ARCI 591

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Celebrating Difference

Architectural Conflation within an Urban Fabric

Abstract

Celebrating Difference questions New Zealand's current civic architecture, and the way we will design these environments in the future. This thesis explores various cultural literary precedents supported by two detailed case studies and a civic scale architectural design project. Firstly, this thesis explores a global stance on multi-culture and difference and investigates a contemporary breakdown of difference, culture and multiculturalism. The reader is then taken through a journey of New Zealand's civic history, with an emphasis on cultural and social climates, and their acknowledgement or celebration through architectural discourse.

Multicultural Australia, Bernard Tschumi's metaphorical consumption and a literal exploration of food's contribution in the civic arena are all literary examples examined within the research with an emphasis on re-direction and possibly unseen correlations within civic scale design. These examinations are to question an international field of cultural architectural discourse and identify events and forms that contribute to cultural celebration.

The two case studies examined are Federation Square, Melbourne city and Wellington's CBD, in New Zealand. These studies highlight each space's exhibition of cultural celebration and aid in defining key characteristics that encourage cultural celebration through architecture.

The hypothesis aligns the study's key findings with the design project, Architectural Conflation within an Urban Fabric. This correlative piece identifies human similarity as a critical point of understanding in the equation of difference. When similarity is acknowledged, a closeness is formed allowing a greater understanding of human difference to be achieved – doesn't make good sense. A re-discovery of Raw Foods, Landscape and Materiality are determined as key architectural attributes that aid in creating environments that celebrate difference through architectural discourse.

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Statement of Authorship

Except where specific reference is made in the main text of the thesis, this thesis contains no material extracted in whole or in part from a thesis, dissertation or research paper presented by me for another degree or diploma.

No other person's work (published or unpublished) has been used without due acknowledgement in the main text of the thesis.

This thesis has not been submitted for the award of any other degree or diploma in any other tertiary institution.

Full Name: _____

Signature: _____

Date: _____

Acknowledgements

I would formally like to thank my family for all their love and undying support during the years of this degree.

I am forever grateful

I would also like to kindly thank Mr John Tiller from the Wellington Waterfront Committee for his help gaining images and documents imperative to this research

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1.0 – Introduction

Within New Zealand's urban discourse of architecture there appears to be an identity of colonial heritage and British hierarchies that dominate the built environment. Although a multitude of cultural identities exist amongst the people of this country, our primary civic design vernacular continues to speak of political and social institutions remnant of historic traditions and values from 18th and 19th century Europe *(See Figures 1-4 for examples).*

Figure 1: Cuba Mall, Wellington
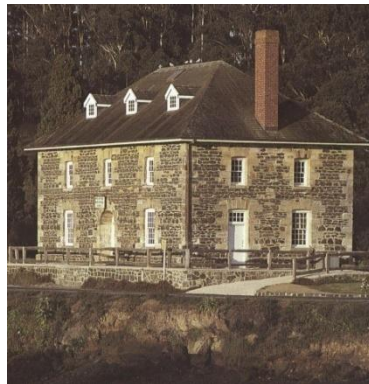
Figure 2: Stone Store, Kerikeri
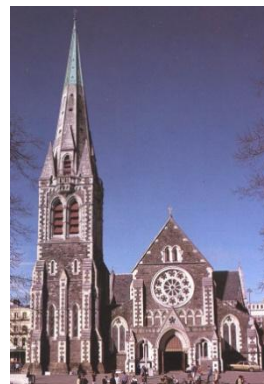
Figure 3: Christchurch Cathedral

Figure 4: National Bank and Forrester Gallery, Oamaru

New Zealand however is a growing multicultural community compromising of individual socio-cultural frames that function almost in isolation. These frames relate to all socio-cultures that operate within New Zealand. The connectivity and communication, or lack of it, between each other within an urban discourse creates our national identity past, present and future. Our civic environments and primarily public spaces should relate and cater to all socio-cultures, offering diversity and environments that speak of a national language of identity, of culture, and of individuality.

The socio-cultural frames located within this multicultural environment introduce to New Zealand a unique character. This unique character becomes the subject of investigation within this research.

The focus is how New Zealand's contemporary civic architectural events include and celebrate such character within the design discourse of civic spaces. This research explores if there is a point of exchange or cross-fertilization that occurs between these socio-cultures of New Zealand and the contemporary civic

architecture that frames New Zealand's environments. It will examine whether these points of exchange if any, contribute to enriching any individual's experience and identity, therefore creating an overall culture that is the New Zealand identity through civic space.

The purpose of this research will be to observe if civic spaces in New Zealand have an architectural identity, what it consists of and to recognize how these architectural events/instalments involve and identify with our contemporary multi-cultural society. The intent will be to look for 'unseen' connections between socio-cultures, multiculturalism and civic architecture within New Zealand and add new knowledge to an existing research base.

It is important to New Zealand that the historic buildings within the makeup of our environment are still preserved and respected. While these buildings are an important part of our history, they also engage an importance to the way contemporary design operates within the civic spaces of our society. This research has no intention towards forgetting the design merits and values of our colonial past, only to interrogate and question their relationship to contemporary methodologies of designing urban and primarily public spaces today. The research will explore New Zealand's social and cultural history since the colonisation by the British Empire, and how civic architecture contributes to contemporary identity.

The research includes and draws conclusions from a wide range of resources specifically books, journals and web references that contribute to a greater understanding towards socio-cultural discourse and architecture. A depth and variety of research is required as New Zealand's cultural exploration within an architectural discourse is still a relatively contemporary idea. By examining a range of sources and ideas from both colonial and non-colonial environments from around the world, the arguments presented towards the hypothesis of this study will be more rigorous in nature.

It will also involve a detailed investigation into food as an architectural event, examining food's possibilities between inhabitant, identity and space. This investigation is designed to address human similarity over difference. It is hoped that food as an architectural program within public spaces can help evolve our civic spaces to identify difference as a unique character, but also as small in comparison to our overwhelming similarity as a species

Together with literary examples, the research will identify and examine in detail two case studies that are existing built examples within a civic context. Of the two studies, one is an international example and the other is within a New Zealand perspective.

The first case study is Federation Square of Melbourne, Australia. Sharing the same British monarch as New Zealand, Australia's history and immigration policies are as diverse and complicated as that of New Zealand. Although the colonisation of Australia was different and somewhat earlier than that of New Zealand, both countries share the land with an indigenous people and have unique socio-cultural identities. Federation Square sits in the heart of the Melbourne, and identified as a cultural centre for the inhabitants of Melbourne City. As a 'cultural centre', it provides an excellent opportunity for analysis and discussion of socio-cultural frames and their reflection and celebration within the environments architectural framework.

The Second case study within the research is the Wellington City Central Business District, which incorporates several large designed spaces and districts. Known for its cultural repertoire of events and spaces, Wellington is also New Zealand's capital city. As an icon for New Zealand culture, this city and its corresponding spaces and events become incredibly interesting concerning their operation and cultural reflection. The city is an exhibition beyond a specific designed space, altering the scale of analysis to a different level.

The case studies have specific connection and design premise in context to the introduction and celebration of multiple cultures within an architectural discourse. These studies are to produce a 'real life' analysis of programs and designed environments that engage socio-cultural diversity through designed spaces.

The hypothesis from this research will inform a contemporary generation of the history and culture that exists within civic New Zealand architecture and the role it plays in encouraging socio-cultural diversity within New Zealand. It will also outline key architectural findings that facilitate a celebration of difference and support these findings through the accompanied design project, Architectural Conflation.

The aim of identifying these key relationships is to aid in defining a vocabulary for a civic architecture within New Zealand that celebrates difference and individual identity, while addressing similarity and a position of national identity through architectural exploration.

1.2 – Project Scope

The projects extent will be to investigate and summarise New Zealand's civic environments and their relationship with multiculturalism. The aim will be to identify a direct correlation between New Zealand's civic space and its population. The identification of relationships and connections between contemporary New Zealand architecture and its colonial and historic origins are important derivatives in the research. There is a particular emphasis regarding how our colonial past has influenced contemporary civic architecture, and the ways in which food consumption facilitates as a cultural medium within civic architecture.

1.3 – Research Approach

This research will use a range of resources from the Victoria University Wellington architecture library and archives, national library of New Zealand, and other sources. The research will contain pictures, records, and events that paint a picture of New Zealand's civic Architectural history; this will help towards drawing conclusions and discussion towards identifying a New Zealand civic architectural identity. Specifically, the research will help identify 'civic' or urban scale events and architecture throughout New Zealand's history that have shaped our contemporary civic environments and demonstrate areas of socio-cultural discourse.

The two case studies have been assessed through personal examination and through various literature reviews. These examples will give rigor to the study of built form involving socio-cultural frames within an architectural discourse. By identifying the thoughts and ideas throughout the design process in each project or civic scene, social climates and socio-cultural interaction will help identify relationships, similarities, and ambiguities possibly unseen before in similar studies.

1.4 – Difference

Before the research deepens I would like to state my view on the word 'difference' used in the thesis title – *re-word this*. As the languages of the human species are so diverse in cultural identity, it is important to specify the use of difference within this thesis.

I believe that difference is a key word within the architectural history in New Zealand. Since the colonisation of Europeans in the early nineteenth century, difference has primarily been associated with primitivism and 'less' technological existence, which in early colonial descriptions of architectural diversity, were often directed towards the indigenous Maori dwellings and vernaculars. Noted by Peter Shaw in his book *A History of New Zealand Architecture*, lieutenant Theodore de Blois de la Calande, a French countryman wrote in his journal:

"You cannot imagine anything dirtier and more revolting than the huts of these savages. A single room makes up the whole house and contains rotten fish, meat, dried and reeking, prepared fern roots and in the midst of all that some poor quality mats, on which the occupants of the house all sleep higgledy-piggledy. All the huts have weapons and paddles hung about on all sides. Dogs, fleas and the most disgusting vermin succeed in making these hovels unbearable for the European."[1]

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[1] Ollivier, *Eyewitness accounts*, Vo. 4, Pg 133. As cited: in Shaw, P. (2003. 3 ed.). *A history of New Zealand Architecture*. Auckland: Hodder Moa Beckett. Pg 11

In contemporary society, I believe there is still a notion of difference that is remnant of these colonial ties of objectification through dissimilar forms of culture expressed during early explorations. Conversely, I think that difference and its exploration need to move from an objectification method, into an investigation method re-establishing modes of cultural understanding.

Expansion of the English meaning:

Difference.   Noun **1.** a way in which people or things are dissimilar. **2** the state or condition of being dissimilar. **3** a disagreement, quarrel, or dispute. **4** the remainder left after subtraction of one value from another.[2]

It is important to understand the context of difference within this research, and the 'dissimilar' notions that are predominantly referred to. The conditions of difference that confront space and the inhabitant's experience of such environments are critical ideas to explore within this research. It becomes about how difference moves in to the discourse of unique and why using 'difference' as a celebration within our public spaces becomes important to the identity of place.

Alongside difference, similarity must be considered. They are inherently linked and share an equally important role in understanding one another. Similarities between different cultural groups are often overlooked. We too often focus on the differences between one culture and another, rather than focusing on characteristics that they share and what ways in which they are similar. Through acknowledging similarities between cultures, a greater appreciation and understanding can develop. An urban paradigm that is emerging within contemporary architecture is the event of food consumption, and food spaces that facilitate community involvement and appreciation of authenticity. Urban events and civic scale designs have a great opportunity to explore these architectural relationships between food, culture and identity, and provide spaces of facilitation to strengthen current difference barriers.

The way I am inferring difference within the context of architectural discourse is as a form of cultural identity and diversity in possibly an unseen direction. In order to address and work upon research of this nature, and in a New Zealand context, I believe it is vital to correlate between difference and similarity, and associate them within an architectural realm of discovery.

The investigation of socio-cultural diversity within New Zealand has always been difficult to broach no matter what area of study you identify. Since the colonisation of New Zealand, there has been a progression of different identities; the bicultural identity that was more apparent in the earlier stages of colonisation, to the multicultural origins of contemporary New Zealand society. In order for civic environments and public scale architecture to celebrate and contribute to contemporary socio-cultural identities in New Zealand, we as architects and designers must explore the existing frames, similarities and notions of 'difference'. Through this identification, modes of change for the future of developing identity through civic vernaculars can be established.

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[2] *Oxford Online English Dictionary*. (n.2010). Last Accessed 10th Feburary, 2011, 10.30am, from URL: http://oxforddictionaries.com/view/entry/m_en_gb0225120#m_en_gb0225120

2.0 | Multi 'culture'

Multiculturalism is a diverse and political topic within the exploration of architectural discourse and the creation of space. Its origins and methods of practice are as diverse and spread as its content, yet within New Zealand, it is an endeavour of multiple dimensions that we strive toward succeeding in. However, what does it mean? What elements contribute and define the boundaries of multiculturalism and architecture? How do architects involve multiculturalism into the practice of design and civic construction while achieving harmony between inhabitant, space and city?

This chapter will investigate the definition of culture and its place and understanding within an architectural discourse. The content will support decisions made within the design component of this research and will generate a greater understanding of the content within a wider context. It is my hope that this wider context will identify particular characteristics within civic architecture that read as cultural celebration between form and architectural event.

I form this analysis within the proposed research, as it is my belief that there are gaps in the implementation of multiculturalism within architecture among colonial and dominant power nations. I believe that New Zealand's contemporary civic architecture falls into this gap and addressing multiculturalism in a variety of facets can add greater understanding to a topic worthy of architectural attention and development.

2.1 | Culture and Plurality

The word culture can be identified differently from a variety of different languages and societies around the world. Origins of the word culture are identified as being from the Latin *cultura* stemming from *colere*, meaning "to cultivate"[3]. It is evident however, that within the world of contemporary languages, the meaning and use of the word would have originated from other meanings across different ethnic identities. It is hard to separate the domination of larger European and American uses of the word, yet there is willingness towards the anthropological nature of the word and its power and influence towards different ethnicities and identities among New Zealand's population.

The contemporary anthropological use of the word 'culture' is essentially the central concept of anthropology, consisting of the things people make, their behaviour, their beliefs and ideas[4]. Its meaning has a long and diverse history even if the use of the word within given languages is of a contemporary nature. There are important themes of culture and identity that become imperative to the understanding and implementation of different cultural influences in the

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[3] *Harper Douglas Online Etymology Dictionary*. (n.2010). Last Accessed 6th June, 2010, 11.15pm, from URL: http://www.etymonline.com/index.php?search=Culture&searchmode=none

[4] Rosman, A., Rubel P. G, Initials. (2004 8th ed). *The Tapestry of Culture: An Introduction to Cultural Anthropology*. New York.: McGraw-Hill Companies Inc. Pg 5

practice of architecture. Cultural conformities are part of this exploration between architecture and cultural identity. Unlike anthropology, cultural explorations in architecture may be difficult to define. As it is a linguist's job to identify and determine the rules that govern a language[5] we can use an anthropologist's example to identify, compare and possibly re-examine an architect's process in understanding current patterns in cultural architectural practice.

"*The anthropologist's job is to uncover the cultural rules of which people may be unaware*"[6]

Cultural conformities are often imprinted on an infant at birth through a process of enculturation, whereby:

"*Mental structures or Schema are created in the individual as a result of the process of enculturation. People who share a culture have reoccurring common experiences, which lead them to develop similar mental schema. Individuals are enculturated not as passive recipients but as active agents. They internalize cultural practices but may change and transform those practices as a result of their experience. Individuals Learn another culture when they migrate to a new country , but the degree to which they learn this new culture may vary, and some may learn very little of the new culture*"[7]

Kim Dovey in his book *Framing Places* also highlights the work of Pierre Bourdieu, and his reference of the term *habitus*, which has a similar bearing to enculturation. It is referenced however within the realm of spacial programming, adopting a stronger architectural analysis. Dovey explains that:

"*The dominant modes of thought and experience are not cognitively understood but rather internalized and embodied. Bourdieu refers to the dialectical relationship between the body and space as a form of 'structural apprenticeship' through which we at once appropriate our world and are appropriated by it: 'the book' from which the children learn their vision of the world is read through the body' and habitus is society written into the body. Everyday life in architectural and urban space is a product of history which produces more history.*" [8]

If we address introduced cultures as infants or children perhaps in an architectural manner, they are programmed from the beginning by their existing spatial and societal experiences. Existing civic spaces in New Zealand set the scene for this transition as icons of power from architectural historic identities. Our civic spaces need to facilitate raw similarities that encourage a dismissal of difference. In order for people's difference to be celebrated, there must be sense of similarity producing a comfortable scene in order to teach and to learn about people's difference. It is not an entity mimicked once or twice a year by specific festivals and postcard created precincts. It is an entity that must be understood and experienced within everyday events.

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[5] Ibid. Pg 12

[6] Ibid.

[7] Ibid. Pg 7

[8] Bourdieu, P. as cited in. Dovey, K. (1999) *Framing Places: Mediating Power in Built Form.* London: Routledge.Pg 19

The condition of New Zealand's current experiences makes these unique cultures change and or transform their operation, making them isolated from former identities. It is within this isolation where a gap exists within civic New Zealand environments and the identities of socio-cultures living among them. This gap is a chance to celebrate individual identity whilst integrating and informing a contemporary New Zealand identity through architecture. For the practice of architecture, we can use the anthropological description to help identify and refine practices within civic and public spaces that initiate and fuse new and old identities, ultimately aiming towards creating an overall Identity of New Zealand through space and form that celebrates our differences and similarities. We must not however forget about New Zealand's history, which has created the existing nature of New Zealand's civic spaces. Architecturally we must find a median of space that supports civic amenities and socio-cultural interaction. While New Zealand's historic architecture and environments are important to New Zealand's history, these should not act as limitations to the development of contemporary socio-cultural ideas within architecture. Our contemporary environments need to move our society and its spaces into place of understanding and cultural education while reflecting spaces of the past in a respectful way.

2.2 | Power Play

We cannot avoid the heavy elements expressed and explored within this research. By heavy, I am referring to the identification of race and racism within architecture and spatial experience, and specific social labels such as social class and status and their effect on built form and design. I do not expect this research to explore each element and its connection to civic design in its entirety but only to open further questions and research that helps contribute to these themes in a positive and direct approach. New Zealand must explore and pose 'heavy' questions for reflection, and a chance to learn and move the discourse of cultural architectural exploration forward.

Individual socio-cultures within New Zealand form our society, as we know it. New Zealand struggles with spaces of difference due to our society and the current design regulations and precedents. We are a capitalist society within the Commonwealth of Nations under a British monarch. These elements have varied amounts of control on the design of the civic spaces within New Zealand. They present a series of issues regarding built form and experience that I believe, needs to be addressed architecturally within the civic design of spaces in New Zealand.

Society is a major form of identity that parallels culture[9], and has a significant impact towards built form and the constraints surrounding it. Several components to society create a blueprint of a country or nation's composition. These are patterns of social relationships that are referred to as a society's social structure[10]. A part of social structure and inherently linked to culturalism and identity within the New Zealand population, is social status. Status can have a variety of different meanings and actions in which owners of such status exercise; important towards an architectural arena, is that of power, prestige, education and access to resources and the behaviour around such standing. Status in a cultural reflection of New Zealand is a huge factor within the design of spaces that create New

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[9] Rosman, A., Rubel P. G, Initials. (2004 8th Ed). *The Tapestry of Culture: An Introduction to Cultural Anthropology*. New York.: McGraw-Hill Companies Inc. Pg 8

[10] Ibid. Pg 14

Zealand's environments. The operation of social entities such as status, roles, and institutions have developed from early colonisation of New Zealand and are a leading factor in the difficulty and tension between foreign cultures and the indigenous Maori people (further explained in chapter 3).

It is within these explorations of culture that hold the key to understanding multicultural ideas within built environments. In order to design around a multicultural concept within civic spaces, architects must explore the skeleton of qualities that make up the term 'multiculturalism' and create an identity that addresses relevant issues within a given context. I believe this is an important step and necessary when exploring the plurality of existence between different socio-cultures within a civic space.

2.2 | Multiculturalism

Multiculturalism and its meaning within an architectural context can be difficult to determine. Society, individual, and architect are all vital pieces within the various puzzles of spatial experience that inform multicultural environments. To understand and develop the idea of socio-cultural celebration identifying the differences and similarities between user, maker and policy is crucial within contemporary civic environments in New Zealand. Once identified, key elements can develop an identity of multiculturalism that becomes specific to New Zealand architecture and design.

Multiculturalism does however have its critics. Described by Fleras and Spoonley in the article, *Recalling Aotearoa: indigenous politics and ethnic relations in New Zealand:*

"By Encouraging ethnic differences within a given situation multiculturalism encourages the very divisions it sets out to control; by encouraging consensus, it ends up controlling the diversity that it hopes to foster. Multiculturalism simultaneously evokes a preference for consensus and for emancipation, for hegemony and resistance, for control and self-determination, for exclusion and participation, for compliance and creativity"[11]

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[11] Fleras,A., Spoonley, P. (1999). *Engaging with Diversity: Cultural Politics in Aotearoa. Recalling Aotearoa: indigenous politics and ethnic relations in New Zealand* (pp 218-251). Auckland, N.Z.: Oxford University Press

I do not think that encouragement of difference leads to divisions, I see it rather as highlighting an existing program of ignorance about culture and it's ever so silent 'multi' beginning. The silent part here being the complexities of politics and its spell over public and civic spaces. There needs to be reflection and a rawness of truth within these spaces that highlights the will to change and to move forward. This type of truth reflects in the work of Lesley Lokko in the book *White Papers, Black Marks*:

'scant attention has been paid to the racial identity of either maker or user and to the impact on the discipline of the mythical identity of the white, male and universal architect.'[12]

I believe this type of raw reflection relates to enculturation, and the earlier segment on power and status. In response to civic and public environments, architects must look beyond even their own education and status, and identify with the reality of a society teaming with socio-cultural diversity. One of the biggest difficulties surely lies in the arms of the architect and his or her ability to move from that of their enculturation and the social thumb under which large-scale civic spaces are almost always under. The difficulty in New Zealand lies within that of social value, and the 'true' understanding of the inhabitants' culture and identity. It has become too easy to include and explore cultural discourse in the concept phases of design projects for politically correct reasons, and then dilute the design development to a clean Eurocentric version of its former self. Unfortunately, in New Zealand this type of design approach and environment is all too common among New Zealand's architecture. Described in more detail in chapter 3, a domination of European influence from colonisation to the contemporary archetypes smothers our spaces and the diverse socio-cultures thriving among them.

I agree that the term and understanding of multiculturalism opens more questions than it answers. However, by exploring the processes or the 'skeleton' of the issues that confront civic architectural environments within New Zealand, architects have an opportunity to rebrand what multiculturalism means within the discourse of New Zealand architecture.

