Experiencing Cultural Institutions as National Artefacts:

*Exploring the use
of Black in New
Zealand Museum
Architecture to Convey
National Identity*

Experiencing Cultural Institutions as National Artefacts:

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New Zealand Museum Architecture
to Convey National Identity*

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A 120 point thesis
Submitted to Victoria University of Wellington
in partial fulfilment for the degree of
MASTER OF ARCHITECTURE (PROFESSIONAL)
VICTORIA UNIVERSITY OF WELLINGTON

2012

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ABSTRACT

The demand in New Zealand for cultural institutions to promote artefacts of national significance was identified by the Wellington City Council as part of an initiative to further acknowledge cultural identities within the capital. This thesis investigates opportunities for New Zealand's cultural institutions, particularly its museums, to be experienced themselves as national artefacts, promoting national identity not just through the display of New Zealand's national collections, but also through the identity and experience of the architecture that contains those collections.

This research aims to develop a museum that integrates the theories of new museology and narrative based design as an experiential understanding of national collections with sociologist Dr Prudence Stone's theory regarding the significance of black to New Zealand. Stone's theory highlights the significance of black through four central themes - creation, death transgression and race. Each of these themes will therefore be applied to New Zealand artists Ralph Hotere, Bill Culbert and Colin McCahon to test how black as an expression of cultural identity within New Zealand can be applied to New Zealand architecture. These three New Zealand artists were selected as they all relate to Stone's analysis of the significance of black to New Zealand, analysing how black has been applied to express a national identity within New Zealand. Black as an expression of cultural identity within New Zealand was chosen to develop as research highlighted the significant number of artefacts representing black as an expression of cultural identity within the archives of the National Museum of New Zealand, Te Papa Tongarewa.

This design case study proposes a museum within the alleyway Farmers Lane, Wellington. This site provides a spatial investigation from darkness up to the light while further thematically creating constraints to extend the outcome of the design. The museum therefore creates a vertical gallery that spatially explores themes from artists Ralph Hotere, Bill Culbert and Colin McCahon, three distinct New Zealand artists who symbolically employ black to convey a national identity. The design is therefore divided into three datums, each representing a distinct characteristic of the thematic understanding of black within New Zealand as identified by each of the three artists.

Overall this research suggests the architectural experience of a discrete collection of acclaimed national artists working within a common national theme can be exhibited so that there is no longer the need for an anonymous, context free white walled approach within museum design. Instead the architectural experience has the opportunity to become one of the exhibitions of black's symbolic national identity.

ACKNOWLEDGEMENTS

There are a number of people I would like to acknowledge for their help throughout the year.

Firstly to my supervisor Daniel K. Brown for his commitment and guidance throughout this thesis.

I would also like to acknowledge Prudence Stone for her advice regarding the significance of black as an expression of national identity within New Zealand.

Thirdly to both my mum Pam Henry and partner James for their endless support and encouragement.

Finally thanks to all my friends and family for their ongoing support and motivation over the last five years.

01

Introduction.....2

- 1.1 Overview of the Problem and its Contexts
- 1.2 Theoretical Framework: 'Black Inc': A Symbolic National Identity within New Zealand and Narrative Design Theory
- 1.3 Problem Statement
- 1.4 Research Intention
- 1.5 Programme and Site
- 1.6 Scope of Research
- 1.7 Research Approach

02

Reassembling the Museum.....10

- 2.1 Cultural Institutions: A Need to Promote National Identities
- 2.2 New Museology: An Approach
- 2.3 Case Study: Museum of New Zealand, Te Papa Tongarewa
- 2.4 Case Study: Jewish Museum, Berlin
- 2.5 Synopsis

03

Chapter Three: 'Black Inc: A Nation's Identity'.....26

- 3.1 'Black Inc: A Nation's Identity
- 3.2 Black as an Expression of New Zealand's Cultural Identity
- 3.3 Synopsis

04

Chapter Four: Ralph Hotere.....40

- 4.1 Ralph Hotere: An Overview
- 4.2 Creation and Death
- 4.3 Transgression and Race
- 4.4 Architectural Transformation
- 4.5 Case Study: Rothko Chapel
- 4.6 Synopsis

05

Chapter Five: Bill Culbert.....58

- 5.1 Bill Culbert- Overview
- 5.2 Culbert and Hotere: A Collaborative Approach
- 5.3 Immaterial and Material
- 5.4 Architectural Translation
- 5.5 Case Study: Peter Zumthor, Therme Vals
- 5.6 Synopsis

06

Chapter Six: Colin McCahon.....78

- 6.1 Colin McCahon: Overview
- 6.2 'Victory over Death'
- 6.3 Transgression
- 6.4 'Landscape Themes and Variations'
- 6.5 Architectural Translation
- 6.6 Case Study: Chichu Art Museum
- 6.7 Synopsis

Theoretical Conclusion.....96

07

Chapter Seven: Design Intervention.....98

- 7.1 Site Analysis: Farmers Lane
- 7.2 Programme Analysis
- 7.3 Design Intervention
- 7.4 Design Evaluation

Conclusion.....168

List of Figures.....174

Bibliography.....178

Appendix.....188

We, Who Live In Darkness

It had been a long long time of it
wriggling and squirming in the swamp of the night.
And what was time, anyway? Black intensities
of black on black on black feeding on itself?
Something immense? Immeasureless?

No more.

There just had to be a beginning somehow.
For on reaching the top of a slow rise suddenly
Eyes I never knew I possessed were stung by it
Forcing me to hide my face in the earth.

It was light, my brothers. Light.
A most beautiful sigh infiltrated past
the armpit hairs of the father. Why, I could
even see to count all the fingers on my hands
held out to it; see the stain – the clutch of
good earth on them.

But then he moved.
And darkness came down even more oppressively
It seemed and I drew back tense; angry.

Brothers, let us kill him – push him off.

We, Who Live in Darkness - Hone Tuhware, 1982

1. introduction

1.1 Overview of the Problem and its Contexts

1.1.1 Cultural Institutions

Museums, galleries and archives are important institutions that develop and sustain cultural identities through the preservation and display of cultural artefacts. Artefacts are therefore important as they define how we represent ourselves as individuals, groups and societies (Schwartz & Cook, 2002).

1.1.2 Identified Need for Cultural Artefacts to be Acknowledged

The Wellington City Council recognised in the 2009 'Capital City Initiative' (Council, 2009) a need to promote important national identities. This initiative therefore recognised the opportunity for Wellington's cultural institutions (such as museums) to architecturally develop how national collections are exhibited and acknowledged.

1.1.3 New Museology as a Theoretical Framework

Since the first public museum was built in the late 18th century, museums have undergone significant change. This change was a result of shifting political and economic pressures, encouraging professionals to direct their attention towards the visitors experience rather than the collections and methods traditionally utilised (Newhouse, 1998, Vergo, 1997). This approach has been identified within the profession as 'new museology', a framework developed at the end of the 20th century to identify the changing configuration of museums. 'New museology' aimed to "translate elements of postmodern theory into the field of museum practice, exposing audiences to the constructedness of representation and the partiality of knowledge,

attention focused on the visitor experience rather than collections, shifting emphasis from the object to the audience” (McAloon, 2009, p. 18). As a result, new museology challenged traditional concepts of museum architecture encouraging new opportunities for the architectural experience of a museum’s collections (McAloon, 2009).

1.1.4 New museology within New Zealand Museums

New museology as an approach to the architectural experience of museum design is highlighted in our own National Museum of New Zealand, Te Papa Tongarewa. Architects, Jasmax aimed to create an architectural form symbolising the partnership of both Maori and Pakeha cultures, integrating each cultural narrative to create an overall architectural expression of New Zealand as a ‘bicultural nation’. One of the criticisms highlighted within this example is the objectified monumental scale of the exterior experience, whereas the interior architectural experience lacks any form of cohesive understanding when experienced by newcomers. Furthermore the significant amount of space dedicated to the natural history collection has relegated a significant portion of national cultural artefacts to Te Papa’s archives. This lack of space evident within Te Papa for the display of cultural artefacts further validated the need for additional facilities to display important national artefacts.

1.2 Theoretical Framework: ‘Black Inc’: A Symbolic National Identity within New Zealand and Narrative Design Theory

As argued by sociologist Dr Prudence Stone in *Black Inc: a Nation’s Identity*, the colour black represents significant cultural value as an important national identity within New Zealand. Stone suggests that black as a cultural identity is framed on a social level, defined by society’s attitudes and expectations. Black within New Zealand has thus developed through cultural exchange to become part of our national psyche, engrained into our cultural consciousness. Identifying black’s symbolic genealogy through the four themes - creation, death transgression and race - Stone acknowledges how each aspect has been inscribed within New Zealand’s association of black. As cultural reproduction continues, black’s negative association recedes and the more positive and culturally powerful the symbolic value of black becomes (Stone, 2011).

This thesis uses black as an expression of New Zealand’s cultural identity to test how the architectural experience can symbolise national collections relating to Stone’s theory regarding the signifi-

cance of black as an expression of national identity. Initial research found that a significant number of artefacts representing black as an expression of cultural identity were held within Te Papa's archives, inaccessible to the general public. The three artists Ralph Hotere, Bill Culbert and Colin McCahon have therefore been used within this thesis to apply Stone's theory within the arts to test how black as an expression of cultural identity can be architecturally materialised.

This thesis therefore applies narrative design theory to implement the imperatives identified by Hotere, Culbert and McCahon, to test how black as an expression of New Zealand's national identity can be architecturally materialised. This architectural theory will focus on the principles identified by Assistant Professor in Human Environmental Studies at the University of Central Michigan, Cathy Ganoë. Ganoë investigated how narrative theory could provide "(a) specific design criteria applicable to understanding the human experience of interior space" (Ganoë, 1999, p. 1). The key principles highlighted by Ganoë suggest that "design narrative theory provides a practical and dynamic system for acknowledging the importance of human meaning in interior space" (Ganoë, 1999, p. 14). Ganoë's principles identified will therefore be used within this thesis to translate Hotere, Culbert and McCahon's understanding of Stone's themes into an architectural response.

1.3 Problem Statement

As identified by the Wellington City Council, there is a need for cultural institutions within Wellington to 'showcase' items of national importance. 'New museology' as an approach identifies how the architectural experience can assist in establishing national narratives reflective of important national artefacts. This approach within New Zealand's national museum has highlighted problems surrounding the interior architectural experience and its ability to convey a holistic experience of the collections held within the museum. This was further supported by the significant number of cultural artefacts relegated to Te Papa's archives due to limited exhibition space. Of particular note were artefacts within Te Papa's archives by leading New Zealand artists, Ralph Hotere, Bill Culbert and Colin McCahon, which represent themes of Stone's theory regarding the significance of black as an expression of New Zealand's cultural identity. This research therefore identified the need to integrate new museology and narrative design theory as an experiential understanding of national collections with Stone's theory regarding the significance of black to New Zealand, as a means of creating an architectural experience that reflects black as an expression of national identity.

1.4 Research Intention

National museums typically address the interior architectural experience through either a traditional white cubed approach to allow the artworks to remain autonomous within the architectural space, or through the use of new museology as an educational tool to test how visitors experience cultural artefacts (Vergo, 1997). The main intention of this research is to investigate how a discrete collection of acclaimed national artists working within a common national theme can be exhibited so that there is no longer the need for an anonymous, context free white walled approach. Instead the architectural experience in this thesis can be a co-participant in the understanding of black as an expression of national identity.

1.5 Programme and Site

The programme utilised within this thesis will be a museum that archives, displays and researches the collections representing black as an expression of New Zealand's cultural identity. This was selected due to concerns surrounding the display of New Zealand art and lack of exhibition space within Te Papa. Black as an expression of New Zealand's cultural identity is an example of one national identity with the majority of its representative collections contained within Te Papa's archives, inaccessible to the general public. This was therefore selected to act as the programmatic driver of the design.

The architectural experience of the colour black's symbolic expression was tested in the site Farmers Lane, Wellington a pedestrian alleyway situated between Lambton Quay and The Terrace. This site was considered appropriate as it provided a spatial investigation from darkness to light while further thematically creating constraints to extend the outcome of the design. This thesis therefore aimed to test Stone's theories regarding the importance of black as a national identity within New Zealand using architecture as a mediator to engage with the architectural experience of black as an expression of New Zealand's national identity.

1.6 Scope of Research

This thesis specifically investigated sociologist Prudence Stone's theory regarding the importance of black and its cultural significance within New Zealand applying her findings to an architectural outcome. It is important to acknowledge that Stone's theory comes from a sociological and cultural understanding rather than historical account.

While there are many other significant cultural identities that are important national narratives to New Zealand, Stone's theory surrounding the significance of black as an expression of cultural identity within New Zealand was chosen to be investigated within this thesis as black as an expression of national identity has manifested within many New Zealand art forms however is yet to be explored within architecture.

1.7 Research Approach

Chapter Two: 'Reassembling the Museum' explores the potential for architecture to influence the experience of national collections in museums and galleries. This is firstly outlined by a critique on 'new museology' and narrative design theory as an architectural approach to museum design. It focuses on the development of this approach internationally and follows on to consider how new museology has been adapted within New Zealand using the Museum of New Zealand, Te Papa Tongarewa as a case study. This is followed by a case study analysis of the Jewish Museum in Berlin, to investigate how the interior architectural experience can work in unison with national collections to enable visitors to achieve a better understanding of national narratives.

Chapter Three: 'Black Inc: A Nation's Identity' develops the second line of enquiry within this thesis: the symbolic significance of the colour black within New Zealand. This signifier of identity has been chosen for exploration through a design-led process, to test the potential for the architectural experience associated with the display and archiving of New Zealand's national collections to actively participate in evidencing national identity. This chapter focuses on black's symbolic identity within New Zealand by extending Stone's theory to the context of black's symbolic representation within New Zealand art. This will focus primarily on New Zealand fashion and painting, introducing how the colour black has been symbolically represented as a national identity through Stone's four themes: creation, death, transgression and race. This chapter will further develop this analysis by introducing artists Ralph Hotere, Bill Culbert and Colin McCahon, three distinct New Zealand artists who have based the greater body of their works on black as thematic expression of New Zealand identity.

Chapter Four: 'Ralph Hotere' focuses specifically on Hotere, discussing how black has been used within his art to incorporate ideas of metaphysical space as a portrayal of black to contextualise black within Stone's four themes of creation, death, transgression and

race. Each of these four themes are then related to Stone's theories regarding the application of black to New Zealand's identity, to identify how Hotere's works reflect Stone's analysis of black as a signifier of national identity. Hotere's themes of black as a portrayal of 'space' are then discussed in relation to new museology and narrative based design, using Ganoe's narrative principles to test how Stone and Hotere's theories can be implemented within New Zealand architecture. To conclude, the Rothko Chapel in Houston, Texas is analysed as an example of how art and architecture can be integrated to challenge the overall experience and representation of black through an architectural response.

Chapter Five: 'Bill Culbert' focuses specifically on Culbert, discussing how he explores black through darkness, questioning the construction of light, materials and atmosphere. This is linked to Stone's theme of black as signifier of creation, surrounding the explicit use of black as an expression of New Zealand's national identity. Culbert's spatial representation within this chapter will further be discussed in relation to architectural theorist Jonathan Hill's *Immaterial Architecture* (2006). I suggest that the spatial experience created within Culbert's light installations directly reflects Jonathan Hill's ideas of immaterial architecture, where the users' experiences of space are determined by the immaterial and material qualities. New museology integrated with narrative theory provides an approach to implement these imperatives to create an architectural experience of black as an expression of national identity within New Zealand architecture. This chapter concludes with an analysis of Peter Zumthor's Therme Vals (Thermal Baths), investigating how Zumthor has used darkness, materials and light to create an atmospheric, architectural experience relating to Culbert's themes.

Chapter Six: 'Colin McCahon' discusses McCahon's application of black, analysing how his interpretation of black relates to Stone's theory regarding the significance of black through themes of death and transgression. This chapter interprets McCahon's application of black as a distinct expression of black's symbolic relationship to New Zealand's cultural identity. New museology and narrative theory provide an approach to implement these imperatives to create an architectural experience of black as an expression of national identity within New Zealand architecture. This is then applied within an architectural manifestation through an analysis into architect Tadao Ando's relationship to light and dark, above and below. This is followed by a case study analysis of Ando's Chichu Art Museum, a museum that spatially creates an architectural experience based on the dialogue of both art and architecture, and light and dark.

Chapter Seven: ‘Experiential Architecture’ develops the designed research as a vehicle to explore how Stone’s theory of black as an expression of New Zealand cultural identity can be manifested within New Zealand architecture. This chapter firstly introduces the site chosen for exploration, Farmers Lane, Wellington, introducing the contextual imperatives explored within the design. The programme of a museum is then outlined, establishing the programmatic requirements for archiving and displaying national collections, highlighting the design brief incorporated within the design. The design as three datums of exploration will then be introduced presenting the design as a final case study, exploring the symbolic application of black within an architectural manifestation. This will then be evaluated discussing how architecture can participate in establishing black as a signifier of cultural identity within New Zealand’s representation.

Design Conclusion: The conclusion discusses how the research meets the intention of integrating Stone’s cultural theory and Ganoë’s narrative theory as an architectural approach to the interior experience of black as a symbolic expression of national identity within New Zealand. This further reiterates the conclusions arising from the design solution as well as limitations, constraints and potential areas for further research.

2. reassembling the museum

chapter outline

- 2.1 Cultural Institutions: A need to promote National Identities.....13
- 2.2 New Museology: An Approach.....14
 - Historical Overview
 - Criticism of New Museology
 - New Museology as a Narrative-Based Architectural Experience
- 2.3 Case Study: Museum of New Zealand Te Papa Tongarewa.....18
 - New Museology as an Architectural Approach to Te Papa
- 2.4 Case Study: Daniel Libeskind: Jewish Museum.....21
- 2.5 Synopsis.....24

Introduction

This chapter establishes that the architectural experience associated with displaying and archiving New Zealand's national collections has an opportunity to assist in establishing the national identity of New Zealand collections. Outlining the role of Wellington as the nation's art and cultural capital, I suggest there is a lack of integration between the architectural experience and the cultural institutions showcasing artefacts of national significance. New museology when integrated with narrative design theory provides an opportunity for architecture to test how Stone's theory regarding the significance of black to New Zealand can create an experiential understanding of black as a signifier of national identity while further providing a new facility within which black's cultural artefacts can be exhibited. The Museum of New Zealand, Te Papa Tongarewa provides a case study to discuss how 'new museology' has been applied within the New Zealand context. While the aim of the initial design of Te Papa was to highlight the experience of New Zealand as a bi-cultural nation, it has ultimately created a convoluted 'expo mode' approach. This case study therefore provides an example of the current dissatisfaction with the architectural experience of Te Papa in interpreting national narratives and cultural artefacts. This will further be compared to Daniel Libeskind's Jewish Museum, Berlin, as this case study provides an example of how new museology as an architectural approach has successfully created an interior experience of national collections.

I am unpacking my library, Yes, I am. The books are not yet on the shelves, not yet touched by the mild boredom of order. I cannot march up and down their ranks to pass them in review before a friendly audience. You need not fear any of that, Instead, I must ask you to join me in the disorder of crates that have been wrenched open, the air saturated with the dust of wood, the floor covered with torn paper, to join me among piles of volumes that are seeking daylight again after two years of darkness, so that you may be ready to share with me a bit of the mood- it is certainly not an elegiac mood but, rather, one of anticipation – which these books arouse in the genuine collector.

Benjamin Walter, Unpacking my Library

2.1 Cultural Institutions: A Need to Promote National Identities

Wellington, known as New Zealand's Art and Culture Capital prides itself in being "home to the nation's most important cultural institutions..."(Council, 2009, p. 8). While holding national artefacts of significance, Wellington representatives acknowledge that more can be done to culturally promote and display these items of significance. As outlined in 'Our Extraordinary City: The Capital City Initiative'(2009); "New Zealand's Capital City is home to significant national repositories and a gateway to important treasures, ideas and stories – but would you ever know?" (Council, 2009, p. 8).

A key purpose of the 2009 initiative was to change the way we currently experience artefacts of significance by "turning the storehouse into a showcase" (Council, 2009, p. 6). By 'showcasing' items of importance, Wellington's cultural institutions become important in recognising and celebrating national identities and "telling the nation's stories" (Council, 2009, p. 13). Museums provide one vehicle for this to be achieved. As highlighted by Museums Aotearoa within the 'Strategy for the Museum Sector in New Zealand' (2005):

Museums and art galleries in New Zealand are well positioned to play a dynamic role in our national and cultural life as centres of excellence where people can learn, experience and enjoy, and be stimulated to think about their place in the world....

... Museums and art galleries now perform a flagship role in the provision of arts, culture and heritage activities; they help to generate economic activity in urban and rural communities; they contribute to the development of social capital and encourage discourse about the key aspects of our community and our national identity (Museums Aotearoa Te Tari O Nga Whare Taonga O Te Motu, 2005, p. 2).

As described by Museums Aotearoa the role of national museums within contemporary New Zealand society should therefore ideally celebrate the identity of New Zealanders, while nationally collecting and caring for important artefacts and taonga (treasures). The role of architecture offers the opportunity to assist in establishing the national identity of New Zealand collections by creating an architectural experience associated with displaying and archiving New Zealand's collections. This relates to the concept of 'new museology' which aims to redefine museum practice from the point of view of the

visitors' experience. New museology is therefore being integrated with sociologist Prudence Stone's theory regarding the symbolic significance of black as a signifier of cultural identity in New Zealand to investigate how this can be applied to architecture. New museology therefore provides an architectural approach to emphasise the importance of the architectural experience in learning about the significance of black as an expression of New Zealand's national identity.

2.2 New Museology: An Approach

2.2.1 Historical Overview

The architectural formation of museums has undergone significant change since the first public museum was built in Rome in the 18th century (Montaner, 1995, p. 7). This resulted in significant controversy surrounding the role of architecture within museums. As architectural historian Victoria Newhouse describes: "from the time of the first purpose-built public museums, people have fought over whether the architecture should be an active or a passive container, a background or a foreground for the museum's contents" (Newhouse, 1998, p. 220).

The original intention behind the establishment of the museum was to bring artefacts previously collected by high society individuals as private collections into a new environment that would enable the public to gain knowledge and experience artefacts of cultural significance (Vergo, 1997). As Newhouse states: "many critics felt that removing works of art from their original religious or civic settings was equivalent to burying them...Museums increasingly divorced art from a lived experience and elevated it to the status of a secular religion" (Newhouse, 1998, p. 9). This was particularly evident within 19th century museums where rectilinear rooms were separated by corridors and doors. During this time museums became based around two ideas – one forming from concepts of the Enlightenment where the museum aimed to become about knowledge and education, the second based around the duty to preserve and safeguard collections (Montaner, 1995).

By the early 20th century, museums emphasised a modernist approach to exhibitions and architectural forms. Museums became open spaces with white partitions illuminated by artificial light (Newhouse, 1998). This 'white walled' approach to the museums' interior experience enabled galleries to become neutral spaces allowing the artworks to themselves act as autonomous objects within the museum. This therefore created a space that allowed for a diverse

range of artworks to appear meaningfully within a single contextual arena. As David Fleming, Director of National Museums in Liverpool has suggested: criticism was raised from the conformist approach to traditional design within twentieth-century museum architecture, as “spaces [were] perceived as being devoid of identity, with no prospect of a relationship with the art they contained” (Fleming, 2005, p. 58).

Late 20th century reconfiguration of the museum typology therefore aimed to “challenge traditional concepts of museum architecture and suggest new possibilities for display and experience” (MacLeod, 2005, p. 1). This reconfiguration related to ‘new museology’ in that “greater significance is now placed on the nature of collections and how they can be used to interpret and illuminate the past” (Gore, 2002, p. 6). 21st century museums have therefore restored the experience of the museum, reinstating the typological and symbolic value of museums as a basis for exploration (Montaner, 1995). As Newhouse states: “the new museum attempts to make art once again a vibrant part of life and a powerful aesthetic experience rather than a didactic tool or a remote object of veneration” (Newhouse, 1998, p. 260).

New museology as an approach has therefore been used within this thesis as it emphasises the experiential nature of museums in order to portray knowledge regarding the importance of national identities.

2.2.2 Criticism of New Museology

Whilst from an experiential understanding the idea of ‘new museology’ has been well received, it has also faced significant criticism. One of the main problems highlighted involves the iconic architectural forms often produced to raise the profile of the city or place. Landmarks as cultural institutions (such as museums) where natural light is constricted often result in forms that lack any relationship to the urban conditions and surrounding contexts (MacLeod, 2005, p. 2). Furthermore Fleming highlights the risk of museum architecture overpowering the museum’s collections: “statement architecture threatens to overpower the museum’s contents, and perhaps the museum’s inclusive narratives and dialogues” (Fleming, 2005, p. 57). While he supports the importance of museum architecture within the urban environment, Fleming reasserts the fine line between the negotiation of architecture and its collections.

