas that emerged from the research resulted in the use of the platform as a device used to help me achieve my aim.

Fig 43: Jorn Utzon's architecture displays how different platforms can react to site

Weston, R., and J. Pardey. "Platform: explorations of an architectural idea." In *Arq: architectural research quarterly* 6 (2002) p.144-157.

Fig 44: Dominus Winery by Herzog & De Meuron

http://people.seas.harvard.edu/~jones/lab_arch/H_and_dM/pic_gallery.html

Through the use of platforms, architecture can make us aware of the ground we inhabit, forcing us to regain a sense of reality of 'place.' The construction of a platform, either by subtracting or adding, creates new solid grounds in continuation of the natural topography. Central to Jorn Utzon's (1962) argument in *Platforms and Plateaus: Ideas of a Danish Architect*, is the notion of platforms and their relationship to a site. In the competition entry for a new resort town by the Mediterranean (1960) the platform terraces cling to the contours of the hill (**fig 43**). These platforms are animated by dramatically cantilevered planes, vast ranges of steps, and seemingly weightless roofs creating a ostensibly unbroken continuity between building and surrounding site (Utzon, 1962, p.35). Similarly, the *Dominus Winery* (**fig 44**) by Herzog & De Meuron makes us aware of who we are, by creating a stronger sense of where we are on the land. The structure aids our comprehension of the lie of the land by creating a platform that helps us understand the gentle slope of the terrain (Betsky, 2002, p.142). The platform has the ability to anchor the building in the undulating landscape, whilst creating continuity across the

surface. The configuration of platforms can be one that carves out the surface of the land. Equally, it can offer dramatic release and emancipation from the ground plane. To Utzon and Herzog & De Meuron, the platform was crucial to their establishment of place as the platforms relate to the natural qualities of the site.

The use of the platform was applied to my design to anchor the building into the landscape creating an active surface. The active surface for each programmatic territory was established and arranged in one datum line, inverting the role of the ground and the active surfaces within the home (**fig 45**). This active surface platform can also be interpreted as a metaphorical horizon line, which is equally dominant in landscape and a primary orientation feature. The active surfaces for each programme link together on one continuous plane creating spatial separation, whilst the floor becomes a deep surface where activities can occur. As a result, the ground is continuously changing.

Fig 45: An exploration of an architectural idea resulting in different platform formations

Standard height dimensions - such as dining table height and bathroom vanity height - were used to determine the floor levels. The floor levels were lowered or raised in relation to the active surface (**fig 46**). The undulating floor plane creates a heightened interaction within the interior as one is more cautious as they move through the space.

Fig 46

This reversal of roles between the ground plane and the active surfaces, create an interesting space within which the dichotomies of home and second home are played out. The incentive for this is to use the architecture to relax the domestic conditions of home.

The ground plane is controlled by the active surface which sits, protrudes and emerges from and into the landscape. Sometimes lodging into the ground and sometimes slightly hovering above, the ground platform becomes both a continuation and denial of the landscape. The construction of the platform, either by subtracting or adding, creates new solid grounds in continuation of the natural topography. Thus the new architecture claims territory over the landscape while still working in harmony with it.

4.4 Frame

Discovered from the case study analysis of transitory dwellings – both traditional and contemporary - is the importance of the view. The way one frames the view of the scenic landscape is important because it highlights the discovery of new and unexpected relationships between the inside and the outside. This is particularly evident again in the Stevens Lawson Architects' *Te Kaitaka* retreat, where the architecture frames the view by extruding and deepening the window frame which acts like a perspective drawing focusing attention toward the beautiful landscape beyond (**fig 29**). These observations and ideas that emerged from the research are worth pursuing in my design because they clearly display the significance of such a device in strengthening the relationship between architecture and landscape. As a result the meaning of a place is enhanced. The landscape as a scene draws on memories from which one remembers thus connecting that person to a particular place. The role of the window within my design is not only a device used to limit the panorama, but is one which involves the making of the building itself. The frame becomes a device and a design driver to help me achieve my aim.