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[12] Lokko, N.N.L, (2000). *White Papers, Black Marks: Architecture, Race, Culture.* London: Athlone Press, pp 14

3.0 | Civic New Zealand

This chapter is devoted to identifying the history of New Zealand's civic spaces and how, or if, these environments read as specifically 'New Zealand' architecture. The history identified is specific to urban built form and intended to help classify 'civic' environments within New Zealand that identify as architecture that hold or display a national identity. It is also inclusive of key cultural and ethnic identities that make up the people of New Zealand. This analysis consists of the question: What is New Zealand civic architecture? Does it exist and if so what makes these environments specific to New Zealand?

Within this chapter are answers that will vary and differ between every person in New Zealand. Each person within New Zealand has a different history and different origins that have laid the path to the way they experience there environments today. From the indigenous past of the Maori people, the colonial beginnings of the British Empire and the introduction of a bicultural identity to the Maori, to the now multi-cultural contemporary society, New Zealand's inhabitants have undergone massive environmental and societal changes within the last 160 years. There Changes have involved a questioning of identity and place in an environment we call home. Our civic and primarily public spaces connect to our everyday lives. Whether we use them often or fleetingly, the connective spatial experience should indentify with our culture and identity. It is the diversity and cultural heritage within the socio-cultures in contemporary New Zealand I wish to explore in this chapter, with careful consideration to civic spaces and their inclusion or non-inclusion of such culture and contemporary society.

3.1 | The Maori Village

First discovered by what is to be believed as descendants from Polynesia, the Maori are the indigenous people of Aotearoa, New Zealand. While there is debate on where the first descendants originated from, there is evidence within the last sixty years that draws lineage to the Society and Cook Islands[13]. The voyages of the native Polynesians were believed to be upon giant canoes or 'waka' carrying vast amounts of people from several different locations. It was believed to take up to centuries to make the journeys bringing a multitude of plants and animal life from their native homelands.

The earliest known formations of buildings or suggestions of village form within the indigenous architecture in New Zealand were Maori settlements known as 'Pa' or 'Kainga'. These forms of villages are believed to have originated from their Polynesian lineage; however, it can be assumed that the sightings and observations

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[13] I Irwin, G. (Eds). (2009). *Pacific Migrations.* Te Ara - the Encyclopedia of New Zealand. last accessed, May 19th, 2010,10:01am from URL: http://www.teara.govt.nz/en/pacific-migrations/7

noted by early explorers were that of traditions and built form that had evolved from their ancestry due to acclimatisation and different available materials[14]. The Kainga represented a village or settlement, which formed a cluster of indigenous structures of the Maori people. The Kainga were centres for domestic cultivation of the land and sea which different Maori groups or tribes would live in different Kainga upon the changing seasons and availability of resources[15].

The 'Pa' was also a similar type of village settlement that differed from the Kainga due to heavy fortification *(see Figures 5-9 for examples)*. The development of the Pa was believed to take place between AD 1500 and 1800. They were primarily more common in the North Island and aided in the competition for land between tribes as the population of the Maori expanded. The use of the Pa varied and included defence positions in battles amongst Maori and in the storage of food. The Pa were not believed to be occupied continuously, which leads to suggestions that the pa was a certain affirmation to other tribes of status and defence capabilities[16]. Over 6000 pa sites once covered the North island of New Zealand at the time of colonisation, and far fewer were believed to be in the South island most probably due to the terrain and the colder climate.

Figure 5: Parihaka Pa, 1881

Figure 6: Closer examples of the Whare at Parihaka, 1885

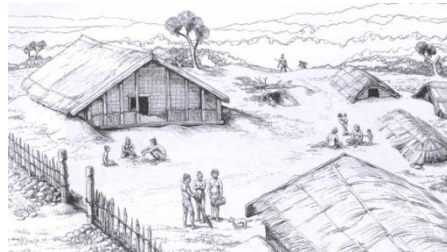*Figure 7*: Waimate Pa, Taranaki, 1839

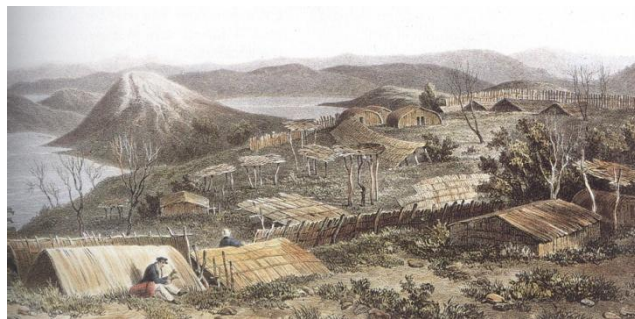*Figure 8*: Artists reconstruction of an early Maori Kainga at Moikau near Palliser Bay

Figure 9: Elevated image of the interior of the Kahouwera Pa

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[14] Brown, D. (2009). *Maori Architecture: From Fale to Wharenui*. Auckand: Penguin. Pg 26
[15] Ibid.
[16] Ibid. Pg 33

Within the Maori villages of pre and early colonisation, there were distinct buildings that were regarded as more special or unique. Known as the Whare, this style of building was different from others within the same village and often served spiritual or sacred meaning to its inhabitants *(see Figures 10-12 for examples)*. It is the detail of such structures that the qualities of 'uniqueness' can be measured, as the different types and sizes of whare would take longer to construct and require different rituals and ceremonies during construction. The detail referred to can be seen in a variety of traditions of the Maori people including highly detailed carvings, interesting foundations and building techniques, and permissions and construction of spirit or 'mana' where certain structures were over looked by a tohunga (priest)[17]. The form of design was a simple, gable-ended structure with an open porch at one end. Described by Europeans, the design was considered to be a 'primitive' form of building; however for the Maori people the building had far greater meaning beyond that of mere form and function.
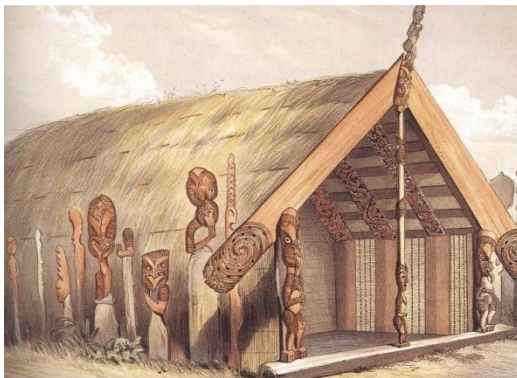

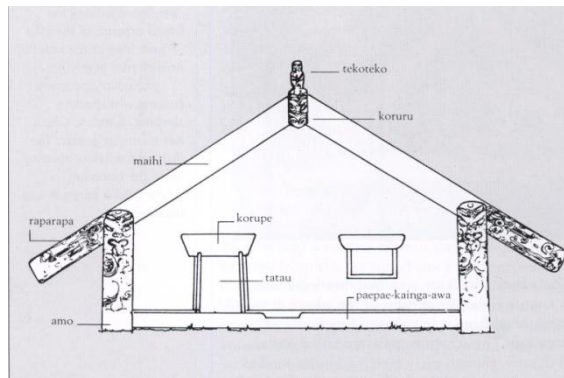*Figure10*: Maketu House, Otawhao Pa, 1844

Figure 11: Parts of a Whare Whakairo

Figure 12: Rongopai, Waituhi, Poverty Bay, 1883. Contemporary existing whare

The Whare Whakairo was among the special buildings within a Maori village and was a more elaborate version of the Whare Puni (sleeping whare)[18]. Translated as a carved meeting house, the Whare Whakairo was to be abandoned if a woman or slave entered the whare before completion as it was regarded 'tapu' or violation of sacred tradition held by all Maori. The very traditions and beliefs of the Maori people is what make the environments and buildings so unique. Mythologies, gods, and the belief in sacredness are imperative during the process of construction and in that of the finished result. The detailed carvings are unique to each structure within each tribe, and create a unique carved language explaining past warriors, stories of ancestors and legends of Maori mythology.

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[17] Shaw, P. (2003, 3rd Ed.). *A history of New Zealand Architecture*. Auckland: Hodder Moa Beckett. Pg 12

[18] Shaw, P. (2003. 3 ed.). A history of New Zealand Architecture. Auckland: Hodder Moa Beckett. Pg 11

European contact and colonisation had significantly changed the way Maori lived. This was due to the introduction of new technology and early European domestication. This had a substantial affect on the way the indigenous villages developed from the early 19th century, and how they have now become almost extinct from the contemporary landscape. With the introduction of technology such as weaponry, blankets and other treasured items, the Maori people became at war with each other, fighting for possession of land with unfamiliar weapons such as the musket[19]. Inter tribal warfare primarily in the North Island claimed thousands of Maori lives between 1810 and 1830, and can primarily be attributed to the fear of land loss among the tribes and an exponential jump in technology for the Maori people.

The introduction of disease also took its toll on the Maori population as the habits and rituals of the Maori changed with the tide of technology. With the introduction of the musket, higher settlements like that of the Pa became less common as labour intensive hikes were considered unnecessary. The Maori built fortifications around the use and protection of the musket and as the areas in where they were living became closer to sea level, the amount of flooding and dampness which lead to disease became higher. The musket is commonly identified as creating an imbalance in traditional Maori life in the early 19th century and one of the major causes of population decline[20].

There is also the increasingly fragile subject of The Treaty of Waitangi that would later emerge as the greatest loss of all to the Maori, the loss of land. Within Maori culture, the indigenous Maori people believed that all matter and spirituality came from the earth and land. The loss of land from the time of the signing of the treaty of Waitangi to present day has seen great inequalities and poverty among the Maori people[21]. The language of the treaty was misunderstood by both the Maori and the Europeans, which led to great conflict and land confiscation from the Maori. By 1891, the population of the Maori only stood at approximately 42,000. Their lands once abundant and a vital part of their culture were at this stage primarily stripped by rules and regulations set in place by the British Crown. The imperial movement of the British crown was forcing the assimilation of the Maori into the Colonial way of life and reducing the ways and cultures of once thriving Kainga/Pa, into a shadow of its former identity.

The Maori people and the impact of their indigenous spaces have had very little impact over the following 110 years in public or civic domains. Early forms of expression within the arts were apparent after the World War II for Maori with new initiatives such as the Maori Arts and Crafts Advisory Service. This movement established a stirring Maori contemporary visual performance arts movement;[22] though as the education department at the time did not recognise architecture as an art, Maori traditions and archetypes relied on individual Maori practitioners, which were scarce. The individual efforts of the few Maori that contributed to the built environment through architecture are but a raindrop in an architectural downpour that creates the contemporary environments throughout New Zealand *(see Figures 13-16 for examples)*.

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[19] *Overview-Musket Wars. New Zealand History Online*. (2009). last accessed 24th May, 2010, 2.46pm, from URL: http://www.nzhistory.net.nz/war/musket-wars/overview

[20] McLintock, A. H.(Ed).(2009). *'Maori Health and Welfare'. Te Ara - the Encyclopedia of New Zealand.* Last accessed: 24th May, 2010, 2.35pm from URL: http://www.teara.govt.nz/en/1966/maori-health-and-welfare/1

[21] Novitz, David. Willmott, Bill. (1989). Culture and Identity in New Zealand. Auckland:GP Books. Pg 3

[22] Brown, D. (2009). Maori Architecture: From Fale to Wharenui. Auckland: Penguin. Pg 125

Figure 13: John Scott's Fortuna Chapel

Figure 14: Wellington Cities City to Sea Bridge carvings

Figure 15: Te Papa's interior Marae on Level 4

Figure 16: Thompson house, designed by Rewi Thompson

The loss of identity that Maori have faced through their history is incredibly important within New Zealand's civic identity. It is important to look upon and reflect on the impact that forcing change or over powering a culture or people can have in contemporary identities and environments. The Maori people of New Zealand are only a piece now of an expanding multicultural society, however they are one of the most important cultures to New Zealand, when searching for an identity that can be celebrated among everyone within New Zealand.

3.2 | A Colonial Environment

Since the colonisation of New Zealand in the early 19th century, New Zealand Europeans or Pakeha have had an affinity with the colonial empire. New Zealand's colonists were invited to inhabit New Zealand, rather than being forced by either the penal system or gross overpopulation and squalor occurring in the United Kingdom[23]. The New form of colonists were optimistic and informed that a land of opportunity was to be brought from the indigenous population for the further expansion of the colonial empire. Together with this optimism of a new life, the colonists were to create settlements in the image of the British Empire and under the monarchy of the King/Queen of England. New Zealand's architecture was to be an architecture that represented the themes and social institutions of what identified as the motherland, England. Bernard Tschumi neatly describes this type of affinity between architect and social-institution as he explains:

> *Historical analysis has generally supported the view that the role of the architect is to project on the ground the images of social institutions, translating the economic or political structure of society into the buildings or groups of buildings[24].*

His analysis outlines the understanding that architecture of this period was heavily political, designed to capture the height of an empire at a given time. This is evident in the architecture and environments of early twentieth century New Zealand which are still very dominant today. The themes and styles are heavily European, identifying with styles from several eras including Classical Elizabethan, Gothic Revival, Italianate, Edwardian Baroque, French Renaissance, and Victorian. The majority of these patterns and European reflections are linked to earlier Greek styles, remnant of work from Vitruvius at the turn of the first millennia (*see Figures 18-23 for comparisons*).[25] Explanation and origin of form from earlier Greek styles of architecture are primarily from proportionate systems described by his work *De Architectura* commonly known as the Ten Books on Architecture were rediscovered in the early 15th century and widely interpreted by notable architects and artists including, *Leon Battista Alberti (1404-72), Leonardo Da Vinci (1452-1519), and Michelangelo (1475-1564).*[26] Most notable is arguably Di Vinci's Vitruvius man depicted within the square and the circle of proportion *(Figure 17)*. Vitruvius and his theories more than two thousand years on have a tremendous impact on colonial architecture and the styles that directly influence contemporary New Zealand civic Vernaculars.

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[23] Russel, Warren . G. (1919). New Zealand Today. Christchurch. Russel, Warren, G.

[24] Tschumi, B. (1996). Architecture and Disjunction. London, England: The MIT Press. Pg 6

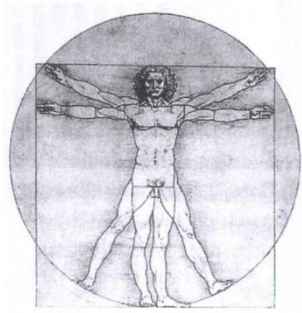[25] Knevitt, C. (1985). Space *on Earth: Architecture, People and Buildings*. London: Thames Methuen. Pg 11

[26] Ibid

Figure 17: Leonardo da Vinci's Vitruvian Man.

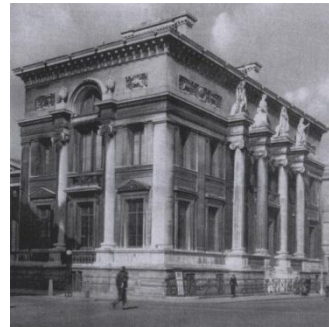
Figure 18: Wellington City town hall completed in 1904

Figure 20: Bank of New Zealand building, Dunedin completed between 1879-83

Figure 22: Wellingtons Govenment Buildings built in 1876, now serve as Victoria University's Law School

Figure 19: Ashmolean Museum, Oxford, 1841-5 featuring Italian artifice and Greek archaeology
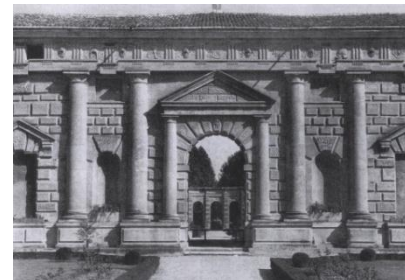
Figure 21: Courtyard of the Palazzo del Té, Mantua, 1526-35

Figure 23: The church of the Gesù, designed in 1568

The first Europeans to settle in New Zealand were the whalers and sealers of the late 18th century. These early European settlers were not accustomed to the local materials of New Zealand and often built dwellings using Maori methods of construction combined with European ideas of comfort and hygiene.[27] The more notable New Zealand buildings of a colonialist nature were associated with missionary activity in the Bay of Islands after 1814[28]. These involved a variety of buildings and churches around the country using different building techniques and materials available to different regions of New Zealand (*see figures 24 - 27 for examples*). Timber was the primary material for most of these structures, as stonemasons among the early settlers were few, and the material itself was expensive and difficult to manufacture with the available technology[29].

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[27] Shaw, P. (2003. 3 ed.). A history of New Zealand Architecture. Auckland: Hodder Moa Beckett. p14

[28] Ibid.

[29] Ibid. pg 17

Figure 24: 'The Cuddy' in Te Waimate Station. 1854

Figure 25: Esk Head Homestead, 1863 in North Canterbury

Figure 26: Langlois-Etévenaux House, 1841 in Akaroa.

Figure 27: Chapel of St John the Evangelist, 1847, St John's College in Auckland

In the very first years of settlement there was little or no work for architects, however this was set to change as councils and legal officials came to require buildings that were more substantial[30]. As the 20th century became eminent, European tools and methods of construction overtook traditional Maori construction. As specific mills and workshops began to develop to deal with the native timbers and resources that existed in New Zealand, early materiality and methods of construction of the European, created an early archetype not unlike that of the Maori. Materiality has become one of the strongest areas of difference between the colonial buildings of Europe and those of New Zealand. The buildings that demonstrate this a shift from commonly seen European civic vernaculars are those of a smaller nature, cottages, churches, and residences, which remain hidden treasures within New Zealand, unlocked by those who wish to find them *(see Figures 24-31 for examples)*.

Figure 28: St Mary's Church, 1845-46 in New Plymouth

Figure 29: Arrow Town, One of the only preserved historic towns in New Zealand

Figure 30: Railaways Houses at Tarikaka St 1927, Ngaio, Weliington

Figure 31:The Bayley House, 1906 in Wanganui

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[30] Ibid. pg 22

Our civic stages of architecture, which lie within city centres and pedestrian oriented areas, rarely see such vernaculars. As larger, more elaborate buildings became required, the projection and prestige needed for these establishments outweighed any significance to locality, availability of materials, and construction techniques. Large-scale architecture two decades either side of the turn of the century[31] became monuments to the British 'motherland' and the European styles that New Zealand's few architects of the time had chosen to identify with. The styles were also vastly dependant on the education that architects were receiving at that time. Governments, banks, churches and commercial corporations of this period allowed large quantities of money for architectural purposes [32](*refer to examples Figure 32-34 below and on pg 20*). This was a patriotic response to the diamond jubilee of Queen Victoria in 1897 and the outbreak of the Boer war in 1899. These events were celebrated enthusiastically by a population suffering from a long depression, which had since 1879 developed a loss in confidence in all types of colonial investment[33]. This period was a defining time in New Zealand's history of civic architecture and New Zealand's development of a bi-cultural identity, which to present day causes frustration and tension between the different socio-cultures within New Zealand.

Figure 32: Parliament Buildings completed in 1911, in Wellington were only ever half completed

Figure 33: Chief Post Office completed in 1911, in Auckland

Figure 34: Invercargill Town Hall completed in 1906 in New Zealand's southern most city

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[31] Shaw, P. (2003. 3 ed.). A history of New Zealand Architecture. Auckland: Hodder Moa Beckett. Pg 58

[32] Ibid Pg 58

[33] Ibid

3.3 | War, Migration, and Commerce

The outbreaks of World War in the first half of the twentieth century were defining periods in New Zealand's history. A refined connection between Great Britain and New Zealand, and a quest for identity among the civic spaces of New Zealand and the people who used them, led to a many questions and much change in the 20th century. A colonial archetype of conservativeness and an economic uncertainty took place until the mid 1930's, characterised by classical doctrines from the Ecole des Beux Arts in Paris[34]. Functionalism and the age of the modernity and 'deco'[35], all influences of the German Bauhaus displaced Ecole's time honoured teachings and opened a new era of architectural enlightenment *(see Figure 35-36 examples)*. Equally as important as the changing civic vernacular of the New Zealand landscape, was the social and political landscape regarding migration before and after World War II. The First World War between 1914 and 1918 put a stop to long-distance migration. Ships were not available and travel was risky but more importantly, war had increased anxiety about racial difference.[36] A 'White New Zealand' policy was established in correlation with tighter bonds to the empire. After the Great War, the government enforced the Immigration Restrictions Act where 98% British decent or affiliation was the decree[37]. The following years saw increased prosperity and economic security during the post war boom. Assisted migration of the early 1920's saw one of the New Zealand's greatest immigration surges.[38] This was soon to change however, as *Jock Phillip's*, author for *Te Ara - the Encyclopaedia of New Zealand* explains:

"An economic downturn hit New Zealand in 1927 and became a full depression from 1929. The country was no longer an attractive destination, and government assistance tailed off before being abandoned in all but name in 1931. The Department of Immigration was shut down in 1932. From that year until 1935, 10,000 more people left New Zealand than arrived. In 1935 there was only one assisted migrant. The doors of New Zealand were essentially closed."[39]

Figure 35: Road Services Passenger Station completed in 1936 in Dunedin

Figure 36: Hotel St George completed in 1930, Wellington

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[34] Shaw, P. (2003. 3 ed.). A history of New Zealand Architecture. Auckland: Hodder Moa Beckett. Pg 102

[35] Ibid Pg 117

[36] Phillips. J (2009).'History *of immigration - Between the wars', Te Ara - the Encyclopedia of New Zealand*. last accessed 2nd June 2010 1.24pm, from URL: http://www.TeAra.govt.nz/en/history-of-immigration/12

[37] Ibid

[38] Ibid

[39] Ibid

A decade further came the end of another World War, and brought with it further diversity among New Zealand's migrants. Refugees and children from war torn countries sought asylum in New Zealand but these small concessions to diversity could not change the reality; by 1951, the proportion of immigrants in the New Zealand population had reached its lowest point since 1840. In addition, of those who were foreign-born, over 85% were from either Great Britain or Australia.[40] This period in New Zealand's history demonstrates the fear of difference society had, in regard to cultures beyond their own colonial heritage. The people and their actions become just as, if not more imperative than given spaces or vernacular forms. Shakespeare utters this description in *Sicinius to the citizens of Rome, Coriolanus, Act*III, uttering a delicate yet powerful citation as he states:

"What is the city but the people?"[41]

People become the strongest exhibitions of diversity, but also the characteristics that prevent it. What architects must not forget whether assessing historic or contemporary vernaculars, are the climates and social paradigm of the contemporary society forI believe when we understand one, we understand the other and vice versa.

