

Λotearoa Λrchitecture | nterwoven Λbroad



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In an era of globalization and technological revolution, concurrent shifts in architectural styles are visually apparent. With endeavors to accommodate globalized cultural diversity, multi-cultural exploration in architecture capitalizes on new innovative construction methods. The architectural outcomes of these cross-cultural modernized buildings often enough neglect local culture and local heritage, where the architecture dominates its environment, where foreign customs replace local, and where 'local identity' is lost. I have experienced this in my own country, Aotearoa (New Zealand), a nation enriched with Māori culture that is progressively becoming more neglected within its own environment, where foreign influences are replacing, or have little consideration of local culture and the local context.

This dishearteningly made me wonder on a global scale, whether different culture's 'local identities' have been neglected and/or replaced

by foreign cultures. Within this thought, I hypothetically situated my-self in a foreign context with the aim to establish my own nation's culture. Now how do I do so without neglecting the local culture and removing a sense of their 'local identity'? How do I establish a sense of Aotearoa Māori culture abroad, that sympathetically interweaves local and foreign customs with respect to the physical environment and surrounding context?

This design-led research aims to establish a cross-cultural theory of architecture that is expressive of two cultures. Exploration of multi-cultural practice within the discipline of architecture will be explored to unify a dialogue between two nation's traditional architectures, that does not neglect or remove the 'local identity' of the local culture.

“	<i>T o m S c o t t</i>	”	<i>H o m e</i>	⋮	<i>2 0 1 1</i>
▼	<i>@ p e a c e</i>	▼		⋮	

“ *This a small apology to all the chiefs, for the seabed and foreshores, and peace to the fourth cause, who fought wars, so we could have our seat on the porch horse, we thank you all for, the right to let us stand on this war-torn land that we all call ‘**Home**’*

”



Acknowledgements

Thanks to my supervisor, Derek Kawiti for your guidance and wisdom,

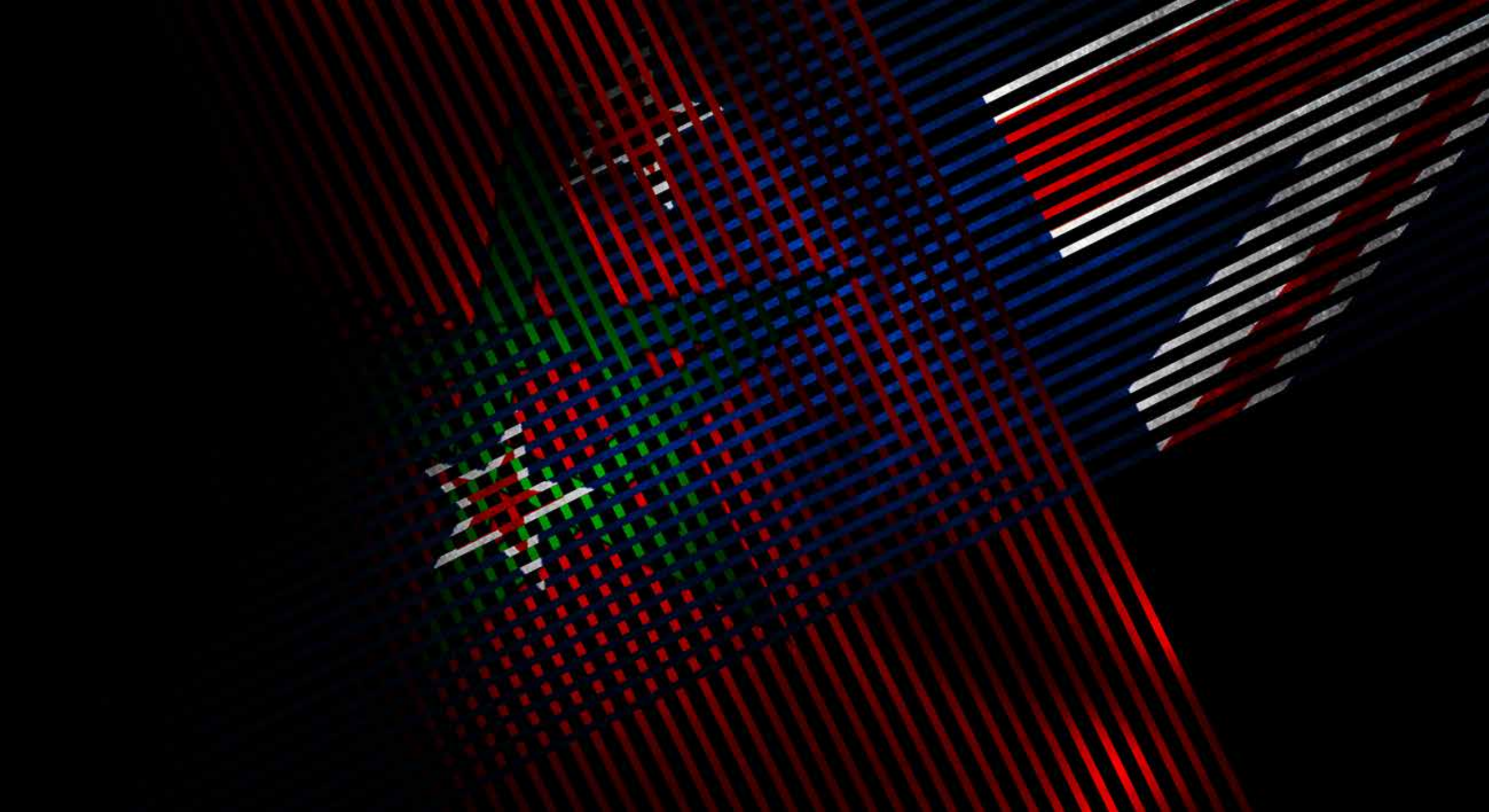
My Whānau & friends for your love & support,

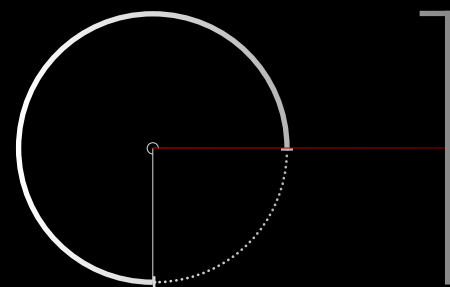
My partner in crime, Kiri Shannon,

Most of all, coffee and beer.

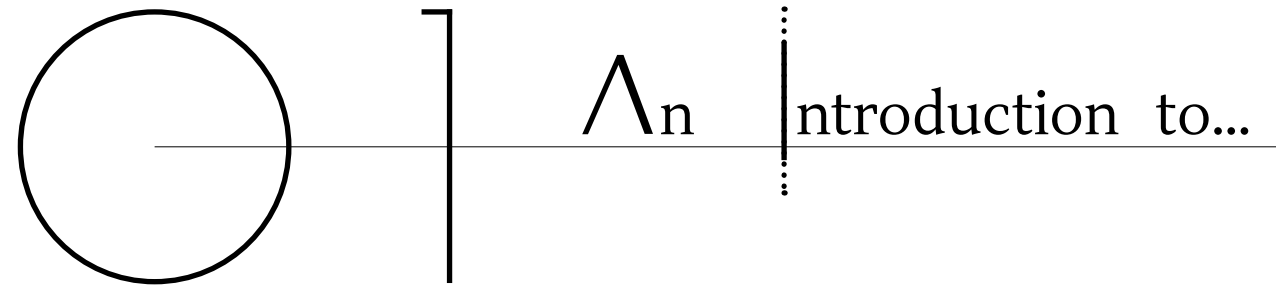
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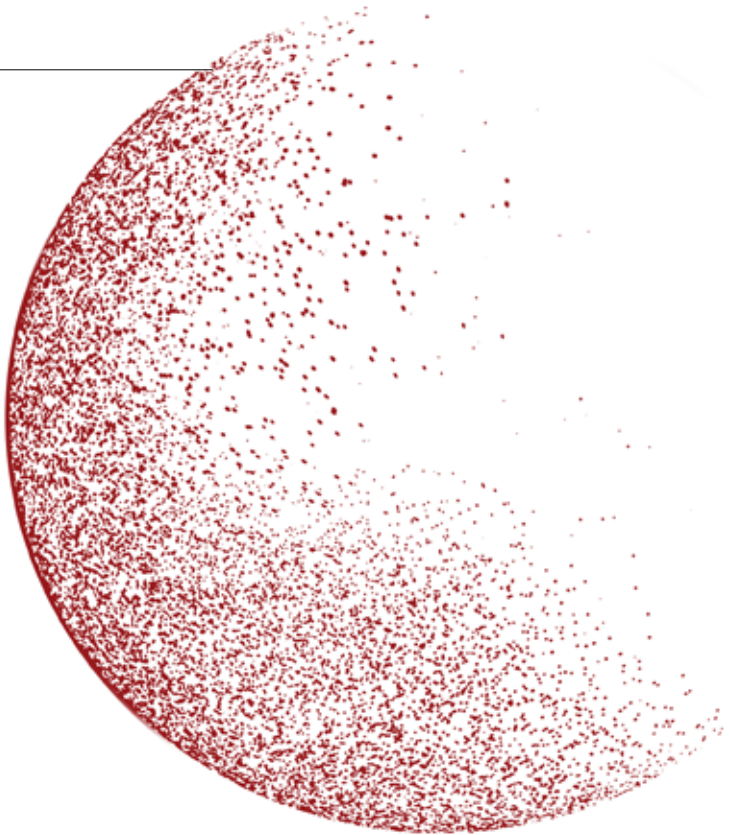


Chapter.
Introduction



There seems to be a universal consensus that ‘identity’ acts as a significant aspect for the “continuity of man’s culture; otherwise, he will be cut off from his past” (Eldemery, 2009). Thus, people feel part of the environment belongs to them .

Figure 01: *China town in Manchester, United Kingdom*



Globalization & Culture

Many nations and regions have developed unique characteristics that distinguishes a 'local identity' different to others (Salman, 2018). These 'unique characteristics' vary significantly, dependant on regional setting and can be identified through built form, decorative and ornamental motifs, materials and cultural customs. A culture's vernacular and traditional architecture typically possess these unique characteristics which have been established by a local culture, local heritage and local indigenous people. This, in my view, forms the sense of architectural 'local identity'.

This idea of 'local identity' is attracting interest to architects because in an era of globalization, international and foreign influences are becoming more apparent in

in local contexts. This can be considered a multidimensional phenomenon to some. To others, and to me, it is considered a loss of 'local identity'.

I have experienced this 'loss of local identity' in the heart of my own country, New Zealand (Aotearoa), where foreign traditions have replaced local traditions and where the local culture, in terms of physical and intangible customs, have been neglected. This concerningly is apparent globally, where architecture, in my view, is predominately steering in a direction of cultural neglect and it is felt that there is insensitive practice to local heritage and local contextual awareness.

Figure 02

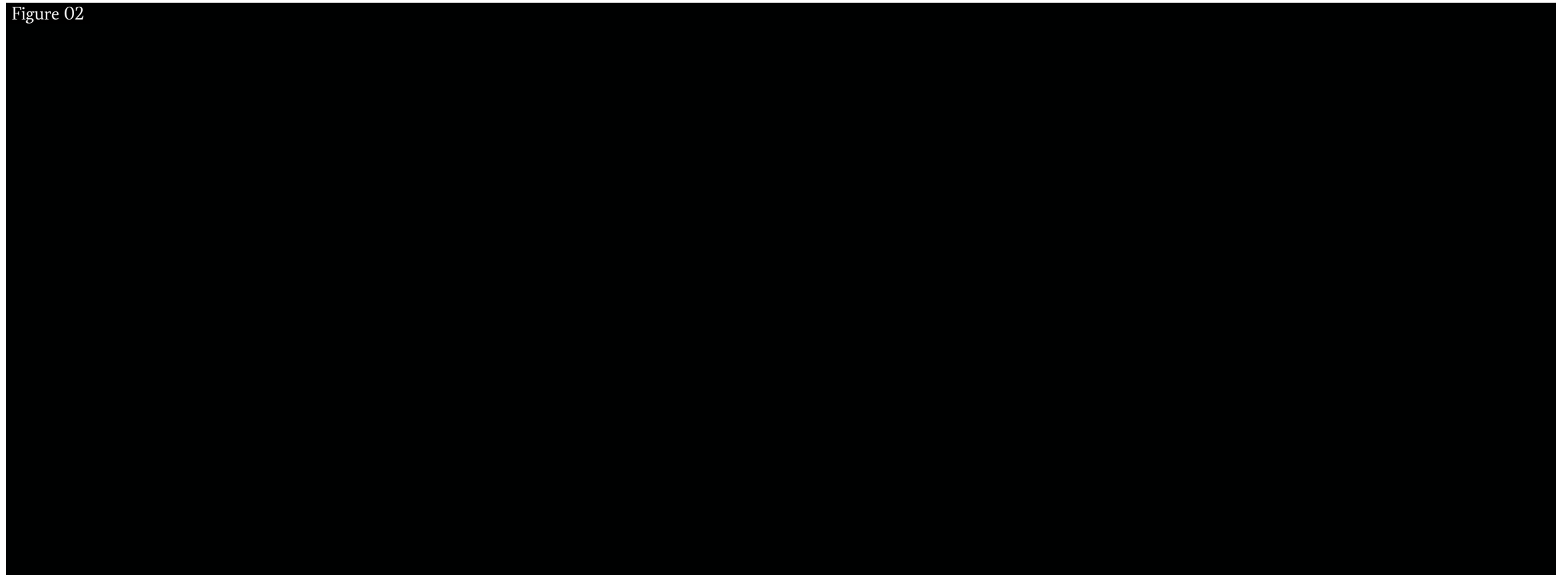


Figure 03



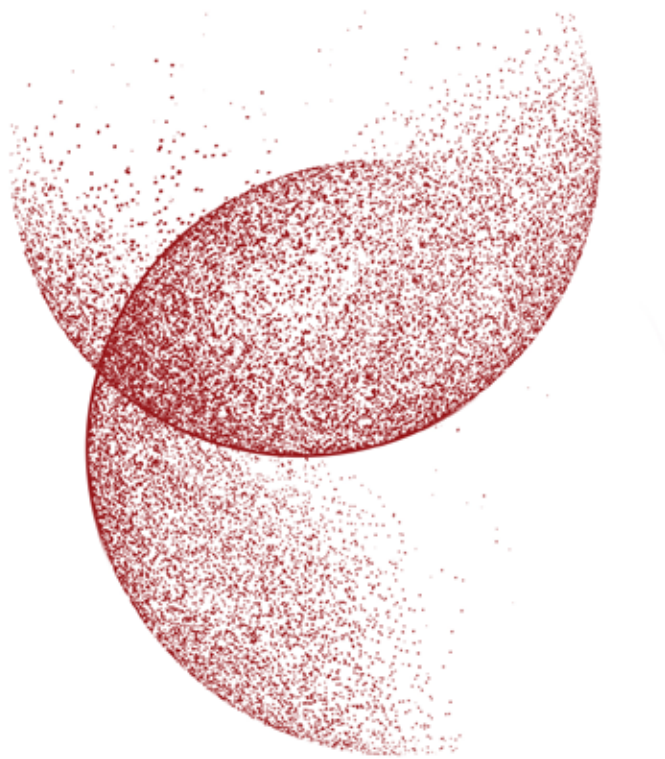
Figure 04



Figure 05



Figure 02: *Kunsthau*s, by Peter Cook and Colin Fournier, Museum of contemporary Art, Graz, Styria,
Figure 03:
Figure 04:
Figure 05:



Contemporary Architecture

Contemporary architecture and the 20th century modern movement have too, contributed to what I have described; “architecture with cultural neglect”. Modern architecture has been effectively stripping away such ornamentation and customs of cultural practice. Thus, can be considered an attempt to conceptualise a globalised architecture that does not bias a culture using a minimalistic design approach. Contemporary architecture, on the other hand, cuts away from modern architecture and instead takes advantage of modern technology to construct expressive, large scale forms of architecture with sculptural resemblances. The architectural outcomes that has been achieved by a contemporary style of architecture, in my view, are indeed very impressive.

However, when these built forms are implemented into a historic or cultural context, it is sometimes felt that the statement architectural piece alienates from its surroundings and has no contextual awareness resulting in a loss of ‘local identity’.



Question

In an era of globalization, how can foreign and local cultural identities be sympathetically interwoven into a multi-cultural and modern style of architecture while unifying the foreign culture and the localized context ?

To address this question, this study will firstly attempt to position the relevance of establishing an architectural outcome which embodies multi-cultural facets where both cultures will be foreign to one another, with one culture being the local culture in its local context.

It is essential that this study conducts the relevant research regarding theories of cultural hybridity in architecture and an understanding of both selected cultures. The design-led research will be conducted following the literature findings and will be explored through the architectural platform of a conceptualized embassy building.

Design experiments and concepts regarding this embassy will focus on cross-cultural exploration while understanding the functioning demands of an embassy building. The integration between the

two cultures, that is intended to be embedded within the embassy, will be assessed on the unifying status of how well the cultural identities work in harmony with one another.

An embassy helps provide services to both nationals and foreign nationals in a host nation (Gaydosh, 2018). Foreign relations, policies and affairs between two countries are often communicated and actioned through an embassy building. Thus, the embassy building seeks to build a bilateral relationship and enhance cooperation between two countries (Department of State, 2019).

With this said, it can be considered that embassies are physical representations of relationships between countries. This architectural dialog between two nations should be a sympathetic, symbolic gesture involving the two region's

traditional differences with respect to the local context and both nation's cultural identities.

This in hindsight should not neglect the security demands required of an embassy. Security is essential and should take high priority in the design. An embassy should also convey an inviting sense of 'home' to its local citizens, reassuring a safe environment and guardianship to its occupants. So, how can an embassy exceed high security measures without coming across as an obstructing form of fortified architecture but instead convey a sense of welcoming? How can this be achieved along-side a multi-cultural style of architecture?

Objectives & Aims

The aims of this research is to:

- - *Establish a New Zealand embassy building abroad that interweaves influences from both the host and client nationals' cultures and traditions.*

- - *Establish a New Zealand embassy building abroad that sympathetically integrates the architecture into the physical site, unifying its position with the local context.*

A key objective of this research is to:

- - *Establish a New Zealand embassy building abroad that portrays a sense of 'welcoming' while employing appropriate security demands.*

The objectives of this thesis is to explore cross-cultural ideologies in the form of a New Zealand embassy building located abroad in a foreign context. Traditional New Zealand (Aotearoa) architecture will be conveyed through cultural precedents of New Zealand's indigenous people known as Māori (Best, 1924).

Māori descendants inhabited New Zealand for almost one thousand years before the arrival of Europeans following the English navigator; Captain James Cook's rediscovery of the country in 1769 (Best, 1924).

Māori seized landscapes throughout New Zealand and created a distinct type of architecture traditional to their culture in which was undoubtedly integrated within the Māori's perception of their world (Prickett, 2001).

Conceptual framework and design experiments will attempt to sympathetically interweave Māori culture into a foreign nation with attention to the foreign context. Māori cultural identity will be expressed through representations of Māori artwork, myths and primarily through the tangible and intangible influences of traditional Māori settlements and their architecture which are the Māori Pā and the Māori Marae.

Methododolgy & Process

research through design

research through theory

01.



Casestudies
Understanding the demands,
needs, requirements and
functions of an Embassy



Theorist Study
Looking into theorists and
theories that are existant on
the topic.

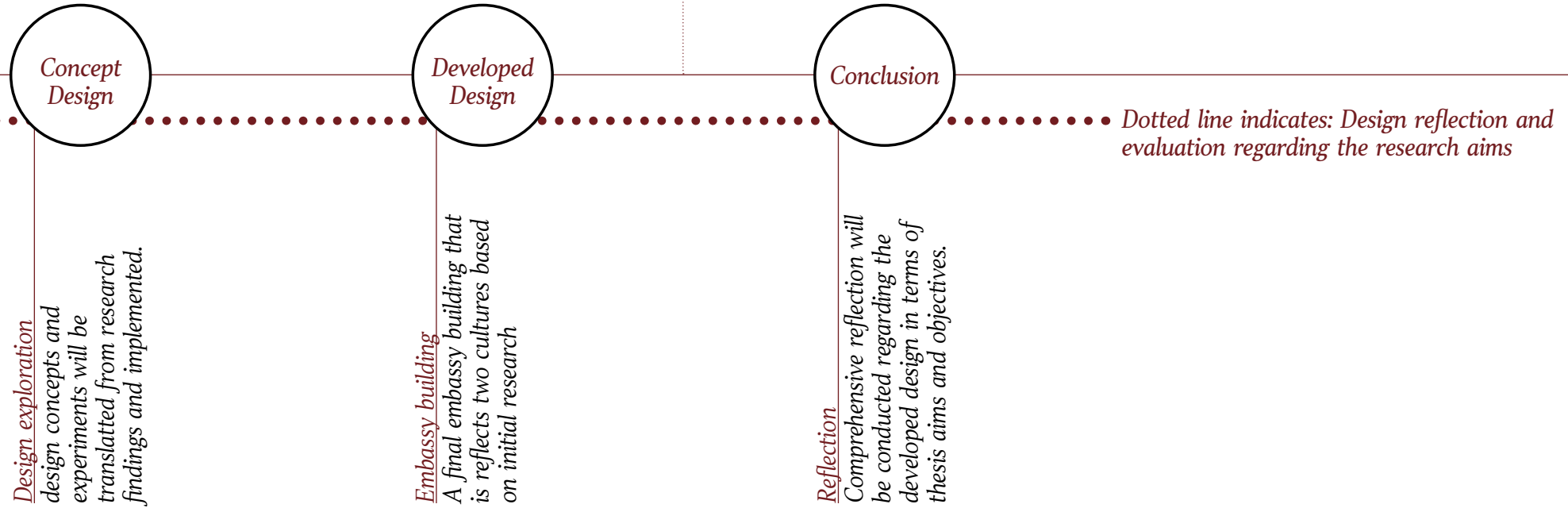


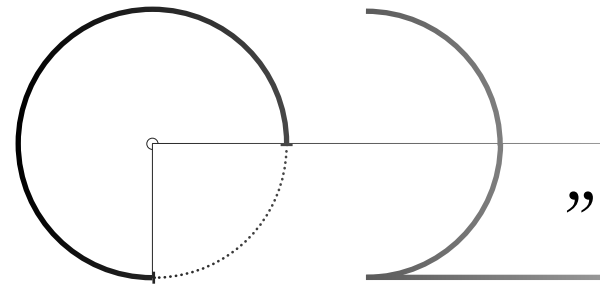
Understanding Both Cultures
Looking into both cultures
customs, traditions, values,
vernacular architectures.



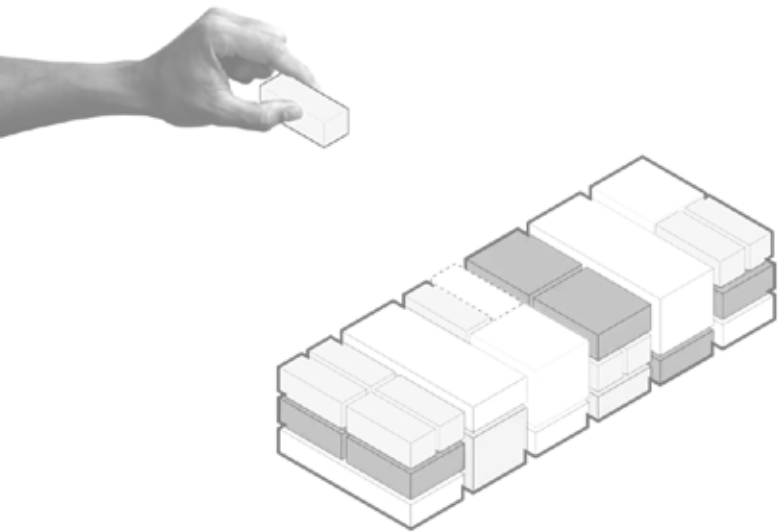
Understanding Both Cultures
Looking into both cultures
customs, traditions, values,
vernacular architectures.

This research's methodology is relatively straight forward. Embassy case studies will be reflective of the thesis aims, gaining precedential influences to employ into the proposed embassy design. Theoretical research regarding cross-cultural theories and an understating of both selected cultures will be conducted and translated into design frameworks. Theoretical and design findings will be implemented into the proposed embassy in which, will be evaluated in terms of this research's aims and objectives.





Chapter
Architecture
” Out Of Place ”



Program Analyses

The significance of 'architectural program' in a cross-cultural theory in architecture.

The Architectural program is important to this study because the selected program rightfully should include appropriate functional aspects with a rational position to interweave multi-cultural, architectural traditions. In my belief, the results of exploring a architectural cross-cultural theory through a building in which, its intention is to host multi-cultural occupants and/or values is far more effective than exploring a building with no intent or motive to do so. For example, it would practical to undertake this study through exploration of a cultural center rather than a standard, private household. This is because a a private residence has no logical intention in achieving multi-cultural facets like a global cultural center. Thus, assuming the residence building having no established brief.

Based on what has been reflected, the architectural program that this study will focus on is an Embassy building. More specifically, a New Zealand Embassy located abroad in a foreign context. Using the embassy building as a platform for design exploration is appropriate to this study as the embassy's program intent, in general terms, is to represent a home country in a host country, manage diplomatic issues and to preserve the rights of its home country's citizens abroad.

Embassy Architecture

An embassy can be considered as a legal and symbolic method to build “a home away from home” (Forgey, 1993). This is because an embassy is a diplomatic mission owned by a nation’s government in which, the embassy is located abroad in a different nation (Loeffler, 1990a). The building often has legal jurisdiction over the land it occupies, meaning that the client country owns this piece of land under sovereign law. Thus, providing special political powers of rights and immunities in a foreign country (Loeffler, 1990). This in retrospect, is dependent on the government agreement between the host and client country which varies across nations, differing the legal rights of embassies.

Embassy buildings have very high security demands as there are ongoing terrorist attacks. These attacks, in some cases, have escalated to

extreme incidents of bombings (Gaydosh, 2018). For example, two United States embassies in East African cities; Kenya and Tanzania, were bombed in 1998, resulting in two-hundred people deceased (History editors, 2010).

Incidences like these should not be neglected by designers but recognised as a duty to protect inhabitants through their architecture, with an attempt to accommodate for similar, unfortunate affairs. Beyond the peripheral and internal security requirements, the key difference between an ordinary office building and an embassy office building lies in the complexity of program requirements which follow (Loeffler, 1990).

-Reception rooms; capable to accommodate large groups. - Consular sections; capable of managing visa applicants.

-Offices (Semi- accessible to the public); in particular; administrative, cultural, and information offices. - Offices (restricted access); in particular; the ambassador’s office military, communications, and security offices. - Support facilities; such as meeting rooms, libraries, kitchen and banquet areas.

These program elements will be considered in the design of this study’s proposed embassy but will not drive this thesis’s architectural outcomes as priority is devoted to a theory of cross-cultural architecture.

The following case studies will examine; security and solidity versus openness and accessibility, inclusion of the site and surroundings and finally, aspects of local identity versus foreign identity and how, or if, there is consideration of the contrasting identities.

Λmerican Embassy

Local-Identity vs *foreign-Identity*

Architecture vs *Context awareness*

✗ *Secuirity* vs *welcoming*

Architect: *Keiran Timberlake* 2 0 1 8

Location: *London, United Kingdom*

The architecture of this embassy is seen as a “glass cube” with parametric plastic sails that forms the building’s unique abstracted façade (Block, 2017). The building is located on a plinth and surrounded by an urban green space park and a moat-like pond that extends out towards on the edge of the River Thames. Examining notions of security and solidity versus openness and accessibility within the American embassy, Architect, Keiran Timberlake, in my belief, has conducted an effective method that bridges the hypothetical line between a sense of security fortification and a sense of welcoming. The “transparent crystalline cube” symbolises “openness, and equality” (Block, 2017). The way this has been achieved with security measures, is because there is an atmospheric barrier to the perimeter of the building in form of a waterbed.

Figure 06: *American embassy in London, Timberlake*

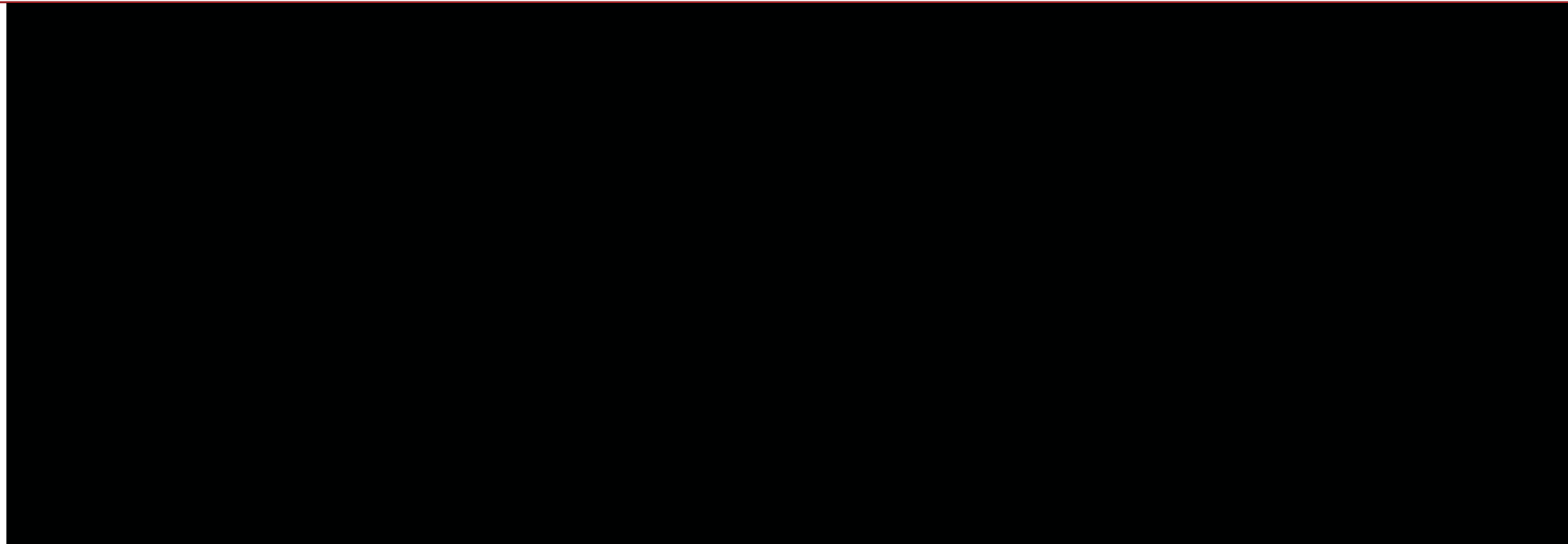


Figure 07: *American embassy in London, Timberlake - nestled in its context*

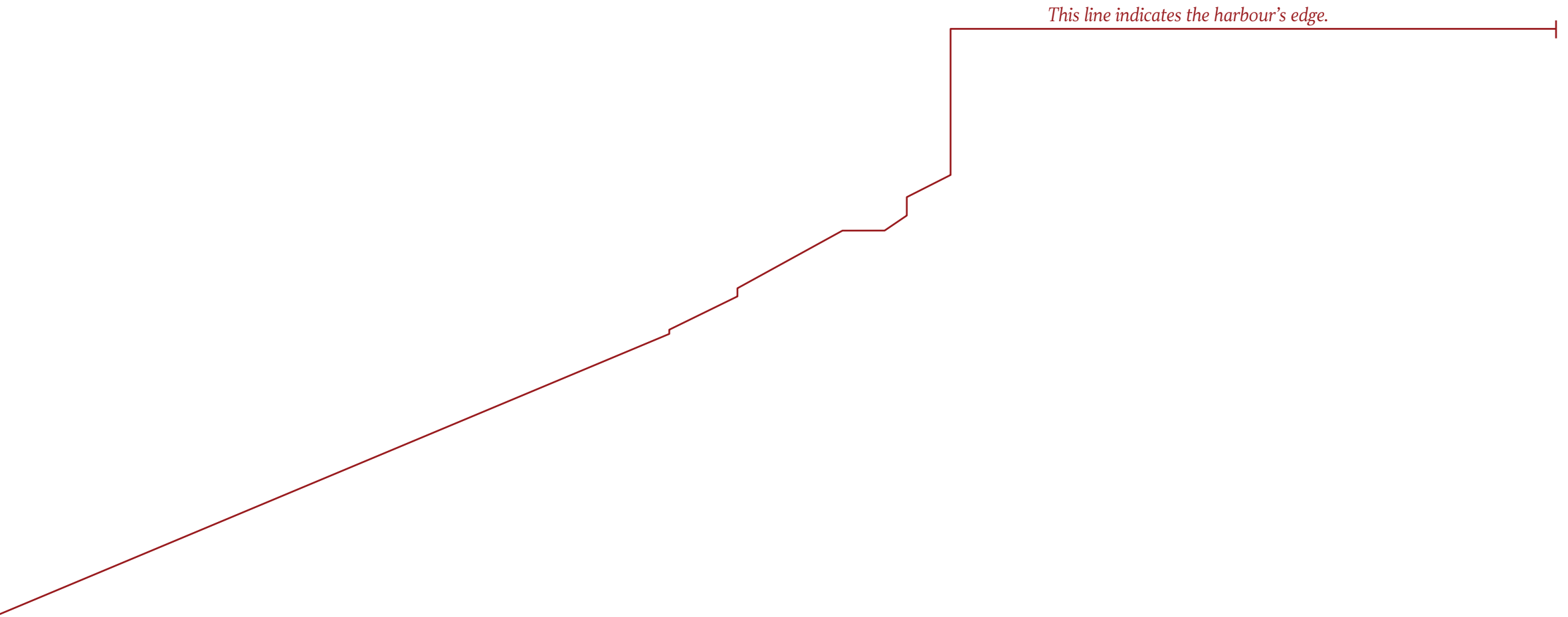


Figure 08: *American embassy in London, Timberlake - nestled in its context*

- ✕ *The insertion of a water bed is a platform of **security**...*
- *The insertion of a water bed is a platform of **contextual awareness**.*

“Louis Sullivan”



American
Architect

“The spirit of democracy is a function seeking expression in organized social form... Our self-imposed task is thus to seek out the simple: to find broad explanations, satisfying solutions, reliable answers to those questions which affect the health and growth of that democracy under whose banner we live and hope.”

”

The use of a waterbed and green spaces surrounding the building, usually would come across as a visual form of fortification, like a moat securing a traditional castle. In this case, it unifies a relationship to the surrounding context with awareness to the nearby river, systematically merging the architectural and environmental entities. The scale and cube-like form of the building is also in relation to the surrounding built environment.

Sullivan quote above asserts to his idea to formulate American culture (Speck, 2006). The design of American embassies is deeply tied to the image that the United States tries to project to the world.

To the United States, the embassy represents an idea of how the nation wishes to be viewed in the world (Houseal, 2007). It is expected in the sense of American culture, the intended embassy outcome would reflect the ‘proudness’ and wealth of the nation which is expressed in this American embassy. However, there is no correlation or dialogue between the host and client nation’s traditions. At the end of the day, in my view, the architecture of this embassy is simply a square cube with decorative, parametric sails, despite its efforts in contextual awareness.

Therefore, I will not be extracted multi-cultural ideologies from this case study. Instead, the methods I will take away from this case study is that contextual awareness and security can be achieved in-conjunction and parallel with one another. A waterbed threshold creates an ‘open’ barrier and a resilient setback which can prevent accessibility or strategically guide occupant circulation to monitored entrance points. Although, this in my belief, should only be implemented when a natural water source is nearby. Otherwise, the waterbed has no relevance to the environment but comes across as a ‘moat’-like security precaution.

Figure 10:
*Chinese
embassy in
Canberra*

Security vs welcoming

Local-Identity vs foreign-Identity

Architecture vs Context awareness

Chinese Embassy

Architect: *Townsend + Associates*

Location: *Australia, Canberra*

1990

The Embassy of the People's Republic of China in Australia is located in the suburb of Yarralumla and comprises the ambassador's residence, an office building, staff quarters, gardens and a swimming pool (Griffiths, 2015).

The building succeeds to combine influences from traditional Chinese style architecture into an Australian context through a clear and evident resemblance of the traditional Chinese forbidden city. This can be distinguished in the intrinsic slated roof form, gridded, square window openings and traditional Chinese artwork and sculptures. This portrays a sense of 'home' and 'local identity' to the Chinese people of Australia which can manifest to the sense of 'welcoming'. However, the architecture

has little awareness to the local context where the foreign Chinese style architecture is dominant over the surroundings. The building is a visually solid form of fortification that is barricaded around its perimeter which in my view, does not convey an 'inviting' atmosphere.



Figure 12: Chinese embassy in Canberra, Australia - Plan view



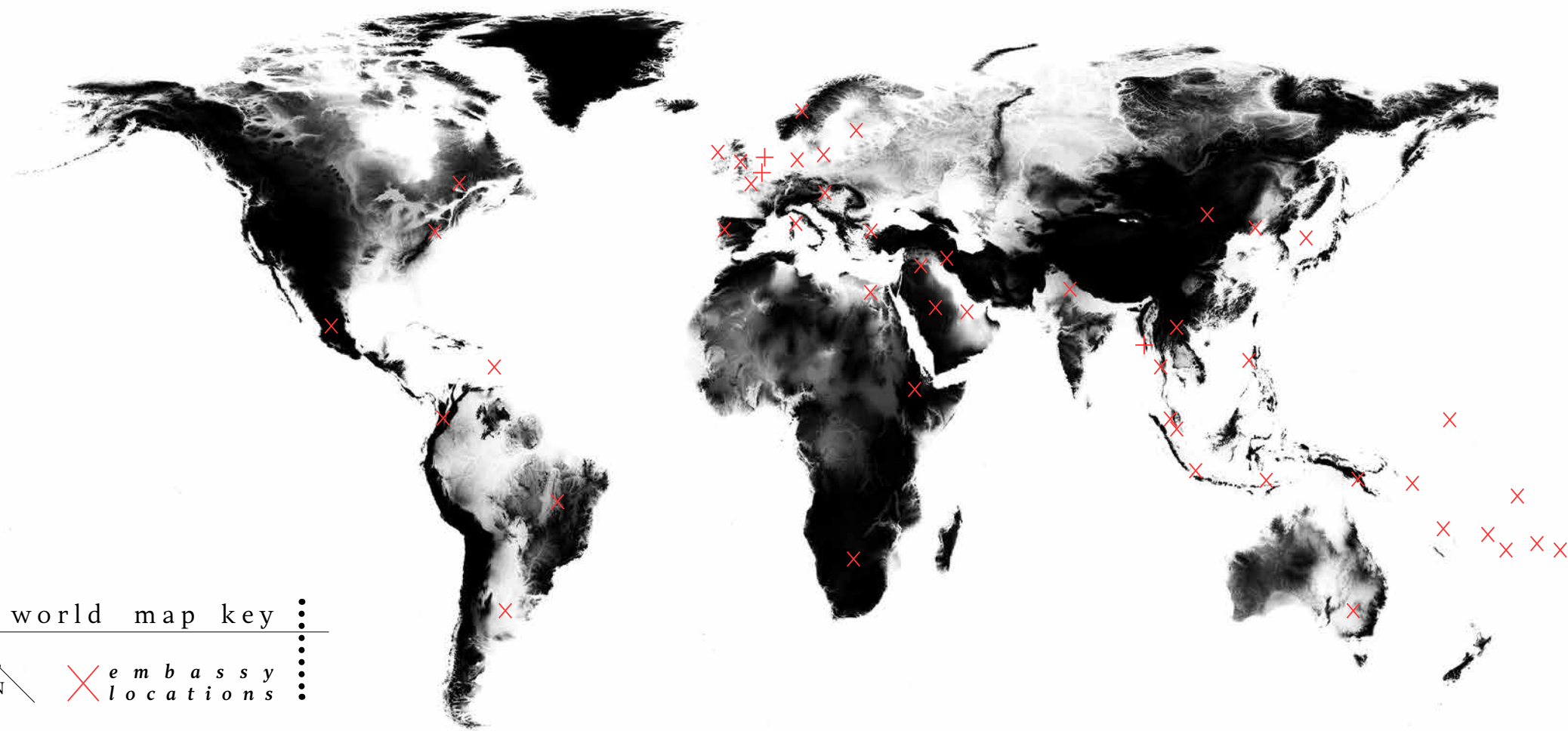
Figure 13: *Chinese embassy in Canberra, Australia - swimming pool interior*



Figure 14: *Chinese embassy in Canberra, Australia - swimming pool exterior*

- The embassy in a particular view, attempts to adapt the culture in terms of its functional spaces rather than its visual built form. Thus, through implementation of a modern swimming pool and a tennis court which can be considered an iconic form of Australian local identity. The pool enclosure has contemporary expression which intentionally differs with the historic and Chinese styling of the surrounding structures which can be considered a subtle gesture to the local context (Griffiths, 2015). This method of using a specific function space that is typical to a culture which can reflect local identity will be implemented into this study's proposed embassy.

