

The Fall of A'ana

Recollecting pre-Contact trauma in Samoa

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2019

An exegesis submitted to Auckland University of Technology in partial fulfilment of the requirements for the degree of Master of Design.

Abstract

The project's key concern is located in the village of Fasito'otai, A'ana, Sāmoa where an event of genocide occurred. Over four hundred children, women and the elderly were murdered, their bodies thrown in a pit and burned. This research asks, how can you house a monument on the site of the event by telling its story without enhancing the pain through visual cues? How do you respect the space, the victims and the families of those who had died in the genocide?

The central design methods of this practice-led research are to draw out ideas from written historic accounts of the incident, that then drive the design of a monument. The main focus points of the project are the tito (pit), the victims, the history of the site and the war between A'ana and Manono. The intention is to implement a monument of peace for the victims, provide an attraction for people that changes the atmospheric conditions of the site, while stepping on the ground of history of the victims.

I hope my research will speak through the vā (space) between the site and the materials that implement the weapons and objects, that took place in the evening of the massacre. I also hope it moves to an area of respect and peace, that lays out this history, so people will know the history of Sāmoa.

Table of Contents

Chapter 1: Introduction

Situating myself in this research.....	1
My research question and motivation.....	2
The Aʻana – Manono War.....	4
Outline of this exegesis	

Chapter 2: Research Contexts

National Memorial for Peace and Justice.....	5
Yad Vashem World Holocaust Remembrance Center Hall of Names.....	8
Pentagon Memorial.....	10
National September 11 Memorial.....	13
Absolute Power (2012), Fatu Feuʻu.....	17
The Tā-Vā theory of reality.....	19

Chapter 3: Research Methods

Cosmogram.....	20
Drawing and Vā.....	21
Conclusion.....	21

Chapter 4: Reflective Description of Practice

Questions and Aims.....	22
Tamafaiga Cosmogram.....	25
Sketch drawings and models.....	34
Conclusion.....	52

Chapter 5: Documentation of Exhibited Work.....

References.....	54
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List of Figures

Fig, 1: From left: Saofaiga(brother) Ruth (mother), Emani (Father), me and my sister Simoa.

Fig, 2: A Visit to Montgomery's Legacy Musuem. (2018). Retrieved from:

<https://www.newyorker.com/culture/personal-history/a-visit-to-montgomerys-legacy-museum>

Fig, 3: A Visit to Montgomery's Legacy Musuem. (2018). Retrieved from: <https://time.com/collection/worlds-greatest-places-2018/5359214/national-memorial-for-peace-and-justice-montgomery-alabama/>

Fig, 4: A Visit to Montgomery's Legacy Musuem. (2018). Retrieved from: <https://www.nbcnews.com/news/nbcblk/legacy-museum-opens-montgomery-alabama-highlight-slavery-lynchings-n869686>

Fig, 5: A Visit to Montgomery's Legacy Musuem. (2018). Retrieved from: <https://www.nbcnews.com/news/nbcblk/legacy-museum-opens-montgomery-alabama-highlight-slavery-lynchings-n869686>

Fig, 6: Hall of Names. (n.d). Retrieved from:

<https://www.yadvashem.org/museum/holocaust-history-museum/hall-of-names.html>

Fig, 7: Hall of Names. (n.d). Retrieved from:

http://blogs.bu.edu/guidedhistory/files/2013/05/tourists-visit-hall-of-names-in-yadvashem-holocaust-museum-jerusalem-on-eve-of-israels-holocaust-remembrance-day_50.jpg

Fig, 8: Hall of Names. (n.d). Retrieved from:

<https://www.yadvashem.org/museum/holocaust-history-museum/hall-of-names.html>

Fig, 9: The Other 9/11 Memorial. A, K, Hurley. (2016). Retrieved from:

<https://www.washingtoncitypaper.com/columns/concrete-details/article/20833085/the-other-911-memorial>

Fig, 10: Pentagon Memorial. J, Minutillo. (2018). Retrieved from:

<https://stephenbrownstudio.com/pentagon-memorial/>

Fig, 11: Just like Korea is the forgotten war, the Pentagon is forgotten 9/11. S, Merry. (2016).

Retrieved from: https://www.washingtonpost.com/lifestyle/style/just-like-korea-is-the-forgotten-war-the-pentagon-is-the-forgotten-911/2016/09/05/049e3e52-713c-11e6-9705-23e51a2f424d_story.html

Fig, 12: Pentagon Memorial. (2010). Retrieved from:

<https://www.alphacorporation.com/project/pentagon-memorial/>

Fig, 13: The National September 11th Memorial. (Jacobs. 2014). Retrieved from: <https://www.owensteel.com/portfolio/information/world-trade-center-memorial-museum>

Fig, 14: National September 11 Memorial & Museum. (Colella. 2018). Retrieved from: <https://www.bapscharities.org/usa/national-september-11-memorial-museum-2/>

Fig, 15: National September 11 Memorial. (McLaughlin. 2018). Retrieved from: <https://chqdaily.com/2018/08/allison-blais-multimedia-presentation-to-focus-on-9-11-memorial-museum/>

Fig, 16: Absolute Power. (Feu'u. 2012). Retrieved from: <https://www.artassociates.co.nz/our-artists/fatu-feuu/>

Fig, 17: Fasitootai. (Map date. 2019).

Fig, 18: Chaos and betraya. (Setefano. 2018).

Fig, 19: Chaos and betraya. (Setefano. 2018).

Fig, 20: Chaos and betraya. (Setefano. 2018).

Fig, 21: Chaos and betraya. (Setefano. 2018).

Fig, 22: The Pit of People. (Setefano. 2018).

Fig, 23: The Pit of People. (Setefano. 2018)

Fig, 24: The Pit of People. (Setefano. 2018)

Fig, 25: The Pit of People. (Setefano. 2018)

Fig, 26: The Pit of People. (Setefano. 2018)

Fig, 27: Bloodshed of A'ana. (Setefano. 2019).

Fig, 28: Bloodshed of A'ana. (Setefano. 2019).

Fig, 29: Bloodshed of A'ana. (Setefano. 2019).

Fig, 30: Bloodshed of A'ana. (Setefano. 2019).

Fig, 31: Bloodshed of A'ana. (Setefano. 2019).

Fig, 32: Bloodshed of A'ana. (Setefano. 2019).

Fig, 33: Genocide. (Setefano. 2018)

Fig, 34: Genocide. (Setefano. 2018)

Fig, 35: Genocide. (Setefano. 2018)

Fig, 36: Sketch 1. (Setefano. 2019).

Fig, 37: Sketch 1. (Setefano. 2019).

Fig, 38: Sketch 1. (Setefano. 2019).

Fig, 39: Sketch 1. (Setefano. 2019).

Fig, 40: Sketch 1. (Setefano. 2019).

Fig, 41: Model 1. (Setefano. 2019).

Fig, 42: Model 2. (Setefano. 2019).

Fig, 43: Model 3. (Setefano. 2019).

Fig, 44: Model 4. (Setefano. 2019).

Fig, 45: Model 5. (Setefano. 2019).

Fig, 46: Model 6. (Setefano. 2019).

Fig, 48: Model 7. (Setefano. 2019).

Fig, 49: Model 8. (Setefano. 2019).

Fig, 50: Model 9. (Setefano. 2019).

Fig, 51: Model 10. (Setefano. 2019).

Fig, 52: Model 11. (Setefano. 2019).

Fig, 53: Model 12. (Setefano. 2019).

Fig, 54: Model 13. (Setefano. 2019).

Fig, 55: Model 14. (Setefano. 2019).

Fig, 56: Model 15. (Setefano. 2019).

Fig, 57: Model 16. (Setefano. 2019).

Fig, 58: Model 17. (Setefano. 2019).

Fig, 59: Model 18. (Setefano. 2019).

Fig, 60: Model 19. (Setefano. 2019).

Fig, 61: Model 20. (Setefano. 2019).

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed:

Date 13/08/19

Acknowledgements

Firstly, I would like to thank God for getting me this far and helping me have the strength when I couldn't do it on my own.

I would like to dedicate this thesis to my late father Emani Setefano, who said: if you do your master's I will be 100% proud of you. Sadly, he is not here to witness it. Dad, you were the biggest encouragement I've ever had in my life and you believed in me more than I did in myself. I miss you so much.

To my mother, Ruth Fina'i Setefano, I love you! I see all the hard work you have done for me to get this far even through the amount of trials we face, you still hold on and gave it your all to get me this far.

Saofaiga and Simoa, faafetai tele lava mo le tapua'i na e aumaia mo a'u. You guys are the best siblings ever!

To my supervisor; Rafik Patel and Dr Nooroa Tapuni, faafetai tele lava for your support and encouraging me throughout my studies.

To Dr Albert Refiti, for introducing the story of 'The Fall of A'ana' to me and guiding me the authors who write about the events.

To Dr Carl Douglas, thank you for supporting me and believing that I could finish this thesis, your support and has been a huge help for me.

Chapter 1: Introduction

Situating myself in this research

Ua fuifui fa'atasi ae vao ese'ese.

First, I acknowledge my father's families: the Setefano and Sā Tuigamala aiga (family) and his parents Saofaiga Tuigamala Setefano and Taefalaula Salanoa Setefano who come from the village of Fasitootai in Upolu, Samoa; where the genocide was located. And the Gibson and Fuimaono clan who have familial ties to the villages of Fasitō'outa, Salani, Malie, Leulumoega and Fasi-to'otai from Upolu and Sapapalii from Savai'i. My father's biological father, Peo Antonio Muliaina Gibson, hails from the village of Fasitō'outa and Malie. Peo's mother (my great grandmother) Leitu Muliaina Aiono comes from the family line of Sā Tuala Aiono. The Aiono family line and village are those who assassinated Tamafaigā from the island of Manono, instigating the A'ana – Manono War which is the subject of the thesis. My father's biological mother, Fatuiva Fuimaono Gibson also has connections from the A'ana district and is the great x3 granddaughter of Malietoa Vainuupo. These villages play a big part in the history of A'ana.

'We are from different parts of the forest but connected in one cause.'

I am a Samoan, born and raised in Auckland, New Zealand. My parents were born and raised in Samoa. My late father Emani Setefano's ancestral line comes from Samoa, Great Britain and China. My mother, Ruth Fina'i Setefano's ancestral line also comes from Samoa and Great Britain. These lines relate me to both sides of the world. In my youth we would travel to Samoa two or three times a year and I grew up feeling as if I lived in both countries. There is vā, a relational space between the two cultures. As my British ancestors had to adapt to Samoan culture, I too have had to adapt and cope with culture clashes. My palangi friends think differently, do home chores differently, respect differently, live differently, speak differently. In this thesis I explore my lines of connection to Samoa, and also the vā between cultures: Fig. 3: From left: Saofaiga(brother) Ruth (mother), Emani (Father), me and my sister Simoa.

A vā between my Samoan and European blood
 A vā between my being Samoan and living a western lifestyle
 A vā between my belief in Jesus and Samoan descent
 A vā between my ancestor who accepted Christianity in Samoa and the missionaries
 A vā between me and God

My research question and motivation:

Amuia le masina, e alu ma toe sau.

This saying implies that, unlike the moon, humans only get one life, so we should make the most of it. I also take it to suggest that, while the moon is hidden during the day, it comes out and shines at night. This thesis concerns horrific events — acts of genocide and cannibalism — that happened at night. This history is hidden, not much spoken about, and therefore even more benighted. Family members find this a sensitive topic to talk about, although there are songs about it. This trauma has not been healed

Vā is “space and contents” as opposed to tā, “time and action” (Refiti, 2017, p.269).

Through the project I have discovered new lines of connection. I found out that the last Malo, Malietoa Vainuupo is my ancestral grandfather, and the first Samoan to convert into Christianity in Samoa.

‘Fortunate is the moon, to go and then return.’



Fig. 1: From left: Saofaiga(brother) Ruth (mother), Emani (Father), me and my sister Simoa.

properly because of this hiddenness, and it is time for it to shine out like the moon, commemorating those who died.

Two years ago, I was sitting in Dr. Albert Refiti's office, talking about Samoan history, and he asked me if I knew anything about the fall of A'ana. I said: no, and he explained to me about the genocide that happened in my father's village, Fasito'otai, which was also the site of the first church built in Upolu. This is how the fire of my interest and hunger for this story and project was sparked. There are few traces of this war in Fasito'otai; my research asks:

How can the traumatic events of the early 19th century war between A'ana and Manono in Samoa, which provided the context for Samoa's encounter with Christian missionaries, be brought to light on the grounds where they occurred?

The European colonial spatial concepts of 'museum' and 'memorial' shouldn't be applied here. What alternative spatial concepts might be possible? Samoans hold their land itself as a kind of museum. Historical land holds aitu (spirit). Songs and storytelling are keys to unlocking this meaning. I remember my father talking about the old days while having a few beers. He would take us around the village and we would stand around while he pointed out what used to be there: the first Samoan shop, the first Western-designed house in Fasito'otai (which his grandfather owned). Thus story and site substitute for papālangi-style museums. Being on the site itself, seeing the remains, and hearing stories is more engaging than going inside a museum to observe bits and pieces and photographs. "For indigenous people museums can be viewed as culpable bodies of former colonial oppression who continue to keep cultural material beyond source community reach" (Onciul. pg, 26).

With this in mind, I now give an account of the disturbing events of the A'ana – Manono War as I have come to know them. (Tamasese. 1995. Pg 15 - 19).

The A'ana – Manono War

To reconstruct the narrative, I drew upon archival sources, one interviewed; Samoan's had many Gods before the 1830s. The Goddess Nafanua had prophesied that another religion would arrive to destroy every goddess in Sāmoa, and speak about the end days. At this time, there were three great dynasties in Samoa: Tamafaigā, Malietoa and A'ana (Dr P, A, Cox. 2012).

Tamafaiga from Manono Island claimed to be possessed by demons and had all kinds of powers. He had disrespected most villages in Upolu and other Pacific islanders and many were afraid of him (J,Williams. 1837: Pg.85). He had ninety-nine wives, and the power to go to most villages and search for any woman he wanted. If anyone, even his own people, disrespected him in turn, he would kill them and have them cooked for his meal. Cannibalism was seen as normal in Sāmoa for the high-class families, and included offerings to the gods (J,Horn. 2017).

One day, Tamafaiga walked through Fasito'outa in A'ana district while he was heading to Lauli'i village. A woman named Leute Aiono, (the high Chiefs daughter) caught Tamafaigā's attention. Fascinated by her beauty, he decided to have her as his hundredth wife. While he was heading to Laulii and Faleasiu to sleep with his wives from those villages he walked down to Fasito'outa that evening to sleep with Leute (Tamasese. 1995. Pg 15).

The Aiono family planned to kill Tamafaiga. When he arrived, they had the house ready for him. While he lay with Leute, she screamed out. The Aiono family started killing Tamafaigās warriors that surrounded the house. Tamafaigā himself managed to run away towards the sea. When he was caught in the water, he begged and begged not to be killed. The Aiono did not listen. Assassinating him, they cut his body into pieces (Tamasese. 1995. Pg 15).

When Malietoa found out Tamafaigā had been killed, he planned revenge over A'ana, with the support of the rest of Samoa. The Manono islanders, with their allies from Tuamasaga, raided the villages of A'ana, burning all houses down at night when everyone was asleep. Yet Manono wasn't satisfied. A few weeks later, Tamafaigās warriors set a huge pit of fire called Titō

outside of Fasito'otai on land belonging to Toleafoa. Manono warriors rushed into homes, grabbing over four hundred children, elders and women in the night. The men of Fasito'otai and the neighbouring village of Leulumoega fled, leaving their families behind.

The Manono warriors cutting their prisoners' chests open, ripping out their hearts. Grabbing females by the hair, dragging them into the pit of fire. Children wrapped in the arms of their enemies cried out for help that did not come. Fear and anger erupted thickly in the atmosphere. There was nowhere to run. The fire pit, the burning houses and the flames of torches were everywhere to be seen In the pit Titō, the fire burned for days. Fasito'otai mourned for their lost ones and A'ana plotted their revenge on Manono Island. These events became known as the Fall of A'ana or the Great A'ana War (Efi. 2009: 19).

On August 24th, 1830, the London Missionary Society missionary John Williams arrived in Sapapalii and made contact with King Malietoa Vaunuupo. Malietoa knew immediately that this was the new religion Nafanua had prophesied. As they exchanged gifts, Williams preached to him about the good news. The truth is that Malietoa allowed Christianity into the country only on the condition that Williams and his missionaries gifted him their weapons. Williams agreed, and guns were introduced to Samoa (Williams. 1837: Pg.85).

Malietoa was the first Samoan to convert into Christianity and was followed by his people Malietoa could not know that the covenant he had made was going to not only end the war but also rapidly change the lifestyle of Samoa. People travelled from all over Savai'i and even secretly canoed from Upolu late at night, desperate to hear and receive Jesus Christ (Wendt. 1965: pg 9).

Williams wanted to know what was happening on Upolu. The Chiefs and Malietoa explained about the war and Williams crossed over to Fasito'otai to share the good news. The people converted, attracted by the hope of Jesus's peace and love. Setting aside their desire for revenge, they ended the war. A month or so later, Williams built his first church at Fasito'otai (Efi. 2009: 19).

At this point the people burned their old gods and artefacts. A few, however, to rid themselves of their gods, ate them, consuming the goddess Nafanua to mark their transition to the new faith.

Outline of this exegesis

Chapter 2: Research Contexts

In this chapter I discuss six works by designers and two texts relevant to the themes of my work. First, I examine four memorials that commemorate traumatic events. I then discuss the impact *Absolute power* (2012), a painting by Samoan artist Fatu Feu'u, had on my practice. Finally, I refer to a text about Pacific understandings of space and memory. The main themes I will trace between these works are that of *tā-vā* as physical and spiritual presence conjoined, and of traumatic memory.