Economic prosperity had created increased assistance schemes from the government. Despite various industry influences, immigration between 1950 and 1970 grew exponentially. Immigrants during this period were primarily chosen in reference to their plausibility to assimilate, given the language skills and job qualifications that suited New Zealand's industry sectors. The desire for urban people opposed to farm or rural workers was encouraged due to New Zealand's growing affinity with technology and industrialisation as seen by its European counterparts. Although the majority of new immigrants still identified with the characteristics seen in the earlier 'White New Zealand' policy, there was restlessness between the developing socio-cultures within society. While The Maori people of the land were presenting New Zealand with 'bi-cultural' initiatives, increased immigration was making the landscape of society a multicultural event.[42] The landscape of civic architecture in reflection of society was still, however following the European and American trends of industry and commerce. Smaller residential pieces were beginning to develop identity dependant on individualism *(see Figure39 and 40 for examples)* from various architects, but our large civic environments became laden with concrete and glass structures of a mid twentieth century modernist nature. These patterns of industry flooded major cities in New Zealand, merely replicating contemporary precedents of capitalism and globalization *(see Figures 37 and 40 for examples)*. I believe that this era of change brought about a critical inconsistency between the identity of civic and public spaces and the society that they spoke for. It demonstrated a 'split' between society and civic space and the ways they celebrated diversity. On one hand, the nature of morality concerning discrimination and cultural diversity within society was progressing towards a contemporary field of existence, beyond 'White New Zealand' imperatives. New Zealand's built environments in contrast to this, continued to reflect the themes and traditions of a colonial 'white' visuality. The pockets of diversity among smaller architectural ventures and traditions from the various socio-cultures now apparent in New Zealand became pockets of richness beyond our civic identity, which continued to follow the precedents of British and American colonialism.

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[40] Phillips. J (2009).*'History of immigration - Between the wars', Te Ara - the Encyclopedia of New Zealand*. last accessed 2nd June 2010 1.24pm, from URL: http://www.TeAra.govt.nz/en/history-of-immigration/12

[41] Shakespeare. *Sicinius to the citizens of Rome, Coriolanus, Act* III . As cited in: Knevitt, C. (1985). Space *on Earth: Architecture, People and Buildings*. London: Thames Methuen. Pg 21

[42] Phillips. J (2009).*'Multicultural New Zealand'. Te Ara - the Encyclopedia of New Zealand*. last Accessed 2nd June, 2010, 1.24pm from URL: http://www.teara.govt.nz/en/the-new-zealanders/12

Figure 37: A.M.P Building, 1958-62 in Aucklands CBD

Figure 38: Auckland City Council Administration Centre,1954-66 in Aotea Square

Figure 39: Park Mews, 1974 in Wellington by

Figure 40: Christchurch Town Hall, 1966-72

Further socio-cultural change was imminent as assisted migration for British migrants ended in 1975.[43]From this model, potential New Zealanders were chosen on non-ethnic grounds. This precedent was indicative of racial attitudes in the early 1970's. American civil rights movements, independence movements in British colonies and the Maori cultural revival, required many New Zealanders to confront the racist assumptions in their past.[44] New Zealand's foreign-born population from countries outside the white British Commonwealth was 30% – double that of 20 years before.[45] New Zealand was addressing individuality in a move that saw the country's geographic identity become closer to the pacific realm of nations.[46]As Phillip's explains:

"There were significant migrations from other countries. There was an influx first from the Pacific Islands, and from the mid-1980s an increasing number from other places – predominantly Asia, but also, from the 1990s onwards, from Africa and the Middle East. By 2006 only 67% of people living in New Zealand were exclusively of European blood, compared to over 85% 30 years before."[47]

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[43] Phillips. J (2009).*'Multicultural New Zealand'. Te Ara - the Encyclopedia of New Zealand*. last Accessed 2nd June, 2010, 1.24pm from URL: http://www.teara.govt.nz/en/the-new-zealanders/12

[44] Ibid

[45] Ibid

[46] Ibid

[47] Ibid

Our contemporary society via immigration and indigenous culture is now a rich web of human difference. If architects associate the scripture of Tschumi and construct our contemporary vernaculars in the image of social accuracy, I argue that socio-cultural identities operating within New Zealand's environments must be celebrated through national civic spaces. Society and its correlation with civic architecture is an unavoidable consideration of contemporary design practice. These spaces become stages for identifying and celebrating the various differences of society, ultimately contributing to a national identity of difference through space and event. Intricately cited by Philip Johnson he explains:

'Architecture is an unavoidable art, because we all need somewhere to live, work and play, but it is a social art, not an abstract one. Buildings give tangible expression to the values, priorities and aspirations of our society.'[48]

New Zealand's current civic vernacular speaks through visuality and formalism of a historic social identity of colonialism that no longer exists. Our society has evolved from these historic precedents; yet few environments celebrate this identity through architectural discourse. Contemporary civic environments must negotiate the needs of people above the patterns of the past and re-establish the human condition beyond visual dependency and representation.

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[48] Philip Johnson as cited in: Knevitt, C. (1985). Space *on Earth: Architecture, People and Buildings*. London: Thames Methuen. Pg 9

4.0 | Food for Thought

There is a mixed and diverse range of theories and literature towards the study of cultural discourse within architecture. While New Zealand operates as a post-modernist world, 'race' and 'culture' as a discourse within the field of architectural language is still a contemporary idea in relation to more formalist colonial themes and traditions. Culture operates within many forms of architecture, and it is often hard to pin point just where an operation begins or ends, or even exists at all. Within an environment such as New Zealand, an exploration of other cultures operations and methods of architecture within a cultural arena are pivotal to compare to New Zealand's contemporary architecture both theoretically and physically.

The work within this chapter explores several ideas and theories within fields of cultural architectural discourse. My rationale behind this assessment is to cross-examine the information against New Zealand's civic culture and context in the search for new information or correlations. New Zealand's primary cultural exploration has been within a bi-cultural arena for the majority of its short history, but statistics prove that this area of cultural exploration is moving into a multi-cultural state of existence. People of primarily Pacific and Asian ethnicities are increasing at more than three times the rate of European and Maori inhabitants estimated for 2026.[49] Our population and society make up several diverse socio-cultural frames. We must search beyond New Zealand's environments, in search of contemporary ideas that build upon New Zealand's diverse nature and understanding of cultural exploration in architecture. Furthermore, the literature within this chapter presents no specific characteristics of any cultural nature.

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[49] Statistics New Zealand. National Ethnic Populations Projections: 2006(Base) - 2026 - Update. (2006). Wellington, New Zealand

4.2 | Mind Games

I would like to begin with the work of Bernard Tschumi and his book *Architecture and Disjunction*. Tschumi's book reads as a collection of essays of key issues that have engaged architectural discourse over the last four decades. I believe within this book the questions of space and events are incredibly relevant to cultural architectural exploration and its connection to inhabitancy and identity. Within the essay *'Spaces and Events',* he offers the statement:

"Architecture becomes the discourse of events as much as the discourse of spaces"[50]

This statement becomes imperative within the discourse of civic environments because the civic events and spaces that occur construct an identity of regional culture and ultimately are a piece of national Identity. For example, an inhabitant will always have enculturation from a range of environments that become normal for him and/or her. This identity of place will vary dependant on the time spent in a specific environment and the connection felt to the space. Civic and public environments are therefore incredibly important in this process to developing and new cultures. Activities and movements through a public space should reflect the people who use and inhabit the space. Within an urban dialogue such as civic spaces, architects must re-examine the question of program and event, and make decisions of a parallel nature with the given society. Drawing also from chapter 2, it is also vital that architects assess and reflect their decisions, not just concerning society, but also concerning where they position themselves in that society, and ask what affect their own enculturation has on their design initiatives. Above all, this essay and in fact the entire segment of Tschumi's book pushes for critical reflection and a development to the way architects think about architectural program.

Also intriguing is the reflection of Tschumi's general disregard of certain functionalist ideals within architecture. I believe that functionalism within New Zealand's civic context relates to doctrines set within the seventies and eighties worldwide where Tschumi explains:

"programmatic concerns were rejected as leftovers from obsolete functionalist doctrines by those polemicists who saw programs as mere pretexts for stylistic experimentation"[51]

He describes this era of architecture in the seventies and eighties as a "wider phenomenon" where the increasing role of the developer became ever-consuming in large buildings and spaces, and architects were transforming into mere decorators.[52] He also describes that within this phenomenon the architectural critics of the time were concentrating solely on areas such as signs, metaphors, surface readings and other modes of presentation, often to the exclusion of spatial or

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[50] Tschumi, B. (1996). Architecture and Disjunction. London, England: The MIT Press. Pg 139

[51] Ibid Pg 141

[52] Ibid Pg 140

programmatic concerns.[53] The majority of city spaces within New Zealand still conform to this type of functionalism and programmatic disregard. For the last thirty to forty year's we have been creating, a contemporary identity of architecture that speaks of a society concerned with status orientated elitist imperatives. Despite the need for these spaces within a capitalist environment, we must differentiate public buildings and spaces to identify as equals to the people who essentially become the event or program. These spaces need programs that identify the need to reassemble current and past identities into contemporary movements of diversity.

Another piece of Tschumi's work that has a cultural context and scale is the first essay in the segment *Program*, called *Violence and Architecture*. Tschumi states:

"1. There is no architecture without action, no architecture without events, no architecture without program.

2. By extension, there is no architecture without violence."[54]

Tschumi's description is a metaphor for the *"intensity of a relationship between individuals and architectural spaces"*.[55] This statement underlines just how important the human presence is within architectural spaces and events. There cannot be one without the other; and in New Zealand's public and civic spaces, an increase of diverse and mixed human intrusion would contribute to a civic identity that speaks of New Zealand's contemporary socio-cultural diversity. Tschumi also questionswhether violence and architecture has an asymmetrical relationship, determining whether inhabitant or human clearly dominates the other or vice versa.[56]He questions which description is more accurate, *Bodies Violating Space* or, *Space Violating Bodies*. These themes are examined in various scenarios but I would like to consider the idea that there is an element that could be added between space and bodies. Examined in a slightly different light, an identity or third party in this one on one battle can be seen. The new contender in the case of this research would be landscape where both space and inhabitant exist. Try however to not think of the landscape as a space, but rather as an identity in itself. The landscape violated by both created space and the inhabitant becomes ultimately the dominated factor in the equation. Created space must invade the landscape and the inhabitant usually invades both the created space and the landscape *(see Figure 41 for interpretation)*. The landscape mostly becomes a part of created space but in contemporary society it is rarely invasive, merely a cautious reminder of a forgotten entity. I argue that the landscape must be creatively thought about in order to become an invasive member of space and body.

Figure 41: Author Re- interpretation of Tschumi's Violation Metaphor

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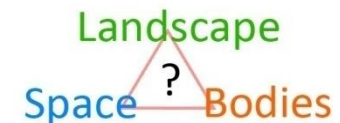
[53] Tschumi, B. (1996). Architecture and Disjunction. London, England: The MIT Press. Pg 140

[54] Ibid Pg 121

[55] Ibid Pg 123

[56] Ibid

4.2 – Digestion and the 'Other'

Moving from the literary metaphors of Tschumi's descriptive prowess, I will explore two papers concerning multiculturalism in Australia. These papers were among many, yet identified critical elements within each, which have contributed important conclusions for this research in unpredicted, yet crucial directions.

Abjection and Architecture: The Migrant House in Multicultural Australia, by Mirjana Lozanovska was a paper examined prior to the development of the hypothesis. It was upon my visit Melbourne for the close critique of Federation Square that I realised the potency and unseen messages that this research could offer my subsequent hypothesis; "*that multiculturalism is only digestible as food, but food is only digestible as "exotic tourism"; multiculturalism and architecture are doubly displaced.*"[57]Visiting Victoria Markets in Melbourne whilst simultaneously studying Federation Square, the idea of digesting multiculturalism and what its translation could mean within an architectural exploration became more appetising. If multiculturalism is only digested as food, how do we then create an architectural meal? What elements does the architecture require to become digestible? In essence, humans need digestion in the literal world. How do we bridge the gap between metaphorical and literal digestion, or can a socio-cultural architectural exploration examine both phenomenon? I believe that the idea of 'digestion' lies in the same field as Tschumi's 'violence'. Both descriptions can travel between the physical and the theoretical worlds of architecture.

The opening statement of *Abjection and Architecture* begins describing a television advertisement for Calrose Sunwhite© rice that became inspirational to Lozanovska's work in the beginning. "Most versatile rice. The best under the Australian Sun".[58]The advertisement under examination explains the different dishes of food that are eaten with rice, constructing important monuments of several cultures made out of rice, while explaining the different meals that can be created *(please refer to footnote address to view, and Figure 42 for still images)*.[59]. Lozanovska explains:

"This advertisement was definitely not only about eating rice. It was also about the visual consumption of nationalism, the consumption of an "All Australian Calrose White Rice." But more dangerous was the underlying primacy of "visuality" instituted against the possibility of a "speaking" multiculturalism, that is, against the most threatening productive dimension of the tongue-speaking. While making reference to the tasting tongue, the tongue that consumes, the commercial made no reference to the speaking tongue."[60]

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[57] Lozanovska, M. (1997) *Abjection and Architectecture: The Migrant house in Multicultural Australia*. In. Nalbantoğlu G.B, Wong C.T. (1997) *Postcolonial Space(s).* New York: Princeton Architectural Press. Pg 101

[58] Ibid

[59] *Calrose Sunwhite©Rice Advertisement 'Around The World'*. (n.d). last accessed 14th July,2010, 9.13pm from URL: http://www.garygraf.com/media/video/calrose.html

[60] Lozanovska, M. (1997) *Abjection and Architectecture: The Migrant house in Multicultural Australia*. In. Nalbantoğlu G.B, Wong C.T. (1997) *Postcolonial Space(s).* New York: Princeton Architectural Press. Pg 102

Figure 42: Still Frames from Calrose© Advertisement

The imagery of the advertisement exploits iconic formalism and its dominating role over society as an architectural identity for a 'given' culture. Aligned with this imagery and possibly the most powerful signature of Lozanovska's statement, is the identification between the language of 'speaking' and the language of 'taste'. I agree with Lozanovska's statement and believe that the advertisers were using visual references as a cultural stereotype, cloaking the underlying issues. Overlooked in Lozanovska's analysis is the idea that taste becomes a universal language. It remains one of the five key senses in order for humans to gain any experiential delight and although there are a myriad of cultural injustices within the visuality of the advertisement, taste and its experience becomes a critical figure within the cultural discourse of this imagery. I argue that this region of understanding beyond formalism and monument is required within all civic cultural architectural exploration. Architects must consider human orientated characteristics both real and theoretical to create a space of 'raw' necessity for the people of the area. Spaces with these design initiatives and depth will offer identity at various scales of inhabitancy, from the state of self to the conflation of other.

Lozanovska's metaphorical imagery of food and identity support the foundation of the thesis that concerns migrant housing in Australia. The theme of migration, the migrant, and its place and understanding among a national landscape are critical ideas to explore within civic spaces. Another paper that examines migrant spaces and ideas of identity is *Landscapes of Hope: Migrant Spaces on the Margins* by Helen Armstrong. Armstrong and Lozanovska both share similar views on the space migrants within Australia inhabit. Both papers investigate the idea of cultural 'enclaves' creating detached migrant communities within so-called multicultural Australia. Each of these papers propose ideas and themes that are vital to multiculturalism within architectural discourse, assessing the state of difference experienced by the various socio-cultures in contemporary multi-cultural environments.

So what does the term migrant signify in contemporary society? How do we approach 'migrants' and 'non-migrants' in relation to an architectural discourse? We must understand from the beginning that the connection between an individual's homeland and an adoptive landscape and society is a powerful emotional experience, and particular environments both societal and physical play pivotal roles in a person's identity. Armstrong describes migrant housing developing in 'Marginal Space' within Australian cities where migrant identities develop into rich cultural frames.[61]She explains referring to the skilled migrant's regime after World War II in Australia that:

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[61] Armstrong, H. (2002). *Landscapes of Hope: Migrant Spaces on the Margins.* In. Proceedings of the 3rd International Symposium of the Centre for Asian and Middle Eastern Architecture, 2-6 July, 2002, Adelaide, South Australia. Pg 205

"Here they created partially concealed places, which helped make the unfamiliar qualities of Australian cities feel more familiar. For Example, Greek and Maltese men's clubs were hidden above shops, places of worship occupied old halls, and houses in suburban streets were transformed into other countries in the privacy of back gardens. This paper suggests that in this marginal space lay the seeds for future landscapes of hope for the wider Australian community." [62]

This description highlights the reality of literal displacement from a culture different to that of the host country. These spaces become pockets of familiarity and hope for migrants, celebrating their difference through spatial and cultural acts. What is interesting about these spaces is their connective nature to the city, through architecture, infrastructure and social dimensions. They become isolated and undervalued areas of diversity, overlooked by contemporary multiculturalism. The events that take place are small in comparison to a city scale cultural program or space; however, there is no facade or political angle. These spaces become richer than commercialised diversity at a very 'raw' level. This 'rawness' filters actions and events through the webs of hypocrisy and functional culturalism into a re-seen form of humanity and cultural realism.

Armstrong calls for a critique of current notions of multiculturalism and difference, igniting the idea of the migrant as "other"[63]. The description of the 'other' 'aligns' with my ambitions of difference and celebration. Armstrong explains that:

"The concept of how we see the "other" resonates between citizens of the host country and migrants. Chambers and Kristeva suggest that there is not a simple symbolic externalisation of the 'other', but rather a condition of dialogue in which different powers, histories, limits and language that permit the process of othering to occur, are inscribed. This involves ceaseless negotiations between cultures and complex configurations of meaning and power." [64]

The idea of 'other' goes beyond the traditional characteristics of a migrant and moves into the territory of difference and its subjectivity among hegemonic culture. If we consider the 'other' and specific 'othering' within New Zealand's landscape of nationalism and media orientated depictions of normality, the 'other' can apply to any 'New Zealander' dislocated from the society they inhabit. It would be naive to subject this dislocation to space and environments alone. Elements mentioned in chapter two about, status, race, economic freedom, gender, and education are contributing characteristics to a subjects dislocation and subsequent 'place' in society. Together with an entwinement of difference and diversity among civic spaces in New Zealand, that we must also search for an architecture that re establishes the 'New Zealand' identity. A place of 'rawness' in both program and form, developed not as a small enclave of individuality but as a central hearth to a community. The difficulty lies in the identification of 'raw' elements within every culture that identify difference and similarity simultaneously; the ability to reflect and celebrate others while not losing one's self is of critical importance.

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[62] Armstrong, H. (2002). *Landscapes of Hope: Migrant Spaces on the Margins.* In. Proceedings of the 3rd International Symposium of the Centre for Asian and Middle Eastern Architecture, 2-6 July, 2002, Adelaide, South Australia. Pg 205

[63] Ibid Pg 208

[64] Chambers and Kisteva as cited in: Ibid Pg209

4.3 – Food and Identity

A further exploration into food and its potential beyond a metaphorical narrative expands upon Lozanovska's description of architectural 'digestion' and food as an architectural avenue of exploration. *Karan A Franck* the guest editor of *A+D: Architectural Design: special editions, Food + City and Food + Architecture journals,* aims to inform professionals about foods influence and social dimension among architectural spaces. Food spaces and events have the ability to facilitate an individual's experience toward human difference through highlighting people's similarities. When we acknowledge and celebrate the similar, it becomes harder or less likely that objective difference will become the introductory thought when different cultures are mixed. To celebrate difference we must understand our differences, which can be facilitated through firstly identifying similarities. Establishing a common ground can alleviate tension and enable people to learn rather than label. Architecturally, civic programs and events must encourage a mixing of every social class, developing understanding and awareness of cultural difference. This type of understanding through developing civic events would lead to a deeper celebration and a greater sense of identity both individual and collective.

Identifying with Rosman, Dovey and Bourdieu from *chapter 2,* food consumption between cultures is an inevitable part of a person's enculturation or *habitus*[65]. Consumption in both the metaphorical and literal dimensions, especially in media driven capitalist environments can lead to labelling and objectification. Food is a necessary part to any life although vastly different through multiple cultures. As a metaphorically raw entity however, food strengthens our identification as similar as opposed to different. It is a hidden architectural tool that understood correctly can develop cultural difference through civic architectural events for the future. It becomes most powerfull when thought about only in the sense that one must eat. Striped of commercial labels and class categories, foods 'raw' nature can change the operation within a societies enculturation process altering the way identity is experienced by new and existing cultures.

Food currently disrupts amalgamation between the multiple cultures existing within New Zealand. Existing food monopolies (*further analysed in chapter 5.2*) create a dissociative nature to how different cultures and classes procure food. Food and its existence as an architectural event has taken a commercialised focus that impacts negatively upon all socio-cultures and their identity within New Zealand. The commercial side of food consumption is controlling the civic spaces of food that influence our contemporary identity. This dimension of capitalism and objective difference has been happening for generations. Robert Young explains from his book *Colonial Desire:*

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[65] Bourdieu, P. as cited in. Dovey, K. (1999) *Framing Places: Mediating Power in Built Form.* London: Routledge.Pg 19

"The Characteristic cultural movement produced by capitalist development in the nineteenth century was one of simultaneous processes of unification and differentiation. The globalization of the imperial capitalist powers, of a single integrated economic and colonial system, the imposition of a unitary time on the world, was achieved at the price of the dislocation of its peoples and cultures. This latter characteristic became visible to Europeans in two ways: in the disruption of domestic culture, and in the increasing anxiety about racial difference and the racial amalgamation that was an apparent effect of colonialism and enforced migration."[66]

The disruption of domestic culture and anxiety regarding racial difference are critical observations within Young's statement. Architecturally domestic culture in a colonial society reads as a juxtaposition between the unselfconscious comfort of home and the experience of community and a wider identity. In addition, an increasing anxiety of racial difference and amalgamation resonates with a scenario of misunderstood cultural discourse among multi-cultural, colonial based societies.

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[66] Young, R. (1995). *Colonial Desire: Hybridity in Theory, culture and Race.* London: Routledge. Pg 4

4.3.1| Food Spaces

Food consumption on city streets happens in a myriad of different ways throughout the world[67]. Food stalls, ice cream vans, big box supermarkets, restaurants, cafe's are just some in a global list that is near endless; in the social equation however not all of these food spaces are created equal. Elitism and profit driven experiences make some spaces of food unattainable for affluent segments of a community. These experiences continue to separate and divide who experiences each place using economic factors as a division. Even societies most basic of food needs within local supermarkets are becoming products of profit over humanity. New Zealand has a long history of horticulture and working the landscape, however the production and growing of food has been neatly hidden from the urban population. Nearly 87% of New Zealand's population lives in towns and cities[68], so why are the foundations to inform and construct self-sufficiency for the basic items such as fresh vegetables and produce shunned from urbanity.

There are no constraints to acquiring the information, but advertising, technology and commercialism has created civic environments of consumption where you barely lift a finger. Plastic wrapped, in a tin, or even on a frozen stick, the way food speaks to humanity is most definitely a facade of socio-elitism *(see Figures 43-46 for Examples)*.

Figure 45: Restaurant -dining in the previous Union station, 1907 in Washington DC

Figure 46: Du Pont© Cling Film Advert from the mid 1950's, addressing the removal foods origin from the product.