□ Architecture vs physical Context

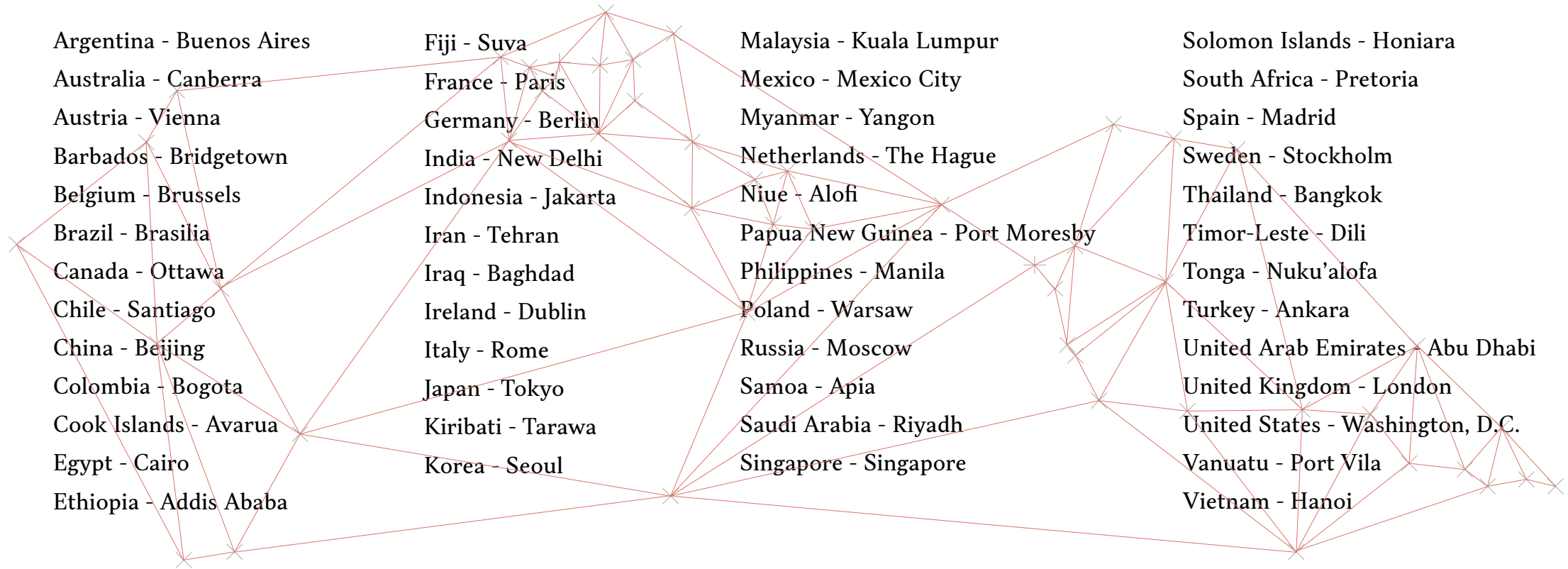


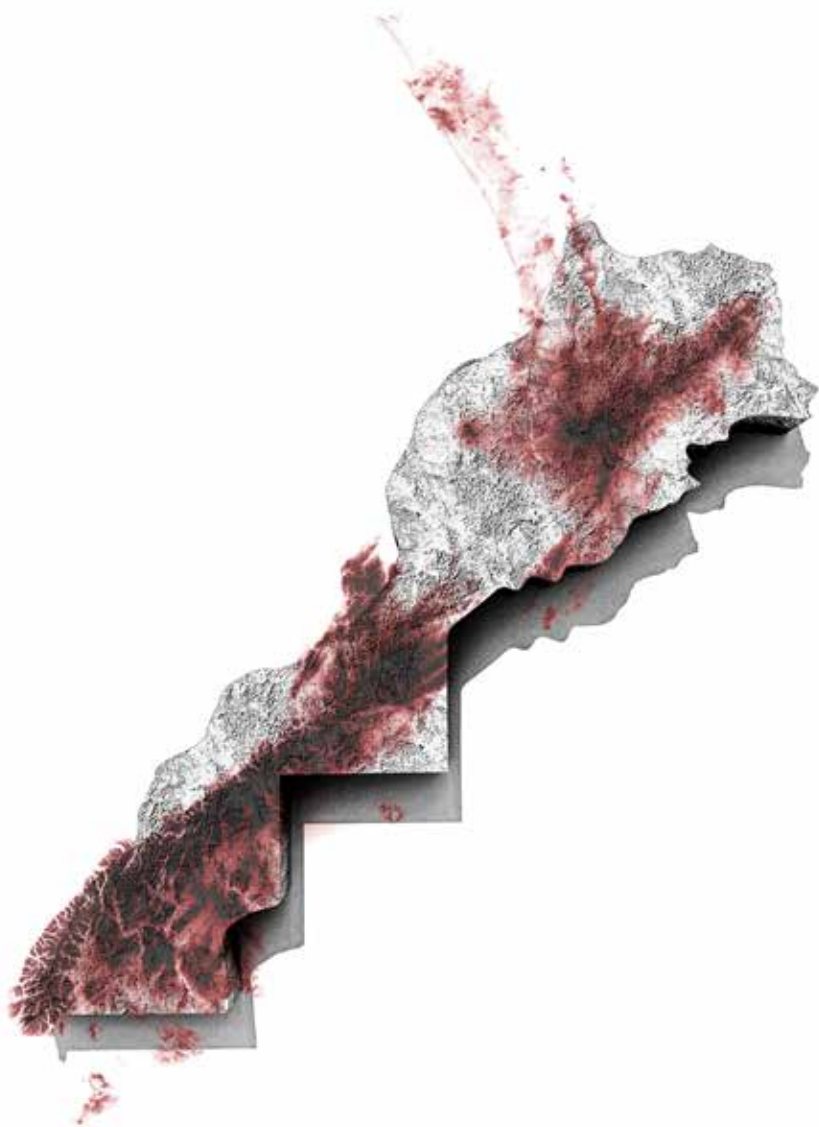
world map key



X embassy locations

New Zealand Embassies \wedge abroad





Site Selection

Morocco

This design focused study will be theorized through a conceptual New Zealand embassy that is hypothetically located in the host country of Morocco. The host country, in this case, Morocco, was primarily selected based on two different motives.

The first motif being that; *A host country will only be nominated on the basis that there is no New Zealand embassy or embassies currently established within the selected host country.*

The second motif being that; *A host country will only be nominated on the basis that there is an evident, visually contrasting difference between the host and client country's traditional and/or indigenous architectural aesthetic.*

The reason for electing a host country on this criterion, is so that there are no influential matters regarding the design and specific site selection of the embassy. It could be argued that selecting a country which has an existing New Zealand embassy already present within the country will result

in the existing embassy influencing the location and design of the proposed embassy. Thus, subconsciously attempting to retain and/or take precedent of the existing embassy's site and/or aesthetics or unconsciously focusing on areas in proximity of the existing site. I mention this because the specific site selection process acts as a significant driver of the proposed embassy's design in which, will be further explained with clarity in due course of this study. Also, the intent of this study is to have a neutral and unbiased approach to designing an embassy.

The reason for electing a host country on the basis that the country's traditional architecture is visually different from that of New Zealand's traditional Māori architecture is so that the design outcomes evidently showcase the distinctions between the two cultures while in the same sense, attempt to elegantly and respectively interweave the contrasting traditional aesthetics together.



Figure 15: *Aerial of phosphate conveyor belt in Western Sahara*

There are currently fifty New Zealand embassies abroad around the world (New Zealand Ministry of Foreign Affairs and Trade, n.d.). All of which, are represented on the previous two pages. Morocco was initially selected because there is no current New Zealand embassy established within the country which was previously outlined as part of the host country selection criteria of this study. Interestingly, the embassy that services New Zealand regarding Moroccan foreign affairs is located in and accredited to Madrid, Spain (New Zealand Ministry of Foreign Affairs and Trade, n.d.). Spain is a country located in the European continent while Morocco is a country located in the African continent (Tait, 2019). Therefore, Madrid is a city that is not only located in a different country to Morocco but is also located in a different continent to Morocco.

This in hindsight, concerningly suggests that a New Zealand citizen in Morocco hypothetically is required to cross a continent boarder to receive assistance from a New Zealand embassy. This statement supports the practicality of this

study's architectural program and site selection, that being a proposed New Zealand embassy in Morocco with a logical and rational position in which, can be considered beneficial to New Zealand foreign affairs.

Although there is no New Zealand embassy located in Morocco, there is still a relationship between the two nations. Seventy percent of New Zealand phosphate is supplied by Morocco (Fadel, 2019). This is interesting in the sense that the phosphate is exploited from Western Sahara in which, there is debate regarding the sovereignty legal position around Morocco's exploitation of Western Sahara's natural resources (Plecher, 2018). I have raised this, because sovereign law is a significant factor that is contributed into an Embassy building's legal jurisdiction, which is mentioned in the previous chapter, 'Program Analyses'. In saying this, although an Embassy in many cases, owns the land it occupies under sovereign law, it is important to be contentious and mindful of the site's natural resources and environment.

Literature Review

Memmott

Theorist Paul Memmott presents his views on multicultural context(s) in architectural design. He does so in two journal articles, 'Exploring a Cross-Cultural Theory of Architecture' written by Paul Memmott and James Davidson, and 'Redefining architecture to accommodate cultural difference: designing for cultural sustainability' written by Paul Memmott and Cathy Keys.

The principal understandings I have taken away from reviewing Memmott's literature, is that a theory of 'cross-cultural identity' in architecture must be underpinned by a conceptualization of architecture, that is sensitive to cross-cultural contexts and values (Memmott & Davidson, 2008).

Before we can understand such cross-cultural contexts and values, we must define 'culture', even

its broadest terms. Throughout this thesis, I have associated 'culture' with 'local identity', and 'local identity' with 'vernacular' or 'tradition'. Therefore, I have been relating 'culture' with 'vernacular'.

Vernacular architecture is supported by its local environments and generations of cultural values intending to meet specific needs, accommodating the values, economies and ways of living of the cultures that produce them, typically by the indigenous people (Memmott & Keys, 2015).

The English Cambridge Dictionary defines culture as "the way of life, especially the general customs and beliefs, of a particular group of people at a particular time" (Cambridge Dictionary, n.d.).

As we have established, in this era of globalisation, there is cultural-diversity apparent world-wide.

Therefore, if we associate "a particular group of people at a particular time", with the present date, the focus group will be varied, copious and very large. I will instead, associate a "particular group" to a nation's indigenous people, and "particular time" to Early Modern History.

Memmott states that architectural anthropologist Amos Rapoport's defines 'culture' to fall into one of three general views (Memmott & Keys, 2015).

- 1.) A way of life typical of a group, sometimes called a 'lifestyle'.
- 2.) A system of symbols, meanings, and cognitive schemata transmitted through symbolic codes, a conceptual definition
- 3.) A set of adaptive strategies for survival related to ecology and resources.

Based on these three general views, to consider a fully integrated, globalised method and style of architecture in which attempts to interlink ideologies of all cultures is a near impossible and complex task. Even a cross-cultural exploration between two different cultures in which, is the aim of this thesis, presents difficult challenges and decisions. This is because the spatial arrangements, spiritual rituals and indigenous architectural aesthetics of some cultural traditions will contradict and conflict with another culture's principals. Amos Rapoport's first two general views on culture are reflective of these intangible customs where the 'lifeway' of Māori people is very different to the 'lifeway' of the Islamic and Berber people of Morocco.

With this said, a multi-cultural hybrid form of architecture may need to consider only aesthetical

cultural fusion. Thus, achieved by merging visual aspects of differing vernacular architectures. However, the spiritual dynamics or specific spatial arrangements of one culture will have to take priority over the other(s). A complexity where the only resolution is to determine which culture has more relevance over another.

As a result, the architectural outcome tends to be considered as 'tokenism'. This is because one culture's design language will only be explored visually, and the deeper meanings associated with this culture will not be fulfilled or integrated into the architecture. Again, this will be required to avoid confliction between the culture's intangible customs. On the other hand, regarding the 'prioritised' culture, the intangible, spiritual and spatial contexts and values of this culture can be embodied within the architecture.

With this said, how does an architect unbiasedly select one culture to prioritise over another? Usually, I would argue that the local culture in which, the proposed architecture is sited in should be 'prioritised' over other cultures. I argue this because the local culture has a rational position over a foreign culture, being that, the local culture is 'home' to the local context.

literature review continues...

When applying this argument in respects to an embassy building, my viewpoint on the matter changes completely and I would argue to prioritise the foreign country's culture over the local culture. This is because an embassy, as previously mentioned, is considered a 'home away from home', where the foreign building is legally owned by a foreign nation and will primarily be occupied by the foreign nation's local citizens. Thus, the foreign culture's intangible principals should take 'priority' over the local cultures. In retrospect, the visual, exterior realm of the embassy should take influence of the local culture's vernacular or traditional architectural style, in attempt to sympathetically interweave the two cultures with respect and harmony to the local context and its surroundings.

Memcott mentions several design considerations regarding the alignment of multi-cultural practice and architectural outcomes. These considerations have been condensed into three aspects and will be further commented on in due course of this thesis.

- A.) Cross-cultural variation in where authority lies in building and design decisions.*
- B.) Culturally specific forms of spatial behaviour and the meanings encoded into buildings and environments.*
- C.) The cultural properties of buildings need to be positioned as a subset of the cultural properties of places, and the dynamics of architectural traditions*

(Memcott & Keys, 2015).

By relating these considerations from Memcott with my argument(s) above, I will cross reference my viewpoints regarding 'prioritised cultural aspects' with comments to Memcott's considerations. Thus, aligning with the position of this thesis' architectural outcome; a proposed New Zealand embassy in Morocco.

A.) “Cross-cultural variation in where authority lies in building and design decisions.”
The decision this study will make regarding ‘cross-cultural variation’(s), is that the ‘authority’ of such cross-cultural variation will solely be implemented through aesthetically driven ‘design decisions’. This will be done with no cross-cultural variation regarding spiritual or intangible cultural values as there will be confliction between the cultures. Because the proposed New Zealand embassy is hypothetically owned and primarily occupied by New Zealand people, the New Zealand Māori culture, in terms of intangible customs, will be internally expressed and prioritised over Moroccan culture.

B.) “Culturally specific forms of spatial behaviour and the meanings encoded into buildings and environments”.
‘Spatial behaviour and the meanings encoded into buildings’ are a form of intangible cultural practice. Therefore, this consideration (2) will follow the exact same design guidance as the previous consideration (1).

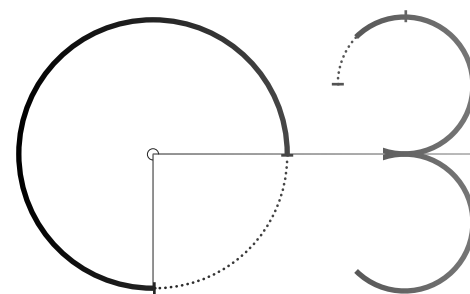
C.) “The cultural properties of buildings need to be positioned as a subset of the cultural properties of places, and the dynamics of architectural traditions (Memmott & Keys, 2015). This underpins that the properties of the building should be subsequently influenced by the properties of the place and surrounding traditions. In summary, a general principal this cultural transfer in architecture is determining “local” elements and taking visual precedents of the surroundings (Memmott & Davidson, 2008). The visual aesthetic of the proposed embassy will be heavily influenced by the local, Moroccan context. The physical architectural traditions of Moroccan culture have visual priority over that of Māori culture, in attempt to sympathise with the surroundings.

Therefore, this thesis' proposed New Zealand embassy in Morocco will necessitate Māori cultural values in terms of the spatial arrangements, orientations and spiritual traditions. The embassy will prioritise Moroccan cultural values in terms of 'local identity', aesthetics, and its visual built form. A cross-cultural fusion of traditional Māori and Moroccan architectural styles will be visually explored in the design, but a cross-cultural fusion of spiritual and intangible customs will not be explored. These intangible customs, again, will be influenced by Māori concepts and traditional architecture in which, will be explored and explained through the design phase of this study conducting the bulk of the conceptual design work.

Thus, creating a new primary objective in this thesis: *To conduct a design-led study that recognises aspects of spiritual and intangible tikanga Māori customs.*

Before proceeding into the design phase, I would like to make it clear that when I position the 'priority' of one culture over another, I have no intent to offend any culture(s), nor am I biasing one culture over another. As mentioned earlier, 'priority' is required to prevent confliction between differing culture's spiritual and intangible values.

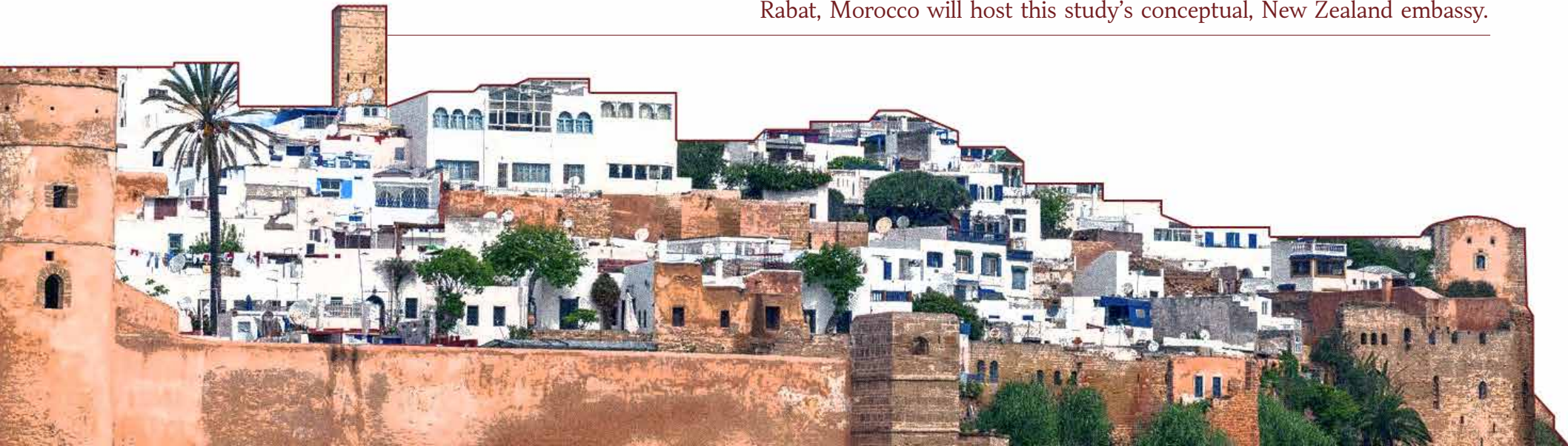




Chapter Site Analyses

Site Selection : *Rabat*

Embassy buildings are typically located in a nation's capital or in a nearby district of the capital (Gaydosh, 2018). Take New Zealand for instance, there is no current, foreign embassy established outside of New Zealand's capital, Wellington (New Zealand Ministry of Foreign Affairs and Trade, n.d.). Rabat is the capital city of Morocco and therefore, it is well-defined that *Rabat, Morocco will host this study's conceptual, New Zealand embassy.*



To express and embed enduring means of Māori cultural values into this proposed New Zealand embassy in Rabat, it is necessary to take precedent from Māori tradition and customs. However, not only in the sense of designing the embassy but too, in the embassy's site selection.

As discussed earlier in this thesis, 'Māori identity' will be associated with and influenced by traditional and vernacular architecture; Māori Pā and Māori marae settlements. With this said, based on settlement patterns, it is presumed that Māori located their village communities with a rational and practical viewpoint rather than random site selection. Analyses of these settlements can help understand the thought process regarding how Māori potentially selected a site for their settlements.

My own interpretation of this assumed 'thought-process' will be implemented into this conceptual design study and direct the site selection process of the proposed embassy.

The Māori Pā is often referred as a fortification settlement embodying a community or village. This village formed the psychological cornerstone of community security, defending both its people and land (Knight, 2009). Māori village sites were more than often sited close to natural resources. Typically, the sites were close to rivers and lakes for fresh water and fish, close to fertile lands to grow crops and in proximity of woodlands for access to timber (Knight, 2009). The location of Māori Pā sites were also often dictated by tactical concerns in which, defence systems were essential to the settlement because of potential endemic conflict (Knight, 2009).

Māori managed this by using the topography and surrounding landscapes as a natural defence system. For example, many Māori Pā sites existed, and remain in excessive, topographical locations where the built environment would be situated on high ground, providing tactical advantage over enemies. The construction of Pā on coastal rock outcrops, cliff ledges, and mountaintops was a feat of ingenuity: the immense excavations that ensued for some pā were significant; the design and construction of fortified strongholds were elaborate (Awatere, 2008).

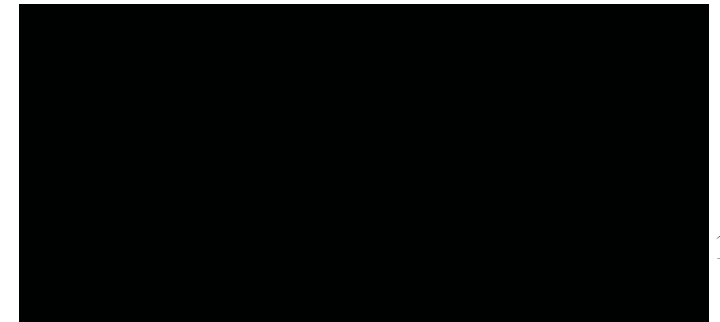


Figure 16: *A replica model of a pa*

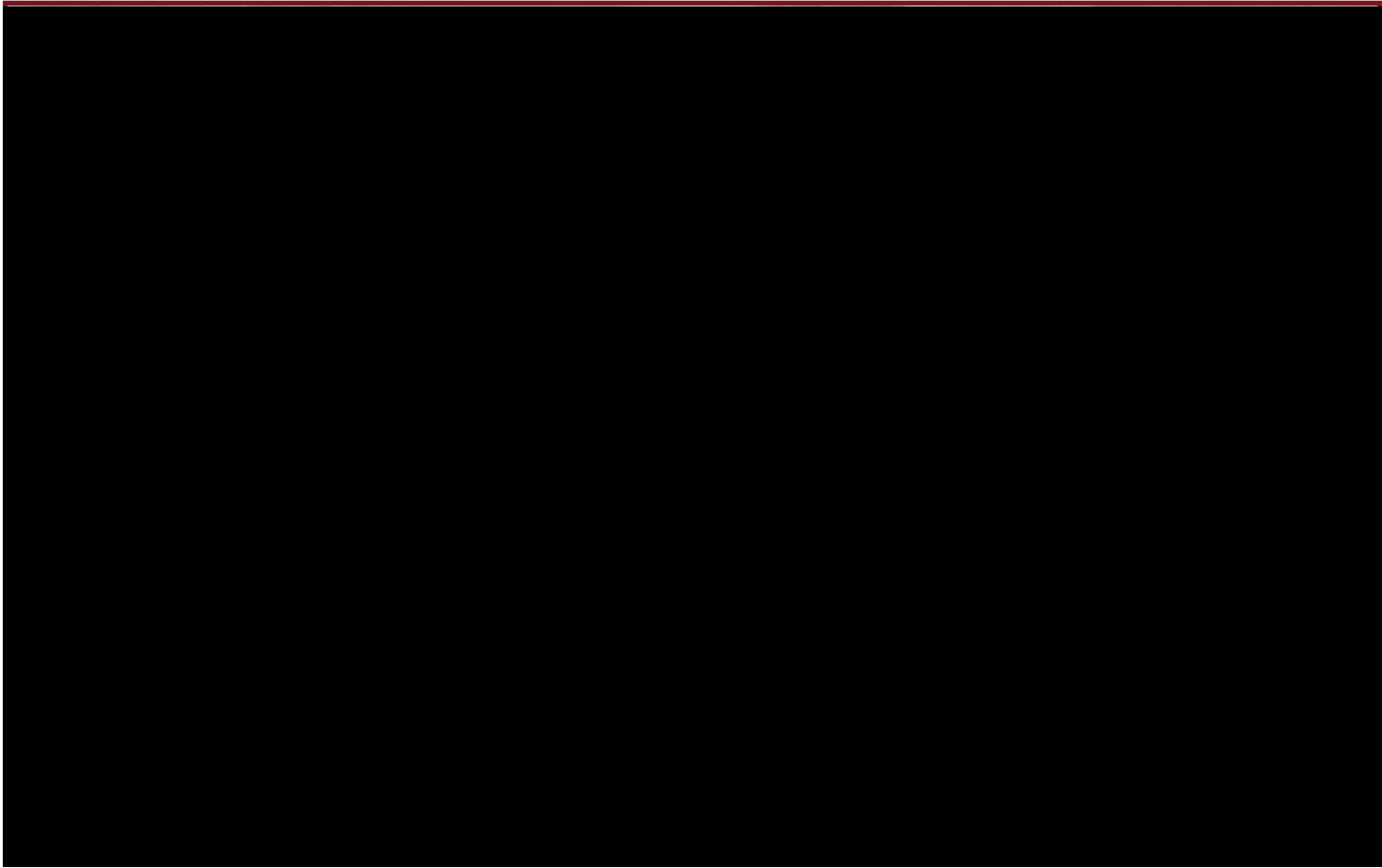


Figure 17: *A Illustration of an early Pa*

“ Sir Joseph Banks ”



1 7 6 9

“ It was situated at the end of a hill where it jutted out into the sea, which washed its two sides: these were sufficiently steep, but not absolutely inaccessible.... The whole was enclosed by a palisade about ten feet high, made of strong poles bound together with withies: the weak side next the hill had also a ditch, twenty feet in depth, nearest the palisade. Besides this, beyond the palisade was built a fighting stage, which they called *porává* [pourewa]. It is a flat stage covered with branches of trees upon which they stand to throw darts or stones at their assailants, they themselves being out of danger. Its dimensions were as follows: Its height above the ground 20½ ft., breadth six feet six inches, length 43 ft.; upon it were laid bundles of darts, and heaps of stones; ready in case of an attack. ”

A passage written by Sir Joseph Banks on November 12, 1769 while on a voyage to New Zealand with Captain Cook describes and helps envision a pre-historic Māori Pā settlement along the Coromandel Peninsula in Mercury Bay.

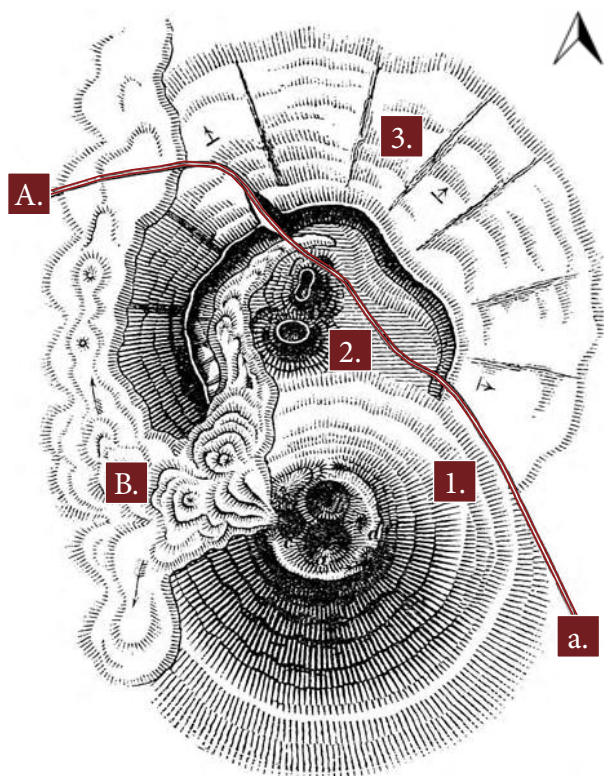


Figure 18: Map of Purchas Hill (Tauomā) and Mt Wellington (Maingarei).

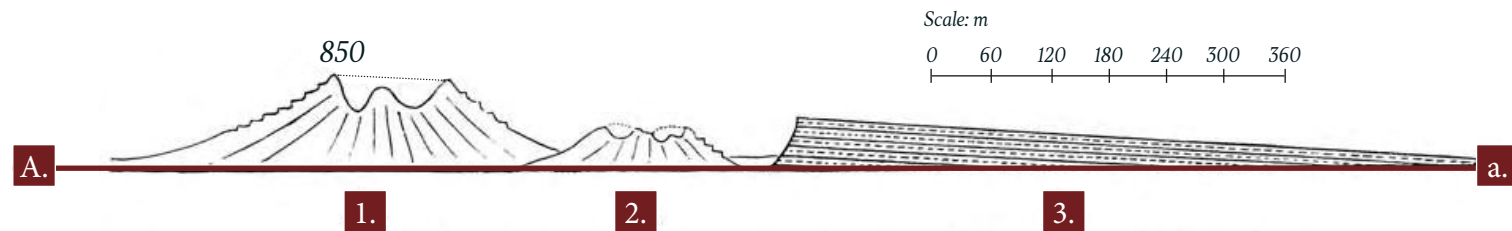


Figure 19: Section of Purchas Hill (Tauomā) and Mt Wellington (Maingarei).



Figure 20:



Figure 21:



Figure 22:

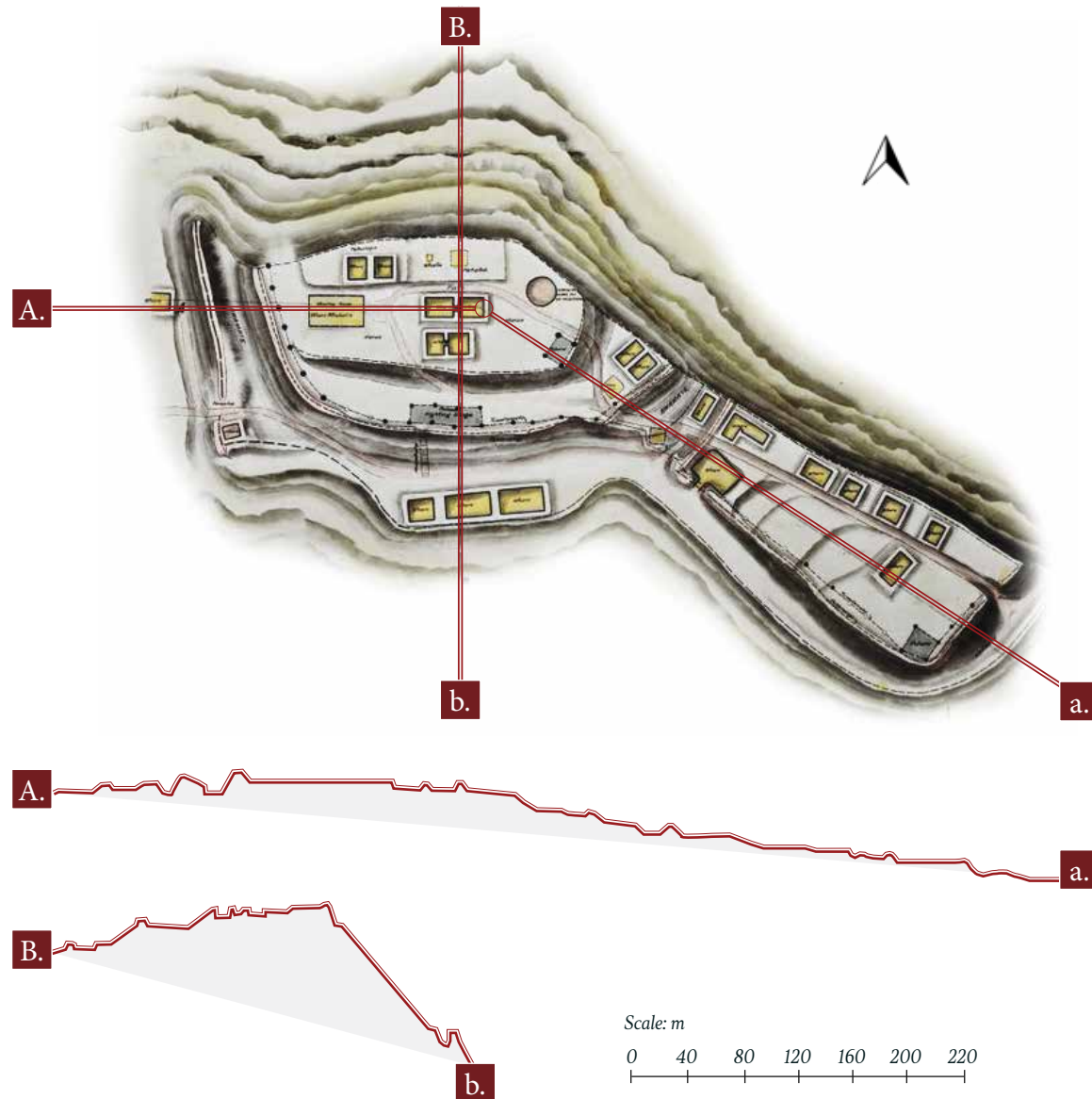


Figure 23:

There is a clear criteria which is visually presented in this compilation of Māori Pā diagrams. In all figures, the settlements tend to be located on the highest elevated section of heavily contoured topographies. This finding along with Banks' statement, supports my previous assertion that Māori, indeed used the landscape as a means of security.

Based on the Māori Pā research findings, I have conducted a site selection guide in which will direct the proposed embassy in Rabat. These guidelines not only intend to benefit the embassy's security strategy but also intends to hopefully portray a sense of Māori culture through its precedents of Māori Pā settlements. The site selection guide proposal follows below, and is structured in a priority list in case all points cannot be achieved.

- *Locate in a heavily contoured site, to allow use of the landscape as security.*
- *Locate in close proximity to a lake or river.*
- *Locate in an open area with unconstructed views, for security purposes.*
- *Locate in an area with a large setback distance to surrounding buildings for security purposes.*
- *Do not locate on archaeological, historical, or burial sites to avoid tapu restrictions.*

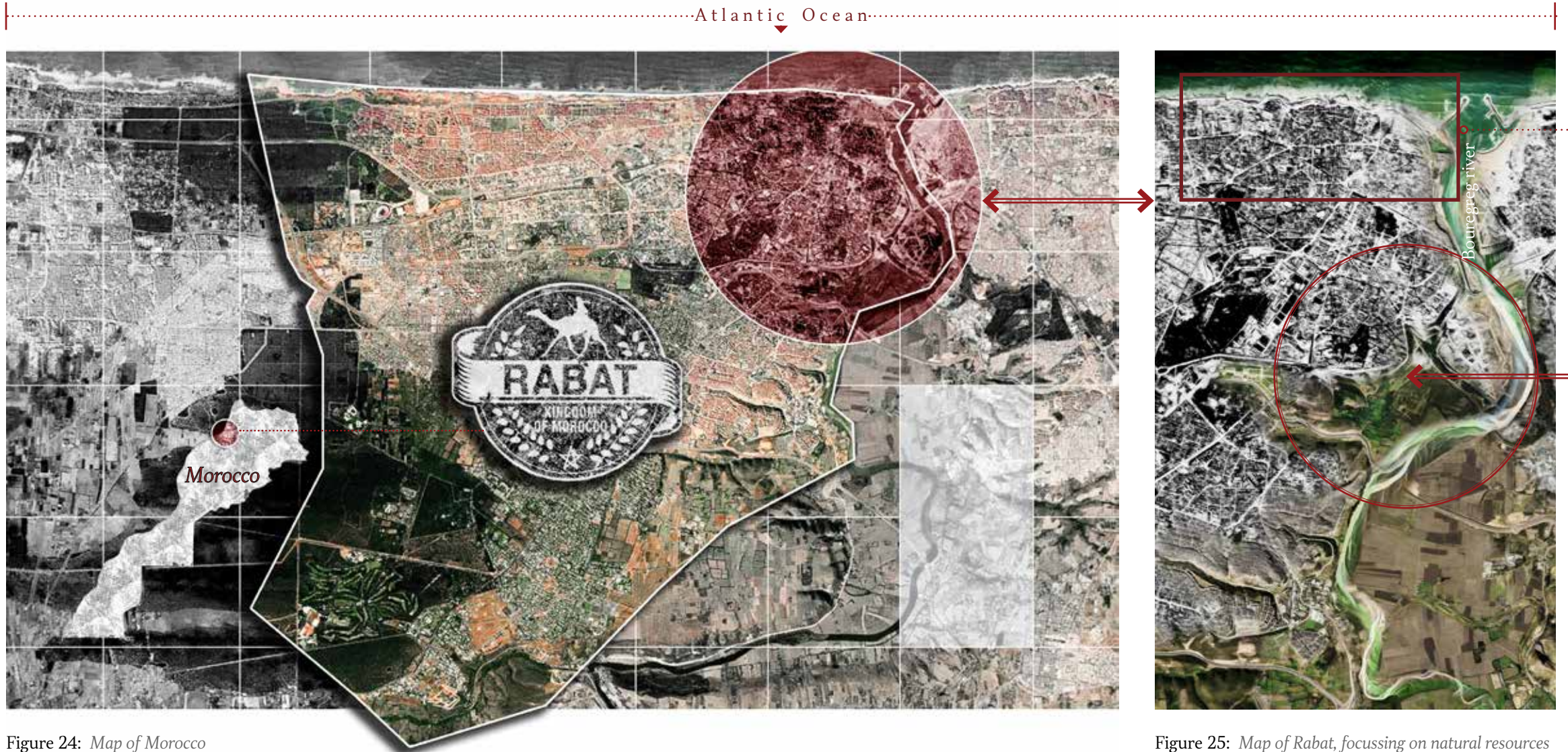


Figure 24: Map of Morocco

Figure 25: Map of Rabat, focussing on natural resources



Figure 26: Rabat, the Selected Site



Figure 27: Aerial of Rabat

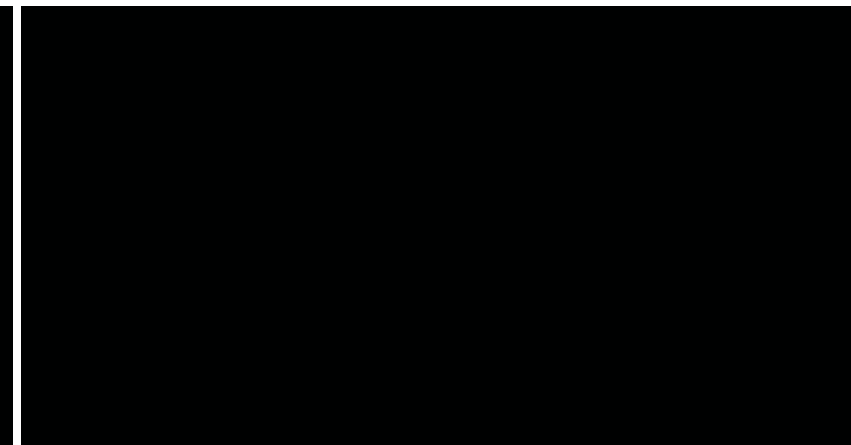


Figure 28: Aerial of Rabat

Rabat is a high-density city with an amazing, colourful and contrasting built environment. A city enriched with culture, tradition and history, and known for architectural landmarks that portray ties to Islamic, Berber and French-colonial heritage. Rabat situates along the shores of the Atlantic Ocean and Bouregreg river.

Following the site selection guide mentioned earlier, the proposed embassy is not suited to locate itself in the city or along the Atlantic Ocean border. This is because the city has a high-density built environment with little or no available 'open' and 'unconstructed' space. The city also has a flat to gradual topographical gradient with little availability to high-rise vantage points. These were key considerations in the site selection process which are set in place to employ a pre-planned tactical strategy regarding intensified security concerns.

Following the Bouregreg river inland towards East, West, I have come across and selected a site that accommodates all the proposed guidelines.

- 1. selected site.
- 2. river.
- 3. highway.
- 4. bank.
- 5. low scale housing.
- 6. medium scale housing.
- 7. mosque.
- 8. historical landmark.

