(Re)covered Memory

Memorialisation, Race, and Architecture

Max Wiles

Coverpage Remnant of a word on post of Yuen Tung and Co. on the corner of Tory and Haining Streets, 1981

(Re)covered Memory
Memorialisation, Race, and Architecture

by
Max Wiles

A 120 Point Thesis
Submitted to Victoria University of Wellington
in partial fulfilment of the requirements for the
degree of Master of Architecture (Professional)

Victoria University of Wellington
School of Architecture
February 2017

Please refer to print version for image

Please refer to print version for image

Acknowledgements

Firstly, thank you to my supervisors Geoff Thomas and Robin Skinner for your guidance, encouragement, and time spent with me throughout the year. This thesis would not have been possible without your input.

To Lynette Shum, thank you for your insight and support of my project. Your knowledge of the Chinese history of Haining Street has been an invaluable resource, thank you for sharing it with me.

To my friends and colleagues, thank you for your enthusiasm and inspiration this year, and throughout the previous years of study.

Finally, to my parents and family, thank you for your support and encouragement over the past five years.

"In Wellington there is a far larger Oriental quarter than in any of the other New Zealand cities... little streets threading and inter-threading over a dusty flatness, where at night the thin, high squeals of the Chinese fiddles are eerie among the dark-crannied shops. With the exception of the white prostitutes who live there, it isn't entirely squalid."

Robin Hyde, *Passport to Hell*, p.89 (1937)

Please refer to print version for image

Fig. 0.01 "An Ugly Spot" cartoon 1903

Abstract

The tendency to record only built memory and significant events in architectural practice means that less tangible *cultural memory* is prone to erasure. This is prevalent in the memories of the *other* which often diverge from the majority, and so are not considered for preservation. In this context, *cultural memory* refers to the intangible qualities and experiences which define *place*, associated with a particular group. While initiatives such as heritage listings can preserve the physical history of *place*, little is done to preserve intangible history which has been lost through development and gentrification.

To investigate strategies for reasserting *cultural memory* in urban space, Haining Street in Wellington is engaged as a site. From approximately 1890 to 1960, Haining Street was Wellington's Chinatown and home to the largest Chinese population in New Zealand. Despite a long, and often controversial history, this legacy has virtually been erased from the contemporary streetscape, creating an area of note only for a vanished past. This thesis proposes that the memory of Haining Street's Chinese past can be reasserted through an artist in residence scheme, consisting of a gallery, workshop and accommodation.

Architectural intervention within spaces where history has been erased can reassert memory of the *other*, creating an identifiable *place* by: memorialising the intangible qualities of *place*, engaging with the legacy of race in the built environment, and creating a sensual experience of *place*. This research suggests that architecture has the potential to reconcile conflicted recollections of the past through an active engagement with the memory of *place*.

Table of Contents

Abstract	ix
1.0 Introduction	1
Problem	2
Aims and Investigations	3
Scope	4
Approach and Methodology	5
Thesis Structure	6
2.0 Site Analysis	9
Chapter Introduction	10
History of Chinese New Zealanders	11
History of Haining Street	12
Context of wider site	24
Site Conditions	28
Chapter Conclusion	34
3.0 Programme Analysis	37
Chapter Introduction	38
American Folk Art Museum	39
Songzhuang Artist Residence	40
Chapter Conclusion	41
4.0 Literature Review	43
Chapter Introduction	44
Memorialisation through Architectural Intervention	45
The Intersection of Race and Architecture	48
Creating Memories in Urban Space	52
Conclusion	55
5.0 Case Studies	57
Chapter Introduction	58
Case Study 1 Te Aro Park	59
Case Study 2 National Museum of African American History and Culture	64
Case Study 3 Omoide No Shotokyo	70
6.0 Traditional Chinese Architecture	77
Chapter Introduction	78
Defining traditional Chinese architecture	79
Application in New Zealand	88
Opportunities for Design	90
7.0 Design Experiments	93
Chapter Introduction	94
Iterative Process	95
Opportunities for Design	106

8.0 Preliminary Design	109
Chapter Introduction	110
Sketch Design	111
Gallery	118
Workshop	121
Accommodation	124
Conclusion	127
 9.0 Developed Design	 129
Chapter Introduction	132
Design Reaction	133
Market	136
Gallery	140
Workshop	148
Accommodation	156
Extension Beyond Site	164
 10.0 Conclusions	 169
Conclusion and Critical Reflection	170
 11.0 Bibliography	 173
Reference List	174
List of Figures	178

Please refer to print version for image

Fig. 1.00 Yuen Tung and Co. on the corner of Tory and Haining Streets, 1974

1.0
Introduction

Introduction

Problem

Throughout architectural practice history tends to be memorialised in one of two ways: The preservation of historic structures and the construction of monuments to past events. This focus on preserving built history means that too often intangible memory is lost. This effect is most pronounced in the spaces of the *other*, whose memories of *place* may be contrary to that of the majority, and so less valued for preservation. This thesis recognises the opportunity for an architectural intervention to reassert memories of the *cultural other*, before this history is lost.

Aligned with the research of urban historian Dolores Hayden, this thesis advocates for “a more inclusive urban landscape history” through the reassertion of the memory of the *cultural other* (12). Hayden suggests that an inclusive approach to preservation “can also stimulate new approaches to urban design...creating a heightened sense of *place* in the city” (12). Reasserting the memory of the *other* offers an opportunity to create *place* through an architecture which reinterprets conventions of built preservation.

This thesis investigates the question: *How can an architectural intervention reassert cultural memory in urban space, through the creation of place?*

This necessitates the investigation of three topics:

1. Memorialisation through architectural intervention
2. The intersection of race and architecture
3. The creation of memory in urban space

Please refer to print version for image

Fig. 1.01 Photo of Haining Street, looking towards Tory Street, 1904

Introduction

Aims and Investigations

The aim of this investigation is to explore ways in which architectural interventions can reassert memories into an environment from which they have been erased.

This design led research investigation proposes this aim can be achieved by:

1. Abstracting memory to allow for *individual* interpretations of *place*
2. Having an understanding of the culture being reasserted beyond the superficial
3. Encouraging the creation of new memories by engaging with the past, present and future iterations of *place*

From approximately 1890 until 1960, Haining Street was home to the largest and most concentrated Chinese population in New Zealand, known among Chinese New Zealanders as *Tongyan Gaai* or Chinese People's street (Shum, Lecture). Throughout this time Haining Street was Wellington's Chinatown, providing a place of community, identity and support for Chinese New Zealanders (fig 1.01).

Despite a positive reputation among Chinese New Zealanders, to many Pākehā, Haining Street was considered to be the most notorious neighbourhood in New Zealand (fig 1.03). Author, Pat Lawlor recalls, "we were told that even if we went near that drab, narrow, little street with its congestion of tumbledown houses, we might be kidnapped, boiled in a copper and made into preserved ginger" (99).

Today Haining Street exists as a place largely devoid of traces from the past. One derelict house, a former opium den, remains at number 6-8, and a plaque in remembrance of murder victim Joe Kum Yung was retrospectively installed in 2005 on the 100th anniversary of his death. This thesis engages with the cultural memory of Haining Street as a Chinese community and place of Pākehā mythological significance, as a case study against which the research question is tested.

The programme for an architectural intervention which reasserts memory must provide enough complexity to address the memorialisation of conflicted histories, and allow engagement with the past, present, and future of site. The selected programme is a contemporary Chinese art gallery and artist in residence scheme, requiring the design of an exhibition space, making space, and living space. This programme offers the opportunity to reassert the memory of Haining Street as a Chinese space, as it exists in the present, without resurrecting a past condition or function.

Introduction

Scope

This thesis explores how the memory of the *cultural other* can be reasserted in an urban environment. Due to the limitations of this thesis, the scope of this investigation is restricted to the memory of Haining Street as a Chinese community, and only touches on the pre-Chinese and pre-European histories of the Te Aro area (fig 1.02).

Prior to European settlement, Māori used the entire Te Aro flat for collecting flax and eels, with Te Aro Pa located at the northern shore of the harbour. Unlike in Pākehā and Chinese memory, the Haining Street location was of no known significance to Māori, and therefore this thesis predominantly considers Pākehā and Chinese perspectives.

This thesis does not attempt to provide a complete history of Haining Street as a Chinese community, but uses this history insofar as to test the research question. Historic analysis throughout this thesis utilises the research of Wellington historian Lynette Shum, particularly her 2007 thesis “Representing Haining Street: Wellington’s Chinatown 1920-1960”.

Please refer to print version for image

Fig. 1.02 “Wellington Harbour from the Road leading to the Barracks”, John Pearce, 1852, from the approximate location of Haining Street

Introduction

Approach and Methodology

The design process of this thesis is divided into two sections: Firstly using research through a structured methodology to identify a strategy for design, and secondly an experimental iterative design process, where design decisions are developed in light of previous research.

The research of historians Lynette Shum, Professor Manying Ip and Dr James Ng into Chinese New Zealanders' experiences is a catalyst for the design process. Their research identifies two perspectives of Chinese New Zealand history: The Pākehā perspective of *Haining Street of imagination* and the Chinese perspective of *Haining Street of reality*.

Philosopher Maurice Halbwachs identifies two strands of memory: *collective* and *individual*, which can be applied to recollections of Haining Street. The Pākehā *Haining Street of imagination* can be considered as the collective interpretation, while the Chinese *Haining Street of reality* can be considered as the individual interpretation.

Professor Craig Barton from The School of the Art Institute of Chicago, proposes that erased cultural memory should be revealed through architectural interventions which acknowledge varied interpretations of *place*. The design experiments simultaneously explore architectural representations of *imagined* and *real* Haining Street through an iterative process of drawing, painting, and modelling.

Theorist Kent Bloomer and architect Charles Moore explore how *place* can be used to create memory through engagement of the senses and triggering past experiences.

Please refer to print version for image

Fig. 1.03 A crowd gathers after a raid on Haining Street, 1931

Introduction

Thesis Structure

Chapter One: Introduction

This chapter introduces the research question, and details the aims and objectives of this thesis, as well as the site and programme for investigation.

Chapter 2: Site Analysis

This chapter investigates the history of Haining Street as a Chinese community, the wider Te Aro area, and site conditions, resulting in the selection of sites for the architectural investigation.

Chapter 3: Programme Analysis

Through analysis of the American Folk Art Museum and Songzhuang Artist residence the programmatic requirements are determined.

Chapter 4: Literature Review

This chapter reviews relevant literature and previous investigations into the topics of:

1. Memorialisation of tangible and intangible memory
2. The intersection of race and architecture
3. The creation of memory through engagement with *place*

Chapter 5: Case Studies

This chapter reviews three case studies where memory of a community is reasserted into the environment from which it was erased:

1. Te Aro Park, Wellington
2. Smithsonian Museum of African American History and Culture, Washington DC
3. Omoide No Shotokyo, Los Angeles

Chapter 6: Haining Street of reality-Traditional Chinese Architecture

This chapter begins the design process with an investigation into traditional Chinese architecture, which informs an iterative design process. This chapter represents the *reality* side of the design process.

Chapter 7: Haining Street of imagination- Design Experiments

This chapter continues the design process through iterative design experiments, shifting between drawing, painting and modelling, which explore *imagined* Haining Street.

Chapter 8: Preliminary Design

This chapter explores how the previous design experiments and research, can be interpreted into sited designs.

Chapter 9: Developed Design

This chapter reflects upon the preliminary design and previous research, and proposes a finalised design for the gallery, workshop and accommodation. This chapter extends the developed design beyond Haining Street.

Chapter 10: Conclusion

This chapter concludes the thesis, and reflects upon how the research question, aims, and objectives of this thesis have been achieved.

How can an architectural intervention reassert memory in urban space, while creating Place identity?

Fig. 1.04 Diagram of Thesis Structure

Please refer to print version for image

Fig. 2.00 House at 7 Haining Street, 1960, the scene of an assault

2.0
Site Analysis

Chapter Introduction

This chapter investigates the history of Haining Street and the wider Te Aro area, and details the selection of a site for investigation. This chapter is divided into three sections:

1. Site history
2. Wider context of site
3. Specific site conditions

Site Analysis

History of Chinese New Zealanders

Since the late 19th Century Chinese New Zealanders have constituted the third largest ethnic group in New Zealand, making up approximately 4% of the New Zealand population today (Te Ara).

In 1865 official Chinese migration to New Zealand began following an invitation to Chinese gold seekers in Australia, to re-work the Otago goldfields. The first wave of Chinese migrants to New Zealand arrived in 1866, and were soon followed by migrants directly from China. (Murphy, Poll Tax, 2)

New Zealand's early Chinese population were predominantly Cantonese men from the Poon Yue, Jung Seng and Seyip provinces (Shum, Thesis, 25). Unlike non-Chinese miners, the Chinese gold seekers created communities, shared resources, and worked in groups. This led to antagonism which became rooted in racial discourse (Ng, Chinese Settlement), as can be seen in figure 2.01.

Racist laws enacted began with the 'Chinese Immigrants Act of 1881', that introduced a 10 pound poll tax on the entry of Chinese migrants. The 'Chinese Immigrants Act Amendment of 1896' raised this poll tax to 100 pounds, the purpose of which, according to historian Nigel Murphy, "was to exclude completely and absolutely the Chinese from this country" (Murphy, Poll Tax, 29). In 1908 the Naturalisation of Chinese immigrants stopped, and didn't resume until 1951 (Murphy, Joe Lum v. Attorney General, 57-60).

Despite these measures, between 1918 and 1920, 1374 males and 115 females arrived in New Zealand from China. By 1936 the Chinese New Zealand population numbered 2233 males and 347 females (Ng, Chinese Settlement).

In 1987 New Zealand's Immigration Policy overturned a preference for migrants from Great Britain and Ireland, to a policy which valued age, assets and qualifications. This led to an increase in immigration of ethnic Chinese from China, Taiwan and Malaysia (Ip, 125). As of 2013, 171,411 New Zealanders identified as Chinese (Statistics New Zealand).

