We Are Nō. One

by

Connor Aislabie

VOLUME 01

—

Architecture must be regarded with the most serious of thought. We may live without her, we may worship without her but we can remember without her.

— John Ruskin, Seven Lamps of Architecture, 1849

ABSTRACT

New Zealand's national identity is derived from multiple perspectives including its Māori heritage, colonial heritage, and local community heritage. Heritage preservation within New Zealand, however, has typically privileged Eurocentric concepts of heritage. Many important heritage stories based on oral tradition and other customs relevant to local communities have faced marginalisation, constraining our ability to preserve them in our evolving society. This thesis explores how architectural interventions can help preserve essential historical foundations that are connected to our local communities and their forgotten tales, to help preserve these heritage stories for future generations.

The title of this thesis and the design-led research investigation takes inspiration from New Zealand contemporary Māori artist Hemi MacGregor's work *I Am Nō. One, You Are Nō. One.* This statement is a play on words using both English and te reo Māori languages to create a message of the positive and negative impacts of our country's cultural identity. The English interpretation gives insight into one part of New Zealand's disconnection of self-identity and self-confidence. However, the same statement in te reo Māori gives a starkly different perspective: "Nō" means "from, of, belonging to" and "One" means "clay, sand, rock." Simply stated, you may be 'no one', but you are a part of this land, Aotearoa, and that is what makes us New Zealanders.

The investigation integrates arguments by Carol J. Burns, architect, author and former Associate Professor at Harvard Graduate School of Design, and her research into Spatial Memory theory. Burns argues that contextual landscapes should not be thought of simply as an external fabric that is built upon, but rather they should be conceived as a dialogue of contextual association representing open-ended negotiation with a project and site. This allows the site to become then a generator of form rather than a place to situate an object without contextual associations.

This thesis also critically reflects upon the writings of Laura Hourston Hanks, author and Associate Professor at the Department of Architecture and Built Environments, University of Nottingham.

She argues how curating objects, allows narrative sequencing to play a role as an important design method that enables narratives to unfold, thereby enhancing meaning and experiential understanding of an object, by establishing it as a component of overall meta-narrative composed of related objects larger surrounding context.

A third key theorist for this design-led research investigation is Stan Allen, architect, author and former Dean of the School of Architecture at Princeton University. He argues that the interpretation of traditional architectural methods of drawing and modelling should be extracted from their origins in a mode of working to collaboratively collage their attributes, which leads to an outcome he refers to as 'Drodels', which is a neologism – coined by Thom Mayne of Morphosis – derived from the words, 'drawings' and 'models'. This reintegration of architectural methods allows a user to develop a unique style that can be molded into an effective research tool, allowing for more adaptability towards abstract ideas or multi-layered elements of information.

This speculative design-led research investigation engages methods of drawing and model making, in conjunction with theories of spatial context and museum curation, in order to ask:

How can integrated speculative architectural drawings and models be designed to help provide a conceptual framework for preserving heritage stories and oral traditions connected to local communities, while enhancing our awareness of the relationships these narratives inherently hold with features of our natural environment?

PREFACE

At the beginning of 2020, I was ready to embark on a discovery of design. An opportunity to explore all resources available to me in an attempt at making an interesting project for my final year of Architecture School. Unfortunately, those hopes were dashed in the form of a worldwide virus that plagued the opportunity for any return to normalcy.

On return to my hometown of Rotorua, I pondered my options in social isolation; this return to humble beginnings, created through Kiwi sensibilities, evoked memories of my past and stories of identity bestowed on me through my family. This re-framed thesis approach was greatly influenced by the resources available to me at the time, thanks to my father. A mechanical expert and engineering hobbyist of nearly fifty years, he allowed me to use his basement inventory of heavy industrial machinery with which he is constantly tinkering. At his core, he is a self-taught expert craftsman and tinker, who has solely built the home in which my family still lives today. Through his skills of creating, my mind was opened to the possibility of being an apprentice to a master of making and storytelling, through the arts of allegory and model making — allowing me to acknowledge not only fading heritage identities of New Zealand but also to introspect my own upbringing, to discover clarity in the haze of pandemic mayhem.

A fascination with model making and storytelling underlies the core interest of this investigation — encouraging self-discovery as an excavation tool into the foundational roots of my identity as an architect and artist, and as an individual. Through this journey, I hope to enable other people to embrace their roots and other historical stories—thus triggering a deepening of individual transformation and social aspiration.

ACKNOWLEDGMENTS

To my family and my partner, thank you for all your endless support thoughtout this process.

To Daniel Brown, thank you for your dedication and encouragement, I could not have had a better supervisor to guide me through this project.

CONTENTS

1.0
INTRODUCTION

Figure 1. Hemi MacGregor, *I Am Nō. One; You Are Nō. One*,

1.1 PROBLEM STATEMENT

New Zealand's national identity has been built upon multiple perspectives including its Māori heritage, colonial heritage, and local community heritage. Heritage preservation within New Zealand, however, has typically privileged Eurocentric concepts of heritage. Many important heritage stories based on oral tradition and other customs relevant to local communities have faced marginalisation, constraining our ability to preserve them in our evolving society. This thesis explores how architectural interventions can help preserve essential historical foundations that are connected to our local communities and their fading or forgotten tales, to help preserve these heritage stories for future generations.

The title of this thesis and design-led research investigation takes inspiration from New Zealand contemporary Māori artist Hemi MacGregor's work "I Am Nō. One; You Are Nō. One". This frames a powerful argument about the need to have recognition of important elements that contribute to cultural identity and the need to recognise the natural environment as an important factor in establishing cultural identity.

The statement "I am Nō One", when read in English, portrays one part of New Zealand's cobbled cultural identity, one that some consider a bastardised lineage with which some struggle to connect with, and creating a perceived effect of disenfranchisement. However, the same statement in te reo Māori is seen from a completely different perspective. "Nō" means "from, of, belonging to" and "One" means "clay, sand, rock." (Māori mythology tells us that the first woman Hine-ahu-one was fashioned from clay by the God of the forests Tāne-mahuta). This reflects how some New Zealanders today may feel like a nonentity, far removed from their cultures; yet they are born and are a part of this land in one way or another, connecting us together as we are all formed from its soil.

I think one of the problems is that it's much easier to celebrate things we can see. Because colonisation fundamentally erased Māori identities from our landscapes, we don't currently see many symbols of this rich heritage. In parallel, colonial norms privilege buildings as symbols of human endeavour and identity, subjugating elements such as the whenua, mountains and water bodies which give Māori identity.

— Dr. Rebecca Kiddle, "Whose heritage do we in Wellington care about?" *Stuffs News Outlet, New Zealand, 2021*

1.2 RESEARCH PROPOSITION

One of the major problems this thesis is attempting to consider with respect to place identity is that heritage importance within New Zealand is typically orientated towards Eurocentric ideals. As a Multicultural country, we need to acknowledge that there is more to the heritage preservation within our national culture than just colonial buildings.

The investigation seeks to highlight the forgotten stories of oral cultures and local traditions that represent much of the identity of local communities of New Zealand, stories that are destined to disappear. This design-led research investigation considers how key ideas drawn from allegorical architectural design methods as a form of storytelling can be applied to speculative architecture, reinforcing our sense of belonging and place identity by preserving vital heritage stories associated with the land.

To help preserve these heritage stories for future generations, this design-led research investigation proposes to design a series of speculative architectural interventions that convey local cultural narratives and local historical stories of the past and present associated with local communities we often visit, and whose significance we do not fully recognise and may soon forget.

This investigation is grounded in speculative architectural design processes that prioritise how the integration of Spatial Memory, Museum Curation and Drodels as a form of storytelling can be used to help reinterpret local lore into form-finding elements that can be contexstualised with the surrounding landscape. It examines ways that architecture can help reawaken potentially forgotten cultural narratives that are essential to understanding and safeguarding local place identity.

These speculative designs are meant to help provide a positive contribution to the lives of the local community members. These allegorical devices are associated not only with preservation of heritage stories, but they are also situated with programmatic functions such as social gathering, reflection, erosion mediation, and reconstruction of small eco-systems.

1.3 RESEARCH QUESTION

This thesis asks:

How can integrated speculative architectural drawings and models be designed to help provide a conceptual framework for preserving heritage stories and oral traditions connected to local communities, while enhancing our awareness of the relationships these narratives inherently hold with features of our natural environment?

1.4 RESEARCH AIM AND OBJECTIVES

The principal Research Aim of this design-led research investigation is:

RA: to explore how integrated speculative architectural drawings and models can be designed to help reawaken and preserve heritage stories connected to the place identity of local communities, by engaging allegorical architectural design methods.

The principle Research Objectives of this design-led research investigation are:

RO1: Spatial Memory as Storytelling

to explore how theories related to Spatial Memory can help establish strategic dialogue between natural landscape features and speculative architectural interventions as integrated participants of place identity;

RO2 : Curating as Storytelling

to investigate how theories related to Museum Curation can be applied to the strategic positioning of speculative architectural interventions to help convey the individual and overall meta-narratives between a site and the heritage stories of local communities in the form of a coastal journey;

RO3 : Drodels as Storytelling

to explore how drodels (integrated models) speculative architectural drawings and models can be used to collaboratively bring notions of history (time and place) and features of a natural landscape together to convey narratives of lost heritage stories connected to local communities.

1.5 DESIGN-LED RESEARCH METHODS AND PROCESSES

———

This thesis engages in iterative design-led research experiments where drawing and modelling are the primary methodology. The goal of the investigation is to explore applications for Penelope Haralambidou's theories relating to the Allegorical Architectural Project as a critical method. She writes: "Allegory is a structure of thought where meaning is not grasped directly but through metaphor that often takes the guise of narrative and storytelling" (Haralambidou, 226). Through this experiments can be conducted to test its effectiveness to help reawaken and preserve heritage stories connected to place identity of local communities. These findings encourage a feedback loop of creation and evaluation that will help inform the succeeding stages in the explorations.

Stage One of this research methodology is a comprehensive site analysis that is conducted on seven selected sites around the Miramar peninsular. Local heritage stories will be mapped on each site in relation to their origin (British, Māori, Military, Maritime and Topographical) establishing a narrative inventory for the next stage of the design-led research.

In the next stage of this investigation, Research Objective 01 is interrogated. It reflects on theoretical approaches by Carol J. Burns about the intimate relationships that meaningful architectural interventions must establish in relation to its contexts.

> Architecture is not constituted of buildings or sites but arises from the studied relationships of the two from an awareness that site is received as an architectural construct. (Burns, "On Site: Architectural Preoccupations" 146)

Initial concept design experiments are used to interrogate the landscapes and the connected spatial memories. These Initial design experiments are tasked with creating a strategic dialogue of integration and form finding. In turn these lost heritage stories will next be abstracted through the medium of digital drawings and models to find architectural forms, allowing their tales to be accentuated and tested against the topographical parameters of each site.

In the next stage of this investigation, Research Objective 02 is interrogated. This stage reflects on theoretical approaches by Laura Hourston Hanks about how museum curation represents narrative approaches that can be applied to other fields. She argues that "Display-space making has a rich creative potential...[because] visitors can situate themselves within the context on display and gain understanding" (Hanks, "Writing Spatial Stories: Textual Narratives in the Museum" 30).

This application will be explored as a sequencing tool. I plan on using it to curate my speculative architectural interventions individually on their sites and in the overall meta-narrative of a coastal journey. The goal is to enable a visitor to recognise important local narratives associated with each individual site, while also helping them recognise how the combined narratives along a journey past multiple sites contribute to a meta-narrative about the greater local context.

In the next stage of the investigation, Research Objective 03 is interrogated. This stage reflects on theoretical approaches by Stan Allen about how the integrated merging of drawing and models (drodels) can be used to enable a unique negotiation within architecture. Allowing an "interplay between the abstract constructions of drawing and architecture's specific capacity to transform reality" (Allen, "Practice: Architecture, Technique+ Representation" 7).

This will be used to investigate how heritage stories can work in tandem with speculative architectural interventions to create an architectural language. The collaging of notations, drawings and models will be used to create a synthesized architectonic imagery known as drodels. These drodels can be used along with spatial memory and curation theory to help interpret the multiplicity of layered elements and information that are connected to these lost heritage stories and their contextual landscapes.
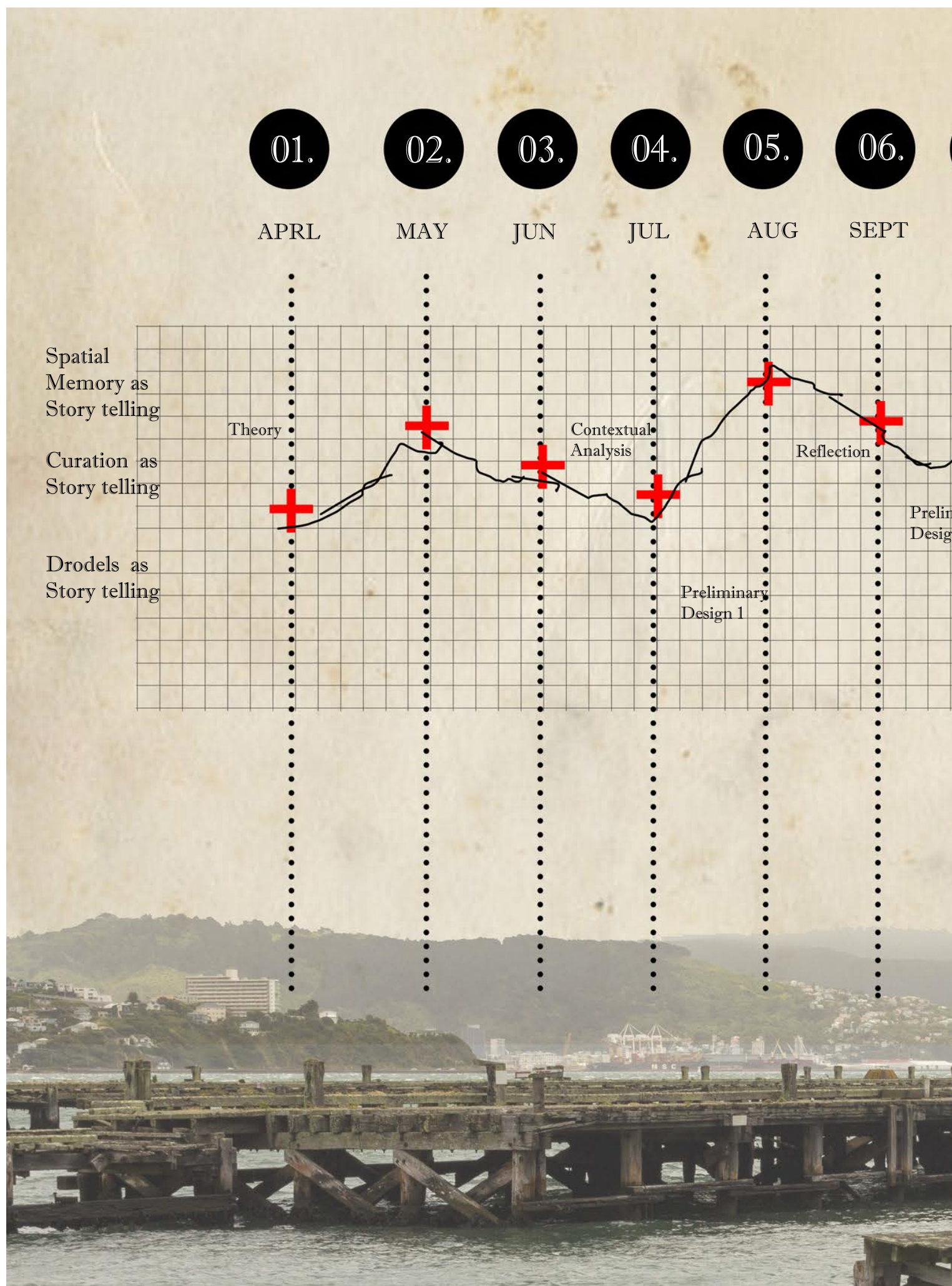
	01.	**02.**	**03.**	**04.**	**05.**	**06.**
	APRL	MAY	JUN	JUL	AUG	SEPT

Spatial
Memory as
Story telling

Curation as
Story telling

Drodels as
Story telling

Theory

Contextual
Analysis

Reflection

Preliminary
Design 1

Prelim
Desig

Figure 2. Methodology Diagram, Authors image

07. **OCT**

08. **NOV**

09. **DEC**

10. **JAN**

11. **FEB**

12 **MRCH**

Reflection

Preliminary
Design 2

Developed
Design

Reflection
and
Conclusion

1.6 THESIS SCOPE

This design-led research investigation is speculative in nature. The approach engages real historical and community stories connected to the identity of New Zealand. It uses them as provocative generators, starting points to help drive design experiments. The architectural heritage stories together provide a rich and complex foundation for the genesis of the design research experiments. While there are many additional stories that can be unveiled in the greater Miramar Peninsula site in a similar way, the restriction to seven sites along a singular coastal road is due to the limited time available for the research and the depth of resolution anticipated. The focus will be directed on the strength of the sites being viewed in a coastal journey and the connection with the local communities.

The decision to investigate the coastal edges of this peninsular was made due to how the evolution of the current landscape has moved inwards overtime. This new orientation within the current day communities has aligned more with inner cities as the new social hubs for residents of the land. In doing so, important parts of Miramar's history and social hubs of the past like wharfs, ancient cultural landmarks and hunter gatherer locations will be soon to lost due to lack of visitation and interest.

As a speculative architectural design outcome this research does not engage traditional parameters such as standard building programs. Due to this investigation being an exploration of metaphoric narrative and storytelling capabilities, the scope of this project is limited to the design of the integrated speculative architectural drawings and models of an allegorical nature. For this reason, the architectural envelope, structure, construction technologies and costs are outside the scope of the investigation for this project.

These speculative designs, however, are intended to create a positive contribution to the lives of the local community members. These devices establish a diverse set of programs that benefit the local communities and the surrounding natural environments.

This thesis primarily engages experimental methods both in the digital and analog realms. These methods generate their own limitations — depending on the time required, the level of detail required, and constraints relating to the capabilities of a university and home workshop. The scope of the investigation is also limited by the funds available for external manufacturing and material resources, as I was limited by the ability to access resources and sites during the national lock-down that occurred in response to the Covid-19 pandemic.

1.7 THESIS STRUCTURE

—

1.0 Introduction

Chapter 1.0 articulates the Problem Statement and Research Proposition. It highlights the Research Question at the epicenter of this investigation. It outlines the Aim and the three principle Research Objectives of the investigation, and it briefly defines the Methodology, the Scope of the investigation and the Thesis Structure.

2.0 Site Context

Chapter 2.0 articulates the stories associated with seven selected sites along the coastal edge of the Miramar Peninsula. These stories are associated with community identity, oral histories, and personal reflections. They incorporate heritage elements relating to environmental, Māori and greater national identity, as well as local stories reflective of the wider diversity of cultures that reside on the peninsula and call it home.

3.0 Literature and Project Review

Chapter 3.0 reflects upon the writings of key theorists in relation to the three Principal Research Objectives. It also critically interrogates case study exemplars that can be interpreted as successful applications of the theories in relation to the Research Question. The chapter is divided into three main sections relating to the three Research Objectives of the investigations.

3.1 Spatial Memory as Storytelling

This section of the chapter relates primarily to Research Objective 1:

      RO1: to explore how theories related to Spatial Memory can help establish strategic dialogues between natural landscape features and speculative architectural interventions as integrated participants of place identity.

This design process will investigate how Spatial Memory can enable speculative architectural interventions to take the form of these lost heritage stories by corresponding with features of a natural landscape — in turn, accentuating its history and creating a negotiation between site and project.

Principal Theorist: Carol J. Burns, Co-founder of U.S.A. firm Taylor & Burns, architecture/ landscape architecture theorist, past Associate Professor, Assistant Chair Architectural Department Harvard University, Cambridge, Massachusetts, 1987-1999

In architectural theorist, Carol J. Burn's book *Site Matters: Design Concepts, Histories and Strategies,* consider how spatial context can help simultaneously generate form while also influencing it, rather than merely manifesting predetermined architectural outcomes simply placed upon a contextual surface. "Dynamics between building and site provided input for the building system, with the building fabric mediating between internal and external climates [of site]" (Burns, "Site Matters"299). This immersive process of experimentation can create a richer dialogue—not to reveal a singular truth within a site, but rather to help expose the layers of information embodied in the contextual landscape and make them relevant. In this way, the investigation can gain a detailed understanding to each individual site, resulting in uniquely designed architectural interventions that are tailored to each site's topography and individual memory of history.

Other key theorists relating to RO1 include Shelly Hornstein, architect, author and professor of architectural history, urban & visual culture at York University, Toronto and Juhani Pallasmaa, former director of the Museum of Finnish Architecture from 1978 to 1983 and Professor of Architecture at the University of Technology, Helsinki, Finland. Shelly Hornstien's research deals with ideas relating to "Loss of site", specifically our response when a site is destroyed either by demolition, war or purely an evolution of a landscape.

She examines how these effects alter our idea of place and memory. Pallasmaa became widely known through his lectures and books on architectural theory and his interest in phenomenology. He has widely researched the aspects of time, space, and memory of contextual landscapes within architecture. Similar to Hornstein, Pallasmaa focuses on the importance of these external forces and the effects they have on us and the way we perceive our environments.

Principal Case Study: Compression Line, Michael Heizer, 1968

Michael Heizer's *Compression Line* provides insights into ways to address RO1 by highlighting compositional dialogues between project and site. The design of the structure from afar looks to initiate its identity of shape from the surrounding landscape. The design is composed of a negative space cut from the landscape in the form of an underground tapering steel structure, giving the illusion as if it is being squeezed by the earth. This Case study helps initiate a design response to RO1, it establishes an example of how an architectural intervention can be influenced and integrated into the story of the surrounding landscape. This installation also displays the effects of Spatial Memory as it shows reminiscent features of a building footprint being absorbed by the earth, returning to its natural form before humanity interfered. It also represents an allegorical narrative that allows design to tell a story to an audience, establishing the artist's intention.

Other relevant case studies that will be investigated include: *Munich Depression* by Michael Heizer, 1969; *North, East, South, West* by Michael Heizer, 2002; Sunken Pool by Mary Miss, 1974; *Jyvaskyla University* by Mary Miss, 1994.

3.2 Curation

This section of the chapter relates primarily to Research Objective 2:

> **RO2:** to investigate how theories related to Museum Curation can be applied to the strategic positioning of speculative architectural interventions to help convey the individual and overall meta-narratives between a site and the heritage stories of local communities in the form of a coastal journey.

Once the pieces of speculative architecture have established a relationship with each of their individual narratives and their surrounding landscapes, the investigation adapts the use of Curation theory to help establish the wider meta-narrative of the coastal journey around the Miramar Peninsular.

Principal Theorist: Laura Hourston Hanks, Associate Professor in the Department of Architecture and Built Environments at The University of Nottingham, U.K.

Adapting Museum Curation theory within an installation context helps provide an understanding of the potential holistic interpretation of narrative design in relation to an architectural experience. Hanks's theories explore common disciplinary traits shared between museum curation and architecture and the multifaceted approaches used to interpret sequenced narratives. In the book *Museum Making: Narratives Architectures, Exhibitions* she writes:

> Through this extended dialogue the theme of narrative emerged as the strongest of a number of shared preoccupations—a potential 'common language' linking the interests of researchers and practitioners in both architecture and museum studies. (Hanks, 4)

She argues that common disciplinary traits provide the grounds for collective knowledge and shared theory that allow a multifaceted approach to interpreting narratives.

Other key theorists in relation to RO2 include: Suzanne Macleod, Professor of Museum Studies at the University of Leicester and Johnathan Hale, author, Architecture Theory, Faculty of Engineering, University of Nottingham. MacLeod explores the benefits of contemporary museum studies, rather than the traditional approaches of museology. Macleod argues that there are different experiential factors within curation theory besides observation that are crucial to bridging conveyed messages to an ordinary audience. She strongly critiques traditional curation practice as it is tailored towards practitioners. By acknowledging that curation needs to focus towards an inclusive and interactive view of the profession, Macleod helps position an audience closer in understanding the specific messages of a curated environment.

Hale's background in architecture provides a unique insight into developing a dynamic relationship between architectural design and curation. Much like Macleod, Hale expresses the importance of an 'interpretive and interactive exhibition design'. He believes the style used in architectural based narratives is a key tool for engagement and comprehension of an exhibition. In some cases it surpasses the inherent limitations of traditional text-based interpretation methods. This unique blending of realms brings the viewer, context and interpretation together to create a third landscape giving the audience the opportunity to experience a unique narrative setting typically not provided by traditional gallery spaces.

These perspectives are relevant to RO2 and the coastal journey of the Miramar Peninsular. Macleod's theory gives insight into the investigation's orientation of an interactive user experience within an exhibition. Hale establishes the importance of user experience when engaging architectural based forms, understanding how an exhibition setting can be tied in with the benefits of architectural narrative to enhance an experience.

Principal Case Study: Solar Rock, Inujuma Seirensho Art Museum, Japan, Yukinori Yanagi 2006
This precedent displays an interesting contrast in utilising an old decommissioned copper refinery built in 1909 as a backdrop. It encompasses a sculptural installation of miscellaneous parts from an old demolished house that once inhabited the area. This example is relevant to RO2 as it displays a strong, transparent narrative to its audience not only with the set up of the installation but also with the spatial context in which it is situated. The installation reconstructs an atmosphere that develops two diametrically opposed worlds, those of contemporary art and industrial archaeology.

The *Solar Rock* installation at Inujuma Seirensho Art Museum embodies opportunities for addressing RO2 and the coastal journey around the Miramar Peninsular. The sculpture acts as a witness not only to the installation of collective sculpture but to the history and past of the site it represents. This case study can be further analysed to help develop ideas of curation in relation to site and local heritage stories.

Other relevant case studies that will be investigated include: *Icarus Tower,* Japan by Yukinori Yanagi, 2006, *Gods and Machines,* Centrale Montemartini, Museum of Rome, by ACEA Group, 1997, and *Layer Drawings*, by Nobuhiro Nakanishi, 2010

3.3 Drodels as Storytelling

This section of the chapter relates primarily to Research Objective 3:

RO3: to explore how drodels (integrated speculative architectural drawings and models) can be used to collaboratively bring notions of history (time and place) and features of a natural landscape together to convey narratives of the lost heritage stories connected to local communities.

Architect Stan Allen is a cutting edge theorist who has interrogated the idea of drodel theory throughout his architectural career. His unique approach to blurring the line between drawing and modelling has allowed new forms of representation to take place. By fusing multiple traditional methods together, he has been able to create new modes of thinking that position themselves on the edge of adaptation, allowing multi-layered topics to be addressed within an integrated mode of working.

Principal Theorist: Architect, and former Dean of Princeton University School of Architecture, New Jersey.

Drodels can be understood as a multi-dynamic space: a graphic object – mainly as a model – gathering and linking various modes of traditional architectural plans and restructuring them into a more dynamic coherent graphic universe. It offers an important synthesis that stimulates driving developments for complex ideas, and in the case of this research, acts as a provocateur for unique architectural design experimentation.

In his book *Practice: Architecture, Technique+ Representation*, Allen offers multiple perspectives for critically challenging the traditional representational design methods that are commonly used within architecture. Allen believes without this avant-garde approach of experimental theory it is harder for architecture to develop as an art form and as a practice.

Other key theorists relating to RO3 include Thom Mayne, co-founder of U.S.A architecture firm Morphosis, Professor at UCLA Architecture, and Pritzker Prize winner and Elizabeth Diller, Professor at Princeton University School of Architecture and Co-founder of architecture firm Diller Scofidio + Renfro. Mayne has written extensively about unique modes of working within architectural practice. His applications of abstract modelling and drawing theories have been used to help address difficult topics of architectural narrative and place identity in relation to design.

Diller offers a unique perspective for critically challenging traditional methodologies of the architecture with her use of interdisciplinary design, helping her establish a critical theoretical framework for conceiving and critiquing architectural narratives.

Principal Case Study: Copenhagen Competition (Hippocampus), Thom Mayne, 1996

Thom Mayne's architectural model "Hippocampus" (the territory of the brain that records short term memory) provides insights related to RO3. The model creates imaginative documentation through a series of Drodels (drawing/models) that attempts to organise an experiential journey read as a progressive timeline by recording a gradual collection of memory over a walked distance of a kilometre.

The "Hippocampus" model helps address RO3, as it displays the formal connections this investigation can engage as a way of visualising an experiential journey. It also evidences ways in which Drodels can be formatted to help engage multiple architectural narratives through non-traditional methods. Other relevant case studies that will be investigated include *Crawford Residence* by Thom Mayne 1988; Slow House by Diller Scofidio + Renfro, 1991; *Withdrawing Room* by Diller Scofidio + Renfro, 1987; and *L.A.T.B.D.* by Smout Allen, 2015.

4.0 Preliminary Design

4.1 Design Stage 1 [Spatial Memory as Storytelling]

The first section of the Preliminary Design chapter explores means of addressing RO1: *to explore how theories related to Spatial Memory can help establish strategic dialogues between natural landscape features and speculative architectural interventions as integrated participants of place identity.* Stage 1 examines the first preliminary design experiments that examine ways to address RO1. These experiments are conceived as elements integrated within the natural landscape features associated with their sites. This consist of speculative digital drawings and models that act together with the landscape features to help bring local narratives into view.

4.2 Design Stage 2 [Curating as Storytelling]

The second section of the Preliminary Design chapter builds directly upon the first iterative Preliminary Design experiments. It explores the means of addressing RO2: *to investigate how theories related to Museum Curation can be applied to the strategic positioning of speculative architectural interventions to help convey the individual and overall meta-narratives between a site and the heritage stories that belong to the local communities of a coastal journey.* Stage 2 introduces Curation Theory to holistically locate the architectural interventions developed from Stage 1 within critical narrative adjacencies and sequences. This helps to strengthen their individual narratives and highlight their role in the overall meta-narrative in relation to the coastal journey.

5.0 Developed Design

5.1 Design Stage 3 [Drodels as Storytelling]

Chapter 5 explores means of addressing RO3: *to explore how drodels (integrated speculative architectural drawings and models) can be used to collaboratively bring notions of history (time and place) and features of a natural landscape together to convey narratives of lost heritage stories connected to local communities in the form of a coastal journey.* Stage 3 uses analogue Drodels to explore ideas and theory related to the development of blended methods that can simultaneously deal with multiple elements and layered information. These developed designs apply architectural notation and drawing concepts that are collaged with accurate scaled models of each site and the speculative architectural interventions that inhabit it. The layout format for these ideas will take shape in the form of a physical exhibition style presentation. This collaboration of elements is intended to allow the viewer to grasp the multiplicity of local narratives that are represented on these sites through physical interaction and simple observation.

6.0 Conclusions & Critical Reflection

Chapter 6.0 critically reflects on the strengths and weaknesses of the designs in relation to how well they have addressed the research Aim and Objectives. It reflects upon why a design-led research approach was the most effective way of approaching this topic. It critically reflects upon the conclusions that have drawn from the investigation findings. It acknowledges the constraints and limitations of the final outcome while also assessing the potential for other applications to use results of the findings. This chapter reflects upon opportunities for further extensions of research in this field of study beyond its original scope.

Figure 3. Andrew Cooper, *Miramar Peninsula aerial*

2.0
CONTEXTUAL ANALYSIS

The Miramar Peninsular has been a testament to the development of multiculturalism in New Zealand. This landscape has fueled all encompassing inhabitance, from Pā settlements of 12th century Polynesian voyages, to mass agricultural production of early European migrants. Te Motu Kairangi is the Māori name given to the peninsula, which translates to "Precious Island". The origins of this transpire from its untouched flora and fauna that differed from mainland Wellington. However, the separation of this island was short-lived. The coastal channel (Te Awa a Tia) that contributed to the island's separation developed into an isthmus, due to a series of earthquakes and geological shifts. This uplift bridged the two landmasses and is still seen today in the form of current day Rongotai (Located on the map, page 30).

With almost 900 hectares of land the peninsula spans seven kilometres long and three kilometres wide. This landmass is mainly private residential and commercial properties that occupy about 50% of the peninsula, while roughly 17% of it is protected reserves and recreational parks. After centuries of inhabitation, nearly 95% of pre-settlement vegetation within the Wellington region was cleared by 1900. The majority of current native bush has been a result of secondary growth through conservation efforts. This is seen in parts like Port Nicholson a 78-hectare area on the far north side with a rich history of farming, regenerating bush, and a military presence.

The coastlines of this peninsula are rocky with steep cliffs and caves that are home to many native wildlife species. Figure 2.0 shows the Miramar Peninsula and the seven selected research sites along the coastal edge, whose heritage stories were interrogated for this investigation. These sites are located along a coastal road that enables them to be visited as a sequence.

The Miramar Peninsula offers an environment suitable for the research experiments of this thesis. It harbours numerous site conditions and rich histories such as military forts, archaeological sites, pioneering farmlands, and unique terrain that supports native wildlife, all of which needs to be protected and preserved. The context analysis chapter encapsulates the holistic view of this environment.

The goal of this contextual analysis chapter is to trigger a deeper awareness of transformation and social aspiration through history. To enable this, the investigation begins by studying the site on a holistic scale, then concentrates on seven selected sites that represent the following five key factors.

1) Remnants of army and naval bases;

2) Geological change of landforms either over time or from inhabitation;

3) Remnants of Maritime history

4) Māori heritage stories related to the existence of forgotten pā settlements;

5) Eurocentric history and developments made by European settlers;

These stories have been passed down in either through oral history or documented (newspaper articles, etc) history, within the community. The following sections of the contextual analysis chapter interrogate both types of historic narrative across the five key factors above.

SITE 2
POINT HALSW

SITE 1
SHELLY B AY

Figure 4. Site Map

SWELL

SITE 3
POINT GORDON

SITE 4
KARAKA BAY

SITE 5
WORSER BAY

SITE 6
SEATOUN

SITE 7
BREAKER BAY

N

Wellington (Queens Wharf) Seatoun

Interislander

BlueBridge

Sites

Scale 1:32000
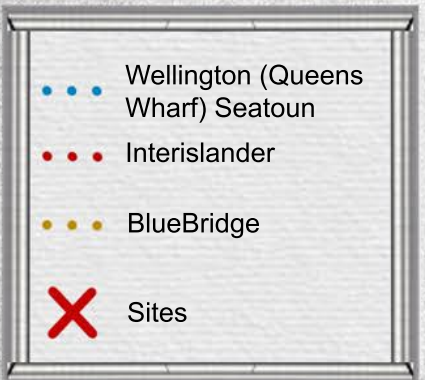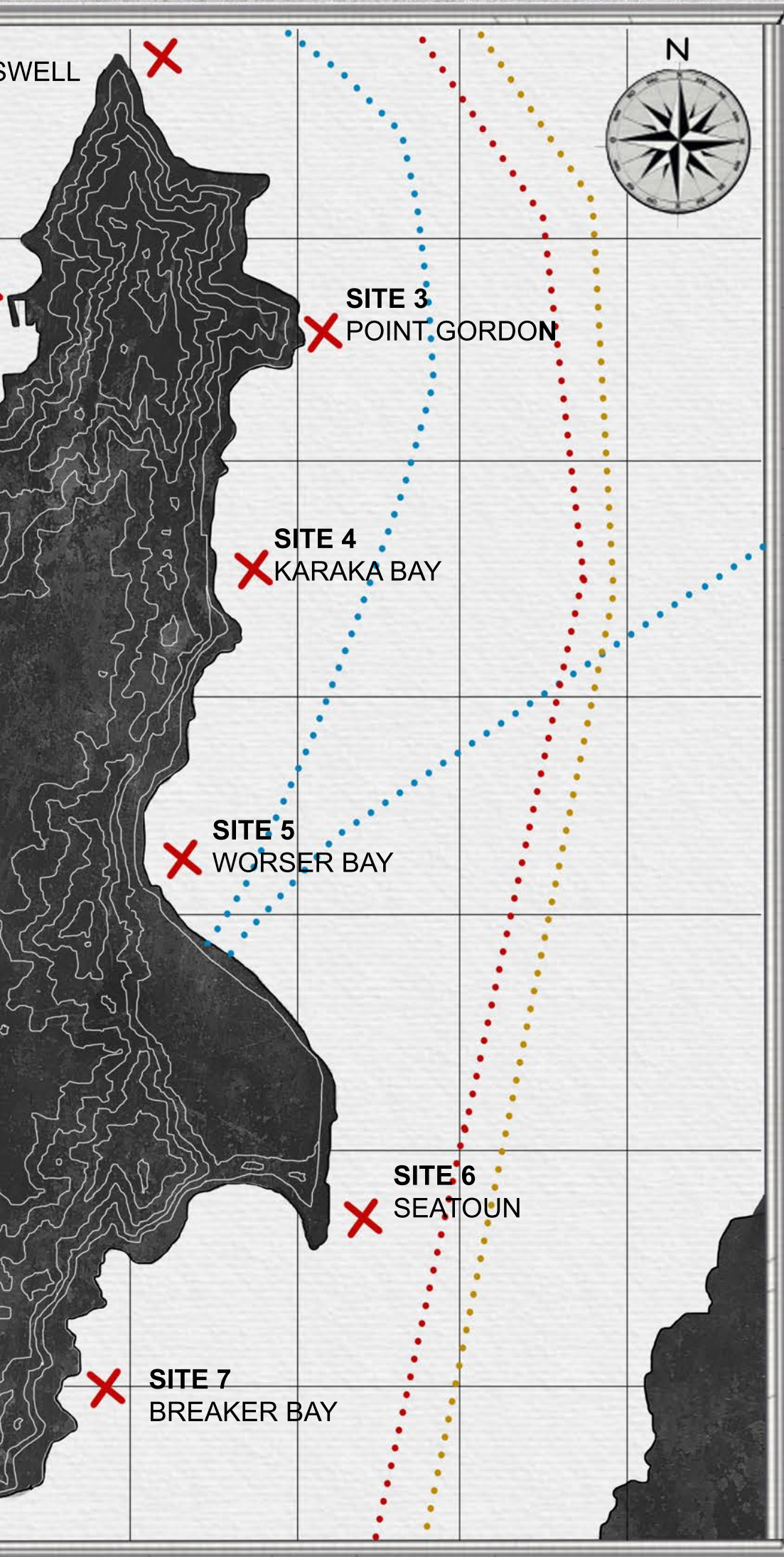
SITE 01
SHELLY BAY
PART 1

● EVIDENT

◑ PART EVIDENT

○ NOT EVIDENT

●	MILITARY HISTORY
●	MARITIME HISTORY
○	SHIFTED TOPOGRAPHY
○	MĀORI HISTORY
○	BRITISH HISTORY

1A

1B

1C

1D
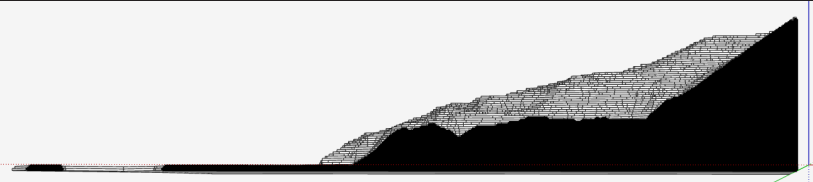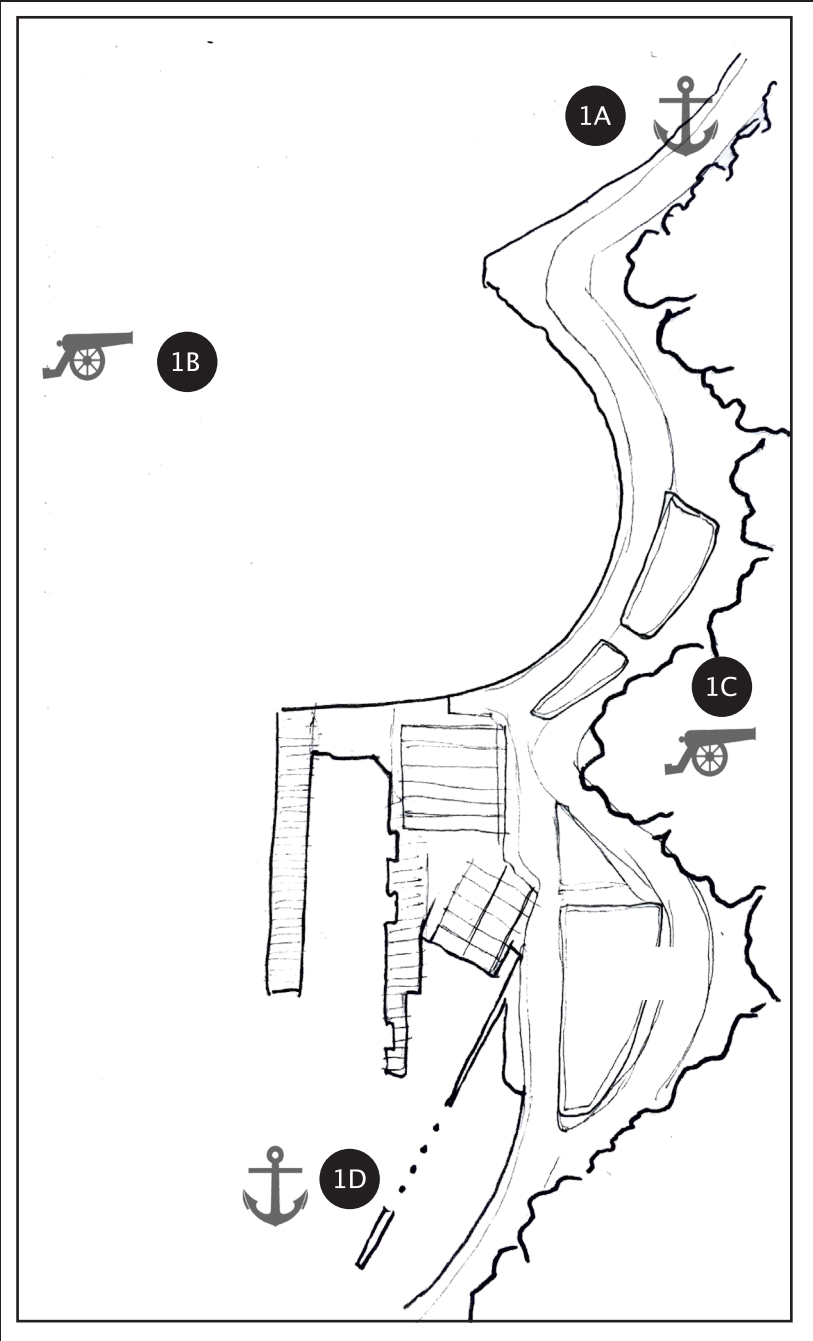
Figure 5. Site Investigation of Shelly Bay
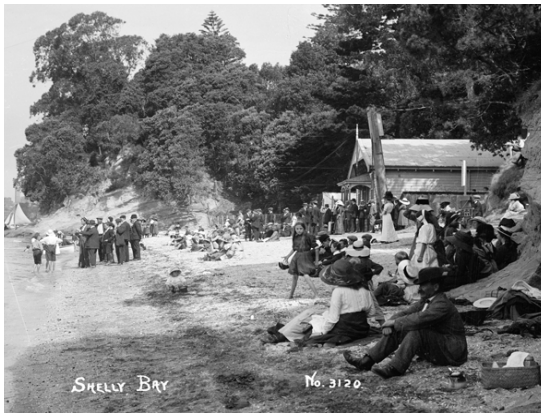
Figure 6 . William Archer Price: Shelly Bay

MYSTERY OAR
21st February 1892

Two mystery oars wash up on Shelly Bay beach

A member of the Torpedo Corps and Shelly Bay naval base Mr. J. Woods Discovered two mystery oars that washed up on Shelly Bay beach one Friday Morning. Woods had concerns that there may have been a small boating incident and reported it to the local police, no further information had be found or reported. (Evening Post, "Mystery Oar" 2)
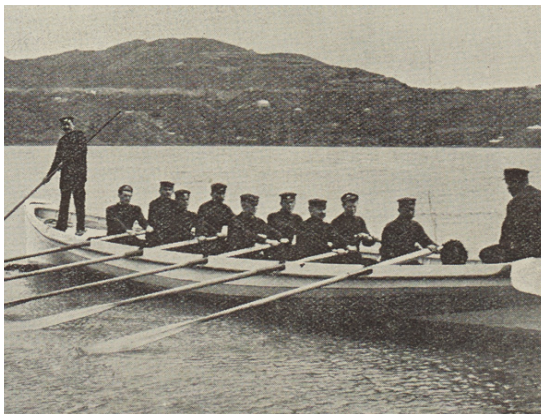
Figure 7. Louis John Daroux, Torpedo team

LOST TORPEDO
14TH MAY 1890

The Torpedo was later found buried in 14 feet of mud

A Whitehead torpedo was lost during a practice run. The £500 weapon was just newly purchased by the Defence Force when it was lost during a routine launch and drop gears malfunctioned when it was lowered into the water, dropping it headfirst into 70 feet below the surface. The torpedo was later found buried in 14 feet of mud close to where the accident happened with only the propeller sticking out, it then took a team of divers and a steamboat to haul the weapon back to the surface. (Evening Post, "Lost Torpedo" 3)

Figure 8. C.j Andrews, Shelly Bay explosion

CAUSALITIES AT SHELLY BAY
5th March 1891

Material explodes right in front of two of the members

Members of the Torpedo Corp at Shelly Bay naval base were filling cannon shells with gun cotton (clean bleached cotton dipped in nitric acid and sulfuric acid) when 12 pounds of the material exploded right in front of them killing two of the members. The cause was later determined to be the use of a heat solder on uncertified copper tin shells instead of standard tin shells, causing it to conduct heat and react with the gun cotton. (Evening Post, "Causalities at Shelly Bay"4)

Figure 9. Photograph taken for the Evening Post newspaper of Wellington by an unidentified staff photographer.

NARROW ESCAPE
15th May 1892

Resident of Shelly Bay saves young man

A naval officer working at th e Shelly Bay Naval base almost drowned when sailing back to the wharf in dangerous conditions. He lost control and went overboard during a sudden wind change. Mr. Martin, local seaman and resident of Shelly Bay, witnessed the incident and helped rescue the young man. This had been the 6th time Martin has saved someone from drowning in the area.
(Evening Post, "Narrow Escape" 5)

SITE 01
SHELLY BAY
PART 2

EVIDENT

PART EVIDENT

NOT EVIDENT

●	MILITARY HISTORY
◖	MARITIME HISTORY
◖	SHIFTED TOPOGRAPHY
●	MĀORI HISTORY
●	BRITISH HISTORY

2A

2B

2C

2D
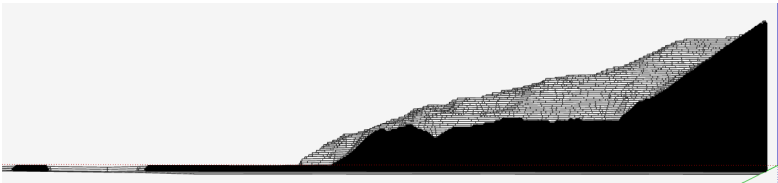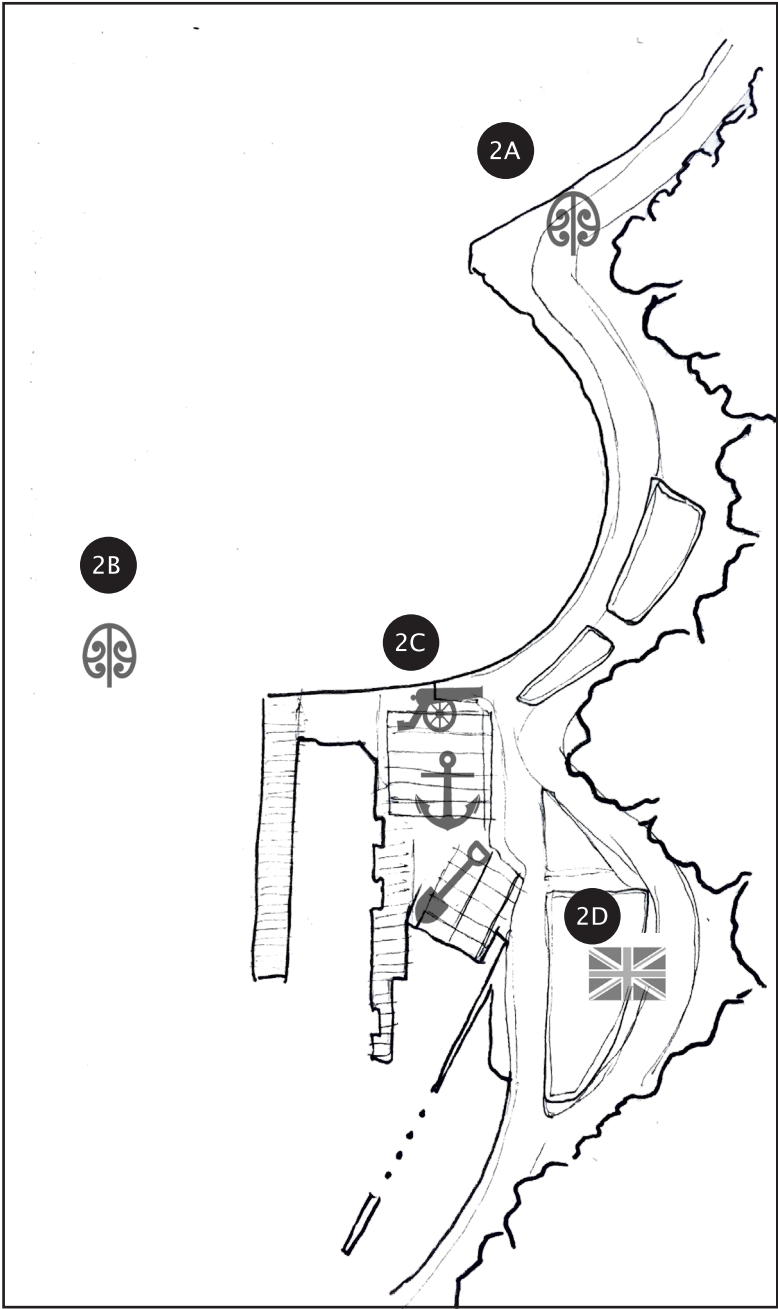
Figure 10. Site investigation map Shelly Bay

LOCAL MĀORI TRIBES

Shelly Bay was first home to a Māori tribe called Te Ātiawa

Shelly Bay was once the Te Ātiawa village called Maru-Kai-Kuru. Settlement of this site dates back from the earlier migration of Taranaki tribes. The town was situated at the north end of Shelly Bay and was connected to other settlements on the western side of the Miramar Peninsula. These areas were occupied by Te Ātiawa people until the time of colonisation. In much earlier times, the area was occupied by the Ngāti Kahukura-awhiti and Rakiwhiriwhiri. At the southern end of the bay was a village that was a descendant of Whatongā.

Figure 11. William Mein Smith, Hand-colored lithograph

WELLINGTON TANIWHA

Legend of a local Taniwha which turned to stone creating land

It is said in Māori legend that the Wellington Harbour was once a lake that was cut off from the Cook Strait, an abundant fresh water source that was inhabited by two Taniwha called Ngake and Whātaitai. After Ngake had escaped the lake freeing himself into the ocean Whātaitai wanted to join him. Unfortunately he took a short cut through the Rongotai sand flats, beaching himself on land. A massive earthquake eventually killed him. Whātaitai's soul left his body and transformed into a bird known as Te Keo. He flew to the nearest mountain (Mt Victoria) leaving his Taniwha body which turned to stone becoming part of the landscape.

Figure 12. Lee Watt, Wellington Taniwha

SHELLY BAY NAVAL BASE

Shelly Bay, home to Wellington's first naval base

In 1885, the bay became a site for an antisubmarine mining base, due to fears of a Russian attack. The Submarine Mining Depot Barracks was constructed in 1887. In 1942, reclamation of land began, and the area became a naval station called HMNZS Cook. In 1946 ownership was transferred to the Royal New Zealand Air Force and renamed Shelly Bay Air Force Base site. This base accommodated over 300 staff and had a self-contained catering unit that supplied all the soldiers with meals.

Figure 13. Sydney Charles Smith, Naval Base

EUROPEAN LAND PURCHASE

Heavily skewed land deal saw many Māori tribes lose their land

In 1839 Shelly Bay was bought by the New Zealand Company, the deal between the local Māori tribes and the Europeans was heavily one-sided. The New Zealand company produced only one version of the contract in English with no information of maps or boundaries. Most of the translations were carried out by Dicky Barrett, a European whaler who was well known and intermarried in the tribes. Unfortunately, Barrett's Māori language was below par, which led to confusion and eventual loss of lands.

Figure 14. Archives New Zealand. New Zealand company coat of arms

SITE 02
POINT HALSWELL
PART 1

EVIDENT

PART EVIDENT

NOT EVIDENT

○	MILITARY HISTORY
●	MARITIME HISTORY
◐	SHIFTED TOPOGRAPHY
○	MĀORI HISTORY
●	BRITISH HISTORY

3A

3B

3C

3D
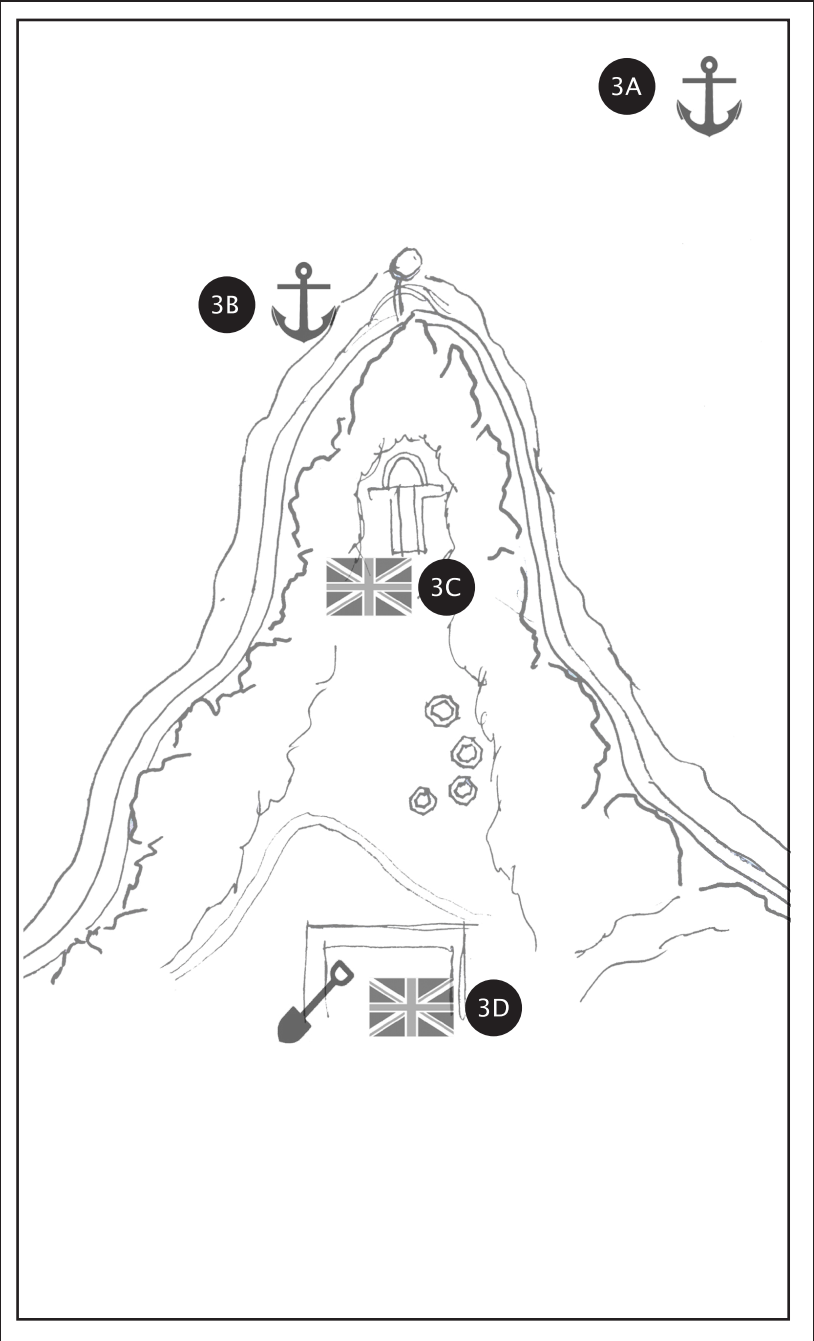
Figure 15. Site investigation of Point Halswell

3A

Figure 16. Hocken Snapshop, South Sea H.M.N.Z.S.

SOUTH SEA DOWN
19th December 1942

____

Ship collides with the sunken remains

The HMS Southsea ship was mine sweeping the Wellington Harbour last week when it collided with the remains of the sunken Wahine. The impact caused major damage, which quickly filled and sunk the vessel. Due to the security regulations of the defense force, no details of the casualty were published. The hull sits upright on the ocean floor 1.5km northeast of Point Haswell in 15 metres of water. (The Dominion Post, "Shipwrecks abundant in Wellington"1)

3B

Figure 17. Sydney Charles Smith, Sea Funeral

HARBOUR TRAGEDY
8th November 1937

____

Whaling boat capsized ousting its five crew members

In boisterous conditions in the Wellington Channel a whaling boat capsized ousting its five crew members. The accident took place in a violent storm leaving them in the water for three hours before a passing boat saved them. Four of the five crew members were found, leaving 17-year-old James Jarvis lost at sea. His body washed up a day later on the shores of Point Haswell appearing to be tangled in a line of rope. (Evening Post, "Harbour Tragedy" page 10

3C

Figure 18. Frederick Nelson Jones, Vat of beer

BOOTLEGGING THE BATTERY
13th September 1886

____

Caterer charged with distributing alcohol without a license

Allegation that Mr J.W. Woods, head cook and caterer for the Armed Constabulary Forces at Point Haswell had been distributing liquor on different occasions without a license. Police have suspected a distilling operation but could not locate the source. The defendant's home and workplace raided with the findings of large quantities of Spirits and Ale. (New Zealand Times, "Bootlegging the Battery" 3)

3D

Figure 19. Evening Post photographer, Mt Crawford prison

VIOLENT GAOL BREAKER
26th August 1901

____

Prisoner escapes prison gang

Edward Wilson, who escaped from Point Haswell prison gang recently was recaptured under sensational circumstances. He escaped a chain gang mid-day and broke into a cottage stealing several articles of clothing. Wilson was located on a nearby beach. A jailer wrestled him to the ground detaining him with force thanks to his pocket tomahawk. Wilson faces an extended sentence due to his daring escape. (Town & Country, "Violent gaol breaker" 15)

SITE 02
POINT HALSWELL
PART 2

EVIDENT

PART EVIDENT

NOT EVIDENT

●	MILITARY HISTORY
◌	MARITIME HISTORY
◖	SHIFTED TOPOGRAPHY
●	MĀORI HISTORY
◖	BRITISH HISTORY

4A

4B

4C

4D
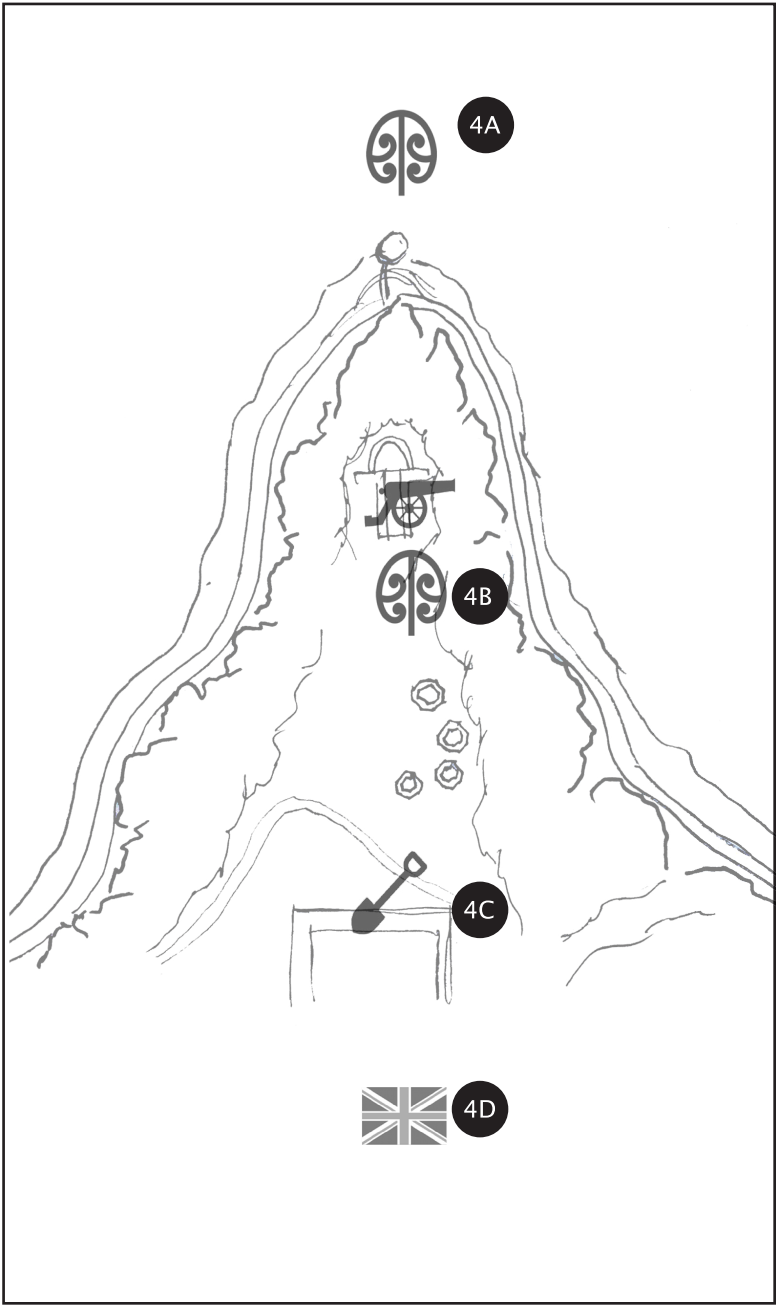
Figure 20, Site investigation of Point Halswell

POINT HALSWELL ORIGINS

___

Point Halswell's origins are embedded deep in Māori culture

Point Halswell is named after Judge Edmund Storr Halswell, well known politician who was famous for protecting the rights of the Maori during the development of the colony. The Māori name of the point is Kai-Tawaro, derived from a story of an ancestor who was killed by a shark while collecting shellfish. Local Māori refer to the waters around Point Halswell as Rukutoa meaning victorious diver stemming from its infamous strong currents and rough waters.

Figure 21. Grant Sheehan, Point Halswell

MĀORI PĀ

___

Ancient Māori Pā were built over by army battery

There are many Māori Pā around Point Halswell that have now been lost, one of them most notably being Kau-Whakaarua-Wara. This village was an unfortified settlement but home to a large group of people. This village was part of a Ngāti-Kai-Tangata clan, the remains of this village were found in archaeological middens of shellfish. The land that this tribe lived on has now been built over by the defunct Point Halswell battery which served as a defense outpost during the Russian scare and World War One.

Figure 22. Robert Park, Māori dwelling

WELLINGTON PRISON

___

The prison was constructed in 1915 with help from prison labour

Wellington Prison was situated near the northern tip of the Miramar Peninsula. Mount Crawford Prison opened in 1915 as the first woman's prison in Wellington, eventually reforming into a unisex prison in 1924. The facility was built with prison labour that used concrete blocks made in Wellington's south coast sand stone quarry. The entrance to the prison features 'Dieu Et Mon Droit' (God and my right), and 'Honi Soit Qui Mal y Pense' (Evil to him who evil thinks).

Figure 23. Stuffs News Outlet, Mt Crawford Prison

CRAWFORD FARMS

___

James Crawford burnt the land to create a large cattle farm

The tip of the Miramar Peninsular is also known as the Watts Peninsular and was noted as one of New Zealand's first largest cattle farms in 1900 called Glendavar. The deed of this farm was sold to James Coutts Crawford, a naval officer who was one of New Zealand's first pioneers and early settlers. On arrival Crawford burnt most of the small swampy shrubs to make way for grass seeding pastures, many low-lying native bushes and shrubs were lost.