National Memorial for Peace and Justice

The centre structure of the National Memorial for Peace and Justice, created by the MASS Design Group includes 800 suspended Corten steel pillars, each symbolizing a county where a lynching took place (Oseid. 2019). Identical pillars sit outside the memorial, waiting to be claimed by other counties—hopefully spreading the impact of the memorial across the country. The Equal Justice Initiative, which founded the memorial, collaborated with a number of artists for the project, including Kwame Akoto-Bamfo, Dana King, and Hank Willis Thomas (EJI, n.d).

The memorial recalls the trauma of the racist lynchings in the American South. Names and places where lynchings took place are made in the same material the chains that were wrapped around the victim's ankle, arms, and neck. It is as if the victims hang above you, while you look up at their name-tagged feet.

The relationship between open space and structure shown in the National Memorial of Peace and Justice gives me a wider view of my project on *Fasito'otai*. The memorial also helped open my knowledge and my creativity by thinking about the materials to use which might relate to the *A'ana* war. The material becomes a physical story and history itself that speaks about the event.

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Fig, 2: A Visit to Montgomery's Legacy Musuem. (2018)



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Fig. 3: The National Memorial of Peace and Justice. (2018)



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Fig. 4: The National Memorial of Peace and Justice. (2018).

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Fig. 5: The National Memorial of Peace and Justice. (2018).

Yad Vashem World Holocaust Remembrance Centre Hall of Names

Israel's memorial to the Holocaust was established in 1953, and in 2005 it opened a new Holocaust History Museum designed by architect Moshe Safdie (Yad Vashem, 2019). The triangular structure cuts through the landscape with dramatic cantilevered ends, and skylights run across the top of the reinforced concrete building. The main circular Hall of Names houses short biographies of each victim—over 2 million pages—and a nearly 33-foot-tall cone displays photos and testimonies.

The void is almost like a pit. The ability for people to stand below the conical structure gives the viewer a sense that they are the victim, looking up and realising how deep the pit would have been. The photographs of the people's faces displayed on the internal surface of the structure can give an understanding of what it would have been like to be burnt alive with over 400 people. As with the National Memorial for Peace and Justice, the position, angle of view, and relationship to void space are important.

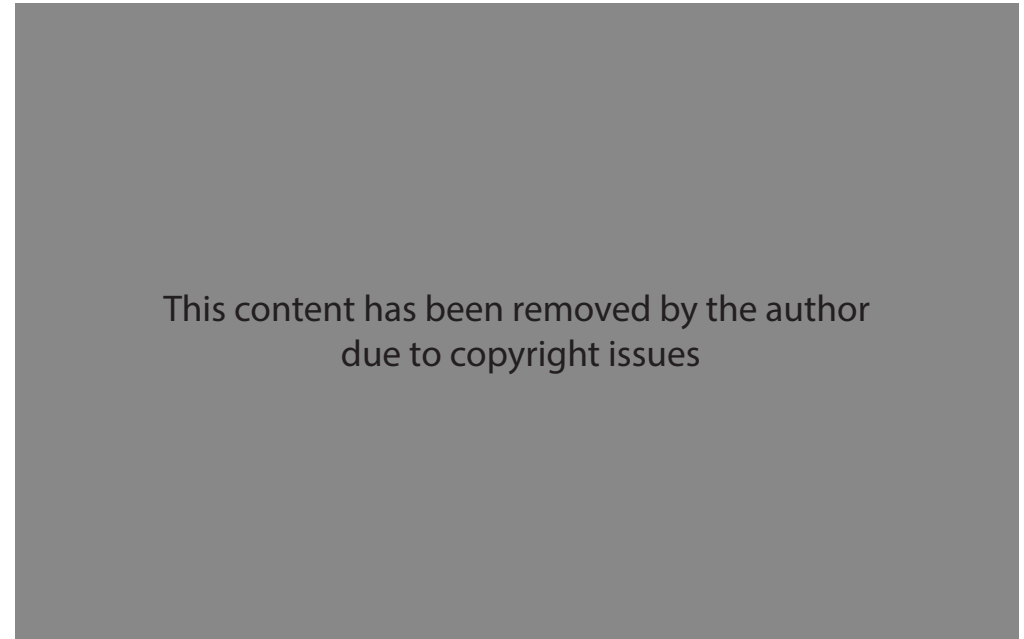


Fig. 6: Hall of Names. (n.d).

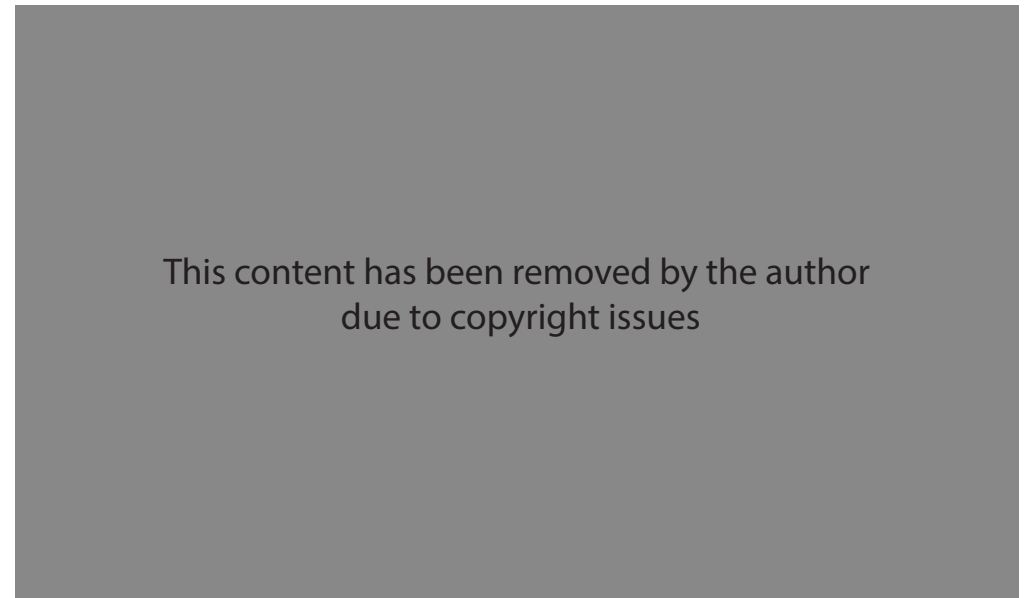


Fig. 7: Hall of Names. (n.d).

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Fig, 8: Hall of Names. (n.d).

Pentagon Memorial

The National 9/11 Pentagon Memorial is a national memorial dedicated to the tragic events that occurred on September, 11, 2001. All 184 lives were lost in the attack on the Pentagon are represented by “Memorial Unit” benches. Surrounding the benches are the 85 Crape Myrtles (Washington DC. 2019).

Although it commemorates a moment of violence, the Pentagon Memorial seems to have a calming sensibility. This is particular apt during the evening and into the night when lighting beneath the seating is radiant, highlighting the water feature.

The memorial creates open space even though it's surrounded by mundane buildings. Figure 13 shows a man seated on one of the benches, head bowed body facing the bench in front of him. His body language suggests some form of close relationship between him and the person who has their name on the bench. The void, created by void spaces between the seater and the seating in this memorial, offers an act of commemorating and paying respect.

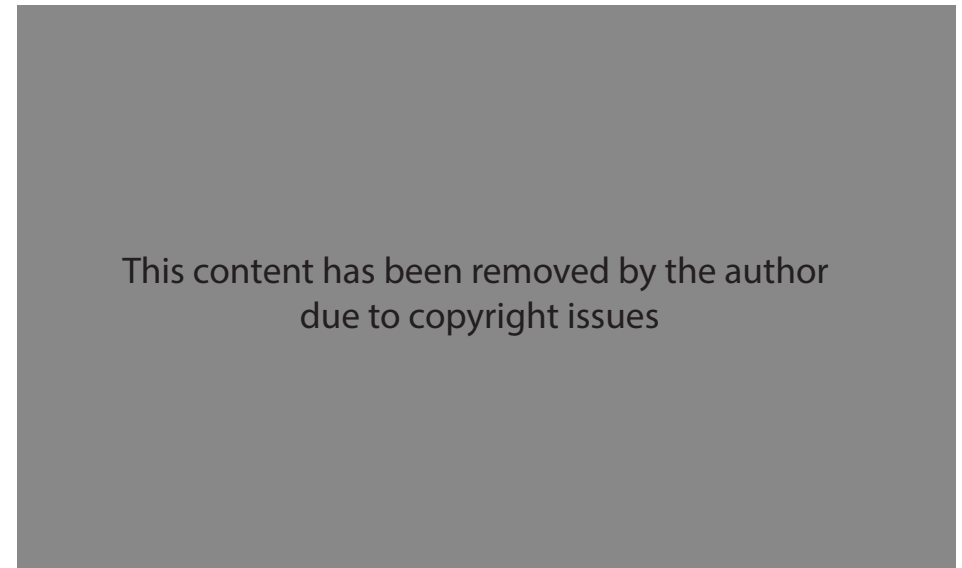
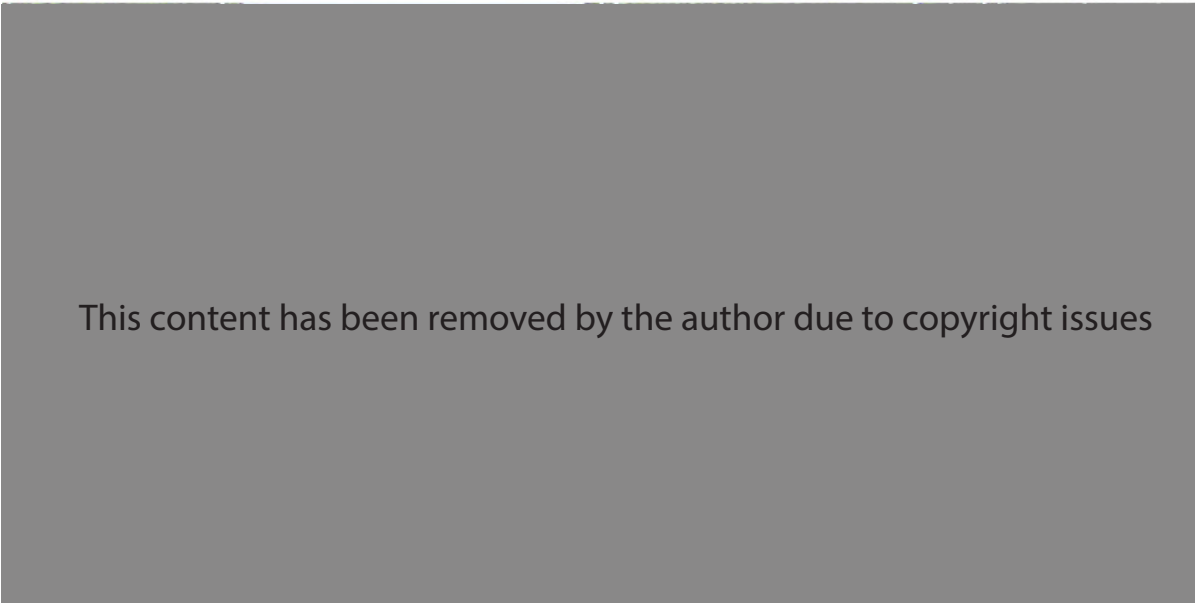
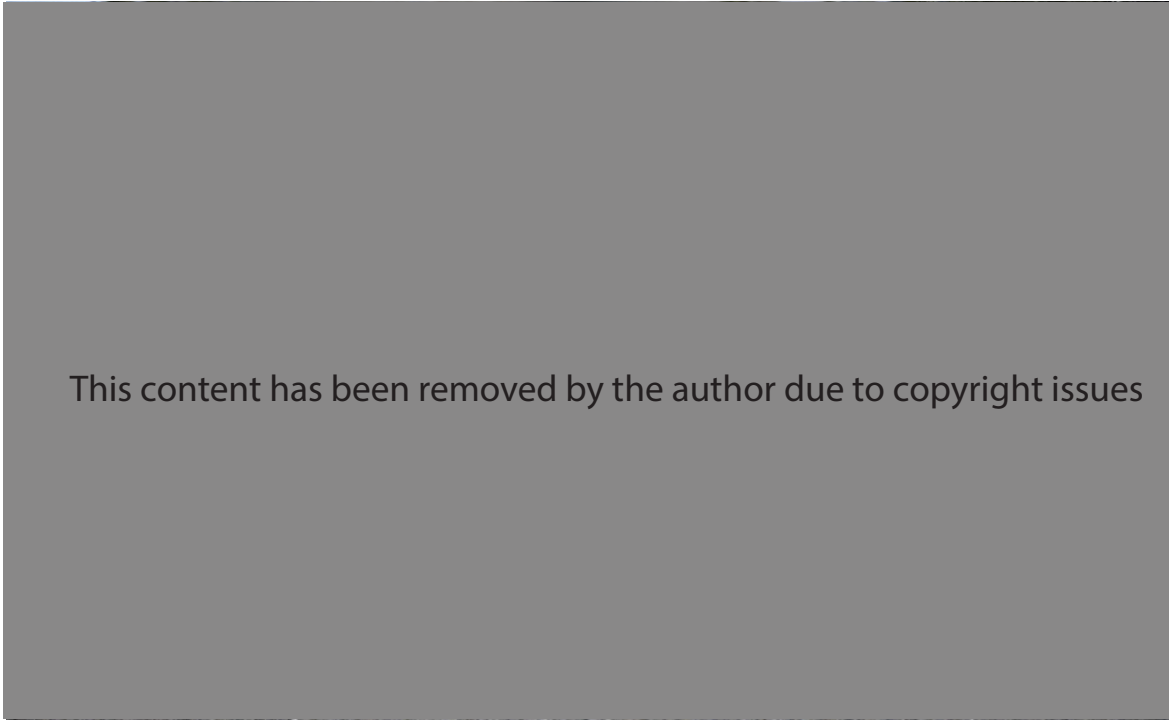


Fig. 9: The Other 9/11 Memorial. A, K, Hurley. (2016)



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Fig. 10: Pentagon Memorial. (Minutillo. 2018).



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Fig. 11: Just like Korea is the forgotten war, the Pentagon is forgotten 9/11. (Merry. 2016).

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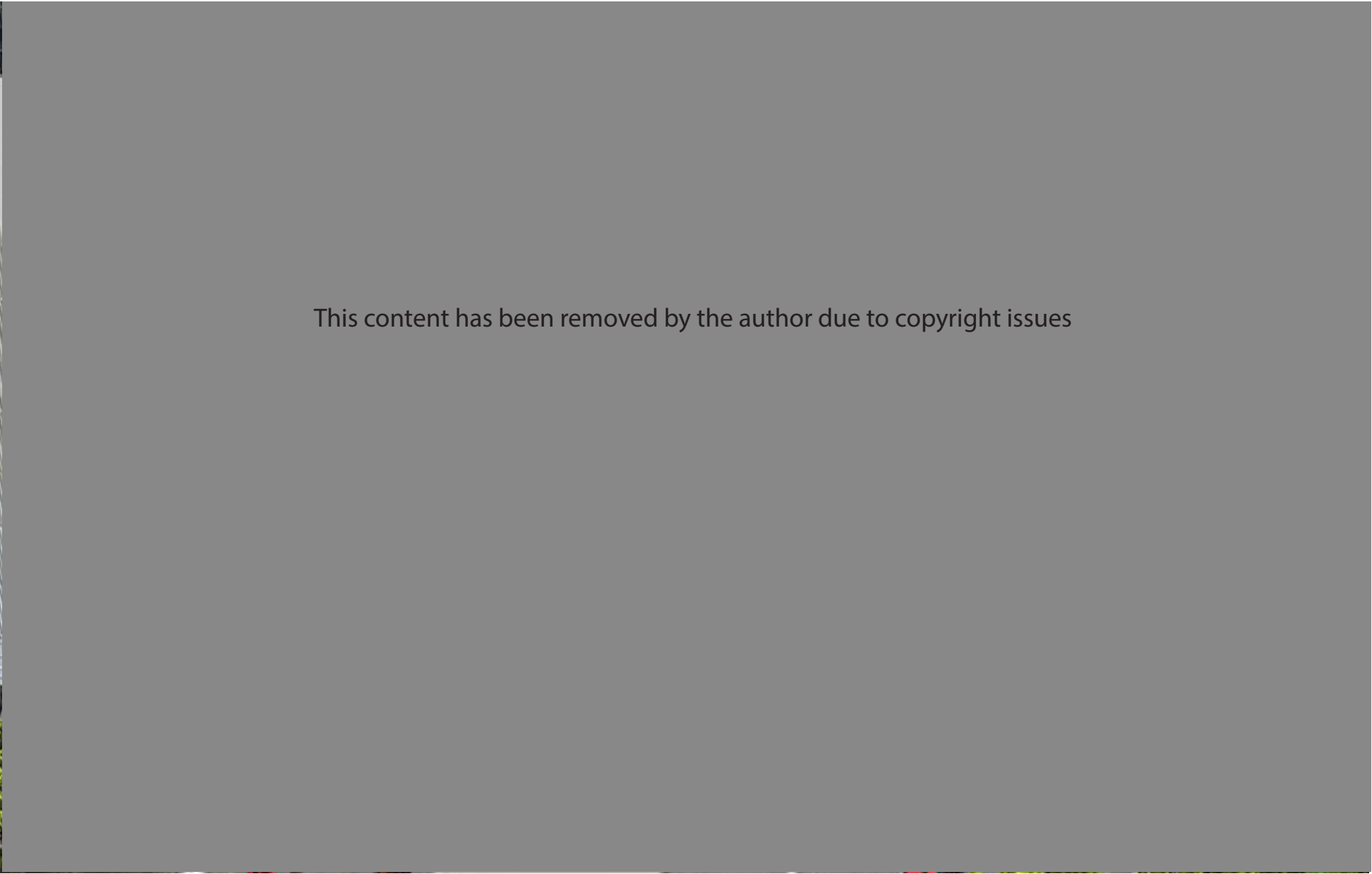
Fig. 12: Pentagon Memorial. (2010).