Please refer to print version for image

Fig. 2.01 "Still they come", 1905, cartoon typical of Anti-Chinese sentiment

Site Analysis

History of Haining Street

Haining Street in Te Aro, Wellington, is a narrow street running east-west between major thoroughfares, Tory and Taranaki Streets (Irvine-Smith). Initially a residential neighbourhood, Haining Street, now contains a mix of light industrial and medium-rise apartment buildings (fig 2.02).

To Pākehā, Haining Street was synonymous with vice and crime, fuelled by stories of corruption and slavery, such as in figure 2.03 (Shum, Thesis, 125). However, Haining Street was home to Chinese New Zealanders, providing a place of safety, community, and identity (Shum, Thesis, 2).

Lynette Shum recognises Haining Street as a place of contradictions, stating “if, for some, Haining Street had represented warmth and family, to others a venture down the Street, their hearts pounding with the frisson of anxiety, was the fulfilment of a boyhood dare”(2). This dichotomy continues to define Haining Street today, evoking “strong memories, variously, of fear, of nostalgia, of the exotic and its temptations” (Shum, Thesis, 1).

Although the name Haining sounds Chinese, and translates as calm sea (海宁), it was named after John Haining a British landowner in 1854, who never visited New Zealand.

Fig. 2.02 Map showing the location of Haining Street (highlighted in red) within Te Aro. Image by author

Please refer to print version for image

Fig. 2.03 "Get Rid of Haining Street", article in the New Zealand Observer, February 11, 1937

Site Analysis

Re-creation of Historic Street

Fig. 2.04 Re-creation of historic Haining Street, positioning historic photos on the Thomas Ward Map of Wellington (1891). Image by author

F. 19 Sept 1929

G. 19 Dec 1918

I. 1950

H. 1955

J. Feb 1974

K. 20 Apr 1963

Q. 1957

P. 1955

O. 4 Jan 1960

N. 4 Jan 1960

L. 13 Apr 1960

M. 13 Apr 1960

Fig. 2.05 By 1895 Haining Street was identified as Wellington's Chinatown, following the arrival of the first Chinese resident, George Gee, in 1880, who was soon joined by others. Between 1909 and 1929, there was only one Pākehā resident, John Grant. The last Chinese residents left Haining Street in the early 1960's, coinciding with the final opium raid in 1961. (Shum, Thesis, 285-288)

The demolition of the original houses began in 1929, with 4 Haining Street, to make way for an electrical substation. One original weatherboard house remains at 6-8 Haining Street but over the course of this project has been issued with a demolition notice. Image by author

Fig. 2.06 Gambling, in particular Pakapoo, drew Pākehā to Haining Street. Pakapoo, which is played much like lotto, along with all other Chinese games of chance, was illegal in New Zealand between 1881 and 1977 (Shum, Thesis, 52). A Pakapoo ticket can be seen in figure 2.18.

Wide reporting of gambling raids led to myths of secret escape routes (Shum, Thesis, 125). One such myth is perpetuated by historian David Grant who states of the houses on Haining Street “secret passages were also built to lead players into underground tunnels or through back exits” (72).

Fig. 2.07 Opium use was criminalised under the 'Opium Prohibition Act of 1901'. Under this Act, Police could enter any Chinese home if they suspected the residents had been using opium (Shum, 80, Remembering Chinatown).

During the early 20th Century, Haining Street was notorious for opium use and associated raids. Despite this reputation, only a minority of residents were involved with opium. Opium users were occasionally arrested during raids, but as Shum asserts "those badly addicted were given opium in the cells to prevent withdrawal symptoms, or bailed immediately", and were not seen as dangerous (Shum, Remembering Chinatown, 81).

Fig. 2.08 Haining Street provided boarding houses, translation services, herbalists, and restaurants. Haining Street was the centre for Chinese celebrations, attracting people from as far as Horowhenua during Chinese New Year (Shum, Thesis, 8).

Haining Street was the point of arrival for most Chinese immigrants to New Zealand, and along with adjacent Frederick Street, contained many Chinese community organisations such as the Anglican Chinese Mission, Chinese Masonic Society, the Tung Jung Association, and Kuomintang Party offices. Image by author

Site Analysis

Context of wider site

Fig. 2.09 Collage showing the wider historic context of the Te Aro area, and recent development, such as the inner-city bypass. Image by author

ex-Wellington Chinese-

Masonic Society Hall ex - Tung Jung Association

1996

2013

Wellington Harbour from Tory St.
John Pearce, 1852

History Trail Sign
- Haining St.

Memorial to
Joe Kum Yung, 2005

Fig. 2.11 Map specifying the current Chinese community facilities throughout Wellington. Image by author

Site Analysis

Site Conditions

Fig. 2.12. Three sites were selected for the three programmes: a place to exhibit, a place to work, and a place to live. The selected sites are currently used for car parking, and offer the opportunity to reassert memory through an architectural intervention into an existing urban environment. Image by author

Fig. 2.13 Haining Street is marked by a distinct slope. The slope has an incline of four metres at 8 degrees, with the street rising towards the east. Image by author

*Fig. 2.14 Due to the height of buildings west of Haining Street, more sun is received from the east. In the early morning and late afternoon, sunlight is obstructed by Mount Victoria and the Kelburn Hills respectively.
Image by author*

Fig. 2.15 On Haining Street and Frederick Street are four historically significant buildings to Wellington's Chinese community. None of these buildings are still used for their original purpose. Image by author

Fig. 2.16 Haining Street has little natural vegetation, and all vegetation is planted on private land. Image by author

Fig. 2.17 Haining Street has significant view-shafts to Mount Victoria in the east, and the Kelburn Hills in the west. To the south there is a view of the Carillon. Image by author

Site Analysis

Chapter Conclusion

An architectural intervention which reasserts the memory of Haining Street's historic Chinese community must respond to both the physical and historic conditions of the selected sites, representing *reality* and *imagination*. By responding to both the practical and ephemeral qualities of site, memory can be reasserted by creating a dialogue between the conflicting existences of Haining Street.

Fig. 2.18 A ticket used to play Pakapoo.

*Fig. 2.19 Model of the re-creation of Haining Street using historic photos and the Thomas Ward Map.
Image by author*

Please refer to print version for image

Fig. 3.00 Demolition of 48, 50, and 52 Haining Street, 16 May 1960

3.0

Programme Analysis

Chapter Introduction

This chapter proposes the programme for the architectural intervention on Haining Street, as an artist in residence scheme. This chapter details the programmatic requirements of the scheme aided by a review of two precedents: The American Folk Art Museum and The Songzhuang Artist Residence.

Many architectural theorists are critical of museums that memorialise the past through an approach of “preservation and display”, from a singular perspective (Walkowitz and Knauer, 11). Hayden suggests that “Place Memory” memorialises history in a way which is location-specific, and reacts to social change. Hayden states that “places trigger memories for insiders, who have a shared common past, and at the same time places often can represent shared pasts to outsiders who might be interested in knowing about them in the present” (46).

This thesis proposes to reassert the memory of Haining Street as a Chinese community, through a contemporary Chinese art gallery and artist in residence scheme. The gallery will operate as a New Zealand Branch of *53 Art Museum*, a contemporary art gallery in Guangzhou (fig 3.01), the ancestral home of New Zealand’s historic Chinese population.

The programmatic requirements of the Haining Street scheme are an:

1. Exhibition space
2. Making space
3. Living space

Fig. 3.01 53 Art Musuem, Guangzhou

Programme Analysis

American Folk Art Museum

The now demolished American Folk Art Museum in New York City offers a relevant precedent for analysing the programme of the gallery (fig 3.03). Designed in 2001 by Billie Tsien and Tod Williams, this Museum maximises a confined site for a complex programme (fig 3.05) (Williams). Upper levels contain exhibition spaces (fig 3.04), a cafe, reception, and shop, with art “located along the path of circulation through the building, such as along staircases, allowing visitors to walk from floor to floor viewing art being displayed” as can be seen in figure 3.02 (Perez).

Although in a larger city with a higher occupancy, the American Folk Art Museum provides exhibition and education spaces in a similar context, scale, and site to Haining Street.

Fig. 3.02 Artworks displayed on circulation route

Fig. 3.03 Exterior of Museum

Fig. 3.04 Interior Exhibition Area

Fig. 3.05 Sections through museum, showing the relationship between exhibition spaces on the upper levels and public spaces on the lower levels

Programme Analysis

Songzhuang Artist Residence

A relevant precedent for analysing the programmatic requirements of the accommodation and workshop is the Songzhuang Artist Residence in Beijing (Tiantian). Designed in 2007 by DnA Design and Architecture, this facility includes 20 residential apartments, studio space and performance areas, creating an “alternative living and working pattern”(DnA). While the studios are communal, the residences are private, each containing a kitchen, bathroom and bedroom, as can be seen in figure 3.06 (Tiantian)

Although on a larger scale than proposed the accommodation and workshop, the Songzhuang Artist Residence offers a strategy for communality and cross programming between work and living.

Fig. 3.06 Third Floor Plan of the Songzhuang Artist Residence, showing apartments and studio spaces

Fig. 3.07 Ground Floor Studio of the Songzhuang Artist Residence

Programme Analysis

Chapter Conclusion

An active programme works to memorialise *place* through the reassertion of an experiential understanding of the past, without recreating a historic condition. The artist in residence scheme creates a distinctly Chinese *place* where users can engage with memorialisation without contributing to a historic recreation. Mindful of the arrangement of the previous precedents, the following spatial requirements have been determined.

Gallery	American Folk Art Museum		Haining Street Scheme	
	Occupants	Area	Occupants	Area
Entrance Atrium	25	66m ²	12	36m ²
Reception	3	20m ²	1	10m ²
Exhibition Space	240	960m ²	128	512m ²
Staff Offices	24	240m ²	9	98m ²
Male Bathrooms	515 (Total)	84m ² (4 Toilets)	201 (Total)	33m ² (2 Toilets)
Female Bathrooms	515 (Total)	140m ² (6 Toilets)	201 (Total)	51m ² (2 Toilets)
Café (Dining)	58	64m ²	17	35m ²
Café (Kitchen)	3	25m ²	2	16m ²
Shop	20	40m ²	10	20m ²
Educational Space	180	360m ²	39	78m ²
Delivery	N/A	60m ²	N/A	35m ²
Total		2059m²		924m²

Workshop	Songzhuang Artist Residence		Haining Street Scheme	
	Occupants	Area	Occupancy	Area
Studio	20	630m ²	3	94.5m ²
Workshop	20	280m ²	3	42m ²
Delivery	N/A	100m ²	N/A	100m ²
Storage	20	350m ²	N/A	52.5m ²
Total		1360m²		289m²

Accommodation	Songzhuang Artist Residence		Haining Street Scheme	
	Occupants	Area	Occupancy	Area
Bedroom	1	12.5m ²	3	37.5m ²
Bathroom	1	3m ²	3	9m ²
Living (Private)	1	12.5m ²	3	37.5m ²
Living (Communal)	20	280m ²	3	42m ²
Kitchen	1	4m ²	3	12m ²
Laundry	1	1m ²	3	3m ²
Outdoor Living	20	260m ²	3	39m ²
Storage	1	3m ²	3	9m ²
Total		576m²		189m²

Table. 3.08 Calculation of the spatial requirements of the artist in residence scheme

Please refer to print version for image

Fig. 4.00 48 Haining Street during demolition, showing discovered Pakapoo tickets, 1960. The hole in the floor is from addicts who would look for hidden opium prior to demolition. A Pakapoo ticket can be seen in figure 2.18

4.0

Literature Review

Chapter Introduction

This chapter analyses and reflects upon relevant architectural theories regarding the research question *How can an architectural intervention reassert memory in urban space through the creation of place?* The Literature Review is separated into three sections:

1. Memorialisation through architectural intervention
2. The intersection of race and architecture
3. The creation of memory in urban environments

Literature Review

Memorialisation through Architectural Intervention

This section addresses the question: *How can history be memorialised in architecture by appealing to collective and individual memory?* by analysing influential texts, “Spatial recall: Memory in Architecture and Landscape” by theorist Marc Trieb and, “On Collective Memory” by philosopher Maurice Halbwachs. These texts are primary sources regarding memorialisation in architecture, contrasting a range of opinions. This section differentiates collective from individual memory, explores memorialisation of intangible memory, and discusses memory in the creation of *place*. This information establishes a strategy for memorialisation through architectural intervention.

In the text “The Modern Cult of Monuments: Its Essence and Its Development”, 19th Century historian Alois Riegl identifies five categories of value for monuments: Age Value, Historical Value (fig 4.01), Art Value, Commemorative Value (fig 4.02) and Newness Value. Riegl advocates for memorialisation due to Historic Value (72). According to Riegl a monument need not be overt to provoke memory, but must have a significance which relates to viewers on a personal level.

Fig. 4.01 Historical Value, fragment of the Berlin Wall

Fig. 4.02 Commemorative Value, the Washington Monument

Sociologist Maurice Halbwachs’ text “On Collective Memory” defines collective memory as “an image of the past which is in accord, in each epoch, with the predominant thoughts of the society”. Collective memory is consistent, and shared by a social group, while individual memory is specific to an individual (40). Collective and individual memory are inextricably linked, as “individual memory is nevertheless a part or an aspect of group memory, since each impression...leaves a lasting memory only to the extent... that it is connected with the thoughts that come to us from the social milieu” (53). When an individual memory is recalled, it is framed in relation to the opinions of the individual, which have been shaped by society, shifting individual memory into the collective (53).