Figure 24. James Crawford, water colour of Crawford farm

SITE 03
POINT GORDON
PART 1

EVIDENT

PART EVIDENT

NOT EVIDENT

●	MILITARY HISTORY
●	MARITIME HISTORY
◐	SHIFTED TOPOGRAPHY
○	MĀORI HISTORY
○	BRITISH HISTORY

5A

5B

5C

5D
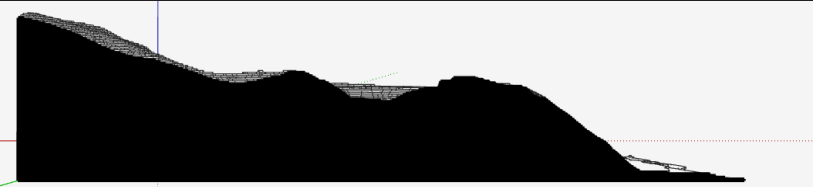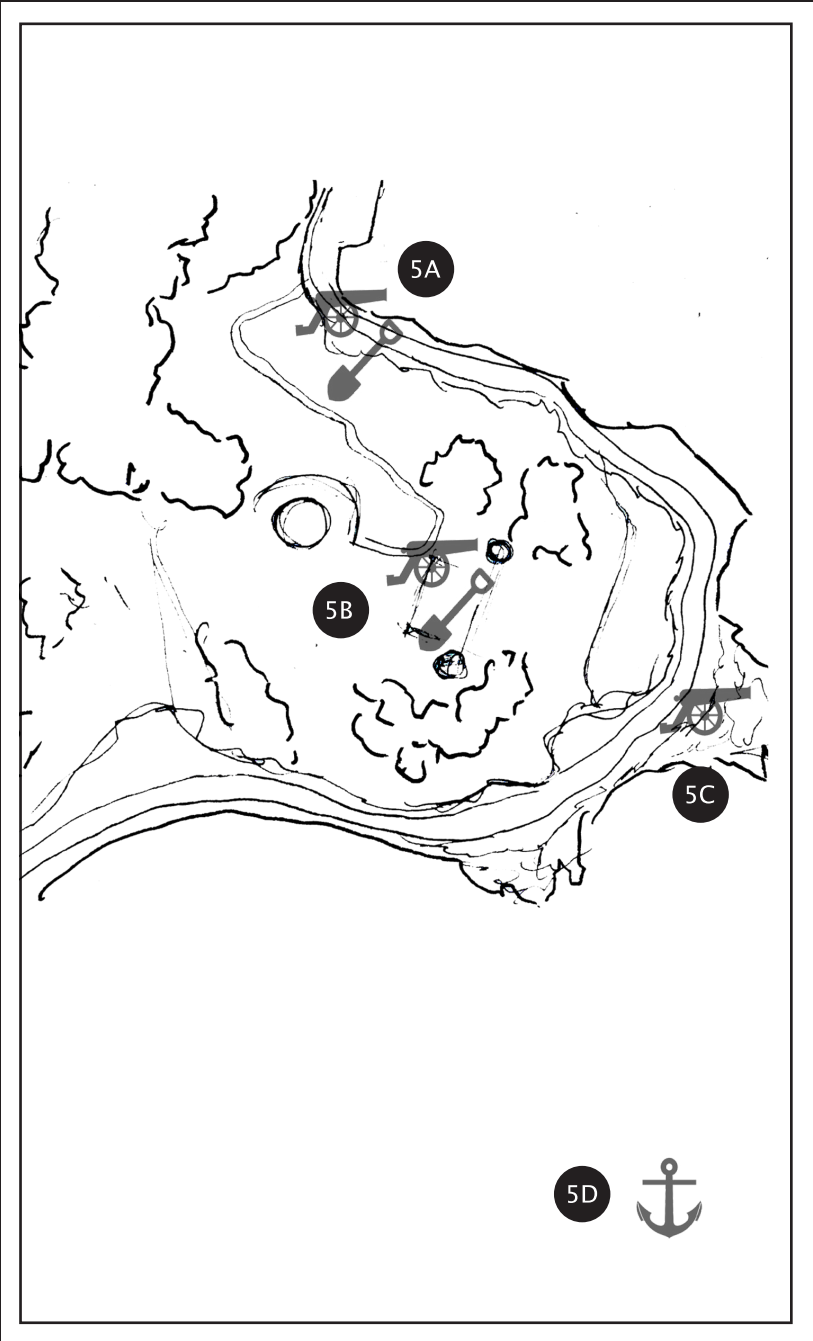
Figure 25

5A

Figure 26. Sydney Charles Smith, Crowd at a Mahanga Bay military camp

RETIREMENT FOR VETERANS
5th March 1940

———

Lifetime operators and army men forced into early retirement

The Hunter brothers, lifetime operators and army men of the Ordnance Corps in Mahanga Bay, were forced into early retirement as of this week due to Army Ordnance Corps economic shortages. Both brothers served for more than 30 years at Mahanga Bay army corps. (Mckie, Robert. "The Hunter Brothers")

5B

Figure 27. William Williams, Gun emplacement Fort Ballance

ALLEGED ATTEMPTED SUICIDE
17th January 1894

———

Soldier charged with attempted suicide

Mr Benzor, Gunner at Fort Ballance battery, was accused of trying to kill himself on account of poisoning. Witnesses stated that Benzor was in a bad state with the current situation with his father's health. He later confessed to taking rat poison in hopes of killing himself for an intended insurance pay-out for his family. He was stripped of his ranking titles and was charged with attempted suicide. (Evening Post "Alleged Attempted Suicide".3)

5C

Figure 28. Taken by unidentified photographer, Fort Ballance

LIGHTING FOR FORT BALLANCE
19th August 1886

———

Spot light installation at new army base

Electrical lights were connected at Fort Ballance army base yesterday evening. The installation was for the prevention of enemy vessels entering the harbour at night. A test party was positioned just off the point in a boat when the two lights illuminated the entire foreshore. All parties were impressed, some saying the lights had the power of 50,000 lit candles directed with precision. (Evening Post, "Lighting for Fort Ballance".5)

5D

Figure 29. J N Taylor, View of Point Gordon

HARBOUR COLLISON
27th May 1908

———

Ferry runs down local fisherman off Point Gordon

William Scott, a ferry driver of the steamer The Admiral was charged with careless operation of a machine after driving the ship off course last week. He steered the vessel in the direction of a boat anchored off the point that had seven fishermen in it. The men aborted the boat before the ferry ran down their vessel this put two of the men in danger as they could not swim. Thankfully fellow boat enthusiasts were able to save the group. (New Zealand Times "Harbour Collison", 10)

SITE 03
POINT GORDON
PART 2

EVIDENT

PART EVIDENT

NOT EVIDENT

●	MILITARY HISTORY
○	MARITIME HISTORY
●	SHIFTED TOPOGRAPHY
●	MĀORI HISTORY
○	BRITISH HISTORY

6A

6B

6D

6C
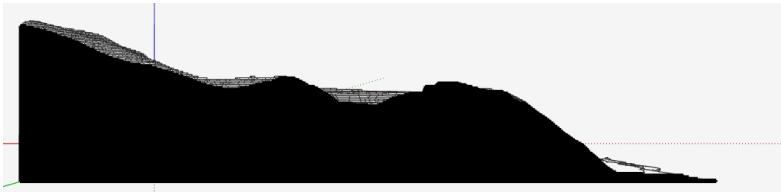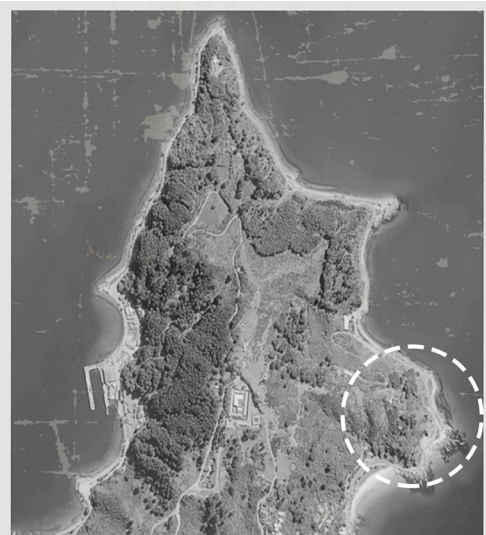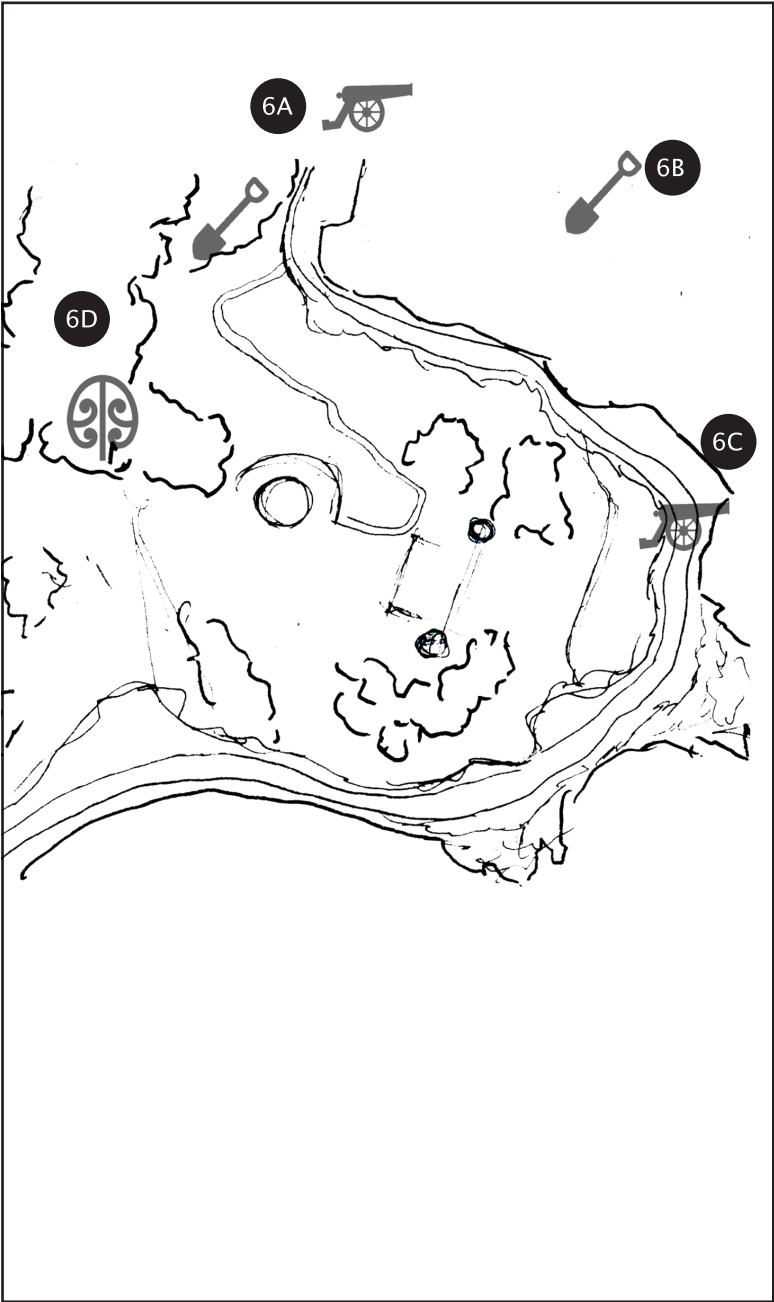
Figure 30

Figure 31. Sydney Charles Smith, Artillery Barracks

ARTILLERY CORPS

Point Gordon still features the remains of the artillery buildings

On the shoreline of Fort Ballance sits a small dwelling that is a reminder of wartime history. This small batch was used as an ammunition storage shed during World War One and Two for the forts that surrounded it. Due to a shortage of ammunition the New Zealand government petitioned for an Artillery Ordnance Corps 1915. This Artillery Ordnance Corps depot consisted of a magazine machining factory, assembly plant and a laboratory. It still features the loading dock from where the ammunition was shipped.

Figure 32. Tony Wills, Mahanga Bay Aquaculture Facility

AQUATIC FARM

Coastal hatchery instrumental for breeding native aquatic species

The coastal areas around this point are important breeding grounds for aquatic wildlife, the Mahanga Bay was a key factor in developing these breeding programs. The hatchery was responsible for breeding native aquatic wildlife such as Hāpuka, Kina, Greenlip mussels and Paua. The hatchlings were developed at the centre then later grown in larger breeding pens in the coastal waters. The hatchery was shut in 2013 leaving the remains of the large water tanks that serviced the building.

Figure 33. Ross Giblin, The Fort Ballance historic gun emplacements

MILITARY BARRACKS

Fort Ballance one of the largest military barrack installations within Wellington

Point Gordon, or Fort Ballance as it's commonly known is home to one of the largest military barrack installations within Wellington. The position of this fort is within the coastal peak between Scorching Bay and Mahanga Bay. The topography of this site served an important role in the form of defence, allowing earth build-ups that sequenced towards the top of the peak where the command post and communications centre were located.

Figure 34. Major General Horatio Robley, War and Conflict of April.

MĀORI FORTIFICATIONS

Point Gordon features topographical features of ancient Māori defence Pā

The Point Gordon area is one of the many fortified villages established an ancient Māori tribes. The Pā is known as Puhirangi which was considered a defence fort, featuring a lot of earthworks and defence terraces. The purpose of these terraces were to create large hurdles for enemy attacks. This area is also famous for a Waiata about a grieving mother calling out to her daughter while looking to the ocean from the Pā on the hill.

SITE 04
KARAKA BAY
PART 1

EVIDENT

PART EVIDENT

NOT EVIDENT

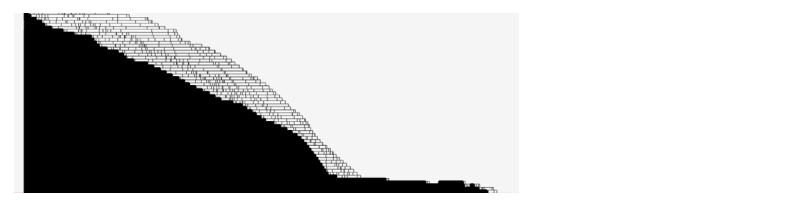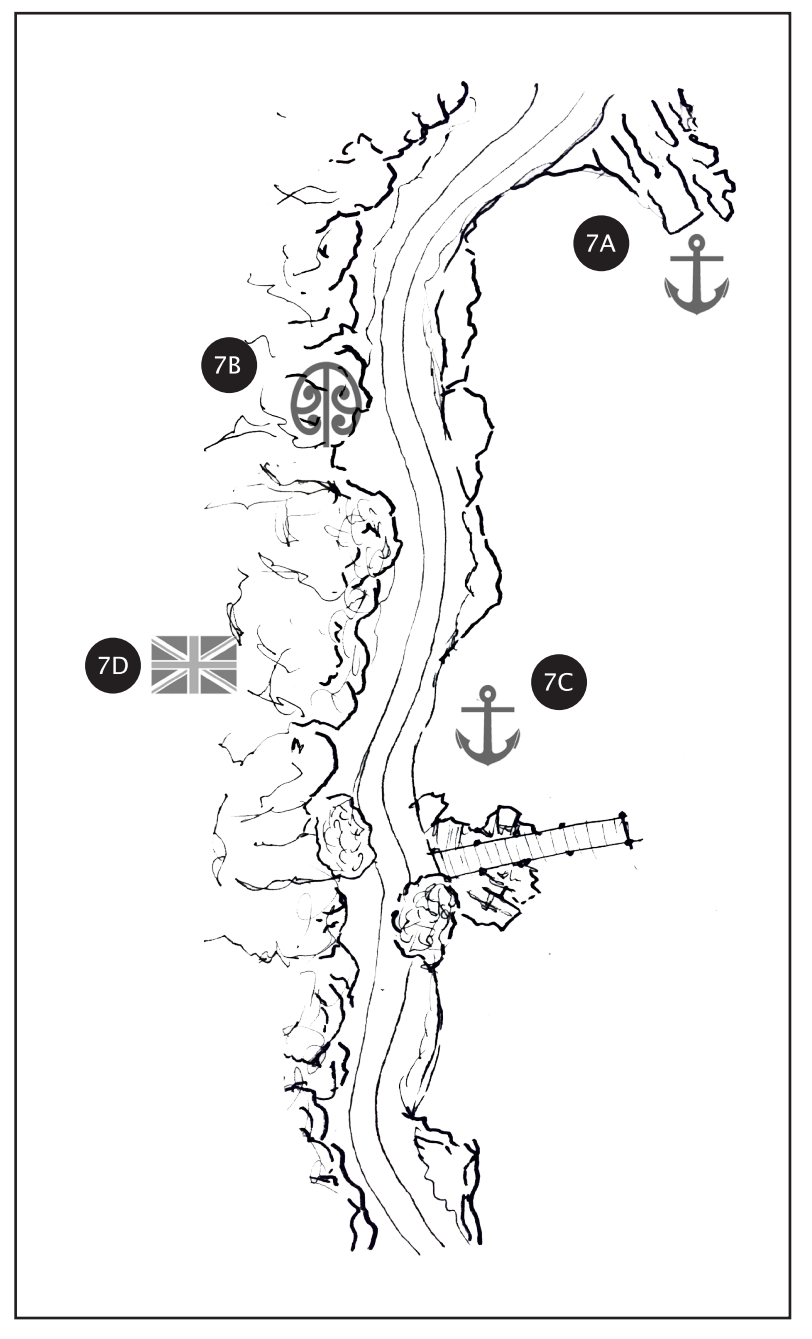|	
	MILITARY HISTORY
	MARITIME HISTORY
	SHIFTED TOPOGRAPHY
	MĀORI HISTORY
	BRITISH HISTORY

7A

7B

7D

7C

Figure 35

7A

Figure 36. J.N Taylor, Karaka Bay

UNFORTUNATE ANIMAL FREED
27th February 1894

———

Dog put in danger with rising tide

Members of Karaka Bay Star Boating club arrived back to shore after a day's outing to find a puppy tied by its neck to a large bolder, left to perish with the incoming tide. The crew immediately got to work and freed the animal, no evidence was found to trace who was responsible for this act but the puppy has now been re-homed, with a loving family.
(Evening Post, "Unfortunate Animal Freed" 6)

7B

Figure 37. Henry Charles Clarke, Scene at Karaka Bay, Wellington

MĀORI SKELETON AND RELICS
13th September 1894

———

Seven suspected Māori skeletons were found buried

Mr H.N McLeod was excavating some soil for the purpose of a new building when he stumbled across some interesting relics. Seven suspected Mâori skeletons found buried in an unusual way, while another skull was found nearby was buried upright. The body was found on its side set horizontally to the skull. A horde of weapons were discovered including a stone club, stone mere, stone adze and a 5-pound green stone that had been ground into the shape of a mere.
(New Zealand Mail, "Mâori Skeleton and Relics" 7)

7C

Figure 38. Evening Post newspaper of Wellington, Karaka Bay

CLOSE CALL
25th November 1899

———

Powerful swimmer and resident saves drowning visitor

Miss Winsett, a visitor staying at Karaka Bay lodge was bathing in the sea when she got out of her depth. Several of her friends looked on in horror as they could not swim either but decided to run for help. Zaidee Mabin, a powerful swimmer and resident of the area came to the rescue helping drag Miss Winsett ashore to safety. This was the second occasion Miss Mabin had saved someone from drowning, she was awarded a bronze medal for bravery by the New Zealand Royal Humane Society.
(Evening Post "Close Call" 5)

7D

Figure 39. Sydney Charles Smith, Karaka Bay

A PAINFUL ACCIDENT
14th February 1887

———

Boy takes serious fall and breaks back

A boy named Henry Williams sustained a serious injury climbing a tree in Karaka Bay area. The accident happened while he was playing in a tree when he missed placed his footing, causing him to fall, breaking his back and collar bone. Luckily the SS Mana steamer happened to be docked nearby which urgently ferried him to the Wellington City Hospital.
(New Zealand Times, "A Painful Accident" 2)

SITE 04
KARAKA BAY
PART 2

EVIDENT

PART EVIDENT

NOT EVIDENT

○	⊹ MILITARY HISTORY	
○	⚓ MARITIME HISTORY	
●	⬟ SHIFTED TOPOGRAPHY	
●	⬡ MĀORI HISTORY	
●	⊞ BRITISH HISTORY	

8A

8B

8C

8D

Figure 40

SCORCHING BAY

Scorching Bay was one of Wellington's most popular beaches

Scorching Bay was one of Wellington's sunbathing hot spots back in the 1960s. It was one of the first beaches to feature public toilets, changing sheds and water fountains making it the perfect spot to catch up on the latest news and gossip. Its infamous summer concerts attracted thousands of sun-soaked kiwis to its shorelines in the hopes of good music and even better company. Friends and families would typically gather at this urban beach most weekends for barbeque's, while they used their car bumpers as hooks to dry their togs and towels.

Figure 41. Brian Brake, Scorching Bay, Wellington

THE BOTANIST

Botanist John Buchanan helped save native Miramar flora

The Karaka Bay owes a lot of its native bush redevelopment to botanist John Buchanan. An immigrant from Dunbartonshire Scotland, he arrived in New Zealand during 1852 Dunedin immigrations. He later became nationally recognised as New Zealand's leading expert in the biological fields. Buchannan's documentation within Miramar helped verify 22 endangered native invertebrates and paved the way for sanctuaries like Karaka Bay Centennial reserve that still preserves Miramar's native flora and fauna.
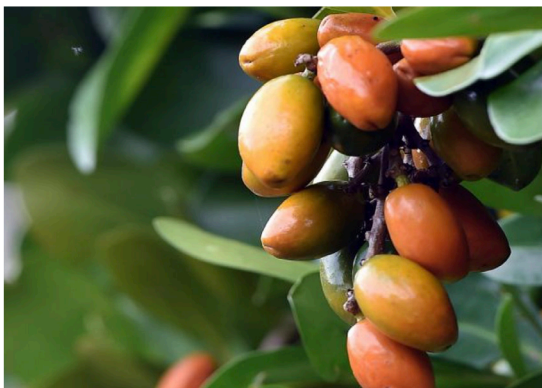
Figure 42. John Richard Morris, Portrait of John Buchanan

OVERTON TOWNSHIP

Wellington's first European settlement the township of Overton

The area around Karaka Bay wharf is evidence the first tracings of European settlement within Miramar, which is called Overton; this township was created by James Crawford who purchased most of the peninsula and named the town after family holdings in Scotland. This sandy outcrop served as one of the first docking stations for the township and was also an important gathering ground for local Māori. The area which the wharf sits on was a popular canoe landing where tribes would socialise and gather food.

Figure 43 William Hall Raine, Nevay Roads, in Miramar

KARAKA BERRIES

The origins of Karaka Bay comes from the orange berries of the Karaka tree

Karaka Bay's name originates from Māori word 'Karaka' meaning orange; this term is in reference to the groves of native New Zealand laurel trees that produce an orange berry that ancient Māori tribes used for food and medical remedies. Local tribes also planted these trees near Pā which attracted birds such as the native wood pigeon known as the Kereru. These birds would grow cumbersome and fat from gorging on the berries making them an easy target to hunt.

Figure 44. Peter Mcintosh, Corynocarpus laevigatus (Karaka)

SITE 05
WORSER BAY
PART 1

EVIDENT

PART EVIDENT

NOT EVIDENT

○	MILITARY HISTORY
●	MARITIME HISTORY
●	SHIFTED TOPOGRAPHY
○	MĀORI HISTORY
○	BRITISH HISTORY

9A

9B

9C

9D
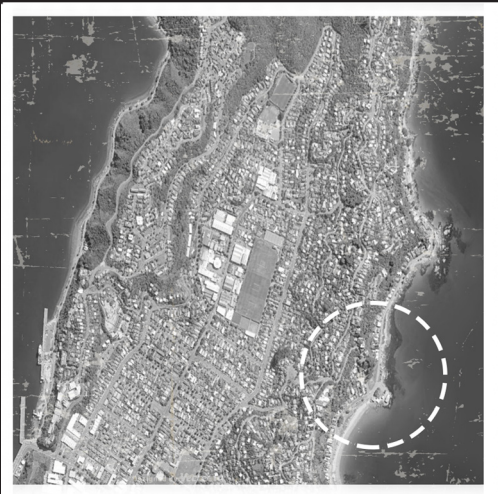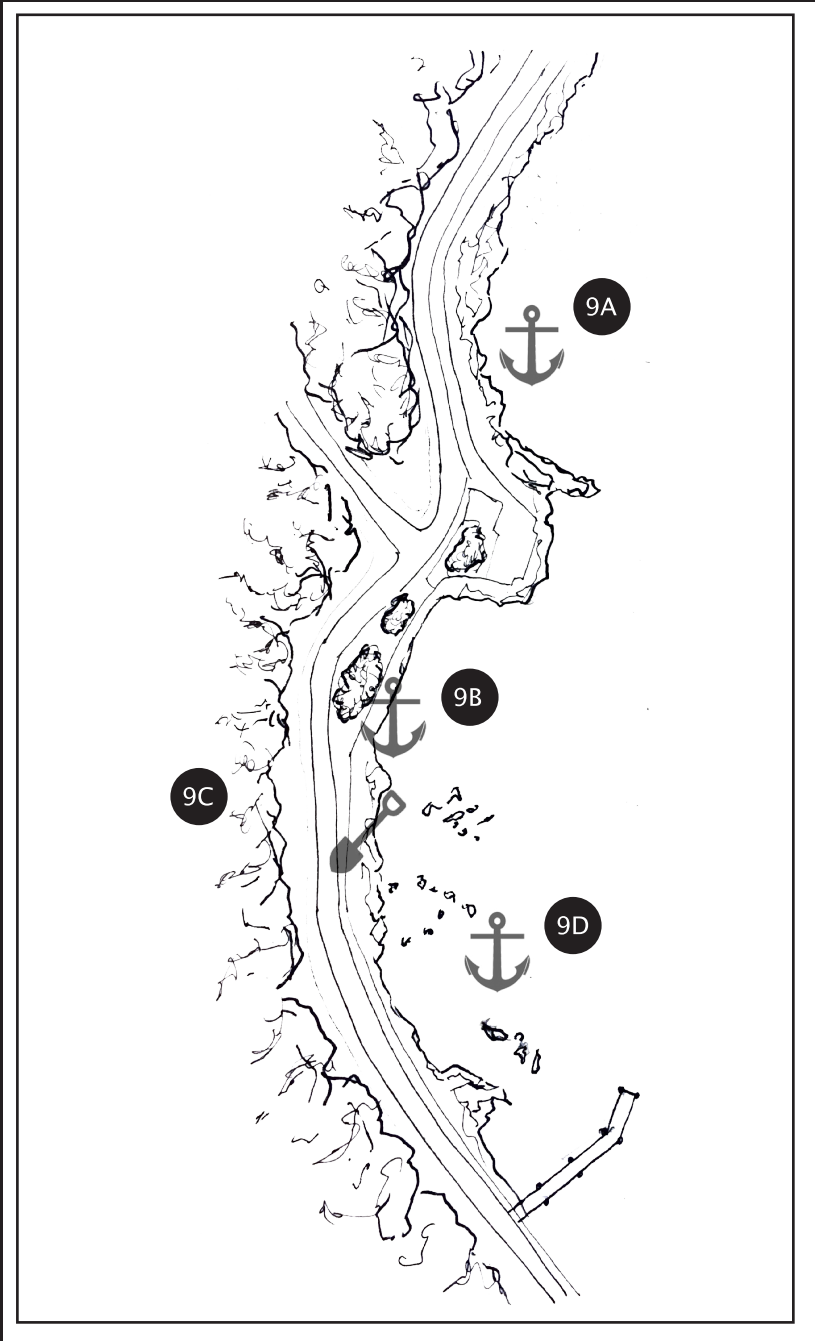
Figure 45

9A

Figure 46. Sydeny Charles Smith, Crowd at Worser Bay

YOUNG MAN MISSING
16th May 1922

Belongings of Missing Man found washed up on beach

An abandoned boat was found washed up on Worser Bay beach which contained a hat, watch and pocketbook. The possessions were found to be the property of missing Worser Bay resident Frank Constantine Graham, 26 years of age. A note was found supposedly written by Graham stating that "This was the only honorable way out" and "Should this boat be found return it to Mr E.W. Heath". Graham's missing search was called off as it was suspected that he may have died at sea. (Evening Post, "Young missing man" 7)

9B

Figure 47. Evening Post newspaper of Wellington, Worser Bay beach

WRECKED AT KARORI ISLAND
4th June 1897

Boy finds interesting message in a bottle

A young boy strolling along Worser Bay beach found an old ginger beer bottle with a piece of oiled paper which stated: "Wrecked at Karori Island, had nothing to eat for two weeks, partly ate our boots and hats". The boy alarmed the community putting some residents in a frenzied state until one resident realised it was a foolish hoax, insisting that Karori Island did not exist. (Evening Post, "Wrecked at Karori Island" 2)

9C

Figure 48. Evening Post staff photographer. Worser Bay.

DISCOVERY OF HUMAN REMAINS
15th March 1864

Coffins discovered on beach with remains

Two coffins were found yesterday with one featuring a partly intact skeleton while the other coffin was completely empty. The empty coffin was made of New Zealand white pine while the other was made out of dark red wood. Both were found in separate locations. The white pine coffin looked as though it had drifted ashore with the strands of seaweed while the red wood coffin was found behind rocks buried under the sand. (Evening Post, "Discovery of Human remains" 2)

9D

Figure 49. Frederick James Halse, View of Worser Bay from the south

THE STRANDED WHALE
9th January 1877

Stranded whale was found in Worser Bay

A stranded whale was found in Worser Bay last week which was secured by Wellington lead natural scientist, Dr Hector. The specimen was a Curvier beaked whale and the first of its kind in New Zealand to be found washed ashore fully intact. The creature is to be displayed in the Wellington's Natural History Museum, a similar skull to that of the specimen was also discovered in Tauranga. The local scientist had initially mistaken the creature for a Moa skull until news of Wellington's latest find helped properly inform them. (Evening Post, "Stranded Whale" 2)

SITE 05
WORSER BAY
PART 2

EVIDENT

PART EVIDENT

NOT EVIDENT

●	MILITARY HISTORY
○	MARITIME HISTORY
○	SHIFTED TOPOGRAPHY
●	MĀORI HISTORY
●	BRITISH HISTORY

10A

10B

10C

10D

Figure 50

WELLINGTON WATER PARK

Water theme park made over previously drained lake

In 1900 the district of Miramar decided that it would establish a water theme park 30 years after the natural lake was drained. It was to be situated near the intersection of Darlington and Camper down Road and was hailed as one of Australasia's largest theme park designs. This area was considered a lifeline for many ancient Māori tribes and this was a tongue and cheek move to build over an area where life used to be taken very seriously.

Figure 51. Sydney Charles Smith, Wonderland water park

TE PUNA A TARA

Natural spring provided sustenance to people and creatures in the area

In the times of ancient Māori, there was a fresh spring on top of the Worser Bay ridge; this spring was called Te Puna a Tara (Awa Road). This water source was considered sacred as it serviced the migration patterns of the fish that used to live in the lagoon below it. Fish like the longfin eels used this stream to migrate out to sea towards the Pacific to breed. Local Māori made sure to maintain this stream and treat its fish and water with a high degree of respect.

Figure 52. Charles Heaphy. Miramar Peninsula

TE ROTOKURA

Ancient Lake was drained in favour for a cattle farm

Te Rotokura was the name of the lagoon that used to be in the centre of the Miramar Peninsula. The Māori translation means red lake, which is derived from the colour of the lake weeds found in its waters. The destruction of the lake came about when European farmer James Crawford decided to drain it in favour of a holding paddock for livestock. The lake was funneled into the waters of Evans Bay, this destruction created a loss in food supplies for local Māori who use it to gather and store fish.

Figure 53. James Coutts Crawford, Miramar Lake

ORIGINS OF WORSER BAY

Origins of Worser Bay name and the location of the village

The name of the Bay comes from James Heberley, an old pilot that commanded a small pilot station on the shore of Worser Bay. He was known as the "Old Worser" as he frequently prophesied "Worser" weather. Worser Bay/ Seatoun area was originally a small village that was known as The Pilot Huts. The area was very isolated mainly due to the large ridge that runs parallel above the beach that was covered in dense bush.

Figure 54. L.J Paul, The Pilot Station, Worser Bay

SITE 06
SEATOUN
PART 1

EVIDENT

PART EVIDENT

NOT EVIDENT

●	MILITARY HISTORY
◐	MARITIME HISTORY
●	SHIFTED TOPOGRAPHY
◌	MĀORI HISTORY
◐	BRITISH HISTORY
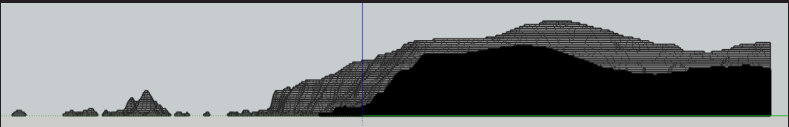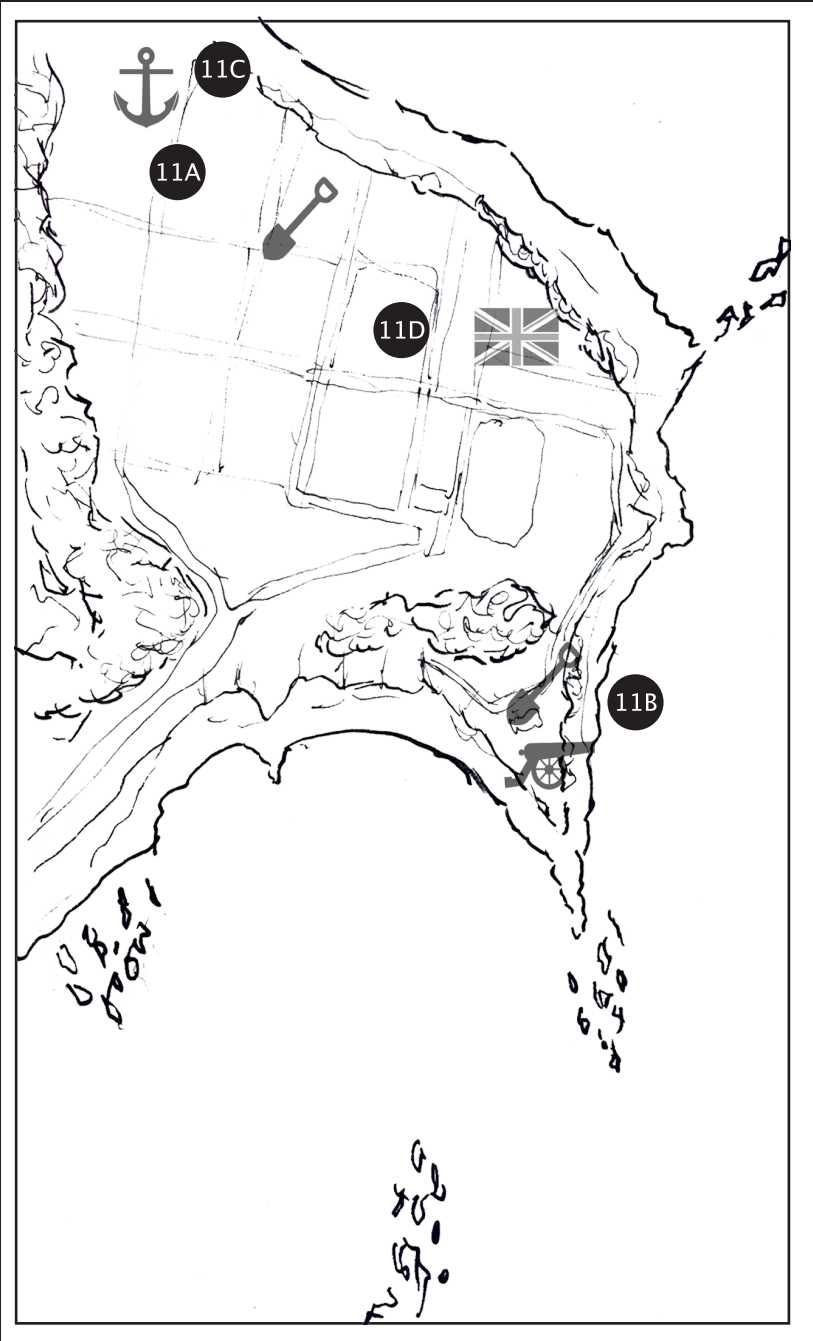
Figure 55

11A

Figure 56 Sydney Charles Smith, view of Seatoun Baths

HYDROPATHIC ESTABLISHMENT
8th October 1989

Seatoun to create new bath therapy centre

Seatoun has been chosen as the ideal conditions to erect a new hydropathic centre (Water Bath therapy). A spring of natural water is located beneath the town which will help supply this 20-room establishment. The new premise will include Russian baths, hot and cold saltwater baths, hot and cold freshwater baths and showers.
(Wellington independent, "Hydropathic Establishment" 3)

11B

Figure 57. Evening Post Photographer, artillery at work with large guns at Fort Dorse

SEATOUN SCARE
26th October 1898

Guns fired to indicate a fog signal for incoming ships

Residents of Seatoun received a scare from booming sounds at daybreak as they thought a war had broke-out. The cause for the firing was to indicate a fog signal to the incoming ships into harbour. Two large freight ships had come dangerously close to Barrett's Reef in the thick fog and were heading for imminent danger. Thankfully with the help of the Fort Dorset Army base a major crisis was diverted.
(Evening Post, "Seatoun Scare" 4)

11C

Figure 58. Evening Post Photographer, Seatoun Sailor with Penguin

PROBABLE EXPLANATION
24th March 1920

Seatoun man captures penguin

Seatoun man who was driving to work yesterday morning found a penguin near Evans Bay. He captured the bird with some difficulty and drove it back home to give it to Mr Block of Seatoun. Block, a biologist and member of the Shackleton Antarctic expedition was going to make the king penguin the mascot of the next expedition in May until it escaped. The penguin was still at large despite having the whole community out looking for it.
(Evening Post, "Probable explanation" 4)

11D

Figure 59. Evening Post Photographer, Man with milk tokens

PILFERING MILK TOKENS
1st July 1930

Thief's in Seatoun steal local milk money

Ratepayers have made complaints to the council after the thieves in the Seatoun area have been stealing money and tokens out their letterboxes in the early hours of the morning on milk delivery day. The police are of little help to the citizens as they don't patrol the suburbs with the large rate of unemployment in the area crime rate is at an all-time high. This has led the locals to look out for each other creating community teams in these uncertain times.
(Evening Post "Milk Tokens" 12)

SITE 06
SEATOUN
PART 2

EVIDENT

PART EVIDENT

NOT EVIDENT

○	MILITARY HISTORY
●	MARITIME HISTORY
○	SHIFTED TOPOGRAPHY
●	MĀORI HISTORY
●	BRITISH HISTORY

12A

12D

12B

12C

Figure 60

KUPE'S LANDING

Seatoun has played an important role in early Māori history

Kupe, Māori voyager to first discover Aotearoa, first landed at Seatoun when he entered the Wellington Harbour. On surveying his surroundings, he decided to swim out to Steeple Rock to gain a better perspective of the land. He was washed against the jagged edges and badly injured himself, hence the Māori name for the rock Te Aroaro-o-Kupe (the groin of Kupe). The Seatoun flats were used by Kupe and others as cultivation grounds for food before exploring the Cook Strait.

Figure 61. Chris Maclean, Steeple Rock

DORSET COVE

Dorset Cove was home to New Zealand's oldest Māori stockade village

Dorset Cove now occupies the site of Oruaiti Pā, O-rua-iti, meaning "place of the small pit". A Māori costume where kumara and potatoes were stored in the ground. It is also one of the oldest known stockade villages discovered in the past century. The Pā was nestled into the Dorset Cove hills looking out at Te Aroaroo-Kupe (Steeple Rock) and the Seatoun flats. This site was used by ancient Māori tribes as a lookout point for hostile enemies entering into the Wellington Harbour.

Figure 62. Neil Price, Oruaiti Reserve

BARRETT'S REEF

Barrett's Reef was named after English Whaler Richard Barrett

The cluster of rocks just off the Coast of Seatoun is known as Barrett's Reef. It is named after Richard (Dicky) Barrett, an English born whaler who traded with local tribes to gain understanding of te reo Māori. He also brokered deals between the New Zealand Company and local tribes. Many believe Barrett's poor Māori vocabulary created a misunderstanding of these deals which led to the eventual loss of Māori land.
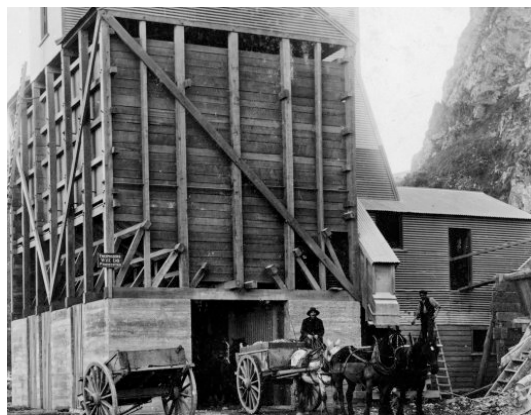
Figure 63. Whites Aviation, Barrett's reef

DEFACING THE COAST
24th December 1926

New gravel quarry to destroy iconic shoreline rocks

The gravel that was originally taken from Branda's Pass was abandoned in favour of more metal-rich pinnacle rocks that litter the shores between Breaker's Bay and Moa Point. The fine gravel that is found in the Pinnacle rocks and along the shorelines are expected to be mined. These actions have the potential of leaving massive craters within the beaches. The beach views that form this shoreline are expected to be dug away for the benefit of the local quarry.
(Evening post, "Defacing the Coast" 6)

Figure 68. Photographer unidentified, Crawford Brothers at the Branda Quarry, Seatoun

SITE 07
BREAKER BAY
PART 1

EVIDENT

PART EVIDENT

NOT EVIDENT

⭕	MILITARY HISTORY
◖	MARITIME HISTORY
⚫	SHIFTED TOPOGRAPHY
⭕	MĀORI HISTORY
⭕	BRITISH HISTORY

13A

13B

13D

13C
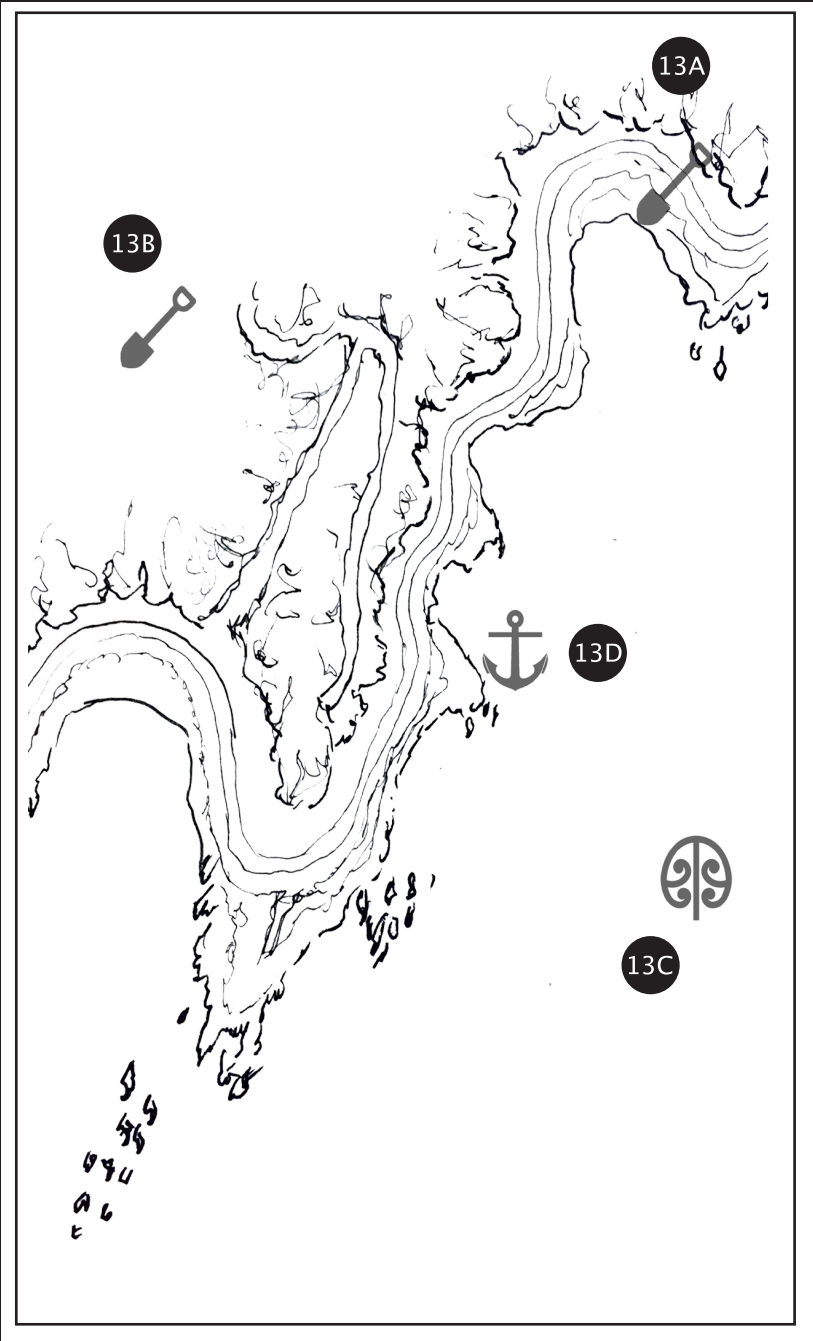
Figure 65

Figure 66. Photographer unidentified, Men working on the construction of Branda's pass

BRANDA'S PASS
18th June 1908

Connecting road made for isolated suburbs

The cutting from Seatoun into Breaker's Bay was made for a connecting road servicing the settlements of Breaker Bay and Moa Point. The Crawford brothers (in charge of the operation) used the excavated stone from the cutting to establish a crushing plant that would quarry the crushed metal gravel for the newly paved roads. New added salt works was also established to create jobs and lure people to the undeveloped suburbs. (Evening Post, "Branda's Pass" 6)

Figure 67. New Zealand Ship and Marine Society, Beacon Hill signal tower

THE WATCHER
1st May 1909

Advanced signal tower over Breaker Bay

Up on Beacon Hill over Breaker Bay and Tarakena Bay is a watcher. The signalmen that work in this tower take turns at looking out over the heads towards the Cook Strait for incoming vessels, guiding them in through the Wellington Channel. It is said they have a six-foot telescope that allows them to sweep the sea, even allowing them to see the faces of people parading on the beaches below, but signalmen keep secrets.
Evening Post, "The Watcher" 2)

WELLINGTON TANIWHA

Māori Legend of local taniwha depicts the creation of the harbour entrance

It is said in Māori legend that the Wellington Harbour was once a lake that was cut off from the Cook Strait, an abundant fresh water source that was inhabited by two Taniwha call Ngake and Whātaitai. One day Ngake decided he would break free of the lake and swim to the sea, with a coiled tail he launched himself into the rock wall that separated him from the ocean. The cliff face crumbled into vast rocks of earth, effectively creating a pathway through to the Cook Strait. The remains of this myth are seen today in the jagged rocks known as Barrett's Reef.

Figure 64 Ministry of Education NZ, Ngake and Whātaitai the taniwha of Wellington harbour
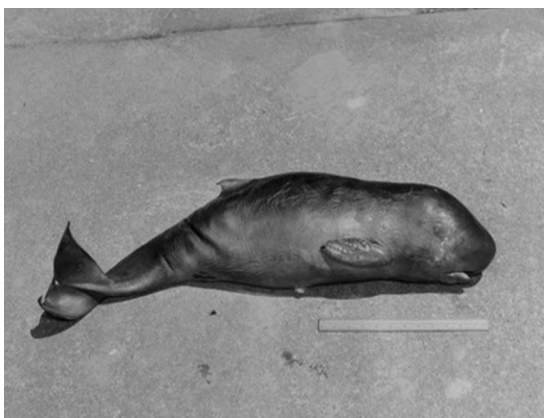
Figure 69 Sydney Charles Smith, Wash up Pygmy Sperm Whale

A BARE VISITOR
25th January 1929

Pygmy Sperm Whale cast ashore at Breaker Bay

A Pygmy Sperm Whale has been cast ashore at Breaker Bay which is a rare sight around New Zealand coastlines. In the last 50 years, only 10 Pygmy whales have been found throughout New Zealand but most are not found in the same condition as this specimen. The dead whale was found to be carrying an unborn calf. The remains were retrieved by local scientist and cast before sending them to the Dominion Museum for further study.
(Evening Post, "A Bare Visitor" 11)

SITE 07
BREAKER BAY
PART 2

EVIDENT

PART EVIDENT

NOT EVIDENT

●	MILITARY HISTORY
●	MARITIME HISTORY
◐	SHIFTED TOPOGRAPHY
●	MĀORI HISTORY
◌	BRITISH HISTORY

14B

14D

14A

14C
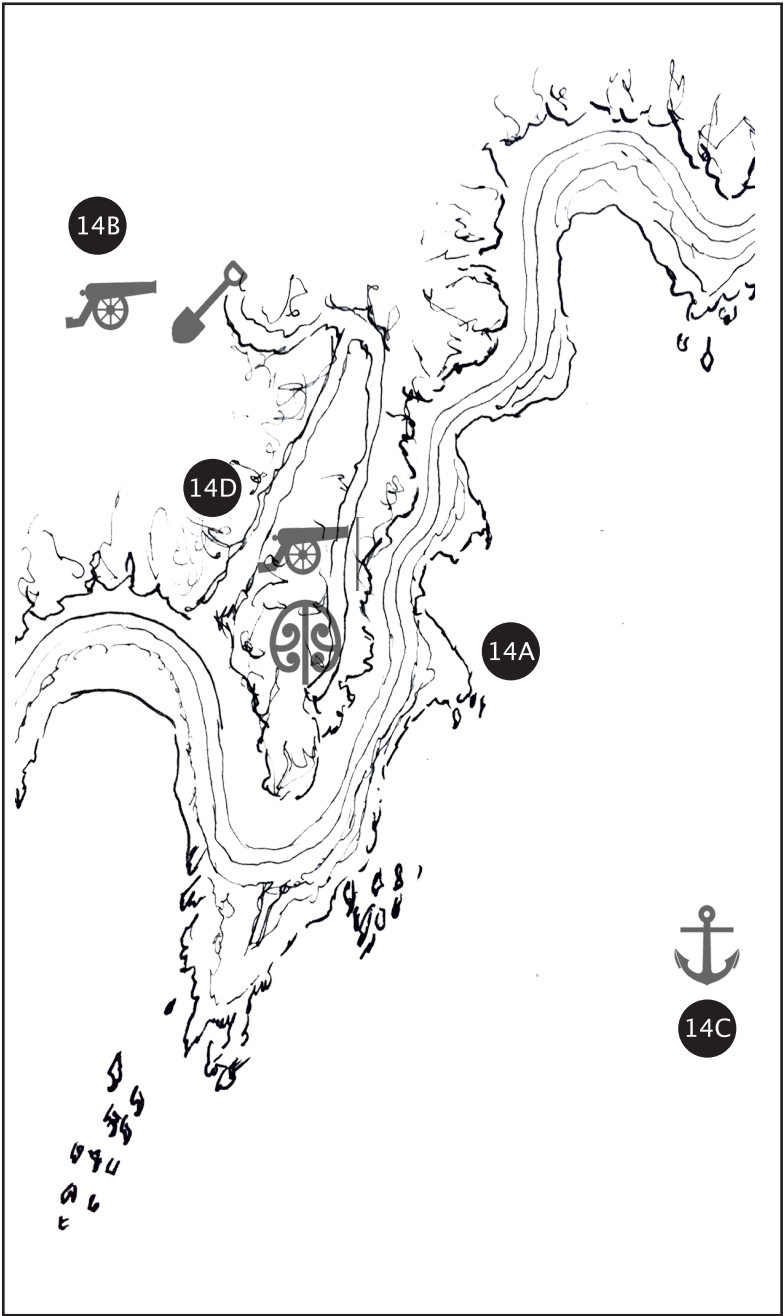
Figure 70

14A

Figure 72. Wellington City Council. View from Rangitatau Pā

TAPU LANDS

Two of Wellington's most famous Māori Pā were destroyed by raiders in the late 1820s

Breaker Bay is home to two famous Māori Pā, Rangitatau near Palmer Head Fortress and Poito in the Eastern walkway reserve. This area was a traditional place of harvest between land and sea while serving as an anchorage site for Waka. Poito means "float of a net" while Rangitatau means "Heaven's Door". Both Pā were destroyed by Musket raiders during 1820s causing significant bloodshed, which is why this area is considered Tapu.

14B

Figure 73. A F A Marriott, Palmer Head fort.

PALMER HEAD FORT

Palmer Head Fort was New Zealands largest military fort in 1942

Palmer Head Fort was the site of New Zealand's largest military fort in 1942. The construction of the Fort contained an access road, an access tunnel, two plotting rooms, an engine room and two wireless rooms. It contained three gun sites of which the last was added in 1943. The emplacement featured an underground magazine, shell hoists and 105 feet of access tunnels connecting the sites to the rest of the base.

14C
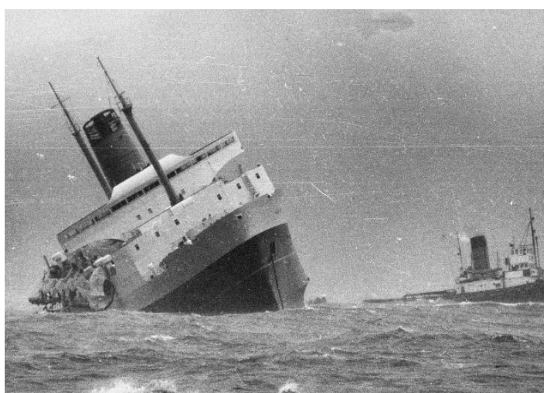
Figure 74. Evening Post staff photographer., Ship Wahine sinking in Wellington Harbour

WAHINE DISASTER

The worst maritime disaster in New Zealand, sunk just off the coast of Breaker Bay

The sinking of the Wahine is one of New Zealand's worst maritime disaster in which 51 people lost their lives. On the day of the disaster the wind speed in the harbour was so strong it caused huge waves to slam into the ship turning it side-on. The ship was eventually dragged towards the notorious Barrett's Reef. With poor visibility and unaware of his location, the captain reversed into the reef. Eventually the ship drifted north of Steeples Rock when it eventually capsized and crashed heavily into the seabed.

14D

Figure 75 Jamie Mackay, Atatürk memorial

ATATÜRK MEMORIAL

A WWII memorial to Turkey's first republic president sits above Tarakena Bay

The memorial to Mustafa Kemal Atatürk, the first president of the Republic of Turkey during WWI is located on a ridge above Tarakena Bay on the south coast of Wellington. The memorial looks out over Cook Strait and was the chosen site for its remarkable likeness to the landscape of the Gallipoli peninsula. The memorial was designed by Ian Bowman; the memorial comprises a marble crescent, a bust of Atatürk, inscriptions and soil from Anzac Cove.

CRITICAL REFLECTION

The Miramar Peninsular is layered with multiple local and heritage stories, that are at risk of being forgotten. Through mapping and categorising these events in a context analysis I can start to see the development of relationships between sites. By uncovering these historic cultural and community stories the investigation can begin a series of iterative experiments that enable these tales to unfold and be remembered. It was important that I found a variation of stories ranging from past events that were only documented in newspaper articles and other cultural stories that are known but not to the wider public. These range of stories represents the ongoing heritage around these coastal edges. Creating a fundamental understanding to the evolving identity of the landscape.

By assimilating these stories of the Miramar Peninsula together, an architectural approach to storytelling can be developed. This in turn will allow the investigation to establish relevant programs in relation to site-specific conditions as a means of storytelling. A number of these historic stories will be made visible through the development of speculative architectural interventions allowing them to be safeguarded for future generations.

3.0
LITERATURE AND PROJECT REVIEW

The research aim and objectives of this thesis focus on exploring methods of storytelling to convey notions of history and place identity connected to a site. The principal theorists investigated in relation to Research Objective 1 are Carol J. Burns, Shelly Hornstein and Juhani Pallasmaa. The principal for Research Objective 2 are Laura Hanks, Suzanne Macleod and Jonathan Hale. The principal theorists Research Objective 3 are Stan Allen, Thom Mayne and Elizabeth Diller.

As a key theorist for RO1, Carol J. Burns is an architectural theorist whose 1999 essay "On Site: Architectural Preoccupations" critically reflects on the distinctions between site and project. She categorises two aspects of this through her definitions of site, specifically a 'cleared site' and 'constructed site'. Burns uses this theory to demonstrate how landscapes can be unraveled to show the hidden spatial memories and histories underneath the layers of a site. In relation to Research Objective 1, Burns's theory structures a framework of analysis between these natural, social and historical layers of site in combination with the features of a natural landscape, in a bid to show designers how they may preserve or accentuate these important histories and stories.

As a key theorist for RO2, Laura Hourston Hanks, the Associate Professor of Built Environments at the University of Nottingham, provides a framework for the curation of objects into individual and overall meta-narratives through sequential ordering. Hanks advocates for the use of curation as a multi-disciplinary design tool that can be adapted to contextualise narratives within spaces, creating meaningful interactive experiences.

Hanks's theories are used to critically address the second Research Objective to help develop a stimulating dialogue that builds on Burns's framework. The goal is to incorporate spatial memory of a landscape and the curation of a space to inclusively format architectural narratives in the form of storytelling.

As a key theorist for RO3, Stan Allen, architect and architectural theorist, integrates the attributes of both drawings and model making to establish new architectural techniques as a form of storytelling. Burns, Hanks and Allen's theories all advocate for the integration of storytelling into architecture, creating a means of preservation and conveyance through architectural narratives in relation to history and memories of a site.

In particular, Allen's distinct design language allows his storytelling techniques to allow for a multiplicity of ideas to be experienced in an architectural context. This relates to the third Research Objective as it challenges traditional methodologies to create a unique delivery of synthesised architectural information for richer comprehension, while also corresponding to all three Research Objectives.

3.1 SPATIAL MEMORY AS STORYTELLING: CAROL J. BURNS + COMPRESSION LINE

_____

RO1: Spatial Memory as Storytelling to explore how theories related to Spatial Memory can help establish strategic dialogue between natural landscapes features and speculative architectural interventions as integrated participants of place identity.

Carol J. Burns provides a structured framework for addressing Research Objective 1. Burns outlines two crucial elements that are essential for understanding the dynamic relationship of project and site through the spatial memories of a landscape. In her article "On Site: Architectural Preoccupations", Burns explains the didactic relationship of site and architecture, explaining that it can only be viewed in two conditions: a 'cleared site' or a 'constructed site'. Burns argues the following:

> I suggest a twofold consideration of the site in architecture: in terms of theory or knowledge (what we think site is), and in terms of the impact of theory on action (what we make a site, or how it informs constructions. (Burns, "On Site: Architectural Preoccupations"147)

As an architecture theorist, Burns positions the role of the designer as a contributor, someone who is responsible for adding to the layers of spatial memory belonging to a site whether it be through preservation or accentuation.

Burns offers insight into how the ongoing examination of a site can contribute actively to the refinement of spatial memories connected to the history of a landscape. The cleared site ideology has been the typical modern architectural response to site as it attempts to "Isolate architecture from time. The past is denied, and the future is deemed powerless to change the situation, much less improve it"(152). However, in alignment with RO1, Burns explains the conditions of a constructed site.

> The constructed site emphasises the visible physicality, morphological qualities, and the existing conditions of the land and architecture. Connecting the earth as a natural form to the building as a constructed form, the notion of the constructed site implies the resulting architecture is meant to be understood in physical terms. (155)

Burns adds that through "relationships with natural and social processes and histories" can arise, allowing us to see the connected facets that are discovered through the "new relationships with the ground"(Burns, "Site Matters"309).

Furthering Burn's positioning on storytelling within the context of Spatial Memory, Shelly Hornstein, Professor of Architectural History and Visual Culture, underlines the need for spatial memory in the architectural discipline. She sees it as an essential tool for understanding history in an architectural context. Hornstein highlights the importance of the harmonious incorporation of history, memories, and architecture not only as the key factors to enable spatial memories but as a means to manifest our past. According to Hornstein:

> ...architecture can be called the great spatial captor... setting so that it may serve as a compass to orient memory beyond itself, in order to inscribe its history in the present and let the voice of the place reverberate. (Hornstein, 21)

In relation to spatial memory, time, place and space all become relevant. Juhani Pallasmaa, a theorist who specialises in the ideas of architectural phenomenology, allows for the perception of the intangible effects of history, time and place to be grasped in his journal article "Inhabiting Time". Pallasmaa brings our attention to the fact that the modern-day time period we are in is influenced by technology and how its overall benefits have sped up our perception of time. "This acceleration of time also seems to result in a loss of memory" (Pallasmaa,53). He argues that by allowing architecture to tap into its spatial memory we regain what has been lost. Through this, we experience what he calls a "slowing down experience" in which:

> Buildings do not merely communicate the dimension of 'now-ness'; they invite us into a deep timeless space by activating the historical depth dimension. (55)

CASE STUDY:
COMPRESSION LINE

Figure 76 Compression Line, by Michael Heizer.
Photo by Anthony Poon

Compression Line by Michael Heizer represents a case study that reflects the related theories of Carol J. Burns, Shelly Hornstein and Juhani Pallasma. This case study is situated in Glenstone Contemporary Art Museum, Potomac, Maryland, U.S.A and is a successful example of how traces of history or memory can offer insight, actively contributing to the spatial memory of a site. This case study looks at Heizer's integration with landscapes and the layering of information. It exemplifies the benefits of enhancing the natural landscape features within the context of spatial memory as a method of storytelling.

The original installation of this art piece was constructed out of painted plywood situated in a site that was located in the El Mirage Dry Lake in the Mojave Desert in California. The site is a fluctuating plane that balances between a shallow reservoir and a dried-out lake bed. Heizer saw this as a perfect opportunity to break away from the restrictive art gallery scene. He used this opportunity to explore his self-identity and childhood memories of archaic land formations he saw while accompanying his father on archaeological trips to Peru and Mexico (Kett,121).

This thesis investigates how the incorporation of natural landscape features can help convey the language of spatial memory as a way of storytelling. This allows the land to influence an intervention, enabling layers of a site to be understood and, allowing the past to resonate in the present while also being able to live on for the future.

Compression Line reconstitutes the ideas framed around spatial memory connected to a landscape through storytelling by accentuating its features that are important to the narrative being conveyed. Heizer creates a framework that not only integrates his work within the landscape but highlights these narratives. Through this integration, the perception of what is on show can be reinterpreted in ways that were initially thought to be possible before.

Compression Line by Michael Heizer engages in aspects of storytelling through concepts of spatial memory. The project encapsulates the strong elements of integration between natural landscape and intervention creating a shared spatial narrative and unveiling layers of an environment's history. Martin Hogue also argues this narrative of storytelling seen in Heizer's works. His article "Site as Project" links the importance of the integration between spatial memory and natural landscape features;

> When site and project are construed as elements of a dialectic, we are freed to re-examine and/or re-energize the relationship one shares with the other. (Hogue, 60)

This case study offers insights into how the integration of a project and features of a natural landscape contribute actively to the narrative of a site's history. This thesis proposes to reapply these theories to the layers of history within a site by exposing them and enhancing their relationships with the natural landscape through methods of storytelling. This case study helps establish design elements that can be blended into design experiments. Some of the relevant design elements uncovered from this case study include:

- Spatial memories have instructive qualities that can be framed by the designs as a means of highlighting important cultural or community stories from the past.

- The integration of landscape and project can reinforce aspects of storytelling when focalised against features of a landscape, strengthening its stories and history.

3.2 CURATION AS STORYTELLING:
LAURA HANKS + SOLAR ROCK

RO2: Curating as Storytelling to investigate how theories related to Museum Curation can be applied to the strategic positioning of speculative architectural interventions to help convey the individual and overall meta-narratives between a site and the heritage stories of local communities in the form of a coastal journey.

Laura Hourston Hanks establishes a critical understanding for curation theory as an architectural design tool using individual narratives and overall meta-narratives of a space. Hanks engages this in her book *Museum Making: Narratives, Architectures, Exhibitions,* writing that "...between the worlds of museums and architecture – requires a strong linking dialogue, and narrative may enable this" (Hanks, 2). Hanks also argues the importance of curation as an effective tool for storytelling when describing Daniel Libeskind's Imperial War Memorial North design:

> Just as any author of fiction grapples with issues of narrative structure, here the designers have symbolised the meta-narrative of order versus disorder through the spatial and architectural design. (27)

Consequently, theories connected to curation as a meta-narrative can be applicable to this investigation when establishing a foundation of history and place identity connected to communities, which aligns with application of this investigation Research Aim and RO2. Hanks describes architects and curators alike as "Interpretive designers" with a "social responsibility – to create both connections and collisions with visitors' own personal place identity constructs" (Hanks, "The Museum and Multivalences of Place" 87). This suggests that curation is not only an important design tool for evoking political and social ideas, but it is also a crucial tool for shaping our environment through the preservation of cultures and place identity.

Suzanne Macleod, a professor of Museum Studies at Leicester University, further unpacks the importance of curation. Through storytelling and understanding different forms of curation, designers can bridge the gap between their conveyed ideas and an audience's experience. She argues that museum curation is "more than the study of museums" and that it can be "understood as a stimulus for the negotiation of meaning"

(Macleod, "Making Museum Studies: Training, Education, Research and Practice" 59). Macleod highlights the importance that curation holds, especially its storytelling ability. She argues that the three contributing factors that help curation shape the conveyed messages of a narrative are the "physical and emotional as well as intellectual encounters"(Macleod, "This magical Place: The Making of Yorkshire Sculpture Park and the Politics of Landscape, Art and Narrative"49). Through Macleod's propositions the use of curation can be applied to the specifics of a meta-narrative in the form of a journey:

> The openness and reflective nature of the physical interpretive frame – the landscape – is harnessed then, as a route to engaging, first and foremost, the emotional and spiritual side of visitors. Here, personal narratives, the stories developed through a sequential experience, may be about sculpture about Yorkshire, about nature or the past of a place. (57)

Building onto the past two theorists, Johnathan Hale, an architectural theorist from the University of Nottingham describes how an audience can understand the subjective context of curation from embodied interaction. The aspects of self and place identity play an important role in how we contextualise our environments.

Hale argues that "learned skills, routines and bodily capacities that give us an intuitive sense of who we are" allow us to evaluate the "possibilities offered by the environment around us" (Hale, "Narrative Environments and the Paradigm of Embodiment", 198). These developed perspectives of our worlds allow us to cognitively understand, giving us the "bodily skills to negotiate complex spatial and social environments" (199). Through this, a physical interaction fosters communications with the viewer, allowing them to experience a narrative through the overall effects of space in relation to their personal experience of the world:

> By presenting the artistic space as a bodily 'task' or challenge to the visitor, this experience taps into a deep-seated force at the heart of what it is to be human. (Hale, ""From Body to Body: Architecture, Movement and Meaning in the Museum". 347)

CASE STUDY:
SOLAR ROCK

Figure 77 Solar Rock by Yukinori Yanagi. Photo by Iwan Baan

Solar Rock, at the Inujima Seirensho Art Museum in Inujima, Japan by Japanese artist Yukinori Yanagi, represents a precedent that embodies the connected theories of Laura Hanks, Suzanne Macleod and Jonathan Hale. This case study is one part of a six-piece art installation called *Hero Dry Cell*, located on the coast of Okayama Prefecture. It is a powerful illustration of how curation can be used as a means for storytelling in relation to place identity.

