the city of erasure

Rory Wilson-Cartwright

Figure 1. 'Awaroa drawing board', (2019), Digital Photograph.

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Preface

I have had the absolute privilege of living in designed space most of my life. My Mum is a teacher, painter, jeweller, and my Dad is an architectural designer, build-it-yourself kind of guy. On the 22nd of February 2011, Christchurch had an earthquake that killed 185 people and destroyed 1240 Central city buildings.

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The epicentre for this earthquake was just down the road from our house.

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We lived in this house for years after the earthquake because we did not have any other options. Eventually, they kicked us out, and they demolished the house.

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I have many fond memories of this place, but it is not always easy to tell what was real or imagined, or even if that matters. It was only when I stumbled upon the working drawings that I was able to position myself within my memories and reflect on the erasure that caused my memories to change.

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Figure 2. 'A Home for Living', (2019), Digital Photograph.

This thesis does not set out to solve the issues that the earthquake caused, but to use its implications as material for speculative architectural investigations.

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Figure 3. 'Oxford Street, Lyttelton', (2019), Digital Photograph.

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Thanks to Sam Kebbell & Daniel Brown, for your inspiring and provocative thoughts.

Thanks to all of my friends & flatmates, it can't have been easy.

Most of all, thanks to Mum & Dad, for being there when it matters.

Figure 4. 'Sectional Isometric', (2019), Digital Image.

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Abstract

“Our two eyes stereoscopically aligned allow us to see space, our memory allows us to see time.” (Ferryhough, 2012)

In 2011 the Banks Peninsula experienced an unprecedented natural disaster. This disaster, an earthquake, measured larger in vertical ground acceleration than any recorded prior. As you can imagine, the architecture surrounding the epicentre was devastated. It was not just buildings that were lost, but all of their associations; memories, experiences, intimate and personal objects. Life was erased from the surface of the earth.

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Amongst the chaos, trauma and destruction, it was a particular personal experience that acted as the catalyst for this thesis. After they demolished our home, I struggled to recall the events that took place within its walls. I could not separate the real from the imagined. It was only when I stumbled upon the working drawings that I was able to position myself within my memories and reflect on the erasure that caused my memories to change. This experience led me to contemplate, what role do memories have on our understandings of a city? How can architectural drawings facilitate these relationships?

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This thesis does not set out to fix the issues that natural disasters cause; rather, it aims to further our understanding of the role that memory plays in our perceptions of urban environments. It uses the implications of erasure as material for speculative architectural investigations. These investigations are achieved through three clear sets of design experiments ascending in scale and complexity; the first, an installation, the second, a series of medium-scale architectures, and the third, a large public building. These design experiments use speculative architectural drawings as a translational tool for ephemeral phenomena, helping to bridge the divide between cerebral and operational perceptions. This research aims to further our understanding of these complex phenomena in order to expand upon our own spatial and architectural intelligence through explorations of memory and erasure.

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***“One of the things I like about Lyttelton,
you have to spell it wrong to get it right.
Small towns, at a certain level, keep it fundamental.
The ocean at the side reminds you one day,
you will be among the drowned.”
-Ben Brown***

Figure 5. 'Palimpsest Plan', (2019), Mixed media drawing.

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Figure 6. 'Lyttelton Harbour', Unknown Author, (1921), Film Photograph.

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Introduction

“Thought itself is emergent from the interaction between the environment, the body, and the mind” (Wilson, 2013)

In this work, cities are a state of mind, an assemblage of material projections and emotional energy. They are comprised of intricate layers of stories, specificities, events, and memories. We can only grasp cities through their actualisations, the traces, places and events of temporal occurrence.

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This thesis is explored through the lens of city-wide erasure in the form of an unprecedented natural disaster. It is this lens that helps us to translate temporal phenomena from a state of elusivity into an architectural language. It outlines memory as the foundation of self-identity, understanding that memory informs the fabric of our cultural, mental, temporal, spatial and material realities. If memories are generative experiences, assembled and supplemented, this thesis questions how can they be used productively, helping us to further our understanding of our perceptions of cities and their constructions.

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This thesis outlines three clear sets of design experiments ascending in scale and complexity, an installation, a series of medium-scale architectures, and a large public building.

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Figure 7. 'Installation', (2019), Digital Photograph.

Figure 8. 'Lyttelton', (2019), Digital Photograph.

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Cerebral Cities

“The experiences of space cannot be separated from the events that happen in it; space is situated, contingent and differentiated.” (Corner, 2014, p. 210)

Context:

This thesis does not emerge out of a clearly defined theoretical context; rather, it arises from the synthesis of design as an inquisitive and interdisciplinary process that encompasses theoretical research, making, and recording. This section is outlining scholarly resonances within the design experiments as they unfolded and therefore, is not a comprehensive traversal of literature surrounding memory, perception, the city, and erasure. Principal authors have been chosen such as James Corner, Christine Boyer, Nat Chard and Perry Kulper. These authors have influenced the design research and critical concepts such as memory, erasure, and the city have emerged as a result. Therefore, this section of text is part personal response to the context, and part literature review.

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Defining Erasure.

Erasure is a term used broadly within the context of this thesis. It cements itself in the title ‘The City of Erasure’, describing both a series of actions in cerebral space and physical space. Erasure is characterised as the

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‘removal of recordings or information’, and ‘the act of causing a feeling, memory, or period of time to be completely forgotten.’(Cambridge Dictionary | English Dictionary, Translations & Thesaurus, n.d.) Erasure, also, in a more popular frame of reference, has connotations within the act of drawing, where graphite is removed from the surface of paper. This research uses the term ‘erasure’ to encompass all of the above definitions, in doing so, it aims to generate associations between drawing, memory, events and the city.

The Cerebral City

The Cambridge definition of a city is that of a ‘place where many people live.’ Within the context of this thesis, I refer to the city as existing not only as a place constructed from physical artefacts but also from a citizen’s collective perceptions, understandings, associations and memories. This definition, therefore, asserts that cities exist not only in our physical realities but in an interim space comprised of our embodied and conceptual participation with things: material objects, images, values,

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cultural codes, places, cognitive schemata and events. (Corner, 2014, p. 210)

In order to understand this interim space that I have termed 'Cerebral City', we must investigate how such a space is perceived. How do humans process and record information through the mind and the body? James Corner describes "the experience of spatial life today is as much immaterial as it is physical, as much bound into time and relational connections as it is to traditional notions of enclosure and "place." (Corner, 2014, p. 233) If, in this context, our experience of space is as much an immaterial construct as it is somatic, then how would it be recorded? How would an architect generate notations of such elusive happenings? One answer to this question is, of course, human memory. Zumthor describes memories as the "reservoirs of architectural atmospheres." (Zumthor, 2010, p. 8) Memories, therefore, could be used as the productive enablers of architectural atmospheres that exist within the Cerebral City defined earlier. Memories help us to generate associations

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between imagined space and felt space. They act as some kind of extraordinary esoteric container for sensed information, reclusive, private and personal. The very nature of memory is that it is incomplete, only partially recording a situation or series of events. Christine Boyer in 'City of Collective Memory' describes memories as "arising from a horizontal juxtaposition of different images, not one of synthetic wholes," going on to state that "they are the supplementary other, the oscillating play of citations and illusions." (Boyer, 1994, p. 375) If memories are the fragmentary observations of both physical and cerebral space, then how might we begin to translate a cerebral city from such intangible constructions?