National September 11 Memorial and Museum

“The National September 11 Memorial and Museum was dedicated on the tenth anniversary of the September 11 attacks and includes twin reflecting pools that sit in the hoofprints of the World Trade Centre towers (Balters, 2011). The pools are surrounded by panels listing the names of each person who died in the 1993 and 2001 attacks. Designed by architect Michael Arad and landscape architect Peter Walker, the memorial features the largest man-made waterfalls in North America. The museum, designed by Davis Brody Bond with an entrance pavilion by Snøhetta, showcases artefacts, archives, and personal narratives” (Minutillo, 2018).


There’s a sense of peace when you look at the pace of the water flowing down the side of the monument (CBS New York, 2014). It’s interesting that the sound of the surroundings at the monument changes to something more relaxed and soft as if someone had turned down the volume from one of the most busiest cities in the world, New York. This prompts me to think of the acoustic environment and how it relates to materials and open space. Physically relaxing areas can also be spiritually peaceful. Sorrow takes place as you read the names surrounding the monument. Once again, there’s something significant about how people walk up to the monument and look down in it.

The memorial has turned into a park surrounded by trees, and then the buildings of the city around it. I like this structure. It makes me think of a memorial surrounded by a peaceful space, that is in turn surrounded by the everyday houses of Fasitōtai. In this way it would speak about the past, the now, and the future.



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Fig. 13: The National September 11th Memorial. (Jacobs. 2014).



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Fig, 14: National September 11 Memorial & Museum. (Colella. 2018).

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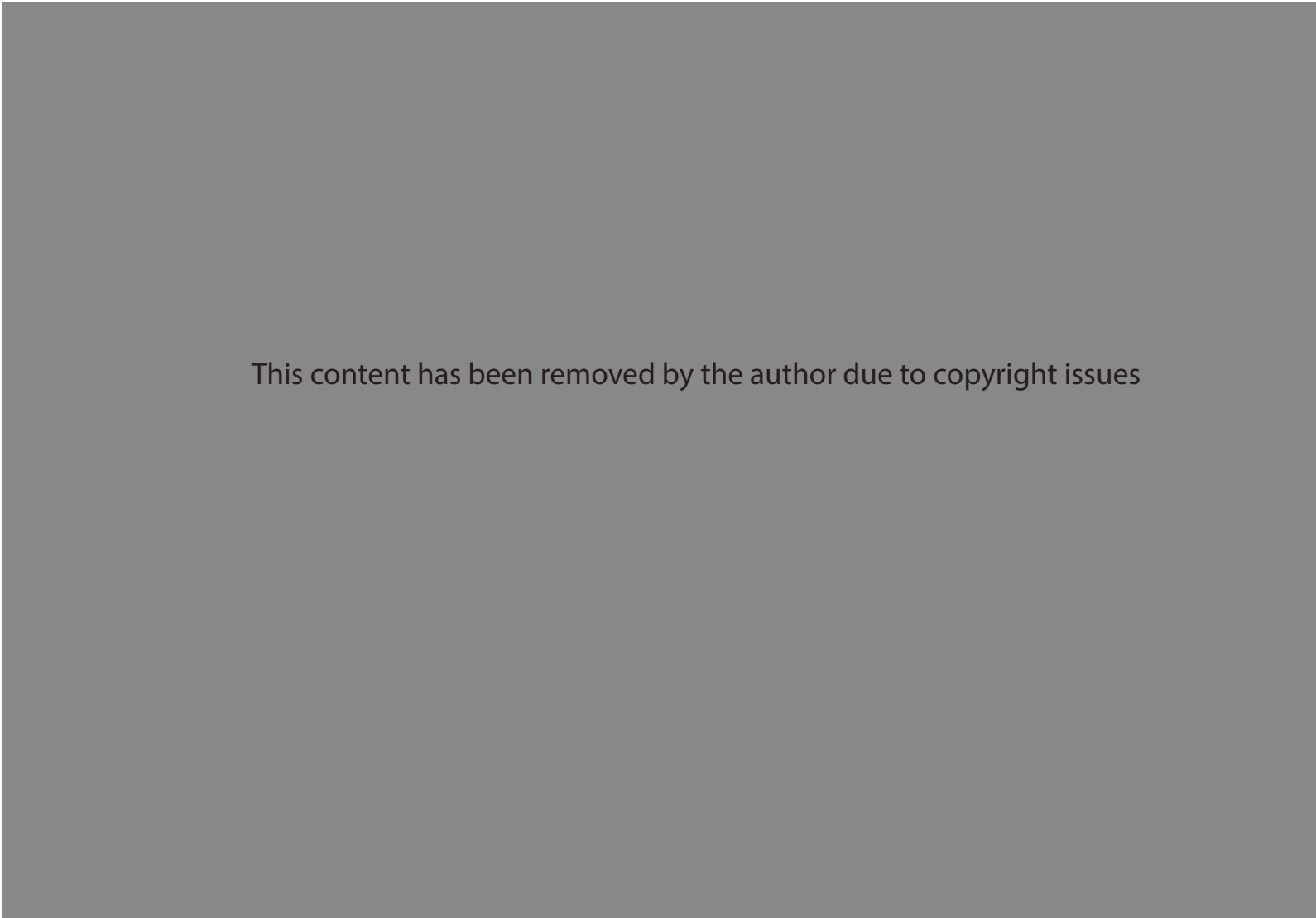
Fig, 15: National September 11 Memorial. (McLaughlin. 2018).

Absolute Power (2012), Fatu Feu'u

Fatu Feu'u is known as one of the founding Contemporary Pacific artists in New Zealand. Born in Upolu, Samoa, in the village of Poutasi, he moved to New Zealand in 1966. Feu'u experiments with different media relating to Samoan art, including tatau (tattoo), and siapo (barkcloth). Here, however, I focus on one of his paintings.

Absolute Power (2012) references the formal apology made, in 2002 by then New Zealand Prime Minister, Helen Clarke's, to the people of Samoa, for the atrocities surrounding Black Saturday. In 1929 on Saturday 28th December, during a Mau movement peace rally that opposed the New Zealand Administration of Samoa, police opened fire killing at least eight people (Chambers241. 2012).

Absolute Power, (2012) is an abstract painting that first caught my attention with its colours. I interpreted the colour combination and mark making as a story of land, bloodshed and sea. It reminds me of where the Manono warriors arrived. The dark area covering the red part resembles the genocide that happened at night. White representing the arrival of John Williams and Yellow, the sun that resembles the end of dark wars.



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Fig. 16: Absolute Power. (Feu'u. 2012).

The Tā Vā theory of reality

“Tā and vā are the active and inactive forces combined” (Refiti, A. 2017: 269).

A Vā is never an empty space, there is a spiritual connection between you and the object across you. Kumar refers to it as a “co-openness”:

“When Samoan chiefs encounter each other in the fono council they don’t think strategically about their vā as a between thing – no, they are already in it, they are seized by it and therefore a being-Samoan can be said to be already opened. There is no gap, when a matai sits in the fono council he/she is no longer what he/she is today, he/she becomes the ancestor. This is what I mean by a co-openness” (Kumar, 2011: 3.1).

Whatever is in between (which most of us will see as empty space) is actually what we would know as Teu Le Vā (to cherish the space between). I developed my approach to teu le vā in my Honours research, ‘The Lapita Complex: Patterns and Design for a Pacific Museum in South Auckland’ (2017), where I wrote:

Vā is generally translated as a relational space, a form of worldly and spiritual depth in communication that develops personal and collective well-being. Teu le vā puts into action the vā as to nurture and look after relationships to attain excellent results to all stakeholders (Anae, 2007). A Samoan individual relies on relationships which appear in the vā or space between (Shore, 1982).

Teu le vā can be seen as relational pathways that structures collective relationships making effective actions for the community, family and village. As a research method it has been used by researchers such as Anae and Karlo Mila-Schaaf (Anae 2005, Mila-Schaaf 2009). For my project, I use it to mean the spaces between people and their ancestors which is expressed in buildings and especially today for Pacific in New Zealand and those living away from Samoa. (Setefano, 2017, p.22)

In the sense of my project I tackle this as part of the Space of the event, the visitors, and the aitu (spirit) of those who went before us (the victims). The physical grounds and the monument to be designed for the victims are to commemorate the aitu and the Vā between the visitors and the materials that represent the weapons that assassinated the victims.

In my case studies above, there has been a lot of interest in water, light and abstract form. I see these as working towards my final design, by reflecting the notion of va, peace and history. It seems that void and materials can speak for themselves of the Fall of A’ana, and construe vā within the visitors and aitu (spirits).

Chapter 3: Research Methods

E tele atu a'ā ole tagata nai lo le la'au.

This research centres on my drawing practice. In this chapter I describe my central method: drawing cosmograms.

Cosmogram

I first heard the 'creation' or cosmology in Sunday school when I was 5 years old from the beginning of the bible taken from Genesis verse 1: chapter 1 to 23, which briefly explains how the heavens and earth, universe, light, darkness, evening, nature on earth was created.

During my undergraduate study, I was introduced to the idea of a 'cosmogram' by Albert Refiti. I chose to focus on the Hawaiian cosmology called the 'Kumulipo' (cosmology) only because it had so much details than the other Pacific cosmology, Later on I found out that the Hawaiian cosmology is the most intricate written and chant in the Pacific.

A cosmogram is a geometrical drawing that is seen as a flat surface that illustrates a cosmology. Cosmogram drawing utilises patience and is a process that establishes a unique drawing, through pattern making, that depict an origin story. Each pattern, colour(s) and movement performs the story. Whether the different drawings/patterns clash together or one enhancing the other, you end up moulding new creations and patterns.

Cosmogram drawings can be very refined and pleasing to the eye. In fact, with particular reference to this project, the cosmogram tells an opposite story to how it looks. A deeper meaning, a deeper history, a deeper sensitive topic, a story of A'ana's ancestors. As dyslexic being I perceive cosmogram drawing as like stepping into a world of dyslexics. The only way I can fully explain and show my emotions and what I am trying to express, is through drawings, painting and model making. Cosmology drawings have enhanced my understanding of what I read and in turn explain, as writing is difficult for me.

As I draw, the information I read is converted into spatial forms in my head which I then vision into model making. My process is to read then draw it out, a cycle I would continually repeat. There was a catch however that disturbed and disrupted the flow. When I would read a line, I would be confronted by my emotive response to the story and how I was feeling at the time of drawing. I would feel angry, sad, afraid or sometimes happy? This began to prompt questions and materialise in the drawings. For instance, what did angry look like? Is it dark? Did I press the pencil deeper on the paper darkening the patterns and creating a shape that look more exotic, would sad be a drawing that I would make by drawing downwards, happy using brighter pencil led? And if a history is fading would soften drawings serve as a faded form. To create people, I imagine seeing them from a bird's eye view, hence the circles

Drawing and Vā

Vā is seen everywhere in my drawings. They are the lines that connect shapes of the drawings, the lines that speak about the history, the dots representing the people of Sāmoa. Their movement speaks of their past, as their footsteps still remains in the land of rich history. Vā is to be seen in the colours of the drawings representing the island and the districts. The va between the dots, lines and groups of drawings, speak to the families who remained together and those who separated to form their own aiga (family) after the massacre.

Teu le va can be seen as relational pathways that structure collective relationships, making effective actions for the community, family and village. As a research method, it has been used by researchers such as Anae and Karlo Mila-Schaaf (Anae 2005, Mila-Schaaf 2009). For my project, I use it to mean the spaces between people and their ancestors which is expressed in buildings and especially today for Pacific in New Zealand and those living away from Samoa (Setefano, 2017, 12)

My idea is to create a drawing within vā. It is not a cosmogram drawing unless it was done within a manner and understanding of the ways in which vā manifest. In turn retelling the stories of the history through drawing is activating vā. Drawings can never be just drawings there is always a story behind it and why they're placed in certain areas. The shapes and sizes have a meaning, the depth and lightness of the drawings speak of the event(s) the took place and subsequent feelings.

A vā exist within me, the pencil and paper. It is the connection between my thoughts, hand and the pencil. It is a relationship of knowing that creates a drawing that speaks of the vā. Furthermore, being a descendant of the A'ana and the Malietoa, there is a vā and spiritual connection to telling the stories through cosmology drawings.

Chapter 4: Reflective Description of Practice

In this chapter I will discuss some of my work-in-progress and the importance of collaborating with the history, materials, land, and visitors. I will show how my main design strategies and ideas came about through making cosmograms, drawing, and modelling.

My aim for this design is to carry the most significant parts of this history, embedded in the land, materials, and the va between the site of the pit and the visitors. I want visitors to get an emotional sense of the site and the surroundings. I will reference peace with water flowing. What I would like to design for this memorial is a place of peace, a place of forgiveness and a place to lay down past wounds.



Fig. 17: Fasitootai. (Map date. 2019).

The area that is highlighted yellow in Figure 19 is where the place of remembrance will be sited. A space that will be measurably used throughout the site, this will help with designing a memorial that allows people to interact with the site, materials and the history of the fall of A'ana. Cosmograms, models and paintings will bear final design of the memorial. It is important that I celebrate the history of the war, both the material and aitu (spirit) collectively, to honour those who passed away and the village itself.

Tamafaiga Cosmogram:

1: Chaos and betrayal:

In my first major cosmogram drawing, titled 'Chaos and Betrayal', I have decided to use four different colours to present the main districts described in the text "Tamafaiga - Shaman, King or Maniac?" by Tui Atua Tupua Tamasese. The colours are: green as A'ana, blue – Taumasaga, grey – Manono and Red for Atua. The top of the drawing where it is mainly grey, talks about a family line who multiplies, and then goes through betrayal and separation. This expresses the beginning of the districts and division of the people. As you look to the grey section, you'll notice all the colours are mixed up. When you look closer the colours separate as the betrayal plays out, then two districts try to come together with arrows pointing up. The cosmogram positions the districts in their genealogical relationships rather than their geographical ones.

I started off with a family tree lineage. From the top of the drawing, I created a structure of a family tree using dots to represent the people of this family. I started off using only green because at the time I thought I would focus on A'ana as it is the colour of green, but when I looked back and realised how unfair it would be if I only used green, I decided to use all four colours to represent the family lineage that created all the districts in Upolu.

Throughout the reading there are clashes that happen between siblings and extended families and a lot of betrayal and that is how the district in Upolu has been created, families been divided, families being confused, families having to choose sides, families have had to kill and families having to go to war against their own bloodlines for hierarchy and power. Due to this, I have created each district with its own colour that tells you which ones have gone off and established their own lives and also to display performance of complex drawings of what betrayal, lost, hatred, space (district) and separation looked like in my view. In this case, being as abstract as I am, the first district that goes off the family tree is the A'ana, as toxic, confused and all over the place they are, the drawing to me had to have a sense of closeness, darkness, and at the edge of the drawings has to be scattered all over the place. From there, the Atua (in red) is spewed out from the A'ana drawings, as another district and conflict happen with more betrayal formed. This time, it is more organised, which formed an immense clan, that almost formed a branch with roots growing out. You can see that A'ana is in contact with them down the line, there are arrows in groups shooting upwards the drawing.



Fig. 18: Chaos and betrayal. (Setefano. 2018).



Fig. 19: Chaos and betrayal. (Setefano. 2018).

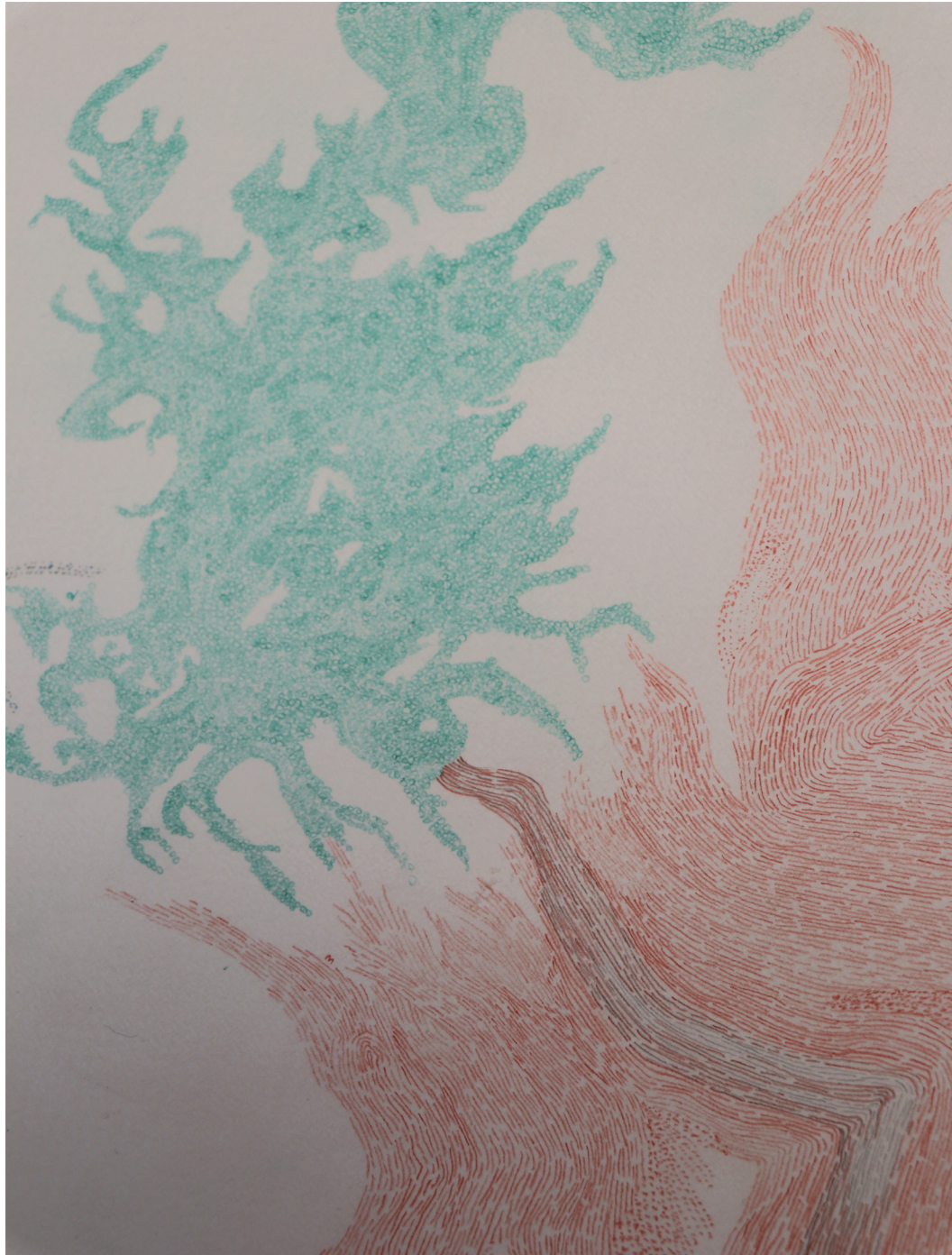


Fig. 20: Chaos and betrayal. (Setefano. 2018).