This case study examines the history of a poisonous copper mine that was situated on the island and the effect of its damage on the surrounding environment. The installation is made up of a deconstructed house that was situated on the island, suspended from a roof as if it is frozen in time and space. The objects are immortalised by a 44-tonne granite slab situated on the ground serving as a natural mirror filled with water, symbolising the reflection of past and present. This allows the case study to highlight the contemporary installation within non-traditional curation techniques, emphasising the importance of storytelling of site-related history connected to the Inujima Seirensho Art Museum.

The site was previously a 20th-century copper refinery. Within a decade of opening, the value of copper toppled, slating the refinery for closure. The mine's rich history and significance attracted the Naoshima Fukutake Art Museum foundation, who in turn contracted Sambuichi Architects to design a museum, eventually leading to Yanagi being commissioned for his installations in a similar way, this thesis maintains that with the introduction of curated interventions highlighting past histories of a site. These new interventions not only act as witnesses to the past, but when curated they enable an audience to understand a deeper layer of meaning through the individual and meta-narratives of the installation.

The *Solar Rock* art installation embodies the notions of place identity through curation. The installation captures vestiges of the derelict site, allowing elements of storytelling to engage the audience in a bid to direct their attention to the historical importance of the site. Shuai-Ping Ku also argues for this narrative of curation within heritage places like Inujima. Her article "Ruin as a Paradigm of Spatial Conception" explains that:

> ...the investigating of industrial ruins produces a fascinating narrative possibility regarding precise details of technology influenced also by political (sic). The strong cultural connotation attests specific nostalgia of location and daily life, as well as enhances a sense of place identification. (Ku, 120).

This case study connects the thesis's first two Research Objectives, offering insights into how history is deeply entwined within a landscape and how curation can be used to evidence it in an overall meta-narrative. Together they work in tandem to highlight specific narratives that are contextual to historical community stories.

This thesis proposes to reapply these theories and case studies to the positioning of architectural interventions individual and holistically to the overall narrative of a coastal journey, with the goal of highlighting cultural and community stories for a wider audience. This case study helps establish design elements that can be blended into future design explorations. Some of the relevant design elements uncovered from this case study include:

• Establishing a dialogue between individual curation of sites in relation to the overall curation of a journey as a means of developing a greater narrative;

• By orienting curation towards specific presentations, a richer comprehension can be acquired by the audience as a means for a greater understanding of the conveyed messages.

3.3 DRODELS AS STORYTELLING:
STAN ALLEN + HIPPOCAMPUS

RO3: Drodels as Storytelling to explore how drodels (integrated speculative architectural drawings and models) can be used to collaboratively bring notations of history (time and place) to highlight features of a natural landscape together heritage stories connected to local communities.

Stan Allen, architect, architectural theorist and former Dean at the School of Architecture at Princeton University has developed relevant critiques on the cohesive integration of model making and drawing theory. He examines how elements of the physical built forms (model and buildings) and notions of "unmappable" elements such as time and history can be used as provocateurs for storytelling within architecture.

Allen demonstrates this in his book *Practice: Architecture, Technique, and Representation* by establishing that "Architecture's mixed status requires looking more closely at the interaction of the built and the drawn". In turn, he questions how the fixtures of reality allow us to "temper the abstraction of drawing and abstraction of architecture" to understand and convey complex narratives (Allen, "Practice: Architecture, Technique, and Representation, First Edition"33).

Allen also argues the capabilities of these new mixed-methods allow for a multi-engagement of different threads that are integral for addressing architecture and place identity:

> In order to map this unmappable territory [time and history], the conventions of representation itself need to be rethought… new tools [must be developed] to work more effectively within the new immaterial networks… architects need representational techniques that engage time and change, shifting scales, mobile points of view, and multiple programs. (39)

Aligning with RO3, Allen offers insight into the ontology of storytelling, advocating that this new mode of representation in the form of drodels can be "understood as a series of provisional strategies… to negotiate difference and work within the gap between vision and visuality" (Allen, Practice: Architecture, Technique, and Representation, Second Edition" 12).

Thom Mayne, architect and architectural Professor at UCLA, extends the use of storytelling through drodel making exercised through his own work as a practitioner and as a theorist. As one of the original theorists to coin the term "Drodels", Mayne has had relevant experience with this design method declaring, "They are not presentation tools, they are design tools." He argues that architects need to "find a way to appropriate it [drodel theory] and make it into your own" (Mayne, ""Generation(s) and The Generative." 128). These attributes allow the drodel to be adapted and honed to specific topics like storytelling.

However, Mayne adds that it is important to "assess these new tools, [and] determine their assets" as all tools are not good tools in the sense that their problems may affect "methods of synthesizing, moreover, they may present different notions of ownership and methodology" (133). He establishes that drodels need to be used constructively to ensure their effectiveness as a design tool.

Furthering Allen's theory is Elizabeth Diller, who advocates for the challenging of traditional methodologies of conveying messages, to develop a richer way of interpreting work. Diller establishes that architecture needs to reinvent parts of its programs as they need to be "tested for relevance against new trends" allowing the factors of "global politics and economics, shifting social structures" to dictate the outcome (Diller, 23).

Diller attributes the architect as the main storyteller but acknowledges that the methods used are just as important. "The challenge now is to imagine a language that can speak through abstraction without depoliticizing the site/situation" (Diller, 2004:77). No matter how 'new' these techniques may seem, Diller believes that the methods of working still cater to a "contemporary audience [as they] are equipped to deal with multiple registers of information". (71)

CASE STUDY:
HIPPOCAMPUS

Figure 78 Hippocampus by Morphosis

The *Copenhagen Competition (Hippocampus)* is a theoretical architectural project created by Thom Mayne and his architecture firm Morphosis. It integrates the experimental approach to architectural methods linking with the theories of Stan Allen, Thom Mayne and Elizabeth Diller. This case study creates imaginative documentation through a series of drodels (drawing/models) that attempts to organise an experiential journey taken through the streets of Copenhagen in Denmark. This is viewed as a progressive timeline, recording the gradual collection of memory over a walked distance of a kilometre. This precedent exemplifies the use of unorthodox methods to convey a unique approach to an experiential journey through the context of storytelling and place identity.

The Hippocampus model displays the notion of storytelling through walking. The journey of this model is documented through the site, producing collected observations every kilometre through a specific setting, noting specific interests of desire. In turn, this process incorporates the surrounding context into the notion of organisational principles not built on normal coherences but rather on randomness which forms the sense of architectural interventions.

> We translate the stream of time into a frozen field of space where things and events can be assimilated; we create narratives, linkages separate from current thoughts, and manipulate that which is not the present. (Mayne, "Morphosis: Buildings and Projects 1993-1997". 410)

These reconstituted ideas around techniques of storytelling seen in this example of drodels inclusively link the previous RO's into a translatable format. They engages landscape/spatial history and curate specific events or objects essential to the sequential experience. Mayne develops this framework by integrating all these ideas and allowing the model to "represent the received frozen elements into a singular memory event…

giving rise to the spirit of memory" (410). This highlights the effective use of drodels when dealing with the multiplicity of information, allowing the designer to adapt and appropriate attributes of this method of working to develop new ways of interpretation through storytelling.

This case study offers insights into how the integration of drodels with aspects of storytelling can display complex layered ideas of history, spatial memory and the curation of an experiential journey in a synthesised form. This thesis proposes to reapply these theories to an integrated developed design. Some of the relevant points of interest uncovered from this case study include:

• Drodels can be used as a design tool while simultaneously having instructive qualities that establish a unique way of conveying messages to a wider audience;

• The integration of multi-layered information can be effectively synthesised through a drodel format. The unique tailoring of this technique also allows the designer to work in an abstracted language that can be molded to a range issues at hand without diluting it.

CRITICAL REFLECTION

In relation to the first Research Objective of the thesis investigation, Burns's approach to defining site allowed for a clear refinement of spatial memory to be conveyed. By establishing how architecture interacts with a landscape we can derive specific attributes that develop into the driving forces that shape an architectural intervention together with site.

Burns's definition of a 'constructed site' provided a relevant direction in how one might address a landscape in this thesis investigation. By addressing the visible physicality and morphological qualities of features belonging to a natural landscape, the existing histories and memories can be integrated with the site to create a richer understanding of it. This process was also evidenced in the examination of the case study. The integration of site and project allowed for a strong dialectic relationship of storytelling to arise, giving life to new meanings that were not initially apparent before.

Hanks's principles of sequential ordering individually and as a meta-narrative relate directly to Burns's examination of an integrated project and site, whilst Hanks principles of storytelling address the second Research Objective by challenging an audience's ideas around place identity through curated narratives. Hanks's application of curated storytelling can be applied by exploring how an architectural intervention is perceived in relation to its context. This technique was also strengthened through the interrogation of the case study. This highlighted that curation towards specific presentations can create a greater understanding of the messages being conveyed.

Allen's approach to design is driven by storytelling through drodels, where layered information of architecture and site are cohesively brought together to further enhance narratives. The processes that Allen implements to form his theory are driven by the adaption of integrated mediums to synthesize information. This theory relates to Hanks's principle of curation as it is an adaption of a different disciplinary method that is used to synthesize information into architecture. This mode of thinking was also explored in the case study which analysed an unorthodox design language; this established a unique way of conveying layered messages to a wider audience.

4.0 PRELIMINARY DESIGN

4.1 DESIGN STAGE 1
SPATIAL MEMORY
AS STORYTELLING

RO1: to explore how theories related to Spatial Memory can help establish strategic dialogue between natural landscape features and speculative architectural interventions as integrated participants of place identity.

In this first phase of Preliminary design stage 1 a set of design explorations that focuses on developing the relationships between speculative intervention and landscape. The spatial memories within the landscape are brought forward through sculptural explorations of form, strengthen against features of the surrounding landscape.

The abstraction process involves an iterative design investigation that extracts the fundamental ideas that belong to each culturally significant story. Each constructed design embodies these concepts and tries to formally express these cultural stories in the form of a speculative architectural intervention.

The goal was to interrogate the natural landscape features of each site. Through this, I would be able to find interesting areas that might allow the interventions that embody specific spatial memories to be highlighted against the land formations that they are generated from. The site explorations involve a simple test of size and scale with varying sized poles that change according to topography and height. Through this I can start to develop my interventions with the ideas of specific areas of the sites in mind.

SITE 01
SHELLY BAY

Sketch row 01

These concept sketch explorations study the first chosen story of this site which is the Māori legend of the Wellington Taniwha. The purpose of this small preliminary investigation is to imagine how elements of this story which were discussed in the contextual analysis chapter can be embodied in architectonic form. The ideas that are being expressed here is the extraction of a skeletal framing of the Taniwha, examining how the anatomy of the creature (legs, head, tail) can be transformed into an architectural intervention.

Sketch row 02

This series of concept sketches examines the spatial memories regarding the accidental explosion of bomb artillery at the Shelly Bay naval base. The purpose of this is to examine how I might create a design that does not need to rely on the paraphernalia of bombs to represent it. The symbolism of the accident can be created by the events left behind such as craters or shifted topography.

Sketch row 03

The third series of concept sketches examines the spatial memories related to the three tribes that lived on the shores of Shelly Bay. In this investigation, I interrogated Māori iconography in relation to their cultural architecture. The formation of the roofline created a strong symbolic reference that could be studied further in the next stages.
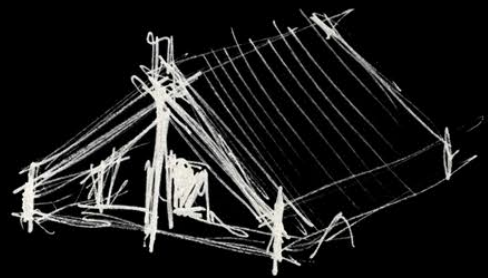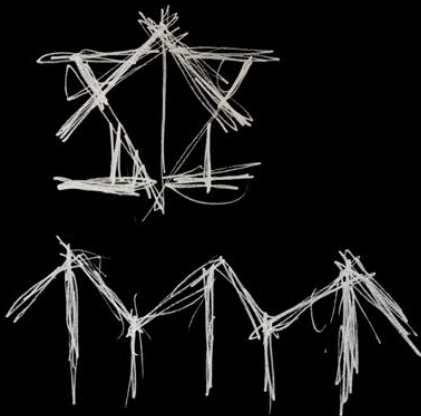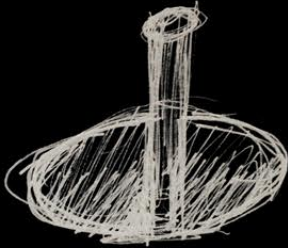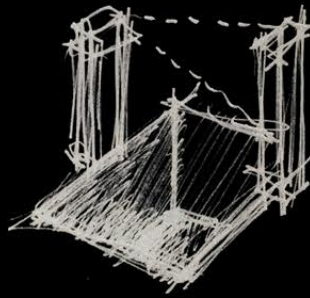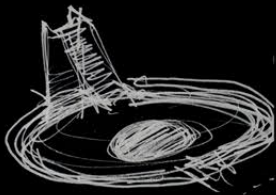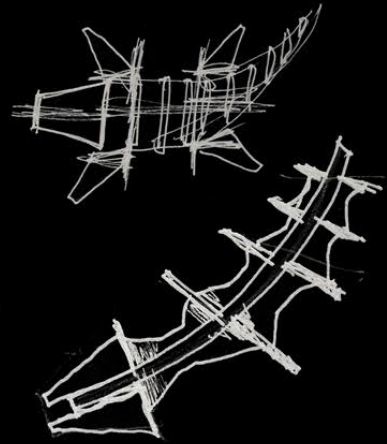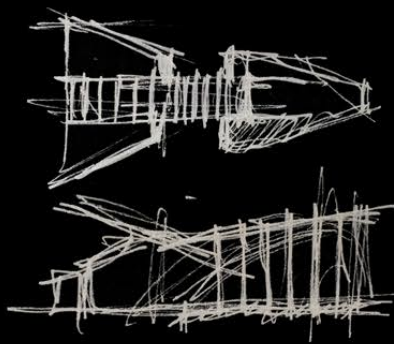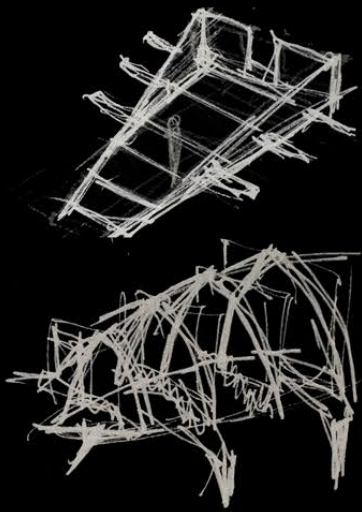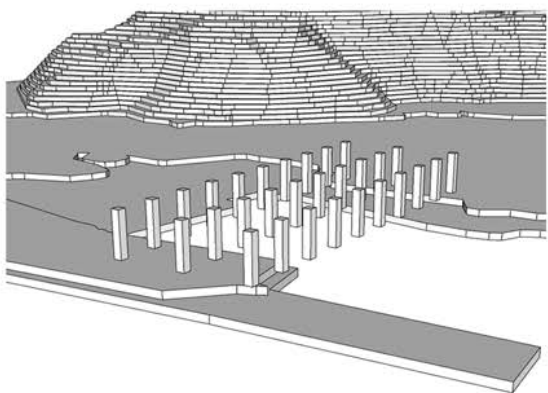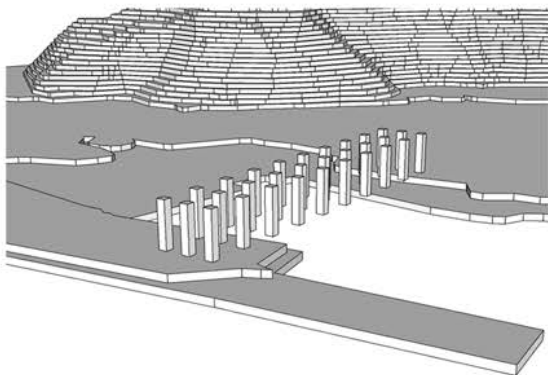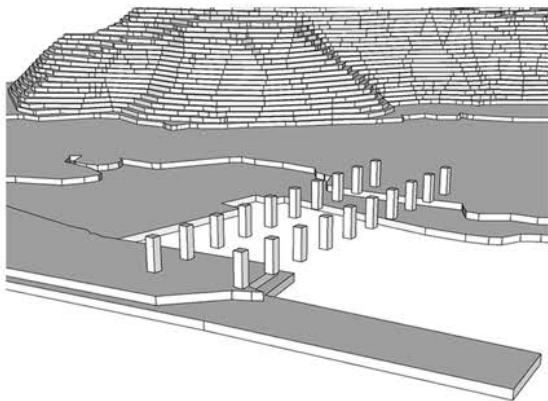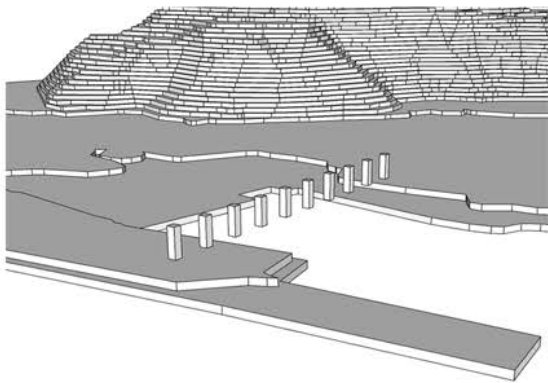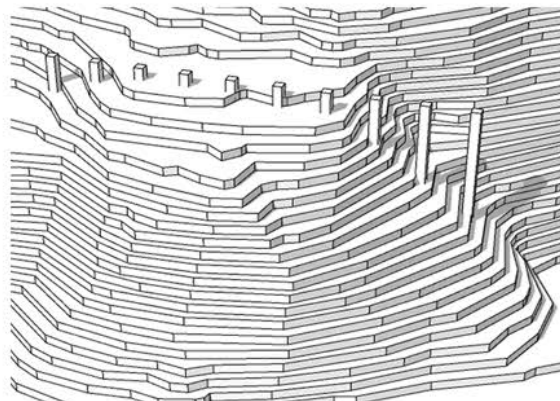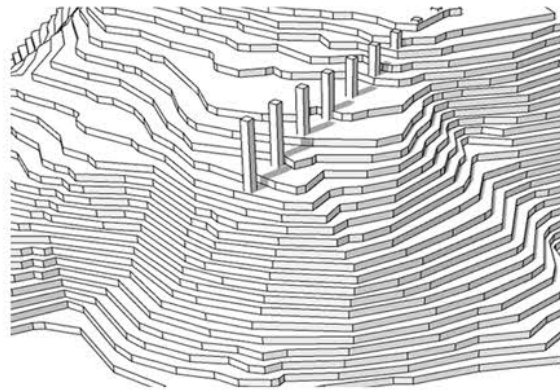
Site 01

Pros: large flat area of the wharf, great for establishing a connected piece of architecture between thresholds of the land and sea.

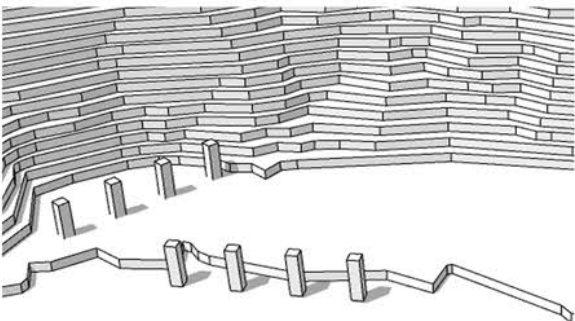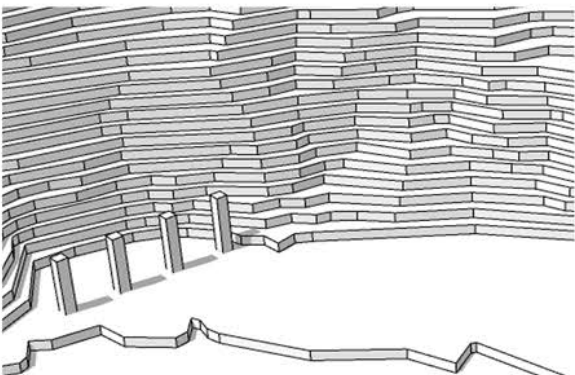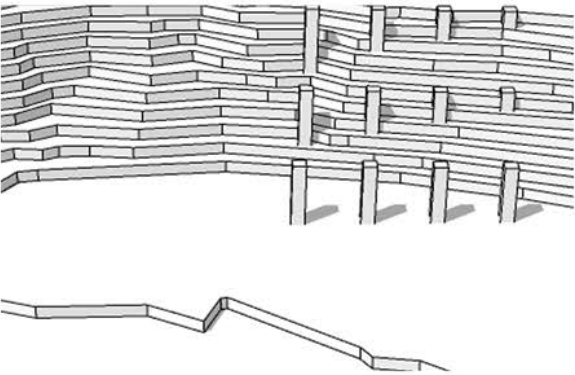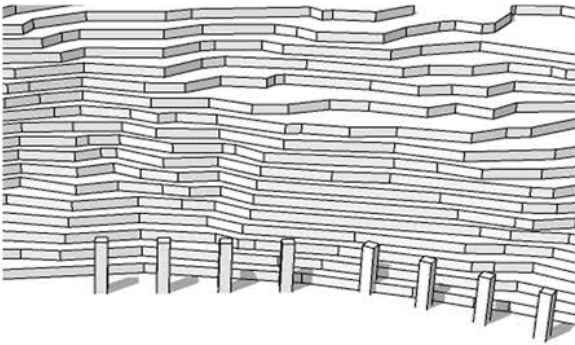Cons: lacks any topographical form that could enhance the intervention.
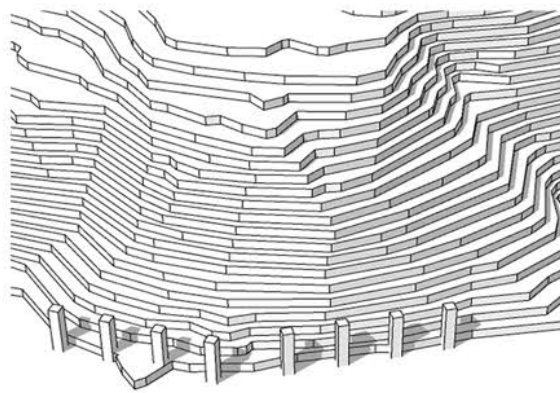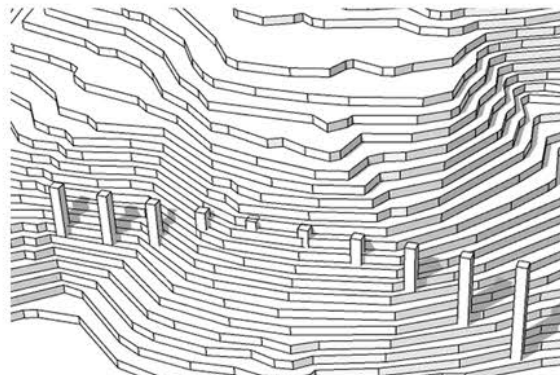
Site 02

Pros: large topographical forms with a high vantage point, could be useful for an impactful statement of architecture.

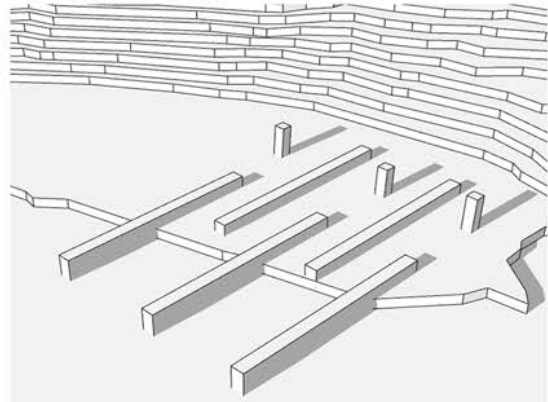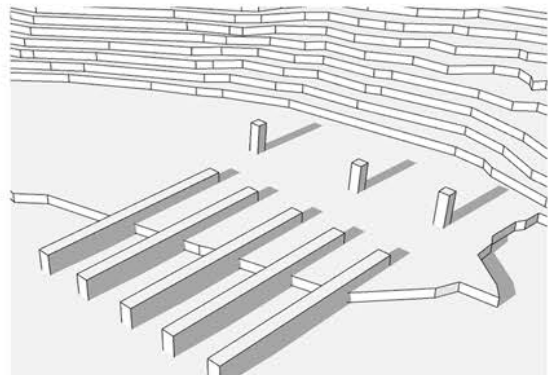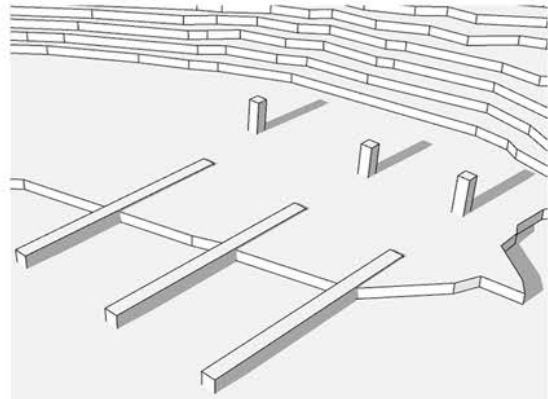Cons: high elevated site might deter people from visiting the intervention.
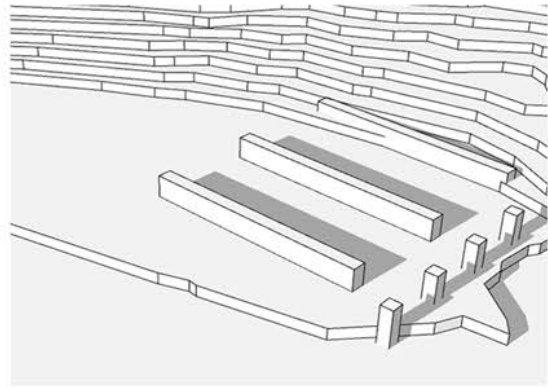
Site 03

Pros: a diverse mixture of topographical formations to serve different architectural interventions.

Cons: positioned at the back of the site towards the hillside, lack of vantage points could make it hidden.
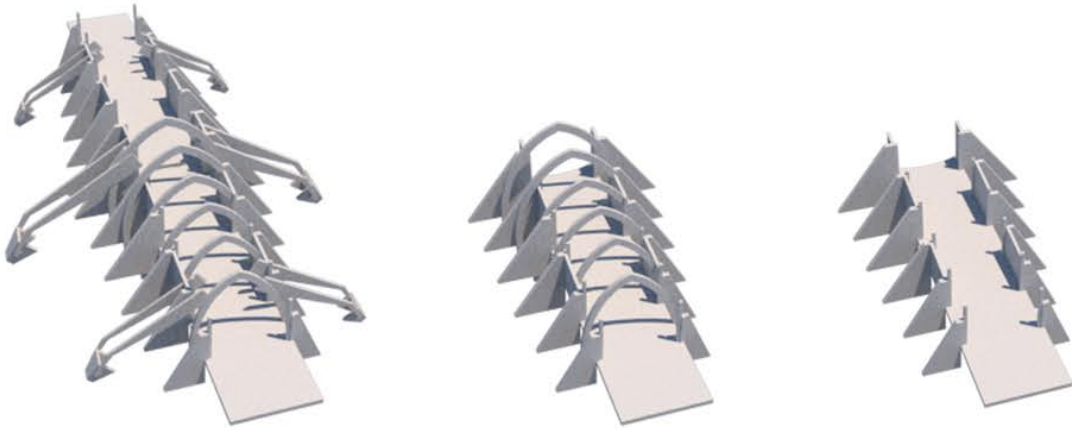
Site 04

Pros: a large open site which faces towards the road, inviting for visitors.

Cons: the site is maybe a bit too large, might belittle the intervention or overpower it.
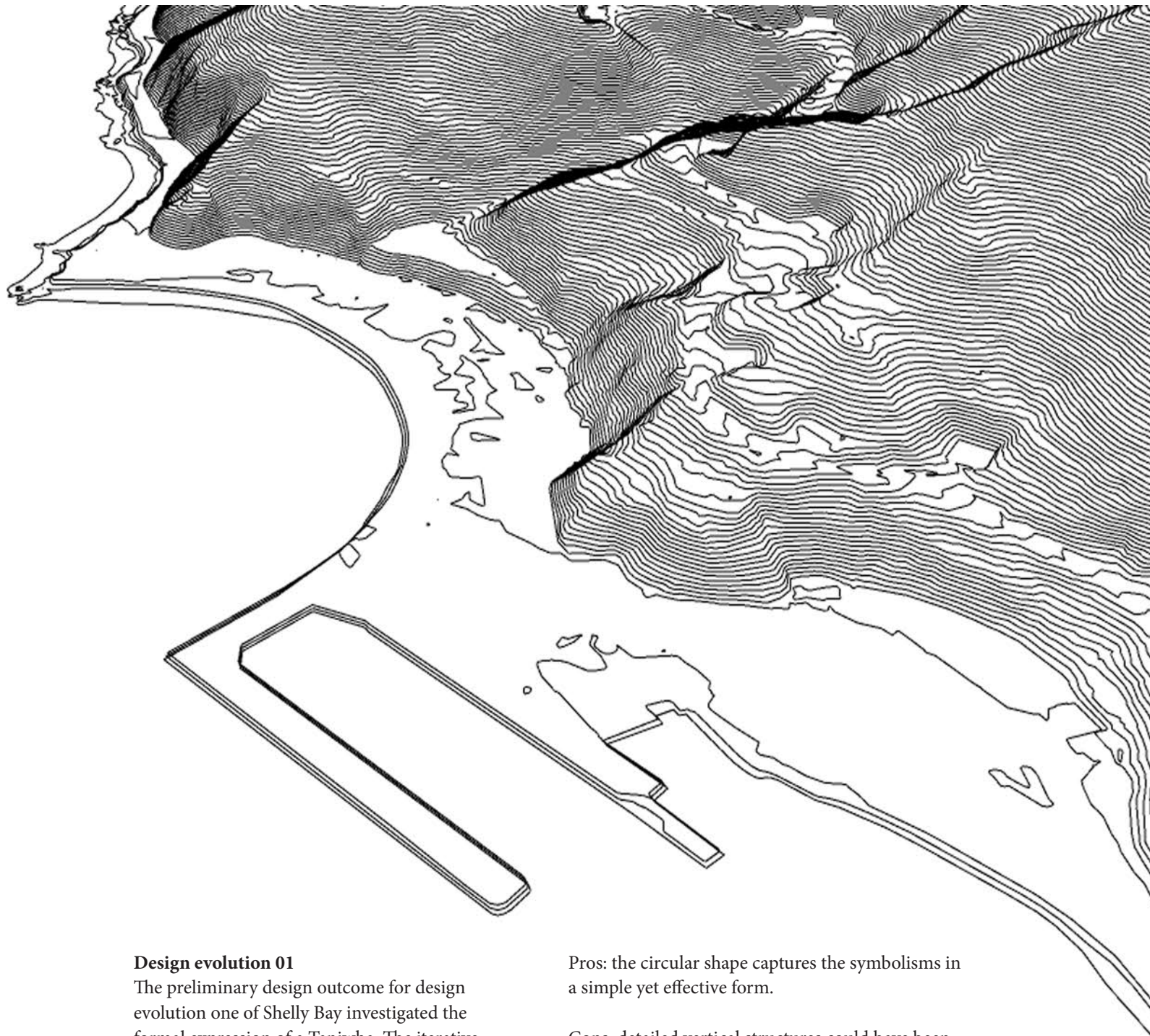
DESIGN EVOLUTION 01

DESIGN EVOLUTION 02

DESIGN EVOLUTION 03

Design evolution 01
The preliminary design outcome for design evolution one of Shelly Bay investigated the formal expression of a Taniwha. The iterative experimentation allowed me to realise that the sculptural form could take shape as a gateway threshold. The angled fins represent the scales of the Taniwha, while the boardwalk symbolises the mouth or tongue of the creature.

Pro: The design is minimalist and is not too overpowering.

Cons: More of the structural features could of been implemented back into the final concept design.

Design evolution 02
The preliminary design outcome from design evolution two of Shelly Bay investigated the formal expressions of the accidental bomb explosion of the Naval base. The outcome of an elevated void was established to highlight the connection of the explosion and extraction of the landmass, creating a large gathering area.

Pros: the circular shape captures the symbolisms in a simple yet effective form.

Cons: detailed vertical structures could have been highlighted to emphasize the explosion.

Design evolution 03
The preliminary design outcome from design evolution three of Shelly Bay investigated the formal expressions of the Māori tribes within the area. The outcome extracts the roofline of a Wharenui (meeting house) and establishes structural elements that form a lookout. This highlights the views the ancient tribe once looked out at from the shores of their land.

Pros: strong architectural elements that have a clear connection to their story.

Cons: more Māori symbolism or iconography would have created an even stronger design.

SITE 02
POINT HALSWELL

Sketch row 01

This series of concept sketch explorations study the spatial memories relating to a group of whalers who once lived at Point Halswell. The fishermen were involved in a maritime accident while out hunting which capsized their boat, the accident led to the deaths of all four men involved. The concept sketches investigate the structural elements belonging to the whaling boat and the rib cage of a whale. The ideas that are being expressed here create an encapsulated structure.

Sketch row 02

This series of concept sketches examines the spatial memories regarding the origins of Point Halswell and its Māori name Rukutoa meaning "victorious diver". The purpose of this is to examine how I might create a design to represent an elevated point that looks over the entire area, symbolising the diving point of the ancient Māori tribes.

Sketch row 03

The third series of sketches examines the spatial memories related to the bootlegging of alcohol that took place at the military barracks of Point Halswell. This investigation interrogates cylindrical shapes that represent the distilleries used in the process of creating alcohol.
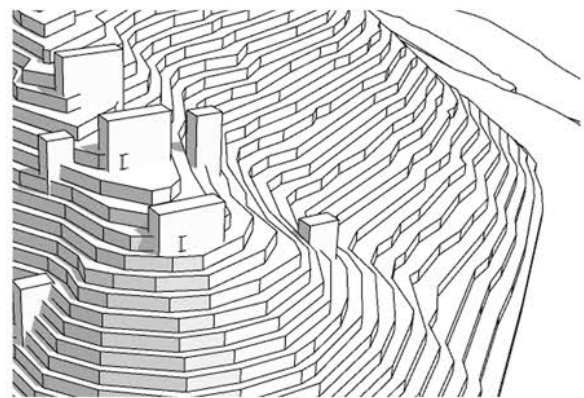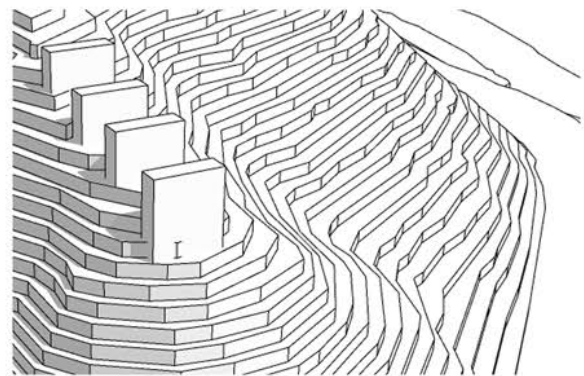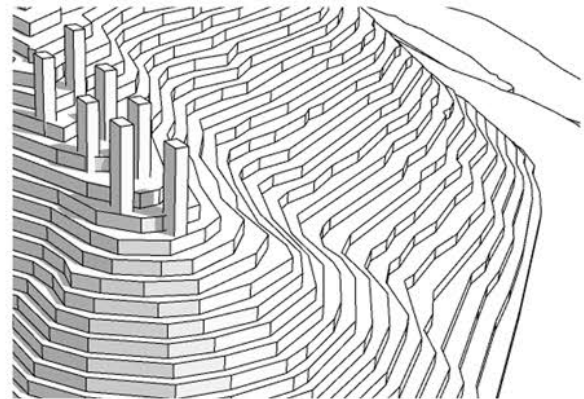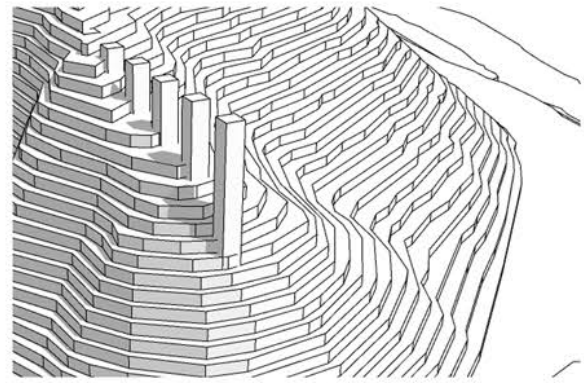
Figure 77 Sketch
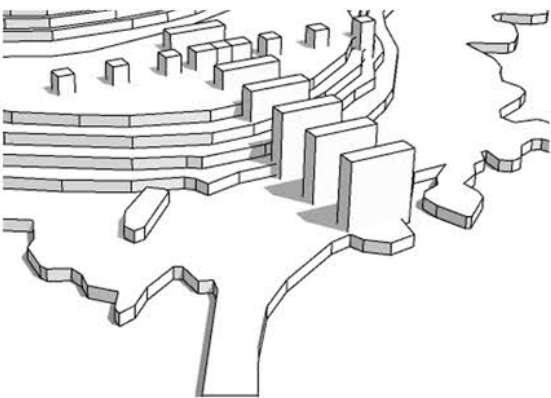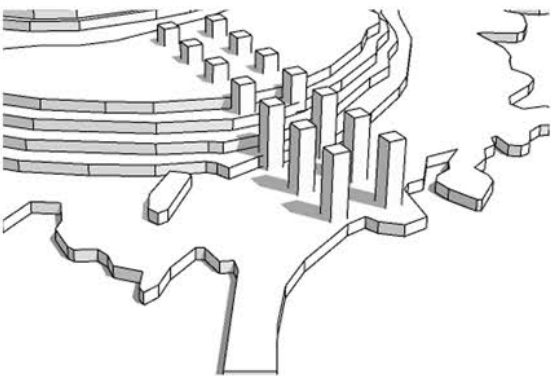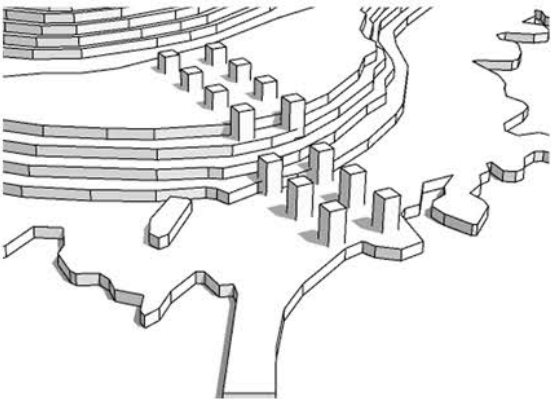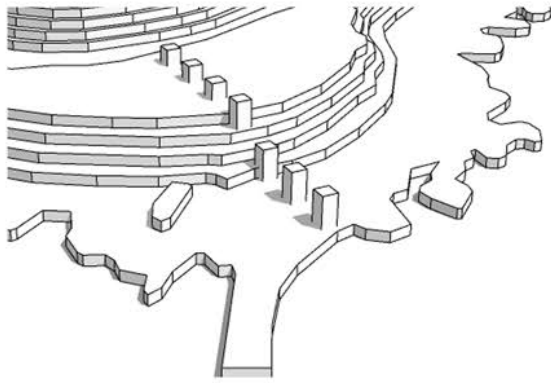
Site 01

Pros: strong topographic shoreline, great for creating an elevated point towards the sea.

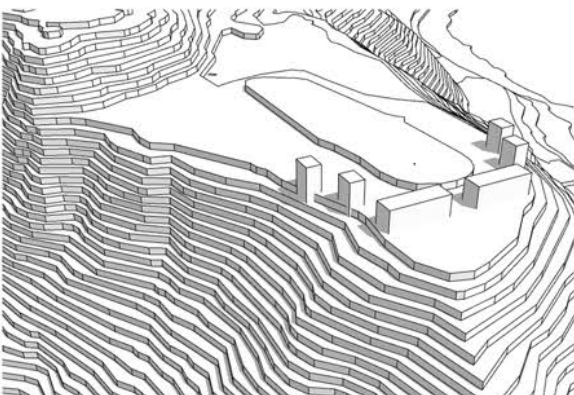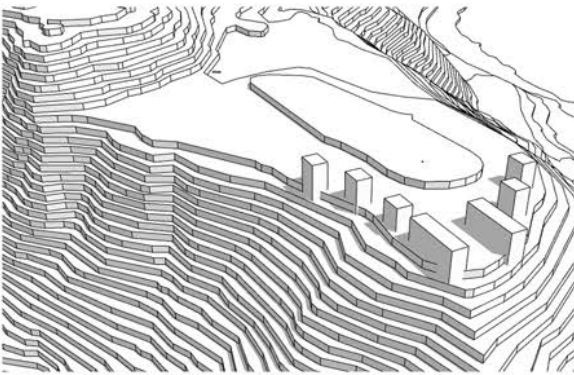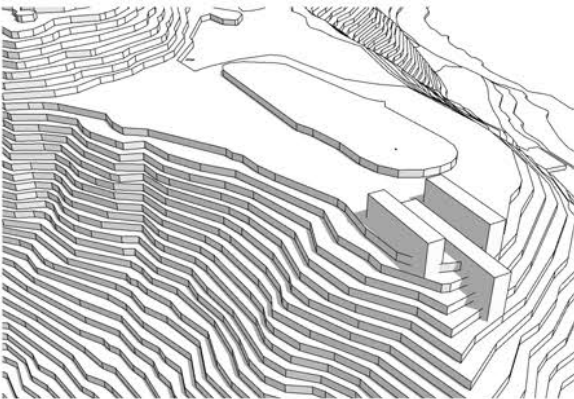Cons: strong wind and waves would batter this area.

Site 02

Pros: High elevated vantage point to look over the site.

Cons very steep incline might be hard to create a design on the ledge.
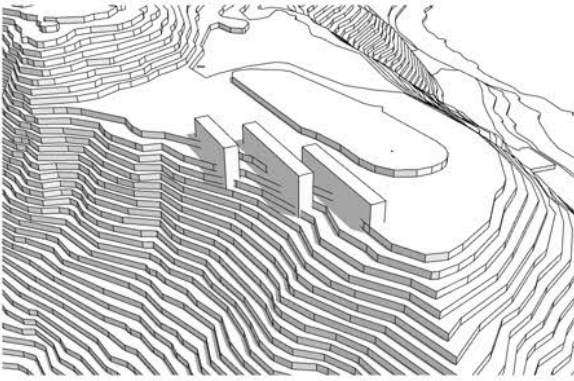
Site 03

Pros: large flat area of land at the highest point of
the site, perfect for multiple vantage points.

Cons: constructing a walkway would have to be
considered but not impossible.
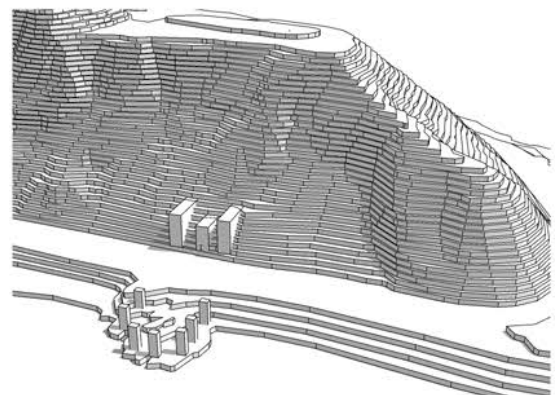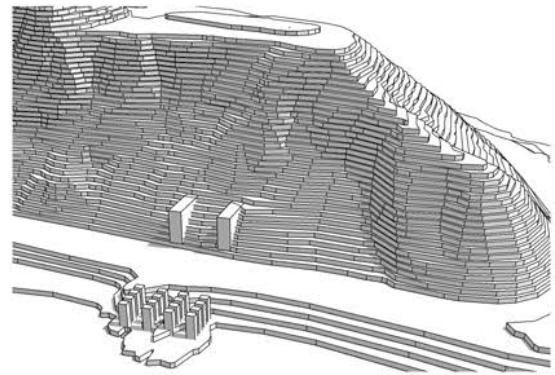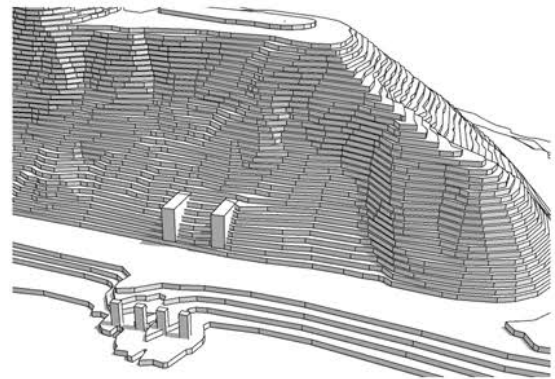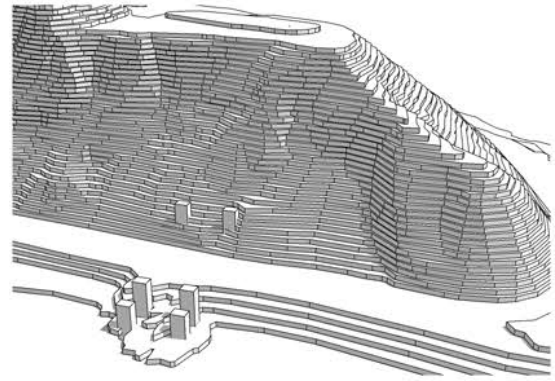
Site 04

Pros: nicely situated site, not hard to get to and has
reasonable topographical options to develop.

Cons: hidden site, could be potentially lost as it is
tucked behind a hill.

DESIGN EVOLUTION 01

DESIGN EVOLUTION 02

DESIGN EVOLUTION 03

Design evolution 01
The preliminary design outcome for design evolution one of Point Halswell investigated the sculptural expression of form that 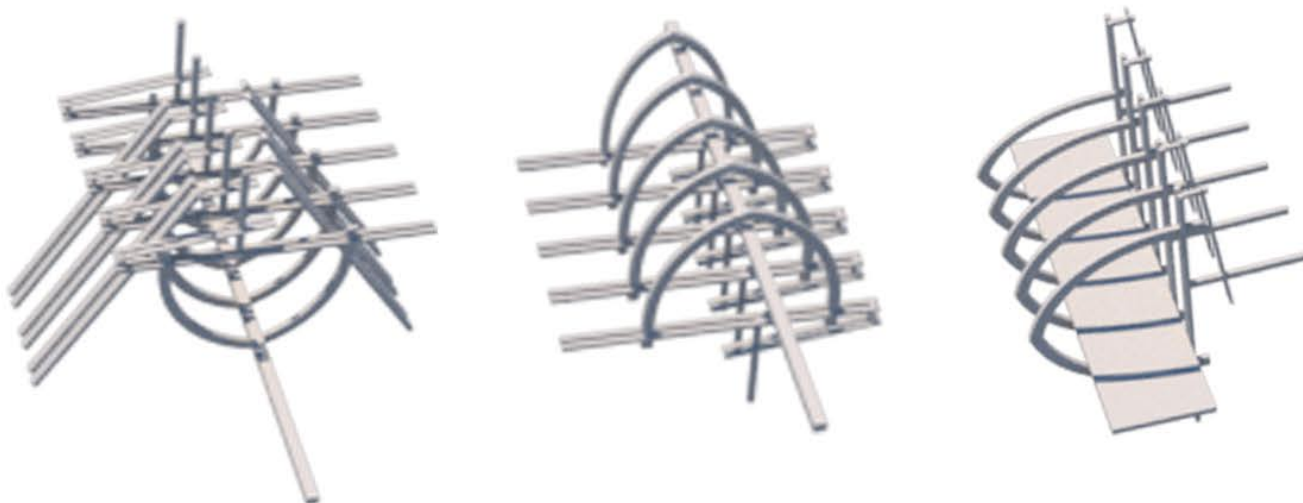is seen both in the anatomy of a whale and the structure of a boat. This design evolution allowed me to conceptualise structural elements that architecturally represent a wharf. Four rib structures connect into a backbone, this symbolises the four fisherman and elements seen in whales and boats.

Pro: The design has a strong connection to its origin story.

Cons: More structural features in relation to boats like oars or sails could have been implemented.

Design evolution 02
The preliminary outcome for design evolution 2 investigated the sculptural elements related to the ancient Māori diving spot of Point Halswell. An elevated outreach platform was established to signify a diving point, while the iconography of diving boards was inverted and manipulated to eventually construct roofs that provide sheltered lookout points.

Pros: the structural design embodies the investigated spatial memories.

Cons: more thought could have been put into the elevation of the outreach point.

Design evolution 03
The preliminary design outcome from design evolution 3 investigated the formal expressions of alcoholic bootlegging that took place in the barracks of Point Halswell. The outcome extracts the cylindrical forms of distilleries to construct a pavilion. The structural elements of the design take inspiration from the pipes that were used to connect the distilleries.

Pros: simple yet effective design that does not explicitly associate with the paraphernalia of the story.

Cons: mechanical themed approach may have helped the design flourish more.

SITE 03
POINT GORDON

Sketch row 01

These concept sketch explorations study the spatial memory associated with the military barracks of Point Gordon. These sketch designs investigate the formations related to military iconography such as Gun pits, lookouts, and trenches. It also integrates how they might work in the form of reorienting points of view or elevations within the site.

Sketch row 02

This series of concept sketches examines the spatial memories regarding the first installment of electricity and naval spotlights at Point Gordon. It interrogates the idea of a lighthouse and multiple viewpoints. The purpose of this is to test how different areas of the site might need different structures to adapt to the topography or coastal conditions.

Sketch row 03

The third series of concept sketches examines the spatial memories related to the Māori tribes that inhabited Point Gordon. In this investigation I interrogated fortification designs that architecturally embody defence structures of ancient Māori. The formation of a wall shows strong symbolic references that could be studied further in the next stages.
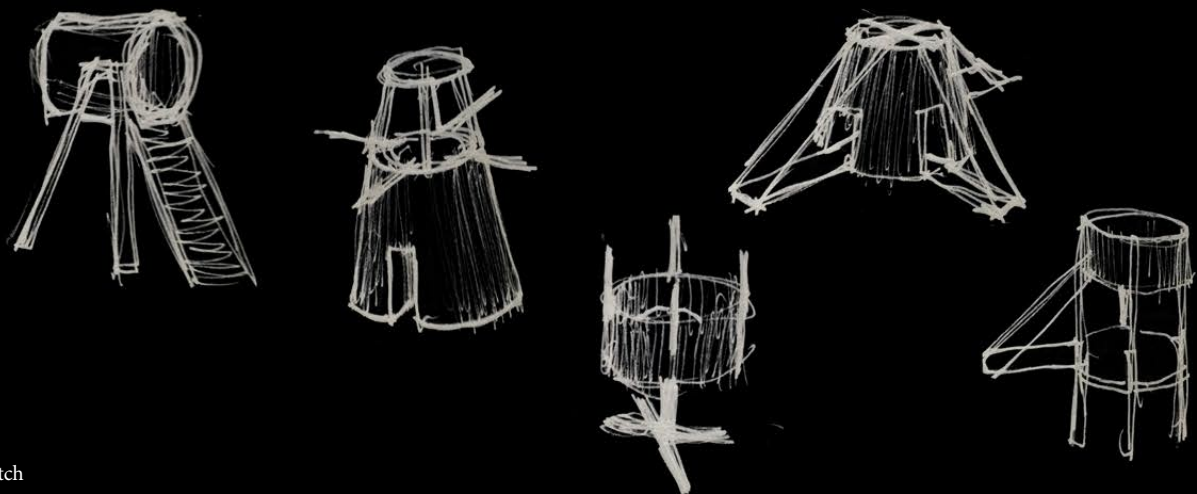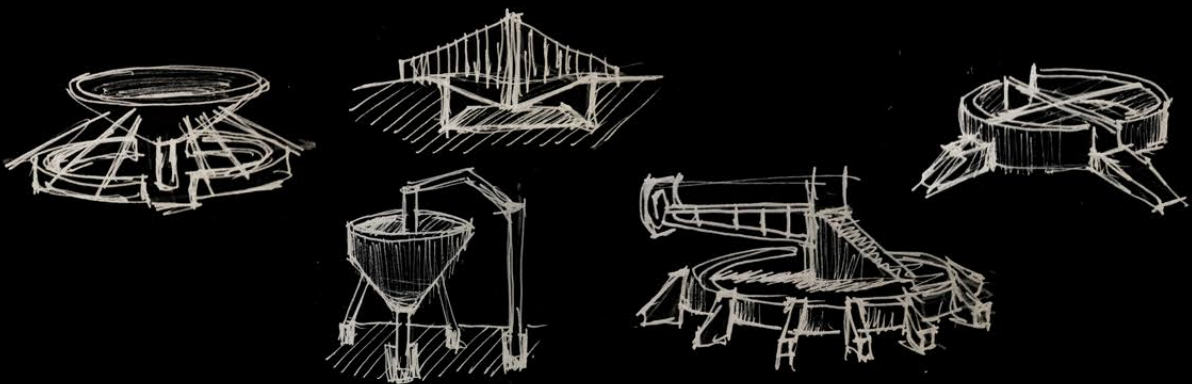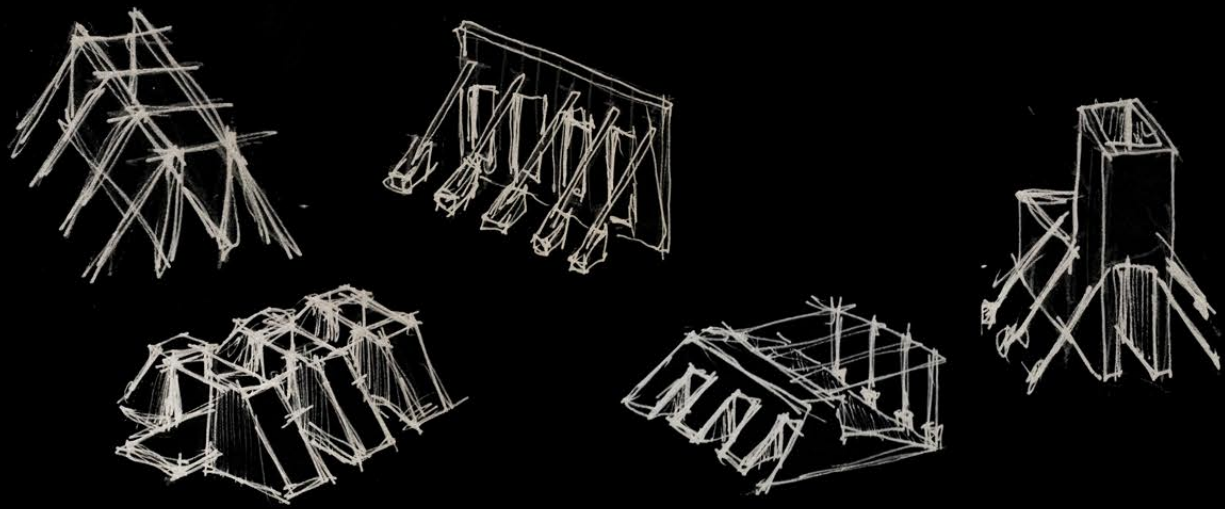
Figure 78 Sketch
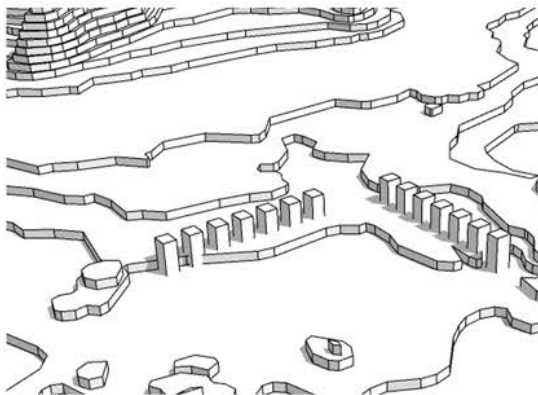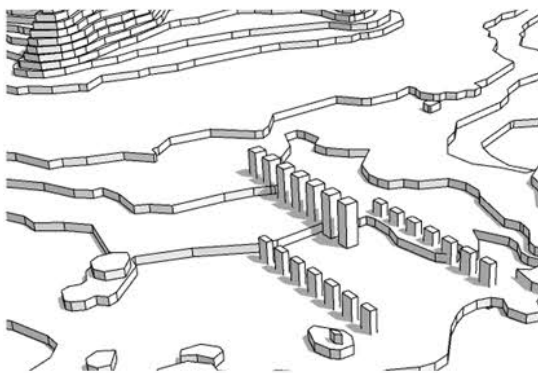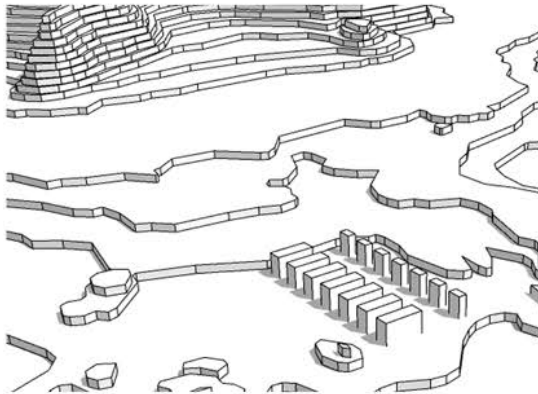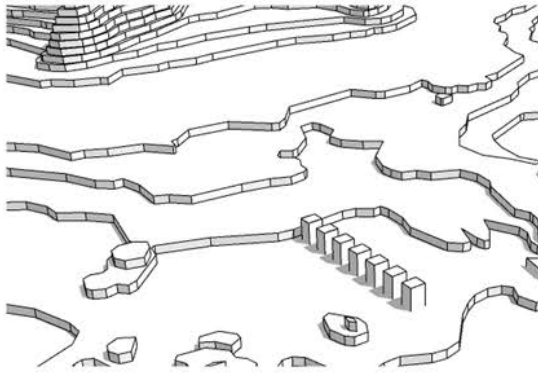
Site 01

Pros: interesting shoreline topography to construct multiple viewpoints.

Cons: an open area that is susceptible to the coastal battering of winds and sea.

.
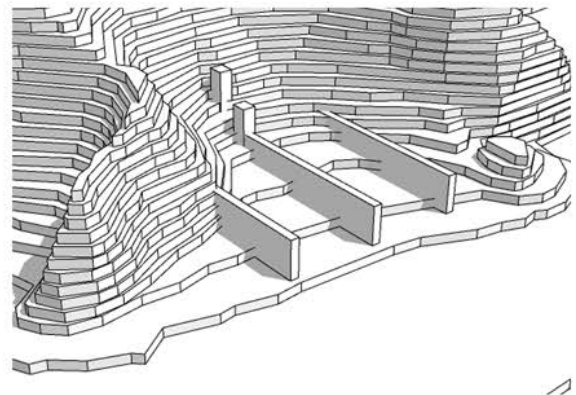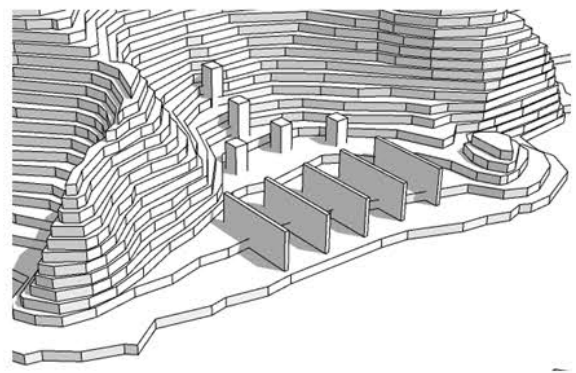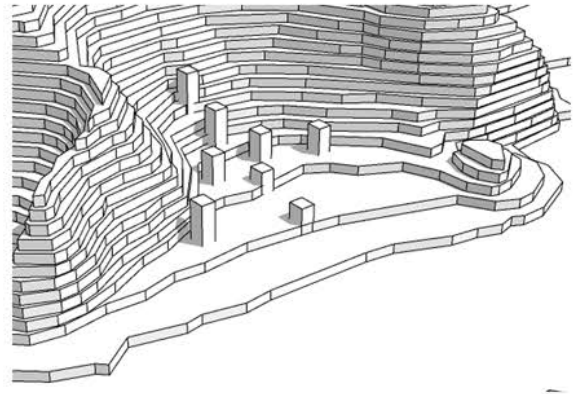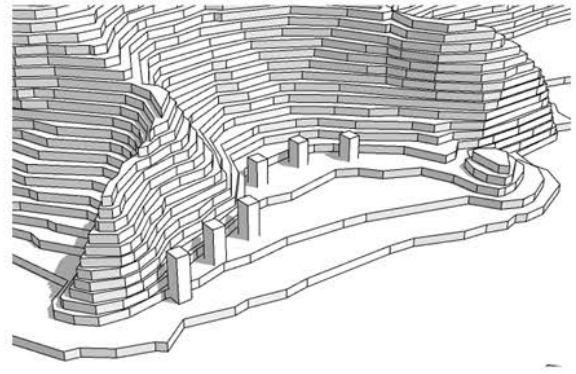
Site 02

Pros: nested within the landscape, could be developed further enhance potential.

Cons: viewpoints are blocked on either side, can only be viewed from the front.
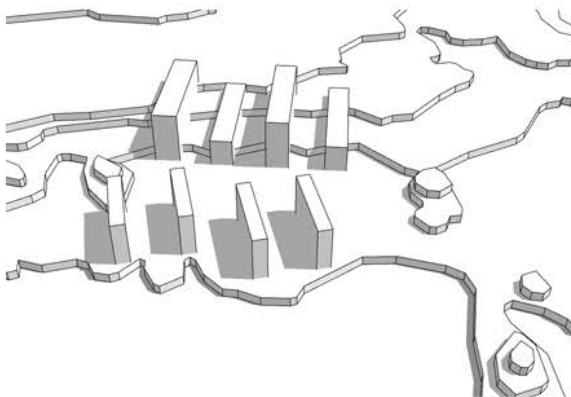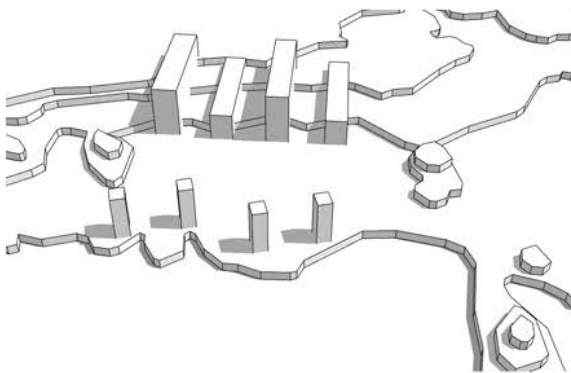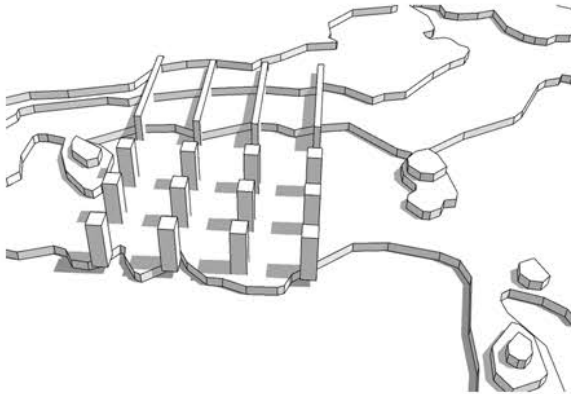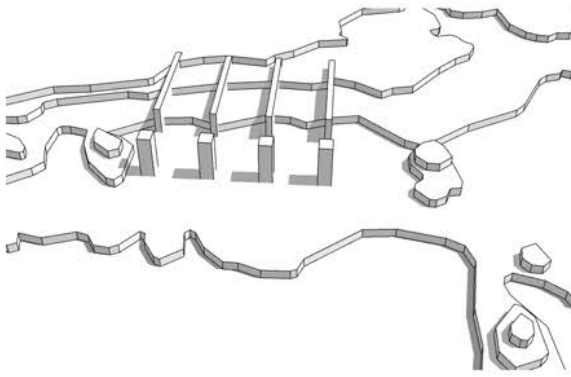
Site 03
Pros: interesting shift within the topography of the shoreline, could be highlighted by architecture.