2.2.3 New Museology as a Narrative-Based Architectural Experience

New museology as an experiential approach can work in conjunction with narrative design theory to achieve an experiential outcome. As museum specialist Dr Leslie Bedford describes; “the power of narrative is no secret in the museum world where various forms of storytelling have long been employed to engage visitors”(Bedford, 2001, p. 30). Bedford explores psychologist Jerome Bruner’s theory within *Storytelling: The Real Work of Museums* (2001) for his “extensive exploration into the meaning of narrative and its fundamental role in creating and interpreting human culture” (Bedford, 2001, p. 28). As Bedford highlights from the work of Bruner: “human beings are natural storytellers; they make sense of the world and themselves through narrative, a form shared both by storytelling and history”(Bedford, 2001, p. 28). Narrative is therefore “an ideal strategy for realising the constructivist museum, an environment where visitors of all ages and backgrounds are encouraged to create their own meaning and find that place, the intersection between the familiar and the unknown where genuine learning occurs”(Bedford, 2001, p. 8). Museum architect Lee Skolnick agrees by explaining that: “narrative has had, and continues to have, a particularly significant place in the making and experiencing of both architecture and museums” (Skolnick, 2005, p. 119).

Narrative design theory as an experiential approach to new museology will therefore be used within this thesis to apply Hotere, Culbert and McCahon’s understanding of black as a signifier of national identity within New Zealand to test how Stone’s theory regarding the significance of black as an expression of cultural identity within New Zealand can be explored within architecture. This approach has been used as it provides a theoretical framework to decipher how themes emerging from black as a cultural expression of New Zealand identity can be integrated within architecture to create a comprehensive understanding of black as a signifier of cultural identity. As Professor in Human Environmental Studies at the University of Central Michigan, Cathy Ganoë further describes:

A narrative view of reality considers that individuals are both actively engaged with external environment and internally reflective and aware. As a result, humans are integrating multiple influences in the process of creating their own existential reality. This complex reality is continually being constructed and represented through one’s personal narrative. Design narrative theory addresses the true complexity of human experience as a prevailing factor in design. It provides a comprehensive framework for understanding the internal human response to interior space (Ganoë, 1999, p. 14).

Ganoe's investigation into narrative theory provides a key set of principles highlighting how "design narrative theory provides a practical and dynamic system for acknowledging the importance of human meaning in interior space" (Ganoe, 1999, p. 14). Ganoe's principles identified will therefore be used within this thesis to translate Houtere, Culbert and McCahon's application and evidencing of Stone's themes into an architectural manifestation. (Refer to fig.1)

Figure 1: Methods for Applying and Testing Narrative

Methods for Applying and Testing Narrative	
Criteria	Application and Testing Method
Order Experience	Apply those design narrative criteria that are most concrete, practical, and easy to incorporate such as: order of issue, sensory impact, personal emblems, etc. Observe and document human response for positive, neutral, or negative outcome.
State of Mind Meaning	Expand design programming by asking individual clients to tell their personal stories within an environmental context. Analyze stories for psychological traits (such as active or passive involvement) and levels (low, medium, or high) of interpreted environmental meaning. Incorporate pertinent information into design and survey participants for their post-occupancy response and ability to interpret design meaning.
Innovation Universality	Study a wide variety of subject areas to discover new concepts for design and invent means of incorporating these into interior design. Contemplate one's own experience of environments using specific phenomenological criteria in order to discover those places that transcend cultural or conventional understandings. Incorporate at least one universal aspect or a new or refined concept into all design work. Have this work critiqued for depth and originality.
Transformation Multiplicity	Conduct cross-cultural field research to learn how humans respond to or act differently in environments that include cultural or universal symbols and transforming rituals. Compare behaviours to those of generic environments that are less symbolic and include no rituals. Compile data concerning human behaviours in generic environments.
Subjectivity Convergence	Develop special test methods to detect human responses that are hidden and internal (body pleasure or relaxation, multisensory awareness) or cognitively abstract (depth of meaning, degree of challenge) to "same type" environments. Compare those that utilize various formal criteria for function and visual design to those that use postformal, avant-garde, or no design criteria.

Figure 2: Museum of New Zealand, Te Papa Tongarewa, 1998

2.3 Case Study: Museum of New Zealand, Te Papa Tongarewa

One of the most significant (and only purpose built) museums within the national capital is the Museum of New Zealand, Te Papa Tongarewa. Te Papa provides an example of how new museology as an experiential-based design approach has been integrated within New Zealand. As a case study this has however highlighted how the design has created an ‘expo mode’ experiential understanding of national identity. Te Papa also further illustrates the aims of the ‘Capital City Initiative’; with only 5% (Parker, 2010) of the total collection being exhibited at any given time, there is a clear need to reflect the aims of the initiative to allow more of these collections of significance to be accessible and ‘showcased’.

The Museum of New Zealand Te Papa Tongarewa opened on 14 February, 1998, following discussions to integrate the National Museum and National Art Gallery. The original National Museum, located on Buckle Street, housed a collaboration of the original 1865 Colonial Museum as well as the first National Art Gallery; however it was decided that new premises were required to accommodate further expansion of the museum and its collections. New premises therefore allowed more of the existing collections to be exhibited while allowing both facilities to be located together.

While previous museums within New Zealand focused on natural history, the original 1985 concept plan of Te Papa aimed to concentrate on developing collections relating to New Zealand's cultural artefacts and historical collections (Gore, 2002).

In May 1988 a new board set about developing and refining the 1985

concept for a new museum. As Gore has stated: “the Museum of New Zealand Te Papa Tongarewa was to be quite different from that which was proposed in 1985, in that all aspects of the museum were to be based around the tripartite concept presenting the important strands of New Zealand – past, present and future” (Gore, 2002, p. 224). This was the beginning of significant controversy towards the architectural experience of many of the collections.

2.3.1 New Museology as an Architectural Approach to Te Papa

Te Papa has always had a strong link to the partnership between Tangata Whenua, those who belong to the land by right of the first discovery (Henare, 2004) and Tangata Tiriti, those that belong to the land by the right of the Treaty (Henare, 2004), which became one of the key concepts within the development of the museum. Following ‘new museology’ as a framework, Te Papa aimed to express the bi-cultural identity of New Zealand. As the Project Development Board stated in 1989:

The Museum of New Zealand Te Papa Tongarewa will be a national museum that powerfully expresses the total culture of New Zealand. It will express the bicultural nature of the country recognising the mana and significance of each of the two mainstreams of tradition and cultural heritage and providing the means for each to contribute effectively to a statement of the nation’s identity (Tongarewa T. P., 1989, p. 1).

This was architecturally achieved by creating two strands of narrative: a Pakeha and a Maori identity that were translated into the architectural experience. As identified in the Te Papa Tongarewa Interpretative Plan: A Conceptual Framework for Exhibitions, 1992:

The northern (Maori) part of the museum aligned with the harbour axis, expresses the natural elements associated with papataunuku / tanagata whenua, while the southern (Pakeha) part is aligned with the urban grid of the city (Tongarewa M. o., 1992, p. 87).

As Dr Paul Williams, Assistant Professor in the Programme of Museum Studies in New York further reiterates:

This spatial dichotomy constructs the indigenous and Western in a highly familiar scheme that situates the natural world against the built form, the spiritual against the mate-

rial, an ecological harmony against the capitalist development (Williams, July 2005, p. 84).

From the original conceptual plans in 1985, the design of Te Papa as an experiential understanding of bi-culturalism was considered to be a significantly ambitious task (Gore, 2002). This was further supported by strong criticism from art curators and professionals alike. Barbara Kirshenblatt-Gimblett suggests in 'The Museum as Catalyst' (2000) that Te Papa exemplifies several principles of what might be called the 'expo mode' of the new generation museum: "This mode is by very nature theatrical" (Kirshenblatt-Gimblett, 2000, p. 4). It is further criticised by British columnist, Theodore Dalrymple in the *New Statesman* magazine, who likened Te Papa to an "amusement arcade" (Dalrymple, 1999, pp. 32-33).

A significant portion of this 'expo mode' approach has been said to be a result of the significant portion of multi-media exhibitions. As Gore clarified: "Te Papa was designed around a populist approach, in the sense that is aimed to appeal and attract visitors who would not traditionally go to a museum. This is most clearly illustrated by the use of interactive technology throughout" (Gore, 2002, p. 255), which is said to have "neglected education in favour of entertainment" (Gore, 2002, p. 254). John McDonald for example, a curator of the National Gallery of Australia, saw the refusal to attribute cultural and historical values to certain objects as the fundamental problem that pervaded the whole museum (Gore, 2002, p. 264).

While there was significant criticism surrounding the experiential nature of the museum, further controversy surrounded the significant portion of the collection that remained in storage, unable to be seen or viewed by the general public. In March 2000, a ministerial review was commissioned to assess "whether the national art collection was being presented to the public in the most effective way" (McAloon, 2009, p. 20). The report highlighted the common concern of many of the critics in recommending that:

... the Museum's plan to review, increase and potentially reallocate spaces significantly featuring works of art, as well as redesign and reconfigure those spaces, be implemented as a matter of urgency (McAloon, 2009, p. 20).

As a result, new galleries were constructed on the fifth floor aiming to improve the art display and availability of New Zealand's art collections. This relatively small additional 1500 m² exhibition space displayed New Zealand art from a traditional white cube approach,

receiving overall positive feedback. This new area for the display of national art is however difficult to locate and provides little contribution to the education and understanding of New Zealand's national identity. Furthermore the approach undertaken to mediate the problem resulted in only a small fraction of the national collection being added to the public arena. While acknowledgment of the lack of space and inconsistent approach to display was met by a small and experientially remote extension to Te Papa, I argue that this has not solved the problem. As McAloon further supports: "ultimately dollars will not alter the museum's capacity to exhibit art in ways that are thoughtful and current" (McAloon, 2009, p. 20).

Recent controversy surrounding a new facility specifically for a new National Art Gallery further acknowledges this. As outlined by Dan Parker, in 'Te Papa Calls for a New National Art Gallery' (2010): "A new art gallery is being called for, because Te Papa doesn't have the space to exhibit the huge archives of artwork in its collections. Just 5% of the museum's collection is on public display at any one time. The vast majority of the 13,000 pieces are kept in the darkness and depths of its archives – available by appointment only" (Parker, 2010).

This dilemma is further acknowledged by Te Papa's chairman of the board Sir Wira Gardiner:

We have got 95% of New Zealand's heritage, which belongs to all New Zealanders, sitting in rooms and storage inside this museum. I think it is a good idea, if we can get a facility to get it out, so New Zealanders can view their art. That is a good objective (Gardiner: Parker, 2010).

The need to move towards releasing the artefacts of New Zealand's art collections into the public arena is therefore being met positively by professionals. This further reinforces the aim of this thesis to test Stone's theory within the context of architecture, to allow New Zealand artefacts expressing black as a cultural identity to be removed from the archive and placed into the public arena.

2.4 Case Study: Jewish Museum, Berlin

The Jewish Museum, Berlin provides an example of how the interior architectural experience has successfully integrated with the collections to create an overall experience reflective of both a national identity and the collections within the museum. This will therefore be discussed to highlight how new museology has been implemented

Figure 3: Daniel Libeskind, Jewish Museum, Berlin, Germany, 2001

within this example to create an integrated architectural experience.

Designed by Daniel Libeskind, the Jewish Museum opened just three years after Te Papa in 2001. The museum acts also as a memorial, allowing the history of Berlin's Jewish community to be remembered and acknowledged. While the history of Germany remains important within the museum, it also aims to celebrate and recognise the lives of former Jewish citizens who "have had a formative effect upon the face of the city and upon its history over centuries" (Young, 2000, p. 15). The museum therefore aims to architecturally represent the haunting nature of its collections, evoking a sense of absence and deformation through the architectural experience. As Skolnick highlights: "Its jagged, slashing design is unquestionably successful at evoking the wrenching, irrational and disorienting chaos of the Holocaust on the most visceral and experiential level" (Skolnick, 2005, p. 124).

Libeskind establishes an experiential context within which the visitor can understand the grief and horror symbolised within the museum's collections. One way in which this has been architecturally mediated is through the use of voids. The voids are formed through Libeskind's compositional fragmentation, creating the void from the exposure of two distorted planes. As Libeskind describes:

One is a straight line, but broken into many fragments; the other is a tortuous line, but continuing indefinitely. These two lines develop architecturally and programmatically through a limited but definite dialogue. They also fall apart, become disengaged, and are seen as separated. In this way, they expose a void that runs through this museum and through architecture, a discontinuous void (Libeskind, 1992, p. 63).

The voids are of particular importance, as they symbolically represent the absence of the Jews persecuted. As director of the museum Rolf Bothe states: "the voids are an embodiment of the emptiness, the lost world of the Jews, which had once shaped Berlin. Each body of space becomes a memorial to the era of persecution, making Jewish history invisible" (Bothe, 1992, p. 36). The voids therefore evoke a sense of loss and absence within the visitor. The voids become gouges, directly reflecting a sense of emptiness as visitors pass through each of the spaces.

Disorientation is further experienced as the user passes through voids that disrupt and dislocate the museum's collections. This rup-

ture further creates a sense of unease as one passes through the abyss of emptiness, a representation of the grief and loss experienced by the Jews. Within this sense, Libeskind has architecturally informed the experience through the museum by creating a new experiential understanding of the collection. As Young explains:

Instead of merely housing the collection, this building seeks to estrange it from the viewers' own preconceptions. Such walls and oblique angles, he hopes, will defamiliarise the all-too-familiar ritual objects and historical chronologies, and will cause museum-goers to see into these relations between the Jewish and German departments as if for the first time (Young, 2000, p. 18).

The architecture of the Jewish Museum thus allows for the conceptual meaning of the museum to be experienced by the users, while working in conjunction with the exhibitions. The architecture and exhibitions thus form a sense of unity within the museum, creating a successful integration between the interior architectural experience and the exhibition spaces. The exhibition spaces therefore work in relation to the voids, allowing the voids themselves to be understood as architectural exhibitions, an absence of space.

2.5 Synopsis

New museology and design narrative theory focus on how the experience of national collections can contribute to the overall spatial experience of national museums. This approach has therefore been integrated within this thesis to architecturally test how Stone's theory regarding the significance of black to New Zealand's national identity can be experienced within an architectural manifestation.

As acknowledged within this chapter Te Papa provides a case study within the New Zealand context that highlights how 'new museology' as a narrative-based approach has been applied (though not successfully) with regards to important national collections. The Jewish Museum in Berlin further illustrates how the interior architectural experience can successfully enhance the conceptual understanding of the exhibitions within museums. The Jewish Museum and Te Papa both provide examples of how new museology as an approach has been integrated with narrative to represent national identities. Te Papa's approach attempted to create an experiential understanding of the bi-cultural identity of New Zealand. This however ultimately created an 'expo approach' to the architectural experience, lacking any form of cohesive understanding to the identity of the bi-cultural

intentions. Te Papa furthermore highlighted the significant amount of cultural artefacts relegated to Te Papa's archives, further illustrating the need for cultural artefacts to be made accessible to the general public. This can be compared to the Jewish Museum, which also provides an example of new museology referencing national identity. This museum provides an example of a successful interior architectural experience, highlighting the opportunity for the architectural experience itself to become an exhibition of national identity. The two museums therefore illustrate two different experiential outcomes. While Te Papa creates an experience based on artefacts as objects lacking any historical or cultural value, the Berlin Museum creates objects through 'history' as an experience, making the Berlin Museum effectively become its own work of art.

This thesis therefore proposes a new approach to New Zealand museum design as it examines how a discrete collection of acclaimed national artists working within a common national theme can be exhibited so the architectural experience can be a co-participant in the understanding of black as an expression of national identity.

3. 'black inc': a nations identity'

chapter outline

3.1 'Black Inc: A Nation's Identity'	29
Creation	
Death	
Transgression	
Race	
3.2 Black as an Expression of New Zealand's Cultural Identity.....	37
3.3 Synopsis.....	39

Introduction

Black invades the New Zealand image, seeping into our sub-consciousness and national representation. But where does this symbolic notion of black manifest? From the dark tones of New Zealand film, through to iconic paintings such as those by Colin McCahon and Ralph Hotere, the prevalence of black within New Zealand's self-representation is now a pervasive element of our subliminal national identity. This research explores the use of black and the overriding darkness within our collective identity as New Zealanders. Evidential in our adoption of black as a national colour and saturated within the media and arts of New Zealand, black has been adapted as a subliminal national identity within New Zealand culture.

This chapter investigates Stone's theory regarding the significance of black as an expression of cultural identity within New Zealand specifically to the arts, describing how black contributes to evidence cultural imperatives in New Zealand painting and fashion. These examples were selected as they offer an overall introduction to black's symbolic power within the New Zealand art context. This chapter provides a framework within which black acts as a means for the arts within New Zealand to portray national identity through Stone's analysis of the four themes central to black as a purveyor of national identity. They include creation, death, transgression and race.

Each of these four themes will further be explored within Chapters Four, Five and Six through the three main artists chosen for representation: Ralph Hotere, Colin McCahon and Bill Culbert. These three artists have been selected as there are clear parallels between black within their work and the context of black within Stone's analysis, contributing to the overall significance of black as an expression of New Zealand's identity. These three artists have also been selected as they further address the problem highlighted in Chapter One as a significant portion of their work is situated within Te Papa's archives, inaccessible to the general public. The thesis aims to test how black as explored within each of the three artists can be architecturally manifested to create a thematic architectural experience of black as an expression of New Zealand's cultural identity.

There is something so pervasive about the use of black in New Zealand that it must surely reflect an aspect of national identity...What lies behind New Zealand's passion for black? Why do artists eschew strong and vibrant colour in New Zealand painting? Can it be that our passion for black, which is so intimately associated with our national identity, is reflective of all lingering Puritanism, an emotional reticence in our national psyche?

Helen Kedgley, "Think Colour: Art is Never Just Black & White", 2000-2001

3.1 'Black Inc: A Nation's Identity'

Sociologist Dr Prudence Stone argues in *Black Inc: A Nation's Identity* (2011) that the colour black embraces significant cultural value as a national identity within New Zealand. Evolving through cultural reproduction, black has become part of our national psyche, engrained into our cultural subconscious. Identifying black's symbolic genealogy through four main themes - creation, death, transgression and race - Stone acknowledges how each aspect has been inscribed within New Zealand's association of black. Within this application, Stone argues that a simulacrum has formed where the original contextual understanding of black has transformed, creating an overall symbolic cultural framework for black within the New Zealand context. As cultural reproduction continues black becomes culturally charged to create a powerful symbolic identity within New Zealand's representation (Stone, 2011). Black as a symbolic expression of national identity has therefore created an identity that New Zealanders support and represent. This thesis offers the opportunity to test whether architecture can promulgate the cultural implications of black as has been evidenced within other art forms within New Zealand.

3.1.1 Creation

New Zealand's creation story, evident within Maori mythology, provides the initial analysis into the symbolic importance of black as an expression of national identity. Black within Maori mythology represents the initial display of darkness, the beginning of all existence. This story describes the initial "account of the country's existence, where the Mother Earth was ripped from the embrace of the Sky Father" (King, 2003, p. 19). As described by Stone:

'Te Po' signified the original dark source of all things, out of which sprung Papatuanuku and Ranginui, who parented all the atua, or local gods of Maori. Because of their love, which locked them in a passionate embrace, their children were trapped in a second darkness... Tane, protector of the forests of Aotearoa, had to push them apart to allow life to begin (Stone, 2011, p. 14).

This is further supported by Maori artist Darcy Nicholas:

In Maori cosmology, life evolves from absolute darkness, the intense night, the deep night, the dark night. From the wind, and the rain, and the intense energy, come the first signs of light – the rising sun. From the rising sun, the wind,

the rain, and the energy, comes the personification of the dawn maiden – bursting into light, into colour, to embrace her mother, the planet earth (Nicholas:Kedgley, 2000-2001, p. 2).

The light to dark metaphor within creation stories is therefore of particular importance as it describes the beginning of creation being exposed to light and life. Stone further compares this exposure of darkness to light through the Western example of Plato's cave, an analogy that establishes how darkness and light were reversed, giving black its original frame of reference within Western society. As Stone reiterates:

Plato related the transcendence of everyday life for a higher state of consciousness to the old dark/light framework used in creation mythology, making new associations between darkness and deception, and between light and truth. This dark/light frame of reference has become a central tenet of western symbolic heritage. Modern man is 'enlightened' for example, and older ages with less knowledge are considered 'dark' (Stone, 2011, p. 16).

Stone highlights that early settlers to New Zealand (who were exposed to the preconceived notions of enlightenment) had already established black to reference those considered un-educated and subordinate; thus when arriving to New Zealand, Aotearoa was already cast in 'darkness' and thus attributed with black's negative frame of reference.

This submission of black as a participant in representation of 'enlightenment' was particularly evident within the work of early colonial painters such as artists Heaphy, Fox, Van der Velden, and Augustine Earl. Black was expressed through scenes noted for their 'sublime' qualities. This unconscious adherence to the quality of the New Zealand light and to the darkness of the New Zealand landscape within these artists' work set the initial framework for the beginning of the expression of New Zealand identity in the arts (Brown & Keith, 1969). These scenes began to describe the sense of solitude and isolation felt by many settlers and thus became signified within New Zealand's representation. As senior lecturers at Otago University, Janet Stephenson, Mick Abbott and Jacinta Ruru acknowledge:

When European settlers first arrived in this country, they came to a land which their maps and imaginations had already made empty of people and abundant with promise. Ar-

Figure 4: Charles Heaphy, View of the rocks lying off Point Jackson - North entrance of Queen Charlotte's Sound, 1839-44

Figure 5: Petrus Van der Velden, Otira Gorge, 1912

rival brought disappointment. While many early writers were lyrical about the sublime unexplored scenery, they were often alarmed upon colder contact: the coast was 'dreary' and 'inhospitable', the land was 'desolate and repulsive in the extreme,' and the South Island mountains were 'barren and rude... awfully fearful (Abbott, Ruru, & Stephenson, 2010, p. 16).

As art historian Francis Pound states, it wasn't until the 1930s that New Zealand art recognised a 'self-consciousness' (Pound, 2009, p. 1). It was during this regeneration that New Zealanders started to become culturally aware of a sense of national pride; thus society started to embrace black as a representation of New Zealand's identity. This therefore saw the emergence of black becoming consciously used as a depiction of New Zealand identity. Black has since been embraced by contemporary New Zealand artists such as Colin McCahon, Ralph Hotere, Tony Fomison, Gordon Walters and Bill Culbert. It is with particular reference to artists Colin McCahon, Ralph Hotere and Bill Culbert that this thesis investigates black in relation to Stone's analysis into the genealogy of black, identifying these artists specifically within this thesis as referencing black to express New Zealand's cultural identity.

Stone's first theme 'creation' is particularly highlighted by artist Colin McCahon in his paintings representing life and death. Black is also depicted in his paintings to emphasise the darkness of the New Zealand landscape in contrast to the New Zealand light. Curator, Helen Kedgley describes:

Colin McCahon castigated as 'fools' those who regarded black as a non-colour; it would be erroneous to presume the absence of emotion in black. The starkest of his black and white paintings – referenced to the absolute contrast between the sky and silhouetted mountain rise in Petrus Van der Velden's 1892 Otira Gorge painting in the Dunedin Public Art Gallery, and, ultimately, to the biblical Creation story in the opening versus of Genesis – carry an extraordinary emotional charge (Kedgley, 2000-2001, p. 2).

This is further supported by Pound:

Whilst McCahon is depicting the light and dark to emphasise the horizon and land form, he is using the two contrasting colours as a way of representing the meeting of land and sky, life and death (Pound, 2009, p. 95).

Figure 6: Colin McCahon, *Landscape Multiple No 11*, 1968

Each of these representations highlights the significance of black within McCahon's work, evidencing direct references to Stone's analysis of the attributes responsible for the depiction of black as a signifier of national identity within New Zealand. McCahon's work references his depiction of a 'New Zealand' scene in his paintings, by marking black as a cultural attribute of a national identity within New Zealand.

McCahon's engagement of darkness and light further references Stone's second reference of death, further acknowledging black as an expression of cultural identity within New Zealand.

3.1.2 Death

Black's symbolic association with death contributed significantly to the importance of black within New Zealand's establishment as a colony (Stone, 2011). As Stone highlights, "the perception of Aotearoa was itself regarded as an underworld and both Maori and Pakeha consciously left their lives behind to come and start again on these shores 'Down Under', a form of social death and second life" (Stone, 2011, p. 18). Stone contends that black's association with death was therefore already pre-formed and pre-conceived on arrival to Aotearoa.

Black's symbolic representation with death was further heightened through plagues, tribal conflicts and land wars where death became an imminent part of New Zealand's colonisation. These significant events became labelled as markers within black's association with death. As Stone explains:

The 'Black Eighties' referred to the long economic depression that lasted a decade before the turn of the twentieth century in New Zealand. Then came 'Black Tuesday', 12 November 1912, the climactic conflict between mineworker strikers and their union, and the mines strike breakers and police in Waihi. More recently, in the 1990s, students on campuses in New Zealand where there were Woman Studies programmes were encouraged to wear black on Thursdays in memory of all the women dead or suffering domestic violence in this country (Stone, 2011, p. 19).