Fig 47: Farnsworth House grants the occupants with uninterrupted panoramic views

http://www.e-architect.co.uk/america/paul_rudolph_hall.htm

Fig 48: Le Corbusier uses horizontal windows to parallel the occupant's eye with the horizon

<http://www.galinsky.com/buildings/savoye/index.htm>

Framing in architecture, as widely used in art, replaces the periphery by creating an unambiguous boundary that divides inside (content) from outside (context) (Spuybroek, 2004, p.326). This device, as a geometric and physical boundary, contains meaning and effect that can heighten ones connection to the landscape. Framing the landscape through architecture is a process of establishing a relationship between the frame and the subject (Sullivan, 2006, p.124). This relationship can be one that reveals and questions the landscape as well as idolising and memorialising it. The frame within architecture expresses and exposes something in a particular way.

When discussing the *Farnsworth House* (**fig 47**), Mies van de Rohe explains that by viewing the landscape through the glass walls one gains a more profound significance than if viewing the landscape from the outside (Hill, 2006, p.16). The glass box dissolves the visual boundary between inside and outside, granting the occupants uninterrupted panoramic views. By controlling the view, however, the frame becomes a mechanism of “scopic control” that brings

the expected sights into focus while displacing the unsightly ones into a blind zone (Diller & Scofidio, 1992, p.82). “Framing is limitation,” states Gilles Deleuze (1986, p.13), hence the frame is used to catch the eye, steer the gaze, and focus attention, serving as a filter between observer and object. Le Corbusier used the horizontal window as a filter for joining the room to the landscape (**fig 48**), more precisely, to parallel the observer’s eye to the landscapes horizon (Mostafavi & Leatherbarrow, 1995, p.110). In this sense, through the instrument of the frame, the landscape is used to limit the view giving it more meaning.

Within my design, the purpose of the frame was not only a device used to limit the panorama, but is one which is involved in the making of the building itself. These panoramic views of the bucolic landscape are relatively unobstructed, yet by framing certain areas they are given more meaning. Thus further site analysis resulted in the selection of views (**fig 49**). This selection of views from the inside out means the landscape is both real and idealized. The evolution from a 2-dimensional frame to an extruded 3-dimensional frame resulted from the desire to create enclosure. Physical models were made that experimented with the idea that a frame may not only be a picture window but by being extruded can become inhabited (**fig 50**). The extruded frames have the ability to relate differently to the landscape, tilting and twisting in various directions. The frame evolved into the creation of the fragmented spaces.

Fig 49: Selection of views

Fig 50: The 2-dimensional frame is extruded to become inhabitable.

I ascertained the varying floor heights created by the active surface platform, would affect how one views the landscape. My aim for this experiment was to discover a methodology where the structure of the frame affects the position of the occupant's own body. To see one has to act; a tilting of the neck, an arching of the back, a bending of the knees. This involvement of the body creates a relationship with the landscape that is no longer static. There is still the act of viewing the landscape as an image, however the viewer plays a more dynamic and participatory role when interacting with the landscape. However after diagrammatic sight angle experiments (**fig 51**) expressing the change in floor heights, I noticed the change in floor heights only slightly alters the frame and thus the body's position and movement. This observation helped me to recognise that this experiment was not working, but steered me towards the possibility of heightening ones connection to the landscape through physical interaction, where the act of viewing involves the whole body.

Fig 51: An experiment that tested the idea of different floor heights creating different views and experiences of the landscape

Different variations of how a particular piece of landscape can be framed resulted in the creation of small cardboard models (fig 52a, b & c) and perspective drawings (fig 52d, e, f & g). These were developed from the inside out and the correlation between the interior and the landscape come across strongly in these images. I began by designing in small perspectival moments, framing a specific slice of the landscape, with each drawing spurring on another creating different outcomes and effects.

Fig 52a

Fig 52b & c

Fig 52 d & e

Several important outcomes occurred from these images which are outlined below.

- Enclosure started to appear as platform wrapped into frame.
- Frames penetrated platforms creating new spatial and lighting qualities.
- Different material folding and wrapping into/around each other created different effects.
- The folding of a floor surface created a surface used as furniture and the negative space it left behind created a new smaller frame. The distinction between furniture and architecture start to blur as these elements are intertwined with the physical envelope providing a more complex sense of the interior as a setting.
- The cardboard models made me think of different scales. The extruded frame may not necessarily be one enclosure but could inform other elements such as chairs, light fittings etc.
- The individual moments, by nature of their perspective, can be orientated in portrait, landscape, and even upside down indicating a completely different space. For example, a frame to view the sky could be rotated upside down to become a hole in the floor to view the ground. It is only by selecting a specific view of the landscape that orientation can be understood. Thus the landscape becomes a very important driver in the creation of spaces.