In her text “The Place of Place in Memory” Esther da Costa Meyer proposes that memorialisation should respect intangible memories, rather than recreate historic conditions. Da Costa Meyer differentiates between *space* and *place*, stating “[i]t is memory...that invests a particular location with singularity and significance, and thus separates place from the undifferentiated sameness of space” (179-180). Da Costa Meyer suggests there is no physical distinction between *space* and *place*, only in our memories and associations which individualise *place*. Like Riegl, da Costa Meyer places value on historical significance, suggesting intangible connections to *place* are more important than the physical elements which compose *space* (181).

Supporting da Costa Meyer's position, in his text "Mnemonic Value and Historic Preservation" Jorge Otero-Pailos distinguishes between monuments, which resonate in collective memory, and historic sites, which resonate in individual memory. Otero-Pailos states that for a *place* to be recognised as significant, "its mnemonic function must transcend individual purposes and become useful for constructing a collective identity" (242). While there may be no physical distinction, a monument has a recognised collective identity, while a historic site has a fragmented individual identity. This can be compared to da Costa Meyer's separation of *place* from *space*, where a monument has an identity beyond its physical constraints. According to Otero-Pailos' position memorialisation should resonate within wider society, uniting users under a single interpretation of *place*.

Expanding upon the position of da Costa Meyer and Otero-Pailos, in his text "The Memory Industry and its Discontents: The Death and Life of a Keyword" Andrew Shanken is critical of Otero-Pailos' position that memorialisation should appeal to collective memory. Shanken believes the reassertion of memory should allow for individual interpretation, through architectural intervention which "taps into the universality of abstraction" (232), such as Maya Lin's Vietnam Veterans Memorial (fig 4.03 and 4.04). By abstracting memory, users will have individual reactions to *place*, forming a meaningful attachment. This method of abstracting memory will create *place* with a layered understanding, which will ultimately be more significant and affecting for users.

Fig. 4.03 Maya Lin's sketches of the Vietnam Veterans Memorial. The abstraction of memorial tradition leaves room for individual interpretation

Fig. 4.04 Lin's Vietnam Veterans Memorial creates an affecting experience for users

To memorialise history in urban space, an architectural intervention should abstract memory to allow for individual interpretation. An architectural intervention cannot recreate a historic environment, but should reference the intangible associations which create *place*. In my project, an architectural intervention should seek a balance between the *real* and *imagined* street conditions (fig 4.05).

Fig. 4.05 Image mediating the historic and contemporary street rhythm in plan (above) and elevation (below)

Literature Review

The Intersection of Race and Architecture

This section addresses three key questions: *How is the architectural space of the racial other defined?* *How is the memory of the racial other treated in architecture?* and *How can racial memory be incorporated into architecture?* This chapter investigates three texts central to discussion on race in architecture: “The Racialization of Space and the Spatialization of Race” by George Lipsitz, “Sites of Memory; Perspectives on Architecture and Race” by Craig Barton and “White Papers, Black marks” by Lesley Lokko. This section defines race as a sociological construct, explores the treatment of the *racial other* in architecture, and explores how racial memory can add layers of understanding to architecture. This information establishes how racial memory can be incorporated architecturally to add to an understanding of *place*.

In the text “White Papers, Black Marks” theorist Lesley Lokko defines race as a social construct, stating, “race is, in fact, not ‘real’”, although differences in phenotype exist, there is no abrupt “line in nature between a ‘white’ or a ‘black’ race”(17). Henry Louis Gates Jr, Director for African American Research at Harvard University, supports Lokko’s assertion, stating “race, as a meaningful criterion... has long been recognised to be a fiction” (Gates, 4). Although race does not exist at a biological level, it exists as a social hierarchy, and the effects of racism are real for those it is inflicted upon (Lokko, 21) (fig 4.06).

Please refer to print version for image

Fig. 4.06 The space of the racial other, Wilmington, North Carolina, 1950

Throughout the text “The Racialization of Space and the Spatialization of Race”, Professor George Lipsitz asserts that the architectural spaces of the majority and *racial other* are defined in opposition; while the space of the majority is defined by property value, individuality and exclusion, the space of the *racial other* is defined by use value, communality and inclusion (14). Defining such spaces in opposition is reductive, identifying the space of the *racial other* by the attributes it doesn’t possess. To Lipsitz, race and architecture are inseparable, as the “lived experience of race has a spatial dimension, and the lived experience of space has a racial dimension” (12). According to Lipsitz’s definition all architecture is racial, yet only that of the *other* is defined according to cultural attributes, as is illustrated in a comparison of figures 4.07 and 4.08. To reassert the memory of the *racial other*, the architectural space of the majority must be racialised, and all design decisions viewed as culturally significant rather than neutral.

Fig. 4.07 Racialised Space, San Francisco Chinatown

Fig. 4.08 Default Space, San Francisco

Throughout his essay “Duality and Invisibility; Race and Memory in the Urbanism of the American South”, Craig Barton suggests “landscapes charged with the social and political constructions of race” should be made visible, confronting the collective memory of *place* (4). Barton asserts that the impressions of race on the built environment have been erased, and instead the majority have “defined the black landscape in terms of the visibility (or lack thereof) of black culture”, rather than physical signifiers (Barton, 1). *Racial memory* should be made visible through tangible interventions which acknowledge complex histories of exclusion, community and identity. Barton further asserts that the *racial other* is “defined not so much by what it is but by what it is not” reducing the *racial other* “to a series of generalities far more susceptible to subjugation by established authority”, while the *racial majority* is never generalised in this way (2). An intervention which reasserts *racial memory* cannot rely on generalities as stand-ins for cultural awareness, and has a commitment to reassert the reality of collective and individual memory (fig 4.09).

Fig. 4.09 Barton’s reassertion of the racial memory of Selma Alabama through architectural intervention into the city grid

Throughout the text “Storing Memories in the Yard; Remaking Poplar Street, the shifting Black Cultural Landscape”, Walter Hood and Melissa Erickson support Barton’s position of reasserting race through interventions which respect individual interpretations (fig 4.10). Due to a difficult reconciliation with the past, Hood and Erickson assert that Western cities have a tendency to erase racial history, stating “what we cannot articulate or see in the environment is the simple fact that past histories have been subtracted out of our everyday landscape” (185). The reassertion of racial memory adds an understanding which appeals to individual and collective interpretations, enriching the experience of *place* (185). Hood and Erickson propose a more subtle approach than Barton’s confrontation, building upon the existing by “introducing familiar spaces and objects based on other cultural experiences, social patterns and practices...through an additive design process counter to normative site demolition and subtraction strategies” (186) (fig 4.11). Such interventions cannot ignore the contemporary built environment, and should create a dynamic palimpsest, which shifts over time, which according to Hood and Erickson, allows us to “recollect our past within the setting of the present” (186).

Fig. 4.10 Hood and Erickson’s sketches of a layering of interventions referencing the Black memory of Macon, Georgia

Fig. 4.11 Hood and Erickson’s Macon Yards, which references the Black cultural memory of Macon through an additive approach

According to Lipsitz to reassert the memory of the *racial other*, an architectural intervention must contrast with the surrounding built environment, to racialise the space of the majority. Aligning with the position of Barton, Hood, and Erickson, such an architectural intervention must have a genuine connection to culture, building upon the contemporary condition as the starting point for change, referencing the complexity of *place*. My project must layer references to Guangzhou, mining settlements, and historic Haining Street over the contemporary streetscape, reflecting Haining Street's complex history of community, fear and erasure (fig 4.12).

Fig. 4.12 Design experiment referencing traditional Chinese architectural detailing. Image by author

Literature Review

Creating Memories in Urban Space

This section addresses three key questions: *Where does memory exist in the city?* *How is memory revealed and repressed in the city?* and *How is memory created in the city?* This section analyses the texts: “Body, Memory and Architecture” by Kent Bloomer and Charles Moore, “The City of Collective Memory” by M. Christine Boyer and “Walter Benjamin Selected Writings Volume 1” by Walter Benjamin. In combination these texts provide a comprehensive account of the creation of memory in urban settings. This section locates memory of the city in the experiences of its occupants, explores how the erasure of history represses memory in the city, and explores how memories made in the city are inseparable from architecture.

Throughout the text “Body, Memory and Architecture”, Kent Bloomer and Charles Moore assert that in the city memory exists in the experiences, senses, and recollections of its occupants (49). Bloomer and Moore explore memory across three scales, the self, the home, and the city, drawing connections between how memory is perceived at each scale (fig 4.13). Bloomer and Moore define memory of self as our “panorama of experiences taken from the environment and etched into the “feelings” of our identity over a lifetime of personal encounters of the world” (49). Memory of the home is defined in the same way; “we populate our inside world with the people, places and events that we “felt” at one time in the outside world” (49). This metaphor can be extended to the memory of the city, as “the same orientations and sensibilities that function in the house must also exist in the city if it is to have a human identity” (51). Memory of the city is shaped by the sensual experiences of its occupants, and exists within the landmarks and places associated with these events (49). To engage with memory, architecture must provide places in which occupants’ experiences of the self and home can be projected and validated.

Fig. 4.13 Diagram showing the operation of memory in the self/ home/ city according to Bloomer and Moore.
Image by author

Building upon Bloomer and Moore's experiential understanding of memory in the city, throughout the text "The City of Collective Memory" M. Christine Boyer argues that the reassertion of memory allows "a better reading of the history written across the surface and hidden in forgotten subterrains of the city" (21). Boyer understands the city as a collection of past, present and future traces, stating "the city is a collective expression of architecture and it carries in the weaving and unravelling of its fabric the memory traces of architectural forms, city plans, and public monuments" (31). However, Boyer suggests, too often these traces are erased, and instead the city is treated as a series of "fixed scenes that for a moment reflect significant fictions about the city, smoothed over appearances that set up imaginary or hoped-for order" (32). The erasure of traces represses memory, reducing engagement with the city to an aesthetic. To engage with the memory of the city, traces of history must be reasserted, encouraging engagement with the past, present, and future iterations of *place* (fig 4.14).

Fig. 4.14 Collage exploring the erased traces of history in Haining Street, and the potential for reassertion.
Image by author

As established by Bloomer and Moore, memory of the city exists in occupants' sensual interactions with *place*. Theorist Walter Benjamin adds to this proposition in his essay "Naples" (1925), which recalls how his sensual and spatial experiences shaped his memory of the city. Benjamin's position aligns with Boyer's, stating of the city, "building and action interpenetrate in the courtyards, arcades and stairways. In everything they preserve the scope to become a theatre of new, unforeseen constellations" (416). It is the city where sensual experience and architecture are collapsed creating memory. Boyer elaborates on Benjamin's position, suggesting that Benjamin values "the detailed images of public space that impress themselves with physic force on involuntary memory, the insignificant fragments and discarded ruins that spur on imagination and flights of fantasy" (141). Benjamin understands that details within the city create new, and trigger old, memories. Traces of history must remain, to resurrect the past and create new memories and associations (fig 4.15).

Bloomer and Moore suggest that to create memory in urban space, an architectural intervention must allow occupants to project their own memories and experiences. Boyer and Benjamin suggest that such architectural interventions should celebrate the history of *place*, particularly by engaging memory through traces of the past. In terms of my project this means creating a landmark which embodies the history of Haining Street as a Chinese Community, recreating traces of the past within the contemporary street.

Fig. 4.15 Exploration of the discarded ruins and fragments of history on Haining and Frederick Streets according to Benjamin. Image by author

Literature Review

Conclusion

To reassert the *other's* memory in urban space, an architectural intervention must: represent abstract memories, take inspiration from a wide range of cultural sources, and create a sensual engagement with *place* (fig 4.16).

Following the methodology of da Costa Meyer and Shanken, an abstraction of memory allows an architectural intervention to reference the past, without recreating it. This leaves history open to interpretation, which will create stronger connections to *place*, which users may shape in accordance with their own opinions and experiences.

Recognising the effect that race has on shaping the built environment, Lipsitz, Barton, and Hood and Erickson provide a method of reasserting memories of race through a connection to culture, which acknowledges contradiction and conflict in how history is recalled. Such a methodology creates an explicit and subversive understanding of *place* for users to interpret, representing the reality and unreliability of memory.

An architectural intervention which reasserts memory in an attempt to create *place*, must also acknowledge the creation of memory of *place*. Boyer, Benjamin, and Bloomer and Moore advocate for memory to be both reasserted and created through the exposure of fragments of the past. Such fragments, they suggest, trigger users to reflect upon their own memories and experiences, thereby creating new memories of *place*.

In light of the literature analysed, an architectural intervention can reassert memory through a dialogue with the past and present iterations of *place*, allowing an engagement with conflicting perspectives of memory, creating a significance of site individual to each user.

Fig. 4.16 Initial experiments manipulating the rhythm of Haining Street to evoke a sensual response of "imagined Haining Street. Image by author

Please refer to print version for image

Fig. 5.00 House at 4 Haining Street, 1950, following a police raid

5.0
Case Studies

Chapter Introduction

This chapter analyses and reflects upon architectural case studies which have attempted to reassert the memory of erased communities. These case studies provide design outcomes where the theoretical approaches discussed in the Literature Review have been applied:

1. Memorialisation through architectural intervention -Shona Rapira-Davies' Te Aro Park
2. The intersection of race and architecture -Freelon Adjaye Bond/Smith Group's Smithsonian Museum of African American History and Culture
3. The creation of memory in urban environments -Sheila Levrant de Bretteville's *Omoide No Shotokyo*

Case Studies

Case Study 1 Te Aro Park

Te Aro Park

2 Dixon Street, Te Aro, Wellington

Shona Rapira-Davies

1992

Commissioned by Wellington City Council, Te Aro Park creates an identifiably Māori space, in contrast to the surrounding urban environment. Designed by ceramics artist Shona Rapira-Davies, Te Aro Park is an inhabitable sculpture commemorating the legacy of Te Aro Pa, through a series of pools, waterfalls, seating, and native planting (fig 5.01). (Meekings-Stewart)

Te Aro Park subverts traditional memorial practice by prioritising the intangible, appealing to multiple interpretations of *place*, and abstracting the referenced memory to evoke a spiritual experience.

