THE TASK OF THE TRANSLATOR

A thesis by
Karl Hoffmann

A real translation is transparent; it does not cover the original, does not black its light, but allows the pure language as though reinforced by its own medium to shine upon the original all the more fully.

— Walter Benjamin, "The Task of the Translator", pp.260.

THE TASK OF THE TRANSLATOR

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ABSTRACT

Humanity's relentless lust for precious resources hidden within the surface of the Earth has resulted in countless scars and derelict landscapes. In the modern age, many sites are remediated, yet some have become so damaged during the lifespan of industry that they cannot return back to their original state. Aotearoa/New Zealand is seen globally as a pristine nation. As one of the last major land masses to be discovered by humans, it escaped much of the exploitation that the rest of the world experienced prior to the Industrial Revolution. Māori lived as one with the land, but the arrival of the European saw the initiation of mass exploitation of this sacred land and its resources.

Many post-industrial sites within Aotearoa/New Zealand have slowly returned back to their natural state due to abandonment. Yet as technology progresses and our ability to terraform advances, many of these scars have become too deep to ever fully heal. These scars are the focus of this thesis, intervening with architecture as the catalyst for change by allowing future generations to observe and learn from their ancestors' mistakes. The township of Waihi, at the base of the Coromandel Peninsula, has a mining history spanning three centuries. Here, the land has been inexorably violated in the search for gold and silver. Waihi is thus the site for this design-led research investigation. Mining operations here will continue till 2035, where the landscape will then begin a stage of rehabilitation. This investigation proposes that by integrating architecture into these rehabilitation efforts, an 'afterlife' can emerge for the scars and memories of the area, allowing stories of the changing landscape to be remembered long into the future.

Geographic layers of history build up over time, from prehistoric through precolonial to post-industrial. Each layer is a transformation from the previous, creating chronotopes of time and space. In his essay "The Task of the Translator", Walter Benjamin maintains that translation is an active and aggressive process that challenges the purity and unity of the original. In doing so, the translator takes advantage of the internal conflict of languages and their state of flux in order to recreate them. The task of the architect in post-colonial contexts can often be compared with the task of the translator—carrying out a critical mediation between a vast diversity of cultural elements, often antagonistic, in an attempt to produce adequate spaces to satisfy the needs of specific societies and cultural groups. Employing translation theory in the realm of architecture opens a dialogue in the translation existing as an 'afterlife' emerging from the original.

When applied to architectural theory this investigation may begin to interpret a unique and meaningful intervention for the 'afterlife' of post-industrial landscapes affected by mining in Waihi. An important coalescence of the historic mining industry and local Māori oral histories will inform the narrative of the sites, engaging in a dialectic and responding to alternative narratives of the heritage that shaped the site context. Using Benjamin's essay as a framework to begin this thesis, the investigation asks the question: How can the histories of a scarred landscape be translated through an architectural narrative to inform and restore memory for the present and future?

This research investigation proposes that architecture can activate voids left by industry in narrative ways that can enhance a visitor's understanding of the place and its turbulent past. Jerome Bruner, senior research fellow at New York University, outlines a foundation by which to develop a successful narrative. Jacques Derrida, French philosopher and a major figure associated with the development of deconstruction, connects translation theory with the realm of architecture and unveils further possibilities. Juhani Pallasmaa, architect and former professor at the Helsinki University of Technology, focuses heavily on how memory creates 'place' and how this can inform an imagined future in relation to the built environment. Leading heritage architect Jennifer Hill describes how preserving visible scars in a landscape can provide an affordance for a site's ongoing translation over time, contributing to the overall narrative of 'place'. Robin Evans, architect and architectural historian explores the architectural drawing through translation, and Catherine Hamel, associate professor at the University of Calgary, focuses on the use of drawing as confrontation and how this allows a visual dialectic to form between varying methods of representation.

This thesis proposes to integrate theoretical arguments from each of these theorists in a design-led research investigation designed to rehabilitate a historically scarred settlement. In the thesis, a communication between narrative and translation will be established in order to revitalise the place's identity. It will also fill the social and economic voids left by the industrial processes and find a benevolent approach to guide Waihi into the future.

Figure 1. Martha Mine as seen from atop Motukehu (Black Hill), Digital Photograph. Author's Image

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Words cannot truly express my gratitude.

Thank you all.

Translation*

/trænsˈleɪ(ə)n/

Noun

1. Translation, in the broadest sense: the process of transferring or carrying something over from one thing to another.
2. The process of changing something into a different form.

from Latin *Translatio**

/trænsˈlɑː.ti.ə/

Etymology

From the supine stem of *trānsferō* (“to transfer, carry over”) + *-tiō*.

Noun

trānslātiō f (genitive *trānslātiōnis*); third declension

1. Translation of text from one language to another.
2. A transfer from a literal to a figurative meaning; a metaphor (compare the Ancient Greek *μεταφορά* with the same senses).

Figure 2. 'Drawing Detail' (2020), Multimedia Drawing.
Author's Image

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Figure 3. No. 5A plan : Empire Lode and 444 Reef : plan and cross-section. Hand Drawing. Auckland Museum

Figure 4. Waitekauri Township in 1896. Map Scan.
Family Archives

Figure 5. The Waitekauri Battery and surrounding township
in 1896. Digital Photograph. Waihi Arts Centre and Museum

PREFACE

In 1998, my family relocated from Auckland to a farm in the hills of the Waitekauri Valley. The dwelling we call home was once the site of the Waitekauri Public School, built in 1880. It occupies a high position in the landscape that once overlooked the township of Waitekauri. Today, our house is the last building to remain, although remnants of a past life can be found scattered throughout the farmland. From a young age I was fascinated by the idea that the rural land I call home was once a bustling settlement. I then discovered the reason for this: Waitekauri was the site of one of Aotearoa's first major gold rushes in the 1860s, establishing a prominent community among the bush-clad hills. This township boasted large hotels, churches and even a newspaper: *The Golden Age*. At its peak, the school had a roll of 140 students. A township is inconceivable to imagine today when looking over the valley from my family's porch. The reason for its decline and eventual abandonment was the discovery of gold-bearing quartz within a prominent hill in the nearby township of Waihi—the hill, known by the local iwi as Pukewā.

Retaining a close connection to the township I grew up in and seeing the future plans for the scarred landscape after the mining industry ceases, I decided this would be the focus of my thesis. Through initial investigations into the site, I discovered cultural stories that have been passed down through generations, stories I had never heard before, prior to beginning this thesis. It became clear to me, after attending school in Waihi for 13 years, that only one side of Waihi's history is taught—the side of the European. This thesis looks at how—through the theory of translation—the narratives of Waihi's past can be interrogated to help arrive at a speculative architectural design outcome, aimed at revealing these buried stories.

KH

CHAPTER ONE

Introduction

- 1.1 Problem Statement
- 1.2 Research Proposition
- 1.3 Research Question
- 1.4 Research Aim
- 1.5 Research Objectives
- 1.6 Method
- 1.7 Thesis Scope
- 1.8 Thesis Structure

Figure 6. Aerial View of Martha Mine and surrounding township of Waihi, Google Maps Satellite, 2020.

1.1 Problem Statement

Since European colonisation commenced in Aotearoa in the 1800s, mankind's desire for precious metals and minerals has created countless post-industrial sites that have plagued the once unblemished landscape. Over time, the standards for remediation of these damaged landscapes has increased, yet often the damage is too severe to return them back to their original natural state. These sites become places of dereliction and create a void in the surrounding area. This thesis proposes that moving towards the future, places that have been heavily scarred by industry can be strategically remediated with an architectural intervention, creating a narrative unique to that place so that future generations may better understand their histories and learn from past mistakes. The past is easily forgotten; the task of the translator is to prevent this from occurring.

1.2 Research Proposition

The small township of Waihi at the base of the Coromandel Peninsula is the site for this thesis. Generations of large-scale industrial mining processes have left the landscape with permanent scars, which will never fully heal. In the art of translation, a synergy is created between two languages. This synergy is mutually beneficial as it becomes the catalyst for understanding to emerge. The research investigation explores how the art of translation can be applied through architectural design methods, in an attempt to assist telling the story of Waihi's turbulent past. Preserving the story of industrial sites such as those found in Waihi, whilst incorporating and retelling the prior histories, is critical to help future generations to learn from the past.

Walter Benjamin's 1923 essay "The Task of the Translator" is a key reference to establish a framework for this investigation. In this essay, Benjamin opens a dialogue on the theory of translation existing as an 'afterlife' emerging from the original. The recreation simultaneously offers the original a 'continued life', assuring the survival of the original work. The theories laid out in Benjamin's essay inform architectural ideas that support the architectural designer, the thesis author, to interpret a unique and meaningful intervention for the 'afterlife' of landscapes affected by mining in and around Waihi. A controversial, yet important coalescence of the mining industry and local Māori culture will inform the narrative of the sites and allow two histories to surface and interact.

Figure 7. Tailings Storage Facilities 01 & 02 from atop Motukehu (Black Hill). Digital Photograph. Author's Image

1.3 Research Question

This design-led research investigation asks:

How can the histories of a scarred landscape be translated through an architectural narrative to inform and restore memory for the present and future?

1.4 Research Aim

This research investigation explores how, through the use of an architectural narrative informed by translation theory, the built environment can be conceived and imagined as a vessel linking the past with the present and future, solidifying a stronger sense of place within a human settlement. Through this link, visitors and residents can be equipped to better understand and fully engage with their unique context, offering a stronger sense of 'place' within a post-industrial community.

The principle aim of this design-led research investigation focuses on the interrogation of translation, and how it can serve architectural designers' interpretation of a place's past, so they may then offer design interventions, created not only from remnants and memories but also from dreams of what could be.

Deploying 'unbuilt' architecture as a means of reconceptualizing place and exploring the rich dimensions of history and culture in facilitating architectural form. While the geographic, topographic and even climatic conditions of a place provide a rich framework for creating architecture, they can neglect the specific cultural, social and historical factors that in urban situations more cogently define a sense of place.

— Michael Ostwald et al., *Residue: Architecture as a Condition of Loss*, pp.11

To explore how an architectural narrative can activate the voids left in a rural township within a traumatised post-industrial landscape.

1.5 Research Objectives

The principal objectives of this research investigation are:

RO_1

To activate a site-specific narrative that interprets ideas derived from “The Task of the Translator” as a foundation to establish how theory relating to translation can be applied to an architectural response.

Principle Theorists

Jerome Bruner, senior research fellow at New York University, discusses ten essential components that are required to establish a successful narrative in literary fiction. Bruner provides a framework of narrative that this thesis proposes can be translated from the realm of literature to architecture. This will be employed as a method to reveal and validate the multi-layered history to be translated into an educational response.

In his article “Difference in Translation”, Jacques Derrida reinterprets “The Task of the Translator” and essentially translates Benjamin by following Benjamin’s own posture. Derrida is of a position that true translation is impossible, yet a necessary task. His text may be understood as an inter-textual translation of Benjamin’s essay. The notion of translation as reversal and transformation obtains a certain political value that becomes not only a vehicle, but also a fundamental tool for the continued exploration of culture in post-colonial contexts.

This thesis investigation proposes to translate and apply both Bruner and Derrida’s theories in combination with one another to translate specific contextual conditions into a narrative architectural response. These foundations will be used to assist a multi-layered response to the site.

Case Studies

The Course of Empire is a series of five paintings by Thomas Cole completed during 1833-1836. The series depicts the rise and fall of an imaginary city, overlooked by an unusual landmark, visible in each painting. The series contrasts the immutability of the Earth with the transience of man. This case study, although non-architectural, provides this investigation with a narrative that shares similarities with the history of Waihi. It can be examined against Jerome Bruner’s framework, and can be introduced into the realm of architecture using translation theory.

Michael J Ostwald, Chris Tucker, and Michael Chapman’s speculative ‘unbuilt’ architecture “The Island: A Monument to a Desecrated Landmark” is examined against Jerome Bruner’s ten rules for creating a successful architectural narrative. This case study demonstrates a connection to “The Narrative Construction of Reality” by representing all of Bruner’s criteria for a successful narrative. This theoretical project has many distinctive similarities to the selected site in Waihi. Both projects concern culturally significant sites that have been desecrated by colonial influences.

RO_2

To explore how theory relating to memory and place can further develop the architectural narrative and offer an 'afterlife' for the ruined landscape that forces us to reminisce and imagine.

Principle Theorists

Juhani Pallasmaa, architect and former professor at the Helsinki University of Technology, focuses on memory creating 'place' and how this can inform the built environment. In his article "Space, Place, Memory and Imagination: The Temporal Dimension of Existential Space", Pallasmaa explains how architecture and built landscapes have a duty to preserve the past, whilst enabling us to remember who we are through our constructions, both material and mental.

Jennifer Hill, an architect and heritage consultant from Australia, proposes that any attempt to alter design is an addition to the history, where the approach to change acts as a layer of the narrative. Hill explores the concept of 'multiplicity layering', a process that discusses the narrative approach from a variety of views.

Applying both Pallasmaa and Hill's theories in RO2 will allow the theories discussed in RO1 to be built upon and further validated.

Case Studies

Carve Landscape Architecture, in conjunction with OMGEVING Landscape Architecture, created a playful landscaping intervention in Beringen, Belgium, called *Playscape be-Mine*. The project is about translation of an industrial landscape, re-imagined into a recreational environment that remembers the negative industrial history in a positive and playful way. Memory and place are used as a provocateur for the design by creating a unity between the new landscape and its coal mining past.

Tadao Ando's *Hundred Step Garden* at Awaji Yumebutai, Japan, embodies the third research objective. Ando's design originates from the desire to heal a wound inflicted on nature by men. Revitalising the damaged, post-industrial environment while commemorating the victims of the Kobe earthquake, the work expresses a poetic combination of architecture, nature and local culture.

*Memory and fantasy, recollection and imagination are related
and they have always a situational and specific content.*

*One who cannot remember can hardly imagine,
because memory is the soil of imagination.*

*Memory is also the ground of self-identity;
we are what we remember.*

— Juhani Pallasmaa, "Space, Place, Memory and Imagination", in Juhani Pallasmaa,
Encounters 1: Architectural Essays, pp.190

RO_3

To explore how the context of a post-industrial site, in conjunction with translation through multi-media drawing and design, can revitalise a permanently scarred landscape that inherently connects both tangible and intangible aspects of place.

Principle Theorists

Time allows a place to accumulate layers of history that develop it into its current state. The progression of this journey, from the past to the present and onto the future, is the narrative that we seek to preserve and project. In his book *Translations from Drawing to Building*, Robin Evans, an architect and architectural historian explores the use of drawing in architecture and how the translation from drawing to building allows no neutral space through which thought travels unobstructed. Evans seeks to elevate the abstract architectural drawing as a process, allowing its surreal capabilities to entice less predictable interactions and outcomes than conventional drawings.

Catherine Hamel, associate professor at the University of Calgary, outlines in her essay "Drawing Lines of Confrontation" how the architectural drawing can explore the act of comparison and consideration through confrontation. Hamel explains that the process of the abstract drawing and the basis of interpretation that comes from it allows one to escape the confines of our experienced reality in order to conceive new and unexpected outcomes.

Case Studies

Perry Kulper's competition entry for the Restoration of David's Island in New York provides insights into the third research objective. Kulper's design focuses on the layered history of the site and attempts a productive engagement with a range of issues central to the island. The resulting drawings are intended to visualise and materialise thought through unexplored practices.

Wellington Reiter's book *Vessels and Fields* explores traces of the physical and intangible events in a city. The book's drawings exist halfway between reality and imaginary, thereby allowing the viewer to understand them in a conversant yet unfamiliar way. His speculative project "Islands of Time" deals with confrontation between two political superpowers through the act of comparison and consideration.

1.6 Method

This design-led research project proposes that rather than ignoring or hiding, we begin incorporating post-industrial scars within future developments, giving them a new life among progressive human growth. The research methodology used for this thesis emphasises the interpretation of contextual relationships between a place and its past, identifying features of the layered history. It will incorporate an iterative process of design experimentation as a way of addressing the design-based research objectives, interrogating the theory of translation, thereby entering into a thoughtful conversation with Benjamin's legacy.

Peter Downton's model for design research will be used as a framework for this investigation.

1. Research for Design; place, site and cultural specific research as a basis for design translation.
2. Research about Design; in the form of Narrative Translation and design.
3. Research through Design; translation through drawing.