**El Youssoufia,
Rabat,
Morocco**

 34.002774,
-6.813172

Scale: 100 m





Figure 29: *The Selected Site*



Figure 30: *Oued Bou Regreg River*



Figure 31: *Rocade 2: Highway*



Figure 32: *The site's heavy topographical bank*

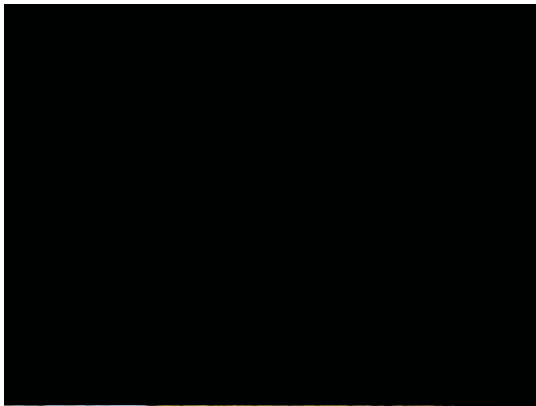


Figure 33: *Small scale, high density housing.*

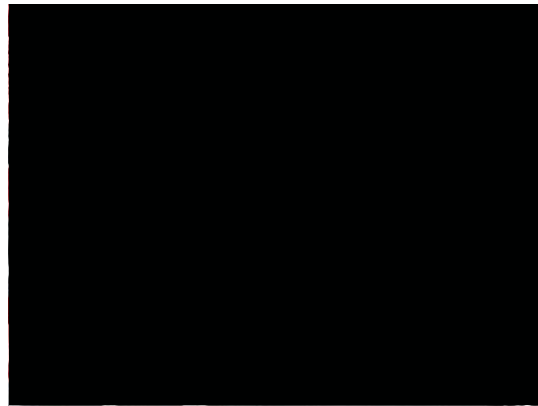


Figure 34: *Medium scale, medium density housing.*

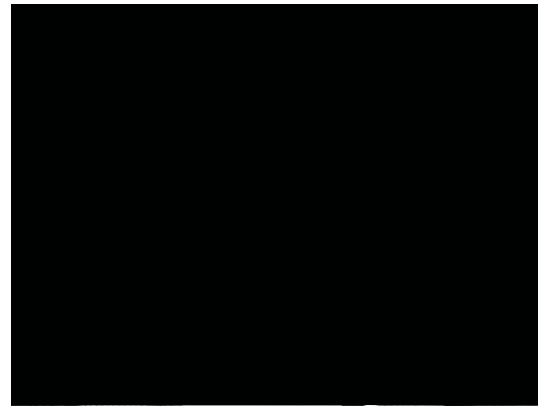


Figure 35: *Taqwa Mosque*

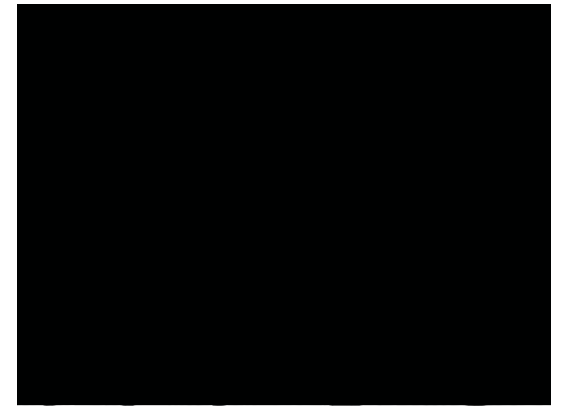


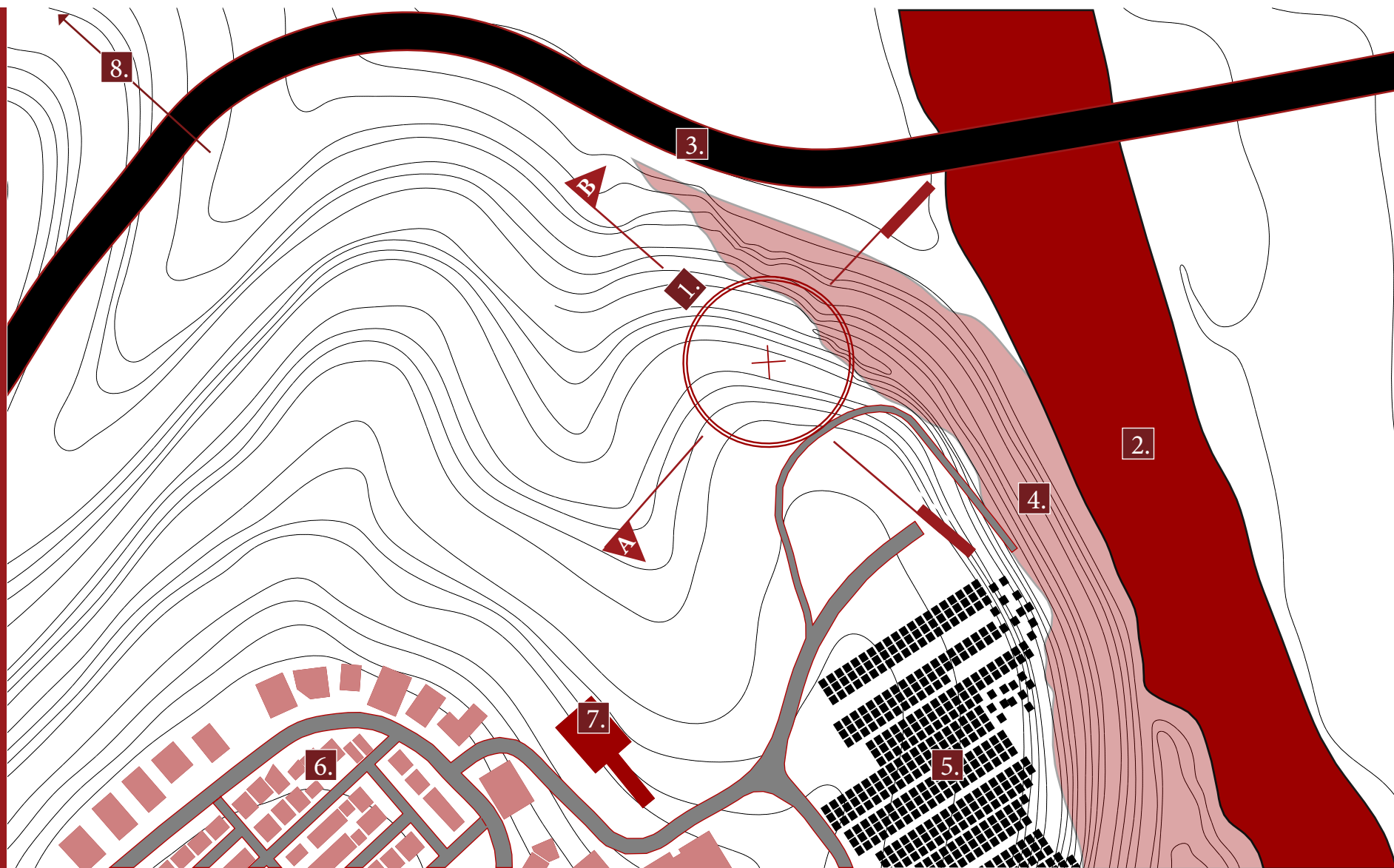
Figure 36: *Chellah, historical landmark*

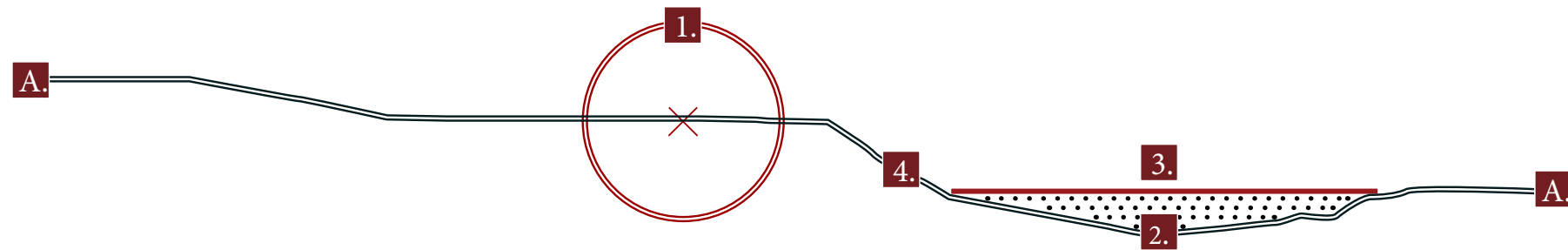
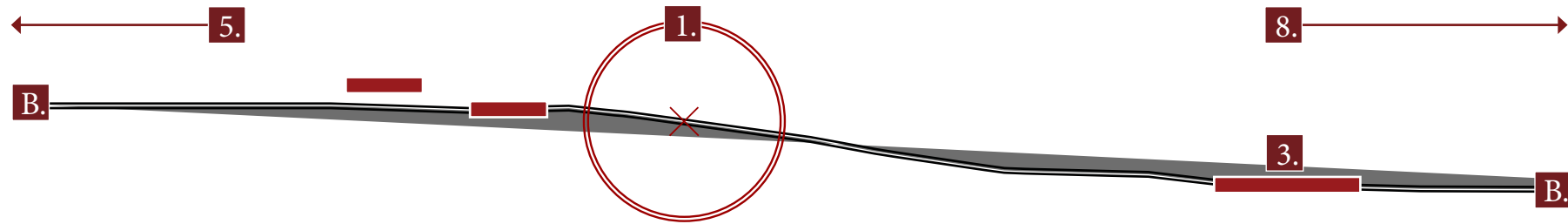
1. selected site.
2. river.
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5. low scale housing.
6. medium scale housing.
7. mosque.
8. historical landmark.

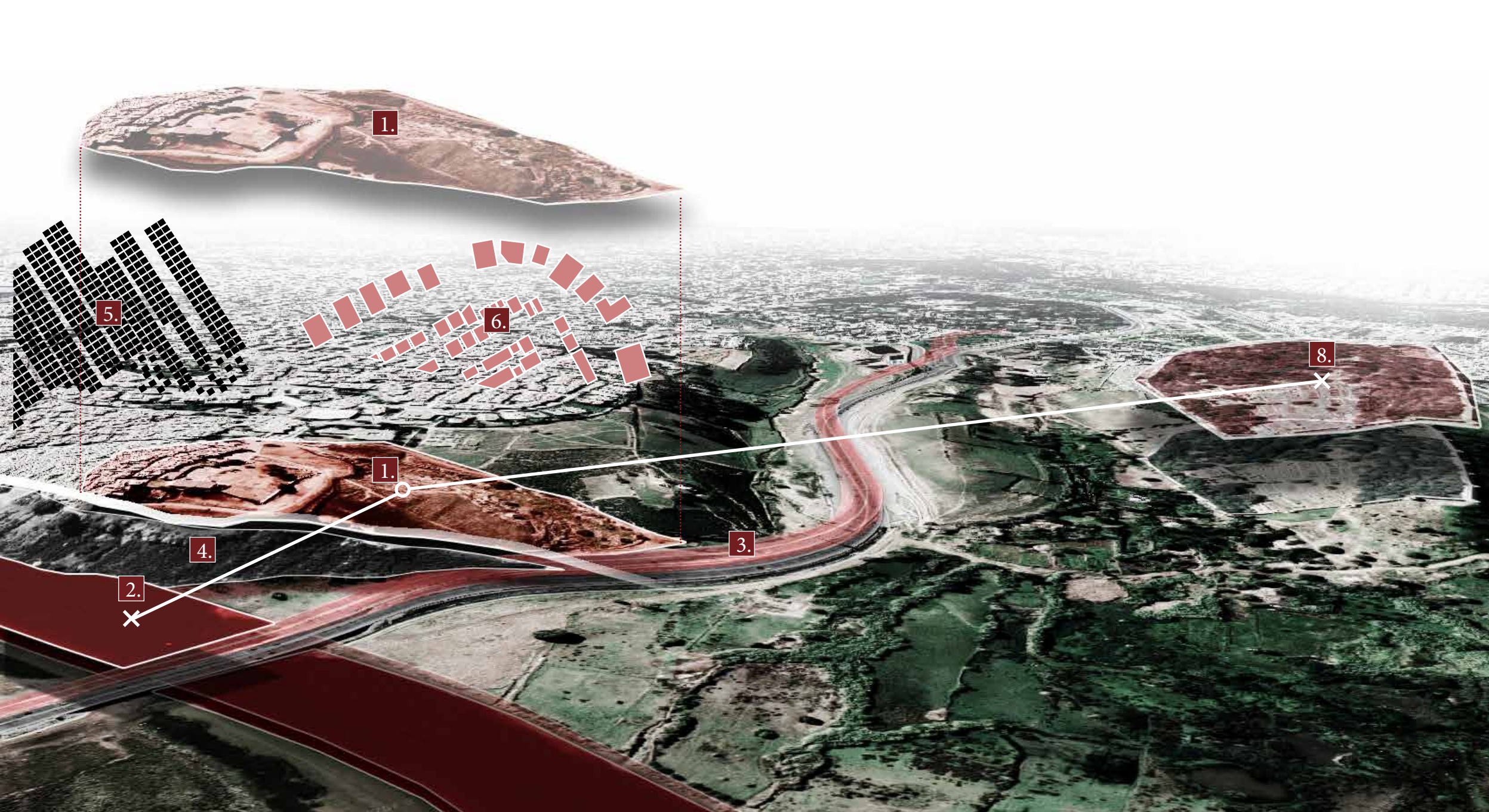
**El Youssoufia,
Rabat,
Morocco**



Scale: 100 m







1.

5.

6.

1.

4.

2.

3.

8.

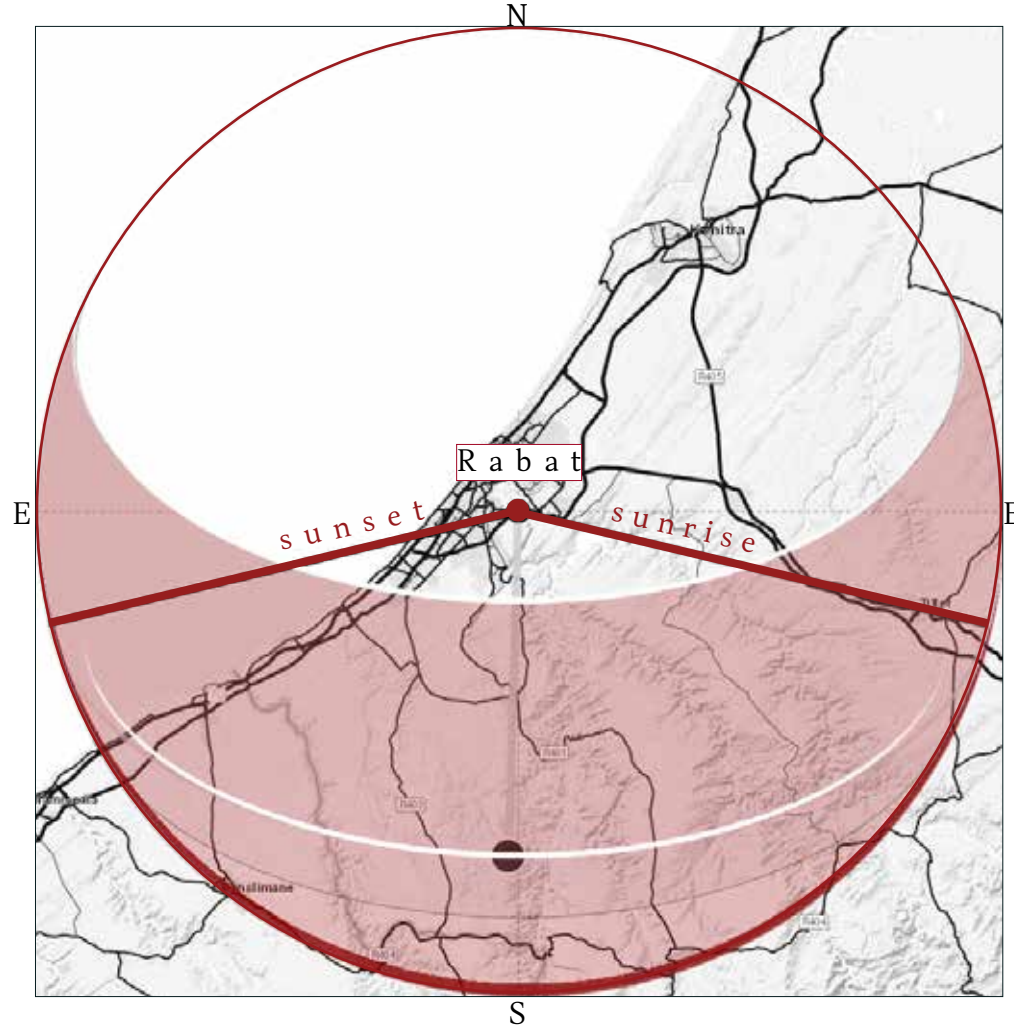
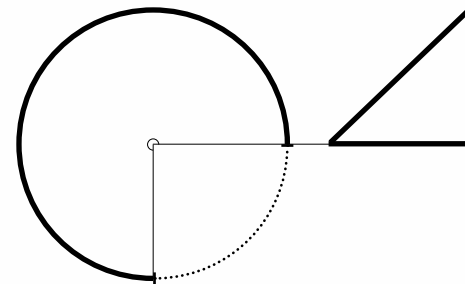


Figure 38: Sun study in Rabat.

Following the Bouregreg river inland towards East, West, I have come across and selected a site that accommodates all the proposed guidelines. The selected site **1.** is situated on a contoured topographical hillside providing a high vantage point. There is a consistent gradient sloping downwards North towards a state highway **3.** presented in 'Section B'. The site is in close-proximity and overlooks the Bouregreg river **2.** which is separated by a steep gradient bank **4.** sloping downwards towards East. This is presented in 'Section A'. There is a low scale, high-density built environment **5.** West of the selected site. The scale of these social housing units will be taken into consideration during the design phase of the proposed embassy building. A fortified historic landmark, Chellah, **8.** and the Taqwa mosque **7.** are in semi-close proximity of the selected site. Both buildings express Moroccan, Islamic traditional architecture.

The sun rises in the East and sets in the West in Rabat, but unlike New Zealand, it orientates and orbits Westwards. New Zealand architects tend to orientate their building towards North to maximise the use of the sun. This notion will need be reversed to maximise the sun in Rabat, and instead, the architecture will require to face West.





Chapter
A Sense Of
Aotearoa
in Morocco

Māori cultural values can all be related to tikanga Māori concepts, which generally means “the Māori way of life” (Awatere, 2008). In my best efforts, I will attempt to decipher some of these concepts throughout this study. A few Māori viewpoints follow, which I have considered relevant to this study because each idea depicts notions of the aims of this thesis.

Kotahitanga – Cross Cultural
Cohesion & Collaboration with context ‘Oneness’ & ‘Unity’.

The word kotahitanga is derived from the word kotahi which means ‘one’. The suffix ‘tanga’ extends the definition to ideologies of ‘oneness’ or ‘unity’. The term ‘kotahitanga’ refers to principles of collective cohesion and collaboration (Barlow, 1994). interpreting this into an architectural context, kotahitanga can denote to spaces and built environments that are sensitive and in harmony with the contextual surroundings (Awatere, 2008). Cross-cultural and multi-disciplinary collaboration can be considered as practice of kotahitanga, which will be referred in the design of the proposed embassy.

Mātauranga – Cultural Awareness
Respect to the Context and History.

History, genealogy, mythology, and cultural traditions is an important aspect to Māori attitudes, beliefs, values and behaviours toward environmental management. Understanding the identification of local history and the importance of underlying cultural heritage principles that relate to particular areas and resources are essential in Māori worldview (Awatere, 2008).

Manaakitanga – Security & Belonging
“To embrace & Welcome while still providing a safe community.”

Manaakitanga is an important cultural tradition. Hospitality and a sense of welcoming toward visitors establishes strong relationships. The ability of a host community to receive, provide, and welcome visitors can improve the character and status of a host community (Awatere, 2008). The capability to protect people is also an important element of manaakitanga (Barlow, 1994). The design of an embassy must consider aspects of manaakitanga as it must be an environment where people feel accepted and safe.

Wairuatanga – Spiritual Intangible customs
“Embedded emotion/Spirit – Maintaining essence of our taonga.”

Wairua relates to the spiritual nature of an individual, and one’s relationship to natural, physical, and supernatural characteristics of their environment. In a Māori milieu, wairua is a spiritual and emotional link between people and people, people and ancestors; people and deity; and people and the environment (Barlow, 1994). In a design context, wairuatanga underpins on the emotional relationships and connections people make with physical and natural spaces – it is an intimate personal bond with an environment.



The aims of this research is to:

- Establish a New Zealand embassy building abroad that interweaves influences from both the host and client nationals' cultures and traditions.

Express Kotahitanga values

- Establish a New Zealand embassy building abroad that sympathetically integrates the architecture into the physical site, unifying its position with the local context.

Express Mātauranga values

A key objective of this research is to:

- Establish a New Zealand embassy building abroad that portrays a sense of 'welcoming' while employing appropriate security demands.

Express Manaakitanga values

The newly established objective following the literature review is to:

- Conduct a design-led study that recognises aspects of spiritual and intangible tikanga Māori customs.

Express Wairuatanga values

Māori Marae

The marae is a focal architectural composition in contemporary Māori life. Although, its location, function and even existence, in pre-European New Zealand settlements has been questioned with speculation and assumption (Austin, 1975). Nonetheless, the marae can be considered as a traditional settlement of the Māori people, in which symbolises Māori identity and inherently expresses Māori culture. With this said, the proposed embassy will be influenced by cultural notions and ideas of the marae. However, this thesis' objective(s) is solely to associate 'influences' conveyed through the Māori marae, with no claim or intent to establish a marae.

Traditionally the word 'marae' meant the forecourt directly in front of a Māori meeting house. A marae now, typically refers to an entire Māori settlement that usually embodies a meeting house, where the forecourt is referred to as the marae ātea (Dryer, 1982).

Both the Pā and the marae were sited in accord with their surroundings rather than being structures dominant in the landscape (Dryer, 1982). Micheal Robert Austin, in his text 'A description of the Māori marae' describes and illustrates his take on the marae settlement (Figure 40).

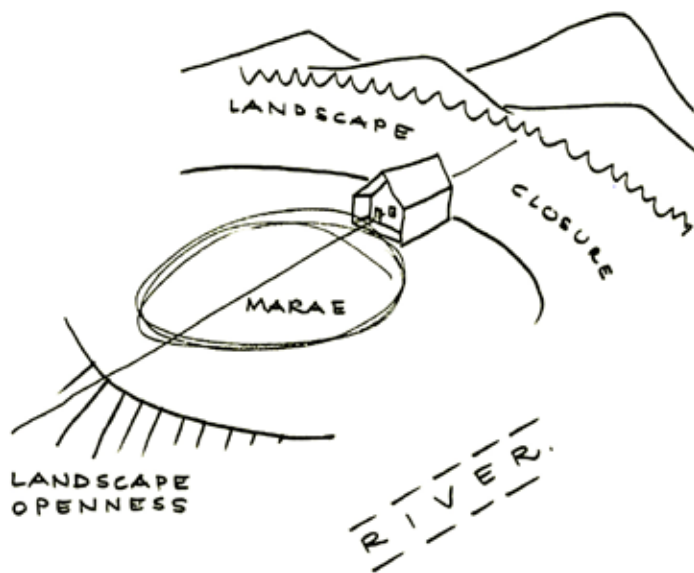


Figure 40: M.R Austin's sketch of a marae

"The marae is located in the natural landscape such that it faces outward to open elements (sea, plain), and is backed by closing elements (hills, mountains, bush) and seems to run parallel to rivers (fig. 1)... The closure of the natural landscape is reinforced by a meeting house, the facade and porch of which are a restatement of the landscape relationship at building scale. A marae must have a house. There are many variations given of the direction a house should face, but exceptions can always be found both currently and on excavated sites, whereas facing openness would appear to be a general rule" (Austin, 1975).

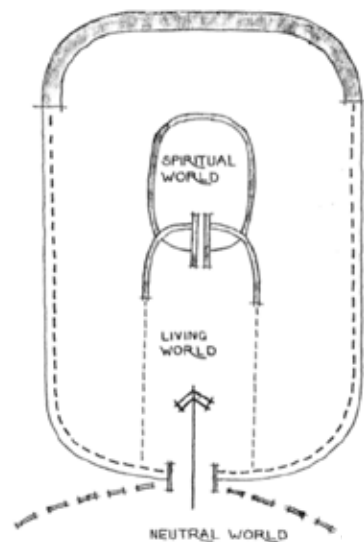


Figure 41: Gerrard Rautangata's marae 'world' threshold diagram

Social contact was also considered in many marae layouts where deliberate obstructions were erected to guide human circulation, forcing interaction between people (Dryer, 1982). A vulgar but effective method to enforce social contact and awareness of community welfare.

There was a hierarchical social structure in traditional marae settlements, where the largest building in the settlement was typically the chief's house or the meeting house (Dryer, 1982). The whare-kai (kitchen) was always near the meeting house but with a respectable distance is because the whare-kai is noa and the meeting

house is tapu meaning the two cannot be physically united (Dryer, 1982).

The spiritual importance of spatial arrangement cannot be emphasised enough. A diagram devised by Gerrard Rautangata, expresses notions of interplay between the spiritual and physical elements of space on the Marae.

On entering the site, one passes through a waharoa (gateway) through to the marae ātea. This signifies a transition from the 'neutral' to the 'living' world. The ātea is a tapu space, restricting visitors to cross or enter the space until a pōwhiri is performed which is a Māori welcoming ceremony that lifts the tapu for the visitors whom have been welcomed (Dryer, 1982). Through protocol of the pōwhiri, one's progress is linear, towards the face or facade of the meeting house (McKay, 2004). The concepts of tapu and noā is the strongest force in Māori life (Prickett, 2001). Tapu can be interpreted as "sacred", or described as "spiritual restriction", comprising a powerful imposition of rules and prohibitions (Barlow, 1994). Transitioning from the 'living world' into the 'spiritual world' is by passing through a porch and entering the Māori meeting house. This meeting house has high significance and spiritual values to Māori which will be explained in due course of this paper. This diagrammatic representation of complex, spiritual dimension and intangible customs of the Māori marae will be a key driver in the design of the proposed embassy.

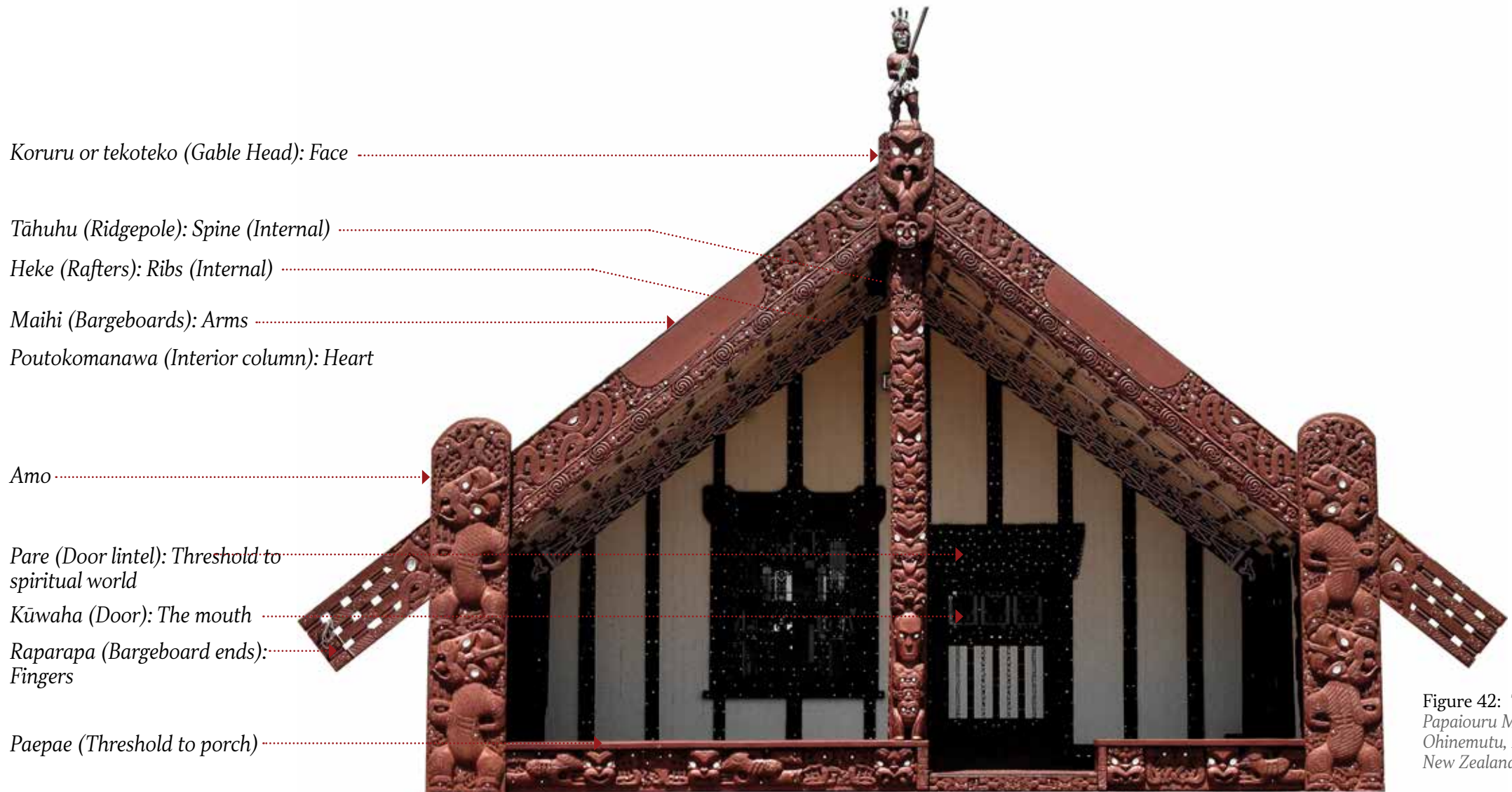


Figure 42: *Te Papaouru Marae at Ohinemutu, Rotorua, New Zealand*

Whare Whakairo

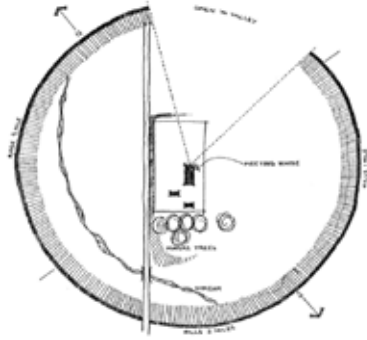


Figure 42: *Spatial Diagram, Jacqueline Dryer*

The Māori meeting house is a structure that has progressed from earlier tribal chiefs' houses during European settlement of New Zealand. This communal building is known as whare-nui (big house) or whare whakairo (carved and decorated house) (McKay, 2004). Whare-whakairo embody Māori cosmology and a spiritual entity (Deidre, 2009). The structure of the building consists of one open space entered through a gabled porch. This internal space is often decorated with carvings, tukutuku (woven panels), kowhaiwhai (painted patterns on the rafters) (McKay, 2004). The architecture and the structure of the building is a metaphorical representation of an outstretched body (refer to image to the left),

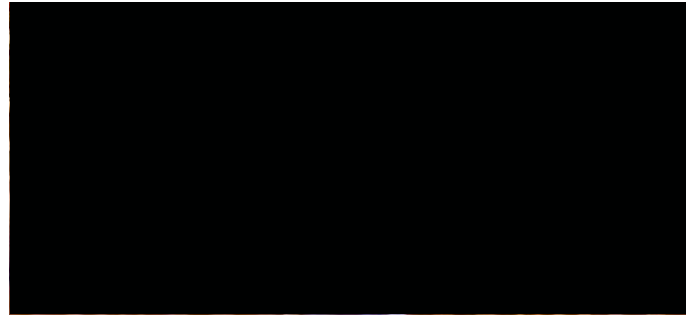


Figure 43: *interior of a whare whakairo*

and is believed to usually symbolize an ancestor, hence its spiritual connection to the Māori people (McKay, 2004). These buildings were part of a Māori cultural landscape where the human and natural worlds were interdependent. The complexity of that world was reflected in the buildings' construction and use (Deidre, 2009). The back of the building is generally regarded as representing the ancestral past while front is representative of the present and future. This arrangement is strengthened by the orientation of the front façade of the house. The front façade, or the face of the embodied ancestor, should always face East. This is so that the embodied ancestor would receive the first rays of the sun in the morning, as a sign of respect.

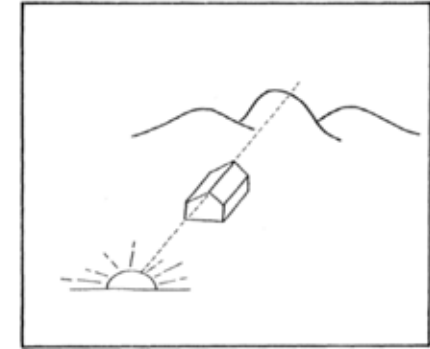
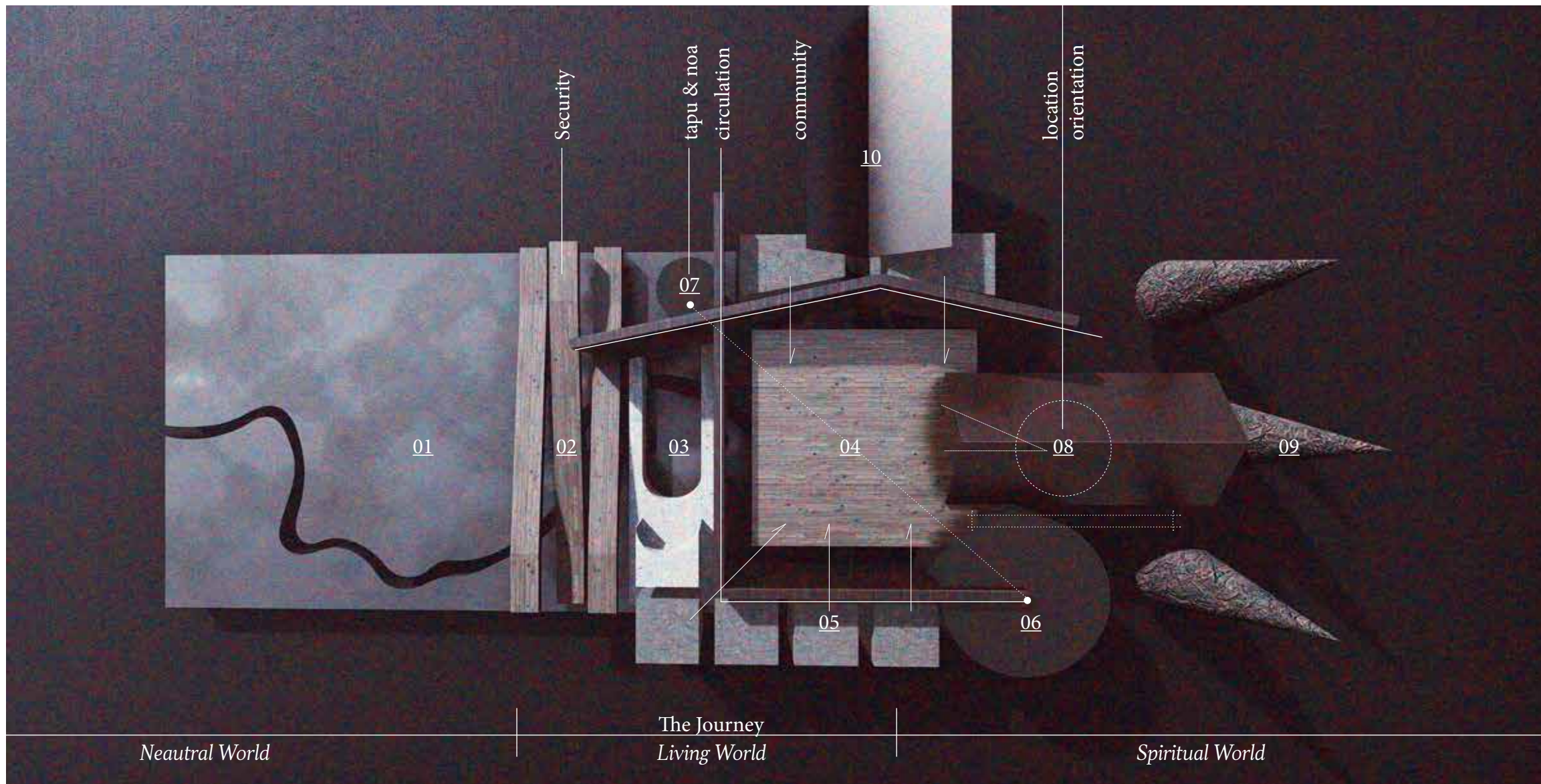


Figure 43: *Axis diagram, Jacqueline Dryer*

There is also another underlying custom asserting to orientation. Phillips and Wadmore when discussing the house Mataatua at Whakatane noted "The Tahu (ridgepole) must run North/south so that the spirits of the dead on the way to Te Reinga (Spirit world) would not have to cross it". Spirits are wind borne and travel down ara whanui a Tane (the broad path of Tane) to the spirit world which lies towards West, true to the path of the setting sun. To face one's house directly westward is to interrupt the path of the spirits on their way to Te Reinga (Dryer, 1982). If a site with a backdrop of hills was selected which was often the case, the point where the sun rose was taken and aligned with the hills to give an axis for the positioning of the meeting house. (Dryer, 1982).



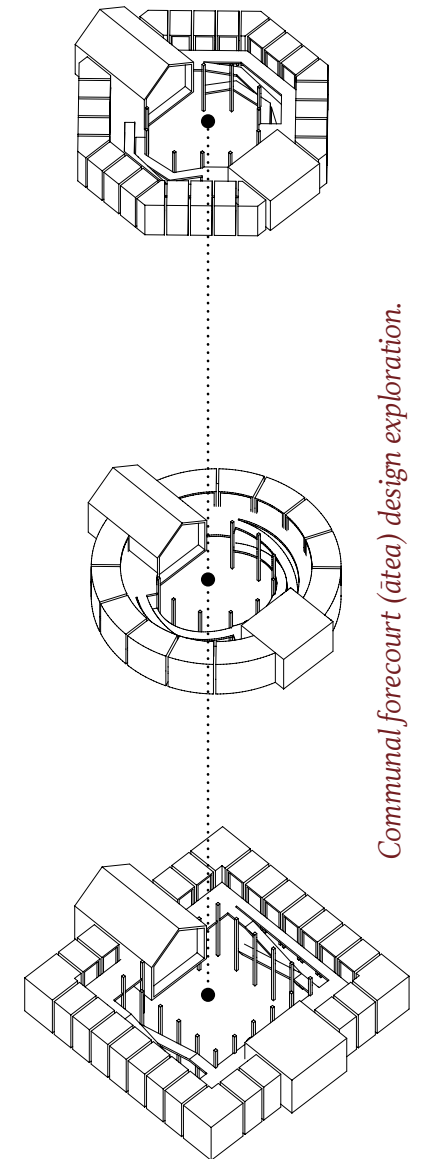
	Proposed embassy functions and spaces	
	<u>Public.</u>	Neutral World
10	- Library	
	<u>Semi-public.</u>	
03	- Reception and foyer. - Visa and passport reception.	Living World
	<u>Private.</u>	
05	- Large office spaces	
04	- Communal forecourt (ātea).	
	- Ambassador office.	
08	- Government meeting room. (Whare Whakairo).	
06	- Banquet hall functional space- inclusive of kitchen.	Spiritual World

Spatial Arrangement

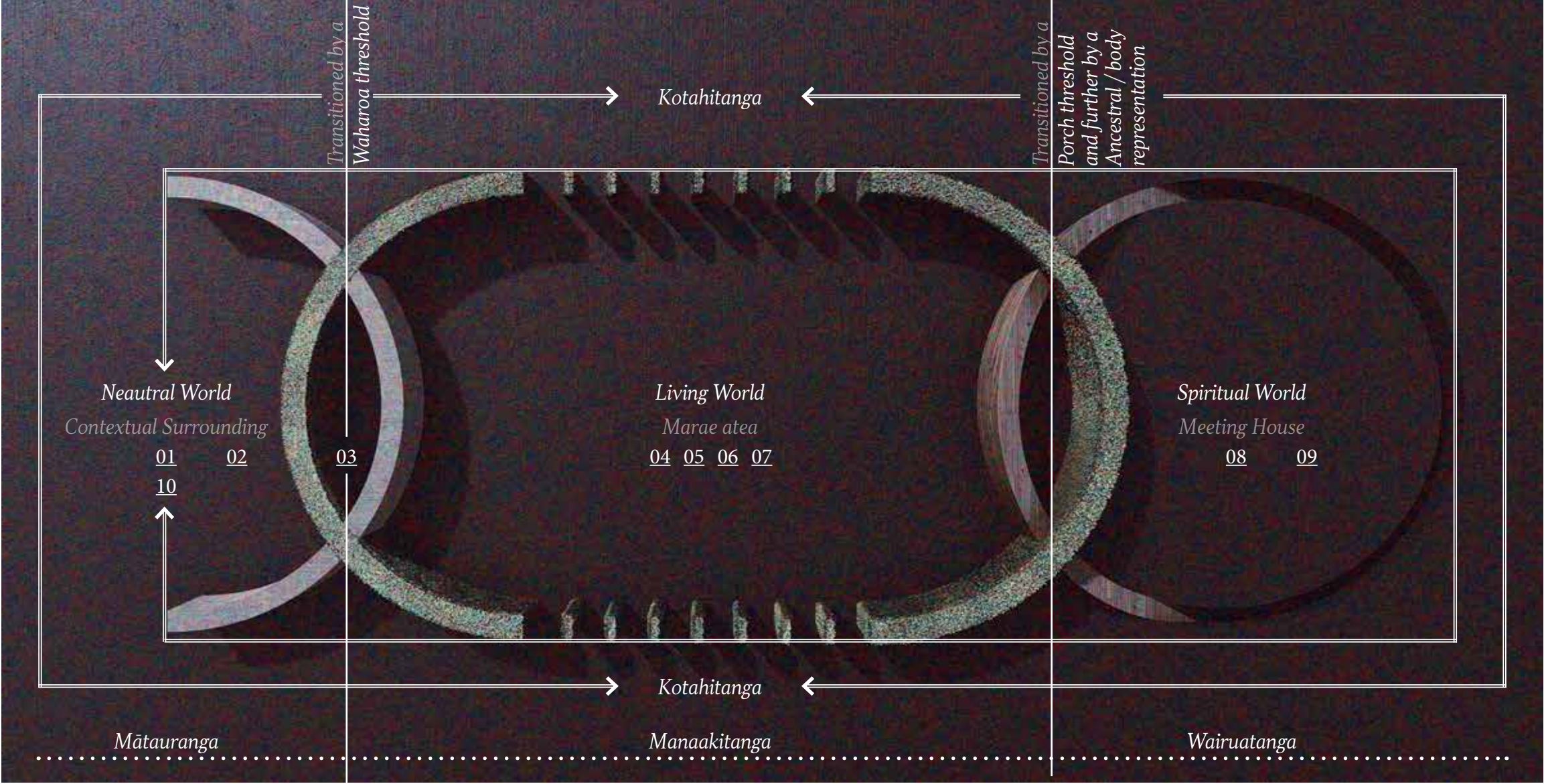
conducting a spatial arrangement guideline that will be implemented into the proposed embassy based on my research findings and influences of marae and whare-whakairo

Based my research findings regarding the marae and whare whakairo, the results can be translated into spatial arrangement rules and spiritual design guidelines in which, can be implemented into an architectural context. Thus, aiming to conduct a Tikanga Māori driven embassy, sensitive to Māori cultural beliefs that would then be integrated into Rabat, Morocco. The guideline will primarily influence the concept planning stage of the proposed embassy. A cross-cultural approach, with attempt to merge Moroccan, 'tokenistic' traditional aesthetics with Māori culture will be exercised and explored in the detailed design phase. This study asserts to the intangible 'prioritised' cultural customs that has been explained in the previous chapter.

In order to create a spatial arrangement guideline, the embassy program functions and spaces need to be established. They have been determined and represented in the red column to the left. Th spatial arrangement guideline follows on the next page along with a re-created diagram based on Gerrard Rautangata's marae 'world' threshold diagram (Figure 41). The guideline should also be read in conjunction with spatial arrangement, abstract example to the left.



Communal forecourt (ātea) design exploration.





03

Neutral World – The public realm – Mātauranga (The exterior aesthetic)

1 – Site Selection

- 1a) - Locate in close proximity to a lake or river.
- 1b) - Locate in an open area with unconstructed views
- 1c) - Do not locate on archaeological, historical, or burial sites to avoid tapu restrictions.

2 - Security

- 2a) - Locate in a heavily contoured site, to allow use of the landscape as security.
- 2b) - Locate in an open area with unconstructed views, to allow visible vantage points for security purposes.
- 2c) - Locate in an area with a large setback distance to surrounding buildings for security purposes.
- 2d) – Use of waterbed for security purposes and contextual awareness unifying the river and/or lake.

Living World – The private realm – Manaakitanga (The interior aesthetic)

3 - Entry

- 3a) – Pass through a waharoa on entry.

4 – Courtyard ātea space

- 4a) – Focal point of architectural composition, locate offices and meeting house around this space.
- 4b) – Leave this space open to the sky.

5 - Offices

- 5a) – Forced circulation of office spaces to influence communal interaction.
 - 5b) – Orientate offices around ātea.
- ### 6 – Banquet and kitchen

- 6a) – Locate distantly to toilets.
 - 6b) – Locate close to meeting house, but do not allow one or another to touch.
- ### 7 – Toilets

- 7a) - Locate distantly to kitchen and meeting house.

Spiritual World –The restricted realm – Wairuatanga (Intangible customs)

8 - Meeting room

- 8a) – Orientate façade East.
- 8b) – Orientate façade to ātea.
- 8c) - Orientate façade to natural resource (river or lake).
- 8d) – Orientate rear to hill or a higher topographical backdrop.
- 8e) – No rear or side openings, or if required, no westward facing openings.
- 8f) – Structure to be visible and read like a body.
- 8g) – porch threshold required in transition of ‘living’ to ‘spiritual’ worlds.

The idea behind the three separate worlds; neutral world, living world, and spiritual world in which a marae intangibly consists of, is a break-through finding in this research and is of significant value to this study.

We have already established that the spiritual customs will be influenced from Māori values, as to interweave intangible customs, they would conflict with one another. We have established that the visual aesthetic of the building should be reflective of the local context and heavily portray Moroccan local identity.

Therefore, the “neutral world” can reflect the visual realm and Moroccan local identity while the “spiritual realm” can reflect Māori intangible customs. In the sense of a “living world”, the two cultures meet and cross paths.

