

# VACANCIES AND ATTENUATED PRESENCES

*A counter-memorial swimming pool for Waitara.*



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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 any 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.

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## Contents.

Attestation of Authorship	2
Acknowledgements	3
Abstract	5
List of Figures	6
<u>1. The Memorial Swimming Pool: Introduction</u>	12
<u>2. The Counter-Memorial: Research Contexts</u>	17
The Cenotaph	18
Invisible Monuments, Living Relationships	21
Counter-Memorials	24
Heterotopias and the Locus of Collective Memory	28
Conversations with Time	33
Landscape as Living Record	36
Counter-Memorial Landscapes	38
<u>3. The Witness: Research Methods</u>	40
Witnessing	41
Approaching	50
Manutahi	64
Otorohanga	74
Clive	86
Mundane Transmutations	99
Intervention	100
Thresholds	102
Bodies	106
Vacancies	115
<u>4. Presences: Research Outcomes</u>	122
Bibliography	123

## Abstract

This practice-led research thesis inquires into the memorial pool, and posits these strange and disjunctive spaces as counter-memorials, mediums for alternative methods of remembrance.

The work unfolds over two stages: fieldwork, and intervention. The fieldwork section details expeditions to three memorial pools found across the North Island. Methods of site-specific inhabitation and witnessing identify, and accrete the phenomenal language of these memorials. This involves particular observation of moments of presence and absence. Transient and mundane images are critically viewed as markers of the aforementioned counter-memorial, and as evidence of the changing roles and temporalities of the designated sites.

The intervention leverages this affectual language to propose a speculative reframing of the Waitara Swimming Pool as a memorial pool. The work comprises a series of mnemonic provocations detailing loss, vacancy, and the crossing of ritual thresholds. These present conversational and dialogical encounters. The images of these surfaces and spaces are derived from inhabitation, and activity, contrary to archetypal western monument. They are lived memorials. Conscious and subconscious movements position the viewer as an active participant rather than a distanced observer. The work imagines to localize these memorial narratives to the individual through this immersion into a memorial landscape, presenting opportunities to attenuate and inhabit memory.

## List of Figures.

- Figure 1. Bentley, C. Manutahi Baths, Photography, 2020.
- Figure 2. Bentley, C. Harakeke, Photography, 2020.
- Figure 3. Bentley, C. Otorohanga Steps, Photography, 2020.
- Figure 4. Bentley, C. Clive River, Photography, 2021.
- Figure 5. Bentley, C. Cenotaph, Drawing, 2020.
- Figure 6. Unknown Photographer, Auckland War Memorial Museum, Cenotaph, 1920s.
- Figure 7. Bentley, C. Boundary, Photograph, 2020.
- Figure 8. Suh, Do-Ho. Public Figures, Site Intervention, 1998.
- Figure 9. Suh, Do-Ho. Public Figures, Site Intervention, 1998.
- Figure 10. Suh, Do-Ho. Public Figures, Site Intervention, 1998.
- Figure 11. Lin, Maya. Vietnam Veterans Memorial, Architecture, 1982.
- Figure 12. Burden, Chris. (Photographer Unknown) The Other Vietnam Memorial, Site Installation, 1991.
- Figure 13. Burden, Chris. (Photographer Unknown) The Other Vietnam Memorial, Print, 1991.
- Figure 14. Rossi, Aldo. The San Cataldo Cemetery/Modena Cemetery, Drawing, 1972.
- Figure 15. Rossi, Aldo. The San Cataldo Cemetery/Modena Cemetery, Drawing, 1972.
- Figure 16. Euryaces, Marcus Vergilus. Euryaces Tomb, Architecture, circa 30BC.
- Figure 17. Rossi, Aldo. The San Cataldo Cemetery/Modena Cemetery, Architecture, 1972.
- Figure 18. Rossi, Aldo. The San Cataldo Cemetery/Modena Cemetery, Architecture, 1972.
- Figure 19. Bruno, Giordano. Mnemonic Wheel, Architecture, 1582.
- Figure 20. Meyer, Hannes. Cemetery at Basel, Architecture, 1923.
- Figure 21. Pikionis, Dimitri. Landscaping of the Acropolis of Athens, Architecture, 1957.