Throughout each stage of this thesis, new precedents and theorists will be introduced, so that a diverse range of design-led ideas can be developed. This framework will encourage speculative design outcomes. This approach uses design experimentation as the primary mode of research, critically analysing outcomes at each stage, as the design is further developed.

Stage 01: Narrative + Translation

A site-specific narrative will be interpreted based on the damaged landscape and multi-layered history of Waihi. A strong focus will be placed on connecting the architecture with the 'place' through the theories found in Benjamin's "The Task of the Translator". This will enable a programme to form based on the site's tangible and intangible aspects found within the landscape of Waihi.

Stage 01 aims to address RO1

RO_1

To activate a site-specific narrative that interprets ideas derived from "The Task of the Translator" as a foundation to establish how theory relating to translation could be applied to an architectural response.

Jerome Bruner + Jacques Derrida

Stage 02: Memory + Place

Conclusions found in Stage 1 will be tested alongside theories surrounding memory and place. Identities found in the former concept stage will be interrogated through design, examining how these theories could then be translated to the lived reality, through architecture. Preliminary design experiments are tested using both analogue and digital techniques, touching on each architectural intervention and allowing concepts of space and place to be the centre of interrogation, inviting a narrative of the site to be created through the place itself.

Creating a synthesis between the architectural designer's intervention and the 'place' will allow a metaphorical program to be combined with real world site conditions.

This stage of the thesis interrogates how the precedent translation in Stage 1 and the theories of space and place in Stage 2 can each contribute to a unique architectural identity. An investigation into theories surrounding memory and imagination will then be added to the design outcomes, critically analysing how the memory of a place can inspire an imagined future that has learnt from the mistakes of the past.

Stage 02 aims to address RO2

RO_2

To explore how theory relating to memory and place can further develop the architectural narrative and offer an 'afterlife' for the ruined landscape that forces us to reminisce and imagine.

Juhani Pallasmaa + Jennifer Hill

Stage 03: Drawing + Translation

The preliminary design phase of this thesis uses drawing as a generative method in conceptualising notions established in the previous 2 stages. Iterative drawing experiments will assist in documenting and expanding ideas found in all 3 research objectives and will examine the complex relationship of architectural language throughout time and how a place's past and present can be translated into an architectural intervention that serves the future. Dreamscape collages, surrealist perspective projections and digital drawings will enable translation theory to shine, building upon the notions of layering and transformation. The narrative established previously can then be interrogated further, using more than just text and case studies.

Stage 03 aims to address RO3

RO_3

To explore how the context of a post-industrial site, in conjunction with translation through multi-media drawing and design, can revitalise a permanently scarred landscape that inherently connects both tangible and intangible aspects of place.

Robin Evans + Catherine Hamel

Figure 8. 'Drawing Process' (2021), Digital Photograph.
Author's Image

1.7 Thesis Scope

Due to the extensive scale of this research project, some elements, often key to a traditional architectural project, lay outside of the immediate scope of this research. These items include: architectural detailing, interior fit outs, construction costs, detailed structural analysis, and program at a detailed scale.

The location of the site and the effects of Covid-19 mean that visits were minimised and re-examinations of the site throughout the year were limited. Much of the site in Waihi is currently an operational mine, so access to many of the sites is limited. Moreover, with the thesis taking place in the future, once mining operations cease, an accurate depiction of the eventual environment is based on current plans released by the current mine owner, Oceana Gold.

Due to the speculative nature of this investigation, particularly regarding narrative and translation, the scope will prioritise outcomes that encourage experimental and imaginative discoveries as a means to test and develop the strength of the narrative.

Figure 9. 'Above & Below' (2021), Mixed Media Drawing.
Author's Image

Chapter 01

Chapter 02

Chapter 03

Chapter 04

Chapter 05

Chapter 06

Chapter 07

Chapter 08

Chapter 09

1.8 Thesis Structure

Introduction

Chapter 01 establishes the Problem Statement and the Research Propositions for this thesis. It communicates the overall Aims and Objectives, and it outlines the Methodology, the Scope and the Thesis Structure.

Methodology

Chapter 02 visually represents the methodology that strategically engages the learnings from Chapter Two in order to address the principal Research Objectives.

Literary Context and Case Studies

Chapter 03 discusses the literary context and introduces key theorists. Relevant case studies are interrogated in relation to their capability to interpret and integrate the work of the key theorists into the discipline of design.

The Place

Chapter 04 observes the contextual setting for the design interventions. Both physical and intangible elements of place are investigated.

Programme Requirements

This chapter establishes a framework for the growth strategy of Waihi based on Hauraki District Council's District Plan.

Design Excavations

The five prior chapters are followed by informed conceptual and preliminary design experimentation—each at varying scales, targeting specific aims, objectives and processes in order to address the Research Question. Physical and CAD modelling are engaged with the narrative that has been developed to complete the methodology.

Master Plan Development

Following the conceptual design excavations, Chapter 07 establishes a contextual master plan. This enables a framework for further refinement based on the physical context in order to address the Research Objectives. Following the siting of the interventions of the narrative, the preliminary design experiments will take place. This reconceptualises the findings of Chapters 04 and 06 into a series of hybrid drawing responses that will inform the developed design.

Developed Design

Chapter 08 addresses the Developed Design outcomes and critically reflects on how well the design interventions contribute towards an understanding of the three Research Objectives.

Conclusions & Critical Reflection

Chapter 9 involves a critical reflection on the work as a whole, interrogating and analysing the investigation in relation to the research aim and three objectives. This stage will also consider whether this method could be applied to other post-industrial landscapes across Aotearoa/New Zealand and its implications for a drawn theoretical practice.

CHAPTER TWO

Methodology Diagram

METHODOLOGY DIAGRAM

+01 THEORISTS

Translation + Narrative

CHRONOTOPE
TIME
LAYERING
TRANSFORMATION
PROGRESS + JOURNEY
CONFRONTATION

Memory + Place

EXPERIENCE
INTERPRETATION
CONTEXTUAL RELATIONSHIPS
TIME + SPACE
REFLECTION

Drawing Translation

COLLAGE
COMPOSITION
AXIS
MASS+VOID
ABSTRACTION
LAYERING

+02 CONTEXT ANALYSIS

Memory + Place

Past Conditions

PRESENT
PAST
FUTURE
TIME
SPACE
AXIS
MASS+VOID
ABSTRACTION
LAYERING

Intangible

Translation + Narrative

Tangible

Programme Requirements
Addressing Waihi's District growth strategy

SOCIAL

ECONOMIC

R01: To activate a site-specific narrative that interprets ideas derived from 'The Task of the Translator' as a foundation to establish how theory relating to translation could be applied to an architectural response.

R02: To explore how theory relating to memory and place can further develop the architectural narrative and offer an 'afterlife' for the ruined landscape that forces us to reminisce and imagine.

R03: To explore how the context of a post-industrial site, in conjunction with translation through multi-media drawing and design can revitalize a permanently scarred landscape that inherently connects both tangible and intangible aspects of place.

+04 MASTER PLAN DEVELOPMENT

Design Stage 02

+05 DEVELOPED DESIGN

LAYERING

Critical Reflection of the previous 2 design stages along with the programme requirements in Chapter Five will initiate the developed design stage, responding to findings so far.

Critical Reflection

TIME
AXIS
REFLECTION

EXPERIENCE
CONFRONTATION
PROGRESS + JOURNEY
VOID
MEMORY
PLACE

ABSTRACTION

Tangible

Intangible

Tangible elements of site located along an important axis which transplanted Pukewa from her rightful place to her resting place.

PHYSICAL

HYBRID

DIGITAL

Intangible elements of site extracted through surreal, dreamscape drawings and projections before being taken into the digital realm.

FINAL

2

B. Edgar

Critical Reflection

Intangible

Figure 11. 'Axis_Mass_Void_Site Conceptualisation Sketch' (2021), Hand Drawing.
Author's Image

CHAPTER THREE

Literary Context + Case Studies

- 3.1 Translation + Narrative
 - 3.1.1 Notes by the Translator
 - 3.1.2 Narrative, Art & Architecture
 - 3.1.3 Thomas Cole's *The Course of Empire*
 - 3.1.4 Ostwald, Tucker and Chapman's *The Island: A Monument to a Desecrated Landmark*
- 3.2 Memory + Place
 - 3.2.1 Juhani Pallasmaa + Jennifer Hill
 - 3.2.2 Tadao Ando's *Hundred Step Garden*
 - 3.2.3 Carve Landscape Architecture's and OMGEVING Landscape Architecture's *Playscape Be-MINE*
- 3.3 Drawing + Translation
 - 3.3.1 The Conceptualisation of Place
 - 3.3.2 Perry Kulper's Competition Entry for David's Island
 - 3.3.3 Wellington Reiter's *Islands of Time*

This chapter examines principal theorists in relation to the three research objectives and interrogates case studies that can be interpreted as successful applications of the theories in relation to the research question. The investigation explores the translation of a site-specific narrative into an architectural project as a framework within which concepts of space and experience can be understood and reconsidered.

3.1 Translation+Narrative

Chronotope

Transformation

Time

Layering

Progress+Journey

3.1.1 Notes by the Translator

The discovery of the 1923 essay “The Task of the Translator” by Walter Benjamin in the year prior to beginning this thesis prompted me to consider different forms of translation and how they might inform varying creative works. In Benjamin’s essay, a dialogue is created on the theory of translation existing as an ‘afterlife’ emerging from the original. The recreation simultaneously offers a ‘continued life’, assuring the survival of the original work. This essay is used to help frame and inform the narrative component of this research investigation.

Walter Benjamin (1892-1940) was a German Jewish philosopher who wrote about aesthetics, literature, and historical materialism. Benjamin’s essay “The Task of the Translator” does not discuss translation in the generally accepted meaning of the word. Instead, it discusses the faculty of understanding, and more precisely, the understanding of an ‘other’—of a person, text, or cultural phenomena. The dialogue created in this essay intends to inform the reader of translation comprehended as a form, where the faculty of understanding is contained within this form. This means that both the understanding and the form are together a theory of translation that work hand-in-hand. In other words, it is a general theory of understanding in the form of a theory or theories of translation (Kohlross 98-99).

Benjamin maintains that translation is not a passive one-way process that tends to reproduce inoffensively an original in another language. Instead he affirms that translation is an active and aggressive process that challenges the purity and unity of the original. In doing so, the translator takes advantage of the internal conflict between languages and their state of flux (Hernández 128).

Jacques Derrida (1930-2004), French historian and philosopher, approaches translation using the work of Benjamin. His essay “Difference in Translation” can be understood as an inter-textual translation of Benjamin’s “The Task of the Translator” through the narrative of Babel. Derrida’s approach to translation is seen in the fact that the transcendent value of the original work is refuted so that translation, as self-translation, is the nature of languages. This validates Derrida’s affirmation that translation between languages is an impossible yet necessary task. The necessity comes from the fact that it has to be permanent. The notion of translation, as reversal and transformation, obtains a certain political value that becomes not only a vehicle, but also a fundamental tool for the continued exploration of culture in post-colonial contexts.

Through his discourse, Derrida clearly identifies himself within the architectural lexicon, identifying architecture, edification, structure, and construction throughout the essay. However, he discusses translation in the architectural realm with negative connotations—attempting to demonstrate the impossibility of finishing, totalising, and of completing something. Viewing Benjamin through Derrida’s lens allows us to understand the specific locality of cultural systems by being aware of the broken and performative nature of cultural languages within themselves (Hernández 130).

Derrida argues that translation is not the transference or reproduction of an original. The original only survives through translation; thus the translation constitutes the original it is added to. The original calls for a translation that establishes nostalgia for the innocence and the life it never had. To answer this call, the translation abuses the original, thus transforming it.

Figure 12. Four translations of the same drawn elements,
Mixed Media Drawing. Author's Image

Transferring these theories into the architectural realm that can serve this thesis, tangible and intangible aspects found within the site context will act as the 'original'. Conflicting cultural aspects along with physical conditions in the landscape can be investigated and translated using the theories set out by Benjamin and Derrida. Since translation between cultures can never truly be total, the elements that do not lend themselves to translation remain in a liminal state of in-betweenness—remaining as hybrid chunks that can never blend with others and can never be reconstituted as they were previously. Translation allows the engagement with cultural material—both mining (European) and Māori—to be conceptualised and abstracted far enough to create discursive new work—opening up the possibilities of fusing visualisation and thinking, creating new techniques to display both cultures.

Translation in this thesis is associated with a rereading and rewriting of history so as to bring to light the non-linear course of the history of Waihi, the fragmented nature of the opposing cultures and the antagonism that characterised the past and shaped the present. It becomes the interaction between cultural fragments that remain.

Cultural identity is a matter of 'becoming' as well as of 'being'.

It belongs to the future as much as to the past.

It is not something that already exists, transcending place, time, history and culture.

Cultural identities come from somewhere, have a history.

But, like everything that is historical, they undergo constant transformation.

Far from being externally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power.

Far from being grounded in mere 'recovery' of the past, which is waiting to be found, and which when found, will secure our sense of ourselves into eternity, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past.

— Stuart Hall, *Cultural Identity and Diaspora*, pp.225

Figure 13. 'Movement through Site Sketch' (2021), Mixed Media Drawing.
Author's Image

*Drawing makes you see things clearer, and clearer, and clearer still.
The image is passing through you in a physiological way,
into your brain, into your memory
– where it stays –
it's transmitted by your hands.*

— Martin Gayford, "A Bigger Message, Conversations with David Hockney"

3.1.2 Narrative, Art & Architecture: Jerome Bruner+Cathy Ganoe

Key authors for Chapter 3 include Jerome Bruner, Senior Research Fellow and specialist in literary theory at New York University. Bruner has written extensively about narrative theory in relation to literary fiction. Cathy Ganoe, Professor and Researcher in Interior Design at Central Michigan University, suggests ways Bruner's theories can be applied to architectural projects.

+01 Narrative Diachronicity

Events in a narrative are understood by their relation over time. Time, a fundamental element in the construction of a narrative, is the key, rather than a moment-by-moment significance (Bruner 6). Ganoe interprets this concept in an architectural context as the way the environment is ordered, through experience of space over time and movement (Ganoe 6). Diachronicity is explored in this thesis through the use of time and journey, conceived as interventions within a landscape.

+02 Particularity

Narratives tend to fall into generic types. In order to bring interest to the narrative, particularity must offer unique and distinct attributes to add to the overall story. Without particularity, there is no narrative (Bruner 6-7). Ganoe takes this concept and reinterprets it as the unique 'experience' of the individual, allowing one's own interpretation of a space, creating a meaningful encounter (6). Particularity is explored in this thesis through the unique features associated with this site, using them as provocateurs.

+03 Intentional State Entailment

Narratives are constructed to give stories a relevance to the desires, theories, beliefs, and values of a context. Participants are given the freedom of choice in the interpretation of the experience. The author, designer, or in this case translator does not dictate how it should be interpreted (Bruner 7). Ganoe establishes that this concept can be considered as a 'state of mind', creating space that can be experienced by individuals of different backgrounds, intentions, and psychological traits, thereby allowing the success of this concept (6). She introduces the element of agency and presumption of choice to invite flexibility in relation to how the participant uses and inhabits the space, using their own free will.

Intentional state entailment is explored in this thesis using the individual interventions, which are designed to evoke varying experiences. Although the site is laid out in a certain way, the individual does not necessarily start from the beginning and finish at the end. This in itself allows different experiences of the space.

+04 Hermeneutic Composability

The concept of hermeneutic composability refers to the interpretation of meaning—namely, providing intuitively convincing accounts of the meaning, or finding ways of making the individual parts of the narrative work together as a whole. Interpretation is to be constructed by the participant to allow unique meanings to form. The parts need to be composed in a way that they can be understood as a whole. Bruner states: “there is no unique solution to the task of determining the meaning for this expression” (7). Ganoe reinterprets this concept to define how forms can be curated to construct intricate yet coherent ‘meanings’ and how different people from different backgrounds associate the same forms with similar meanings (6-7). This thesis explores hermeneutic composability through the experiential nature of each architectural form and the way these forms relate to each other in the landscape.

+05 Canonicity and Breach

‘Canons’ are stories that represent a norm. To create a story worth telling, the ordinary nature of a canon must be breached (Bruner 11-12). This means finding innovative and non-conventional ways to tell a story, providing a rich foundation for imagination. Ganoe translates this concept to the site-specific context, using the environment as the ‘innovation’ in using form and space uniquely to reveal original meaning (7).