Concluding this, the conceptual framework of this study will not follow an ordinary conceptual structure like an iterative process of embassy designs, but instead it will be broken down into three different criteria which is highlighted in the red box:

Design Research - Concept Structure

Neutral world
*cross-cultural exploration of
visual traditions.*

Living world
*cross-cultural exploration of
'unity'.*

Spiritual world
*exploration of cultural
spirituality.*

The “Neutral World”

Neutral World

The public realm – “Mātauranga”:

The exterior aesthetic - Dominant of the local culture - Morocco

Living World

The private realm – “Manaakitanga”

The interior aesthetic - Unity between the cultures, and dominant of the local inhabitants - NZ

Spiritual World

The restricted realm – Wairuatanga

The intangible customs - Dominant of the local inhabitants - NZ

cross-cultural exploration of visual traditions.

The notion of a ‘neutral world’ asserts to exploration of only visual aspects between two cultures and not intangible aspects. Being ‘neutral’ in an environment can be considered to blend with the surroundings. Thus, a consideration of Mātauranga – Cultural awareness, in respect to the surrounding context. Moroccan cultural influences will therefore be explored in dominance to that of Māori influences in terms of visual aesthetics, endeavouring to remain ‘neutral’ with the local identity.

The aim of this conceptual frame-work is to explore cross cultural variations of the two culture’s traditional built forms. **The outcomes** will be implemented into and guide the embassy’s exterior aesthetic realm. Thus, sympathetic to both cultures, but dominant of the host country’s culture as a gesture of contextual awareness and a sign of respect to the local culture’s local identity.

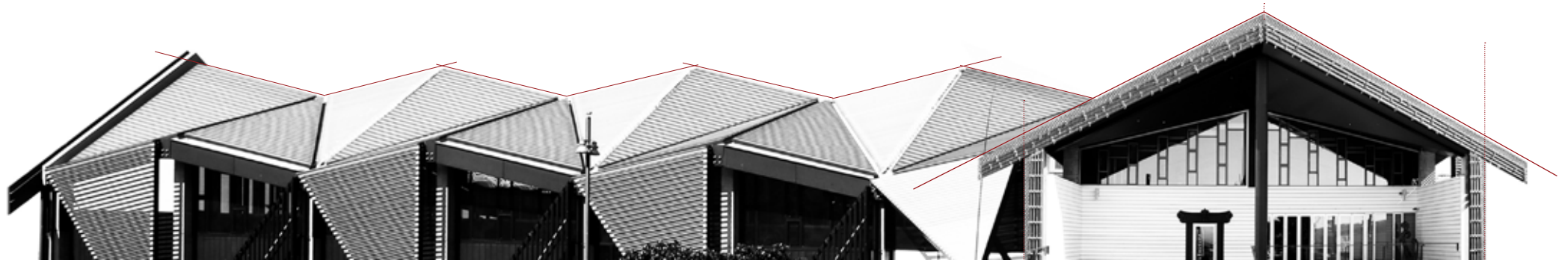
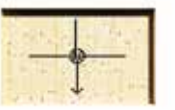
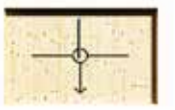
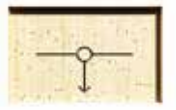
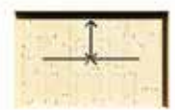
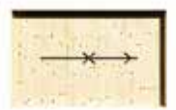
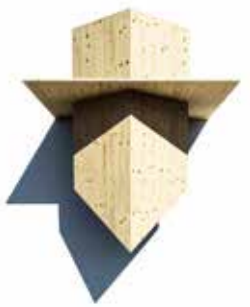


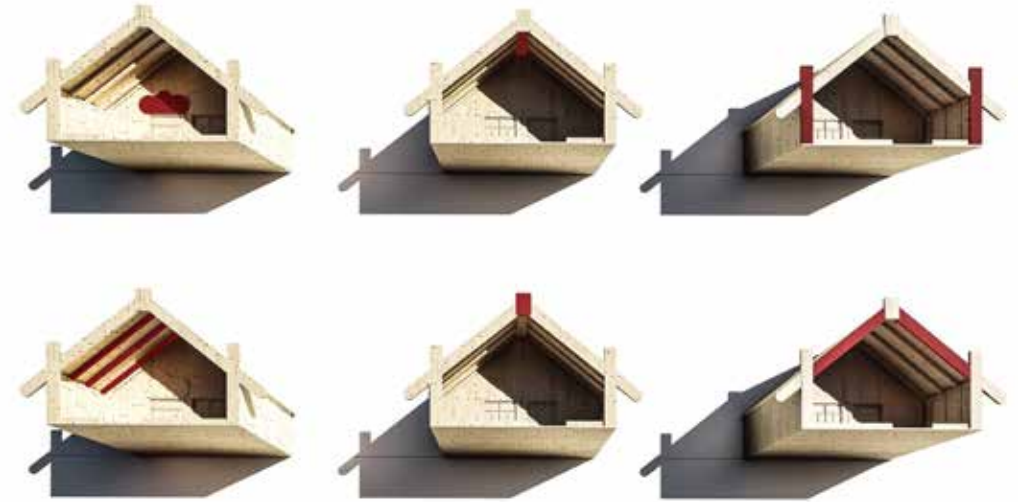
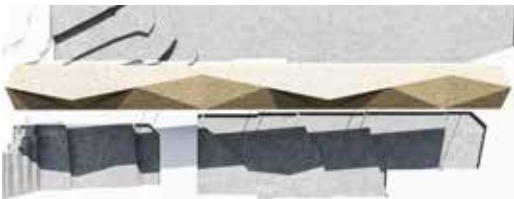
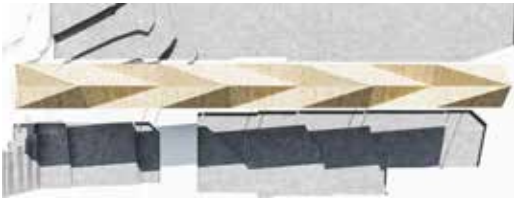


Λ shift in Vernacular

I have associated Māori architecture throughout this study with the marae, and we have established that a key building to the marae and in Māori architecture is the whare-nui or whare-whakairo. Therefore, influences from this building will be interlinked with traditional Moroccan built forms in efforts to create a visual form of cross-cultural hybridity.

However, with the whare-whakairo's distinct form and elaborate, highly decorative aspects. If one was to directly locate an identical representation of the whare-whakairo abroad in Morocco, it would not be reflective of Morocco's local identity. Therefore, to establish forms of Māori architecture in morocco, it can be considered that a shift in Māori vernacular architecture is required.



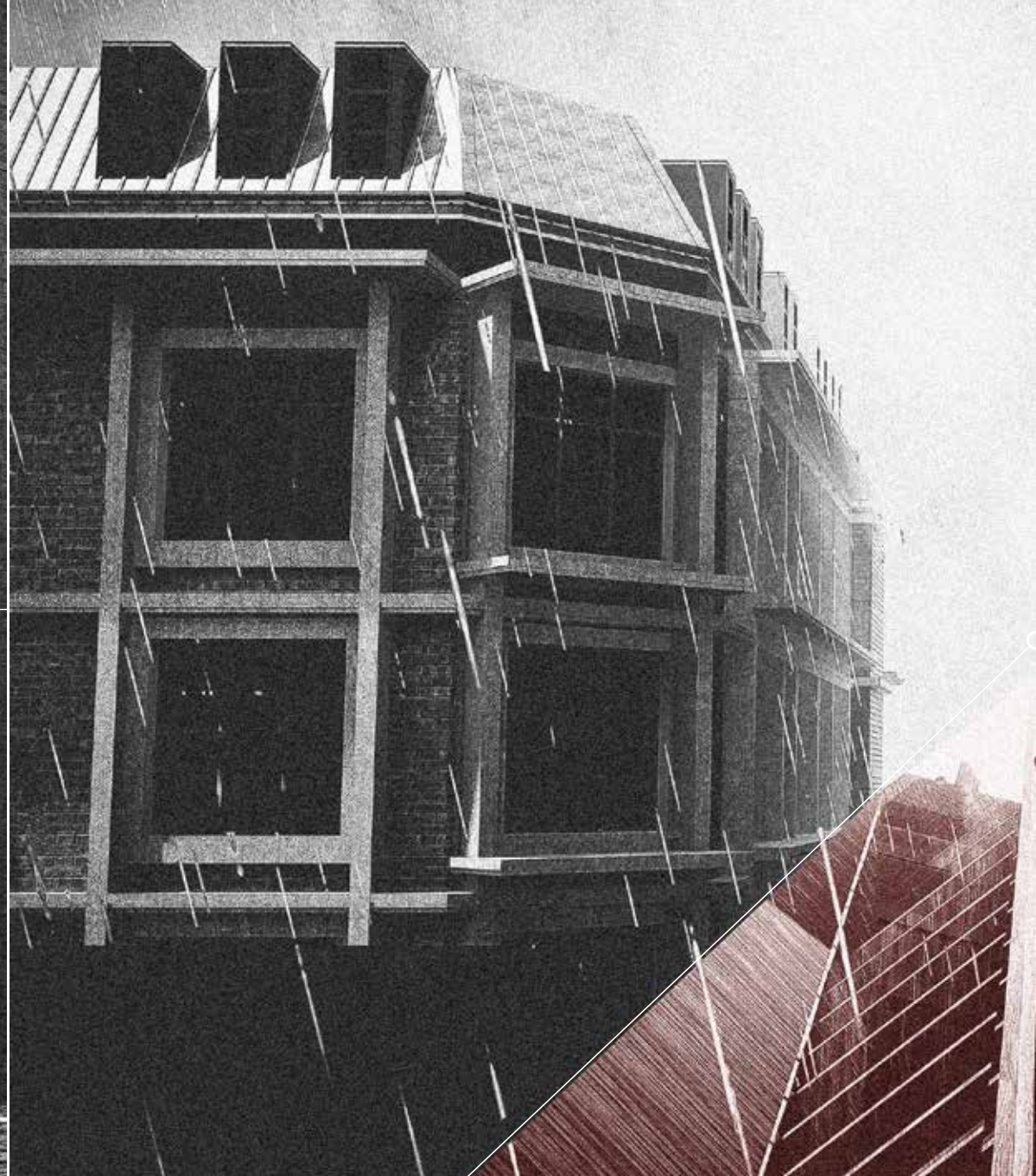


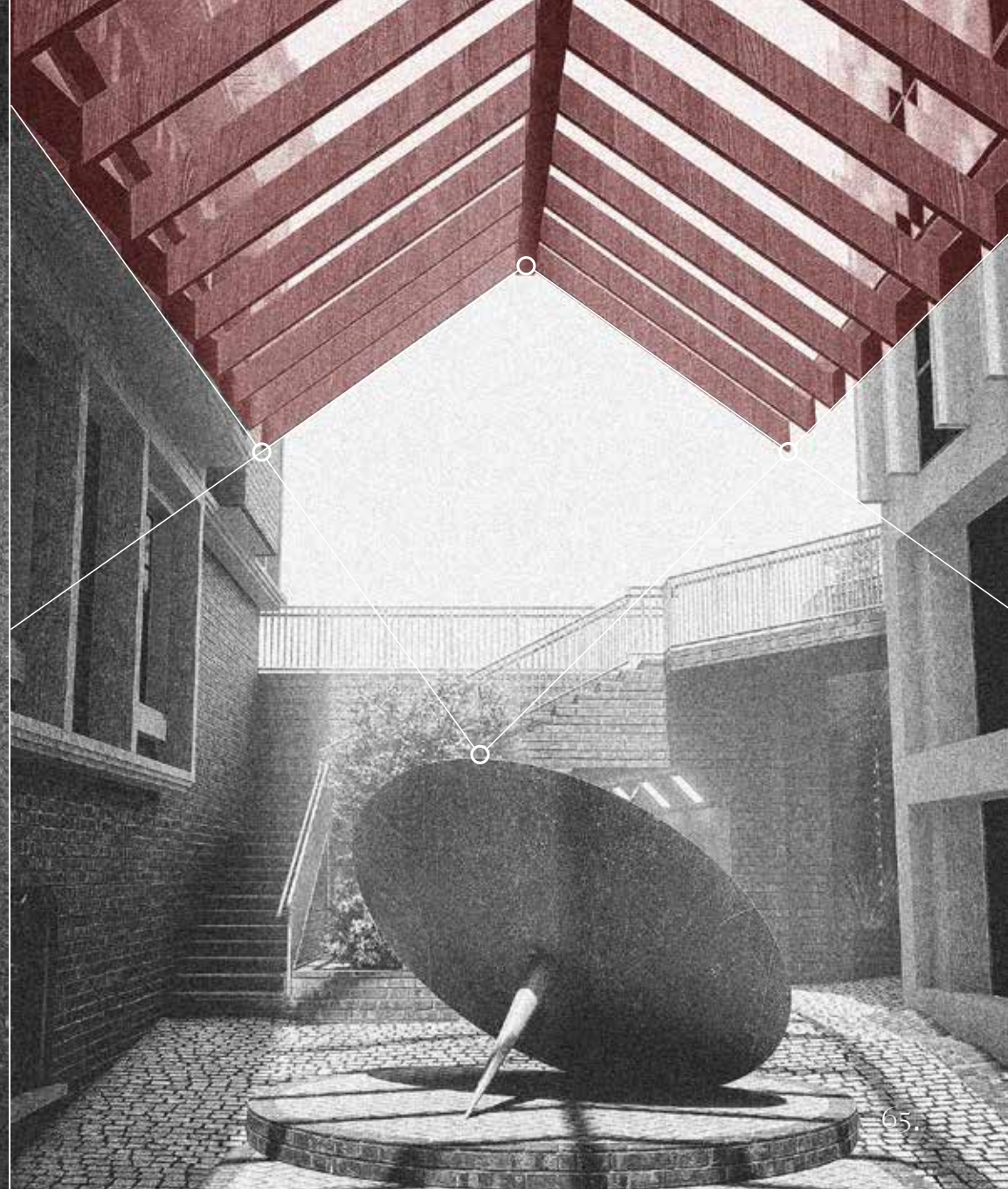
The initial method to this vernacular shift study was to apply a series of iterative form manipulations to each ancestral bodily element in the whare-whakairo. This process would indeed create a shift in Māori vernacular. However, I have made a stop to this formalist approach in it's first process of the gable barge board (Maihi (arms)) manipulations. This is because it can be considered disrespectful to the dismantle the bodily form removing the spiritual connection associated in the architecture. The underlying conclusion of this study is not what was initially intended but is that the internal structure and front facade of the building should be visible and in resemblance of man, the remaining exterior can be manipulated. Thus, uncannily can be identified and reflected in the Te Wharewaka building on Wellington's waterfront.

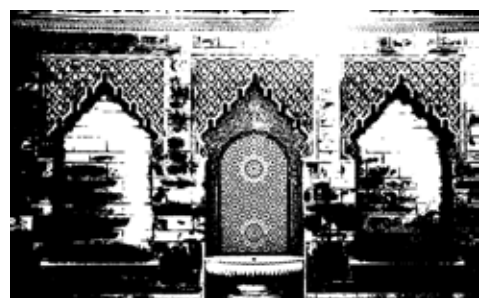
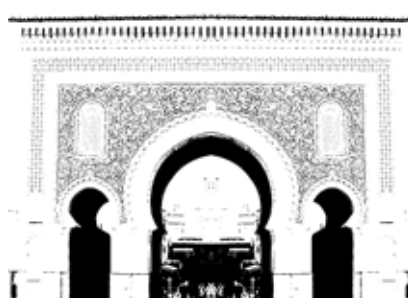
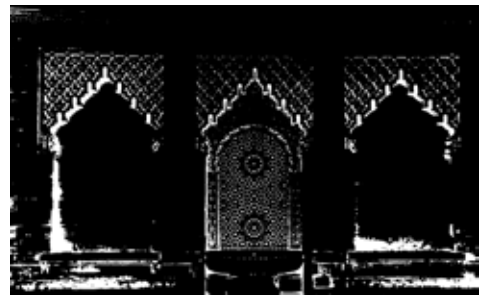
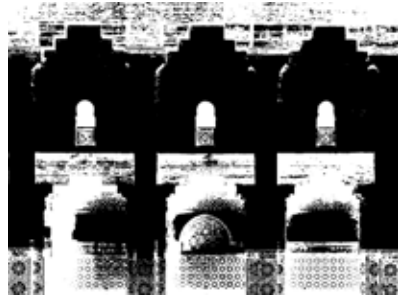


*An abstract
interpretation.*

*Illustrating Māori structure
not fitting in to the context
of Woodward Street,
Wellington.*





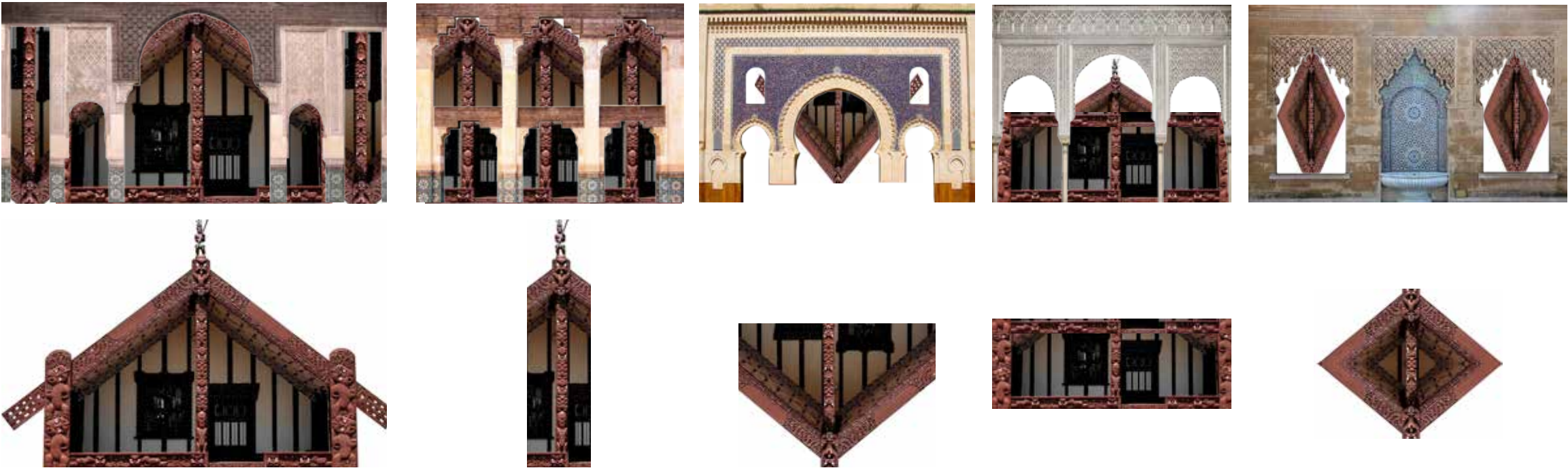


The extracted traditional Moroccan built forms that will be explored.

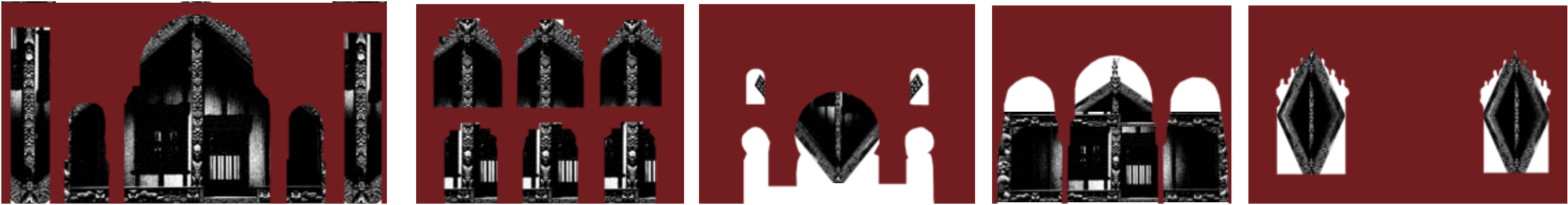


An iterative design process follows that merges the forms of the selected examples of Moroccan traditional architecture. A method of overlapping these forms with the likes of a whare-whakairo building will hopefully create a façade that integrates facets to both cultures.

The extracted traditional Moroccan built forms that have been interwoven with Maori architecture.



Whare-whakairo influences as a sense of Maori cultural architecture.



The extracted traditional Moroccan built forms that have been interwoven with Maori architecture. Thus, creating a cross-cultural, aesthetically fused form of facade.

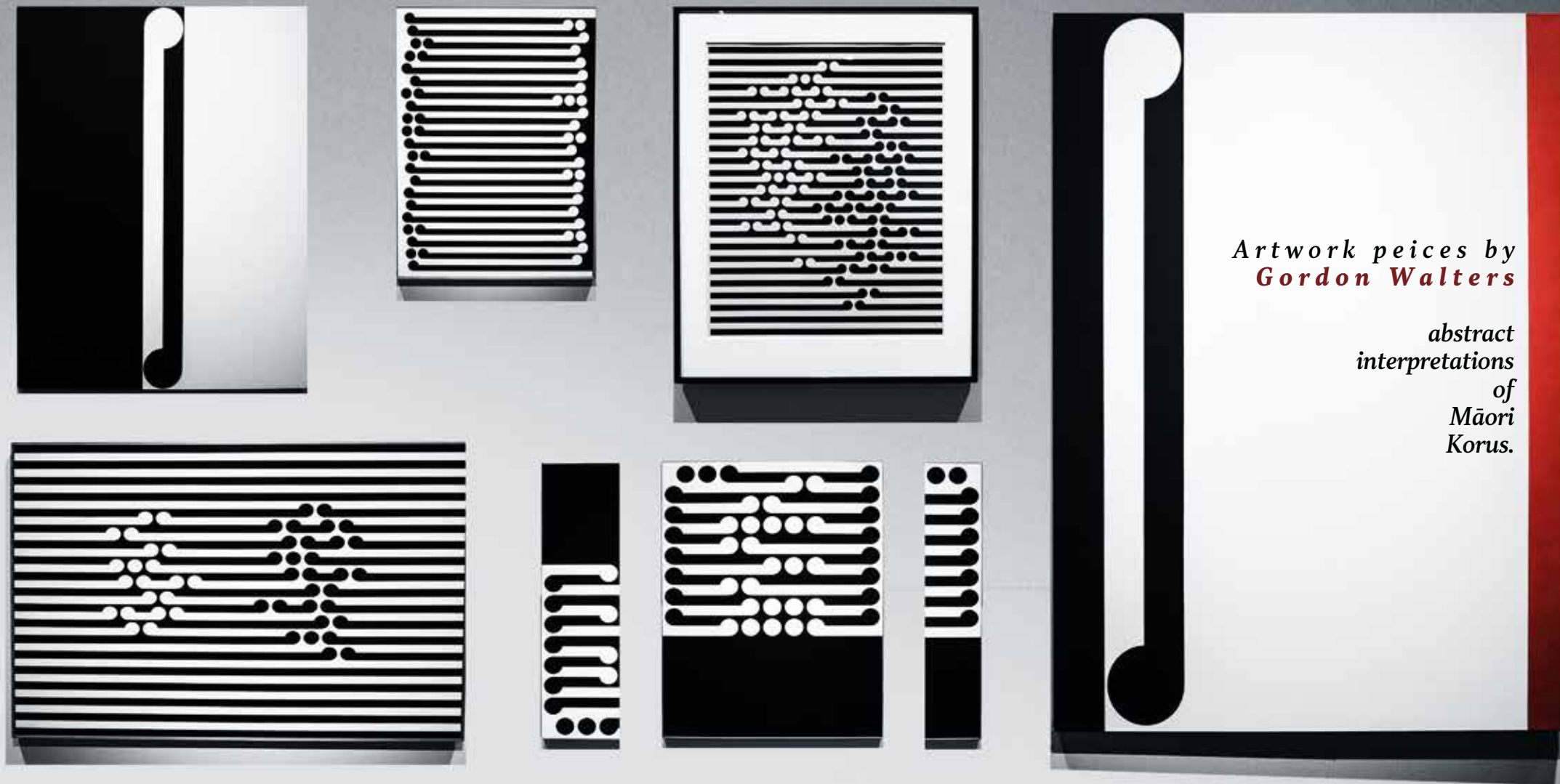


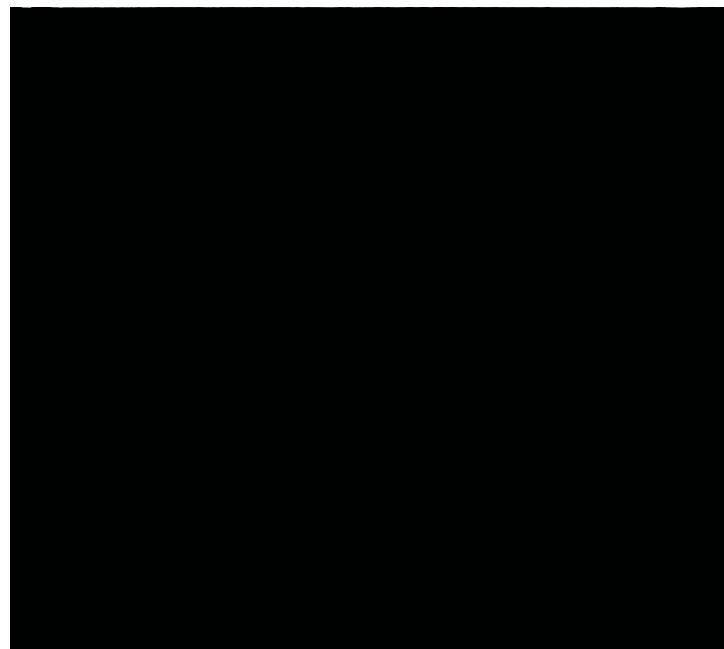
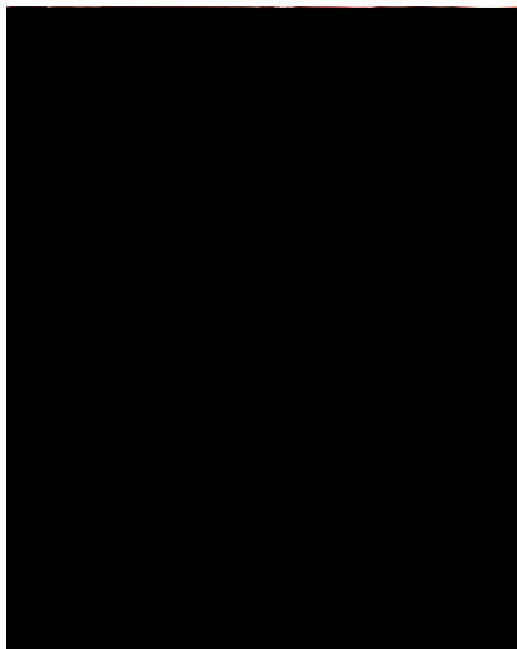


Concluding this study of built cross-cultural fusion in terms of visual entities, that has been achieved by integrating forms of both culture's aspects, the results are an abstracted method of how multi-cultural architecture can be achieved through formalism. However, the shape of the Whare-whakairo has been warped and manipulated in various ways. Thus, the New Zealand identity is not identified through built form, but through the patterns of and carving apparent in the whare-whakairo, hence, whakairo is the Māori artform of carving.

Proceeding with this design process, the next series of iterative outcomes will not be portrayed through whare-whakairo built-form representations, but instead, with forms of Māori art and patterns. Before this can be done, we require to understand a sense of some of the patterns and art associated with Māori.

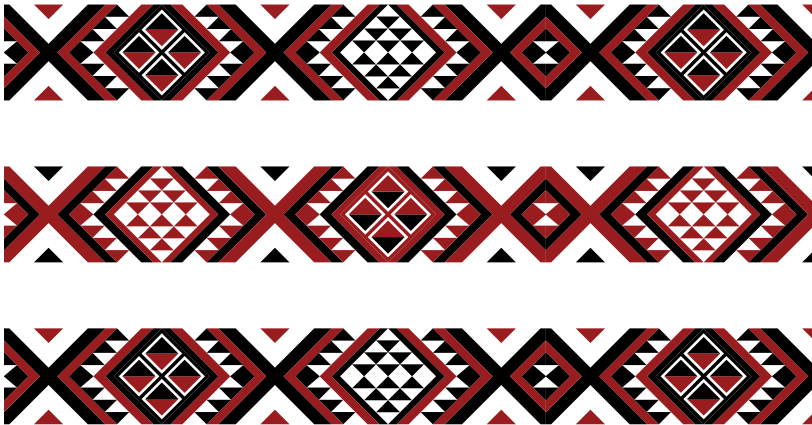






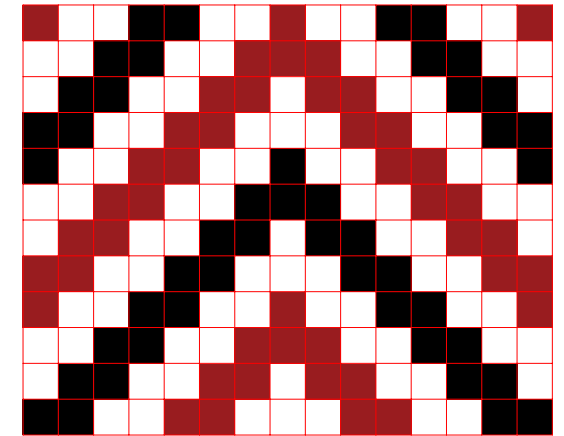
Whakairo

Whakairo is a Māori traditional art of carving. Often carved in wood, stone or bone and is representative of ancestors, whakapapa or genealogies.



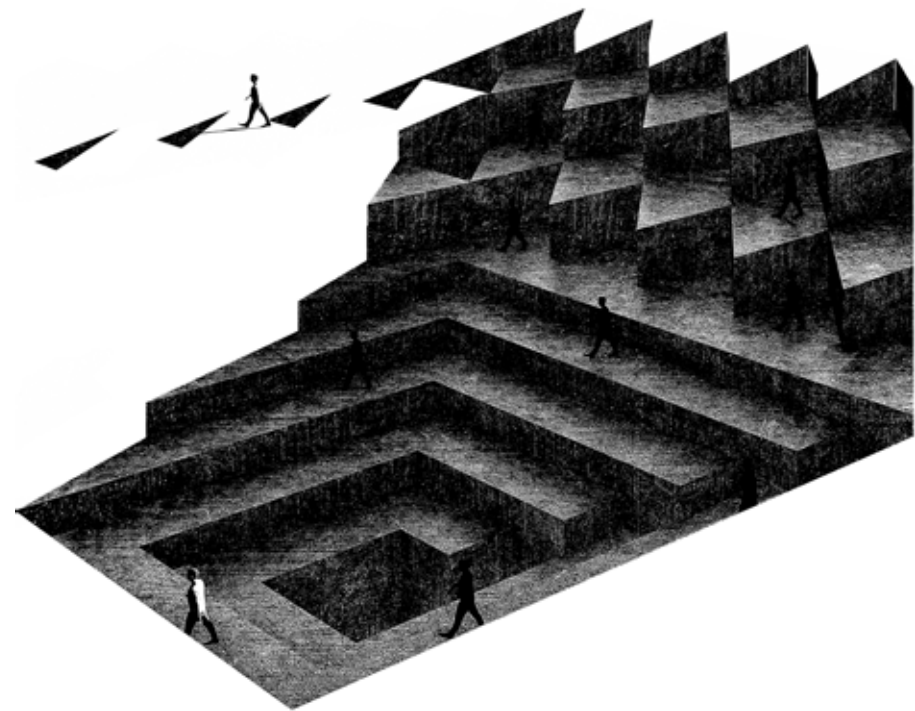
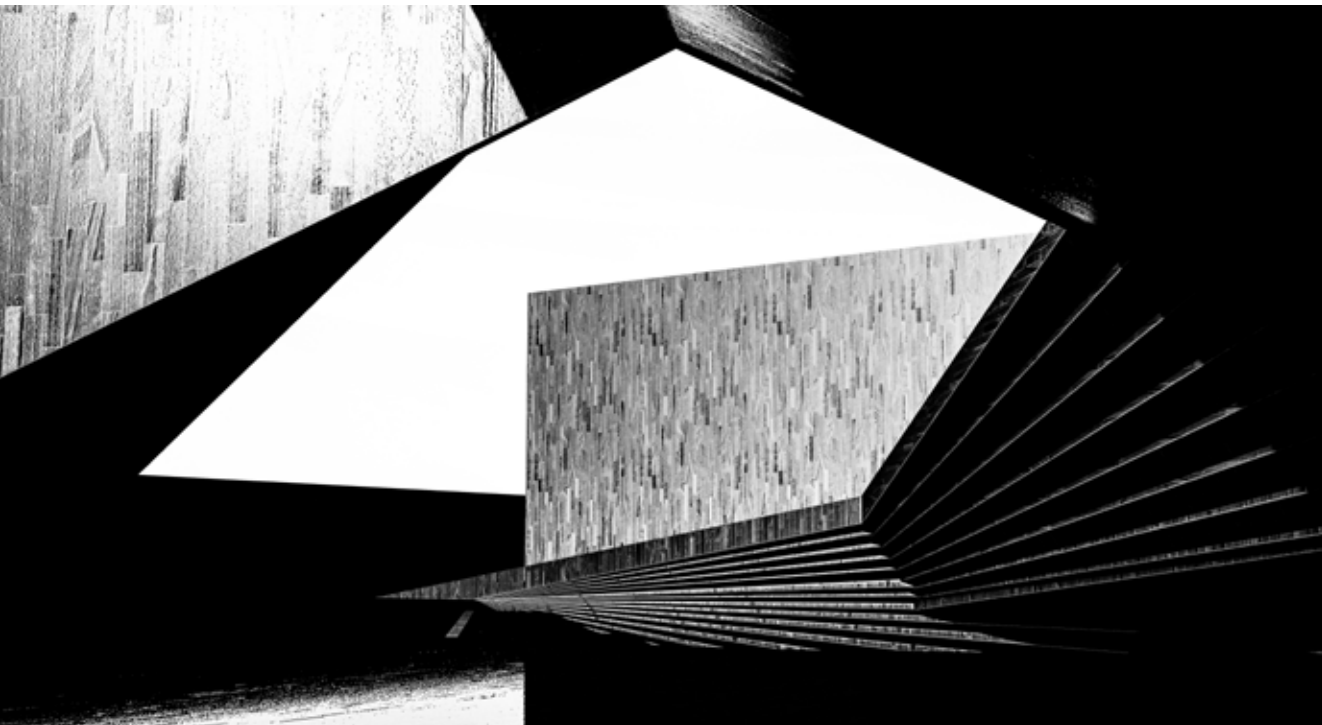
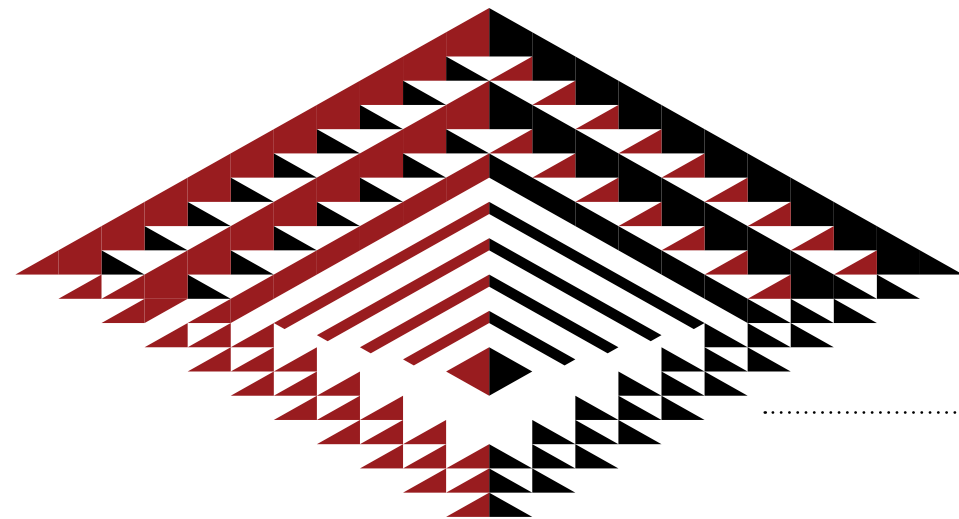
Tāniko

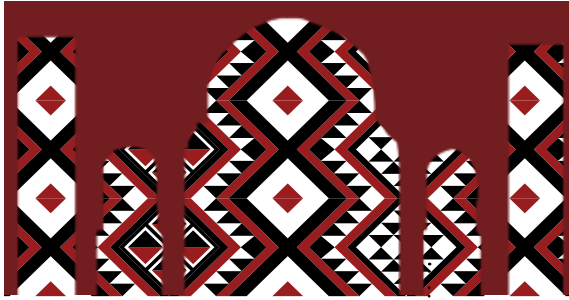
Tāniko is a traditional weaving technique of the Māori of New Zealand related to “twining”. It may also refer to the resulting bands of weaving, or to the traditional designs. The patterns that are created in Tāniko weaving are often triangulated forms.



Tukutuku

Tukutuku panelling is a unique art form to Māori and is a traditional latticework used to decorate meeting houses. various patterns have developed, the most significant, ‘the stairway to heaven’ depicted above. Artists often use tukutuku art as a form of inspiration to New Zealand.

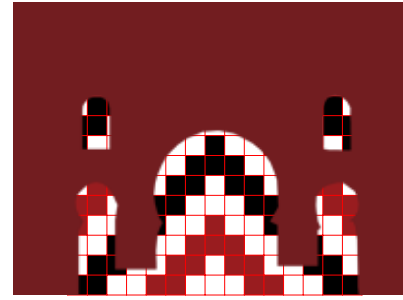




Moroccan form overlapping
Tāniko



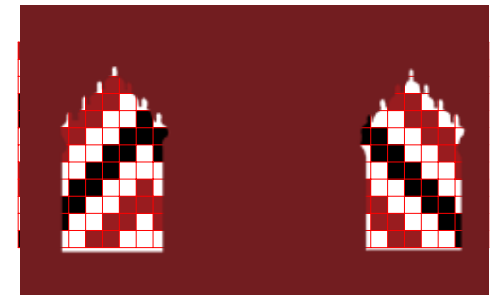
Moroccan form overlapping
Whakairo



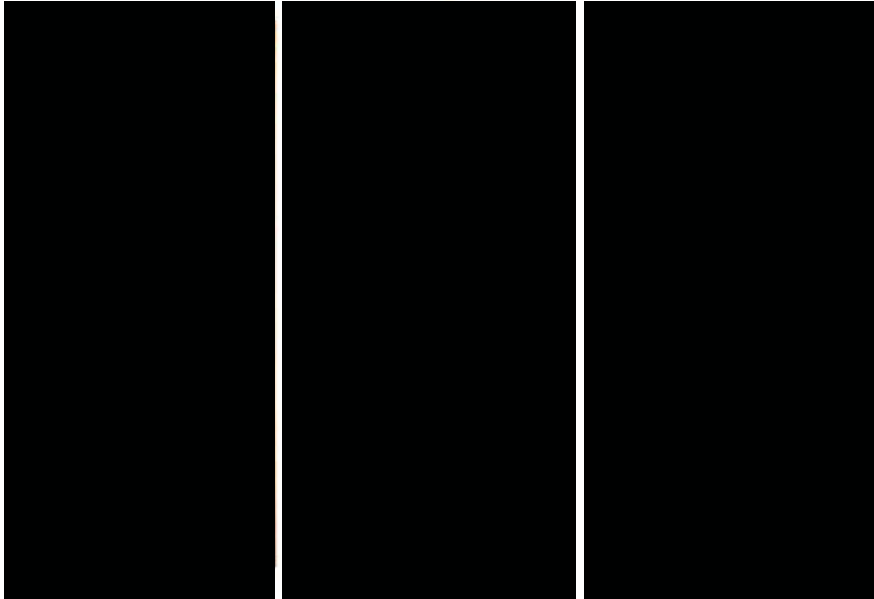
Moroccan form overlapping
Tūkutuku



Moroccan form
overlapping *Tāniko*



Moroccan form overlapping
Tūkutuku

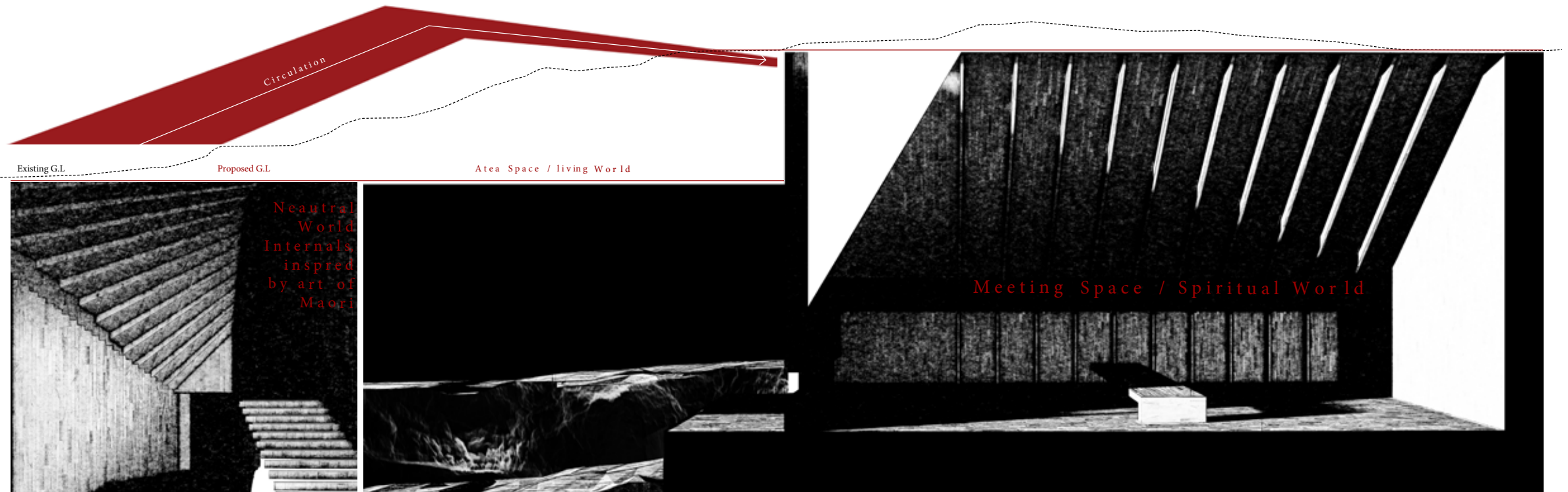


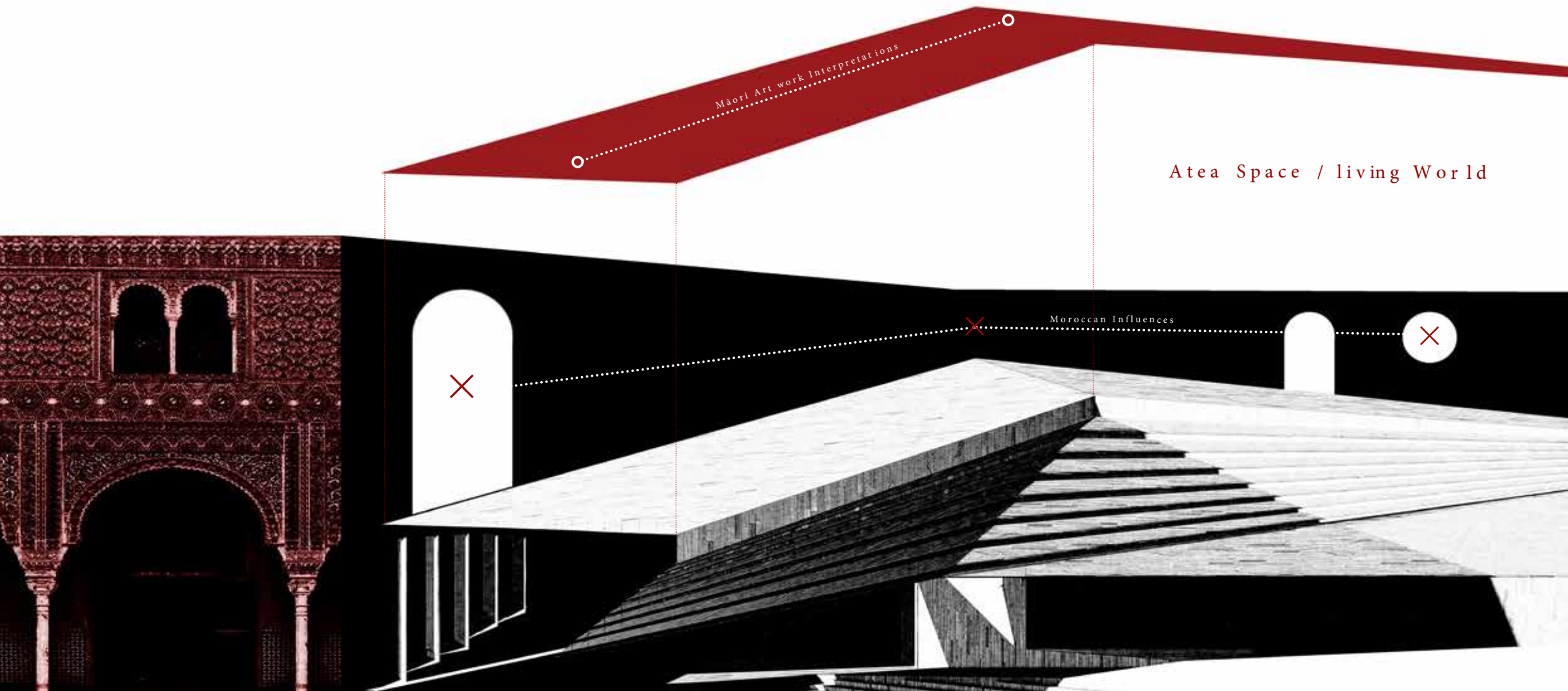
Interpretation of artwork in the sense of architecture:

Artwork can be integrated into wall surfaces acting as material, or in glazing panels to cast natural light patterns, or even in three-dimension architectural built forms. This is abstractly explored to the left in attempt to create a sense of New Zealand architecture through art.