Fig 52 f & g

The platform is physically able to engage with the landscape whilst the frame highlights visual aspects of the surroundings. These two devices complement each other as platform is the more tactile and engaged device with the site, and the frame is more distant and visually oriented. Through the course of my design work though, the two devices appear to take in the qualities of the other and became less recognisable as separate entities creating a more complete design response that either one could do if they were used separately. The devices are significant in my design process as they became a design driver from which further experiments hinged off.

4.5 Concept Development

Stemming from the drawings of individual moments was the urge to create an overall form. This involved moving from physical models and perspective drawings to orthogonal drawings such as sections and plans (**fig 53**). The process of combining the individual moments were initially unconsciously, then consciously, created from one frame/platform slipping past one another to inform the next moment. By developing a series of constructed views, unexpected spatial connections develop between the disparate entities of the interior. Diagonal views across the spaces appear throughout the design also. Once combined an overall haphazard form occurred.

Fig 53: Combination of moments to create an overall form

The individual moments merged together resulted in a form that was larger than expected. One of the reasons why the separate moments were successful was because they alluded to small spaces reminiscent of a holiday home or bach. This small feeling of enclosure is lost when all the moments are united. However despite the apparent largeness as expressed in the plan, when inhabited, the totality of the overall form will be tricky to discern as the differing floor levels create individual areas. As you move through the space, new information about the building is revealed. In this sense the building is a combination of small fragments rather than one large whole.

Fig 54: Early sketch of overall form

I intended to interpret the landscape architecturally and integrate it into the form of the building. To achieve this, the computer program Autodesk 3ds Max was used to interpret the topography of the site. Autodesk 3ds Max interprets topography by transforming it into a triangulated mesh. This triangulated surface started to inform the roof structure of my design thus creating a habitable architectural space drawn from, and inspired by, the landscape (**fig 55**). However the singular roof structure resulted in a homogenous appearance. As described above, the success of the design thus far was the cluster of small fragmented spaces, hence the unsuccessfulness of the continuous roof. As a result the surface itself became fragmented (**fig 56 & 57**). In some areas, such as intermediate zones between inside and outside, the surface remained as a roof, but in other areas the triangulated surface was applied to the walls and floors. Here the triangulated surface, interpreted from the landscape, becomes a part of the building form. The disjointed nature of the surface itself further emphasises the fragmented nature of the complete building form.

Fig 55: Experiment with landscape

Fig 56: Perforated copper screens change over time

Fig 57: Cardboard models experimenting with roof forms

4.6 Developed Design

The experimental perspective drawings and the process models resulted in a fragmented and disjointed building form. This contrasts earlier baches where the form is typically rectangular in plan and room separation (if any) is basic.⁹ My starting point was from a position of examining the built in relation to landscape, rather than creating an object in landscape. Therefore, my architectural response is quite different and more responsive to its site in many ways.

⁹ Many early baches have simple rectangular forms and room separation is sparse.

“In planning, the bach exhibits the traditional quality of one free-flowing, open plan living space, with the bedroom directly off it. It is simple and compact, and only provides the necessities. Similarly, the form and structure is uncomplicated, being essentially a rectangular ‘body’ with a front verandah and rear lean-to.” Pip Lowe, “Survival of an Icon – the Great New Zealand Bach”, (BArch thesis: Victoria University of Wellington, 1995), p. 32

“The early bach was . . . rectangular in plan, with a gabled roof on rafters that can be extended to take lean-to additions.” David Mitchell & Gillian Chaplin, *The Elegant Shed* (Auckland: Oxford University Press, 1984), p. 18

Fig 58: Ground floor plan

Fig 59: First floor plan

Fig 60: Roof plan

Within the interior, further development of concept ideas led to a heightened relationship between the architecture and the physical elements within the home. Physical elements such as seats, bookcases, bench-tops, handrails, and light-fittings as well as ephemeral characteristics, such as the quality of light bouncing off different material surfaces emphasize the haptic and sensual interior. The integrated furniture surfaces undulate and fold into one another. For example the bench-top becomes a step, which becomes a seat, which translates into a table. Furniture elements and the combination of different materials such as concrete and timber give tension between handicraft and the possibilities for industrial manufacturing – between uniqueness and repetition.