Using opposing, site-specific histories that are unique to Waihi as provocateurs, along with the theories discussed in this chapter, this thesis can draw on innovation to deviate from the norm.

+06 Referentiality

Narratives are successful by creating their own reality, rather than simply referring to a reality. According to Bruner: “Narrative ‘truth’ is judged by its verisimilitude (the appearance of being true or real) rather than its verifiability (the quality or state of being capable of being confirmed or substantiated)” (13). The narrative invites the participant to become the witness to that world. Ganoe describes referentiality in the architectural realm as ‘transformation’, acting as a place where both inner and outer realities can interact (8). When applied to this thesis, the participant is taken on a journey through the various interventions, retelling the stories of the place’s past in an abstract and highly conceptual way, thus creating a new reality.

+07 Genericness

A narrative with the ability to connect with people of all cultures can have a powerful influence over the way it is able to shape our modes of thought. To translate a ‘way of telling’ into another language so it may be understood by all cultures requires invention. This is how Bruner establishes the concept of genericness (14-15). Ganoe reinterprets this notion as ‘universality’, describing the broader human phenomenon of inhabiting space and allowing the common genre to be understood by all people from varying backgrounds. This renders it a powerful tool in shaping the way humans think through inhabiting space (9). This concept is used in this thesis by finding ways of telling the multiple stories derived from different cultures, in a way that is not defined by cultural ideals or rules. This way the stories can be understood and interpreted uniquely by different individuals.

Figure 14. Drawing Detail—Dreamscape Projections.
Mixed Media Drawing. Author's image

+08 Normativeness

Normativeness refers to an establishment of norms within the construct of a narrative. Normativeness is constantly being reconstructed by the changing participant (Bruner 16). The normativeness of a narrative may not be historically or culturally terminal; its form changes by the reconfiguration of personal interactions with one's inner and outer world. Bruner states:

These norms are located within the changing narrative of the individual in relationship with their physical, social and psychological world.

— Bruner 9

Ganoe views this as the 'multiplicity' of the experience of space and how it can never truly be experienced in the same way by any two people (Ganoe 9). This concept is explored in this thesis using the intertwining histories of Māori and European cultures. The translation of these two histories, onto and within the scarred landscape, allows for different experiences to be interpreted, from one person to the next.

+09 Context Sensitivity & Negotiability

This involves a balance between both narrative intention and the requirement of background knowledge to understand the intention. It is the understanding of a narrative relating to a certain culture and the truth it holds, while inviting others to share and participate with these ideas (Bruner 17). It becomes a platform for the translation of meaning. Ganoe characterises this notion in the spatial realm as 'subjectivity', meaning any one person's subjective experience will be different from the next (10). This means there is no need to design something in a way that pleases everyone as this task is theoretically impossible. This thesis uses the concept of subjectivity to allow users from all backgrounds and ages to translate the space through their own meaning and interpretation of the space.

+10 Narrative Accrual

The uniting of the nine essential elements allows the participant to understand 'canonicity' and identify when it has been 'breached'. This final concept is the notion of a collective representation of the narrative, mending it all together to make it one (Bruner 19). Ganoe interprets this as the 'convergence' of spatial design, allowing a diversity in its goals, methods and outcomes, potentially offering the participant a greater degree of involvement within the environment (9). Narrative accrual is used in this thesis through the interrogation of translational methods—conceptualisation, collaging, tracing, projection, and layering. It also unites the design interventions through a meta-narrative, derived from the multi-layered histories and damaged landscape of Waihi.

The initial investigation explores translation and narrative theory in relation to the way a work of art is created as something the viewer can comprehend. It examines a selection of case studies sourced from varying forms of creative art that convey a relationship between multiple identities, forming a narrative based on imagination. Each of the works interrogated achieve a narrative in a different way, which enables them to each inspire unique preliminary design experiments, translating those learnings into architectural interventions. This relates directly to RO1, which explores how the architectural project can be engaged to enable architectural multiple identities of site to be strategically represented through narrative design.

3.1.3 Thomas Cole's *The Course of Empire*

After examining each painting in the series, we are able to identify visual chronotopes throughout, making the narrative possible. The most obvious is the rocky outcrop that looms in the distance of each, acting like a silent sentinel guarding the landscape, bearing witness to the eons of change at the hands of humankind. We can see the technological advancements made by the civilization: canoes for exploration through to the warships built for conquest, the primitive tee-pee contrasting the opulent marble temples, the huntsman and the Roman Legion. We can then see another, slightly less obvious connection, in "The Pastoral State"; we see two boys, one dressed in green and one in red. The boy in green is laying on the ground, drawing a soldier in the dirt; the boy in red plays with flowers on a bush. We then see the same two boys in "Consummation", now teenagers, even though this is set centuries after the former. The boys are feuding over toy warships, where the boy in green is sinking one, as the boy in red begs for him to stop. Finally, in "Destruction", the two boys, now old men lay on the ground. The boy in red is face down in a pool of water, while the boy in green leans on him, presumably in despair and regret.

Throughout each painting, Cole uses nature differently. In "The Savage State", nature is free and undisturbed. In "The Pastoral State", it is beginning to be subdued, with a tree stump visible in the foreground. In the third painting, nature is tamed, and virtually nonexistent, with potted ferns and planted decorative trees. In "Destruction" nature is in flames and seemingly fighting back, with a wild storm ensuing. In the final painting, nature has reclaimed itself in the landscape, with no humans in sight. A single column looms in the foreground, now a nesting place for a heron. The sunrise in the first painting is mirrored here by a moon-rise. Although man and his works have perished, the steep promontory remains in the distance, unmoved and unchanged. Like the wasteland, restored sites function as chronotopes,

the visible representation of events and time in a new narrative plot. Restoration begins by retelling the history of the wasteland.

The necessary site histories assess what has often been sublimated or ignored. This case study provides an example of both translation and Bruner's concepts of narrative. Each painting is an ongoing translation of the last, using a narrative as the tool for understanding. Translation here can be seen as a transformation of the 'natural' course of an empire over time.

All ten of Bruner's criteria for a successful narrative are can be found in this series:

Diachronicity: Sunrise to sunset, rise and fall of a civilisation, Progress+Journey.

Particularity: Chronotopes throughout the series.

Intentional State Entailment: Mankind vs. Nature.

Hermeneutic Composability: Chronotopes and varying perspectives of each painting.

Canonicity+Breach: Mankind vs. Nature and character development, showing that empire leads to gluttony and decay.

Referentiality: Reflecting human civilisation through an imaginary empire.

Genericness: Utopia vs. Dystopia, a theme common to all cultures.

Normativeness: Chronotopes and intertwining of mankind vs. nature.

Context Sensitivity and Negotiability: History repeats itself; the rise and fall of an empire have been seen many times throughout history.

Narrative Accrual: Chronotopes, time, nature reclaiming itself, cyclical beginning and end.

Figures 15, 16, 17, 18, 19. Thomas Cole, "The Course of Empire" Painting Series. Oil on Canvas

Restored sites function as chronotopes, the visible representation of events and time in a new narrative plot.

Restoration begins by retelling the history of the post-industrial site.

The necessary site histories assess what has often been sublimated or ignored.

The imagined wasteland becomes something new and unexpected.

— Matthew Pottleiger and Jamie Purinton, *Landscape Narratives: Design Practices for Telling Stories*, pp.225

Figure 20. Motukehu, renamed Black Hill by early European settlers (2021), Digital Photograph.
Author's Image

Figure 21, 22, 23. Michael J Ostwald, Chris Tucker and Michael Chapman. Plan (above), Elevation (below right), Section (below Left) of speculative design proposal titled *The Island: A Monument to a Desecrated Landmark*

Figure 24. Unknown Artist, *Nobby's Island and Pier, Newcastle*. 1820. Watercolour Painting. NSW State Library.

3.1.4 Ostwald, Tucker and Chapman's *The Island: A Monument to a Desecrated Landmark*

The Island: A Monument to a Desecrated Landmark by Michael Ostwald, Chris Tucker and Michael Chapman, located in Newcastle, Australia is a speculative project that focuses on the loss of identity and is a strong piece of narrative architecture. Much like the decimation of Waihi's landmark—Pukewā—Whibayganba, now known as Nobby's Island, was decapitated at the hands of the Europeans, who cut the island in half vertically, so as to render passage in and out of the harbour less treacherous for ships. This project inverts the colonial attitude to the landscape by resurrecting Whibayganba from its present humiliating state. It restores not only the topography of the original landmass, but also the island by physically severing it from the mainland. Again, at last surrounded by water, the project attempts to rediscover the spirit of the landscape, once again alone and autonomous.

The layered history of the site has been used to translate specific site attributes into an architectural intervention. This translation of a lost landmark becomes the 'afterlife' of the original, retelling the story of what was lost by giving it a 'continued life'. Instead of simply recreating the original landmass of the island, this project gives it a new life.

A solitary caretaker collects the data and engraves the tablets as ships enter the harbour... The abacus framework extends over the multiple storeys of the narrow structures and on either side of a narrow walkway."

— Ostwald et al. 73

The evolution of the landscape allows for a unique and meaningful intervention, touching on the varied histories of the 'place'. Similar to the site found in Waihi, this case study deals with the resurrection of a desecrated landmark, one that held significant meaning to the local indigenous peoples.

A successful narrative here is achieved through the translation of the site and its history into the intervention. Nine of Bruner's criteria can be found in this speculative project:

Diachronicity: Progress+Journey, physically severing the landmass from the mainland to restore itself as an island, journey from the base of the island up to the lighthouse and abacus structure.

Particularity: Decimation+Reclamation.

Intentional State Entailment: Colonisers vs. Colonised and Nature.

Hermenutic Composability: Decapitation, Aboriginal oral history, maritime history, and restoration as an island working together to create a meta-narrative.

Canonicity+Breach: Mankind vs. Nature, Colonisers vs. Colonised.

Referentiality: "A solitary caretaker and his friendly dog are the only inhabitants on the island, devoting their lives to the living record of the city's maritime history" (Ostwald et al. 73).

Genericness: Decimation+Reclamation.

Normativeness: Varying stories being told through the intervention allow multiple experiences of the design.

Context Sensitivity and Negotiability: Participants from all backgrounds and ages can translate the space through their own meaning and interpretation.

Narrative Accrual: Time, nature reclaiming itself, layered history, transformation.

3.2 Memory+Place: Post-industrial Sites

Experience
Interpretation
Contextual Relationships
Time+Space
Reflection

Figure 25. 'Martha Mine' (2020), Hand Drawing.
Author's Image

3.2.1 Juhani Pallasmaa+Jennifer Hill

Architect and former professor at the Helsinki University of Technology, Juhani Pallasmaa discusses how memory creates 'place' and how this can inform the built environment. In his article "Space, Place, Memory and Imagination: The Temporal Dimension of Existential Space", Pallasmaa explains how architecture and built landscapes have a duty to preserve the past, whilst enabling us to remember who we are through our constructions, both material and mental (Pallasmaa 189). Focusing on architecture and memory, Pallasmaa positions the role of the designer as someone who reconciles and mediates our experiences of duration and time between the polarities of past and future.

Architectural structures have a significant existential and mental task; they domesticate space for human occupation by turning anonymous, uniform and limitless space into distinct places of human significance.

— Pallasmaa 189

Pallasmaa offers insights into memory being the basis of imagination, forcing us to reminisce on the past and learn from our mistakes. Landscapes and buildings act as mnemonic devices, materialising and preserving the course of time whilst expressing remembrance by containing and projecting memories (Pallasmaa 190).

Memory and fantasy, recollection and imagination are related and they have always a situational and specific content. One who cannot remember can hardly imagine, because memory is the soil of imagination. Memory is also the ground of self-identity; we are what we remember.

— Pallasmaa 190

Time allows a place to accumulate layers of history that develop it into its current state. The progression of this journey, from the past to the present and onto the future, is the narrative that we seek to preserve and project. Furthering Pallasmaa's notions on memory and place, Jennifer Hill, architect and heritage consultant, proposes that any attempt to alter design is an addition to the history, where the approach to change acts as a layer of the narrative. In her article "Six Degrees of Intervention", Hill advocates that designers should not be obliged to return a building (or site) to its original condition; instead, designers should view the historic layers of the site as crucial chapters of the ongoing transformation, building upon one another to allow it to tell a story (Hill 64). Hill underlines how these transformations in a derelict setting can contribute actively to a site's historic narrative through the removal of layers and the introduction of new material elements (Hill 64). Hill explores the concept of 'multiplicity layering', which is a process that discusses the narrative approach from a variety of views.

The coexistence of historical layers or the contrast of new and old can enrich many contemporary interventions ... Sometimes it is necessary to demolish or remove layers to recover the powerful identity that existed at a particular time or present the layers in a cohesive way.

— Hill 67

Encapsulating the past chronicles of a place is essential for the revitalisation of historic value. The creation of a narrative through visual representation solidifies the documentation of memory, where the intervention captivates an audience to assume their own reflection to the past.

Humans inherently seek meaning within their place of inheritance. Those who propose change become the commander of interpretation of the places past, and in turn, the environment becomes the vessel of the historic language. Fred Scott, interior architect and author of “On Altering Architecture” explores this view. His approach to narrative focuses more on the designer’s portrayal of an original event rather than the event itself. Scott states that architecture has the capacity to carry out an illusion, giving the viewer the ability to see what the designer wants them to see (Scott 103). This design approach alters the perception of a singular occurrence where the facts are disregarded and design is depicted through memories.

This investigation requires a representation of facts and memories to create common ground with the audience. Proposing the new interventions embedded within the remaining artifacts creates a pathway that can guide occupants through history supported by the scarred landscape. This produces a cultural reflection rather than a damaged one.

Analysing the conditions of the past, present, and planned future allows this thesis to construct a narrative that fits within the constraints of the program. As the interventions aspire to delicately provoke preexisting emotions, interventions must carefully consider the new marks being left on the already layered site, and the influence such marks will have on the ongoing future narrative. Scott’s idea of the designer displaying what it is they want the audience to see automatically generates this, as everyone has their own subjective take on design. He focuses on the unique aesthetic style of the designer, where historic portrayal is also required to rehabilitate the case site. Physical representation of a narrative may present the same story between designers, but individually we have our own design language that allows us to leave our mark on a place’s history, binding our personal identity into the narrative’s fabric.

As the past is a foreign country, introducing new life into an old building [landscape] is in many ways like translation, the carrying over of the host building from one age to another... the inevitable incipient restoration, may be thought of as akin to transcription or translation, of being the carrying across from the past to the present.

—Scott 133

Figure 26. Martha Mine pit rim with conveyor line in background (2021), Digital Photograph. Author’s Image

Figure 27. Tadao Ando, *Hundred Step Garden*

Figure 28. Tadao Ando, *Hundred Step Garden*

3.2.2 Tadao Ando's Hundred Step Garden at Awaji Yumebutai

Hundred Step Garden at Awaji Yumebutai, Japan, by architect Tadao Ando represents a case study that can be read in relation to the theories of both Juhani Pallasmaa and Jennifer Hill. This project was built on the remains of a hillside from which the soil had been removed to cater for a landfill development in the Osaka Bay area. The project aimed to restore nature to an area that had been scarred by past human development, creating a new place for people to gather and interact. Awaji Island was the epicenter for an earthquake in 1995 that claimed approximately 6,000 lives. The addition of the *Hundred Step Garden* to the complex was intended to serve as “a symbol to calm the souls of those who lost their lives in the disaster” (Ando 1). The project consists of 100 terraced flower beds, following the gradient of the terrain, linked by an intricate labyrinth of stairs. The garden lies at the highest point of the Yumebutai complex and is linked to other parts of the project by a 10m wide passage of water that follows the same incline as the terraces.

Ando is renowned for an extreme attention to nature, and the relationship between human beings with their architecture on one side and natural elements and landscape on the other. Building upon a wasteland allowed Ando to heal a wound in the place, giving a new life to the badly damaged site. This approach to returning nature to the site through an architectural intervention allows the memory of the site to return, whilst simultaneously providing a memorial to the victims of the earthquake. In much the same way, this thesis argues that the introduction of architectural interventions to a site defined by tangible and intangible voids enables a valuable new chapter to be added, to tell a story of the place's past.