Fig. 5.01 Te Aro Park looking down Courtenay Place. Photograph by author

Te Aro Park memorialises the legacy of Te Aro Pā by prioritising intangible associations with *place*, rather than recreating historic *space*. Te Aro Park acts as a meeting point between male and female energies; the horizontal elements - pools, paths and seats - represent *Papatuanuku* and the feminine, while the vertical elements - the prow of the *waka*, and trees - represent *Rangi-Nui* and the masculine (Arch Centre). This memorialisation of the spiritual aligns with Esther Da Costa Meyer's assertion that memory differentiates *place* from *space*, and to memorialise history intangible memories must be invoked (179). By referencing intangible memory, Te Aro Park creates *place* with a significance beyond the physical, providing an alternative perspective to an everyday urban environment.

Te Aro Park is comprised of architectural elements representative of mythological, ancestral and historic significance to multiple *Iwi*, and cannot fit a singular collective narrative (Meekings-Stewart). Rapira-Davies' use of a triangular grid reminiscent of Māori weaving patterns, allowing the park, seats and fountains to intertwine, along with the *taniwha* and ancestors painted under the pools, allow a superficial cultural reading. However, conflicted memory is also referenced, particularly the acquisition of the site and removal of Te Ati Awa Māori. This is evident in the names of ancestors printed on the main pathway, deliberately walked over as a reminder of the insult to their *mana* (fig 5.02). (Arch Centre) Such elements require a deeper understanding of Māori history, and are only accessible to select users. Te Aro Park rejects Otero-Pailos' position that users should have a singular interpretation of space, allowing users to form their own connections to *place*.

Fig. 5.02 The main walkway showing the names of ancestors. Photograph by author

The final strategy to memorialise the Māori heritage of Wellington in Te Aro Park is the abstraction of memory through a layered narrative, shifting between mythological and physical realms (fig 5.03). Te Aro Park references Māori astronomical navigation and *waka* in the prow sculpture and position of the planting (Meekings-Stewart). The painted tiles reflect Māori mythology, depicting the *taniwha* rumoured to inhabit local pools, and the ancestress *Mapihi* who bathed in the now covered *Waimapihi* stream (fig 5.04) (Arch Centre). Shanken suggests that such an abstraction of memory creates a memorial which resonates individually, and in turn is regarded as more significant by wider society (Shanken, 232).

Fig. 5.03 Painted and printed details of the tiles, referencing the pre-European character and mythological significance of Te Aro. Photograph by author

Fig. 5.04 Mural of the ancestress Mapihi beneath the main pool. Photograph by author

Case Studies

Case Study 1 Te Aro Park Opportunities for Design

Te Aro Park offers many opportunities to inform my design, revealing intangible memories relating to the mythology and spirituality of *place*. This means representing the conflicted memories of the Chinese and Pākehā communities, as well as the mythology of Haining Street for each group.

This experiment imagines a series of cells and gardens interwoven in a confusing maze, exploring how changes in level and arrangement can be used to evoke the mythology of Haining Street.

This approach captures an idea of Haining Street, which will resonate with users, and convey the memory of Haining Street as a dangerous and feared place.

Because this approach would only evoke the fictional side of Haining Street, it is insensitive to the memory of the residents of Haining Street and their descendants, who are silenced in such an intervention.

Fig. 5.05 Perspective of design experiment evocative of the mythology of Haining Street. Image by author

Fig. 5.06 Sketch plan of the original homes on Haining Street C. 1891 (after Thomas Ward). Image by author

Fig. 5.07 Plan (above) and section (below) of the design experiment, referencing the historic scale and Pākehā mythology of Haining Street. Image by author

Case Studies

Case Study 2 National Museum of African American History and Culture

Smithsonian National Museum of African American History and Culture

1400 Constitution Avenue, NW, Washington DC.

2016

Freelon Adjaye Bond/Smith Group

The Smithsonian National Museum of African American History and Culture explores the legacy of African people in the United States, creating “a new monument — sheathed in bronze-colored panels rather than granite, marble or limestone” (Welton). The Smithsonian National Museum of African American History and Culture including art galleries and exhibition spaces as well as a memorial for users to reflect on the African American experience (fig 5.12).

Lead Designer David Adjaye employs three key strategies to incorporate racial memory into architecture: the creation of an identifiably racial space, a confrontation of assumptions regarding race and history, and a rejection of a purely historical interpretation of memory.

Adjaye creates a space identifiably of the *racial other*, in contrast to the surrounding streetscape, with precedents in African and African American built heritage. The *Corona* form is inspired by the West African ancestry of African Americans, representing the “huge capital at the top of a Yoruban column — tiered and cantilevered out as it rises” (Welton) (fig 5.09). The *Porch* is derived from African American vernacular architecture, representative of the importance Africans place on communality “to the point that boundaries between self, family and community are ambiguous” (Da Vazquez, 160) (fig 5.11). The bronze lattice cladding “pays homage to the intricate ironwork that was crafted by enslaved African Americans”, rejecting the surrounding Eurocentric masonry buildings on The Washington Mall (NMAAHC) (fig 5.10). Adjaye’s introduction of cultural space, racialises the architecture of the Mall as purposefully Western, in accord with Lipsitz’ position.

A further strategy Adjaye employs is an aversion to generalisation in favour of recognising the complexity of memory. Adjaye’s design “eschews the influence of Western civilization, instead choosing to focus on West Africa and the rich culture of the ancient Yoruba tribe” (Welton). This is evident in the African derived architectural elements, and the variety of exhibition spaces for contemporary art, historic artefacts, and performances, which recognise the complexity of African American memory (NMAAHC). Adjaye’s aversion to stereotyping aligns with the position of Barton, representing a rigorous understanding of conflicted history which shifts across geography, time and culture.

Fig. 5.08 The angle of the tiered "Corona" form references that of the Washington Monument

Fig. 5.09 Exterior of the Smithsonian National Museum of African American History and Culture

The final strategy used by Adjaye to reassert racial memory, is the creation of a layered narrative. Adjaye avoids overtly historical references in favour of an abstracted formal language, encouraging visitors to “understand the roots of the African American community — where it comes from, and how you move one culture into another” (Adjaye qtd. in Welton). Adjaye’s approach also references the context of the Washington Mall. The angle of the *Corona* matches the Capstone on the Washington Monument, “the only monument [on the Washington Mall] that’s explicitly from Africa”, referencing European colonisation and the appropriation of culture (Adjaye qtd. in Ebony) (fig 5.08). This layered representation of racial memory shows a commitment to creating *place* specifically of the *other*.

Fig. 5.10 Framed view of the Washington Monument, and the screens from the interior

Fig. 5.11 The Porch which acts as the main entrance to the building mediating between interior and exterior

Fig. 5.12 The Contemplative Court memorialising the African American Experience

Case Studies

Case Study 2 National Museum of African American History and Culture Opportunities for Design

Adjaye's approach offers many opportunities for my design, taking inspiration from a range of sources to create a rigorous connection to culture. This will mean taking inspiration from a wide range of Chinese and New Zealand-Chinese architectural sources, allowing the reassertion of memory to reflect the complexity of *place*.

This approach reasserts Chinese associations of Haining Street. This design also conveys an unambiguous message which will be understood by all users.

However, this approach doesn't offer any further understanding of Haining Street as a Chinese community beyond superficial aesthetics, reasserting false memories which do not attempt to portray the reality of life for the Chinese residents.

Fig. 5.13 Plan (above) and section (below) of a design experiment following traditional Chinese architectural principles. Image by author

Fig. 5.14 Experiment exploring the manipulation of the podium/column/roof hierarchy in traditional Chinese architecture. Image by author

Fig. 5.15 Sketch of traditional Chinese architectural detailing. Image by author

Case Studies

Case Study 3 Omoide No Shotokyo

Omoide No Shotokyo

1st Street, Los Angeles, California

1996

Sheila Levrant de Bretteville

The Little Tokyo redevelopment, or *Omoide No Shotokyo*, tells the story of the Los Angeles Japanese Community through a “multicolored concrete sidewalk glistening with inlaid brass, and text and images in stainless steel” running 350 metres through the historic neighbourhood (Levrant de Bretteville, 68). This redevelopment divides the footpath into a continuous timeline, consisting of six bands (fig 5.16). Each beige band represents a decade of the Japanese community providing information about each building. The sixth charcoal band recalls the internment of Japanese Americans during WWII. Also inlaid are quotes from previous residents, and images of household items unique to the historic Japanese community. (Several)

Levrant de Bretteville employs three key strategies for creating and revealing memory: Creating a sensual experience contrasting the surrounding environment, layering over the contemporary condition to reference the past, and recreating traces of history where they were previously erased.

Omoide No Shotokyo creates a sensual experience in contrast to the surrounding urban environment. Levrant de Bretteville employs different types of concrete paving: Grey, charcoal, red and beige, and two types of metal: Brass and stainless steel, all of which have a different symbolic meaning within the scheme. Inlays in bronze with beige concrete recall positive memories, while inlays in stainless steel with charcoal concrete recall painful memories. (Several) This shift in materiality aids memory-making by creating an unexpected sensual experience in such a mundane space. This method of creating memory supports Bloomer and Moore’s position that in the city, memory is created through experiences which provoke the senses (49), allowing users to “construct for themselves an understanding of this centre of Los Angeles’s large and dispersed Japanese-American community” (Levrant de Bretteville, 68).

Please refer to print version for image

Fig. 5.16 The Little Tokyo redevelopment showing the timeline and inclusion of quotations

A further strategy Levrant de Bretteville uses is the layering of traces of history over the streetscape. Historical images, text, and dates are inlaid in the footpath, constructing a juxtaposition between the present and past street. This juxtaposition is strengthened by the orientation of the text so pedestrians must face the contemporary buildings as they consider the erased history of the site (fig 5.17). By revealing the layers of repressed memory which make up the city, de Bretteville affirms Boyer's position, creating an experiential engagement with the past, present, and future iterations of the city (Levrant de Bretteville, 69).

The final strategy to create memory, is the recreation of traces of the past where history has been erased. Throughout the text "Naples" Walter Benjamin advocates for cities to retain fragments of the past which provoke users' imagination to create memories (416). However, Benjamin never addresses how this can be achieved where the past has been erased. Levrant de Bretteville's installation of images, dates, and text reveals an alternative experience of the street, reasserting memory where it was previously erased (fig 5.19). By creating fragments of the past Levrant de Bretteville avoids appealing to collective memory or outside attitudes of how Little Tokyo should be remembered, and instead encourages the creation of individual memories and connections to *place*.

Fig. 5.17 The time line showing the charcoal band recalling the internment of Japanese Americans during WWII

Fig. 5.18 Detail of the timeline showing memories of each individual building

Fig. 5.19 Detail of an inlay depicting Japanese American household items

Case Studies

Case Study 3 Omoide No Shotokyo Redevelopment Opportunities for Design

Levrant de Bretteville's method of memory making in urban environments offers many opportunities for my design, most importantly that materiality should be used in a way which provokes a sensual connection to *place*. Like the Little Tokyo development, the footpath of Haining Street can be used to create memory through meaningful shifts in materiality which reveal the erased history of the Chinese community.

This approach allows users to gain an understanding of the history, and form personal associations with *place*, reinterpreting the communal history of Haining Street through the integration of a market.

However, this approach is explicit, telling users the history of *place*, offering little room for individual interpretation beyond an understanding of history.

Fig. 5.20 Experiment for the treatment of the entire Street through a market. Image by author

1905	1929	1961	1987	2016
Murder of Joe Kum Yung	Demolition of houses begins #10	Final Opium Raid	Demolition of houses #25-37	One house remains #6-8

Fig. 5.21 Experiment of a timeline for Haining Street for each decade of the Chinese community. Image by author

Fig. 5.22 Iterations of the market stalls to best create a sensual engagement with the memory of "place".
Image by author

Please refer to print version for image

Fig. 6.00 A new building on Haining Street next to an original house, 1955

6.0

Traditional Chinese Architecture

Chapter Introduction

This chapter begins the design process through a series of experiments which explore the duality of historic Haining Street, which existed simultaneously as an imagined den of vice, and as a functional and successful community.

This chapter explores the *reality* of Haining Street as a Chinese neighbourhood. The architectural identity of the Chinese Community is explored through an investigation into traditional Chinese architectural principles. This investigation begins by defining traditional Chinese architecture, and identifying its characteristics.

This chapter explores the identity of Haining Street as a real place, providing a framework to create an architecture which embodies the Chinese experience of Haining Street, building upon the historical investigation in section 2.3, History of Haining Street.