Concluding this 'neutral' world design research, I have found that cross-cultural fusion in terms of aesthetic can be achieved by the merging and lapping of built forms, and can be further supported through a culture's art, materials and patterns.

Initial concept based on art and patterns







The “Living World”

The dependence on the environment for survival and spiritual ties to the land encouraged Māori to adopt a guardianship and a ‘way of life’ notion to care for the environment and positioned the land itself in high significance to Māori culture (Awatere, 2008).

The term papakāinga is associated with two Māori words, referring to ‘Land’ & ‘Home’ (Barlow, 1994). To Māori, land is not just a physical entity, but it symbolises a significant social, cultural and spiritual dimension that can associate land with Māori mythology (Awatere, 2008). The Māori word for land is whenua which has a parallel meaning of ‘placenta’. “All life is seen as being born from the womb of Papatūānuku” (Taonga, 2007).

Papatūānuku is the earth mother to Māori and is deeply associated to spiritual ties to Māori creation tradition.

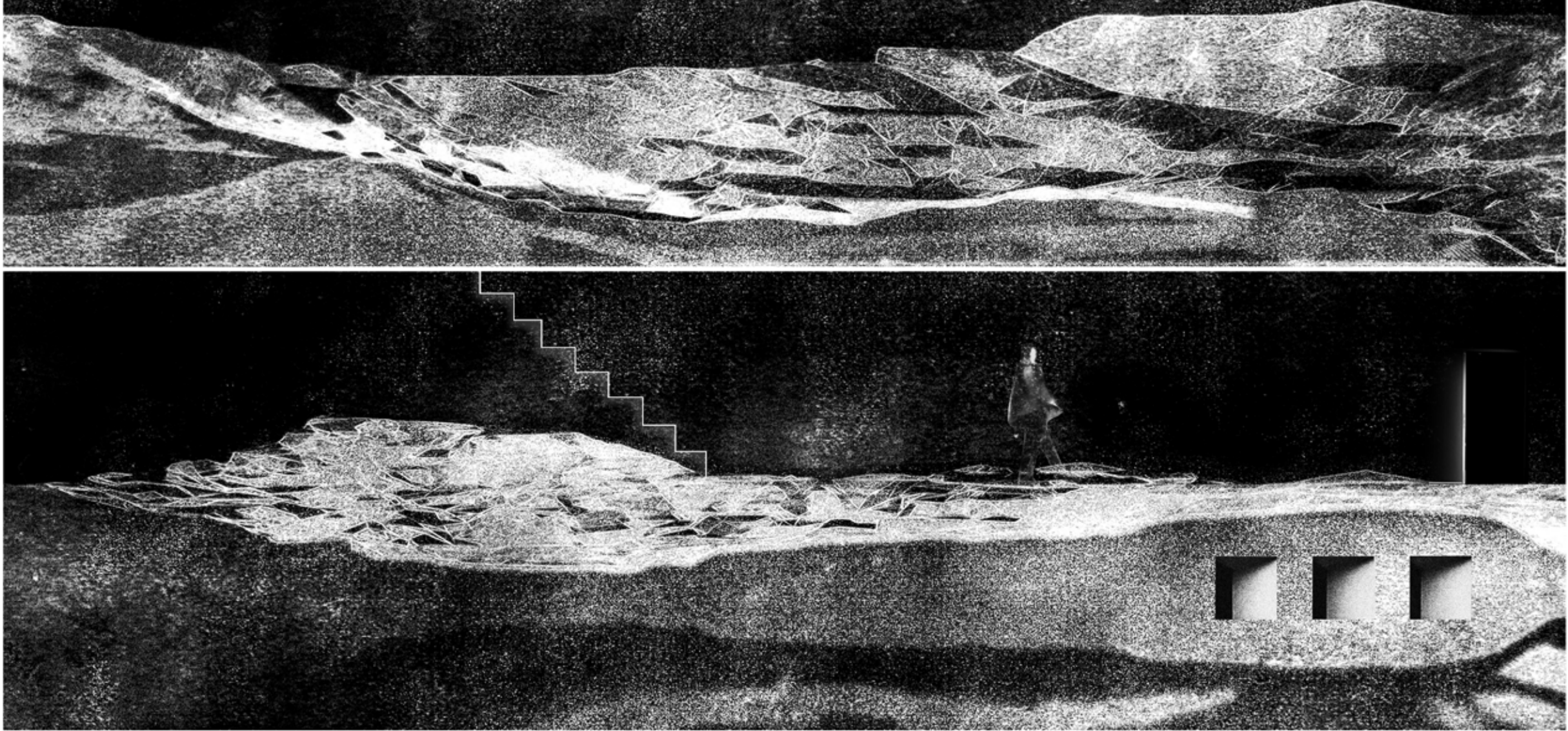
“Papatūānuku, along with Ranginui, the sky, was born in the darkness known as Te Pō. Papatūānuku and Ranginui had several children while remaining in an embrace. The children grew frustrated with living in darkness between their parents and conspired to separate them by thrusting Ranginui above and Papatūānuku below. Thus the world of light, Te Ao Mārama, came into being and created the world we live in today” (Taonga, 2007).

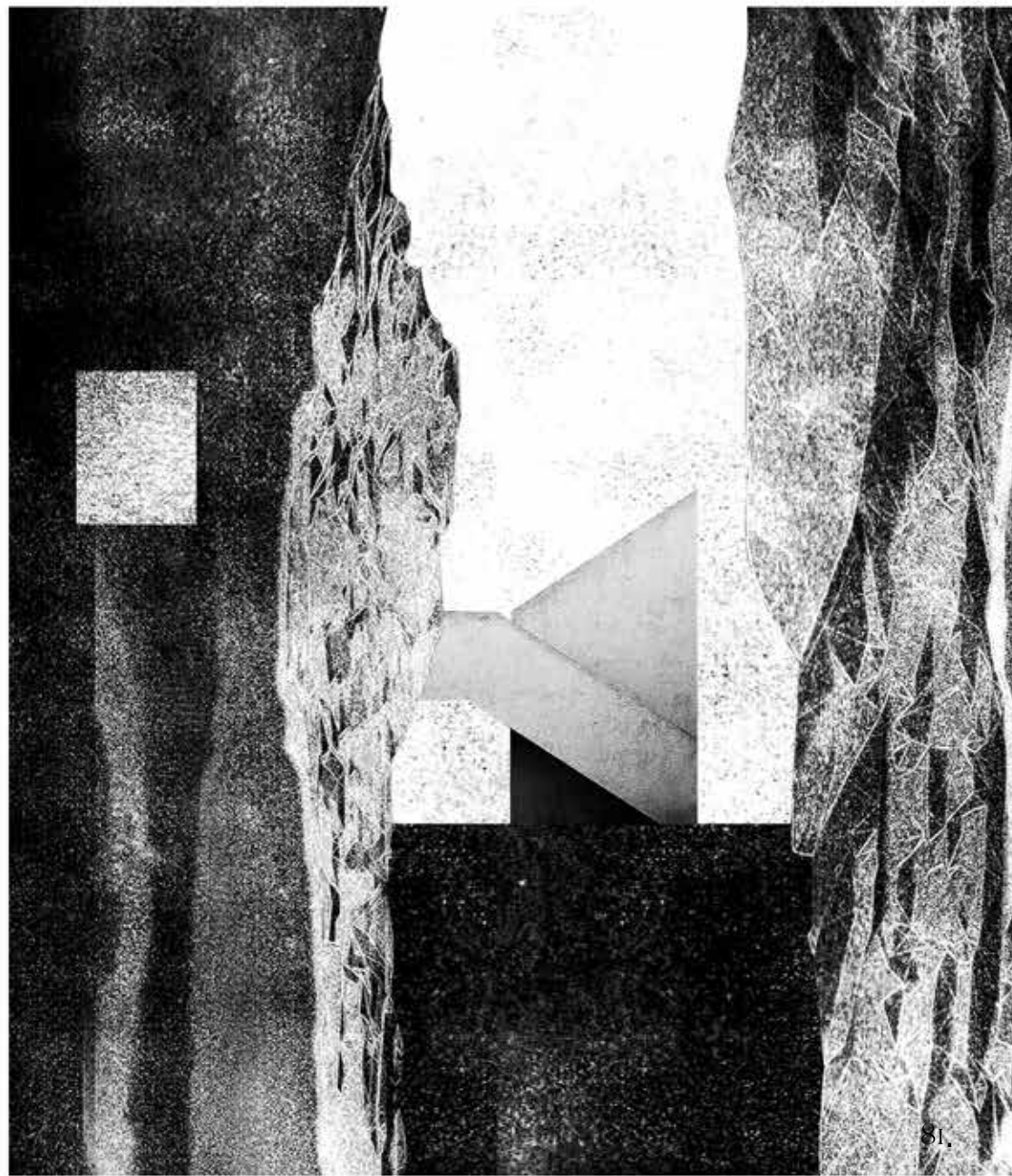
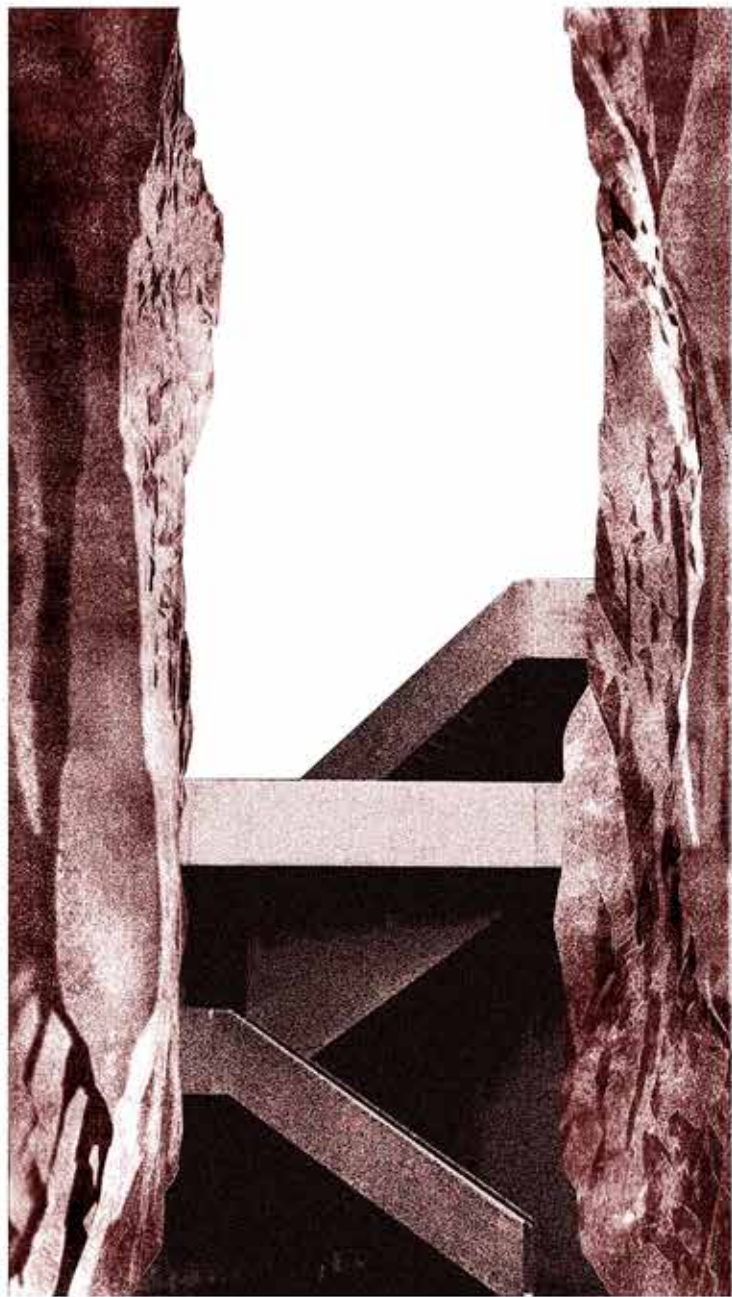
This Māori legend further exaggerates the spiritual ties that Māori has with the land, as land is believed by Māori, to be a living entity. It can then be considered that a representation of the Māori marae ‘living world’ threshold in which, is a significant design driver of the proposed embassy, can be directly associated with the landscape. Suggesting that landscape influences and integration can help achieve a notion of ‘living world’.

Land does not only have significance to Māori but has significance to all cultures. All cultures, all people and all parts of this world are linked and bounded through the land. At one point in time, all cultures depended on the land for survival and still today, use the land in some way or form. With an entity that connects all cultures, could landscape and natural resource integration in architecture be a method of cross-cultural practice?

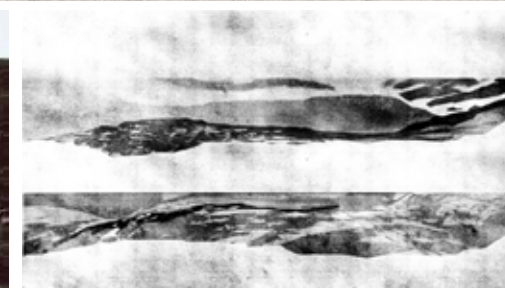
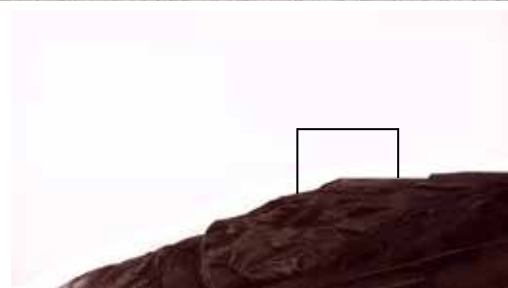
A design experimentation will be conducted aiming to discover methods of how topographies can be manipulated, excavated, extracted and re-constructed in the form of architecture and that it can too, represent a Māori ‘living world’ in form of cross-cultural and cross-topographical fusion.

Architecture Integrated into landscapes: An abstract interpretation.

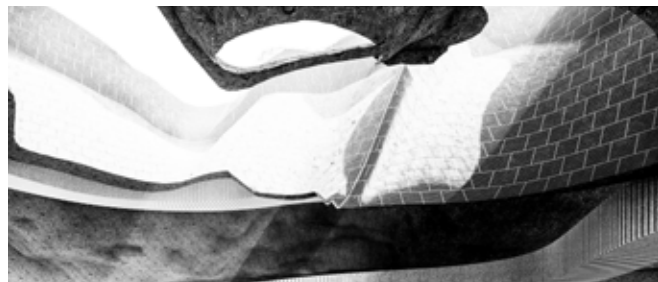
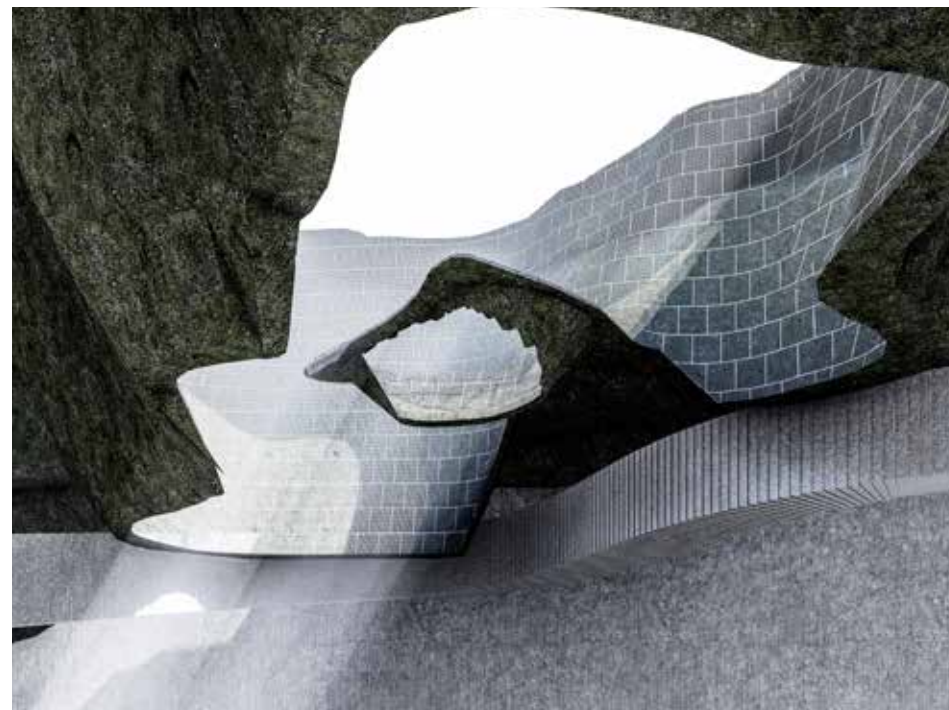




Architecture Integrated into landscapes: An abstract interpretation.



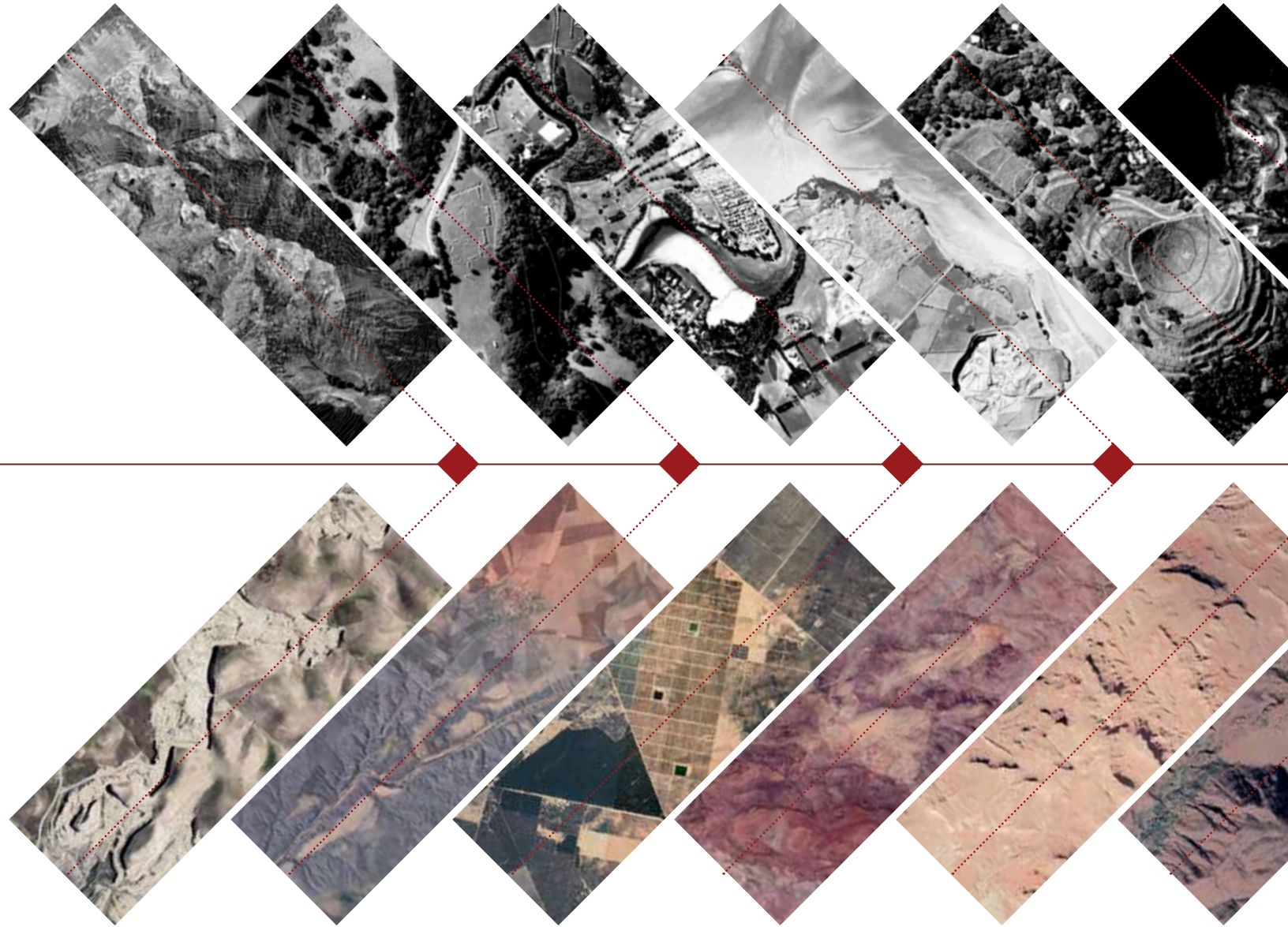
*speculative, conceptual thinking for
entrances into underground built-
environments.*

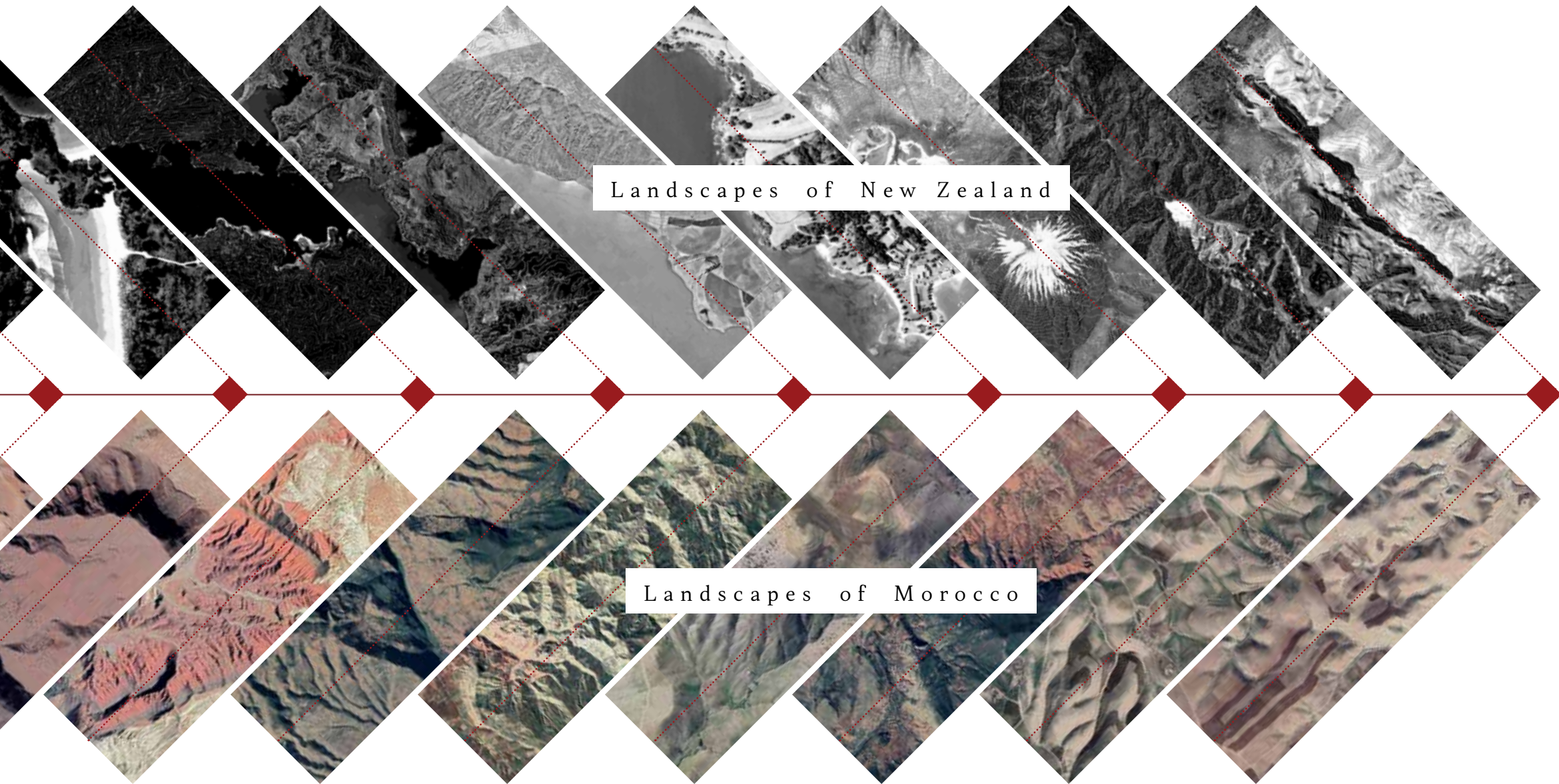


speculative, conceptual thinking for topographical natural light portals, allowing sunlight into underground built-environments.

Following the speculative conceptualizations regarding landscape integration, where I have explored multiple interpretations of how one can inhabit the whenua. These interpretations are indeed, in speculation and are most likely impossible to be constructed. The geotechnical and structural constraints prevent such environments to be rationalised. Nonetheless, the aim of these concepts was to envision methods of inhabiting topographical sites in which, portray a sense of a “living” and “spiritual” world. In my belief, this succeeded.

Moving forward the idea can be re-interpreted in a rational sense and can be conceptualised to merge differing landscapes together. In particular, the following design experiments will attempt to conduct methods to extract New Zealand topographies and integrate them into a different context. This will be achieved through an extraction method.



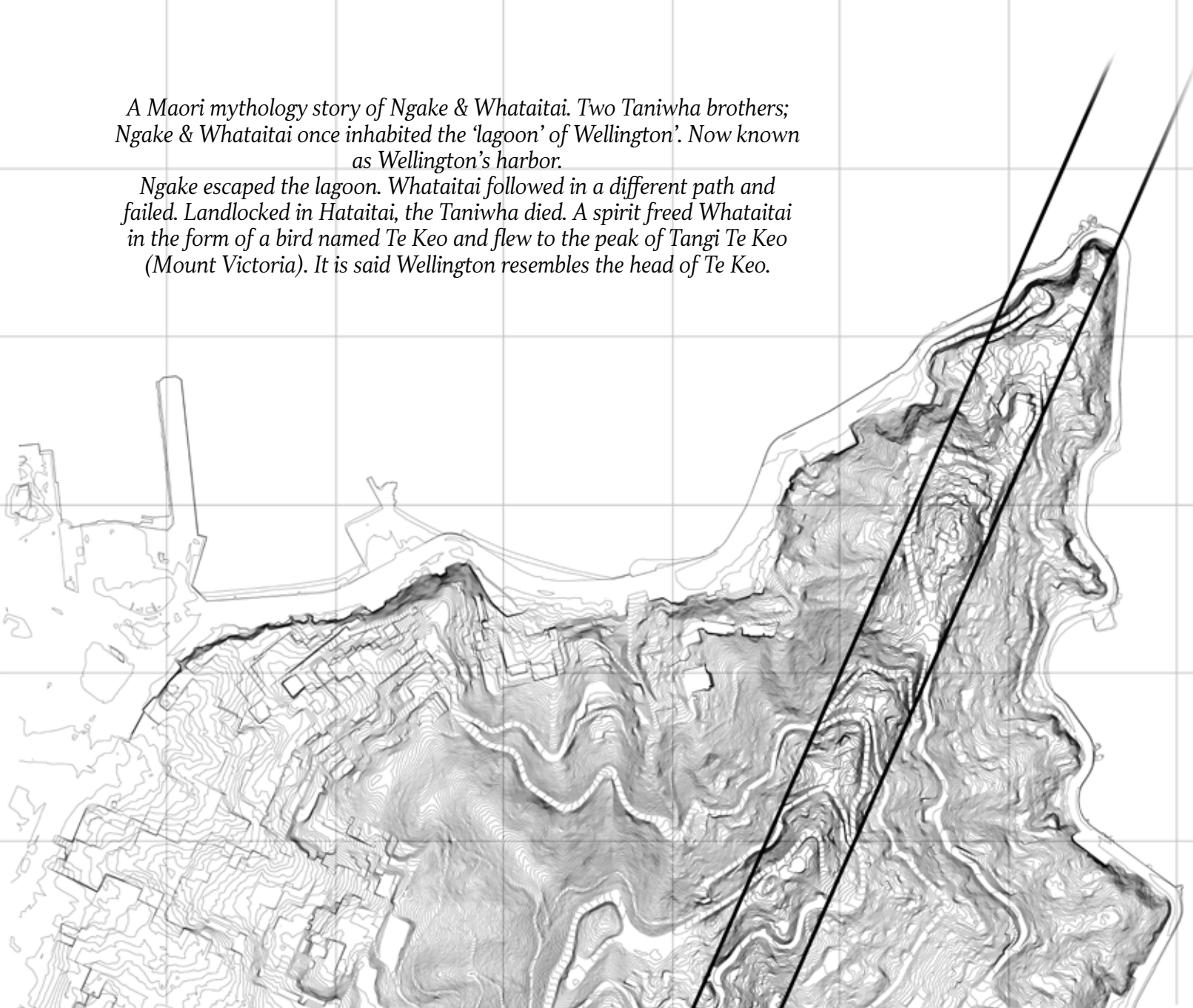


Landscapes of New Zealand

Landscapes of Morocco

A Maori mythology story of Ngake & Whataitai. Two Taniwha brothers; Ngake & Whataitai once inhabited the 'lagoon' of Wellington'. Now known as Wellington's harbor.

Ngake escaped the lagoon. Whataitai followed in a different path and failed. Landlocked in Hataitai, the Taniwha died. A spirit freed Whataitai in the form of a bird named Te Keo and flew to the peak of Tangi Te Keo (Mount Victoria). It is said Wellington resembles the head of Te Keo.

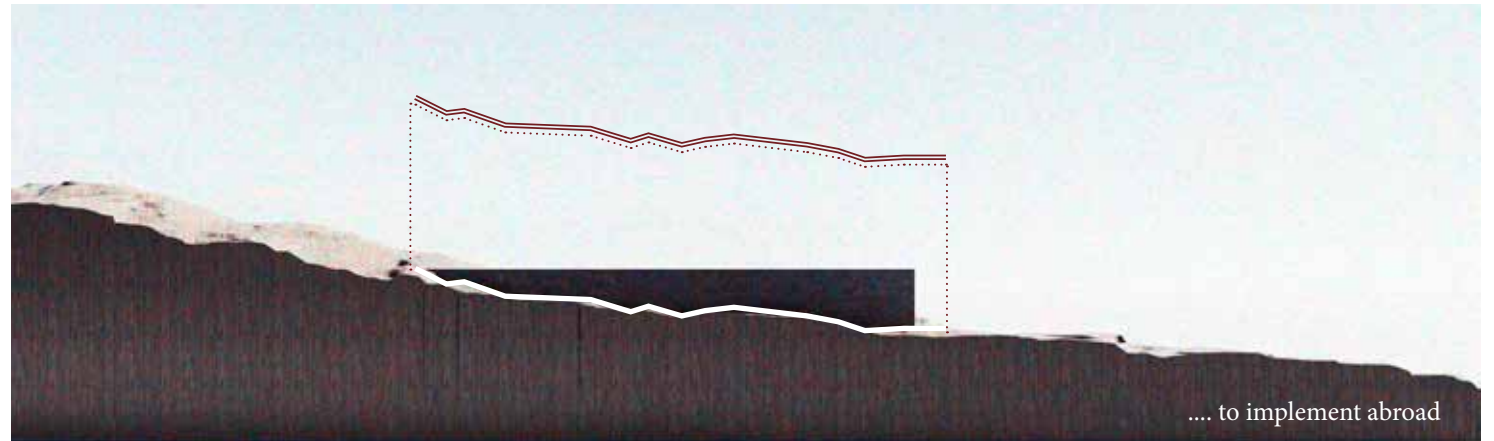


An abstract illustration of “Tangi te keo”.



A design experiment of ‘extraction’ will be conducted through a significant Māori piece of whenua – Tangi-te-keo, also known as Wellington’s Mt Vic. The extraction of this landscape will be achieved through scanning the topographies contours and translating the extracted contours into inhabitable architectural representations. The conceptual process follows.

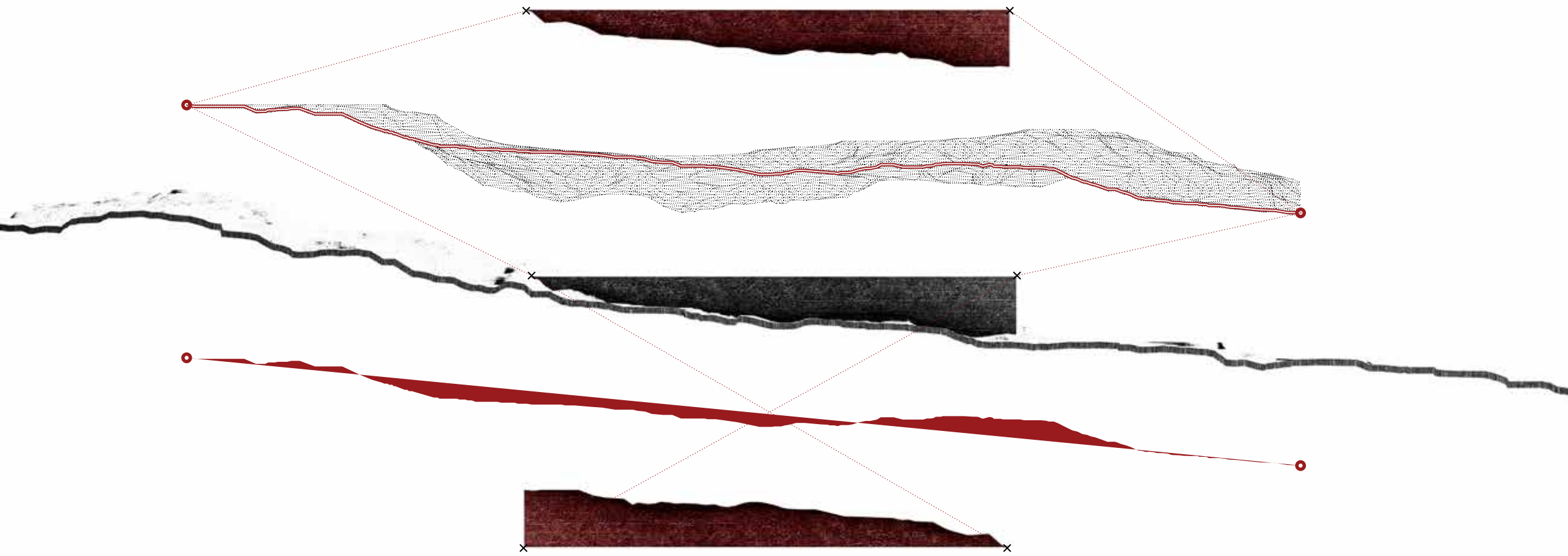
Extracting Aotearoa landscapes...