Kitchen (**fig 61**) - This image highlights the undulating active surface platform. The entrance to the dwelling is on the left hand side of the image. As you walk in there is the possibility to walk onto the kitchen bench. Typically undesirable, unsanitary and taboo, this further relaxes the rules of home life. Rooms are less defined by walls, but rather through shifts in floor height.

Fig 61

Living (**fig 62**) - The living area becomes more privatised as it starts to hide and bury itself in the land.

Fig 62

Fig 63

Dining (fig 63) - In contrast to the living, spaces such as the dining room appear to lift away from the site. The windows in this room occupy the corner of angular walls creating an oblique and strange view of the landscape. This space is interesting as it is difficult to understand in plan and difficult to understand in section. It is only when viewed in perspective, or when one occupies the space, is it fully understood and appreciated.

Library (**fig 64**) - When discussing the view, the horizon and the ocean are often the focus. However within the library space the sky is framed, drawing our attention upward.

Fig 64

Fig 65

The building's finishes include concrete, timber and copper. These materials were chosen as they will gradually change over time due to corrosion and weathering, thus the building will be familiar yet different every time one returns. This is seen predominately in the copper screens used to allow for the adjustment of relationships between interior and exterior. The sunrise platform is a viewing nest for specifically observing the sunrise (fig 65). The materiality of the walls was chosen because the copper highlights the colours of the rising sun.

Fig 66

The perforations in the copper create visual permeability towards a new series of views (**fig 66**). Thus a new type of frame is created. Now however the frame is muted and fuzzy. Perforations in the metal change in diameter according to privacy and sun shading needs. This creates a surface that shifts between solidity and transparency. The perforated floor leading to the sunrise platform hovers slightly above the ground heightening ones awareness of the landscape's ground surface (**fig 67**). The perforations change in diameter in accordance to certain landscape objects. For example where the Carex grasses which are located on site are planted, the holes in the floor surface expand around them, allowing the grasses to grow through the holes and enabling one to view the grasses from above.

Fig 67

The building is an instrument for the survey of, and is permanently sited within the landscape.

The active surface is conceptually and materially stretched through the building appearing as a new landscape or ground in itself. The surface directly engages both the interior and exterior mediating the threshold between them. The idea that landscape, having made itself into architecture, becoming a part of the interior reiterates the idea that home and landscape are inexplicitly linked. This distortion of the barrier between architecture and landscape, inside and outside, encapsulates the relaxed lifestyle offered at the second home. The boundary is not a definitive line as domestic items drift out onto the deck and into the long grass, and, in a reverse process, plants move in.

Moving elements within the building were used to define space and create flexible intermediate zones between complete enclosure and complete exposure. The inhabitants are free to choose a visual sequence generating an intimate or visually permeable

space that simultaneously opens itself gradually into and against the landscape. Here the repositioning, shifting and moving of architectural elements become a way of making place and achieving a sense of belonging. Not only are the moveable frames revealing the architecture to the landscape but the occupants are making place through movement.

The style of drawing is indicative of different materials and the informal method of construction reminiscent of earlier baches. In the drawings the structural frame is emphasized while the timber plank suggests decay. Here the facade starts to fall away creating new glimpses of the view every time one returns. The spaces are familiar and known yet different over time. For this reason the representation of the images alludes to inhabitation rather than displaying people actually using the space. By doing this, the objects evoke ideas of the domestic and hint at the possibility of inhabitation. Thus the spaces are void of people, but full of objects of nostalgic domesticity. These objects echo elements of our national tradition whilst implying a notion of home where different users and family members relax together in their own way. This way of representation emphasizes sporadic visitation and use of the dwelling.

Fig 68: Photos of model

The model presents the proposal in three dimensions, specifically the levels of the volumes and the fragmentation of spaces. The model is indicative of the building form and is made of cardboard creating a consistent appearance, thus pushing attention towards the form rather than indicating materiality (**fig 68**). The ground of the model is made from driftwood gathered from the actual site thus the idea of the landscape being incorporated into design is brought into the project at another level.

Fig 69: Longitudinal section AA

There is a give-and-take relationship between the architecture and the landscape. At the top of the hill the building appears to disintegrate, the materials are less solid and the form more fragmented. Here, the landscape dominates the architecture. As the slope falls away, heavier materials such as concrete are used to anchor the building into the landscape, claiming territory on the land.