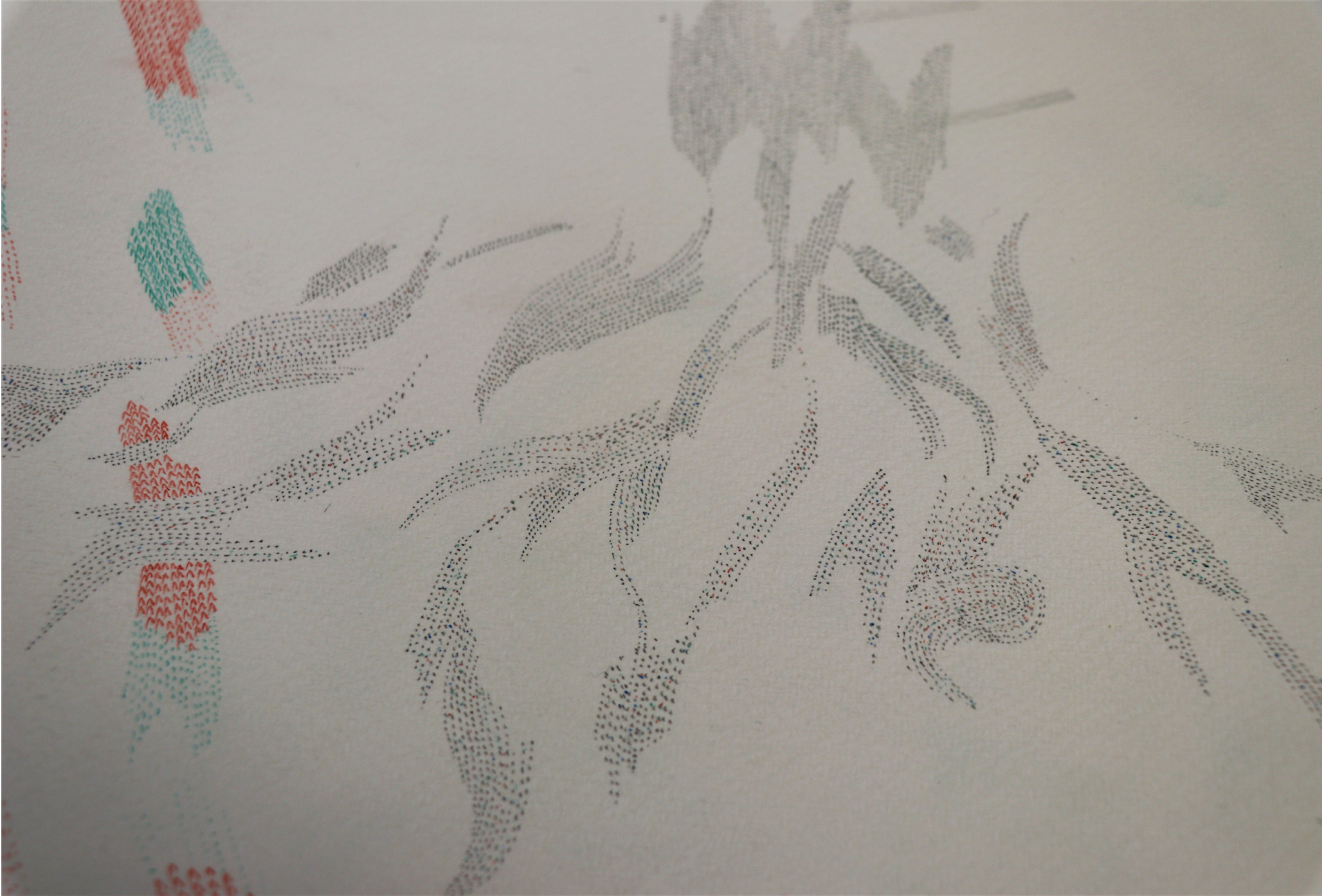


Fig. 21: Chaos and betrayal. (Setefano. 2018).

2. The Pit of People:

'The Pit of People' was my second cosmogram drawing. My goal was to draw tiny people from the top to the bottom of the A0 300sgm paper, not realising how time consuming and too little the figures I had drawn were.

Reinterpreting the drawing, however, I saw it like a bloodstain made of bodies; as if it were people of bloodshed on land, hence where I got the idea for my 'Bloodshed of A'ana'. The unfilled white space became a more important part of the drawing than I anticipated.



Fig. 22: The Pit of People. (Setefano. 2018).



Fig. 23: The Pit of People. (Setefano. 2018).



Fig. 24: The Pit of People. (Setefano. 2018).



Fig. 25: The Pit of People. (Setefano. 2018).



Fig. 26: The Pit of People. (Setefano. 2018).

3. Bloodshed of A'ana:

My third cosmogram was centred on the pit, imagined as a circle. A bird eye view of the pit site in Fasito'otai, I began to draw out the pit which is centred in the drawing, with the arrows on the edge of the paper speaks about Manono coming in with their weapons to asassinate the A'ana tagata (people), coming from the seaside of the map. Around the pit you'll notice circles, they represent people, I came with the idea to draw people as circles as you look up from a bird's eye view you'll notice people appear as dots or circles all over the place. From there I tried to come up with a way to communicate bloodshed around the pit and people in an abstract way.

From the National Memorial for Peace and Justice design, it also had a similar structure to my drawings, in particular to the straight line with arrows facing towards the pit. The arrows represent the sharp weapons Manono warriors used to slaughter the A'ana people. A similar take to how the National Museum used the material of the pillars hanged up from the rustic material that chained down the victims. The story is told through abstract form rather than figurative images.

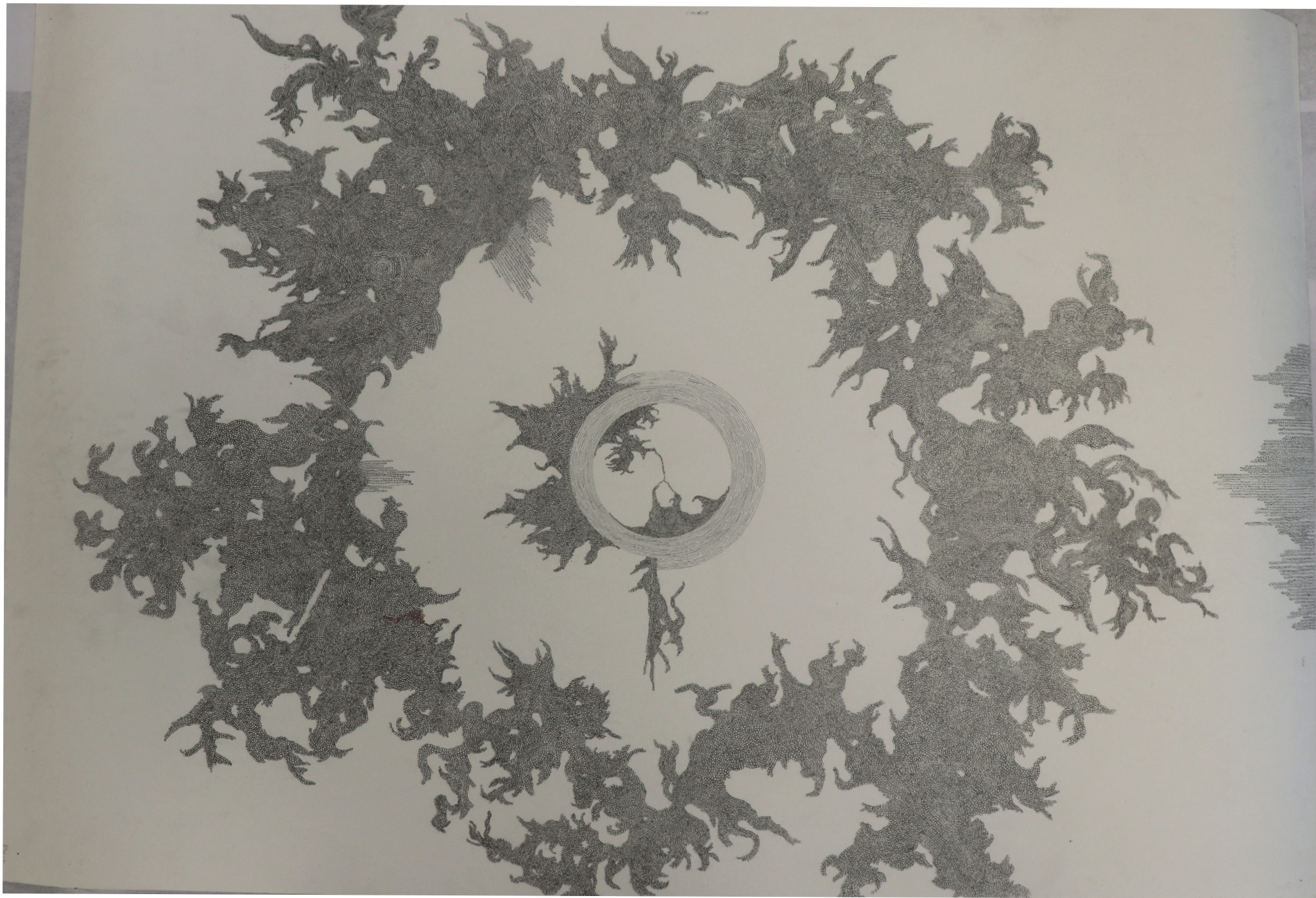


Fig. 27: Bloodshed of A'ana. (Setefano. 2019).



Fig. 28: Bloodshed of A'ana. (Setefano. 2019).



Fig. 29: Bloodshed of A'ana. (Setefano. 2019).

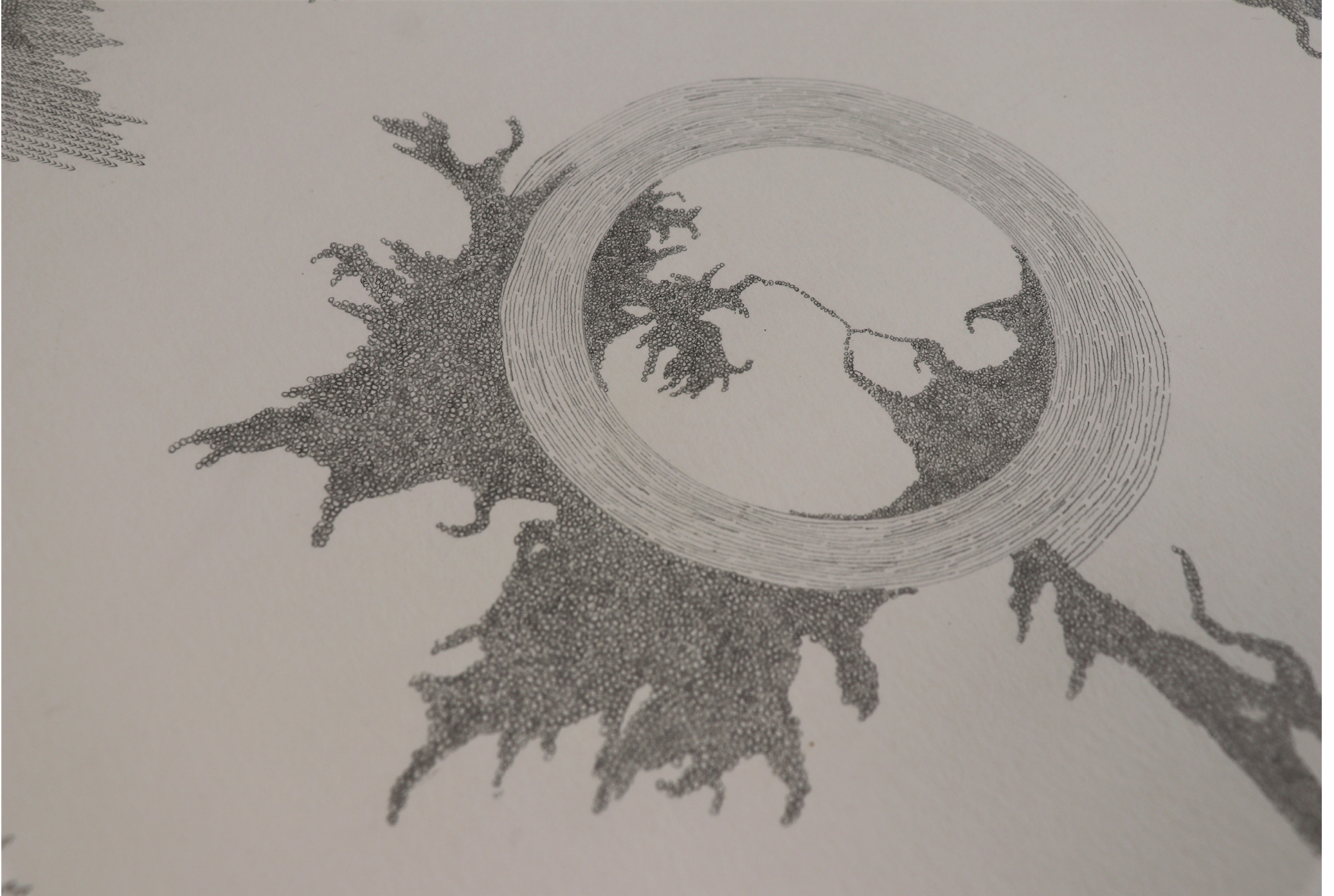


Fig. 30: Bloodshed of A'ana. (Setefano. 2019).

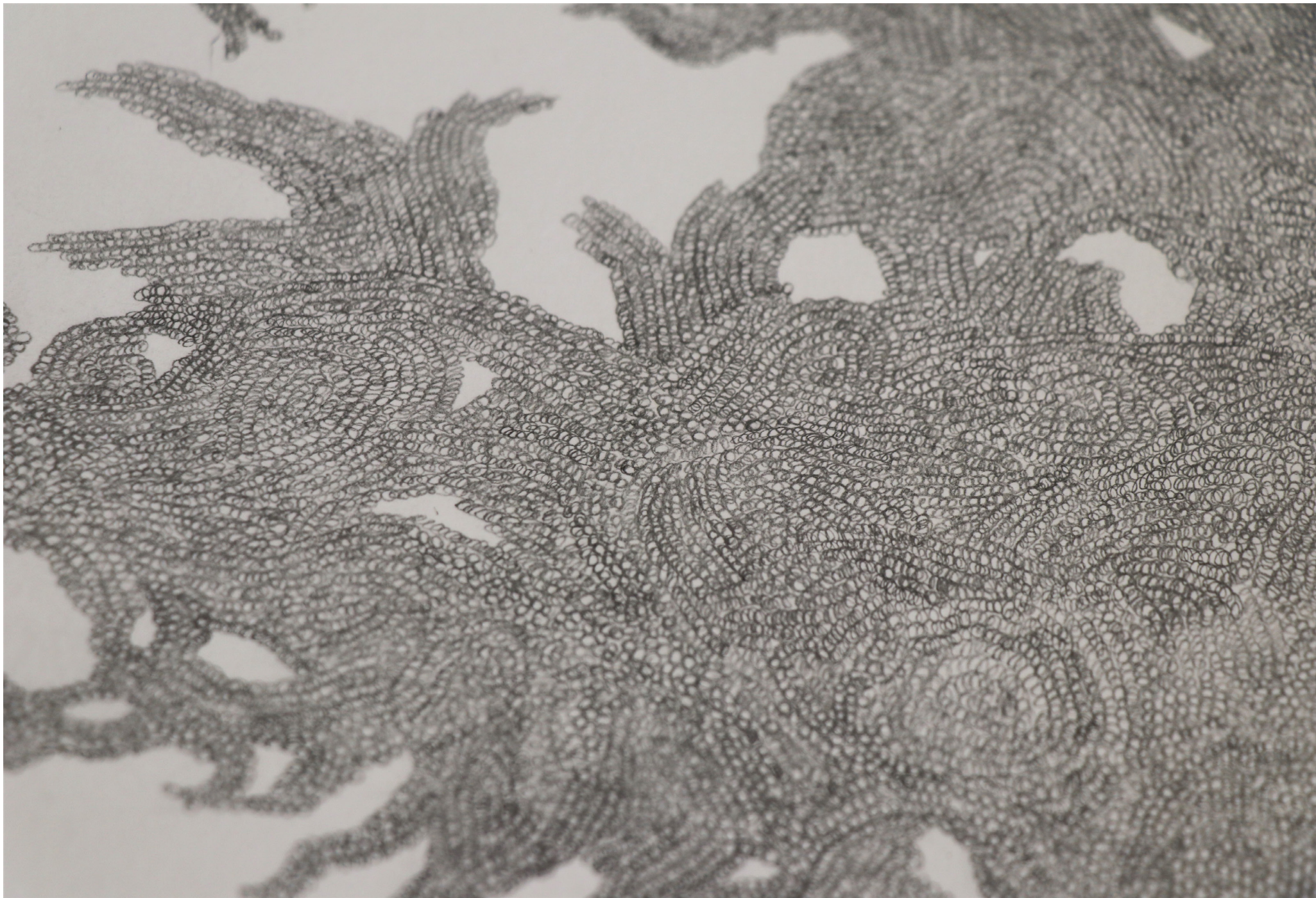


Fig. 31: Bloodshed of A'ana. (Setefano. 2019).