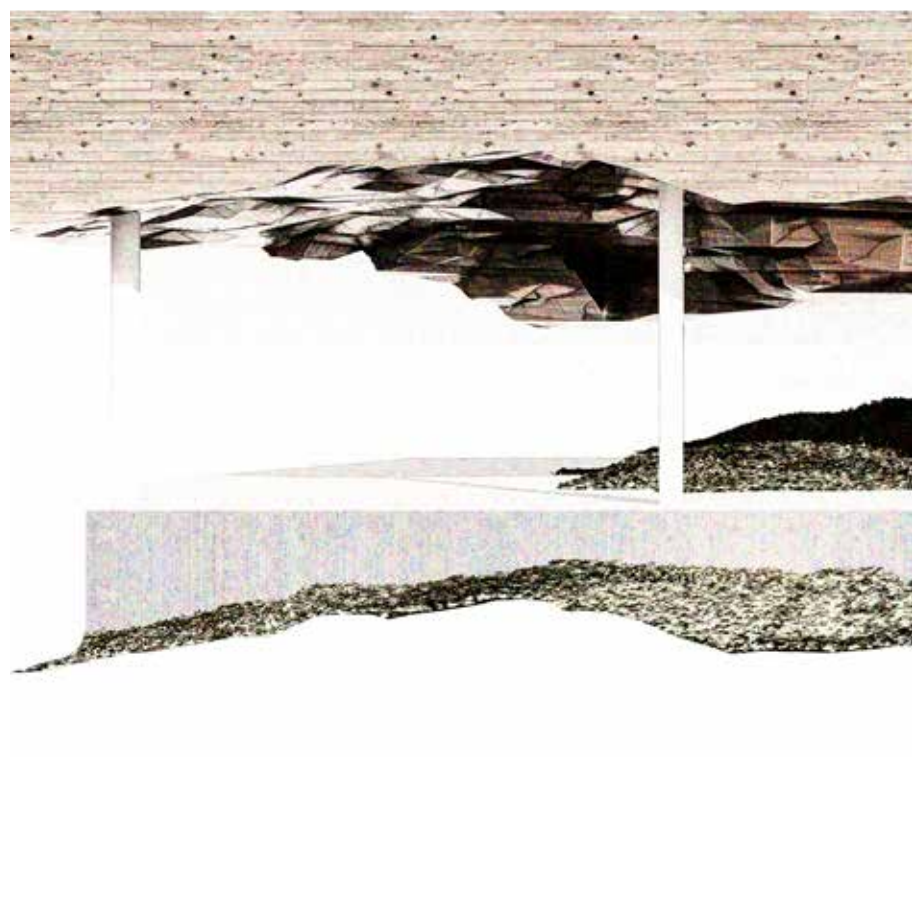
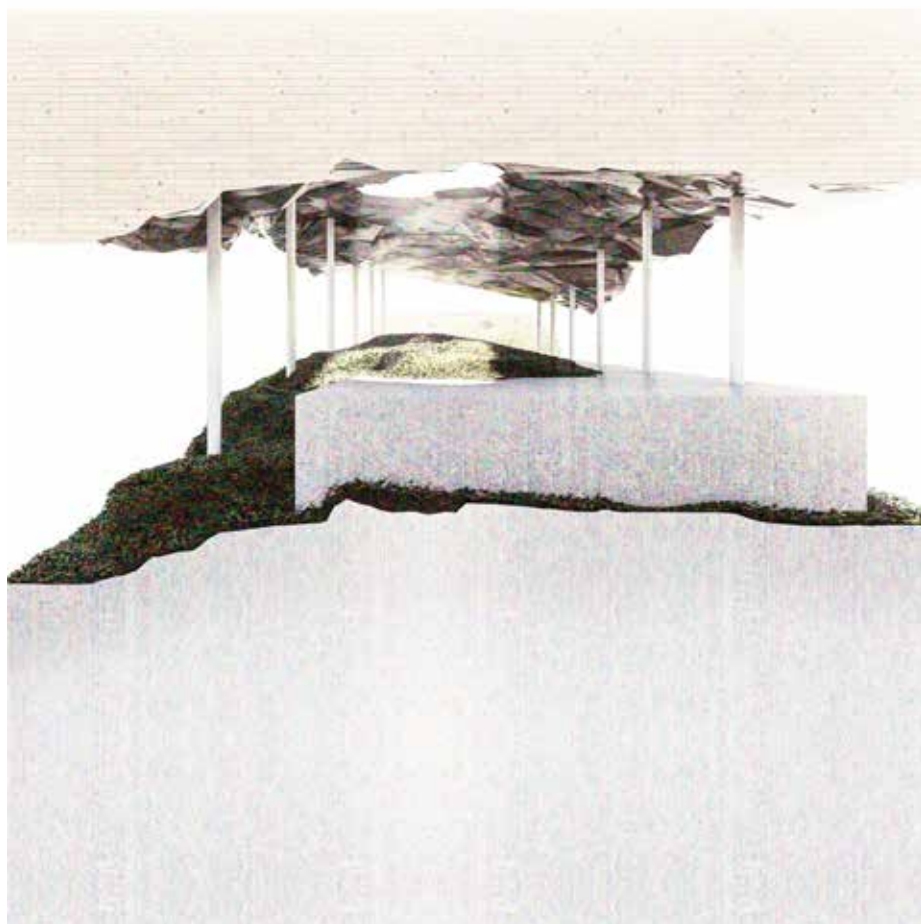


Architectural interpretation of extracted topography

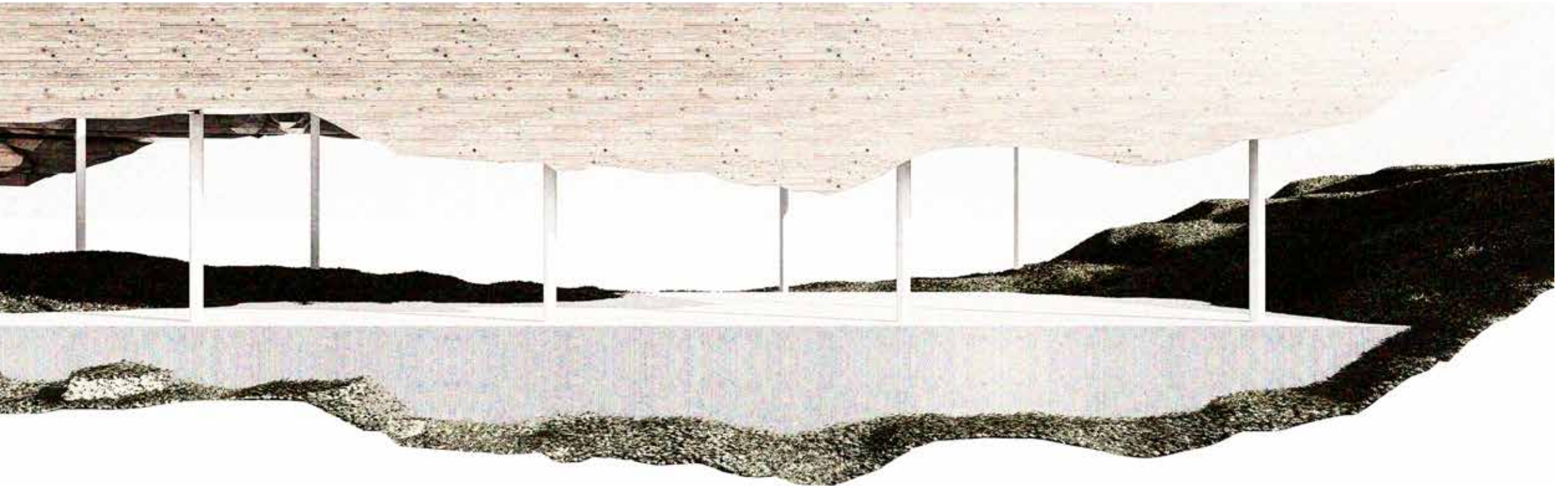


Extraction Process

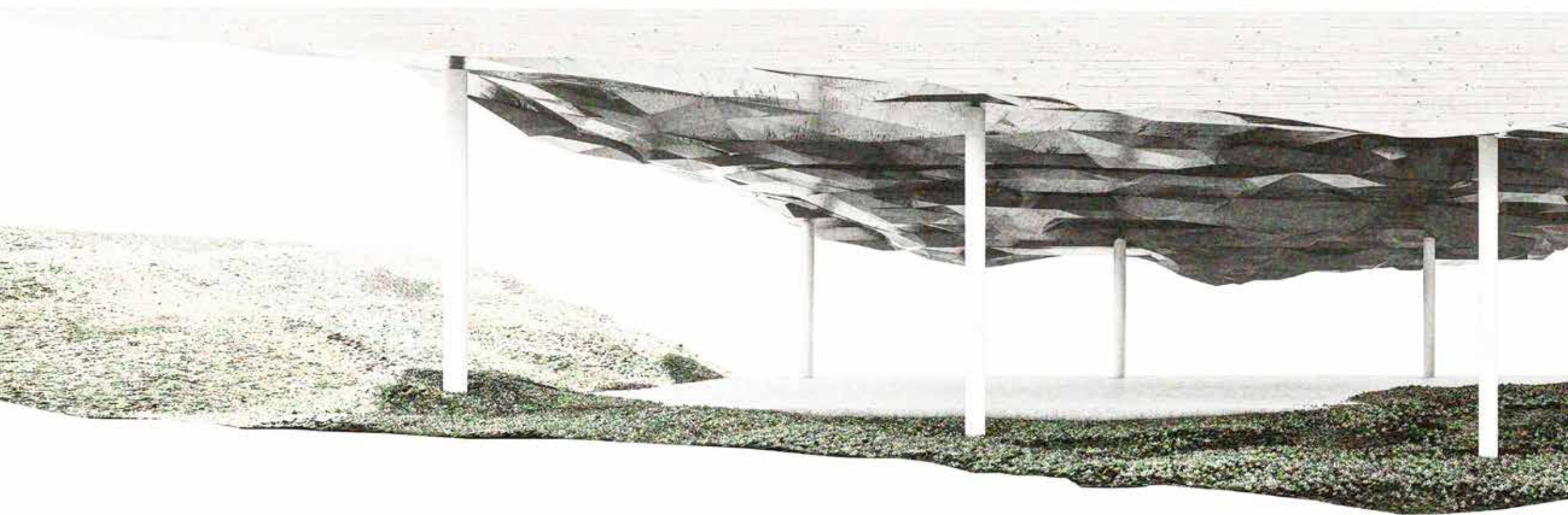


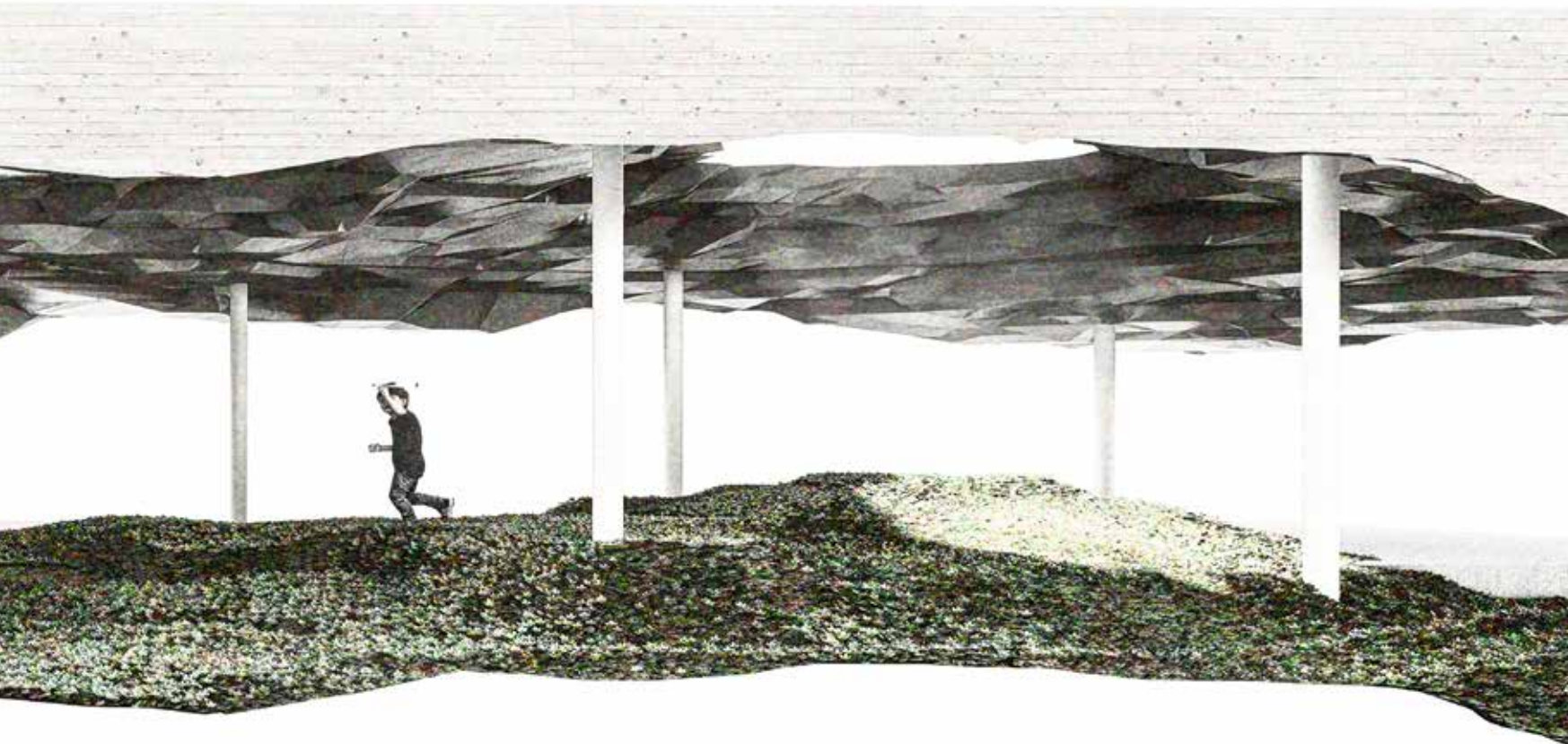


Developed Architectural interpretation of extracted topograhly inclusive of rational structural properties



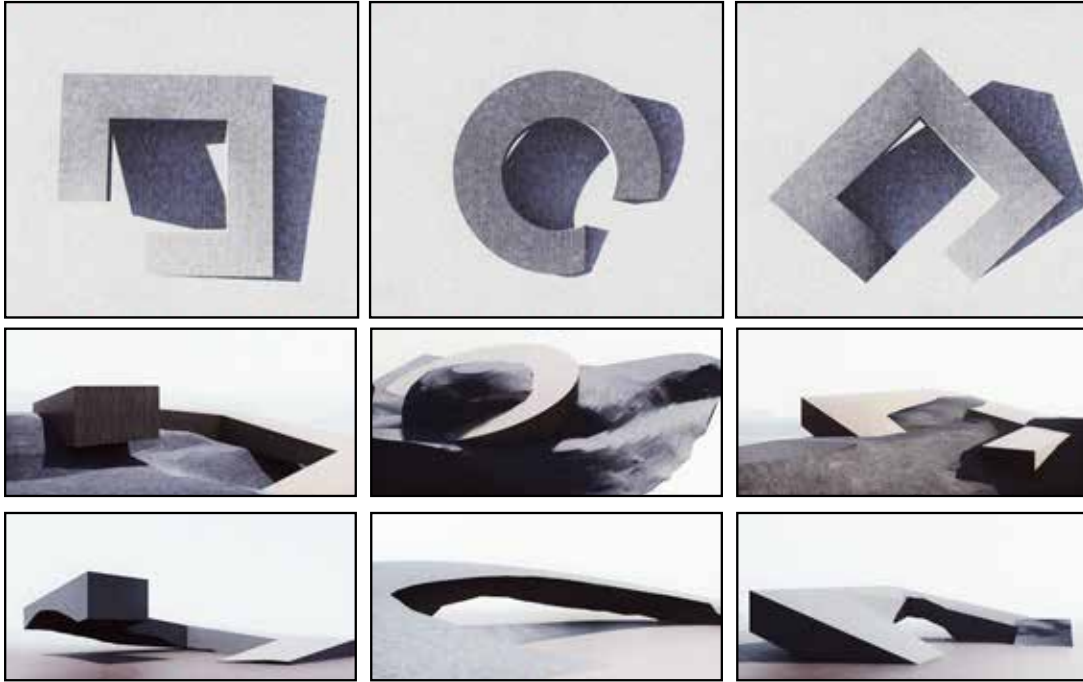
Developed Architectural interpretation of extracted topography inclusive of rational structural properties - Inhabital (A sense of scale)



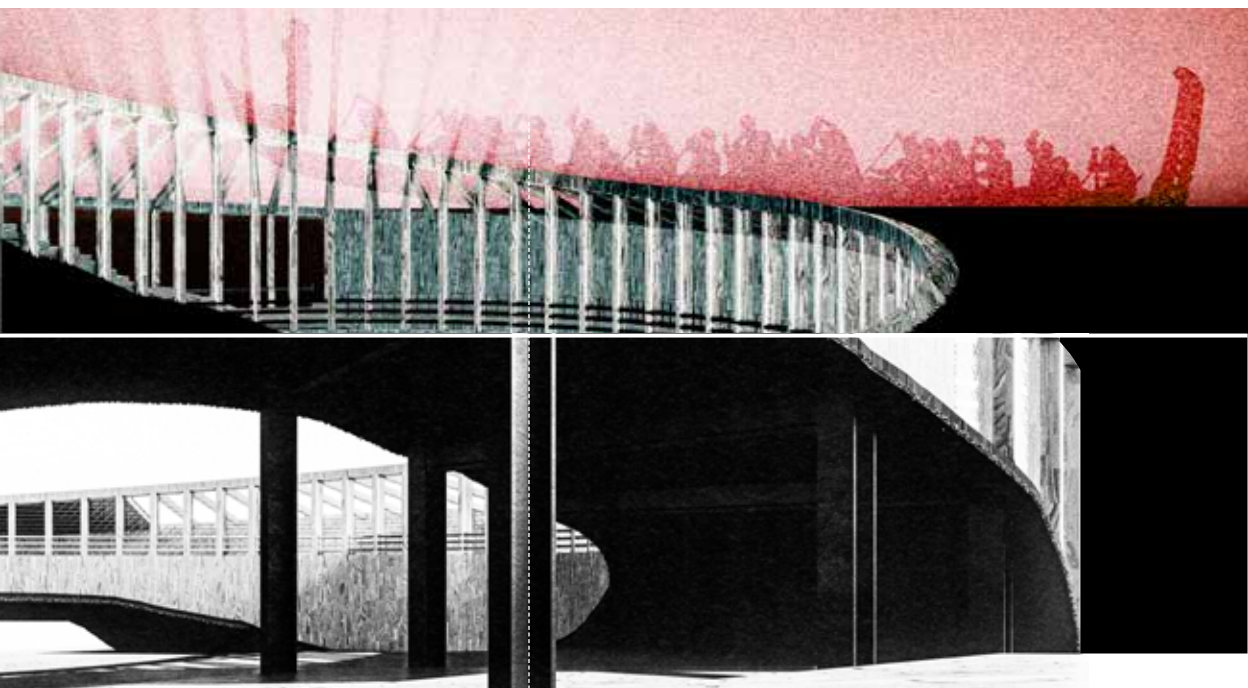


In reflection to this topographical extraction design experiment, we can start to get a better understanding of cross-cultural fusion through the interweaving of landscapes. I will continue the experiment, where this method will be used In the sense of “a living world” threshold – A marae atea inspired space where there is a central focal point in the composition of the architecture.

Conceptual ideas of built forms in resemblance to a central marae inspired atea space.



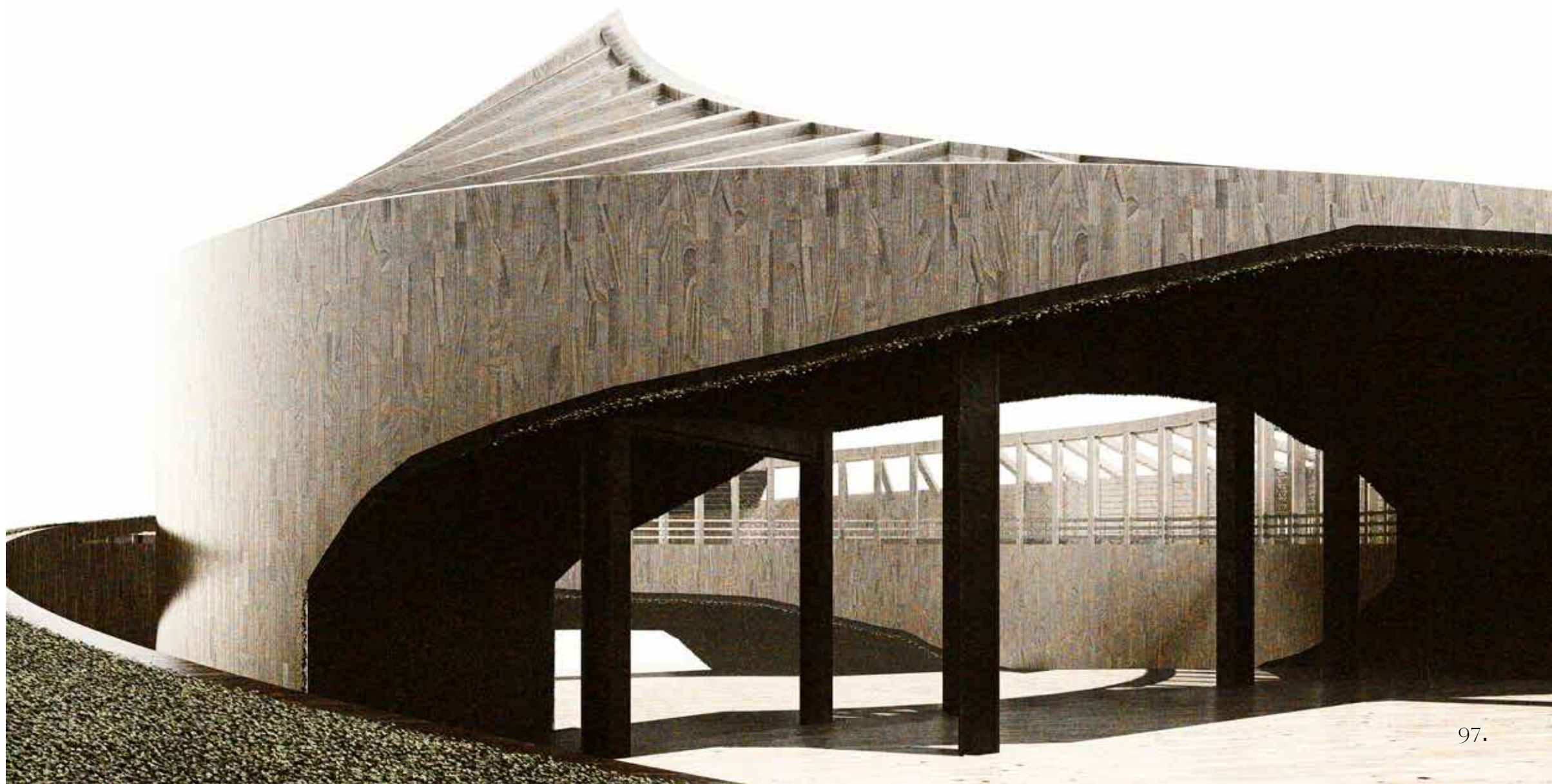
the extraction process / the crater has been inverted processing extraction into built form

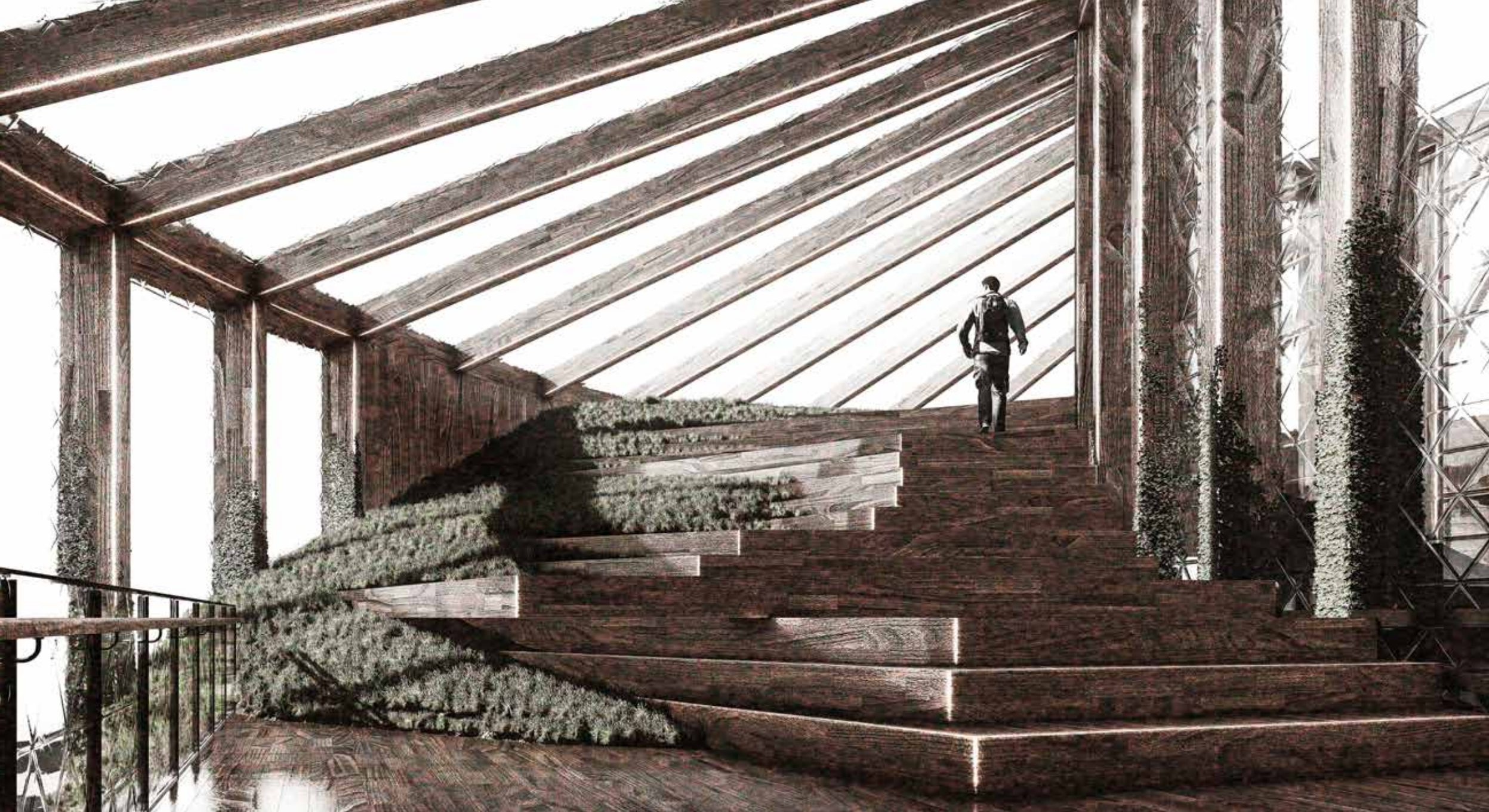


..... processing extracted built form into inhabitable spaces

Architectural Outcome





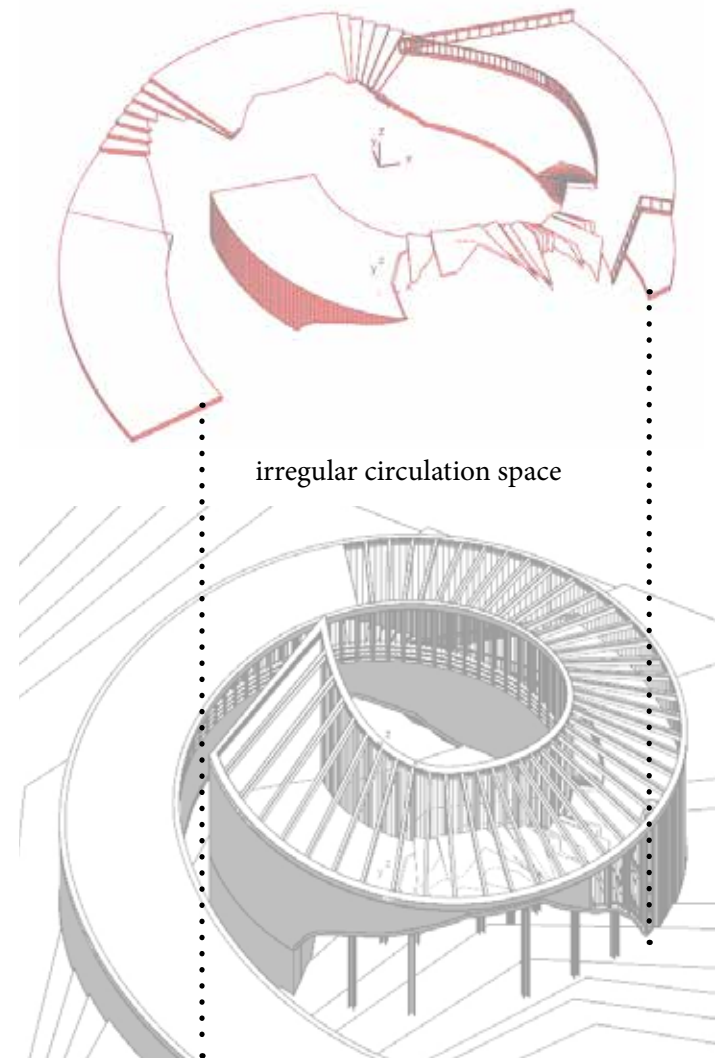


Concluding this design research, I feel that an idea of cross-cultural unity has indeed been fulfilled. This is because all cultures are bonded to the land one way or another. The topographic extraction method of mimicking landscapes from one nation and interweaving it into a foreign nation's context, in the outcome of built-forms of architecture, can be considered a sense of cross-cultural fusion. Thus, it literally merges two cultures environments, and can be experienced by both cultures as appreciation to the land that we all once depended on, fulfilling a notion of the 'living world'.

Critical reflection on the actual visual aesthetic outcomes, the exterior can be seen as a means of obstructive contemporary architecture that does not situate in harmony with the environment but rather

dominates and takes away from the environment. However, the interior spaces of the outcomes create dynamic and vibrant circulation spaces. Although, to some, it could be considered wasted space, as majority of the internal space is devoted to irregular circulation space. Thus, in turn delivers communal and public seating and break out spaces that can be reflected as an inviting gesture to the land.

To take away from this study, I will use this topographical extraction method in the final design where I will integrate New Zealand landscapes within Moroccan landscapes, but in doing so, I will only implement into internal spaces to avoid the sense of 'domination' over the surrounding environment.

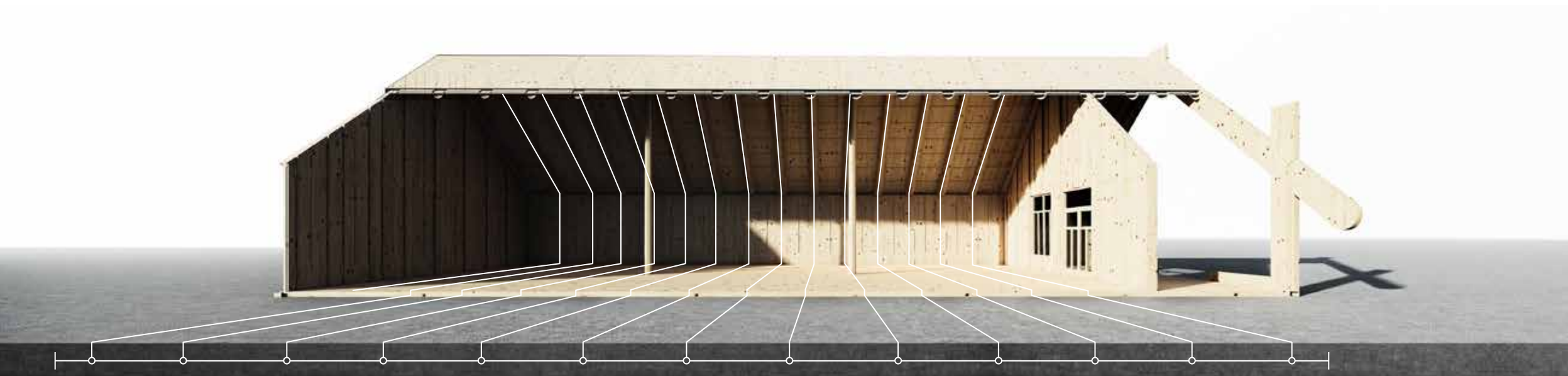






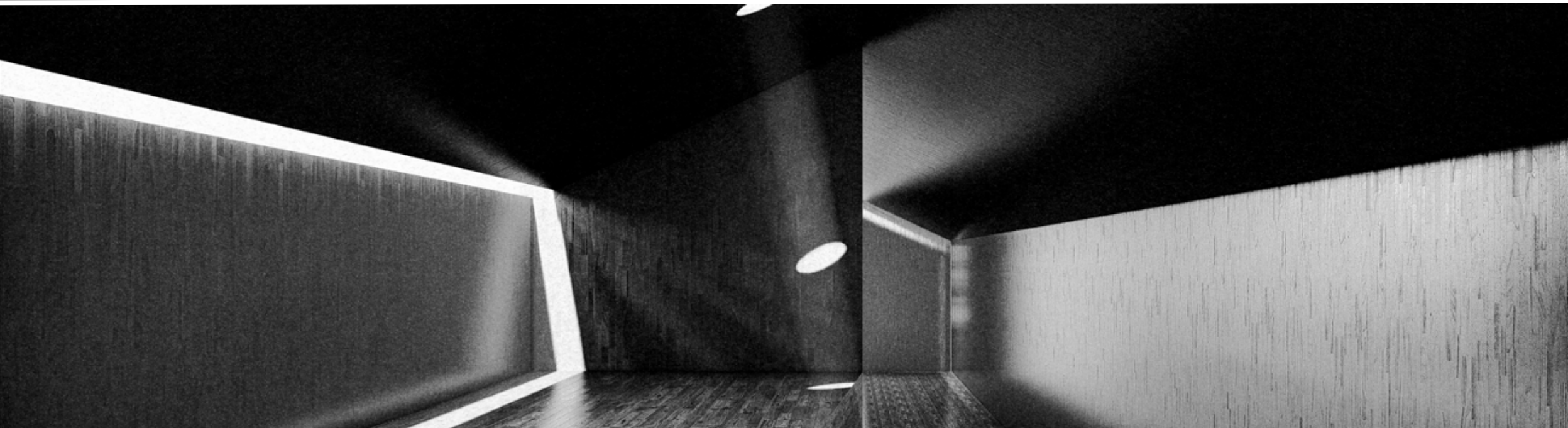
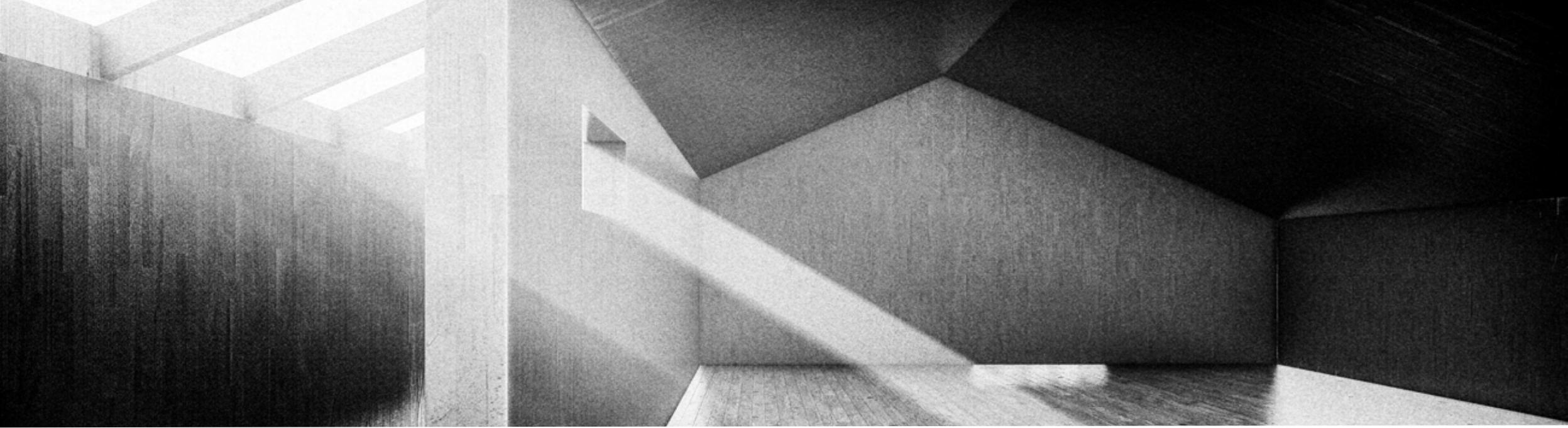
The “Spirtual World”

We have defined that the intangible customs of Māori are to be embedded in the design and are dictated by a spatial arrangement paradigm. This in turn, will only have significance to the Māori people that understand and are knowledgeable of these spatial customs. Therefore, in this design research section, I will investigate ideas regarding how one can represent a “Spiritual World”. As established, the spiritual world will be prioritised by Māori customs and therefore, I will engage in this design research with precedents of one of the most significant, spiritual building in Māori cosmology, the whare whakairo.



The interior of the whare whakairo is a single enclosure with one door and one window to the porch. Thus, not allowing natural light in or out of the building. I myself, experience senses of spirituality when natural light intendedly penetrates architecture and lands on a significant, specific spot within an interior space. A 'god ray' like notion that can be interpreted like the 'parting of clouds'. I have showcased a couple examples on the following page in support of this claim, with no reflection because how can one assess 'spirit' when it is perceived differently to all? However, senses like these, will not be able to be achieved if we take direct precedents from a whare whakairo where usually, side or rear openings are forbidden.

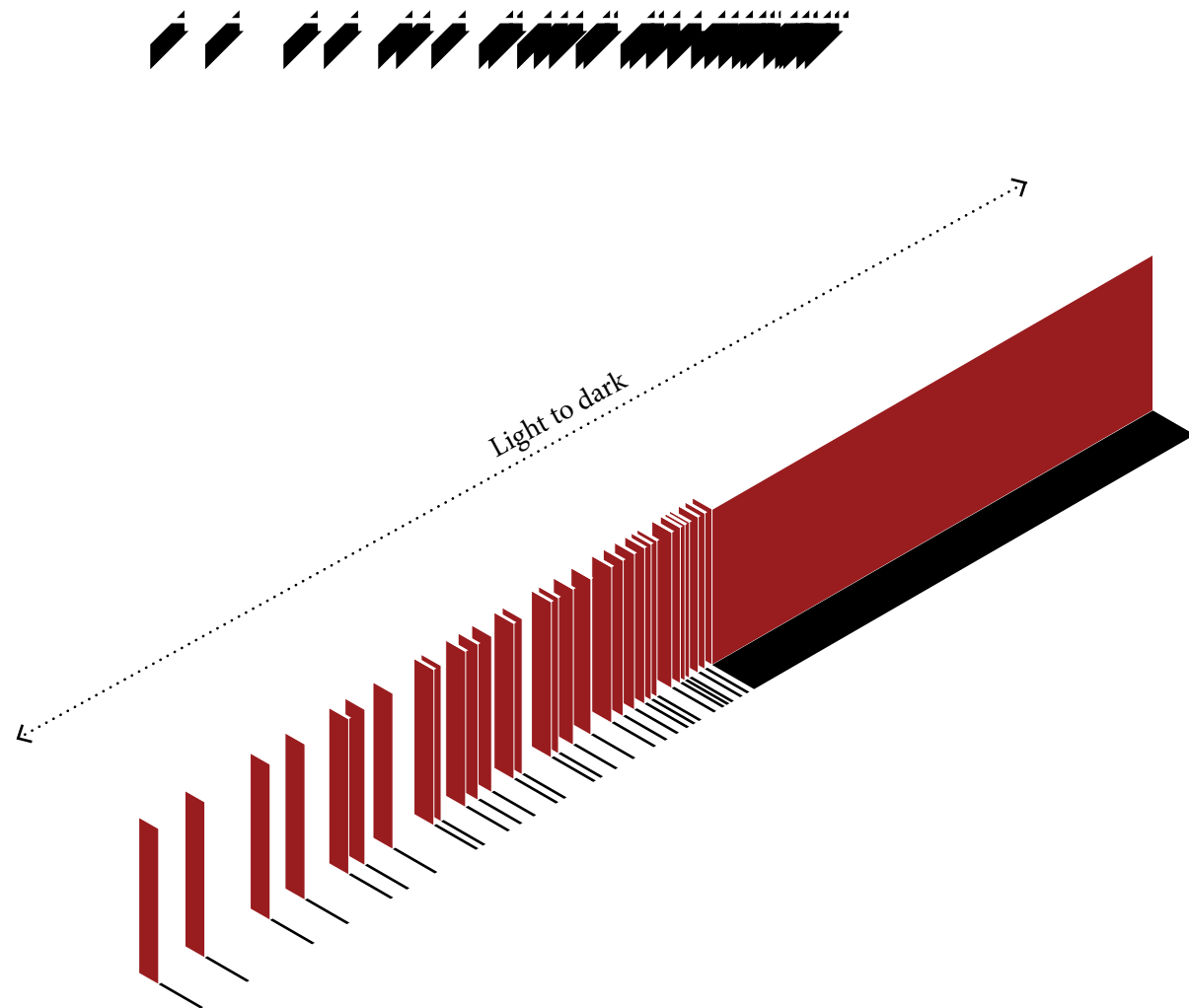
The threshold of the whare whakairo is as illustrated to the left in a diagram that I had constructed from the literature findings. As one passes the 'living world' in to the 'spiritual world' of the whare whakairo, the enclosure gets darker to one end representing the ancestral past and the entry or light end is representative of the present. Thus, a linear axis into darkness, in which I believe helps add to the notions of spirituality embedded in the whare whakairo. This light to dark paradigm will be explored through design.



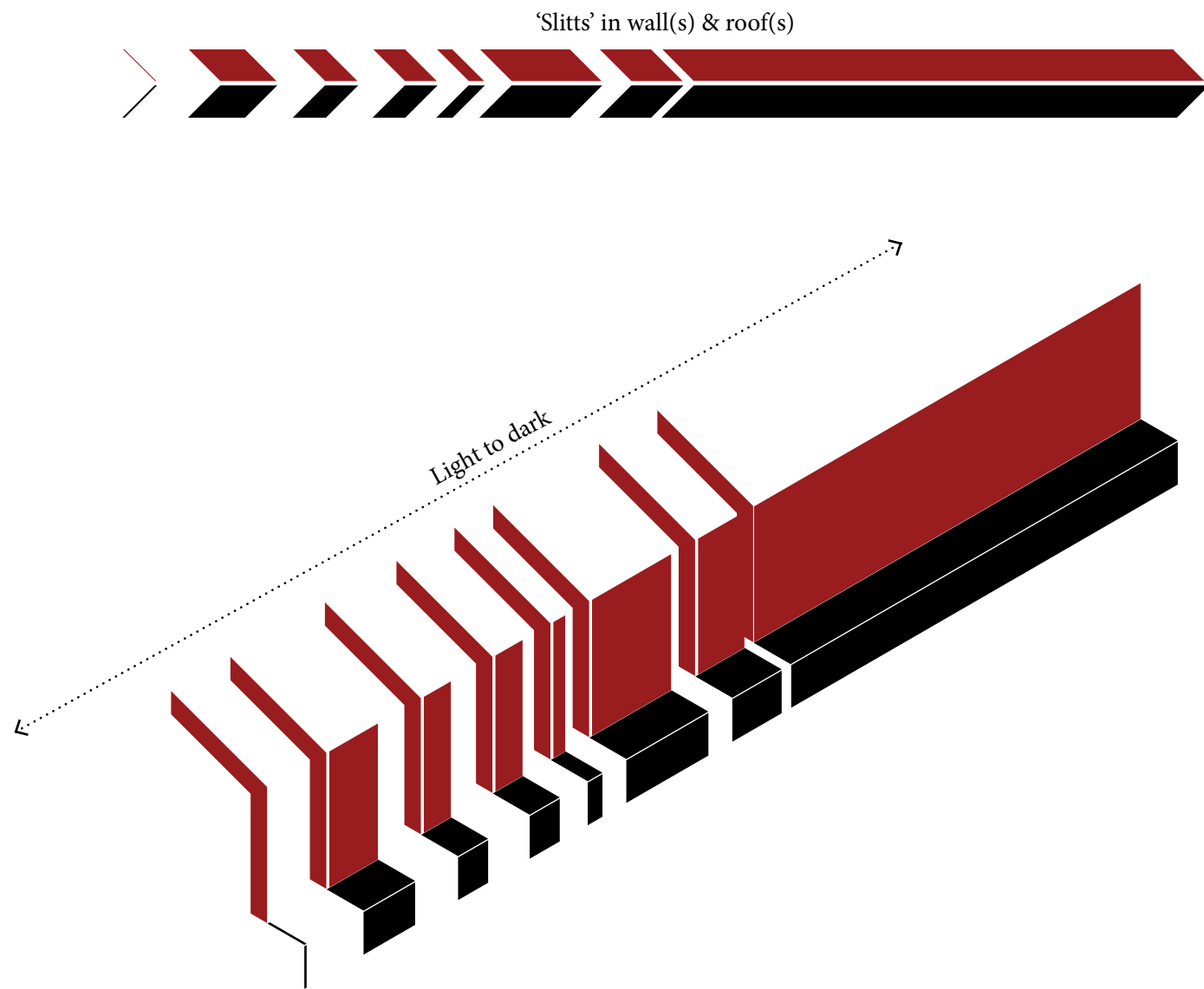




'Slits' in wall(s)

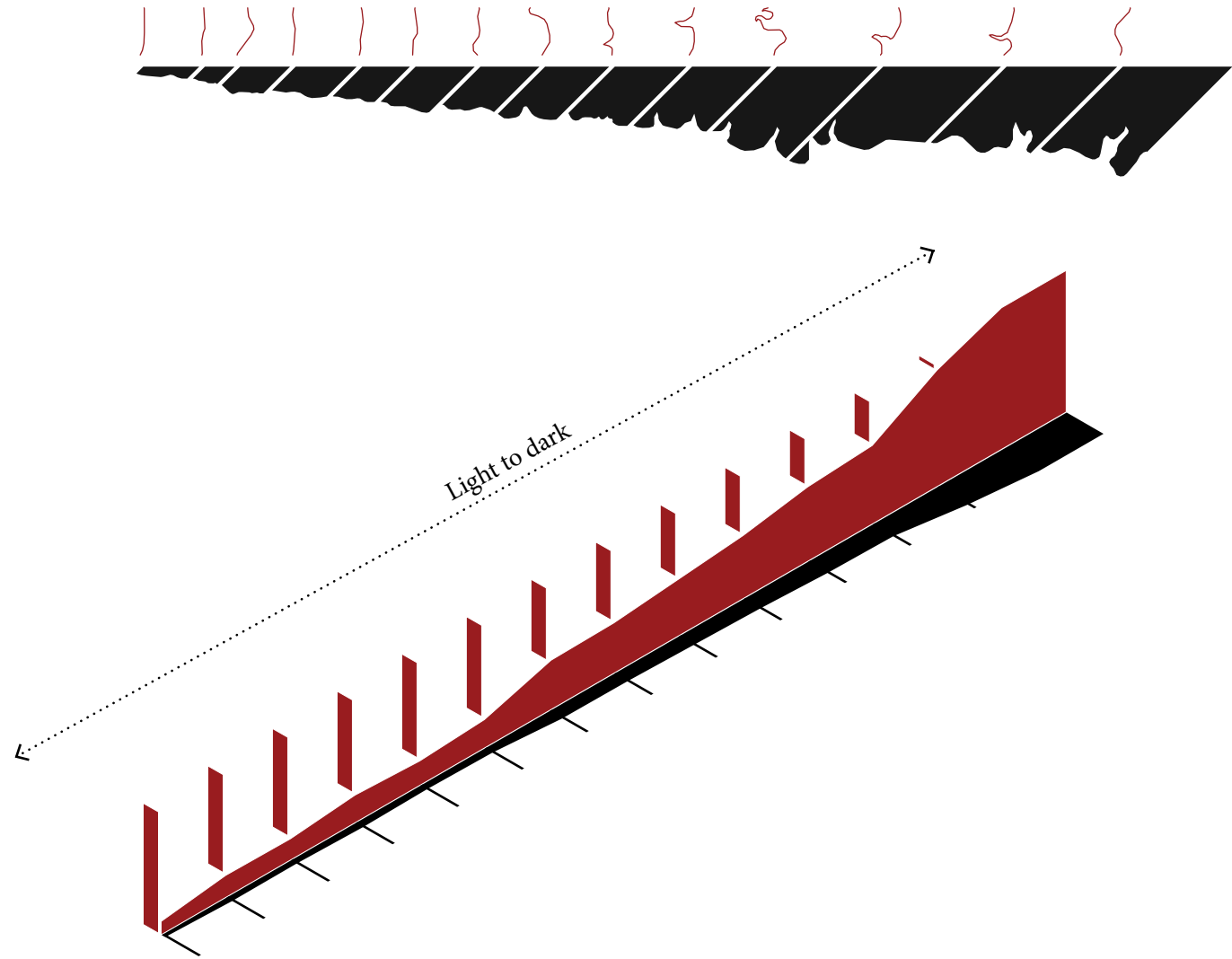






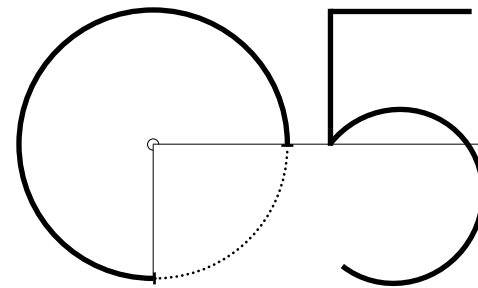


Enclosed into the whenua



The strongest of the three iterations in my belief, is this idea of the building visually be seen as enclosing into the whenua, conceiving notions as a cave. Contemporary meeting houses have been constructed on this notion where the rear disappears into the ground which is interpreted as ultimate spatial enclosure or a closer relationship with the land thus, a spiritual sense has been full-filled (McKay, 2004). The meeting house, of the proposed embassy will therefore be integrated into the ground bringing one closer to the whenua, a spiritual entity in the worldview of Māori.