Figure 44: New World, Botany Town Centre, Auckland

Figure 43: Food Court, Botany Town Centre, Auckland

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[67] Franck, K.A. (2005) *The City as Dining Room, Market and Farm.* Franck, K.A.(Eds). (2005). *Architectural Design (AD): Food + the City*. Vo75 No3 May/June. Pg 6

[68] Environment, M. f. (2005). *National Urban Design Protocol.* New Zealand. Pg 2

"*Supermarkets smother the Globe. They are the places people must go, mostly by car, to stock up fridges and freezers, often with far more food than they need or want for the week ahead. The market is dominated by a few major companies which are household names. These are big businesses for which food is a commodity like any other. They rely heavily on packaging, marketing, advertising, customer loyalty schemes and corporate identities to buy and maintain their share of the market. They make mind boggling profits*"[69]

In contemporary New Zealand, we have lost the connection to what food we consume and where the food has come from. A monopolisation of supermarkets has created a landscape of dislocation and seasonal deprivation where generations of people slowly, but constantly replace the dirt from their nails for the handles of the supermarket trolley. Food and its existence has taken a commercialised focus that impacts negatively upon all socio-cultures and their identity within New Zealand. The commercial side of food consumption is controlling the spaces of food that influence our contemporary identity.

Franck supports this view, directly related to food and its place in the city, similar to Young's previous explanation as she writes:

"*As the Modern city emerged over the past 200 years, urban space dedicated to food production diminished while urban space dedicated to food consumption expanded. And as the physical distance between producer and consumer increased, so too did the psychological gap between them, until the 20th century food became an abstract commodity, unmoored from the local or regional.*" [70]

This dislocation between the urban and the rural is an important idea and question within the discourse of achieving multi-cultural identity through food and space. Food's raw connection with the landscape and how it is grown are important architectural statements that are predominantly unwanted urban events. What is forgotten is that like the multi-cultural enclaves of Australia, New Zealand's plurality of cultures also share a richness that is uncommon in exploration. A regular urban event that re-established such enclaves creating an understanding of culture and varied difference could be a turning point in the true nature of multicultural experience. Nisha Fernando in her paper *Taste, Smell And Sound: On The Street In Chinatown And Little Italy*, emphasises the benefits of these spaces within westernised multicultural societies as she explains:

"*At a time when western cities are becoming increasingly multicultural, understanding the role and relevance of food activities in different cultural enclaves is a crucial contribution towards a more inclusive decision making process in urban planning. Rather than stereotyping cultures, this approach may generate more appreciative perceptions among urban consumers.*"[71]

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[69] Glancey, J. (1999). *The Lure of Aisles*. In. Catterall, C. (Eds). (1999). *Food: Design and Culture*. Glasgow: Glasgow Festival company.Pg 100

[70] Esperdy, G. (2002). Edible Urbanism. Franck, K.A.(Eds). (2002). Architectural Design (AD): Food + Architecture. Vo72 No6 Nov/Dec. Pg 44

[71] Fernando, N. (2002). Taste, Smell And Sound: On The Street In Chinatown And Little Italy. Franck, K.A.(Eds). (2005). *Architectural Design (AD): Food + the City*. Vo75 No3 May/June. Pg 25

Our primary streets and civic spaces are sterile to most factors of food consumption outside of cafes and restaurants. While it can be argued that these spaces do contribute to the life and vitality of specific spaces, they do not offer a 'rawness' that say a fresh food market or local butchery would bring. This 'rawness' develops from the sensory experiences that raw and fresh foods can offer inhabitants and architectural events.

4.3.2| Architectural Ideas

It is becoming a reality that seasonal diversity, agriculture, and regional identity is becoming extinct within the urban fabric of New Zealand. A once imperative concept, such as weather appreciation and given landscape conditions have been replaced with technology. Unfortunately so has our shear volume of common sense surrounding infrastructure and program. This position is supported by Franck as she states, the 'world's movement from ancient markets in the street to massive malls and supermarkets where choice products that lack any true differences is overwhelming'[72]. She also makes mention of *Sarah Wigglesworth* as pointed out in *'Cuisine and Architecture'*, the food is from both everywhere and nowhere in particular.[73] These patterns of commercialism are prohibiting food from infusing cultural identity, natural landscape and civic fabric through sanitised euro-centric ideas of urban design.

Civic spaces become perfect the perfect spaces for a re-evaluation of civic necessity. These spaces are large enough to have the ability to alter current vernaculars and patterns re-establishing local, regional, and national identity through an infusion of architectural event and regular use. This type of space would become a mixing pot of diversity, intersecting language and culture in similar yet different ways. I believe Franck supports this position as she explains:

"When we focus on this aspect of food and the city, though, we may lose sight of food and all its diversity-as grown as well as consumed, as available or not available to those in poorer neighbourhoods. Viewing food as a system, even an urban system, brings many needs and opportunities to the fore." [74]

This acknowledgement ignites the question: how do we escape from the existing spaces of consumption? What architectural system or event could revitalise and diversify our contemporary civic environments both socially and physically?

Internationally the revitalisation of farmers markets and urban agricultural events are shaping communities and re-establishing regional and national identities. These instalments come in a range of sizes and shapes but the underlying importance lie within their event/program *(see Figures 47-49 for examples)*. Instalments

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[72] Franck, K.A. (2002). *The Space of Food.* Franck, K.A.(Eds). (2002). *Architectural Design (AD): Food + Architecture*. Vo72 No6 Nov/Dec. Pg 10

[73] Ibid

[74] Franck, K.A. (2005). *Food for the city, Food in the City*. Franck, K.A.(Eds). (2005). *Architectural Design (AD): Food + the City*. Vo75 No3 May/June. Pg 35

such as community gardens and the ability for community members to meet and converse while learning self sufficiency is becoming a successful way of diversification within a multicultural environment. Franck explains:

"Community gardens in New York city convert abandoned sites into lush greenery, allowing people to grow their own fruit and vegetables and providing places to meet one's neighbours. Maintaining an agricultural landscape helps preserve the identity and historic continuity of a region, even when this depends upon 'agritainment' or 'agritourism'"[75].

Figure 47: Community Garden in Brooklyn, New York

Figure 48: Community involvement in Worcester, Massachusetts

Figure 49: Garden plots built on old factory land in Gent, Belgium

The re-development of historic markets has also seen diversification within densely populated areas *(see Figures 50-52 for examples). Gabrielle Esperdy* describes in *Edible Urbanism,* the origins of markets from ancient and medieval worlds, an urban food market ranged from an open-air precinct to a covered hall. The latter was a recognisable building type by the 1800's that symbolised urban modernity and enlightened civicism, especially in Europe.[76]World War II had a great impact on the food markets of the United Kingdom. Several markets were demolished instead of restored and in the post-war of modernist movements, they were often replaced with supermarkets. The movement of the market and its restorative effects on a community are a relatively contemporary idea and have been strengthening since the 1990's.[77]As Esperdy states:

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[75] Franck, K.A. (2002). *The Space of Food.* Franck, K.A.(Eds). (2002). *Architectural Design (AD): Food + Architecture*. Vo72 No6 Nov/Dec. Pg 12

[76] Esperdy, G. (2002). Edible Urbanism. Franck, K.A.(Eds). (2002). Architectural Design (AD): Food + Architecture. Vo72 No6 Nov/Dec. Pg 44

[77] Ibid Pg 46

"By the 1990's the public market was resurgent, serving a generation with transformed relationship to food and cities who sought a reconnection with the 'meet the producer' tradition within the urban context. This desire became even more prevalent as reactions against the homogeneity of the supermarket were coupled with concerns about the expansion of agribusiness and the spread of genetically altered food." [78]

Figure 50: Portland Public Market, Maine, Portland completed in 1998

Figure 51: Weekend Markets, Waterfront Edge, Wellington City

Figure 52: Interior View of Queen Victoria Markets in Melbourne city.

In addition to a New Zealand context are the sustainable and green benefits that closer connections between producer and consumer develop. *Gil Doron* in his paper *Urban Agriculture: Small, Medium, Large,* emphasises that the current global food economy is heavily reliant on non-renewable resources (gas and land) and generates a large amount of waste.[79] With this energy dependence, growing food urban centres shortens the distance between producer and consumer, thus cutting energy consumption considerably.[80]Gil also denotes a passage on social sustainability and the path of well being among inhabitants that the experience of food at such a raw and connective level. He explains that:

"Involvement in growing food is a healthy occupation and a popular way of relieving stress. More formal horticultural therapy has helped those suffering from mental health problems and is also used in rehabilitating homeless people with drug- and alcohol-abuse problems. Growing Food in a communal way, in community gardens and

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[78] Ibid

[79] Doron. G. (2002). Urban Agriculture: Small, Medium, Large. Franck, K.A.(Eds). (2002). Architectural Design (AD): Food + Architecture. Vo72 No6 Nov/Dec. Pg 53

[80] Ibid

city farms, breaks down barriers between people with regard to differences in age, ethnicity, class, gender, stimulates a sense of 'ownership' of, pride in, the local environment, and galvanises people to cooperate on other issues of social concern."[81]

Doran's explanation of 'ownership' within this passage relates to a person's sense of place within a space. Together with the positive outcomes that come from food and place in civic environments, a sense of place creates possibly the strongest element of identity. To feel a part of something that you do not own, but treasure in the same capacity is an experience any community would exponentially benefit from. In addition, his explanation of the barriers between people is exactly the division I see an understanding of similarity contributing too. When we step back beyond the labels, we begin to realise that we are above all else human. Despite a life situation or commercialised class differentiation, contributing together strengthens the bonds between people while celebrating each other's difference through a similar connection.

Finally, it is vital to identify a system in place in New York known as the 'Green market plan', which began in 1976 (*see Figures 52-54 for examples)*. It is a crucial piece of research from Esperdy that draws similarities with contemporary market operations within New Zealand. Structured around a type of urban design protocol, endorsed by local government Esperdy outlines:

"The council on the environment began it green market programme to bring local farmers to city streets to sell fresh produce directly to urban consumers. From a single roadside farm stand in Manhattan, the council now runs 28 markets set up in public squares and parks, skyscraper plazas, school playgrounds and car parks in all five boroughs. Economically the programme has kept small regional truck farmers in business; politically, it has improved relations between city and country; ubanistically, it has reactivated dead spaces through the introduction of diverse use and played a crucial role in the improvement of New York's public spaces."[82]

Figure 54: Grow NYC Urban Market map, noting current infrastructure and market events

Figure 55: Wellington Urban market map concept. (*Further explained in chapter 7*)

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[81] Ibid Pg 54

[82] Esperdy, G. (2002). Edible Urbanism. Franck, K.A.(Eds). (2002). Architectural Design (AD): Food + Architecture. Vo72 No6 Nov/Dec. Pg 47

We can contrast New York and New Zealand within a physical context and explore the difference in scale when juxtaposed. Sheer population, societal differences, and urban density aside, New York has created a network, an infrastructure within its own city. Using local authorities, educational facilities, and government spaces, the city has become a nodal network using diversity and food together, revitalising lost precincts and derelict areas of commercialism and commerce into food orientated civic spaces of identity and cultural diversity. This system is fighting the lack of common sense that several large commercial food chains throughout the world of capitalism have adopted and is using individual and community identities through an intelligent nodal infrastructure.

Civic Design within New Zealand can learn from this system, by stepping back and assessing local and regional community assets that we can link together in the search for similar

Figure 52: Union Square Greenmarket, Manhatten, New York

outcomes. New Zealand's civic landscapes have similar events and markets that occur in most large towns and cities. There are markets in different areas, different genres and of different scales but no space or infrastructural catalyst that operates with a rigorous regularity. People come, set up, and leave and there is no permanence or sense of place beyond their disappearing existence. I argue that the markets within New Zealand's civic discourse become one-dimensional and that a state of permanence or centre would redimensionalise the event and program that is the New Zealand food market.

It is through food and the various events that come with its 'raw' production, that a 'rawness' and type of authenticity can develop current cultural identities. A greater connection to the natural landscape and multicultural community enclaves can heighten celebration through a deeper understanding of similarities both individual and community based. The closer the food, cultures, and the landscape become, the richer[83]and more diverse, different socio-cultural identities would develop over time. Infrastructure, rawness and community usage are critical elements within the implementation of civic food programs.

Figure 53: Union Square Greenmarket, Manhatten, New York

[83] See 'richness of culture' - Armstrong, H. (2002). *Landscapes of Hope: Migrant Spaces on the Margins.* In. Proceedings of the 3rd International Symposium of the Centre for Asian and Middle Eastern Architecture, 2-6 July, 2002, Adelaide, South Australia. Pg 206

5.0 – Case Study

For the purposes of constructing validity and discussion against the theoretical foundation of this research, two case studies are analysed in this chapter. Both case studies are within an urban or civic scale due to their public engagement and given stature in society. This analysis develops further discussion of socio-cultural positions within architectural discourse by developing conclusions from physical examples and proposing them against theoretical positions. With this outlook in mind, these studies will help develop the design project and site for the thesis and engage a deeper union between thesis and design.

The first case study is Federation Square, a cultural centre in the heart of Melbourne's CBD, Australia. The second case study is Wellington's Central Business District in New Zealand. Both sites are part of commonwealth countries and operate within a multicultural environment. This is critical for analysis, as the focus of this study is British colonial environments that demonstrate socio-cultural diversity through architectural discourse. A focal aim of this research is to determine what discourse if any, aids in the celebration of difference of the multiple socio-cultures of society. Both projects demonstrate different scales as different areas of depth help determine clearer conclusions.
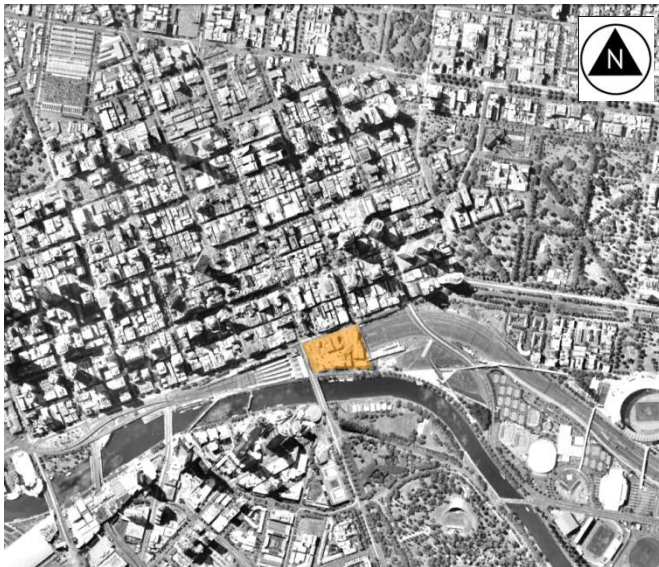

Figure 56: Federation Square locality plan against Melbourne's CBD (*not to scale*)

Figure 57: Wellington's CBD highlighted in green and regional placement within New Zealand (*not to scale*)

5.1 – Federation Square

Federation square is a large urban cultural centre that sits a top of the Princess Bridge Railway yards on the edge of Melbourne's CBD. The site has a long history of development proposals to 'roof' the rail yards but it was in the mid 1990's that competition entrants had the opportunity to realise the site as a place of civic celebration and difference.[84] The 'civic' square was to lie adjacent to Flinders st and the Yarra River and replace two generally ostracized buildings the 'Gas and Fuel' towers, which had long created a physical divide between city edge and the river. [85] The design was to "become a new centre of cultural activity for Melbourne - the long-awaited large, open civic destination"[86] The brief was to improve connectivity between Flinders Street and the Yarra River, and to enhance and complement the neighbouring heritage buildings including St Paul's Cathedral and Flinders Street Station.

The civic space was initially an architectural design competition announced by Premier Jeff Kennett in 1997 that received 177 entries from around the world.[87] The victors of the competition were architects Peter Davidson and Donald Bates of LAB Architectural Studios in cooperation with a local architectural firm Bates Smart. The design comprised a series of fractured buildings only occupying around two thirds of large exposed site. The building's exterior space becomes a large civic stage framed by temporary exhibits, a large screen and site leased cafes, bars and restaurants.

Figure 58: Panoramic view looking NW on the Federation Square plaza

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[84] Brown-may, A. (2001). Federation Square: A Place in History. Federation Square Management Pty Ltd. Pg 18

[85] May, A. B. (2008). *Federation Square Site History*. last accessed: 21st September, 2010, 11.37pm from URL: http://www.fedsquare.com/index.cfm?pageID=26

[86] Ibid

[87] Styant-Browne, A. (1997). Federation Square: A Future about Shatters. (1997). Architecture Australia. November/December. Pg 79
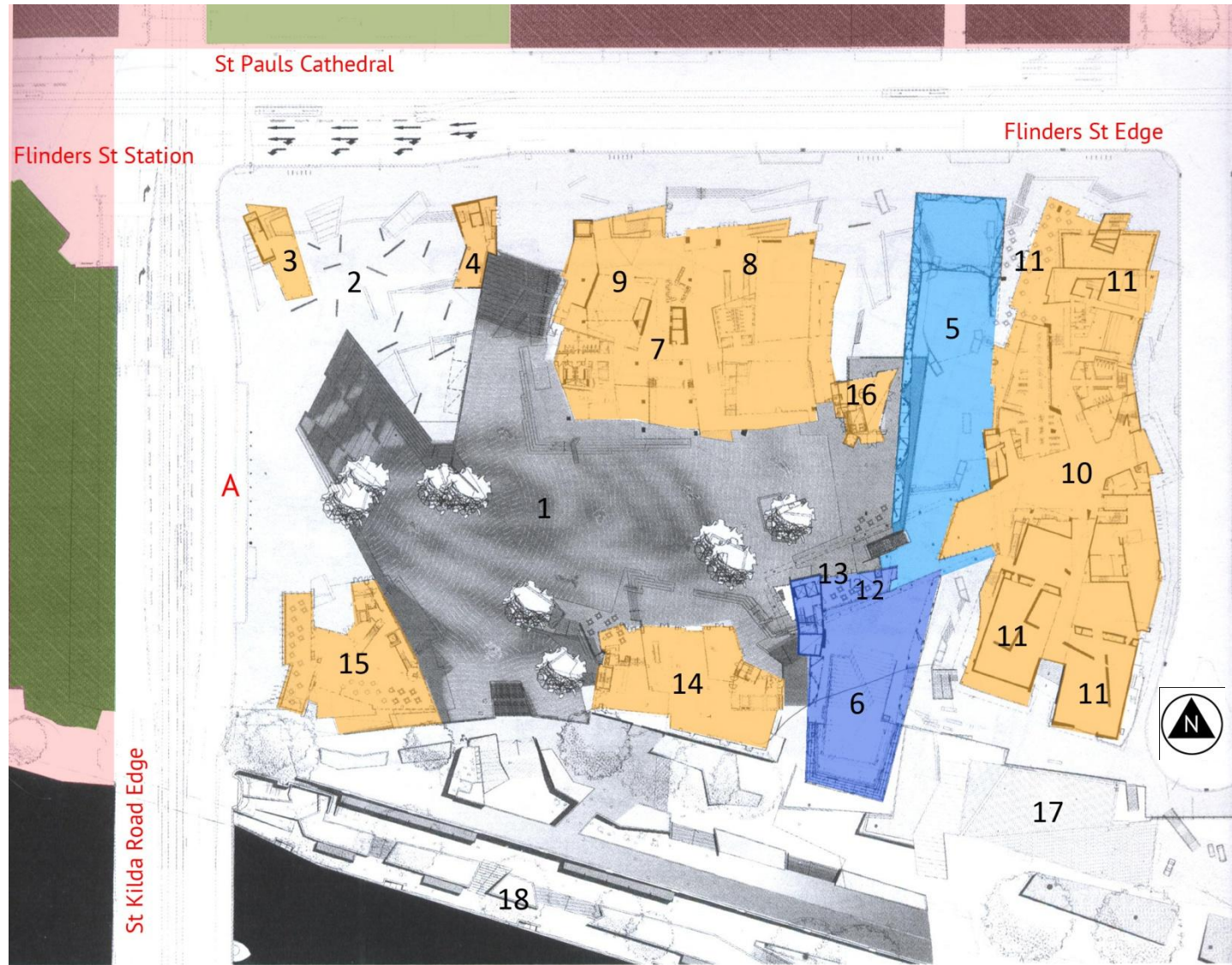
St Pauls Cathedral

Flinders St Station

Flinders St Edge

St Pauls Cathedral

A

St Kilda Road Edge

1. Plaza
2. St Pauls Court
3. Info Centre
4. Eastern Shard
5. North Atrium
6. South Atrium/Amphitheatre
7. ACMI
8. ACMI Theatre - Level 2
9. SBS Offices - Level 2
10. Circulation / Ian Potter Centre - level 2
11. Ian Potter Centre
12. Galleries
13. Crossbar
14. Crossbar Offices
15. Yarra Building / Neo Pub
16. Wine Bar / Function Centre
17. Car Park Access
18. River Side

Figure 60: View looking East into the main plaza from position A

Figure 59: Ground Plaza Level of Federation Square (*not to scale*). Orange and Blue Segments make up the sites built formations. The grey scale accounts for the civic plaza and primarily terraced and landscaped site.

The arrays of buildings negotiate multiple programs and events. These include: the Australian Centre for the Moving Image (ACMI) incorporating two cinemas and a gallery space for screen orientated arts; The Ian Potter Centre housing the Australian collection of National Gallery of Victoria; Production studios and offices for SBS Television and Radio, a public multi-lingual and multi-cultural broadcaster; commercial spaces including shopping and dining; a large public outdoor space; a public atrium and performance space, together with a complete tourist information centre *(see Figure 59 for plan and legend of spaces)*.[88]

The surrounding historicism and colonial buildings of the existing city heavily contrast the context of the building's design and its post-modernist geometry *(see Figure 61)*. The design initiative was to engage with the existing fabric of the city.[89] Using a detailed mapping of the lanes and arcades that define Melbourne's dependent links between the major streets in the CBD, the building is said to promote a form of order between the orthogonal grid of the existing colonial CBD and the wider urban field; particularly events and buildings beyond the Yarra River *(see Figures 62-63 for examples)*.[90]

Figure 61: Contrasting geometric facade panels, and irregular window placements against and the existing historic St Pauls cathedral and structured orthogonal proportions of early colonial Australia.
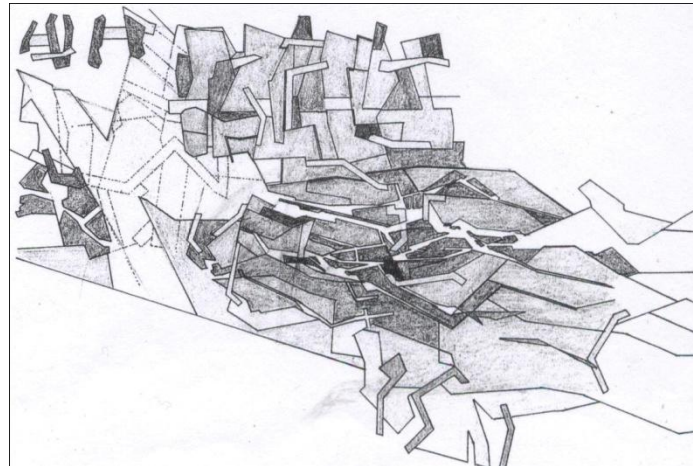

Figure 62: Competition Sketch showing the detailed and erratic mapping of the city's many laneways and art-laden alleys.