Traditional Chinese Architecture

Defining traditional Chinese architecture

Traditional Chinese architecture represents one of the oldest building traditions in the world, dating back at least 7000 years. Although differences in geographic, ethnographic and climatic zones creates regional diversity, the traditional architecture of China is relatively homogenous, displaying the following characteristics:

1. Adherence to *Feng Shui* (风水)
2. Adherence to the *Yingzao Fashi* (营造法式)
3. Use of the *Cai Fen* dimension system
4. *Jian* modularity
5. Hierarchy of structure
6. Treatment of public and private space
7. Bilateral symmetry and axiality
8. Emphasis on horizontality (Shatzman Steinhardt, 10)

Please refer to print version for image

Fig. 6.01 Bamboo houses in Xishuangbunna, Yunnan, southern China, built according to traditional Chinese architectural principles

Fig. 6.02 Feng Shui is a Chinese philosophy which creates harmony between humans and nature, maximising chi or energy flow (Bramble, 8). Feng Shui considers the eight trigrams, which are represented in a Bagua (Feng Shui compass), combining philosophical considerations, such as Yin/Yang balance, with physical considerations, such as sun exposure. The Bagua is applied to a site, ensuring the building is planned in harmony with nature. (Lip, 65-71) Image by author

Please refer to print version for image

Fig. 6.03 The Yingzao Fashi is a 12th Century Building Code, written by author Li Jie, describing the proper construction of buildings. The Yingzao Fashi specifies that buildings must have an odd number of bays with a central entrance, and details the shapes of windows and decorations permitted. (Li) The above page from the Yingzao Fashi details support for roofs

Cai 材 (10*15 Fen)								
	I	II	III	IV	V	VI	VII	VIII
Fen 份 (mm)	19.2	17.6	16.0	15.4	14.1	12.8	11.2	9.6
Use	Dian Tang 殿堂 (Palace)	Dian Tang 殿堂 (Palace)	Dian Tang 殿堂 (Palace) Ting Tang 廳堂 (House)	Dian Tang 殿堂 (Palace) Ting Tang 廳堂 (House)	Dian Tang 殿堂 (Palace) Ting Tang 廳堂 (House)	Ting Tang 廳堂 (House)	Decorative and Structural uses	Decorative and Structural uses

Fig. 6.04 From the *Yingzao Fashi*, the Cai Fen system provides dimensions for all timber used in construction. Structural timber is divided into eight grades, and specifies where each are permitted to be used. The Cai Fen system is modular, based on a 2:3 ratio. (Guo, 6-7) Image by author

One Jian 間

Three Jian 間

Nine Jian 間

Fig. 6.05 Traditional Chinese architecture is modular, based off the Jian. Architectural historian Nancy Shatzman Steinhardt defines “the space marked by adjacent frame supports as a Jian, the basic area unit in a building” (13). The Cai, or timber grade, defines the size and maximum number of Jian in each direction. (Li) Image by author

Fig. 6.06 Traditional Chinese architecture is structured around a hierarchy of space. In the “Siheyuan”, or courtyard house typical of residential architecture, the central courtyard is the most important; the street facing courtyard least important. The most important building (Zhengfang) is adjacent to the central courtyard. The least important buildings are those on the sides (Xiangfang) and front (Nanfang) of the lot. (Shatzman Steinhardt, 14) Image by author

Fig. 6.07 In the West, buildings are constructed in the middle of the site, surrounded by public space (ie. the garden). In traditional Chinese architecture buildings are constructed to the edges of the site and surround public space (ie. the courtyard). (Zhang, 14-15) Image by author

Fig. 6.08 Traditional Chinese architecture is constructed on a north-south axis which bisects the central courtyard. This ensures maximum exposure to the sun, and allows buildings to extend along this axis without affecting flow or hierarchy. (Shatzman Steinhardt, 14-15)

Individual buildings, and entire compounds are symmetrical (Yin) along the east-west and north-south axes. To balance this axiality Chinese Gardens are asymmetrical (Yang) and curvilinear. (Shatzman Steinhardt, 15)
Image by author

*Fig. 6.09 Traditional Chinese architecture emphasises horizontality rather than verticality through three main structural elements: A platform base, slender columns, and a large, overhanging roof. (Shatzman Steinhardt, 11)
Image by author*

Traditional Chinese Architecture

Application in New Zealand

Traditional Chinese architectural principles have rarely been incorporated into the architecture of Chinese New Zealanders. Historian Lynette Shum suggests Haining Street was never architecturally Chinese, as it “wasn’t self-contained, nor well-defined” as an exclusive Chinese community (Thesis, 17).

However, according to archaeologist Neville Ritchie, the residences of nineteenth century Chinese miners in Otago “reflect, to some extent, the maintenance of traditional Chinese concepts based on the cosmological principles of Feng Shui” (150), evident in the:

1. Avoidance of positioning doors opposite each other
2. Avoidance of flat, waterless sites
3. Preference of sites overlooking water or at the convergence of a stream
4. Rectangular shape of the huts
5. Avoidance of constructing huts in straight lines (153-154)

Fig. 6.10 Neville Ritchie's archaeological plans from the "Chinatown Camp" in Otago. The hut in figure 6.11 is highlighted in blue. Emphasis by author

Fig. 6.11 Neville Ritchie's detail of the hut at the Chinatown Camp, showing the communal space (blue) surrounded by private spaces. Emphasis by author

Traditional Chinese Architecture

Opportunities for Design

References to traditional Chinese architecture represent *Haining Street of reality*, providing an architectural representation of Haining Street's Chinese community. These traditional principles are not indicative of an aesthetic style, and suggest that an architectural intervention can create Chinese space, without being aesthetically Chinese.

The use of *Feng Shui* by the Chinese gold-seekers of Otago supports the use of the same philosophical concepts in my project, suggesting how traditional Chinese architectural principles can be reinterpreted for use in New Zealand.

Please refer to print version for image

Fig. 6.12 A traditional courtyard house in Quanzhou, Fujian, southern China. The small courtyard is employed throughout south China to reduce direct sunlight (Xianfang and Qijun)

Fig. 6.13 Design experiments exploring traditional Chinese architectural principles and their potential manipulation.
Image by author

Please refer to print version for image

Fig. 7.00 Houses for sale on Haining Street in the Evening Post, 1947

7.0

Design Experiments

Chapter Introduction

This chapter continues the design process through a series of experiments exploring the duality of historic Haining Street, as an imagined den of vice, and a successful community.

Through a series of design experiments, this chapter explores the notion of Haining Street as the *labyrinth* of Pākehā imagination. These experiments begin with conceptual collages which imagine a maze beneath Haining Street, incorporating sketches and historic photographs. These collages inform a drawing imagining a vast network beneath Haining Street. A series of models in paper and plaster realise the architecture of the labyrinth, and a series of sketches explore the light and materiality of the imagined space.

This chapter explores the identity of Haining Street as an imagined space, providing a framework to create an architecture which can embody the *Haining Street of imagination*.

Design Experiments

Iterative Process

Fig. 7.01 Using historic photographs of various houses on Haining Street during demolition, figures 7.01-7.03 create an imagined labyrinth through Haining Street, merging reality with fiction. Image by author

Fig. 7.02 Image by author

Fig. 7.03 Image by author

Fig. 7.04 This drawing imagines the labyrinth of Pākehā fantasy beneath Haining Street, connecting the houses through a series of tunnels and dungeons which are hidden from view. Original size A1. Image by author

Fig. 7.05 The architectural space of the labyrinth is modelled in paper to test the spatial and light conditions of imagined Haining Street. Image by author

Fig. 7.06 Drawing from the paper model in pencil and watercolour, figures 7.06-7.08 explore the light and shadow of the labyrinth. Image by author

Fig. 7.07 Image by author

Fig. 7.08 Image by author

Fig. 7.09 Because the two dimensional structure of the paper model remains diagrammatic, the labyrinth is re-imagined in plaster. The plaster model suggests the materiality, weight, and realistic lighting of the space. Image by author

Fig. 7.10 This drawing series creates an underground space with a network of stairs, dungeons, and light wells from the plaster model, which evokes the imagined condition. Image by author

Design Experiments

Opportunities for Design

Combining these iterative design experiments of the labyrinth with principles of traditional Chinese architecture suggests a way forward. Taking inspiration from the vernacular architecture of Guangzhou, where light wells are used in place of courtyards, this set of experiments re-interprets the lighting and spatial qualities of the imagined space. This set of experiments further architecturalises the fictional labyrinth, capturing the ephemeral qualities which make it identifiable as a place of fear and mythology.

Fig. 7.11 Model experiments with light wells to evoke the feeling of the underground pace. Image by author

Please refer to print version for image

Fig. 8.00 Interior of a house on Haining Street, 1955, prior to demolition

8.0
Preliminary Design

Chapter Introduction

This chapter considers architectural responses to the question *How can an architectural intervention reassert memory in urban space through the creation of place?* in light of the issues discussed in the previous chapters. Issues of memorialisation, race, and architecture and memory are fundamental to this investigation.

The preliminary design is divided in two sections: sketch designs and preliminary designs. Expanding on the sketch designs, preliminary designs explore programmatic requirements of the proposed scheme at Haining Street for the:

1. Gallery
2. Workshop
3. Accommodation

Preliminary Design

Sketch Design-Memorialisation through Architectural Intervention

Following da Costa Meyer's assertions in section 4.2, the initial sketch experiments abstract memory and reference intangible associations with historic Haining Street.

These experiments reference the historic scale and relationships of Haining Street, dividing each site along historic boundaries and building plans, integrating the historic street rhythm into the contemporary streetscape (fig 8.01).

These experiments reference the historic movement through each site, dictated by the original house plans and the informal access ways constructed throughout the residential neighbourhood. The sketch experiments apply historic notions of public and private to the contemporary Street (fig 8.02).

While the street faces of the homes were closed, the backyards of the houses were more communal, containing vegetable gardens and animals, with direct access to the public areas of the house.

Fig. 8.01 Sketch plans of the gallery, accommodation and workshop referencing the original houses on each site.
Image by author

- Good Idea!

→ trace between
buildings / ^{side} sections
(straight lines)

→ AND (or virtual)
movement through
space!

Fig. 8.02 Sketches of the movement through the historic site at the corner of Tory Street. Image by author

*Fig. 8.03 Modeling the historic movement through the site in figure 8.02, exploring potential circulation routes.
Image by author*

Preliminary Design

Sketch Design- The intersection of Race and Architecture

Employing Barton's methodology for representing race in architecture, this sketch experiment explores how traditional Chinese architectural principles can be incorporated into an architectural intervention on Haining Street, as is evident in figure 8.04.

Rather than recreating a superficially Chinese building, this experiment tests how the Jian module can be used to create a building which is Chinese in terms of movement and hierarchy, and incorporates courtyard space, separating public and private zones (fig 8.05).

This experiment also explores how an understanding of Feng Shui can ensure that an architectural intervention reacts to site in an authentically Chinese way, through an understanding of energy flow and movement throughout space.

Fig. 8.04 Sketches exploring the incorporation of Feng Shui in the design for the gallery space. Image by author

*Fig. 8.05 Sketches exploring the incorporation of courtyards to separate public and private space.
Image by author*

Preliminary Design

Sketch Design-Making Memory in Urban Space

According to Boyer in section 4.4, an architectural intervention must provide spaces through which occupants can project their own memories, reveal traces of the past, and encourage engagement with the past present and future iterations of the city.

To evoke Haining Street's residential past, this experiment tests how domestic scale spaces can create a feeling of enclosure and home, contrasting the openness of commercial art galleries. Such spaces will allow users to reflect on their personal feelings of home and Haining Street's history as a residential area (fig 8.06).

The sketch experiments also challenge recollections of historic Haining Street, mediating between the real and mythological existences of the Street. Imagery of the historic condition is repurposed to evoke the *imagined* space, as is evident in figure 8.07.

Fig. 8.06 Sketches exploring the light wells and claustrophobic spaces to evoke the feeling of the "imagined" space.
Image by author

*Fig. 8.07 Sketch models manipulating the traditional gable roof to evoke the quality of a residential neighbourhood.
Image by author*

Preliminary Design

Gallery

The gallery mediates between *real* and *imagined* Haining Street, while responding to site and programmatic requirements. This design incorporates principles of traditional Chinese architecture: *Jian* modularity, axuality, and symmetry, with design elements such as top-lighting and non-linear circulation routes which reference the *imagined* condition. This design explores this hybridity of *imagined* and *real* space through central light-wells which reference traditional Chinese architecture, while evoking the qualities of the *imagined labyrinth*.

Strengths of this design are the integration of the *real* and *imagined* iterations of Haining Street into a cohesive building, rather than separate design elements.

An emphasis on practicality at the expense of a more evocative architecture, particularly in the large exhibition spaces, offers no distinction from typical gallery typology.

Therefore, a stronger narrative could be implemented between the public and gallery spaces. This suggests that the circulation should create a singular journey which recalls an experience of historic Haining Street.

Fig. 8.08 Perspective collage of the exterior of the gallery, showing the division of the building into three, referencing the historic street rhythm. Image by author

Fig. 8.09 Plans of the gallery, showing the ground floor (top), second floor (middle) and third floor (bottom). The light wells are highlighted in blue. Image by author

Fig. 8.10 Short section through the gallery atrium, reception and exhibition spaces. Image by author

Fig. 8.11 Long section through the gallery showing the exhibition spaces on all three levels. Image by author

Preliminary Design Workshop

The workshop is inspired by the circulation and understanding of public and private space evident in the *Siheyuan* (courtyard house). The entrance and delivery space act as courtyards, separating the private spaces. The workshop is hierarchical, with the most important spaces - the lounge, drawing studio and workshop - surrounding the main courtyard.

The use of traditional Chinese architectural principles, particularly *Jian* modularity, successfully references the scale of the cottages which occupied the site. The use of traditional Chinese architectural principles to reference Pākehā mythology ensures memories of the Chinese *reality* and Pākehā *imagination* are evoked.

This preliminary design lacks specificity between the different areas, despite their varying programmatic requirements; the drawing studio is aesthetically and functionally the same as the delivery area. The integration of the programme with the architecture of the scheme provides no further insight into the memories of Haining Street.

The workshop offers an opportunity for further integration between the programmatic requirements and abstract design features. The top-lighting could be further developed according to the specific requirements of each space.

Fig. 8.12 Perspective collage of the workshop, showing the division of the building into five, referencing the historic cottages on site. Image by author

Fig. 8.13 Plans of the workshop, showing the basement (top), ground floor (middle) and second floor (bottom).
 Image by author

Fig. 8.14 Short section through the workshop studio, showing the public and private working spaces. Image by author.

Fig. 8.15 Long section through the workshop showing the spaces in relation to the courtyard. Image by author

Preliminary Design

Accommodation

The accommodation mediates between traditional Chinese housing types, such as the *Siheyuan*, and Pākehā recollections of *imagined* Haining Street, in the creation of a communal housing typology. The accommodation reflects traditional Chinese architectural principles through the three separate courtyards and hierarchy of space.