- Figure 22. Pikionis, Dimitri. Landscaping of the Acropolis of Athens, Architecture, 1957.
- Figure 23. Pikionis, Dimitri. Landscaping of the Acropolis of Athens, Architecture, 1957.
- Figure 24. Pikionis, Dimitri. Landscaping of the Acropolis of Athens, Architecture, 1957.
- Figure 25. Photographer Unknown. Stonehenge, Neolithic Architecture, 1957.
- Figure 26. Aberhart, Lawrence. The Prisoner's Dream, Photography, 2000.
- Figure 27. Bentley, C. Fieldwork Gear Photography, 2021.
- Figure 28. Bentley, C. Talisman Drawings. Photography, 2020.
- Figure 29. Bentley, C. Trace. Photograph/Digital, 2021.
- Figure 30. Bentley, C. Barrier, Birds. Photography/Digital, 2021.
- Figure 31. Bentley, C. Shelter, Bones, Ritual. Photograph/yDigital, 2021.
- Figure 32. Bentley, C. Bed Objects. Photography/Digital, 2021.
- Figure 33. Bentley, C. Fieldwork Sheets. Photography/Digital, 2021.
- Figure 34. Bentley, C. Protoarchiving. Photography/Digital, 2021.
- Figure 35. Bentley, C. Psychomapping, Photography/Digital 2021.
- Figure 36. Bentley, C. untitled exhibition, Mixed Media Install, 2020.
- Figure 37. Bentley, C. untitled exhibition, Mixed Media Install, 2020.
- Figure 38. Bentley, C. untitled exhibition, Mixed Media Install, 2020.
- Figure 39. Bentley, C. Tile Process, Ceramics, 2020.
- Figure 40. Bentley, C. Tile Process, Ceramics, 2020.
- Figure 41. Bentley, C. untitled exhibition, Mixed Media Install 2020.
- Figure 42. Bentley, C. untitled exhibition, Mixed Media Install 2020.

- Figure 43. Bentley, C. Concrete Vessel, Concrete, 2020.
- Figure 44. Bentley, C. Concrete Vessel, Concrete, 2020.
- Figure 45. Bentley, C. Grounding, Photography, Drawing 2020.
- Figure 46. Bentley, C. Thumbnail scenes, Drawing 2020.
- Figure 47. Bentley, C. Mundane Presence, Drawing 2020.
- Figure 48. Bentley, C. Manutahi Traces, Photography, 2020.
- Figure 49. Bentley, C. Manutahi Memorial Pool, Photography, 2020.
- Figure 50. Bentley, C. Manutahi Memorial Pool II, Photography, 2020.
- Figure 51. Bentley, C. Skimmer, Photography, 2020.
- Figure 52. Bentley, C. MT001 Stills, Video, 2020.
- Figure 53. Bentley, C. Trimmings, Photography, 2020.
- Figure 54. Bentley, C. Drawing Section, Photography, 2020.
- Figure 55. Bentley, C. Ladders, Photography, 2020.
- Figure 56. Bentley, C. Divorce, Photography, 2020.
- Figure 57. Bentley, C. Shelter, Photography, 2020.
- Figure 58. Bentley, C. Choir, Photography, 2020.
- Figure 59. Bentley, C. Paths, Photography, 2020.
- Figure 60. Bentley, C. Inside Character, Photography, 2020.
- Figure 61. Bentley, C. Tracking Ceilings, Photography, 2020.
- Figure 62. Bentley, C. Tracking More Ceilings, Photography, 2020.
- Figure 63. Bentley, C. Current, Photography, 2020.