Figure 63: Current Laneway lined with contemporary art and eclectic wall linings

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[88] Rice, C. (2004). *At Federation Square*. (2004). *The Journal of Architecture*. Vo9. Spring. Pg 106

[89] Ibid Pg 107

[90] Ibid

5.1.1 – Critical Analysis

There are a multitude of reviews and critiques of the site and its reflection as a civic monument; however, after visiting the site I became weary of creating yet another visualistic ballad of concern. An inconsistency previously overlooked is the language of culture and pattern projected through the sites spaces. What makes this building a cultural centre? In addition, given its cultural status, what identity does this convey as a civic monument to the city of Melbourne and at a different scale, the country of Australia? What makes any building a cultural centre for that matter?

The discourse of human activity within the site, and the level of connectivity that occurs every day is of particular interest. Most of human movement was occurring in the exterior and the designed open spaces. I became interested as to why this was occurring and how this became similar to the existing civic spaces within the CBD. Terraced and visually abject to the proportionate systems and orthogonal patterns of the adjacent CBD, the paved promenade enclosed by the geometric facades became a theatre for the inhabitants of the city, similar to the more padestrianised adjacent streets. Why are the primary events be happening outside the buildings?

Figure 64: Montage of Different Photos displaying movement and activity around the exterior environment

Various activities from eating lunch, running, meetings, and tai chi are a few in the list of these non-associative events. Each day the program became different and changed in an expression of sequence with the people using the space. The exterior space moved beyond an architectural exterior event and became a chassis that subtly, yet perfectly entwined the contemporary social program that was for everyone yet no one in particular *(see Figure 64)*. The conceptual mapping, intrinsic twists, and exterior civic space connecting the CBD and the Yarra riverfront back together are what I believe to be the strongest elements reflecting socio-cultural difference within the sites construct. The inclusion of civic space that allows the people of the city to create their own programs within an existing fabric, strengthens this space and its identity into a celebration of the people.Most important is the nature of event that has no socio-economic imperative. Australia and New Zealand operate within capitalist societies. Profit and financial driven events and program usually exist, even as seen here in a government-sanctioned building. I believe it is the actions and events that operate outside the constraints of financial availability, that occur as a part of everyday life for the inhabitant, that create a diverse event of socio-cultural difference. Spaces that incorporate this financial separation generate an in-discriminatory nature that affects all genres of social labelling. They maintain and develop individual identity while contributing to a wider identity as a whole.

5.1.2 – Interior framework

The interior spaces within Federation Square contradict any difference created or experienced through the exterior events of the building. Carefully navigated 'high' culture and corporate events dominate and deprive the detailed interior from being anything other than an exotic tourism icon. Art galleries and spaces become inaccessible if you cannot afford to enter, negating the very nature of civic space *(see Figures 65-67 for examples)*. There are spaces and exhibits that are free to enter and explore but I argue that the inclusion or mere existence of the 'other' exclusionist zones creates a hierarchy of spatial discourse that encourages discrimination. These spaces induce an interior, in reflection of Tschumi's work, without violence. They become empty civic vessels of expensive materials that fail to contribute to any other identity besides elitism. The spaces are naked without the diversity and intrusion of human existence and offer only a facade of multicultural intention.

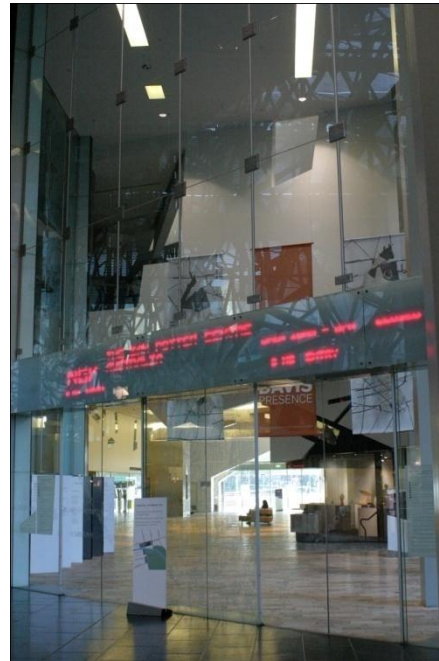*Figure 65*: Interior view looking east down the entry staircase toward the Ian Potter Centre

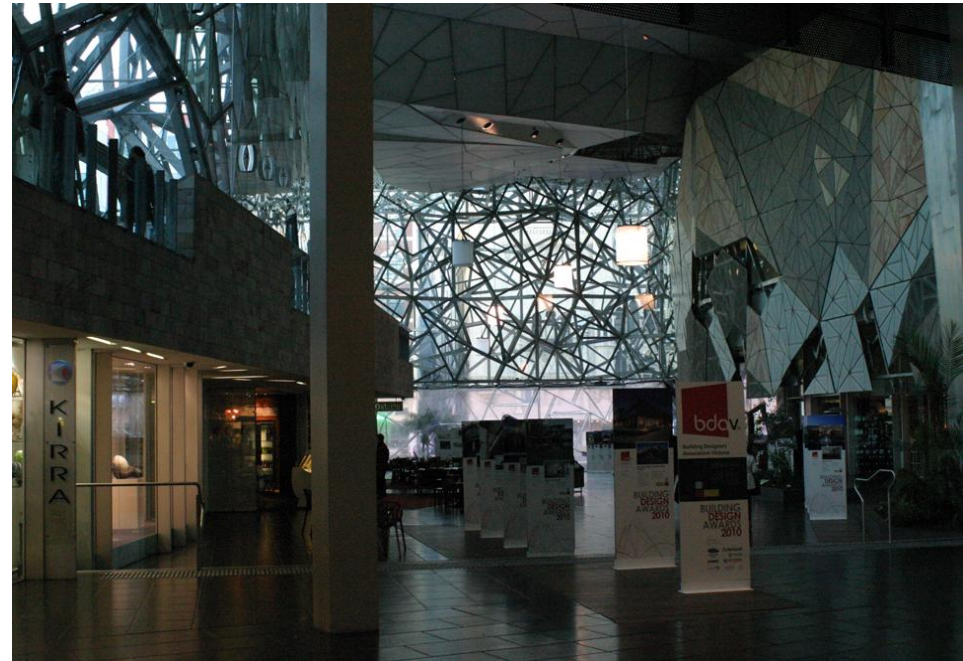*Figure 66*: View into the Ian Potter centre, no cameras allowed past this point

Figure 67: Looking into the North atrium and the expansive different materiality's and spaces

This intrusional quality of the interior is contrasted by Queen Victoria Markets on the other side of the city. Serving the entire city with fresh produce, meat products, local goods and importers, the markets program operates upon human necessity and survival *(see Figures 68-70 for examples)*. We all must eat and drink; no different than breathing air to survive, and the markets become the easiest and most economically viable place to undertake these events. It is within these spaces that we become forced to view our humanity rather than the labels that society has forced upon us. Fascinating was the type of space such a simple architecture was creating. There was no multimillion dollar price tag, only iron roofs spanning an entire city block and yet this was arguably Melbourne's socio-cultural centre. A plethora of inhabitants from all walks of life, together as one in a complete state of un-self-conscious[91] euphoria. Tight spaces encouraging visual and verbal language barriers to gently dissolve, while lanes of human traffic politely gesture each other upon a slight bump or passage. The senses become inflamed and excited by visual irregularities, smells, tastes, sounds, even the touch of various seasonal fruits and vegetables brushed with reality as the dirt still grips their exit point. These experiences are critical to the experience of culture and community within Melbourne city.

Figure 68: View of one of Queen Victoria Markets various lanes

Figure 69: Interior view show casing human discourse among savoury cheese stores

Figure 70: Seasonal colour and variation through various vegetables and fruit.

[91] See Critique of 'safety' :Armstrong, H. (2002). *Landscapes of Hope: Migrant Spaces on the Margins.* In. Proceedings of the 3rd International Symposium of the Centre for Asian and Middle Eastern Architecture, 2-6 July, 2002, Adelaide, South Australia. Pg 203

5.1.3 – Pattern Language

Also reflected is the visuality and materiality of Federation Square in context to the existing CBD. There is a critical change between the patterns of the existing buildings in the adjacent boundaries, and the design of Federation Square and its contemporary structures. While the change highlights a shift between the languages of colonial patterns within the CBD, the expansive and detailed materiality also reveals the building's expensive nature. John Macarthur supports this outlook in a paper called *The Aesthetics of Public Space*, as he describes:

"While its fabric may not meet the usual expectations of craft and material, it is clearly not intended to be replaced in twenty years"[92]

Budgeted for between $110 and $128 million dollars, the project budget extended to an approximate cost of $467 million dollars (AUD). The building oozes this expensive nature, both within program, structure, and materiality, overpowering the dichotomy of contemporary pattern languages. These languages are a powerful movement between contemporary society and colonial affinity, but if they still convey a 'higher' language of socio-cultural elitism through other areas of discourse, then they do not change from any other colonial building. The buildings of Federation Square still speak a language of colonial power, only with a different concoction of technology and materials. These clear pattern challenges however, demonstrate a positive step in developing visuality that shifts from the orthogonal and classical doctrines of a colonial past, and expresses a contemporary statement of existence *(see Figure 71)*.

Figure 71: Various examples of the detailed materiality of Federation Square

While there are numerous ways to reflect and review Federation Square, I have tried to highlight the critical areas that are perhaps unseen areas of previous explorations. In an age of cultural realities, we are choosing not to see that the events and programs within and around Federations buildings are exhibitions of 'high culture', that in the context of multiculturalism become unresponsive to anyone without the adequate resources of economic security and unselfconscious[93] bravery.

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[92] Macarthur, J. (2003). The Aesthetics of Public Space. (2003). Architecture Australia. Vo92. No2. Pg 48

[93] See Critique of 'safety' :Armstrong, H. (2002). *Landscapes of Hope: Migrant Spaces on the Margins.* In. Proceedings of the 3rd International Symposium of the Centre for Asian and Middle Eastern Architecture, 2-6 July, 2002, Adelaide, South Australia. Pg 203

5.2 – 'Empire city'

This analysis will take a brief look, not at one building or architectural instalment, but an entire city and the architectural exploration of socio-cultural diversity apparent in any spaces. Different from the previous analysis of a cultural 'centre', this research will try to identify what areas, if any, within the CBD contribute to a celebration of socio-cultural difference. This analysis supports the more detailed analysis of Frank Kitts Park, the chosen site for the aligning design project outlined in *Chapter 7*.

Wellington City is New Zealand's capital, renowned for its dramatic harbour set in a circle of hills.[94] With a greater population of around 480,000, the city is home to approximately 195,000 inhabitants as of 2009.[95]The people of the city and of New Zealand society have changed dramatically from the colonial sons and daughters of the British Empire *(see Figures 72-74 for examples)*. As social attitudes changed throughout the decades of inhabitation, New Zealand's society gained greater autonomy and Wellington, as the capital since 1865, has been the very centre of this diversity. With the slogan 'Absolutely Positively Wellington', the city is known for the arts, and is regarded as New Zealand's cultural capital.[96]The arts however, are only one dimension of cultural celebration. As mentioned in previous chapters, immigration and contemporary societal morality have seen dramatic changes to diversity and cultural orientation among the nation's citizens. The question is, has this change been reflected in the civic environments that create an image of a New Zealand identity? The environments within Wellington are incredibly important, as they become a symbol for national identity. Together with national identity, regional and local identities become increasingly important also, defining and constructing the chassis of the whole.

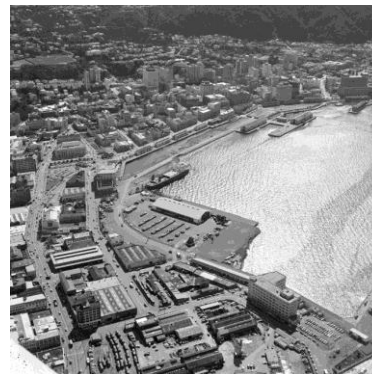*Figure 72*: Queens Wharf 1910, Wellington City

Figure 73: Wellington's CBD and harbour, 1971


Figure 74: Wellington's contemporary harbour and CBD

[94] Maclean, C. (2005). *Wellington: Telling Tales. New Zealand*: Whitcombe Press. Pg 8

[95] *About Wellington – 'Facts and Figures'. (n.d.).* last accessed 14th January, 2011, 10.57am, from URL: http://www.wellington.govt.nz/aboutwgtn/glance/index.html

[96] Maclean, C. (2005). Wellington: Telling Tales. New Zealand: Whitcombe Press. Pg 169

WELLINGTON CBD

Maps not to scale
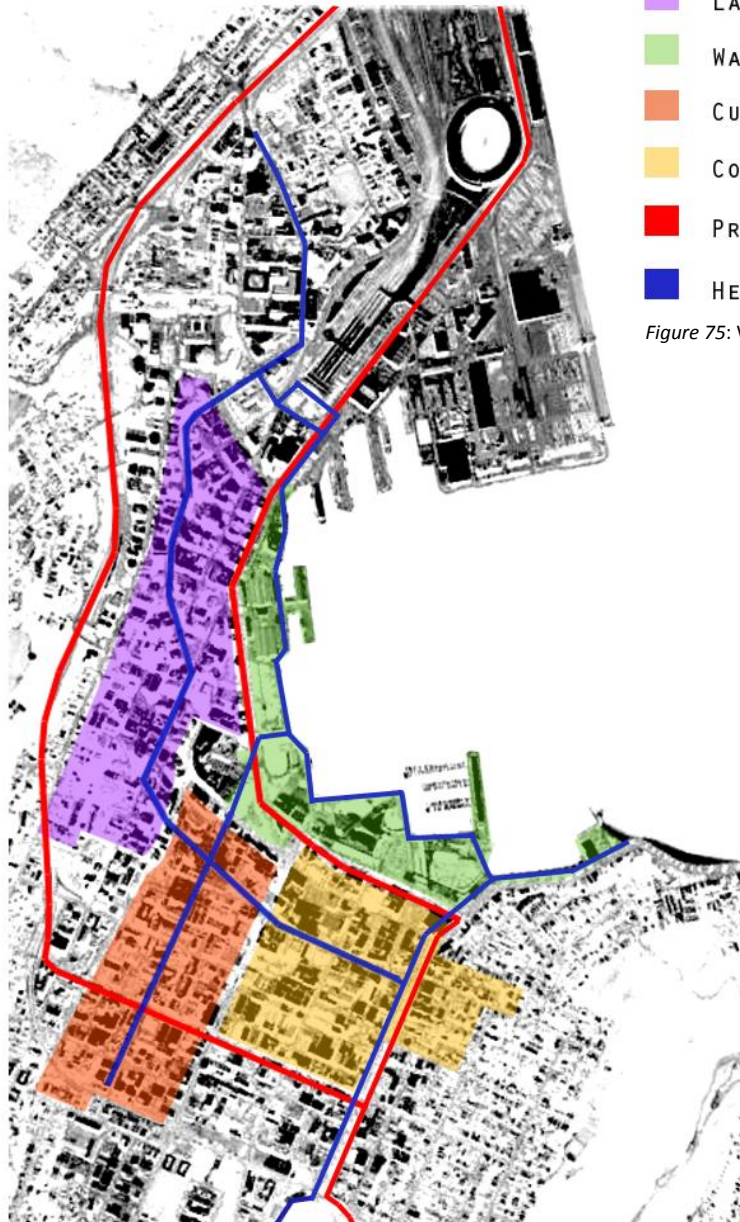
🟪	LAMBTON
🟩	WATERFRONT
🟧	CUBA
🟨	COURTNEY
🟥	PRIMARY ARTERIAL ROADS
🟦	HEAVY PEDESTRIAN USE

Figure 75: Wellington's CBD and primary zones

DENSITY PATTERN WITHIN CBD

🟨 SUBURBAN DENSITY - LOW
🟧 CBD DENSITY - LOW TO HIGH
🟦 WATER FRONT DENSITY - VERY LOW
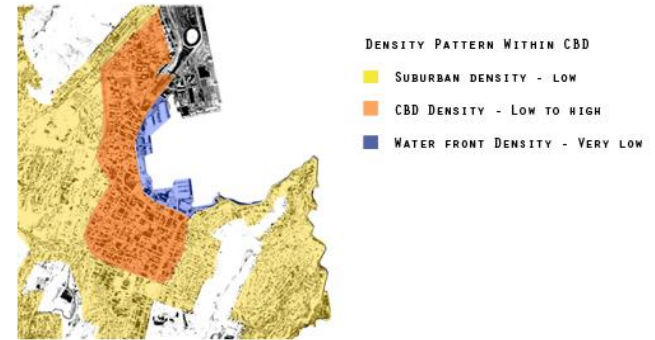
Figure 76: Wellington CBD Urban Density

HISTORY OF RECLAMATION

🟩 1857-63
🟧 1866-67
🟨 1876
🟦 1886
🟩 1889
🟧 1899
🟪 1901-1904
🟩 1905
🟥 1907
🟫 1965-66
🟪 1967-70

CONTEMPORARY WATERFRONT EDGE

ORIGINAL LAND LINE CIRCA 1840
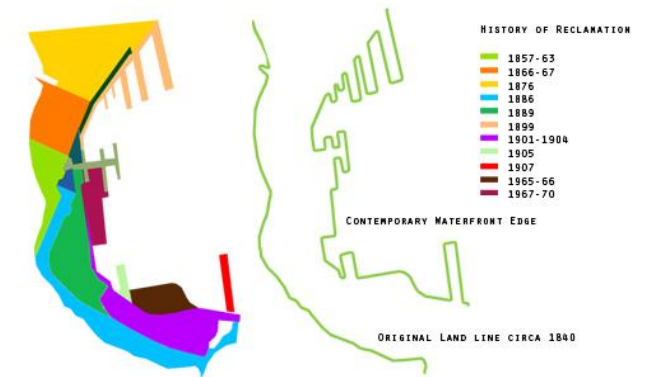
Figure 77: Wellington CBD Land Reclamation Progression

Figure 78: Wellington's basic foods monopoly

SUPERMARKETS/
LOCAL RAW FOOD MARKETS
WITHIN THE CBD

🟩 NEW WORLD
🟧 COMMONSENSE ORGANICS
🟨 LOCAL MARKETS (WEEKENDS ONLY)

FURTHER ABROAD

PACK N SAVE
WOOLWORTHS
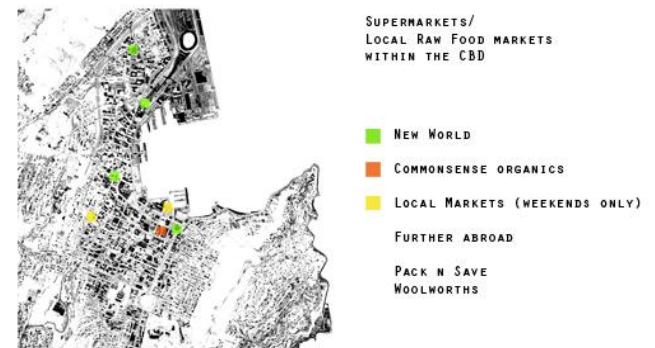
5.2.1 – City Streets

The streets in Wellington city become the first area of analysis within this segment. Primary streets within any major city, although not a designated space, become beacons of nostalgia, culture and identity. How inhabitants experience and transform these highways of history is of particular importance. Wellington's modes of transport have changed dramatically over the last 110 years. In 1898, in what was then known as the 'Empire City', the first cars appeared on the streets transforming life in Wellington and elsewhere in a wave of technological innovation[97]. Followed by an electric tram service in 1901, Wellington's once then isolated villages soon became city suburbs to the CBD.[98]Contemporary Wellington projects a much different scene to the once colonial beginning. Still inspired by the motorcar, a myriad of arterial motorways and one-way streets help city-goers navigate the concrete jungle in air-conditioned comfort. However, the city is becoming more pedestrianised *(see Figures 75-84 for examples)*. In conjunction with vehicle costs such as fuel and parking steadily rising, the way in which people navigate and move through the city is an interesting architectural exploration. Historic tram routes[99]such as Cuba st, now only see foot traffic and service vehicles, and contribute to the various culturally vibrant veins within Wellington's vascular make up. Public transport accounts for 17% of all Wellingtonians mode of transport to work, and another 17% accounts for those that walk or cycle according to the 2006 census.[100] This passage of interest beyond the motorcar can be seen as a movement of green identity and sustainable initiatives supporting New Zealand's 'clean green' image.

Figure 79: Pedestrian Movement, central Cuba St

Figure 80: Pedestrian Movement, Central Lambton Quay

Figure 81: Pedestrian movement, Central Lambton Quay

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[97] Ibid Pg 10

[98] Ibid

[99] *Historic Places Trust Website – 'Cuba St Historic Area'* (n.d.). last accessed 11th November, 2010, 9.14pm, from URL:
http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=7209&m=advanced

[100] Statistics New Zealand: Census 2006: Transport. (2006). Wellington, New Zealand

Figure 82: Waterfront edge pedestrian movement

Figure 83: Civic Square, Central Wellington

Figure 84: Waterfront edge, adjacent Te Papa National Museum

As more people experience the environment of the city at a more personal and pedestrianised level, the programs and architectural frames play a pivotal role in the identity of the individual and there connective association to a community identity. It is an increased 'humanisation' of Wellingtons many streets that expresses and contributes to an identity of diverse socio-cultures. Regardless of program or event, the city streets offer a mixing pot of activity through movement and violent[101] intrusions. The reduction of vehicles down particular areas such as Cuba st, Lambton Quay, Oriental parade and Courtney Place has provided a circle of vibrancy and movement that identifies with the given landscape and circular orientation of the harbour. This orientation is stitched against an orthogonal CBD matrix that feeds nodal suburbs. Slow vehicle areas and various materiality changes around streets, and walkways generate safety and a greater level of permeability between inhabitant and environment *(see Figures 85-87 for examples)*. The permeation and connectivity are key contributing factors within the urban fabric of Wellington's CBD, connecting and linking the greater Wellington areas through an intricate pedestrian infrastructure.

Figure 85: Entrance to Civic Square from adjoining city grid and material changes at street level

Figure 86: Manners St footpath and new bus lane

Figure 87: Lambton Quay Sidewalk and tight vehicle access

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[101] See Tschumi's Violence: Tschumi, B. (1996). Architecture and Disjunction. London, England: The MIT Press. Pg 140

The existing programs and architectural environments supported via this infrastructure still articulate a language different from our current society's values. They become a language of colonial preservation and nostalgia entwined with image-obsessed desire, directly attributed I believe from expanding transport technology, and increasing media influence beginning in the 1960's[102]. New Zealand's doctrines of historical preservation state that our most precious environments (historic colonial buildings), must not be changed and that we must identify, protect and promote heritage.[103]What New Zealand is left with is a city fabric that does not reflect its contemporary society, therefore restricting national identity through architectural exploration.