Death is often symbolised by the use of black within New Zealand art. This is particularly evident within New Zealand painting. As identified earlier within this chapter McCahon used black in conjunction with light to reference life and death. New Zealand art critic Agnes Wood

highlights this in critique of McCahon's paintings: "It's all just life and death; it's all light against dark, and dark against light" (Wood, 1997, p. 36).

Death is further emphasised in Ralph Hotere's paintings, where black marked the death of many New Zealand men who died during war. Black within Hotere's paintings thus explicitly referenced death within New Zealand's colonisation, using symbolic forms of the cross to further emphasise its significance.

3.1.3 Transgression

According to Stone, transgression is sited within the framework of an empire that establishes who is considered to be included and excluded. It is through this traditional framework that darkness was juxtaposed with light, to symbolise the opposition of moral hierarchy (Stone, 2011). Within this representation, black became associated with the outsider. Through this representation, the religious 'empire' of Christianity was empowered (Stone, 2011). New Zealand was automatically categorised within the framework of the 'transgressive' due to its lack of history in relation to the Christian faith. This was further emphasised for British colonisers by the traditional oral culture of Maori. This lack of written culture in Maori meant New Zealand was deemed 'black' in the eyes of the British. "The very lack of written law or Christian knowledge implied, to a moral Briton, a 'natural' state of darkness in Maori (Stone, 2011, p. 25)" thus New Zealand became known "as the 'Antipodes', the blackest place morally on earth..." (Stone, 2011, pp. 24-25).

New Zealand's 'transgressive identity' has since developed within New Zealand's representation to become culturally celebrated through New Zealand's embrace of black as a signifier of cultural identity. As Stone highlights, "...the more desirable, or positive and culturally powerful the symbolic value of black gets, the less associated the traditional black bearers of the modern ages become... What was black and damned to inferiority in the modern age, unable to escape the tar-effect of discourse and symbolic currency, grows more and more symbolic and discursively distant from black now that, in the postmodern era, it has finally come out into the light" (Stone, 2011, pp. 188-189).

This new translation of transgression is further emphasised within New Zealand art with particular reference to painting and fashion. Within this instance black has become part of New Zealand's identity, celebrated as our own form of cultural identity. As New Zealand

fashion designer Doris De Pont described: "(black) was signalled as a defining colour of New Zealandness and gained a place independent of fashion dictates from abroad" (De Pont, 2011, p. 8). This is further highlighted within a recent exhibition 'Black in Fashion; Wearing the Colour Black in New Zealand' (2011) curated by De Pont which traced the history of black within New Zealand fashion, dividing the exhibit into six categories; authority, kiwiana, icon, music, sport, and fashion. De Pont's exhibition parallels Stone's themes with a distinct reference to transgression. As De Pont discusses, authority has been particularly important within black's application to fashion as black symbolising authority is often "not a personal or fashion-able choice but rather a symbolic representation for civil order" (De Pont, 2011, p. 5). This is illustrated within the Governor General's White-Tie suit as well as traditional police uniforms. Furthermore black marking authority further adapts the transgressive as another symbolic notion of the colour black within New Zealand. As De Pont suggests, black can "be adapted to express and to challenge authority" (De Pont, 2011, p. 5). As she describes: "Gary Langford's black suit represents his cultural authority as an expert on contemporary art, and Tame Iti's black suit represents his cultural authority as an activist leader of his Tuhoe people – for both the choice of black is deliberate" (De Pont, 2011, p. 5).

Figure 7: Black in Fashion Wearing the Colour Black in New Zealand, 2012

Figure 8: Black in Fashion Wearing the Colour Black in New Zealand, 2012

Figure 9: Black in Fashion Wearing the Colour Black in New Zealand, 2012

Black as an expression of a symbolic identity within fashion is further illustrated within significant cultural icons such as the black shearing singlet and the 'redband' black gumboots, demonstrating black's significant cultural presence within New Zealand fashion.

Black as a symbol of transgression is also represented within the works of Hotere and Culbert, who both use black in protest relating to social and environmental activities occurring within New Zealand. This portrays the significance of black as a marker of national identity within New Zealand, relating specifically to Stone's analysis of the significance of transgression to New Zealand's black cultural framework.

3.1.4 Race

Stone's analysis of race also participates in the genealogy of black in New Zealand. This provides the fourth theme for analysis. As highlighted earlier black as a negative frame of reference was already established by Europeans on arrival to New Zealand. "The brutality of some of the Maori's behaviour, from haka through to utu and the witnessing of their tribal warfare, would have confirmed to Pakeha their pre-conceived notion of Maori as 'dark' (Bothe, 1992, p.

Figure 10: Gordon Walters,
Painting No 8, 1965

31). As Stone highlights, this preconceived racism was the first encounter of black's association with race within New Zealand. Stone however argues that this relationship between Pakeha settlers and Maori provided one of the first instances of black being symbolically transformed within New Zealand to create the initial instances of black representing a cultural identity within New Zealand. As Stone highlights:

Maori men culturally penetrated Pakeha men because, despite their racism and their western dualist understanding of the 'black' man, Pakeha men had gained a proximity to these new black conditions, and had voluntarily distanced themselves from their own older ones. Across an equatorial divide, that synonymous flip of the dichotomous coin between black and white identification left their own identity in limbo; grey. Facing their indigenous contemporary, Pakeha men would have recognised the cultural wealth of Maori, and in that recognition there is an incorporation of meaning, a cultural pregnancy (Stone, 2011, p. 36).

New Zealand artists Gordon Walters and Ralph Hotere emphasise this analogy within their paintings through the symbolic use of the colour black. Within Walter's analysis into this cultural exchange, black and white are used in opposition to clearly mark the integration of the cultural relations established within New Zealand's colonisation. As Walter's himself further suggests:

My work is an investigation of positive/negative relationships within a deliberately limited range of forms; the forms I use have no descriptive value in themselves and are

used solely to demonstrate relations. I believe that dynamic relations are most clearly expressed by the repetition of a few simple elements (Walters:Dunn, 2010).

This is further illustrated in Ralph Hotere's work where black as an indicator of race is used to relate the history of New Zealand's colonisation, marking the transformation that has occurred within New Zealand's representation. As O'Brien acknowledges:

Hotere's paintings acknowledge both individual anguish and the communal suffering of history – in particular, Hotere calls to mind humanity's violence against itself, addressing the conflicts of the past, Maori against Maori, Maori against Pakeha, and Pakeha against Pakeha. Hotere's paintings carry in their depths the horror and confusion of history's calamity, but this anxiety is subsumed into the formal qualities of an art, which like music, is capable of transcending its own circumstances and referents (O'Brien, 1997, p. 74).

Hotere uses black as a symbolic analogy for the development of race relations within New Zealand. This exposure develops into the cultural acceptance that black is an expression of New Zealand's national identity.

3.2 Black as an Expression of New Zealand's Cultural Identity

As highlighted by Stone black as a purveyor of national identity arises from our understanding of black within the contexts of creation, death, transgression and race. Tracing black's genealogy through the New Zealand arts by applying them to Stone's themes allows us to understand how black has been celebrated within the arts of New Zealand by expressing black as a signifier of cultural identity. Through this cultural reproduction black has become a celebrated identity within New Zealand. While these themes remain central historically to the application of black, New Zealand's symbolic application has further revolutionised its application to create a national identity within black's cultural framework (Stone, 2011). While black's representation remains prevalent within these themes, there is a significant change in the conscious adherence to how they are being represented and to how they specifically reference black as an expression of New Zealand identity. As Stone highlights:

Ongoing penetration and incorporation of each other's gestures and intentions practise, rehearse, and then consolidate and institutionalise over time. They become the habits of our

Figure 11: Ralph Hotere, *Requiem*, 1973

speech, our 'common sense', our ritualised events and dramatic performances that ultimately give us our frame of reference. In New Zealand, our black frame of reference has become our national identity (Stone, 2011, p. 33).

3.3 Synopsis

Stone highlights that black provides an expression of cultural identity that has developed in New Zealand through four themes; creation, death, transgression and race. Black within this representation has culturally developed to become part of our collective identity as New Zealanders. The arts of New Zealand provide one frame of reference to acknowledge how black has now become part of New Zealand's unique identity. In order for this to be achieved a closer analysis of New Zealand artists Ralph Hotere, Bill Culbert and Colin McCahon will be explored to understand how black has been applied within these artists' work relating black specifically to Stone's themes and understanding of black as a signifier of cultural identity within New Zealand. These three artists have been chosen for a more detailed analysis as black has been a significant aspect throughout all of their work and a significant number of their works remain within Te Papa's archives inaccessible to the general public, further reiterating the problem highlighted within Chapter One surrounding the accessibility of important national artefacts within Te Papa. Furthermore each artist represents Stone's understanding of black as a signifier of cultural identity through the contexts of creation, death, transgression and race. Black within each of these artists' representations can be said to represent black as an expression of national identity within New Zealand. The design research intervention of this thesis therefore uses these artists' depictions of black as a vehicle to help determine how black as an expression of cultural identity can be architecturally materialised.

The following three chapters focus on Ralph Hotere, Bill Culbert and Colin McCahon, depicting how they have applied black within their work. Stone's analysis of black using the four themes creation, death, transgression and race provide the context for discussion. The focus is then directed toward considering how these imperatives can be architecturally translated through an integration of new museology and narrative theory to create an architectural dialogue relating to expression of national identity.

4.ralph hotere

chapter outline

- 4.1 Ralph Hotere: An Overview.....43
- 4.2 Creation and Death.....43
- 4.3 Transgression & Race.....48
- 4.4 Architectural Transformation.....52
- 4.5 Case Study: Rothko Chapel.....54
- 4.6 Synopsis.....56

Introduction

As outlined in Chapter Three, Stone's theories surrounding black as a purveyor of national identity arise from our understanding of black within the contexts of creation, death, transgression and race. This chapter specifically addresses Ralph Hotere's engagement with the colour black through Stone's themes in order to test how Hotere examines black as an expression of New Zealand's national identity. Through this analysis it is evident that Hotere incorporates ideas of metaphysical space as a portrayal of black to contextualise black particularly within the themes of creation and death. Architecture offers an opportunity for this to be further explored by integrating new museology and narrative theory as an architectural approach. This is important as it enables black as an expression of national identity (as highlighted by Stone, DePont and Kedgley and applied by Hotere) to be translated within this thesis to identify how black as an expression of national identity within New Zealand can be implicated within New Zealand architecture. This chapter concludes with a case study of Rothko's Chapel, an example of how an architectural experience is capable of integrating both art and architecture to transcend the overall architectural experience through the engagement of black as a signifier.

(Hotere's) hard-case-do-it-yourself practicality – his cheerful (ab)use of power tools and industrial materials, especially those of the Kiwi vernacular such as corrugated iron, leadheaded nails, fence posts and recycled timber, and even number eight wire – Hotere belongs at the forefront of mainstream New Zealand art history.

Jonathon Mane-Wheoki:
"The Black Light Paradox", 2010

Figure 12: Kevin Capon,
Ralph Hotere, 1984-85

4.1 Ralph Hotere: An Overview

New Zealand artist Ralph Hotere was born in Mitimiti, Northland, 1931. In 1961 Hotere was awarded a scholarship to attend the Central School of Art and Design in London. Upon returning to New Zealand in 1965, Hotere lived and worked in Carey's Bay Otago, drawing inspiration from the environmental and political activities during this time. Of Maori descent, Hotere's ambivalence towards being labelled in any cultural or artistic terms has allowed his work to speak for itself with the symbolic use of black being a constant element within this representation. As described by critic David Eggleton "everything he touches turns to black" (Eggleton, 2000, p. 52).

Hotere's silence regarding the content and themes within his work has caused much debate within the art world. While his use of black and repeated symbols has enabled critics to decipher and draw conclusions regarding the meaning of his work, it is the polyvocal approach that leaves it open to multiple interpretations. Stone's analysis provides one interpretation into the significance of black as a national identity within Hotere's work.

4.2 Creation and Death

Black symbolically represents death within Hotere's work. This is particularly evident within his first series *Sangro* (1962) which signifies the loss of his brother during World War II and *Requiem* (1973-74) which represents the death of New Zealand composer Anthony Watson. Clear parallels to black's representation within this instance relate directly to Stone's theory, which implicates death as one aspect of black's genealogy within the New Zealand context.

As seen within *Sangro*, death is represented through black to memorialise Hotere's brother who fought in the Maori Battalion in Sangro on Italy's Adriatic Coast. This further reiterates Stone's stance on death highlighting the significance of "war's place in New Zealand's birth of nationhood" (Stone, 2011, p. 6). With specific reference to *Sangro Litany* (1979), black and white form a dualistic approach, conveying a sense of loss and remembrance. As outlined by art curator Jennifer Hay:

The word "litany" suggests a religious procession or a service. Instead of listing the names of saints or martyrs, however, Hotere provides only numbers grouped in the form of a Christian cross reminiscent of one of the many tombstones at the cemetery. These white numbers, stencilled on the

10 17 20 21 22

23 24 25 26 27

28 29 30 31 32

33 18 20 21 22 23 25 26 27
28 29 30 31 18 19 20 21 22
23 24 25 26 27 28 29 30 18
19 20 21 22 23 24 25 26 28
29 30 31 32 33 34 35 36 37
38 39 19 20 21 22 23 24 25
26 27 29 30 31 32 33 18 19
20 21 22 23 24
25 18 19 20 21

KUA TERE KI TAWHITI NOI
KUA TERE KI TAWHITI ROA
KUA TERE KI TAWHITI PAMAHMO

KUA HINGA ATU KUA TOKA
KUA HINGA ATU KUA HUKINA

SANGRO LITANY

TO TOKA

PATUKINA

SANGRO LITANY

Figure 13: Ralph Hotere, *Sangro Litany*, 1979

loose canvas, allude to the respective ages of many of the fallen and highlight their anonymous sacrifice. The numbers float in dark space, statistical and removed, confronting us in a combination of both beauty and suggested violence. The X-shaped cross beneath can be read as an act of protest, representing anger, cancellation, error and an indictment against war. The echo of a cross immediately behind it reinforces the sense of frustration and anguish at such loss brought about by war. The lower third of the painting is grey, and the black paint, with touches of rusty red, runs and drips down the surface like tears, blood or rain. This grey, rain-swept Sangro sky laments the dead and provides the background for the stencilled words of an ancient Maori waiata, sung to call for the return of those who have died on foreign soil...The elegiac use of black also connotes a sense of infinity and limitless potential, redemption and peace, order out of chaos (Hay, 2007).

The depiction of black representing death through beauty as indicated by Hay aims to bring death closer to the spiritual side of life, offering a sense of peace and closure. As O'Brien further highlights:

The Sangro paintings are reflections on death, but they are more concerned with reconciliation than terror – the darkness they contain is not so much a purposeless void as an infinity, a redemptive darkness, a place of limitless potentiality rather than closure. Amid their chaotic assemblage of numbers and harsh surface textures, there is an underlying order suggestive of peace, of resolution (O'Brien, 1997, p. 30).

Life in relation to death is thus also an important element in Hotere's symbolic use of black, further reiterating Stone's theme regarding the significance of creation within the colour black's symbolic expression of New Zealand's identity. As O'Brien states:

A requiem marks a crossing over from one world to another, from the darkness and light of earthly existence to a spiritual darkness and light. It also represents what is left behind, being the vehicle by which those who remain mark the passage of a loved or honoured person. It is, accordingly, the embodiment of an emptiness, a loss, the darkness of absence (O'Brien, 1997, p. 122).

This is of particular importance as it reinstates black as a memorial

to death within Hotere's paintings, further verifying black's cultural transformation within New Zealand as highlighted by Stone. Black as a purveyor of death within this sense therefore marks a state of transition between life and death – this 'space' representing a form of 'black void', a representation of the unreachable. As supported by critics Pound, O'Brien and Eggleton, the 'black void' challenges perception of surface and spatial depth. As Pound describes Hotere's *'Black Paintings'* (1968):

The repeated intersections of Hotere's early black paintings and the circles, Xs, and vertical lines of the spectrum-coloured works he made from 1969 are much more visible: drawn on the painting rather than in it, they make something of a scene of the black – a ground, perhaps, or even a space. This space is indeterminately no space or all space, flatness or infinite depth... by its very thinness and fragility, a line loses itself, or threatens to lose itself, in dark. Darkness is made the very mark of the depths of visuality – of the unseeable, or the unrepresentable (Pound, 2000, p. 21).

Figure 14: Ralph Hotere, *Black Paintings*, 1968

The spatial depth of black within Hotere's paintings is enhanced by the dematerialisation of surface treatment. This is seen within Hotere's early *Black Paintings* where the surface of the black lacquer avoids materialisation. As Pound suggests: "Its reflectiveness refuses disappearance, and keeps drawing attention back to its material self... reflection becomes yet another means by which the painting withdraws" (Pound, 2000, p. 22). Hotere's work represents an 'endless space'; a form of afterlife – or in terms of creation a new beginning. Within this black represents death in relation to life, signifying black as a memorial.

Hotere's depiction of black through both creation (life) and death, references Stone's analogy of how black within a postmodern era has 'come into the light', leaving behind what was considered to be black's negative connotations. Black within this instance therefore further relates to New Zealand's creation story. As Stone has specified, and as outlined in Chapter Two, black within Maori mythology represented the initial creation – an overall beginning. Black as a memorial to war and death within New Zealand's colonisation through Hotere's analysis further marks a new beginning within black's signification of New Zealand national identity – a beginning where black becomes represented as part of New Zealand's national identity while honouring and memorialising black's significance within New Zealand's history. As Stone suggests "black's cultural capital in our present day has to do with the rest of New Zealand's cultural

history” (Stone, *Black Inc. A Nation’s Identity, A Global Politic, The Cultural Significance of a Colour*, 2011, p. 8) thus black within this respect relies on the original contextual themes to understand “New Zealand’s embrace of black’s symbolic power of national identity” (Stone, 2011, p. 8).

As well as creation, death within Hotere’s paintings further confronts the spectator through symbols, suggesting a polyvocal narrative, encouraging a diverse understanding of the multiple interpretations of black and its symbolic significance as a New Zealand identity. The cross as one example of Hotere’s symbolic representation of death is a prominent feature within his work. As O’Brien highlights, the cross suggests the notion of the crucifix within Christian tradition; however it can also be said to represent the Southern Cross and the cross of a grave (both prevalent motifs explored within Hotere’s art). “Inversely, it draws our attention to the life that surrounds death, as the Catholic Mass puts it: *Media vita in morte sumus, In the midst of life we are in death...*” (O’Brien, *Miserere Mitimiti: A Meeting Place*, 1999, p. 15).

4.3 Transgression and Race

Starting in the 1960s Hotere used black symbolically as a reaction to social and environmental issues. This is demonstrated within the series *Aramoana* (1980), in which he was protesting the proposal of an aluminium smelter in Port Chalmers, as well as in *Black Union Jack* (1981) and *Black Rainbow* (1985) – relating to the springbok tour in 1981 and the sinking of the Greenpeace ship *Rainbow Warrior* in 1985. Within these instances black has been used by Hotere to represent what Stone would classify as ‘transgression’ and in some instances ‘race’. Black is therefore used by Hotere as a form of social protest, in clear opposition to racial and political activities occurring within New Zealand.

Within the *Aramoana* series, Hotere used black to symbolically acknowledge his protest towards the proposal of an aluminium smelter within Port Chalmers. Specific reference to *Black Window – Towards Aramoana* (1981) further acknowledges this. As O’Brien states:

While ‘Black Window – Towards Aramoana’ refuses to depict ‘little corners of nature’ or ‘beloved objects’, at the same time its very existence is dependent on such details from the artist’s immediate environment. An awareness of – and fundamental concern about – the natural and human-made world underlies all Hotere’s work...

'Black Window – Towards Aramoana' is mounted in a sash window-frame that [Hotere] salvaged from a demolition site – probably a Dunedin Hospital board building. The window catch has been left intact on top of the frame, suggesting a larger context, that this window is (or was) but one of a number of such rising and falling windows. Hotere often uses materials, physical as well as linguistic, that have had a previous life, a 'past' he assiduously avoids concealing or obscuring. Of the artist's fixation with materials that have either been recovered from the natural world or conditioned by the elements – the old window frames, wind-blasted canvas and rusty iron that have characterised his work in recent decades – Bill Manhire observes: "I'm sure Ralph likes the fact that his corrugated iron paintings are going to go on rusting... There's a lot of process in them – they're not static... That organic thing is part of his politics anyway – how he felt about the proposed smelter at Aramoana and so on (O'Brien, 1997, pp. 13-14).

Hotere's use of materials within this example depicts his protest about the violence and destruction of the land. Varying from corrugated iron through to glass and wood, Hotere's stylistic use of materials allows his paintings to transform our perception of black and the spatial experience reiterated by Hotere's critics. This is further enhanced by the multiple layering within Hotere's work that begins to obscure elements of his paintings. Within this black becomes rich with surface and dimension, engaging the viewer within the depths of the black surface. Materials therefore play a significant role in the colour black's contribution to Hotere's work and in support of Stone's theory of black in relation to protest and transgression.

Black as a marker of transgression as described by Stone is further emphasised through Hotere's overall commitment to the dominance of black within a majority of his paintings. Within this sense black further marks Stone's imperative regarding transgression as he is sacrificing everything in order to make a point – to stand out. Hotere's paintings as a whole therefore become a sacrificial protest, using black to convey this sense of identity. As Eggleton acknowledged, Hotere "sacrifices everything to black" (Eggleton, 2000, p. 63). Within this application black marked through transgression has two significant cross roads – one that deals with anger and silence and the other that challenges it in order to invoke comparisons and contemplation.

Black for Hotere resonates from very early on as a symbol

Figure 15: Ralph Hotere, *Black Window – Towards Ara-moana*, 1981

of apocalypse, of annihilation, of anger; black steals thunder; black blazes admonitory, then cools into eloquent silence. Black becomes a threnody under Hotere's guidance, making room for the keening at tangi, making space for the weight of past. But black is never just portentous, though in the 'Port Chalmers' series of 1972 it's a close-run thing, as Hotere sacrifices everything to black, to an ultimate pitch... (Eggleton, 2000, pp. 63-64).

Black within Hotere's work therefore parallels Stone's theory surrounding black as a marker of transgression and race within New Zealand's identity. Originally formed by preconceived notions of black within New Zealand's colonisation, the use of black has now developed to become part of New Zealand's national identity. Stone attributes part of this change to the significance of the New Zealand rugby team, where an all black jersey was selected to represent our national team. As Stone reiterates:

In New Zealand...the black identity of the nation began to take a different direction when the simulacrum surrounding the All Black's facing South Africa became the nation's core cultural politic. The black meanings and symbolic currencies that swirled in 1888 when the first black jersey for a national side was chosen have been palpable for the New Zealand Natives. As soon as that jersey was handed over to The Originals, however, a simulacrum effect confused and eclipsed again the burgeoned communitas of black identity. The embrace of black for a team of Pakeha and Maori in young New Zealand is incredibly different from the embrace of black for a colonial dominion, particularly when this second tour unflinchingly accepts the name of 'The Original's' (Stone, 2011, p. 189).

New Zealander's have thus embraced black as a symbolic marker of transgression to create a national team where the colour black represents New Zealand's sense of unity and pride. Hotere's application of black as a marker of transgression parallels this act of translation where he embraced black as a marker of transgression to highlight its significance in representing New Zealand's environment and thus black as an expression of New Zealand's identity.

Stone's analysis of black as a purveyor of national identity is represented through the themes creation, death, transgression and race. These themes are each reflected in Hotere's paintings and sculptures with particular emphasis on transgression and death. Black as

a symbolic expression of death within Hotere's paintings has been used to memorialise the significant events surrounding death within New Zealand's colonisation period. Black in this respect signifies a new beginning to the symbolic significance of black's representation within New Zealand's identity.

Black as an expression of Stone's theme transgression has been used within Hotere's paintings to mark social, environmental and political protests in an attempt to embrace black's representation within New Zealand's identity. Furthermore the 'all encompassing' use of black within Hotere's work provides an ultimate pitch to the significance of black within New Zealand's representation. Each of these ideas parallels Stone's theory with reference to black becoming part of our national identity within New Zealand frames of reference.

4.4 Architectural Transformation

Hotere's use of black is of particular interest in this thesis because it creates an experiential 'space' that can be translated into architecture. As Stewart highlights, the "fecund blacks [become] an act, an experience" (Stewart, p. 5). This is important as it challenges black to be translated into architecture within this thesis to identify how black as an expression of national identity can be implicated within New Zealand architecture. Black as an experiential space – influenced by Hotere's representation of both death and transgression – provides an analysis of how Hotere aims to engage the spectators within the painting using black as a symbolic representation. New museology and narrative design theory as an architectural approach provide an opportunity to investigate how this can be further explored. Within this respect black as an expression of national identity – as highlighted by both Stone and Hotere can be tested within New Zealand architecture.