In section the building steps down into the land, showing a consideration of the natural topography of the site (**fig 69 & 70**).

Fig 70: Cross section BB

Discussion and Conclusion

Analysis and Summary of Research

In light of various mechanisms of globalization, the increased mobility of life today has led to an increased ability to dwell in multiple places. Second homes or transitory dwellings are the result of this movement and exemplify our desire to dwell in multiple places. Traditionally much of the literature on multiple dwelling has focused on the use of transitory dwellings, their distribution, environmental impacts and cultural significance. The problem posed in this thesis is how transitory dwellings in New Zealand relate to the landscape in which they are sited, and what is the significance of that relationship in the forging of identities. The landscape has an effect on the identity and creation of experience of the transitory dwelling. Thus the aim of this thesis is (was) to explore the roles landscape and transitory dwellings play in creating a sense of identity and belonging.

This section is an analysis and summary of my research as it contributed to the aim. Outlined here is the meaning and significance of observations made throughout the research

process. The chapter begins with an analysis of the literary and precedents research followed by an analysis of my design work. As well as highlighting the successes and challenges faced during the research and design process, this chapter will theorise future research potential.

To address the aim, the research began by investigating the importance of home as a space that houses identity for the occupant, representing the very image of stability. If 'Home' refers to a fixed and stable environment, where one's identity is best grounded, then the relationship between the two changes as globalization and movement affect the space of the home. Mobility between different places is no longer an abnormality of ordinary, settled life, but rather has become a normal part of contemporary lifestyles.

After acknowledging the vital role movement now plays in contemporary forms of dwelling, *Chapter 1: Home* examined

transitory dwellings as they express the desire to dwell in multiple places. It is argued that increased mobility need not necessarily be related to decreasing attachment to place. Along with playing an important role for concepts of identity and sense of place at the level of the individual, transitory dwellings serve as a device through which New Zealand attempts to construct its identity (McCarthy, 1996, p.1). Persistent in their contribution to our cultural landscape, transitory dwellings also embody memories of happy vacations in the sun and a more informal Kiwi holiday lifestyle.

This chapter also examined the relationship between the primary home and the second home, highlighting the similarities and differences between the two. As numerous contemporary transitory dwellings are now professionally built and are similar - if not larger - than the primary home, with all the comforts of the primary home, the main difference between the two becomes the lifestyle transitory dwellings encompass. An observation also made concerning the attractiveness of transitory dwellings, lies in

the infrequency of visits. If we participated in the lifestyle apparent at the transitory dwelling all year round, the emotional responses produced by this type of living would no longer be as powerful. We would become oversaturated by this type of experience and the appeal would be lost. In addition transitory dwellings, by virtue of their character and nature, enable architects to experiment with the conditions and rules of the primary home. Transitory dwellings contain all the meaning and significance of the primary home, yet the lifestyle and rules of the domestic are more relaxed.

My own experiences at the family holiday home reiterated the importance of transitory dwellings as a site of memory. An exploration into theories and ideas surrounding memory and recollection had me questioning how my own personal experiences affected the way I perceive transitory dwellings and how these ideas, in turn, affected my design. Childhood experiences of holidays away were positive memories, (or from what I can remember), however this is not always true. Spending

long periods of time with family or surviving the inevitable wet weather day indoors was stressful and unbearable. Thus while time spent at the transitory dwelling was not always positive, I perceived the experiences to be that way, which in turn, has come across in my writing. Furthermore, experiences such as lounging outside under the large verandah influenced spatial qualities evident in my design. As seen in **fig 67**, the extensive covered outdoor area caters to all the requirements and activities I remembered.

The focus of this chapter was to outline an argument that draws links between transitory dwellings and identity. Through memory, significance to the individual in providing a sense of place, and their contribution to our cultural landscape, transitory dwellings represent a key component in the construction of identity.

The second section, *Chapter 2: Landscape*, investigated the importance of the landscape as an iconic symbol of our culture. Landscape has played an important role in the way we think

about this country. The New Zealand landscape helps New Zealand people define who we are. New Zealand romanticises its environment, placing the New Zealander in a scenic landscape from which an emotional response is drawn. Our identity as New Zealanders, in other words, seems to remain closely tied to the natural landscape (Clark, 2004, p.8). My feeling is that thinking about the New Zealand landscape as ‘pure’ still plays a significant part in our own self image. How we have framed and represented the New Zealand landscape is often as an image, yet the tactile qualities such as terrain formations and earthy material palette has long been inspiration for architectural design.