In 'A Thousand Plateaus' Deleuze explains that "the map does not reproduce an unconscious closed in upon itself; it constructs the unconscious." (Deleuze, 1987) Mapping is, of course, a tool for the re-assembly of fragmented cerebral constructions. Mapping fosters connections between fields, discovering new worlds within past and present ones. It "renders visible multiple and sometimes disparate field

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conditions” (Corner, 2014, p. 198) It can be used to chart the intangible phenomena of the mind, allowing the maker to visualize, process and record the interrelationships and experiences of space, and in doing so, participate in any future unfoldings. Mapping is, therefore, a tool for translation not only of physical territories such it is commonly known for, but for the emotional, cerebral, and physiological territories that make up our perception of lived experience. The idea of a memory map is not something new, such as Aldo Rossi’s Memory Palace. Nevertheless, I do wonder how one might translate, through speculative mapping, the elusive characteristics of the cerebral city.

In the installation work ‘Tracing (IN)Tangibles’, Nikolaus Gansterer employs a sympoietic system of cerebral cartography, where through performative visualisation, he charts interrelated and transitional phenomena into a four-dimensional map. (Nikolaus Gansterer—Tracing (in)tangibles, 2019) Gansterer has developed a technique that has the potential to communicate fragmented observations of memory

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and the specific events that lead to such observations. This allows the cerebral city to be observed through our mind and body, imprinted into memory, and projected into physical space through cerebral cartography. However, what happens to the cerebral city when our memories are erased, consciously or subconsciously, because they are too painful to carry?

Figure 9. 'Lytelton Heads', (2019), Digital Photograph.

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Methodolgy

“Constructed fragments of information become marks of intelligence, glimpses of the way culture organises itself.” (Corner, 2014, p. 223)

Instead of setting out clearly defined research questions and finding direct answers, Peter Downton suggests that “Knowing is embodied in the outcomes of inquiring. It transforms and evolves as collective knowledge of design provides a basis for learning.” (Downton, 2003, p. 131) This thesis forms an enquiry in such a manner, where loose research questions are framed and then pursued through the process of designing. This research develops methods for discoveries within the context of the city, drawing, and memory through three sets of design experiments. These design experiments include an art installation, a series of medium-scale architectures titled ‘Studies in Observation’ and one final public scale work. These experiments ascend in scale and complexity, with each design outcome informing the next.

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This thesis uses an approach where I will reach design outcomes through iterative drawing and modelling techniques. These design outcomes and their processes will then contribute to discoveries within the context of the city, drawing and memory. Through this method, I will embrace unexpected outcomes

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and encourage chance findings. This method of discovery is particularly pertinent in Perry Kulpers research, where “ideas are augmented through an emerging visual field of study that is discovered in the act of constructing a drawing.” (Kulper, 2013, p. 59) It is through the act of designing where a proposition can be found and developed. Designing is learning; knowing is an activity, not a static condition. (Downton, 2003, p. 98) This statement suggests that research is embedded within the design process and embodies the final design outcome; a situation where “architecture is less about the making of forms than an investigation of concepts and their subsequent materialization.” (Tschumi, 2004, p. 15) The method that developed in this thesis consists primarily (but not exclusively) of speculative hybrid drawings, site-specific and theoretical research, immersive digital environments and physical scale models.

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A process of hybrid speculative drawing was employed to investigate the personal and cultural narratives of Lyttelton. This includes large-format non-conventional architectural

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drawings that capture elusive qualities I am investigating. It also includes conventional architectural drawings as a way of solidifying qualities and spaces that earlier exercises discovered. When combined with immersive digital three-dimensional environments such as Twin-Motion and Unreal Engine, I was able to comprehend the manifestations of earlier drawings within a human environmental context.

The final representations are suggestive of occupation and atmosphere, bringing together orthographic drawing styles as well as non-conventional performative illustrations in order to communicate a body of research reflective of its multi-disciplinary nature, and the elusive ephemerality of memory.

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Installation

To make drawings that lubricate the process of developing tacit knowledge about uncertain engagements we therefore need to develop methods of drawing that are outside of architectural conventions.” (Moloney et al., 2015, p. 18)

Aims:

This installation examines the translation of drawing to object and the relationships that one might generate when both are simultaneously presented. It aims to engage with an occupant as an avant-garde notational device, where perceived spatial experiences are recorded in one’s memories. It aims to question an occupant’s understandings of the work overtime. What impact will learned experiences have over an occupant’s perception of this installation? How can representational drawing begin to shape your recollection of spatial experiences, both real and imagined?

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Method:

The first experiment depended on what could be determined through the act of designing and drawing. Parsa Khalili states that “drawings involve a relationship that is dynamic between subject, object and point of view, where the surface engages

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the viewer's anthropomorphic imagination to project human forms even when they are not present." (Allen & Pearson, 2016, p. 124) This ideology is particularly pertinent for the line of inquiry present in this experiment, where drawing acts as a catalyst for spatial representation.

Through a series of black and white abstract drawings, I pursued the enquiry through an iterative, curious and critical process. This process looked to draw out speculative three-dimensional forms from dynamic compositional techniques. The drawings, although inherently architectural, blur the boundaries of conceivable space. Through a process of extraction, I augmented three-dimensional geometries from said drawings into the beginnings of an architectural form occupying. A digital model was then tested iteratively in the installation space it was proposedly oc-

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cupying. Decisions were made swiftly and actively throughout this design process based on human correspondence with the proposed installation and the drawings they were born out of.

Finally, I developed a composite method consisting of iterative analogue modelling and CAD techniques to produce a complex and intriguing structure that reflected characteristics of the original abstract drawings.

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Figure 10. 'Installation', (2019), Digital Photograph.

Figure 11. 'Installation', (2019), Mixed Media drawing.

Figure 12. 'Installation', (2019), Mixed Media Drawings.

Figure 13. 'Installation', (2019), Mixed Media Drawing.

Figure 14. 'Installation', (2019), Mixed Media Drawings.

Figure 15. 'Installation', (2019), Digital Photograph.

Figure 16. 'Installation', (2019), Digital Photograph.

Figure 17. 'Installation', (2019), Digital Photograph.

Figure 18. 'Installation', (2019), Digital Photograph.

Figure 19. 'Installation', (2019), Digital Photograph.

Figure 20. 'Installation', (2019), Digital Photograph.

Figure 21. 'Installation', (2019), Digital Photograph.

Figure 22. 'Installation', (2019), Digital Photograph.

Figure 23. 'Installation', (2019), Digital Photograph.

Figure 24. 'Installation', (2019), Digital Photograph.

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Installation

In visualizing... interrelationships and interactions, mapping itself participates in any future unfoldings.” (Corner, 2014, p. 198)

Design Outcome

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The final installation is a series of black and white images, positioned neatly at eye level, accompanied by a 1:1 installation object that also operates as an architectural device. This device consists of singular elevated planes coalescing together to form a poignant vibrating mass that stimulates and intrigues the occupant. Its many surfaces challenge the device’s presence as a static object; this operates in conjunction with its elevation at stomach level, encouraging viewers to traverse its length and inspect its every detail.

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Process drawings accompany the device, and are in critical spatial relation to it, being in close proximity both physically and conceptually. They operate alongside and parallel to each other, holding a discrete but necessary conversation. They whisper to each other, with only enough volume so that under the utmost scrutiny, they may offer some insight into the birth of one another.

Figure 25. 'Installation In-Situ', (2019), Digital Photograph.

Figure 26. 'Installation', (2019), Digital Photograph.

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Installation

“Our thought processes do not take place in isolation in the mind but in an interim space comprised of both sensory impressions and sensations. “(Tracing (in)tangibles, 2019)

Critical Reflections and Analysis:

By inviting the occupant of this installation to engage with the drawing and the device simultaneously, the occupant builds associations between object and drawing. These associations are strengthened when the occupant understands that one came from the other, that the drawing is the memory of the device. (Kahana, 2012, p. 11) This concept implies that theoretically if I were to present the drawing to someone that had visited the installation, they would recall their relationship with the memory device also. How might this affect our understandings of a city? How can I begin to build associations across an erased city landscape? How would new events and experiences influence these associations?