- Figure 64. Bentley, C. Scribblings, Drawing, 2020.
- Figure 65. Bentley, C. Stitched Image, Photography/Digital, 2020.
- Figure 66. Bentley, C. Absent Figure, Photography, 2020.
- Figure 67. Bentley, C. Dimensions, Photography, 2020.
- Figure 68. Bentley, C. Needles, Photography, 2020.
- Figure 69. Bentley, C. Trees. Photography, 2020.
- Figure 70. Bentley, C. Red Shack, Photography, 2020.
- Figure 71. Bentley, C. Luminous Hall. Photography, 2021.
- Figure 72. Bentley, C. Gabled Lights. Photography, 2021.
- Figure 73. Bentley, C. Crossbeams. Photography, 2021.
- Figure 74. Bentley, C. Waves. Photography, 2021.
- Figure 75. Bentley, C. Underwaves. Photography, 2021.
- Figure 76. Bentley, C. Diving Block. Photography, 2021.
- Figure 77. Bentley, C. Entrance. Photography, 2021.
- Figure 78. Incision. Bentley, C. Entrance. Photography, 2021.
- Figure 79. Bentley, C. Precipice. Photography, 2021.
- Figure 80. Bentley, C. Collected Objects. Photography, 2021.
- Figure 81. Bentley, C. Stone One. Photography, 2021.
- Figure 82. Bentley, C. Stone Two. Photography, 2021.
- Figure 83. Bentley, C. Lost Stone. Photography, 2021.
- Figure 84. Bentley, C. Reflective Interior. Photography, 2021.

- Figure 85. Bentley, C. Obelisk. Photography, 2021.
- Figure 86. Bentley, C. Waitara Scenes. Photography, 2021.
- Figure 87. Bentley, C. Stop-bank Sketches. Drawing, 2021.
- Figure 88. Bentley, C. Stop-bank Sketches. Drawing, 2021.
- Figure 89. Bentley, C. Folds and Volumes, Drawing, 2021.
- Figure 90. Karavan, Dani. Passages. Architecture, 1994.
- Figure 91. Bentley, C. Lithic Sketches. Drawing, 2021.
- Figure 92. Bentley, C. Anthropometric Drafts. Drawing, 2021.
- Figure 93. Bentley, C. Voice Manuscript. Photography, 2020
- Figure 94. Bentley, C. Voice Manuscript. Photography, 2020.
- Figure 95. Bentley, C. Voice Manuscript. Photography, 2020.
- Figure 96. Bentley, C. Voice Manuscript II. Photography, 2020.
- Figure 97. Bentley, C. Voice Manuscript II. Photography, 2020.
- Figure 98. Bentley, C. Vacancy Drafting. Drawing, 2021.
- Figure 99. Bentley, C. Vacancy Landscape, Drawing, 2021.
- Figure 100. Bentley, C. Vacancy Drafting. Drawing, 2021.
- Figure 101. Bentley, C. Vacancy Drafting. Drawing, 2021.
- Figure 102. Bentley, C. Vacancy Drafting. Drawing, 2021.
- Figure 103. Bentley, C. Accreted Pool Sketches, Drawing, 2021.
- Figure 104. Bentley, C. Entrance, Digital / Drawing, 2021.
- Figure 105. Bentley, C. Threshold, Digital / Drawing, 2021.

- Figure 106 Bentley, C. Interior Frames, 2021.
- Figure 107 Bentley, C. Changing Corridor, 2021.
- Figure 108. Bentley, C. Confluence, Digital / Drawing, 2021.
- Figure 109. Bentley, C. Stone Pool, Digital / Drawing, 2021.
- Figure 110. Bentley, C. Long View, Digital / Drawing, 2021.
- Figure 111. Bentley, C. Accreted Pool, Digital / Drawing, 2021.
- Figure 112. Bentley, C. Elevation, Digital / Drawing, 2021.
- Figure 113. Bentley, C. Tunnel Steps, Digital / Drawing, 2021.
- Figure 114. Bentley, C. Exhibition Plan, Drawing, 2021.
- Figure 115. Bentley, C. Dark View, Photography, 2021.
- Figure 116. Bentley, C. Exhibition, Photography, 2021.
- Figure 117. Bentley, C. FW001, Photography, 2021.
- Figure 118. Bentley, C. FW001 Detail, Photography, 2021.
- Figure 119. Bentley, C. Projector View, Photography, 2021.
- Figure 120. Bentley, C. Exhibition Front Face, Photography, 2021.
- Figure 121. Bentley, C. Sections, Photography, 2021.
- Figure 122. Bentley, C. Section A1, Digital / Drawing 2021.
- Figure 123. Bentley, C. Section A2, Digital / Drawing 2021.
- Figure 124. Bentley, C. Plan, Digital / Drawing 2021.
- Figure 125. Bentley, C. MT002, Photography, 2021.
- Figure 126. Bentley, C. Edge View, Photography, 2021.