Hotere's involvement of black space and the ability for the spectator to become involved within the painting heightens the potential for architecture to also reinforce Stone's thematic notions for the significance of black. The thesis will explore how museum spaces can offer a robust way for Hotere's work to be experienced by users of the museum. As museum architect Skolnick highlights:

In the face of constant and rapid change, and the growing need for new approaches to the crafting of experiences [within national museums], we must remember that certain aspects of visitor behaviour and comfort are in fact more predictable and fixed. Here, one must make a connection

Creation
<ul style="list-style-type: none"> - Black becomes a celebration, a new form of creation - Symbolises light and life - Sense of pride - Transition to death
Death
<ul style="list-style-type: none"> - Memorial to those lost in war - Structured - Symbols, X, O, + - Dematerialisation of surface - References light - Obscures vision - Repetition - Void - State of transition between life and death - Vertical vs. horizontal elements
Transgression
<ul style="list-style-type: none"> - All encompassing use of black - Dialogue with materials and what they are made to do, i.e. weathering - Symbols of the X - Used materials that have their own past and story - Obscuring vs. revealing - Political protest - Environmental concerns
Race
<ul style="list-style-type: none"> - Vernacular materials - Social protests within New Zealand's colonisation

back to something which is a very basic human instinct as well as a strategy and structure common to many types of communication and learning: narrative (Skolnick, 2005, p. 119).

Skolnick's approach to national museums integrates narrative theory as an approach to achieve a holistic experience of collections and their national identities. Within this approach Skolnick highlights the importance of embodying the narrative represented within collections to create a successful integrated architectural experience. As Skolnick acknowledges:

[Many museums] don't allow their story – their narrative – enough of a role in defining the experiences they offer. They miss the full opportunity to infuse their core mission, themes and concepts into all aspects of their sites, buildings and exhibits, thereby instilling a sense of specificity, an organic rightness unique to their situations. In other words, they don't venture past 'representing' these ideas to the more fertile ground of 'embodying' them (Skolnick, 2005, p. 123).

This is further reiterated by Assistant Professor in Human Environmental Studies at the University of Central Michigan, Cathy Ganoe. Ganoe investigated how narrative theory could provide "specific design criteria applicable to understanding the human experience of interior space" (Ganoe, 1999, p. 1). The key principles highlighted by Ganoe suggest that "design narrative theory provides a practical and dynamic system for acknowledging the importance of human meaning in interior space" (Ganoe, 1999, p. 14). Using the principles identified by Ganoe, Hotere's use of black can be translated into architecture to portray the significance of black as an expression of New Zealand's national identity.

The following table outlines the themes identified within the symbolic representation of both Hotere's and Stone's representation of black as an expression of New Zealand's national identity.

The experiential understanding of black's symbolic manifestation within Hotere's application of black can be investigated within the Rothko Chapel. This example demonstrates how art and architecture have been integrated to challenge the overall experience and representation of black through an architectural response.

Figure 16: Analysis of how Ralph Hotere uses black to portray Stone's themes

4.5 Case Study: Rothko Chapel

The Rothko Chapel in Houston, Texas demonstrates how art and architecture together can create an experiential and transcendent experience. This case study is important to this thesis as the chapel dealt specifically with Rothko's black paintings, reflecting a similar thematic representation through an architectural manifestation.

In 1964 art collectors John and Dominique de Menhil commissioned abstract painter Mark Rothko to create a series of paintings for a new chapel at the University of St Thomas. "For Rothko, the chapel commission provided a long-sought opportunity to shape and control a total environment encompassing a group of paintings created for a specific space" (Barnes, 1989, p. 13). Rothko worked closely with architect Philip Johnson; however the working relationship faltered leaving Rothko solely in charge of creating an environment that engaged spiritually and spatially with his paintings. The dialogue between the two disciplines, allowed the architectural interior to become represented as art, whilst simultaneously representing the art through architecture. This fluctuating relationship between both the spatial configuration and the paintings themselves allowed for the overall experience to work in unison, creating a space where neither architecture nor art dictate the final outcome but work together to create the desired spatial experience.

This is firstly revealed by Rothko's manipulation of architecture to dictate how visitors spatially experience the paintings. The octagon shape of the chapel emphasises the importance of the linearity of the space, with the eight sides of the octagon clearly defining the boundary. This therefore determines how the user experiences each painting, with the centre of the space allowing all 14 paintings to be viewed together as a series whilst also allowing each painting to demand its own wall and subsequently the user's individual attention. These spatial experiences allow each painting to gain momentum by being presented together. As explained by Professor of aesthetics Dr. Wessel Stoker, "The chapel paintings need to be seen not only in themselves but also in their mutual coherence. Together, they form a whole, an interactive system" (Stoker, 2008, p. 92).

This is further reinforced by elements that obscure and reveal certain characteristics of both the paintings and the architectural space. As described by critic William Cain, "those paintings engaged my attention from a distance, and, with their hues and shadings, they grew even warmer and more alluring on close study" (Cain, 2009, p. 177). These multiple layers described the changing experience of

Figure 17: The Rothko Chapel, Houston, Texas, 1971

the paintings with regards to the distance and time that one experienced them. Time within this sense was important as it was only after the spectator looked into the voids of black that the paintings became understood as layered with tonal variations of black.

I was soothed by the coolness of the interior. I perceived changes in the light as it passed through the baffle attached to the ceiling and descended onto the paintings and plaster grey walls. I sensed myself letting go. My unease was departing. I was looking at the paintings without intensity aware they were there but even more conscious of the environment, of being in a space where I was not obliged to understand (Cain, 2009, p. 181).

In the Rothko Chapel, architectural symmetry and repetition further enabled its particular thematic agenda (spiritual reflection and removal from the corporeal world) to be realised. This is enhanced through the octagonal shape of the building, creating a direct relationship between the paintings and the space. This is seen by the way that the paintings themselves start to hint at becoming the architectural elements. As noted by curator Stephanie Rosenthal, “The rectangles in Rothko’s paintings become ‘entrances’ or openings, turning the image into an atmosphere of black nothingness” (Rosenthal, 2006, p. 60). The users are therefore encouraged to enter the realms of darkness, to become aware of their inner self through the pictorial space (Rosenthal, 2006).

These architectural interventions working in dialogue with Rothko's black paintings create a transcendent experience, where the viewer is enclosed within a metaphysical space that urges the spectator to become engaged with the spatial surroundings.

Whilst Rothko's black paintings are contextualised within a different thematic framework to that associated with the identity of black to New Zealand, the Rothko Chapel provides a spatial example of how the darkness within a painting can be manipulated within architecture to create an integrated spatial and transcendent experience. The Rothko Chapel shows how the architectural experience can form a relationship to the artworks on display ultimately creating a spatial experience informed by the darkness. As such the architectural experience itself becomes a cultural artefact defined by the darkness. Such spatial experiences have therefore improved the thematic intention of the chapel to create a space that enhances spiritual reflection and removal from the corporeal world. The design investigation for this thesis will therefore use a similar approach to test how architecture can enable black to act as a representation of national identity within New Zealand

4.6 Synopsis

Death and transgression as a social protest are key elements to understanding Hotere's use of black as an expression of New Zealand national identity. These themes directly parallel Stone's theory of the symbolic importance of black as a signifier of national identity within New Zealand. Black within Hotere's application therefore confirms how black has become part of our national identity within New Zealand. Through this evaluation black has engaged with all aspects of Stone's theory, in particular with the themes death and transgression.

Death and transgression can both be represented by black, in the context of a 'spatial' element. This thesis will test how new museology and narrative based design theory can be integrated to test how Hotere and Stone's representations of black can be transformed within architecture, creating an experiential-based understanding of black within the thesis's proposed museum design. The Rothko Chapel suggests how this can further be achieved within architecture by creating an architectural experience relating to the dialogue of both art and architecture. In the Rothko Chapel, architectural symmetry and repetition enabled its particular thematic agenda (spiritual reflection and removal from the corporeal world) to be realised. The thesis design aims to investigate national identity in regards to art and

architecture; thus narrative design theory is applied to test whether architecture can promulgate the cultural implications of black as has been evidenced within other art forms within New Zealand.

The following chapter investigates Bill Culbert's application of black engaging with Stone's DePont's and Kedgley's treatises relating to black as a signifier of national identity within New Zealand.

5. bill culbert

chapter outline

- | 5.1 Bill Culbert: Overview.....61
- | 5.2 Culbert and Hotere: A Collaborative Approach.....62
- | 5.3 Immaterial and Material.....64
- | 5.4 Architectural Translation.....70
 - | Immaterial Architecture
- | 5.5 Case Study: Therme Vals.....72
- | 5.6 Synopsis.....75

As outlined in Chapter Three, Stone uses creation, death, transgression and race to identify black as an expression of cultural identity within New Zealand. This chapter specifically addresses Bill Culbert's exploration of black through the construction of light, materials and atmosphere. These themes will further be referenced to Stone to examine how Culbert's manipulation of light expresses black as a distinct representation of national identity within New Zealand. Of particular importance to this analysis is Culbert's collaboration with Hotere. This analysis will therefore unveil a set of imperatives based on Culbert and Stone to be tested within architecture. Culbert's depictions of black as a spatial representation are discussed in architectural theorist Jonathan Hill's *Immaterial Architecture* (2006). From this discussion I argue that the spatial experience created within Culbert's light installations directly reflects Jonathan Hill's ideas of immaterial architecture, where the user's experience of space is determined by the immaterial and materialistic qualities. The immaterial and materialistic qualities reflect Stone's themes of black as a purveyor of national identity through themes of creation and transgression, a technique utilised by Culbert to draw attention and question the relationship and significance of black in relation to light. New museology and narrative theory provide an approach to implement these imperatives to create an architectural experience of black as an expression of national identity within New Zealand architecture. This chapter will conclude with an analysis of Peter Zumthor's Therme Vals (Thermal Baths), investigating how Zumthor has used materials and light to create an atmospheric, architectural experience that emphasises the importance and positive connotations of darkness. While this case study has different programmatic requirements to that of the museum, implementing these imperatives with new museology and narrative design theory will provide a means to translate Culbert's ideas of black and white, light and dark, through a multi-sensory architectural engagement.

While clearly speaking the language of the international artworld, Culbert's works nonetheless embody an engagingly New Zealand quality

Ian Wedde, *Bill Culbert: Making Light Work*, 2009, p.4

Figure 18: Bill Culbert

5.1 Bill Culbert- Overview

New Zealand artist Bill Culbert was born in Port Chalmers, Dunedin in 1935. Originally studying painting at the Royal College of Art in London, Culbert expanded his field to include sculpture and photography. In the late 1960s Culbert explored the physical and metaphysical effects of light and shadow, examining the possibilities of light through the construction of darkness. Using everyday objects (varying from light bulbs, lampshades, suitcases, containers, fluorescent tubes, wine glasses and plastic bottles) Culbert aimed to challenge our perception of used objects, creating a vocabulary “by the making up (or making over) of new objects through a process of discovery, recovery, re-embarkation, return” (Wedde, 2009, p. 155). Culbert’s relationship to black is therefore mediated through darkness, where he questions and manipulates light’s existence.

The first instance of black within Culbert’s work arose in his early paintings while studying at the Christchurch Art School. Culbert painted figures as simplified forms with an evident black outline around each of his images. As art critic and curator Ian Wedde describes, “like the black ink lines that would later show us how bright their fluorescent contents might be, the dark outline of figures transform what is as literal as an idea into a scheme that stops short of a literal representation” (Wedde, 2009, p. 31). This use of black further developed while training in London where the black outline became a depiction of faceted form. This change related to Culbert’s experimentation with cubism and therefore clear fascination with light, shadow and fragmented form. As Wedde has described, black within Culbert’s work can be referenced in terms of overcoming the black ‘outline’ in order to find the light (Wedde, 2009). Culbert’s evolution into photography and light sculptures further enabled him to achieve this by physically constructing and manipulating both aspects of light and dark. Culbert has always been actively involved in notions of light to depict and manipulate our understanding of black. Culbert’s work therefore explores light challenging our perception of black and its associated darkness. As Laura Strongman highlights:

Culbert explores such moments of illumination, where what we see and what we know collide. His works navigate the uncertain territory between perception and cognition, between the seen and unseen...

...Culbert draws here on the deeply ingrained cultural notion of light as a metaphor for insight. In an etymological sense, light is used to describe both knowledge (‘seeing the light’)

and distance ('light years away'). Light thus marks the successful end of journeys of discovery. Light signifies understanding, the vanishing point of the twin lines of perspective proposed by knowledge and distance (Strongman, 1997, p. 62).

Figure 19: Bill Culbert, *De-canter*, 1985

Culbert identifies black as a signifier of national identity within New Zealand by using light to draw attention to the darkness and to challenge our perception of black within New Zealand's national image. This is further reiterated by Culbert's collaboration with Hotere. This relates directly to Stone's theory as it parallels the development of black culturally transforming within New Zealand's society to become a symbol of cultural identity. Black within Culbert's work evidences Stone's theory regarding the relationship of black to transgression and creation, the creation of black as a symbol for light.

5.2 Culbert and Hotere: A Collaborative Approach

Hotere and Culbert first met in London 1978 (Wedde, 13). Since then the two have collaborated on numerous installations. One of the initial installations *P.R.O.P* (1991) was "made to support the effort to protect Observation Point (the local port to both artists) (Wedde, 2009, p. 13). This followed *Four Houses* (1990) which consisted of four plastic containers lit by fluorescent lights. The middle container however was painted black by Hotere, a sign of environmental protest. The significance of this collaboration highlights the implication of light in relation to black within Culbert's work. Through the simple act of painting one of the containers black, Hotere has effectively distinguished the light. Light within Culbert's installations therefore works in opposition to black, emphasising the significance of black as a representation of cultural and transgressive identity. This example further references Stone's analogy of black as a marker of transgression within New Zealand's identity, highlighting the significance of black as a cultural indicator for environmental protests within New Zealand. As Wedde has described: "Culbert's connection through Hotere with the working port of his early childhood epitomises the ways in which his work complicates the links between art, protest, collecting and public institutions" (Wedde, 2009, p. 13).

Post Black further illustrates Hotere and Culbert's collaboration. As Wedde described: *Post Black* "combined Hotere's black surfaces with Culbert's white tubes and their shared interest in window frames" (Wedde, 2009, p. 185). Window frames for both Hotere and Culbert are important symbols in their representation of darkness and light within the New Zealand context. Window frames reference

views, controlling and highlighting aspects of vision. Both artists are therefore challenging our perception, encouraging us to re-evaluate what and how we are looking at things. Within this example the light either frames black (with black being the framed view) or black frames the light (with the light becoming the framed view). Black within this instance is therefore being challenged through Culbert's manipulation of light. As further illustrated within the title, *Post Black* suggests that which has come after black. With reference to Stone, this analogy by both Culbert and Hotere highlight the significance of black as an expression of New Zealand's identity. As described in Chapter Three, Stone suggests that New Zealand was labelled "the antipodes" during colonisation and thus given black's negative frame of reference. Through cultural evolution however New Zealanders have embraced black as an expression of New Zealand's identity, demonstrating how black within New Zealand's frame of reference has now come into the 'light' creating a positive cultural identity within New Zealand. Hotere and Culbert's installation highlight this new representation of black, encouraging the viewer to question the dialogue of light within black's frame of reference.

This collaborative approach suggests that Culbert has been distinctly aware of the significance of black as an expression of cultural identity within New Zealand. In doing so Culbert has respectively used the immaterial conditions of light to emphasise and challenge the perception of black within New Zealand's representation.

5.3 Immaterial and Material

Culbert's relationship to the significance of black as an expression of a New Zealand identity is further clarified by his work that relates specifically to the New Zealand context. As explained by Neil Rowe in the *Evening Post*:

With the simplest means Culbert makes a profound and poignant statement about his roots as a New Zealander. The juxtaposition of a neon tube and a piece of black charred wood is as resonant an evocation of the land as a Hotere or Woollaston painting. A battered suitcase and a kerosene tin are speared with neon tubes and become nostalgic emblems of life in the New Zealand countryside (Rowe, 1978).

Critic T. L. Rodney Wilson further emphasised the "roughness and directness, with discarded materials and fluorescent tubes assembled in unexpected juxtapositions of the New Zealand works" (Wilson, 1978, p. 28). He suggests works such as *Hokitikia Return Journey*

Figure 20: Bill Culbert, *Port Chalmers*, 1978

Figure 21: Bill Culbert and Ralph Hotere, *Four Houses*, 1990

Figure 22: Bill Culbert, *Flat Light-house*, 2008

Figure 23: Bill Culbert and Ralph Hotere, *Blackwater*, 1990

(1978) or *Blackwater* (1988-99) may be “the product of some mysterious force in the New Zealand social and physical environment, a force which subverts control, craftsmanship and delicacy in the interests of improvisation and momentary solutions, which brings about a rude technique and brutal directness” (Rodney, 1978, p. 21 & 59). This distinction within his New Zealand works therefore highlights a direct link by Culbert to portray an expression of New Zealand’s ‘image’ whilst further emphasising Stone’s portrayal of the significance of black to New Zealand’s identity.

As highlighted by both Rowe and Wilson, Culbert’s distinct expression within his New Zealand works relates directly to materiality and to a direct force evident within his light sculptures. Light in this respect highlights this force referred to by both critics. Light within these examples further draws the spectator’s attention to the materiality of the objects, highlighting through the immaterial aspects of reflection and shadow the raw exposure of the New Zealand materials. It is within this that we see how Culbert takes something unused and unwanted to evidence creation – to create a new beauty and life through the construction of light. As art critic Lara Strongman suggests, “the surprising beauty of ordinary objects, and the astonishing perceptual tricks with which light rewards the observant, combine in Culbert’s work to create resonant images and experiences that flicker in the memory” (Strongman, 1997, p. 61). Materials have therefore been an important element in Culbert’s representation of New Zealand’s identity. As Wedde further highlights:

His New Zealand works featured an old suitcase discovered in Hokitika, a roughly cut piece of corrugated iron, blackwater, a piece of zinc roof-peak flashing black ridge, a kerosene tin Blackball to roa, the charred wood fragment of Reefton Cloud the worm eaten Victorian table leg of Murdering Beach and the frost split rock of Moonlight Creek 2. This is in contrast to those in London made from glass, wood, fibreglass, Perspex (Wedde, 2009, p. 162).

Culbert’s use of materiality therefore expresses a vernacular impression of the New Zealand image. Using materials such as corrugated iron and charred wood Culbert emphasises the significance of each of these materials within New Zealand’s cultural representation using light to highlight their importance. These vernacular materials further reiterate Culbert’s aim of using recycled materials to highlight the possibilities and histories of the materials that were once used objects. As Wedde describes:

The recycled objects in Culbert's work are reticent because they leave their stories... their new return-journey voices and characters are found within the frugal conditions, the events, the affections of the sculptures. But traces of story cling to objects, such as the melon harvest box or the chunky spun Victorian table leg, murdering Beach: the minimal narratives of puns and paradoxes that the works generate are signs of a fictive vocabulary nourished by the dump, by the making up (or making over) of new objects through a process of discovery, recovery, re-embarkation, return (Wedde, 2009, p. 155).

Figure 24: Bill Culbert, Hoki-tika Return Journey, 1978

Culbert thus uses artificial light to offset the raw blackened materials – such as corrugated iron. Within this instance Culbert is using light to draw attention to the black materials, emphasising the ‘mysterious force’ of New Zealand’s representation. Culbert thus engages with black through immaterial and material qualities, highlighting the distinction between the weight of his materials vs. the unexpected beauty and weightlessness of the immaterial qualities. In the same way that he is challenging our perception of New Zealand identity through the use of these material and immaterial qualities, he is challenging our perception of black through the use of light. Within this respect Culbert references Stone’s theory through themes of transgression and creation. As Stone highlights, “meanings and values surrounding either colour (black and white) are no longer set nor opposite, rather they become interchangeable and prolific, even when (or particularly when) they are set side by side in juxtaposition....This playfulness surrounding what meanings one will give to either colour is an answer to the realisation, the new savvy, of that old modern era’s hierarchy” (Stone, 2011, pp. 199-200). Culbert’s play on black and light thus forms a new sense of ‘creation’ relating to black’s identity within New Zealand, challenging black as a signifier of national identity through the use of light.

Culbert identified black as a signifier of national identity within New Zealand by using light to draw attention and to challenge our perception of black within New Zealand’s national image. This is further reiterated by Culbert’s collaboration with Hotere marking a clear distinction to Culbert’s awareness of the significance of black within the arts of New Zealand. Culbert has thus used light to emphasise and challenge this representation. This relates directly to Stone’s theory as it parallels the development of black culturally transforming within New Zealand’s society to become a symbolic and cultural identity. Black within Culbert’s work therefore evidences Stone’s theory regarding the development of black coming into the light. This has

therefore become a new form of creation within Culbert's work, the creation of black as a symbol for light.

5.4 Architectural Translation

Stone highlights the significance of creation, death, transgression and race within the colour black's development as an expression of cultural identity within New Zealand. Within this analogy Stone highlights how black has culturally evolved within New Zealand to become part of New Zealand's national identity, expressing how black has been embraced by Zealander's – a form of 'coming into the light'. These themes are reflected within Culbert's application of light and darkness, with particular attention to transgression and creation. Culbert thus uses light to challenge our conventional perception of black highlighting its significance within New Zealand's representation.

Of particular importance is Culbert's manipulation of both immaterial and material qualities. As highlighted earlier within this chapter these two aspects are used within his light sculptures to challenge our experience and perception of black as an expression of New Zealand's national identity. The spatial experience created within Culbert's light installations thus directly reflects Jonathan Hill's ideas of immaterial architecture, where the user's experience of space is determined by the immaterial and materialistic qualities. This is important to this thesis as it further suggests how architecture can create an experience reflecting both Stone and Culbert's ideas regarding the significance of black as an expression of New Zealand identity. This analysis will therefore investigate how Culbert's ideas of immaterial and material can be integrated with Ganoe's narrative imperatives and Stone's analysis of the significance of black as a means of expressing New Zealand identity within architecture.

5.4.1 Immaterial Architecture

Jonathan Hill argues in *Immaterial Architecture* (2006) the importance of "architecture that embraces both immaterial and material qualities" (Hill, 2006, p. 72). Considering the pressures on architecture to be represented as solid, material matter, Hill traces the origins of immaterial architecture to the Italian Renaissance, when drawings were associated with ideas essential to the architectural profession (Hill, 2006).

Hill suggests that the immaterial qualities of architecture engage with the sensory aspects as noted by architectural theorist, Juhani Pallasmaa, distinguishing the experience of art and architecture.

An artwork within a gallery for example encourages the viewer to engage within the art “primarily (through) a state of contemplation” (Hill, 2006, p. 50) engaging only through the experience of sight. Architecture however offers a multi-sensory engagement allowing the materiality of the building to be experienced physically, aurally, olfactorally, and visually. Hill suggests contemplation of art is therefore similar to the experience of architecture: “to affirm the status of the architect as an artist and architecture as an art, the experience of the building is often equated with the contemplation of the artwork in a gallery” (Hill, 2006, p. 51).

Hill’s distinction between the importance of both immaterial and materialistic qualities within the experiential understanding of architectural space reflects Culbert’s spatial manipulation within his light installations. As Barton highlights:

Culbert’s images and objects exploit such meanings, in a subtle play of infinite regress. While they may literally describe or articulate interior, transitional and exterior space, they also re-present it metaphorically. Home and studio, then, double as the dark camera or room of the mind. Doorways and windows are the literal and metaphorical openings to the realm of light. And outside in the material world, Culbert repeats the play of inner and outer, by either relocating homely objects out-of-doors, or by disrupting continuous space in his extreme manipulations of depth-of field (Barton, 1997, pp. 20-22).

Culbert thus investigates the immaterial and material notions of black through the experience created by used materials within Culbert’s installations, reliving past memories and experiences. Culbert’s work thus relates to Hill’s notion of the immaterial through the manipulation of the boundary between “matter and the inhabitable space, the solid material and the void, the relation between solid built elements and the activities they house, the experience they provoke and the senses that they activate” (Karandinou, 2007, p. 1). As Architect and Professor at Portsmouth University Dr. Anastasia Karandinou further reiterates, Hill’s notion of immaterial is “related to the event, perception, memory, and experience of the user. It has to do with the non-easily representable aspects of the space. The architect has designed the space, though, in such a way as to let the user interact with it, explore it and perceive it consciously” (Karandinou, 2007, p. 4). This further reiterates Culbert’s aim to question and challenge how black is perceived as a national identity within New Zealand through the use of light.

Architecture thus offers the potential to translate Culbert's spatial understanding of black, enabling Culbert's works to further be explored within an architectural setting. New museology and narrative based design theory provide one approach for how this can be translated within architecture. Using the narrative principles identified by Ganoe, Culbert's use of black can be translated to portray the significance of black as an expression of New Zealand's national identity. The following table outlines the themes identified within the symbolic representation of both Culbert's and Stone's engagement with the representation of black as an expression of New Zealand's national identity.

Figure 25: Analysis of Bill Culbert uses black to portray Stone's themes, 2012

The following architectural case study provides an example of how both immaterial and material qualities have been integrated to create a multi-sensory atmosphere and architectural experience that presents black and darkness within a pervasive and positive connotation. Whilst this example programmatically differs from a museum, the immaterial and material principles attributed to this case study can be discussed and applied through new museology and narrative design theory to translate these conditions to a museum that architecturally expresses black as a representation of New Zealand's national identity.