This case study links this thesis's first two research objectives, offering insights into how the ongoing transformation of a derelict site can contribute actively to the narrative of the site. Retaining the topography of the damaged landscape adds an additional layer of history, allowing the place to tell a story through architecture. These layers work together to achieve a context-dependent making of 'place' through the memories of its past. This thesis proposes to engage these theories in ways that can advance the participants' understanding of the surrounding environment. This case study helps to establish an important set of principles to guide future design excavations. These include:

- Reuse and revitalisation of derelict traces of a landscape used as contextual drivers when imagining another layer of history of the site.
- Using architecture and nature to create a memorial based on a place's memories.

Figure 29. 'Caged Nature' (2020), Hand Drawing.
Author's Image

Figure 30. View from Pukewā (Martha Hill) towards Motukehu (Black Hill)

Restoration is quite literally built on wastelands, and much of the power of this narrative derives from transforming land with tragic pasts.

— Matthew Potteiger & Jamie Purinton, *Landscape Narratives: Design Practices for Telling Stories*, pp.214

Figure 31. Carve Landscape Architecture's and OMGEVING Landscape Architecture's,
Playscape Be-MINE

Figure 32. Carve Landscape Architecture's and OMGEVING Landscape Architecture's,
Playscape Be-MINE

3.2.3 Carve Landscape Architecture's and OMGEVING Landscape Architecture's *Playscape Be-MINE*

Playscape Be-MINE in Beringen, Belgium, by landscape architects Carve and OMGEVING, represents a case study that reflects both Juhani Pallasmaa and Jennifer Hill's theories, in conjunction with the first research objective. This case study occupies a derelict coal mining site, the largest industrial-archaeological site in Flanders. The 60-meter-high mountain made out of mining rubble is a prominent feature in the urban setting, existing for years as a blight in the landscape. The project is about translation and the transformation of an industrial landscape, re-imagined into a recreational environment that remembers the negative industrial history in a positive and playful way. Memory and place are used as a provocateur for the design. Consisting of three parts, the project creates a unity with the man-made landscape: a pole forest, a prismatic play surface, and a poetic circular viewing platform at the top, which overlooks the redeveloped industrial buildings and city beyond. The story telling is beautifully manifested through means of abstraction.

Playscape Be-MINE reconstructs context defined ruins of post-industry by transforming the site—which for so long held negative implications—into something that brings positivity to the site and preserves the story through a space of play. Using the notions of 'old' and 'new,' the landscape can now be reinterpreted in ways that were not possible before. This design invites children and adults to understand the turbulent past actively, by bringing people together, challenging them physically, and endorsing teamwork, as they ascend toward the peak.

This case study links the first two research objectives of this thesis, by translating a place's scarred memory into a playful narrative. It applies these theories in ways that can stimulate and advance a new

understanding of public engagement. This project assists in establishing a strategic set of design intentions that can be integrated into this thesis.

Some of these design intentions include:

- Building on a derelict site—once used for industry—constructing layers of history to the ongoing narrative of the 'place' by transforming it into a positive space for participants to gather and learn from past mistakes.
- Creating a new chapter that brings tourism to the area and marks a new way to move forward by using the negative aspect of site in innovative and playful ways.

Figure 33. Carve Landscape Architecture's and OMGEVING Landscape Architecture's, *Playscape Be-MINE*

*The space of translation is a landscape to be invented on which thought
traces paths. One such path marks lines of confrontation.
Lines of confrontation unite what they divide.*

They clarify.

They distort.

— Catherine Hamel, “Drawing Lines of Confrontation”,
in Jonathan Hale, *From Models to Drawings*, pp.201

Figure 34. Mine processing plant showing man-made tailings dam in background,
Digital Photograph. Author's Image

3.3 Drawing+Translation

The Conceptualisation of Place

Place

Mass+Void

Axis

Extraction

Layering

Confrontation

3.3.1 Robin Evans + Catherine Hamel

In his article “Translations from Drawing to Building”, Robin Evans, an architect and architectural historian, explores the use of drawing in architecture, and how it is translated throughout the process from initial concept sketch to final realised building. Although a translation is an attempt to transfer information as accurately as possible, absolute precision is not achieved. Discrepancies form between each transfer of information, adding onto each layer in an ongoing translation. Building on Derrida’s affirmation that translation is an impossible, yet necessary task—translation in drawing, deemed to be an exercise in accuracy, is elusive. The translator in this sense is faced with interpretation and selection, using choice of information as a continual accomplice.

With our minds fixed on the predominance of language we might even risk enclosing architecture within its compound, denying it communication with anything else to preserve its integrity. This would be possible, yet it seems very unlikely to occur because, for architecture, even in the solitude of pretend autonomy, there is one unfailing communicant, and that is drawing.

— Evans 155

Further to Evan’s theory of drawing translation, Catherine Hamel, associate professor at the University of Calgary, focuses on the use of drawing as a confrontation—marrying demarcation, geographic knowledge, and staging where opposing contexts and opposing ideologies meet. Hamel asserts that confrontation arises within the architectural drawing. To confront in this sense is not considered hostile. Rather, it is an act of comparison and consideration. In translation and the accompanying transformation of the architectural drawing, an offering is introduced that allows new worlds to be explored and uncovers hidden secrets (Hamel 201-204).

This discovery, through Hamel’s account of confrontation, allows a sort of visual dialectic to form between varying methods of representation, which aims to establish a common ground or final outcome.

In the process of drawing away from experienced reality, abstraction is the basis of interpretation and expression in the process of forming architecture. To abstract is to select, to select is to make a choice, to choose one thing is to disregard others.

— Hamel 206

Figure 35. ‘Mass+Void_Synergy+Harmony’ (2020), Hand Drawing. Author’s Image

Figure 36. Perry Kulper, "Strategic Plot, David's Island"

Figure 37. Perry Kulper, "Strategic Plot, David's Island"

3.3.2 Perry Kulper's Competition Entry for David's Island

Perry Kulper, architect and associate professor at the University of Michigan, utilises the speculative drawing as a means of investigating 'place'. His design practices include working on generative roles of representation, on the capacities of varied design methods in the production of architecture, and in broadening the conceptual range by which architecture contributes to our cultural imagination. Each of his representations is a chaotic harmony of information and possibilities that combat the bland and simplistic reductionism of the typical contemporary architectural drawing. Kulper abandons conventional graphic formats such as the plan, section and elevation. Instead, he finds ways to visualise and materialise thought through unexplored practices.

Kulper's competition entry for David's Island in New York focuses on the layered history of the place. Over time it has been occupied by Siwanoy Indians, a prospective ink factory, a military base, and a regional power authority. Now abandoned, the once proud military structures have become regenerated by the natural environment. The proposal attempts a productive engagement with a range of issues inherent to the island, drawing on these intangible aspects of the site in an innovative way.

The drawing exists as a sort of visual puzzle, or relational matrix that choreographs intangible meanings of place into one comprehensible map. The drawing uses words, found imagery, notation, and proto-architectural marks to mediate between ideas and the spatial proposal to establish the primary issues for the project. The drawing represents and engages with a range of issues inherent to the island, using specific tactics represented through drawing to generate, augment, qualify, and negate existing island conditions ("Perry Kulper Revisited").

Using collaging and layering as a primary method for investigation and thus representation, Kulper draws upon the theory of translation through drawing, allowing the viewer to understand tangible and intangible aspects of the site and 'place' in a new and innovative way. Drawing can be utilised in this thesis to help excavate new findings surrounding the three research objectives outlined in Chapter One. Utilising varying methods of translation through drawing to extract conditions inherent to the site in Waihi and represent them in new ways.

Here, quests for productive knowledge intermingle with imagination and illusory projection, loosening the authoritative grip of quantitative information and analytical domination.

— Kulper Revisited

Figure 38. Perry Kulper, "Strategic Plot, David's Island" notation detail.

Figure 39. Wellington Reiter, "Islands of Time"

Figure 40. Wellington Reiter, "Islands of Time"

3.3.3 Wellington Reiter's *Islands of Time*

Wellington Reiter's *Islands of Time* drawing in his book *Vessels and Fields* exemplifies a speculative drawing sketch that has conceptualised and translated the contextual relationship between two islands in the Bering Strait—Big Diomedé and Little Diomedé—one claimed by Russia and the other claimed by the USA. The two islands are separated not only by a body of water, but by the International Date Line, both existing in different moments of time. The two islands have become satirical characters of suspicion and fear, reflecting the two countries' opposing political systems. Fortified defensive devices dominate the two landmasses, with paranoia burdening the respective vessels (Reiter 60-61).

In the drawing two bridges have been constructed leaving each island. These bridges meet precisely in the middle, at a point designated for discussion between the two nations. As these discussions take place and understandings develop, similarities begin to dominate differences and the two bridges begin to extend further, eventually reaching the two mainlands. A physical connection is created. Lines of separation become blurred and time is disintegrated as the bridges span the International Date Line (Reiter 60-61).

This drawing deals with confrontation, represented through opposing styles of architecture stemming from each side of the drawing. The two islands' physical forms have been abstracted so as to mirror one another inhabiting each side of the page; their sizes become comparable, such is the power of the opposing nations. The symmetry of the drawing hints at the similarities between the two nations, while the differences in the two sides express the countries' discrepancies. Reiter is sure to make the crossroads in the centre of the page, in line with the map of the two nations below, allowing neither to dominate.

These images support the idea of architecture as a medium for speculation, allowing the architectural drawing to become the catalyst for change. 'Place' is investigated in this drawing, invoking the past and present to visualise the future. The viewer is offered an inconceivably simultaneous point of view, using multiple trajectories to express the multiple provocative perspectives.

The relation of this case study to the third research objective stems from the translation of 'place' and the extraction of information through drawing. Catherine Hamel discusses confrontation as the act of comparison and consideration. Through an interrogation of this case study we can distinguish elements that are carefully compared, considered by Reiter to achieve a transformation of the 'place' into something new and unexpected.

It is through hypothetical propositions that we begin to identify and encounter the inestimable forces and human choices that inscribe the character of contemporary cities.

— Reiter 5

Figure 41. Wellington Reiter, *Islands of Time* concept sketch.

Figure 42. Investigation of Island's of Time, Hand Drawing.
Author's Image

*Drawings frequently possess a vertiginous sense of movement, a reeling velocity,
and an unstable sensation of a world of wild, unwieldy molecular activity.*

We are often transported high above or cast startlingly below.

*Offering inconceivable simultaneous points of view, these multiple
trajectories are the lineaments of new provocative perspectives.*

—Patricia Phillips, “Foreword”, in Wellington Reiter,
Vessels & Fields, pp.4-5

Figure 43. 'Contextual relationship map'. Mixed Media Drawing.
Author's Image

CHAPTER FOUR

The Place: Waihi

- 4.1 Introduction
- 4.2 Physical Context
- 4.3 Past Conditions
- 4.4 Present Conditions
- 4.5 Future Conditions
- 4.6 Timeline
- 4.7 Genius Loci
- 4.8 Critical Reflection

4.1 Introduction

This chapter is a contextual analysis of Waihi and the surrounding landscape—areas that have been affected by mining operations, where speculative design experiments are sited. This chapter establishes a contextual understanding of ‘place’ in relation to the first two research objectives.

RO1: *To activate a site-specific narrative that interprets ideas derived from “The Task of the Translator” as a foundation to establish how theory relating to translation could be applied to an architectural response.*

RO2: *To explore how theory relating to memory and place can further develop the architectural narrative and offer an ‘afterlife’ for the ruined landscape that forces us to reminisce and imagine.*

At the end of this chapter, a critical reflection of the physical context will inform and contextualise the design experiments that follow. Social, cultural and environmental contexts are addressed in order to understand the nature of ‘place’ in Waihi. The unique, post-industrial landscape is viewed from a narrative perspective—through the lens of the translator—enabling a further understanding of the research aim and objectives.

Figure 44. Waihi township with the ‘Cornish Pumphouse’ in the center of the image, Digital Photograph. Author’s Image

Figure 45. 'Location Plan of Waihi in the North Island of Aotearoa'.
Google Maps Satellite

From beauty, Wonder.

Wonder has nothing to do with knowledge.

It is a first response to the intuitive, the intuitive being the odyssey, or the record of the odyssey, of our making through the untold billions of years of making...

4.2 Physical Context

The township of Waihi is located in the Waihi Basin, surrounded by the Coromandel Ranges to the north, the Kaimai Ranges to the south and west, and the Pacific Ocean to the east. The township holds many sites rich in history and culture, though predominantly these sites are remnants of the mining history. A long history was created before the arrival of the European, yet not much has been recorded relating to this history. The original identities of these historical sites have been lost, resting in the background, waiting to be resurfaced.

4.3 Past Conditions

PREHISTORIC

During Aotearoa's Miocene Period, 5-23 million years ago, a thick sequence of volcanic lavas, breccias, and tuffs were deposited to form the bedrock of Waihi and surrounding areas. Subsequent earthquake activity formed numerous, near-vertical fractures in this bedrock, allowing channels of ascending geothermal water to form. The mineral rich water ascended, releasing pressure as it cooled. Many minerals were released from the water, being deposited and crystallised on the walls of the fractures. These minerals consisted of quartz, calcite, gold, silver, and acanthite. Many of these mineral-filled fractures intersected to form a complex lattice framework deep underground. The largest vein reached dimensions of at least 1.6km long by 600m deep and up to 30m wide—this would later be known as 'Martha Lode'.

As Mother Earth eroded hundreds of vertical meters off the landscape, these veins of quartz became exposed, resisting their own erosion. Extremely violent rhyolitic volcanism during the Pliocene epoch resulted in thick ignimbrite deposits covering the Waihi Basin, filling old river valleys and the ancient Pukewā (Oceana Gold, n.d.).

I don't believe that one thing started at one time and another started at another time. Everything was started in one way at the same time and it was no time either: it just simply was there.

— Louis I. Kahn, quoted in John Lobell, *Between Silence and Light: Spirit in the Architecture of Louis I. Kahn*, pp.10

Figure 46. The Coromandel Peninsula 1869, prepared by James Mackay, Commissioner for the Hauraki. Towns in the Ohinemuri Block, such as Paeroa and Waihi, were not yet in existence. Alexander Turnbull Library, Wellington NZ.

PRE-COLONIAL

Early maps indicate that prior to 1869, European settlers had scarcely ventured through the pristine landscape of Waihi. Before 1869 this land was still owned and controlled by the local iwi, Te Ngāti Maru.

The Ngāti Tara Tokanui people of Waihi spoke a tale of three beautiful sisters, who each spurned the romantic advances of Rapatitio—the Taniwha who protected the Ohinemuri River. He was so angered by their denial that he turned them into maunga so he might gaze upon them throughout all time. These maunga became known as the three beautiful sisters—Motukehu, the strong sentinel, Motumanawa, the silent one, and Pukewā, the little sister with the ‘heart of gold’.

The importance of Pukewā goes far deeper than her role as the little sister. Her body was used as an urupa for the chiefs of the Ngāti Koi tribe. When they died their bodies were returned to their Papatūānuku where they could rest peacefully for all eternity (Phillips 6).

POST-COLONIAL

Since 1878, when gold was first discovered in the body of Pukewā, Waihi has been a gold mining community. As the demand for gold grew, so did the mine, and as the community grew to cater for the mine workers, the township encircled Pukewā, severing her from her two sisters.

Pukewā—the sister with the heart of gold—was firstly mutilated, through deep shafts and cuts into her surface, then decapitated—excavating the body of the hill into a flat surface, and finally exhumed—into the physical void we see today. The exhumation of Pukewā will continue until around 2030, when her form will then enter a new chapter. Mechanical pumping will stop and her physical void will fill with groundwater, rain water and water from the Ohinemuri River to form a lake.

Motumanawa—the silent middle sister—suffered less harm than Pukewā. Filled with less quartz close to the surface, her mutilation existed only as shafts penetrating deep into the Earth. Strategically locating the quartz veins through underground tactics, her form was largely unchanged.

Motukehu—the strong sentinel—was left unharmed. Unlike her two sisters, she was comprised of darker andesite rock, which does not bear gold. The largest of the three sisters, Motukehu remains as a strong sentinel in the landscape, witnessing years of mutilation of her two smaller sisters.