- Figure 127. Bentley, C. Exhibition Overview, Photography, 2021.
- Figure 128. Bentley, C. Model, Photography, 2021.
- Figure 129. Bentley, C. Stone Pool (Model), Photography, 2021.
- Figure 130. Bentley, C. Stone Pool Detail (Model), Photography, 2021.
- Figure 131. Bentley, C. Model South West View, Photography, 2021.
- Figure 132. Bentley, C. Cables, Photography, 2021.
- Figure 133. Bentley, C. Duct Tape, Photography, 2021.
- Figure 134. Bentley, C. Exhibition End, Photography, 2020.



Memorial pools are curiously located amongst the changing and often controversial field of memorial architecture. In this thesis I suggest they exemplify a kind of disjunctive counter-memorial. How could this disjunctive spatial quality offer alternative methods of remembrance? Can the quiet voices of these strange memorial structures allow us to position ourselves in new landscapes of remembrance?

Figure 2. Bentley, C. Harakeke, Photograph, 2020.

Animate in the wind, Harakeke keenly watches over the Mauntahi Memorial Pool.

## 1. Introduction

Histories, places and people of long past epochs are witnessed by memorials. Their utterances can be felt, and heard, if one is in a place to listen. Memorials act as the progenitors of particular voices. These sites, and the meta-narratives surrounding them are critical to the discourse of identity and history, whether they be personal histories, or greater collective ideals. In this narrative sense, memorials are *zeitzeuges*, contemporary witnesses.<sup>1</sup> They provide locative markers in the present for which to develop a conversational understanding of the past, present and future landscapes we occupy in relation to one another. This thesis posits the memorial swimming pool as a space or method of alternative memory, one that can allow us to engage in such contextual, temporal, and perceptive dialogues.

While many memorials include water, I am particularly interested here in the memorial *swimming* pool. In the canon of memorial architecture, there is a distinction that must be made between swimming, and reflective pools. Countless prolific memorials, ranging from Auckland's Michael Joseph Savage Memorial to Carlo Scarpa's Brion Cemetery, employ appropriately grand or intimate bodies of water within their schemes.<sup>2</sup> Though these reflective waters are by pools by definition, they often function as mirrors, quiet reprieves, or material elaborations of an intent to evoke reflection. They are leveraged in an aesthetic and material sense, to further affix themselves to their respective landscapes through response to atmospheric condition. Walking through or diving into these reflective basins would often be considered a transgression or mark of disrespect, rather than an intended function or act of inhabiting of the memorial.

Memorial swimming pools do not behave in this same way. In New Zealand, these are publicly-owned swimming baths that recall the dead, usually of the Great War and World War II. The names of dead soldiers from the local area are inscribed on a plaque or into stone. But these are not sedate, quiet spaces as many memorials are. They overlap experiences of gleeful children diving into their local community pool, with the somber reticence of acknowledging trauma, and loss. In this sense, they are curious, disjunctive spaces, particularly when viewed in comparison to the platonic image of the memorials and monuments of a western paradigm. My project seeks to explore this eccentric relationship, and question how memorial pools present mnemonic narratives alternative to these paradigmatic monumental effigies.

1. Zeitzeuge. noun. 'Witness of a time period, contemporary witness' Dict.cc, sv, 'zeitzeuge', Accessed June 19 2020: <https://www.dict.cc/german-english/Zeitzeuge.html>.

2. Tibor Donner and Anthony Bartlett, *Michael Joseph Savage Memorial Park*, 1941-1943, architecture, sculpture, New Zealand, Tāmaki Makaurau.

Carlo Scarpa, *Tomba Brion/Brion Cemetery*, 1968-1978, architecture, sculpture, Italy, San Vito d'Altivole Treviso.

The research has taken place over two stages: fieldwork and intervention. My position of confusion and unfamiliarity with memorial pools necessitated fieldwork as a key method of inquiry, and this is described in Section 3.1. I staged a series of expeditions to three memorial pools located within the North Island: *Manutahi*, *Otorobanga*, and *Clive*. (Fig 1-4).