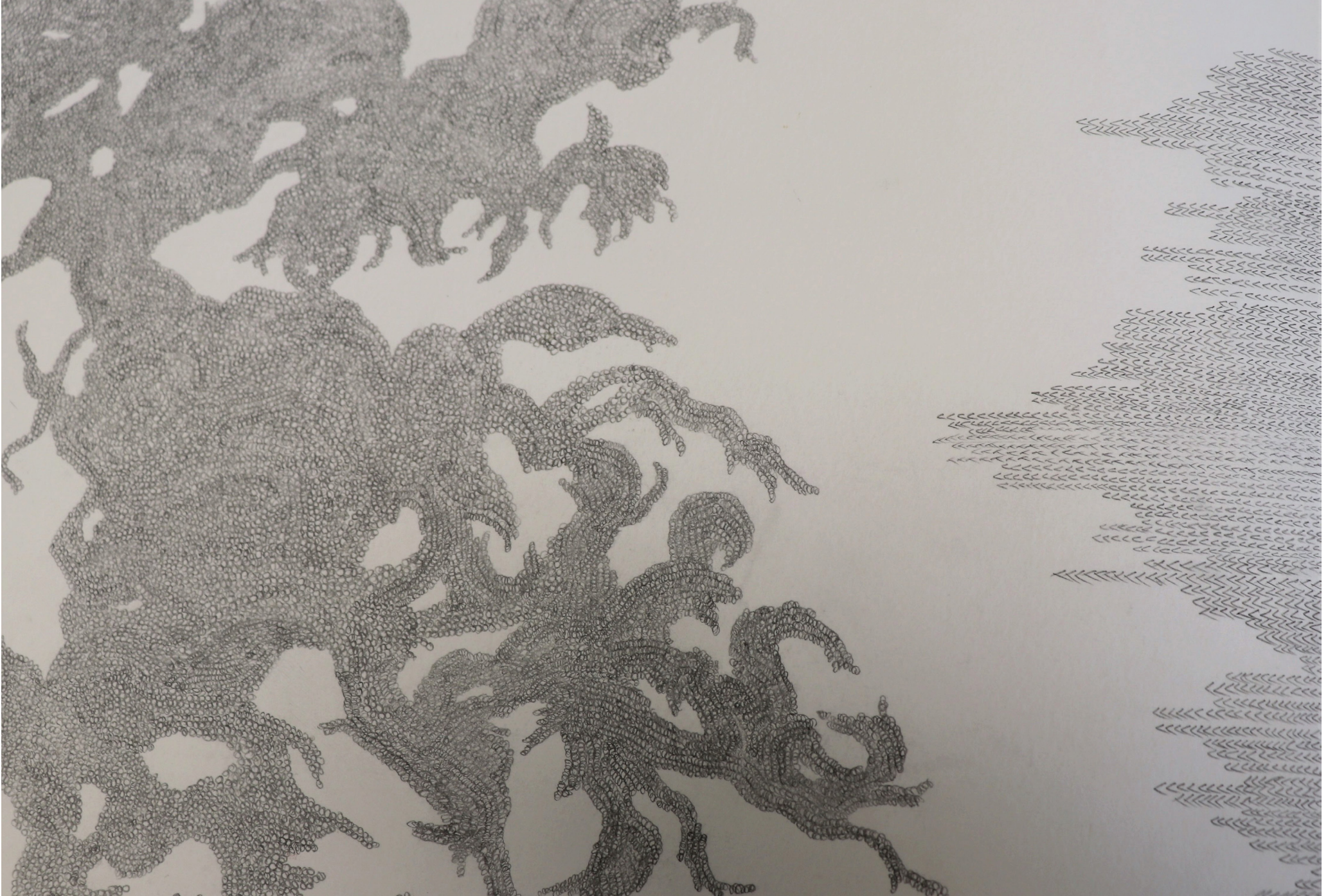


Fig. 32: Bloodshed of A'ana. (Setefano. 2019).

4. Genocide

As a prophetic painter, I also experimented with paint as part of my cosmology creation. I considered particularly the genocide in Fasitootai itself, where over four hundred women, children and elderly were thrown in the pit. The colours I've used were black and red, I painted the whole canvas black as it was known as Fasitootai's darkest days. The red dots represent the people and the bloodshed. The painting gives you a birds-eye view of a map that I've analysed. As I started on the dots, I began to look back and decided that the dots would also form a map of the area the pit is sited on. There are a few dots that are bigger than the others. The bigger dots represent the adults and the smaller ones represent the children.



Fig. 33: Genocide. (Setefano. 2018)



Fig, 34: Genocide. (Setefano. 2018)



Fig, 35: Genocide. (Setefano. 2018)

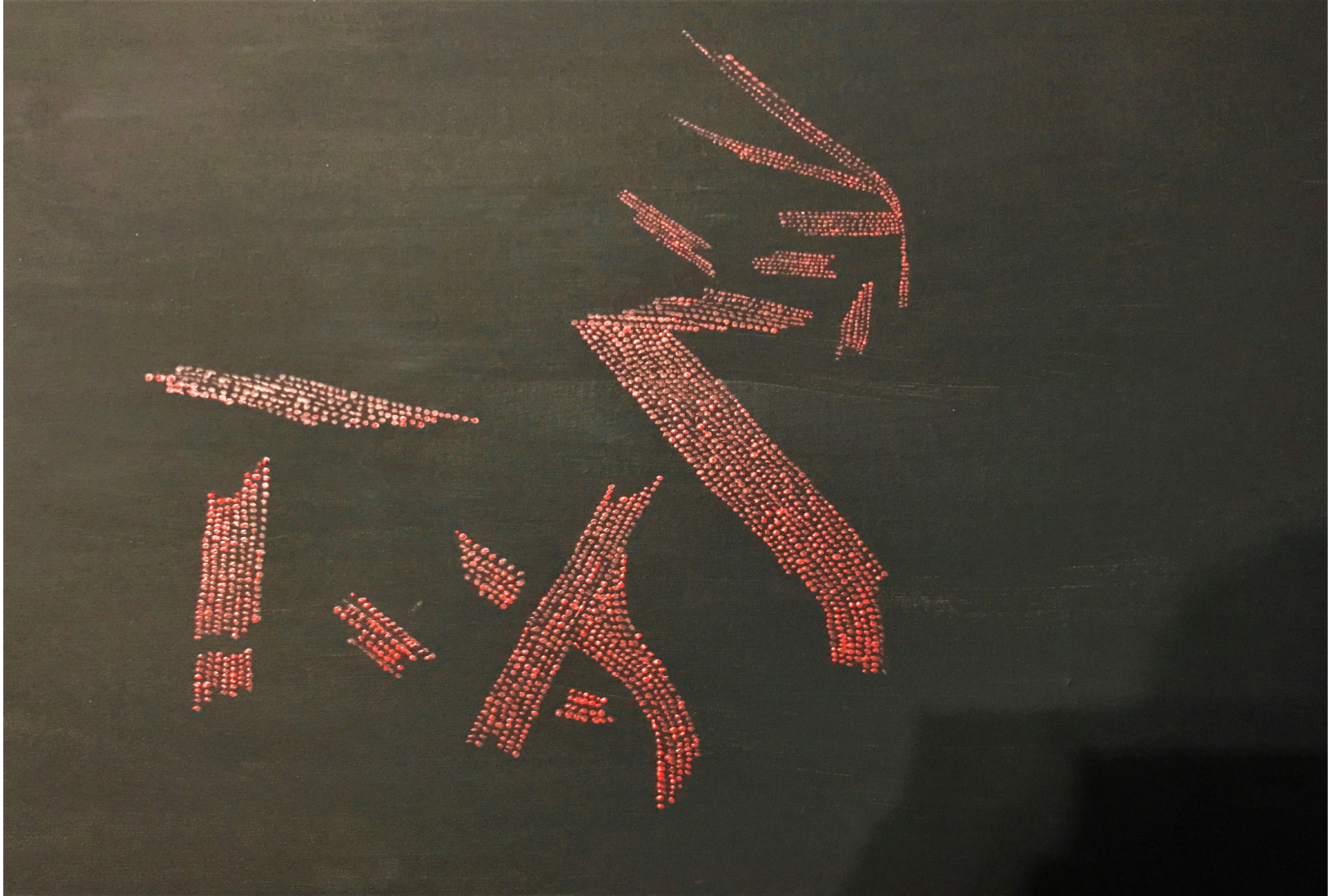


Fig. 36: Genocide. (Setefano. 2018)

Sketch drawings and models

After establishing a language of pattern and form in my cosmograms, I began to consider the details of my design. I did this through a series of small sketch drawings and models. As the sketches evolved, they seem to change, because of the site itself. In this case how can people interact or enter to the monument, but also how it would affect the people that live around it.

A crucial piece of feedback for me came from speaking to Albert Refiti about designing a monument on site where all the actions have happened, and he said “I don’t really want to see a monument outside of my house and have tourists visiting on my family ground all the time”. To me, that sparked the idea of privacy and how A’ana people don’t really speak of the historic event.

Eventually question arose with regard to scale - how deep down did the monument design have to be? how high will it be? will there be a limit on the height if it was designed on site?

Most of my sketches explore the design as an underground or on ground level, intervention with its length the same as the pit. There was also a design that represents spending informal time sitting around the monument site, as if it were a park.

The design ideas then began to formally structure the Vā between the victims, visitors, through providing an open area with seating for visitors to remember, to relax and to learn about the event. In Samoa, families often hang out on the graves of their ancestors or family members, and even sleep on them at night. Samoans say it’s safe because your ancestors keep you safe. I imagined the pit as a grave, a place for family members to catch up on the week and tell stories. Other areas of Samoan culture that related to the ground began to inform the design. For instance burial process, food preparation, fale (house) foundation. In particular plantation preparation became a fascination as they dig a hole to plant vegetables and seeds or coconut to plant new living trees.

From the cosmogram drawings and model making, I moved to concept models and quick sketches to get some ideas of how my final design could come along by depicting the shape, depth and movement of the models I’ve made. This helped mould the design into a space that I could visualise. There have been a few changes in structuring the sketches and getting more ideas off the materials itself and how the components would work together. The sketches started off with building forms to convey a museum, as I moved on to do more sketches, my thoughts moved out of the ‘building’ form and into an open space and how I could manifest the pit without a pit.

From here I asked myself how do Samoans hold history and stories? This is where my question lay. I realised Samoan histories are told through story-telling, dancing, songs and the land itself. By iterating through these sketches and models, I arrived at a focus on the monument as a place of stories rather than a museum.

The models allow me to physically see the structure and imbed spatial notions into the final design. The models were directly influenced by drawings. For example, in model 1, the dots represent the people of Samoa and the family history from a birds eye view. Similarly, model 2 responds to the unattractive quality of cosmogram 2. The drawing spreads like a disease, and the model too, represents my reading of confusion and miserable times for A’ana. Other models came out of the repetitive marks of the drawings: model 3 expresses this as layers, and model 4 as the lines of a network of pins and thread. I found myself calmer as I spent time making these repetitive models. The models also began to evolve on their own. In model 5, I added the steel wraps as a new element. I bought different materials to experience with them and how I can discover new ways modeling. At one point, I accidentally cut a foil cup half way, and responded by twisting it up-wards to see how they would turn out. This became an abstraction of the concept ‘tagata’ for me, shifting how I thought of people in the project.

One particularly significant model was model 8, which I called the ‘Chaos model’. It was inspired by the first cosmology drawing, on the right top section in green acknowledges cloudy, chaos and betrayal thoughts they had during the time. The soft or spongy part convey as the cloudy and smoky thoughts in terms of the story speaking about confusion and betrayal against the families. This was the one and only model I’ve made that has an obvious structure, a pit. The foam represents land and the burnt rocks represents the burnt remains. On the side of the model you can see I’ve created depth.

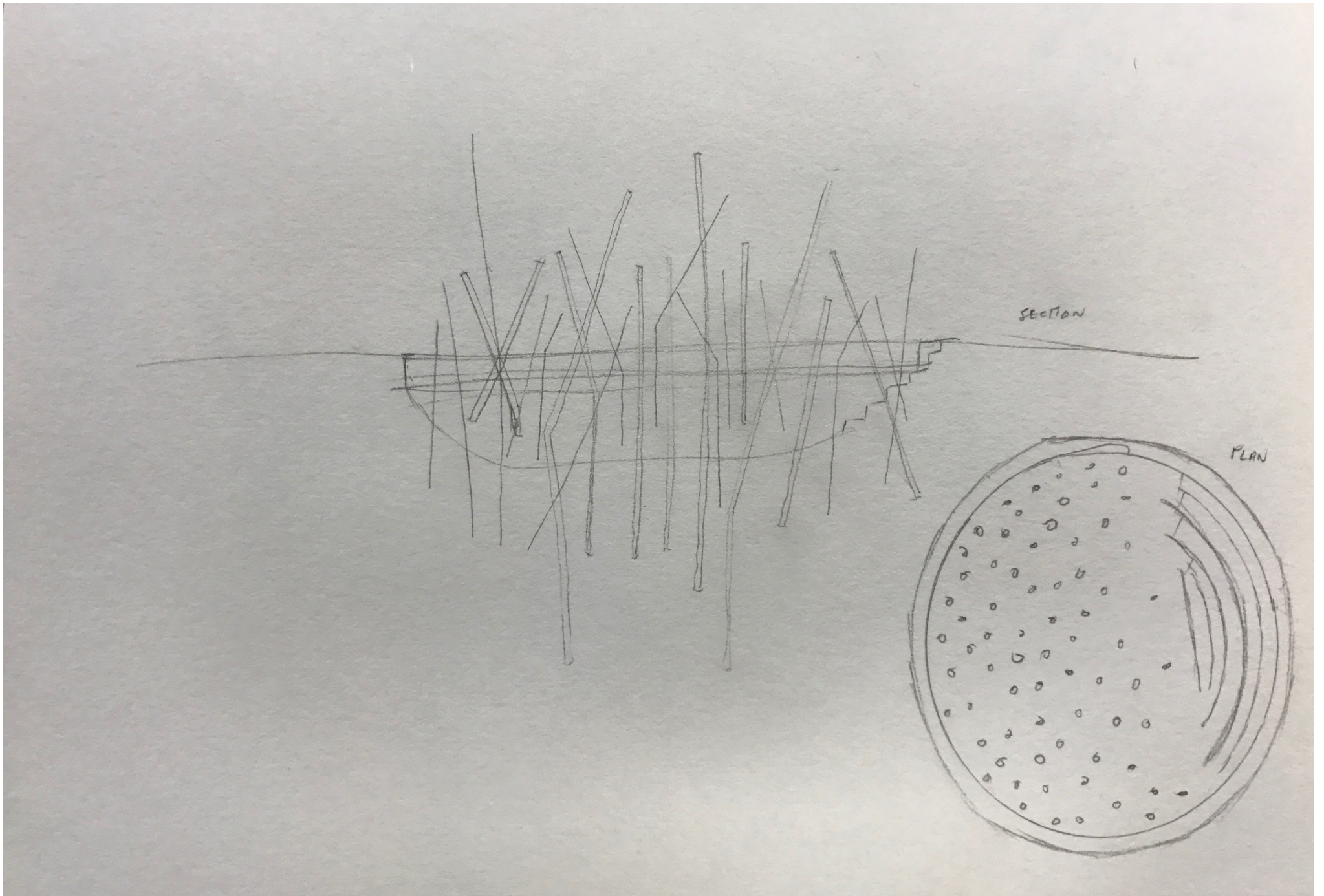


Fig. 37: Sketch 1. (Setefano. 2019).