Cons: Very close to the edge of the water may be a difficult problem to deal with.
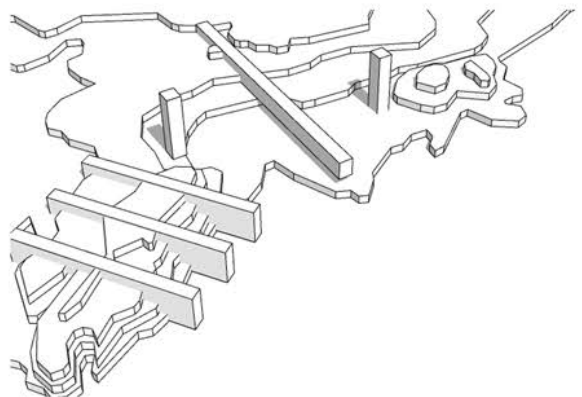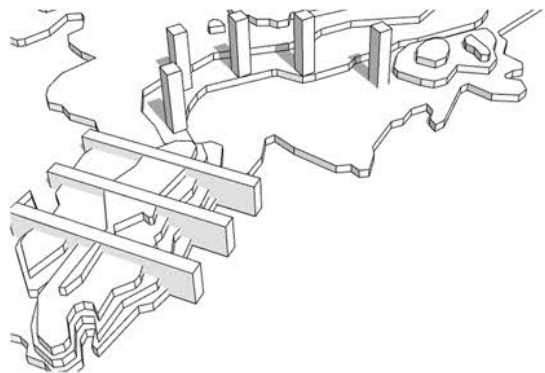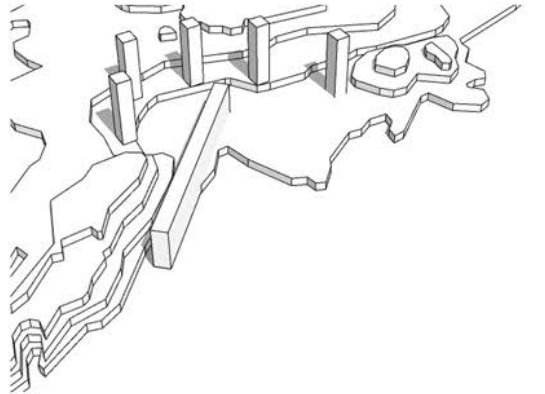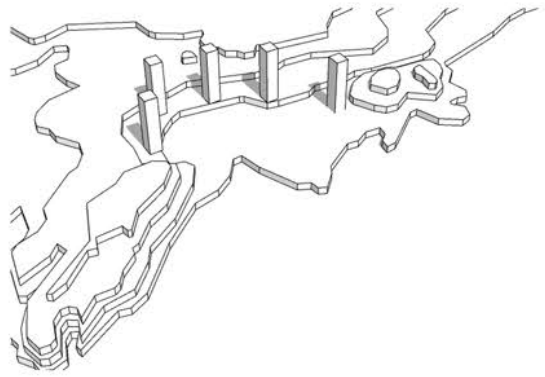
Site 04
Pros: diverse topographical inclines would be perfect for unique architectural interventions.

Cons: rough shoreline, may be hard for people to reach.

DESIGN EVOLUTION 01
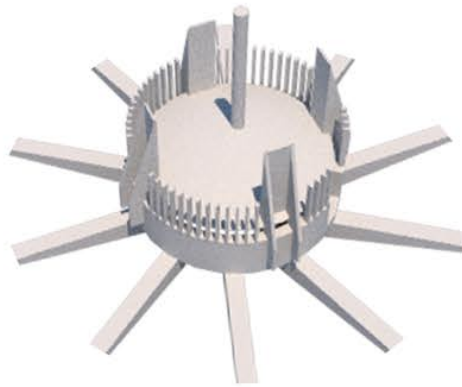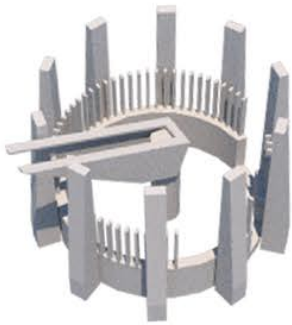
DESIGN EVOLUTION 02

DESIGN EVOLUTION 03
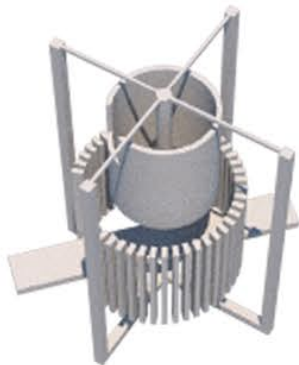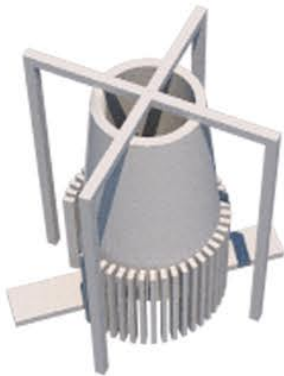
Design evolution 01

The preliminary design outcome for design evolution two of Point Gordon investigated the formal expression of military tectonics. This examination of these structural elements allowed me to develop a pavilion that takes inspiration from a Gun pit. The sculptural form acts as a target with expanded crosshairs in the form of reorientation ramps, redirecting you upon arrival to the intervention.

Pros: The design shows a strong resemblance to its origin story.

Cons: Could have a stronger developed architectural structure design.

Design evolution 02

The preliminary design outcome for design evolution one of Point Gordon investigated the sculptural expressions related to the spatial memories of Māori fortification. The outcome was a structurally created pavilion that represents the elevated walls much like the forts of the local tribes. It establishes a repetition of posts signifying a perimeter fence that are seen on traditional Pā.

Pros: Strong architectural structure design.

Cons: Could have had thicker walls to emphasise the idea of protection.

Design evolution 03

The preliminary design outcome from design evolution three of Point Gordon investigated the spatial memories related to the spotlights and supply of electricity at the naval base. The outcome extracts an elevated structure that symbolises a watch tower or lighthouse over the site. Structural elements of a light bulb were investigated to help establish the sculptural connection to architectural design.

Pros: strong detailed elements to emphasise the story.

Cons: the final design could have had a lighter structure to represent the glass of the light bulb.

SITE 04
KARAKA BAY

Sketch row 01

This series of concept sketch explorations study the spatial memories relating to the three chiefs that were discovered in Karaka Bay when excavating the land. The sketches interrogate the idea of a Māori waka and the structural elements of the prow (front of the vessel) to represent the chiefs who led their tribes.

Sketch row 02

This series of concept sketches examines two spatial memories, the first story involves Karaka trees, from which the bay gets its name. The Second story involves an abandoned dog who was left for dead on the shoreline of the bay until it was saved. It interrogates the ideas of encapsulating water and root systems at are both connected to these spatial memories.

Sketch row 03

The third series of concept sketches interrogates the spatial memories related to a local boy of Karaka Bay who had a tragic fall from a tree. With the help of locals, his life was saved by an emergency trip to the hospital. The symbolic representation of a stretcher allows the story to be investigated and architecturally remembered.
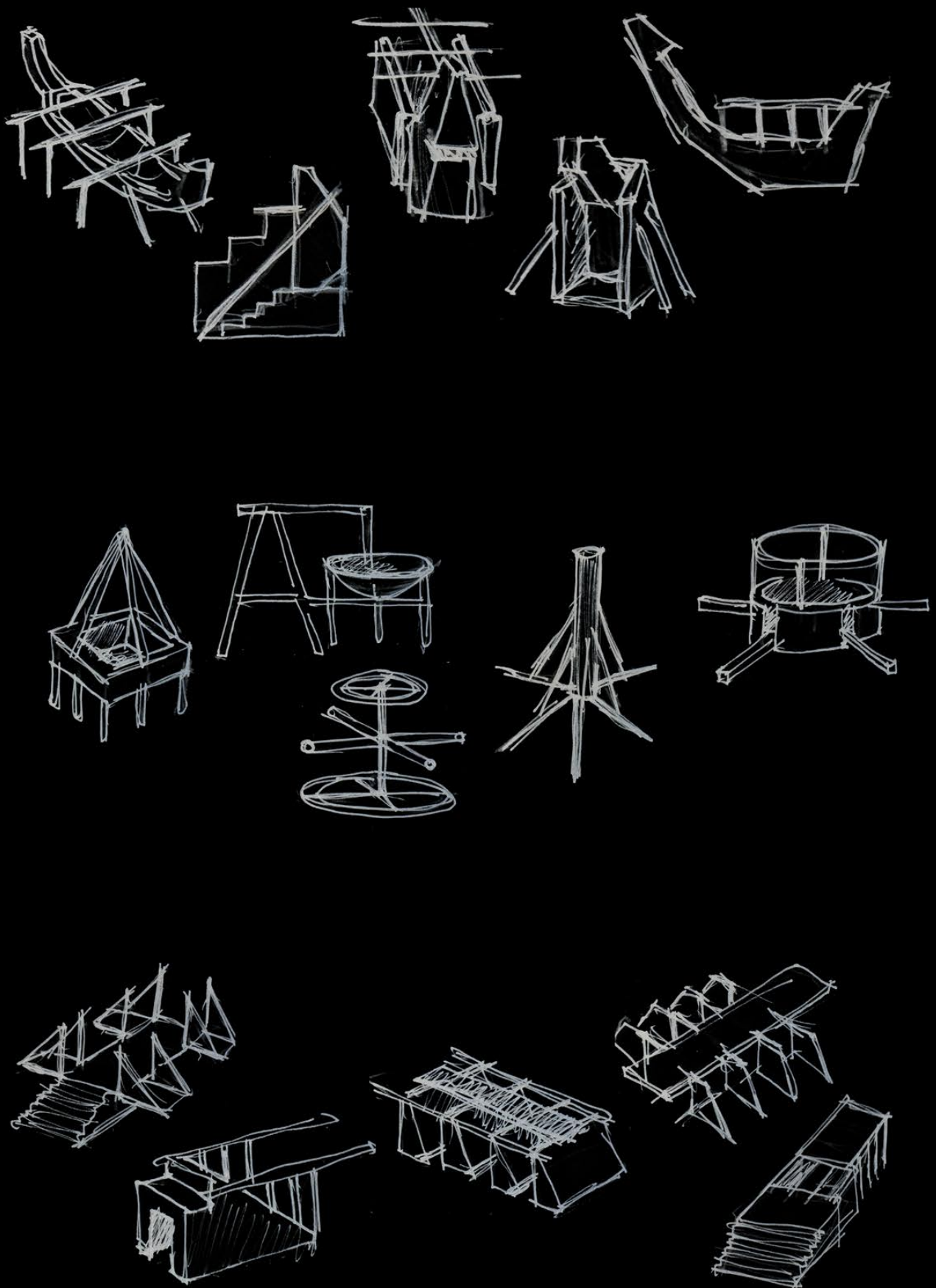
Figure 78 Sketch
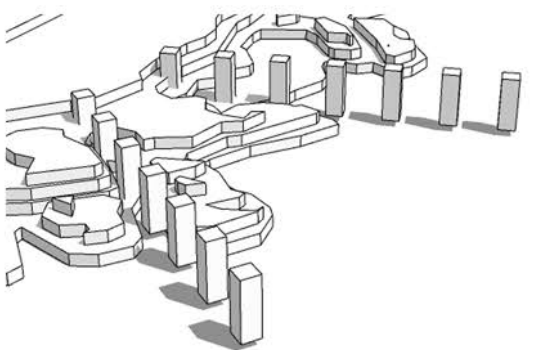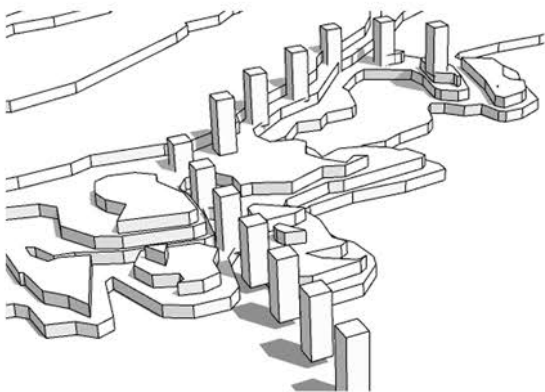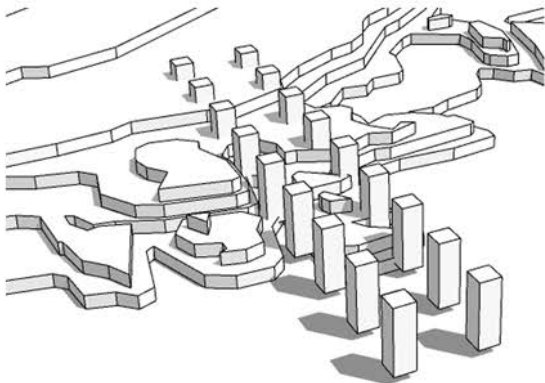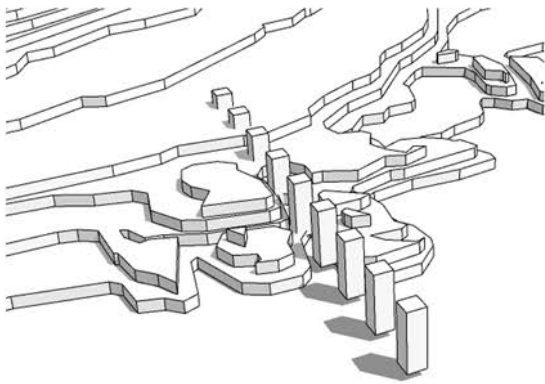
Site 01

Pros: interesting topography formation along the shoreline has the potential to be a great viewpoint.

Cons: architectural intervention may have to be out in the water.
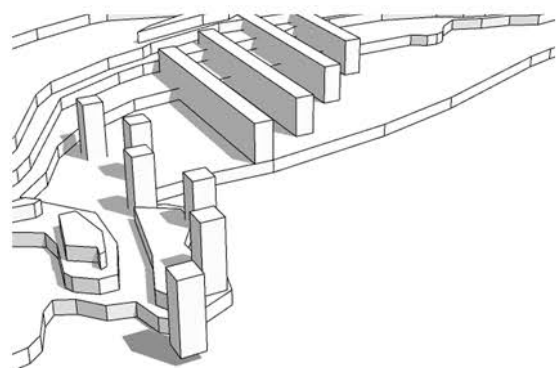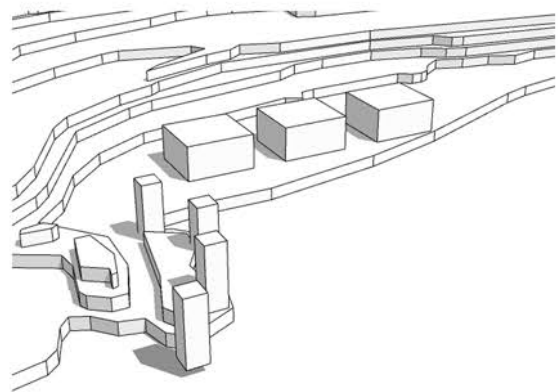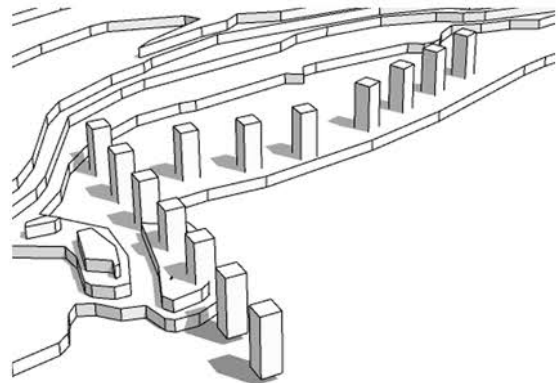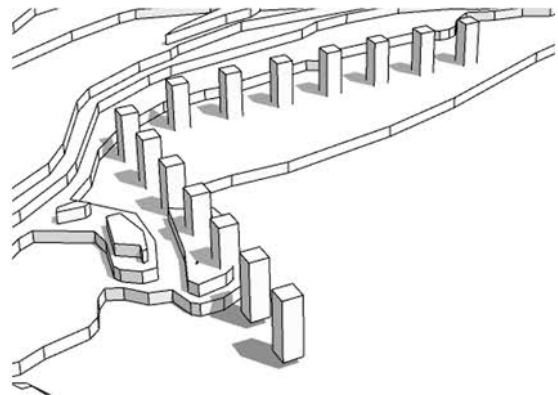
Site 02

Pros: large flat surface along the shoreline, could be studied more for further opportunities.

Cons: a steep decline down to the flat surface could be a problem especially around water.
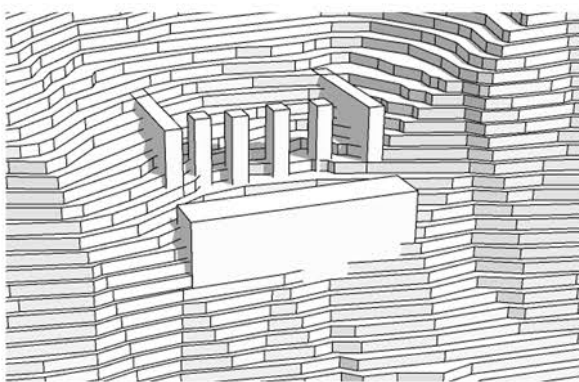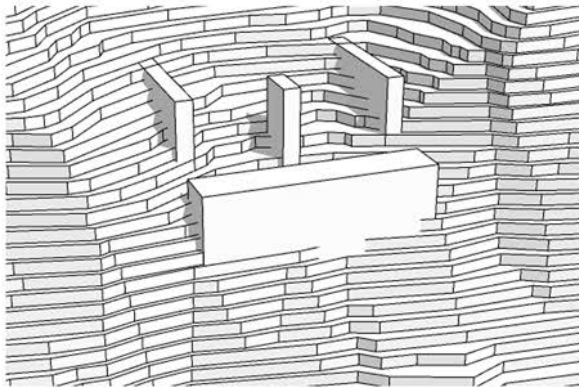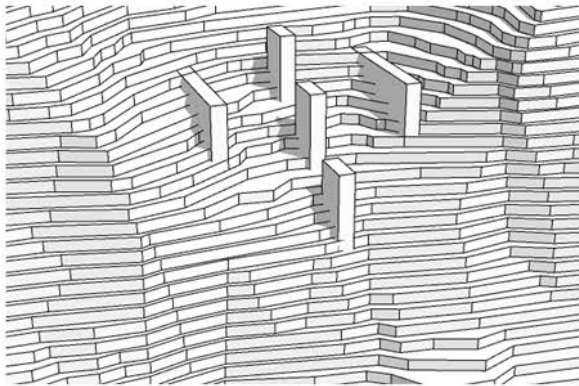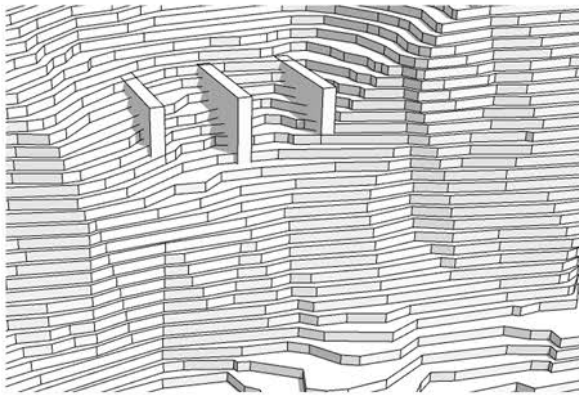
Site 03

Pros: great vantage point over the entire site, nestled in a basin in the topography.

Cons: A walking track will have to be established for easy access.
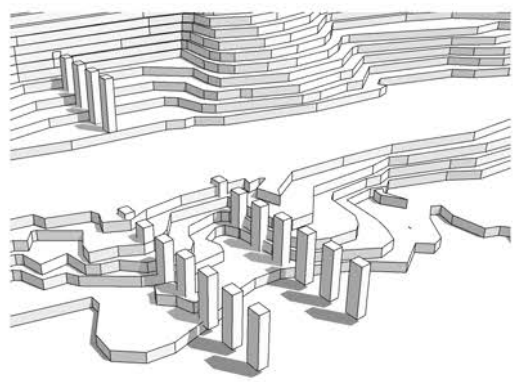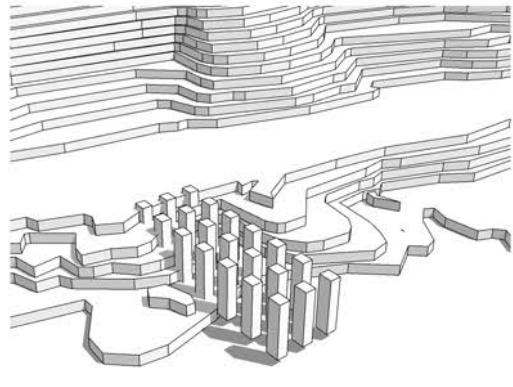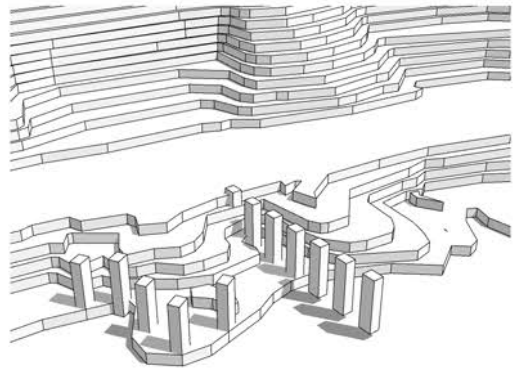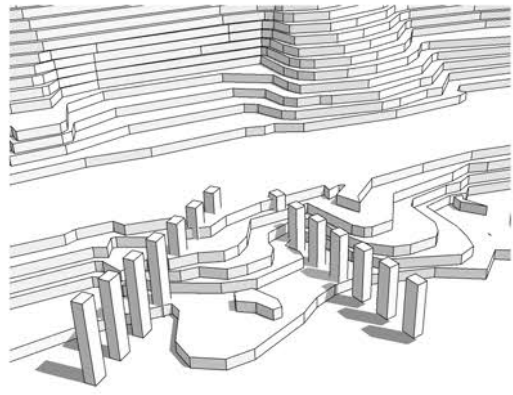
Site 04

Pros: easy access from the road, very inviting for visitors.

Cons: not much topographical area to place a design on.

DESIGN EVOLUTION 01
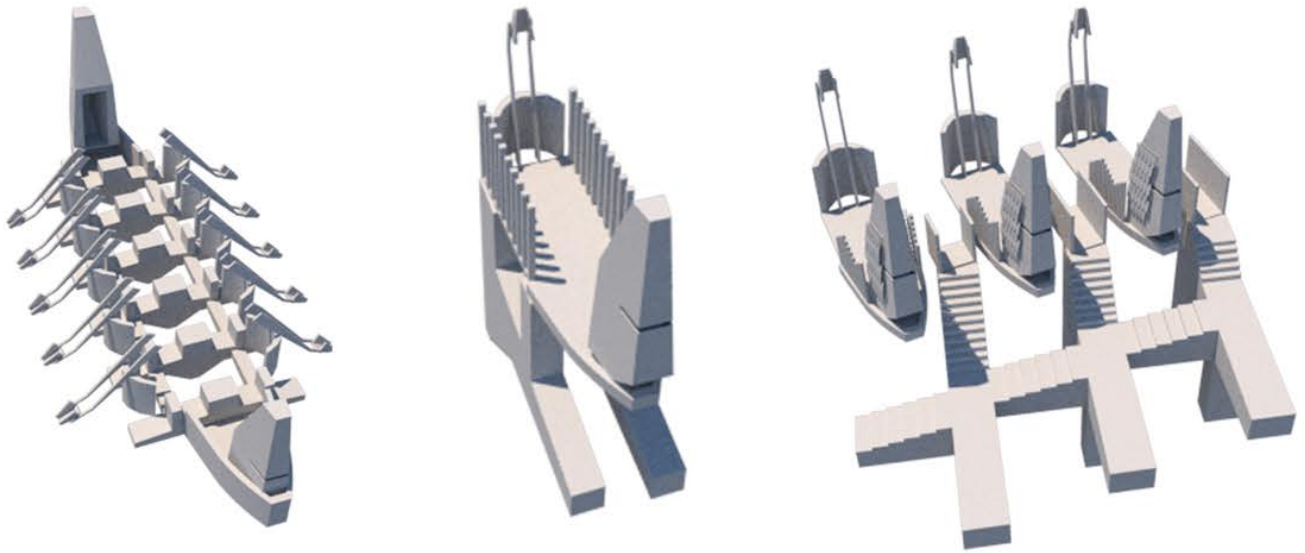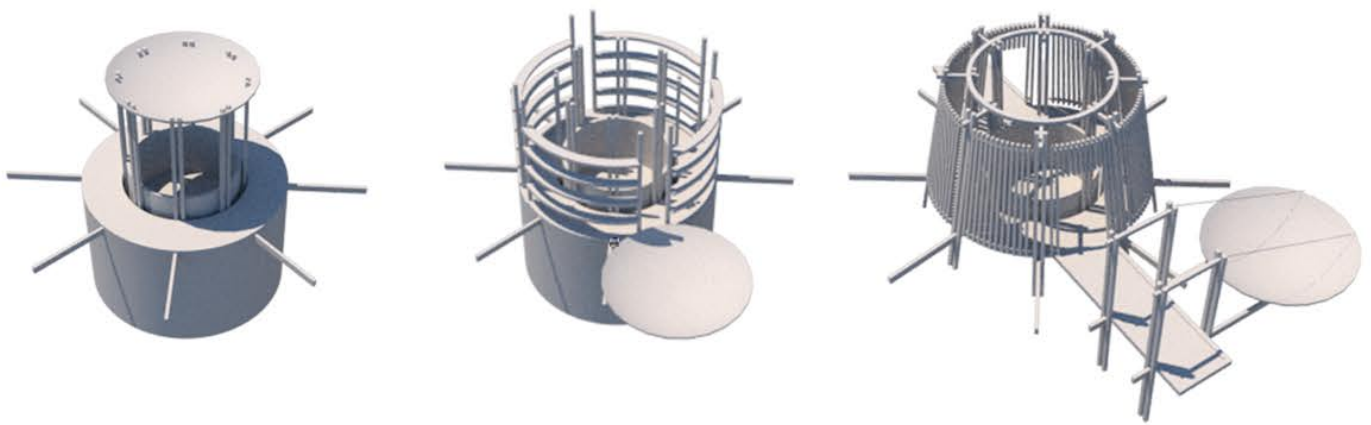
DESIGN EVOLUTION 02

DESIGN EVOLUTION 03
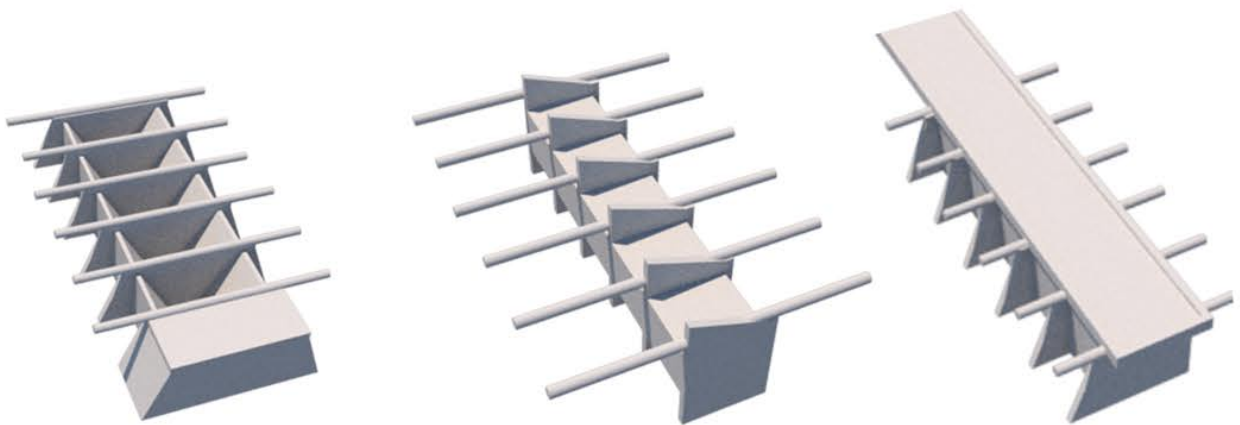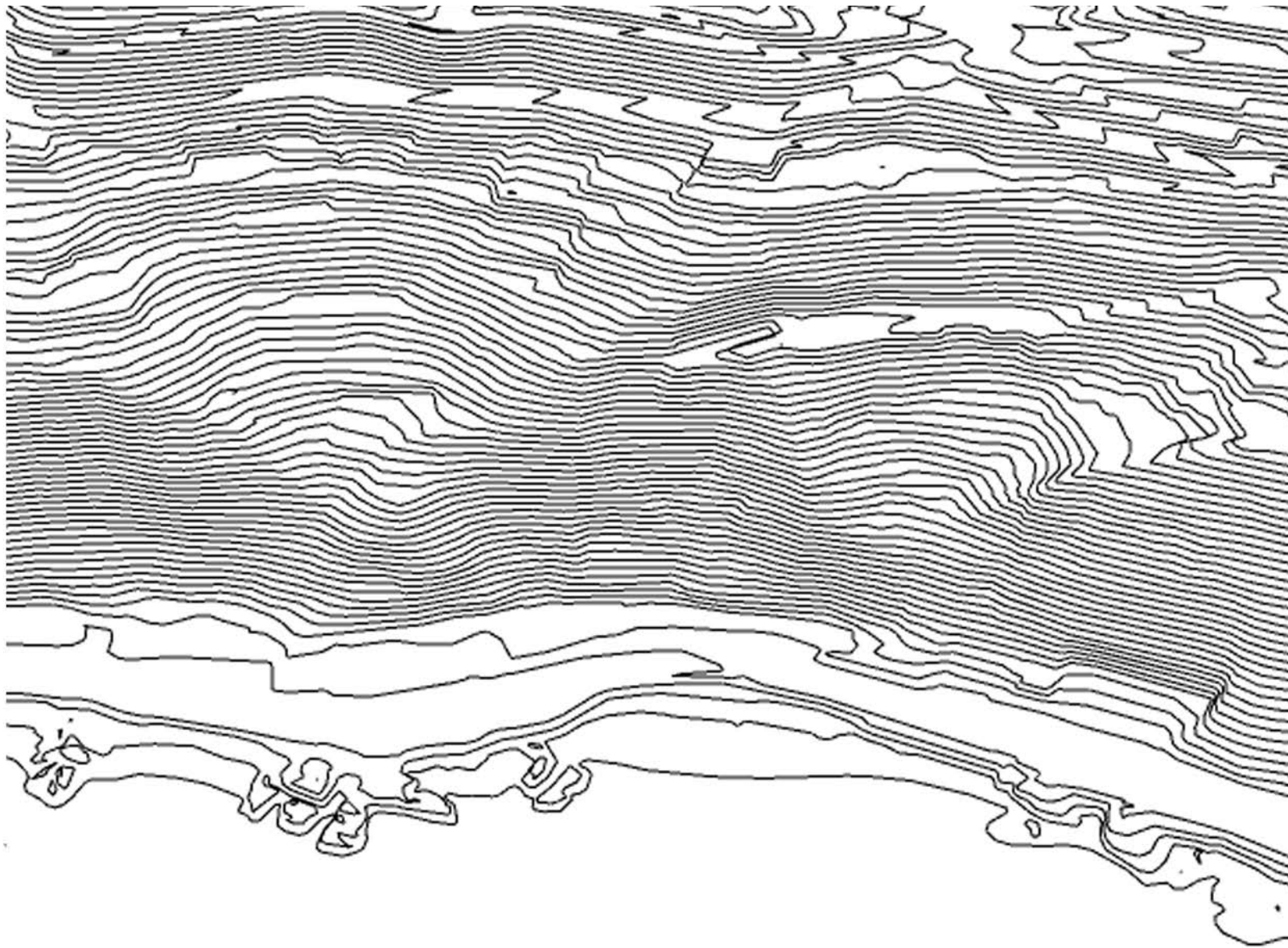
Design evolution 01

The preliminary design outcome for design evolution one of Karaka Bay investigated the sculptural expression of a Māori waka. This design evolution allowed me to conceptualise structural elements of a prow to architecturally represent the ideas of importance and stature related to the chiefs. The 3 designs signify the 3 buried chiefs, the stairways in front represent voids of their graves.

Pro: multiple pieces come together to strengthen the design.

Cons: the larger presence of Māori iconography could have pushed the design further.

Design evolution 02

The preliminary outcome for design evolution two of Karaka Bay investigated the formal elements related to the Karaka trees and the incident involving a rescued dog. A round pavilion symbolises the trunk of the Karaka tree with its inner tree ring exposed in the middle, at the base of the design "roots" spread out along the ground. An elevated platform is extended from the pavilion that reorientates the viewer to the water vessel that signifies the saved dog.

Pros: the structural design creates a layered understanding of both stories.

Cons: the symbolism for the dog could have been executed more successfully.

Design evolution 03

The preliminary design outcome from design evolution 3 investigated the formal expressions of an incident that involved a local boy who fell from a tree and almost died. The outcome of the preliminary design extracts a sculptural design that symbolises a hospital stretcher in the form of an architectural pier.

Pros: simple design which has obvious symbolism to a stretcher

Cons: more detail could have pushed the design further

SITE 05
WORSER BAY

Sketch row 01

These concept sketch explorations study the spatial memory associated with the European colonisation of the Worser Bay area. This investigation formalises how ideas related to Europeans such as city grid systems can be expressed in simple architectural form. It also integrates how they can be used to set up the orientation on a site.

Sketch row 02

This series of concept sketches examines the spatial memories regarding the origins of Te Puna a Tara or the natural spring of Worser Bay. The purpose of this is to examine the destruction and redirection of the stream that use to flow out into the ocean. The voids and fragmented squares help sculpturally capture this idea.

Sketch row 03

The third series of concept sketches examines the spatial memories related to Te Rotokua which was a natural lake above Worser Bay, where Te Puna a Tara spring flowed from. The draining of this lake led to the re-diverting of the spring. In this investigation, I interrogated the idea of the lake through fragmented rings and pillars as an architectural memorial.
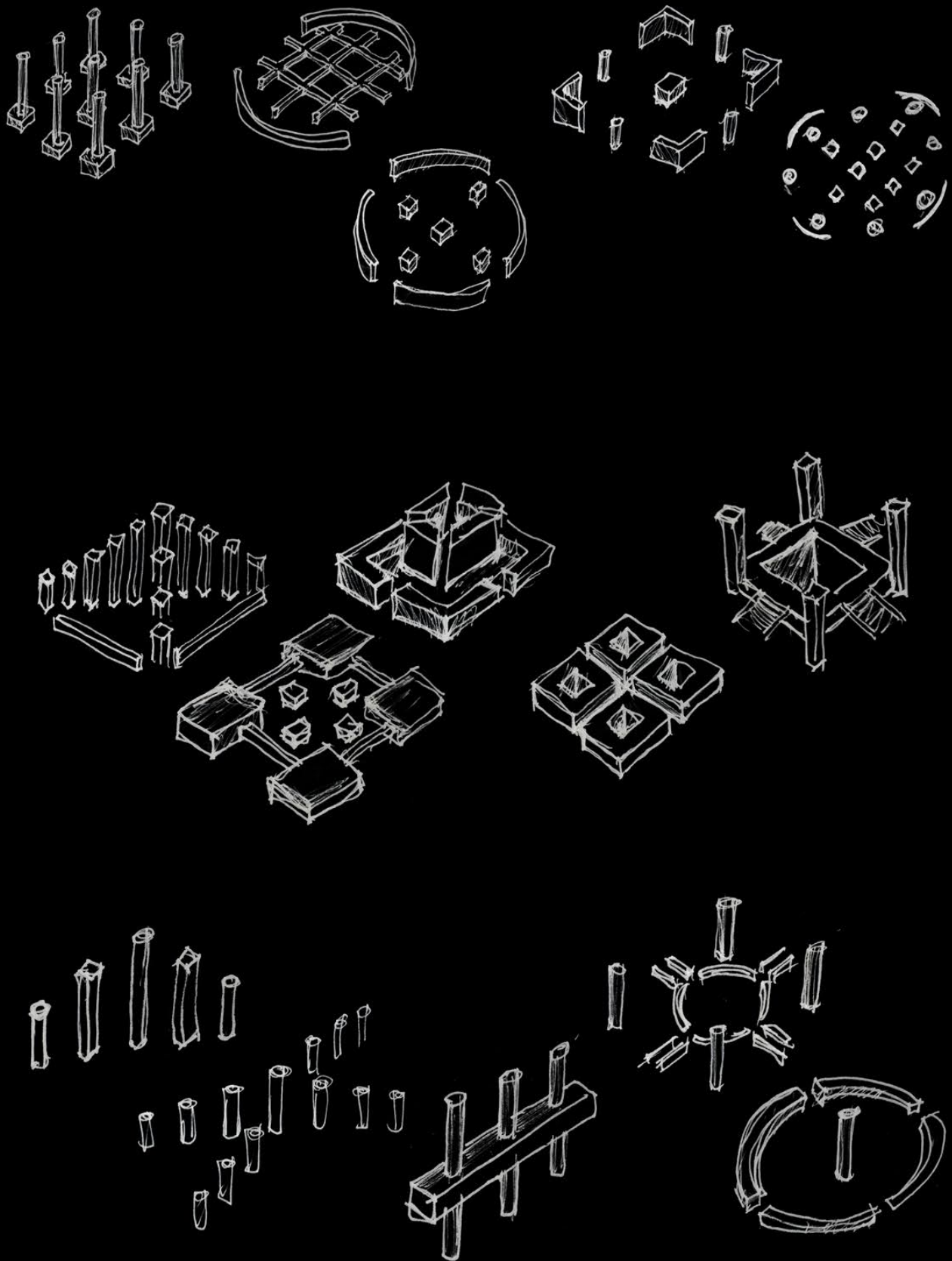
Figure 79 Sketch
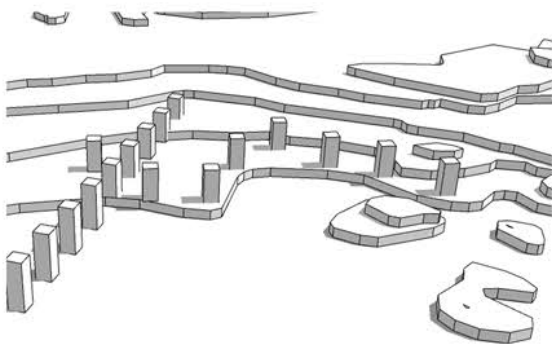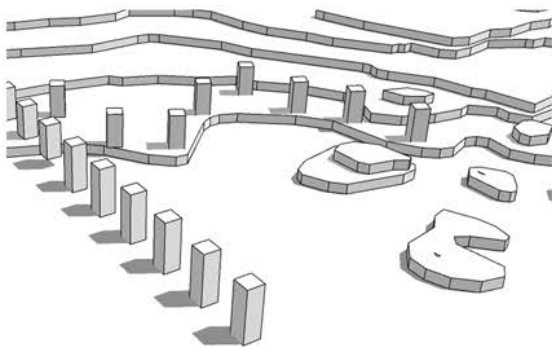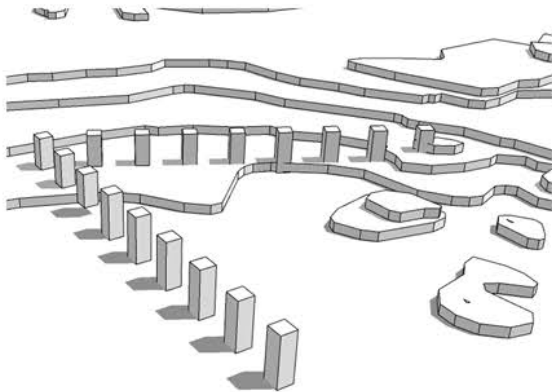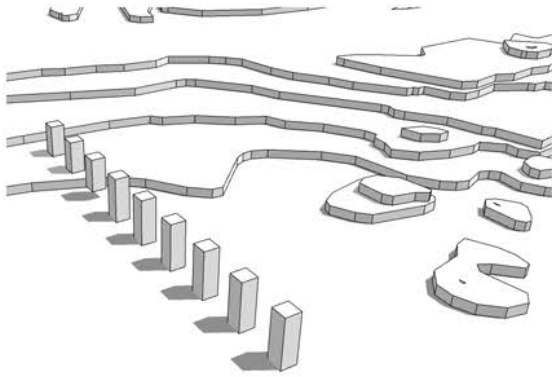
Site 01

Pros: Large flat area that gradually tapers into the shoreline, perfect for water interventions.

Cons: Open site, not much shelter from wind or sun.
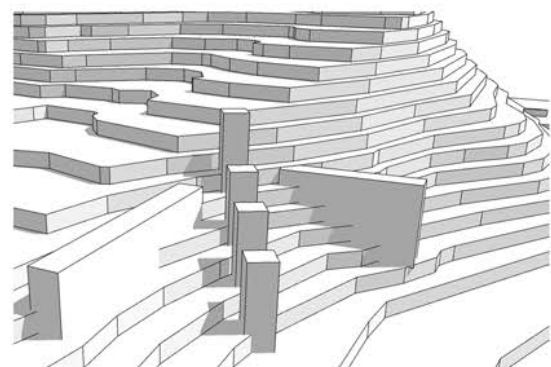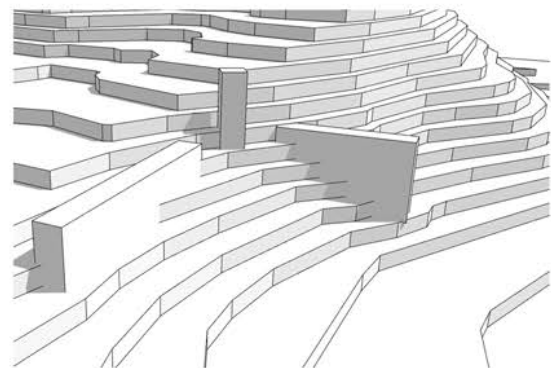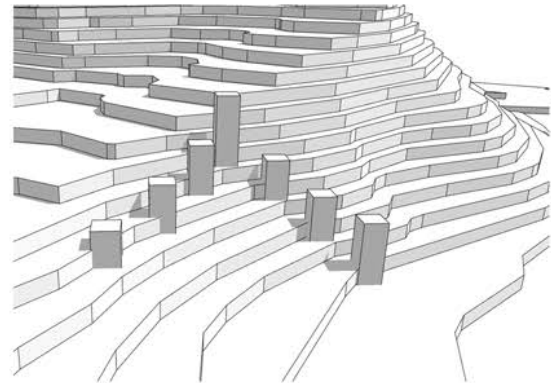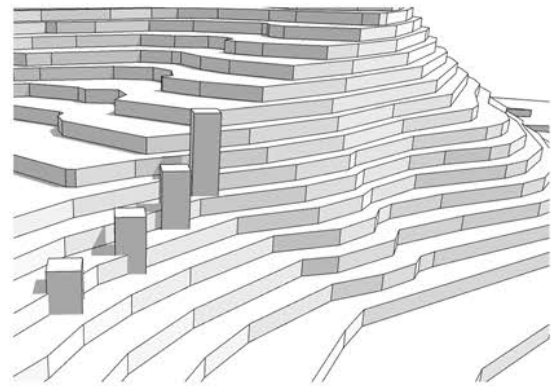
Site 02

Pros: sheltered site, not too much of an incline but still has great elevation.

Cons: small area of land to design on, the intervention would have to be vertical.
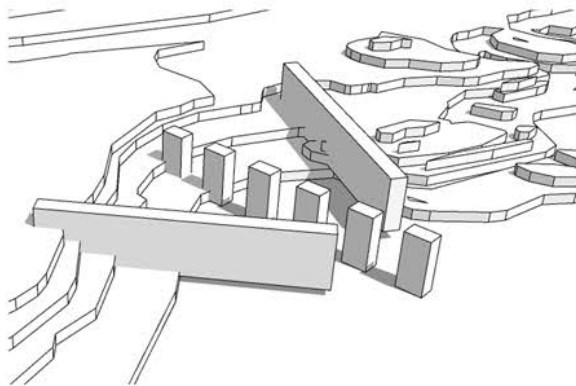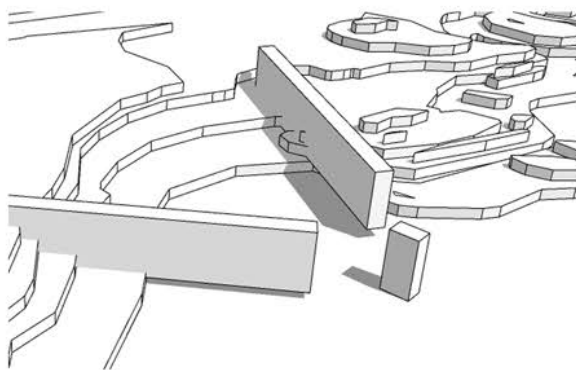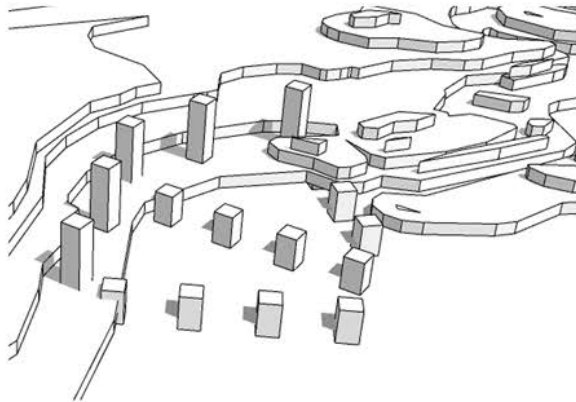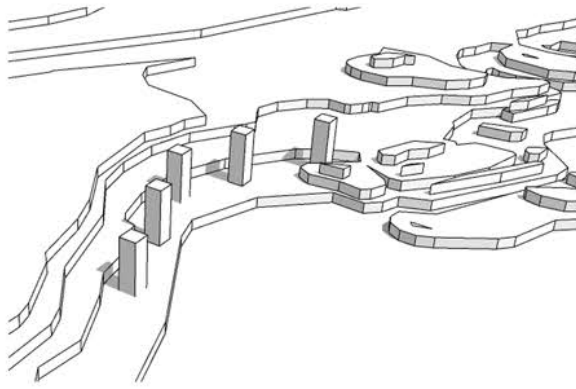
Site 03

Pros: interesting topography formation, large sweeping curve, great for positioning viewpoints.

Cons: formation of rocks to the right may cause sea spray with water.
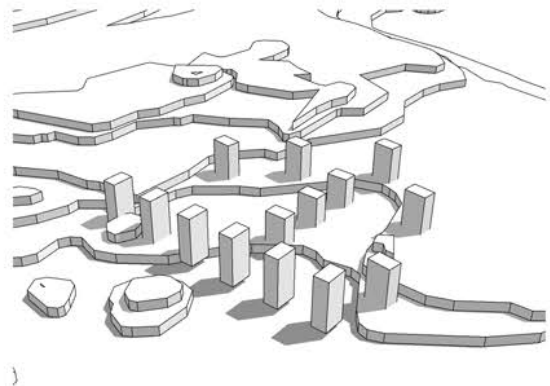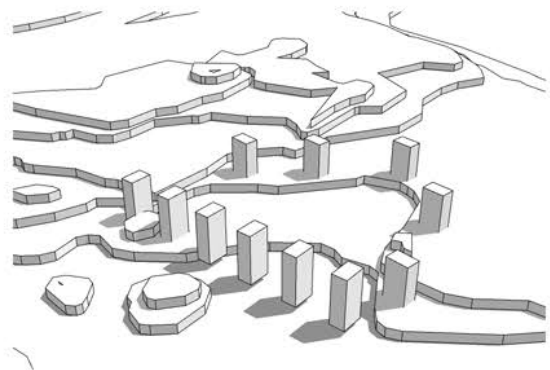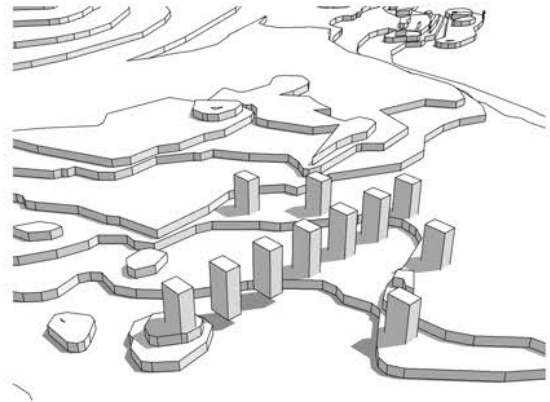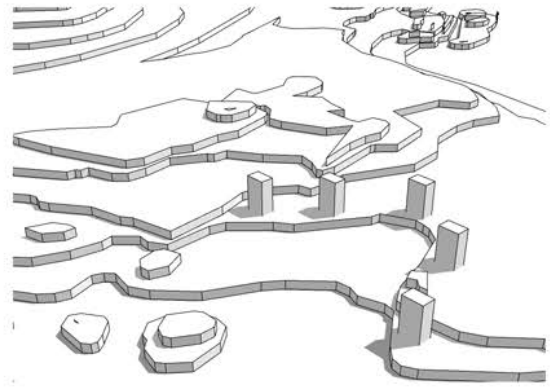
Site 04

Pros: diverse layout of topography allowing for multiple interventions.

Cons: rough terrain, could be a problem for visitors.

DESIGN EVOLUTION 01
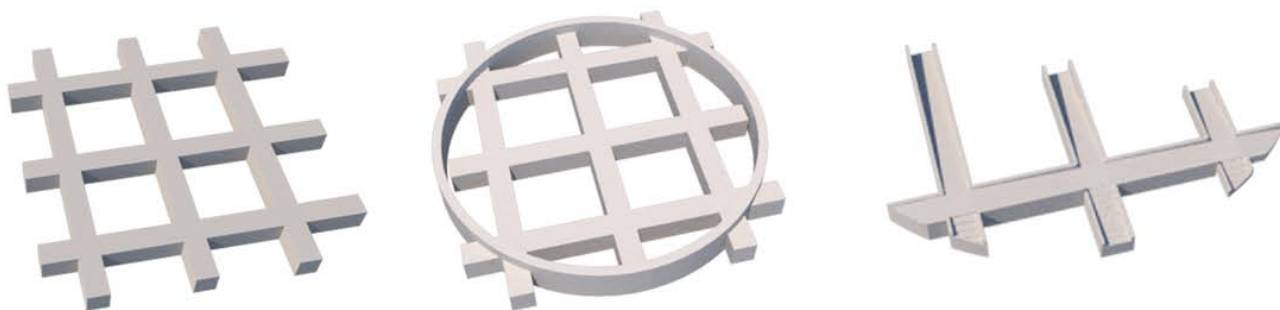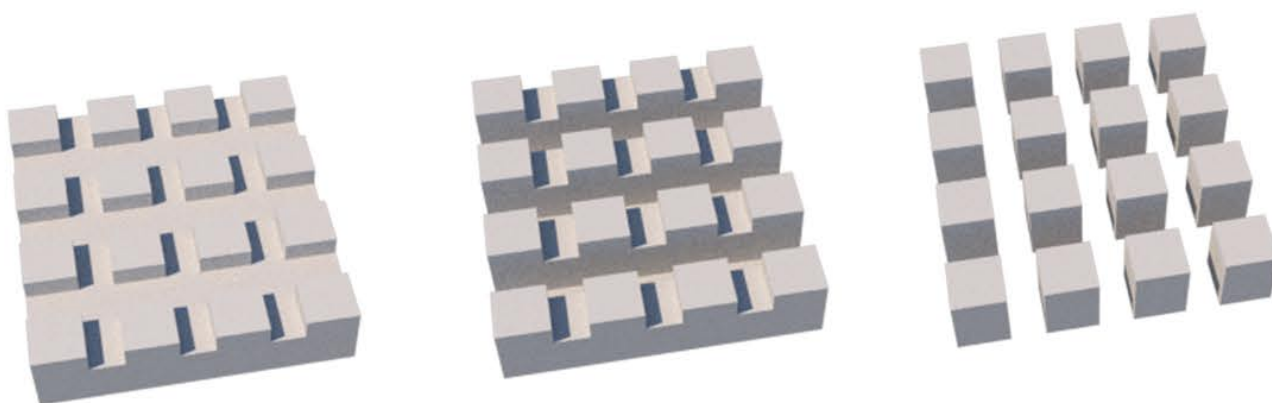
DESIGN EVOLUTION 02

DESIGN EVOLUTION 03
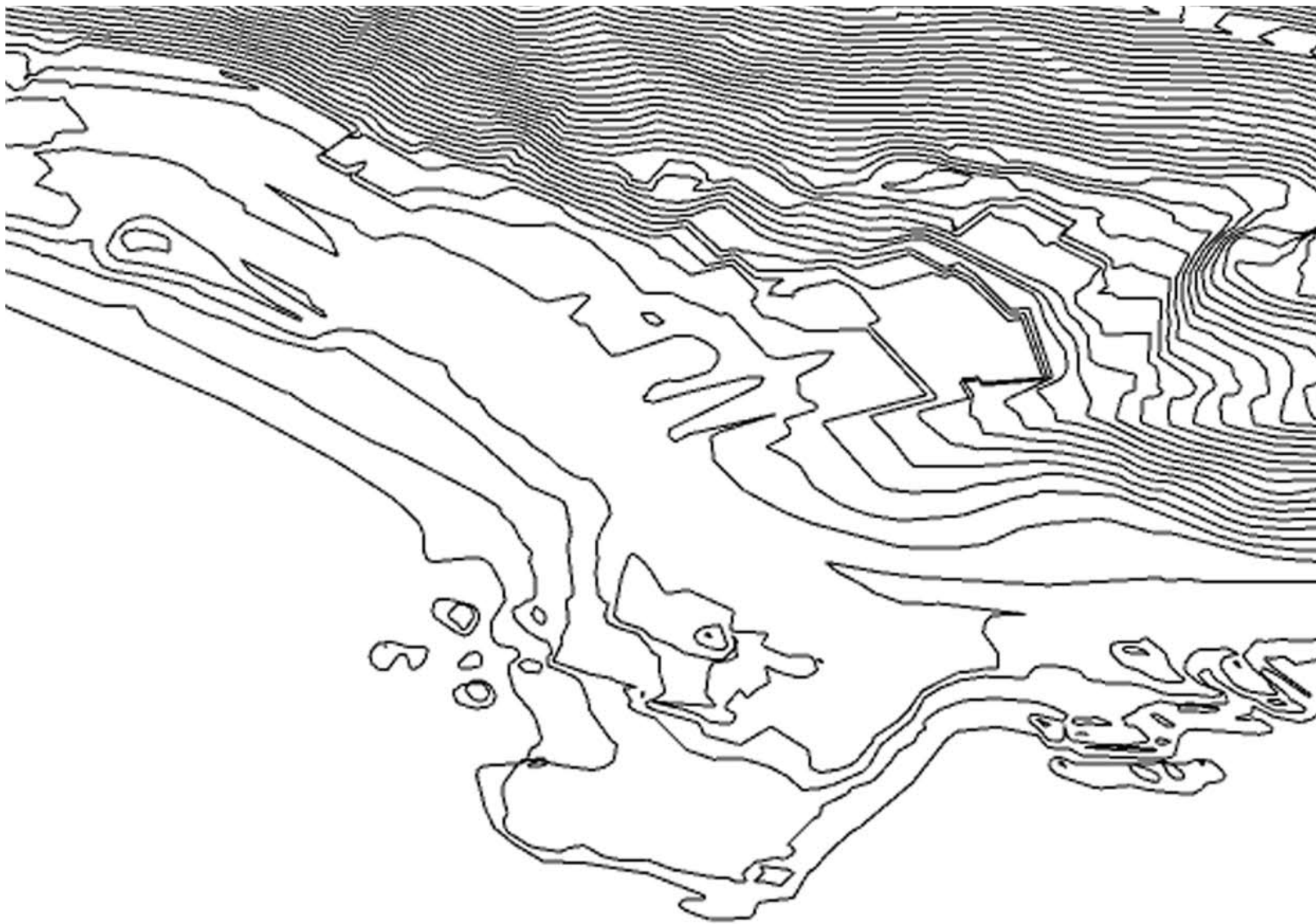
Design evolution 01

The preliminary design outcome for design evolution one of Worser Bay investigated the formal expression of the European colonisation grid. The iterative experimentation allowed me to visualise sculptural forms that could embody this message in the shape of an elevated beach boardwalk. The grid has been cut against a circle ring which represents the European destruction of the Te Rotokua lake.

Pros: The design is minimalist and is not too overpowering.

Cons: More functions could have been added to make it more than just a boardwalk.

Design evolution 02

The preliminary design outcome from design evolution two of Worser Bay investigated the sculptural interpretation of the redirection of the Te Puna a Tara spring. The outcome symbolises the solids taken from the voids in the European grid and fragmented into little pieces. This represents the destruction of the spring.

Pros: simple and very symbolic design that holds a lot of meaning.

Cons: very minimalistic where the message has the potential to be lost.

Design evolution 03

The preliminary design outcome for design evolution three of Worser Bay investigated the embodiment of spatial memory regarding the destruction of Te Rotokua Lake. The outcome extracts a simple ring structure that represents the void it left behind. Inside the void is a single post that represents the tragic loss in remembrance.

Pros: interesting design that can be interpreted by anyone.

Cons: more development in the architectural detail may have created a more interesting design.

SITE 06
SEATOUN

Sketch row 01

This concept sketch explorations study examines the spatial memory related to the rock quarry of Seatoun which destroyed most of the coastal rock formations. Through these sketches, I can reimagine forms related to the quarry's buildings and the rock crushers to develop architectonic elements. The ideas examine the tall, elevated buildings that housed the crushing machines.

Sketch row 02

This series of sketches examines the spatial memories regarding the historic landing of Kupe in the Wellington Harbour entrance. When Kupe arrived within Wellington he swam to a large rock in the water (Steeple's rock) and viewed the wider surrounding area. This investigation interrogates viewpoints through framing devices and elevated interventions.

Sketch row 03

This series of concept sketches examines the spatial memories related to Barrett's reef. These outcrop rocks have been the downfall of many sailing ships while also playing an important role within Māori culture. In this sketch investigation, I interrogated the concept of a lookout.
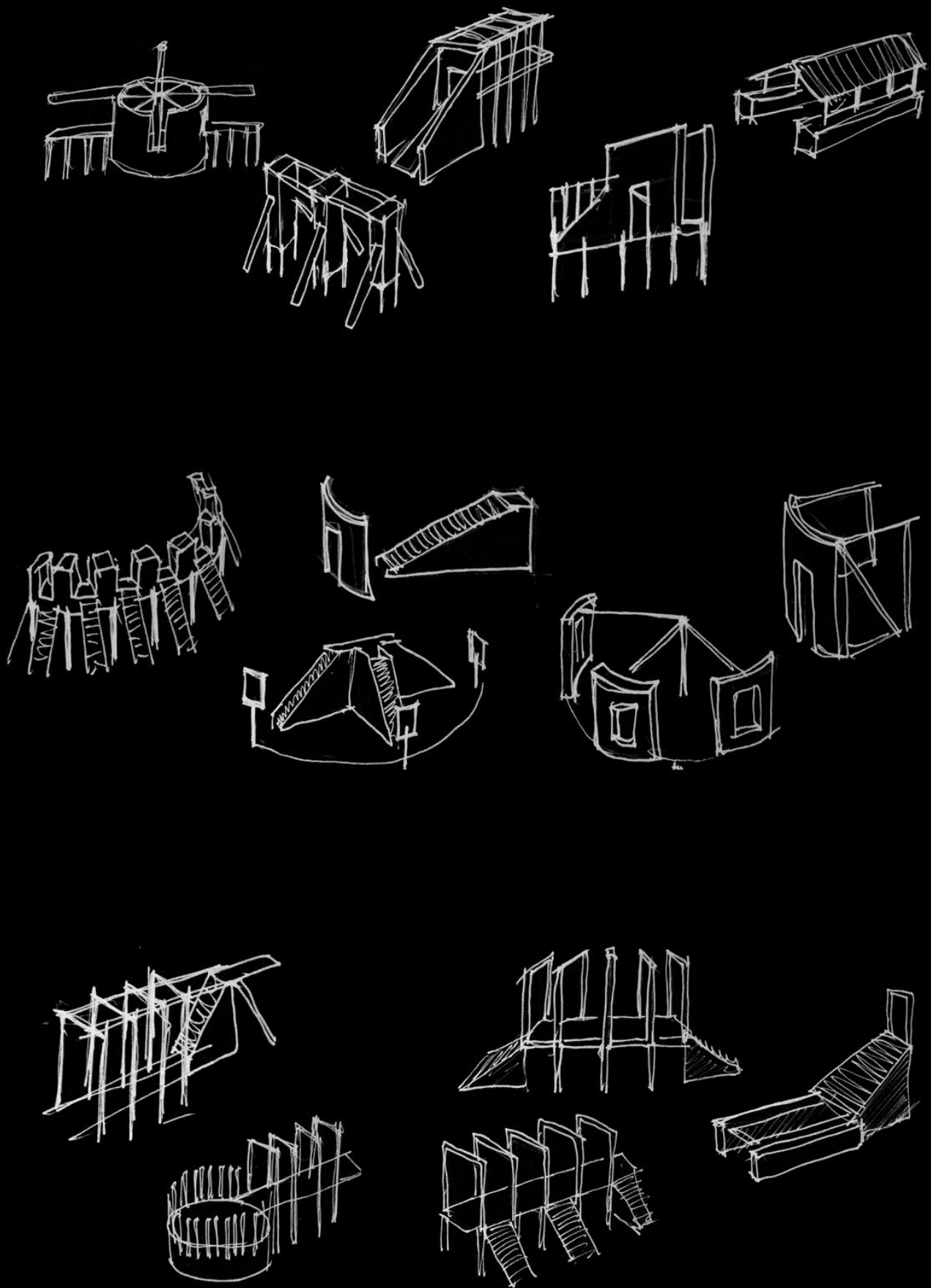
Figure 80 Sketch
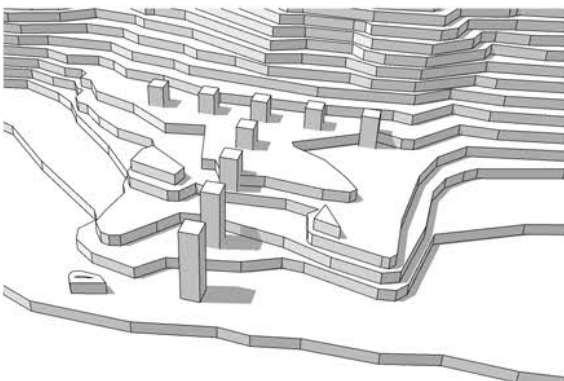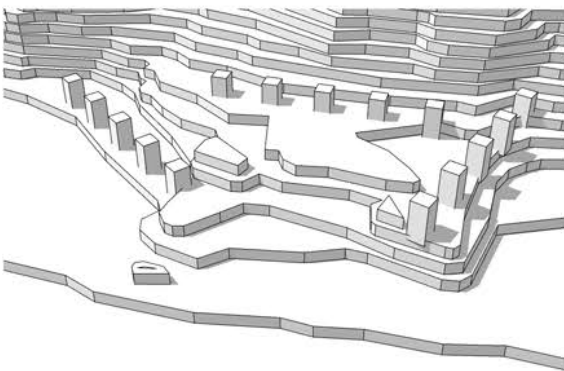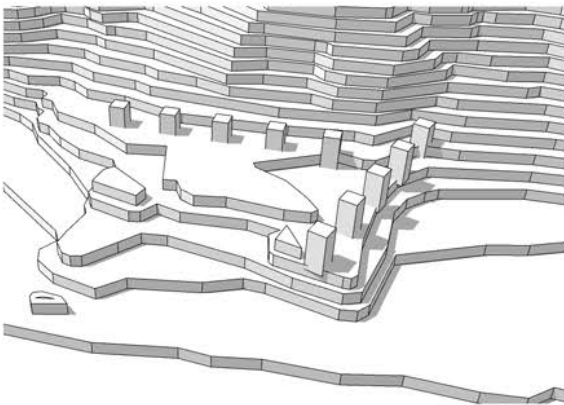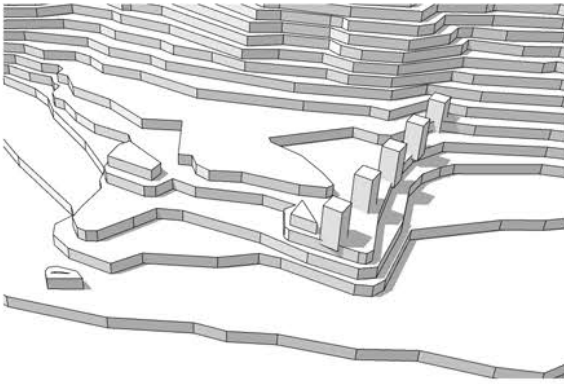
Site 01

Pros: shoreline area that is elevated above the water with great vantage points.

Cons: the area is limited in terms of size may have to build into the hill.
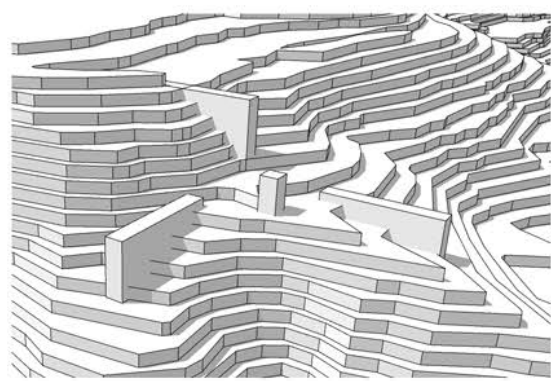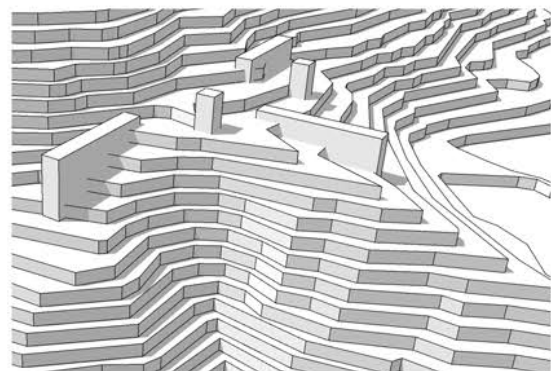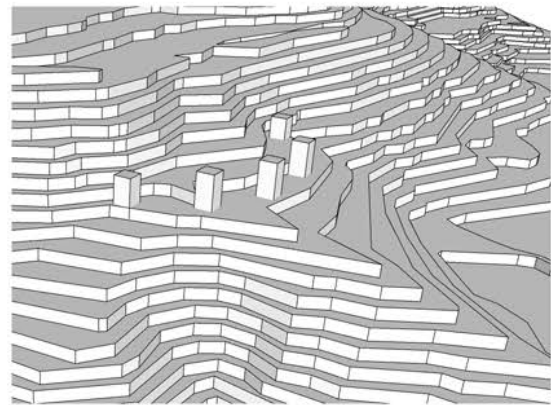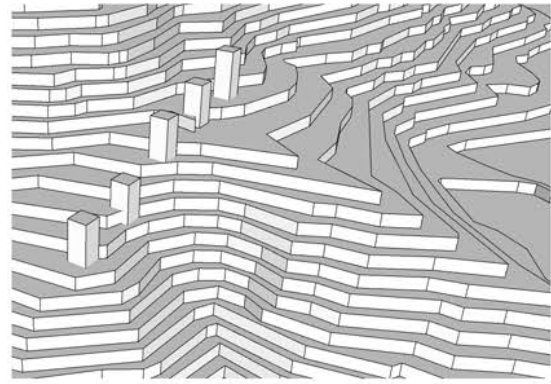
Site 02

Pros: high elevation, a larger area to design interventions on.