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The final installation challenges the relationships that architecture has with the drawings that represent it. It examines the translation of drawing to object and questions the way that experiences are recorded and recalled. It is almost impossible to

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tell how the memory notations of such a device will metamorphosis over time, and as such, future experiments will include a personal association. Using a personal association will mean that it could become possible to foresee how the personal associations of occupants might shape memories of a particular architecture. I could accomplish this concept through an architectural programme, a specific event, a characteristic, or popular frame of cultural reference.

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Through this kind of exploratory design, the stages recorded throughout the making process were just as insightful as the product. Through the action of designing, I gained an understanding of how a design-led enquiry may lead to unexpected outcomes. The installation was also useful in that it helped me to establish a formal methodology, one that begins with speculative drawing techniques, and finishes with real human experiences. This approach then participated in informing the following architectural experiments.

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Miralles Tagliabue: Olympic Archery Range

“Above all, architecture is the manipulation of space, in all its manifestations. Space can be both imagined and graphically represented.” (Allen & Pearson, 2016)

The first case study in this thesis is Enric Miralles' and Carme Pino's Olympic Archery Range completed in 1991 and disassembled in 2011. Although they designed this piece of architecture thirty years ago, the design process it employed is still relevant today and is particularly applicable within the context of this thesis. The project is located in the outlying neighbourhood of La Valle d'Hebron in Barcelona, in what used to be an athletic park for international events. It consists of two buildings separated by an archery range, a competition pavilion and a training pavilion. Both buildings combine rectilinear and organic forms in coherent harmony, taking inspiration from landscape tectonics. Its spatial planning is derived from extrapolations of the pre-existing topographical contour lines as well as programmatic demands for athletic facilities and changing rooms. (Miralles, 2000.) As the project had a quick design-build turnaround, it employed pre-cast modular concrete panels with perfora-

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tions to ensure plenty of natural light, this was coupled with a lightweight and visually stimulating complex steel structure that flows over the solid concrete panels.

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Within the context of this thesis, I am less concerned with the architectural output as I am with Miralles process of drawing. Miralles employed performative drawing techniques that project existing site geographies, both real and imagined, onto paper. It was through this operation that Miralles was able to conduct an architectural experiment that fluctuates between architecture and drawing, situating itself within a cerebral context and the physicality of actions and events. What is apparent from this project is the unmistakable use of gesture within its programmatic planning. It purposes the flow of a handmade mark, and through a process of translation, transforms it into the flows of physical space,

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events and actions.

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This process presents clear opportunities for the development of this thesis, where through speculative drawing techniques, I can begin to investigate the integration of mnemonic associations and event-based recordings.

Figure 27. Dieter Janssen, (2014), Olympic Archery Range, Photograph.

Figure 28. Dieter Janssen, (2014), Olympic Archery Range, Photograph.

structural plan

Figure 29. Enric Miralles, (1989), Pen on paper.

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Sympoiesis Observatory

A line of thought becomes a line on paper, turns into a line in space or a line verbalized, and then again a line articulated with the whole body or that, as a score for performing with others, transforms into an object. (Drawing as Thinking in Action, 2019.)

Sympoiesis Observatory is an installation for the Sharjah Biennial located in the abandoned Kalba Ice Factory in the United Arab Emirates. It consists of a large scale mobile sculpture, diagrammatic floor drawings and a sound installation of processed field recordings. These are all elements of which the artist calls ‘sympoietic ecology.’ The centrepiece of this system of recordings is two heliostats, mirrored devices that reflect shafts of sunlight from above. These heliostats transform the room into a chamber of dynamic interplay between light and shadow. This performative sculpture registers micro-movements and changes registered through light, wind, temperature, material and animals. When describing the work, Gansterer states that,

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Sympoietic (collectively-producing) systems do not have self-defined spatial or temporal boundaries. In-

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formation and control are distributed among components. The systems are evolutionary and have the potential for surprising change. Since they cannot be identified by boundaries, sympoietic systems must be identified by the self-organising factors involved in their generation. (Nikolaus Gansterer—Sympoiesis Observatory, 2019.)

Gansterers installation of performative visualisation and cartographic representations explores the conglomeration of interrelated and transitional phenomena and processes that constitute specific atmospheres of a particular environment. He is charting what he calls the 'four-dimensional map' where three-dimensional space is conveyed with the additional layer of time. This additional layer is conveyed through the plotting of variables at specific intervals. (Nikolaus Gansterer—Sympoiesis Observatory, 2019.)

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Within the context of this thesis, I am interested in the translation of drawing to architectural output. Gansterer employed performative drawing techniques that project existing site geographies, ephemeral phenomena, and personal narrative, both real and imagined, onto paper and into three dimensions. It was through this operation that Gantserer was able to conduct an architecture-like experiment that fluctuates between notation and architecture, situating itself within a cerebral context and the physicality of actions and events.

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This process presents clear opportunities for the development of this thesis, through speculative drawing techniques, I can begin to investigate the integration of mnemonic associations and how they are recorded through events.

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Figure 30. Nikolaus Gansterer, (2019), Symposium Observatory, Mixed Media Drawing.

Figure 31. Nikolaus Gansterer, (2019), Sympoiesis Observatory, Site Specific Installation.

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Studies in Observation: 01

"The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious." (Deleuze, 1987)

Aims:

The environment that humans exist within is a complex and disorganised layering of social, ecological, physical and historical information. This experiment aims to investigate the role of observation in cities and how it may shape our memories. It examines how the body observes its environment, and, how information processing might operate through an architectural medium. It aims to question architecture's ability to facilitate the threshold between unified and immersive subjective experience and detached observation. How can architecture act as a catalyst for the observation of a city? How can observation assist in the process of memory-making? How does this process help us to understand the role that memories have in cities?

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Method:

The second experiment, much like the first, depended on what could be determined through the act of designing. Smout & Allen state that, "Drawings of this kind

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are not necessarily intended as an end in themselves; instead, the drawing is a tool for the creative process from which things begin to take form.” (Smout & Allen, 2008, p. 82) This technique is particularly pertinent for the line of enquiry present in this experiment, where drawing acts as a catalyst for spatial representation.

Through a series of large-format abstract drawings, I began to test the ephemeral characteristics of Lyttelton as a cerebral city. These drawings are curious and manifest anthropomorphic and inhabitable systems through an iterative and critical process. The process looked to draw out a specific site and context for an architecture that could begin to investigate the aims mentioned earlier. This transformative technique allows numerous architectural typologies to be tested, eventually coalescing into an observatory and its associated formal architectural languages.

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Observatories typically operate as a photographic lens framing observations from a distance; this is the basis for the tower typology. Lyttelton's volcanic rim cradles its occupants, waiting, watching, dormant. Hence, Tauhinu-Korokio Reserve enables this architecture for observation to perform its role in assembling its occupant's fragmented visions of a city.

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I then tested this architecture through iterative digital modelling in immersive digital environments. This enabled design resolutions to be investigated within an accurately modelled landscape as well as ensuring human correspondence 'on the ground'. Finally, I developed a composite method consisting of iterative analogue modelling and CAD techniques to produce a sophisticated and alluring structure.

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Figure 32. 'The World From Above', (2019), Mixed Media Drawing.

Lyttelton Harbour

Figure 33. 'Lyttelton Harbour 1:50,000 Plan', (2019), Digital Drawing.