Over time all three sisters had their identity stolen. Pukewā would be renamed 'Martha Hill' after the sister of an early European claimant of the land, William Nicholl. Motumanawa would become 'Union Hill', named after the merging of various mining occupations that existed on the hill. Motukehu was renamed 'Black Hill' after the dark andesite rock that was found within her body.

Figure 47. 'No. XI Plan Royal Lode : Plan and cross section' within the body of Pukewā (Martha Hill). Auckland Museum

Figure 48. 'No. 4 Shaft: Looking North East' within the body of Pukewā (Martha Hill).1902 Auckland Museum

Figure 49. 'Waihi Panorama, early 1900s', View from Motumanawa (Union Hill) towards the mutilated Pukewā (Martha Hill).
Alexander Turnbull Library

"For 'gold-hounds' a visit to Waihi is almost a pilgrimage. Out of the town's Martha Mine came gold and silver totaling more than twice the amount gained by all the other New Zealand goldfields put together. In 1879, when a picnic party from Katikati rode past the future site of Waihi, there was nothing to be seen but an expanse of rolling country sparsely clad in fern and scattered forest. Outcrops of quartz interrupted the drabness. Little heaps of polished white stones revealed that the quartz had been mined for centuries—by the tall flightless birds, the Moas, as crop pebbles. What a difference in 1900! Martha Hill was famed throughout the world. On two sides of it the miners' huts and cottages stretched for three miles. The Martha Mine alone was employing 1,500 men. Waihi was the largest borough in the North island, with 100 miles of formed footpaths, and with its people taking their holidays in Hamilton—to enjoy a little country peace and quietness!"

— Tony Nolan, *Historic Gold Trails of the Coromandel*, pp.79

Figure 50. 'Transformation and decimation of Pukewā to Martha Mine, from 1941-2035', Google Maps Satellite, Retro Lens & Oceana Gold, 2020.

4.4 Present Conditions

With the announcement of 'Project Quattro' in 2020 from Oceana Gold, a plan for remediation of the present state of Martha Mine and the surrounding area has become more clear. Additional ore deposits have been located, which will require the expansion of Martha Mine and an increase in underground operations. This will result in an extension of the tailings storage facilities and the creation of a new hill using processed rock from these operations. Such operations are located outside of the township, at the end of a conveyor belt line, which transplants material from Martha Mine to its final location.

The memory of the Pukewā has fallen to its industrial downfall and contamination. Its current and future states are in desperate need of intervention. The original form and beauty of Pukewā are largely unrecognised, as are details of the lost urupa contained within her body. The only evidence we have comes from historic photos, yet these were taken after years of mutilation. This limitation allows a freedom to create an unpredictable and innovative intervention that fuses relics of the past with new forms.

Figure 51. 'Transformation of rural farmland into tailings storage facilities from 1941-2035', Google Maps Satellite, Retro Lens & Oceana Gold, 2020.

Figure 52. 'Martha Mine' (2020), Digital Photograph.
Author's Image

Figure 53. 'Future Plan of Waihi after mining rehabilitation plan is completed, 2035' (2020), Digital Drawing. Author's Image

4.5 Future Conditions

Once the final era of mining has concluded in Waihi, the form of the landscape will have reached the peak of its historic narrative. The age of the site will inevitably continue to extend, but the rich history is at risk of deterioration and future loss. Thus Ganoe's view on introducing an occurrence at a particular time has promise. This would enable the opportunity to continue changing without the memories being lost.

Currently the site's Māori history has been all but lost, and by the time Project Quattro has been completed, with the filling of Pukewa's ghost, much of the mining history will have been lost too. Moving forward a focus on both factual and memorialised representations will need to take place. The case site has so many negative memories connected to it, a sole reliance on memory as a means of design would not improve the outcome. Humankind may gradually learn the lessons of the past, imparted from lifetime to lifetime. As knowledge and virtue accumulate together, our species may gradually advance into the future with increasingly tangible improvements.

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[illegible]

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Figure 54. 'Artist impression of Lake Pukewā, once filling is complete.'
Oceana Gold

Waihi Timeline

1878 - 2036

1878

John McCombie and Robert Lee discovered gold within Pukewa.

1879

William Nicholl pegged a five acre claim over the diggings of McCombie and Lee. Underground mining commenced and Pukewa lost her identity as Nicholl renamed her 'Martha Hill'.

1882

First stamper battery in operation, located near No.4 shaft & Junction Road.

1912

Miners' strike from May to November. Widely regarded as the most significant industrial action in the history of New Zealand's labour movement. It resulted in one striker, Fredrick Evans being killed, one of only two deaths in industrial actions in New Zealand.

1961

An area of land Martha Hill subsided into early underground workings associated with the Royal Dargot leaving a crater approximately 40m in diameter. In later years the Waihi Borough Council filled the crater with various materials including old car bodies.

1904

Construction of the Cornish Pumphouse commences at Martha Mine.

1894

The Waihi Gold Mining Company adopted the cyanide process for gold extraction, which was first trialled at Karangahake.

1890

Waihi Gold Mining Company Limited of London purchased the Martha Mine.

1952

Mine closure: during its life the Martha Mine produced 5.6 million oz of gold and 38.4 million oz of silver from 11,932,000 tonnes of ore. For 70 years the Martha was mined, employing a work force averaging 600 people. The underground workings extended to a depth of approximately 600m.

Figure 55. 'Waihi Timeline 1878-2036' (2020), Digital Drawing. Author's Image

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1999
Work on the Extended Project commenced.

2000
The one millionth ounce of gold was poured.

2001
A family of five survived unhurt when their house fell into a hole 50m wide and 15 metres deep opened up over an old mine shaft in Barry Rd around 12.15 am.

2002
Newmont Mining Corp. took over ownership of Waihi Gold Mining Company.

2006
Relocation of Cornish Pumphous and strengthening. Martha Mine stability cutback began, mining in open pit extended to 2010.

2018
Consents granted for Project Martha, which will see the layback of the Martha North wall and removal of the rock fall. An underground mine mainly below Martha Mine commenced operation.

2020
Project Quattro announced by Oceana Gold on July 16th.

2021
Site Preparation for Tailings Pond 03 and Gladstone Pit.

2023
Full mining activities underway in the Gladstone open pit.

2025
Commencement of Martha Mine Phase 05, where the diameter and depth of the mine will be increased.

2036
All Rehabilitation works complete.

1996
Waihi Gold Mining Company announced Extended Project proposals.

1989
Mine dewatering began in October.

1987
Mining Licence Hearing commenced 26th January and concluded 27th March. Mining Licence granted 16th July and Water Rights issued 24th July. Construction activities commenced on 18th July and the present Waihi Gold Mining Company was formed.

1979
Further prospecting commenced on Martha Hill, using more modern techniques.

2007
Exploration drilling focused on West and East of Martha Mine.

2012
Trio underground mine production begins.

2010
Martha East Layback project began, mining in open pit extended to 2014.

2014
Correnso underground mine production begins.

2016
Oceana Gold NZ Ltd takes over ownership of Waihi mining operations from Newmont Mining Corporation. Rock fall on the North wall of Martha Mine

2027
Once Gladstone open pit and the Northern Rock Stack are completed, backfilling Gladstone open pit will begin.

2029
Tailings Pond 02 back into service. Tailings Pond 01 out of service. Crest Raise begins.

2031
Martha Pit back at full production.

2034
Construction of the intervention will begin.

Figure 56. 'Waihi Intangible Map' (2020), Digital Drawing.
Author's Image

4.7 Genius Loci

Embedded within the site, rich cultural and social weavings exist. These invite sublime notions of 'place' to be explored and conceptualised. Supporting the physical context are intangible elements that contribute to the understanding of 'place' within Waihi. It is crucial for this thesis to recognise and respond to the intangible elements that enhance the idea of 'place' (Figure 56).

Man dwells when he can orientate himself within and identify himself with an environment, or, in short, when he experiences the environment as meaningful. [Dwelling] implies that the spaces where life occurs are 'places' in the true sense of the word. A place is a space which has character. [Genius Loci] or 'spirit of place' has been recognized as the concrete reality man has to face and come to terms with in his daily life.

— Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, pp.5

The long history of exploitation of Waihi's landscape has created a transient sense of loss throughout the township. Papatuanuku has been depleted of her resources and natural beauty, and once the industry has concluded, this beauty will be replaced with a cursory, human-influenced anthropogenic environment. Waihi is etched with scars of mankind's industry at a multiplicity of scales. Similar environments to that seen in Waihi are evidence to humankind's unsustainable appetite for land and materials. These landscapes are seen as nothing but instruments of industry, supplying resources for development throughout history.

Figure 57 highlights and graphically represents the tangible and intangible elements that are sited within the chosen areas of study in Waihi. The axis is represented as a Rākau Whakapapa, or 'Orator's Mnemonic staff'. Traditionally this was held by a Māori elder—moving along each notch, the generations of whakapapa are recited.

Three major programmes for a design intervention within this narrative architectural project will be proposed, along with areas for further investigation. These sites are based upon the stories unveiled within the site analysis and align with the axis created by the townships industrial past;

1. Contemplation: This programme is located at the northwestern end of the axis, witnessing the sunset. It tells the story of Pukewā's decimation and the Māori legend of the three beautiful sisters—Motukehu, Motumanawa and Pukewā.

2. Void: This programme acknowledges the Ngāti Koi urupa atop Pukewā, exhumed to allow the gold mining industry to continue into the 21st century. These graves were carelessly taken from their rightful place, now undocumented and lost.

3. Vessel: Sitting across the lake from the site of contemplation, this intervention acts as a vessel linking the past to the future. It represents the township in its present form: a place for people to gather and interact. This site was once the gateway of Pukewā's journey from her rightful place to her resting place.

4. Severance: Physically severed from her two sisters by humankind's efforts of habitation, Pukewā became a solitary figure among the grid imposed by the settlers.

5. Threshold: Motumanawa—the silent sister—acts as a natural threshold that separates the past and present from the future.

6. Passage: This programme links the Vessel to the Stairway along the historic conveyor axis. It creates a journey from the present site to the future, allowing the observer to witness and reflect upon the journey of Pukewā's body from her birth place to her resting place.

7. Ohinemuri: Through the axis flows the Ohinemuri River, an important tributary of the Waihou River. Meandering through Waihi and protecting Motukehu, Ohinemuri has been treated badly throughout Waihi's industrial past.

8. Ascension: This intervention rises up the post-industrial landscape, created by the mining industry. It tells the story of Pukewā's new resting place, and allows the water trapped in the tailings ponds to be returned to the Ohinemuri River.

9. Culmination: The final realisation of the mnemonic axis. This programme tells a story of the future hope for Waihi. The journey has come to an end atop the rehabilitated, post-industrial site, reflecting back upon the past. It forms an intangible connection with Motukehu—the strong sentinel—who has witnessed the unfolding transformation of the landscape throughout eons of change.

Figure 57. 'Rākau Whakapapa conceptualisation of site' (2020), Hand Drawing.
Author's Image

Figure 58. Sites for Further Investigation
Google Maps Satellite, 2021.

4.8 Critical Reflection

Viewing the history of Waihi through the lens of the translator allows this thesis to interpret the multiple layers that have built up over time as an ongoing translation over the previous. This multiplicity of layering—of both tangible and intangible elements of the site—creates memory and allows the concept of ‘place’ to advance alongside the ongoing transformation of Waihi into the future. This allows an engaging story to be told about Waihi that draws on various concepts linked to translation theory.

The process of adding a new chapter to the ongoing narrative of Waihi through an architectural intervention allows vulnerable stories to be retold and remembered in innovative ways. The ideals discovered in Benjamin’s “The Task of the Translator” will allow the intangible aspects of ‘place’ to gain a continued life within the context. In turn, this will allow important lessons to be told to future generations, ensuring the mistakes from the past will not fade.

This chapter refines the aims and objectives of the thesis and investigates Waihi's District Growth Strategy. The development aims to establish a successful rehabilitative intervention within the post-industrial mining landscape of Waihi. The sites chosen are areas that have been affected greatest by human industry, and areas that are planned for community growth in the 'Project Quattro' overview.

CHAPTER FIVE

Programme Requirements

- 5.1 Context Statement
- 5.2 Aims for the Waihi Region: Social,
Economic, Environmental
- 5.3 Site Assets
- 5.4 Conclusion

5.1 Context Statement

Establish a framework for rehabilitating the post-industrial landscape in Waihi and its history. The development will strive to:

- Document local histories that are at risk of disappearing to re-establish the memories of the sites;
- Collaborate the site's assets with the introduced intervention to highlight the 'Age Value';
- Seek visibility through programmatic and narrative opportunities to re-establish 'Use Value';
- Establish a method of decontamination for the case site and a future self-sustained design;
- Cater to the site's social, economic, and environmental needs.

5.2 Aims for the Waihi Region: Social, Economic, Environmental

The introduced intervention is to:

Social

- Establish a sense of place for community growth;
- Establish an intervention that promotes social interaction;
- Create a place for people to reflect and learn from the past.

Economic

- Enhance tourism within the township of Waihi;
- Create employment opportunities;
- Create a hub for innovation, allowing the township to grow after the mine's departure.

Environmental

- Rehabilitate the landscape, thereby promoting the township's innovative future;
- Seek visibility through programmatic and narrative opportunities;
- Establish a unique program: an educational and innovative hub for the community;
- Establish a future self-sustained design.

5.3 Site Assets

Each of the three sites are new and man-made, created by the mining industry building upon layers of the past; each are unique in their own way. The new intervention will use each site's features to its advantage.

Pukewā Martha Mine Lake Pukewā Site 01:

- Northwestern slope of Lake Pukewā.
- Southeast facing, towards site two.
- Located within historic gardens
- Accessed via perimeter path and Pitt Street car park
- Viewpoints over Lake Pukewā, historic conveyor line, Motumanawa, Motukehu.

Site 02:

- Southeastern slope of Lake Pukewā.
- Northwest facing, towards site one.
- Located within New Slevin Park.
- Close vicinity to Seddon Street, sports grounds, and park entrance.
- Overlooks proposed feature island, Lake Pukewā, and Slevin Park rehabilitated wetlands.

Site 03:

- On the slopes of the tailings storage facility 02 and the new northern rock stack.
- Northwest facing, along axis towards Motumanawa.
- Fresh Water intake from TSF02.
- Located in between the Ohinemuri River and the TSF02.
- Overlooks Motukehu, Motumanawa, Gladstone Hill, Winners Hill, Ohinemuri River.
- Located outside of township, accessible by walking path and road.

5.4 Conclusion

Through an analysis of the past, present, and future of the site, the resulting design themes emerged:

- The Narrative
- Identity of Place
- Repurpose

The key issues for the future development of Waihi have been identified as follows:

- Providing for tourism, and the gateway aspect of Waihi to the Bay of Plenty and vice versa.
- Managing the significant socio-economic effects of the eventual closure of the mine at Waihi.

Hauraki Council's District Plan places controls on new development with the aim of enhancing the historic mining character of Waihi and encouraging visual and physical linkages to local historical features.

The eventual closure of the Martha Mine will have significant effects on people, the community and businesses in Waihi and the wider area. There are also environmental impacts that will require remediation. It is difficult to plan for this event as the timing of closure is uncertain, as are the development of other mining opportunities in the area. Council initiatives such as the Economic Development Strategy address issues such as the development of tourism business opportunities, which may go some way toward mitigating the effects of mining cessation. Overall these measures aim to provide for the future growth of Waihi, ensuring it continues to be one of the district's main community and business centers ("Hauraki District Growth Strategy").

Figure 59. 'Lake Pukewā', Digital Drawing.
Author's Image

Figure 60. 'Cornish Pumphouse' (2020), Digital Photograph.
Author's Image

CHAPTER SIX

Design Excavations

- 6.1 Concept Sketch Model 01
PHYSICAL
- 6.2 Concept Sketch Model 02
DIGITAL
- 6.3 Concept Sketch Model 03
DIGITAL
- 6.4 Critical Reflection

Figure 61. 'Physical Model Details' (2020), Digital Photograph.
Author's Image

6.1 Concept Sketch Model 01 PHYSICAL

This concept model and collage were completed during the Covid-19 lock-down while I was home in Waitekauri. It was a response to the initial research investigations I had undertaken in Waihi. The deeply scarred timber sleeper used for the model base was sourced from the surrounding landscape, where many are scattered from the years of human occupation—likely a remnant of Waitekauri's mining age a century ago.