The preliminary design incorporates traditional Chinese architectural principles into a contemporary co-housing scheme. Constructed according to *Jian* modularity and *Feng Shui*, the accommodation provides public and private spaces for between three and twelve people of any age, for artists and their families.

Despite these successes, this design is derivative of both the gallery and workshop forms, rather than formally responding to the unique site conditions and programmatic requirements.

The accommodation should more strongly evoke the historic character of Haining Street, and the informal arrangement of sheds, fences and outbuildings surrounding the houses. The organic, iterative nature of add-ons is significant to Pākehā and Chinese recollections of Haining Street, and has the potential to trigger memory for both groups.

Fig. 8.16 Perspective collage of the accommodation divided into three sections to reference the historic street rhythm. Image by author

- 01. Main Entrance
- 02. Courtyard
- 03. Storage
- 04. Laundry
- 05. Public Bathroom
- 06. Dining and Living Area
- 07. Kitchen
- 08. Private Living Area
- 09. Garden
- 10. Bedroom
- 11. Private Bathroom
- 12. Clothes Drying Courtyard

Fig. 8.17 Plans of the accommodation, showing the ground floor (top), and second floor (bottom). Image by author

Fig. 8.18 Short section through the accommodation, showing the relationship between the private apartment and public. Image by author

Fig. 8.19 Long section through the accommodation, showing the relationship between the private apartments and use of the roof space. Image by author

Preliminary Design

Conclusion

The preliminary design provides an initial solution to the research question, responding to the *real* and *imagined* perspectives of Haining Street, while accounting for practical and programmatic requirements. The preliminary design identifies the need for a stronger narrative, which considers the treatment of the entire street (fig 8.20).

Fig. 8.20 Preliminary design for the creation of a timeline which considers the entire street, summarising the history of each house. Image by author

Please refer to print version for image

Fig. 9.00 Lee Quing's shop, 21 Haining Street, 1957

9.0

Developed Design

0m

Fred

Taranaki Street

Hair

Exterior of accommodation

Detail of text inlay

Martin Square

erick Street

212m

ning Street

Tory Street

Exterior of gallery

Sages Lane

Exterior of workshop

Chapter Introduction

This chapter details the architectural outcomes of the research question *How can an architectural intervention reassert memory in urban space through the creation of place?* This chapter expands upon the preliminary design, and compounds all previous research and design experiments.

This chapter is divided into two sections. Firstly this chapter explores notions of: memorialisation, race in architecture, and memory in urban space, and how these considerations are present in the developed design. Secondly this chapter details the architecture of the:

1. Market
2. Gallery
3. Workshop
4. Accommodation

Developed Design

Design Reaction

This investigation follows a methodology for the reassertion of memory of the *cultural other* into the environment from where it was erased. In order to test this proposition, the memory of Haining Street as a Chinese community was selected.

The previous chapter explored realistic design propositions which integrate findings from three areas of investigation: memorialisation through architectural intervention, the intersection of race and architecture, and the creation of memory in the city. Building upon the preliminary design, this section details the developed design, integrating previous research into resolved design outcomes over the three selected sites on Haining Street.

The completion of this design research investigation provides a strategy for reasserting the erased histories of the *other*. In terms of architecture as a discipline, this design research will add to the growing dialogue regarding the treatment of race and its conspicuous absence from Western architectural discourse.

Memorialisation

In the developed design intangible memories are referenced, subverting usual memorial tradition where actual events or physical conditions are recalled. According to theorists Esther da Costa Meyer and Andrew Shanken, memorialisation should prioritise intangible associations with *place*, not recreate historic environments. The developed design reacts to this position through the non-linear circulation routes, top lighting and purposefully claustrophobic spaces in the gallery, workshop and accommodation, which allude to a spatial experience of *imagined* Haining Street.

Despite Shanken's assertions that such an approach will lead to a "rethinking of the memorial tradition" (233), following this methodology, memorialisation is still a passive act, through which a user can only observe. The developed design proposes that intangible memories be reasserted through an active engagement with memorialisation. The programme of the market and artist in residence scheme reinterprets the memory of Haining Street in a way which can be experienced, without resurrecting the past condition.

Race in Architecture

Creating an architecture of the *other* must take precedents from a range of sources to ensure an authentic connection to culture. Craig Barton suggests that interventions which reassert racial histories must accurately depict such memory. Despite Barton's aversion to architecture defined by "a series of generalities" (2), the suggested approach of considering a range of sources may have that precise effect. Taking indiscriminate influence from a variety of precedents will result in an incoherent architecture reliant on a homogenised representation of culture. The developed design builds upon Barton's position through Hood and Erickson's suggestion of creating a specific narrative of *place*, layering over the contemporary condition taking precedents from two sources, community and mythology.

The developed design incorporates elements of traditional Chinese architecture, architecture of Otago Chinese gold seekers, and the architecture of *imagined* Haining Street established in the design experiments. The use of traditional Chinese architectural elements to evoke the *imagined* condition challenges assumptions of Haining Street as either a community or place of mythology. As with all notions of *place*, Haining Street has two identities, that of the insider and outsider, which must be respected. Representation of memory from divergent cultural sources aligns with Lipsitz's assertion that

the treatment of race in architecture should follow two strategies: spatialise race and racialise space (Lipsitz). The culturally aware developed design works to racialise the surrounding environment through juxtaposition, revealing cultural qualities of the supposedly default architecture of the city, and treating all architecture as a purposeful insertion of culture.

Memory Making

To aid in the creation of memory, the developed design provides an engaging sensual experience of an identifiable *place*. According to Bloomer and Moore, shifts in experiential engagement provide opportunities to trigger memories, and create new memory. Following Bloomer and Moore's position, memory making becomes an exercise in scaling between memories of self, home, and city. To create memories while avoiding scaling, the developed design aligns with Boyer's position, proposing a sensual engagement with memory, which works on a variety of levels of understanding, so those with no knowledge, and extensive knowledge of *place*, can access the architectural narrative.

To create memory through sensual engagement, the developed design references the Omoide No Shotokyo, using interventions to create a layered understanding of *place*. The combination of brass text inlaid into the footpath, timber materiality referencing the historic houses, and the market place create an explicit and sensual understanding of the memory of Haining Street. This memory is accessible to those familiar, and unfamiliar with Haining Street's past, establishing a dialogue between the past, present, and future iterations of *place*.

Fig. 9.02 Model of the entire street showing the position of the accommodation (left), workshop (centre) and gallery (right), in relation to the existing buildings. Image by author

Fig. 9.03 Perspective showing how the gallery mediates between the contemporary street (acrylic cut outs) and historic street (etchings). Image by author

Developed Design Market

The market evokes the memory of Haining Street as a Chinese community, reinterpreting the historic restaurants and shops located in the area. The market replaces half the parking spaces currently located along Haining Street with nine market stalls, gardens and seating areas (fig 9.04). For everyday use the stalls can be accessed from the footpath, however four of the stalls can slide across the road on rails during celebrations when the street is closed, to create a more immersive experience (fig 9.05).

Fig. 9.04 Integration of market stalls, gardens and inlaid text into existing Haining Street, to create a sensual experience of "place". Image by author

Fig. 9.05 Operation of the market stalls: In normal use against the footpath (left), being shifted across the street (centre), in use for special events when the road is closed (right). Image by author

Fig. 9.06 The market in use during an event, with half the market stalls shifted across the street. Image by author

Fig. 9.07 Looking west down Haining Street with the gallery in the foreground. Image by author

Fig. 9.08 Detail of text inlaid into the footpath, explaining the history of 21 Haining Street from construction until demolition. Image by author

Fig. 9.09 Haining Street on Chinese New Year. The incorporation of the market allows the street to be used for celebrations. Image by author

Developed Design

Gallery

The gallery operates as a branch of *53 Art Museum*, a contemporary art gallery and artist in residence programme in Guangzhou, providing exhibition space, a cafe, shop, auditorium, staff offices, and a small community centre for Wellington's Chinese New Zealand population (fig 9.10). Encompassing four storeys, the gallery is a public building designed according to the New Zealand Building Code, which is particularly evident in terms of disabled access and the provision of facilities (fig 9.12).

Fig. 9.10 Exterior perspective of the gallery on the corner of Haining and Tory Streets. The gallery responds to the historic rhythm of Haining Street, while referencing principles of traditional Chinese architecture. Image by author

Fig. 9.11 The gallery as seen in the model, showing the roof lanterns and basements. Image by author

- Key:
- 01. Staff Offices
 - 02. Meeting Room
 - 03. Staff Room
 - 04. Staff Bathroom
 - 05. Basement Gallery- Sculpture
 - 06. Community Lounge
 - 07. Community Computer Lab
 - 08. Cafe
 - 09. Kitchen
 - 10. Shop
 - 11. Public Bathrooms
 - 12. Reception
 - 13. Auditorium
 - 14. Outdoor Seating
 - 15. Main Entrance
 - 16. Gallery Space- Painting and Sculpture

Basement Floor Plan-3.840m

Ground Floor Plan 0.0m

Second Floor Plan 3.840m

Third Floor Plan 7.680m

Fig. 9.12 Floor plans of the gallery. Image by author

Fig. 9.13 Long section through the gallery showing the division into three structures and the circulation system.
Image by author

Fig. 9.14 Long section through the gallery showing the entrance, atrium and main exhibition spaces. Image by author

Fig. 9.15 Interior perspective of the reception showing the entrance and main circulation, as well as the central light well. Image by author

Fig. 9.16 Interior perspective of the gallery showing the cafe space and gardens. Image by author

Fig. 9.17 Interior perspective of the second floor exhibition space showing the use of top lighting and louvres to modify day light for viewing art. Image by author

Fig. 9.18 Interior perspective of the third floor exhibition space. The top lighting and angled wall create a space reminiscent of “imagined” Haining Street and the historic homes on site. Image by author

Fig. 9.19 Interior perspective of the auditorium space, showing the light well in use, filtering light from the upper storeys. Image by author

Fig. 9.20 View looking up the main light well from the basement. The narrow width of the light well and angled top creates a forced perspective, evoking “imagined” Haining Street, and sensation of being underground. Image by author

Developed Design

Workshop

The workshop provides space for three artists working in a variety of mediums including: sculpture, painting, digital art and performance art (fig 9.21). The workshop is divided into five sections:

1. Art storage
2. Material delivery
3. Workshop
4. Kitchen and Living area
5. Drawing Studio (fig 9.23)

Fig. 9.21 Exterior perspective of the workshop, showing the division of the building into five parts representative of the five programmatic requirements and historic cottages on site. Image by author

Fig. 9.22 The workshop as seen in the model, showing the five parts of the building, of which the workshop and studio have basements. Image by author

- Key:
- 01. Workshop Basement
 - 02. Photography Studio
 - 03. Art Storage
 - 04. Delivery Area
 - 05. Workshop
 - 06. Communal Lounge
 - 07. Communal Bathroom
 - 08. Courtyard
 - 09. Entrance
 - 10. Studio

Fig. 9.23 Floor plans of the workshop

Fig. 9.24 Long section through the workshop showing the division into five structures due to programmatic requirements, and the day lighting conditions of each space. Image by author

Fig. 9.25 Short section through through the drawing studio showing the daylighting conditions requiring blocking direct sun. Image by author

Fig. 9.26 Interior perspective of the workshop space showing the light well, connecting the basement to the second floor. Image by author

Fig. 9.27 The communal lounge and kitchen looking out to the courtyard. The steep ceiling exaggerates the sensation of "imagined" Haining Street. Image by author

Fig. 9.28 The lighting in the drawing studio allows “south light” while blocking direct sunlight. Image by author

Fig. 9.29 The art storage area maximises ceiling height, using the roof shape for air extraction. Image by author

Fig. 9.30 The entrance courtyard between the workshop, lounge and studio references the “siheyuan”, controlling circulation throughout the workshop building. Image by author

Developed Design

Accommodation

Inspired by traditional Chinese housing typologies and communal housing strategies, the accommodation houses between three and twelve people of all ages, comprised of the three artists and their families (fig 9.31). There are three private apartments with bedrooms, bathrooms, and multi-functional space, and a communal kitchen, living space, and laundry (fig 9.33).

Fig. 9.31 Exterior perspective of the accommodation showing the division of the building referencing the original dwellings and the informal arrangement of sheds and temporary structures. Image by author

Fig. 9.32 The accommodation as seen in the model, showing the roof lanterns separated according to the programme. Image by author

- Key:
- 01. Entrance
 - 02. Courtyard
 - 03. Apartment Living
 - 04. Communal Kitchen
 - 05. Communal Living Room
 - 06. Storage
 - 07. Communal Laundry
 - 08. Communal Bathroom
 - 09. Garden
 - 10. Apartment Bathroom
 - 11. Apartment Bedroom

Ground Floor Plan 0.0m

Ground Floor Plan 2.560m

Fig. 9.33 Floor plans of the house. Image by author

Fig. 9.34 Long section through the house showing the separation of the private apartments and day lighting quality. Image by author

Fig. 9.35 Short section through the house showing the entrance, courtyard and private apartment relate. Image by author

Fig. 9.36 Interior perspective of the communal living and dining area and small garden. The light well references the underground space of “imagined” Haining Street, while allowing daylight in a restricted site with one external face. Image by author

Fig. 9.37 The communal courtyard situated at the centre of the house references the “Siheyuan” allowing circulation between the public and private areas. Image by author

Fig. 9.38 The bedroom in the private apartment showing the light well which allows day light without compromising privacy, while referencing the mythology of Haining Street. Image by author

Fig. 9.39 In comparison with figure 9.40, this image shows a plan and elevation of the historic houses on Haining Street in 1920, at the height of the Chinese community. Image by author

Fig. 9.40 In comparison with figure 9.39, this image shows a plan and elevations of the artist in residence scheme on Haining Street in context with the existing buildings. This intervention mediates between the historic and contemporary conditions. Image by author

Developed Design

Extension Beyond Site

The reassertion of the memory of the *other* could be extended beyond the selected sites in Haining Street. Robin Evans' essay "Rookeries and Model Dwellings" prompts a strategy to insert an intervention into the existing built environment. This further intervention could create a network of historic Chinese sites throughout Wellington (fig 9.39).