Cons: walking trails will have to be provided that connect with public trails in the nearby area.
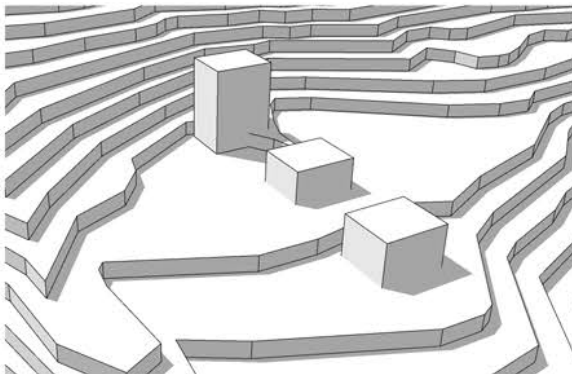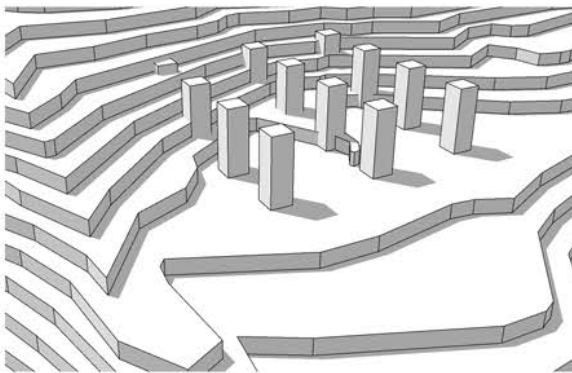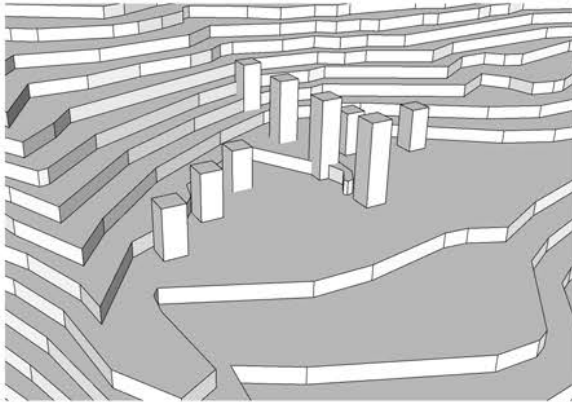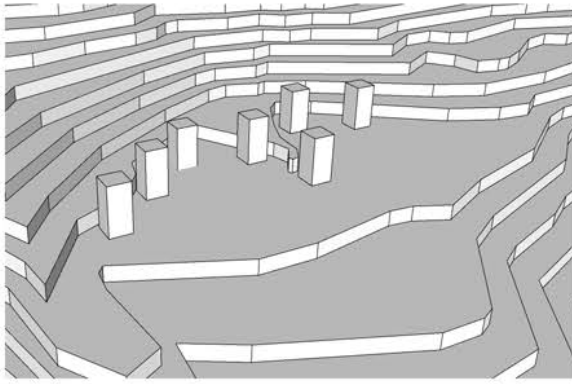
Site 03

Pro: flatter area to build upon compared to site 2.

Cons: has a higher elevation than site two, which means hard access points.
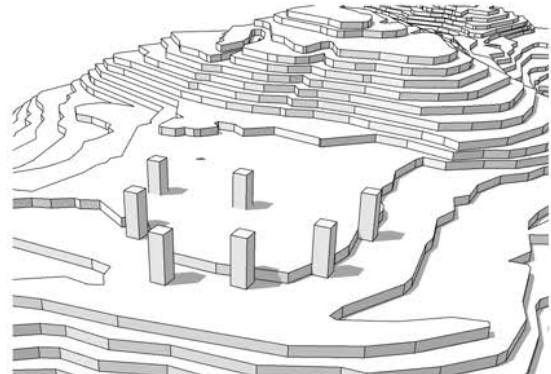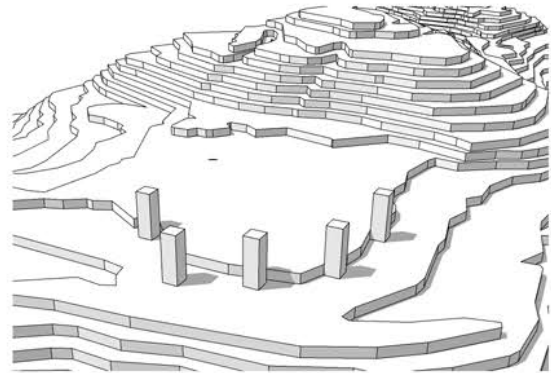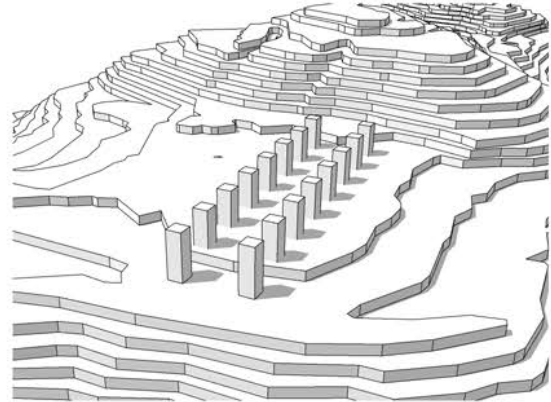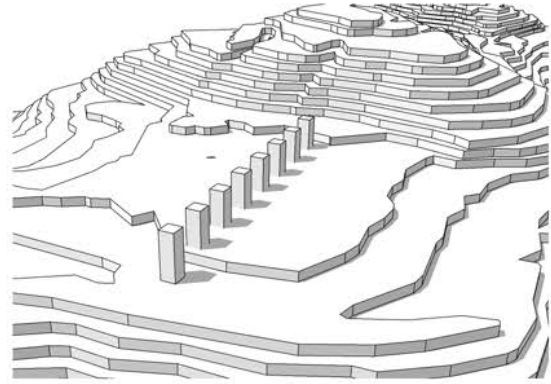
Site 04

Pro: the largest buildable area of all sites, connected with public walking tracks.

Cons: surrounding land nearby is sacred Māori land which will restrict building area.

DESIGN EVOLUTION 01
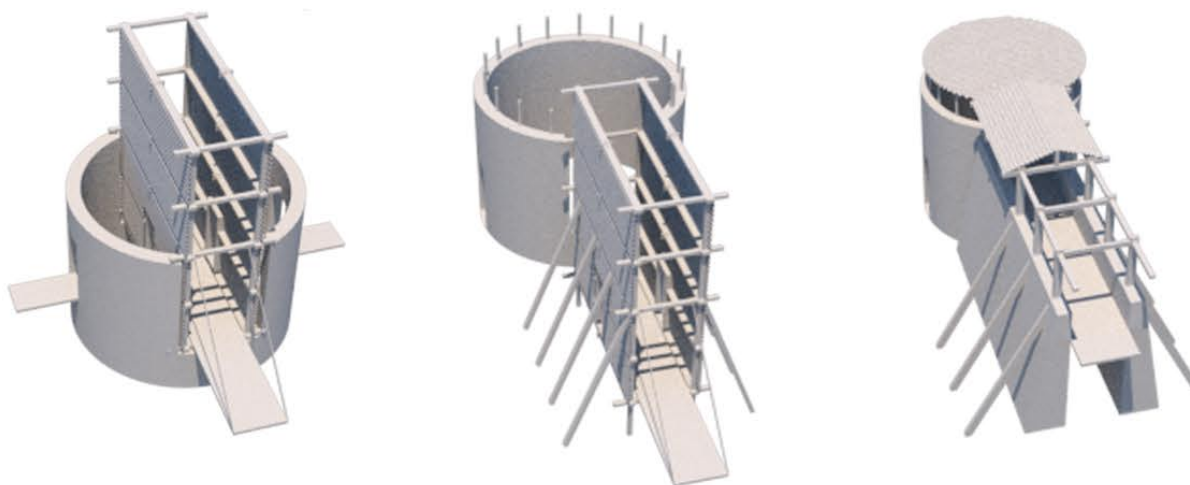
DESIGN EVOLUTION 02

DESIGN EVOLUTION 03
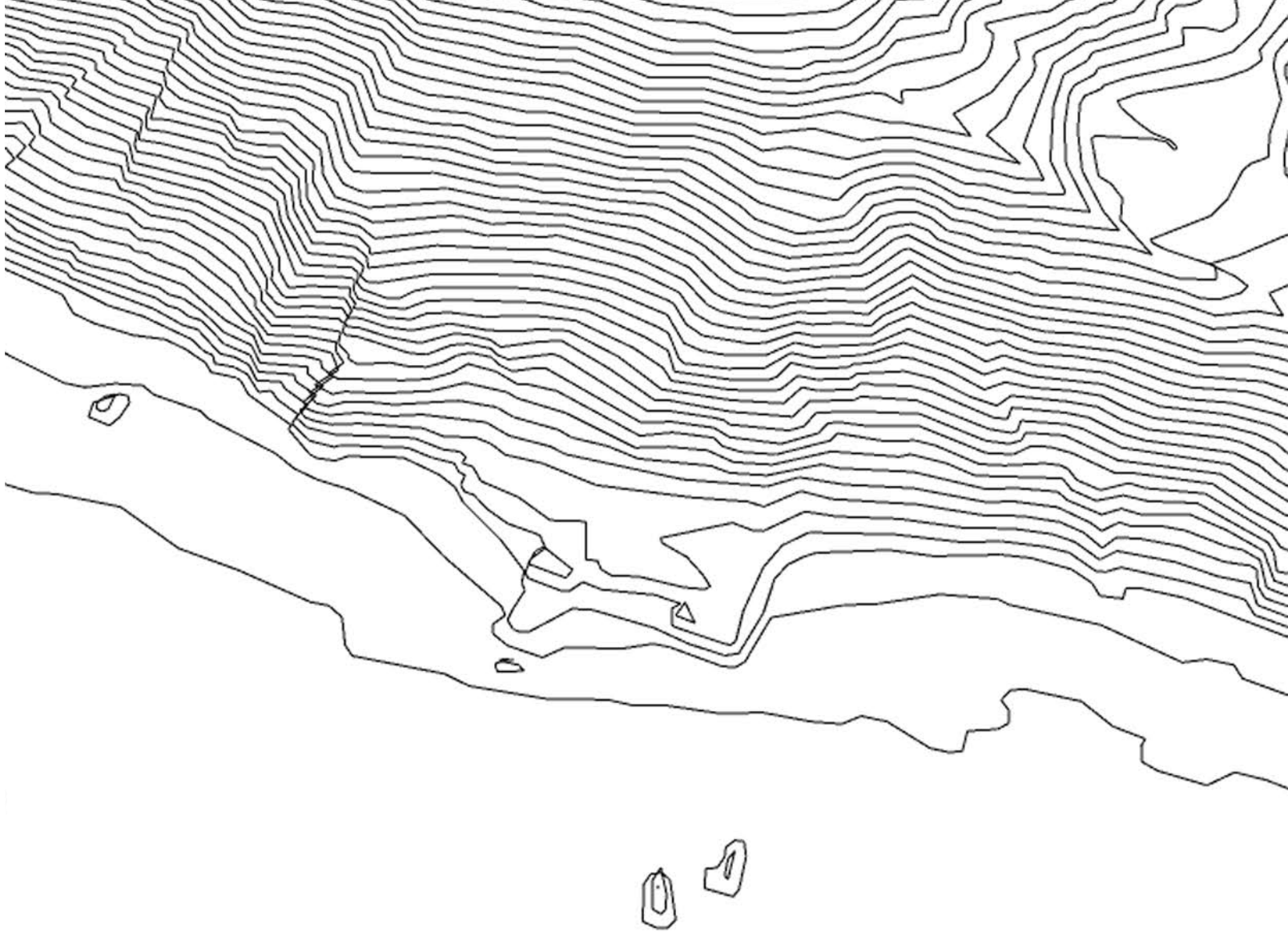
Design evolution 01

The preliminary design outcome for design evolution one investigated the formal expression related to the rock crusher quarry of Seatoun. The round structure at the back of the design signifies where the rocks were kept. They were then processed towards the front of the building on a conveyor, this is represented in the form of an elevated platform structure.

Pro: The design has strong architectural traits.

Cons: more machine-like approach may have executed the idea clearer.

Design evolution 02

The preliminary design outcome for design evolution two of Seatoun interrogated the spatial memory in relation to Kupe's landing. The outcome was established as a curved viewpoint walkway that positions the viewer to certain elements on site.

Pros: the circular shape captures the 180-degree view of the area while focusing on points of interest.

Cons: more architectural structure could have strengthened the design.

Design evolution 03

The preliminary design outcome for design evolution three for Seatoun investigated the sculptural expressions associated with the spatial memory of Barrett's Reef. The large, elevated structure allows the viewer to traverse to the top and look out in any direction especially towards the ocean. The structure symbolises a lookout tower.

Pros: strong architectural elements that have a clear connection with their purpose.

Cons: more concise design may have allowed the story to be told better.

SITE 07
BREAKER BAY

Sketch row 01

These concept sketch explorations examine the spatial memory regarding two stories. The first of which is the creation of Branda's pass, this was a channel cut into the Breaker Bay Ridge to create the first coastal road for the area. The second story embodies the military presence that once stood on the hilltops of Breaker Bay. The ideas that are being expressed here is the symbolic formation of a channel and military a cannon.

Sketch row 02

This series of sketches examines the spatial memories regarding the fatal sinking of the Wahine ocean liner that killed many New Zealanders. The purpose of this is to examine how I might create a design that embodies the void left behind by this disaster.

Sketch row 03

The third series of conceptual sketches examines the spatial memories related to a significant Māori Pā Rangitatau, which was destroyed during the musket wars. The name Rangitatau means "Doorway to Heaven" which gives inspiration to these sketches which try to capture the essence of its name. The formation of elevated stairways and doors are a symbolism of this.
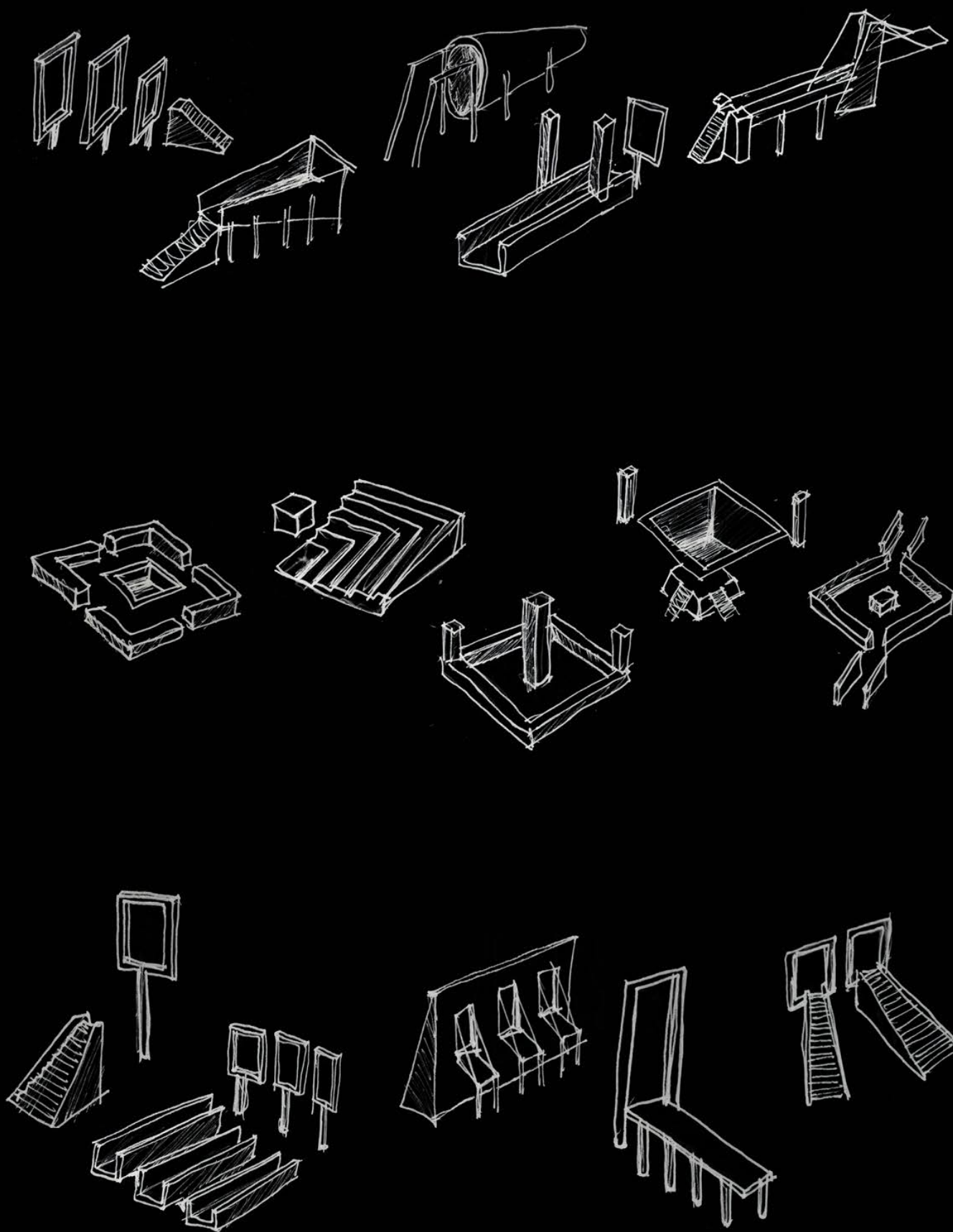
Figure 81 Sketch
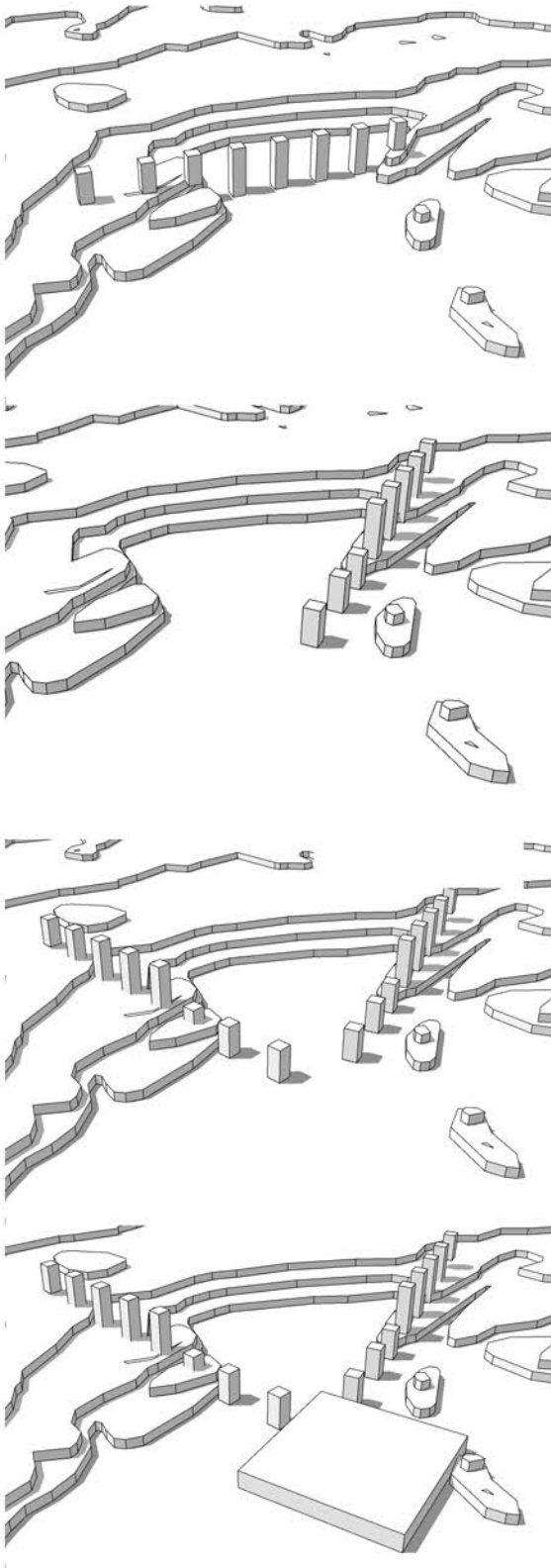
Site 01

Pros: great terrain to build upon, multiple points of entry.

Cons: large rock mounds are positioned around the site that disturb some flows of entry.
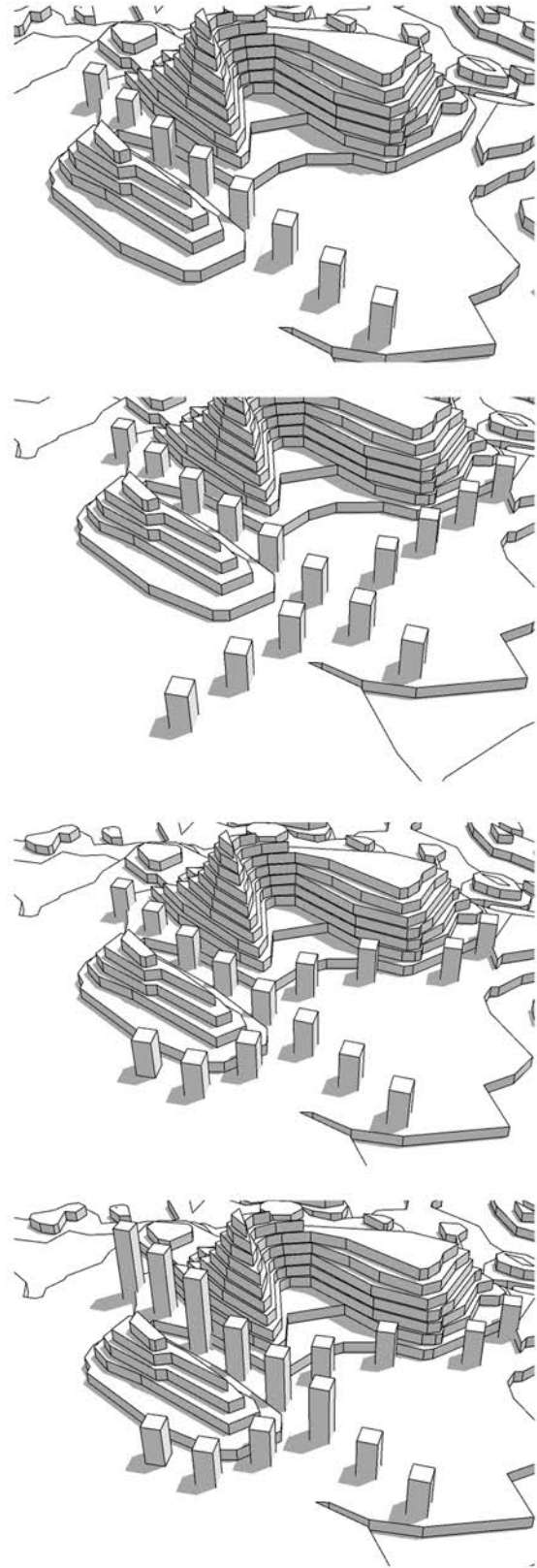
Site 02

Pros: Large rock formation could have the potential for framing views.

Cons: minimal site area, which is not surrounded by rocks, could block other views.
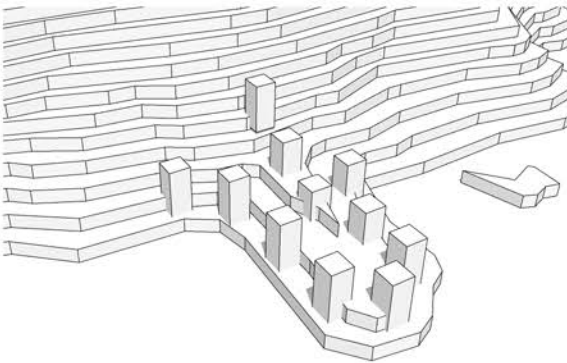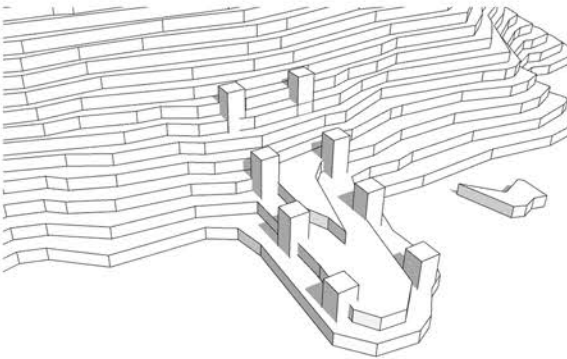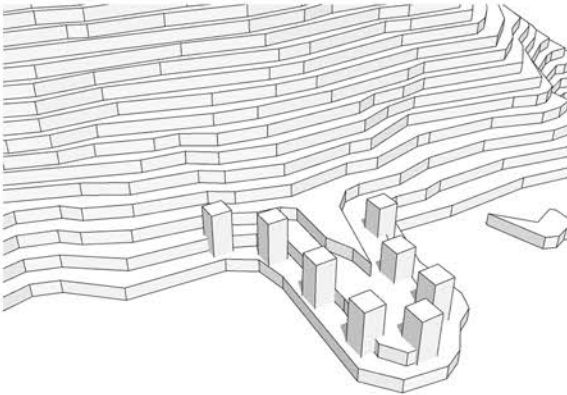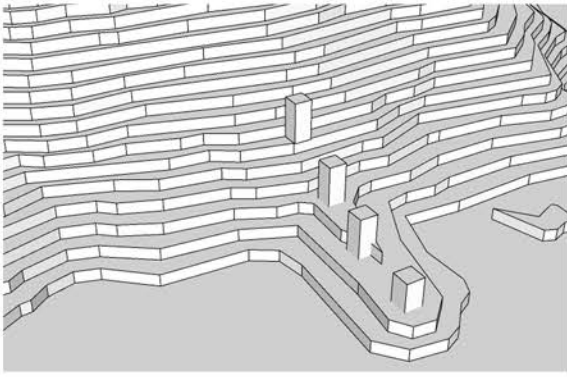
Site 03
Pros: small ledge and unique features to highlight with architecture.

Cons: small site area may have to build upwards.
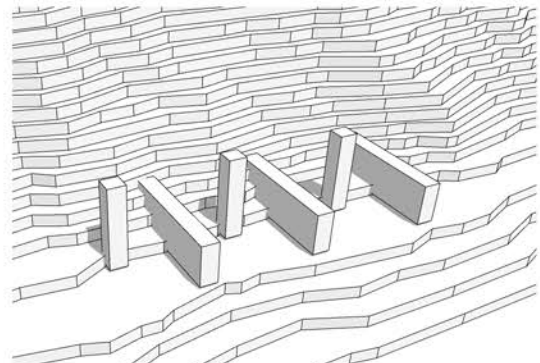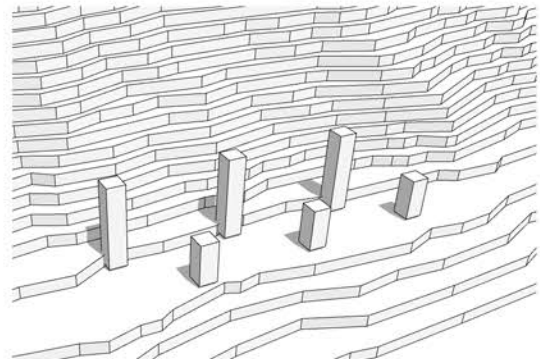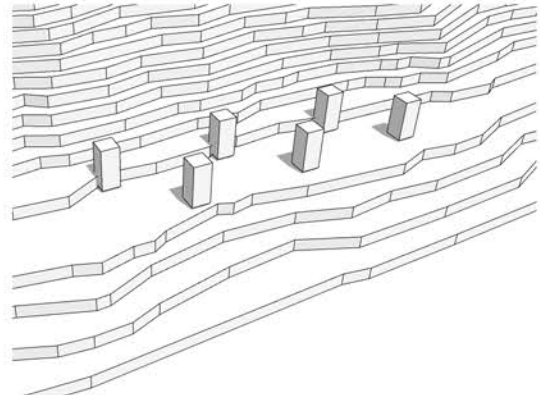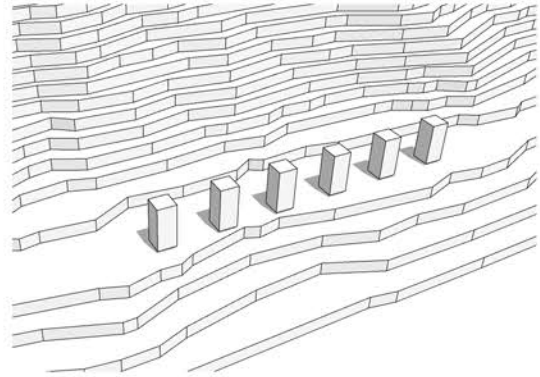
Site 04
Pros: great vantage point with decent area to design upon.

Cons: the landscape is very simple, does not hold many features to highlight.

DESIGN EVOLUTION 01

DESIGN EVOLUTION 02

DESIGN EVOLUTION 03

Design evolution 02
The preliminary design outcome for design evolution two of Breaker Bay highlights the formal expressions associated with the spatial memory of the Wahine Disaster. The fragmented square structure symbolises the break and voids created by the incident for the families. The smaller fragmented cubes inside represent the lost souls from that day.

Pros: strong symbolic associations created in connection with the story.

Cons: more maritime involvement could have strengthened it further.

Design evolution 03
The preliminary design outcome from design evolution three of Breaker Bay investigated the formal expressions of the Māori Pā within Breaker Bay called Rangitatau. The outcome extracts the symbolism connected to the name of the Pā meaning "Doorway to Heaven". This design embodies this by creating a tapering staircase that from the ground gives the illusion its forever ascending into heaven. The large wall is a reflective surface that mirrors the sky that is projected onto it.

Pros: strong architectural design and connection with the story

Cons: the design is large and will have to negotiate its positioning on site

Design evolution 01
The preliminary design outcome for design evolution one of Breaker Bay interrogates the form and shapes associated with military iconography. Through this, I was able to develop a sculptural design that takes inspiration from a cannon. This two in one design symbolises the historic presence of the military in the area while also acting as a view pointer towards the channel cut of Branda's Pass.

Pro: The design has a strong representation of military symbolism

Cons: stronger connection with the cut of Branda's pass could have been made.

CRITICAL REFLECTION

The design explorations undertaken in the first phase of Perliminary Design Stage 1 set out to explore the how the investigation incorporate theories relating to spatial memory. This stage helped to establish strategic dialogues between natural landscape features and speculative architectural interventions as integrated participants of place identity [RO 1]. The outcomes of the interventions developed in this first phase of Preliminary Design Stage represent alternative concepts of formalising and expressing culturally significant stories.

Through the first phases of Preliminary Design Stage 1, a selection of stories were interrogated through sets of preliminary sketch ideas that helped develop the architectonic forms. The next stage helped me establish a potential relationship between object and site, gaining a sense of understanding where the interventions may be highlighted against the landscape. In the Concept Design stage, the investigation employed methods of allegorical design to develop narrative architectural interventions that begin to embody these culturally significant stories. The research outcomes helped to push the architectural form-finding beyond 'traditional' architectural elements, especially when conveived as gateways and framing devices. Although the initial design concepts have been established, Preliminary Design Stage 1 needs to be developed further in Preliminary Design Stage 2 to strengthen the positioning of the stories together on site.

Through the design process associated with architectural form-finding, I gained a greater understanding of how design experiment variations can create a richer development of the interventions leading to a stronger design outcome. The iterative process allowed each preliminary design experiment iteration to be treated much like a puzzle piece, creating multiple opportunities to enhance the narrative capabilities of the design experiment outcomes. The iterative sequence of experiments were also beneficial for establishing an architectural vocabulary to draw on and develop further, for other sites that share similarly themed stories.

Accomplishments

- Created a library of multiple narrative design options.

- Iterative experimentation has helped to flesh out design ideas related to the stories, allowing them to become establish architectural forms allegorically related to the individual themes of each story.

- The consideration of landscape features integrated with architectural design interventions provided an important foundation for the curation of the interventions within the site in the next design phase.

Opportunities to move forward

- Look for opptunities for the architectural interventions to be situated within meaningful adjacencies with the landscape, to enable curation of interventions around the coastline conditions.

- Strengthen the narrative connection between grouped interventions on a site and appropriately situate them to help enhance the individual stories.

- Investigate the landscape features further to create opportunities for stronger integration of site and project.

The main points of critical reflection gained from this design stage involved an examination of how ideas related to spatial memories can be developed architecturally, creating a better understanding of their allegorical connection to a site. Some noticeable weaknesses that could have been addressed in this stage would have been the use of more detailed site models. This would have allowed for better analysis of site features creating a stronger connection to the potential areas of placement.

The next stage of this investigation is to interrogate each site in relation to each other and their unique landscape features. This will help me establish a dialogue between multiple interventions on a specific site, simultaneously building on the achievement of this design stage concerning the integration of site and project.

4.2 DESIGN STAGE 2
CURATION AS STORYTELLING

RO2: to investigate how theories related to Museum Curation can be applied to the strategic positioning of speculative architectural interventions to help convey the individual and overall meta-narratives between a site and the heritage stories of local communities in the form of a coastal journey.

RO2 of this investigation seeks ways to incorporate the curation of architectural interventions within a spatial context to enable a stronger architectural narrative experience.

How we experience and understand architecture is dependent on how we actively perceive our environment. The layout or curation of objects within our environments is rarely addressed when considering a design approach. We can use aspects of this approach to explore and question spatial experiential elements within our field of view. Stage 2 of the Preliminary Design employs aspects of curation as a tool to interrogate how the conventional norms between the navigation of space and placement of architecture on-site can be reinterpreted. Through this, we can examine how individual architectural interventions can come together as a collective to create a stronger narrative experience within a specific environment. Collage and notational drawing techniques are employed in this stage to demonstrate aspects of storytelling and architectural composition of the site in relation to Hanks's approach to curation— specifically positioning objects within a space to conduct a greater understanding of the surrounding environment.

7 site explorations are carried out in the form of notational drawings in Stage 2 of the Preliminary Design —each incorporating the developments from stage 1 of the Preliminary Design. The design explorations interrogate in-depth details of each site by examining how notation techniques can influence the positioning and relationships between multiple interventions within a specific area of the natural landscape.

SITE 01
SHELLY BAY
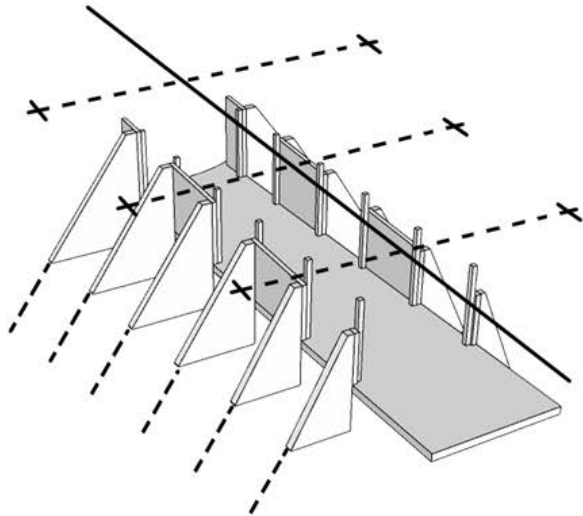
Shelly Bay explores the notions of viewpoints through Gateway thresholds.

The first design initiates elements of a wharf entrance that functions as a viewing platform and gateway. The circular platform conveys a notion of a liminal zone, an in-between threshold that allows gathering to take place, this area establishes a full 360-degree view of the site and interventions. The framing devices create a gateway between the viewer and the viewpoint.
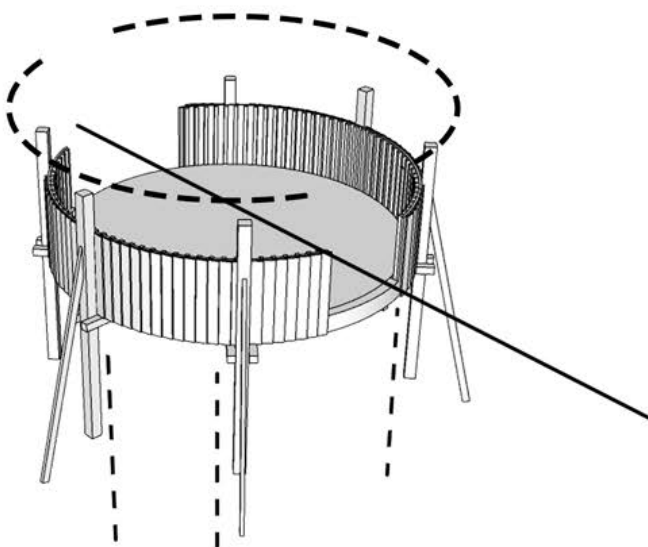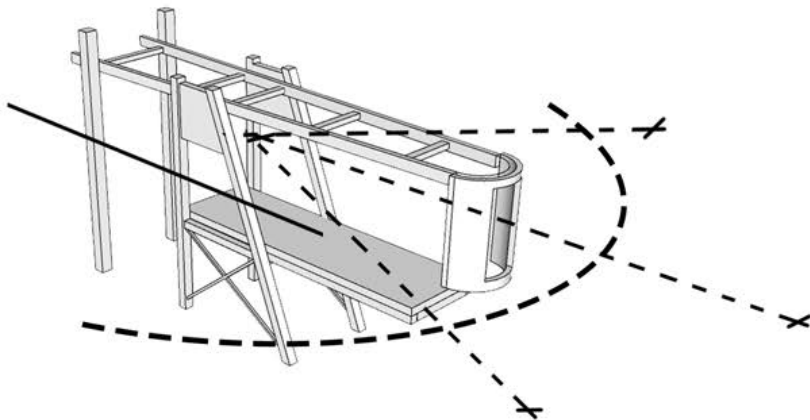
The collage experiment on the right-hand page investigates the notions of viewpoints through gateway thresholds. This investigation explores the aspect of transitions through different sets of gateways. The experiment intends to establish a logical way of ordering the design interventions on-site to construct a strong architectural narrative experience. This exploration also interrogates notation to understand or convey a message of gateway thresholds. The explorations on the next page experiment with these initial ideas of notation by using visual indicators to push the designs further through a curated site drawing.

Figure 82 Collage

N

Figure 83 Collage

Intervention one represents the stories connected to the Māori legend of the Wellington Taniwha named Whātaitai. The legend states that Wellington was once a lake that was inhabited by two Taniwha, Ngake and Whātaitai. Ngake broke free of the lake by shattering a cliff face, creating the Wellington harbour entrance and Barrett's reef. However, Whātaitai tried to swim through a shallow sand bar that eventually beached him, he died, and his body became part of the landscape. Intervention one embodies the essence of this story by positioning the design within the gateway between land and sea. The design of this gateway threshold is sharp and jagged to represent the head and scales of the Taniwha as if it were beached on the Shelly Bay dry dock.
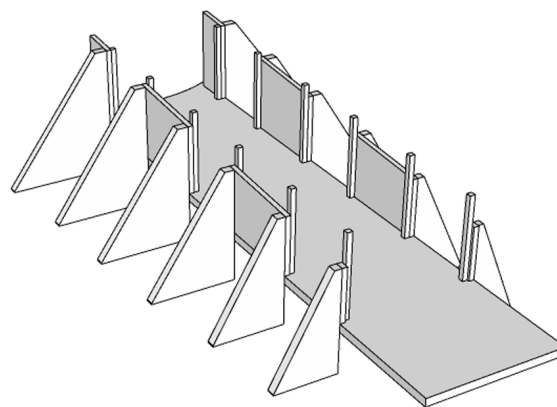
Intervention two represents the story connected to the naval base explosion of Shelly Bay. This explosion occurred due to the use of a heated solder on uncertified copper-tin shells instead of standard tin shells. This caused it to conduct heat and react with the gun cotton, eventually exploding and killing two men. The design of this intervention uses elements from the events of that day to create an elevated platform that signifies the force of the explosion. The circular platform creates a void that symbolises the devastation that was left behind by the explosion, physically and mentally.
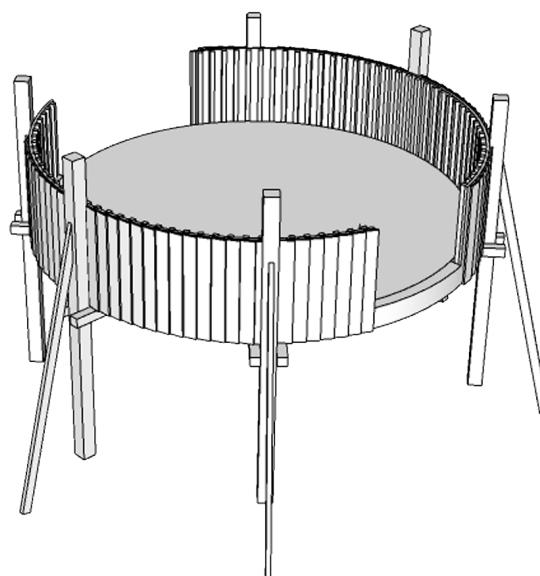
Intervention 3 represents the stories connected to the three local Māori tribes that lived on the shores of the Shelly Bay area. The structural design of the intervention takes inspiration from the roofline of a Wharenui. The positioning of the viewpoints creates a boardwalk that wraps around the water and back onto land. This establishes another gateway threshold between land and sea. The design of this also completes the symbolic representation of the Taniwha's tale.
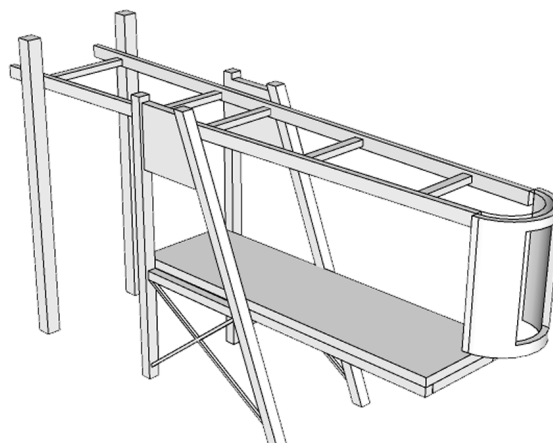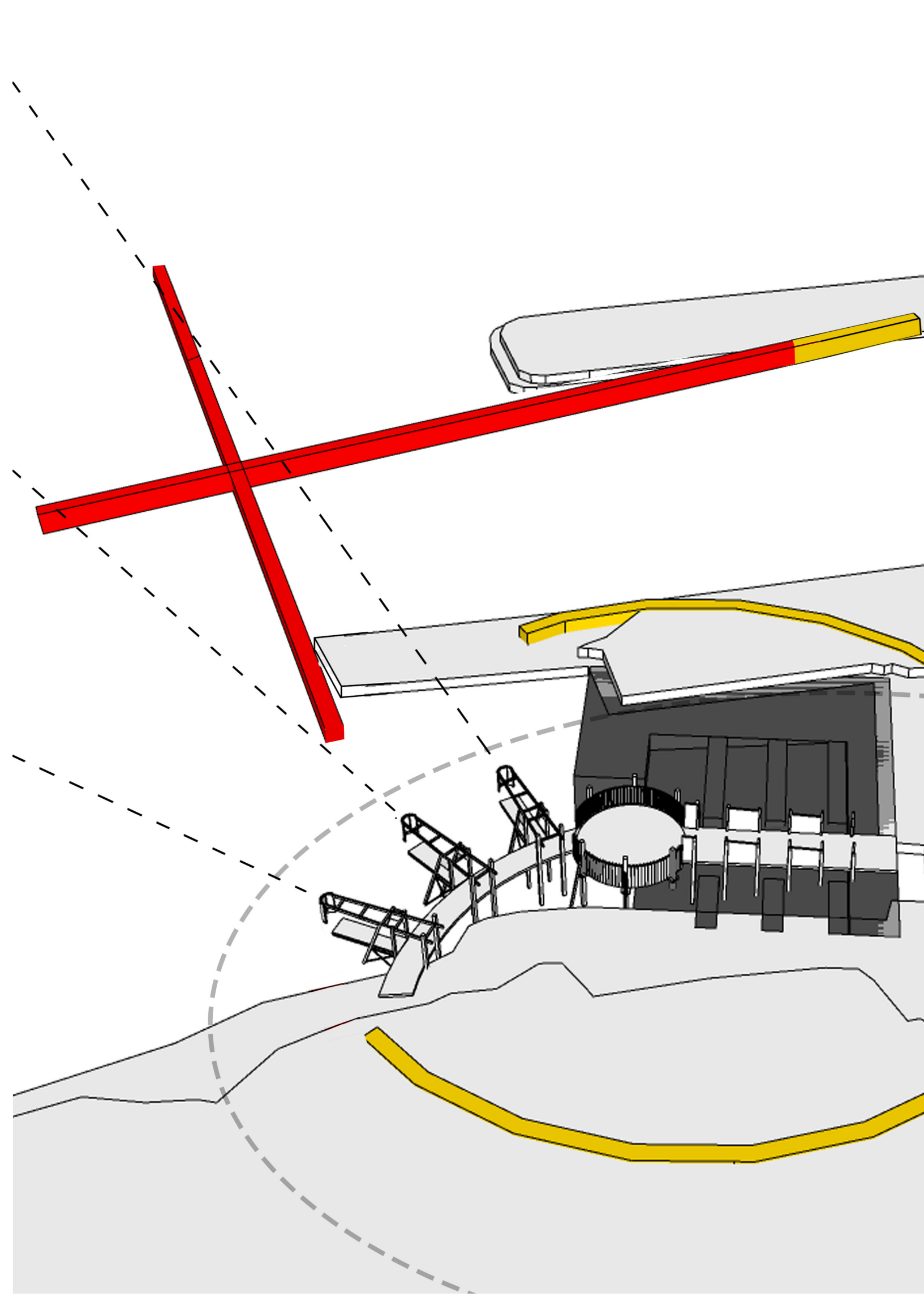
SITE 02
POINT HALSWELL

———
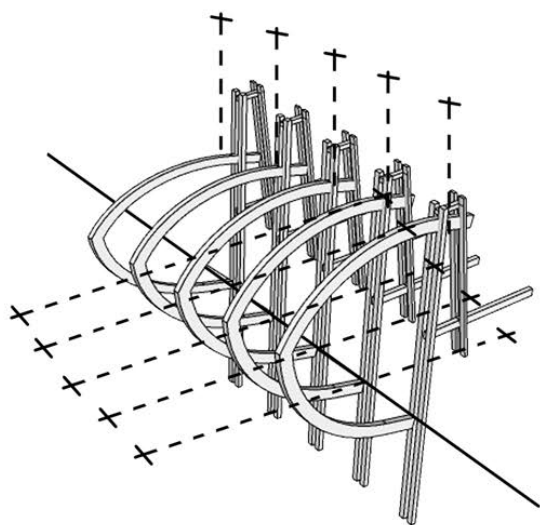
Point Halswell explores the notions of viewpoints through gateway thresholds.

The first design is created by a repetitive framed structure that is supported by vertical posts, establishing visual gateways on either side of the design. The wharf intervention builds upon the same elements formed in the first intervention, the roof structures to the left of the design initiates gateway thresholds while the front of the design creates an open viewing platform. The smaller cylinder pavilions create gateway thresholds on all four sides, allowing it to be placed freely around the site.
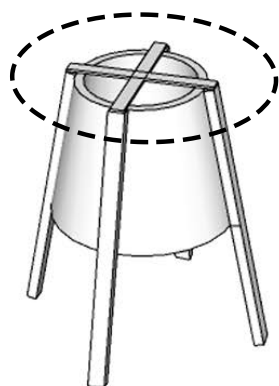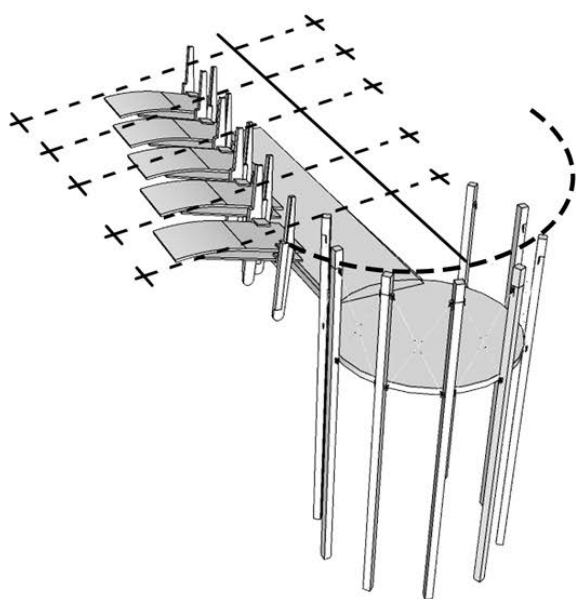
The collage experiment on the right-hand page investigates the notions of viewpoints through gateway thresholds. An interrogation of entrances is explored through different views of elevations and perspectives. The purpose of this is to gather a holistic understanding of how an audience may approach these gateway thresholds and the viewpoints they create. This exploration also interrogates notation to understand or convey a message of gateway thresholds. The explorations on the next page experiment with these initial ideas of notation by using visual indicators to push the designs further through a curated site drawing.

Figure 83 Collage

N
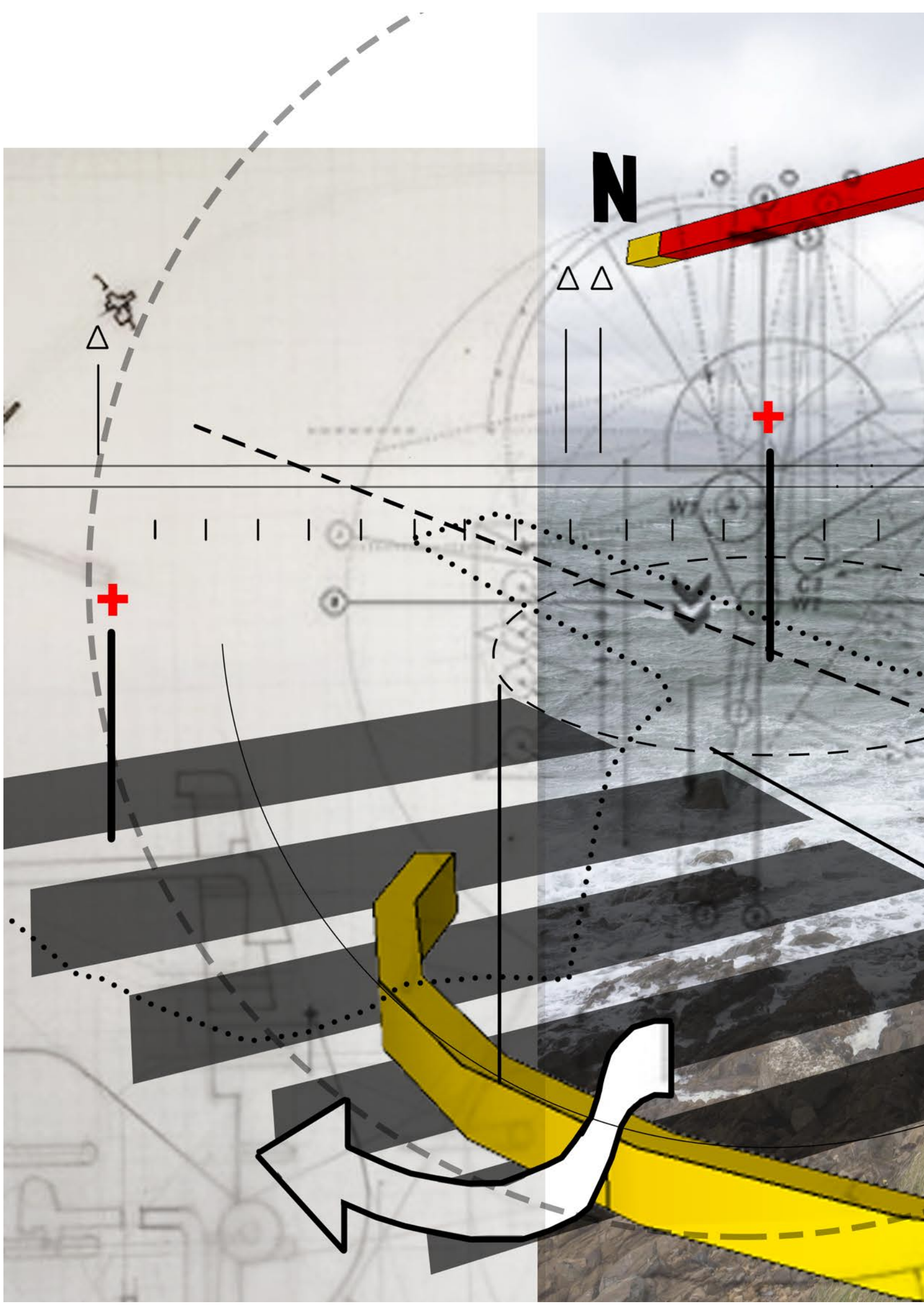
Figure 84 Collage

Intervention one represents the story connected to the harbour tragedy of a young whale fisherman who was part of a five-man fishing crew that got caught in a storm at sea. The young man got himself tangled in a net and fell overboard, which led to his tragic death. The structure of the design establishes five gateway thresholds to acknowledge all five men who were involved in the accident. The formality of the structure symbolises two forms, the first being the ribs of a boat tipped on its side to symbolise the accident and the representation of a whale's rib cage.
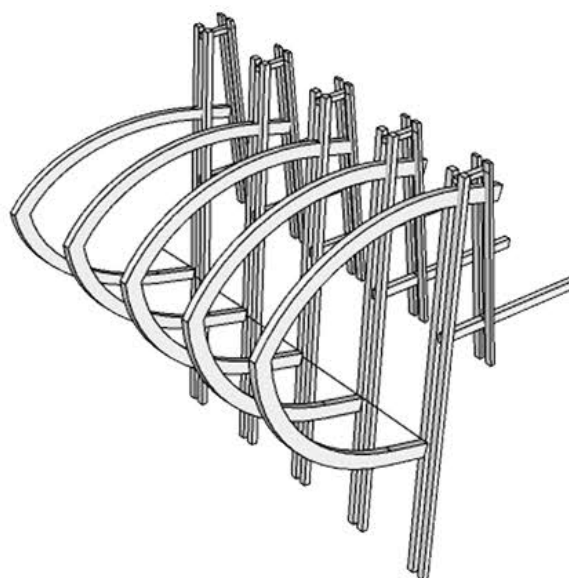
Intervention two represents the stories connected to the Māori origins of Point Halswell. The original name of the point in Māori is called Kai-Tawaro, derived from a story of an important ancestor who lived in Point Halswell that was killed by a shark while collecting shellfish. The waters around the point are called Rukutoa, meaning victorious diver, stemming from its infamous strong currents and rough waters. The form of this intervention takes inspiration from these two stories and creates a gateway structure that establishes an important viewpoint out into the ocean. The structure of the design implements a symbolic form of a diving board that acts as a shelter, representing the story of the Rukutoa. The structural framing attached to these roof designs pierce through each section, establishing a break to represent a shark fin that embodies the story of Kai-Tawaro.
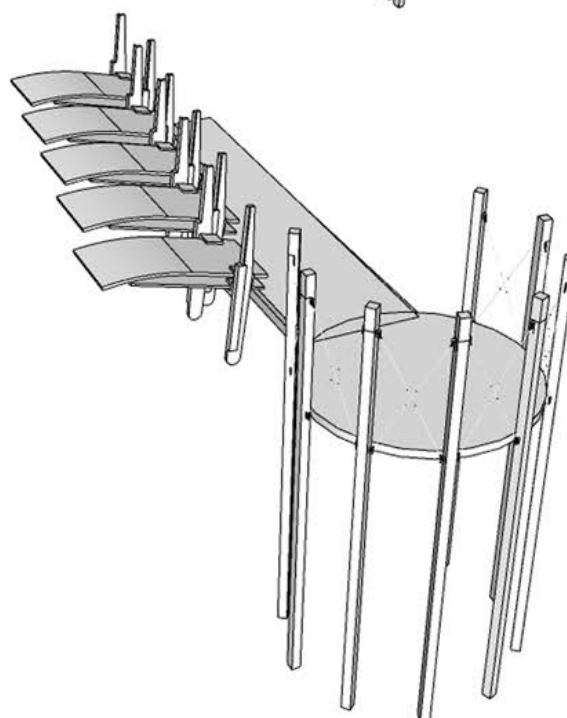
Intervention three represents the story connected to the bootlegging of Alcohol at the military barracks of Point Halswell. The rotunda design of these pavilions takes inspiration from the shape of distiller barrels that are used to ferment the alcohol.
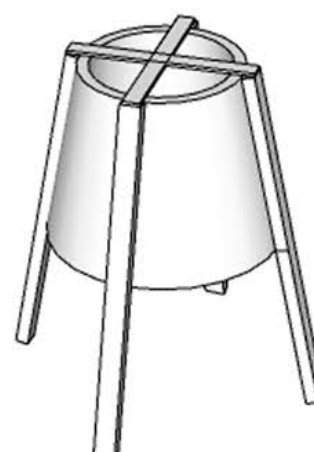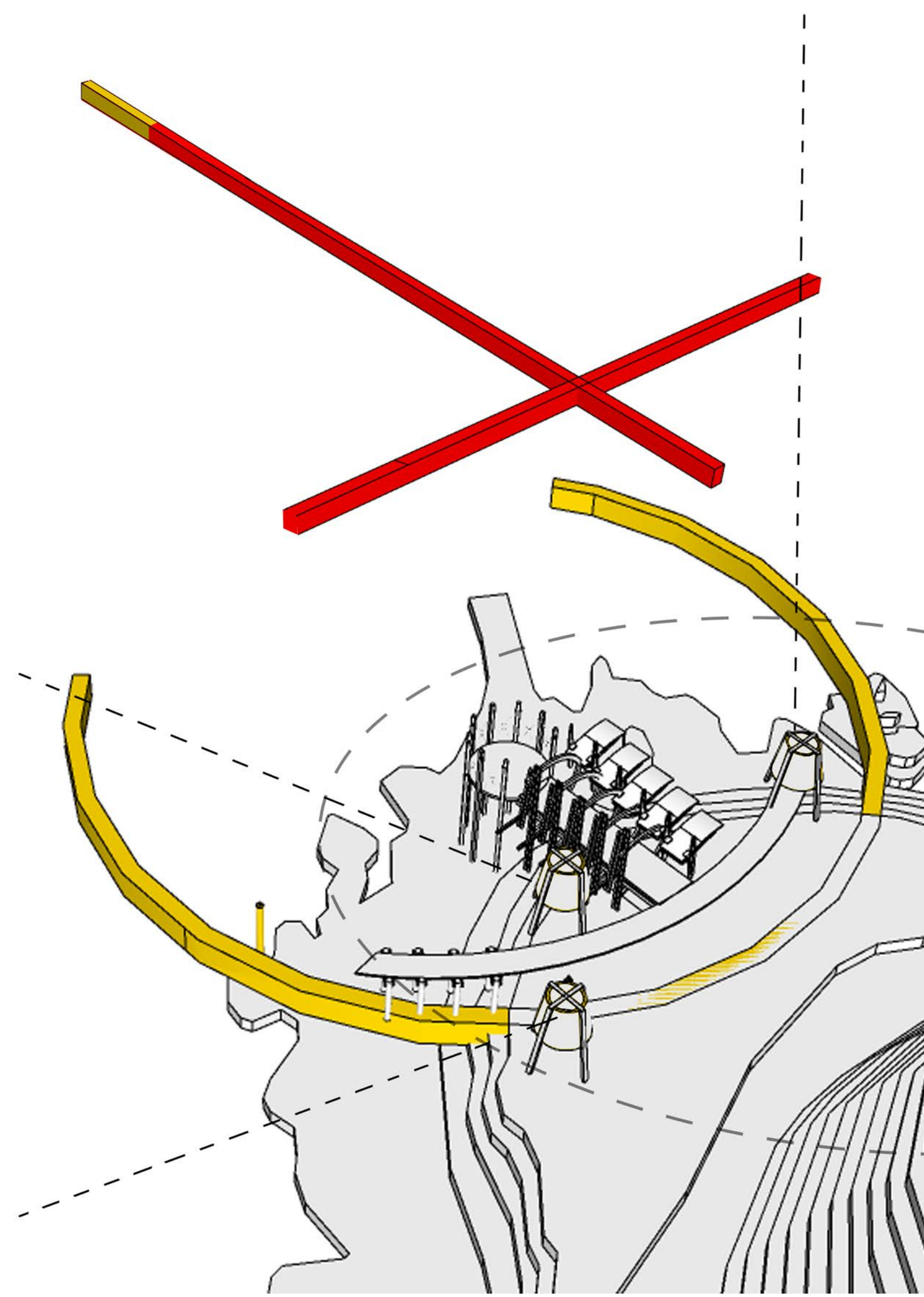
SITE 03
POINT GORDON

Point Gordon explores the notions of viewpoints through pivoted thresholds.