Chapter
Final Design
*'New Zealand
High Comission
of Morocco'*



Proposed embassy functions and spaces

Public.

- 10 - Library

Semi-public.

- 03 - Reception and foyer.
- Visa and passport reception.

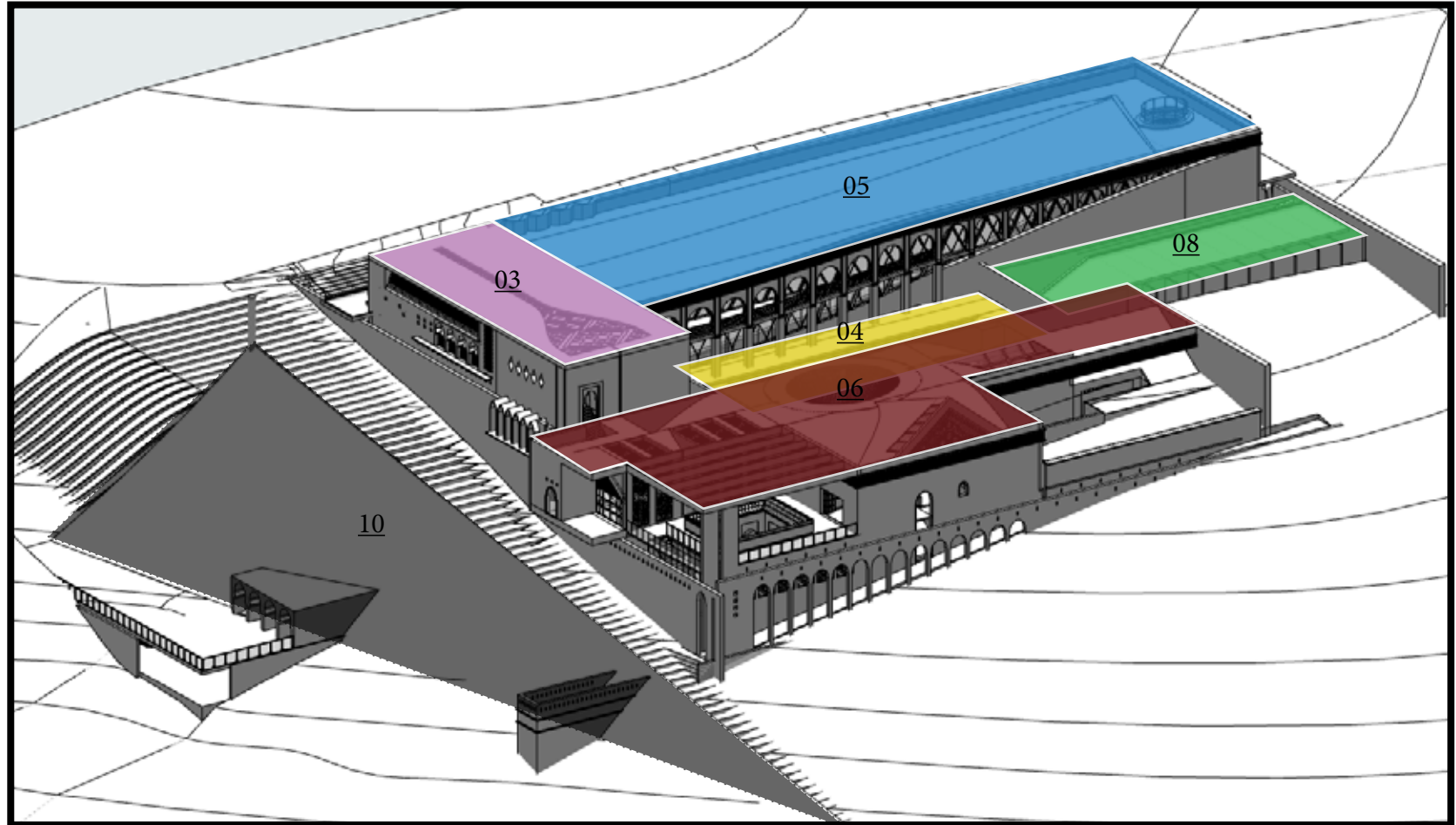
Private.

- 05 - Large office spaces
04 - Communal forecourt (ātea).
- Ambassador office.
08 - Government meeting room. (Whare Whakairo).
06 - Banquet hall functional space- inclusive of kitchen.

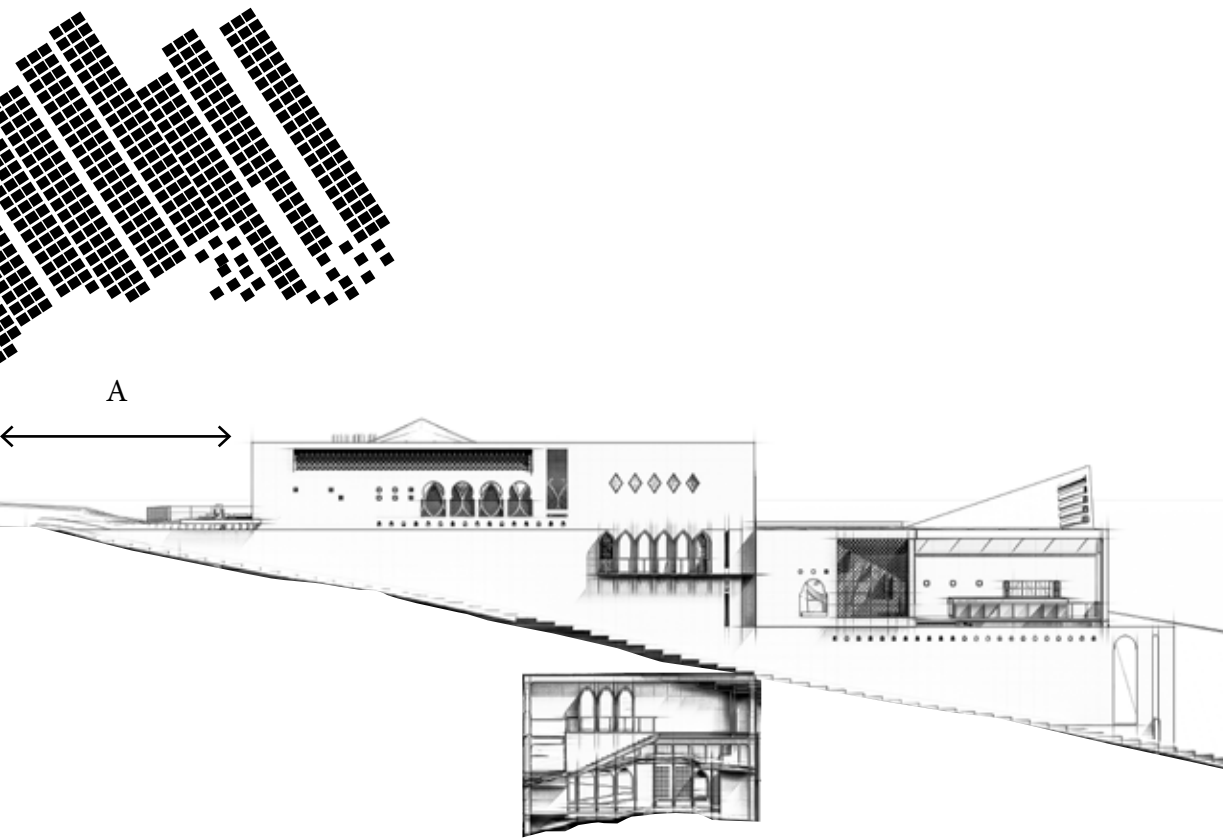
Neutral World

Living World

Spiritual World

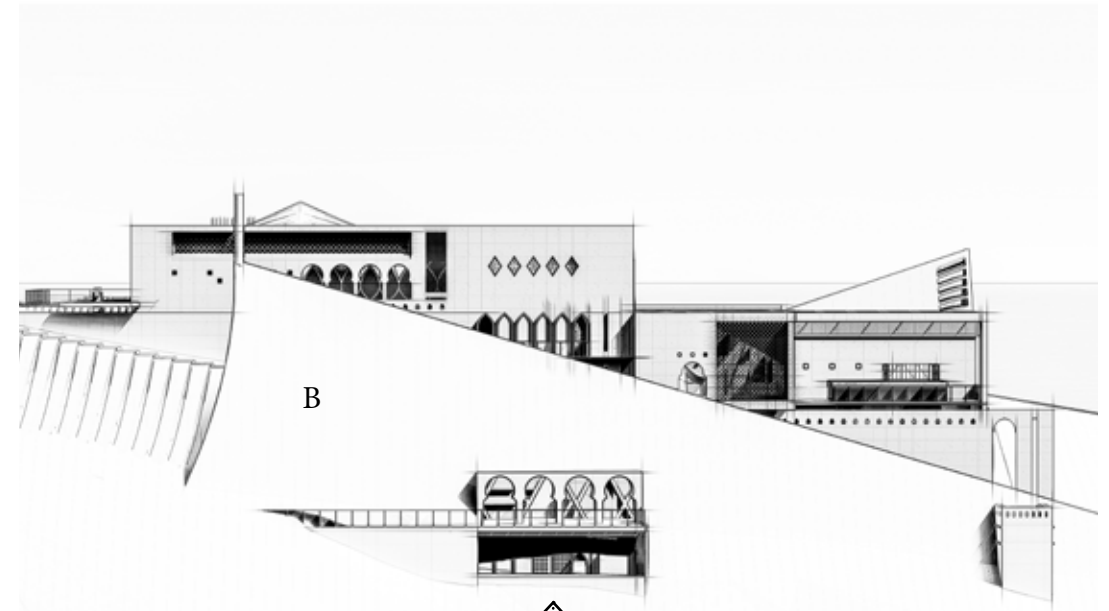


The “Neutral World”



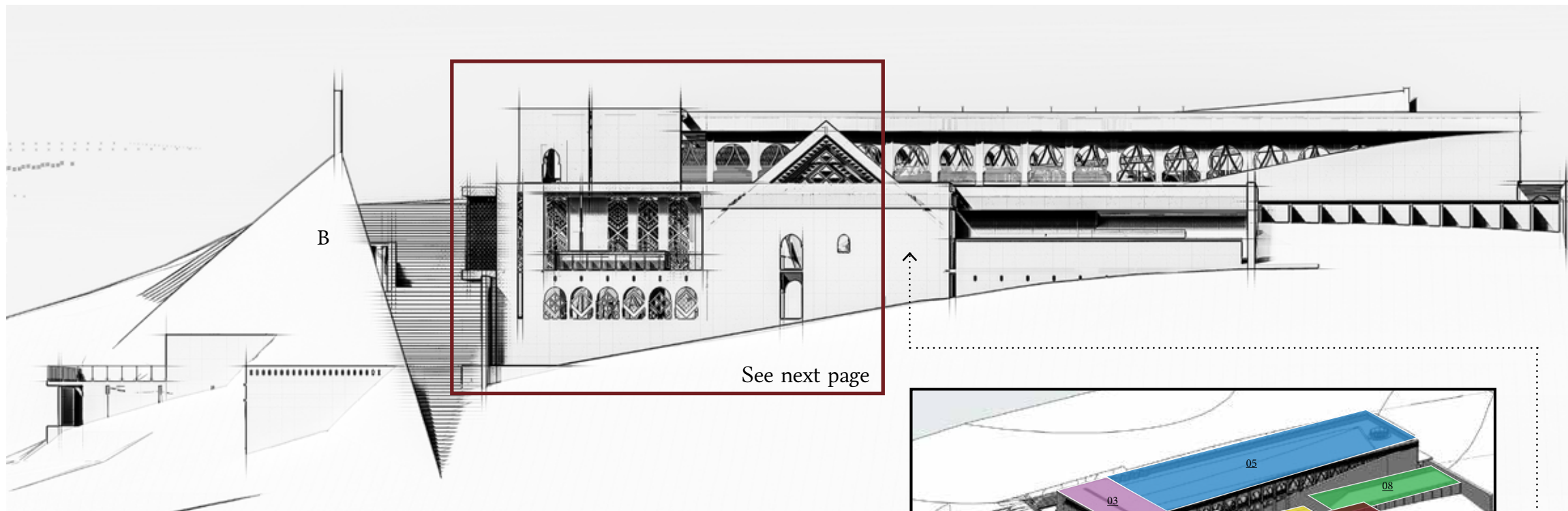
East elevation 1. (Hidden (From river))

A) The entrance façade of the embassy is only one storey high; this has been purposely done in attempt to situate in the context with relation to the small-scale housing typologies that have been commented on in the site analyses chapter. (label A indicated in East elevation 1)



East elevation 1.1 (From river)

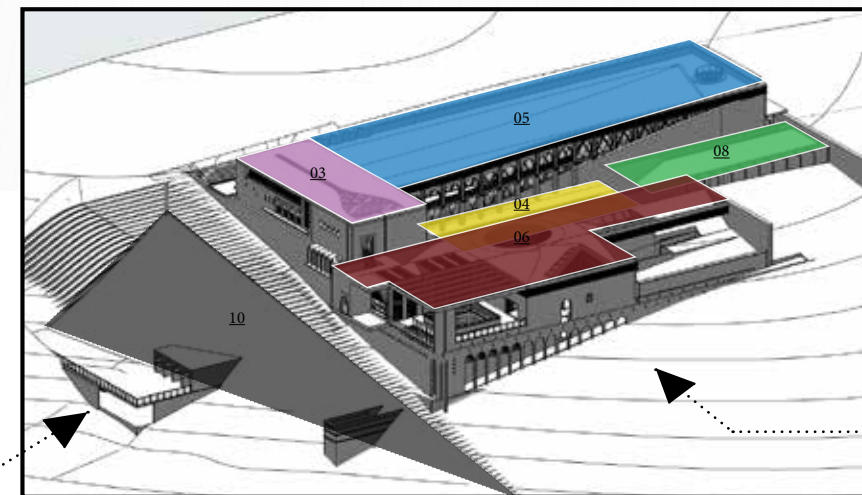




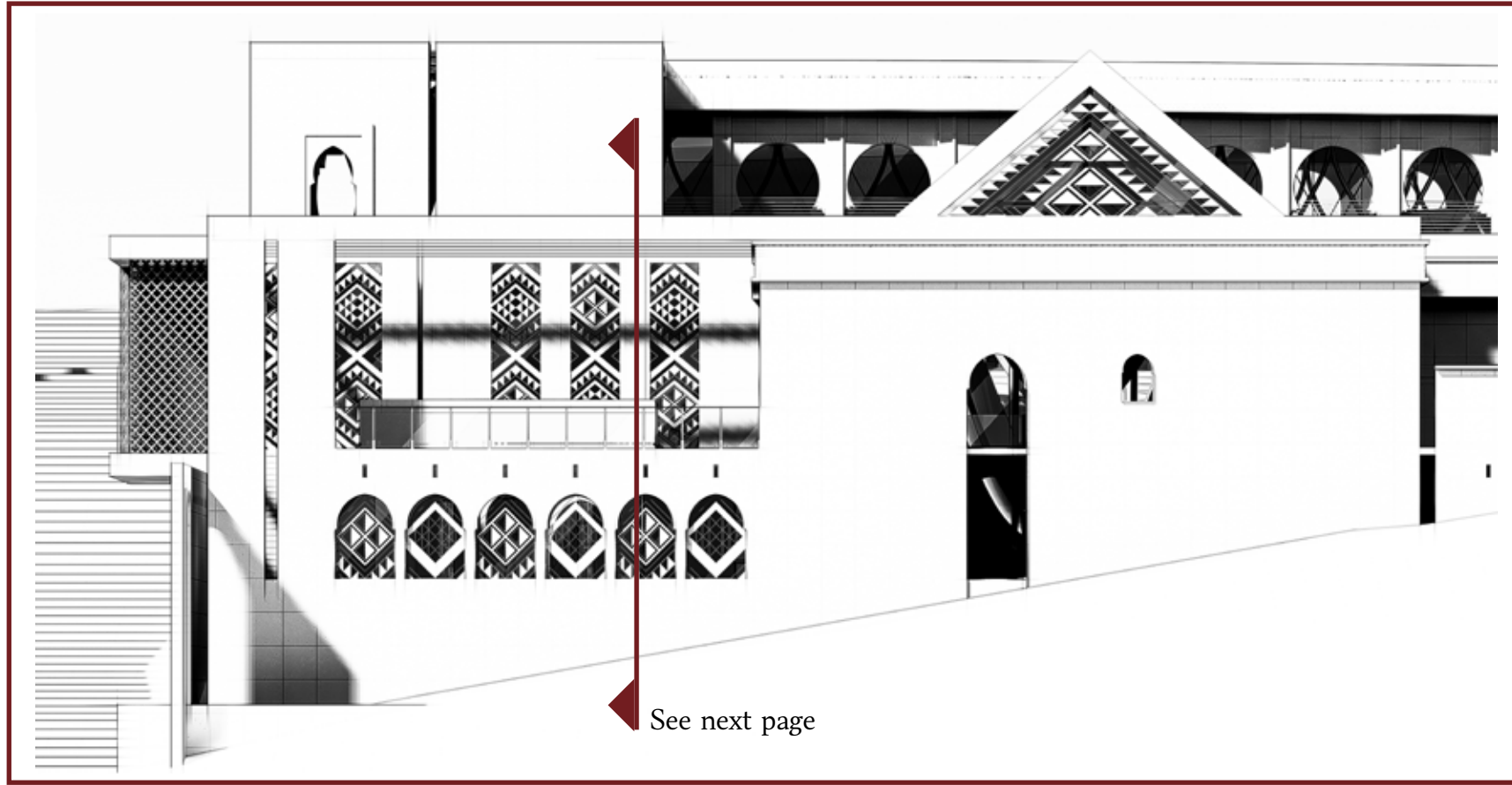
See next page

North elevation 2. (From highway)

B) An irregular form from that of traditional Moroccan architecture is articulated in the library. This has not been constructed to 'stand out' like contemporary architecture. The incentive of this form has been purposely designed as a symbolic gesture to Morocco from New Zealand. Thus, a public building, inhabitable to all, I have designed this building influenced by a Maori 'koha' which is a gift that is often in the form of a feather. The building has been designed to represent this feather as a gift back to the public for letting the foreign nation establish and own a piece of their land. In reflection, the form also manages to blend with the surrounding topography in which, it follows the gradient of the contours and acts as a visual barrier to the large scale, dominant East façade.

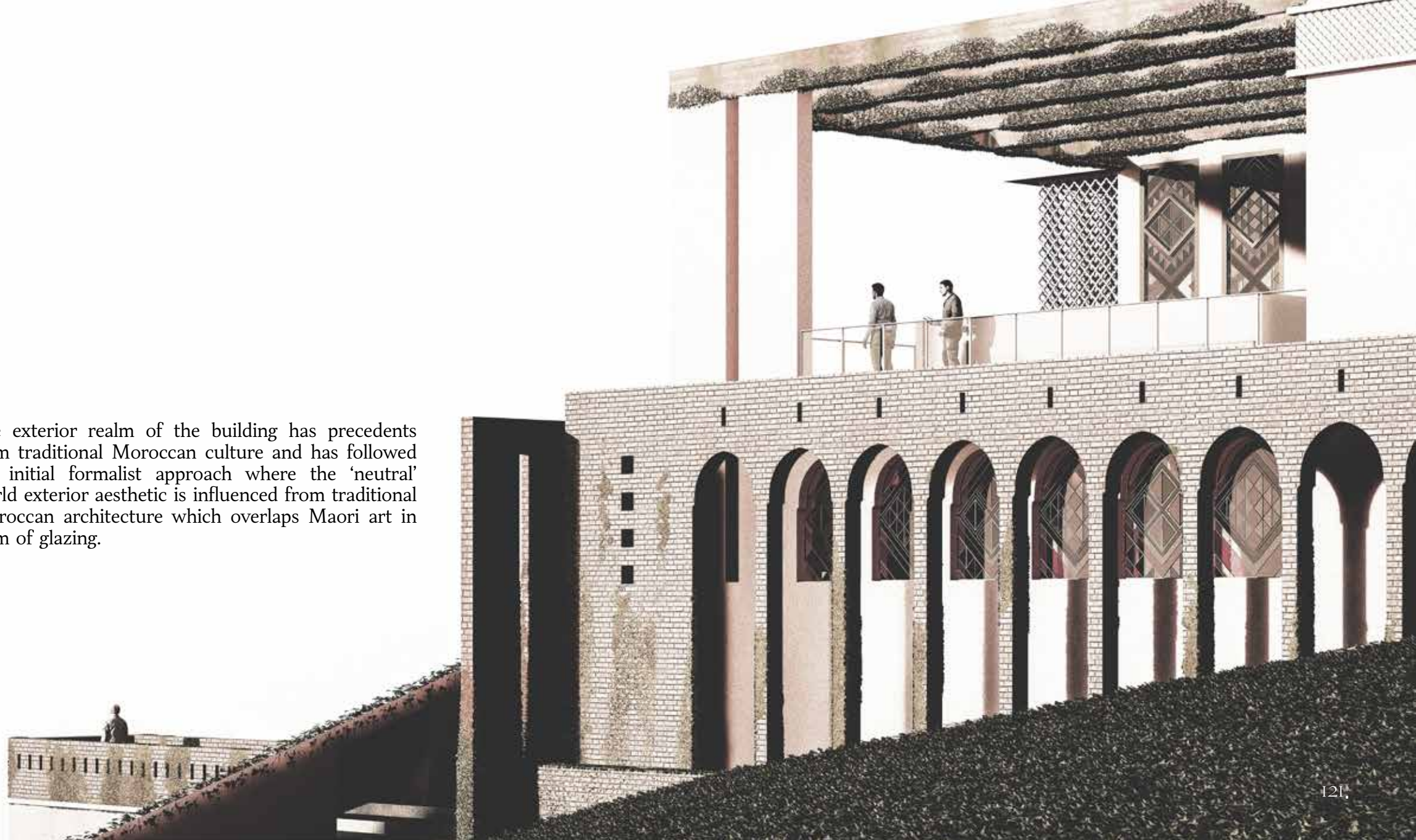




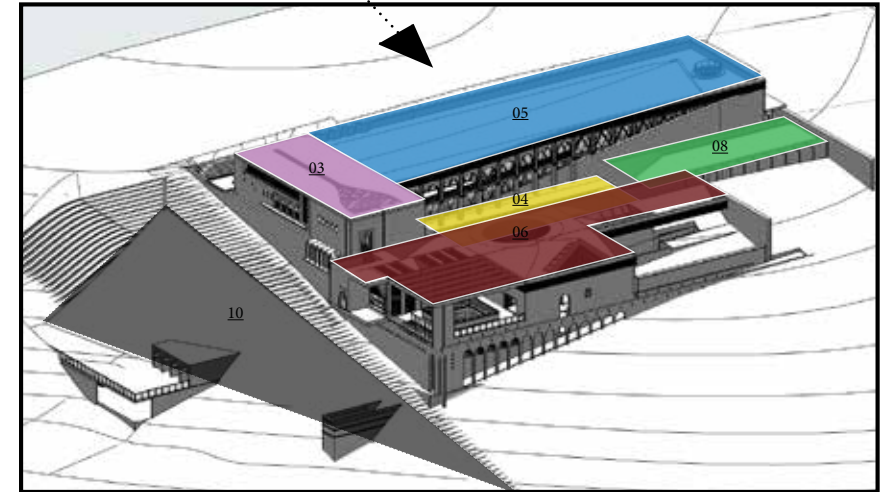
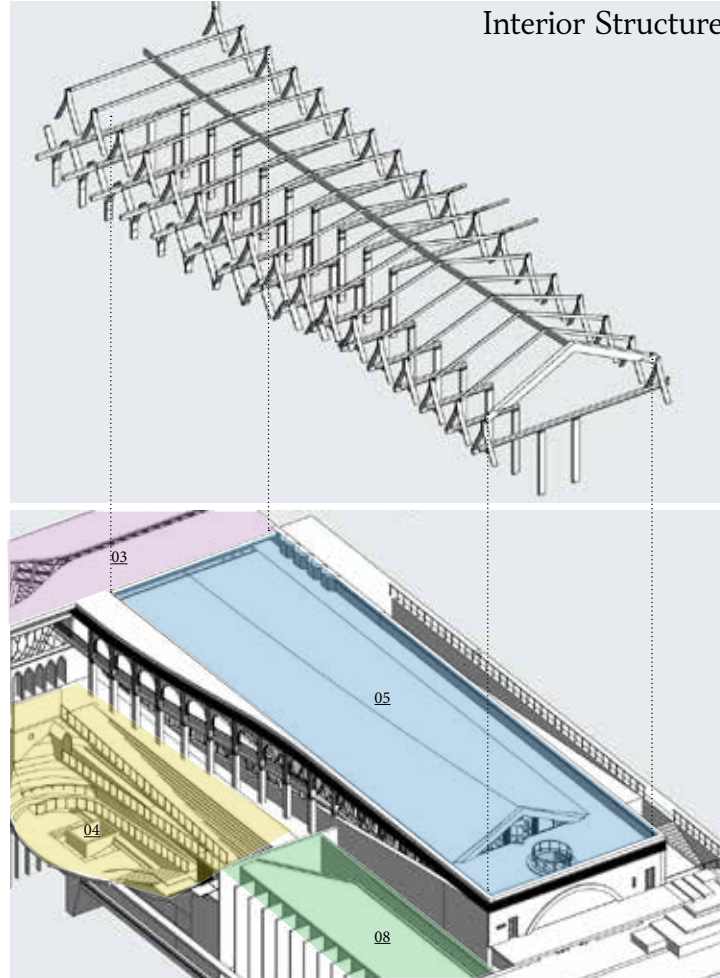




The exterior realm of the building has precedents from traditional Moroccan culture and has followed the initial formalist approach where the 'neutral' world exterior aesthetic is influenced from traditional Moroccan architecture which overlaps Maori art in form of glazing.

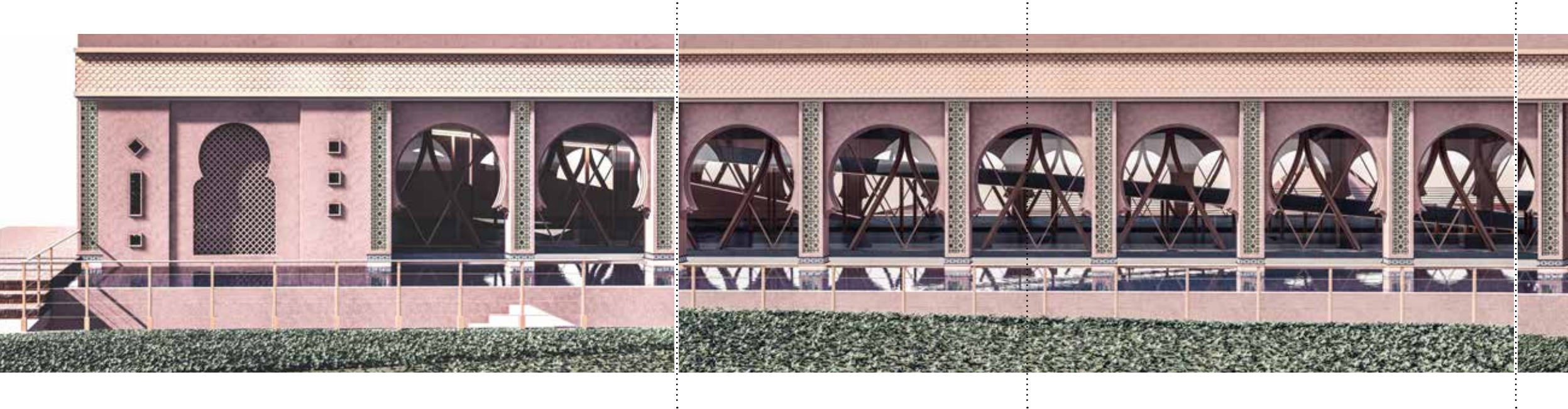


Interior Structure





Front facade of office building

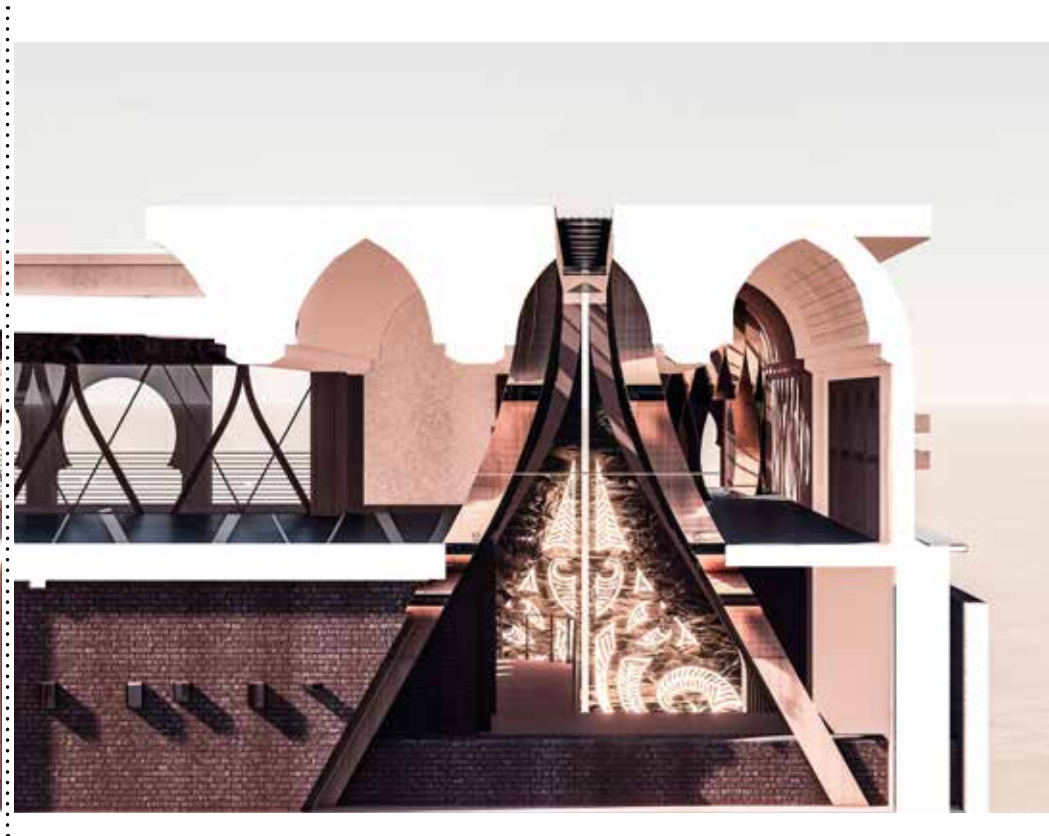




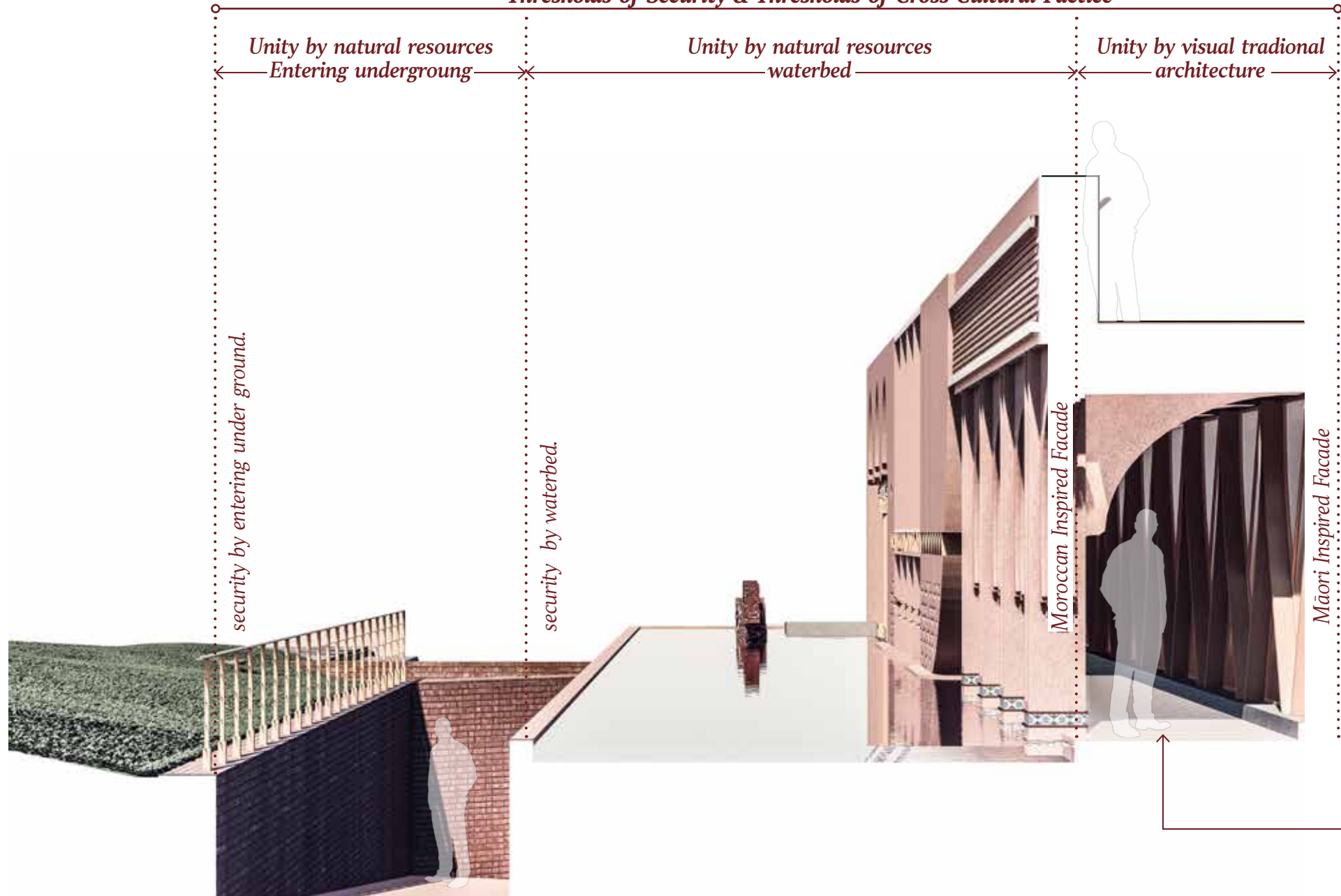
Entry by underground, passing a through a waharoa gateway and passing underneath nature in form of water. A sign of entering the 'living world'.

Section through office building

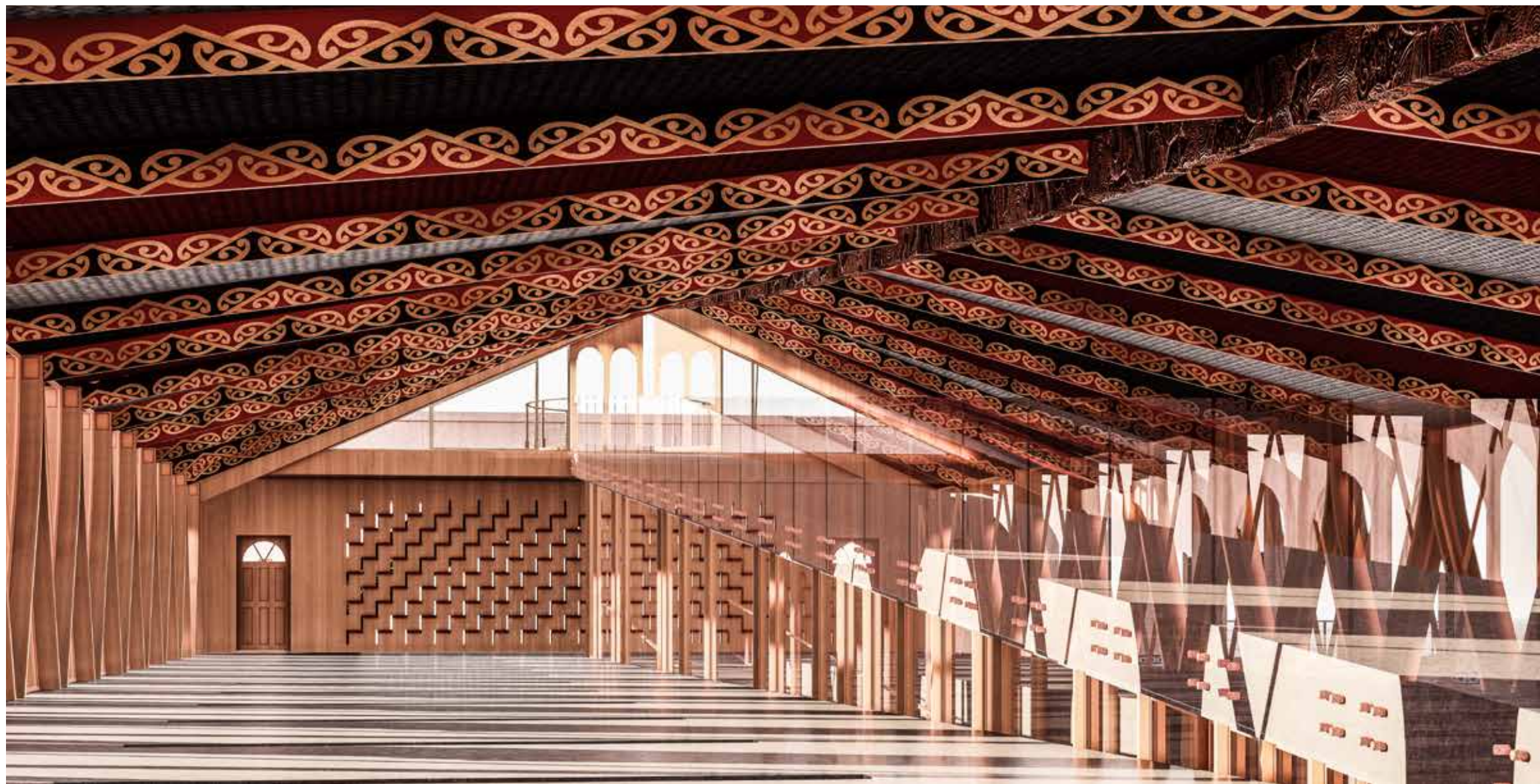




Thresholds of Security & Thresholds of Cross-Cultural Pactice

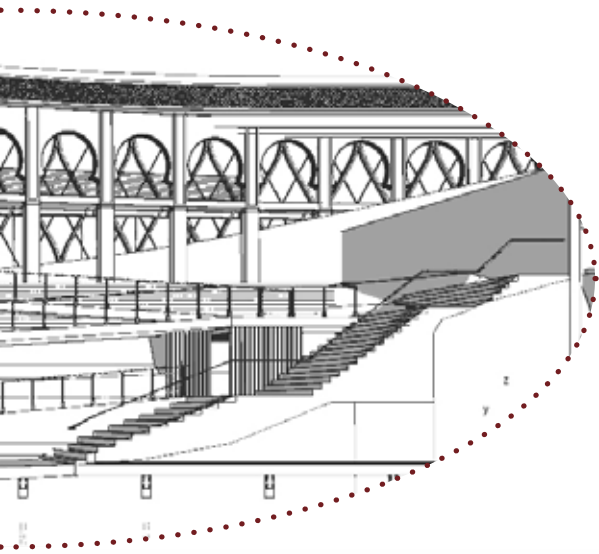






The neutral world and front façade in my belief, effectively reflects Moroccan traditional architecture as well as a sense of Maori culture. Different thresholds act as security measure and allows the two architectures to have visual interplay with one another. Thus, the traditional structures of both culture's traditional architectures align with one another, allowing both to be visible. As one passes into the interior, a sense of Maori architecture is elaborately expressed with the gable roof form nestled into the square exterior form in which cannot be seen from the public securing the local identity of Moroccan cultures from an exterior point of view.