Extending the architecture of the developed design, this intervention could consist of singular *Jian* modules, representative of the *real* space, arranged into "a bewildering, indecipherable network of passages, doors, stairs and rooms" (Evans, 102), representative of *imagined* space. This intervention could act as a further infiltration into the contemporary condition, reasserting the memory of Chinese New Zealand heritage as a tangible obstruction into the environment from which it was erased.

Fig. 9.41 Diagram linking Haining Street and Frederick Street with places associated with Chinese New Zealand history, such as Mt Cook School, Taranaki Street wharves and historic fruit shops and warehouses. Image by author

Fig. 9.42 An example of the network infiltrating the remaining house at 6-8 Haining Street. Image by author

Fig. 9.43 An extension of the network through the historic substation on Haining Street using “Jian” modules containing stairs and gardens. Image by author

Fig. 9.44 The network infiltrating an office at 144 Lambton Quay, 1.7 kilometres from Haining Street, the site of the historic On Sing Kee fruit shop, through a series of “Jian”. Such an intervention allows the space to function while asserting the Chinese memory of the site. Image by author

Please refer to print version for image

Fig. 10.00 Haining Street, looking towards Tory Street, 1904

10.0

Conclusions

Conclusions

Conclusion and Critical Reflection

Despite efforts to preserve New Zealand's built heritage, cultural memory - and particularly that of the *other* - is continually lost. Such erasure leads to a singular narrative of history, repressing memories not shared with the majority. Due to inaction protecting memories of the *other*, the history of Haining Street as a Chinese community has been virtually erased from the contemporary streetscape, diminishing the legacy of Chinese New Zealanders. The need to reassert such memories is critical in developing an understanding of *place*, particularly for future generations with no direct memory.

This thesis provides a methodology for reasserting the memory of the *other* considering three areas of concern: memorialisation, the treatment of race in architecture, and the creation of memory in urban space. This thesis proposes a strategy for memorialising the Chinese legacy of Haining Street, substantiating how architecture as a discipline can reveal lost memory in urban environments.

The conclusions drawn from this investigation suggest architectural interventions can preserve intangible memories of the *other* by acknowledging conflicted recollections of the city, contributing to an evolving narrative of *place*.

Strategies for reasserting conflicted memory through memorialisation, the recognition of race, and the creation of memory are explored in the Literature Review and Case Study chapters. These provide a methodology for subsequent design experiments to approach the specific context of Haining Street.

Referencing traditional Chinese architectural practices and Pākehā mythology, the architectural intervention mediates between real and imagined existences of Haining Street. Combining elements such as Jian modules and light wells creates a design which is rigorously of Haining Street, without explicitly referencing the historic aesthetic condition of the Street.

To avoid a historic re-creation, memory has been reasserted through an active engagement with the past. The programme of the market and artist in residence scheme reinterprets the memory of Haining Street in a way that allows the past condition of *place* to be experienced.

To create memory through sensual engagement, the design uses a range of interventions; brass text, timber materiality, and the market create a sensual understanding of memory, which is accessible to those familiar, and unfamiliar, with Haining Street's past.

The established methodology can be extended to further urban sites where memory of the *other* has been erased. The *other* need not be ethnic, but could represent communities *othered* due to gender, employment or class. In such contexts architecture must reassert insider and outsider views to establish an understanding of *place*.

This design project has highlighted architecture's potential to engage with conflicted memories of *place*, reconcile difficult histories with the present, and give a voice to suppressed recollections of the Western city.

Fig. 10.01 Model of the developed design showing the mediation between historic and contemporary street conditions. Image by author

Please refer to print version for image

Fig. 11.00 A house in Haining Street during demolition, 1955

11.0
Bibliography

Bibliography

Reference List

"Anti-Chinese League". *The Evening Post* (Wellington) 15 August. 1895. p.2. PDF

Arch Centre. "Making porridge pancakes: Te Aro Park". *The Architectural Centre Inc.* Web. 24 June. 2011. Accessed 8 July. 2016.
< <http://architecture.org.nz/2011/06/24/making-porridge-pancakes-te-aro-park-2/>>

Barton, Craig. "Duality and Invisibility; Race and Memory in the Urbanism of the American South". *Sites of Memory: Perspectives on Architecture and Race*. Ed. Craig Barton. New York: Princeton Architectural Press. 2001. 170-189. Print

Barton, Craig. *Sites of Memory: Perspectives on Architecture and Race*. New York: Princeton Architectural Press. 2001. Print

Benjamin, Walter. "Naples". *Selected Writings/ Walter Benjamin Volume 1*. Ed. Bullock, Marcus and Michael Jennings. Cambridge, Massachusetts: Belknap Press. December 1 1996. 414-421. Print

Bloomer, Kent and Charles Moore. *Body, Memory and Architecture*. New Haven, Connecticut: Yale University Press. 1977. Print

Boyer, M. Christine. *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*. Massachusetts: Massachusetts Institute of Technology. 1994. Print

Bramble, Cate. *Architect's Guide to Feng Shui*. Oxford, Massachusetts: Architectural Press. 2003. Print

Da Costa Meyer, Esther. "The Place of Place in Memory". *Spatial Recall: Memory in Architecture and Landscape*. Ed. Marc Treib. New York: Routledge. 2009. 176-193. Print

Da Vasquez, Sheryl. "African American Art and Architecture; A Theology of Life, Death and Transformation". *Sites of Memory: Perspectives on Architecture and Race*. Ed. Craig Barton. New York: Princeton Architectural Press. 2001. 159- 170. Print

Davis, Felicia. "(un)Covering/ (re)Covering". *White papers, black marks: architecture, race, culture*. Ed. Lesley Lokko. London: Althone Press. 2000. 349-355. Print

DnA Design and Architecture. "Songzhuang Artist Residence/ DnA". *Archdaily*. Web. 25 September. 2009 Accessed 4 December. 2016.
< <http://www.archdaily.com/35696/songzhuang-artist-residence-dna>>

Evans, Robin. *Robin Evans: Translations from Drawing to Building and Other Essays*. London: Architectural Association. 1997. Print

Gates, H.L. Jr. "Writing "Race" and the Difference It Makes". *"Race", Writing & Difference*. Chicago: The University of Chicago Press. 1985. P.4. Print

Gibbs, Adrienne Samuels. "Designing for the future: The Smithsonian National Musuem of African American History and Culture". *Ebony Magazine*. Volume 65, Issue 5 (2010). p.40. PDF

- Grant, David. *On a roll: a history of gambling and lotteries in New Zealand*. Wellington: Victoria University Press. 1994. Print
- Guo, Qinghua. Yingzao Fashi: "Twelfth Century Chinese Building Manual". *Architectural History*. Vol 41 (1998). London: SAHGB Publications Limited. 1998. 1-14. PDF
- Halbwachs, Maurice. *On Collective Memory*. Trans. Lewis A. Coser. Chicago: The University of Chicago Press. 1992. PDF
- Hood, Walter jr. and Melissa Erickson. "Storing Memories in the Yard; Remaking Poplar Street, the shifting Black Cultural Landscape". *Sites of Memory: Perspectives on Architecture and Race*. Ed. Craig Barton. New York: Princeton Architectural Press. 2001. 170-189. Print
- Hyde, Robin. *Passport to Hell: the story of John Douglas Stark, Bomber, Fifth Regiment, New Zealand Expeditionary Forces*. London: Hurst & Blackett. 1937. Print
- Ip, Manying. *Dragons on the Long White Cloud: The making of Chinese New Zealanders*. Auckland: Tandem Press. 1996. Print
- Irvine-Smith, Fanny Louise. *The Streets of My City*. Wellington: Reed. 1948. 198. Print
- Levrant de Bretteville, Sheila. "Omoide No Shotokyo: Remembering Old Little Tokyo". *Architecture of the Everyday*. Ed. Deborah Berke and Steven Harris. New York: Princeton Architectural Press. 1997. 68-73. Print
- Li, Andrew I-Kang and Jin-Yeu Tsou. "The rule based nature of wood frame construction of the Yingzao Fashi". *The Yingzao Fashi Project*. Web. 1997. Accessed 7 November. 2016.
< http://andrew.li/yzfs/yzfs_new/cuhkpape.htm >
- Lip, Evelyn. *Feng Shui: Environments of Power: A study of Chinese architecture*. London: Academy Editions. 1995. Print
- Lipsitz, George. "The Racialization of Space and the Spatialization of Race: Theorizing the Hidden Architecture of Landscape". *Landscape Journal*. Vol 26. Issue 1 (2007). 10-23. PDF
- Lokko, Lesley. *White papers, black marks: architecture, race, culture*. London: Althone Press. 2000. Print
- Murphy, Nigel. "Joe Lum v. Attorney General". *Unfolding History, Evolving Identity: The Chinese in New Zealand*. Ed. Manying Ip. Auckland: Auckland University Press. 2003. 113-141. Print
- Murphy, Nigel. *The Poll Tax in New Zealand (2nd Ed)*. Wellington. Office of Ethnic Affairs. 1996. Print
- National Museum of African American History and Culture. "The Building; Learn about this historic building and its unique architectural features". *The Smithsonian National Museum of African American History and Culture*. Web. 2016. Accessed 8 September. 2016.
< <https://nmaahc.si.edu/explore/building> >

National Museum of African American History and Culture. "The Building; Learn about this historic building and its unique architectural features". *The Smithsonian National Museum of African American History and Culture*. 2016. Web. Accessed 8 September. 2016

Ng, James. "The Sojourner Experience: The Cantonese Goldseekers in New Zealand, 1865-1901" *Unfolding History, Evolving Identity: The Chinese in New Zealand*. Ed. Manying Ip. Auckland: Auckland University Press. 2003. 5-30. Print

Ng, James. "Chinese Settlement in New Zealand, past and present". *Chinese in New Zealand Amity Centre Publishing Project*. Web. October 2001. Accessed 28 November. 2016.
<http://www.stevenyoung.co.nz/index.php?option=com_content&task=view&id=142&Itemid=38>

Otero-Pailos, Jorge. "Mnemonic Value and Historic Preservation". *Spatial Recall: Memory in Architecture and Landscape*. Ed. Marc Treib. New York: Routledge. 2009. 240-259. Print

Pamela Meekings- Stewart, dir. *A Cat Among the Pigeons*. NZ Film Commission. TVNZ. 1992. Web. Accessed 2 August. 2015.
<<http://www.nzonscreen.com/title/a-cat-among-the-pigeons-1992/overview>>

Perez, Adelyn. "American Folk Art Museum / Tod Williams + Billie Tsien". *Archdaily*. Web. 30 May. 2010. Accessed 4 December. 2016.
<<http://www.archdaily.com/61497/american-folk-art-museum-tod-williams-billie-tsien>>

Riegl, Alois. "The Modern Cult of Monuments: Its Character and Origin (1903)". *Readings in Conservation: Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Ed. Stanley-Price, Nicholas, M. Kirby Talley jr. and Melucco Vaccaro. Canada: J. Paul Getty Trust. 1996. 69-84. PDF

Ritchie, Neville. *Archaeology and History of the Chinese in Southern New Zealand during the Nineteenth Century: A study of acculturation, adaptation and change*. Dunedin: Otago University. 1986. PDF

Several, Michael. "Omoide no Shotokyo: Remembering Old Little Tokyo". *Public Art in LA*. Web. 1998. Accessed 16 May. 2016.
<http://www.publicartinla.com/Downtown/Little_Tokyo/omoide5.html>

Shanken, Andrew. "The Memory Industry and its Discontents: The Death and Life of a Keyword". *Spatial Recall: Memory in Architecture and Landscape*. Ed. Marc Treib. New York: Routledge. 2009. 218-239. Print

Shatzman Steinhardt, Nancy. *Chinese Traditional Architecture*. New York: China Institute in America. 1984. Print

Shosh Rotem, Stephanie. *Constructing Memory: Architectural Narratives of Holocaust Museums*. New York: Peter Lang. 2013. Print

Shum, Lynette. "Remembering Chinatown: Haining Street of Wellington". *Unfolding History, Evolving Identity: The Chinese in New Zealand*. Ed. Manying Ip. Auckland: Auckland University Press. 2003. 73-93. Print

Shum, Lynette. "Remembering Haining Street with both eyes open". Wellington Historical & Early Settlers Association, Wellington. 16 Feb. 2017. Lecture

Shum, Lynette. *Representing Haining Street Wellington's Chinatown 1920-1960*. MA Thesis. Wellington: Victoria University of Wellington. 2007. PDF

Statistics New Zealand. "Asian Ethnic Group Population". *Statistics New Zealand 2013 Census*. Web. 2014. Accessed 22 December. 2016.
<<http://www.stats.govt.nz/Census/2013-census/profile-and-summary-reports/quickstats-culture-identity/asian.aspx>>

Te Ara Encyclopedia of New Zealand. "New Zealand Peoples: Chinese". *Te Ara- The Encyclopedia of New Zealand*. Web. 2015. Accessed 28 November. 2011
< <http://www.teara.govt.nz/en/chinese>>

The New Zealand Herald. *National News Monday*, May 14, 1888. The New Zealand Herald (Auckland). 14 May. 1888. p.5. PDF

Tiantian, Xu. "Songzhuang: the artists' village". *Domus*. Web. 15 September. 2009. Accessed 22 December. 2016.
< <http://www.domusweb.it/en/architecture/2009/09/15/songzhuang-the-artists-village.html>>

Treib, Marc. "Remembering Ruins, Ruins Remembering". *Spatial Recall: Memory in Architecture and Landscape*. Ed. Marc Treib. New York: Routledge. 2009. 194-217. Print

Treib, Marc. *Spatial Recall: Memory in Architecture and Landscape*. New York: Routledge. 2009. Print

Welton, J. "Philip Freelon, lead architect of the Smithsonian's African American Museum". *The Washington Post*. Web. Feb 18. 2012. Accessed 28 May. 2016
< http://www.washingtonpost.com/lifestyle/style/philip-freelon-designer-of-the-smithsonians-african-american-museum/2012/01/31/gIQArAYwJR_story.html>

Williams, Tod and Billie Tsien. "American Folk Art Museum". *Tod Williams and Billie Tsien Architects*. Web. 2015. Accessed 04/12/2016
< <http://twbta.com/work/american-folk-art-museum>>

Wong, Kirsten. "A Place to Stand: the Chun Family Experience". *Unfolding History, Evolving Identity: The Chinese in New Zealand*. Auckland: Auckland University Press. 2003. 113-141. Print

Xianfang, Jia and Wang Qijun. *Traditional Chinese Residences*. Beijing: Foreign Languages Press. 2002. Print

Zhang, Donia. *Courtyard Housing and Cultural Sustainability: Theory, Practice and Product*. Vermont: Ashgate Publishing Limited. 2013. Print

Bibliography

List of Figures

Coverpage Shum, Lynette. "Remnant of word on post of Yuen Tung and Co.". 1981. *Representing Haining Street Wellington's Chinatown 1920-1960*. Wellington: Victoria University of Wellington. 159. PDF

Fig. 0.01 New Zealand Free Lance. "An Ugly Spot" Cartoon. *New Zealand Free Lance* 5 September 2003. Web. 23 March. 2016

<<https://natlib.govt.nz/records/2901810?search%5Bi%5D%5Bcategory%5D=Images&search%5Bpage%5D=2&search%5Bpath%5D=items&search%5Btext%5D=Haining+Street+>>>

Fig. 1.00 Johnstone, John. "Old shop on the corner of Tory and Haining Streets, Wellington". 1974.