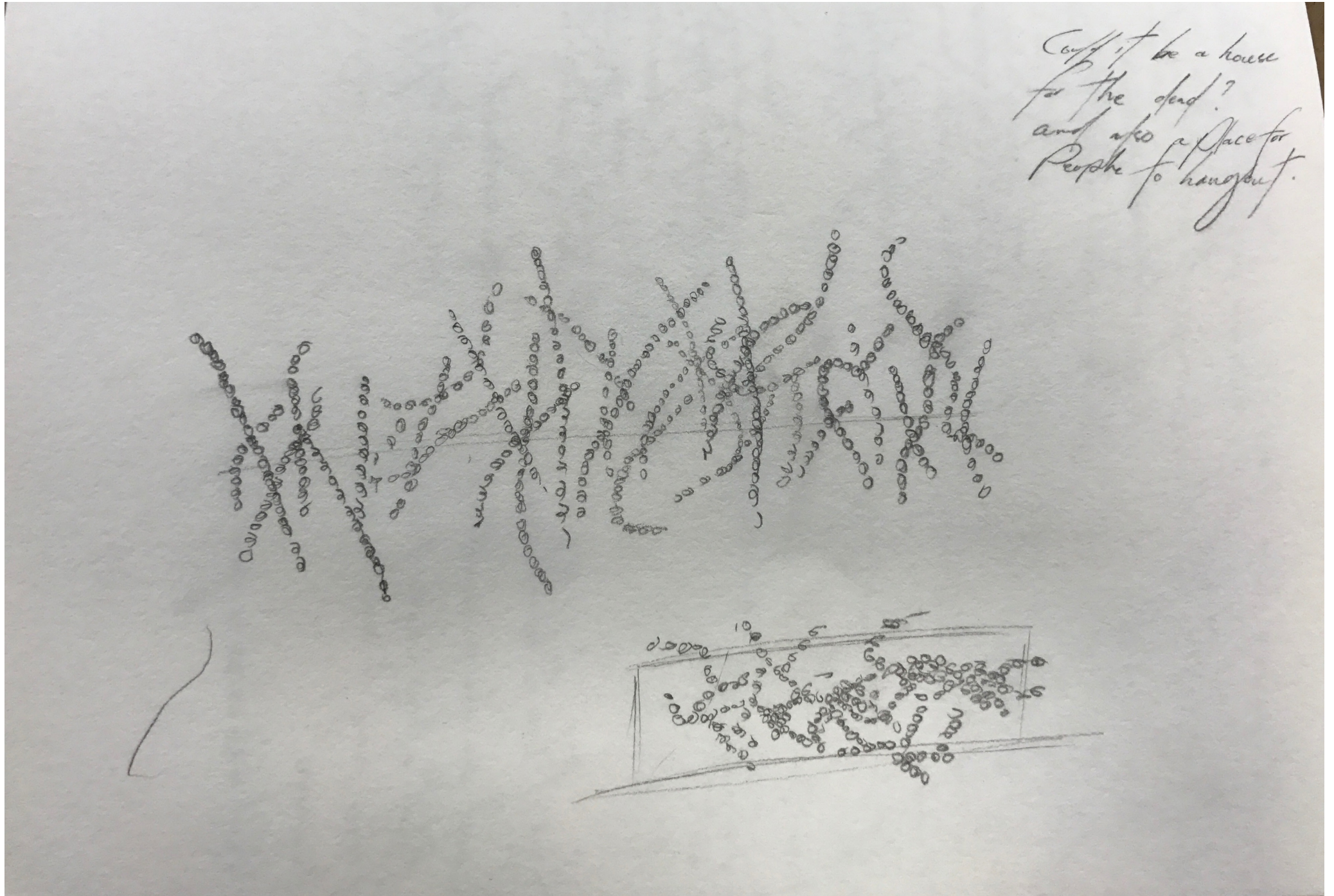


Fig. 38: Sketch 1. (Setefano. 2019).

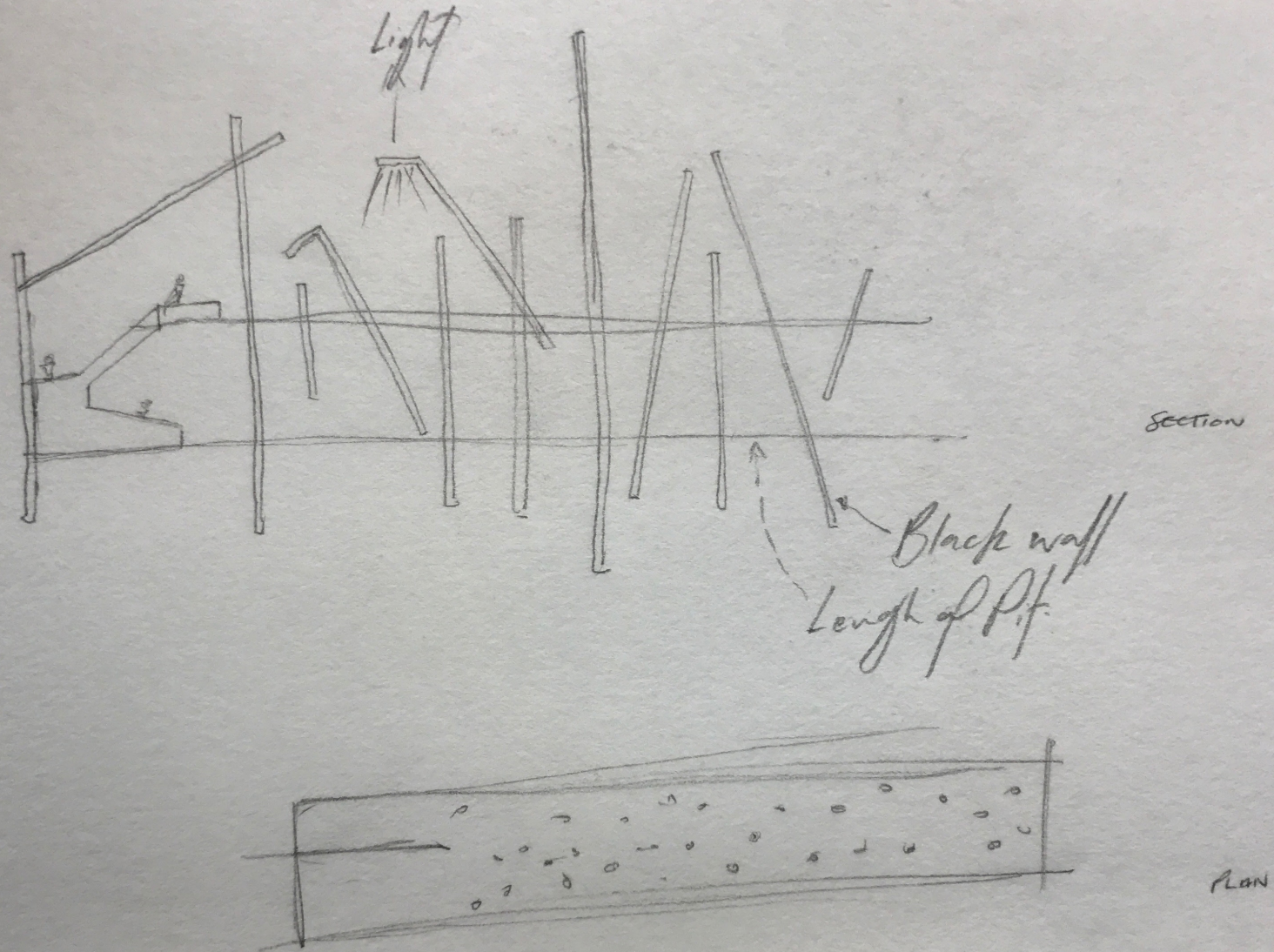


Fig. 39: Sketch 1. (Setefano. 2019).

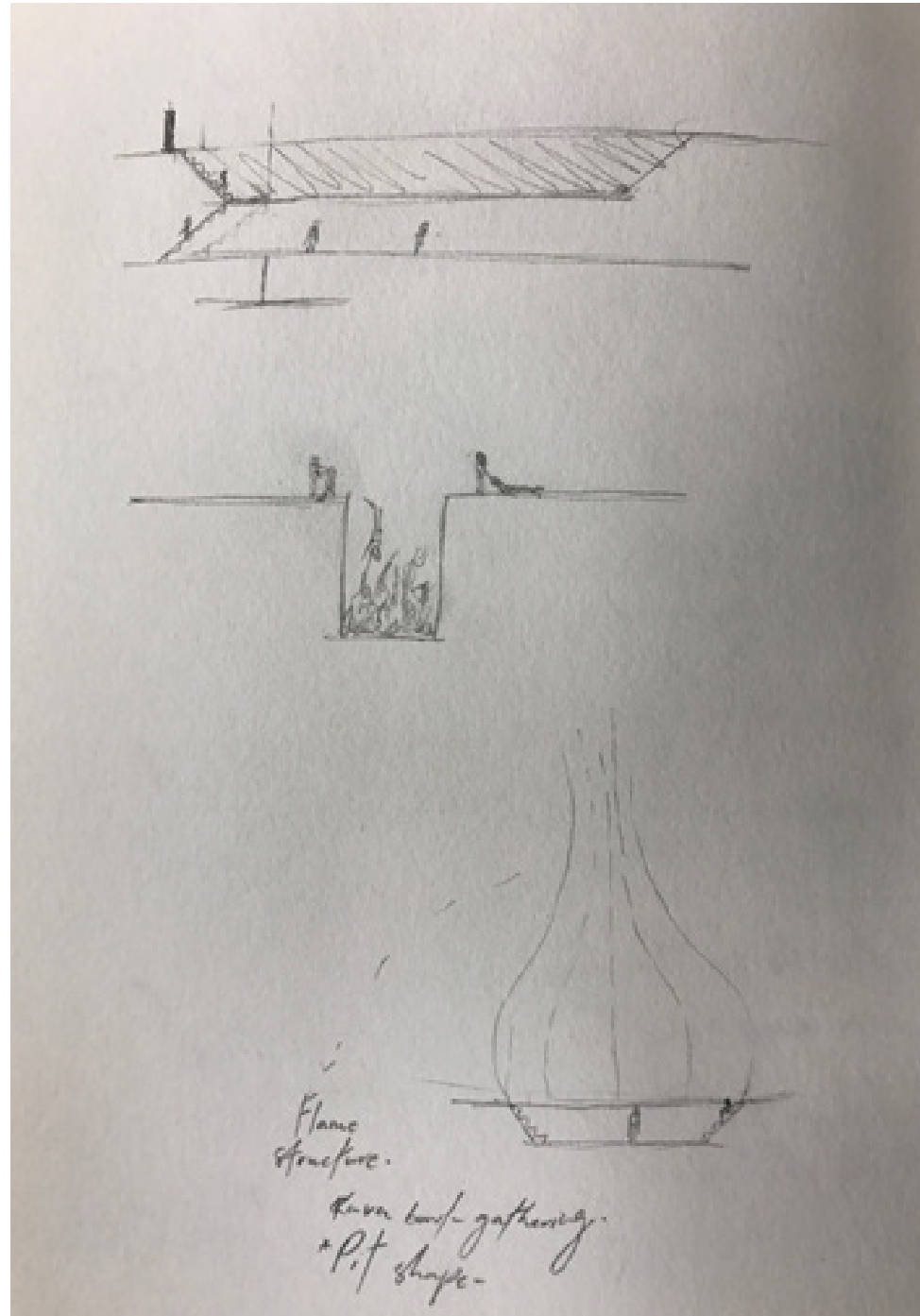
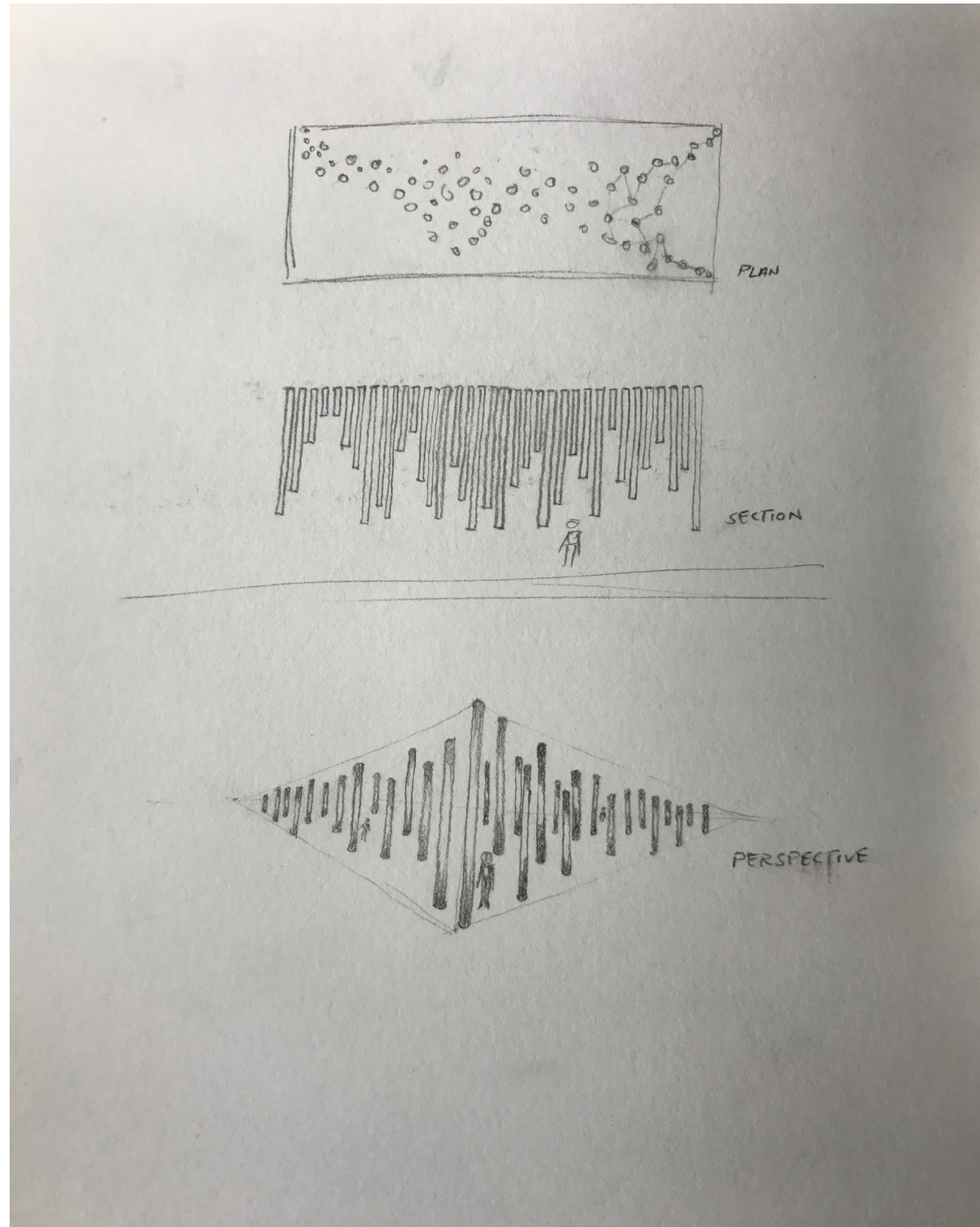


Fig. 40: Sketch 4. (Setefano. 2019).



Fig, 41: Sketch 4. (Setefano. 2019).

I thought about the land and the people, and the saying; E tele atu a'a ole tagata nai lo le la'au (People have more roots than a tree.) This model was influenced by drawing number 1, the dots represent the people of Samoa and the family history from a birds eye view.