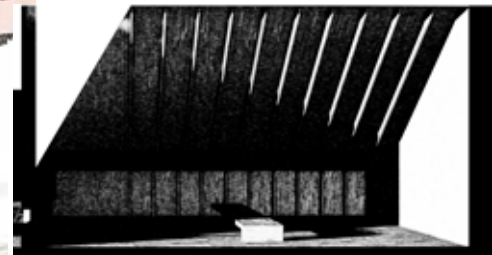
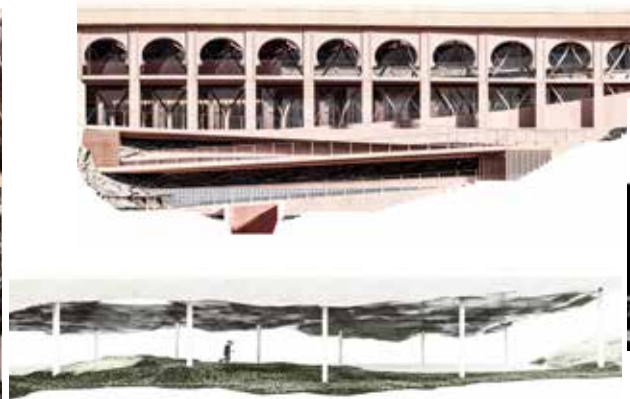
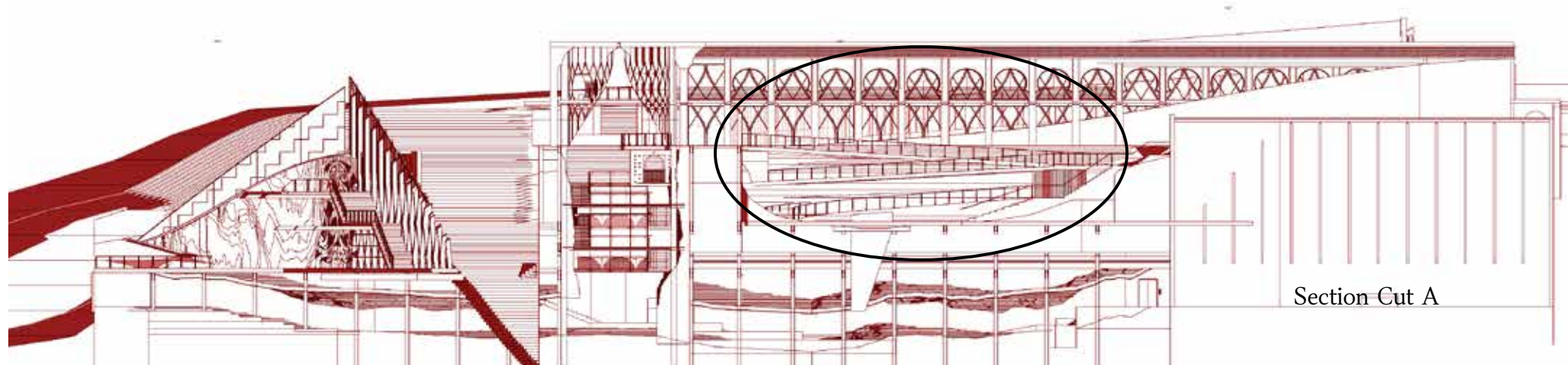




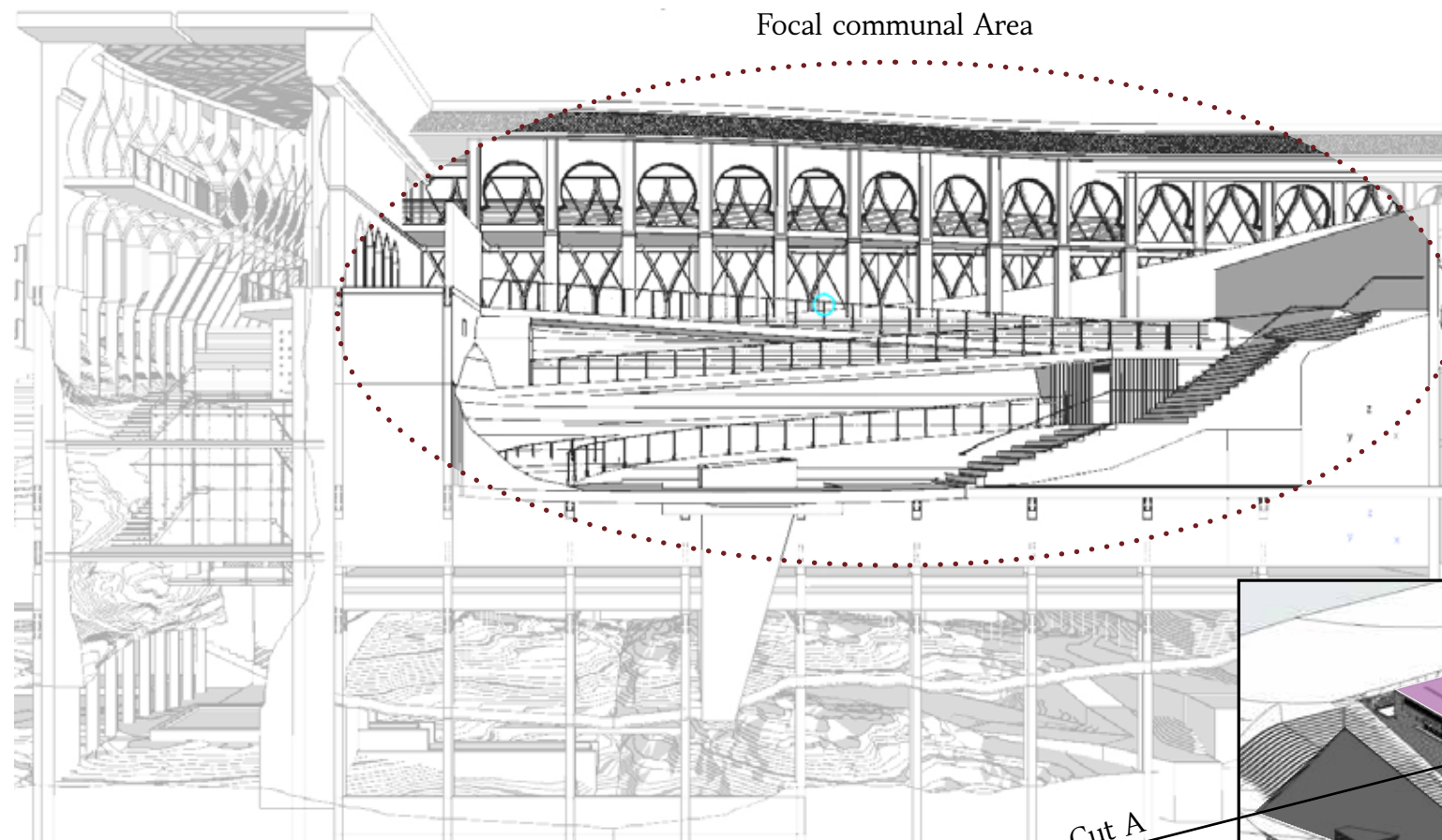
The “Living World”

Extraction of the contours of Auckland’s Mt Eden’s Crater

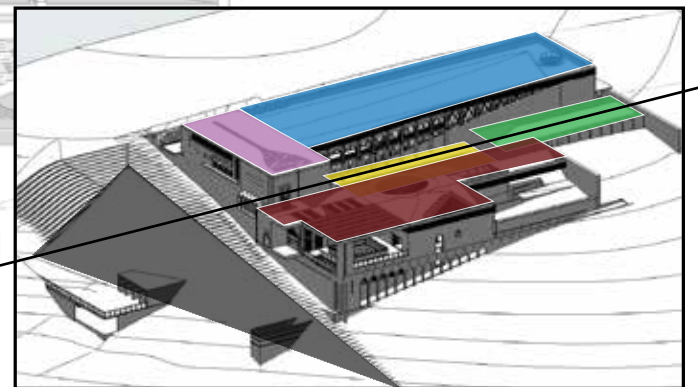


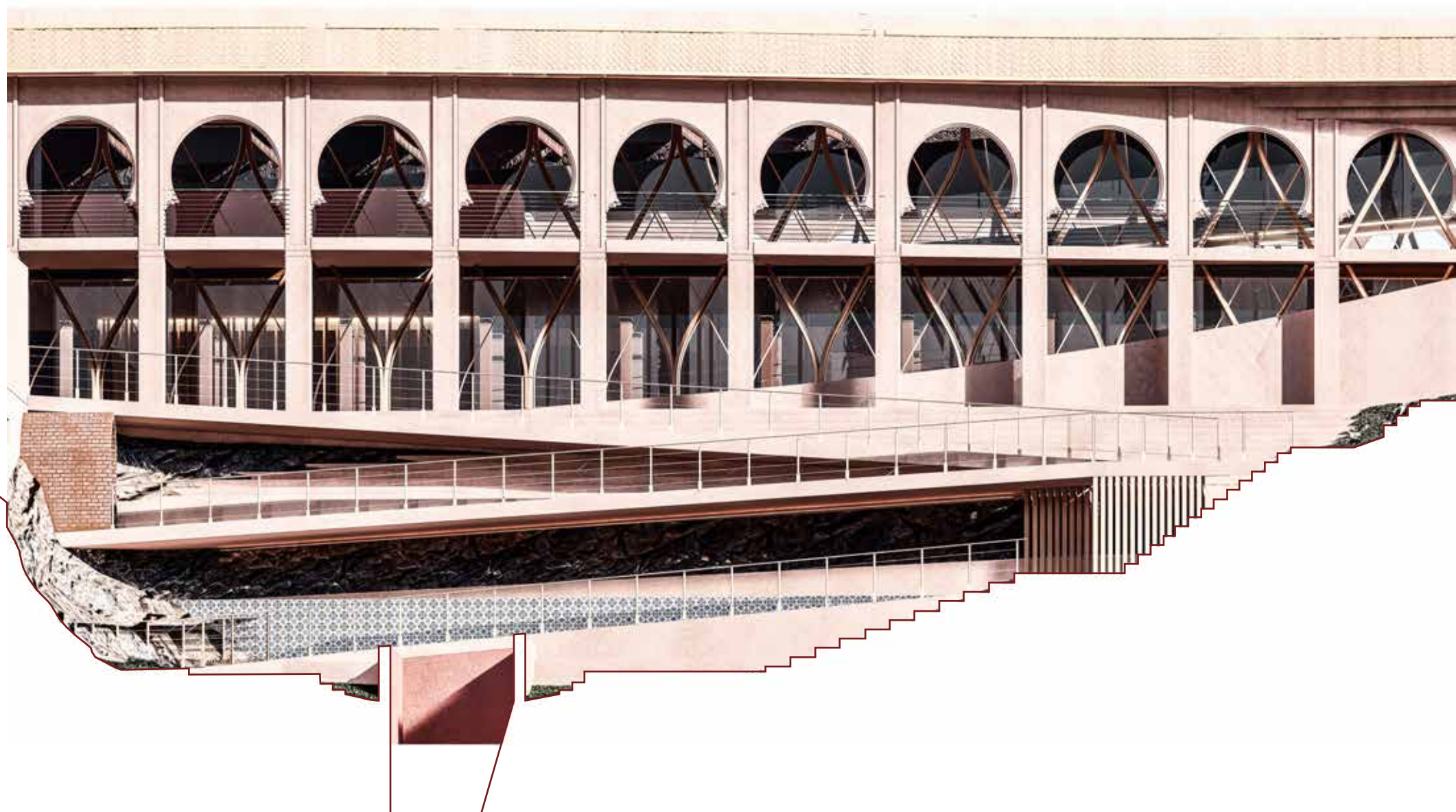


abstract interpretation of Section Cut A - Showing significant areas in the “living world”.



Section Cut A





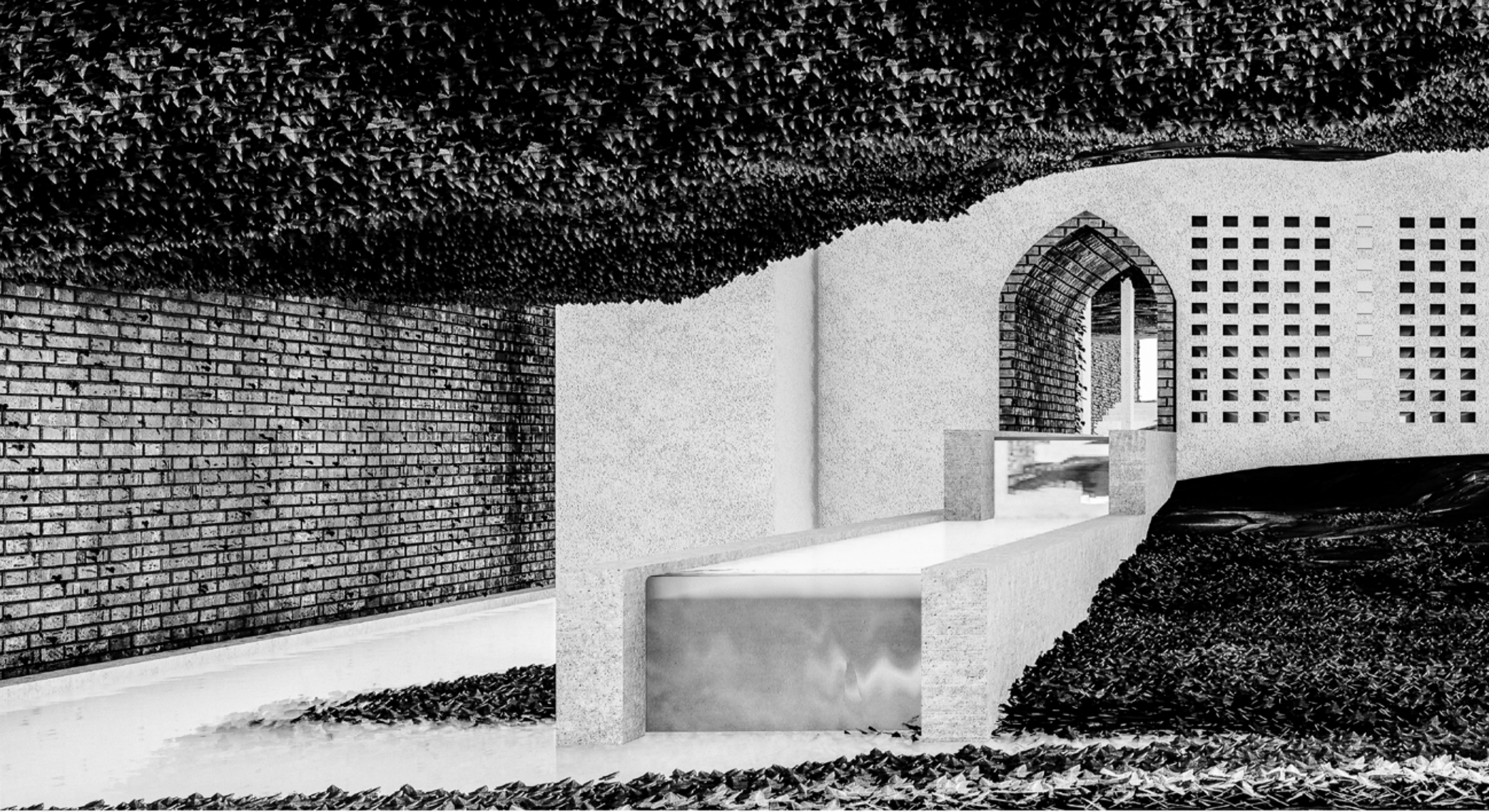








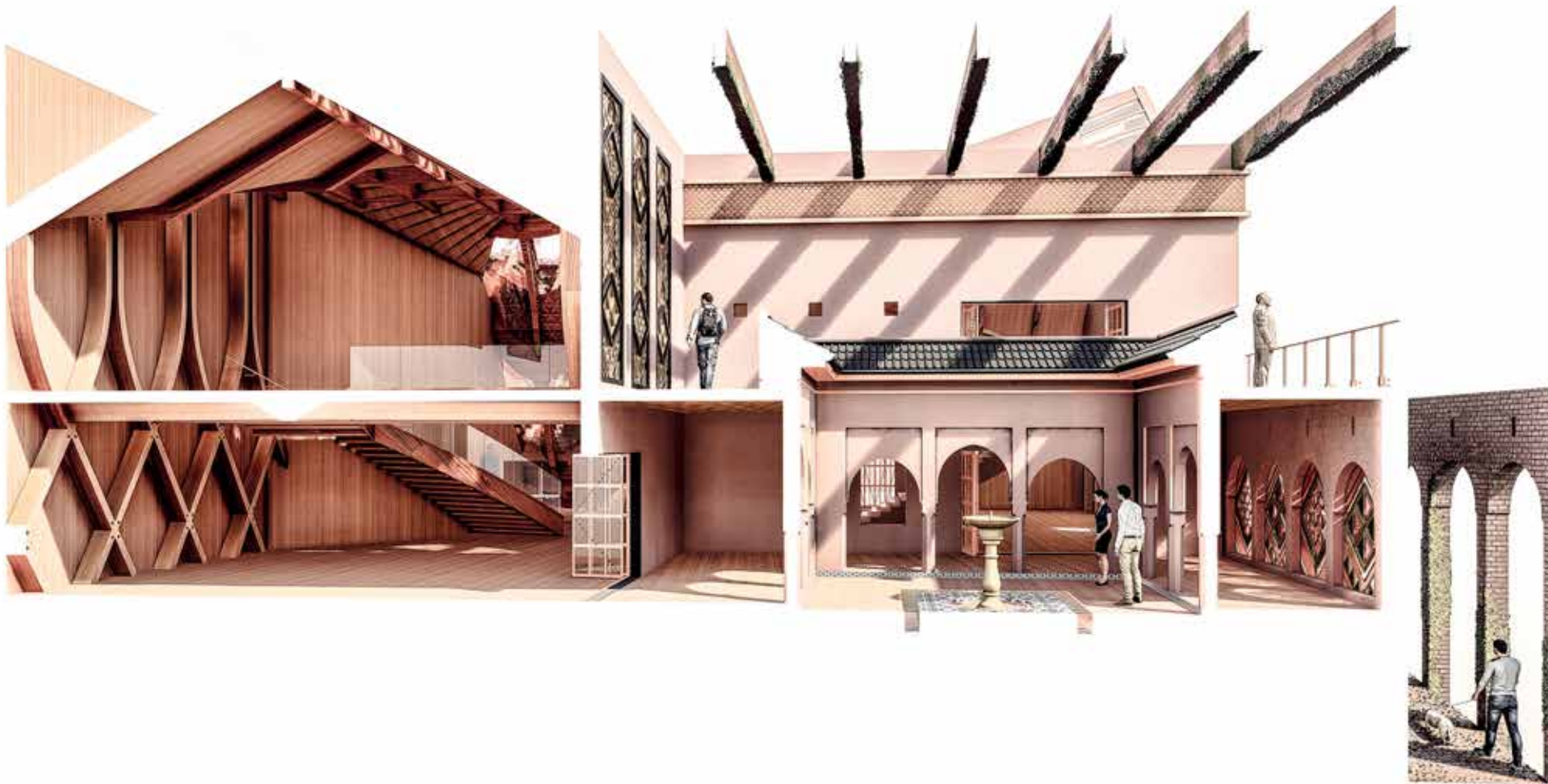


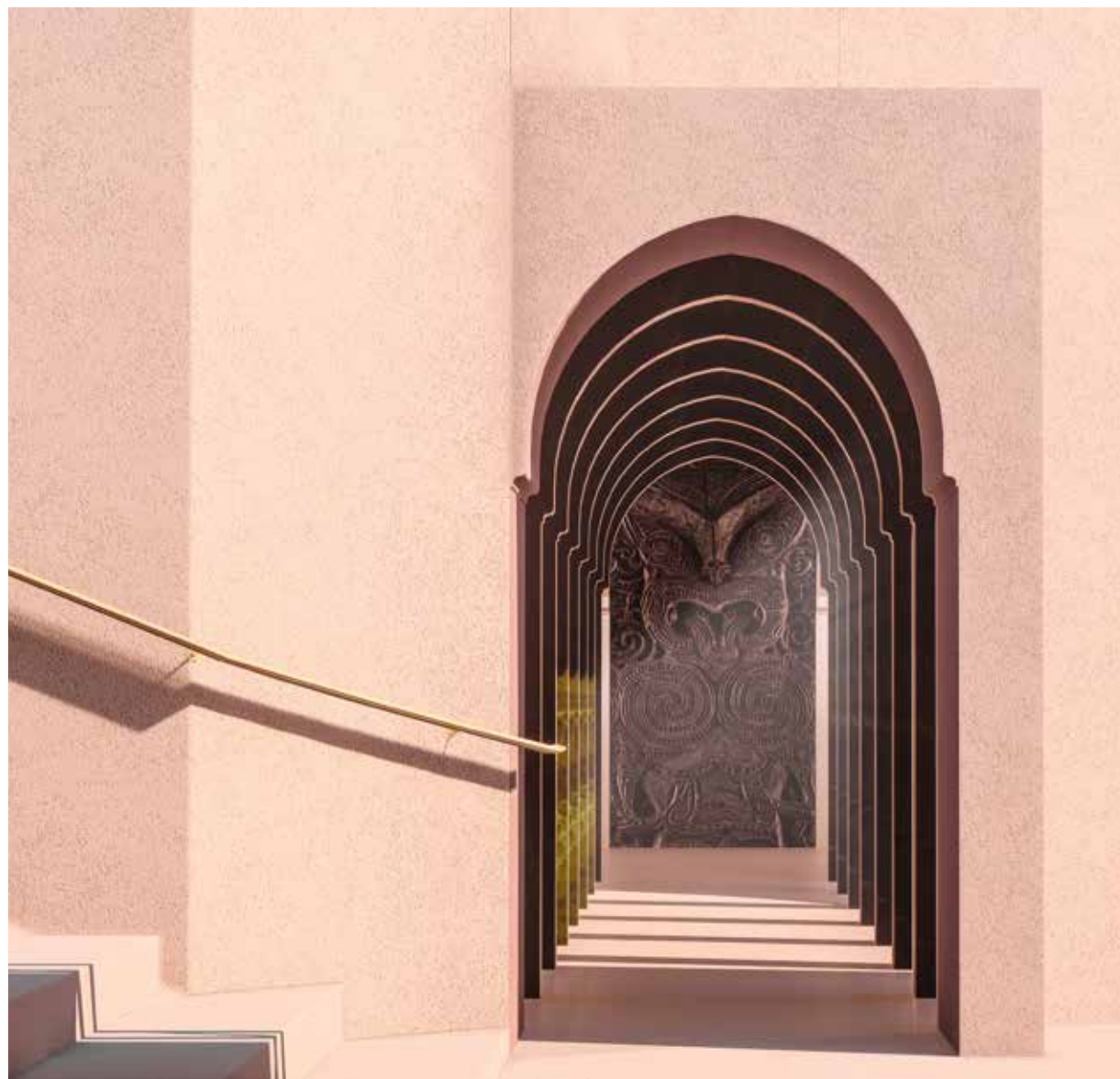




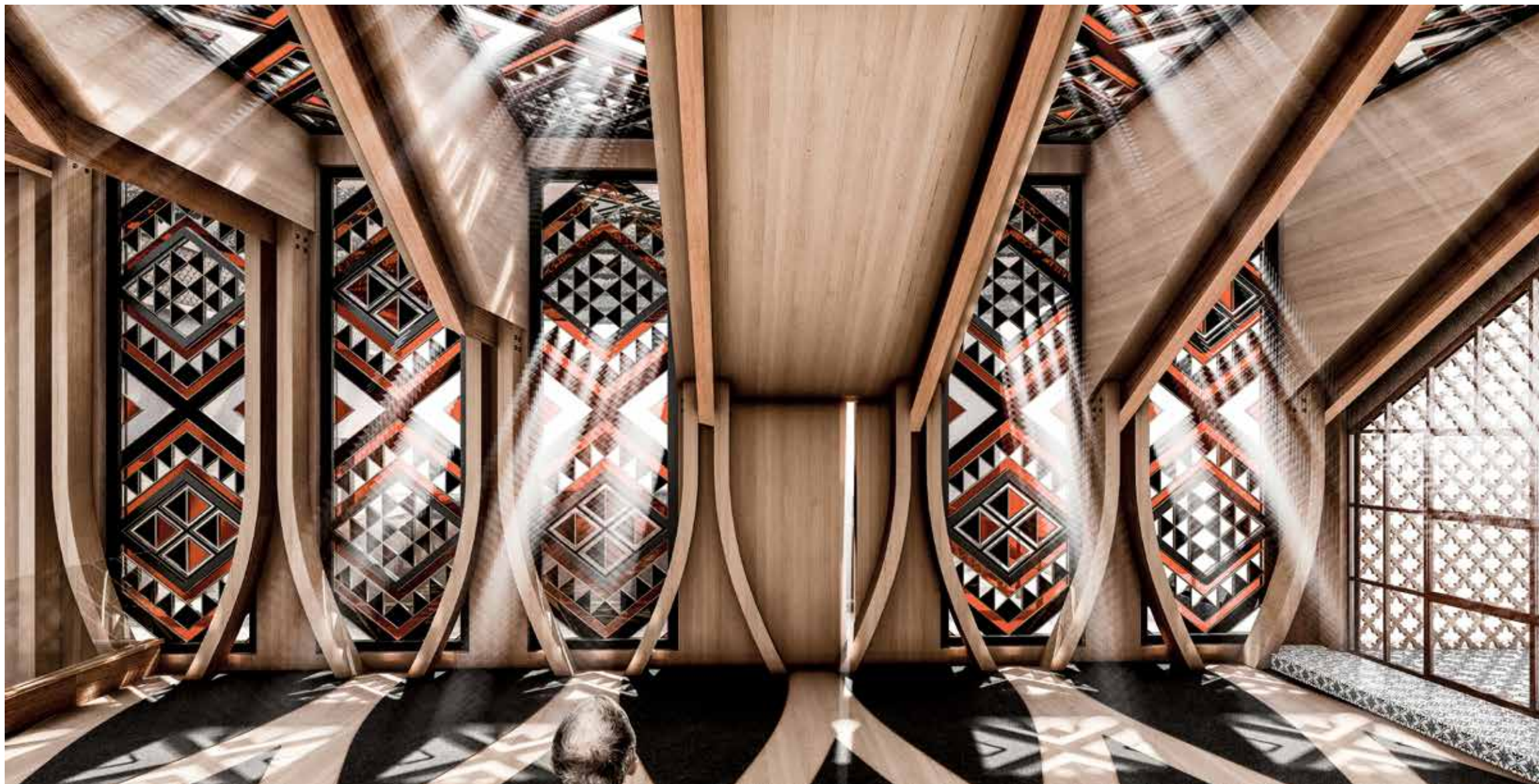
The “Spiritual World”

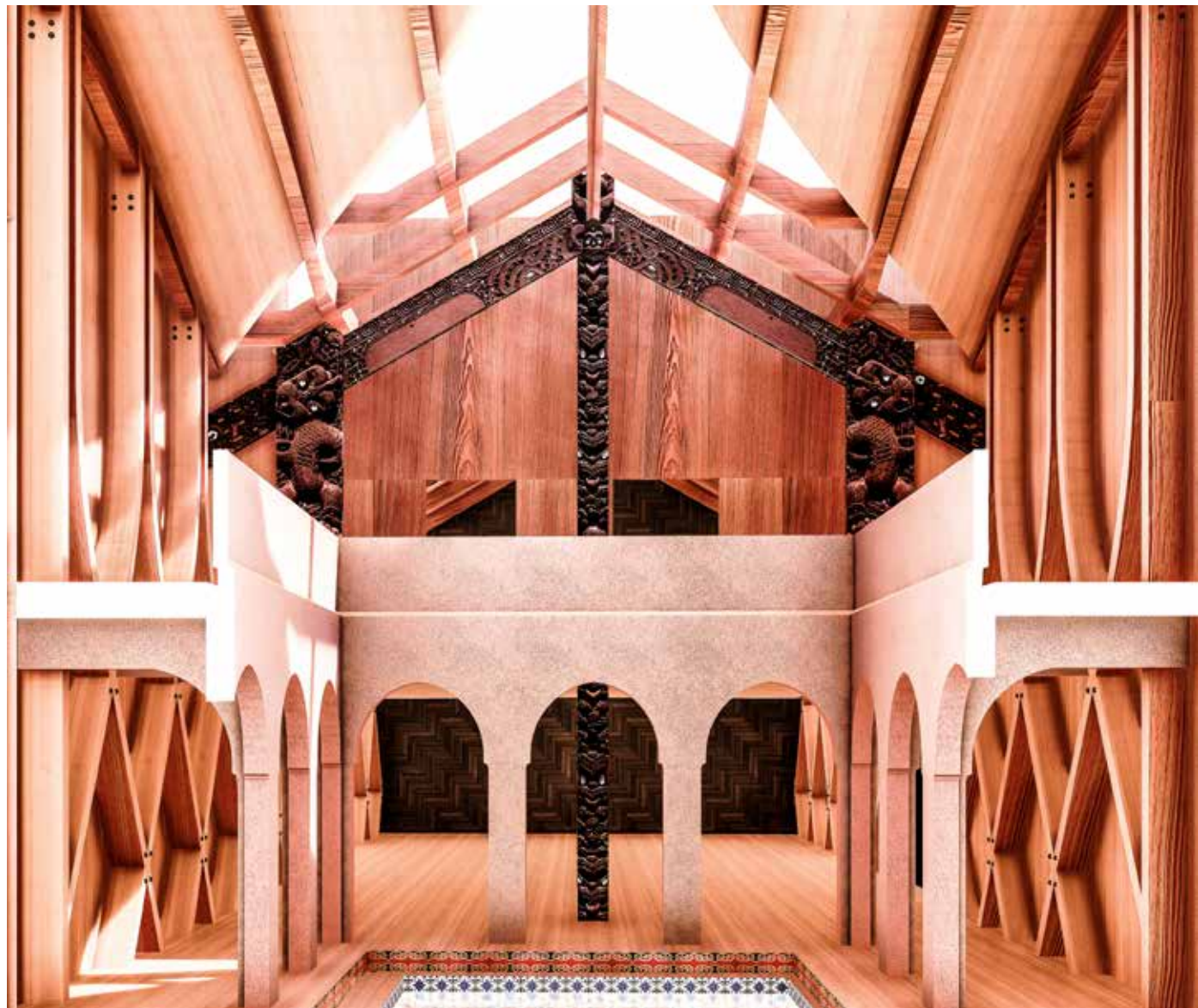
The banquet Hall & Ambassadors Office









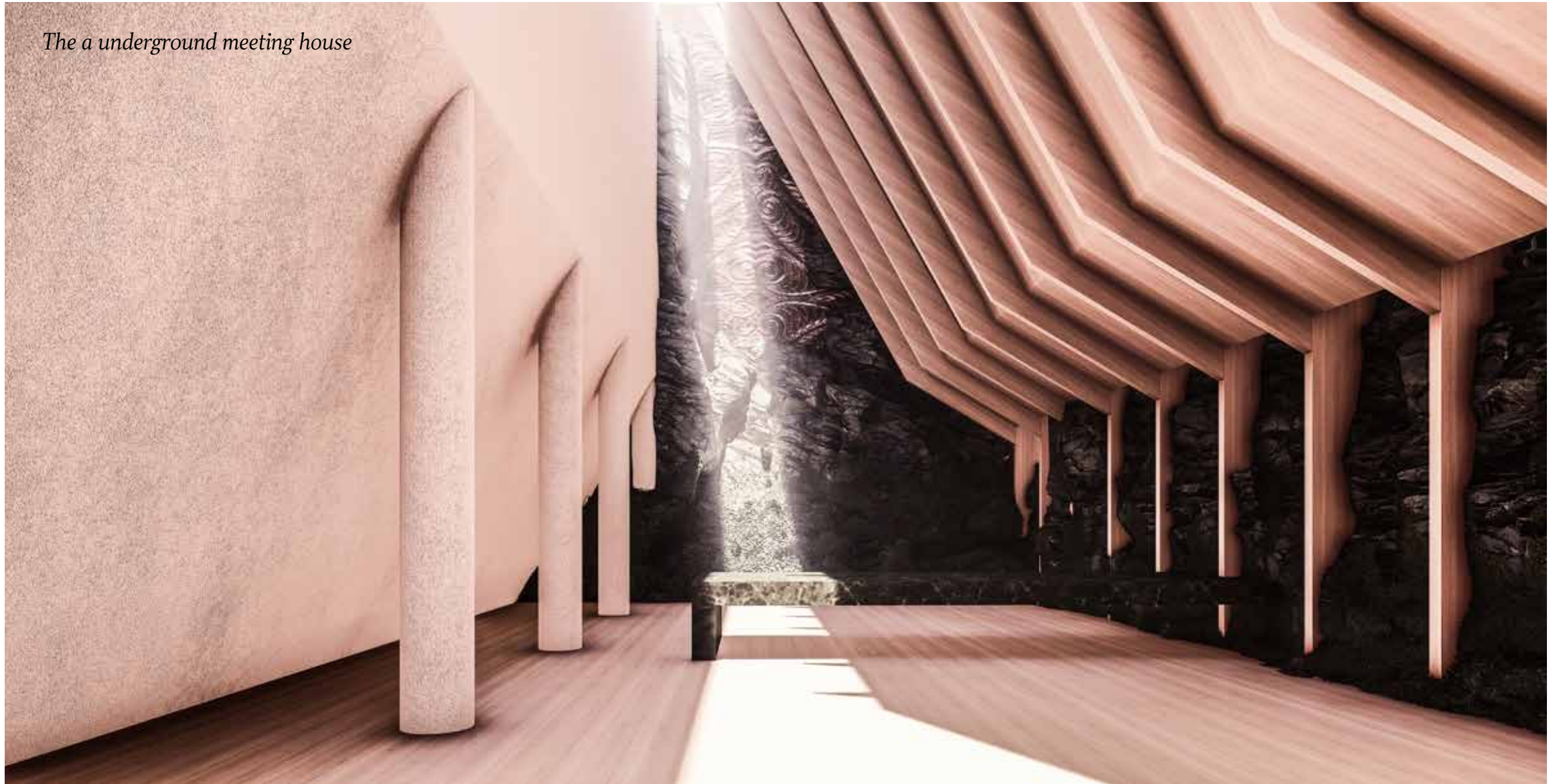


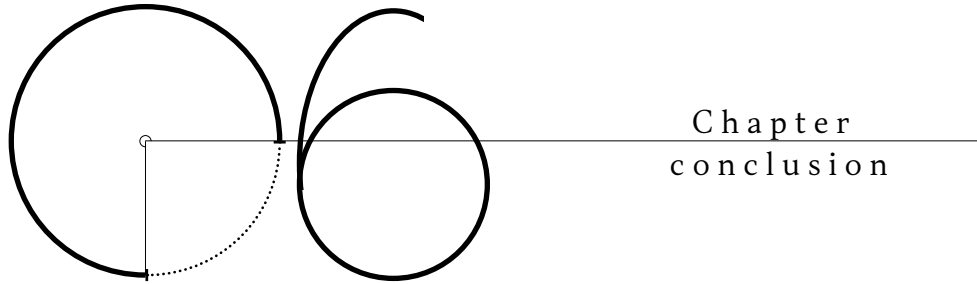


The a underground meeting house



The a underground meeting house





Globalization has allowed foreign cultures to establish their architecture in different nations worldwide. Thus, to some, can be regarded as a disrespectful feat to the local culture(s) in which, the foreign architecture is constructed in. However, do not get me wrong, I have empathy to both sides. It is almost certain that all countries have cultural diversity in their population, meaning that the 'foreign' culture(s) are in retrospect, 'home'. Thus, the 'foreign' cultural influences in architecture is not the problem, but the issue is when this foreign architecture has no consideration or awareness of the indigenous local culture.

Concluding this research, this thesis has attempted to address this argument through strategic design methods that in my belief, has successfully allowed a conceptual New Zealand embassy to be placed abroad in the foreign context of Rabat, Morocco that portray influences of both cultures. These design methods provided a way to interweave facets of both New Zealand and Moroccan cultures together, unifying an architectural relationship between the countries in which was sympathetic to both cultures.

What I have learned about culture, is that it that there is so much to learn about one's culture. This thesis has attempted to merge Moroccan and New Zealand culture, but I know in fact, there will be many cultural values that I would have not considered.

The main thesis aim is to establish a New Zealand embassy building abroad that interweaves influences from both the host and client nationals' cultures and traditions.



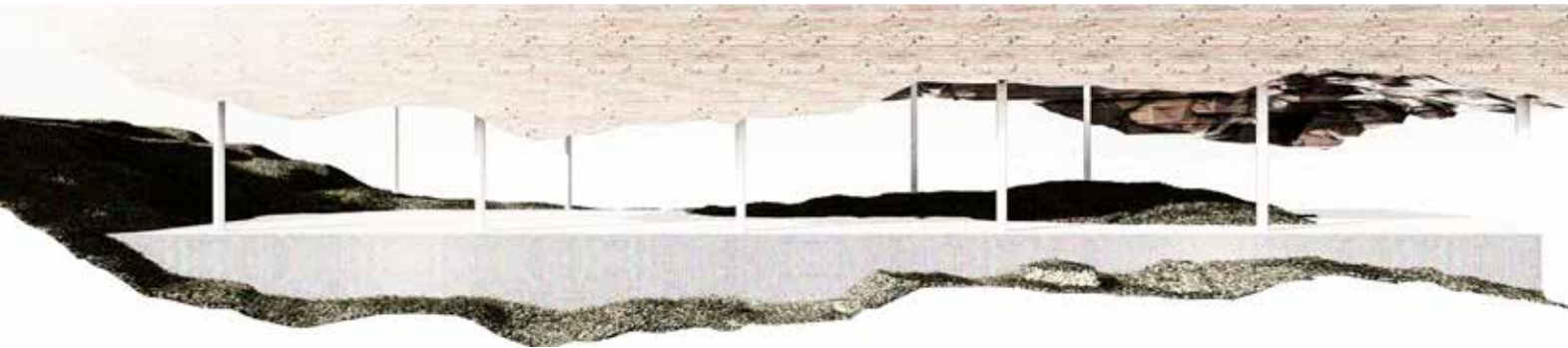


The methodology that this thesis follows, in its attempt to merge cultural facets, was heavily influenced by one culture over the other. This was because I had learned in the literature review, that intangible customs of a culture, would in most cases conflict with another if there was an attempt to combine aspects of both cultures. Thus, I made the conscious decision to out rule the intangible customs of one culture (Moroccan culture) and prioritize the other (New Zealand culture). In this sense, I feel that this study has not fulfilled a fully accomplished a cross-cultural outcome. In saying this, I believe it would be impossible to fully do so.

In my best efforts of understanding cross-cultural fusion, the design-led research methodology followed three key ideas based on Māori values; a neutral world, a living world and a spiritual world. I will comment on the effectiveness of each 'world' in their generalized cross-cultural, design incentives with cross-reference to the research aims.

The 'neutral world' method basically exerts to cross-cultural fusion through aesthetically driven synthesis, where built forms of the different culture's traditional architectures merged together. Thus, effectively achieving a method of

cross-cultural fusion that is not emotionally and spiritually felt but visually represented. A 'tokenistic' considered method, that still manages to respect and harmonizes with the local culture's context.



The 'living world' method which is to merge landscapes was a successful method of physical cross-cultural fusion in theory. This is because nature and landscapes are significant to all cultures, where all cultures use and interact with it in every-day life. This conceptual method allowed landscapes of one culture to be implemented into another culture's environment through a topography extraction technique, which effectively created a physical relationship between both built environments and cultures. Thus, in reflection, a success in its intent and theory, but when experienced as an inhabitant, it can be considered that one would not identify

that the landscape belonged to a specific nation. Instead, it felt the extracted landscape was in fact, just another feat of geography. Nonetheless, integration of architecture and landscape can be considered a generalized consensus of multi-cultural practice as it is significant to all cultures.

It was in the 'spiritual world' where I had felt cross-cultural fusion was not satisfied. Thus, I have commented on above, where intangible customs were neglected by one culture but expressed by the other to avoid potential confliction. Thus, I predetermined as a general rule which was influenced by early literature.

To come to think of it, I did not consider testing whether there would be contrasting differences between Moroccan and New Zealand spiritual cultural customs. Overall, to necessitate one culture over another in terms of intangible values, does not make this thesis' architectural outcome a failure in cross-cultural practice. In my belief, visual representation of cross-cultural practice is far superior than a spiritual sense of cross-cultural practice as there is no loss of local identity with the neglect of intangible customs, the surrounding context is still considered with neglect of intangible customs, and in the sense of an embassy, majority of the inhabitants whom will



experience the spiritual ties of the culture are usually the local people of that ‘prioritized’ culture. Finally, giving spiritual and intangible priority to one culture can be considered compensation for prioritizing the other culture in terms of the physical representation of visual cultural facets in the external realm of a building.

I also had learned in this study, that early site selection was a significant factor in which expressed cultural values. In this thesis’ case, the specific site selection was indeed a primary factor to Māori cosmology where it dictated multiple design decisions especially regarding

spatial arrangements. Strategic site selection was too, a primary driver of security. However, the constraints regarding site selection is simply in the fact that most architects do not have the opportunity to choose their site. It is often already predetermined. Nonetheless, site awareness is essential in unifying a sympathetic position between architecture and the surrounding context regardless if the site had been selected or not. Designing in consciousness and empathy to the immediate environment too, asserts to multi-cultural practice as local identity can be reflective of relationships to scale, proportion, materiality and integration of surrounding landscapes.

It would be interesting to see this study progress and be further explored with different cultures. Based on this research, one could already envision how the design outcomes would differ dependent on the varied selected cultures. Although, the methodology of this thesis is a Māori inspired method, derived from notions of a marae, and even with its weaknesses mentioned above, I believe using the Māori analogy of the three worlds can indeed be an effective means of establishing a cross-cultural style of architecture in which, can be implemented in other multi-cultural architectural applications.

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