5.5 Case Study: Peter Zumthor, Therme Vals

The Therme Vals in Switzerland evidence Hill's notions of immaterial and material architecture creating a multisensory architectural experience. Designed by architect Peter Zumthor, the Therme Vals are an expression of the interplay of materialistic qualities and a sensuous, immaterial atmosphere defined by darkness and light.

Formally the building merges into the ground, creating "a continuous internal space, like a geometric cave system, [that] meanders through the bath's structure of large stone blocks, growing in size as it moves away from the narrow caverns by the mountain towards the daylight at the front" (Zumthor, Thermal Bath at Vals, 1996, p. 10). Comprised of fifteen individual pools with varying temperatures, the baths create a spatial labyrinth, hidden within contained alcoves. Each pool contributes to the bathing ritual, as the user progresses through the building.

Like Culbert, Zumthor has a particular interest in the immaterial and its effects. In the Therme Vals, Zumthor evidences these immaterial qualities through the interplay of light, shadow, darkness and steam to create a multi-sensory environment. As Zumthor explains:

Creation
<ul style="list-style-type: none"> - Highlights the significance of black through light. This becomes a new form of creation - Highlighted through window frames - Challenges perception through light to highlight significance of black - Light translated with black through immaterial and material - Light/black brings new life to used objects
Death
<ul style="list-style-type: none"> - Old objects that are recreated through both darkness and light
Transgression
<ul style="list-style-type: none"> - Environmental Protests - Used objects that have their own history and story - Highlighted through the use of vernacular materials - Use of light to highlight political and environmental issues - Window frames challenge and question our frame of reference - 'New Zealandness' expressed as a force that is directive - Weight vs weightlessness

As we became more involved in our material, in the physical presence of the baths, we gradually learned to put more and more faith in our stone... In architecture stone and water can enter into a natural and even charmed relationship. Stone loves water. And water loves stone, perhaps even more than any other material. The pictured models bear witness: stone forms a room; the room of stone contains water; light filters through in chosen places and the stone lights up; the water begins to shine, sometimes like a mirror, sometimes like a solid mass – and there it is, this ambiance, this special atmosphere (Hauser & Zumthor, 2007, p. 140).

Zumthor's relationship with materials stems from an understanding of their properties. Within the Therme Vals the bricks made from native stone create a richly textured surface that is emphasised by water and light to create a solid mass against the interplay of light reflections and shadows. The solidity of the materials and the weightlessness of the immaterial qualities within this example equate architecturally to Culbert's manipulation of his blackened materials against the reflections of shadow and light. Zumthor's understanding of these characteristics further highlights these notions as architecture provides an encompassing immersion, emphasising both the weight and weightlessness of the immaterial and material conditions.

Engaging the senses was an important aspect employed by Zumthor to encourage the user to become immersed within the surrounding environment. The touch of the stone against the body, the smell of the steam rising from the water and the sound of the movement within each of the contained pools; each notion engaging the user into an experiential realm of therapeutic bathing. As Zumthor explains: "to experience architecture in a concrete way means to touch, see, hear, and smell it" (Zumthor, Thinking Architecture, 2006, p. 66). Zumthor's engagement with the senses through architecture thus further engages the occupant within the architectural experience of the material and immaterial elements. This notion of engagement could therefore be used to translate Culbert's representation of black by enhancing the experience of the senses to understand the significance of black as an expression of national identity.

Light is further utilised within the Therme Val's to create a sensuous atmosphere and to further highlight the darkness. Light wells penetrate the ceiling allowing natural daylight to infiltrate into the space to reflect off the water below. Zumthor has referred to this sensation as 'seams of light'; as the opening itself is not visible, only the beams of light fall through space. Artificial lights further create a multi-sensory

environment by reflecting through the steam:

Figure 26: Peter Zumthor, Therme Vals, Switzerland, 1996

This is what visitors experience when they leave the artificially lit cavern system of the entrance, pass through the darkly clad changing rooms, and step onto a raised band of rock to see, for the first time, as bather now, the continuous space of the bathing floor lying before them (Zumthor, Thermal Bath at Vals, 1996, p. 12).

Darkness in this respect further heightens the senses, encouraging the body to physically touch the stone and engage with the building, its materials and the atmosphere created. As Rinkle Shah explains, “Zumthor’s spaces invoke...physical, cognitive and emotional experiences” (Shah, 2009, p. 25). The body’s engagement with darkness within this respect heightens the awareness of materials and light. Culbert’s relationship to materials and light could therefore be heightened through a similar architectural response.

This multi-sensory experience within the Therme Vals is thus achieved through the manipulation of both immaterial and material qualities similar to that described within Culbert’s light sculptures. Whilst Culbert’s light sculptures create an atmospheric setting, architecture can also create a multi-sensory engagement, enabling a manipulation of both light and dark through the construction of light. This multi-sensory engagement thus immerses users within the space, challenging their relationship to darkness through the manipulation of light. Culbert’s relationship to black through the use of light and dark would therefore be further enhanced through an architectural manifestation.

5.6 Synopsis

Light within Culbert’s installations challenges our perception of black as an expression of New Zealand’s identity, paralleling Stone’s ideas surrounding the cultural transformation of black within New Zealand society. This change to the cultural understanding of the colour black within New Zealand becomes a new form of ‘creation’ within black’s representation. Culbert has therefore effectively transformed our understanding of light through New Zealand’s acceptance of black as an expression of national identity. Light within this sense thus forms a new understanding of black within Culbert’s installations, mediated by the immaterial qualities within Culbert’s work. Jonathan Hill’s understanding of immaterial architecture was utilised within this chapter to validate immaterial and material qualities in enhancing the user’s experience of space. This analysis was then integrated

within Ganoe's narrative imperatives to translate Culbert and Stone's analysis of the significance of black as an expression of New Zealand identity within architecture. Peter Zumthor's Therme Vals were analysed as an architectural case study within this chapter. While the baths differ programmatically from the thesis program of museum, this case study was analysed to understand how Zumthor integrated principles of immaterial and material architecture to further create a set of principles that could be applied to the architectural translation of Culbert and Stone.

The following chapter analyses Colin McCahon's application of black, engaging Stone's theories of black as a symbolic national identity within New Zealand.

6.colin mccaahon

chapter outline

6.1 Colin McCahon: Overview.....	81
6.2 'Victory over Death'	83
Creation	
Death	
Transgression	
6.4 'Landscape Themes and Variations'	86
6.5 Architectural Translation.....	86
6.5.1 Tadao Ando and Colin McCahon.....	90
6.6 Case Study: Chichu Art Museum.....	92
6.7 Synopsis.....	95

Introduction

This chapter addresses how Colin McCahon engages black, questioning the application and meaning of black as a thematic concept of New Zealand identity. Colin McCahon will therefore be analysed through the themes of creation, death, transgression and the significance of both light and dark in establishing black as a fundamental component to the expression of black as a signifier of national identity within New Zealand. This is further expressed through McCahon's portrayal of the New Zealand landscape where black becomes an expression of our collective identity as New Zealanders. McCahon's understanding of black as a collective identity further validates architecture's role within this thesis by fundamentally using black to portray an expression of New Zealand's representation. Architect Tadao Ando will be discussed within this chapter to distinguish how similar characteristics of McCahon's understanding of black can be applied within architecture to express black as a cultural identity within New Zealand's representation. New museology and narrative design will be integrated to further implement these principles to create a set of imperatives to translate how black as an expression of national identity can be tested within New Zealand architecture. This chapter will conclude with an analysis of the Chichu Art Museum investigating how Ando creates an architectural experience based on the mediators of light and dark whilst creating a dialogue between art and architecture to produce a collaborative and aesthetic experience.

Out of the landscape [McCahon] sees; he creates definite images which belong to New Zealand, and are much more readily acceptable by a perceptive New Zealander than by somebody abroad... McCahon paints a basic philosophy, an attitude to life in New Zealand. The whole way he paints has what you might call New Zealandisms about it.

Peter Tomory: Agnes Wood, *Colin McCahon: The Man and the Teacher*, 1997, p.36

Figure 27: Gordon Brown, *Partridge Street*. Colin McCahon full face, 1968

6.1 Colin McCahon: Overview

Colin McCahon, one of New Zealand's most distinguished artists, developed work depicting themes ranging from the landscape through to figuration and abstraction. McCahon developed "aspects of modernist painting to a specific local situation and his intense engagement with spiritual matters mark him out as a distinctive figure in twentieth-century art" (The Colin McCahon Research and Publication Trust, 1991).

Born in 1919 in Timaru, McCahon was encouraged to paint from a young age. Early influences included a Toss Wollaston exhibition that enabled McCahon to begin to understand the structure and order of the New Zealand landscape. McCahon attended the Dunedin School of Art from 1937-1939, following his first exhibition at the Otago Art Society. McCahon and his family moved to Auckland in 1953 where he began working at the Auckland Art Gallery. In 1964 McCahon began teaching at the University of Auckland's Elam School of Fine Arts until 1971 where he left to paint full time. By the late 1970s McCahon's health deteriorated and he died on 27th May 1987.

The pervasive use of black within McCahon's work developed as he progressed as a painter, evidencing an all-encompassing use of black and white towards the end of his career. Inspired by French painter Georges Rouault, McCahon began using black in the late 1930s to outline figures in his paintings. As New Zealand artist Agnes Wood explains: "McCahon's use of the heavy black line, although a passing phase, was another addition to his growing knowledge of his art" (Wood, 1997, pp. 27-28). Further influences of cubism are also evident within McCahon's early work as he began to challenge how to represent the light and shadow of the New Zealand landscape.

McCahon has been chosen for closer analysis within this thesis because black as an expression of national identity within McCahon's work can be understood through the context of Stone's theory regarding the significance of black within New Zealand. Of particular importance is McCahon's assertion: "people should know perhaps that I don't regard these canvases as 'paintings', they shouldn't be enclosed in frames, they are just bits of a place I love" (Colin McCahon to Peter McLeavey, 16 August 1973, quoted on the invitation to the exhibition *Recent works by Colin McCahon*, Peter McLeavey Gallery, Wellington, 11-28 September 1973). McCahon's statement therefore validates the significance of his work being a reflection of the New Zealand landscape with black being an important expression that he has recognised and portrayed. Architecture offers the

opportunity to play a similar role in the expression of black as a signifier of national identity.

6.2 'Victory over Death'

The balance of black and white becomes important to the depiction of black as a thematic signifier of national identity within McCahon's work. Evident within the series *Angels and Bed* (1976-77), *Waterfalls* (1964), and *Necessary Protection* (1971-72), black and white become a representation of life and death, an overriding theme explored within McCahon's paintings. McCahon's assertion of life and death therefore directly references Stone's application of black within the New Zealand context through the themes creation and death. Of particular note to McCahon's representation of black is the formal balance of light in defining New Zealand's identity. Light therefore becomes fundamental to recognising the significance of black within McCahon's expression of the New Zealand landscape.

Figure 28: Colin McCahon, *Victory over Death 2*, 1970

6.2.1 Creation

Black balanced with white within McCahon's paintings references life, paralleling Stone's theme of creation as a depiction of black's genealogy within New Zealand's identity. Religion in particular was an important element during McCahon's life; thus the artist's spiritual journey was reflected and explored within his paintings. Light therefore referenced his spiritual encounter with God whereas black referenced the land and its exposure to light. As art critic Gordon Brown suggests, white represented light falling through a dark landscape (Brown, 2010). The significance of white within this instance therefore indicates light shining down onto New Zealand's blackened landscape. Creation within this sense references Stone's depiction of black within New Zealand's representation as it has recently come forward into the light, leaving behind its original connotations. As New Zealand artist Agnes Wood explains, "Light was the symbol seen so frequently on the horizon line that terminated the darkness of the land in many of his paintings" (Wood, 1997, p. 44). Light thus breaks the darkness, emphasising the contrast between light on the horizon and the darkness of the landscape. Black within McCahon's paintings further references Stone's analogy of the initial creation where black was the beginning of all existence. Light thus represented the energy of life, highlighting a sense of balance between the two contrasting forces.

6.2.2 Death

Black in reference to light has been a particularly important expres-

sion of death within McCahon's paintings. As curator Wystan Curnow describes, "Death has been this artist's overriding subject. His passionate agnosticism persists in bringing him face to face with the death of God – most often that of Christ on the Cross" (Curnow, 1984, p. 1). Black within this instance relates directly to Stone's analysis of the importance of death within New Zealand's formation of black as an expression of national identity.

Figure 29: Colin McCahon, *Angels and Bed No 2, 4, 7, 8, 11, 12*, 1976-77

Death is particularly evident within *Angels and Bed* (1972), a series of 14 rectangular paintings representing the illness of three of McCahon's close friends. Within this series white rectangles interrupt the pictorial plane, further emphasising the significance of the arrangement between the two elements, black and white. As described by Brown, "the essence of this whiteness is enhanced by the scumbling of the original slightly duller white paint to give it greater liveliness. In this series, as in *Visible Mysteries* (1968), light can be read as the urge for life, and darkness as void and shadow of death" (Brown, 2010, p. 117). The result of such compositional devices within this series flattens the pictorial plane "so that the only movement is the optical to-and-fro of white over black" (Brown, 2010, p. 117) emphasising the balance between the two elements, black and white, life and death. Black within this representation heightens the importance of balance within McCahon's representation of black and white to depict the significance of black as an expression of New Zealand's identity. As Brown highlights: "white on black, over-riding black; black retaining white, supporting it" (Brown, 2010, pp. 117-118). White and black within McCahon's paintings thus collectively form part of the dialogue that expresses black as an element to New Zealand's identity. The significance of this in relation to death is further highlighted within McCahon's painting *The days and nights in the wilderness showing the constant flow of light passing through the wall of death* (1971); As McCahon states:

I am painting about the view from the top of the cliff. This is at Muriwai. My cliff is as yet largely uncorrupted but like almost everything else, it is for sale... On the lower cliffs there are the nests of Fairy Terns. In the early summer the young are taught how to fly and swim and to gather their own food. This goes on in spite of our intrusions, the cliff top parties, the broken bottles, the paper and plastic everywhere... I am not painting protest pictures. I am painting about what is still there and what I can still see before the sky turns black with soot and the sea becomes a slowly heaving rubbish tip. I am painting what we have now and will never get again (Colin McCahon: Brown G. H., 1993, p. 164).

Of particular importance to McCahon's description of *The Days and Nights in the Wilderness*... is that he is painting what he is seeing, a representation of the New Zealand landscape. The significance of black within this example therefore reiterates the major impact that death has had in New Zealand's colonisation. The balance of black and white is further heightened by Brown as he indicates that black has a form of power and control over white, structuring the basis for New Zealand's representation and black as a symbolic expression of national identity (Brown, 2010).

6.3 Transgression

McCahon's active role in national protest within New Zealand further reiterates Stone's portrayal of transgression. This is evidenced within McCahon's *Gate* series where he illustrates his anger towards nuclear testing within the Pacific. As McCahon states: "I am becoming involved with an idea for a large-scale statement on Nuclear warfare... I will need words. The new series goes under the general title of "Gate" by which I mean a way through" (Bloem & Browne, 2004, p. 197). McCahon's assertion of the gate as a means for passing through becomes important within his representation of transgression as he depicts a way through the darkness towards the light. McCahon's portrayal of light and dark thus forms a dualistic hierarchy within this example. As McDonald highlights:

The letters I AM within Gate III serve as the medium that separates earth and sky. They are the cracks through which it is possible to see the state of things. And as Gate III was conceived as a cry of protest about the threat of nuclear destruction, these giant forms symbolise that threshold between the 'dark night of Western civilisation' and the 'pure land into which we are born' (McDonald, 1999, p. 3).

The separation of sky and earth within this example reiterates Stone's analogy of Maori creation stories where the earth mother was ripped from the embrace of the sky father. McCahon has thus further developed this symbolic ideology to signify a way through the darkness into the light.

6.4 'Landscape Themes and Variations'

Black and white as a representation of New Zealand's identity is emphasised within McCahon's landscape paintings, highlighting the division of the horizon. Landscapes are therefore used by McCahon as a symbolic icon to represent the division of above and below,

Figure 30: Colin McCahon, *The days and nights in the wilderness showing the constant flow of light passing through the wall of death*, 1971

Figure 31: Colin McCahon, *Gate III*, 1970

light and dark. The horizon within this instance highlights the division of land and sky emphasising above as a representation of that which lies above the ground through light and below as that which symbolises the land represented through black. This highlights McCahon's understanding of our perception and our relationship to the environment. "Most of my work", writes McCahon, "has been aimed at relating man to man and man to his world, to an acceptance of the very beautiful and terrible mysteries that we are part of" (McCahon: Brown, 2010, pp. 34-35). Black, beauty, perception, symbolism and light are therefore all particularly important themes within McCahon's landscape paintings.

Of particular influence to McCahon was the book *Geomorphology of New Zealand* by Charles Andrew Cotton. Cotton began to reveal the "basic underlying structures, the bare bones of New Zealand's geology, revealing natural forces of great strength" (Wood, 1997, p. 28). This was of particular interest to McCahon as he began to depict the New Zealand landscape, revealing "the powerful landforms stripped of all unnecessary excrescences" (Wood, 1997, p. 28). This has an important implication for architecture with the use of strong forms and spaces stripped of anything superficial or auxiliary.

Further noted within McCahon's landscapes was the change from a "direct observation of a landscape to a reliance on his memory of what the landscape had looked like" (Brown, 2010, p. 57). As Brown describes, "this strategic shift occurred during the first half of 1947, when his landscape drawings became less concerned with the particular appearance of a landscape, and more with how best to represent it as a landform. The result can be seen in the almost featureless simplicity of *The Green Plain*, January 1948, on the one hand, and in the undulating cosmic orderliness of *Takaka: Night and Day*, July 1948, on the other" (Brown, 2010, p. 57).

McCahon's interest in the New Zealand landscape thus developed to portray an impression rather than an actual account. As Peter To-

mory stated in the New Zealand *Listener*:

Out of the landscape [McCahon] sees, he creates definite images which belong to New Zealand, and are much more readily acceptable by a perceptive New Zealander than by somebody abroad...McCahon paints a basic philosophy, an attitude to life in New Zealand. The whole way he paints has what you might call New Zealandisms about it (Tomory:Wood, 1997, p. 36).

Figure 32: Colin McCahon, Landscape Theme and Variations (Series B), 1963

As Tomory described, McCahon's interpretation of the New Zealand landscape reflects a state of mind reflective within New Zealanders. This implies that black within New Zealand's landscape is identified by New Zealanders as a representation of a collective memory of New Zealand – a New Zealand identity. McCahon's interpretation of black within this statement therefore further verifies the significance of black as an expression of national identity within New Zealand. This is further verified by McCahon's statement in regards to *Takaka: Night and Day*; "it states my interest in landscape as a symbol of place and also of the human condition. It is not so much a portrait of a place as such but a memory of a time and experience of a particular place" (McCahon:Brown, 2010, p. 10). As Brown reiterates, "in this work McCahon is already producing a diagram of perception, but one in which he supports his own symbolic representation with that of a geographical concept of underlying land structures" (Brown, 2010, p. 10). The 'memory' and 'experience' of New Zealand within McCahon's paintings therefore reflects McCahon's interpretation of New Zealand's image through black and white. Black within this representation therefore incorporates black as an expression of New Zealand identity within McCahon's paintings.

Stone suggests that the genealogy of black can be traced through the themes death, creation, transgression and race. Through this development a simulacrum has been created, challenging the hierarchy and representation of black within New Zealand's cultural identity (Stone, 2011). McCahon's work as an expression of the development of black within New Zealand shows clear parallels of how black has become an expression of New Zealand's collective identity. This parallels Stone's analysis of black as a signifier of cultural identity within New Zealand, with specific interest in the themes creation and death. Black as an expression of both death and creation within McCahon's paintings emphasises the significance of the New Zealand landscape within McCahon's portrayal of black as an expression of New Zealand's identity. Each of these ideas therefore parallel Stone's theory. As Stone highlights: "meanings and values

surrounding either colour (black and white) are no longer set nor opposite, rather they become interchangeable and prolific, even when (or particularly when) they are set side by side in juxtaposition” (Stone, 2011, p. 199). This therefore becomes a particularly important element to understanding the union between black and white within McCahon’s depiction of the significance of black as an expression of the New Zealand identity.

Of particular importance to McCahon’s depiction of black and white is the effect that this has in the experience of his paintings. As McDonald has highlighted, text informs how we view and engage with McCahon’s painting’s, encouraging the viewer to move along the length of the painting as though the painting is a journey, revealing itself along the way:

McCahon requires us to move not only the eye, but the body, along the massive length of the painting, as he takes us on a conceptual journey from darkness to light, from damnation to redemption, ignorance to knowing. His is a stereoscopic, embodied vision which proclaims a sense of self – in place – but also moving: between parts of the painting, between the hand of ‘man’ and the voice of God, between the painter and the person looking at his painting (McDonald, 1999, pp. 2-3).

6.5 Architectural Translation

Within this assertion the journey from light to dark in McCahon’s work becomes about movement and highlighting the distinction between light and dark, black and white. Architecture offers an opportunity to further reiterate the spatial opportunities investigated within McCahon’s representation of black. This spatial experience of light to dark further reflects Japanese architect Tadao Ando’s ideas; thus Ando will be utilised within this chapter to distinguish how architecture can achieve similar spatial objectives. Ando further verifies how similar ideas have been translated into architecture through the hierarchy of above and below, light and dark, as for example in Water Chapel (1989-1991 Hompuki, Japan) through the architectural formation of a horizon line creating an experience where the user moves through the light to the darkness. McCahon’s analysis of the ‘stripping away of excrescences’ is further reiterated by Ando where he creates voids of nothingness. In Ando’s Water Chapel, darkness becomes a celebration referencing the balance of light and dark, with darkness representing the land (interior space) and light representing the sky. Ando’s approach within this sense shows similarities to McCahon’s

Creation
<ul style="list-style-type: none"> - Black represents landscape whereas light forms notion of above - Distinct horizon between above and below. Becomes a transition from life to death. - Symbolism - Significance of the New Zealand landscape - Simplified Forms - Reflection / Contemplation - Spirituality – Above and Below
Death
<ul style="list-style-type: none"> - Black in opposition to white - Destruction of the New Zealand landscape something that is lost - Symbolism - Flattens Image - Black to support the light - Melancholic Beauty - Passage and Transition - Simplified Forms - Structured
Transgression
<ul style="list-style-type: none"> - Environmental Protest - Significance of the Gate and notion of passing through thresholds of light and dark
Race
<ul style="list-style-type: none"> - Structured - Gate - State of Transition

Figure 33: Tadao Ando, Water Chapel, 1989-91

and Stone's understanding of black within New Zealand identity. This analysis will therefore allow McCahon's ideas of light and dark to be integrated with Ganoe's narrative principles to translate McCahon and Stone's analysis of the significance of black as an expression of New Zealand identity within architecture.

6.5.1 Tadao Ando & McCahon

Tadao Ando aims to create spaces that evoke a sense of spirit and place. As he describes: "my overriding goal as an architect has been to provide people with an architectural situation that nurtures the spirit" (Ando & Auping, 2002, pp. 56-57). The experience that the visitor of that space has is therefore particularly important. As he states of the experience of the Chichu Art Museum: "it is a matter of the ability of the architecture to enrich the relationship between the visitor and the art; ideally to enrich the spirit of the person to prepare them for the complex kinds of experiences they will have with the art" (Ando & Auping, 2002, pp. 56-57). This sense of experience within Ando's architecture thus has a particularly spiritual aesthetic, aiming to evoke a sense of reflection and individuality. As Ando further explains: "For me, I like to think about being in a space that allows you to forget about the secular side of life, and focus on yourself, which is the sacred" (Ando & Auping, 2002, p. 22). The experience created within Ando's architecture highlights how architecture through the opposition of black and white, above and below, can be spatially explored to further reflect the experience of McCahon's art.

Figure 34, Analysis of Colin McCahon uses black to portray Stone's themes, 2012

The ability for architecture to achieve this experience within Ando's work is achieved through themes of light, dark, and material-

ity. Professor of Architecture and Planning Robert Hermanson and Assistant Professor of Architecture Jin Baek suggest the contrast between both light dark and the silence within the space evokes a sense of the sublime. As Ando noted: “the brilliance of a shaft of light, penetrating the profound silence of that darkness, amounted to an evocation of the sublime” (Tadao:Hermanson, 2011, p. 8). The significance of the contrast between light and dark forms a horizon within Ando’s architecture further highlighting how his architectural experiences reference McCahon’s notion of above and below as an important representation of New Zealand’s identity and representation. Ando’s relationship to light and dark through the notions of above and below will further be investigated within the Chichu Art Museum.

6.6 Case Study: Chichu Art Museum

Ando’s Chichu Art Museum located off the coast of Japan on Naoshima Island, further demonstrates how architecture can create an experiential representation of darkness through the manipulation of light and materiality to challenge the sense of above and below. It is through this transcendence that the architecture itself becomes a piece of art and a symbolic representation of the spatial qualities of black. This case study will be utilised within this chapter to demonstrate how architecture can translate and further enhance the experiential understanding of Colin McCahon’s notion of above and below through the opposition of light and dark.