This model was an initial investigation into a vernacular style associated with the historic mining industry, and a conceptual abstraction of the terraced nature of the open-cast Martha Mine.

Individual follies were inspired by artifacts found during my initial site visit, each interacting with the timber sleeper uniquely.

The concrete viaduct that dominates the model is cracked and decayed, offering no entry or exit, yet standing sentry over the landscape. This is accompanied by a timber structure, spanning the two levels, yet permitting no indication of its use. A plaster form sits stilted on wires, precariously perched over the edge. This model establishes a language for an ongoing translation of the site and its remnants. It offers a means of storytelling through context, translation, and architecture.

Figure 62. 'Physical Model Collage' (2021),
Mixed Media Drawing. Author's Image

Figure 63. 'Detail of the Waihi Poppet Head' (2020), Digital Photograph.
Author's Image

6.2 Concept Sketch Model 02 DIGITAL

This second design excavation was an initial digital model and was an attempt at conceptualising initial site and theory research into an architectural form. Gazing across the lake to the site commemorating the past, this intervention reflects upon the mistakes of the township's history, unable to change what has been done.

Following the axis and sitting on the 'Present' site, this design acts as a vessel that links the past and future sites together. This structure itself is confrontational, blocking the path along the axis, yet allowing the timeline to pass through its hollow structure.

This model was primarily an investigation into the building's relationship with the physical site, and the merging of two influences (Māori and mining history) together to create an outcome that embodied both forms.

Figure 64. 'The Effigy of Pukewā' (2020), Digital Model.
Author's Image

Nº 4 LEVEL

Section: The Effigy of Pukewā

Figure 65. 'The Effigy of Pukewā' (2020), Digital Model.
Author's Image

Figure 66. ‘The Effigy of Pukewā’ (2020), Digital Model.
Author’s Image

Figure 67. 'Archive of Process: Design Excavations' (2020), Digital Model.
Author's Image

6.3 Concept Sketch Model 03 DIGITAL

This set of design excavations was developed over the span of four days. The models were visualised as a response to the artifacts and historic photos discovered in my research and initial site visit in Waihi.

As with the previous two design excavations, the primary purpose of these design iterations was to establish a dialectic associated with the local context of the chosen site. Through the creation of these models, interventions can begin to be imagined to occupy the landscape.

These forms deal with the following architectural notions:

BRIDGING
FRAMING
AXIS
PASSAGE
LAYERING
CONCEALING
THRESHOLD
REPETITION

Figure 68. 'Layering of Design Excavations' (2020), Digital Model.
Author's Image

Figure 69. 'Site_Specific_Provocateurs' (2020), Digital Photographs.
Author's Image

6.4 Critical Reflection

The three concept sketch models were conceived as translations of the site through different design mediums. Utilising design extraction in the physical realm through making, and in the digital realm through CAD modelling and digital drawing, allows a merging of traditional methods of design with the contemporary.

Each design is conceived as an excavation that allowed a further understanding of site conditions, both tangible and intangible. They offered this investigation with surreal yet distinct ideas that grounded them within the contextual landscape.

Through these design excavations, all three research objectives were explored:

RO_1

- Interpreting initial site visits and research into an abstracted translation of the physical and the intangible;
- Opening a conversation with Waihi's layered history and theories surrounding translation;
- Touching on and building upon aspects relating to the discovered narratives of each site;

RO_2

- Using traces and memories of the site to inform an architectural language inherent to the 'place';
- Experimenting with physical features of the context that enhance the narrative;
- Imagining new and contemporary dialects based on both memories that remain and memories that have been lost;

RO_3

- Experimental modelling in the physical and digital realms to enhance aspects of time and space;
- Conjuring varying iterations that build upon one another that transform as they develop, building upon initial investigations into the vernacular style inherent to Waihi.

CHAPTER SEVEN

Master Plan Development

- 7.1 Sketch Master Plan
- 7.2 Preliminary Design
- 7.3 Critical Reflection

7.1 Sketch Master Plan

AIM

Situated within the township of Waihi, along a historic mining conveyor axis, the design of the master plan looks to explore how relationships between the sites and their histories may come together within the landscape. Through the process of iterative design research, the tangible and intangible characteristics of place are tested. These characteristics will help to initiate ideas of place-making through architectural form for permanently devastated sites.

METHOD

The research method for the development of the master plan followed the approaches defined in Chapters One and Two. Intangible narratives in combination with context specific foundations help to communicate potential architectural responses, adding new layers to the heavily layered site, whilst clarifying the relationships identified.

The narrative established in Chapter Four is used early in the design process to inform and establish a program. The speculative nature of this thesis creates a synergy between fiction and non-fiction, transforming both into a tangible intervention that brings both into prominence.

The narrative is unearthed partially from both Māori oral history and the context-driven narrative of the 'place'—Waihi. Each design translation can be viewed as a combined response to these, shifting the way we view the site and its history. Whilst initial preliminary schemes addressed in this chapter may not be fully realised in the final design, they remain equally important as design drivers, for further translation into the development stage of the design.

This first iteration of the master plan (Figure 71) was developed from the initial concept sketch shown in Figure 70. It starts to break down physical scars, relational alignments, and pivotal sections located within the area of study in Waihi. Areas of importance are established in conjunction with a central axis, located along the historic conveyor line, which the mining industry used to transfer the body of Pukewā away from her rightful place, to be chemically processed before dumping her 2.5km away to form the dams for the tailings storage ponds. This, as a developing plan, enables a framework for conceptual designs to sit within.

Figure 71. 'Sketch Master Plan (2020), Digital Drawing.
Author's Image

We draw lines of distinction in the construction of our world:

lines that are rigid, aggressive, imposing;

Lines that can be subtle, delicate, wondering.

*Vulnerable lines turn drawing into a 'questioning
process that challenges one's assuredness, intentions and
assumptions'.*

*The paths we draw through the space of
translation are lines of confrontation,
lines that can dispel the
boundaries imposed.*

— Catherine Hamel, "Drawing Lines of Confrontation"
in Jonathan Hale *From Models to Drawings* pp.205

Figure 72. 'Drawing Process' (2021), Digital Photograph.
Author's Image

The purpose of preliminary studies being to give sufficient definition for final work to begin, not to provide a complete determination in advance, as in architectural drawing.

— Robin Evans, *Translations from Drawing to Building and Other Essays*. pp.156

7.2 Preliminary Design

The conceptual drawings that follow are intended to offset the increasing conventionality of our reality, and to replace this monotony as far as possible by a way of thinking through images. Drawing on structure, proportions, and relationships, this set of dreamscape compositions begin to be formalised and eventually architecturalised in the following chapter.

Using Perry Kulper's work as a case study for these drawings through the act of collaging, by layering images and information over one another and then tracing and transforming that into a new image, allows a new meaning to be embodied by the outcome. This process draws on translation through drawing in the form of layering.

A tracing exists as a direct translation of an original drawing. In essence it is an afterlife of the original. Similar to a written language, interpreting an original into a new language allows a larger audience to understand its content.

1. That architectural tracings are apparitions, outlines, figments.

They are not diagrams but ghosts.

2. Tracings are similar to X-rays, they penetrate internally.

3. Erasures imply former existences.

4. Drawings and tracings are like the hands of the blind touching the surfaces of the face in order to understand a sense of volume, depth and penetration.

5. The lead of an architect's pencil disappears (drawn away) metamorphoses.

To take a site: present tracings, outlines, figments, apparitions,

X-rays of thoughts. Meditations on the sense of erasures.

To fabricate a construction of time.

*To draw out by compacting in. To flood (liquid densification)
the place-site with missing letters and disappeared signatures.*

To gelatinize forgetfulness.

— John Hejduk, "Thoughts of an Architect", 1986.
In Charles Jenks and Karl Kropf, *Theories and
Manifestos of Contemporary Architecture*

Chaos and order.

Confrontations.

Disturbances.

Transformations.

Explosions.

Implosions.

Sequences.

— Hans Dieter Schaal, *Landscape as Inspiration*, pp.121

Preliminary Drawing Experiment

01

02

03

The dreamscape compositions on the following pages experiment with the conceptualisation of key aspects of the site, utilising a hybrid drawing technique to investigate the intangible.

The harmonic, surrealist chaos occupying the surfaces are breached by gridded forms. These investigations engage composition and depth along with void and mass.

These drawings are used as generators for ongoing design experiments by engaging with the anarchic beauty of Waihi's past and discovering an inherent aesthetic through an innovative method.

This process began with a translation of tracing that was abstracted and integrated with the contextual environment to allow for the next stage of preliminary design.

Legend tells us that a Maori travelling down the Bay came over a bluff on its beach and scooped a hole in the bed of a low creek to get a drink, and when that water rose in the hole, he got a hollow reed to suck it up and called the stream "Whakhi". (Rising)

CONFIGURE_COLLAGE_TRACE_ABSTRACT

PRELIMINARY DESIGN EXPERIMENT
SITE TRANSLATION 01

If there is such a thing as a language of truth, a tensionless and even silent depository of the ultimate secrets for which all thought strives, then this language of truth is—this language.

Preliminary Drawing Experiment

01

*Collage is the noble conquest of the irrational, the coupling of two realities,
irreconcilable in appearance, upon a plane which
apparently does not suit them.*

— Max Ernst, n.d.

Figure 73. 'SITE_TRANSLATION_01' (2020), Multimedia Drawing.
Author's Image

In the same way a translation, instead of imitating the sense of the original, must *rearrange* and in detail incorporate the original's way of meaning, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel.

CONFIGURE - COLLAGE - TRACE - ABSTRACT

His eyes are starting, his mouth is open, his wings are spread. This is how one pictures the angel of this face is turned toward the past. There we perceive a chain of events, he sees one catastrophe which is filled with wreckage upon wreckage and wings up in front of his feet. The angel would like to stay, overcome the storm and make whole what has been smashed, but a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the fire to

Preliminary Drawing Experiment

02

*If the dream is a translation of waking life, waking life
is also a translation of the dream.*

— René Magritte, n.d.

Figure 74. 'SITE_TRANSLATION_02' (2020), Multimedia Drawing.
Author's Image

Memory is always incomplete, always falling into ruin; but material ruins themselves, like other traces, are treasure: our links to what came before, our guide to situating ourselves in a landscape of time. To erase the ruins is to erase the visible public triggers of memory; a city without ruins and traces of age is like a ruin without ruins.

A real translator's task is not to cover the original, close and block its light, but allows the glass language, as much reinforced by its own rhythm, to shine upon the original, all the more subtle.

CONFIGURE - COLLAGE - TRACE - ABSTRACT

Preliminary Drawing Experiment

03

An artist's job is to make order out of chaos.

You collect details, look for a pattern, and organize.

You make sense out of senseless facts.

You puzzle together bits of everything.

You shuffle and reorganize.

Collage.

Montage.

Assemble.

— Chuck Palahniuk, *Diary*, pp.224

Figure 75. 'SITE_TRANSLATION_03' (2020), Multimedia Drawing.
Author's Image

Preliminary Drawing Experiment

04

05

06

The 'Dreamscape Extraction' drawings that follow exist as descendants from the previous three drawing experiments—utilising key points and axes from the drawing to project an architectural reinterpretation of the initial drawing. The result is a fragmented, labyrinthine reality that inhabits the page as an illusionary arrangement.

This series of interpretations will begin to inform the interventions that inhabit the site by generating a dialectic that responds to the both the previous drawings and the excavations constructed in Chapter Six.

*Seeing outside the drawing technique, his imagination soaring above
the confines of the medium, can an architect create fully
embodied three-dimensional forms.*

— Robin Evans, *Translations from Drawing
to Building and Other Essays*. pp.172

Preliminary Drawing Experiment

04

To translate, one must have a style of his own, for otherwise the translation will have no rhythm or nuance, which come from the process of artistically thinking through and molding the sentences; they cannot be reconstituted by piecemeal imitation.

The problem of translation is to retreat to a simpler tenor of one's own style and creatively adjust this to one's author.

— Paul Goodman, n.d.

Figure 76. 'DREAMSCAPE_PROJECTION_01' (2020), Multimedia Drawing.
Author's Image

TRANSITION - PROJECT - TRANSLATION -
The purpose of expressing the innermost relationship of languages to
themselves cannot possibly reveal or establish this hidden relationship
itself, but, even represent it by realizing it in a dynamic form.

Translatability is an essential quality of certain works, which
it is essential for the works themselves that they be transla-
ted, that a specific significance inherent in the original mar-
translatability. It is evident that no translation, however good,
can have any significance as regards the original. Nonetheless,
the closest relationship to the original by virtue of the origi-
nal, it is a na-
of life
of imp
in its l
original, a

Preliminary Drawing Experiment

05

*Memory is always incomplete, always imperfect, always falling into ruin;
but material ruins themselves, like other traces, are treasure:
our links to what came before, our guide to situating
ourselves in a landscape of time.*

*To erase the ruins is to erase the visible public
triggers of memory; a city without ruins
and traces of age is like a mind
without memories.*

— Rebecca Solnit, *The Ruins of Memory*. pp. 24

Figure 77. 'DREAMSCAPE_PROJECTION_02' (2020), Multimedia Drawing.
Author's Image

AXIS - ROTATION - PROJECTION - TRANSFER - WORK
... into a higher and purer linguistic level. It cannot live there
... relationship with itself at level in every aspect of the

N° 4 Shaft
Looking North East

to grasp the
relationship between an original and a translation requires an investigation
analogous in its intention to the art by which a critique of cognition

Preliminary Drawing Experiment

06

*An architecture made through drawing and made of the same
species of illusion as is to be found in drawing.*

*For into its patterns of lines stopping and
starting we project, by a well-understood
reflex of over determination,
a deeper space.*

—Robin Evans, *Translations from Drawing
to Building and Other Essays*. pp.171

Figure 78. 'DREAMSCAPE_PROJECTION_03' (2020), Multimedia Drawing.
Author's Image

Figure 79. 'EXPERIMENTAL_DRAWING_LAYERS UPON LAYERS' (2021), Multimedia Drawing.
Author's Image

Preliminary Drawing Experiment

07

08

The two experiments that follow were devised as transformations of the previous experiments, translating the ascendant origins into something new through layering, mirroring, multiplying and subtracting. The originals are thus developed into a reimagined result, allowing the observer to investigate the relationships between each drawing in an interpretive and subjective way.

Preliminary Drawing Experiment

07

*With the direction of multiplied layering in services of phenomenal transparency;
in either event, they act as guide rails into the blindness
of an as yet unrealized dimension.*

—Robin Evans, *Translations from Drawing
to Building and Other Essays*. pp.173

Figure 80. 'SITE_TRANSLATION_01_02_03' (2020), Multimedia Drawing.
Author's Image

EXTRACT - REFLECT - DEDUCT - OPPOSE

PRELIMINARY DESIGN EXPERIMENT
GREENSCAPE PRODUCTION 02

THE ESSENCE OF ARCHITECTURE

Preliminary Drawing Experiment

08

*Architectural drawing in a new mode, more abstract in appearance,
more penetrating in effect, capable of a more unsettling,
less predictable interaction with the
conventional inventory of forms.*

—Robin Evans, *Translations from Drawing
to Building and Other Essays*. pp.173

Figure 81. 'DREAMSCAPE_PROJECTION_01_02_03' (2020), Multimedia Drawing.
Author's Image

As the digital world expands, hand drawing can be viewed with a level of cynicism.

It is commonly expected that architectural drawing and representation respond to technological advances.

But while the dexterity and efficiency of the computer should be exploited, the freedom of drawing by hand should equally be harnessed, celebrating the hybrid drawing and the two-speed landscape.

—Tom Noonan, “A Two-Speed Landscape: The Reforestation of the Thames Estuary”,
in Neil Spiller (ed), *Architectural Design: Drawing Architecture* pp.69

Preliminary Drawing Experiment

09

10

Experiments 09 and 10 on the following pages are a continuation of the ‘Dreamscape Extraction’ drawings that aimed to architecturalise the first three experiments of the site. Merging the three drawings together in sequential order to form a ‘Dreamscape Realm’, then remastering that in the digital world, adds layers and refines earlier moves made.

The ongoing translation and transformation of the preliminary drawings—shifting between analogue and digital techniques—allows the investigation of the context-based narrative to evolve in unpredictable ways.