New Zealand, following this revolution of knowledge and societal change, has been trapped in an architectural matrix of historic preservation and regurgitated precedents of different societies. Our societal diversity has been injected into the nation's thousands of colonial frames, showing difference only in a somewhat zoomorphic fashion.[104] This pattern of discourse moves beyond Wellington and can be associated with most large cities within New Zealand. Retail industries, restaurants, cafes, bars, and corporate entities control the majority of contemporary spaces through financial experience and European domination using visualistic nostalgia.

How does New Zealand society move forward from this? If the patterns of architecture become mere examples of such historic identities, surely our architecture will continue to say the same things in the future unless we change the nature of current precedents. I agree we must preserve our historic buildings but I do not think this should constrict or prohibit architectural change in surrounding environments. If anything, a contemporary movement or change will contrast the changes in society's timeline, contributing to a broader architectural fabric of societal identities.

Introducing a nature of civic space that re-establishes a connection to contemporary social-cultural identity, opposed to the preservation of colonial pattern languages, could redevelop current British orientated precedents of urban design. The over-preserved colonial framework, combined with re-fabricated programs of capitalist natures of profit and 'high' culture alleviate a true sense of diversity among the people in the CBD.

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[102] "Introduction of global travel via jumbo jet". Maclean, C. (2005). Wellington: Telling Tales. New Zealand: Whitcombe Press. Pg 168

[103] *Historic Places Trust Website – 'Introduction to the NZHPT'*. (n.d.). last accessed 12th January, 2011, 10.20am from URL: http://www.historic.org.nz/AboutUs/IntroNZHPT.aspx

[104] See initial case study of Crocodile Hotel: Jacobs, J., Dovey, K. & Lochert, M. (2000). *Authorizing Aboriginality in Architecture*, in L. Lokko (ed), *White Papers, Black Marks*, London: Athlone Press. Pg 223

5.2.2 – Food Monopoly

Inspired by visiting Melbourne, New Zealand's food industry and its relationship to civic space is crucial concerning a cities connection with the community. This analysis is in conjunction with where my design project began to take form. The site for the design project is the current Frank Kitts Park in the heart of the Wellington CBD, and the interest in consumption and food spaces within Wellington City is an important consideration in reflection of any design decisions. In addition, the analysis is also in reflection of research from the previous chapter addressing specifically Wellington's food spaces and their impact on the contemporary civic fabric.

Figure 88: Wellington's Chaffer's New World from a distance demonstrating its big box vernacular.

Wellington's existing spaces to obtain raw foods and items of necessity are incredibly monopolised. The operation of large big box supermarkets dominate inhabitants procurement and experience of food on a day-by-day basis. Various names and chains (as mentioned in chapter four), are open 7 days a week at nearly all hours of the day *(see Figures 78 and 85-86 for examples)*. The seduction of having nearly anything and everything has damaged the relationship people share with the landscape through the food they eat. Food has lost locality, lost any sense of reality to its season and landscape, and instead travels half the length of New Zealand before reaching its destination. Why do we go to such lengths to avoid localised rural sectors? Wellington has several markets that operate during the weekends, providing the localisation and seasonal experiences that are missing, however there is no permanence, no identity once it is gone; just an empty car park or derelict asphalt wasteland vacant of urban responsibility *(see Figures 87-88 for examples)*.

Figure 89: Wellington's CBD New World Metro, A hive of activity within a small retail box

Figure 90: Wellington's weekend markets, using the national museums under used car park areas.

Figure 91: Weekend market displaying human vibrancy and colour rich temporary environments

Beyond the realm of the supermarkets lie the cafés and restaurants, which by the end of last century promoters claimed that Wellington city had as many per person as New York.[105] My hesitation with these industries comes in two parts. Firstly, I feel that primarily profit-orientated ventures only cater to a percentage of New Zealand's society that can afford to experience food in such a way. The inclusion of financial bias within an event or architectural program often excludes low-income sectors, which means they do not off an experience of community inclusiveness within civic spaces. A sense of inclusiveness has strong affiliations to an inhabitant's sense of place, resulting in a negative progression of identity communal and individual.

Secondly, while these industries often look to offer cultural discourse and dining experiences, I argue that the iconic visuality usually offered within the architecture of these establishments, negates any true authenticity of cultural discourse. Food from other cultures becomes culturally unique because it is from a different 'culture'. Climate, landscape, historic relevance, and technique, all become missing factors from Wellington's cultural dining experiences. They tend to sell and label their own difference in a mottled mimetic fashion.[106]These spaces only offer a 'zoomorphic'[107] rendition of cultural interface. They still have the comforts and acceptable frames of euro centrism attached, with a semi- cultural facade at best.

Figure 92: Uncle Chang's resteraunt off Courtney Place, in central wellington presents its facade and interior like a chinese temple

Figure 93: Logan Brown restaurant, on the corner of Cuba and Vivian St in central wellington is arguably wellingtons most expensive and highly regarded restaurants. This establishment dominates the street corner with a it's historic colonial order.

Figure 94: The Red Head bar and restaurant, formally known as Molly Malones is an Irish orientated establishment currently showing a giant inflatable leprechaun in preparation for St Patricks day.

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[105] "Introduction of global travel via jumbo jet". Maclean, C. (2005). Wellington: Telling Tales. New Zealand: Whitcombe Press. Pg 168

[106] See Jacques Lacan's "The Line and Light,"Of the Gaze in. Bhabha, H. (1987). Of Mimicry and Man: The Ambivalence of Colonial Discourse. Michelson, Krauss, Crimp, & Copjec (Eds).(1987). OCTOBER The First Decade, 1976 - 1986, MIT Press, Cambridge. Pg 317

[107] See initial case study of Crocodile Hotel: Jacobs, J., Dovey, K. & Lochert, M. (2000). *Authorizing Aboriginality in Architecture*, in L. Lokko (ed), *White Papers, Black Marks*, London: Athlone Press. Pg 223

5.2.2 – **Waterfront**

Wellington's waterfront, cradled by the cities unique surrounding hills becomes a connective icon between land and sea. Severed by a primary arterial motorway(see *Figures 75-78*), its visual and physical connectivity between the city grid becomes an important area of investigation. The waterfront belt links several important civic spaces including Civic square, Te Papa (New Zealand's National Museum), and Oriental Bay, Wellington's historic Railway Station and more recently Waitangi Park. Its infrastructure, CBD connectivity and current design scheme and are important to the considerations in relation to the aligning design project, regarding pedestrian discourse along the waterfront edge. In addition, its analysis is interesting toward the research regarding its eclectic land reclamations over the past 150 years and architectural form that has unfolded due to both natural and manmade movements. The waterfront is also worth reflecting on for its high level of technically free programs its offers its multicultural inhabitants. Spaces to sit, eat, play, rollerblade, aside from a few adjacent borders of class orientated industry; the events are for everyone yet know one in particular. This area creates a strong sense of place within the wellington CBD for this reason, which contributes strongly to an inhabitant's identity when active within the space.

The waterfront edge reflects a contrasting difference between the natural landscape and the urban fabric of the city. Both genres of visuality become iconic to the nature of New Zealand's national identity, but share two very different languages. One language is of our natural landscape, only distorted or altered by what we place on or around it. The other becomes a picture of New Zealand society and culture, through patterns and manipulations of materials within architectural discourse. A closer relationship between our natural landscape and urban fabric can re-evaluate the cultural discourse experienced through civic architectural space. Whether someone grew up in New Zealand; or has migrated from another 'home' land, our natural landscape and visual discourse is 'home' to everyone that lives in New Zealand. It becomes a stage to play an individual role and yet at the same time, allows vital participation in a collective play. This civic stage belongs to everyone and no one at the same time.

Figure 95: One of the main pedestrian passages on Wellington's waterfront edge.

Figure 96: Waterfront edge adjacent Te Papa.

Figure 97: Contemporary wharf adjacent to Te Papa, demonstrating drop down to sea level.

The waterfront hides a hidden movement, both natural and manmade, that defines the contemporary environment/edge. New Zealand's largest recorded earthquake in 1855, measuring 8.2 in the Wairapapa, a province within the greater Wellington area, shifted and changed the landscape forever.[108]Naturally reclaiming various areas of new landscape the uplift formed a new fringe of beach and rock platforms along the Wellington coastline.[109] The earthquake also had an economic affect on CBD landowners particularly on the edge of the waterfront creating additional land, rising into plots that had previously been underwater.[110]What becomes interesting in contrast to this rare and natural event, are the manmade reclamations that have occurred within the last 170 years *(see Figure 77 and 95-97 for examples)*. Alongside the natural events, a series of additions and reclamations now form a contemporary shoreline vastly different from the original shoreline of the pre colonised 1840's. These areas make up large historic sheds, wharfs, and even Te Papa was built upon reclaimed land. Our architectural history regarding these reclamations supports the idea that there is no mutual respect between the land we inhabit and the influential design precedents. It has become easier to fabricate land in more desirable places than to accommodate our design intentions to a given landscape. In doing so, our waterfront edges are creating a camouflage of capitalist expansion, slowly destroying or hiding our landscape's natural edges.

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[108] McSaveney, E.(2009). 'Historic *earthquakes - The 1855 Wairarapa earthquake', Te Ara - the Encyclopedia of New Zealand*. last accessed 21st January, 2011: 12.52pm from URL: http://www.TeAra.govt.nz/en/historic-earthquakes/3

[109] Ibid

[110] Ibid

6.0 | Reflection

From the research undertaken it is evident that there is little civic space that includes or celebrates the various socio-cultural identities evident within New Zealand society. The points of exchange between socio-cultural frames and civic architectural environments, negates cultural difference and offers only experiences and identities of a primarily European nature. I argue that architecturally this negation occurs within three primary areas, which are materiality, visual formalism and program. New Zealand's civic design vernaculars demonstrate a wide variety of historic European precedents, formalistic and event orientated, that dominate our civic spaces reflecting social institutions from New Zealand's European past.

These spaces include a multitude of classical design vernaculars, Vitruvian themes, and urban programs and events evolving from many architectural eras. A shift from the early archetypes of the mid 1800's to the more 'elaborate' structures at the beginning of the 20th century, are the foundations behind such colonial vernaculars seen in civic spaces. Pattern precedents within New Zealand's authorities and government agencies have aligned these foundations, controlling architectural difference in contemporary society. While modernism and a large degree of technological change has occurred around these buildings and environments, most designs are held captive by restrictions on proportions and patterns of any other nature other than a mere reflection of their adjacent surroundings. New Zealand's people and values have changed. New Zealand is no longer an affinity to the British Empire, but an independent and culturally diverse society, searching for identity in a confused euro-centric disguise. New Zealand's people become the most important part in demonstrating cultural diversity and national identity. They demonstrate qualities from just living their life, which can contribute a spaces celebration of diversity and nature of civic identity. These programs are free. They are programs that encourage and allow for the unorthodox; they are programs of necessity of rawness that applies to every one yet no one in particular. Inhabitation and multiple violations[111]of space through our various cultures and people are of critical importance to celebrating difference within civic spaces.

From the research undertaken, I argue that materiality, landscape and attaining raw and basic food sources, are primary characteristics New Zealand's architects can re-discover when designing contemporary civic spaces of the future. The purpose of this re-discovery within the contemporary design discourse is to re-connect the various generations of New Zealand's cultures to the natural landscape, strengthening the mentality of home. In addition, the combination of these re-discoveries will reinforce and celebrate our differences through a diverse understanding of our similarities.

These architectural qualities developed in the right way will contribute to the multicultural identity of New Zealand through encouraging and strengthening inhabitation, movement, education and community participation within contemporary civic spaces. Strengthening these areas will aid in constructing civic vernaculars and programs that celebrate the multicultural diversity of the people that make New Zealand's population. Their re-discovery presents not a single solution, but an intention to adapt and explore any site, using locality, history, and architectural event to re-establish various levels of identity through an

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[111] See bodies violating Space in: Tschumi, B. (1996). *Architecture and Disjunction*. London, England: The MIT Press. Pg 140

exploration of food, materiality and landscape. Civic space designed with these imperatives will contribute to the landscape as a national space of identity, whilst celebrating and discovering socio-cultural frames of identity through truly human spaces.

6.1| Materiality

Materiality becomes a vital tool in expressing the unique nature of New Zealand's surroundings. Early limitations of materiality and construction were pivotal signatures of 'New Zealand' architecture. The materiality due to available tools and resources, and a response to landscape inhabitation through seasonal architectural movements shown in the early Maori villages, are critical periods within the 'New Zealand' vernacular. Early European spaces also evident of local materials and methods of available construction demonstrate an identity of architecture specific to the landscape of New Zealand. These distinctly different archetypes demonstrate architecture culturally different from one another, yet part of a larger frame of national existence.

These early affiliations with local materials and collective construction methods, like the once vibrant Kainga and Pa of the Maori, have been swallowed by the evolving tide of technology and design precedents influencing New Zealand from abroad. I believe the early archetypes highlight the use of local and sustainable materials, which is rarely seen within contemporary civic environments; their non-existence within civic spaces needs to be re-discovered, developing a closer visual and experiential connection between the inhabitant and local landscape.

Re-establishing local materials also supports local business and local infrastructure, reducing the commercial grip and over produced nature of New Zealand commodities. Architects must also consider materiality limitations and design constraints. A limited pallet of materials can help strengthen innovation and creative thinking, supporting design that tests current boundaries and develops perhaps unseen qualities. Features such as colour, fitness for purpose and texture, act as connective aids between building and surrounding landscape, addressing and challenging contemporary and historic languages of visuality.

6.2| Raw Foods

Food and its re-discovery becomes an incredibly important concept within the events and programs of civic spaces. As explored in Lozanovska's *Abjection and Architecture,* the analysis of food and its nostalgic dialogue among different cultures can be a useful tool within the discourse of civic spaces. Currently food becomes a tool in contemporary society, of power, and status driven experiences. I argue that its reduction into what I call a 'raw' state can begin to dissolve contemporary appropriations, and develop program-orientated archetypes aimed at the collective differences within any community. This raw state, re-translates foods journey from ground to plate, and creates new a new dialogue for the contemporary urban production and consumption space. Additionally it offers a relatively unseen appropriation of difference, which is similarity. One rarely thinks about the opposite side of the equation when assigning differences, yet I argue that understanding human similarity can help us understand difference to a higher decree. When we become closer through similarity, we become less anxious

about understanding difference and a celebration of arguably both difference and similarity can occur. This becomes the challenge for the civic spaces of the future, to assign events and practices that bring our multiple cultures closer together as a nation while understanding individual cultures and celebrating them in the same respect.

New Zealand's civic design initiatives can learn a lot from the infrastructure and permanence of large-scale markets of international affiliation. New York's Green Market Plan and Melbourne's Queen Victoria Markets are excellent examples at two very different scales, which offer spaces of rawness and an emphasis on human similarity through large regular amounts of human intrusion. Furthermore, these spaces offer both the essentials that any social class can actively participate within and the general sensory environment with no additions other than your own program. They go there to survive; they go to live there life; most importantly is that they go at all. Civic spaces in order to celebrate its people and multicultural identities must first create spaces and programs that people will use often and regularly. Involving market initiatives, raw food spaces and environments involving nothing more other than self-driven program of any nature would guarantee this level of interactivity. Moreover, providing spaces with the opportunity to produce and contribute to the community would generate layers of similarity and over time an education of human difference leading to an evolving civic fabric that celebrates difference.

6.3| Landscape

The landscape is a forgotten instrument in an orchestra of cultural and architectural form and events. Technology and laziness has developed our civic environments into frames of commerce and architectural repetition. Aligned with the degradation of the Kainga and Pa's once landscape orientated positional processes, New Zealand's contemporary vernaculars demonstrate a clear division between designed space and landscape identity. The landscape from any area within New Zealand presents a site specific, unique opportunity to move from existing patterns of European domination, and redefine contemporary vernaculars using the collective environment. Additionally it presents a unique character not unlike the multicultural state of our population, which crafted in the correct direction can add to an inhabitants sense of place and identity.

New Zealand's landscape has a strong connective quality to the rural and horticultural vernaculars within New Zealand. Through commercialism and technology expansion, New Zealand's urban vernacular has severed any relation between the realities of these processes. Rural events have become forgotten outside the worlds of civic euphoria, preventing educative opportunities providing self-sufficiency and community connection. The production of food and our landscape are inherently linked and offer would offer a unique vernacular given the opportunity to operate within an urban fabric. This unique vernacular would strengthen ties to the community and national identity through an insightful link between the landscapes we inhabit, the food we eat and the buildings that operate within this equation.

The landscape also signifies home for everyone that lives within New Zealand. The idea of 'home' and nostalgia associated within the landscape and its spaces can have varied responses from every socio-cultural frame. Architecturally, civic spaces are incredibly important in determining these responses, and the connective

association people have towards them as a national space and identity. Landscape has a unique visuality and nostalgic quality that can strengthen the connection between contemporary home and the original motherland of some socio-cultural frames. Through enabling an association that contributes to an existing cultural identity, or contemporary beginning within a new landscape of hope, it is possible to encourage a deeper affiliation and appreciation of New Zealand space as a 'home-land'.

6.4| Exit

This research is formulated in correlation to the associative design project, *Architectural Conflation within an Urban Fabric*. The project in the following chapter explores a civic scale architectural design project, developing the ideas and hypotheses constructed in this thesis into a physical manifestation. The overall process of this paper is in the hope that New Zealand's architects re-assess our contemporary methods and constraints of civic design, contributing to a 21st century of New Zealand civic architecture that breaks the mould. In achieving this, I argue New Zealand's once identifiable vernaculars can be re-discovered and celebrated as a reflection of the multi-cultural people of this country.

7.0 | Architectural Conflation within an Urban Fabric

This chapter will describe and link the design project and outcomes in correlation to the research. Architectural Conflation is a civic scale project situated between the central wellington waterfront edge and the heart of the city centre. Wellington city is the chosen area due to its national status as the capital city of New Zealand. In addition, it is also regarded as New Zealand's cultural capital, entailing this architectural exploration to question these current labels and identities, in order to challenge the contemporary civic fabric and existing design precedents surrounding the celebration of difference through architectural discourse.

Note: All images, illustrations, and photos within this chapter are by the author or used with permission with The Wellington Waterfront Committee. Any further alteration or replication of these images requires further consent.

7.1| Site Analysis

The site chosen for this project is Frank Kitts Park, a large green space accompanied by an underground car park aligning Wellington's CBD. The car park currently parks just fewer than one hundred cars and is used for an underground market on Saturday's between 7-1pm. The Green spaces above involve a number of terraced landscapes for general use, a children's playground with an iconic slide and a number of different historic and non-historic art pieces and sculptures. There are a couple of public toilets, few in comparison to the size of the space. The edges on the southern side of the park serve as rowing storage for the adjacent historic Wellington Rowing Club building. The waterfront edge connects to the southern harbour edge via a contemporary bridge, designed by Ian Athfield of Athfield Architects LTD. The site originally a small piece of reclaimed land in 1974, first known as Marine Park, later renamed Frank Kitts Park 1979 after a former Mayor of Wellington. The current design was completed in the late 1980's doubling the size of the initial area, procuring all the land between Jervois Quay and the water's edge. The park is currently in the process of a redevelopment scheme through a design competition held by the wellington waterfront committee. Winners of the competition Wraight and Associates Ltd, are in the process of moving their winning concept through the necessary development phases, and its construction start date is currently unknown. The site works upon a central axis accompanied by a grand stairway that provides a transfer between different levels. There is currently a pedestrian overpass at the SW side of the site connecting people to Harris St and the park area above the car park.

Frank Kitts Park
Existing Layout

Site Key
1. Harbourside Promenade
2. Children's Playground
3. Commemorative Tree
4. Sister City Tree
5. Tree Lined Boulevard
6. Ampitheatre
7. The Grand Stairway
8. The T.E.V. Wahine Mast
9. Classic Sundial
10. Albatross Sculpture
11. The Lagoon
12. The Wellington Rowing Club
13. Athfield's Bridge
14. Harris St Overpass

N

Taranaki Wharf

13

12

11

1

8

2

6

9

7

10

3

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4

14

Jervois Quay

Willeston St

Harris St

Existing Site Photos

1

2

3

4

5

6

7

8

9

10

11

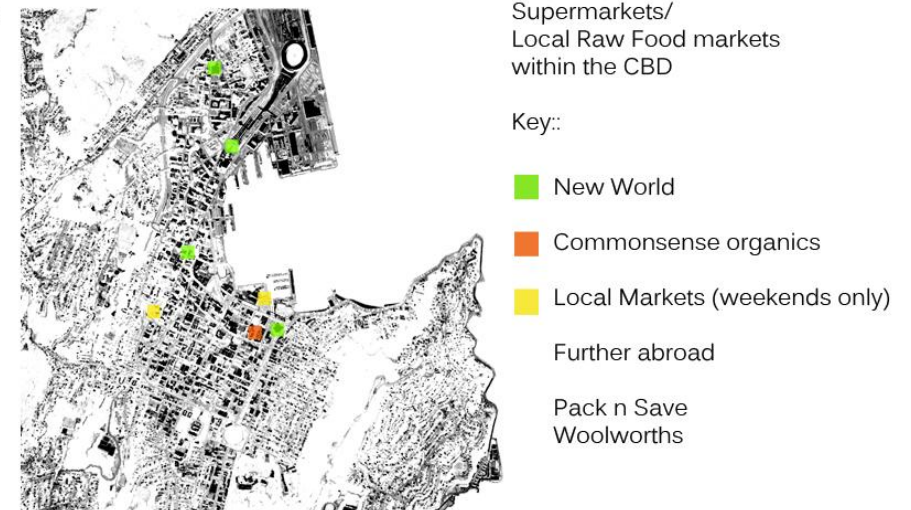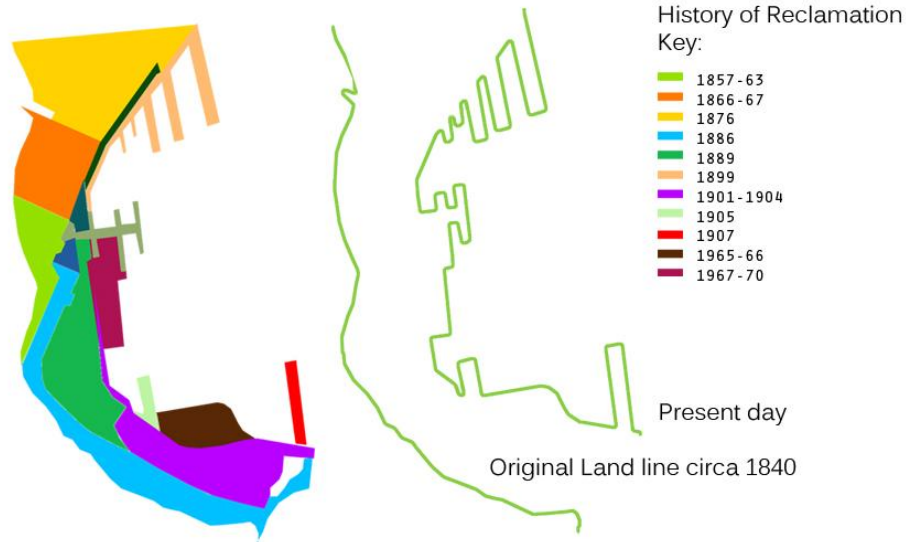

12

13

14

15. Total Site Aerial View

The site as it stands now is a relatively derelict area which is weather heavily dependent. Wellington's climate and waterfront winds make the site generally uncomfortable to be in and predominantly water laden during the winter months. The primary arterial road severs permeation between the edge of the CBD and the edge of the site, and current pedestrian orientated incentives are virtually non-existent between the three adjacent connective streets to the central CBD, Hunter, Willeston and Harris. There are craft shops and cafes within the edge walls of the site that accommodate most human traffic using the waterfront path. The design quality of the spaces is now heavily dated and beginning to decay. Its fortified edges are grey and barren textures of exposed aggregate concrete creating a clear divide between the water's edge, site and CBD edge. The sculptures and artwork of several different prominent artists and sculptors are a highlight of the existing spaces. In addition, the children's playground and open area is well used and full of life on a regular basis. The ice cream truck that has a regular line on sunny days usually accompanies this area. The very northern edge of the site faces the back of the TSB Arena, and this area has constant traffic involving large trucks and forklifts for various pieces of stage equipment during events.