Tadao Ando was commissioned to collaborate with a group of artists to create a museum that challenged the relationship between both art and architecture emphasising the experiential dialogue between both disciplines. As the director of the museum, Yuji Akitmoto described:

Our point was to make it possible to experience art and architecture at the same level. That is to produce a space without any discontinuity between the two... What was important for us was how each form of expression, whether it is called art or architecture, would challenge and respond to the historical subject of aesthetic experience (Akitmoto, 2005, pp. 83-84).

The ‘aesthetic experience’ therefore aimed to challenge the notion of perception, blurring the boundaries of a ‘work of art’. The spatial qualities within the museum were therefore of particular importance, with the manipulation of light adding to the metaphysical dimension

Figure 35: Tadao Ando, The Chichu Art Museum, Naoshima Island, Japan, 2004

Figure 36: Tadao Ando, The Chichu Art Museum, Naoshima Island, Japan, 2004

of the spatial experience. This manipulation of light was firstly dictated in relation to darkness, with darkness being the main driver for the spatial experience. As Ando described:

It is my desire to return to the origin of architecture and contemplate light from the side of darkness. I have conceived a number of underground structures, some with only the slightest possibility of realisation, that celebrate darkness rather than light (Ando, 2005, p. 88).

Darkness within the Chichu Art Museum is therefore given hierarchy over light, allowing light to penetrate into the darkness. This was achieved by small apertures located within the walls and roof. Within this example light frames the darkness, with penetrations of directed light highlighting doors and floor to wall junctions – voids within the mass of concrete expanse. In this sense the light becomes a guide, leading the visitors through each of the exhibition spaces. This distinction between the relationship of both light and dark parallels McCahon's representation of light guiding the user through the darkness of his paintings.

The exposure to the elements experienced through voids further illustrates the distinction between above and below within Ando's architecture. As highlighted within the Chichu Art Museum, the user is directed through labyrinthine passages heightening a sense of enclosure within the darkness. Visitors are further guided through passages to arrive at courtyards where they become thrust into the light. The negotiation within the terrain therefore guides the visitor up into the light and then back down into darkness, challenging the users' perception of above and below, light and dark. As described by architectural professor Hiroyuki Suzuki:

Upon arriving at the museum, the visitor passes through the entrance with the expectation of seeing art. Following the winding corridors, gradually descending into the darkness, encountering sunlight, and moving forward into the depth, the visitor loses his sense of direction. The walls, even if distorted, may serve as a guide, but the occasional glimpse of sunlight and sky seem as though they are asking: "where are you?" instead of indicating a location. The museum questions the visitor's existence (Susuki, 2005, p. 110).

The experience of both natural elements and the contrast of darkness and light within the courtyards evoke a sense of spirituality, a power essential to the experience of the hierarchy between light and

Figure 37: Tadao Ando, The Chichu Art Museum, Naoshima Island, Japan, 2004

dark. As Baek further expresses: “in every aspect, the emptiness of the courtyard is designed to intimidate the occupier or to fill the occupier with awe through the sublime of an unknowable and majestic trans-human world” (Baek, 2004, p. 150). This sense of hierarchy and power through the manipulation of light and dark and simplistic forms parallels McCahon’s analysis of the “stripping away of excrescences”. The interior architectural experience within the Chichu Art Museum thus becomes about protection within the darkness whereas the exterior experience represents exposure to the light emphasising the notion of above.

The Chichu Art Museum demonstrates how Ando has created an experiential dialogue between both art and architecture challenging the notion of above and below, light and dark. The museum thus becomes a celebration of darkness, challenging the interior architectural experience to become its own piece of art. This case study deals with notions similar to McCahon’s interpretation of black and white as an expression of national identity within New Zealand, highlighting how the architectural experience can further express a form of horizon within the experience of darkness as a representation of the land and light as a representation of that which lies above the horizon.

6.7 Synopsis

This chapter outlined the thematic usages of black within McCahon’s paintings, highlighting through Stone’s theories how black becomes an expression of national identity. Of particular importance is McCahon’s representation of black balanced with light as a symbol of creation and death. Within this representation McCahon highlights the New Zealand landscape as black, ‘stripping away any auxiliary excrescences’ whilst the horizon marks the point of light highlighting the notion of that which lies below the horizon (land) and that which is above (sky).

Architect Tadao Ando was analysed within this chapter to further highlight how black and themes similar to McCahon’s notions of above and below can be translated within architecture. The Chichu Art Museum illustrates how this has been achieved by creating exposed voids that bring the user into the light and then back down into the darkness. This experience parallels McCahon’s translation of black and white as an expression of national identity. This therefore provides yet additional opportunities for the thesis architectural design intervention to enable a dialogue established within the architectural experience relating to black as a purveyor of national identity.

theoretical conclusion

Black as an expression of identity within New Zealand was analysed within this research to challenge how architecture can promulgate the cultural imperatives of black to create an overall interior architectural experience representative of Stone's theories of creation, death, transgression and race.

As identified within Chapters Four, Five and Six, Hotere, Culbert and McCahon have used black to express a national identity within New Zealand in line with Stone's themes of creation, death, transgression and race. For Hotere black was linked to a metaphysical space memorialising death. This was also related to a new form of creation. Culbert emphasised light in relation to black highlighting through both immaterial and material qualities a distinct New Zealand representation. McCahon further challenged this relationship by highlighting the significance of the union between light and dark, white and black, representing above and below through the New Zealand landscape, highlighting the journey of black stepping forward into the light.

The design research experiments within the following final chapter question how the themes investigated within each of these artists' representations can be translated within architecture using principles identified within new museology and integrated with Ganoe's narrative principles to establish how black as a purveyor of national identity can be established within New Zealand architecture.

7. design intervention

chapter outline

7.1 Site: Farmers Lane.....	101
7.2 Programme: New Zealand Museum of Fine Art.....	108
7.3 Design Intervention.....	111
Concept Manifestation	
Conceptual Design	
Preliminary Design	
Developed Design	
7.4 Evaluation of Design.....	166

The research design experiments illustrated and discussed within this chapter integrate new museology and Ganoe's narrative design principles with the themes of national identity developed by New Zealand artists Hotere, Culbert and McCahon. Black as an expression of identity within New Zealand was thus used within this research to challenge how architecture can promulgate the cultural imperatives denoted by black in New Zealand to create an overall interior architectural experience reflective of Stone's theories that black is representative of New Zealand national identity through themes of creation, death, transgression and race. The thematic ideas developed and evidenced by each of these artists thus acted as a guide to the possibilities for site selection as well as the spatial experience and architectural design of the museum.

Section 7.1 within this chapter introduces the site selected to test the research objectives, Farmers Lane, addressing the contextual imperatives analysed within the site and incorporated within the design.

Section 7.2 discusses the programmatic requirements of the museum, introducing the collections representative of black as an expression of national identity within New Zealand.

Section 7.3 introduces the design research intervention, beginning within an analysis of the initial conceptual manifestation, followed by concept design, preliminary design and developed design. Art is omitted from the images as a means of evidencing the architecture. Individual paintings would be discretely spotlighted within the spaces to highlight them as witnesses and participants of black as a national identity.

Section 7.4 evaluates the architectural design to assess how successfully new museology and narrative design theory have been implicated with black as an expression of New Zealand national identity. The design outcome acts as a case study to consider how New Zealand identity might be manifested also in other building types by spatially translating relevant national imperatives.

7.1 Site Analysis: Farmers Lane

This section introduces Farmers Lane as the site chosen for design experimentation, highlighting its potential to express darkness (black) as a purveyor of national identity within New Zealand architecture. This section establishes how Farmers Lane was critically selected as appropriate to address themes explored by Hotere, Culbert and McCahon whilst contextually providing its own unique imperatives to be utilised within the design.

The city, even more than the house, is an instrument of metaphysical function, an intricate instrument structuring action and power, mobility and exchange, societal organizations and cultural structures, identity and memory. Undoubtedly the most significant and complex of human artefacts, the city controls and entices, symbolizes and represents, expresses and conceals. Cities are inhabited excavations of the archaeology of culture, exposing the dense fabric of societal life (Pallasmaa, 2005, p. 146).

Site: Selection

Farmers Lane – narrow and flanked by high buildings to the north and south – struggles to receive natural daylight and as such is inappropriate for most architectural programmes; a national fine arts museum, however, was considered a viable means to successfully claim an otherwise ‘unviable’ site in central Wellington. To engage with the themes identified as being critical to the significance of black as a purveyor of national identity, the site chosen for experimentation needed to accommodate a spatial investigation of darkness up to the light. This would therefore enable the architectural experience to be constructed based on the spatial experience of the site conditions, utilising darkness as an opportunity to engage the narrative of the design.

Site: Physicality

Farmers Lane is currently used as a pedestrian walkway connecting Lambton Quay to the east with The Terrace to the west; however it is underutilised and derelict. The narrow site provides limited visual accessibility and thus has many dark enclosed spaces, including a side alley oriented to the north.

Figure 38: Photograph's by Author, Farmers Lane, 2011

Figure 39: Figure Ground Study, 2011

Site: Immediate Context

Farmers Lane is situated within Wellington's Central Business District, between the commercial properties of Lambton Quay and the governmental and residential properties located on the The Terrace. The adjacent buildings that surround the alleyway on all sides are 152-172 Lambton Quay, 81-85 The Terrace and 87-93 The Terrace – all multi-storey commercial properties. The surrounding buildings therefore act as an exterior shell to Farmers Lane creating a protected enclosure shading the site from natural light and visual accessibility. This aspect of the site therefore proved ideal for testing how darkness (black) as a purveyor of national identity could be implemented within an interior orientated architectural experience.

Site: Darkness vs. Light

Darkness spatially transcends in both vertical and horizontal directions within Farmers Lane. Vertically, darkness begins at ground level merging up towards the light at the tops of the surrounding buildings. While this is a natural progression, the darkness within Farmers Lane is emphasised by the height of the surrounding buildings within such a narrow space; thus the level of progression is much more directive. The four surrounding buildings reach a minimum height of 50 metres at The Terrace and a maximum height of 70 metres from ground level at Lambton Quay. The museum must therefore vertically rise a minimum of 50 metres above The Terrace to access natural light. This is further validated by the conditions specified within the Wellington City Council District Plan which states that any building within the central area must be between 8-15 stories with an average story height of 4.2 metres (Wellington City Council). The vertical progression within Farmers Lane thus became one of the main drivers in the design approach to the spatial experience of the museum.

The second condition of darkness within Farmers Lane moves horizontally through the site with the time of day (as the sun moves from East to West). The western axis (adjacent to The Terrace) within Farmers Lane spans four metres wide with vertical walls from the adjacent buildings rising 50 metres. This part of the site thus remains in constant darkness in the mornings.

The eastern axis within Farmers Lane (adjacent to Lambton Quay) spans eight meters wide. This allows natural daylight to illuminate the space in the morning, returning it to darkness in the evening. The movement of the light contributed to decisions about placement of the programmatic requirements of the museum, as offices and peo-

Figure 40: Cultural Institutions in Wellington's CBD

Figure 41: City Street Hierarchy

Figure 42: City Typologies

Figure 43: City Street Networks

ple benefit from natural light during the principal morning/afternoon hours, whereas the exhibits themselves are protected by darkness.

Site: The Void

The site itself is effectively a void defined by the surrounding buildings. This sense of void relates directly to Hotere's application of darkness and is accentuated in the design to become one of the main experiences created within the spatial experience of darkness up into the light.

This nature of the 'void' is further emphasised by the vertical displacement of 10 metres between Lambton Quay and The Terrace. This ground shift occurs in relation to Wellington's main fault line running north to south. Farmers Lane runs east to west, perpendicular to the movement associated from the tectonic plates. This vertical displacement is another important characteristic of the site and has been metaphorically integrated within the design to heighten the experience of the displacement by the user within the museum.

Figure 44: Sketch by Author,
Initial site sketch of axes and
central pivot, 2011

Figure 45: Sketch by Author,
Initial site sketch of axes and
central pivot 2, 2011

Figure 46: Sketch by Author,
Site sketch of surrounding
buildings, 2011

Figure 47: Sketch by Author,
Site sketch of surrounding
buildings 2, 2011

7.2 Programme Analysis

This section introduces the programme of the museum highlighting the pervasive use of black represented within many collections of New Zealand art within Te Papa's archives. This section establishes the programmatic requirements for archiving and displaying and visiting these national collections.

The museum is designed to exhibit New Zealand collections evidencing black as a purveyor of national identity – collections currently held behind closed doors in Te Papa's archives. The collections to be permanently exhibited in this new national museum consist of works by leading New Zealand artists such as Ralph Hotere, Colin McCahon and Bill Culbert. As highlighted within previous chapters these three artists were selected as they addressed Stone's theories regarding the significance of black to New Zealand's identity while further addressing the problem highlighted within Chapter Two surrounding the lack of accessibility to important national artefacts.

Initial research identified that there is currently a total of 12,288 art collections within Te Papa's archives. Of this there are a total of 72 works by Bill Culbert, 57 works by Ralph Hotere and 102 works by Colin McCahon, spread over three collections stores located within Wellington's CBD. Also identified within this research were other cultural artefacts exhibiting black as an expression of national identity within New Zealand. This included the recent fashion exhibition 'Black in Fashion; Wearing the Colour Black in New Zealand' that requires a permanent place for the collections to be displayed. This collection has therefore also been incorporated into the programmatic brief.

The artefacts representative of black as an expression of national identity within New Zealand and programmatically selected to be contained within the museum consist of the following: (Refer to appendix for a sampled analysis)

- Paintings
- Sculptures
- Fashion Garments
- Screen prints
- Photographs
- Installations

Figure 48: Programme Analysis

- Jewellery

Te Papa’s archives hold a wide range of fine examples of these media, where the use of black is fundamental to the designs and a testament to their New Zealand origins. While independently each of the collections remains autonomous, together they establish a powerful argument for acknowledging black as an expression of national identity. The design research intervention acknowledges the evolution of black’s identity within New Zealand through the cultural artefacts of black’s symbolic representation. The architectural experience therefore becomes important as a means of celebrating the symbolic significance of black to New Zealand reasserting Stone, De Pont and Kledgey’s theories of black as an important signifier of cultural identity within New Zealand.

To develop a comprehensive brief for this design a number of successful museums were identified and analysed, including the case study examples of Daniel Libeskind’s *Jewish Museum, Berlin*, *The Rothko Chapel* and the *Chichu Art Museum*. The following were therefore considered important as programmatic elements within the museum. These include the following:

Schedule of accommodation

Space	No	Area (m2)	Total	Areas	Specifications / Requirements
Staff Areas					
Reception	1	47	47	Entry/Public	Administration and reception on ground floor
Offices - Open Plan	1	140	140	Private	Requires natural daylight
Staff Common Room	1	100	100	Private	Includes kitchen facilities
Meeting Rooms	2	12	24	Private	Requires natural daylight
Toilets				Private	Male and Female
Other	various		570	Private	
Storage	various		200	Private	
Library					
Research Library	1	260	260	Staff /Public	Requires good floor strength,
Computer Labs	2	80	160	Staff / Public	
Staff Office	2	12	24	Staff	Requires natural daylight
Archives					
Archival Storage	1	300	300	Private / Visually accessible to public	Requires significant structure and specific environmental control
Preservation Zone	1	190	190	Private / Visually accessible to public	Requires significant environmental control
Holding Zone	1	40	40	Private / Visually accessible to public	Requires environmental control
Loading Zone	1	Existing	Existing	Public	Loading Zone located off The Terrace - Existing
Toilets	1		30	Private	Male and Female
Office	3	12	36	Private	Requires natural daylight
Gallery Space					
Exhibition Spaces	1	550	550	Public	Diffuse daylight
Toilets				Public	Male and Female
Public Facilities					
Café	1	100		Public	Near foyer/entry
Toilets				Public	Male and Female
Entry / Foyer	1	100		Public	Located off Lambton Quay

Figure 49: Schedule of Accommodation

7.3 Design Intervention

The design experiments illustrated within this chapter integrate new museology with narrative-based design principles to test how the significance of black as an expression of New Zealand's national identity can be implemented within New Zealand architecture.

This section is divided into four subsections. The first establishes the thematic objectives for the design as derived from the analyses of Hotere, McCahon and Culbert. These have been integrated with Stone's and Ganoe's principles highlighting how the narration of black through the four themes of creation, death, transgression and race can be implemented within architecture. The second subsection develops the initial concepts into a conceptual design by translating the initiatives in response to the site and programmatic conditions. The third subsection identifies the development of the conceptual design into a preliminary design, highlighting how the forms developed through the integration of the narrative design concepts. The fourth and final subsection illustrates the developed design, analysing how the final architectural experience evidences and celebrates black as a purveyor of national identity within New Zealand architecture.

7.3.1 Concept Manifestation

The analysis of black as a purveyor of national identity, as evidenced within Hotere, Culbert and McCahon's work, resulted in a set of design themes and imperatives evidencing how black has been applied through Stone's themes, creation, death, transgression and race. In order to test how these themes could be applied within an architectural manifestation, Ganoe's narrative design principles were applied to create a set of objectives that would enhance the architectural experience to engender New Zealand national identity through its relationship to black as a critical cultural signifier.

As highlighted within 'Chapter Two: Reassembling the Museum', new museology and narrative design both provide opportunities to emphasise the experiential nature of museums in order to portray national identities. This thesis further investigates how the architectural experience as well as the art become co-participants in enabling understanding of black as an expression of national identity.

As Ganoe highlights, narrative design theory "provides an organising framework that integrates criteria for both external design meanings and internal design experience" (Ganoe, 1999, p. 13). Narrative as an approach to the experience of black as a purveyor of national identity thus allows the journey through the museum to be experienced through a complex set of ordering devices creating an experience that enhances the significance of black in an understandable way. As Ganoe further highlights: "Its primary purpose is to provide a practical and dynamic system for acknowledging the importance of human meaning in interior spaces" (Ganoe, 1999, p. 14). Narrative within this situation therefore enable's Stone's themes of creation, death, transgression and race as well as Hotere, Culbert and McCahon's understanding and application of black through these themes to be integrated into a polyvocal and comprehensive architectural experience.

The following table outlines the conceptual design guidelines utilised within this design approach.

Conceptual Design Guidelines

7.3.2 Conceptual Design

The following section outlines the methods used to form the conceptual design, articulating how the design has incorporated site conditions, surrounding buildings and the programmatic requirements of the museum.

The east-west axial alignment of Farmers Lane, with an additional north oriented dead end axis, provided the initial element for exploration. The asymmetrical nature of these axes established notions of displacement, highlighting the need for a central rotating point to regulate the disjunction of the site. The meeting point of each of the three separate axes therefore established an important relationship to the overall dialogue of the design. A spiral staircase was therefore introduced to reflect the notion of a pivot while highlighting this central core as an important vertical circulation route.

Figure 50: Methodology Sketches

The relationship of each of the axes with the surrounding buildings was further incorporated into the design to establish a dialogue between the museum and the occupants within the surrounding buildings. This therefore highlighted where the floor levels of each of the gallery spaces would be positioned to ensure some degree of interaction between the buildings.

Figure 51: Methodology Sketches

Taking into account each of the axes, the central pivot and the dialogue established with each of the surrounding buildings, the form developed from the programmatic function of the museum. The first three levels form datum one, the lower datum within the design. They create the initial anchor point, grounding the vertical structure. These three levels form the archive, the preservation zone and the reception areas within the museum. The spatial identity within this datum thus focused on establishing a sense of containment and protection within the ground displacement.

Figure 52: Methodology Sketches

Datum two, the intermediate datum, consists of the next three levels – starting at The Terrace. This datum holds gallery and office spaces as well as the loading and holding zones. The programmatic requirements within this datum require natural light in the office spaces and controlled light within the gallery spaces; thus the narrative spatial identity focused on immaterial and material qualities to establish a dialogue between the different qualities of light that would be consistent with the use of darkness and light in the artworks of McCahon, Hotere, and Culbert.

Datum three, the upper datum, consists of the top vertical structure incorporating the remaining gallery spaces and research library. This datum metaphorically emphasises the notion of reaching up towards the light.

7.3.3 Preliminary Design

The following section outlines how the narrative design principles were established within the preliminary architectural form, further developing the site and programmatic requirements highlighted within the previous section.

The three themes investigated by each of the artists were articulated during preliminary design to develop the narrative approach of black as a signifier of cultural identity within New Zealand architecture.

As identified the three datums were developed to explore three zones of progression from darkness up to the light. These datums were arranged from the datum below the horizon, a mediator of two horizons, and a datum above the horizon. The central axis of circulation creates a vertical progression through the museum mediating the journey through each of the datums. The architectural experience is further articulated by the horizontal movement through each of the separate axes, creating two forms of cross movement within the museum. The vertical axis thus forms directive movement that establishes a destination, whereby the user aims to progress to the courtyard of light above. The horizontal movement creates progression through the floors, moving through the spaces as a gradual discovery of the museum and the artefacts expressing black as a signifier of national identity. The horizontal experience takes the visitor from darkness to light, changing direction from morning to evening as the sun changes position.

Figure 53: Site Plan

South East Sectional Perspective

Figure 54: South East Sectional Perspective

Eastern Axis

The lower eastern axis programmatically establishes the private narrative within the design, utilising the available morning and early afternoon light to house the staff areas within the museum such as the offices and the research library. While this area remains separated from the public functions within the museum, the central pivot challenges the hierarchy between the two dialogues creating view shafts and centralised meeting areas where both private and public functions visually interact.

The top datum within this axis establishes contrast between shadow and light creating a layering of light projecting down through the columns lining the edges of the courtyard. This datum focuses on establishing hierarchy of the vertical elements, emphasising the notion of that which rises above the horizon.

Datum Three

Datum One, the lower horizon forms an ordered and structured meeting point, introducing black as a signifier of national identity through the dematerialisation of surface, emphasising light through reflecting surfaces. The symbolic notion of the cross forms within this datum create the horizontal horizon that merges with the vertical arm of the central core. The vertical passage through the central core mediates the halfway point of the horizontal axes thus becoming a mediator to the three datums of darkness and light.

Figure 55: Datum Three, East Axis Perspectives

Datum Two

Figure 56, 57: Datum Two, East Axis Perspectives

Datum One

Figure 58, 59, 60: Datum One, East Axis Perspectives

North East Sectional Perspective

Figure 61: North East Sectional Perspective

Northern Axis

The northern axis programmatically begins with an orientation and preservation zone, spanning through galleries and voids to reach the courtyard of light. Beginning the journey in darkness the user progresses to witness the artefacts evidencing black as a purveyor of national identity. The user then, finally reaching the light, forms a state of acknowledgement to the progression of black within New Zealand's identity.

Datum Three

Figure 62,63, 64: Datum Three, North Axis Perspectives

The vertical progression within this axis is formed by two anchor points. The first is positioned within the central core and the second positioned at the end of the northern axis. These two anchors create a progression from the darkness through to the light while further emphasising the horizontal journey from one level to the next.

Datum Two

Figure 65,66, 67: Datum Two, North Axis Perspectives

Each of the intermediate floors within the northern axis pivots around the central axis creating voids for light to filter down through each of the gallery spaces. This further emphasises the notion of above and below, creating view shafts for participants to acknowledge where they have come from and where they are being directed.

Datum One

Figures 68, 69: Datum One, North Axis Perspectives

North West Sectional Perspective

Figure 70: North West Sectional Perspective

Western Axis

The western axis programmatically spans from the secondary access located on The Terrace up through the gallery spaces. The confined nature of this axis enhances the experiential quality of the artefacts, engaging with the artefacts signifying black as an expression of national identity through the movement and journey past each of the collections. This axis also has two anchor points, one located at the end of the western axis, the other connected to the central core. This further emphasises the vertical and horizontal progression marking the development of black as a signifier of national identity through the movement and journey within the museum. The gouge within datum one, (the lower datum) of this axis projects out from the wall creating an internalised space protected within the darkness. The horizons of light within datum two, (the intermediate datum) further challenge the notion of boundary established through the horizontal datums of the gallery walls, mediating the zone between light and dark. The significant ground displacement highlighted between Lambton Quay and The Terrace was metaphorically introduced within this axis by vertically shifting the floor level to emphasise a sense of dislocation. This thus created voids whereby bridges were placed to allow participants to occupy the void, challenging the notion of the void and emphasising the sense of verticality within the museum.

Datum Three

Figures 71, 72: Datum Three, West Axis Perspectives

Datum Two

Figures 73, 74: Datum Two, West Axis Perspectives

Datum One
123

Figures 75, 76, 77: Datum One, West Axis Perspectives

7.3.4 Developed Design

The complex experiential relationships formed through the manipulation of the site, programme, and narrative design principles establish an architectural experience formally developed into one unified form. The following components specify how the architectural elements within each datum manifest imperatives acknowledged by Stone, Hotere, McCahon and Culbert as acknowledging the development of black as a purveyor of national identity within New Zealand. This is then compared to how each contributes to the overall narrative experiences achieved within the museum.