National Library of New Zealand. Web. 4 July. 2016

<<https://natlib.govt.nz/records/22736307?search%5Bi%5D%5Bcategory%5D=Images&search%5Bpath%5D=items&search%5Btext%5D=Haining+Street+>>>

Fig. 1.01 New Zealand Mail. "Haining Street: The Chinese Quarters of the city of Wellington". 1904. Te

Ara Encyclopedia of New Zealand. Web. 23 March. 2016

<<http://www.teara.govt.nz/en/photograph/511/haining-street-wellington>>

Fig. 1.02 Pearce, John. "Wellington Harbour- from the Road leading to the Barracks". 1852. Pukeahu

Anthology. Web. 8 April. 2016

<<http://pukeahuanthology.org/stories/inhabiting-pukeahu/wellington-harbour/>>

Fig. 1.03 The Evening Post. "Chinese premises in Haining Street raided". 1931. National Library of New Zealand. Web. 4 July. 2016

<<https://natlib.govt.nz/records/16989210?search%5Bi%5D%5Bcategory%5D=Images&search%5Bpath%5D=items&search%5Btext%5D=haining+street+crowd>>

Fig. 2.00 The Evening Post. "Scene of an assault in Haining Street". 1960. National Library of New Zealand. Web. 4 July. 2016

<<https://natlib.govt.nz/records/30635118?search%5Bi%5D%5Bcategory%5D=Images&search%5Bpage%5D=2&search%5Bpath%5D=items&search%5Btext%5D=Haining+Street+>>>

Fig. 2.01 Blomfield, John Collis. Blomfield. "Still they come" Cartoon. *New Zealand Free Lance*. 1905.

Web. 16 October. 2016

<<http://www.teara.govt.nz/en/cartoon/28173/attacking-chinese>>

Fig. 2.03, A.R.M "Get Rid of Haining Street". *The New Zealand Observer*. 11 February. 1937: 10. Print

Fig. 2.18 Shum, Lynette. "A Pakapoo Ticket". Date unknown. *Representing Haining Street Wellington's Chinatown 1920-1960*. Wellington: Victoria University of Wellington. 48. PDF

Fig. 3.00 The Evening Post. "Building being demolished in Haining Street, Wellington". 1960. National Library of New Zealand. Web. 8 April. 2016

<https://natlib.govt.nz/records/30647151?search%5Bi%5D%5Bcategory%5D=Images&search%5Bi%5D%5Bcatalog_record%5D=false&search%5Bpath%5D=items&search%5Btext%5D=Haining+Street+>>

Fig. 3.01 Delta Bridges. "53 Art Museum". 2016. Delta Bridges Guangzhou Travel Guide. Web. 23 February. 2017

<<http://deltabridges.com/guangzhou/culture/places/53-art-museum>>

Fig. 3.02 Moran, Michael "The American Folk Art Museum". Archdaily. 2010. Web. 16 October. 2016

<<http://www.archdaily.com/61497/american-folk-art-museum-tod-williams-billie-tsien>>

Fig. 3.03 Moran, Michael "The American Folk Art Museum". Archdaily. 2010. Web. 16 October. 2016

<<http://www.archdaily.com/61497/american-folk-art-museum-tod-williams-billie-tsien>>

Fig. 3.04 Moran, Michael "The American Folk Art Museum". Archdaily. 2010. Web. 16 October. 2016

<<http://www.archdaily.com/61497/american-folk-art-museum-tod-williams-billie-tsien>>

Fig. 3.05 Williams, Tod and Billie Tsien. "The American Folk Art Museum Section". 2010. Web. 16 January. 2017

<<http://twbta.com/work/american-folk-art-museum>>

Fig. 3.06 DnA Architects. "Songzhuang Artist Residence Plans". Archdaily. 2009. Web. 16 January. 2017

<<http://www.archdaily.com/35696/songzhuang-artist-residence-dna>>

Fig. 3.07 Archdaily. "Songzhuang Artist Residence Studio". Archdaily. 2009. Web. 16 January. 2017

<<http://www.archdaily.com/35696/songzhuang-artist-residence-dna>>

Fig. 4.00 The Evening Post. "Interior of a building for demolition". National Library of New Zealand. 1960. Web. 4 July. 2016

<https://natlib.govt.nz/records/30665601?search%5Bi%5D%5Bcategory%5D=Images&search%5Bi%5D%5Bis_catalog_record%5D=false&search%5Bpath%5D=items&search%5Btext%5D=Haining+Street>

Fig. 4.01 Anzuoni, Mario "Fragment of the Berlin Wall, Los Angeles". 2014. NBC News. Web. 10 January. 2017.

<<http://www.nbcnews.com/storyline/berlin-wall-anniversary/berlin-wall-now-pieces-scattered-around-globe-n239946>>

Fig. 4.02 Sucsy, Steve. "The Washington Monument". 2016. About Travel. Web. 10 January. 2017

<<http://dc.about.com/od/photos/ss/WashMonPhotos.htm>>

Fig. 4.03 Lin, Maya. "Sketches for the Vietnam Veterans Memorial". 1981. American Treasures of the Library of Congress. Web. 10 January. 2017

<<https://www.loc.gov/exhibits/treasures/trm022.html>>

Fig. 4.04 Cooper, Rachel. "Vietnam Veterans Memorial". 2015. About Travel. Web. 10 January. 2017

<<http://dc.about.com/od/monumentphotos/ss/VietnamMemPts.htm>>

Fig. 4.06 Erwitte, Elliott. "Drinking Fountain, Wilmington, North Carolina". 1950. The New Yorker. Web. 10 January. 2017

<<http://www.newyorker.com/culture/photo-booth/elliott-erwitte-visual-one-liners>>

Fig. 4.07 Hetter, Katia. "San Fransisco Chinatown". 2014. CNN Travel. Web. 10 January. 2017
<<http://i2.cdn.cnn.com/cnnnext/dam/assets/141017120803-sf-chinatown-horizontal-large-gallery.jpg>>

Fig.. 4.08 McBride, John. "Traffic on California Street". 2016. Getty Images. Web. 10 January. 2017
<<http://media.gettyimages.com/videos/traffic-on-california-street-bay-bridge-visible-in-background-san-video-id81888853?s=640x640>>

Fig. 4.09 Barton, Craig. "Sketches of Selma, Alabama". *Sites of Memory: Perspectives on Architecture and Race*. Ed. Craig Barton. New York: Princeton Architectural Press. 2001. 6. Print

Fig. 4.10 Hood, Walter and Melissa Erickson. "Sketches of the Macon Yards Project", *Sites of Memory: Perspectives on Architecture and Race*. Ed. Craig Barton. New York: Princeton Architectural Press. 2001. 189. Print

Fig. 4.11 Adrienne Eberhardt Creative. "Macon Yards". 2015. Hood Landscape Architects. Web. 10 January. 2017
<<http://www.wjhooddesign.com/macon-yards> >

Fig. 5.00 The Evening Post "House in Haining Street raided by the police". 1950. National Library of New Zealand. Web. 8 July. 2016
<<https://natlib.govt.nz/records/-22604696?search%5Bi%5D%5Bcategory%5D=Images&search%5Bpath%5D=items&search%5Btext%5D=Haining+Street+>>

Fig. 5.08 Clemence, Paul "Washington Monument/Smithsonian". 2016. Archdaily. Web. 10 January. 2016
<<http://www.archdaily.com/793169/gallery-david-adjayes-national-museum-of-african-american-history-and-culture-photographed-by-paul-clemence>>

Fig. 5.09 Smithsonian Institution Archives. "Exterior of the Smithsonian". 2016. Smithsonian Institution Archives. Web. 4 December. 2016
<<https://siarchives.si.edu/history/national-museum-african-american-history-and-culture>>

Fig. 5.10 Johnson, Steve. "Framed View". 2016. The Chicago Tribune. Web. 10 January. 2016
<<http://www.chicagotribune.com/entertainment/museums/ct-museum-of-african-american-history-opening-ent-0915-20160914-column.html>>

Fig. 5.11 ABC News. "The entrance to the Smithsonian". 2016. ABC News. Web. 4 December. 2016
<<http://abcnews.go.com/US/360-vr-tour-inside-national-museum-african-american/story?id=42319929>>

Fig. 5.12 Choicone, Robert "The Contemplative Court". 2016. The Washington Post. Web. 10 January. 2016
<https://www.washingtonpost.com/news/reliable-source/wp/2016/10/07/the-scene-a-toast-to-the-architect-of-the-national-museum-of-african-american-history-and-culture/?utm_term=.0737a86c47b9>

Fig. 5.16-5.19 Several, Michael. "Omoide no Shotokyo: Remembering Old Little Tokyo". 1998. Public Art in LA. Web. Accessed 16 May. 2016
<http://www.publicartinla.com/Downtown/Little_Tokyo/omoide5.html>

Fig. 6.00 The Evening Post. "Haining Street property, Wellington, prior to redevelopment for new factory". 1955. National Library of New Zealand. Web. 8 May. 2016
<<https://natlib.govt.nz/items/?%5Bcategory%5D=Images&text=Haining+Street>>

Fig 6.01 Xianfang, Jia and Wang Qijun. "Bamboo houses in Xishuangbanna". 2002. *Traditional Chinese Residences*. Beijing: Foreign Languages Press. 94. Print

Fig 6.12 Xianfang, Jia and Wang Qijun. "A courtyard house in Quanzhou". 2002. *Traditional Chinese Residences*. Beijing: Foreign Languages Press. 51. Print

Fig. 6.03 Li, Jie. "Yingzao Fashi". 1103. *Science and Civilization in China: Volume 4, Part 3*. Ed. Joseph Needham. Cambridge: Cambridge University Press. 96. Print

Fig. 6.10 Ritchie, Neville "Map of Chinatown Camp, Otago". 1986. *Archaeology and History of the Chinese in Southern New Zealand During the Nineteenth Century*. Dunedin: Otago University. 98. Print

Fig. 6.11 Ritchie, Neville "Detail of Chinatown Camp, Otago". 1986. *Archaeology and History of the Chinese in Southern New Zealand During the Nineteenth Century*. Dunedin: Otago University. 103. Print

Fig. 7.00 The Evening Post. "Cottages in Haining Street, Wellington, labelled with 1947 prices". 1947. National Library of New Zealand. Web. 8 May. 2016
<[https://natlib.govt.nz/records/22421805?search%5Bi%5D%5Bcategory%5D=Images&search%5Bpath%5D=items&search%5Btext%5D=Haining+Street+](https://natlib.govt.nz/records/22421805?search%5Bi%5D%5Bcategory%5D=Images&search%5Bpath%5D=items&search%5Btext%5D=Haining+Street+>)>

Fig. 8.00 The Evening Post. "Haining Street property, Wellington, prior to redevelopment for new factory". 1955. National Library of New Zealand. Web. 8 May. 2016
<<https://natlib.govt.nz/items/?%5Bcategory%5D=Images&text=Haining+Street>>

Fig. 9.00 Cleveland, Les. "Lee Quing's Chinese Goods Shop, Haining Street". 1947. Australian Art Auction Records. Web. 8 July. 2016
<<http://www.artrecord.com/index.cfm/artist/7596-cleveland-les/medium/4-photographs/>>

Fig. 10.00 New Zealand Mail. "Haining Street: The Chinese Quarters of the city of Wellington". 1904. Te Ara Encyclopedia of New Zealand. Web. 23 March. 2016
<<http://www.teara.govt.nz/en/photograph/511/haining-street-wellington>>

Fig. 11.00 The Evening Post. "Haining Street property, Wellington, prior to redevelopment for new factory". 1955. National Library of New Zealand. Web. 8 May. 2016
<<https://natlib.govt.nz/records/22372694?search%5Bi%5D%5Bcategory%5D=Images&search%5Bpath%5D=items&search%5Btext%5D=Haining+Street>>