Lyttelton Port

Figure 34. 'Lyttelton Port 1:25,000 Plan', (2019), Digital Drawing.

Figure 35. 'Lyttelton Port 1:2,000 Satellite Image', (2019), Digital Drawing.

Figure 36. 'Lyttelton Port 1:2,000 Satellite Image', (2019), Digital Drawing.

Figure 37. 'Earthprint', (2019), Mixed Media drawing.

Figure 38. 'Earthprint Inverted', (2019), Mixed Media drawing.

Figure 39. 'Speculative Site Mapping', (2019), Mixed Media Drawing.

Figure 40. 'Speculative Site Mapping', (2019), Mixed Media Drawing.

Figure 41: Lyttelton Tunnel, (2019), Digital Photograph.

Figure 42. 'A House for Observation', (2019), Digital Image.

Figure 43. 'A House for Observation', (2019), Digital Image.

Figure 44. 'A House for Observation', (2019), Digital Image.

Figure 45. 'Tower Typology Investigation', (2019), Digital Image.

Figure 46. "Tower Typology Investigation", (2019), Digital Image.

Site Plan

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Three buildings are shown in this image.
A shed to the South, the proposed Observatory in the centre, and a House to the North.

Figure 48. 'Observation Tower One', (2019), Plaster, Birch Ply, 3D Printed Plastic, Steel, Oak.

Figure 49. 'Observation Tower One', (2019), Digital Image.

Figure 50. 'Observation Tower One', (2019), Digital Image.

Figure 51. 'Observation Tower One', (2019), Digital Image.

Figure 52. 'Observation Tower One', (2019), Digital Image.

Figure 53. 'Observation Tower One', (2019), Digital Image.

Figure 54. 'Exploded Axonometric', (2019), Digital Image.

Figure 55. 'Observation Tower One', (2019), Plaster, Birch Ply, 3D Printed Plastic, Steel, Oak.

Figure 56. 'Observation Tower One', (2019), Plaster, Birch Ply, 3D Printed Plastic, Steel, Oak.

Figure 57. 'Observation Tower One', (2019), Plaster, Birch Ply, 3D Printed Plastic, Steel, Oak.

Figure 58. 'Observation Tower One', (2019), Plaster, Birch Ply, 3D Printed Plastic, Steel, Oak.

Figure 59. 'Observation Tower One', (2019), Plaster, Birch Ply, 3D Printed Plastic, Steel, Oak.

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Studies in Observation: 01

“Human consciousness is an embodied consciousness; the world is structured around a sensory and corporeal centre.”
(Pallasmaa, 2009, p. 13)

Design Outcome:

The final design outcome consists of an elongated walkway and a skeletal tower-like edifice. The walkway branches off an existing walking track leading its users along steep and uneven terrain. This walkway then bridges two peaks, the south peak of which is where the tower is seemingly placed gently on the landscape it occupies. The tower structure is only partially enclosed, allowing its users to feel the warm nor-west wind winding its way through the valley. Its roof collects rainwater, which makes its way through the tower along a large chain and eventually into a pool centred in a cylindrical steel basin. This same chain is surrounded by a steel chamber, accentuating the loud clang of metal on metal when the cold southerly barrage rolls across the harbour. At the very end of this architecture sits a large tubular listening device, enabling its users to carefully observe the sounds of the port and the city. All of the aforementioned phenomenological characteristics operate

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as facilitators for the observation of Lyttelton in numerous ways. This architecture is enabling users to feel, to touch, to hear and to see the world around them with more elucidation than ever before.

Critical Reflections and Analysis:

This experiment provided an examination into how architecture may act as a catalyst for the observation of a city. By activating the senses of its users, it enables them to interact with their immediate surroundings and those at a distance. Gansterer states that,

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The body can be understood as an open form that is in constant communication with its environment and all of its living and non-living matter. Additionally integrated into this network of relationships, our thought processes do not take place in isolation of the

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mind but in an interim space comprised of both sensory impressions and sensations. (Nikolaus Gansterer—Tracing (in)tangibles, 2019.)

This architecture is operating in such an interim space, where through a series of sensory impressions, imagined users observe Lyttelton. The architecture is beginning to connect the threshold between immersive subjective experience and detached observation, and in doing this, it is bridging the boundary between things that we feel through our skin and things that we imagine. Therefore, this architecture is beginning to facilitate the positioning of citizens fragmented memories.

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Through this kind of exploratory design, the stages recorded throughout the making process were just as insightful as the product. Through the action of designing, I gained an understanding into how a design-led enquiry may lead to unexpected outcomes. It was this iterative and curious process that allowed me to accentuate chance findings such as the development

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of the observatory programme as an architectural language.

As suggested in the reflection of experiment one, generating personal associations between erased architectures and proposed architectures could contribute to our understanding of cities through our memory. This experiment does not engage with that reflection, and in future experiments, it will be necessary to include not only phenomenological operations but conceptual operations also. Doing this will help to further the capabilities of the proposed architecture to provide insight into how we perceive a city and the role that memories have in such perceptions.

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Studies in Observation: 02

“(Architectural drawing is) the spark between reality and imagination.” (Zumthor; 2010, p.36)

Aims:

Lyttelton’s ruinous post-earthquake urban environment is a complex and disorganised layering of social, ecological, physical and historical information. Christine Boyer, in *The City of Collective Memory*, talks about “fragments reawakening forgotten memories that have long been dormant, or because their original function and purpose may have been erased, allowing the viewer to substitute invented traditions and imaginary narrations.” (Boyer, 1994, p. 19) This ideology exemplifies the spatial capacity of the erased architecture and its affiliations.

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The second design experiment examines how one might observe Lyttelton through a fragmented architectural programme, and, how information processing might operate through an architectural medium. It aims to facilitate the positioning of one’s memory through the programme of an erased architecture in Lyttelton, examining the role of architectural process and

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programme within the cities fabric. It questions architectural programming's role assisting in the assembly of cerebral associations between city and occupant. How can said programming assist the process of memory-making or recollection? How does this process help us to understand the role that memories have in understanding cities?

Method:

Extending from the first experiment, this examination began with the recognition of the relevance of cultural and social programming of Lyttelton through its erased architectures. Through this process, I selected the ruinous site of the ex-Harbour Light Theatre as potentially insightful. Embedded within this site lay forgotten memories, events, and associations of which were used to generate a palimpsest of representational images. Elusive characteristics of the site manifested an archi-

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ecture designed to address the performative actions of the Harbour Light Theatre.

As well as addressing the performative actions of the site and its context, this experiment continued developing the role of direct and detached observation through architectonic elements such as elevation and threshold.

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This architectural experiment, displayed finally as a series of black and white palimpsest-like images, was continuously and sequentially modelled in immersive 3D environments. There was a constantly reciprocal relationship between iterative digital modelling and black and white representational drawing methods. I developed this composite method in order to maintain the elusive characteristics of the site and its context as well as provide an architectural output.

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Figure 61. Jae Renault, (1980), Film Photograph.

Figure 62. 'Harbourlight Site' (2019), Digital Photograph.

Figure 63. 'Oversation Tower Two', (2019), Mixed media Image.

Figure 64. 'Harbour Light Site 1:1000 Plan', (2019), Digital Drawing.

Figure 65. 'Oversation Tower Two', (2019), Mixed media Image.

Figure 66. 'Oversation Tower Two', (2019), Mixed media Image.

Figure 67. 'Oversation Tower Two', (2019), Mixed media Image.

Figure 68. 'Oversation Tower Two', (2019), Mixed media Image.

Figure 70. '1:100 Plan', (2019), Digital Drawing.

Figure 71. 'Oversation Tower Two', (2019), Mixed media Image.