Figure 78: Exterior Perspective

Datum one: Lower Datum

Theoretical Parameters:

- Hotere creates structured and ordered spaces to establish the significance of black as a memorial to death
- Used and weathered materials within Culbert and Hotere's sculptures highlights a sense of history and emphasises the weight of the past within the use of black as an expression of national identity.
- Materials within Hotere's sculptures and paintings obscure the light, emphasising the total immersion of black.
- Reflective surfaces within both Hotere and Culbert's sculptures create light reflections within the darkness. This highlights the significance and weight of the use of black against the weightlessness of the immaterial light reflections.
- McCahon's representation of black signifying a horizon challenges the notion of above and below, life and death. The significance of the horizon therefore marks a passing over through the darkness and into the light.
- Black within Culbert's representation further forms a new sense of creation, protected and contained within the darkness.

Architectural Integration:

Level One establishes order and sequence through the positioning of sequential columns, directing the user on arrival down into the darkness. The outer concrete columns establish the structural integrity emphasising the vertical nature of the museum reaching up towards the light. The second set of columns form a secondary structure creating a narrow directed passage down through the main entry towards the central core. The columns thus create a series of thresholds as the participant moves through the datum, referencing McCahon's analogy of the transition between light and dark, black and white. (Refer fig. 97)

The boundaries of the spaces are mediated by the floor materiality with the timber panel flooring mediating the zones where people are situated for periods of time whereas the cast in-situ exposed concrete flooring mediates the zone of movement, guiding the user down to the central pivot and main circulation route.

The columns lead to a hollowed void contained within the ground displacement between Lambton Quay and The Terrace. The manipulation of the ground floor within this space emphasises enclosure as the stud height significantly decreases to three metres. This space thus becomes about containment and protection, creating a space for the user to witness and inhabit the void. This space thus references Hotere's metaphysical voids, creating a contemplative space immersed within the darkness. (Refer fig. 98, 99, 100)

The symbolic notion of the cross adapted within this datum further references Hotere, emphasising the meeting point between both horizontal and vertical elements. The vertical element signifies the central core circulation route, guiding the user up through to the light. This space thus acts as a mediator to light and dark and to the other axes within the museum. The symbolism of the circle within the central core thus becomes a symbolic boundary, mediating the user up through the light and down into the darkness.

The circular core further encourages users to move around each of the spaces, engaging with each of the axes from different vantage points. This is seen within level two where the user, visually interacts with the preservation/private zone and then continues to move along the boundary of the circle to look back over level one reflecting over the journey taken. (Refer fig.99)

Datum two: Intermediate Datum

Theoretical Parameters:

- The dialogue of the materials within Hotere's sculptures marks a form of protest and race through a sense of violence and disruption
- Symbols are further incorporated by Hotere to emphasise a polyvocal narrative within the representation of black.
- Culbert emphasises the significance of both immaterial and material qualities to challenge and question the relationship and significance of black in relation to the light.
- Culbert challenged the notion of perception through darkness and light to highlight the significance and meaning of black within New Zealand's identity.
- Culbert and Hotere both utilise the notion of the window frame to question and challenge perception of black in relation to the light.

- McCahon's representation of the gate creates a threshold to pass from a state of darkness and into the light. This highlighted the sense of protest by McCahon emphasising a way through to the 'otherside'.
- The significance of the environment forms within all three artists' depiction of black as a marker of transgression.

Architectural Integration:

Datum two (the intermediate datum), establishes a dialogue with the surrounding buildings, engaging with the contextual imperatives of Farmers Lane. This is established within the northern axis, where the exterior facades of the museum challenge the relationship between the gallery spaces and the surrounding buildings. Each gallery within the northern axis is offset against the one above and below to challenge the distance of the façade from the surrounding buildings. The facades therefore dictate the consistency of darkness where the visitors of adjacent buildings become witnesses to the darkness and to black's symbolic identity. The surrounding buildings therefore look out the windows to witness aspects of darkness framed through the gallery. This datum engages with Culbert by challenging how we perceive darkness. The users within the surrounding buildings look out through the alleyway into the darkness. What appears to be dark and flat on closer inspection becomes layered with depth, materials and light reflections from the layered facades of the museum.

This datum further heightens the immaterial qualities of light reflections and shadow to challenge how light can manipulate our perception of darkness reiterating Culbert's negotiation of darkness and light to challenge the perception of black as a national identity. This datum therefore engages with the senses to challenge the materialisation of light, allowing light to overcome the spatial qualities of darkness. Within this space the reflection of both the artefacts and the visitor are transformed through glass façades, reflecting the light inside against the darkness outside. Darkness therefore becomes a framed view within the gallery spaces.

The framing of views becomes an important establishment within this datum as it challenges the users' frame of reference to the understanding of black as a cultural and architectural identity. This thus reiterates both Hotere and Culbert's understanding of black framing our view and perception, highlighted by their use of window frames.

McCahon's concepts of above and below and the datum as a mediator between two horizons is further established through the continuation

of thresholds, established through the structural columns, acting as markers as the user progresses through each of the boundaries progressing further towards the light.

The facades further emphasise the crossing over into the light by the use of materials that filter the light through each of the gallery spaces creating a multi-faceted and layered atmosphere.

Datum Three: Upper Datum

Theoretical Parameters:

- Black and White, Light and Dark work in unison within McCahon's paintings to emphasise the significance of black as a representation of New Zealand's land through the stark contrast of the bright New Zealand light. This thus forms a sense of creation and highlights the notion of above and below within New Zealand's identity.
- This sense of hierarchy further emphasises the transition from creation to death within McCahon's paintings.
- Symbols further mark state of transition from light to dark within McCahon's paintings.
- The significance of simplified forms reiterating the structure of the New Zealand landscape heightens McCahon's representation of black as an expression within New Zealand's identity.
- Light is utilised within Culbert's sculptures and photographs to emphasise the a new sense of creation within vernacular materials
- Shadow and contrast reiterate the immaterial conditions between light and darkness within Culbert's sculptures, challenging the perception of black as a New Zealand identity.

Architectural Integration:

Datum three (upper datum) establishes McCahon's understanding of black within New Zealand's identity stripped of all excrescences to reveal the bare and core structure. The top courtyard thus has columns located on either side, symbolising the development of the vertical structure within the museum forming into a skeletal lattice within the top courtyard of light. The columns vertically span above the surrounding buildings, guiding the view up to towards the sky, symbolising the progression from within the darkness up towards the light. McCahon and Culbert's understanding of black balanced with light thus becomes

a symbol of creation marking the distinction between the union of black and white and the significance of the two within the representation of black as an expression of the New Zealand identity.

The horizons of light are further incorporated within the gallery spaces, challenging the notion of horizons, mediated and juxtaposed by vertical thresholds. Inspired by Colin McCahon's landscape paintings where the simplified forms express the essence of the New Zealand landscape, filtered by the horizon's of light as they fall into the depths of the darkness. McCahon's use of the frame within these paintings moves into the picture, creating boundaries between the juxtaposed horizons of light and dark. The structured borders further placed in opposition to the formless birds which travel through each of the frames, unaware of the boundaries set within the painting. The gallery thus spatially acknowledges the numerous forms of horizons within the transition from light to dark, framed within the structural columns of the gallery, each bay representing and creating different tonal horizons of light.

A formal design strategy within the development of the museum challenged the notion and experience of the void. The void developed from the site constraints as well as the interpretation of black as an expression of national identity through the development of Hotere and McCahon's works of art. Hotere's representation of black as a memorial to death was represented through the notion of a void, creating a metaphysical transitional space. Voids within the design thus reiterated Hotere's representation of black by challenging the notion of boundary between interior and exterior conditions, darkness and light. The user of the gallery thus occupied the voids through the progression up the museum. The notion of the void for McCahon further integrated aspects of above and below challenging the views up towards the light and towards the sky.

The voids formed from the negotiation of the three axes metaphorically rotating around the central pivot. The pivot thus unified each of the axes into one architectural manifestation. The negotiation of each axis therefore created voids representing the elements unfolded within Farmers Lane. The voids represent the folding and unfolding of the design to spatially manage the site constraints, programmatic requirements and the architectural expression of darkness and light. The voids therefore became a central element to the architectural expression as they allow light to filter down into the spaces challenging the darkness within the void while further blurring the boundary between interior and exterior, challenging the relationship of architecture and art and ultimately our spatial experience of darkness as a perception of black as a purveyor of national identity.

1. Cafe / Foyer - Entry from Lambton Quay
2. Reception / Orientation
3. Gallery
4. Bathrooms
5. Preservation Zone
6. Archive
7. Loading Zone
8. Secondary Access - The Terrace
9. Holding Zone
10. Staff Offices
11. Void
12. Staffroom
13. Meeting Rooms
14. Library
15. Services

Level Three

Level Two

Level One

Basement

Figures 86, 87, 88: Datum Two Floor Plans

1. Cafe / Foyer - Entry from Lambton Quay
2. Reception / Orientation
3. Gallery
4. Bathrooms
5. Preservation Zone
6. Archive
7. Loading Zone
8. Secondary Access - The Terrace
9. Holding Zone
10. Staff Offices
11. Void
12. Staffroom
13. Meeting Rooms
14. Library
15. Services

Level Nine

Level Eight

Level Seven

Figures 89, 90, 91: Datum Three Floor Plans

Figure 92: Section D-D

Figure 96: Axonometric

Figure 98: Level One, Looking into the gallery void

Figure 99: Level One, Looking out of the gallery void

Figure 100: Level One, Orientation / Reception Area

Figure 101: Level Two, Looking into the Preservation Zone

Figure 102: Level Two, Looking down onto Level One

Figure 103: Level Three, Entry from The Terrace

Figure 104: Central Stairwell

Figure 105: Datum Two, Gallery

Figure 106: Datum Two, Gallery

Figure 108: Datum Three, Gallery

7.4 Design Evaluation

The aim of the design case study was to test how black as a purveyor of national identity could be integrated within architecture through new museology and narrative-based design principles, to create an architectural experience that further reinforces the national identity of New Zealand's national collections. As a result I would argue that the interior architectural experience offers significant potential in assisting with display of national collections. While the design case study resulted in a narrative symbolising the significance of black within New Zealand through the three spatial layers of darkness up to the light, the architectural experience has itself become its own cultural artefact representing black as an expression of New Zealand's identity. This process therefore evidences an important way of establishing the experience of architecture and the experience of black as an expression of cultural identity. The design outcome also acts as a case study to consider how New Zealand identity might be manifested also in other building types by spatially translating relevant national imperatives.

conclusion

Architecture symbolising black as an expression of cultural identity within New Zealand developed from research identifying the lack of integration between the architectural experience of museums and New Zealand's national collections. Furthermore the significant number of cultural artefacts within Te Papa's archives inaccessible to the general public further highlighted the need for important cultural artefacts to be accessible within national museums.

This problem was highlighted by the Wellington City Council in the 2009 'Capital City Initiative'. This initiative recognised the opportunity for Wellington, the cultural capital of New Zealand to further acknowledge and 'showcase' items of national significance. Furthermore the significant concern regarding the display of art within Te Papa has been acknowledged by both the Wellington City Council and professional art curators within New Zealand, highlighting the need to further develop and display New Zealand's cultural artefacts. As the nation's art and cultural capital it is important to sustain and develop cultural artefacts representing New Zealand's cultural heritage and identities. Architecture offers the potential to further develop these intentions.

Sociologist Dr Prudence Stone and art curators and designers within New Zealand acknowledge the significance of the colour black as purveyor of national identity within New Zealand. As identified by Stone in *Black Inc: A Nation's Identity* black as an expression of national identity was highlighted through four central themes - creation, death transgression and race. Through these themes Stone identifies how black has developed to become a symbolic cultural icon within the representation of black as a cultural signifier of national identity within New Zealand.

Creation forms the initial analysis into the cultural significance of black through Maori mythology where black formed the beginning of all existence. Black as a cultural identity was thus considered to be a significant part of New Zealand's identity during colonisation. Death further contributed to the significance of black as cultural signifier within New Zealand's identity through the significance of war during New Zealand's colonisation period. This thus became referenced within New Zealand art highlighting the impact of New Zealand's identity through death with black acting as a cultural signifier. Transgression further represented the notion of the 'outsider' contributing to how people perceived New Zealand in relation to the rest of the world. Race, the fourth theme analysed by Stone further highlighted the significance of cultural exchange in black's cultural evolution within New Zealand's identity.

Through these themes black has evolved to create a symbolic signifier of cultural identity within New Zealand. While these themes remain central historically to the application of black, New Zealand's symbolic application has further revolutionised its application to create a national identity within black's cultural framework.

This research examined how Stone's theories of black as an expression of national identity within New Zealand could be architecturally manifested through narrative design and new museology to enhance the architectural experience of museum's exhibiting national collections. This was achieved by identifying three distinct artists that represented black's symbolic application within New Zealand: Hotere, Culbert and McCahon. These three artists became main drivers of the design after research highlighted the number of cultural artefacts by these artists that are currently archived and inaccessible to the general public within New Zealand's national museum.

Hotere's use of black as an expression of national identity developed through Stone's themes to create an experiential space memorialising black within New Zealand's development. This therefore signified a new beginning to the symbolic significance of black's representation within New Zealand's identity. This was further outlined by Culbert who challenged the perception of black as a signifier of national identity by using light and the immaterial elements to question and heighten the significance of black as a national identity. McCahon further emphasised the significance of light in balance to black through the New Zealand landscape highlighting the horizon between the point of darkness and the point of light, establishing a dialogue between that which is above and that which lies below.

Precedents identifying the experiential relationship of both art and architecture were used to explore how themes of darkness and light have architecturally manifested. As highlighted, the Jewish Museum, the Chichu Art Museum and the Rothko Chapel, were investigated to analyse how they had strategically manipulated aspects of darkness to create an architectural experience that influenced the experiential understanding of the collections being displayed. The Therme Vals further identified how immaterial and material conditions within architecture have the potential to create a spatial interplay of materialistic qualities and a sensuous, immaterial atmosphere defined by darkness and light. While this case study served a different programmatic function, the spatial experience created provided examples of how to manipulate aspects of light and dark to create a multi-sensory atmosphere from the manipulation of architectural elements.

The National Museum of New Zealand, Te Papa Tongarewa was further utilised as a case study to explore how this relationship had been investigated within a New Zealand context. This example was particularly important as it aimed to create an architectural experience using new museology as an architectural approach. One of the problems arising from this case study was the 'expo mode' approach of the interior architectural experience. This was identified as a result of the multi-media exhibits distracting from the cultural significance of the artefacts and focusing more on the entertainment potential of the exhibits. Also of particular concern was the display of national art which was difficult to locate and provided little contribution to the education and understanding of New Zealand's bicultural identity excluding the architecture from the overall experience and understanding.

The site chosen for experimentation was Farmers Lane, Wellington, an alleyway situated between Lambton Quay and The Terrace. This site was chosen as it provided a spatial investigation from darkness to light while further exploring the thematic ideas introduced by Houtere, McCahon and Culbert.

The surrounding buildings of the alleyway created an exterior shell protecting the site from both natural light and visual accessibility. This aspect of the site therefore heightened the potential to create a museum that would prioritise the design research imperative of testing how black as a purveyor of national identity could be implemented within an interior orientated architectural experience.

As identified, Farmers Lane further provided challenges and limitations that became key aspects of the final design. The narrowness of the site provided the first constraint. This created the potential to promote a vertical narrative emphasising the spatial progression of darkness up to the light.

The narrowness of the site further provided a direct opportunity to engage with the surrounding buildings. This enabled a direct relationship to be developed through my design to create a façade for the adjacent buildings that further questioned their relationship to darkness and black's symbolic identity. Instead of being contained within the darkness the visitors within the surrounding buildings became witnesses to the darkness, framed by the galleries within the design.

As research has indicated architecture offers the opportunity to further assist how we experience New Zealand collections of national identity. Narrative design theory provided one opportunity for this to

be achieved as it emphasises the importance of storytelling in understanding and interpreting human cultures. Narrative design theory incorporated with new museology to enhance the architectural experience of national identities within museums therefore emphasised the potential to further enhance the experience and understanding of important national identities. Narrative was therefore incorporated within the design to create a comprehensive understanding of the themes highlighted by Stone, Hotere, McCahon and Culbert. This was integrated into the architectural case study through the vertical progression within the museum, heightening the experiential movement of darkness through to the light.

The design case study further explored the symbolic notion of black through the integration of voids, challenging the notion of above and below. The voids therefore became a central element to the architectural expression as they allowed light to filter down into the spaces challenging the darkness within the void while further blurring the boundary between interior and exterior, challenging the relationship of architecture and art and ultimately our spatial experience of darkness as a perception of black as a purveyor of national identity.

This was also explored by programmatically challenging the private vs public functions of the museum to allow for visitors of the gallery to become involved in the archiving, preserving and research aspect of museums.

Potential problems arising from the design-led case study reflect how a museum can create a successful architectural experience based on multiple identities, which is often the case within national museums. Furthermore there is a potential problem surrounding the lack of space available as the representative collections grow. Alternate solutions to these problems provide new ways of thinking about how we experience collections within national museums. These could be architecturally solved by creating multiple facilities at an urban scale so that the experience continues through the urban environment to each of the annexes that each establish individual identities. This would therefore continue the exterior architectural experience by creating a journey through the city, stopping at each of the individual annexes reflective of each identity.

As Schwartz and Cook (2002) argue, museums are important cultural institutions that “embody and shape public perceptions of what is valuable and important,” (Schwartz & Cook, 2002, p. 8). It is therefore important for the general public to be able to access these artefacts of national importance to identify important national stories and

artefacts that help to define who we are as New Zealanders. This research has explored black as a signifier of cultural identity within New Zealand, testing the ability for architecture to become a mediator of experiential influence. This thesis offers a new solution to how we experience architecture and national collections within New Zealand by integrating narrative design to inform how a discrete collection of acclaimed national artists working within a common national theme can be exhibited so that the architectural experience becomes a co-participant in the understanding of national identities.

This research has the opportunity to be further explored by working in a collaborative approach with art curators and professionals alike to ensure the spaces created work in the best way possible for the artefacts being displayed.

In addition this research could further be developed at an urban scale, challenging the overall experience of separate facilities that represent the identity of its artefacts. Within this process, multiple sites would offer the opportunity to further experience the artefacts that remain within the archive. This would therefore emphasise the notion of journey and would further develop a cohesive understanding of how each of the separate identities contribute within a wider framework. Future research could also further employ the method utilised within this study to further be applied to other museums creating an experiential space where the architecture assists in establishing national identities.

Following more research it is hoped that New Zealand's cultural institutions will investigate the role of architecture to establish national identities whilst further investigating new ways of architecturally experiencing cultural collections.

list of figures

Figure 1: *Methods for Applying and Testing Narrative*, Source: Ganoe, Design as Narrative – Journal of Interior Design, Volume 25, No. 2, 1999; p. 13

Figure 2: The Museum of New Zealand, Te Papa Tongarewa, 1988 <http://www.fabricofnewzealand.com/nz-south-to-north-tour.html>

Figure 3: Daniel Libeskind, *Jewish Museum*, Berlin, 2001 <http://citylightsbysharon.blogspot.co.nz/2010/09/berlin-jewish-museum.html>

Figure 4: Charles Heaphy, *View of the rocks lying off Point Jackson - North entrance of Queen Charlotte's Sound*, 1839-44
Brown, G. H., & Keith, H. (1969). *An Introduction to New Zealand Painting 1839-1980*. William Collins Publishers Ltd.

Figure 5: Petrus Van der Velden, *Otira Gorge*, 1912
<http://www.nzhistory.net.nz/media/photo/otira-gorge-petrus-van-der-velden>

Figure 6: Colin McCahon, *Landscape multiple no. 11*, 1968 <http://www.mccahon.co.nz/cm001129>

Figure 7: Black in Fashion Wearing the Colour Black in New Zealand, 2012 Authors' photo

Figure 8: Black in Fashion Wearing the Colour Black in New Zealand, 2012 Authors' photo

Figure 9: Black in Fashion Wearing the Colour Black in New Zealand, 2012 Authors' photo

Figure 10: Gordon Walters, *Painting No 8*, 1965 <http://www.art-newzealand.com/Issues1to40/walters.htm>

Figure 11: Ralph Hotere, *Requiem*, 1973 <http://www.nzmuseums.co.nz/account/3084/object/43855/Requiem>

Figure 12: Kevin Capon, *Ralph Hotere*, 1984-85 <http://photoforum-nz.org/blog/?p=287>

Figure 13: Ralph Hotere, *Sangro Litany*, 1979, Hotere, R. (2000). *Ralph Hotere Black Light: Major works including collaborations with Bill Culbert*. Wellington: Te Papa Press.

Figure 14: Ralph Hotere, *Black Paintings*, 1968 Hotere, R. (2000). *Ralph Hotere Black Light: Major works including collaborations with Bill Culbert*. Wellington: Te Papa Press.

Figure 15: Ralph Hotere, *Black Window – Towards Aramoana*, 1981 Hotere, R. (2000). *Ralph Hotere Black Light: Major works including collaborations with Bill Culbert*. Wellington: Te Papa Press.

Figure 16: Analysis of how Ralph Hotere uses black to portray Stone's themes, 2012 ,Own image

Figure 17: The Rothko Chapel, Houston, Texas, 1971 <http://eocathcart.wordpress.com/2011/08/10/windows-whiskey/rothko-chapel/>

Figure 18: Bill Culbert, 2009 Wedde, I. (2009). *Bill Culbert: Making Light Work*. Auckland: Auckland University Press.

Figure 19: Bill Culbert, *Decanter*, 1985 Wedde, I. (2009). *Bill Culbert: Making Light Work*. Auckland: Auckland University Press.

Figure 20: Bill Culbert, *Port Chalmers*, 1978 Wedde, I. (2009). *Bill Culbert: Making Light Work*.

Auckland: Auckland University Press.

Figure 21: Bill Culbert and Ralph Hotere, *Four Houses*, 1990 Wedde, I. (2009). *Bill Culbert: Making Light Work*. Auckland: Auckland University Press.

Figure 22: Bill Culbert, *Flat Lighthouse*, 2008 Wedde, I. (2009). *Bill Culbert: Making Light Work*. Auckland: Auckland University Press.

Figure 23: Bill Culbert and Ralph Hotere, *Blackwater*, 1990 Wedde, I. (2009). *Bill Culbert: Making Light Work*. Auckland: Auckland University Press.

Figure 24: Bill Culbert, *Hokitika Return Journey*, 1978 Wedde, I. (2009). *Bill Culbert: Making Light Work*. Auckland: Auckland University Press.

Figure 25: Analysis of Bill Culbert uses black to portray Stone's themes, 2012 Own image

Figure 26: Peter Zumthor, *Therme Vals*, Switzerland, 1996 Zumthor, P. (1996). *Thermal Baths at Vals*. London: Architectural Association.

Figure 27: Gordon Brown, *Partridge Street. Colin McCahon full face*, 1968 http://www.nzmuseums.co.nz/account/3030/object/864/Partridge_Street_Colin_McCahon_full_face_taken_in_1968

Figure 28: Colin McCahon, *Victory over Death 2*, 1970 <http://www.mccahon.co.nz/cm001502>

Figure 29: Colin McCahon, *Angels and Bed No 2, 4, 7, 8, 11, 12*, 1976-77 <http://www.mccahon.co.nz/search/node/angels%20and%20bed>

Figure 30: Colin McCahon, *The days and nights in the wilderness showing the constant flow of light passing through the wall of death*, 1971 <http://www.mccahon.co.nz/cm001226>

Figure 31: Colin McCahon, *Gate III*, 1970 <http://www.mccahon.co.nz/cm001186>

Figure 32: Colin McCahon, *Landscape Theme and Variations (Series B)*, 1963 <http://www.mccahon.co.nz/cm001045>

Figure 33: Tadao Ando, *Water Chapel*, 1989-91 <http://www.cen-zhang.com/>

Figure 34: Analysis of Colin McCahon uses black to portray Stone's themes, 2012

Figure 35: Tadao Ando, *The Chichu Art Museum*, Naoshima Island, Japan, 2004 Ando, T. (2005). *The Chichu Art Museum*. In H. Cantz, *Chichu Art Museum: Tadao Ando builds for Walter De Maria, James Turrell, and Claude Monet* (p. 88). Ostfildern : Hatje Cantz, 2005.: Hatje Cantz Publishers.

Figure 36: Tadao Ando, *The Chichu Art Museum*, Naoshima Island, Japan, 2004 Ando, T. (2005). *The Chichu Art Museum*. In H. Cantz, *Chichu Art Museum: Tadao Ando builds for Walter De Maria, James Turrell, and Claude Monet* (p. 88). Ostfildern : Hatje Cantz, 2005.: Hatje Cantz Publishers.

Figure 37: Tadao Ando, *The Chichu Art Museum*, Naoshima Island, Japan, 2004 Ando, T. (2005). *The Chichu Art Museum*. In H. Cantz, *Chichu Art Museum: Tadao Ando builds for Walter De Maria, James Turrell, and Claude Monet* (p. 88). Ostfildern : Hatje Cantz, 2005.: Hatje Cantz Publishers.