The first design takes shape as a fort-like structure, serving as a viewing pavilion pointed with a direct line of sight. The rotunda intervention explores multiple viewing opportunities that play a large role in reorienting the viewer through different pivoted threshold conditions. The vertical rotunda is an elevated framing view that can be pivoted to highlight any view around the site.
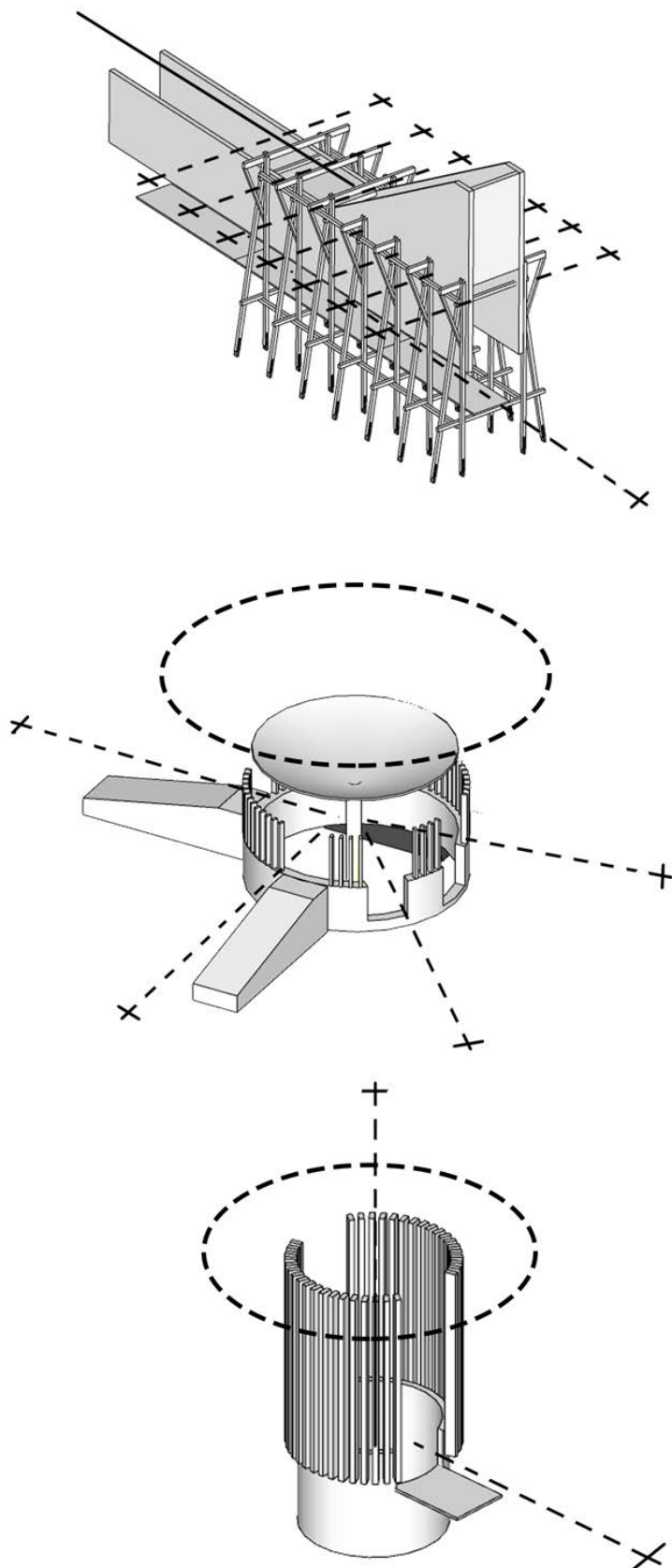
The collage experiment on the right-hand page investigates the notions of viewpoints through pivoted thresholds. An investigation into the placement of interventions is explored. The purpose of this is to gather an understanding of how each intervention can be placed on-site in relation to one and other while also establishing a significant field of view. The duplication of images tests the possibility for the interventions to pivot and elevate, generating dynamic gestures against the landscape. This exploration also interrogates notation to understand or convey a message of pivot thresholds. The explorations on the next page experiment with these initial ideas of notation by using visual indicators to push the designs further through a curated site drawing.
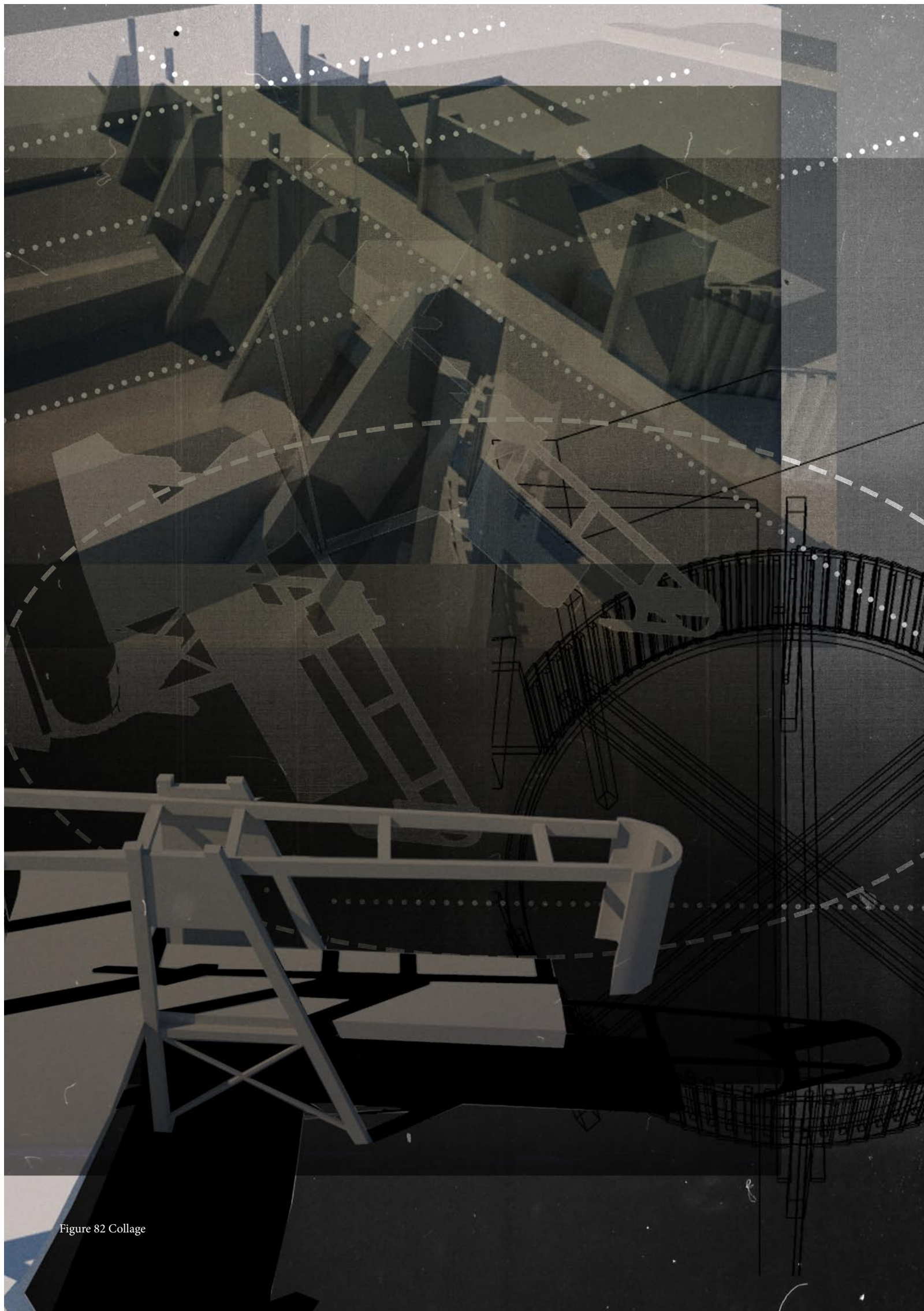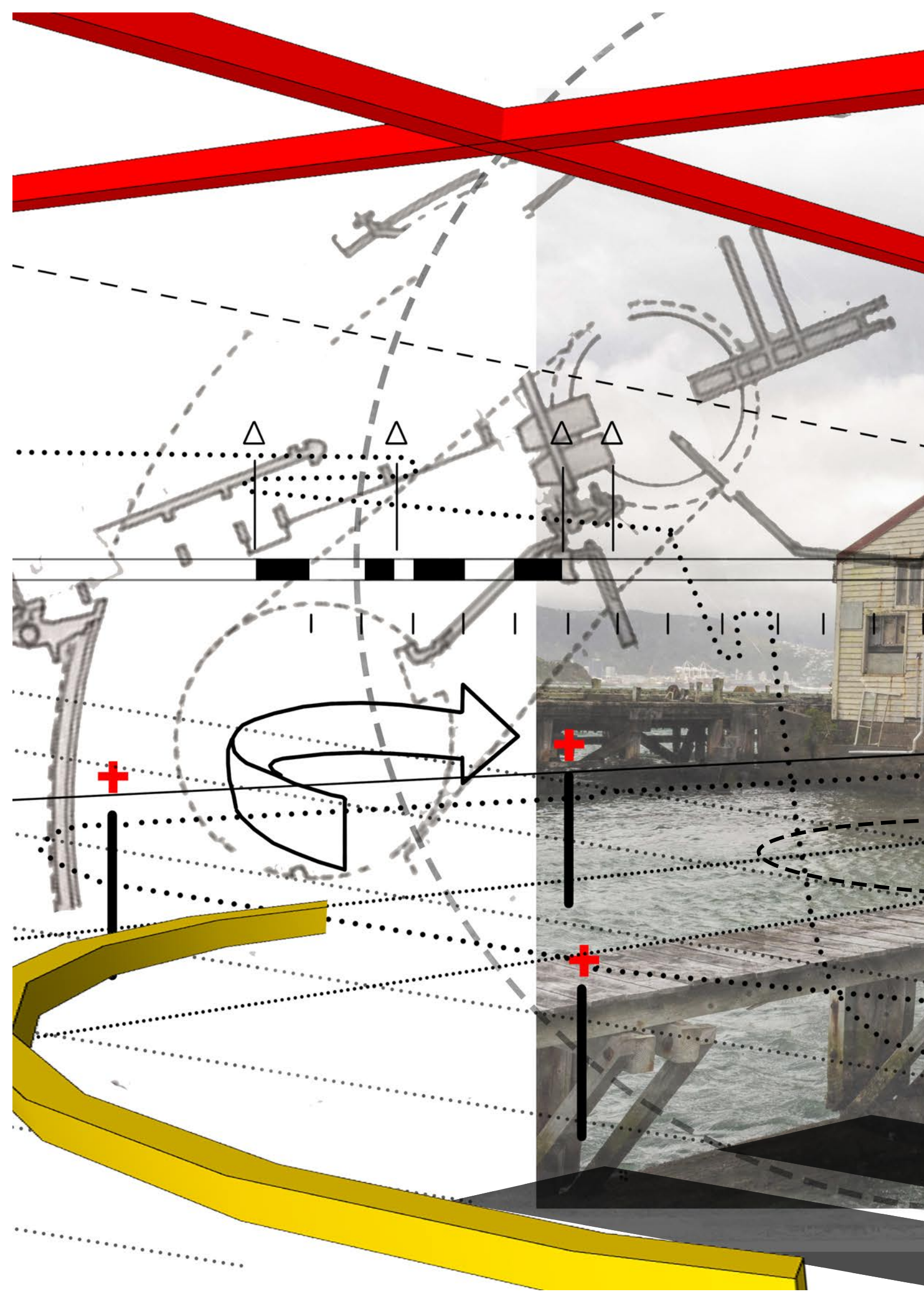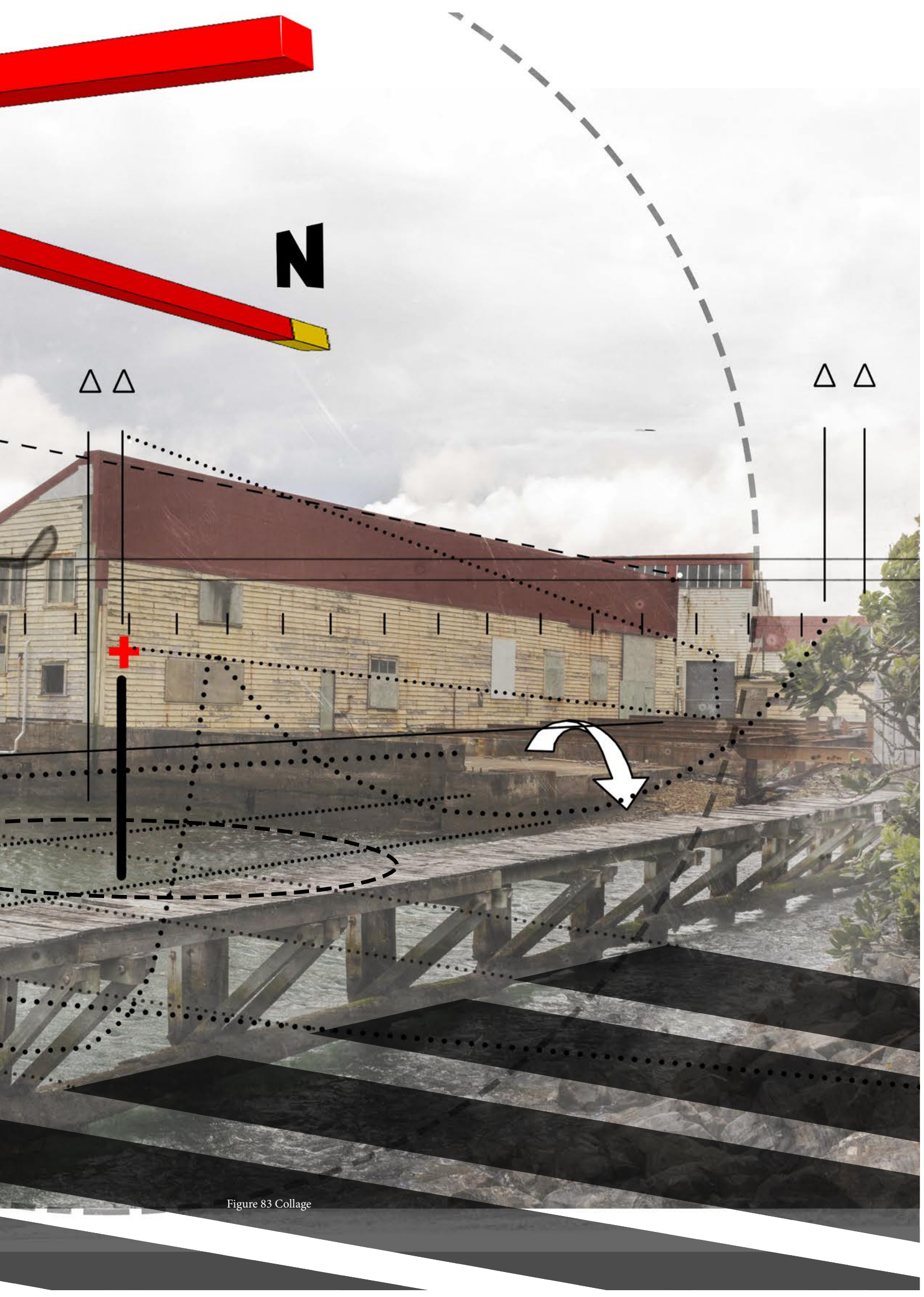
Figure 85 Collage

N

Figure 86 Collage

Intervention one represents the stories connected to the Māori fortifications of Point Gordon. The structural design takes inspiration from the large wooden post that typically encloses a Pā. The repetition of the design emphasises its strength and fortification. The end portion of the design is elevated to a peak, the purpose of this is to represent how traditional Pā fortifications are built upon hills for safety and protection from intruders. The intervention is also designed as a viewing platform that is pivoted to align with the shore. This gesture creates a connection between land and sea that is portrayed in the famous Waiata of Point Gordon. This Māori song tells a tale about a grieving mother who calls out to her deceased daughter while looking towards the ocean from the hilltop Pā overlooking the site.
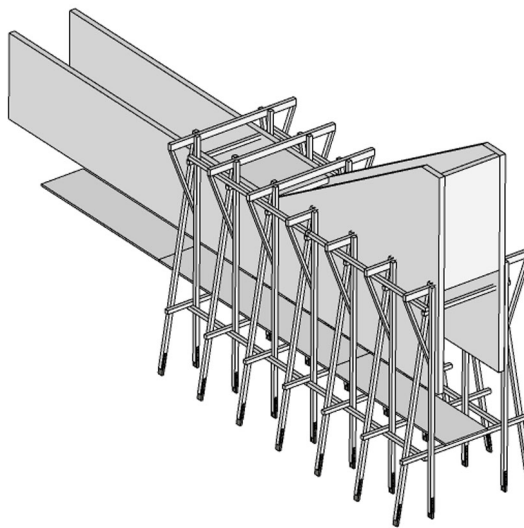
Intervention two represents the stories related to the military presence of Point Gordon. The intervention is grounded in the centre of the composition within the site. This allows the other design interventions to pivot around a centre point. The form of this design takes inspiration from the gun pits that were positioned on the hill above the site. The ramps into the rotunda signify crosshairs that are associated with the iconography of cannons. A large sea wall follows the north/south grid of the Miramar Peninsula, this serves two purposes. The first purpose is to protect the nearby sand dunes from coastal erosion, but it also strengthens the pivot movements of the composition.
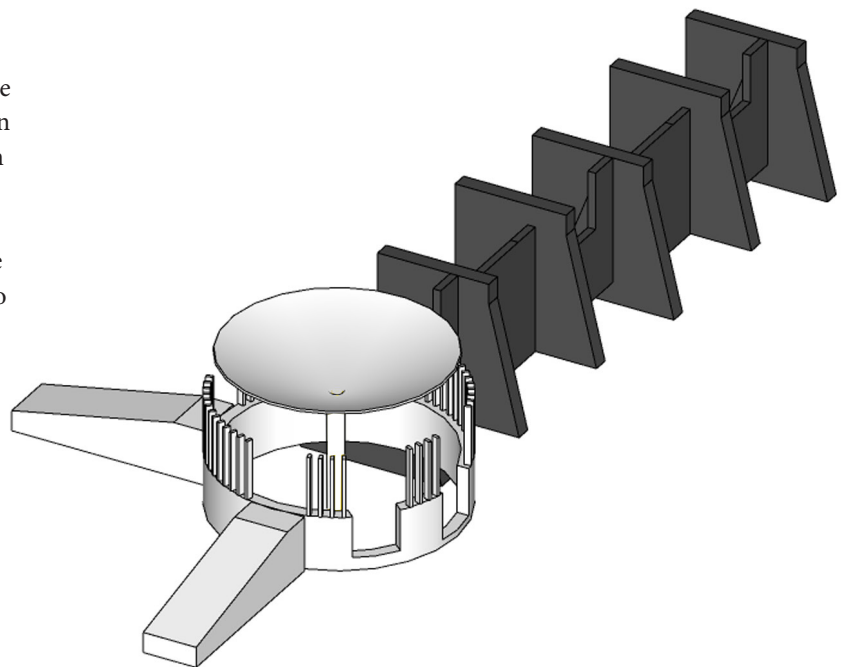
Intervention three represents the stories related to the installation of electrical power and spotlights around the shores of the Point Gordon's army base. This design establishes a pivot movement away from the north/south grid to align with the natural shoreline grid, this pivot move symbolises the connection to the scattered spotlights that used to cover the shoreline. The symbolism of the intervention resembles the iconography of a light bulb to emphasize its relationship to the spotlights of Point Gordon.
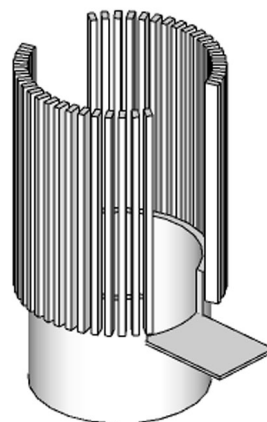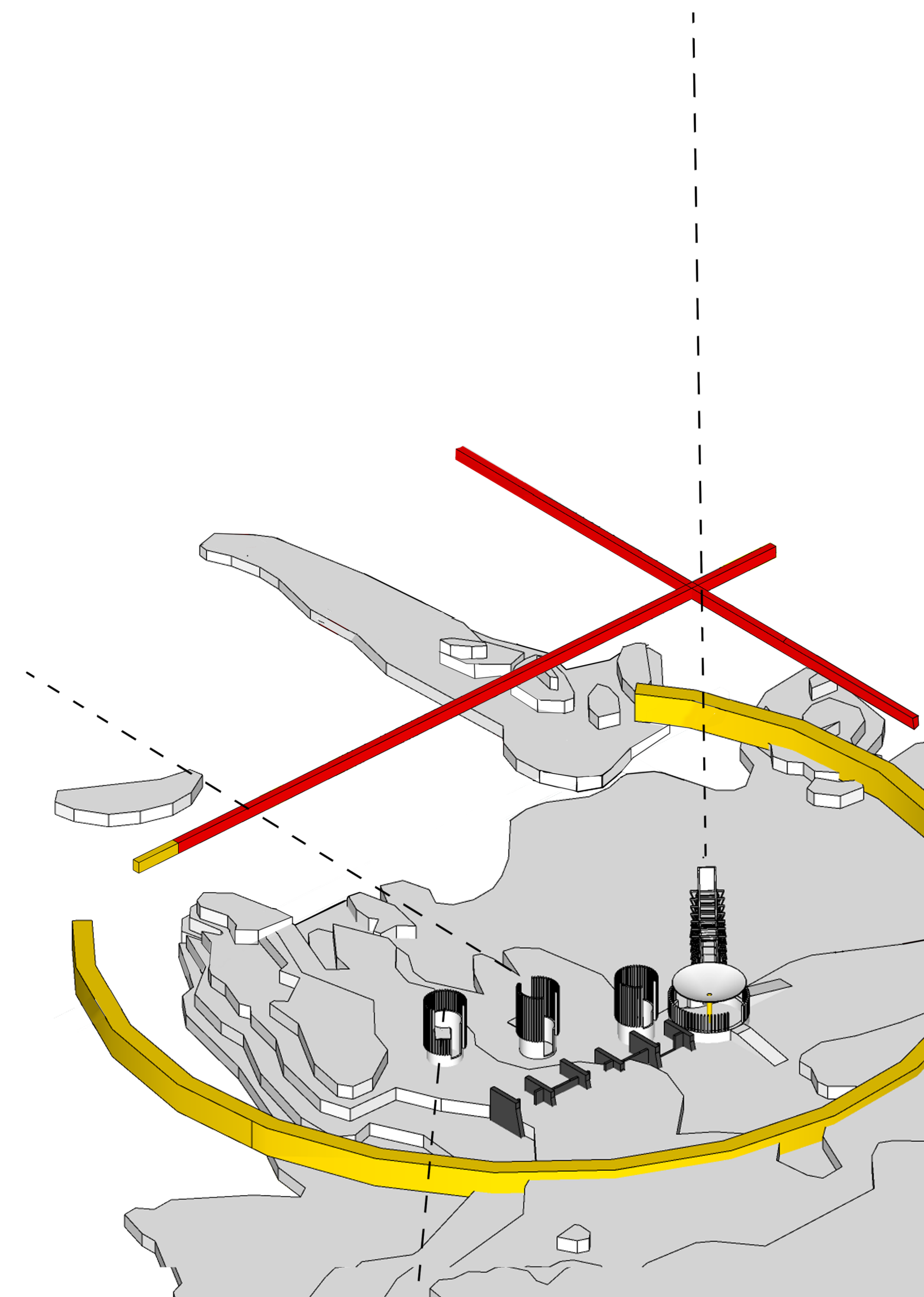
SITE 04
KARAKA BAY

Karaka Bay explores the notions of viewpoints through pivoted thresholds.

The first design is a wharf structure, functioning as a rec recreational jumping platform for swimmers, the second part of the structure serves as a viewing platform. The round pavilion also establishes a pivoted threshold with an architectural form to its right which offsets the design, in turn highlighting both designs and their pivot movements. The pier creates two forms of pivotal shift thresholds as it faces one way but allows for views to be seen in the perpendicular direction.
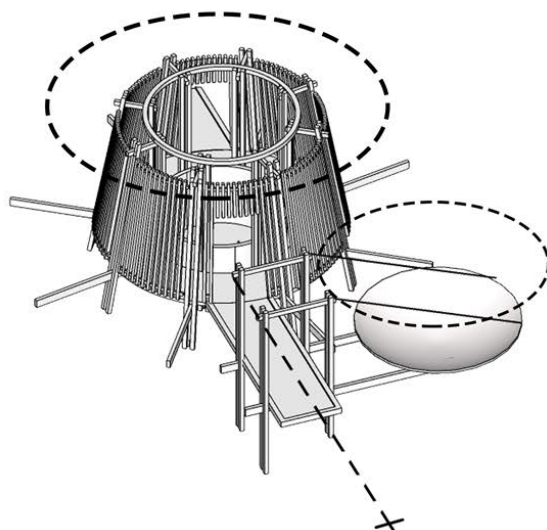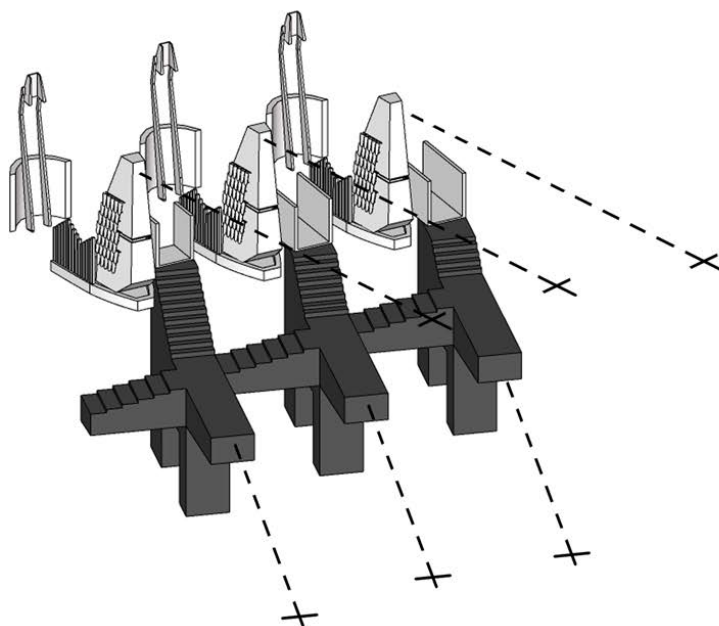
The collage experiment on the right-hand page investigates the notions of viewpoints through pivoted thresholds. It explores the idea of a central pivot point, allowing each design to create its own dynamic notions of movement in relation to the central location. The angled images test the possibility for one of the architectural design interventions to anchor the composition, allowing the other interventions to hinge off it to create impactful viewpoints. This exploration also interrogates notation to understand or convey a message of pivot thresholds. The explorations on the next page experiment with these initial ideas of notation by using visual indicators to push the designs further through a curated site drawing.
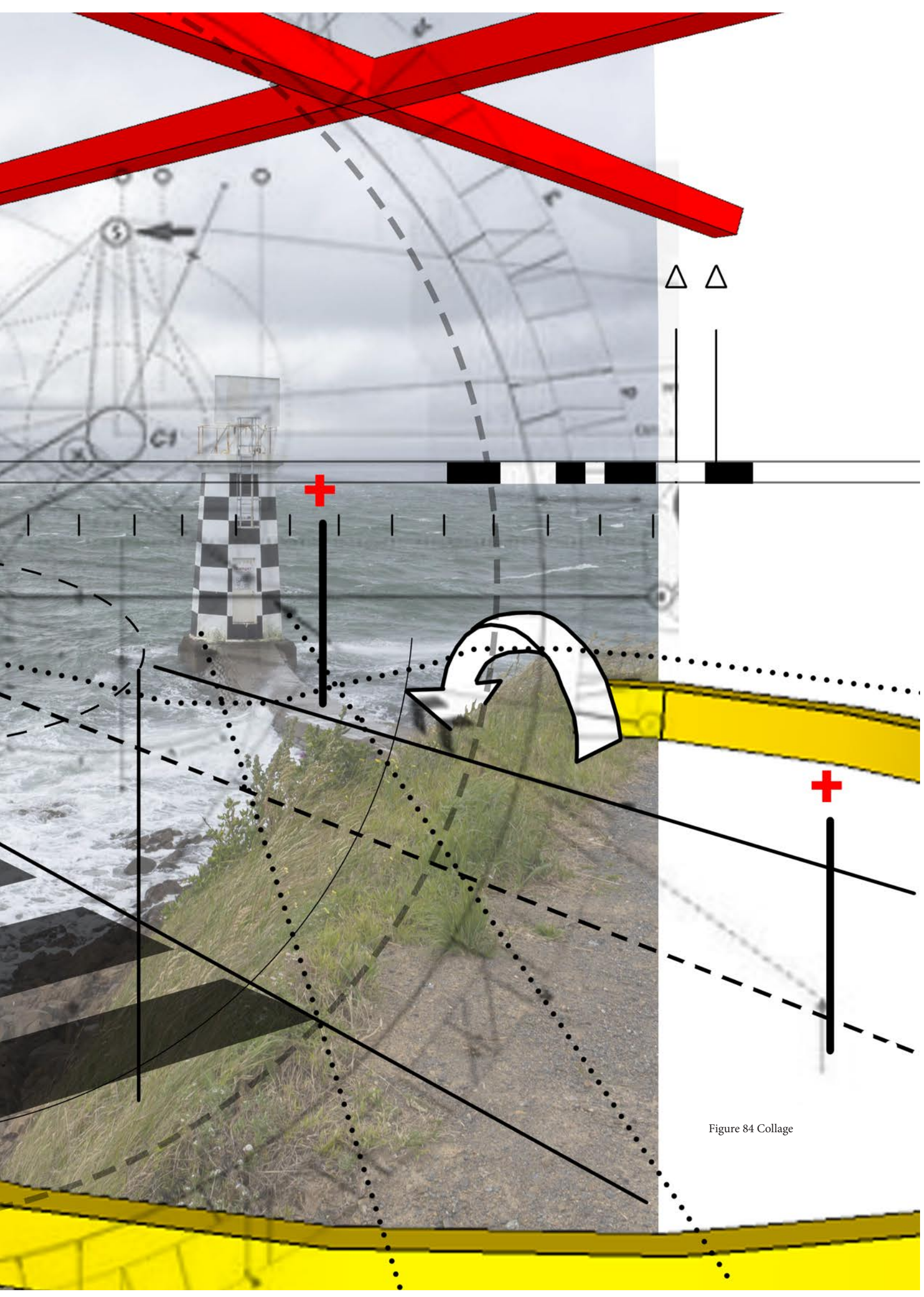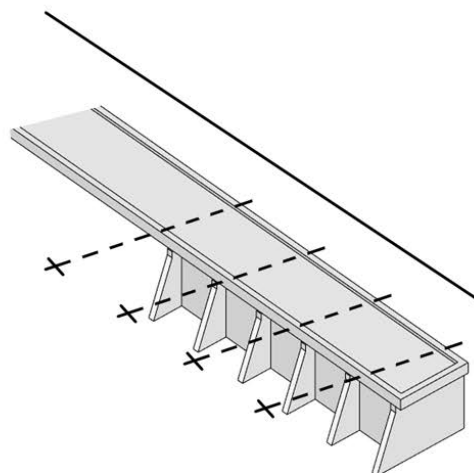
Figure 87 Collage

N

Figure 88 Collage
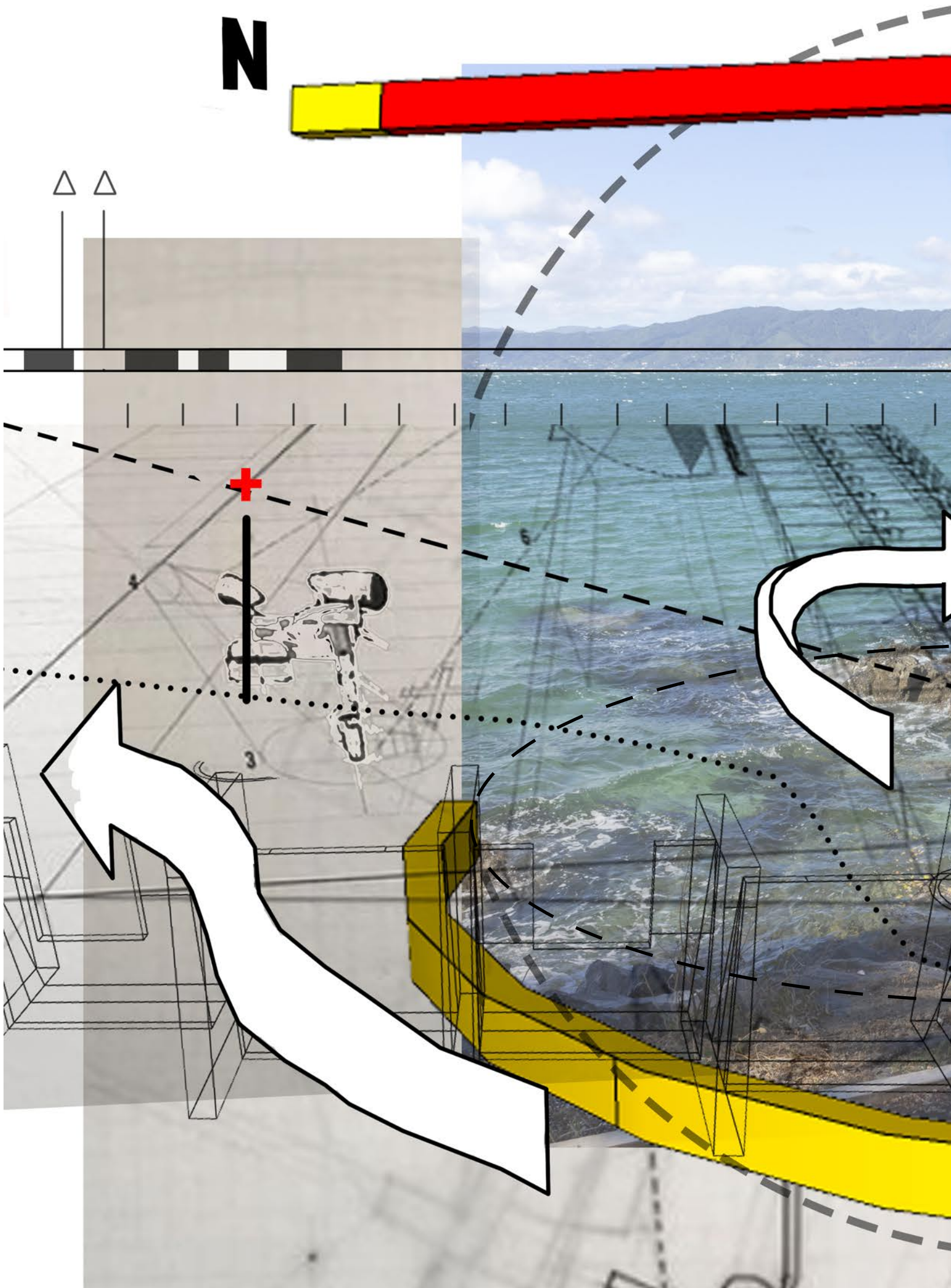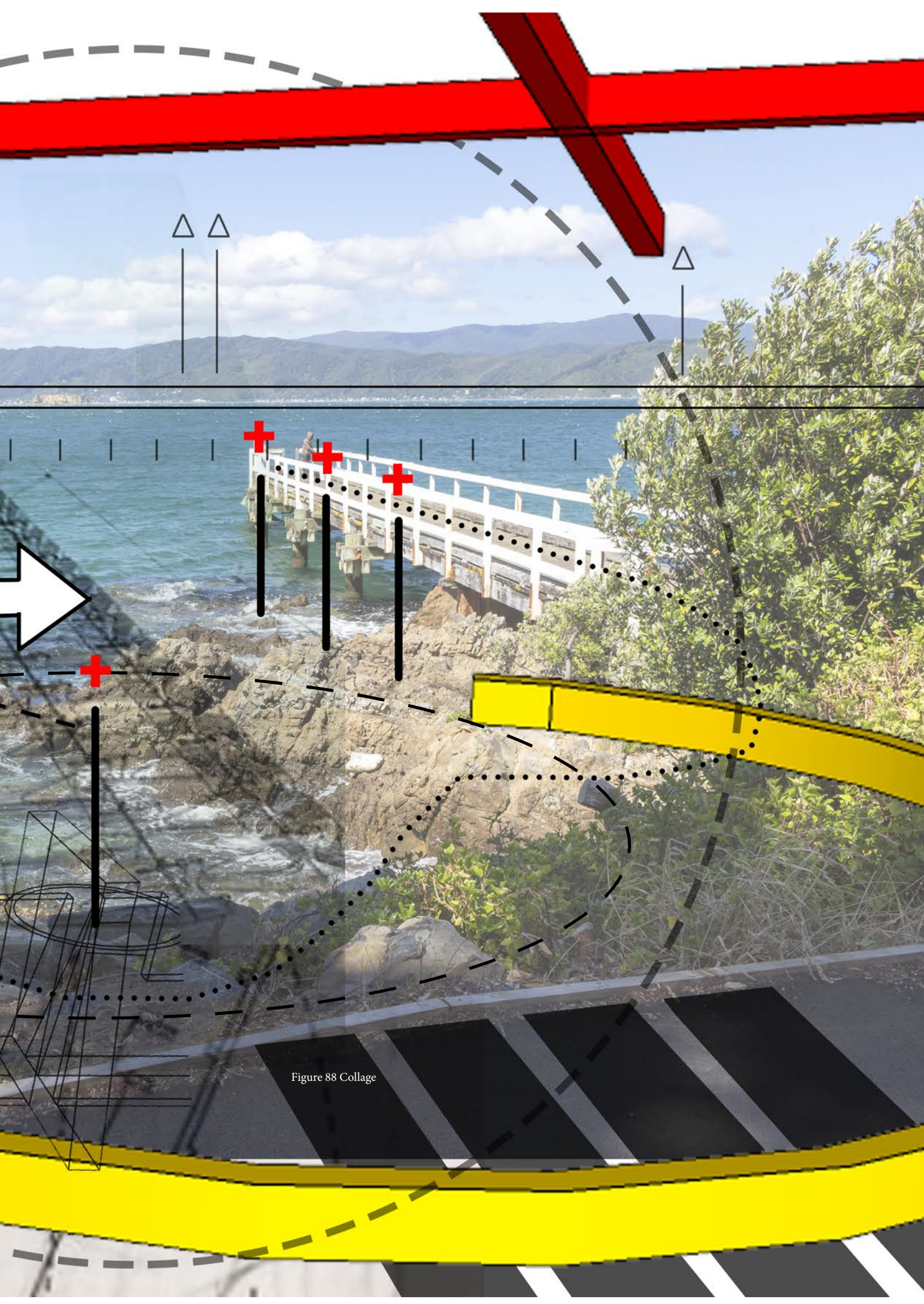
Intervention one represents the story connected to the three buried chiefs of Karaka Bay who were found during an excavation of a site. The intervention has a two-part structure that uses aspects of pivot thresholds to highlight its viewpoints related to its story. The large upright structures represent the chiefs who were discovered, these interventions act as viewing platforms that an audience can walk inside of and look across the bay through the horizontal slits. The chiefs are shrouded with a façade that represents their feathered coats or Korowai's, while their weapons or Taiaha's stand behind them. The large jetty structures below the chiefs signify their graves in which they were buried, these jetties pivot off axis from the old wharf to symbolise the desecration of the gravesite.
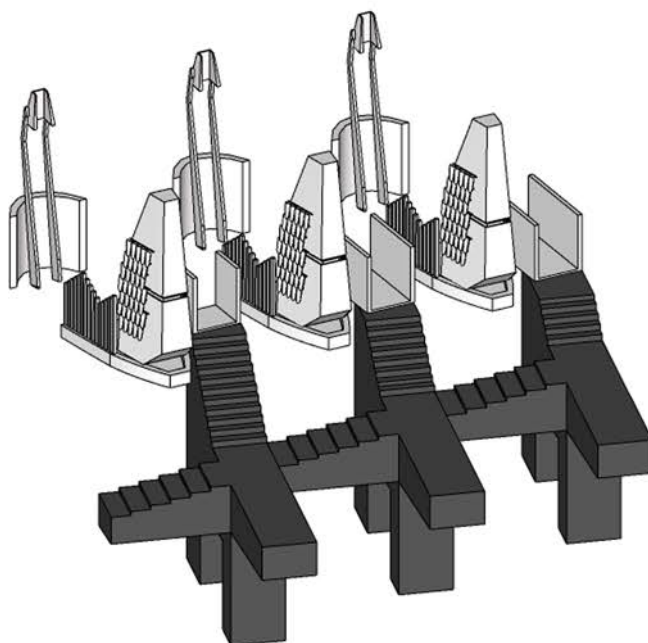
Intervention two represents the stories connected to Karaka trees where the bay's name originates from and the story of a rescued dog. The intervention is grounded by a round rotunda pavilion that is nestled in the shoreline of the bay. This grounding establishes a pivot point in which the other interventions within the site hinge off. The design of the pavilion symbolises the trunk of a Karaka tree, with one large tree ring being exposed in the middle. From this, a series of "root systems" branch out from the design to stabilise the structure against the shore, while also creating the idea that it is a cogwheel, pivoting the other interventions into place. The platform that juts out from the pavilion highlights a round dish, this symbolises the rescued dog who was tied to a rock and left for dead as the tide came in.
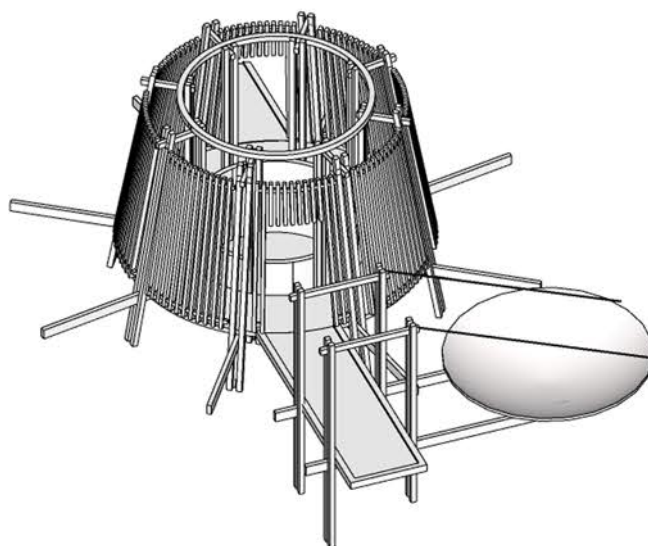
Intervention three represents the story connected to a local boy who fell from a Karaka tree while climbing and broke his back but was saved by his quick-thinking community. The intervention establishes itself as a pier or wharf platform. This design symbolises a stretcher that helped save the boy's life; the support structure below represents his community upholding him and keeping him safe. This design also serves another function as a sea wall, this helps protects the coastal road from erosion.
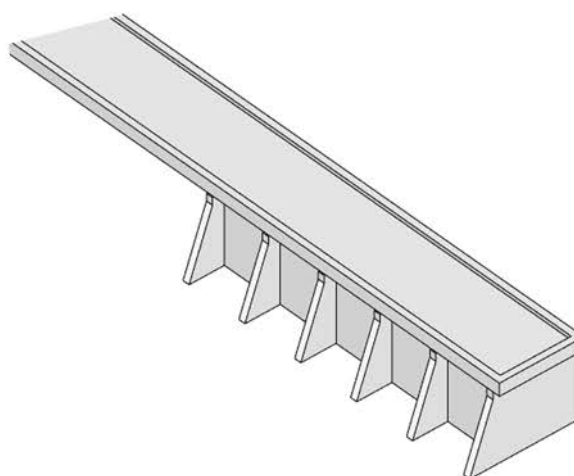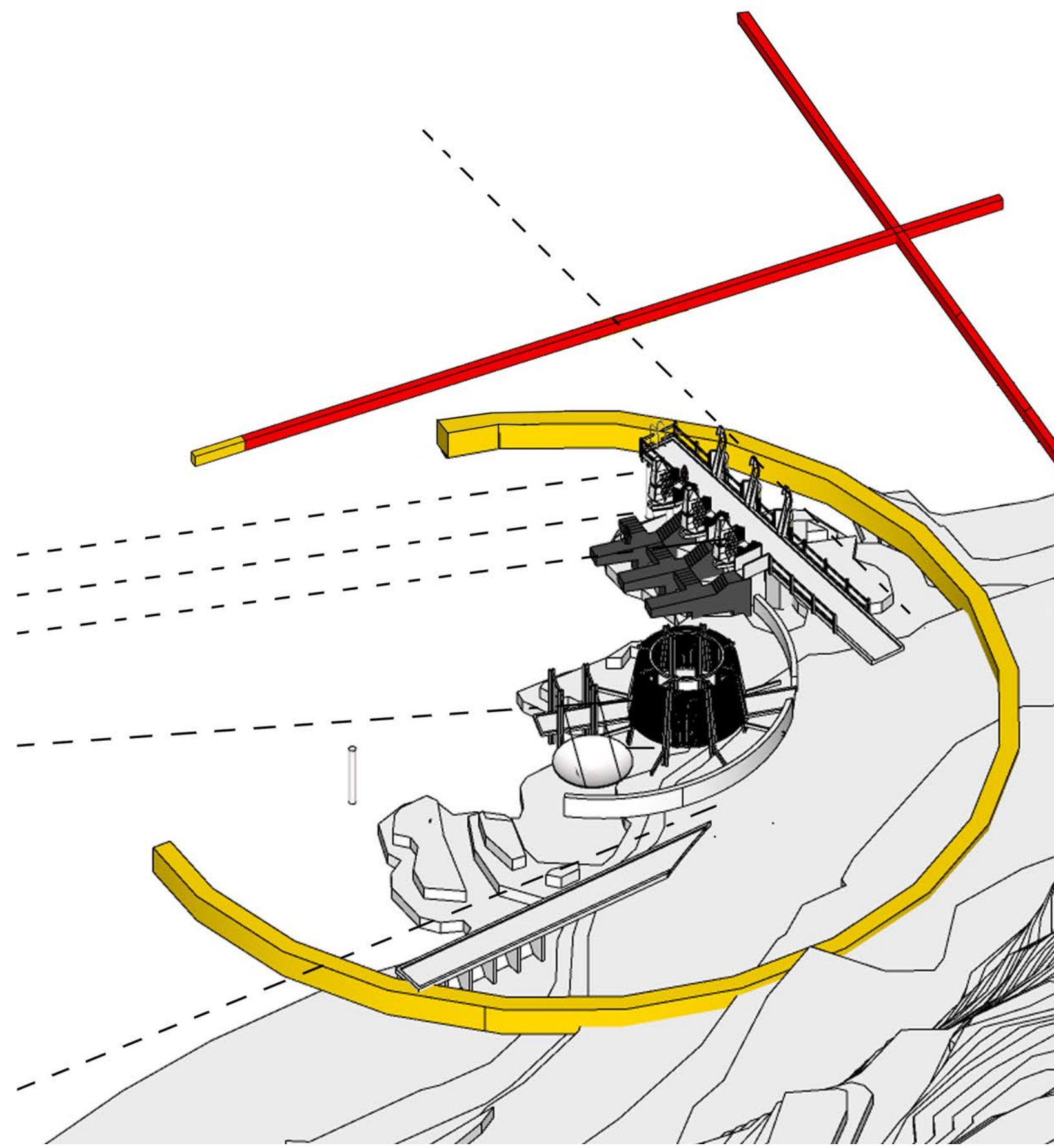
SITE 05
WORSER BAY
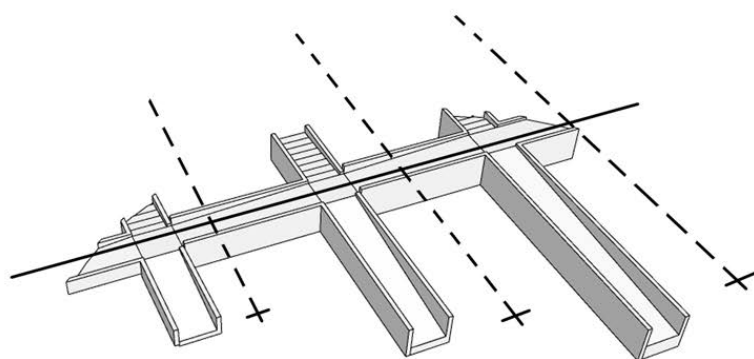
Worser Bay explores the notion of viewpoints through shifted thresholds to help curate a set of architectural interventions within this site.

The first design is a grid-like structure, functioning as a boardwalk and viewing platform. The size and layout of the design helps establish a dominant threshold structure. The set of cubes resembles the formalities of the large grid but establishes an inversion, creating a duality threshold. The last intervention creates the final threshold by instituting a break within the repetition of form, removing itself from the themes that are associated with the two previous interventions.
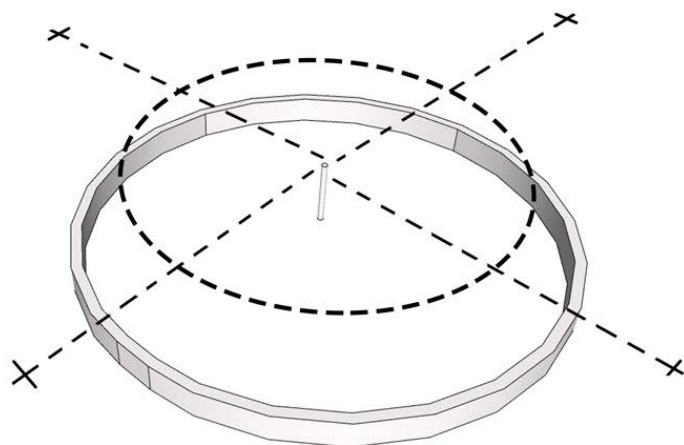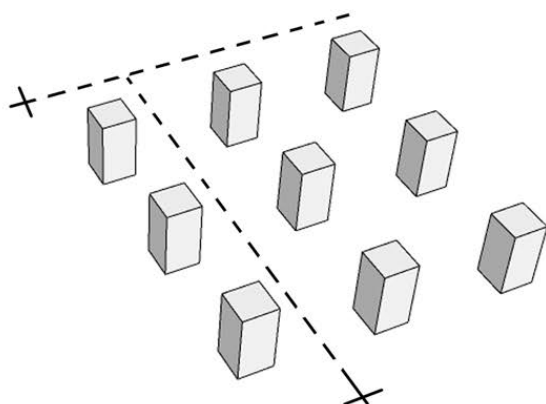
The collage experiment on the right-hand page explores the ideas of viewpoints through shifted thresholds. It explores how the compositional engagement of each design can establish different stages and ideas related to threshold conditions. The layering of distorted textures and images creates the potential for a tectonic shift of architectural elements to unfold as a viewer transitions through each intervention. This exploration also interrogates the concepts of spatial shift through notation to understand how one may convey ideas related to this topic to a wider audience. The explorations on the next page experiment with these initial ideas of notation by using visual indicators to push the designs further through a curated site drawing.
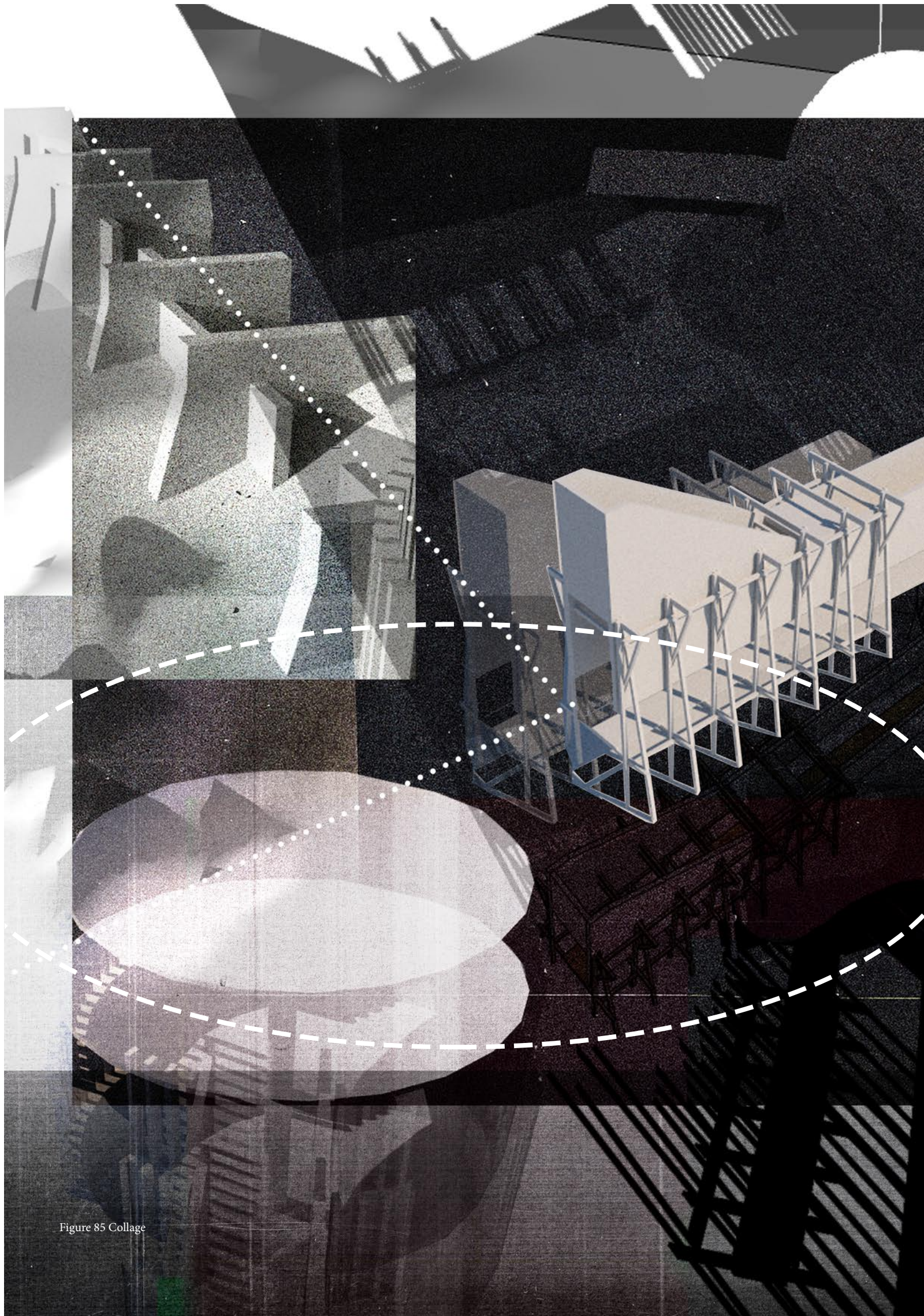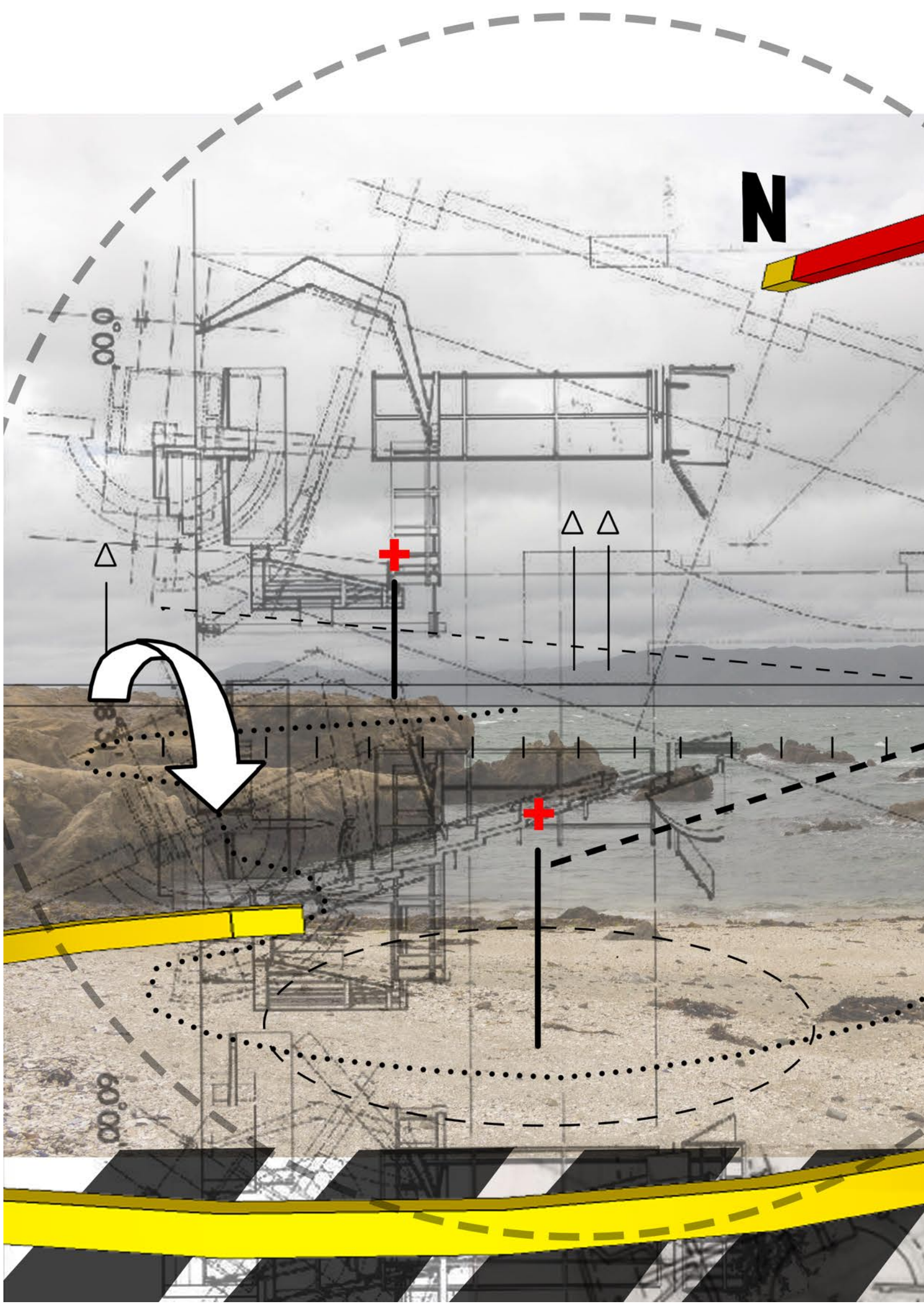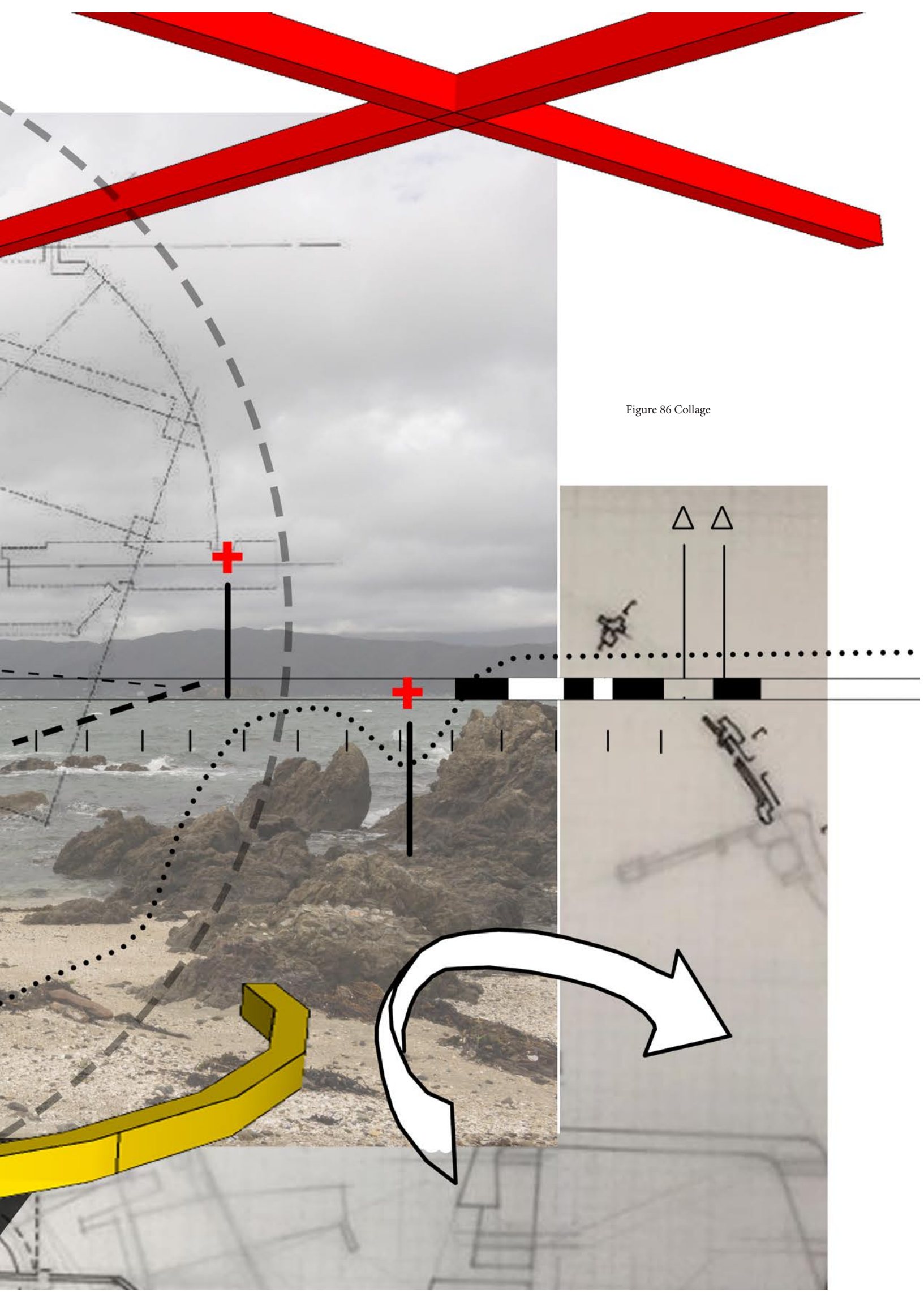
Figure 89 Collage

N

Figure 90 Collage

Intervention one represents the stories connected to the colonisation of the Worser Bay area and the disregard for sacred Māori land, especially in the creation of the Wellington water park. The creation of a large grid helps convey the underlying themes that are typically associated with colonisation. The grid symbolises the superimposed systems of order that early Europeans forced upon the natural landscape of New Zealand on their arrival. This concept is highlighted through the positioning of a ridged structure against the natural curves of the shoreline. The shape of the grid is rounded at the entrance to signify that it has been cut against a curved surface. The concept of this establishes not only a shifted threshold but also a cultural threshold of boundaries and beliefs.
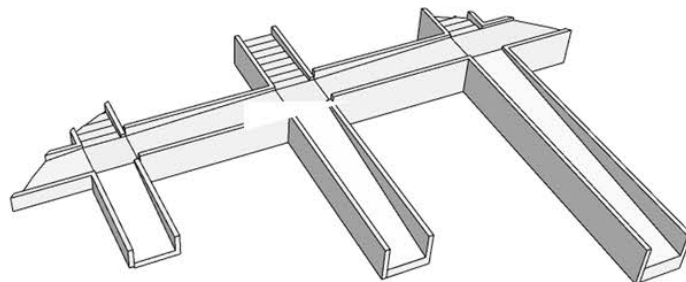
Intervention two represents the stories connected to the Te Puna a Tara spring that used to runoff into the shores of Worser Bay. The river that flowed from this spring was considered by Māori to be one of the most sacred bodies of water to exist on the entire Peninsula. As a result of densely populated European townships and the need for water, the river was diverted creating a mass destruction of wildlife. The creation of cubes represents this forgotten river, the inversion against the larger grid embodies the aspect of a duality threshold between nature and man to establish a spatial shift. The placement of these cubes is shifted off-axis to the original grid to symbolise the diversion of the river, while the multiple cubes signify the shattering and fragmentation of wildlife.
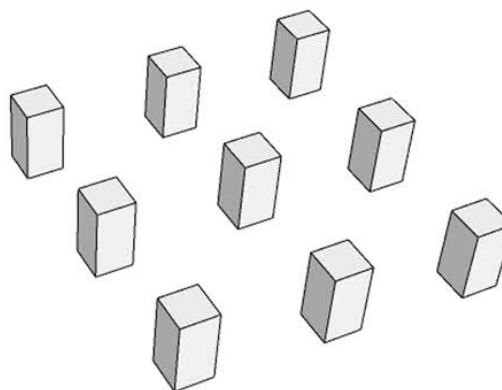
Intervention three represents the stories connected to Te Rotokura lake. This lake faced similar circumstances as the Te Puna a Tara spring, which saw its waters diverted into the sea and drained in favour of creating a holding paddock for livestock. The destruction of this event is symbolised through a ring that is position as the very last threshold of the three interventions. The circular shape creates a shifted threshold that allows ideas relating to this event to be established. The remnants of the lost lake are expressed through the rings ability to encapsulate seawater, acknowledging what has been destroyed.
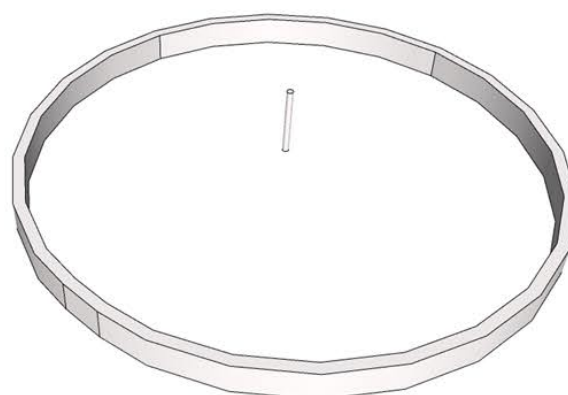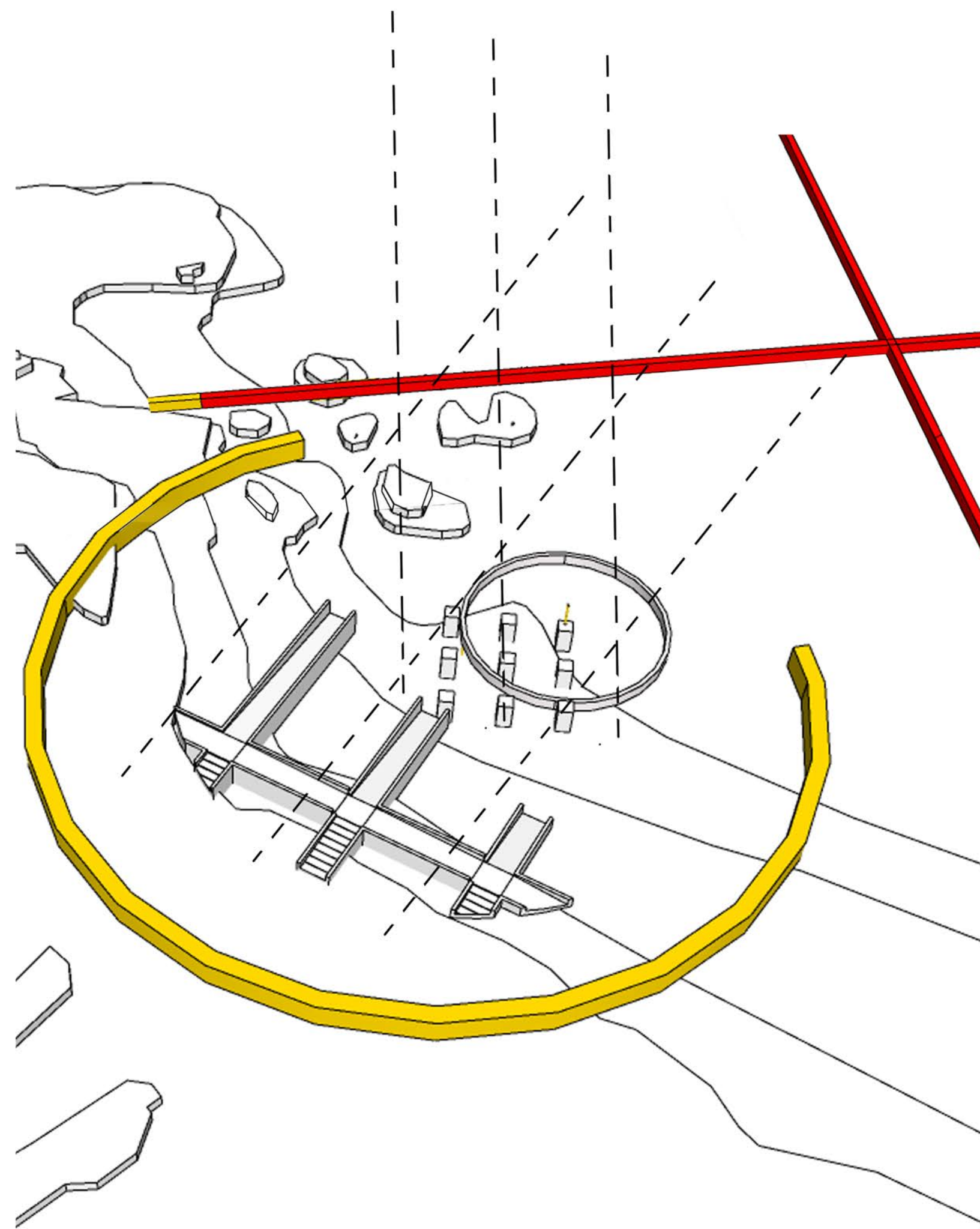
SITE 06
SEATOUN
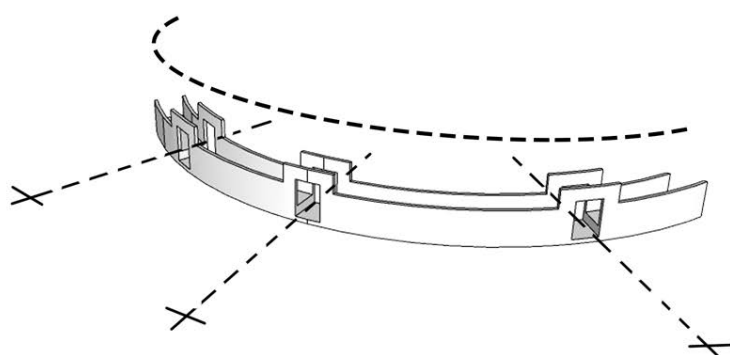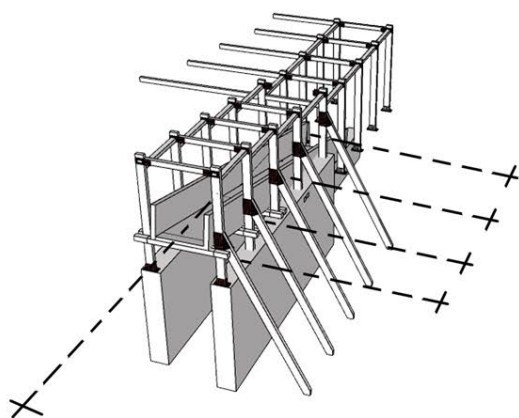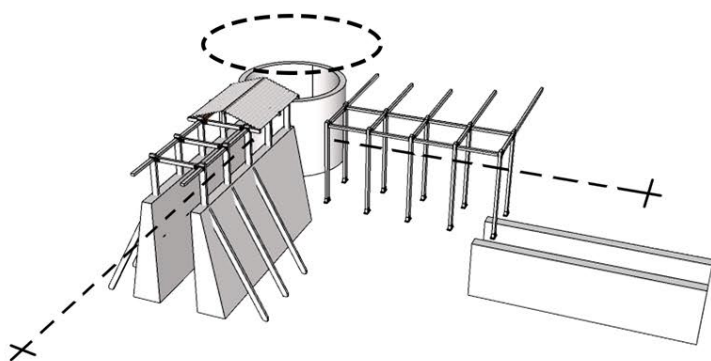
Seatoun explores the notion of viewpoints through shifted orientation to help curate a set of architectural interventions within this site.