PRELIMINARY DRAWING EXPERIMENT

DREAMSCAPE PROJECTION--MASS+VOID

-LAYERING

Figure 82. 'DREAMSCAPE_REALM' (2020), Multimedia Drawing.
Author's Image.

DIGITAL PROJECTION POSITIVE-NEGATIVE

PRELIMINARY DRAWING EXPERIMENT

APR 2025

Figure 83. 'DREAMSCAPE_REALM_DIGITAL REMASTER' (2021), Digital Drawing.
Author's Image

Figure 84. 'DREAMSCAPE_REALM_DIGITAL REMASTER' (2021), Digital Drawing.
Author's Image

*To grasp the genuine relationship between an original and a translation
requires an investigation analogous in its intention to the
argument by which a critique of cognition would
have to prove the impossibility of a
theory of imitation.*

—Walter Benjamin, "The Task of The Translator". pp.256

7.3 Critical Reflection

Each preliminary drawing experiment was conceived of as a descendant of a previous. The experiments were translated through collaged tracings, projections, layering, mirroring, and finally a digital CAD model. Through these techniques, programmatic remnants have begun to materialise in unexpected ways, opening a conversation between ideas found in “The Task of the Translator” and the post-industrial, multi-layered landscape in Waihi.

Interrogating the concept of translation in alignment with site-specific attributes helped to develop different approaches. The first three experiments were both contextually and philosophically derived. The surrealist and dreamlike nature of these drawings offset the typical architectural drawing, allowing a gestation of sorts to conceive the three subsequent experiments. The experiments that followed this entered the digital realm, harnessing the benefits of both the analogue and the digital.

Moving forward, it is important to critically reflect upon how these initial experiments can translate further into the developed design. The next steps in this research will focus on the post-industrial landscape of Waihi and how these experiments can be integrated within it to form a narrative that serves the ‘afterlife’ of these industrial scars, transforming them into remedial illustrative place-making.

Through these experiments, all three research objectives were explored:

RO_1

- Developing the narrative derived from the site in Waihi through Benjamin and Derrida’s theories of translation.
- Translation of the tangible and intangible aspects of the site into a visual composition that allows the viewer to comprehend in their own way.
- Forming an ‘afterlife’ of each experiment through an iterative process.

RO_2

- Memory creating ‘place’ through the imaginative and surrealist style of the drawings.
- Accumulating layers of history through drawing iterations, building on time and duration.
- Exploring contextual relationships within the experiments and allowing for one’s personal interpretation.

RO_3

- Utilising and experimenting with different drawing techniques to encapsulate the chaotic nature of Waihi’s past.
- Confrontation investigated through relational comparisons in each drawing experiment.
- Conceptualising and abstracting the context through an iterative process allowing the narrative to gain a form of its own.
- Mass+Void_Axis_Extraction_Layering_Confrontation are the primary drivers explored through the hybrid drawing techniques.

Figure 85. ‘DREAMSCAPE_REALM_REMASTERED[PLAN]’ (2021), Digital Drawing.
Author’s Image

Figure 86. 'Design Interventions_DREAMSCAPE' (2021), Digital Model.
Author's Image

CHAPTER EIGHT

Developed Design Response

- 8.1 Master Plan
- 8.2 Developed Design
 - Contemplation
 - The Vessel
 - The Passage
 - Ascension
 - Culmination
- 8.3 Critical Reflection

Chapter Eight presents and critically reflects upon the design interventions as they have developed throughout this research investigation. The design outcomes exist as the final translation of the research that was undertaken in the previous chapters and are integrated into the landscape and township of Waihi in a way that addresses the research question:

How can the histories of a scarred landscape be translated through an architectural narrative to inform and restore memory for the present and future?

8.1 Master Plan

The developed master plan on the following pages works to analyse and conceptualise the tangible and intangible aspects of Waihi, allowing the axis to act as a pathway or passage for this thesis's interventions to inhabit. The initial hand drawing is an isometric evolution of the rakāu whakapapa (Figure 57) seen in Chapter Four. Utilising collaging and layering in the digital realm, along with technical hand drawing in the physical realm, created a synergy between differing forms of translation.

This pathway places each area affected by the mining industry along an axis—the conveyor line—which is used by the industry to transplant gold-bearing ore from the open-cast mine, to the processing plant to extract the precious metals, before continuing along the conveyor to be dumped at the tailings storage ponds, where it is then dispersed throughout the landscape to form the dams that hold the waste water from mining operations.

"The visible landscape and the spiritual landscape of the imaginable are criss-crossed with paths and roads, maps and books. Each path is prefabricated motion, a system of guide-posts which, usually, we follow without being aware of it. Only a narrow strip of consciousness runs alongside the path."

Hans-Dieter Schaal

Figure 87. 'MASTERPLAN_Paths and Passages' (2021), Multimedia Drawing.
Author's Image

Structural order begins with a line.

*When transferred to landscape, a line is used to give direction;
time and space are forced out of indifferent lack of direction
into a particular direction.*

Line of thought, corridor of meaning.

— Hans Dieter Schaal, *Landscape as Inspiration*, pp.121

REHABILITATED WASTE LAND

CONTEMPLATION

PAST
PRESENT

HISTORIC GARDEN

ation site
cal park

Savage Rd

LAKE PUKEWĀ

This axis glides over the surface of Lake Pukewā—which separates the past from the present, allowing them to gaze upon one another, reflecting and learning, yet unable to touch.

MASTER PLAN SECTION

Figure 88. 'MASTERPLAN_Past and Present' (2021), Digital Drawing. Author's Image

Figure 89. 'MASTERPLAN_The Passage' (2021).
Digital Drawing. Author's Image

PASSAGE

REHABILITATED WASTELAND

GLADSTONE HILL

OLD MINE ENTRANCE

ARTIFACT

ARTIFACT

REHABILITATED WASTELAND

ARTIFACT

REHABILITATED WASTELAND

ASCENSION

REHABILITATED WASTELAND

REHABILITATED WASTELAND

Figure 90: MASTERPLAN 'Ascension and Culmination' (2021),
Digital Drawing. Author's Image

Architecture and landscape are juxtaposed like two inimical brothers:

*landscape does not need architecture,
but architecture needs landscape.*

*As natural landscape space is the place from which man actually
originates he has a deep longing to be within it,
to dwell in it,
to live in it.*

— Hans Dieter Schaal, *Landscape as Inspiration*, pp.206

8.2 Developed Design

The final realisation of this research investigation consists of three critical interventions, connected through the landscape along a historical axis used by the mining industry:

01) Contemplation — A memorial to the past and what has been lost.

02) Vessel — A progressive building for the present community to allow people to gather and learn.

03) Culmination — The conclusion of the narrative, a hope for the future of Waihi.

Each of these interventions performs independently and collectively to materialise the multi-layered narrative of the landscape, addressing the three research objectives:

RO_1

To activate a site-specific narrative that interprets ideas derived from “The Task of the Translator” as a foundation to establish how theory relating to translation can be applied to an architectural response.

RO_2

To explore how theory relating to memory and place can further develop the architectural narrative and offer an ‘afterlife’ for the ruined landscape that forces us to reminisce and imagine.

RO_3

To explore how the context of a post-industrial site, in conjunction with translation through multi-media drawing and design, can revitalise a permanently scarred landscape that inherently connects both tangible and intangible aspects of place.

This investigation advanced and refined the three architectural interventions with the aim of unearthing and presenting some of the crucial layers that have developed the identity of Waihi throughout the ages. The three interventions represent the past, present and future of Waihi within its present phase, yet cannot commence until the mining industry desists. Translating the history through an architectural narrative, this investigation pursued the rehabilitation of the post-industrial setting through not only landscape restoration, but also through the incorporation of architecture that tells a story of the essential attributes that contribute to the perception of ‘place’.

These final translations of the previous experiments continue to explore how a narrative can be developed within a site-specific context, transforming and materialising the findings from the previous chapters into architectural forms that can be explored, understood and occupied by the community and visitors.

A piece of the public space [within a landscape is] ... full of countless human individual and collective moments is simultaneously [changing throughout] the years... [Places of] which we carry unforgettable memories with us. These personal experiences recalled from an autobiographical memory are continuously transformed through particular experiential processes, from images of things into memories of things.

— Karolos Michalidis, “Memory and Reminiscences:
Traces in the City”, pp.09

Figure 91. 'INBETWEEN' (2021), Digital Drawing.
Author's Image

CONTEMPLATION The site representing the past sits solitary—alone and autonomous—on the northwestern end of the axis, severed from the present. Experiencing the sunset at day's end, it exists as site for contemplation of the past.

This is the site of the once proud Pukewā, and the location of an Urupa for the Ngāti Koi chiefs transformed into a wasteland by industry, now a revitalised landscape—A memorial to what has been lost.

This intervention uses man's manipulated landscape as the catalyst that activates the work, projecting alternating pathways that aim to connect the traces of past pain and memory with the possibility of a new and better future.

SITE PLAN

LAKE PUKEWA

Figure 92. 'CONTEMPLATION_Site Plan' (2021), Digital Drawing.
Author's Image

This intervention employs a series of passages, interlinked in an intricate layout. Each passage evokes a different emotion. Pathways cut through the memorial allow passage through, intersecting each passage of time.

Instead of imposing a single itinerary, the intervention gives the occupier an absolute freedom to pass through and construct their own experience. In this way, each of the passages acts as a wheel of contemplation.

Figure 93. 'CONTEMPLATION_Front View' (2021), Digital Drawing. Author's Image

*Human constructions have also the task to preserve the past, and enable us
to experience and grasp the continuum of the culture of tradition.
We do not only exist in a spatial and material reality,
we also inhabit cultural, mental
and temporal realities.*

— Juhani Pallasmaa, “Space, Place, Memory and Imagination”, in Juhani Pallasmaa,
Encounters 1: Architectural Essays, pp.188.

Past Site_CONTEMPLATION_Memorial

FLOOR PLAN

0 4 8 12 16 20m

Site Axis

- 01 Entry
- 02 Liminal Passage
- 03 Threshold
- 04 Framing Platform
- 05 Passage (Descent)
- 06 Dissolve
- 07 Reflection
- 08 Landscape Gouge
- 09 Entry portal to 'Void'
- 10 Passage

Line of Confrontation

176

10

10

Motumanawa (Landscape Chronotope)

Motukehu (Landscape Chronotope)

Water is the noblest and most distinguished element, it bubbles

— eternally renewing and purifying itself —

*over stones and steps, runs through grassy streams and
is captured in lakes of various shapes and sizes.*

*The lake surfaces sparkle like precious stones through the trees,
the sun is reflected in every little wave. The surface of the
water should mark the centre of every park, it is the
climax and point of connection between above
(sky) and below (the depths of the earth).*

— Hans Dieter Schaal, *Landscape as Inspiration*, pp.180

Figure 95. 'CONTEMPLATION_Floor Plan' (2021),
Digital Drawing. Author's Image

The steeply sloped terraces are traversed by a stairway embedded in the landscape; an uneven fall following the gradient of the slope makes no concession to the visitor, and can only be traversed with attention.

The visitor is led to a point of intersection, a line of confrontation—A deep scar, gouged into the landscape, a threshold between the outer and inner world.

Moving against the timeline—towards the past—this passage seemingly leads to a dead end.

Upon arrival, an opening reveals itself in the side wall, leading down a spiral staircase, entering the void.

Figure 96. 'CONTEMPLATION_Gouge' (2021),
Digital Drawing. Author's Image

Past Site_Contemplation_Memorial

Section

The void begins at human scale, descending toward the sublime. Just enough light to navigate downward, the staircase must be tread with caution. This intervention evokes the loss of Pukewā and the urupa contained in her body. It tells a story of the void left in Waihi by the mining industry. Upon reaching the lowest platform, the view reveals itself—The Vessel across the lake and Motumanawa beyond.

+ Inside the Void

Figure 97. 'CONTEMPLATION_Void' (2021),
Digital Drawing. Author's Image

Figure 98. 'CONTEMPLATION_Section' (2021),
Digital Drawing. Author's Image

Line of Confrontation

- 01 Entry (out of view)
- 02 Liminal Passage
- 03 Threshold
- 04 Framing Platform
- 05 Passage (Descent)
- 06 Dissolve
- 07 Reflection
- 08 Landscape Gouge
- 09 Entry portal to 'Void'
- 10 Passage
- 11 Void (Framing of Vessel)

The memorial is the architectural type that has the most affinity with the passage of time and an associated robustness that allows it to retain some traces of its conceptual functionality.

— Michael Ostwald et al., *Residue: Architecture as a Condition of Loss*, pp.14

Figure 99. 'CONTEMPLATION_Inside the Threshold' (2021),
Digital Drawing. Author's Image

Disassociated from the others, the highest passage passes above the other two, projecting out over the lake. This path first leads downward, cutting through the landscape before encountering a crossing of paths; from here the surface changes from concrete to timber. As the landscape continues to fall towards Lake Pukewā, the passage begins to rise above the ground.

Figure 100. 'CONTEMPLATION_Descent' (2021), Digital Drawing.
Author's Image

Figure 101. 'CONTEMPLATION_Crossroads' (2021), Digital Drawing:
Author's Image

Past Site_Contemplation_Memorial

Section

Figure 102. 'CONTEMPLATION_Section' (2021),
Digital Drawing. Author's Image

The visitor is then led through a space of liminality, bisecting the conveyor axis, another point of confrontation. Periphery views are blurred while the slight decline of the path demands the visitor to carry on outward.

Figure 103. 'CONTEMPLATION_Liminal' (2021), Digital Drawing.
Author's Image

+ Framing Platform

Moving past the concrete monoliths, the passage opens up to a wider platform. The view has only one direction, gliding over the water toward Motukehu—the sister that was unharmed and untouched by the mining industry acting as a strong sentinel in the landscape—a visual chronotope that links the past and future sites of the narrative.

Figure 104. 'CONTEMPLATION_Framing' (2021), Digital Drawing.
Author's Image

Figure 105. 'CONTEMPLATION' (2021), Digital Drawing.
Author's Image

"Time" won't stop for anyone, so do things. Everything in the universe is keeping changing until it finds a transient balance in the chaos.

Water is a remarkable example, which keeps changing its form and permeates through living things.

We are living in a dimension of time; things keep changing and decaying all around us. The trace of aging can be perceived as a form of cultural identity.

Rock seems strong, yet crumbles by the weather.

It is a process of transforming in different periods, same as buildings.

— Yi-haw Liu, "Adaptive Resue", pp.30

Figure 106. 'VESSEL' (2021), Digital Drawing.
Author's Image

THE VESSEL Located in a territory where two timelines meet—the past and the future—this intervention creates a link between the two, serving the community of Waihi in its present state.

Once, the location where Pukewā began her journey along the conveyor axis. Now, a passage for fresh water to enter the Lake.

This intervention gazes upon the past, reflecting upon its mistakes. This becomes a symbol of Waihi and a symbol of Pukewā. A place for the community to gather, learn and occupy. A place for visitors to come and experience Pukewā's beauty in her transformed state.

LAKE PUKEWA

Figure 107. 'VESSEL_Front View' (2021), Digital Drawing.
Author's Image

SITE PLAN

SLEVIN PARK

Figure 108. 'VESSEL_Site Plan' (2021), Digital Drawing.
Author's Image

KENNY STREET

Figure 109. 'VESSEL_Entry from South' (2021), Digital Drawing. Author's Image

Winning back the landscape as a space for action ...

Inventing scenes parallel with every day action ...

*Presenting things that have been. Imagine things that are to be.
Show the pain of nature ...*

Turn the inside out.

— Hans Dieter Schaal, *Landscape as Inspiration*, pp.301

Figure 110. 'VESSEL_Section' (2021), Digital Drawing.
Author's Image

Buildings, landscapes and materials serve as poignant reminders of our personal and collective heritage and history.

Sites become palimpsests upon which layers of memory are recorded through time ...

Buildings act as witnesses of the past.

— Markus Berger, Interventions Adaptive Reuse
Difficult Memories: Reconciling Meaning, pp. 12

Figure 111. 'VESSEL_Layers' (2021), Digital Drawing.
Author's Image

NORTH ELEVATION

EAST ELEVATION

SOUTH ELEVATION

WEST ELEVATION

Every new work of architecture intervenes in a specific historical situation.

It is essential to the quality of the intervention that the new building should embrace qualities that can enter into a meaningful dialogue with the existing situation.

*For if the intervention is to find its place,
it must make us see what already exists*

—in a new light.