Chapter 2.3: Architecture and Landscape, contributed to the aim by analysing architecture that engages with the landscape to respond to specific site qualities. In accordance with David Leatherbarrow’s definitions of how an architect can work with the terrain, this chapter explored mechanisms of design that interact with the land to produce different responses. Materiality, spatiality, and temporality of the landscape reveal the essence of that particular

place thereby creating a sense of belonging. By acknowledging the landscape in the design of spaces the complexity of our relationship with a place can be contemplated.

The buildings analysed in *Chapter 2.3: Architecture and Landscape* were much larger projects than domestic architecture. This was because the larger projects interact with the landscape in the way my research was (is) investigating. In this chapter I examined architecture that presents a symbiotic relationship with the landscape, meaning a mutually beneficial relationship where one informs the other and vice versa. The selected projects demonstrate the powerful role landscape can play in the design of buildings. I argue architecture should embrace the natural qualities of the landscape, rejecting the tradition of the object dominating the landscape. The success of this research resulted in the discovery of design methods and techniques that could further inform my own design work.

The third section of this thesis took the form of case study analysis where specific transitory dwellings were examined. The emphasis for this investigation was how they responded to the New Zealand landscape. This strengthened the argument towards place or site playing an equal part in defining the importance of transitory dwellings. This research proved successful in many respects, however analysis of the dwellings was challenging also. Some of the challenges included the difficulty to examine the small scale buildings through the limited images available, as well as how critical I could be when the buildings' relationship with the landscape wasn't as intense or bold as the larger projects. The limited imagery of the New Zealand transitory dwellings made the analysis complicated as their relationship to the landscape was hard to grasp. The images of the earlier baches proved more difficult to come by, however it is that particular image of *The Whare in the Bush* (**fig 20**) which has become synonymous with early New Zealand architecture and iconic in its own right. The small scale nature also proved challenging as the dwellings interacted more subtly and delicately with the landscape than

the larger projects. Instead of making bold statements these dwellings are simple in form and use tactile materials inspired by the landscape in which they are situated. Whilst this section of the thesis proved challenging, it was successful and necessary because techniques applied here helped to inform my design; design techniques employed by the architects gave me a better understanding of how to work with the New Zealand landscape; and how identity can be strengthened through the landscape at a smaller domestic scale.

The research objective to examine the strong connection between landscape and transitory dwellings within a New Zealand context was subsequently explored through my own design work. The design tested ideas and methodologies investigated in the written research.

With regards to site selection, the site chosen provided many opportunities. It is (was) located on the outskirts of the small community of Gore Bay where the site is privileged with spectacular views across the ocean toward the horizon and toward the rolling hills of bush and farmland. Whilst the community of Gore Bay provides the location for holiday activities such as fishing, tennis courts and children's playground, the site is not as isolated as it could have been. I believe that if I had selected a more secluded location, I could have had more freedom with the design form and pushed the experimentation. However, the selected site was visible from the street below as well as from the surrounding homes which restricted the design's boldness. Nevertheless there is something to be said about subtlety when

engaging with the landscape, as I learnt from the case study analysis of New Zealand transitory dwellings. The topography of the site proved perfect for experimenting with different modes of interacting with the ground. The terrain enabled the changing floor heights and fragmentation of form to be achieved with ease and success.

The relationship between the primary home and the second home had a strong presence in the research and was teased out in the design. I wish I would have pushed this further. I intended to relax the rules of the domestic by reversing the role of ground and active surfaces within the home. Here the active surface platform remains at the same level and the floor plane changes in relation to this, based on industry dimensions. One suggestion made by the critics was to alter these dimensions. For example, if the standard dimension from a seat to the floor was 450mm in the primary home what would happen if this dimension changed to 300mm? Would a person feel more at ease, more comfortable, more relaxed?

The architectural device of the platform was employed as a starting off point to experiment with ways a building can respond to the land. Whether digging into or emerging from the land, the ground platform could become both a continuation and denial of the landscape. An augmented ground plane connects the architecture to landscape. Landscape becomes an active tool, shaped by its context but also, reciprocally, shaping its context. This method was beneficial to my design process as it pushed me to think beyond the possibilities of an object placed in the landscape, to one that works in correlation with it. Different responses were achieved through experimentation with the platform.