Each site was approached through a methodology of ‘pseudo-archaeology’, or personal, inhabited excavation. This centred around embedding myself within each respective site, rather than acting as an outside observer. I stayed for relatively significant amounts of time, observing, swimming, and reflecting. This provided me with various conscious and subconscious strategies of viewing, responding to, and recording witnessed phenomena. The hours and days of these excursions allowed me to identify a shared material, and affectual language found across these peculiar scenes. My findings have been curated into a series of videos and volumes, describing both specific details and cumulative motifs of said language. This creative documentation forms part of the exhibited work.

This language is then exercised in the intervention phase, described in Section 3.2: the designing of a speculative memorial pool located in Waitara, Taranaki. The design seeks to reframe the existing Waitara Swimming Pools, the Waitara River, and the protagonist of the space through a confluence of mnemonic provocations. These compose a series of experiential conditions, boundaries, and objects that localize narratives of presence and absence to the individual. It is a scheme concerned with various temporalities. Dialogical states of inhabitation are utilized to embed the protagonist within a collective memorial landscape. This is aimed at recreating the witnessing of the shared language I observed during the fieldwork section. Vertical and horizontal cuts produce spatial and material voids, that can then be populated by passing figures, or the consequences of their movements within the memorial. New reflective surfaces are devised through crashing divers, atmospheric forces, or the traversing of landscape. Liminal boundaries, and tensions located between materials and objects signify both the planned and sporadic crossing of ritual thresholds.

The primary research context for the project is the concept of the counter-memorial, which I discuss in Section 2, focusing on the haptics and perspectives of various memorial frameworks, and their relations to the memorial pool. The discussion details the aesthetics and visibility of memorial landscapes and objects, exploring the ways in which they allow us to perceive both ourselves, and glimpse at the collective systems of memory we engage with. The chapter makes reference to Michel Foucault's heterotopia, Jan Assmann's 'figures' of a collective and cultural memory, as well as creative work by Aldo Rossi and Dimitri Pikionis, and others.<sup>3</sup> I also examine the writing of Dr. Carl Mika, particularly in his discussion of life and death within the context of Tikanga Māori.<sup>4</sup> This is compounded by a look at indigenous processes of dialogue and spatial memory. These viewpoints are cross referenced by Veronica Tello's concept of the counter- and anti-memorial.<sup>5</sup>

Throughout, I refer back to Edwin Luyten's Cenotaph and its duplicate located outside the Auckland War Memorial Museum Tāmaki Paenga Hira.<sup>6</sup> Cenotaphic objects and spaces mourn or honour distant both past, distant conflicts on a geological and temporal scale. These images often collide or oppose with examples of recent, immediate and unreprimanded trauma of tangata whenua. Against the cenotaph, I present Lawrence Aberhart's iconic *The Prisoner's Dream* as a collection point or bookend, where these intersecting aesthetic, mnemonic, and temporal relationships converge.<sup>7</sup>

This creative-practice research culminates in the exhibition of my fieldwork and proposal for the Waitara swimming pools, which will be documented in Section 4.

3. Concepts listed: Foucault's heterotopia: Michel Foucault and Jay Miskowicz, "Of Other Spaces," *Diacritics* Vol. 16, No.1 (1986): pp. 23, DOI: 10.2307/464648. And Jan Assman's figures of memory: Jan Assman, "Collective Memory and Cultural Identity", *New German Critique*, Vol. 1, No.65, Cultural History/Cultural Studies, (1995): pp.125-133. DOI: <https://doi-org.ezproxy.aut.ac.nz/10.2307/488538>. Creative works: Rossi's Modena Cemetery, Aldo Rossi, *San Cataldo Cemetery*, 1971-, architecture, landscaping, sculpture, Italy, Modena. And Pikionis' Acropolis works, Dimitri Pikionis, *Landscaping of the Acropolis of Athens*, 1954-1957, landscaping, sculpture, Greece, Athens.

4. Carl Mika. *Indigenous Education and the Metaphysics of Presence : A Worlded Philosophy*. London: Taylor & Francis Group, 2017. ProQuest Ebook Central.