Opposed to other sites within the CBD, this site was selected due to its questioning as a civic space. Its adjacent building vernaculars resonating with commerce driven enterprise of the 70's and 80's create a perfect opportunity to strengthen a contrasting argument of civic design, through architectural exploration aligned with research initiatives. Additionally as an underused, architecturally designed space with such unique connections between the surrounding landscapes and the CBD, this site provides the perfect stage to propose an architectural exploration in conjunction with the key findings within the research.

7.1.2| Urban Analysis

In correlation to the research regarding patterns, landscape and food, these initial urban studies helped craft connective associations within the site and the wider CBD. Using different urban architectural mapping techniques, the corresponding results (*see Figure 99*), played a vital role in developing ideas within the concept phases of this project. Additionally there extensive scale helped develop a wider urban concept explored further within the development stages

Wellington City
Urban Analysis

History of Reclamation
Key:

- 1857-63
- 1866-67
- 1876
- 1886
- 1889
- 1899
- 1901-1904
- 1905
- 1907
- 1965-66
- 1967-70

Present day

Original Land line circa 1840

**Supermarkets/
Local Raw Food markets
within the CBD**

Key::

- New World
- Commonsense organics
- Local Markets (weekends only)

Further abroad

Pack n Save
Woolworths

**Primary Historic
Lineage Epicenters**

Key:

- Cuba District
- Lambton District
- Mt Victoria District
- Heritage Epicenter

Density Pattern Within CBD

Key:

- Suburban density - low
- CBD Density - Low to high
- Water front Density - Very low

Images not to scale

Current Site Issues

Frank Kitts Park presents itself as a perfect space to redevelop within the findings and architectural explorations of this thesis. There are particular areas of concern within the existing fabric that are critical to address. The key findings and ideas found within the research act as a guide for architectural explorations that provide convincing support for arguments expressed throughout this thesis.

These are the key current issues found within the existing site:

- The large green spaces within the site are underused, only used during major events or festivals. There is relatively good permeability within these spaces, however this does not relate across the arterial road to the CBD anywhere close to the site.

- The existing car park is essentially not needed within the CBD. There are supportive infrastructures, such as public buses and increased pedestrian friendly streets, which negate the requirement of cars within the city. Currently, the space is used as a Saturday craft market and provides shelter during bad weather.

- The main arterial road severs any pedestrian relationship between the upper Lambton CBD area, the existing site and the waterfront edge. This is the primary reason the site remains vacant, despite heavy use along waterfront edge.

- The current site patterns, proportions and materiality relate to historic architectural trends of rhythm and pattern from the early 1980's. This is relayed in the current design quality and castle like walls that continue where the road stops. The existing materials used have aged poorly resulting in spaces that lack a sense of place.

- The volume of people outside of major events prevents the current site from a celebration of Wellington's people and sense of community.

- The site has no transport infrastructure to or from other than personal car parks at a cost to the inhabitant

Current positive qualities to consider within the existing fabric of the site:

During the weekend, people enjoy the site as food and produce markets in the Te Papa Museum car park, increasing the volume and intrusion of bodies within the site. The Children's Park is highly popular and gets regular use from families. The large sculptural slide becomes an icon within the site and is located towards the NE corner of the site (*see existing site Photos, No2*). Cafe' Eis and the habitual ice-cream van are arguably the most popular areas site providing the weather is fine.

Frank Kitts Park
Current Issues

Site Key:
— Primary Waterfront Padestrian Route
— Primary CBD Padestrian Route
■ Underground Carpark
■ Primary arterial traffic through the city
— Padestrian route via Over bridge
← Traffic Direction

N

Taranaki Wharf

Willeston St

Harris St

7.2| Concept

The design concept is aligned with the key findings from the research and the design site analysis. It incorporates the three elements landscape, materiality and basic foods to propose an architectural event and vernacular that contrasts current precedents of design discourse. Each elements exploration within the site becomes site specific, contributing to a concept with unique character and identity to site and research. Each entity is described and used in conjunction with separate design *Parti's* creating an overall design concept for further development.

7.2.1| Landscape

The landscape concept initiates two main ideas that infuse to create a stronger overall argument. The first idea is that of direct connection to the land and the way it moves through natural events. The second identifies the human impact upon the given site through the current patterns and vernaculars of the CBD and the degradation of a once natural waterfront edge. The idea strengthens the inhabitant's connection to the natural and manmade landscape, strengthening an affiliation and identity of the homeland. The breakdown of existing patterns in all dimensions is imperative to forge a site-specific language, exploring local, regional and national forms of identity.

7.2.2| Materiality

Materiality and its use as a concept has a deep affiliation with the landscape where specific colours, textures, and visual nostalgia ignite peoples memory of place. Possibly most important is one's sense of place within an architectural space. This form of identification strengthens different scales of identity within different spaces. Specifically for civic spaces, a reversion from the existing material make up would help break patterns of historic values and institutions, and create spaces that celebrate our landscape and multi-cultural society.

7.2.3| Raw Foods

Produce and basic food markets create an explosion of life to any site. People of all demographics all seek to find affordable and fresh food within the fabric of any city. Providing this form of program in addition to exploring the production side of food through community gardens and food education spaces will strengthen the sites connection to the landscape; but more importantly provide the intrusion and use that civic spaces within New Zealand desperately need. Increased permeation between waterfront edge and the CBD Fabric is imperative for the Frank Kitts site. Using innovative methods of landscape and materiality, with a public market as the vessel, will initiate a contemporary vernacular that expresses our country and multi-cultural identity.
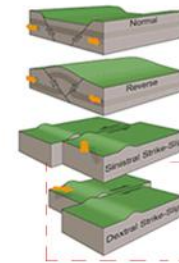
Design Concept
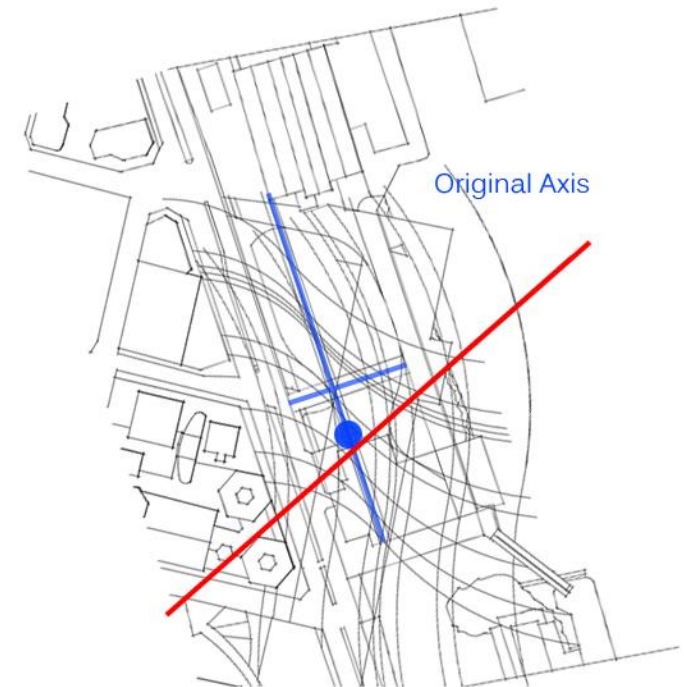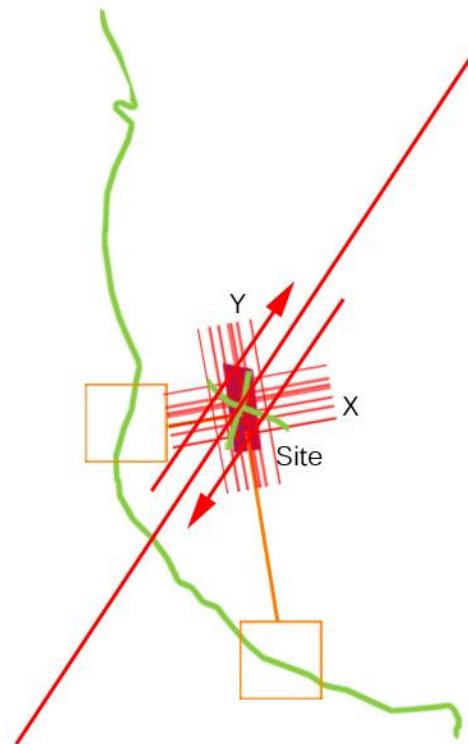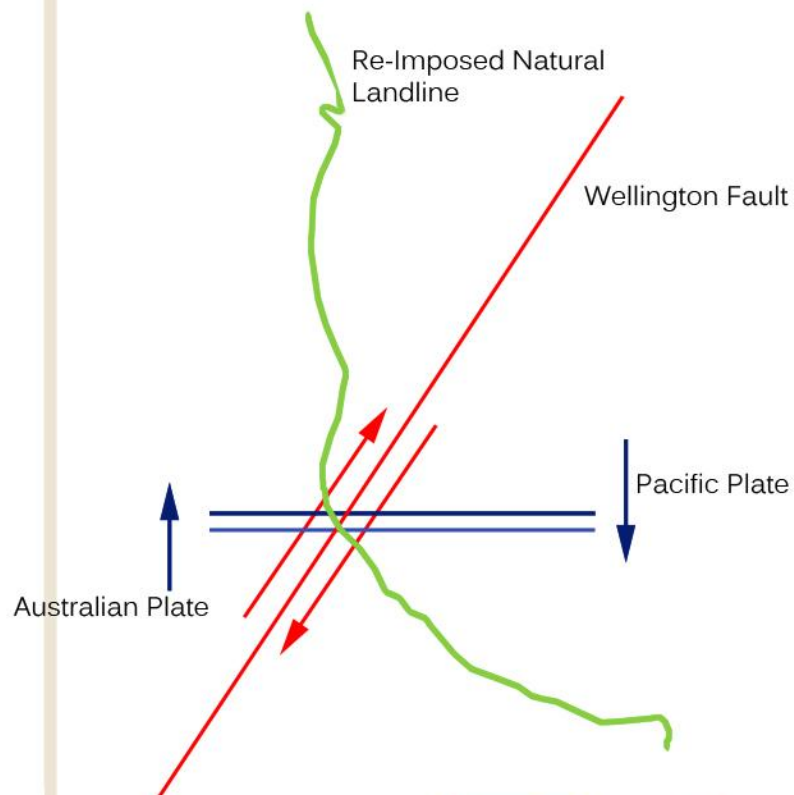
Form:

Landscape + Pattern Shift
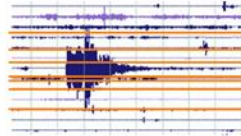
Wairarapa techtonic movement chart

Earth movement is unilateral and common designs accomodate directionality in both x and y directions

Dextral slip typical wellington movement

Re-Imposed Natural Landline

Wellington Fault

Pacific Plate

Australian Plate

Y

X

Site

Original Axis

Initial Site Lines - Concept Phase

Pattern Shift and Landscape imposition breaks current site rythm and opens oppertunity for further permiation and movement within all dimensions

Materiality

Macrocarpa   Pine   Matai   Concrete   Steel

Design Concept

Program:

Raw Foods + Permiation

5 + Market

Increased Permiation through current site and existing CBD

Central Market supporting local and regional produce and goods

Supportive infrastructure increasing site traffic and use

Community Urban Gardens

Permanent Market Space

Food Production and consumption spaces contributing to local markets and community education / difference

Maintain Green Spaces

Basic food items atainable to everyone outside of current food monopoly

Ability to learn how to grow your own food and contribute to an architecture of community

Routes that challenge current precedents and patterns

Increased linkage between waterfront edge and CBD Grid

Increased connectivity from civic square

7.3| Development

The development phase concentrates on providing depth to the initial design concepts. These ideas needed a sense of reality and dimension in order for them to act as a convincing proposal. These developments initiate a project form and further develop the three key architectural explorations identified within the research.

7.3.1 | Landscape Development

This phase of design concentrated of developing a unique form against the existing CBD. The form created from the concept lines during the initial stages took a further tectonic theme which was the subdividing plate beneath New Zealand. The continuing design took initiatives from this creating a powerful division space between two organic plates. While this division does not impede upon another it is clear divisional space creates a powerful metaphorical void.

Adhering to the natural themes explored initially within the concept design, an addition was sunlight and using natural light as the primary light source. This provision was thought during all phases of the fracturing of the two architecturally tectonic plates, maintaining inversion above and into the earth without being beyond the reach of the sun. The sun will fracture the plates creases and gaps forcing its presence within enclosed spaces. The fracturing above also takes provisions for the suns presence. Areas that protrude high enough are evident within the production spaces, providing a balance of both sun and shade for plant and inhabitant alike.

7.3.2 | Materiality Development

In response to such an organic form and required strength, concrete is established as the primary structural material. Widely used within the CBD, the organic nature of the developing plates provides an opportunity to explore current limitations of the existing material and possibly unseen methods of material discourse. The plates now take form in the structure of a multi directional compressive waffle slab. Compiled in grid upon the intercies of concept paths the segmented slabs offer a unique pattern on the underside of the roof. This pattern needs to be orthogonal due to the laws of engineering; however, the individual waffles patterns have been rotated to contrast the existing orthagnality of the CBD and the already contrasting elements of the roofline. This double displacement strengthens the developing spaces aversion from the existing civic fabric patterns, demanding attention and reflection by the inhabitant. In addition, the spaces sheer size and spans that are achievable with this system of construction develop a sense of monumentality and a deeper reflection of what human kind is capable of.

7.3.3 | Program Development

This development stage took shape in the form of a wider scope. A detailed look at the inclusion of regional infrastructure and a time inspired mapping, examines the stages of involvement and significant parties to help initiate this form of urban event. This wider scope challenge the different scales of identity through an extended program, detailing local and wider areas of the community, through to even a national precedent.
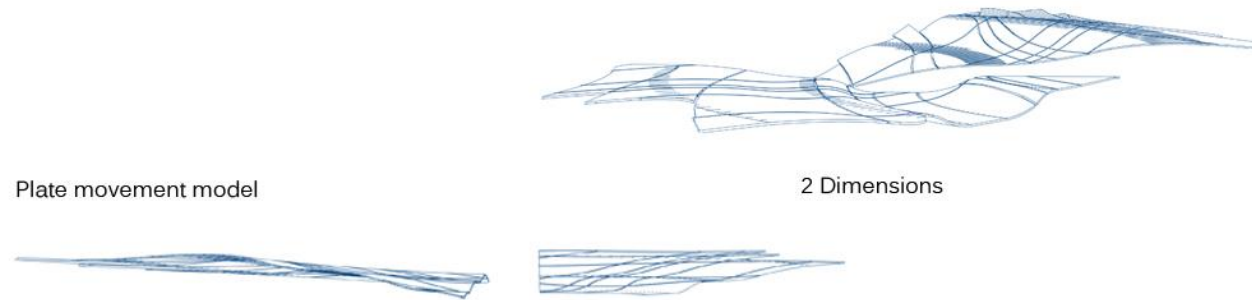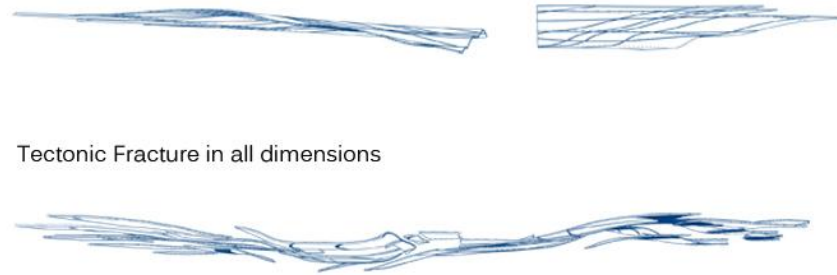
Landscape Development

2 Dimensions

Plate movement model

Response to dextral
Movement in y, x and z axis

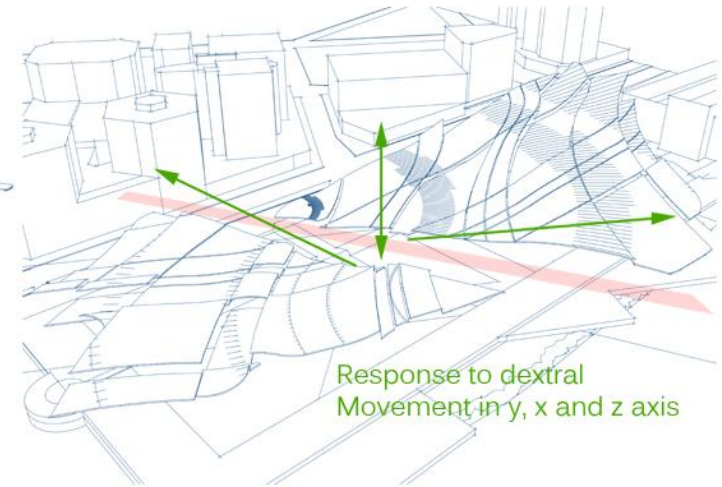**Tectonic Fracture in all dimensions**

3 Dimensions

Fault line remains clear and powerful

The large plate maps are a responce to the conceptual phase and mapping created from the research. There form re-discovers the hidden plates that inform our landscape, yet are often un-realised.

They become a direct contrast of the surrounding built form. Its eclectic nature in all dimensions creates a critical shift from the existing built form in the CBD and the relitively un-challenged waterfront edges. These plates form the roof of the building creating a large green roof accomodating a park and horticultural community garden.
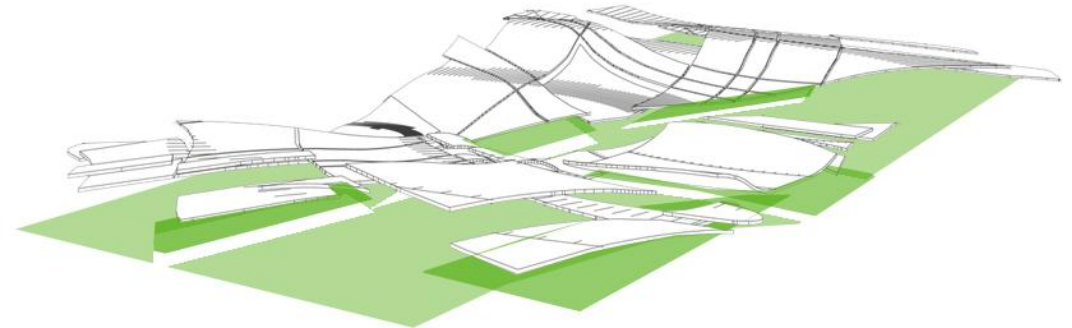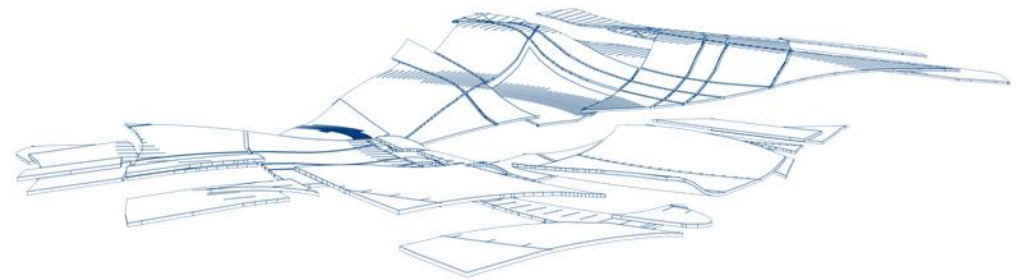
All dimensions of movement precedents of form have been aligned with natural plate movements which in reality act in every direction. The idea is that through appropriate materiality and site driven signatures the building will break exisiting paradigms of civic discourse within the area.

The plates at this stage were to high and un practical for the designs direction. From this stage of development a lowering and fracturing of the roof plates into the ground was developed pushing the strength of the concept and creating a subterranean hearth for the interior spaces

Site Intrusion

Materiality Development

The Materials for this design are to compliment the surrounding landscape and there relitive sustainability within New Zealand.

There colours and textures are to be natural using difference through various types, variations, and construction techniques to depict and add to the materials spatial qualities.

Using existing materials also encourages innovation, pushing the boundaries for what is currently possible with certain materials.

The 2 primary materials are to be concrete and timber each have various affiliations within the existing civic fabric. Used in unique and natural ways will heighten awareness of the material and its possibilities, beyond the current fabric. In addition its mimicry among existing materials will heighten one's sense of pattern discourse used within the designs framework.

Concrete Coloumns and waffle slab as roof

Strong in compression which when combined with steel to heighten's strength and span capabilities.

Can be organic provided the principlesof structure and weight upheld

Creation of organnic creates critical shift from existing patterns of linear exchange

Organic waffle suits tectonic nature of landscape development and provides large spans given suitable foundations

Timber Decking and Slats

Timber has a strong historic marine connection within site as infill walk-ways and peers together with existing civic fabric. In addition Wellington's famous hills are surrounded by various type of forestry and a connective quality through this form of materiality would add to an inhabitants sense of place.