Figure 72. 'Axonometric', (2019), Digital Drawing.

Figure 73. 'Axonometric', (2019), Digital Drawing.

Figure 74. 'Axonometric', (2019), Digital Drawing.

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Studies in Observation: 02

“Architecture does not only provide a shelter for the body, it also redefines the contour of consciousness, and it is a true externalisation of our mind” (Pallasmaa, 2009, p. 20)

Design Outcome:

The final design outcome consists of an elongated semi-covered walkway and skeletal tower-like monument. The walkway reaches out to London Street and greets its users with open yet curious arms. Its slender tapered timber members read as regular yet ruinous, actively casting shadows onto the landing. This architecture is in a constant state of tension, balancing delicately on its knifelike legs. Its trio of counterweights allows for a large cantilever, providing an external hanging platform hovering above the ground. The tower structure is partially enclosed, its skeleton wrapped only above eye level. This allows the occupant/s an obscured view through the overgrown bush along the walkway towards London Street. The tower itself is occupied by a two levelled swaying bridge hanging from the tallest point of its unprotected walls. In order to populate this architecture, you must always be in motion, swaying silent-

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ly as you look towards the open sky. This is an architecture that responds to the Harbour Light Theatre. This is an architecture of performance.

All of the aforementioned phenomenological characteristics operate as facilitators for the observation of Lyttelton in numerous ways. This architecture is enabling users to feel, to touch, to hear and to see the world around them not only through their body but with their mnemonic associations of the Harbour Light and its performative distinctions.

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Critical Reflections and Analysis:

This experiment provided an examination into the capacity for architecture to generate personal associations between erased city fragments and proposed spatial compositions. It provided insight into how such spatial compositions could contribute to our understandings of cities through memory. In Boyer's *The City of*

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Collective Memory, she states that,

Walking through the city of deconstructed images, we are no longer offered a synthetic order that we can readily grasp, nor a reconstruction of history we can collectively assume. Our sense of urban totality has been fractured long ago. Thus our memories of places visited arise from a horizontal juxtaposition of different images, not one of synthetic wholes. (Boyer, 1994, p. 375)

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She then goes on to state “They are the memory of rejected parts, the supplementary other, the oscillating play of citations and illusions. It is these forms that must be used to give new meaning to the contemporary city.” (Boyer, 1994, p. 375) This means that by using the fragmented remains of an erased architecture, this spatial composition is contributing to personal memories of Lyttelton’s city land-

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scape. It is through this disconnected and illusionary architectural context that priority is given to a city's collective memory.

Through the use of associating the Harbour Lights architectural programme and theatrical performance to an observer, it allows them to travel through space and time with alternating perspectives, experiencing fragmentations that may never coalesce into a singular and coherent view. (Boyer, 1994, p. 374) This ideology is reinforced by the ruinous nature of the spatial experiment, where the observer can complete the architecture with their perceptions or remembrances. It is through this architecture that the observer can situate themselves within their mnemonic context.

Through this investigative design process, the developmental stages were just as insightful as the final product. Through the action of designing, I gained an un-

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derstanding into how a design-led enquiry may lead to unexpected outcomes. It was this iterative and curious process that allowed me to accentuate chance findings that if pursued differently, may not have had the opportunity to present themselves.

Dissimilar to the previous experiments, this particular study does not engage with architectural drawings during the conceptual and developmental stages of the design process. In future experiments, it will be essential to engage with the mnemonic relationships that this architecture is generating between the observer and the city using architectural or compositional drawing techniques. This experiment has left the architecture incongruent with the thesis methodology, and meant that the final design outcome was not as potent or rigorous as it would have been otherwise.

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Figure 75. 'Lyttelton Harbour', Unknown Author, (1921), Film Photograph.

Figure 76. 'Lyttelton Port', (2019), Digital Photograph.

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Studies in Observation: 03

“The diverse forms of visualising thought play multiple roles and do different kinds of work, varying significantly in both intent and outcome.” (Spiller & Ebooks Corporation, 2013, p. 59)

Aims:

The third design experiment examines how one might observe Lyttelton through a fragmented architectural programme, and, how speculative architectural drawings can aid in situating observer’s memories. It aims to facilitate the positioning of a citizens memory through the programme of an erased architecture in Lyttelton, examining the role of palimpsest-like architectural process within the city’s fabric. It questions the role of speculative architectural programming in assisting the assembly of cerebral associations between city and occupant. How can such a process assist the formation of memory-making or recollection? How does this process help us to understand the role that memories have in understanding cities?

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Method:

The second experiment, much like the first, depended on what could be deter-

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mined through the act of designing. Neil Spiller, when writing about architecture, states that it is a,

...synthesis of poetry, fine art, sculpture, it flows over time like music, and its spaces have establishing vignettes, oscillate across the scales (from macro to micro), and they have denouement like film or prose. One could go on. Above all, architecture is the manipulation of space – in all its manifestations. Space can be imagined, and space can be graphically represented. (Allen & Pearson, 2016)

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This ideology is particularly pertinent for the line of enquiry present in this experiment, where drawing and architecture are reciprocal.

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Through a series of palimpsest-like draw-

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ings, I began to test the ephemeral characteristics of the Harbour Light Theatre and its associated programmes. These drawings are investigative and manifest anthropomorphic and inhabitable systems through an iterative and critical process. The process looked to use previous architectural experiments used in this thesis to develop a pentimento of characteristics, a succession of overlaid erasures or emergences, that could begin to investigate the aims mentioned above and begin to question drawings relationship to memory.

This transformative technique allows me to test numerous spatial tectonics, eventually coalescing into an architecture that engages not only with the contextual histories of site, but the anamnesis of this design process also. This architecture employs the presence, material characteristics, fragmented programme and performative typologies that have been uncovered throughout the investigation.

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A stated earlier in this thesis, observatories typically operate as a photographic lens framing observations from a distance, and this is the basis for the tower typology. This tower typology operates synchronously with the adopted programme of the Harbour Light, a theatre. This theatre operates through the events that take place within its walls, rather than through a stringent mechanism adopted from a design manuscript.

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Taking this into account, I then tested this architecture for observation through iterative digital modelling in immersive digital environments such as Rhinoceros 5 and Twin Motion. This testing enabled design resolutions to be investigated within an accurately modelled landscape as well as ensuring human correspondence 'on the ground'. Finally, I developed a composite method that fluctuates between iterative digital drawing techniques and CAD software's to produce an architecture that responds to the Lyttelton's site histories as well as anamnesis of the design process.

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Figure 77. 'London Street', (2019), Digital Photograph.

Figure 78. 'Palimpsest Plan', (2019), Mixed Media Image.

Figure 79. '1:100 Plan', (2019), Digital Drawing.

Figure 80. 'Palimpsest Process', (2019), Mixed Media Drawings.

Figure 81. 'Palimpsest Process', (2019), Mixed Media Drawing.

Figure 82. 'Unknown/ Lost', (2019), Mixed Media Image.

Figure 83. 'Muted Projections', (2019), Mixed Media Image.

Figure 84. 'Lost Objects', (2019), Mixed Media Image.

Figure 85. 'Erasure/ Amnesia', (2019), Mixed

Figure 86. 'London Street', (2019), Digital Photograph.

Figure 87. 'Harbour Light Section', (2019), Mixed Media Image.

Figure 88. 'Harbour Light Plan', (2019), Digital Drawing.

Figure 89. 'Harbour Light Plan', (2019), Digital Drawing.

Figure 90. 'A New/Old Harbour Light, (2019), Mixed Media Image.

Figure 91. 'Isometric Section', (2019), Digital Drawing.