5. Veronica Tello, *Counter-Memorial Aesthetics: Refugee Histories and the Politics of Contemporary Art* (New York: Bloomsbury, 2016).

6. Cenotaph: Edwin Luytens, *The Cenotaph*, 1920, architecture, sculpture, England, London.

Auckland War Memorial Museum Tāmaki Paenga Hira: Grierson, Aimer and Draffin, et al. *Auckland War Memorial Museum Tāmaki Paenga Hira*, 1852-, architecture, sculpture, New Zealand, Tāmaki Makaurau.

7. Lawrence Aberhart, *The Prisoner's Dream*, 1999-2000, photography, New Zealand, Taranaki Region.



Figure 3. Bentley, C. Otorohanga Steps, Photograph, 2020.  
Captured traces of movement, seen at Otorohanga Memorial Pool.



Figure 4. Bentley, C. Clive River, Photograph, 2021.  
Ecological obelisks protrude from the Clive River.

## 2. The Counter Memorial: Research Contexts

Oxford's Lexico defines a memorial as a 'statue or structure established to remind people of a person or event', often relating to war, civic achievement, or sacrifice.<sup>8</sup> Other definitions describe rituals, places and objects. A type of platonic image immediately comes to mind: to some, a monolithic obelisk, figure or plaque. But this idea of memorial clearly relates to a particular understanding of how and what we remember. For Māori, for example, the pou of a whareniui embodies memory, but so does the landscape, and its features: paths, rivers and mountains. Māori philosopher Dr. Carl Mika cites this as being an indivisible relationship that embodies how Māori 'conceptually imprint themselves onto the landscape'.<sup>9</sup>

In this chapter I outline conceptual frameworks and practice references to explore alternatives to the monumental memorial. Some notable examples include Dimitri Pikionis' Landscaping of the Acropolis of Athens, and Aldo Rossi's San Cataldo Cemetery.<sup>10</sup> I use works such as these to investigate phenomenological and poststructural concepts such as heterotopia and heterochrony.<sup>11</sup> Additionally, I examine how these concepts are embodied, extended or altered by hapticity. This details the aesthetics of archetypal, counter and anti-memorials, as well as the mnemonics or mnemotechnics of these memorials.<sup>13</sup>

8. "Memorial", Lexico. Accessed May 17 2021: <https://www.lexico.com/definition/memorial>

9. Carl Mika. *Indigenous Education and the Metaphysics of Presence : A Worlded Philosophy*. (London: Taylor & Francis Group, 2017. ProQuest Ebook Central.), pp.72.

10. Dimitri Pikionis, *Landscaping of the Acropolis of Athens*, 1954-1957, landscaping, sculpture, Greece, Athens.

11. Aldo Rossi, *San Cataldo Cemetery*, 1971-, architecture, landscaping, sculpture, Italy, Modena.

12. Michel Foucault and Jay Miskowiec, "Of Other Spaces," *Diacritics*, Vol. 16, No.1 (1986): pp. 23, DOI: 10.2307/464648.

13. Frances A Yates, *The Art of Memory*. (Chicago: University of Chicago Press, 1966). pp 2.

## The Cenotaph

I began my research in front of the Auckland War Memorial Museum where the Auckland Cenotaph stands, a reproduction of Sir Edward Lutyens' Whitehall Cenotaph (Fig. 5-7).<sup>14</sup> Constructed in the final few days of 1929, the work consists of an arranged Court of Honour, atop which rituals can take place surrounding the monumental tomb. The structure is grand, impressive, and implores the viewer to reflect on sacrifice, permanence, and absence.

Offset from the base of the tomb lies a metal border reading 'Tread not upon except in reverence' (Fig. 7). This border produces two invisible, coterminous fields: a reverential, interior field, and a contrary exterior one. This separation is repeated: the museum landscape connects and disconnects from the Court of Honour at various positions and with differing steps and ramps. This Cenotaph and its duplicates are linked by form, as well as the unclear extents of these invisible domains.<sup>15</sup> The intent of the Cenotaph is to honour those buried elsewhere or unfound. The etymology of the word describes it literally as 'empty tomb'. The ambiguity of these zones illustrates this connection to the 'elsewhere', the forgotten, or the invisible.