The display of images of the New Zealand landscape illustrates the significance of the landscape in the construction of identities. After establishing the importance of the landscape as a scene, the significance of the view became a large driver in my design process. The success of the frame as a design device proved to be the way in which it led me to the creation of spaces. After specific views were selected the way one views this scene was

transformed. Extruding and deepening the frame at different scales, not only made some spaces habitable but also acted like a perspective drawing, focusing attention toward the beautiful landscape beyond.

A curious instance I noticed in the merging of moments was the transition spaces between inside and outside. These spaces are very important as they sustain the middle in which the two penetrate each other. By blurring the boundary, the in-between expresses a direct and physical connection to the interior of the home and the exterior landscape. It is considered to be both an interior and exterior space as the material palette of the interior is extended through to the exterior suggesting a continuity of spaces. The boundary then is not a definitive line as domestic items drift out and, in a reverse process, pieces of nature move in.

With regards to layout, the fragmented spaces of the building curiously revolve around the bathroom. This occurred unconsciously as the interlocking moments of the other spaces

determined where the bathroom was located. When viewing the ground floor plan (**fig 59**) the bathroom appears to be a very important space which the other spaces hinge off.

Upon reflection I would have put more emphasis on the building materials and how they would change over time. Understanding the ageing process of the materials allows a more profound interpretation of the building in context of the past and future. The corrosion and weathering of a material evokes memories as the architecture will be familiar yet different every time one returns. Investigating a material's weathering properties could have been a design driver that could have informed the design. As it stands the design wasn't based around the materials, but rather the materials just complemented the design.

In terms of how I found the entire research process, there were challenges that needed to be overcome. I found it extremely difficult to begin the design process after delving deep into literary research. I didn't know how to start as I felt I needed

to complete the written research first. After beginning design experimentation I relished the fact that I didn't have to be right. I realised that I didn't always have to answer my question through design and that no experiment was unfruitful, so long as I learnt something. After accepting this fact, the design process quickly evolved. At another point through the concept development I hit a pivotal point. I was unsure about how to further push the idea of landscape informing the design. Earlier my ideas steered toward extending the topographical landscape and physically stretching it through the architecture, however through the design process of designing in moments with the view in mind, this concept got lost. I found there was merit in both ideas and aesthetics and wondered whether there was a possible solution that combined them both. The solution proved to be furniture pieces. As the integrated furniture surfaces undulated and folded into one another, they appeared as a new interior landscape. The bench-top became a step, which became a seat, which translated into a table. The furniture elements linked together and controlled the size and layout of the spaces as well as determined the changes in

the floor height. The furniture pieces played an active role in the creation of spaces, more so than anticipated.

The final design achieved my aim by engaging a dialogue with the landscape. An understanding of site, its qualities and potentials did not mimic the landscape, but rather generated an architectural response that resonates with the character of the site. I wanted find a crease in the land or take some of it away and reshape the land. I wanted to establish a foundation based in the land but would always allow the possibility to become released from it. The new architecture claims territory over the landscape while still working in harmony with it, therefore establishing its place within the landscape.

Future Research

To conclude, I want to discuss how the ideas, arguments and results of this thesis can lead to future research. In the past much of the literature on transitory dwellings has revolved around their use, distribution, environmental impacts, cultural significance, function and meaning. My thesis contributes to existing research by examining a transitory dwelling's relationship to the landscape in which it is sited. Landscape has an effect (if not a large part) on the identity and creation of the experience of the transitory dwelling. Future research could further elaborate on the symbolic nature of transitory dwellings as well as the New Zealand landscape and how the images represented through the media contribute to our national identity. Furthermore, future research could compare New Zealand transitory dwellings to their international counterparts and analyse how they react to landscape. Also an investigation could take place where, instead of larger projects, extremely small architecture is analysed, with regards to how contemporary architects have created efficient, small spaces, as is the nature of many New Zealand transitory dwellings.

There is also potential for the design techniques I have created in the course of my research to be developed. The most successful element of my design process was the individual moments. As I designed from the inside, I had no idea what the design looked like from the outside. The overall form was non-existent at the beginning as I only knew the qualities of the individual moments. In addition, these drawings were in perspective. There were no specific lengths, as with plans and sections, and as a result there was more freedom in design. I developed a methodology that is not a "design guide", but a means of developing a process that could be modified for similar projects.

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