— Peter Zumthor. *Thinking Architecture*, pp.18

Figure 112. 'VESSEL_Elevations' (2021), Digital Drawing.
Author's Image

*Cultural memory is not about giving testimony of past events,
as accurately and truthfully as possible,
nor is it necessarily about ensuring
cultural continuity:*

*it is about making meaningful statements about the past
in a given cultural context of the present.*

— Cornelius Holtrop, 'Towards a Chronology of Megaliths', pp.24

Figure.113. 'VESSEL Section' (2021), Digital Drawing.
Author's Image

Present Site_VESSEL_Community Hub

GROUND FLOOR PLAN

0 5 10 20 30m

- 01 Multipurpose Space
- 02 Exhibition Space
- 03 Meeting Hall
- 04 Breakout
- 05 Cafe
- 06 Library
- 07 Gallery
- 08 Caged Nature
- 09 Terraces
- 10 Public Patio
- 11 Pavilion
- 12 Waterway
- 13 Planted Landscape
- 14 Pathway

*A sheet of paper sprouting thousands of imaginary lines
orthogonally from its surface. In conventional
architectural drawing, conservative and fearful
of losing conformity, they would not need to be
very long before meeting up with edges of the
imaginary scaled-down surface behind the paper
to which the lines of the drawing correspond.*

— Robin Evans, *Translations from Drawing
to Building and Other Essays*. pp.172-173

Figure 115. 'VESSEL_Exploded Axonometric' (2021), Digital Drawing.
Author's Image

This design intervention becomes a central community hub for Waihi. A style of architecture that has been developed from the preliminary drawing experiments in the previous chapter, it uses a range of forms discovered through drawing.

Layers become levels, lines become structure, projections become pathways. The fragmented and illusionary nature of the drawings becomes three-dimensional space that reflects a vernacular style associated with the historic mining industry.

Figure 116. 'VESSEL' (2021), Digital Drawing.
Author's Image

Figure 117. 'VESSEL_View from Island' (2021), Digital Drawing.
Author's Image

Figure 118. 'VESSEL_Axis Crossover' (2021), Digital Drawing.
Author's Image

Figure 119. 'VESSEL_Facade' (2021), Digital Drawing.
Author's Image

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

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

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

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

Figure 120. 'VESSEL_Public Patio' (2021), Digital Drawing.
Author's Image

Figure 121. 'VESSEL' (2021), Digital Drawing
Author's Image

PLAN

TUNNEL EXIT

MOTUMANWA

REHABILITATED WASTELAND

Figure 122. 'PASSAGE_Through Motumanawa' (2021), Digital Drawing.
Author's Image

BRIDGE

Figure 123. 'PASSAGE Through Artifacts' (2021), Digital Drawing.
Author's Image

THE PASSAGE A land bridge passes above the now replanted and overgrown wasteland, ensuring no human can step foot on this sacred ground. After years of exploitation it is now returned to Papatūānuku. Instead, traversing above the canopy of trees, parallel to the movement of Pukewā, the visitor can connect with the sky, nestled among the flying birds, who have been granted a new home within the trees below. Passing the site of the old processing plant, remnants of the past are still visible, yet are slowly being overrun by nature. The linear axis directs the view towards the distant hills, the site of the future, protruding out from the manmade landscape.

ASCENSION Moving beyond the land bridge and crossing the Ohinemuri River, the visitor now ascends the new manmade landscape accompanied by a narrow passage of water moving in the opposite direction—a new tributary to Ohinemuri. The pathway, now at ground level, places the visitor within the rehabilitated landscape, gradually transforming over time, as the newly planted saplings evolve into a mature forest. In the distance, the Culmination of the narrative stands strong and proud, slowly being engulfed by the trees, obscuring it from view.

Figure 124. 'ASCENSION' (2021), Digital Drawing.
Author's Image

Figure 125. 'CULMINATION_Mass+Void' (2021), Digital Drawing.
Author's Image

CULMINATION The final architectural intervention situates itself on the outskirts of Waihi, at the end of the conveyor axis, this is the location where Pukewā's body was dumped, transforming the landscape into something new.

Arriving at the end of the linear pathway an immense void is cut into the landscape, abruptly contrasted by vertical pillars, reaching to the sky. A single concrete block invites the visitor to stop, sit and reflect across a shallow body of water. Large boulders—Pukewā's body—have been extracted from the waste dirt and occupy the space. The water moves by slowly, brushing against each before entering the narrow passage on its journey downstream.

SITE PLAN

ASCENSION

CULMINATION

YORI

REHABILITATED WASTELAND

Figure 126. 'CULMINATION_Site Plan' (2021), Digital Drawing.
Author's Image

REHABILITATED WASTELAND

VOID

TSF 02 INLET

Figure 127. 'CULMINATION_Exploded Axonometric'
(2021), Digital Drawing. Author's Image

*Through the rigour of technique, not despite it, the represented surfaces
might prise themselves from the surface of representation,
floating free from their captivity in paper.*

— Robin Evans, *Translations from Drawing
to Building and Other Essays*, pp.172

Future Site_Culmination

Section

- 01 Ascension
- 02 Reflection
- 03 Threshold
- 04 Framing Platform
- 05 TSF02 Inlet
- 06 Void
- 07 Summit
- 08 'Northern Rock Stack'

Figure 128. 'CULMINATION_Section' (2021), Digital Drawing.
Author's Image

If we understand landscape to be the way in which people understand and engage with the material world around them, then landscapes are always in process, potentially conflicted, and uneasy.

They are never preordained because of perceptions and reactions — though they are spatially and historically specific, are unpredictable, contradictory, full of small resistances, and renegotiations.

Which bit of ourselves we bring to the encounter also depends upon the context, as neither place, nor contexts nor self stay put, things are always in movement.

— Barbara Bender, "Landscapes on-the-move", pp.3-4

Figure 129. 'CULMINATION Point of Confrontation' (2021), Digital Drawing.
Author's Image

Veering right, the incline of the pathway increases dramatically, moving off axis, away from the void, away from humankind's mistakes. The visitor is led towards a staging structure, rising out of the landscape.

Over time, wind and birds drop seeds within, allowing plants to sprout, slowly engulfing the structure with life, both sentient and non-sentient. Rays of morning light shine through the green veil, drawing the journey beyond.

Giant megaliths loom high above, connecting the earth with the sky, slicing the bridge as it passes through the axis.

Future Site_Culmination

Section

- 01 Ascension
- 02 Reflection
- 03 Threshold
- 04 Framing Platform
- 05 TSF02 Inlet
- 06 Void
- 07 Summit
- 08 'Northern Rock Stack'

Figure 130. 'CULMINATION_Section' (2021), Digital Drawing.
Author's Image

Water that has been collected and naturally cleaned in the rehabilitated tailings' storage facilities is slowly drained into an inlet pond, where it is separated from any lingering sediment. The clean surface layer is then discharged down the waterway, through the pillars where it trickles down a concrete wall, on its journey to Ohinemuri.

Reaching the top of the staircase brings the visitor to the summit of the manmade hill—the Northern Rock Stack—the new resting place of Pukewā. From here the pathway leads out onto the timber structure, which is confronted by the concrete pillars, creating a space of liminality. Now high above the pathway from whence the visitor came, a view is offered back in time.

Moving further along the structure, the visitor is now within a green veil, surrounded by ageing timber, metal and overgrowing plants. The axis has now shifted and crossed over itself, symbolising that moving into the future, humanity will not continue the linear, myopic course of its past.

Figure 132. 'CULMINATION_Crossing the Axis' (2021), Digital Drawing.
Author's Image

Arriving at the end of the bridge, the passage enters a covered space. The final view and the culmination of the narrative, Motukehu—the landscape chronotope—untouched by the mining industry and once a place of habitation and defense for the original peoples of the land—stands sentinel, a witness to the eons of change.

Figure 133. 'CULMINATION_Framing Motukehu' (2021), Digital Drawing.
Author's Image

These destinations are not like exotic, faraway places waiting to be discovered; they are merely potentialities that might be brought into existence through a given medium.

—Robin Evans, *Translations from Drawing to Building and Other Essays*. pp.182

Figure 134. 'CULMINATION' 'From Motukehu' (2021), Digital Drawing.
Author's Image

8.3 Critical Reflection

Each of the developed design interventions for this research investigation has formalised the tangible and intangible aspects found within the context of Waihi. Each intervention has had varying degrees of success, yet collectively adds to the metanarrative that this thesis has developed. The deeply layered and scarred landscape of Waihi has seen many transformations since humankind's discovery. Utilising and translating these into architecture that tells a story of its past allows new layers to be added that not only create interest in the revitalised landscape, but also teach visitors about the past.

The axis inhabits the landscape as a timeline, moving from the past in the west through the present in the middle towards the future in the east, encountering interventions along the way. Each of these interventions allows Pukewā to reclaim herself in the site where she has historically been very sacred. They each pay homage to nature and our Papatūānuku after years of toxic mutilation. Each reflects upon the memory of Waihi and allows future generations to learn from past mistakes, and in turn conceive a greater future, built upon the post-industrial landscape of the mining generation. The drawings conceived in the Preliminary Design Stage are translated and formalised into habitable structures grounded on the chosen sites.

Reflecting upon each intervention individually and as a whole, we can begin to understand how each contributes to the narrative. Jerome Bruner's narrative criteria are exhibited as follows:

+01 Narrative Diachronicity: Time and Journey. Time spanning from the past through to the future. Interlinking pathways connecting each intervention creating a journey.

+02 Particularity: Site specific context—Lake Pukewā created from a desecrated landmark, journey along a post-industrial axis scarred into the landscape, Motukehu acting as a chronotope between the beginning and end of the narrative.

+03 Intentional State Entailment: Not defining any particular entry or exit for the sites; each can be explored by the individual how they choose. Although the interventions hint at the story being told, each visitor is able to interpret the experience in their own way.

+04 Hermeneutic Composability: Each intervention along with the overall journey is aimed at targeting the individual's experience in different ways and working together to educate.

+05 Canonicity and Breach: Creating a synergy between two conflicting histories to create a story that encapsulates both.

Figure 135. 'CONTEMPLATION_From Motukehu' (2021), Digital Drawing.
Author's Image

+06 Referentiality: Abstracting site histories in highly conceptual way to form each intervention. The journey from past to future with framed views and directionality narrows the visitor's field of view, focusing only on the narrative.

+07 Genericness: Although using multiple histories within this investigation, and hinting towards the historic stories relating to the landscape, the process of this research—through iterative translations—has in a way detached the singular meaning connected to the site and allowed the narrative to be understood and interpreted by any individual that visits.

+08 Normativeness: The intertwining histories exhibited in the investigation and the process of research through translation allow varying experiences to occur.

+09 Context Sensitivity & Negotiability: Each visitor from all backgrounds and all ages will have a different experience within the journey, creating their own meaning of the spaces.

+10 Narrative Accrual: The journey from the past to the future, in a linear arrangement with the use of framing devices within the landscape, directs the view towards visual chronotopes, adding a cyclical nature to the narrative, allowing the visitor to orientate themselves. The use of similar structural components and materials throughout each intervention creates a dialectic between each.

The developed design focusses on accrescent issues relevant to post-industrial sites around Aotearoa/New Zealand, such as is found in Waihi. The three major interventions, along with the landscape rehabilitation efforts, are aimed at offering the township points of interest by reframing the negative aspects of the place into a positive one that serves the future. This investigation was not aimed at 'making right' the wrongs caused by the mining industry, nor were they attempting to erase the negative aspects associated with the place. Instead, following Pallasmaa's idea that "human constructions have also the task to preserve the past" (189) and Hill's view that adding layers to a historic site are crucial to its ongoing transformation, the project affords visitors the opportunity to witness the place and its history (both positive and negative) in order to educate future generations.

Using narrative architecture as a mode for this investigation allows unexpected outcomes to emerge, forming an imaginative conversation between the negative impacts of the mining industry and how it can affect the surrounding environment and community. Moving from hand drawing in the physical realm in the previous chapter into digital drawing in this chapter allows the designs to mature from dreamlike concepts, derived from layers of translation into formalised buildings that respond to the conditions of the site.

Figure 136. 'Drawing Process' (2021), Digital Drawing.
Author's Image

CHAPTER NINE

Conclusion

- 9.1 Summary
- 9.2 Critical Reflection

9.1 Summary

In order to begin this thesis investigation, a literary context—focussed on translation theory—was interrogated with the aim of alleviating the negative impacts of an industry on a sacred landscape and allowing the layers of the site to gain a continued life in the ongoing narrative of its timeline. “The Task of the Translator” by Walter Benjamin was engaged as a generator to inform the narrative, which was extracted from two key histories found in the research. The seminal theorists introduced in Chapter One—along with the case studies interrogated—each contributed to this investigation’s layered transformation from the initial design excavations through to the developed design. The three design excavations in Chapter Six initiated the design process. They utilised both physical and digital modelling to begin extracting and translating both tangible and intangible aspects of site, found in Chapter Four. After this, the master plan was developed, alongside the preliminary design. This stage took inherent issues associated with the site and conceptualised them further, using drawing translation and iterative transformations to attain unexpected results.

The developed design outcome was a transformation of initial conceptual and preliminary design research. Creating a journey throughout the scarred landscape by placing the interventions along an axis which was the outcome of the master plan development in Chapter Seven, each intervention worked individually and together to tell the story of Waihi’s ongoing history. Translation theory is used to develop and exhibit the multi-layered nature of the site, and adding a new chapter to the post-industrial landscape by integrating the scars and stories that make Waihi unique into a narrative architectural response.

9.2 Critical Reflections

The intent of this thesis was to revitalise a site for current day and future use. The final design outcome of this research presents itself as something of value to open a conversation regarding the future efforts of rehabilitation of the scarred landscape, not only as a witness to history but as an enriching presence within the community. Each of the three interventions captivates the past, present and future of the township, honoring what once was, what is, and what could be.

This thesis uses the local history of the site as a provocateur for design experiments responding to the notions of memory, identity and place—highlighting the duality of identity through multiple memories. This creates a symbiosis between the two key histories involved, which throughout Waihi's past have had many disputes. Māori history linked to the site is at risk of being forgotten, whereas the mining history is not. Creating interventions that encapsulate both histories, to tell a story of the loss of Pukewā and the voids created in the township by the mining industry, allows both to be remembered and offers a lesson for future generations.

The methodology and outcomes draw attention not only to the notion of fluidity of context within sites such as Waihi's post-industrial landscape, but also to architecture's responsibility to find a way in which to respond to the issues of these sites. Architectural design, placed into the public domain as visionary work, can assist ensuring that these issues are not forgotten, and can help to open a conversation about a future for a place's identity. Using translation theory to extract a narrative from

the site, along with translation through drawing, allowed the design process to develop subjectively and uniquely.

This thesis has tested experimental methods of translation from literary narrative, through artistic narrative, and speculative drawn environment, into plausible architectures—to develop and test solutions to the dynamic conditions within the site, providing places to reflect and remember, places to gather, learn, and innovate, and places to imagine a new path forward. This enables the speculative, culturally aware components of architecture to fuse with an element of realism, permitting the outcomes to ask more questions.

Increasing the scope, this thesis would next explore the investigation of interior spaces, principally in the design of 'The Vessel'. The physical connection between the interventions along the axis could have also been developed further. In a wider context, it would be interesting to see the benefits of using this design process in terms of its appropriateness to other landscapes heavily affected by industry, using the memories and historic layers of that context to impact on the intervention. Each place is unique, so each would arrive at exceptionally different outcomes.

With the opportunity to exhibit this research in Waihi, this thesis will become a provocation to influence the community's understanding of the place and how architecture, along with landscape rehabilitation, can be used as a tool to fill the post-industrial void within the township.

Translation is a form.

*To comprehend it as a form, one must go back
to the original, for the laws governing the
translation lie within the original,
contained in the issue of its
translatability.*

— Walter Benjamin, “The Task of the Translator”, pp.254

Figure 137. ‘The Vessel’ (2021), Digital Drawing.
Author’s Image

Aside from a point on a map, a place is created mostly by time. Its strength is the absolute sovereignty of memory, a connection that automatically identifies and links place with experience. Everything new consists of something old, but at the same time it contains notions from something that does not yet exist. Space is conceived by the people who occupy and experience it. They transform it into an environment that contains meaning, enriched by the traces of memories of everyday life.

KH

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