Figure 92. 'Isometric Section', (2019), Digital Drawing.

Figure 93. 'Isometric Section', (2019), Digital Drawing.

Figure 94. 'Isometric Section', (2019), Digital Drawing.

Figure 95. 'Inside the Chamber', (2019), Mixed Media Drawing.

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Studies in Observation: 03

*“Interests can be derived through graphic exploration, and breeding latent and unpredictable opportunities, then visualised and capitalised upon towards design speculations.”
(Spiller & Ebooks Corporation, 2013, p. 59)*

Design Outcome:

The final design outcome consists of a 10-meter high, 5-meter wide and a 28-meter long chamber. I designed this chamber to have a similar street presence as the demolished harbour Light Theatre. Upon entry, you are addressed by an enclosed promenade running the full length of the chamber. This promenade slopes gradually down and flattens promptly before intercepting a large stair set spanning the entire five-meter width of the architecture. Seven concrete panels construct each of the chambers two large walls. These panels do not meet each other, allowing for the supporting structure to slip neatly in between. This structure consists of a complex tapered column and beam system, reminiscent of the gothic architecture present in Lyttelton. By separating the large panels, light is allowed to enter the chamber, striking large flares of light over internal surfaces. The stair and platform

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at the end of the chamber are only partially enclosed, ensuring that it is entirely washed with light. This platform is where, if one wishes, one can perform for all to see. This where all perspective lines come to an end.

The exterior is just as performative as the interior, where 4.6-meter tall by 1.6-meter wide steel bi-wings extend out from the internal structure. These wings reflect light, shimmering and vibrating in the wind. To the south of the structure is an external courtyard walled off from the outside. Its two open ends direct perspective towards the performance or the architecture or the performance of nature in the distance.

Critical Reflections and Analysis:

This experiment provided an examination into how one might observe Lyttelton through a fragmented architectural pro-

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gramme, and, how speculative architectural drawings generate space that can aid in situating an observers memories. The spatial output critiqued the roles of a palimpsest-like architectural process within the cities fabric and its cerebral implications. Through drawing a wide array of programmatic connections from the Harbour Light Theatre, the focus transitioned from programme to content. Hence, this architecture was able to assist in the assembly of cerebral associations between city and citizen. In the text *Paradoxical Sciagraphy*, Nat Chard states that,

The programme is a necessary tool but, in trying to articulate the specifics of what might take place in the project, many of the sensibilities learned from our experience of inhabiting architecture are lost—in order to be reliable, it becomes reductive and leaves out much of the richness of life that emanates from the unexpected

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or from things that we are less certain about or are unable to articulate. (Allen & Pearson, 2016, p. 149)

Chard's philosophy is exhibited throughout this experiment. Instead of replicating a standardised colonial theatre, I employed spatial principles that use a palimpsest-like architectural process. This process has led to an architecture that not only accommodates theatre but performs an array of choreographies that can be associated within the cities context.

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In Tschumi's Events Cities 3, he differentiates concept and content from form and function. He insists that concept (form) and content (event/ programme) have a reciprocal relationship. Instead of one following the other, they co-exist in ongoing contention. (Tschumi, 2004, p. 12) By focusing on the events that the Harbour Light facilitated rather than the physicality of the architecture itself, I was able to

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develop an architecture that considers the multiplicity of the human-environmental condition. These events are the culmination of our very own thought processes and exist in the interim space comprised of both sensory impressions, sensations and actions.

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Through this investigative design process, the developmental stages were just as insightful as the final product. Focusing on the convergence of palimpsest and event, I was able to facilitate the formation of a mnemonic device that assists in the formation of memory-making and recollection within Lyttelton. It was through this action of designing that I gained an understanding into how a design enquiry may lead to unexpected outcomes. This iterative and curious process allowed me to accentuate chance findings that if pursued differently, may not have had the opportunity to present themselves. In order for this architecture to develop further,

it could be beneficial for the next experiment to draw from the embedded contents of the site, and the erasure that occurred. The next design experiment could concretize the theatre programme and its performative aspects, even if it were in a fragmented mode of operation.

Figure 97. 'Threshold', (2019), Digital Photograph.

Figure 98. 'Lyttelton Port', (2019), Digital Photograph.

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Studies in Observation: 04

“These referents speak in inspiring tongues, continuously enriching the pool of resources from which design relations might emanate.” (Spiller & Ebooks Corporation, 2013, p. 61)

Aims:

The fourth design experiment examines how one might observe Lyttelton through a fragmented architectural programme. It aims to facilitate the positioning of a citizens memory through the programme of an erased architecture in Lyttelton. It questions the role of speculative architectural programming in assisting the assembly of cerebral associations between city and occupant. It aims to operate as a device for performance, strengthening the associations that citizens make between architecture, the city, and their memories. How can such a process assist the formation of memory-making or recollection? How does this process help us to understand the role that memories have in understanding cities?

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Method:

Dissimilar to the third experiment, this examination began by further recognising the relevance of cultural and social programming of Lyttelton through its erased

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architectures. Hence this experiment focused on fulfilling the aims mentioned above through performative architectonics. Through a rigorous developmental design phase in digital environments such as Rhino 5, Revit & Twinmotion, I explored architectonics such as slender timber members acting in conflict with one another. I coupled this technique with an anti-grid of supporting floor members and a combination of screens and solid panels.

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As well as addressing the performative actions of the site and its context, this experiment continued developing the role of direct and detached observation through dynamic ground planes and elevated viewing platforms. This typology engages synchronously with the adopted programme of the Harbour Light, a theatre. The theatre operates through the events that take place within its walls, rather than through a stringent mechanism adopted from a design manuscript.

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Figure 99. 'Threshold', (2019), Digital 'Photograph'.

Figure 100. 'Threshold Performance', (2019), Digital 'Photograph'.

Figure 101. 'Stratum', (2019), Digital Photograph.

Figure 102. 'Architecture as Performance', (2019), Mixed Media Image.

Figure 103. 'Architecture as Performance', (2019), Mixed Media Elevation.

Figure 104. 'Architecture as Performance', (2019), Mixed Media Elevation.

Figure 105. 'Architecture as Performance', (2019), Mixed Media Elevation.

Figure 106. 'Architecture as Performance', (2019), Mixed Media Isometric.

Figure 107. 'Architecture as Performance', (2019), Mixed Media Section.

Figure 108. 'Architecture as Performance', (2019), Mixed Media Image.

Figure 109. 'Architecture as Performance', (2019), Mixed Media Image.

Figure 110. 'Architecture as Performance', (2019), Mixed Media Image.

Figure 111. 'Theatre Plan', (2019), Digital Drawing.

Figure 112. 'Theatre Plan', (2019), Digital Drawing.

Figure 113. 'Theatre Isometric', (2020), Mixed Media Drawing.

Figure 114. 'Theatre Isometric', (2020), Mixed Media Drawing.

Figure 115. 'Theatre Isometric', (2020), Mixed Media Drawing.

Figure 116. 'Theatre Isometric', (2020), Mixed Media Drawing.

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Studies in Observation: 04

“In the play of stability and vulnerability, my work finds relational synthesis. This prepares the ground to broaden the designer’s imagination for the scope and perhaps the cultural agency for architecture.” (Spiller & Ebooks Corporation, 2013, p. 62)

Design Outcome:

The final design outcome consists of a ramped entry off the street. This entry, like others in previous experiments, reaches out like an extended hand onto London Street. I formed the lobby for this structure using horizontal timber screens surrounding a steel hallway, this accentuates the play of light on the walls surfaces. At the end of the hallway, light slices through the steel to form vertical circulation. This is where you may ascend a small ladder to observe London Street and its surroundings from above.