The first design is a large walled structure that establishes strong perpendicular elements in relation to its compositional form, igniting a shift in orientation. The lookout design builds upon these ideas with the implementation of a large, elevated platform, acting as a ramp that reorients viewers to experience a specific framed viewpoint off in the distance. The curved wall also creates an array of orientation directing an audience to specific points of interest as they move through the design.

The collage experiment on the right-hand page explores the idea of viewpoints through shifted orientation. It investigates how an audience may approach each design, envisioning what one might experience when moving through each intervention. The investigation also experiments with the composition and notation of multiple design elements, exploring how ideas related to shifted orientation may strengthen the overall design. The explorations on the next page experiment with the initial ideas of notation by using visual indicators to push the designs further through a curated site drawing.
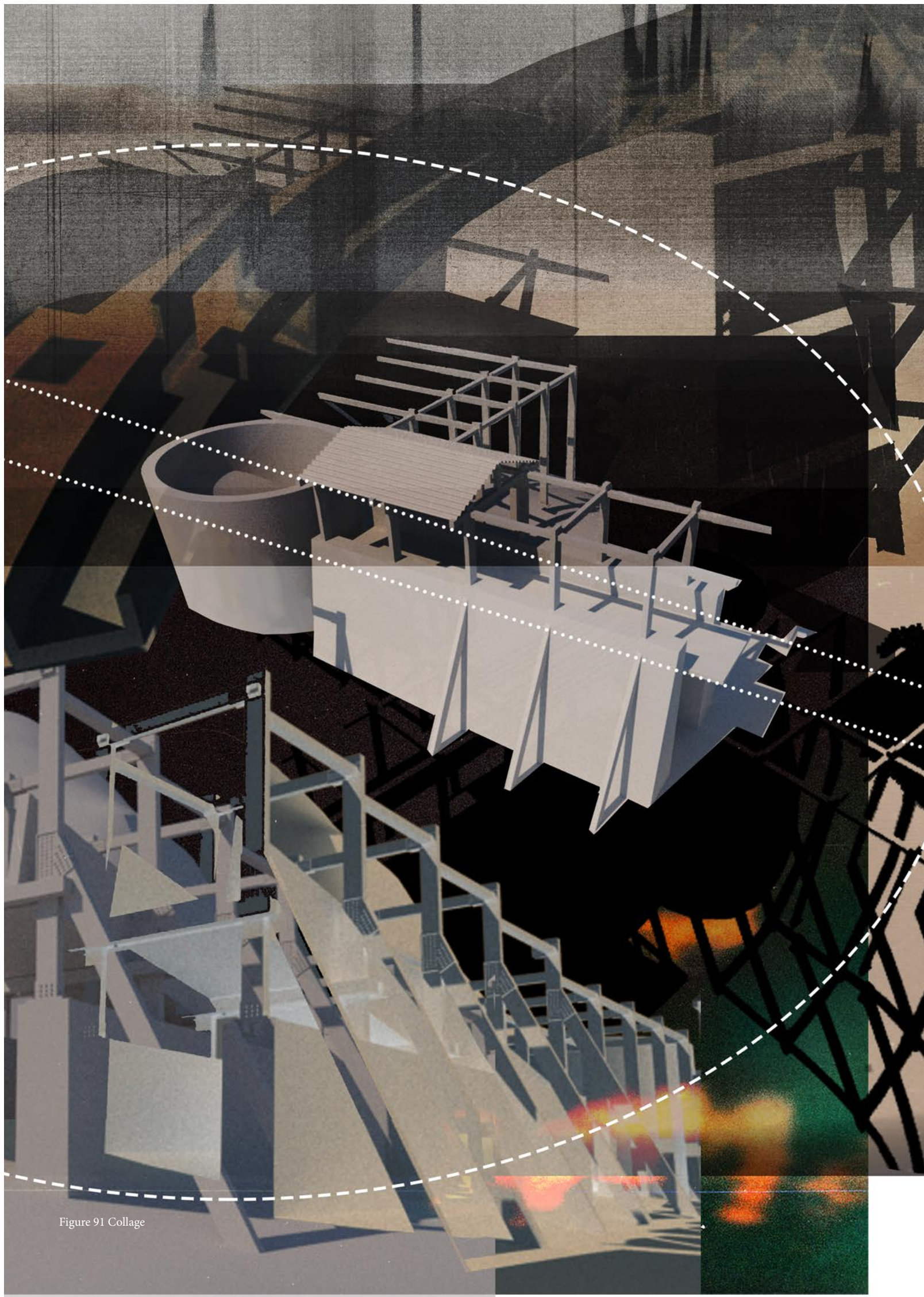
Figure 91 Collage
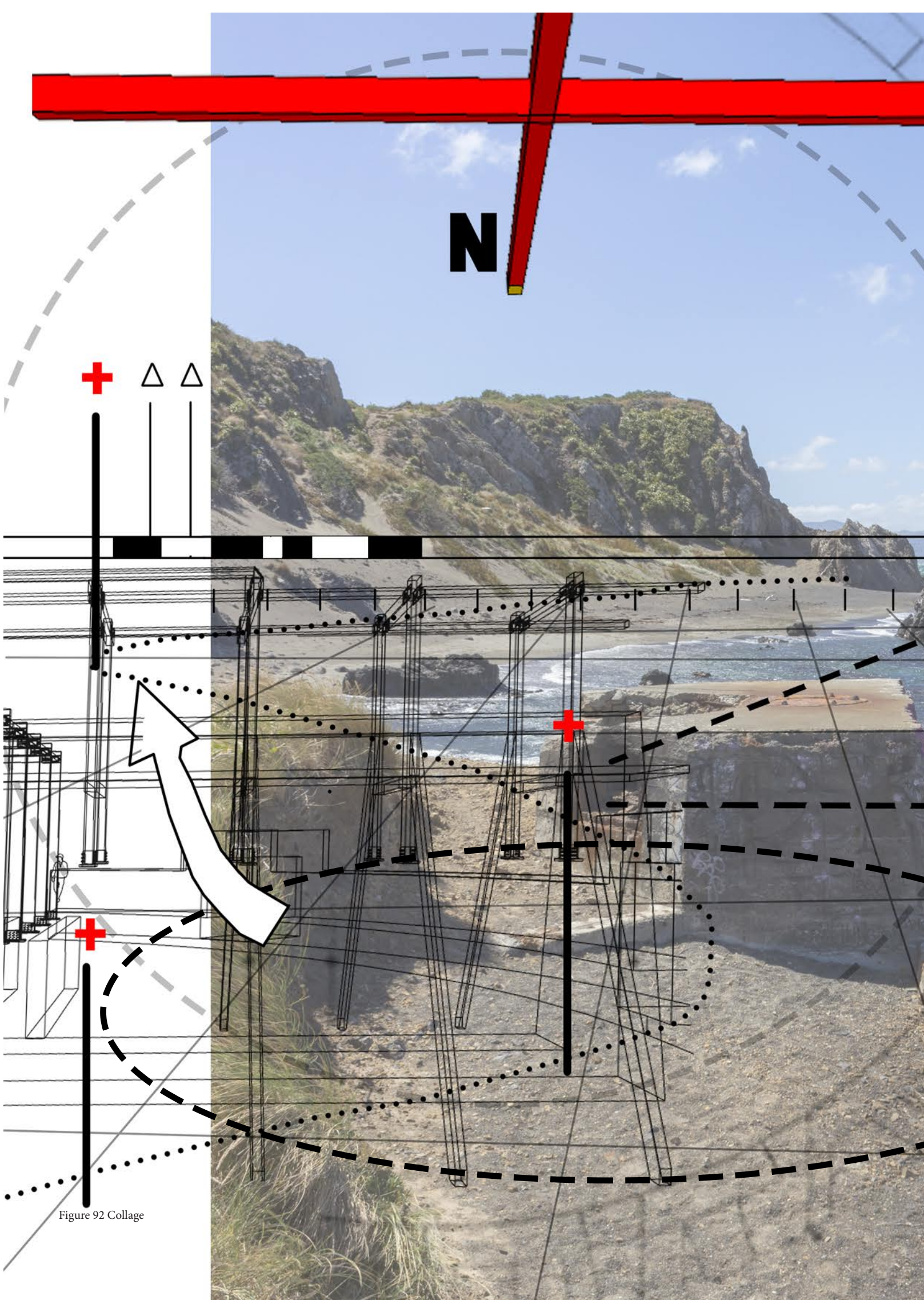
Figure 92 Collage
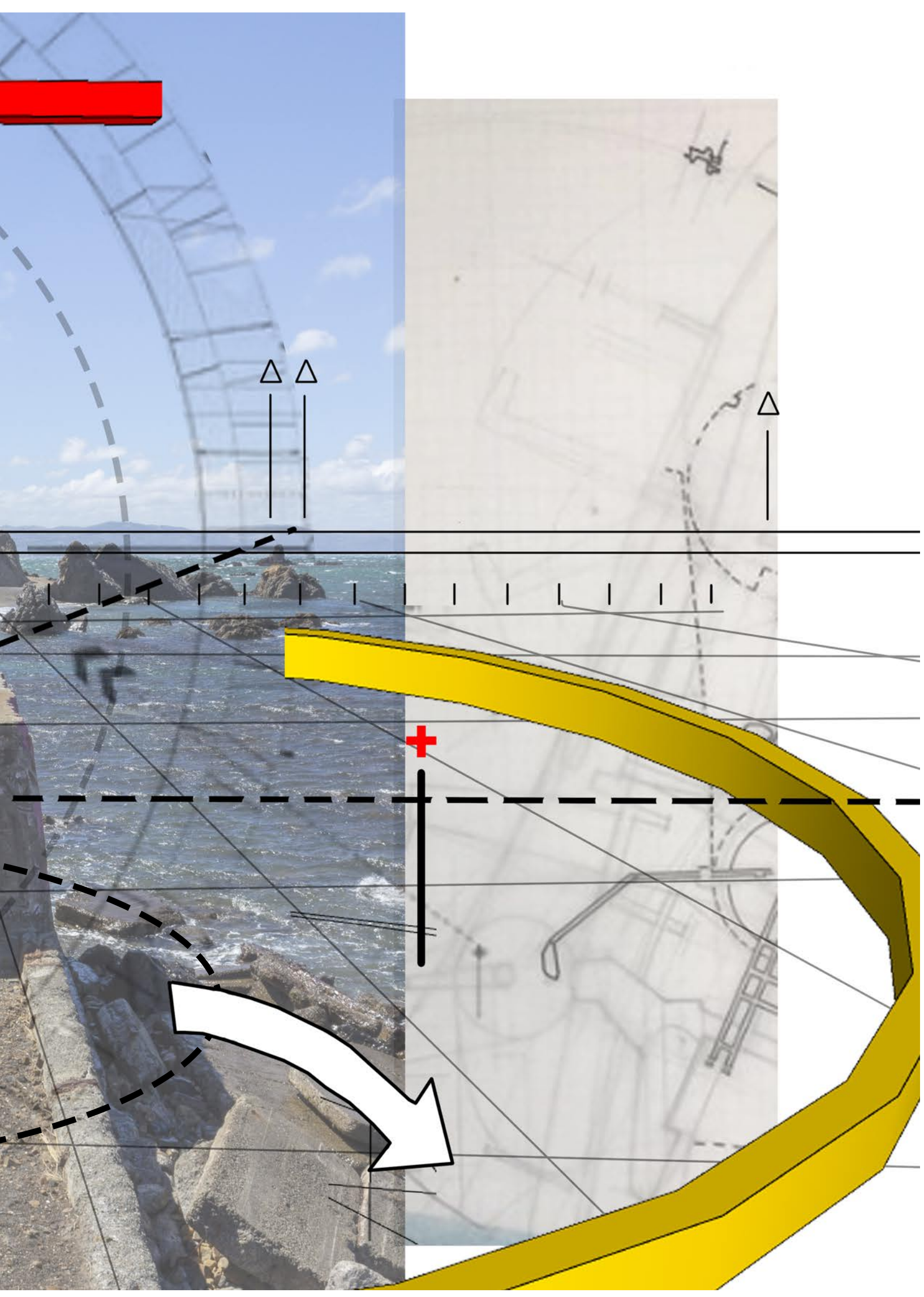
Intervention one represents the story connected to the rock quarry of Seatoun and its destruction of the large natural rock pillars that used to surround this coastal environment. The formation of the design is extracted from the original rock crushing battery (seen on page 57). This intervention takes on a role of regeneration rather than destruction like its predecessor. The intervention uses aspects of orientation to highlight the crumbling sandhills it runs Parallel with, simultaneously using its structure to strengthen it. The other half of the design reorientates the viewer towards the sea where the atrocities of human behaviour has defaced the landscape.
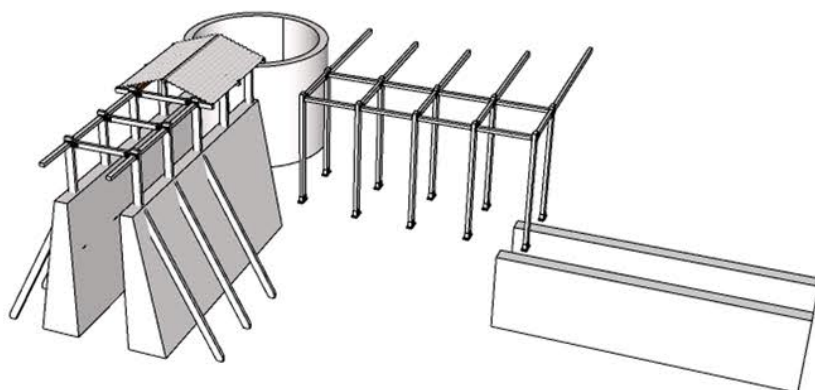
Intervention two represents the stories connected to Barrett's Reef. The structure of the design carries on the same structural orientation established in the first intervention that supports the crumbling sandhill. Instead of changing orientation perpendicularly, the design changes orientation through elevation. Through this, a viewpoint is established where the audience can observe the beauty of the reef and the wider ocean view from a higher vantage point.
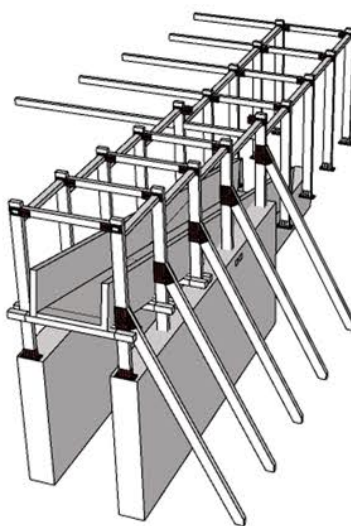
Intervention three represents the story connected to the history of Kupe's arrival in the Wellington Harbour. The design of this intervention creates a sweeping view of the Seatoun shoreline that opposes and highlights the orientation of the other two designs. The chosen viewpoints within this curve strengthen the legend of Kupe. The first viewpoint orientates the viewer to steeple rock, where Kupe first examined the Wellington Harbour. The second viewpoint orientates the viewer to the entrance of the Wellington Harbour and the third directs towards the Cook strait.
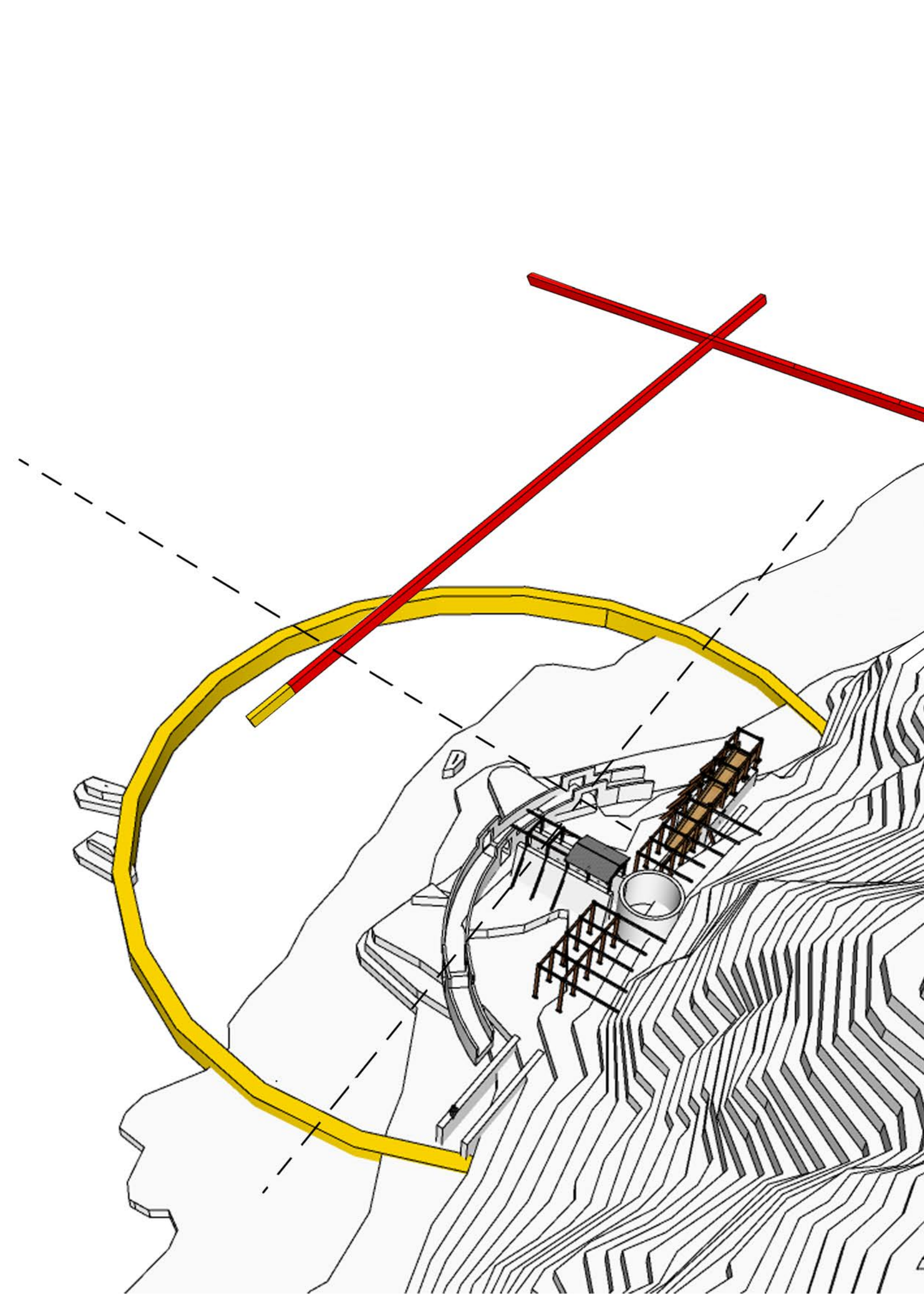
SITE 07
BREAKER BAY
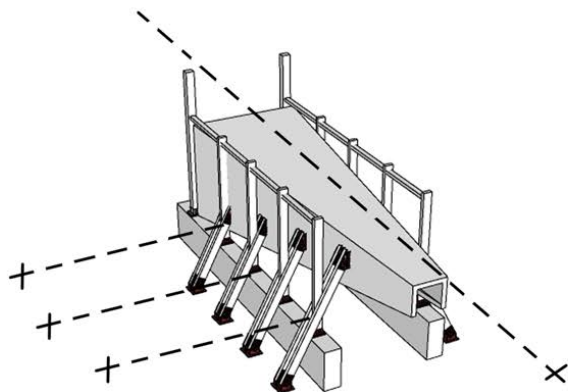
Breaker Bay explores the notion of viewpoints through framed thresholds to help curate a set of architectural interventions on a specific site.

The first design is an elevated viewing threshold which establishes a relationship with the viewer and the point of view. The large square intervention creates multiple gateway entries allowing the audience to experience different elevations and points of view when approaching the intervention. The last design creates a simple doorway threshold, this design is elevated above the ground allowing the viewer to holistically examine the site, while also experiencing its aligned viewpoint.
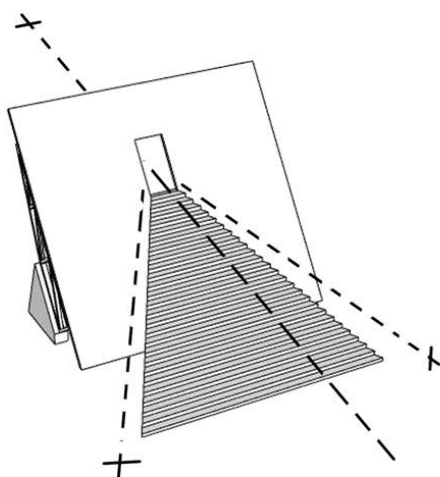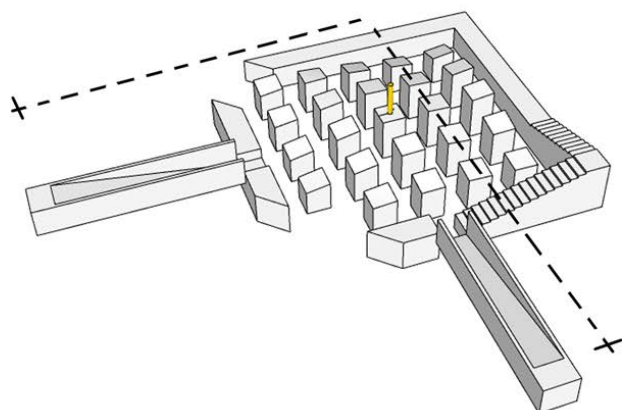
The collage experiment on the right-hand page explores the idea of viewpoints through framed thresholds. The composition of the design interrogates how all three interventions may establish their individual themes while also working holistically as a group. The use of notation helps curate the drawing to show how viewpoint thresholds may be experienced. The investigations on the next page explore these initial ideas of notation by using visual indicators to push the designs further through a curated site drawing.
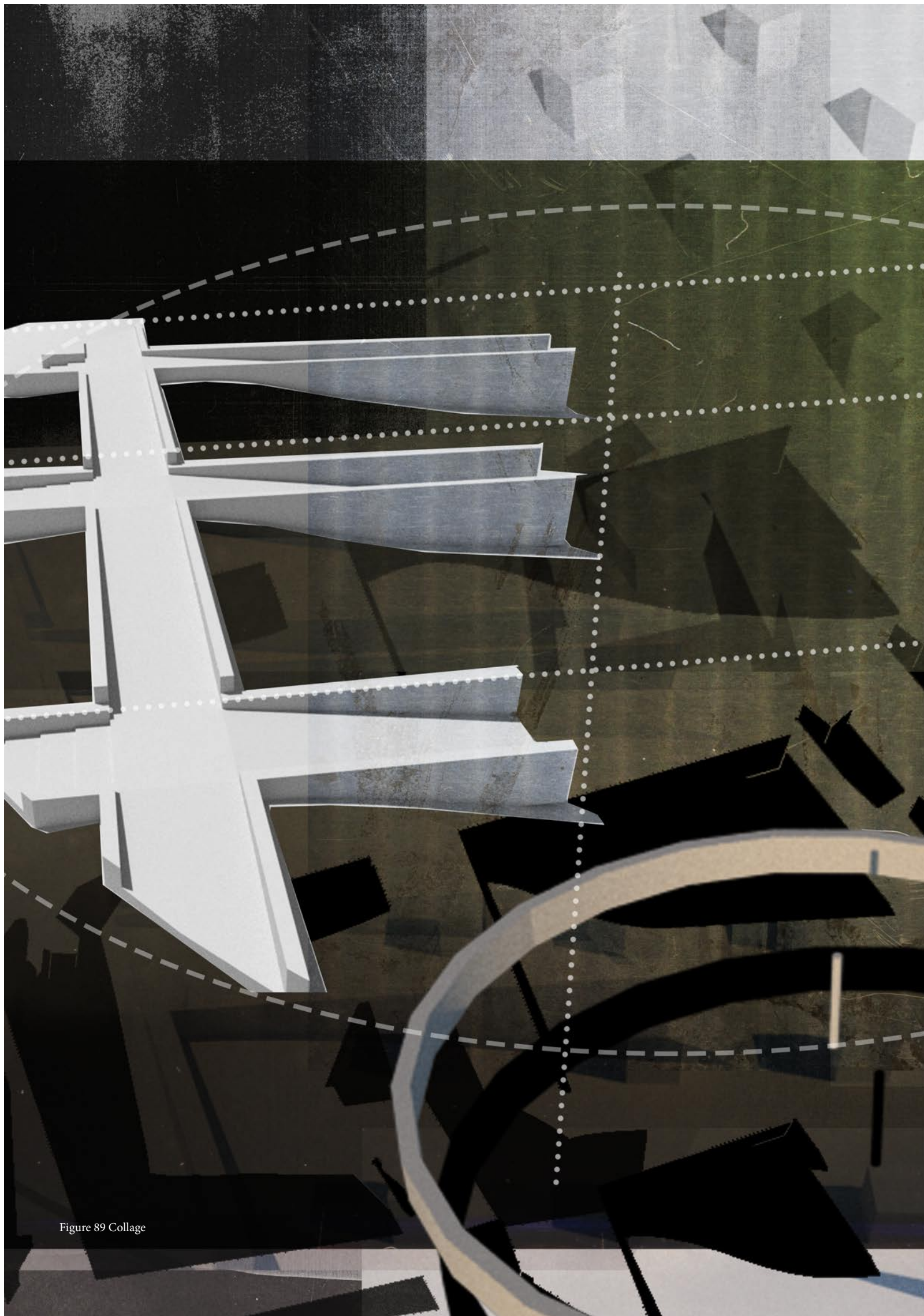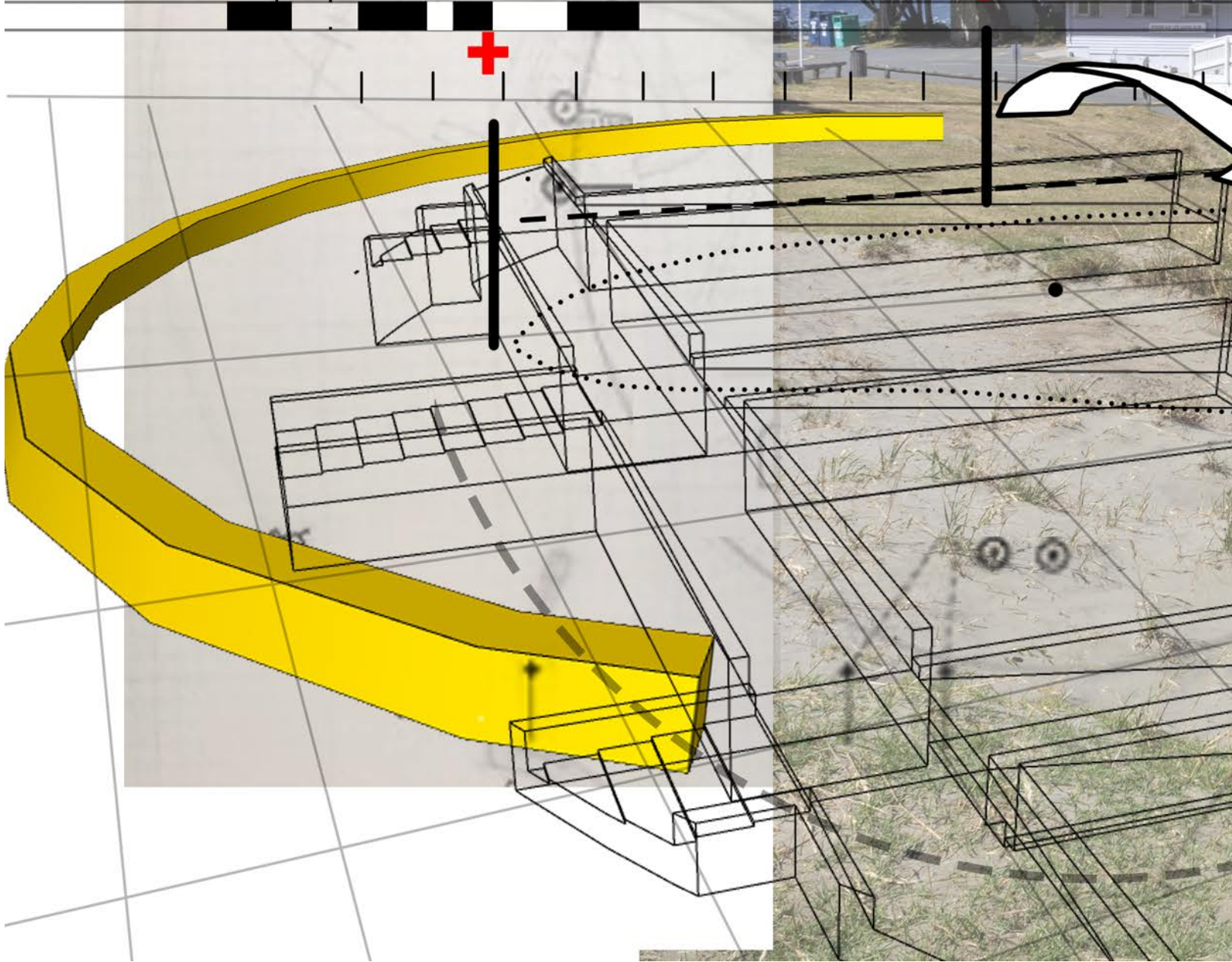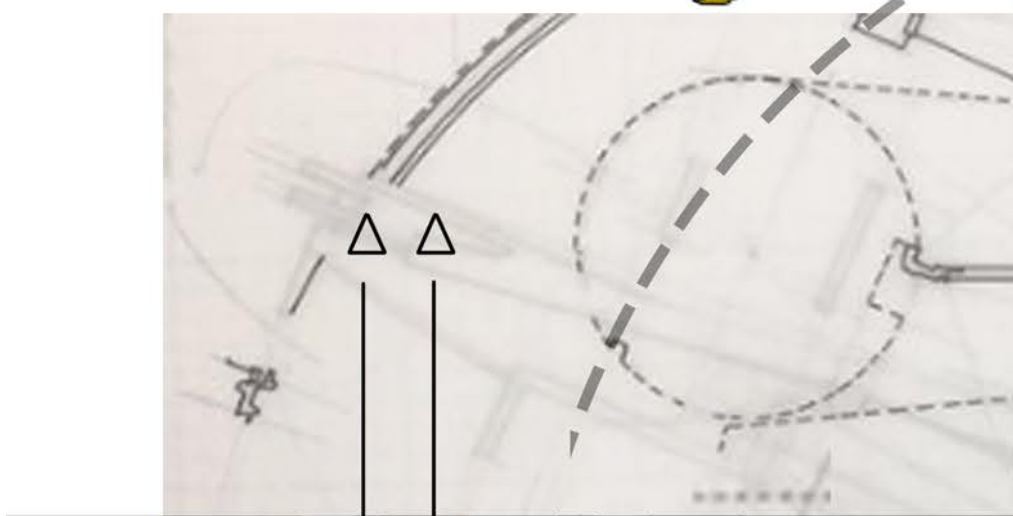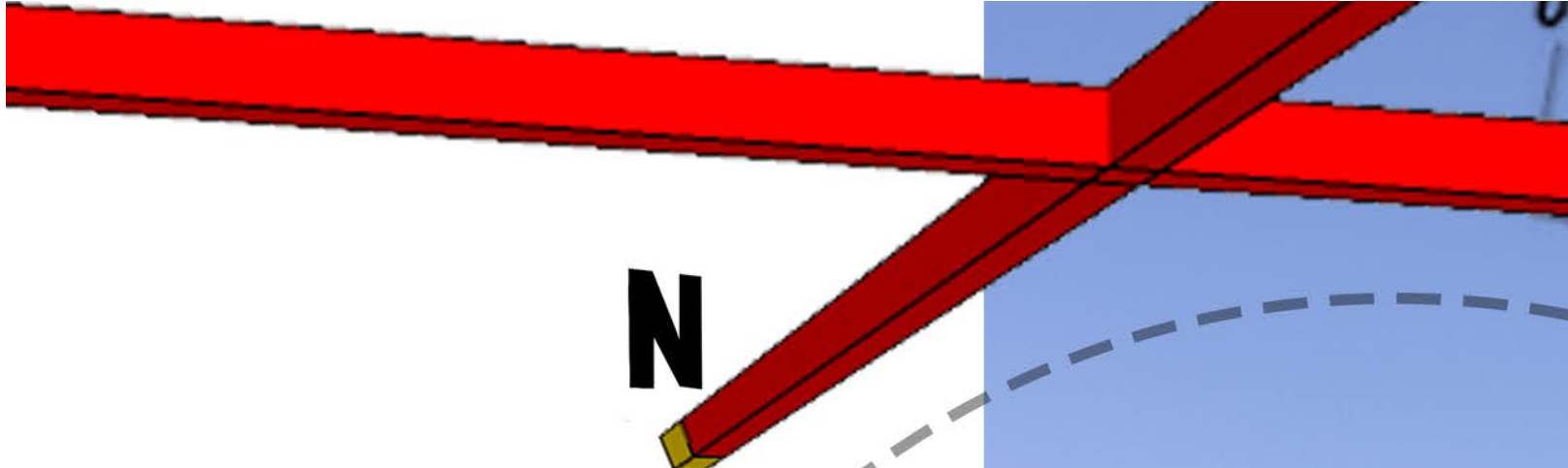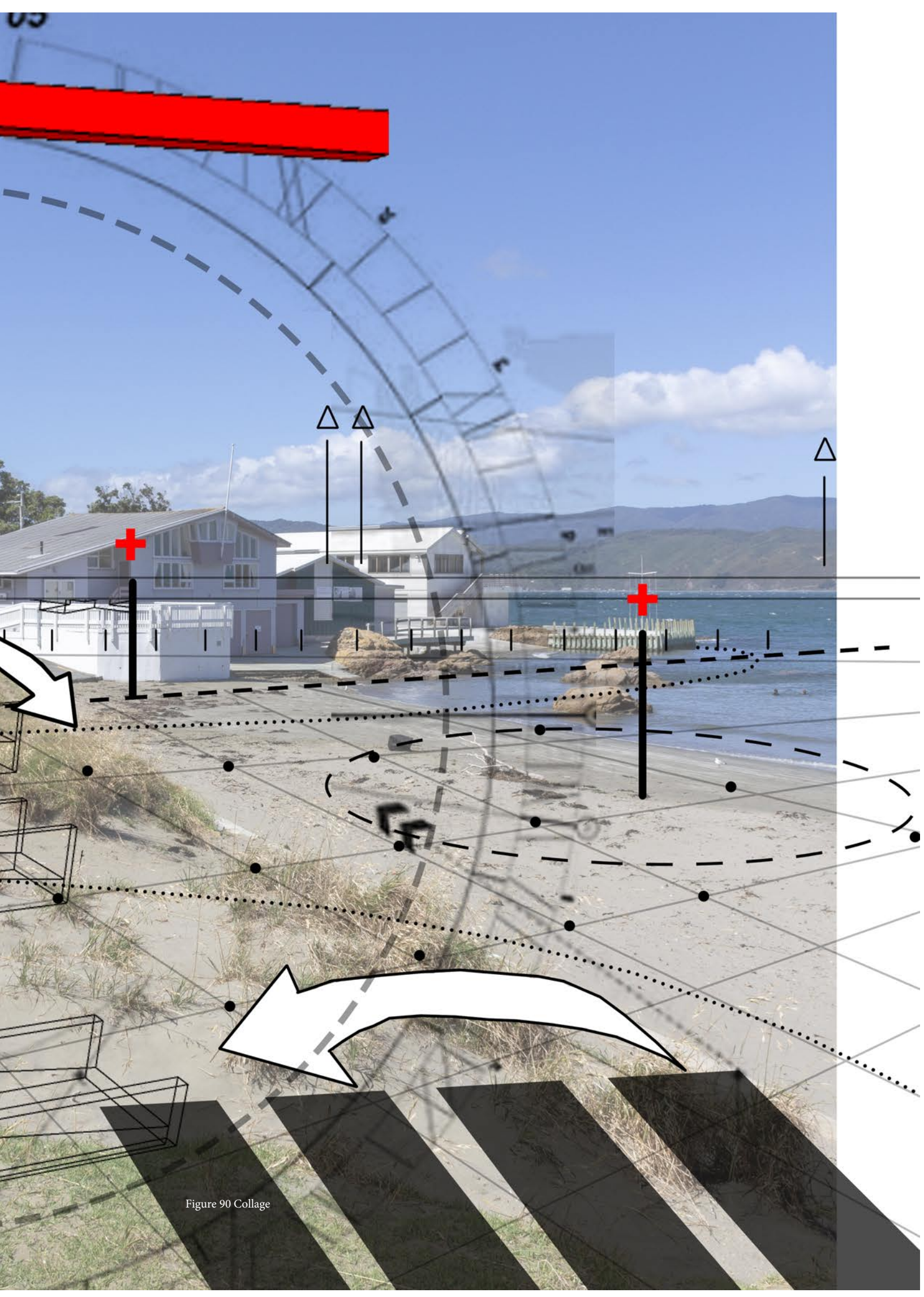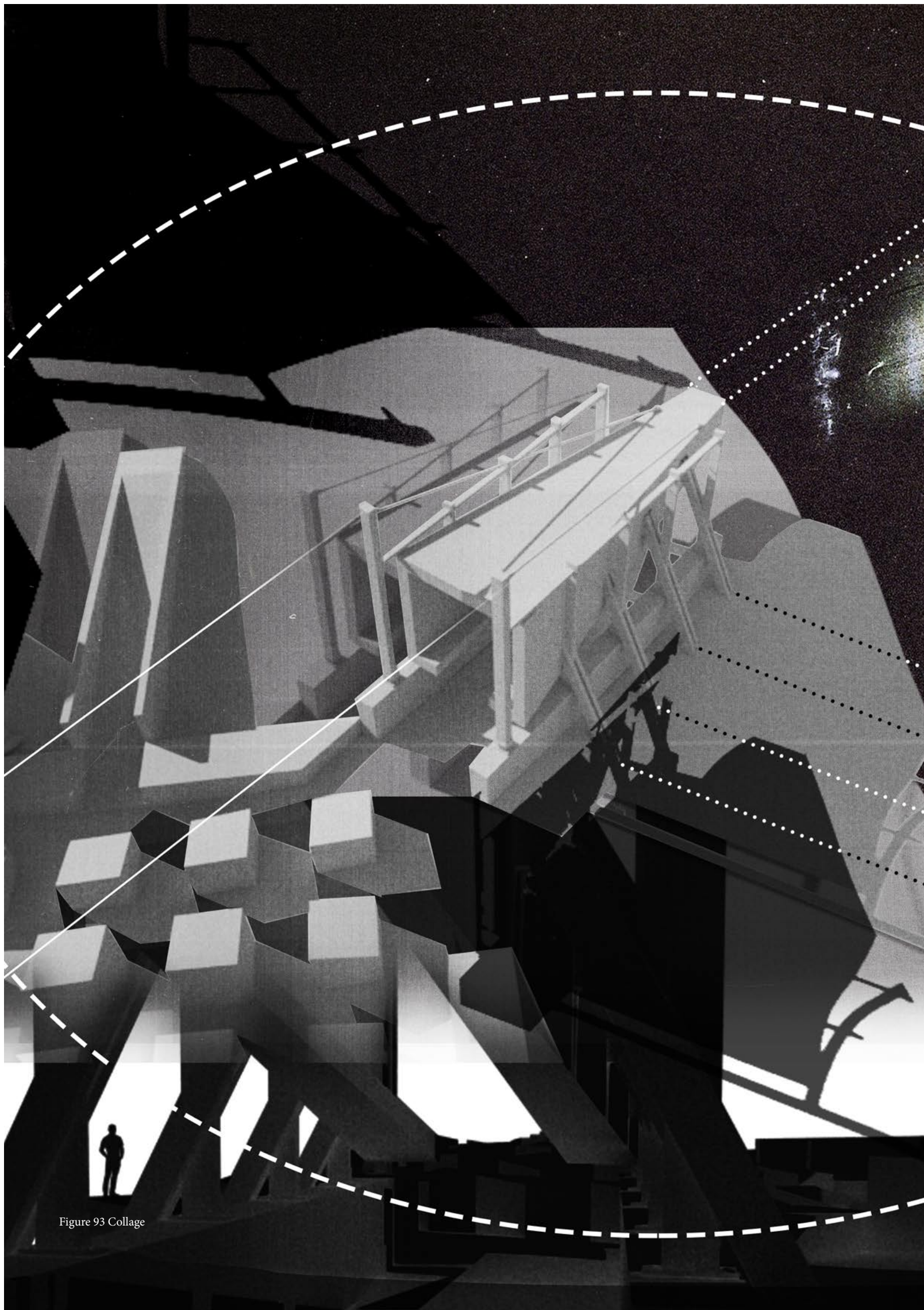
Figure 93 Collage
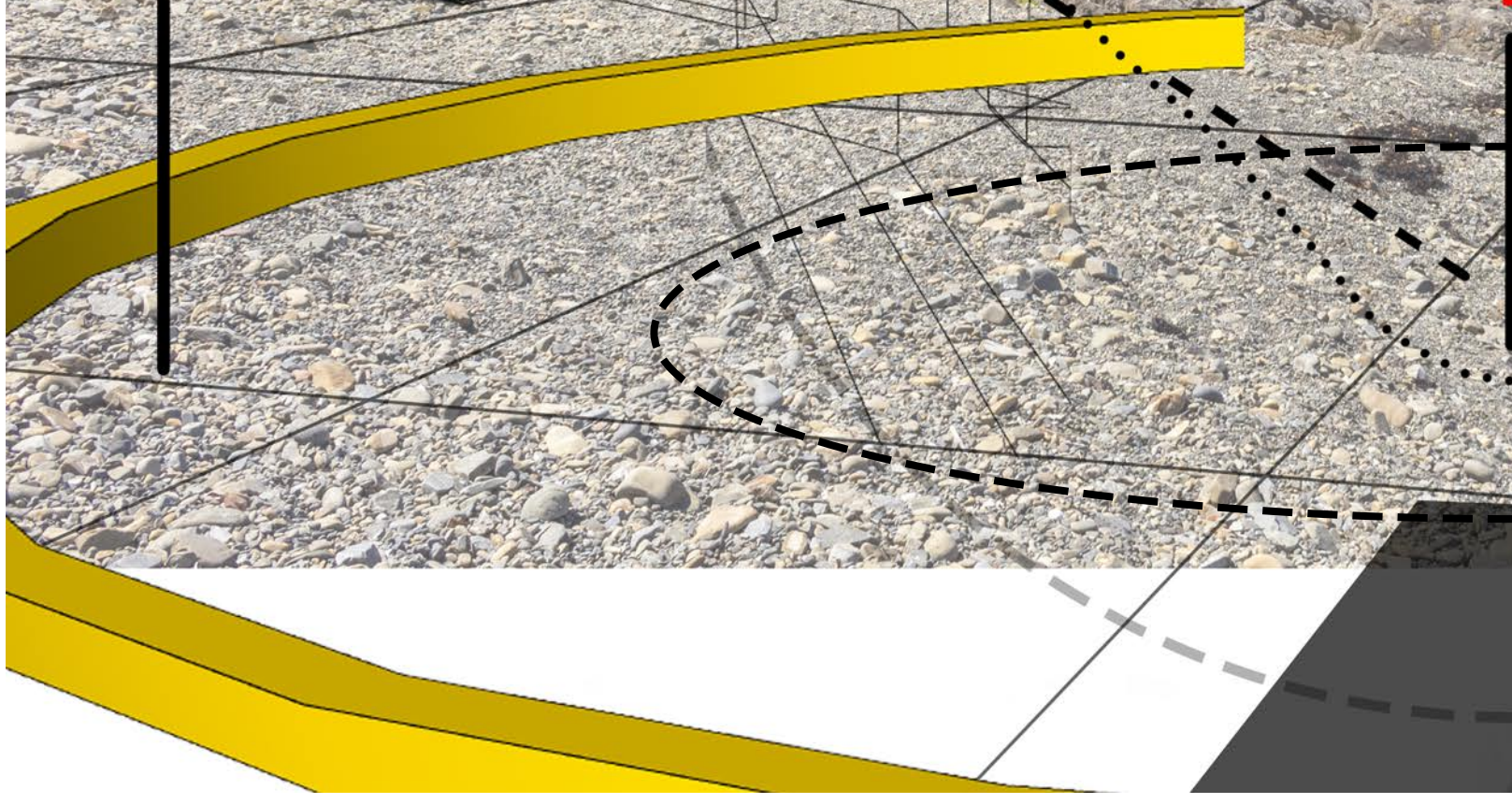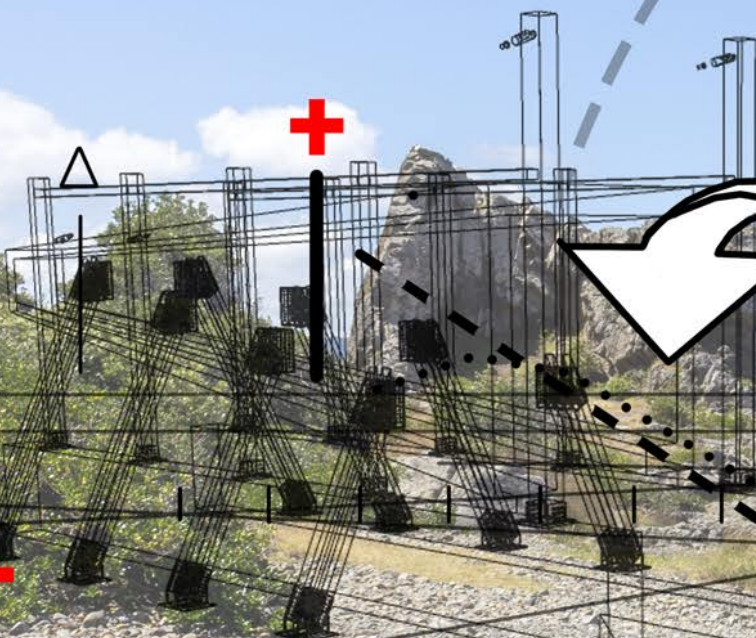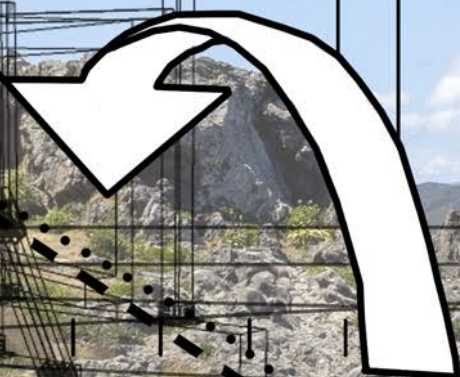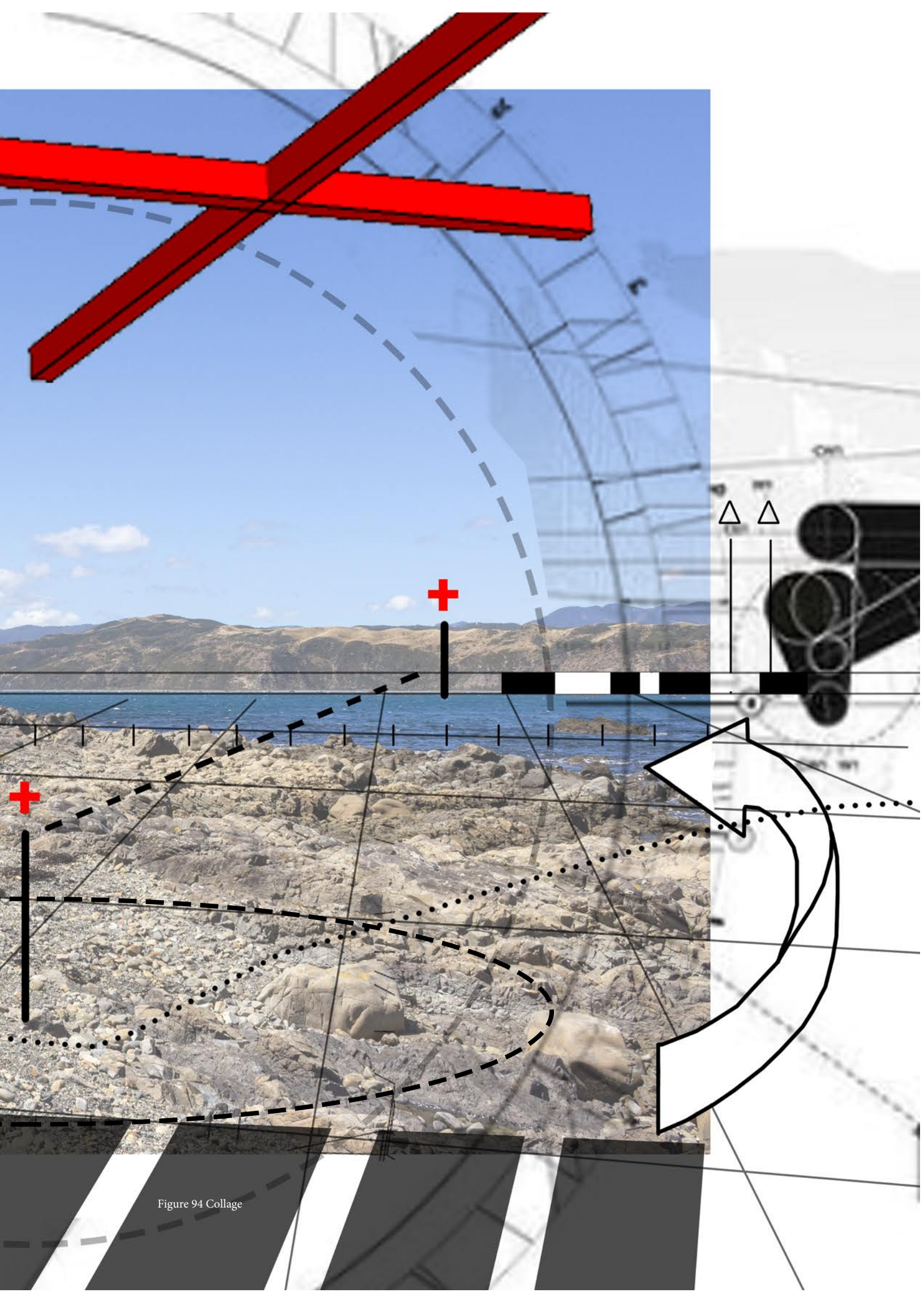
Figure 94 Collage

Intervention one represents the stories connected to the military presence within Breaker Bay and the construction of its famous coastal road, Branda's Pass. The intervention takes inspiration from a military cannon, designed as a view pointer. The placement of the intervention is positioned in a direct line of sight with the road in the distance. The front of the design is formed as a gateway channel, representing the channeled cut that was created in the Breaker Bay ridge to create the coastal road.
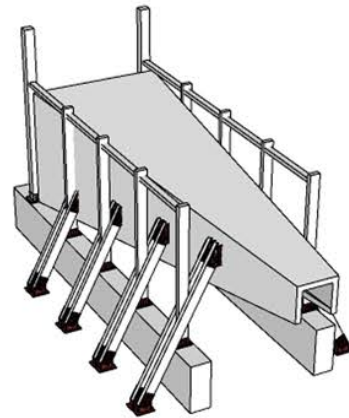
Intervention two represents the story of the Wahine disaster which sunk off the shores of Breaker Bay. The intervention's form is generated from the North/South grid of the Miramar Peninsula. The design is fragmented on the opposing corners to highlight the natural shoreline grid. The purpose of this is to orientate the viewer off-axis to acknowledge the disaster that took place out beyond the shoreline. As the viewer enters the intervention they are met with a sea of cubes, the symbolism captures the devastation and fragmentation of lives and lost souls that took place that day. The elevated stairs on the right-hand side of the intervention allow the viewer to gaze out to see in remembrance while also being in the light of sight for the viewpoint of Intervention one.
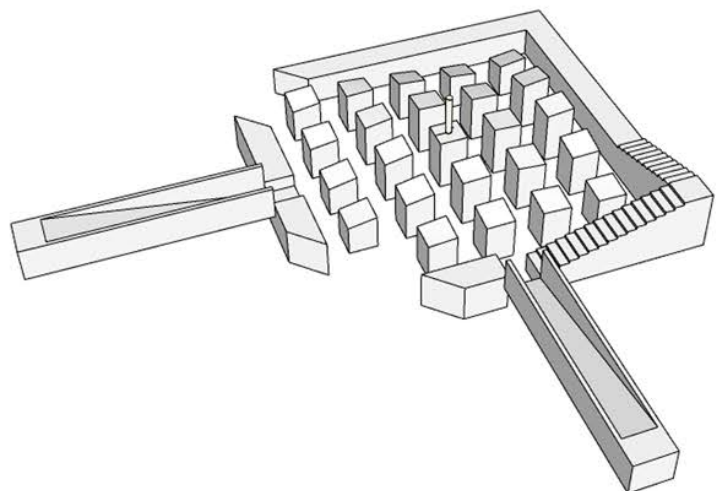
Intervention three represents the story connected to the famous Māori Pā situated above Breaker Bay, Rangitatau. The Pā was known for its beauty and stunning views of the night sky, in which its name originates from meaning "Doorway to heaven." The form of the intervention takes inspiration from this name, it establishes an optical illusion with a large staircase. From the ground level, the design gives the impression that it is ascending into the heavens while the large, angled wall behind it reflects the sky floating above, reinforcing the heavenly design. From the other side of the square courtyard, the viewer can look to the doorway atop of the staircase, this frames the view of where the Pā was once situated upon the hilltops.
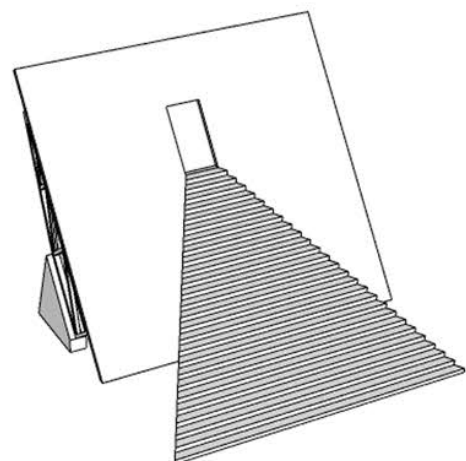
Through notational analysis of Breaker Bay, I was able to create a layout of the architectural interventions on this specific site. The collective interventions come together to highlight specific thresholds and viewpoints that are situated within the coastal shoreline. The large flat shoreline allows for taller interventions to be positioned facing a specific viewpoint in the distance.

CRITICAL REFLECTION

———
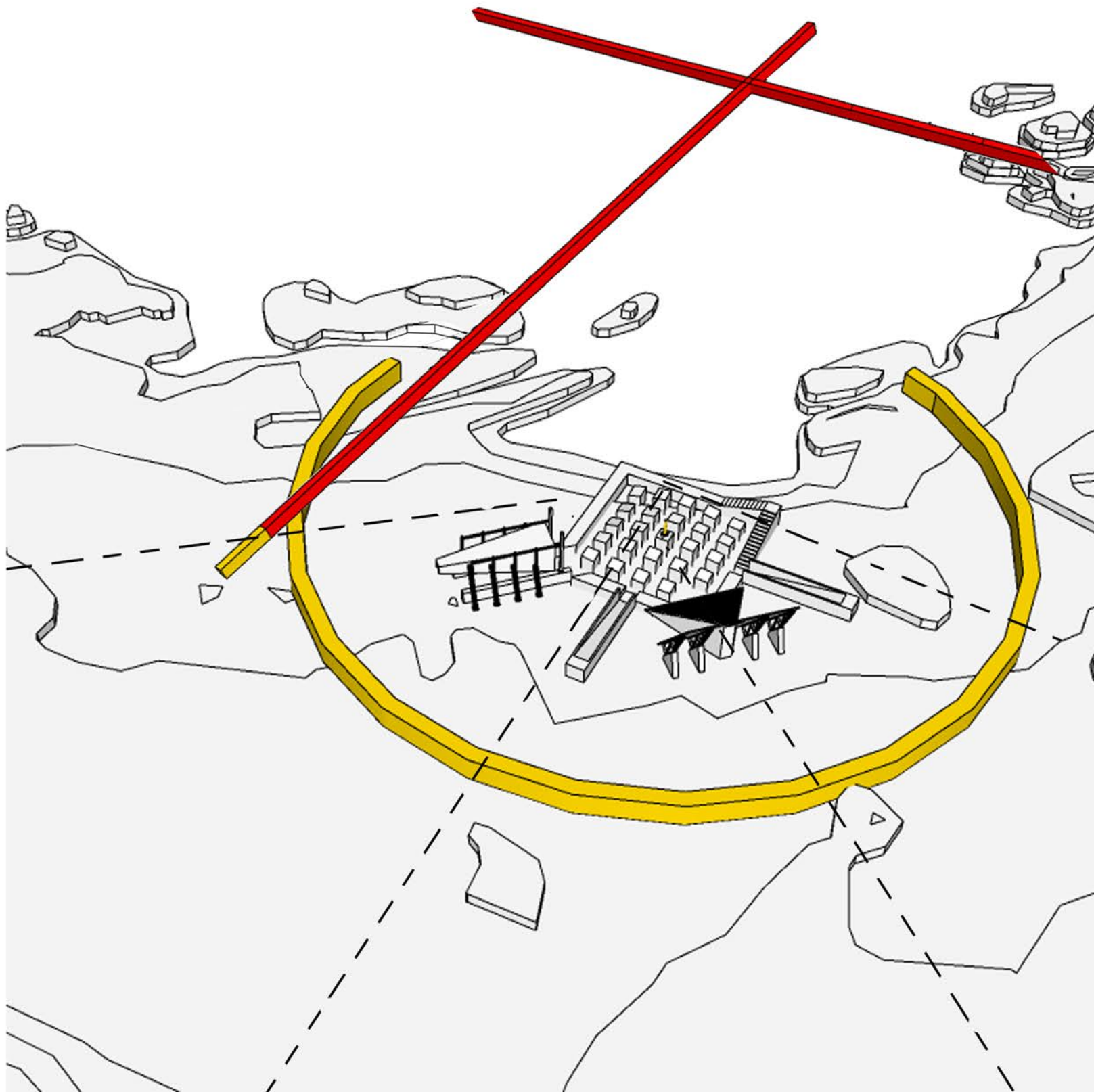
The design explorations undertaken in Preliminary Design Stage 2 set out to explore how theory relating to the curation of architectural interventions can help address the Research Question. This looked to build upon the previous architectural experiments undertaken in Preliminary Design Stage 1, enhancing the dialogue between natural landscape features and speculative architectural interventions. The outcomes that were established in this stage developed programmatic positioning on site, simultaneously establishing narrative relationships between individual architectural interventions and as a collective group story.

In the first phase of Preliminary Design Stage 2, the selected interventions were collaged together, superimposing the collective ideas. This allowed the research investigation to move freely and experiment with composition and the curation of interventions in relation to one another. The next phase I interrogated the site in depth using theory relating to architectural notation; this helped establish more potential connections between each intervention and its positioning within the landscape. The implementation of the interventions on site resulted in a "walk through" that helped situate the viewer within the contextual setting; the final outcomes helped generate a greater understanding of the site and the collective interventions.

Through the design process associated with curation, I developed a better insight into each site due to in-depth interrogations. This allowed me to expose information within the landscape that was crucial for curating each intervention. This detailed process allowed me to build upon the findings undertaken in Preliminary Design Stage 1 and enhance the research outcomes further into a more cohesive narrative representation of each site.

Accomplishments

- Integration and curation of architectural interventions and their contexts

- Audience can start to understand the narrative implications of interventions together in context of the Miramar Peninsula

Opportunities moving forward

-How can the larger meta-narrative be represented in the greater context of the Miramar Peninsular?

- How can the sites' allegorical narratives be examined in relationship to one another?

- How can the sites be developed into a more tangible realm for clear understanding of scale

By reflecting on this stage of the Preliminary Design process I was able to better visualise the direction of the investigation in relation to better achieving the Research Aim and Objectives. This design stage enabled me to represent the unique narrative opportunities of each site, while also being able to imagine how each site might stand in relation to the coverall coastal journey. One important missing opportunity at this stage of the investigation was the lack of specific programmatic considerations for the individual interventions. The interventions primary serve a general role as seawalls, viewpoints gateways etc, but there needed to be a larger investigation into human interaction. This was initially due to the speculative nature of the designs, but it was evident that it needed to become a priority of the next design stage. The next stage provides greater recognition of programmatic opportunities, human scale, enabling an understanding of the meta-narrative represented by the sites when brought together as a whole.

5.0 DEVELOPED DESIGN

5.1 DESIGN STAGE 3
DRODELS AS STORYTELLING

Design Stage 3 set out to explore how physically integrated architectural models or drodels can be actively engaged in the architectural design methods and processes to: collaboratively bring notions of history (time and place) and features of a natural landscape together to convey narratives of lost heritage stories connected to local communities [RO 3]. The development of these integrated models were founded upon thet heoretical framework of Stan Allen's proposition about drodels: integrated drawings and models further enhanced by notation. Design Stages 1 and 2 addressed elements important for setting the scene of form finding and as storytelling. Building upon these factors, Design Stage 3 used the drodel format to interrogate the combined attributes of the previous design stages, while simultaneously adding another layer of context that further invoked narratives through the integration of three representational techniques: physical models, drawing and architectural notation.

Design Stage 3 addressed physical drodels. Their integration with physical tactile sites allowed for a better understanding of the spatial context as a whole. The multiplicity of experiences can be surveyed by the audience in relation to each site, and its stories can be recognised along the coastal journey. This was addressed through the extrapolation of the peninsular sites in the form of scaled models with plinths marking their sequential relationship along the journey.

Drawing—the introduction of three-dimensional construction lines as a means of direction — allows the audience to navigate the site, giving interpretation to the shifting of orientation and viewpoints. It allows the audience to develop inquisitive responses to the spaces through their own individual perspectives.

Architectural Notation — the notion and symbols of information — are imposed on each site to add additional layers of understanding of the external forces of nature of the area, for greater context to a wider audience. This is addressed through the addition of notation symbols relating to orientation, wind direction, typical weather conditions and orientation to the coastline and water currents. These notations construct a common understanding where an audience can interpret the conditions connected to each site.

The architectural interventions contribute as an assemblage of the collective and individual architectural narrative experiences within the coastal journey of the Miramar Peninsula.

Figure 95 Workshop
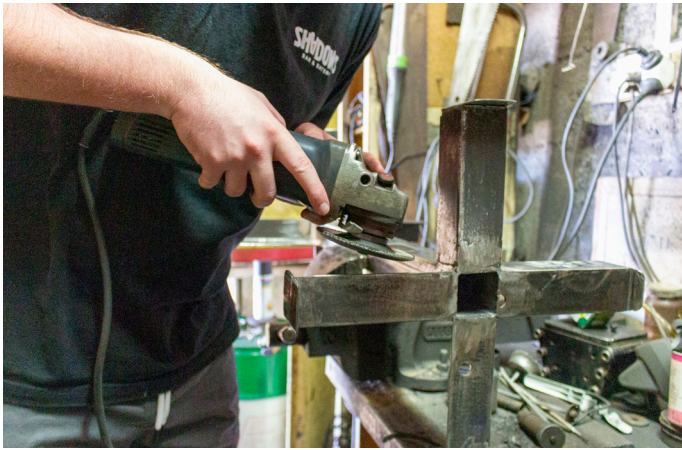
Figures 96-102 Workshop

SITE 01
SHELLY BAY

Shelly Bay is addressed through elements of a gateway threshold that were refined with the developments in Design Stage 2 and the strategic curation of the designed interventions. The spatial memories were strengthened through hierarchical spatial narratives that responded to the specific stories within the land and water, while acknowledging shifting viewpoints throughout the site. This provided the framework around which Design Stage 3 was actualised.