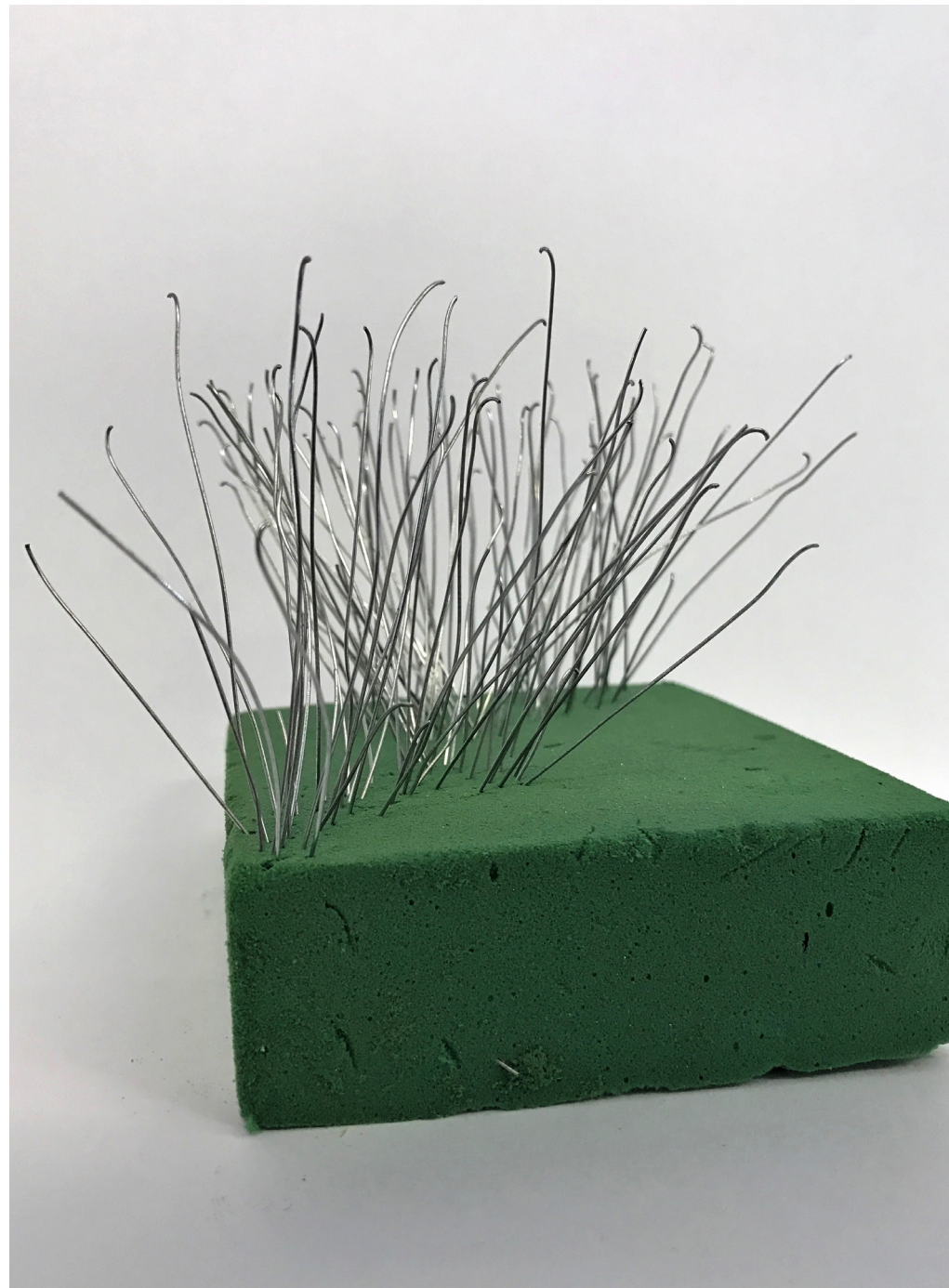
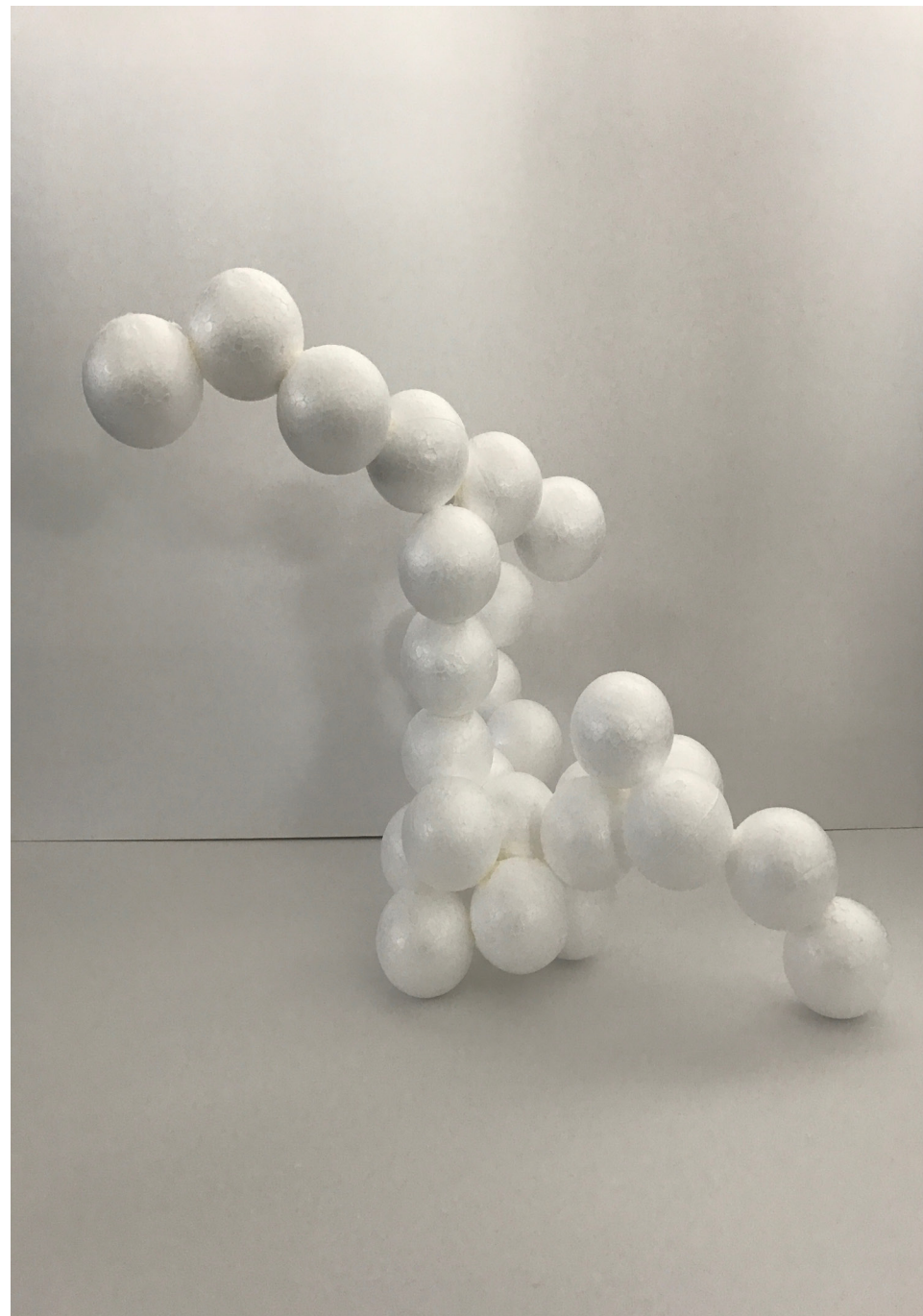


Fig. 42: Model 1. (Setefano. 2019).



Fig. 43: Model 2. (Setefano. 2019).

This was taken from the drawing #2, as you can see, it is an unattractive drawing that almost reminds me of disease spreading out in the body. But, they do represent the part in the reading of confusion and miserable times for A'ana. I do feel like I can make more models out this drawing too.



Fig, 44: Model 3. (Setefano. 2019).

The black ball represents people, from a birds-eye view, people look like dots or circles, I've decided to use that as to illustrate people. The red strings symbolise blood and the green string symbolises land.

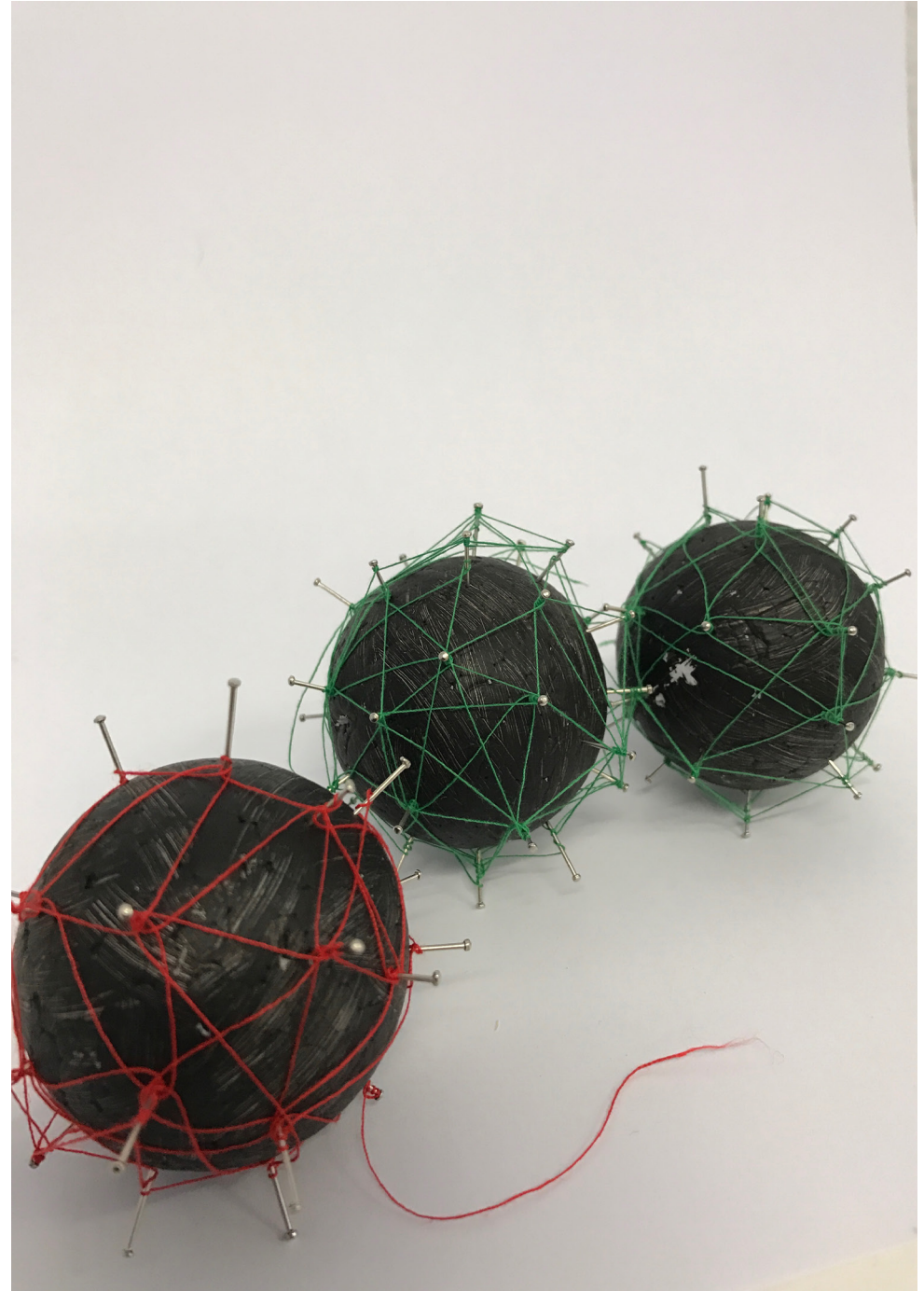


Fig. 45: Model 4. (Setefano. 2019).

Layers of drawing #3 I tried to create something that showed layers of the drawing, which I have roughly created on this model. I do like the shape I've gotten out of it and it also reminds me of Frank Gehry's models.

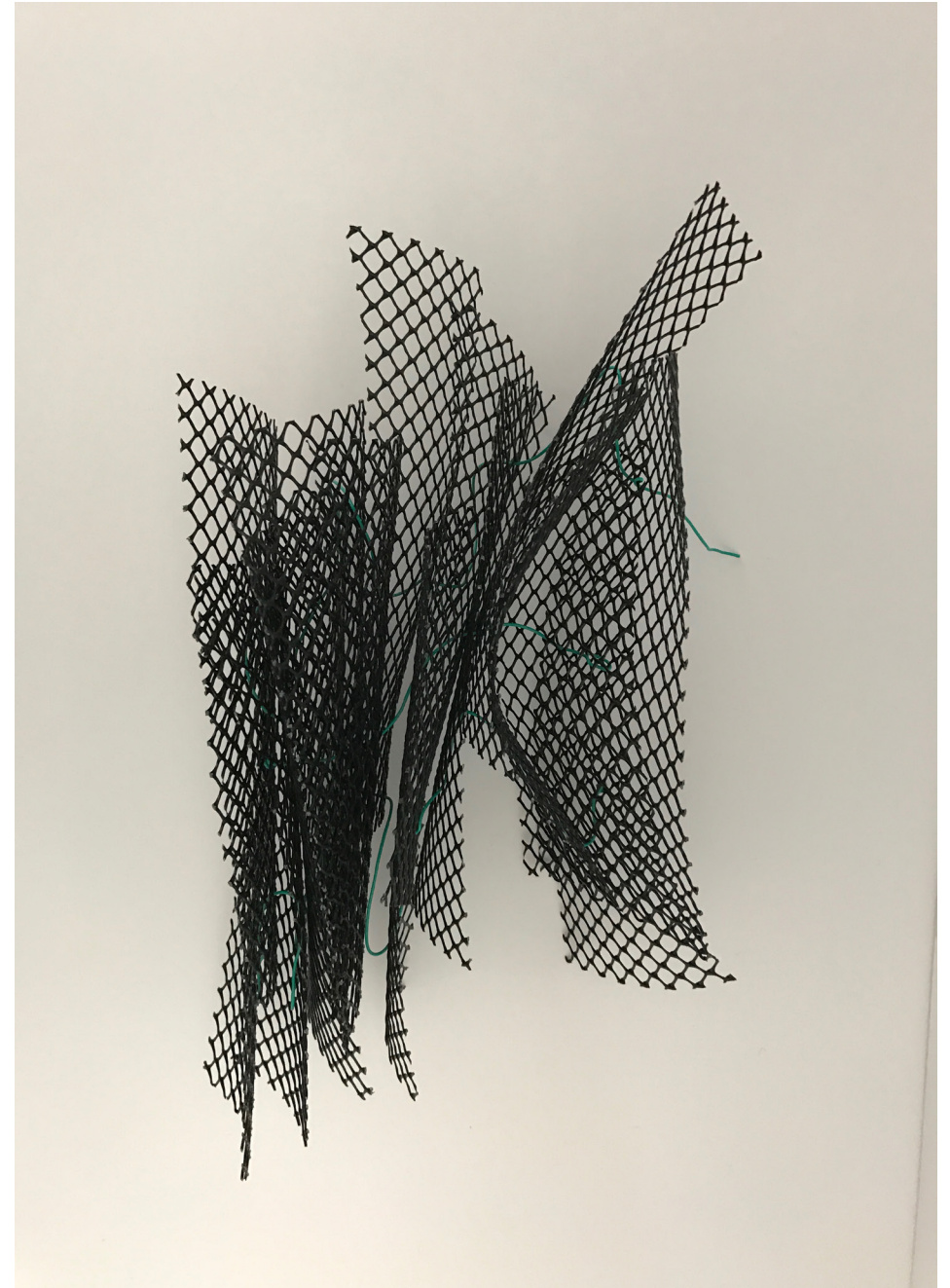


Fig. 46: Model 5. (Setefano. 2019).

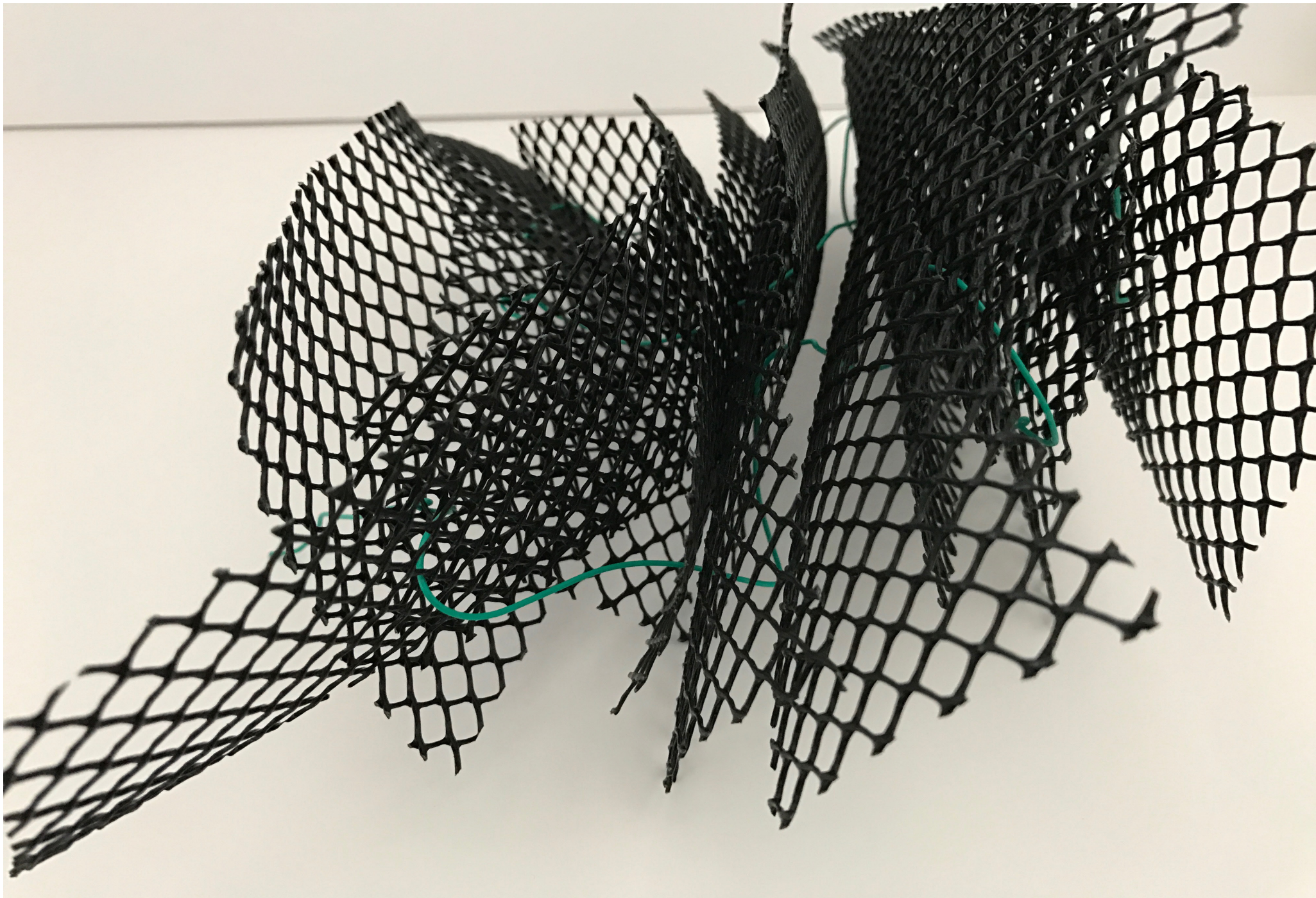


Fig. 47: Model 6. (Setefano. 2019).

This model has to be the most time-consuming model I've made so far. But, I will say, halfway through it did help me become calmer and spend more time on making the model, rather than having to make quick ones.



Fig. 48: Model 7. (Setefano. 2019).



Fig. 49: Model 8. (Setefano. 2019).

Making these models represent the family tree from the drawing #1 I started off with cutting them up in different sizes and glued them together because they almost look similar to model #5 I decided to add a little twist to it by adding some of the steel wraps to it.