01

The Lobby and performance platform are separated from each other, acting as a vivid threshold for the performance you are about to observe. Once through this threshold, you are greeted with a lightly framed terraced structure open from all sides except one. This accentuates the effect of the threshold, from darkness

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and into the light. Once seated, you are oriented towards the raised performance platform in the foreground. Yet, your line of sight stretches far outwards onto London Street. This architecture, through a dynamic interplay of conflicting structure and fragmented programme, enables the strengthening of associations that citizens make between architecture, the city, and their memories.

Critical Reflections and Analysis:

This experiment provided an examination into the observation of Lyttelton through a fragmented architectural programme, and, how performative space can aid in situating an observers memories. The events and programmatic associations generated by the Harbour Light enable this architecture to perform. It considers the multiplicity of the human-environmental condition, capturing the elusive nature of memory,

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and culminating a citizens thought processes that exist in the interim space comprised of both sensory impressions, sensations and actions.

By focusing on observation throughout this series of speculative medium-scale experiments, I was able to uncover unexpected design outcomes and their implications within a mnemonic context. The first experiment uncovered that the observation of a city could be facilitated through phenomenological means, where the architecture stimulated its occupants. The second experiment uncovered that the reassembled fragmentations of an erased architecture could aid the recollection of a citizens memories and help to situate them within a cities context. The Third experiment uncovered that palimpsest-like architectural drawings and their spatial implications could aid in situating

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Figure 117. Unknown Author, (n.d.), Film Photograph.

observers memories within the cities fabric. The fourth experiment uncovered that through a combination of phenomenological means, reassembled programmatic fragmentations, and palimpsest-like digital modelling techniques, an observer may be able to position themselves within a cities cerebral and mnemonic context.

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It was only through this action of designing that I gained an understanding into how a design-led enquiry may lead to unexpected outcomes. This iterative and curious process allowed me to accentuate chance findings that if pursued differently, may not have had the opportunity to present themselves.

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Public Works: 30 Norwich Quay

“The drawing is a magic wand with which to conjure this future. Nothing is impossible.” (Spiller & Ebooks Corporation, 2013, p. 55)

Aims:

The final design experiment examines the role of notation at a city-wide scale. It adapts architectural recordings of erased sites throughout Lyttelton culminating them into a singular piece of public architecture. It questions the capabilities of speculative drawing to facilitate relationships that citizens have between themselves, and the city. In doing this, it aims to examine the role that an architecture born out of such a process might contribute to understandings of a city.

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Method:

The last experiment, much like earlier experiments, depended on what could be determined through the act of designing. Nikolaus Gansterer in *Tracing (In)tangibles* states that;

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A line of thought becomes a line on paper, turns into a line in space or a line verbalized, and then again a line articulated with the whole body or

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that, as a score for performing with others, transforms into an object. (Nikolaus Gansterer—Drawing as Thinking in Action, 2019.)

This ideology is particularly pertinent for the line of enquiry present in this experiment. Mark making, whether through analogous or digital means, is always the first step in what can be a lengthy and circuitous process. As such, this experiment began in this way.

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Through large-format abstract drawings as seen in Figure # I began to translate the elusive characteristics of Lyttelton's city landscape. These drawings started with the recollection of my memories in Lyttelton and its ruinous landscape. They are capturing particular perceptions of this place, both real and imagined. Through a continual process of development and critical reflection in digital drawing soft-

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ware, they revealed notations of personal perceptions. I then used these drawings in the next design development phase.

The second phase looked to investigate the possibility of inhabitation within the drawing and explore how it might intersect with Lyttelton's urban environment. Through the use of Rhinoceros 5 software, I was able to warp the drawings perspective, a reflection of the warping of one's memories as new information is learned. The spatial output of this exercise was then refined further in Creative Cloud. It was at this point that I specifically sited the drawing, cementing its physicality in Lyttelton's urban context.

During the next design phase I considered the normalities of daily life in Lyttelton and integrated into the developing characteristics of plan drawings. This did not mean that the drawing had separated from its cerebral, translational and ges-

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tural identity. Such elusive characteristics are still present in the drawing. It was at this point that I began the next drawing phase, one that drew from the technical and ephemeral representations of erased architecture throughout Lyttelton. This series of speculative drawings takes plans, sections, and elevations, often in poor condition, and abstracts the layers of technical notations that were used in past lives to describe the city. This technique was completed entirely in two-dimensions, yet has vast three-dimensional connotations. The output of this exercise coalesced with the previous in order to generate an architecture that engages with the elusive characteristics of perception as well as the recordings of Lyttelton's physicality, past, present and future.

The Fourth drawing phase began with an in-depth occupational and contextual analysis of Lyttelton from above. This meant that every log waiting for export, every

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railway sleeper, every object that endorsed some human correspondence at some point in its life was detailed. It was only through this exercise that I could begin to understand the context that this architecture was situated. It was through this exercise that I could begin to understand Lyttelton as a series of happenings, a series of events.

The final design phase looked to culminate all of the previous exercises into one coherent whole. I achieved this through analogue and digital modes of drawings and designing. It was this culmination that led me to produce an architecture that engages with the notation of the city as well as the mnemonic characteristics of its occupants.

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Figure 118. 'Cerebral Territories', (2019), Mixed Media Drawing.

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Figure 119. 'Cerebral Territories 02', (2019), Mixed Media Drawing.

Figure 120. 'Perspective/s', (2019), Mixed Media Image.

Figure 121. 'Perspective/s', (2019), Mixed Media Image.

Figure 122. 'Perspective/s', (2019), Mixed Media Image.

Figure 123. 'Perspective/s', (2019), Mixed Media Image.

Figure 124. 'Perspective/s', (2019), Mixed Media Image.

Figure 125. 'Clashes/ Intersections', (2019), Mixed Media Image.

Figure 126. 'Clashes/ Intersections v2', (2019), Mixed Media Image.

Figure 127. 'Event/Scape', (2019), Digital Drawing.

Figure 128. 'Traces/Exchanges', (2019), Digital Drawing.

Figure 129. Drawing Detail, 'Event/Scape', (2019), Digital Drawing.

Figure 130. Drawing Detail, 'Event/Scape', (2019), Digital Drawing.

Figure 132. '30 Norwich Quay', (2019), Plaster, Painted MDF, Painted Ply, Card, Aluminium.

Figure 133. 'Erased & Re/assembled', (2019), Mixed Media Sectional Drawing.

Figure 134. 'Erased & Re/assembled', (2019), Mixed Media Sectional Drawing.

Figure 135. Detail, 'Erased & Re/assembled', (2019), Mixed Media Sectional Drawing.

Figure 136. Detail, 'Erased & Re/assembled', (2019), Mixed Media Sectional Drawing.

Figure 137. 'Event/Scape', (2019), Digital Drawing.

Figure 138. 'Event/Scape', (2019), Digital Drawing.

Figure 139. '30 Norwich Quay', (2019), Mixed Media Worms Eye Isometric.

Figure 140. '30 Norwich Quay', (2019), Digital 'Photograph'.

Figure 141. First Floor Plan, '30 Norwich Quay', (2019), Digital Drawing.

Figure 142. First Floor Plan, '30 Norwich Quay', (2019), Digital Drawing.

Figure 143. 'Event/Scape', (2019), Digital Drawing.

Figure 144. 'Event/Scape', (2019), Digital Drawing.

Figure 145. '30 Norwich Quay', (2019), Mixed Media Drawing.

Figure 146. Event Plan, '30 Norwich Quay', (2019), Digital Drawing.

Figure 147. Event Plan, '30 Norwich Quay', (2019), Digital Drawing.