This is particularly addressed through the constitution of the five interventions that are situated within the dry dock waters of Shelly Bay wharf. The three-dimensional construction lines highlight the viewpoint of the intervention while the notational elements address some environmental context since there is no obvious land formation within the wharf model for the audience to gage their perception of the site.

Figure 103 Shelly Bay model
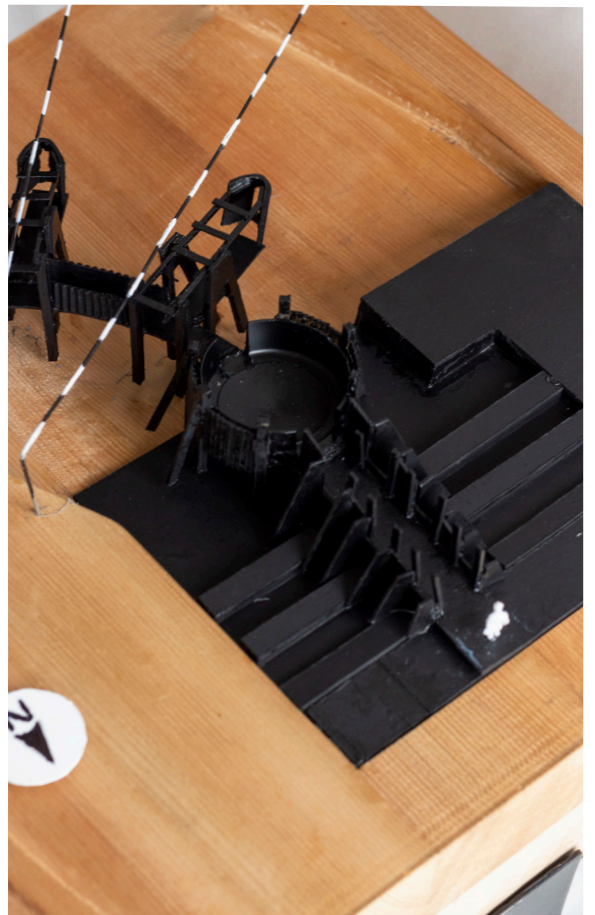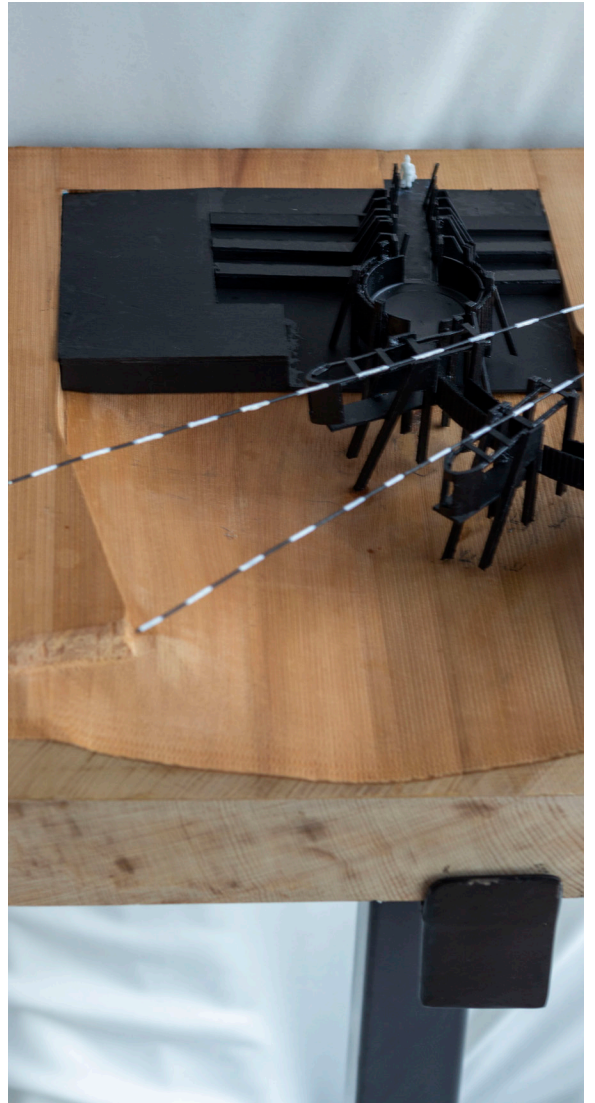
Figures 104-108 Shelly Bay model

SITE 02
POINT HALSWELL

Point Halswell is addressed through the elements of a bridge structure. The symbolic form of an outreached point highlights the tip of the peninsular journey. The abstracted structure embodies the specific spatial memories related to this site that were developed in Design 2. It is reinforced with the use of architectural notation devices relating to orientation, addressing the North/ South grid axis.

The other interventions deviate away from conventional grid structure, serving primary as framed views. They are reinforced with three-dimensional construction lines to illustrate that the views are the centrepiece of the intervention.
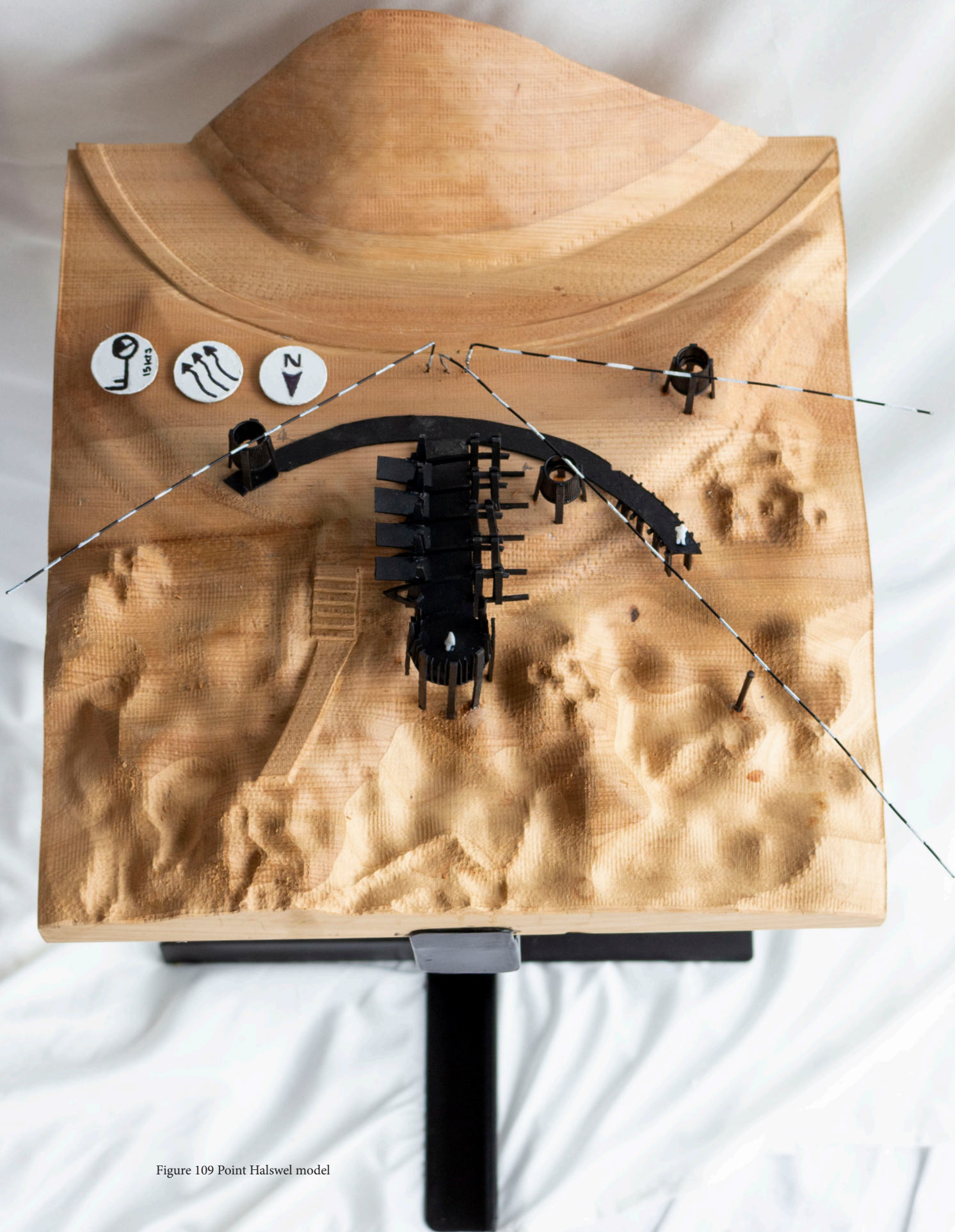
Figure 109 Point Halswel model

Figures 110-114 Point Halswell model

SITE 03
POINT GORDON

———

Point Gordon is addressed through shifting grids of coastal erosion. The design constitutes a sea wall on the north-south axis for the protection of the low-lying dunes. The other interventions radiate out from a centre point along the natural rock coastline orientation in the form of architectural viewpoint pavilions, highlighting spatial memories within the water. The architectural notation of water currents highlights the direction of erosion while the three-dimensional construction line helps establish this architectural shift.

Figure 115 Point Gordon model
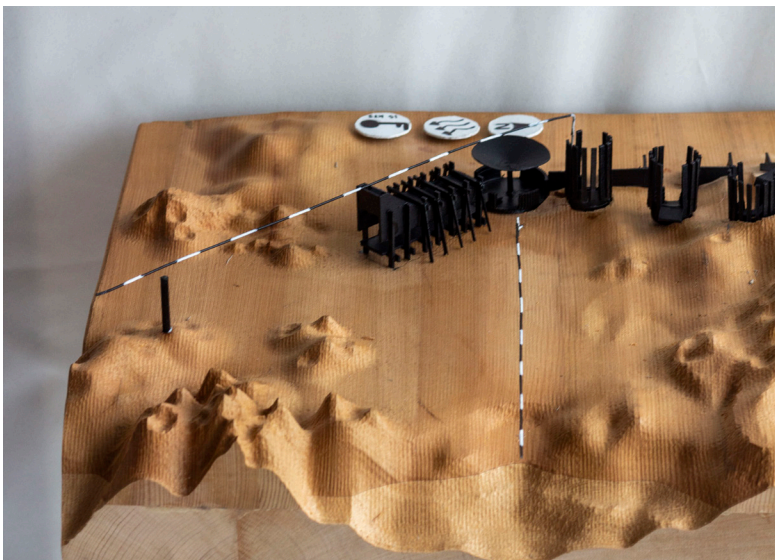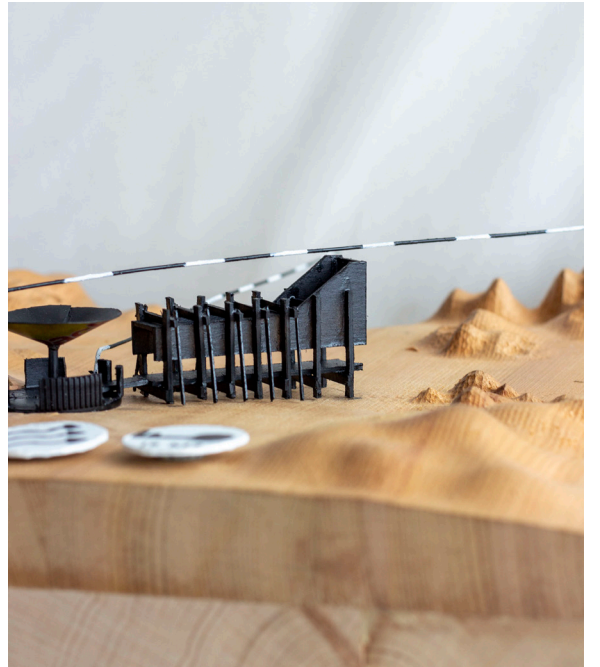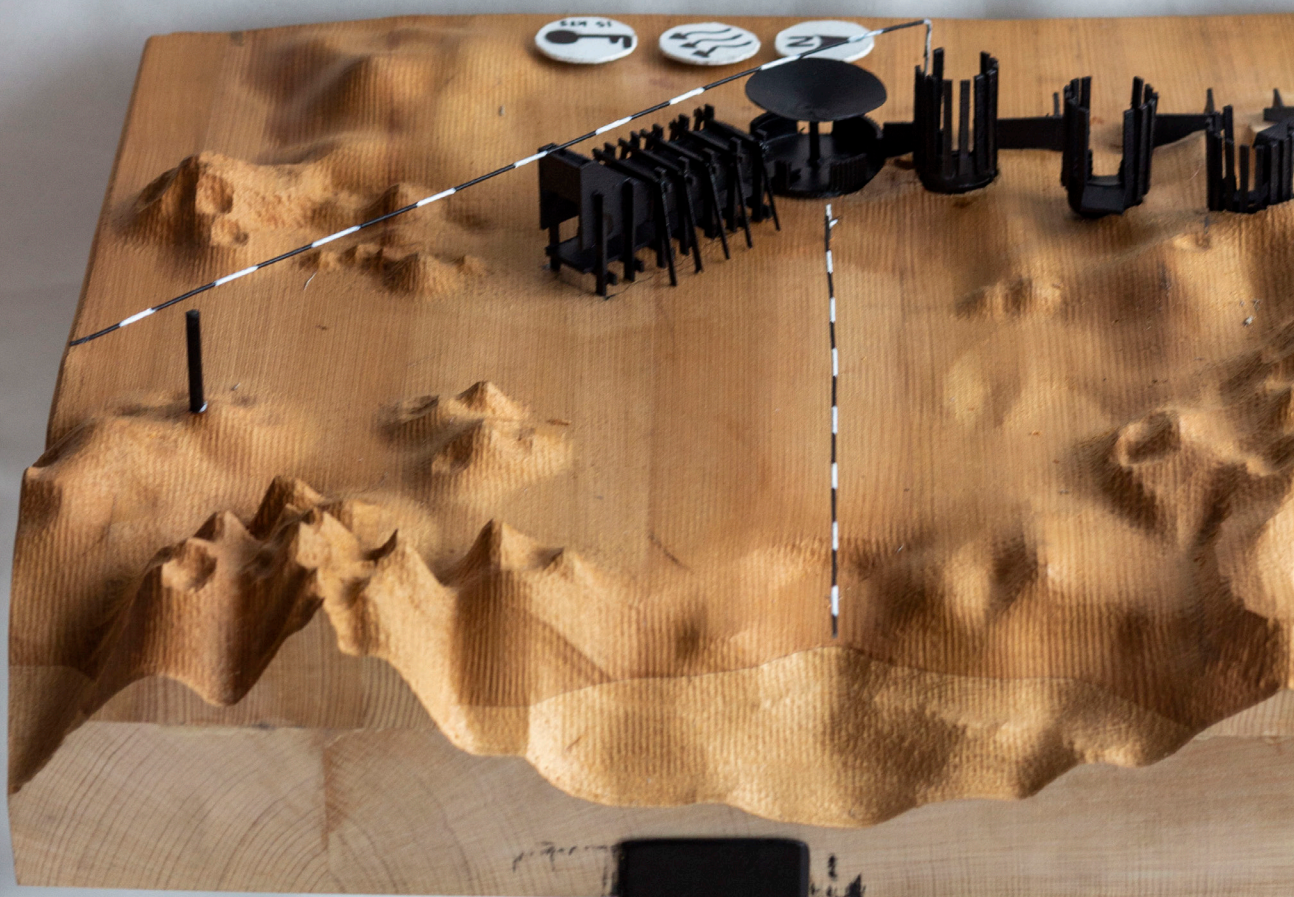
Figures 116-121 Point Gordon model

SITE 04
KARAKA BAY

‒‒‒‒

Karaka Bay is addressed through a pivot point that represents the threshold of past and present. The original wharf is somewhat aligned with the North/ South axis and is strengthened by a sea wall/pier on the far side, serving as a lookout while also helping to stop the coastline roadway from eroding. The centre pavilion aligns with the natural coastline creating a gathering spot. It influences a repetition of structural elements aligned with the natural coastline that enforce this shift, serving as recreational water jumping ledges connected to the wharf. The architectural notation of wind speeds and direction allow the audience to gage that this is a nestled spot conceived for outdoor community activities.

Figure 22 Karaka Bay model
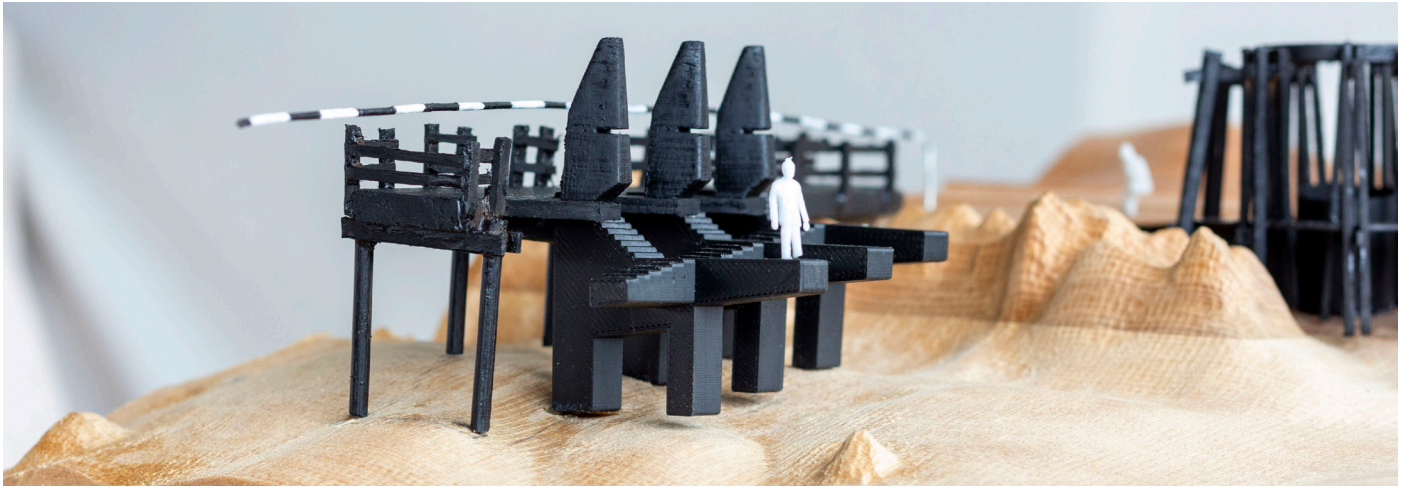
Figures 123-128 Karaka Bay model

SITE 05
WORSER BAY

Worser Bay is addressed by fracture; this is symbolic of the spatial memories of destruction related to the site. The large grid on the shoreline acts as a coastal barrier and elevated viewing point for the shallow surrounding sand dunes and roadway.

This grid orientates the audience to the features of the site. Once it meets the water line, the grid fractures into smaller pieces that align back to the North/South axis. The three-dimensional construction lines highlight this break while other notations provide further information about the water current and wind direction of the elevated site.

Figure 129 Worser Bay models
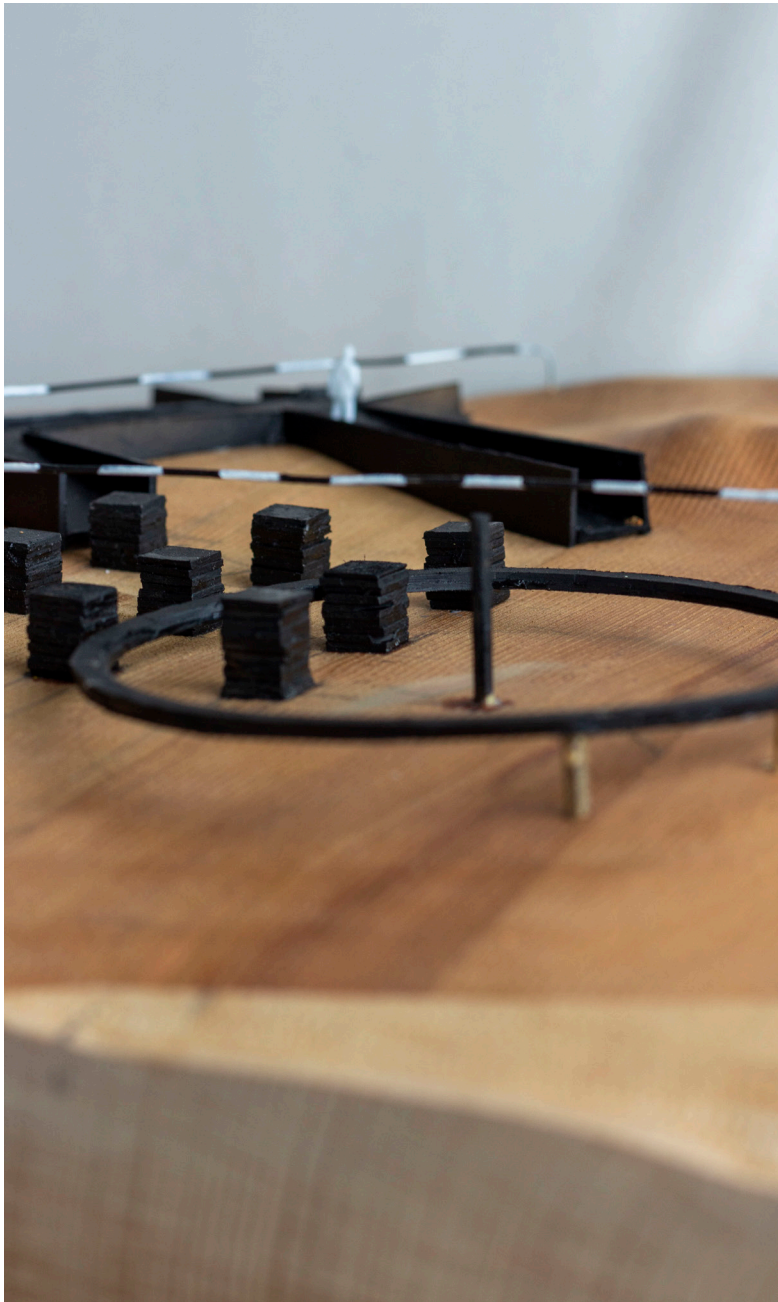
Figures 130-134 Worser Bay models

SITE 06
SEATOUN

Seatoun is addressed by a tower— help aligning a host of interventions together. The interventions are burrowed into the collapsing sand dune hills to prop up the eroding cliff face. The radial barrier in front of the design acts as a wind/water barrier while providing framed views of spatial memories.

The notions of North axis and wind direction help orientate the audience on site, reinforced with the three-dimensional construction lines.
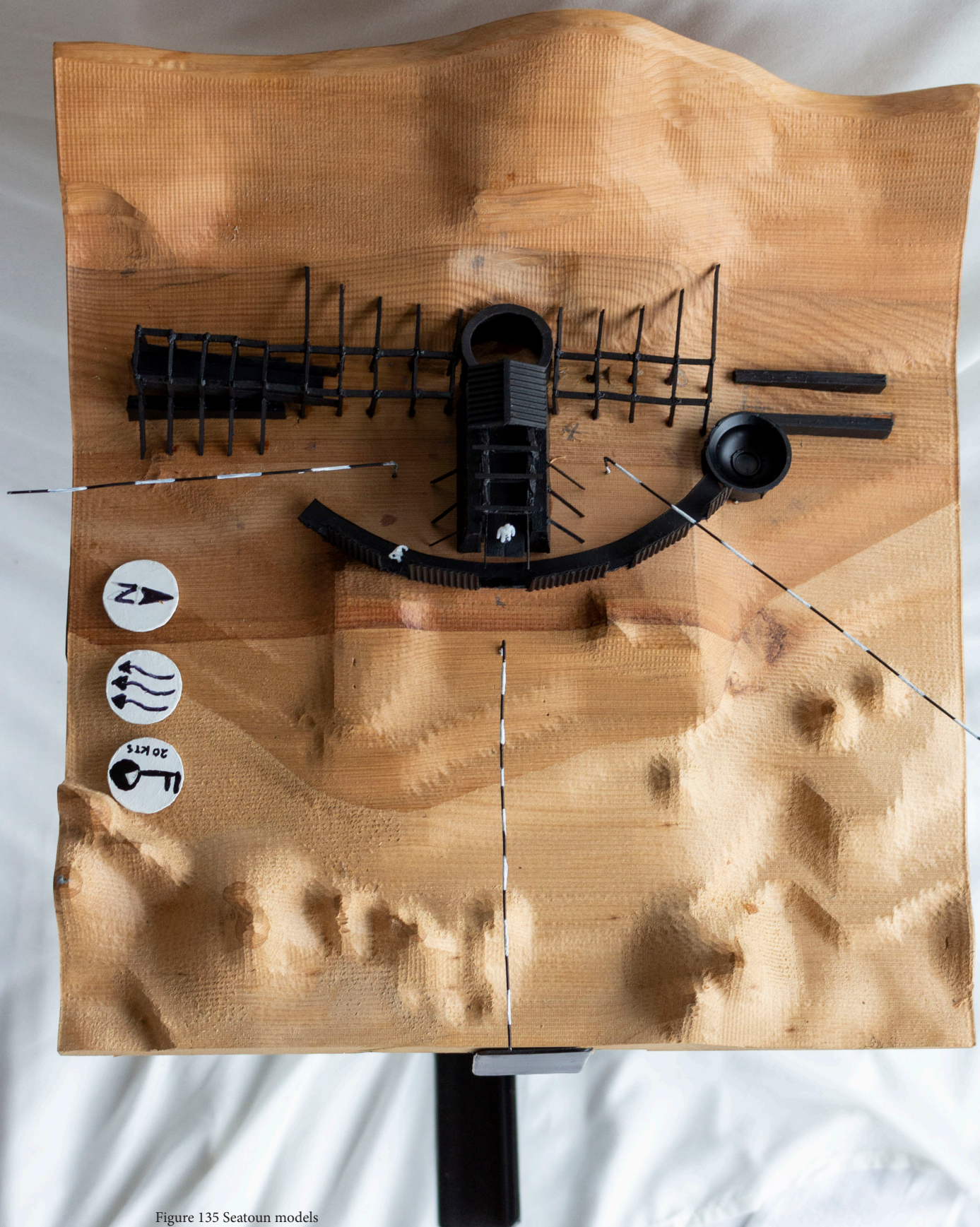
Figure 135 Seatoun models
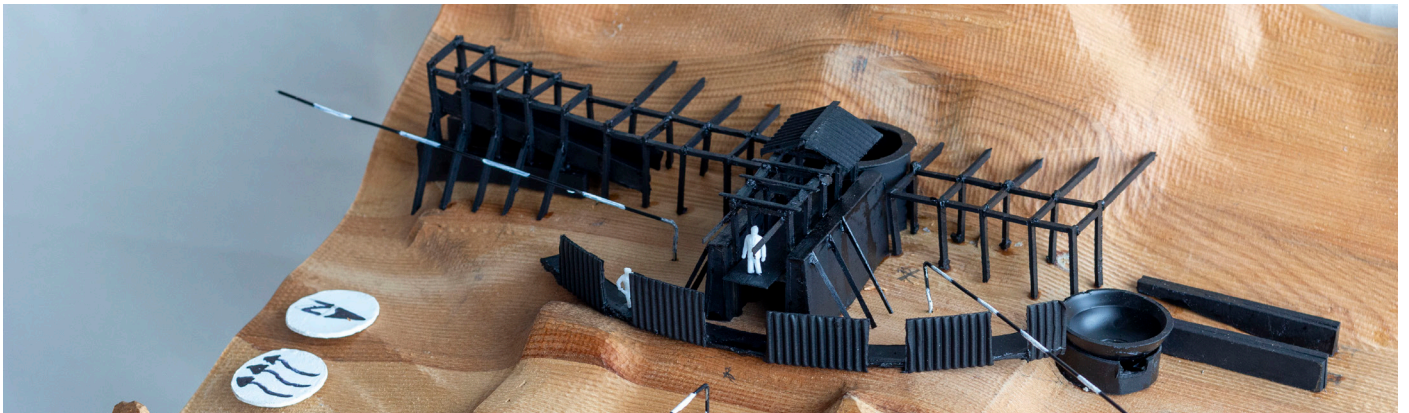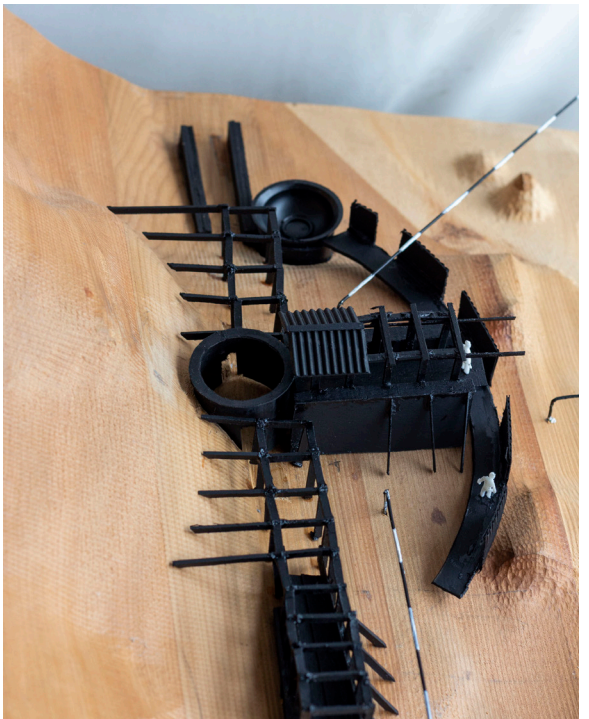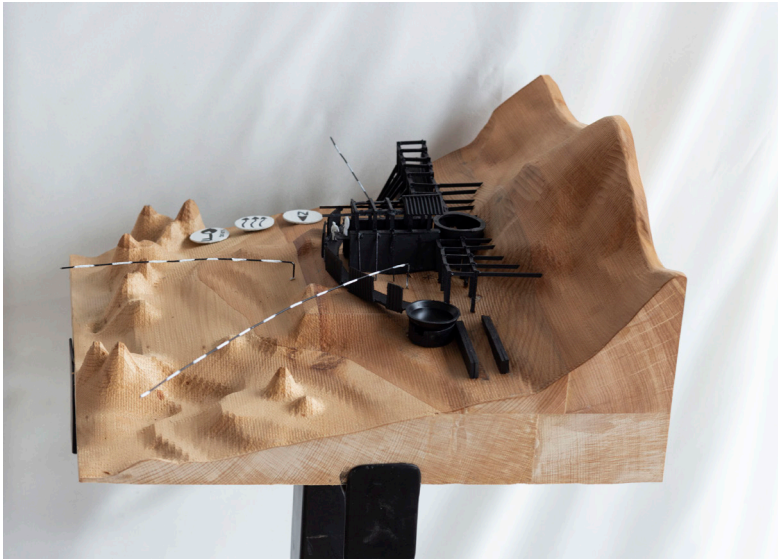
Figure 136-141 Seatoun models

SITE 07
BREAKER BAY

Breaker Bay is addressed through a focal point—
the audience enters on the North/South axis
but is then re-oriented through architectural
interventions on either end of the natural coastal
axis, pinpointing specific spatial memories in the
distance through focal points. This is highlighted
with the direction of the three-dimensional
construction lines.

Figure 142 Breakers Bay model
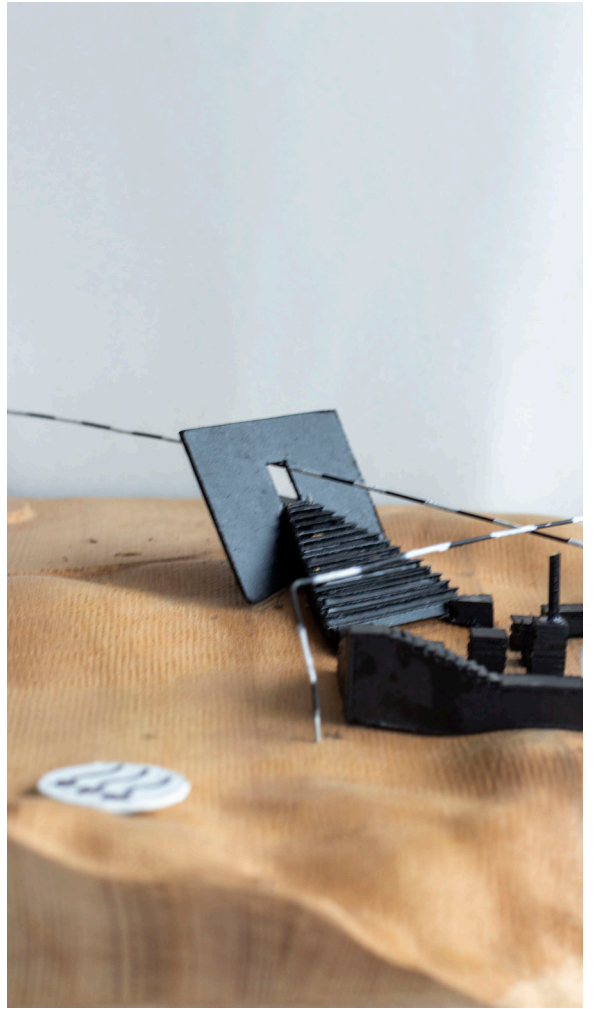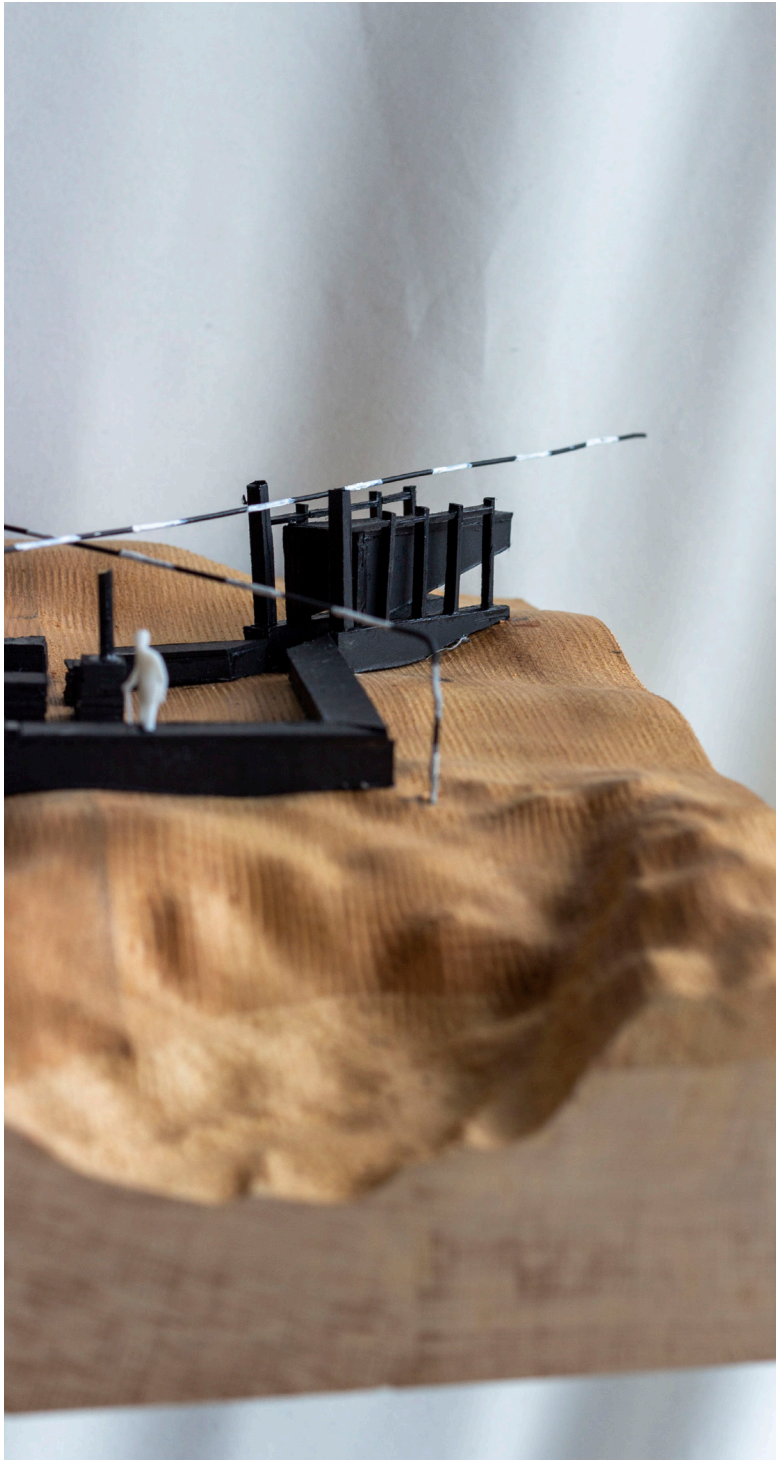
Figures 143-147 Breakers Bay model

EXHIBITION

Figures 147-148 models

Figures 149-152 models displayed in a private studio located in Rotorua

CRITICAL REFLECTION

The Developed Design Stage tested the incorporation of Allen's interpretation of integrated model theories within the framework of storytelling. This explored how that an integrated physical model might construct a richer understanding of information connected to an architectural narrative experience. In the Developed Design outcome, the architectural stories are built upon a complex relationship between seven sites, each housing at least three interventions. The audience was invited to view and engage in tactile responses of the models. This was tested in the public setting of a flash exhibition, where visitors could holistically observe the coastal journey and the individual site.

The complexity of the seven sites and their interventions allowed the collective experience to be layered and offer rich opportunities for exploration and navigation. While they collectively created a world of complex narrative relationships, the transitioning between one site to the other was not quite as clear or smooth as the individual transitions within a specific site intervention. The use of cross plinths on which the blocks sit was a symbolic representation of a three-dimensional projection line of the North, South, East West grid upon the larger peninsular area. However, this three-dimensional projection line was not indicated clear enough for the audience to grasp the concept. This led to some confusion as to how the sites were viewed and visited along the sequence of a coastal journey.

The second weakness apparent through the assemblage of the site models is in the use of architectural notation. The use of symbolistic indicators of conditions and orientation through Design Stage 3 is not quite carried out successfully enough. It was limited in how much it could evoke a total understanding of external effects of the environment and their relationship with established design on the site in this stage.

The staging of notational elements was originally limited as not to take away from the design of the actual architecture. However, the minimalist approach downplayed the evident information. This was acknowledged as a potential weakness; more evident notation may have led to a greater curiosity about the site, triggering a greater understanding. The development of this would have required a more complex ordering system and a more detailed construction of the physical model. An informed compromise ultimately had to be made to meet time constraints: the drodel is addressed through standardised constructed, navigation and environmental notation, rather than a more detailed physical drawing that explains the information more clearly. This approach would have peaked more curiosity about what the specific notations mean, allowing more information to be conveyed.

6.0 CONCLUSION

Through the changing landscape of today's society, we are constantly searching for ways of retaining heritage stories of tradition and cultural significance. Within New Zealand, this is especially important, as a multi-cultural country we need to acknowledge that there is more to heritage preservation within our national culture than just colonial buildings and Eurocentric constructs. This design led-research investigation sought to preserve and reawaken unique cultural identity through speculative architectural interventions. The investigation does this by collecting heritage and local stories related to the coastal communities of the Miramar Peninsular, abstracting them into reinterpreted interventions that hold symbolic meanings. It curates them within the natural landscape to construct an architectural experiential narrative about time and place, that captures a wide variety of stories that contribute to place identity.

This thesis explored the following principal research question:

> *How can integrated speculative architectural drawings and models be designed to help provide a conceptual framework for preserving heritage stories and oral traditions connected to local communities, while enhancing our awareness of the relationships these narratives inherently hold with features of our natural environment?*

It was important that this problem be addressed and studied through design, because the question is focused upon aspects of cultural and heritage stories being preserved throughanarchitectural narrative experience. The Research Aim of the investigation was to test how an architectural design approach that prioritised speculative design outcomes can help reawaken or preserve heritage stories. The goal was to engage in allegorical architectural design methods, as a means of challenging the traditional Eurocentric concepts of New Zealand's heritage stories and culture. The physical model outcomes of the preliminary designs stage attempt to embody these stories by generating architectural concepts derived from cultural narratives. The outcomes were further strengthened by curating these designs within the features of the natural landscape from which they were generated.

To highlight and test the conceived framework through an architectural narrative experience, the design methodology employed a scaled physical model environment with layered information in the form of notation. This mode of inquiry conceptual drodel-based spatial experience of the coastal journey around the Miramar Peninsula. The methodology and outcomes enabled important points of interest to be examined without having to design outcomes for the entire wider peninsula area.

The scope of this project was limited to the design of the integrated speculative architectural drawings and models of seven key sites. The nature of the speculative physical models was able to remove some of the constraints of real-world situations, enabling a wider audience to view the outcome within public gallery setting.

This methodology was selected to privilege the development of the architectural interventions themselves. This allowed them to interpret and challenge site-specific issues, while pushing the boundaries of heritage preservation.

With the thesis's constraints relating to time and available resources, the methodology appears to have been appropriate for testing heritage preservation by reawakening local and historical stories through a collection of curated speculative interventions. This required extensive experimentation that placed architectural interventions into narrative dialogue with landscape features. However, the resolution of the architectural envelope, construction technologies or costs were all out of the scope for this investigation due to time limitations and the need to focus th overall investigation on principal research question.

This thesis investigation explored allegorical architectural design methods as a framework within which speculative architectural interventions could be developed. This was used as a form of storytelling to embody cultural and heritage stories related to local communities of the Miramar Peninsula. The exploration and testing of a design-based theoretical framework allowed the relationship of historic preservation and allegorical design methods to be developed.

If the study were to be continued, these architectural interventions could be examined closer in relation to the stories that they represent. As mentioned in the critique of the developed design more notation would be helpful to better inform the audience of the site and its relationship to the design. In addition, there is the potential for this physical mode of working to be explored as a hybrid with a technological approach such as virtual reality.

Participants could be invited to use a VR headset in which they view the physical model, where they are presented with snippets and photos of what the speculative interventions represent. Notation could also be actively advanced to show moving wind directions, water levels and currents in real-time.

The Flash Exhibition was important to examine to see how people interacted with the models, giving the opportunity to better understand how one might interpret the design. However, the documentation and analysis of their responses were outside the scope of this investigation.

BIBLIOGRAPHY

"A bare Visitor Evening Post", volume cvii, issue 21, 25 January 1929, page 11

"Accidents and fatalities" Evening Post, volume lviii, issue 127, 25 November 1899, page 5

"A Message from the Sea". Evening Post, volume xix, issue 106, 4th June 1897, page 2

"Alleged sly-grog selling at point Halswell." New Zealand Times, volume xlvii, issue 7883, 18 September 1886, page 3
Allen, Stan. "Field conditions". In: The Digital Turn in Architecture 1992 – 2012. New York, N.Y., U.S.A: John Wiley & Sons Ltd. 2013. Journal Article.

Allen, Stan. Practice: Architecture, Technique, and Representation, Second Edition. London, Great Britain: Routledge Francis & Taylor Group. 2009. Print.

Allen, Stan. Points + Lines: Diagrams and Projects for a City. New York, N.Y., U.S.A: Princeton Architectural Press.1999. Print.

Allen, Stan. Stan Allen: Four Projects. San Francisco, C.A, U.S.A: Applied Research and Design Publishing. 2017.Print

"Aviation" Evening Post, volume c, issue 99, 1st May 1909, page 9

Best, Elsdon. "The Land of Tara and They Who Settled it. The Story of the Occupation of Te Whanga-Nui-a-Tara (The Great Harbour of Tara) or Port Nicholson, by the Maori". In: The Journal of the Polynesian Society. Vol 27. Wellington, N.Z: The Polynesian Society. 1918. Print.

Blaskchke and Rutherford Environmental Consultants. Watts Peninsular: Feasibility Study Identifying for Further Development. Wellington, N.Z: Ministry of Culture and Heritage. 2012

Burns, Carol. "On Site: Architectural Preoccupations". In: Drawing/building/text: essays in architectural theory. New York, N.Y.: Princeton Architectural Press 1990. Print.

Burns, Carol and Taylor, Robert. Perspecta 21. London, U.K: MIT press. 1984. Print.

Burns, Carol. "Site Matters". New York, N.Y., U.S.A: Routledge 2005. Print.

Cook, Peter. Drawing: The Motive Force of Architecture. Chichester, U.K: John Wiley & Sons Ltd. 2014. Print.

Ferry Crash "Current Topics", New Zealand Times. volume xxx, issue 6516, 11 May 1908, page

Díaz Alonso, Hernán and Mayne, Thom. "Generation(s) and The Generative." New York, N.Y.: Log. 2003. 127–135. Journal Article.

Diller, Elizabeth. "Architecture is a Technology that has not yet Discovered its Agency". New York, N.Y, U.S.A: Anyone Corporation: 2013. 21-26. Journal Article.

Evening Post, "A Bare visitor", issue 21, 25 January 1929, page 11

Evening Post, "Alleged Attempted Suicide", issue 32, 17 January 1894, page 3

Evening Post, "Brandas Pass", issue 17, 18 June 1908, page 6

Evening Post "Causalities at Shelly Bay", issue 29, 5th March 1891, Page 4

Evening Post, "Close Call", issue 37, 25 November 1899, page 5

Evening post, "Defacing the coast", issue 59, 24th December 1926, page 6

Evening Post, "Discovery of Human Remains", issue 20, 15th March 1864, page 2

Evening Post "Harbour Tragedy", issue 112, 8 November 1937, page 10

Evening Post, "Lighting for Fort Ballance", issue 25, 19 August 1886, page 5

Evening Post "Lost Torpedo", issue 28, 14th May 1890, Page 3

Evening Post, "Missing Young Man" issue 113, 16 May 1922, page 7

Evening Post "Mystery Oar", issue 30, 21st February 1892, page 2

Evening Post "Narrow Escape", Issue 30, 15th May 1892, Page 5

Evening Post, "Pilfering Milk Tokens" issue 71, 1st July 1930, page 12

Evening Post, "Probable Explanation" issue 71, 24 March 1920, page 4

Evening Post, "Seatoun Scare" issue 101, 26 October 1898, page 4

Evening Post, "Stranded Whaled", issue 7, 9 January 1877, page 2

Evening Post, "The Watcher", issue 18, 1st May 1909, page 2

Evening Post, "Unfortunate Animal Freed", issue 32, 27th February 1894, page 6

Evening Post, "Wrecked at Karori", issue 32, 4th June 1897, page 2

"Fatality. Pieces of Boat Washed up". Evening Post, volume xliv, issue 65, 14 september 1892, page 3

Hanks Hourston, Laura. "Narrative, Story, and Discourse: The Novium, Chichester". In: Curator: The Museum Journal Volume 58. New York, N.Y, U.S.A: Wiley Periodicals. 2016. 50-59. Journal Article.
Hanks Hourston, Laura. "The Museum and Multivalences of Place.". In: The Future of Museum and Gallery Design. London, U.K: Routledge. 2018. 86-100. Print.
Hanks Hourston, Laura. "Writing Spatial Stories: Textual Narratives in the Museum". In: Museum Making: Narratives, Architectures, Exhibitions. New York, NY: Routledge. 2012. 21-31. Print.

Hale, Jonathan. "From Body to Body: Architecture, Movement and Meaning in the Museum". In: The Future of Museum and Gallery Design. London, U.K: Routledge. 2018. 340-352. Print.

Hale, Jonathan. Narrative Environments and the Paradigm of Embodiment. In: Museum Making: Narratives, Architectures, Exhibitions. New York, NY: Routledge. 2012. 192-199. Print.

"Harbour Tragedy" Evening Post, volume cxxiv, issue 112, 8 November 1937, page 10

Haralambidou, Penelope. "The Fall :The allegorical architectural project as a critical method" in: Critical Architecture. London, U.K: Routledge, 2007. 226. Print.

Hornstien, Shelly. Losing Site: Architecture, Memory and Place. Burlington, V.T, U.S.A: Ashgate Publishing Company.2011. Print.

Houge, Martin. "Site as Project". In: Journal of Architectural Education. Print. New York, N.Y, U.S.A: Routledge. 2004. 54-61. Journal Article.

Kett, Robert J. "Monumentality as Method: Archaeology and Land Art in the Cold War". Los Angeles C.A, U.S.A: University of California Press. 2015. 119-151. Print.

Macleod, Suzanne. "Making Museum Studies: Training, Education, Research and Practice". In: Museum Management and Curatorship Vol. 19. London, U.K: Elsevier Science Ltd. 2001. 51-61. Journal Article.

Gun fire Seatoun "Local and General". Evening Post, volume lvi, issue 101, 26 October 1898, page 4

Penguin "Local and General "Evening Post, volume xcix, issue 71, 24 March 1920, page 4

Brandas Local and General. Evening Post, volume lxxvi, issue 17, 18 June 1908, page 6

Seatoun quarry "Local and General" Evening post, volume c, issue 59, 24th December 1926, page 6

Macleod, Suzanne. "This magical Place: The Making of Yorkshire Sculpture Park and the Politics of Landscape, Art and Narrative". In: Museum Making: Narratives, Architectures, Exhibitions. New York, NY: Routledge. 2012. 48-63. Print.

Man posions "Magistrate's Court". Evening Post, volume xlvii, issue 13, 16 January 1894, page 3
Mayne, Thom and Vidler, Anthony. Morphosis: Buildings and Projects 1993-1997. New York, N.Y., U.S.A: Rizzoli International Publications. 1999.

Mayne, Thom and Wagner, George. Thom Mayne Sixth Street House. Cambridge, M.A, U.S.A: Harvard Graduate school. 1989. Print.

Mayne, Thom and Weinstein, Richard. Morphosis: Buildings and Projects 1989-1992. New York, N.Y., U.S.A: Rizzoli International Publications. 1994.

Mckie, Robert. "The Hunter Brothers" History of the Royal New Zealand Army Ordnance Corps and its Predecessors. 9 February 2018

"Narrow Escape" New Zealand Times, volume lii, issue 9291, 11 May 1891, page 2

New Zealand Times "Bootlegging the Battery", 13 September 1886, page 3

New Zealand Times. "Harbour Collison", issue 6516, 27th May 1908, page 10

New Zealand Mail, "Maori Skeleton and Relics", issue 1176, 14 September 1894, page 7

New Zealand Times, "Painful Accident", issue 8009, 14 February 1887, page 2

Mckie, Robert. "The Hunter Brothers" History of the Royal New Zealand Army Ordnance Corps and its Predecessors. 9 February 2018

Milk tokens "News of the Day" Evening Post, volume cvii, issue 71, 27 March 1929, page 12

Lights fort B "Our Defence forces". Evening Post, volume lvii, issue 25, 31 January 1899, page 5

"Our Harbour Defences". Evening Post, volume xxxix, issue 23, 29 January 1890, page 3

"Painful Accident" New Zealand Times, volume xlviii, issue 8009, 14 february 1887, page 2

Pallasmaa, Juhani. "Inhabiting Time". In: Architectural Design Vol 86. New York, N.Y, U.S.A: John Wiley & Sons Ltd. 2016. 50-59. Journal Article.

Pallasmaa, Juhani. "Space, place, Memory and imagination: the temporal Dimension of Existential Space". In: Spatial Recall: Memory in Architecture and Landscape. New York, N.Y, U.S.A: Routledge. 2009. 189-200. Print.

"Shipwrecks abundant in Wellington" The Dominion Post, Feb 14, 2011

The Dominion Post, "Shipwrecks abundant in Wellington" Feb 14, 2011

"The New Plymouth Harbour Board Debt". Evening Post, volume xxxix, issue 112, 14 May 1890, page 2

"The Stranded Whale" Evening Post, volume xv, issue 7, 9 January 1877, page 2

"The Swimming Baths". Wellington independent, volume xix, issue 2146, 27 December 1864, page 3

Town & Country. "Violent Gaol Breaker, issue 700, 31 July 1885, page 16

Maori Tribes "The Sketcher". New Zealand Mail, issue 1176, 14 September 1894, page 7

"Violent gaol breaker" Town & Country. New Zealand mail, issue 700, 31 July 1885, page 16

Wellington independent, "Hydropathic Establishment" issue 2146, 27 December 1864, page 3

"Young Man Missing" Evening Post, volume ciii, issue 113, 16 May 1922, page 7

SOURCES OF FIGURES

Figure 1. MacGregor, Hemi. *I Am Nō. One; You Are Nō. One*, 2004, The Dowse Art Museum, Lower Hutt, New Zealand.

Figure 3. Cooper, Andrew. *Miramar peninsula.* Retrieved at 30 August 2020. http://commons.wikimedia.org/wiki/File:Miramar_peninsula_aerial.jpg.

Figure 6. Price, William Archer. Shelly Bay, Wellington 1866-1948 :Collection of post card negatives. Ref: 1/2-000303-G. Alexander Turnbull Library, Wellington, New Zealand.

Fgure 7. Daroux, Louis John. Two Royal Navy cutters in Wellington Harbour. Photograph taken ca 1900s. 1/2-234077-G.

Figure 8. Andrews, C.J. Underwater explosion during Star Boating Club Submarine Mining Volunteer Corps camp at Shelly Bay, Wellington. Ref: 1/2-091775-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22806930.

Figure 9. Aerial view of Shelly Bay, with Mount Crawford Prison, and a flying boat. Evening post (Newspaper. 1865-2002) :Photographic negatives and prints of the Evening Post newspaper. Ref: EP/1959/1451-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23261280.

Figure 11. Smith, William Mein. *Courtyard in Pipitea Pa at Wellington* 1799-1869. Ref: PUBL-0011-04-1. Alexander Turnbull Library, Wellington, New Zealand. /records/23151660.

Figure 12. Watt, Lee. Wellington Taniwha. Chamblett Design Group. Retrieved at 15 May 2020. https://teara.govt.nz/en/artwork/6761/ngake-and-whataitai.

Figure 13. Smith, Sydney Charles. Submarine and Torpedo Mining Corps annual camp, Shelly Bay, Wellington, Ref: 1/1-020236-G. Alexander Turnbull Library, Wellington, New Zealand. /records/22769110.

Figure14. Archives New Zealand. New Zealand Company Coat of arms. Retrieved 5th November 2020 from https://www.flickr.com/photos/archivesnz/16051045881/in/album-72157649292890288/.

Figure 16. Hocken Snapshop (10th Jul 2012). South Sea H.M.N.Z.S.. In Website Hocken Snapshop. Retrieved 12th March 2021 15:32, from https://hocken.recollect.co.nz/nodes/view/29523.

Figure 17. Smith, Sydney Charles. Boats setting out to sea at Island Bay for four fishermen's funerals. Smith, Sydney Charles, 1888-1972: Photographs of New Zealand. Ref: 1/2-047737-G. Alexander Turnbull Library, Wellington, New Zealand. /records/22428929.

Figure 18. Jones, Fredrick Nelson. Vat of beer being worked, ef: 1/1-009347-G. Alexander Turnbull Library, Wellington, New Zealand. /records/22688623.

Figure 19. Evening Post photographer. Mount Crawford Prison yard, Miramar Peninsula, Wellington. Evening post (Newspaper. 1865-2002) :Photographic negatives and prints of the Evening Post newspaper. Ref: 114/105/01-G. Alexander Turnbull Library, Wellington, New Zealand. /records/22839389.

Figure 21. Sheehan, Grant. Point halswell. Retrieved at 10 March 2021 from https://www.dronestagr.am/profile/grant/.

Figure 22. Park, Robert. Maori dwellings and chapel with whalers' lookout Tutaewera near Kaiwharawhara, Wellington ca 1842]. Ref: NON-ATL-P-0004. Alexander Turnbull Library, Wellington, New Zealand. /records/22835899.

Figure 23. Stuffs News Outlet, Mt Crawford prison. Retrieved at 20 January 2021 from https://www.stuff.co.nz/dominion-post/news/79703909/curiouscity-behind-the-walls-of-wellington-prison.

Figure 24. Crawford, James. 9 :Glendavar - with Burnham Water in centre. Cooks Straits in distance. New Zealand [ca 1845]. Ref: A-229-009. Alexander Turnbull Library, Wellington, New Zealand. /records/23025512.

Figure 26. Smith, Sydney Charles. Crowd at a Mahanga Bay military camp open day, Miramar, Wellington. Smith, Sydney Charles, 1888-1972: Photographs of New Zealand. Ref: 1/1-020238-G. Alexander Turnbull Library, Wellington, New Zealand. /records/23223455.

Figure 27. Williams, William. Gun emplacement at Fort Ballance, Wellington. Williams, Edgar Richard, 1891-1983: Negatives, lantern slides, stereographs, colour transparencies, monochrome prints, photographic ephemera. Ref: 1/2-140344-G. Alexander Turnbull Library, Wellington, New Zealand. /records/22917815.

Figure 28. Fort Ballance, Scorching Bay, Wellington. New Zealand Free Lance : Photographic prints and negatives. Ref: PAColl-5936-59. Alexander Turnbull Library, Wellington, New Zealand. /records/23156831.

Figure 29. Taylor, N.J. View of Point Gordon, Wellington 1910. Photographs of Wellington. Ref: 1/2-104782-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22686110

Figure 31. Smith, Sydney Charles. Mahanga Bay Artillery Barracks 1888-1972: Photographs of New Zealand. Ref: 1/1-024938-G. Alexander Turnbull Library, Wellington, New Zealand. /records/22739033.

Figure 32. Wills, Tony. National Institute of Water and Atmospheric Research (NIWA)'s Mahanga Bay Aquaculture Facility, December 22 2012. Retrieved on 29th October 2020 from https://commons.wikimedia.org/wiki/File:Mahanga_Bay_Aquaculture_Facility_01.jpg.

Figure 33. Giblin, Ross. The Fort Ballance historic gun emplacements on Miramar Peninsular. Retrieved on March 1st 2021 from https://www.stuff.co.nz/dominion-post/news/84423590/wellington-mayoral-candidate-nick-leggett-promises-to-reclaim-fort-ballance.

Figure 34. Robley, Horatio. The war in New Zealand - the conflict of April. 1864. Retrieved on December 15th from https://collections.tepapa.govt.nz/object/224988.

Figure 36. Taylor, J.N. Karaka Bay Wellington. 1900s :Photographs of Wellington. Ref: 1/2-104780-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22805099.

Figure 37. Clarke, Henry Charles, Scene at Karaka Bay, Wellington. 844-1936 :Negatives. Ref: 1/1-020626-G. Alexander Turnbull Library, Wellington, New Zealand. /records/23107769.

Figure 38. Evening Post newspaper of Wellington, Newspaper. 1865-2002) :Photographic negatives and prints of the Evening Post newspaper. Ref: EP/1958/4408-1-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23259803.

Figure 39. Smith, Sydney Charles. Karaka Bay, Wellington 1888-1972: Photographs of New Zealand. Ref: 1/2-048333-G. Alexander Turnbull Library, Wellington, New Zealand. /records/23089190.

Figure 41. Brake, Brian. Scorching Bay, Wellington, 1960. Retrieved on Januray 25th from https://collections.tepapa.govt.nz/object/556550.

Figure 42. Morris, John Richard. Portrait of John Buchanan, photographed circa 1894. Ref: 1/2-055930-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22783932.

Figure 43. Raine, William Hall. Nevay Roads, in Miramar 892-1955. Miramar, Wellington. Evening post (Newspaper. 1865-2002) :Photographic negatives and prints of the Evening Post newspaper. Ref: PAColl-5482-058. Alexander Turnbull Library, Wellington, New Zealand. /records/22810969.

Figure 44. Mcintosh, Peter. Corynocarpus laevigatus, 31 May 2019. Retrieved on Feburary 12th from https://www.odt.co.nz/lifestyle/home-garden/karaka-nice-garden-tree-toxic-bees.

Figure 46. Smith, Sydney Charles. Crowd on the beach at Worser Bay, Wellington. 1888-1972: Photographs of New Zealand. Ref: 1/2-046930-G. Alexander Turnbull Library, Wellington, New Zealand. /records/23132497.

Figure 47. Evening Post newspaper of Wellington. Worser Bay Beach, Photographic negatives and prints of the Evening Post newspaper. Ref: EP/1956/3011-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22738002.

Figure 48. Evening Post staff photographer. Worser Bay sand wall (Newspaper. 1865-2002) :Photographic negatives and prints of the Evening Post newspaper. Ref: 114/154/09-G. Alexander Turnbull Library, Wellington, New Zealand. /records/22449954

Figure 49. Halse, Fredrick James. View of Worser Bay from the south, showing coxwain's house and boat shed, Photographed on 31 July 1887. Collection of negatives. Ref: 1/2-004080-G. Alexander Turnbull Library, Wellington, New Zealand. /records/23123760

Figure 51. Smith, Sydney Charles. Wonderland amusement park, Miramar, Wellington, 1910. Photographs of New Zealand. Ref: 1/1-022712-G. Alexander Turnbull Library, Wellington, New Zealand. /records/23043842

Figure 52. Heaphy, Charles. Port Nicholson, site of the town of Wellington, drawn 1840,The lithograph publish in London in 1843. Retrieved on Feburary 20th 2021 from https://www.facebook.com/photosoldwellingtonregion/photos/a.1460216837399916.1073742084.624647914290150/1009024105852527/?type=3&theater=

Figure 53. Crawford, James Cotts. View across a small lake (Burnham Water) on Miramar (originally Hataitai) Peninsula. 1817-1889 :Burnham water & Glendavar - Port Nicholson N.Z. [ca 1847?]. Ref: A-229-003. Alexander Turnbull Library, Wellington, New Zealand. /records/22843182

Figure 54. Paul, L.J. The Pilot Station, Worser Bay, 1900-1905. Photographs of Wellington. Ref: 1/2-075717-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23184841

Figure 56. Smith, Sydney Charles. Overlooking Seatoun, Wellington, circa 1920s. hotographs of New Zealand. Ref: 1/2-045711-G. Alexander Turnbull Library, Wellington, New Zealand. /records/22322168

Figure 57. Evening Post Photographer. Artillery at work with large guns at Fort Dorse, 1937. Photographic negatives and prints of the Evening Post newspaper. Ref: 1/4-048821-G. Alexander Turnbull Library, Wellington, New Zealand. /records/23203467

Figure 58. Evening Post Photographer. Seatoun Sailor holds Penguin. 1956. Photographic negatives and prints of the Evening Post newspaper. Ref: EP/1956/0500-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22784753

Figure 59: Evening Post Photographer. Man with mik tokens, 1956, Photographic negatives and prints of the Evening Post newspaper. Ref: EP/1956/1154-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23123344

Figure 61. MacClean. Chris. Steeple Rock. Retrieved on October 13th from https://teara.govt.nz/en/wellington-places/media

Figures 62. Price, Neil. Oruaiti Reserve, Retrieved on March 12th from https://www.behance.net/gallery/112154721/Oruaiti-Reserve-Waka

Figures 63. Whites Aviation. Barrett's reef, 1948. Photographs. Ref: WA-19001-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23123599

Figure 64. Ministry of Education. Ngake and Whātaitai the taniwha of Wellington harbou. Retrieved on March 25th from https://eng.mataurangamaori.tki.org.nz/Support-materials/Te-Reo-Maori/Maori-Myths-Legends-and-Contemporary-Stories/Ngake-and-Whataitai-the-taniwha-of-Wellington-harbour

Figure 66. Photographer unidentified. Men Working on the constrcution of Branda's Pass, wellington 1909. Ref: 1/2-070383-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23068400

Figure 67. New Zealand Ship and Marine Society (5th Sep 2019). Beacon Hill Signal Sation. In Website New Zealand Ship and Marine Society. Retrieved 10th March 2021 10:29, from https://nzshipmarine.com/nodes/view/1665

Figure 68. Photographer Unidentified. Crawford Brothers at the Branda Quarry, Seatoun, 1908. Ref: 1/2-070378-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23027666

Figure 69. Evening Post Wellington. Washed up Pygmy Sperm Whale, 1929. Photographic negatives and prints of the Evening Post newspaper. Ref: EP/1955/1031-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22848363

Figure 72. Wellington City Council. View from Rangitatau Pā. Retrieved on March 25th from https://wellington.govt.nz/recreation/outdoors/beaches-and-coast/southern-suburbs/tarakena-bay

Figure 73. Marriott, A F A. Palmer Head fort, Wellington. 1945. Photographic albums, prints and negatives. Ref: PAColl-0783-2-1030. Alexander Turnbull Library, Wellington, New Zealand. /records/22302120

Figure 74. Evening Post staff photographer, Ship Wahine sinking in Wellington Harbour, 1968. Photographic negatives and prints of the Evening Post and Dominion newspapers. Ref: EP/1968/1648a/1a-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22843727

Figure 75. Mackay, Jamie. Atatürk memorial, Breaker Bay, Wellington. Retrieved on March 20th from https://nzhistory.govt.nz/media/photo/ataturk-memorial-wellington

Figure 76. Poon, Anthony. Compression Line, by Michael Heize. 1968. Glenstone: A Conversation Between Art, Landscape And Architecture. 2016 www.anthonypoon.com/tag/gwathmey-siegel/

Figure 77. Baan, Iwan. Solar Rock, by Yukinori Yanagi. 2008. Interior of "Seirensho" with Yukinori Yanagi's installation "Solar Rock". 2010 collection.cmoa.org/objects/ed6ae38f-620f-446f-8d7e-977217319430

Figure 78. Morphosis. Hippocampus, by Thom Mayne. 1996. https://www.morphosis.com/architecture/71/

All unattributed figures belong to the Author