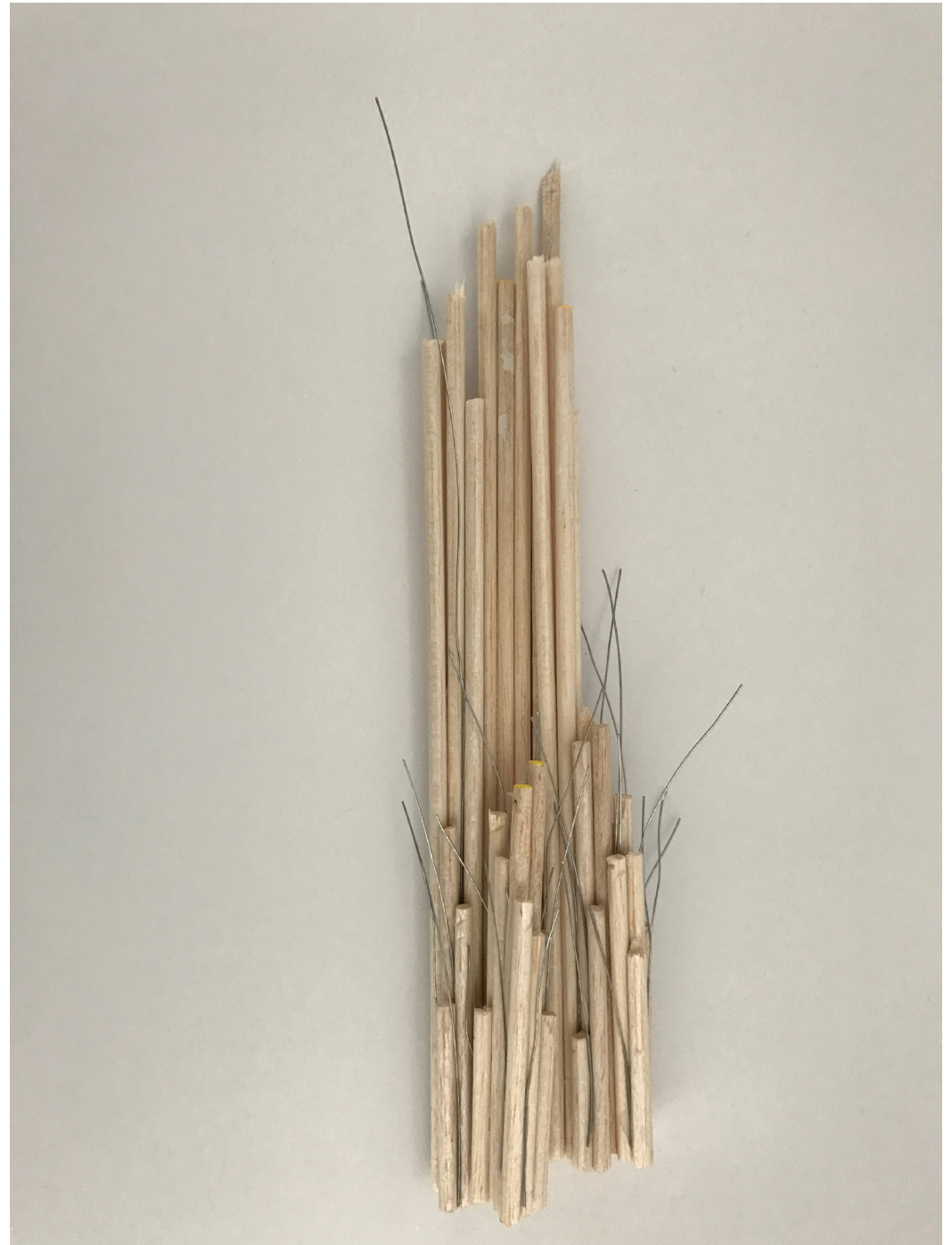


Fig. 50: Model 9. (Setefano. 2019).



Fig. 51: Model 10. (Setefano. 2019).

Chaos model was inspired by the first cosmology drawing, on the right top section in green acknowledges cloudy, chaos and betrayal thoughts they had during the time. The soft or spongy part convey as the cloudy and smoky thoughts in terms of the story speaking about confusion and betrayal against the families.



Fig. 52: Model 11. (Setefano. 2019).



Fig, 53: Model 12. (Setefano. 2019).

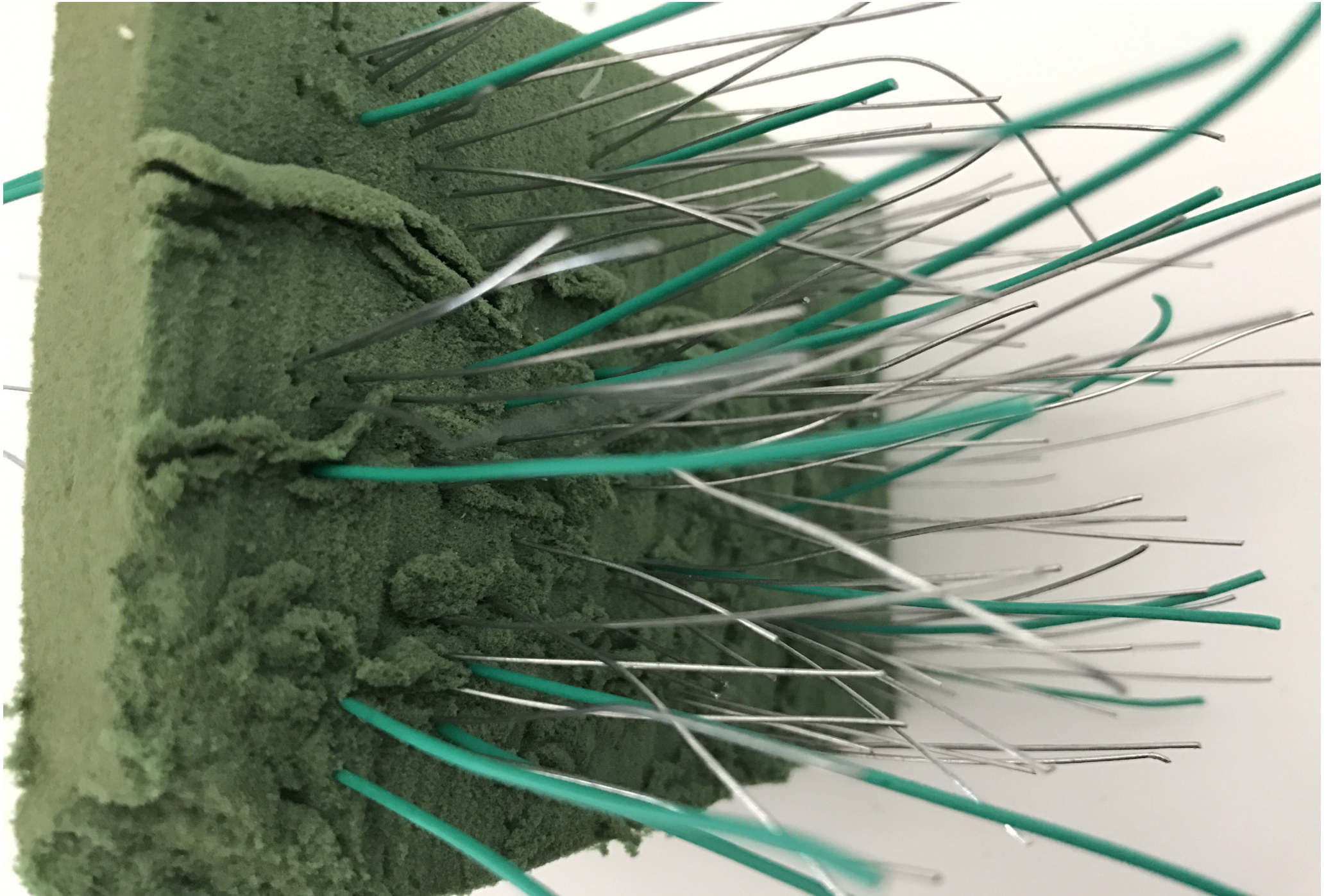


Fig. 54: Model 13. (Setefano. 2019).

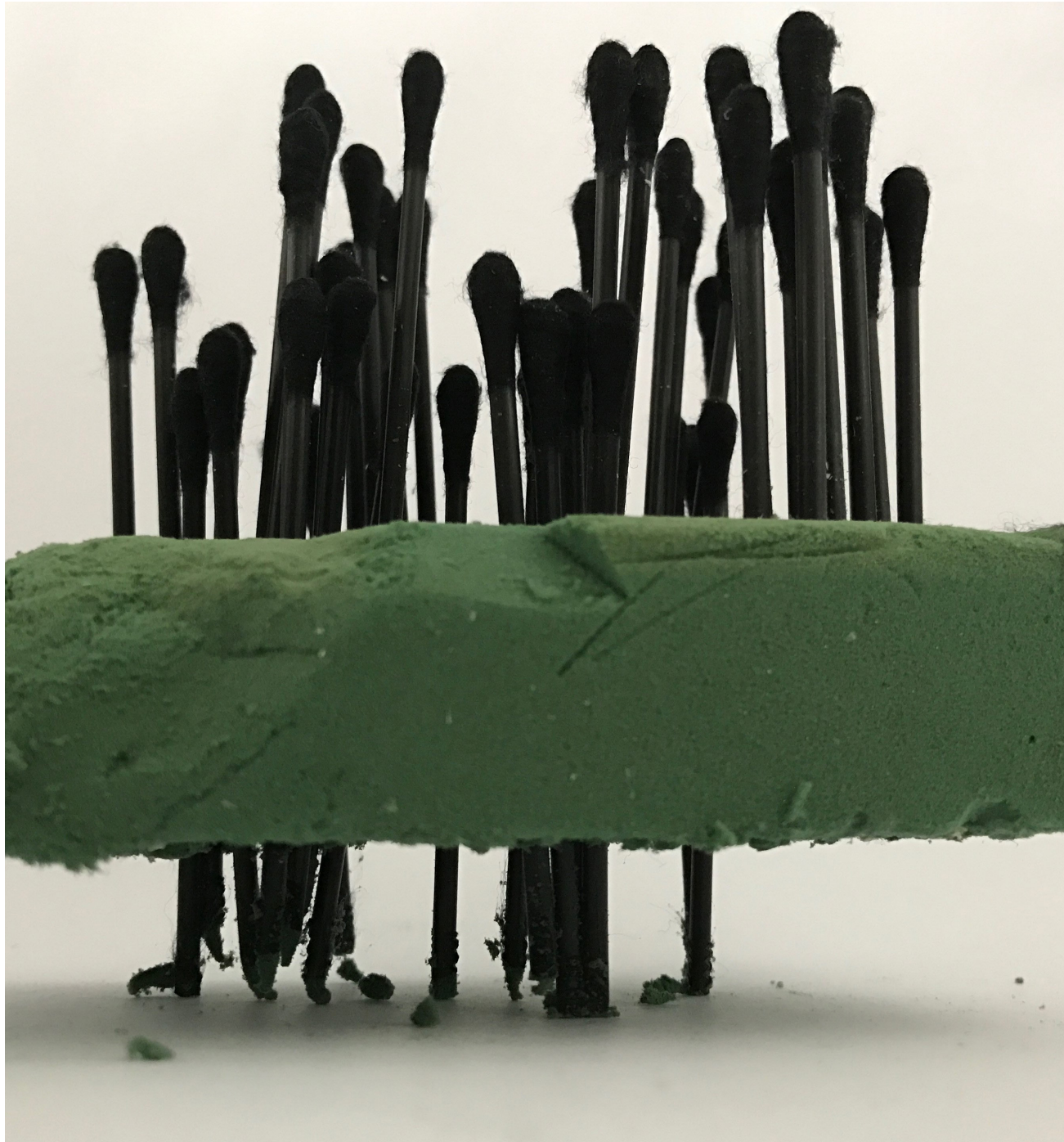


Fig. 55: Model 14. (Setefano. 2019).



Fig. 56: Model 15. (Setefano. 2019).

One and only model I've made that is obvious to its structure, a pit, the foam represents land and the burnt rocks represents the burnt remains. On the side of the model you can see I've created depth to get the vision of what it



Fig. 57: Model 16. (Setefano. 2019).

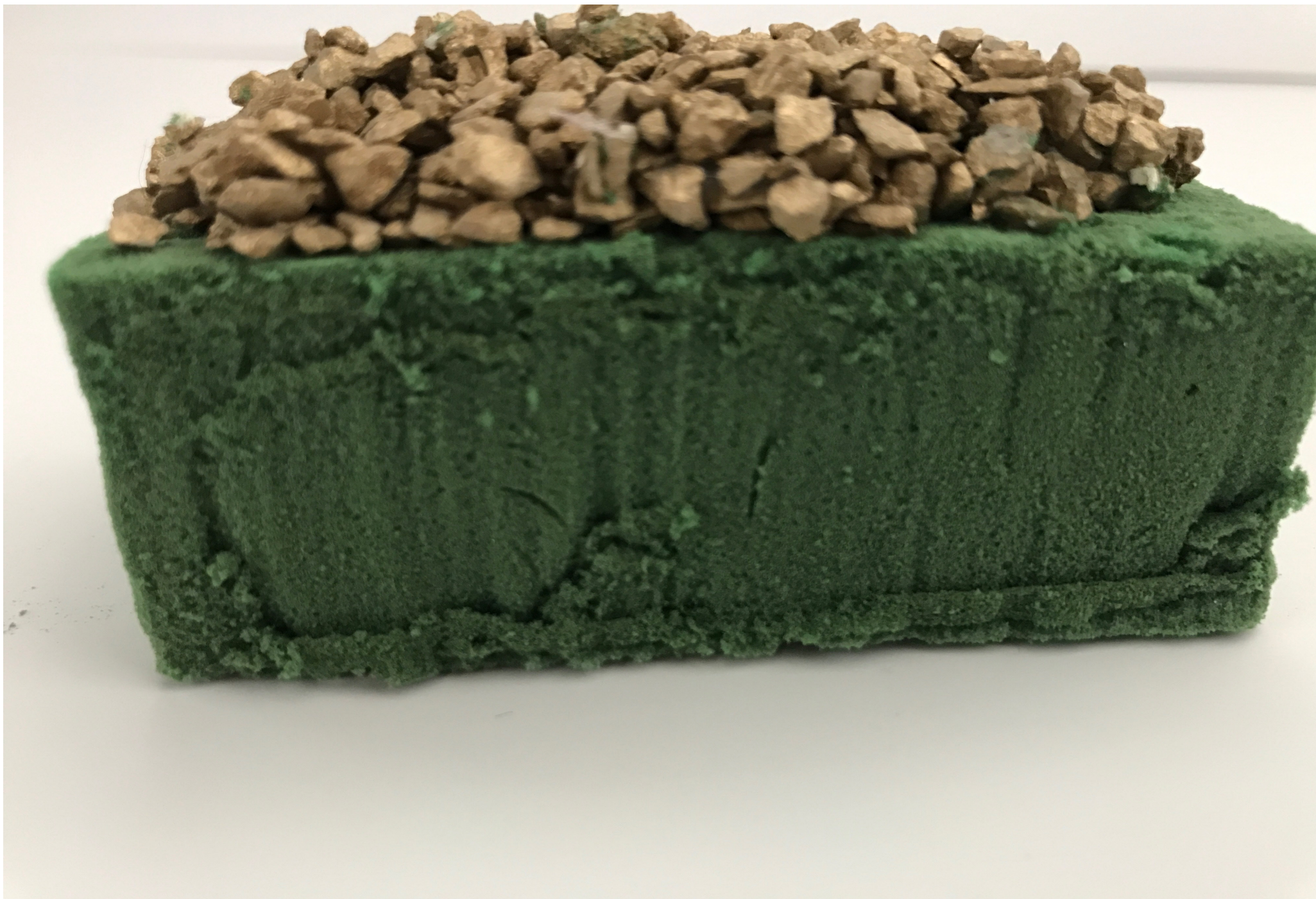


Fig. 58: Model 17. (Setefano. 2019).



Fig. 59: Model 18. (Setefano. 2019).

I bought different materials to experiment with. I can discovered new ways of model making and how to structure a model from a drawing. These aluminum small cups were a good start as I was able to create something new and different with the metallic material. One point, I accidentally cut the cup half way, although an idea popped up and decided to twist it upwards to see how they would turn out, as soon as I did, it was good enough to present 'tagata'. It also helped with what it would perceive as is modeled on site.



Fig. 60: Model 19. (Setefano. 2019).



Fig, 61: Model 20. (Setefano. 2019).

Conclusion: Looking forward

This has been a selective view of the project as I have explored it. Through the chapters of this exegesis I have tried to shift focus from designing a museum building, to rethinking the idea of what a Samoan museum may look like. Central to this are how the links between cosmos and land, can be articulated as stories through patterns and ground. I have not lost sight of the connection of the land and people and also the spirit of those who have been affected in the genocide, and I have tried to apply my ideas and case studies to bring life to the project. The exhibited work consist of drawings and models for a place of memory in Fasitootai. I want the site to be a place of storytelling, resting, memory, and reconciliation.

This research has been a challenging experience for me, because it is connected to my own family lines, and has challenged my own place in the world. I am honoured to be able to immerse myself into deeper knowledge and insights into the history of the Fall of A'ana. Through the research I have also found new family links such as the Aiono aiga from Fasito'outa and the Malietoas from Sapapalii in Savaii. It was difficult to gather information about the events. I asked countless people about them and no one seemed to have a clue except for one Chief in Fasitootai who lives in Melbourne Australia. As I have drawn my own connections, I hope this project will enable others to connect. This project will help alert the people of Samoa and around the world to familiarise with its history and how the first London Missionary Society first built their church in Upolu was in Fasito'otai, and highlight the changes that played out during the missionary arrival and the remains that still reside in the grounds of Fasitootai.

Chapter 5: Documentation of Exhibited Works



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