Figure 148. Ceiling Detail, '30 Norwich Quay', (2019), Mixed Media Image.

Figure 149. Concept/ Content, '30 Norwich Quay', Mixed Media Image.

Figure 150. '30 Norwich Quay', (2019), Plaster, Painted MDF, Painted Ply, Card, Aluminium.

Figure 151. '30 Norwich Quay', (2019), Plaster, Painted MDF, Painted Ply, Card, Aluminium.

Figure 152. '30 Norwich Quay', (2019), Plaster, Painted MDF, Painted Ply, Card, Aluminium.

Figure 153. '30 Norwich Quay', (2019), Plaster, Painted MDF, Painted Ply, Card, Aluminium.

Figure 154. '30 Norwich Quay', (2019), Plaster, Painted MDF, Painted Ply, Card, Aluminium.

Figure 155. '30 Norwich Quay', (2019), Plaster, Painted MDF, Painted Ply, Card, Aluminium.

Figure 156. '30 Norwich Quay', (2019), Plaster, Painted MDF, Painted Ply, Card, Aluminium.

Figure 157. '30 Norwich Quay', (2019), Plaster, Painted MDF, Painted Ply, Card, Aluminium.

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Public Works: 30 Norwich Quay

“Indeed, drawings are both an exponential platform and an instrument, the where and what for architects to interact with the inanimate.” (Spiller & Ebooks Corporation, 2013, p. 127)

Design Outcome:

The final design outcome consists of two intersecting volumes, the longest of which is 87 meters long, the smallest of which is 40 meters long. The smaller volume sits neatly packaged running parallel with the urban grid. The larger volume is a mediator, placed between true north and the urban grid. Both of these volumes are only 6.5 meters wide. This design output, in its most reductive form, resembles two simple lines connected at the hip.

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The final design output has various points of entry, the most prominent of which is on the corner of Canterbury Street and an alleyway servicing various buildings on London Street. This entry is formed through the landscape that the architecture is engaging with. I accomplished this through a simple stair and pathway running parallel with the length of the most substantial volume. Standing on this corner as you look to your left, you see three square profile columns sub-

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merged through reductive terracing, each 13 meters in height. One column is glass, one column is brick, and one column is concrete. Each of these columns is representative of the three architectures that once stood on this site. These columns, although simple, help Lyttelton's citizen's associate architecture within their mnemonic context. Directly opposite these columns is the most prominent entry, an arched gateway. Once through this threshold, you are greeted with the entire vertical volume of the architecture, eighteen meters of empty space. Layers of parallax structure cap the space; first, a cross-braced vaulted ceiling, then an array of repeated fine steel members, and finally a lightweight curved roof. You have only one option, to ascend into this volume via the stairs placed at your toes.

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The second most prominent point of entry is off the footpath on Norwich Quay. This entry is raised one step off the footpath,

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where after almost ninety degrees of rotation, you peer down the length of the ground floor, its archways framing the ocean in the distance. The ground floor is open to the elements and acts as a guided passageway towards the water's edge. This ground floor is almost entirely ramped downward towards the working railways of the port. You can then access this active industry via two small folly's that are joined by an underground tunnel.

The rather large mass of this architecture is dispersed by a rigorous and repetitive archway that runs the buildings full length on both the ground and the first floor. I accomplished the separation of mass through the elevation of the roof structure, where it seems to hover above the double arch.

Drawings are present within the final design outcome as marks or scrapes on the surface of the landscape. They are gestur-

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al and curvaceous, flowing through roads, footpaths and over railways. The occupants of this architecture unknowingly take part in an ongoing drawing process, whereas they use the architecture for their pleasure, they mark surfaces with their actions.

Critical Reflections and Analysis:

This experiment provided an examination into the role of notation at a city-wide scale. It investigated how recordings, both physical and cerebral, can be used to generate architecture that can aid in situating a citizen within their memory. In Campus Martius East, Parsa Khalili states that “in proposing architecture that engages the fact that perception is not permanent, the emphasis should be placed upon the interweaving viewpoints of creator and viewer, making the subject (viewer) inseparable from its background (drawing).” (Allen & Pearson, 2016, p. 124) This design is proposing such an ideology, where

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the process of translation of cerebral and physical erasure is evidenced by an architecture that is in constant dialogue with its occupants. The architecture is a drawing, and the drawing is the architecture. It is an event in the cities landscape, coercing occupants into making connections between architecture and memory, memory and drawing and allowing them to participate in their journey of revelation. It was only through this action of designing that I was able to gain an understanding of how a design-led enquiry may lead to unexpected outcomes. It was this iterative process that helped me to formulate a view of cities not previously understood.

Through the adaptation of cerebral and physical recording, tangible and intangible, the architecture is contributing to our understandings of what makes up a city and how it is understood through memory.

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Figure 158. Atmospheres, '30 Norwich Quay', (2019), Mixed Media Image.

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Concluding Comments

“A drawing should be an investigative device, a voyage of discovery, a series of glances into the future. ‘Oh my God, was that what it was about?’ seems to be a reasonable conclusion.”
(Spiller & Ebooks Corporation, 2013, p. 80)

This thesis outlines a complex and multidisciplinary problem. It questions the nature of human perception in the places that we call cities, and, how we can make these cities representative of the happenings within them. It creates a framework for the translation of ephemeral recordings, the happenings of the city, exclaiming that such phenomena should have priority in city-like environments.

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Throughout this body of research, I have reached several specific conclusions that relate directly to the aims of this exploration. The installation, a mnemonic device consisting of a multiplicity of elevated planes coalescing together to form a poignant vibrating mass, challenges the relationships that architecture has with the drawings that represent it. It examined the translation of avant-garde recording techniques through sculpture, drawing, and memory.

~~02~~

In 'Studies in Observation' the first experiment, a tower-like edifice, uncovered that observation is an act of translating external stimuli through the body. It discovered that this action can be facilitated through phenomenological means, where architecture stimulates its occupants.

03

The second experiment, a ruinous monument, uncovered that the reassembled fragmentations of an erased architecture could aid in the recollection of a citizens memories and help to situate them within a cities context.

04

The third experiment, a chamber of performance, uncovered that palimpsest-like architectural drawings and their spatial implications could aid in situating observers memories within the cities fabric.

05

The fourth and final experiment in 'Studies in Observation' uncovered that through

06

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a combination of phenomenological architectonics, reassembled programmatic fragmentations, and palimpsest-like digital modelling techniques, an observer may be able to position themselves within a cities cerebral and mnemonic context.

The concluding piece of design work, a large mnemonic architecture/drawing, uncovered that through a process of translation of cerebral and physical erasure, an architecture is evidenced that is in constant dialogue with its occupants. It uncovered that the proposed architecture is an event in the cities landscape, coercing occupants into making connections between architecture and memory, memory and drawing and allowing them to participate in a journey of revelation. This body of work in its entirety demonstrates that through the adaptation of cerebral and physical recording, tangible and intangible, the proposed architecture can contribute to understandings of what makes up a city and how it is understood through memory.

07

Cities are inherently constructed within a complex and disorganised environment consisting of many layers of social, ecological, physical and historical information. This thesis, although multidisciplinary, could not approach each aspect of a city coherently. It does not engage with financial constraints, resource management or urban planning as they are, simply put, well outside the defined scope of this research. In future, this body of research and the methods that were developed from it could be used to investigate the implications of the digital city on our perceptions of urban environments. It could begin to investigate how to translate the very well recorded digital information that we so freely give away into a spatial tectonic. This could help us to understand the architectural implications of the digital environments of which we entrust so abundantly, and the opportunities that may be available.

08

Figure 159. 'Lyttelton Winter', (2019), Digital Photograph.

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