Unique weathering process occurs to specific types of timbers providing natural colour variation over time

Material is increadibly versatile and easy to work with. Moreover it is readilly avaliable within New Zealand usually from local resources
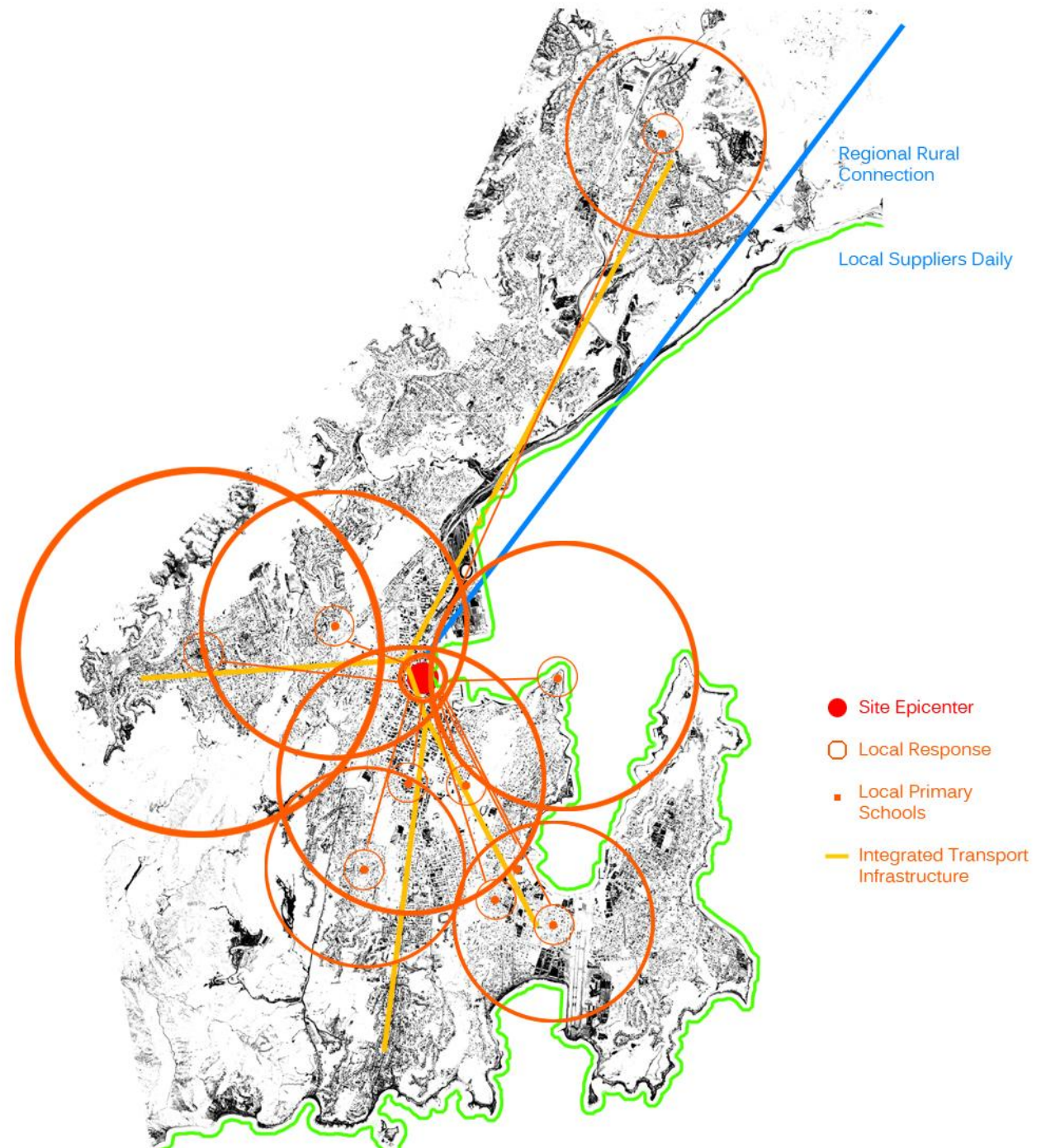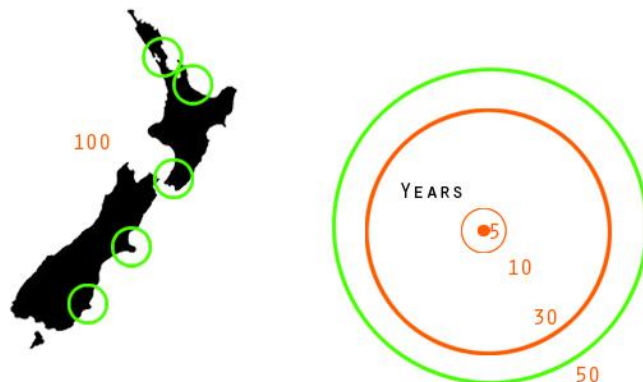
Program Development

Beyond a civic scale

With the concept of a central permanent market the project takes on two scales. The first mentioned within the concept phase was on a civic scale within the context of the connective community. This development stage addresses the designs wider context and its connective identity beyond the site. This development is designed in correlation to the research on food infrastructure and celebrating identity within local, regional and national arenas.

The site is intended to grow slowly over time beginning with the introduction of community gardening and horticultural production spaces. The production above contribute to the market below and develop a process ownership and achievement. Primary schools are targeted during the introductory phases of the design life. This presents a family orientated process targeting one demographic to gain many more. Children are the key element to the initial culture of the site. Parents and family members, friends and family will begin to follow, leading to a growing epicenter towards the wider community. Within 50 years the program will shape a regional identity of difference and diversity through the precedent of intrusional space and the application of the need to eat (similarity).

The site and its adaption to surrounding patterns would become a precedent on a national level, pollinating the urban fabric of New Zealand. This pollination would define a civic vernacular of individual markets that celebrate difference through the program of volume and similarity.

100

Years
5
10
30
50

Regional Rural Connection

Local Suppliers Daily

● Site Epicenter

○ Local Response

▪ Local Primary Schools

— Integrated Transport Infrastructure

Final Design

The final design sinks and protrudes an entirely new landscape within the existing Frank Kitts Park. The fractured roof planes and subterranean insertion entwine current pedestrian programs from the CBD and Waterfront through materiality, landscape and a market program. Existing patterns of the adjacent edges are challenged with sharp planes and irregular rhythms, evolving a civic vernacular specific to the site local and regional.

The interior spaces alter and move along with the exterior planes, only in subtle gestures of imbalance, as the eclectic timber floors shift with the contemporary patterns. The surrounding daylight penetrates the building through a crystallized skin, hardened through the initial plate fractures.

The new rooftops of the contemporary planes are transformed into re-discovered experiences of the core between the waterfront edge and the current civic fabric. An active production space contributes in way of literal gestures of colour, smell, and visuality to the community that inhabits them. These experiences bring the people to learn, to grow, and to explore their identity within our public spaces. These experiences, and more importantly people using and contributing to the space ultimately create an architectural celebration of New Zealand's inhabitants and the multiple cultures they identify with.

Note: This design work is to be viewed in correlation with the digital images on the corresponding DVD. The images at this size and format can only communicate so much for a design of this size. Please Refer to attached digital source for further images.
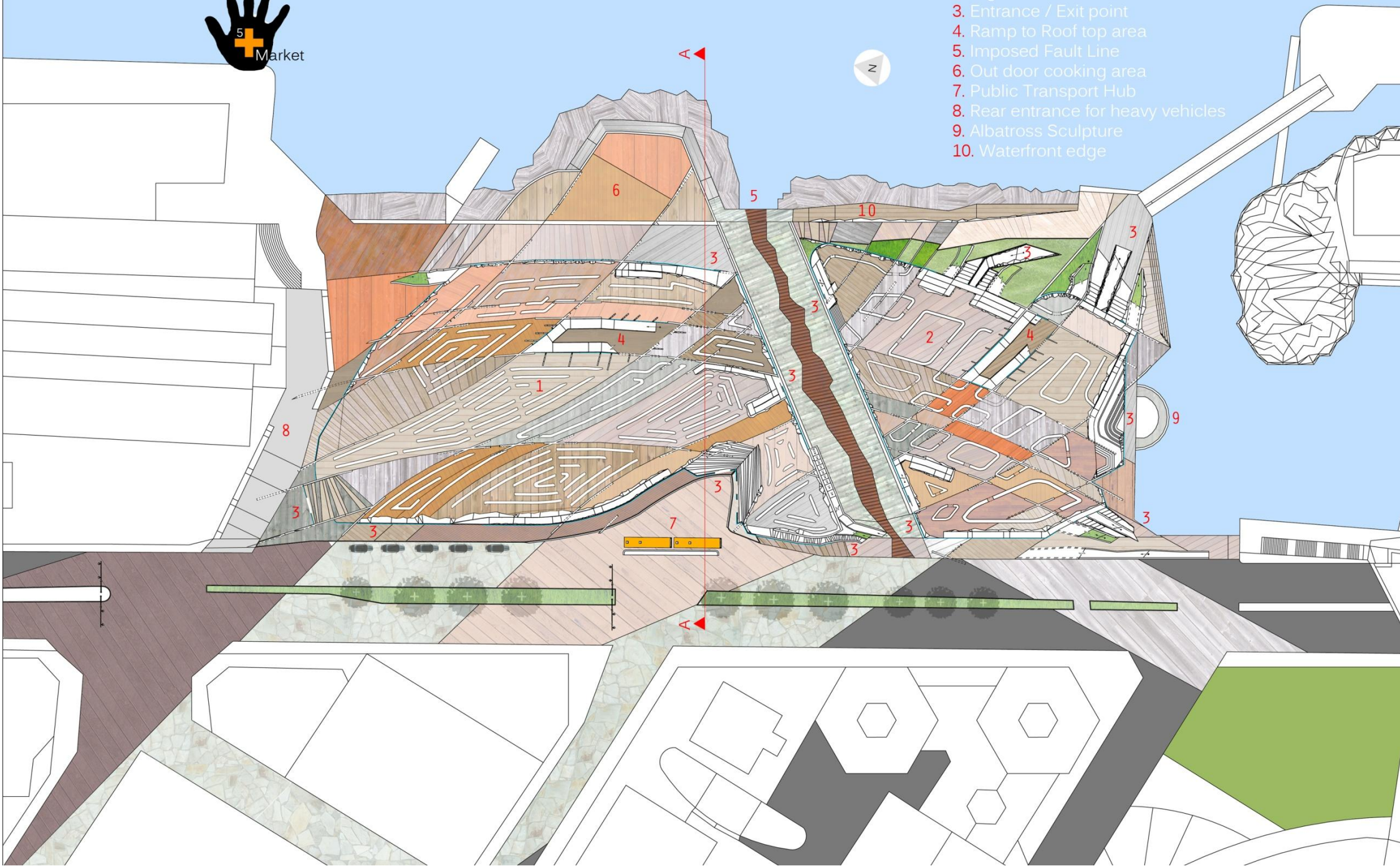
Locality Plan
1:5000

Ground Floor Plan

Scale - 1:1000

5+ Market

Ground Floor Plan

Scale - 1:1000

5 + Market

Site Key

1. Urban Horticultural Production Space
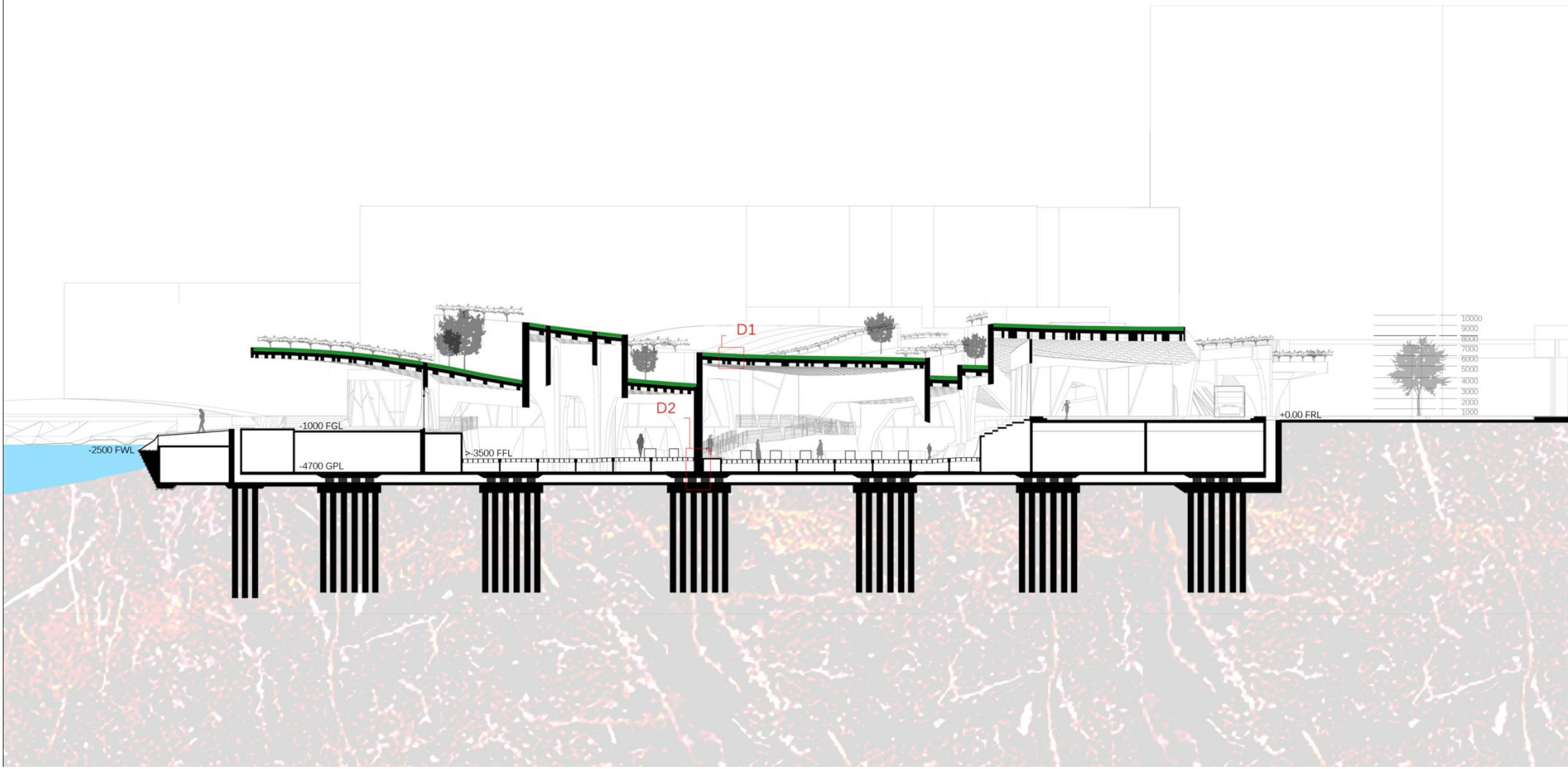2. Urban Park
3. Entrance / Exit Points
4. Childerens Playground
5. Iconic Slide
6. Colonial Square
7. Ramp down To ground floor
7. Grapevine Safety Railing
8. Future Extention point for Overpass
9. Sundial
10. Sculpture areas
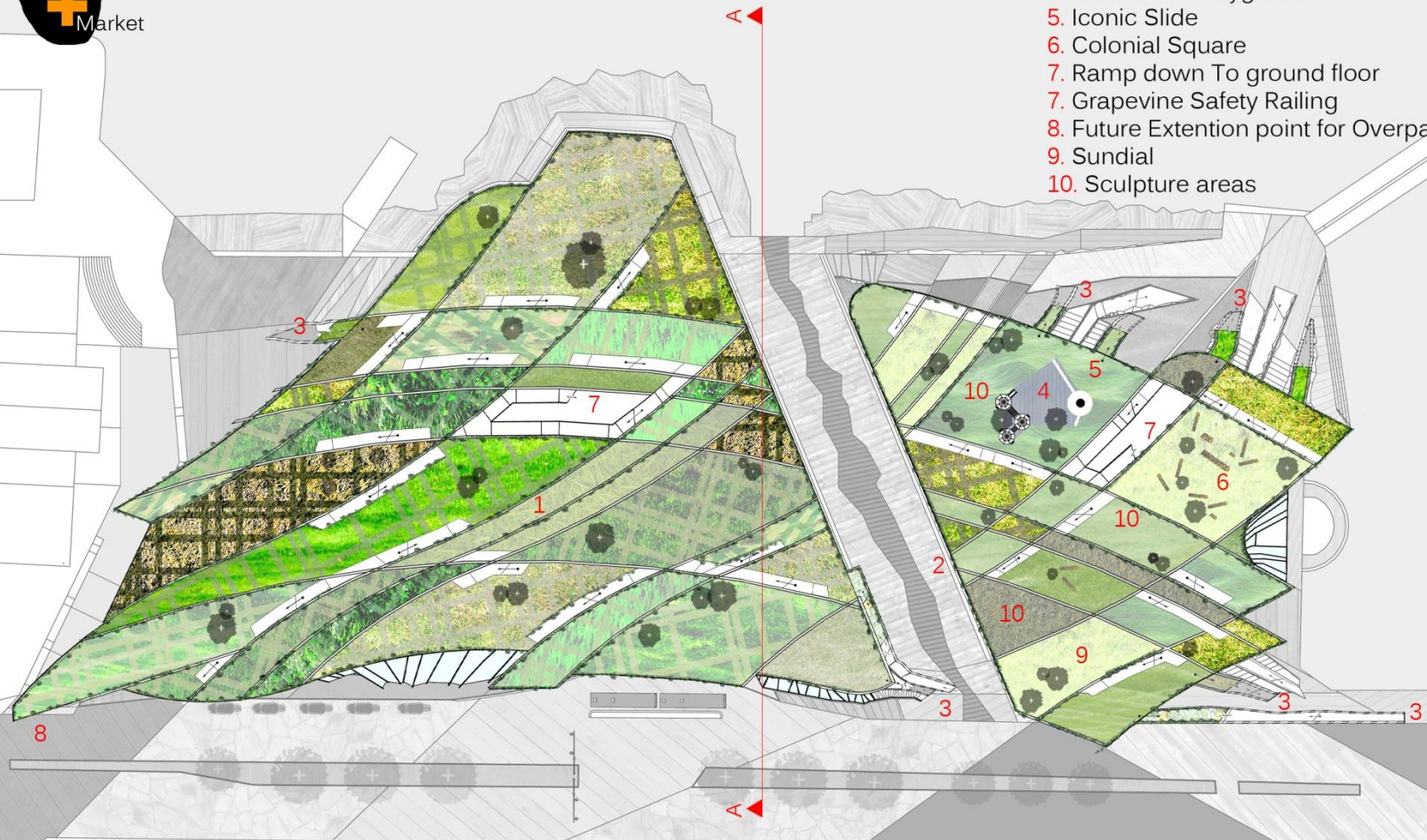
Transverse Section AA
Scale - 1:500

D1

D2

-1000 FGL

-2500 FWL

-4700 GPL

>-3500 FFL

+0.00 FRL

10000
9000
8000
7000
6000
5000
4000
3000
2000
1000

Building Services and Site Infrastructure

(Images Not to Scale)

New Public Transport Infrastructure and drop off point

City Water Mains Connection Primary in each Structure

Underground services areas. and storage facillites

Refuse points with suitable structure to support heavy vehicles and provide regular rubbish removal

Main Electrical Switch Board and control room

Roof Drainage points leading internally down primary structure into city drainage mains

Building Structure

Column grids carry primary loads to the center of the base isolation footings. The sub structure above footings is a secondary slab that supports a floating eclectic floor sequence on either side. The floating floor allows services to run underneath rather than on top to savor the nature of the waffle roof.

Building would be constructed in grids allowing each section to become self supporting. Waffle sections would be cast insitu and allowed to dry properly before the grass above was infilled.

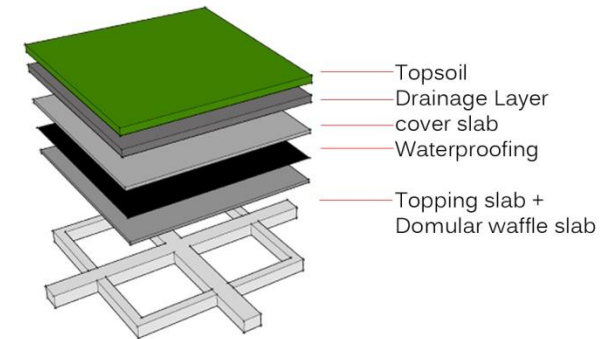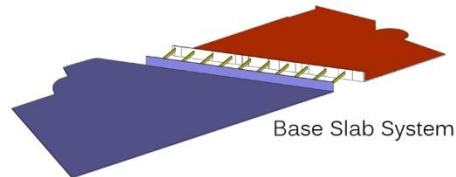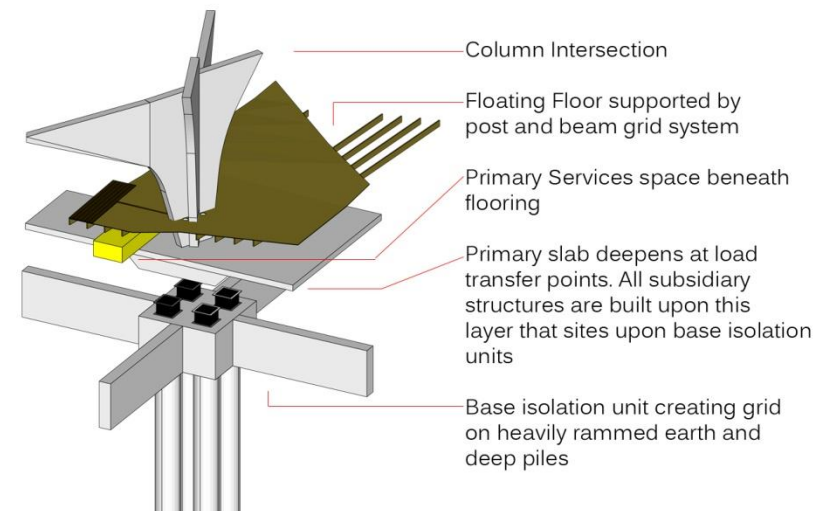The column grid attached the the base isolation points acts as a hybrid moment frame and shear wall structure. Its heavy weight is counter balanced through the rigidity of the waffle diaphram and lateral forces are transferred through the waffle and into its surrounding structural enclosement and ultimately to the ground through each walls intersecting center.

Large canterleavers are possible on the buildings edges due to its emmence central weight and each structural system being interlaced. The corresponding forces on the edge of each canter leaver are transferred through the waffle diaphram and into the heaver stiffer members closer to the center of mass.

The Sits on two grids of isolation, making two large plates. The supported systems act as one joined in the center where the land has been removed to allow water down the center. They are joined by large cambered concrete beams.

Exploded View (Not to Scale)

Base Slab System

Waffle Plates

Shear Wall /
Moment Frame Grid

Independant Glazing
system

- Topsoil
- Drainage Layer
- cover slab
- Waterproofing
- Topping slab + Domular waffle slab

D1 | Grass Roof Construction

- Column Intersection
- Floating Floor supported by post and beam grid system
- Primary Services space beneath flooring
- Primary slab deepens at load transfer points. All subsidiary structures are built upon this layer that sites upon base isolation units
- Base isolation unit creating grid on heavily rammed earth and deep piles

D2 | Isolation and Floor Construction

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