Figure 38: Photograph's by Author, *Farmers Lane*, 2011

Figure 39: Figure Ground Study, 2011

Figure 40: Cultural Institutions in Wellington's CBD

Figure 41: City Street Hierarchy

Figure 42: City Typologies

Figure 43: City Street Networks

Figure 44: Sketch by Author, *Initial site sketch of axes and central pivot*, 2011

Figure 45: Sketch by Author, *Initial site sketch of axes and central pivot 2*, 2011

Figure 46: Sketch by Author, *Site sketch of surrounding buildings*, 2011

Figure 47: Sketch by Author, *Site sketch of surrounding buildings 2*, 2011

Figure 48: Programme Analysis

Figure 49: Schedule of Accommodation

Figure 50: Methodology Sketches

Figure 51: Methodology Sketches

Figure 52: Methodology Sketches

Figure 53: Site Plan

Figure 54: South East Sectional Perspective

Figure 55 Datum Three, East Axis Perspectives

Figure 56, 57: Datum Two, East Axis Perspectives

Figure 58, 59, 60: Datum One, East Axis Perspectives

Figure 61: North East Sectional Perspective

Figures 62, 63, 64: Datum Three, North Axis Perspectives

Figures 65, 66, 67: Datum Two, North Axis Perspectives

Figures 68, 69: Datum One, North Axis Perspectives

Figure 70: North West Sectional Perspective

Figures 71, 72: Datum Three, West Axis Perspectives

Figures 73, 74: Datum Two, West Axis Perspectives

Figures 75, 76, 77: Datum One, West Axis Perspectives

Figure 78: Exterior Perspective

Figures 79, 80, 81: Void Perspectives

Figures 82, 83, 84, 85: Datum One Floor Plans

Figures 86, 87, 88: Datum Two Floor Plans

Figures 89, 90, 91: Datum Three Floor Plans

Figure 92: Section D-D

Figure 93: Section B-B

Figure 94: Section C-C

Figure 95: Section A-A

Figure 96: Axonometric

Figure 97: Level One, Entry from Lambton Quay

Figure 98: Level One, Looking into the gallery void

Figure 99: Level One, Looking out of the gallery void

Figure 100: Level One, Orientation / Reception Area

Figure 101: Level Two, Looking into the Preservation Zone

Figure 102: Level Two, Looking down onto Level One

Figure 103: Level Three, Entry from The Terrace

Figure 104: Central Stairwell

Figure 105: Datum Two, Gallery

Figure 106: Datum Two, Gallery

Figure 107: Datum Two, Offices

Figure 108: Datum Three, Gallery

Figure 109: Datum Three, Gallery

Figure 110: Datum Three, Void

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appendix

Type	Title	Author	Date
Paintings & Drawings	Gordon Walters - Artwork: Print	Gordon Walters	1979
	Paper, acrylic, 240 x 180		
	Colin McCahon Panels	Colin McCahon	1940-1950
	Urewera National Park Board		
	Mural	Colin McCahon	1976
	Black Landscape	Colin McCahon	1965
	Polyvinyl acetate, sawdust, hardboard, 600 (height) x 600 (length)		
	Black Painting	Ralph Hotere	1970
	Acrylic Paint, Canvas, 1815 (height) x 1368 (length)		
	Black Painting	Ralph Hotere	1968
	Glass, enamel paint, wood, 700 (height) x 245 (length)		
	Black Painting	Ralph Hotere	1985-86
	Wood, enamel paint, polyvinyl alcohol, metal, 2870 (height) x 2140 (length)		
	Black Rook	Pamela Macfarlane	1968
	Acrylic, 470 (h) x 470 (l)		
	Necessary Correction (red, black, white)	Stephen Bambury	1998
	Acrylic,		
	Red on Black	Ralph Hotere	1969
	Paper, 555 x 452		
	Dawn Water Poem	Ralph Hotere	1974
	Pencil, 560 x 383		
	Untitled	Ralph Hotere	1964
	Ink, cardboard, 144.5 x 195mm		
	Yellow Triptych	Ralph Hotere	2001
	Aluminium, Paint, 2500 x 2700		
	Aurora	Ralph Hotere	1980
	Acrylic on corrugated iron, 2460 x 838 x 80mm		
	Song cycle II	Ralph Hotere	1975
	Acrylic, 2885 x 914mm		
	Drawing for "Pine" - a poem by Bill Manhire	Ralph Hotere	1972
	Watercolour, 571 x 361mm		
	Lo Negro Sobre lo oro	Ralph Hotere	1992
	Glass, wood, enamel paint, 1095 x 1000 x 50		
	Les saints maries de la mer	Ralph Hotere	1986
	Paper, Ink, 1030 x 830		
	A Union Jack?	Ralph Hotere	1990
	Ink, Paper, 757 x 564		
	Comet over Mt Taranaki and Parihaka	Ralph Hotere	1972
	Acrylic on paper, 285 x 390		
	Orange on black	Ralph Hotere	1968
	Enamel paint, hardboard, 1190 x 1190mm		
	Cruciform II. From: Human Rights series	Ralph Hotere	1964
	Acrylic on wood, 1769 x 1164		
	Untitles	Ralph Hotere	1962
	Oil, paper, 512 x 730mm		
	Vive Aramoana, pathway to the sea	Ralph Hotere	1979
	Watercolour, paint, 780 x 640		
	The mark of the bull	Ralph Hotere	1978
	Oil paint, Paper 330 x 240mm		
	Drawing from a set of 12 for Hone Tuwhare's book: Mihi; collected poems	Ralph Hotere	1986
	Crayon, Paper, 940 x 710		
	Untitled. From the series: Working Drawings for 'Pathway to the sea, Aramoana'	Ralph Hotere & Bill Culbert	1991
	Pencil on paper, 636 x 500		
	Black Painting XIII, from Malady a poem by Bill Manhire	Ralph Hotere	1970
	Acrylic, canvas, 1176 x 914		
	French Bay	Colin McCahon	1956
	Oil, Canvas, 1270 (h) x 965 (l) mm		
	Crucifixion	Colin McCahon	1950-52

Oil, Canvas, 864 x 686		
Necessary Protection	Colin McCahon	1971
Pastel, Paper, 420 x 595		
Northland Panels	Colin McCahon	1958
Oil, Canvas, 1778 x 5559mm		
A Letter to Hebrews	Colin McCahon	1979
Acrylic, canvas, 1870 h x 2406mm		
The Angel of the Annunciation	Colin McCahon	1947
Oil, Cardboard, 758 x 634 x 24 (w) mm		
Christ taken from the Cross	Colin McCahon	1947
Oil, Carboard, 636 (h) x 510 (l) mm		
Nought and Crosses, series 2, no 4.	Colin McCahon	1976
Acrylic, paper, 1000(h) x 720 (L)mm		
King of the Jews	Colin McCahon	1947
Oil, Cardboard, 635 x 520 mm		
New Sunday Missal	Colin McCahon	1982
Paper, ink, cardboard		
Northland Panels	Colin McCahon	1959
Chinese ink, paper, 610 (h) x 470 (l)mm		
Numerals	Colin McCahon	1965
Ink, Paper, 335 x 210mm		
Kauri Tree	Colin McCahon	1956
Ink, Paper, 337 x 248mm		
Crusader, Nelson	Colin McCahon	1942
Ink, Paper, 204 x 263mm		
Waioneke	Colin McCahon	1961
Enamel paint, hardboard, 1812(h) x 1195(l)mm		
Scared	Colin McCahon	1976
Acrylic, paper, 730 x 1095mm		
Landscape theme and Variations E	Colin McCahon	1963
Oil, canvas, 1625 h x 939 lmm		
Painting from the Northland Series	Colin McCahon	1961
Oil, hardboard, 595 x 440 mm		
Sheet of working notations	Colin McCahon	1970
Ink, paper, 375 x 274mm		
Pastoral	Colin McCahon	1954
Ink, paper, 508 x 631mm		
Gate	Colin McCahon	1961
Crayon, paper, 300 x 224		
Bathers, Motueka River	Colin McCahon	1943
Ink, watercolour, paper, 115 x 158mm		
Night Fishing, French Bay	Colin McCahon	1957
Paper, Ink, 205 x 127		
Gate: Waioneke	Colin McCahon	1961
Enamel, Hardboard, 1798 x 1220mm		
A grain of wheat	Colin McCahon	1970
Acrylic, canvas, 2080 x 3435mm		
Mondrian's lastt chrysanthemum	Colin McCahon	1976
Acrylic, harboard, 733 x 1093mm		
French Bay, Titirangi	Colin McCahon	1955
Watercolour, Paper, 382 x 560mm		
Van Gogh. Poems by John Caselberg	Colin McCahon	1957
Paper, ink, 331 x 251mm		
Still life with altar IV	Colin McCahon	1967
Acrylic, Hardboard, 527 x 990mm		
The Seond Gate Series	Colin McCahon	1962
Oil, hardboard, 1260 x 13320mm		
Wild the hedgegrows	Colin McCahon	1957
Charcoal, paper, 560 x 765mm		
The vallery of dry bones	Colin McCahon	1947
oil, canvas, 885 x 868mm		

	Ruby Bay Oil, Paper, 690 x 790 x 39	Colin McCahon	1943
	Truth from the King Country: Load bearing structures Acrylic, canvas, 225 x 356	Colin McCahon	1978
	Hear me O South Wind 2 Graphite, paper, 165 x 115	Colin McCahon	1977
	Upper corners off, the second large gate Enamel, harbodard, 1524 x 1218	Colin McCahon	1961
	Entombent: after Titian Oil, Hardboard, 517 x 644	Colin McCahon	1947
	Madame Cexanne at Titirangi charcoal, paper, 550 x 750mm	Colin McCahon	1953
	Walk (Series C) Acrylic, hessian, 933 x 12200mm	Colin McCahon	1973
	A painting for Uncle Frank Acrylic, Canvas, 2330 x 3000mm	Colin McCahon	1980
	Moby Dick is sighted off Muriwai Beach Acrylic, canvas, 760 x 1140 x 14mm	Colin McCahon	1972
	Otago Peninsula oil, hardboard, 887 x 2105mm	Colin McCahon	1946
	As there is a constant flow of light we are pure into a pure land Enamel, plywood, 1050 x 1830 x 615mm	Colin McCahon	1969
	Practical Religion Acrylic, canvas, 2075 x 8070mm	Colin McCahon	1969
	North Otago Landscape no. 2 PVA, hardboard, 1350 x 1959x 49mm	Colin McCahon	1967
	Untitled. Acrylic, paper, 178 x 137mm	Gordon Walters	1991
	Karakia Acrylic, Canvas, 1525 x 1145mm	Gordon Walters	1977
	Maho Acrylic, canvas, 1220 x 981 x 21mm	Gordon Walters	1973
	Untitled. Gouache, paper, 198 x 247mm	Gordon Walters	1954
	Ranui Ink, paper, 282 x 220mm	Gordon Walters	1956
	Geneaology III Acrylic, canvas, 1829 x 1372mm	Gordon Walters	1971
	Rauponga Screenprint, 402 x 493mm	Gordon Walters	1983
	Untitled Gouache, paper, 284 x 212mm	Gordon Walters	1956
	Tamaki Ink, paper, 610 x 457mm	Gordon Walters	1983
	Kura Ink, Paper, 555 x 442mm	Gordon Walters	1982
	Tama ink, paper, 1040 x 840mm	Gordon Walters	1977
	Untitled paper, 377 x 305mm	Gordon Walters	1960
	Painting no. 2 oil, canvas, 483 x 360mm	Gordon Walters	1953
Lilograph	Muka Studio Tony Fomison Print Archive Paper and lithographic ink - Collection	Muka Studio & Tony Fomison	1984-1986
	Puketutu Manukau. Set of Four Ink, paper, 216 x 267	Colin McCahon	1957
	Van Gogh. Poems by John Casleberg. Paper Ink, 323 x 227mm	Colin McCahon	1957
	Poster for James K Baxter 1943: Four Plays	Colin McCahon	1973

	ink, paper, 398 x 568 7 poems (John Caselberg) ink, paper, 248 x 182	Colin McCahon	1952
Photos	The End of the Golden Weather Acetate film, 60(length) x 60 (width/depth)	Theo Schoon	1950s
	Black and white negative of geothermal activity by Theo Schoon Photographic paper, 165 x 215	Theo Schoon	1980s
	Black and white photographic print of geothermal activity by Theo Schoon Photographic paper, photographic gelatin, dye	Gordon Walters	1944-1980
	Black/ White & Colour Photographs Photographic paper, 185 (height) x 155 (length)	Gordon Walters	1943-44
	Untitled	Muir & Moodie	1904
	Blacks Point, Reeftion Photographic Paper 160 (height) x 236 (length)	Peter Black	1978
	Black Power Photographic Paper, 4 x 5 inches	Brian Brake	1952
	Maori Elder at tangi, Ngaruawahia Photographic Paper, 4 x 5 inches	Brian Brake	1960
	Maori Women and Pakeha sailors Photographic Paper, 4 x 5 inches	Brian Brake	1980s
	Visting a Grave Photographic Paper, 210 x 214	Jane Zusters	1978
	Portrait of a woman marrying herself Photographic Paper, 500 x 502	Haruhiko Sameshima	1995
	Globe Photographic Paper,	Brian Brake	1930
	New Zealand People Photographic Paper	Brian Brake	1960s
	New Zealand Scenery Photographic Paper, 330 x 494mm	John Miller	1981
	Black Power members protesting at Auckland Springbok tour Photographic Paper, 8 x 10cm	John Miller	1974
	Denis O'Reilly's Black Power jacket and wreaths on coffin of Norman Kirk Photographic Paper, 90 x 139 cm	Muir & Moodie	1900
	The Great Waimangu (black water), the greatest Geyser on Earth Paper, 204 x 292mm	Unknown	1995
	Proud to be in Black Vinyl	The Mockers	1985
	One black Friday Photographic Paper, 180 x 177mm	Adrienne Martyn	1981
	Untitles (black garage doorway) Colour photographic, 554 x 545mm	Ian Macdonald	1977
	Colin McCahon studio #4 Colour photographic, 549 x 545mm	Ian Macdonald	1977
	Colin McCahon studio #3 Colour Photograph, 549, 545mm	Ian Macdonald	1977
	Colin McCahon studio #2 Colour Photograph, 548, 545mm	Ian Macdonald	1977
	Colin McCahon studui #1 black and white negative, 110 x 88	Steve Rumsey	
	Colin McCahon, North Otago black and white negative, 110 x 88	Steve Rumsey	
	Colin McCahon "Easter" Triptych, Auckland City Art Gallery black and white negative, 110 x 88	Steve Rumsey	
	Vauxhall Photographic paper, 430 x 310	Bill Culbert	1977
	Tree Windscreen. From the series: Citrooen	Bill Culbert	1982

Photographic paper, 385 x 385		
Hubcaps	Bill Culbert	1983
Photographic paper, 190 x 189mm		
Kanterbrau Sign	Bill Culbert	1978
Photographic paper, 88x88mm		
2CV Croagnes shadows	Bill Culbert	1983
Photographic paper, 396 x 388mm		
Sieve	Bill Culbert	2002
Photographic paper, 398 x 398mm		
Irin bike wheel	Bill Culbert	2002
Photographic paper, 396 x 396mm		
Bathroom lamp unlit	Bill Culbert	1975
Photographic paper, 187 x 188mm		
Stair chair	Bill Culbert	1983
Photographic paper, 186 x 189mm		
Clay table 1	Bill Culbert	1975
Photographic paper, 189 x 187mm		
Fossils, Redoutiers	Bill Culbert	1981
Photographic paper, 188 x 188mm		
Les Geraniums	Bill Culbert	1976
Photographic paper, 187 x 187mm		
Barrel hoop wire handles	Bill Culbert	2002
Photographic paper, 397 x 397mm		
Buggy Seat	Bill Culbert	1981
Photographic paper, 188 x 189mm		
Barbecue chair fire	Bill Culbert	1983
Photographic paper, 187 x 187mm		
Bathroom lamp lit	Bill Culbert	1975
Photographic paper, 186 x 188mm		
Carpet Chair	Bill Culbert	1982
Photographic paper, 188 x 189mm		
St Saturnin d'Apt	Bill Culbert	1978
Photographic paper, 190 x 193mm		
Light Boax, Gargas	Bill Culbert	1978
Photographic paper, 191 x 189mm		
Grapevine	Bill Culbert	1978
Photographic paper, 189 x 191mm		
Sugar, Kitchen	Bill Culbert	1981
Photographic paper, 187 x 187mm		
Stone in hand, sun.	Bill Culbert	1983
Photographic paper, 192 x 189mm		
Marble back bench	Bill Culbert	1982
Photographic paper, 188 x 187mm		
Clay table11	Bill Culbert	1975
Photographic paper, 187 x 189mm		
Chair cupboard	Bill Culbert	1983
Photographic paper, 187 x 187mm		
Chair, Croagnes I	Bill Culbert	1975
Photographic paper, 186 x 187mm		
Table shadow, Croagnes	Bill Culbert	1978
Photographic paper, 186 x 188mm		
Tree, Croagnes	Bill Culbert	1978
Photographic paper, 188 x 193mm		
Door, Croagnes	Bill Culbert	1974
Photographic paper, 188 x 190mm		
Stone wheel, broken	Bill Culbert	2002
Photographic paper, 397 x 397mm		
Car wheel with tyre	Bill Culbert	2002
Photographic paper, 398 x 398mm		
Windoe, Les Lombard	Bill Culbert	1975
Photographic paper, 187 x 187mm		

Tree Windscreen Photographic paper, 188 x 187mm	Bill Culbert	1982
Clay's chair Photographic paper, 188 x 186mm	Bill Culbert	1975
Windscreen chair Photographic paper, 188 x 188mm	Bill Culbert	1983
Bike wheel with wire Photographic paper, 401 x 401mm	Bill Culbert	2002
Trousers, Redoutiers Photographic paper, 189 x 189mm	Bill Culbert	1981
Clay Photographic paper, 190 x 191mm	Bill Culbert	1976
Banon Photographic paper, 183 x 187mm	Bill Culbert	1978
Esso Stool Photographic paper, 189 x 187mm	Bill Culbert	1982
Bulb Shadow I Photographic paper, 189 x 190mm	Bill Culbert	1975
Stone in two hands, shadow Photographic paper, 189 x 192mm	Bill Culbert	1983
Croagnes Photographic paper, 190 x 188mm	Bill Culbert	1975
Table leg II Photographic paper, 189 x 187mm	Bill Culbert	1983
Croagnes Photographic paper, 190 x 191mm	Bill Culbert	1978
Eclipse, Tinglobe Photographic paper, 187 x 187mm	Bill Culbert	1983
Cross at Croagnes Photographic paper, 186 x 185mm	Bill Culbert	1982
Table leg Photographic paper, 187 x 187mm	Bill Culbert	1982
Window light outside Photographic paper, 185 x 182mm	Bill Culbert	1980
Saturnin d'Apt, Shadow Photographic paper, 188 x 189mm	Bill Culbert	1974
Rene's Chrsitmas tree, Café Regan Photographic paper, 187 x 188mm	Bill Culbert	1980
Bulb Shadow II Photographic paper, 188 x 190mm	Bill Culbert	1976
Stone wall chair Photographic paper, 189 x 188mm	Bill Culbert	1983
Electirc tree, Apt. Photographic paper, 189 x 187mm	Bill Culbert	1978
Saturnin d'Apt Photographic paper, 191 x 188	Bill Culbert	1978
Mon soleil, St Satunin d'Apt Photographic paper, 187 x 186mm	Bill Culbert	1983
Rottweil Photographic paper, 188 x 186mm	Bill Culbert	1976
Clay with table Photographic paper, 188 x 183mm	Bill Culbert	1976
"Untitled Photograph" Photographic paper, 185 x 155mm	Gordon Walters	1944
Baldie and Greeneyes, Linwood, Chrsitchurch: Black Power Photographic paper, 333 x 490mm	Glenn Jowitt	1979
Club house meeting, Christchurch: Black Power Photographic paper, 492 x 332mm	Glenn Jowitt	1979
Tama on T.E.P Christchurch: Black Power Photographic paper, 324 x 484mm	Glenn Jowitt	1979
Baldie , local pub, Christchurch: Black Power	Glenn Jowitt	1979

Photographic paper, 331 x 492mm		
Freddy Kotare on T.E.P, Christchurch: Black power	Glenn Jowitt	1979
Photographic paper, 326 x 484mm		
The Devil on T.E.P Christchurch: Black Power	Glenn Jowitt	1979
Photographic paper, 486 x 324mm		
The Devil and Baldie, Christchurch: Black Power	Glenn Jowitt	1979
Photographic paper, 323 x 486mm		
Baldie collecting gang fees, Chrsitchurch: Black Power	Glenn Jowitt	1979
Photographic paper, 333 x 490mm		
Confrontation with taxi drivers, Chrsitchurch: Black Power	Glenn Jowitt	1979
Photographic paper, 332 x 492mm		
Confrontation with Mongrel Mob, Christchurch: Black Power	Glenn Jowitt	1979
Photographic paper, 331 x 491mm		
Froggy and Skeleton, Christchurch: Black Power	Glenn Jowitt	1979
Photographic paper, 323 x 489mm		
Skippy after confrontation with Mongrel Mob, Christchurch: Black Power	Glenn Jowitt	1979
Photographic paper, 483 x 322mm		
Waitangi, Feb 6 2000	Bruce Connew	2000
Photographic paper, 300 x 450mm		
Freddy and Skippy on the bus, Christchurch: Black Poer	Glenn Jowitt	1979
Photographic paper, 330 x 492mm		
Bluff	Peter Peryer	1985
Photographic Paper, 360 x 355mm		
Shearers	Brian Brake	1960
Photographic paper, 35mm roll		
Studio Installation	Marie Shannon	19998
Photographic paper, 345 x 483mm		
Gordon Walters	Adrienne Martyn	1987
Photographic Paper, 265 x 265mm		
Black Power , Wellington	Ans Westra	1970s
Photographic Paper, 191 x 191mm		
Wellington General, Black Power	Ans Westra	1970s
Photographic paper, 248 x 196mm		
Jail Patch, Chrsitchurch: Black Power	Glenn Jowitt	1979
Photographic paper, 334 x 490mm		
 Interview - Vincent Ward		1977-1980
Six piece suit: tailcoat, trousers, waistcoat, shirt, bow tie, elastic braces		
Governor General's White-tie Suit	Shona Tawhiao	2011
Viscose jersey, silver cord, silver screenprint		
Mauao T-shirt Dress	Shayne Radford	1994
leather, steel mesh. Metal studs, rubber, paint		
Once Were Warriors Film Costume	W	1960s
 New Zealand Police Uniform with Helmet		2009
 Gary Langsford's Clothes		2006
 Tame Iti's Clothes and Potae		2011
 Black Shearers Singlet		2010
 These Girls Ain't Sheepish		1960s
 Duffle Coat		1940s
 Men's (Unisex) Bathing Costume		1958
 Red Band Gumboots		1934
 Skellerup Gumboots		1999

World Dress		1999
Zambesi Ensemble		1999
New Kimono Ensemble		2009
Iridescence Dress		2007
Tino Glam		1986
Evening Dress Wool/elastane, screenprint	Karen Walker	2000
Etiquette Dress Cotton. Felted Wool	Dual	2009
Sam Hunts Foxton Straights Shirts, Waistcoat and Scarf Cotton, Hand-drawn screenprint	Fetus Productions	1983
Shirt Cotton, Rubber	Sports Limited	2008
Chris Knox's T-shirt and Jandles Black Velvet, applique, embroidery		1959
Devils Shirt Wool, embroidery	Kairanga Workwear	1992
Soft Bomb Jumper Leather, satin lining, Captain Scarlett badge	Unknown	1986
Martin Phillipps' Leather Jacket Cotton, metal domes, screenprinting	Feline	1991
Supergroove Performance Attire Cotton	Paper as Colour	2009
Chronic Fatigue Syndrome T-shirt Button-through shirt	Unknown	1951
New Zealand Football Touring Shirt Wool, silver fern embossed buttons	Unknown	1952
Olympic Blazer Velvet, braid, tassle, embroidery	Unknown	1964-2011
All Black Cap Wool gabardine, viscose lining, silver fern embossed buttons	R.J Kidd Limited	1964
All Black Blazer Cotton	Canterbury New Zealand	1969
New Zealand Junior Rugby Jersey ClimaCool polyester	Adidas	2011
All Blacks Jersey cotton/polyester	Canterbury New Zealand	1997
Rugby Jersey Wool flannel, silver and white embroidery	Albion Hat and Cap Company	1980-1981
Cricket Cap in Presentation Box Wool/ terylene	Rembrandt	1980-1990
New Zealand Cricket Blazer Cotton	Canterbury Apparel Ltd	1986
Athletics Singlet Polyester/wool, metakuc foil screenprint, domes, Velcro	Adidas	2010
Netball Dress and Bibs Wool, embroidered ferns	Lincoln Tailors Exclusive	1991
Netball New Zealand travelling uniform Jacket Wool	Kaiapoi Collegian	1960
Basketball uniform Polyester cotton denim, Cotton knit, suede, polyamide, elastic, leather	Fagan, Hanes, Acto	2011
New Zealand Shearing Championship Uniform Nylon/polyamide, Polyester	Reebok	1998
Commonwealth Games Tracksuit Feathers, plaited silk cord	Unknown	1982