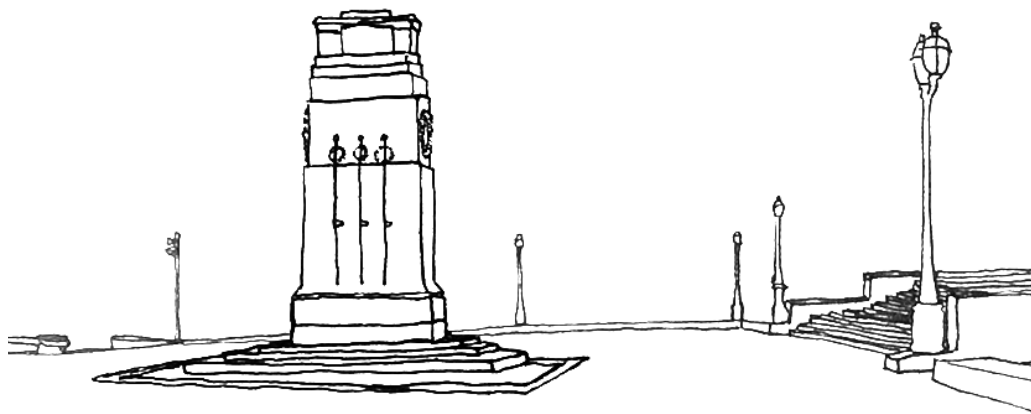


Figure 5. Bentley, C. Cenotaph, Drawing, 2020.

Sketch completed on site.

14. Edwin Lutyens, *The Cenotaph*, 1920, architecture, sculpture, England, London.

15. The other Cenotaph reproductions are located as follows: London (1920), London Ontario (1934), Montreal (1921), Cardiff (1934), Kent (1921), Hong Kong (1923), Manchester (1924), Southampton (1920), Rochdale (1922)



Figure 6. Edwin Luytens, Cenotaph, Photographer Unknown. Circa. 1920.  
The memorial is host to a commemorative ritual, visitors pay their respects to the absent.



Figure 7. Bentley, C. Boundary, Photograph, 2020.  
Detail of the cenotaph boundary.

## Invisible Monuments, Living Relationships

Austrian philosopher-novelist Robert Musil claimed that ‘There is nothing in the world as invisible as monuments’.<sup>16</sup> In the 1927 essay *On Monuments*, he characterizes the eponymous structures as having contradictory qualities, ones that ‘repel attention’, despite their intention to be seen. Musil states they actively rebuff, or ‘de-notice’ us, becoming innocuous, unremarkable items catalogued into the street scenery, much like a tree would be. Musil posits they are forgotten amongst a ‘sea of oblivion’.

When describing the relationship between the viewer and the monument, Musil describes it as one that is almost entirely pragmatic, and that they are most notably employed as a ‘compass or distance marker’. Musil’s dismissal of the affectual qualities of monuments goes as far as likening them to ‘carefully calculated insults’.<sup>17</sup> Monuments and memorials as effigies of the past, are in stark opposition to modernity. Joseph Leo Koerner links *On Monuments*, to Nietzsche’s foreboding description in *The Use and Abuse of History*: “Their way is obstructed, their free air darkened by the idolatrous - and conscientious - dance round the half-understood monument of a great past.”<sup>18</sup> To Nietzsche the act of living is irrevocably tied to the act of forgetting, rather than being a biological state of aliveness.

We engage in a living relationship with memorials. Writer Jan Assmann calls them ‘figures of memory’, objects that belong to an interior framework of ‘cultural memory’.<sup>19</sup> He argues that it is this cultural memory that enables a society to become ‘visible to itself and to others’, to understand and engage with contexts of past, present and future simultaneously. From this perspective these structures are compasses, not literally as Musil describes, but as political, aesthetic and anthropological ones.<sup>20</sup> A key characteristic of cultural memory as Assmann describes is that it is developing, and reflexive: ‘It is self-reflexive in that it draws on itself to explain, distinguish, re-interpret, criticize, censure, control, surpass, and receive hypoleptically’.<sup>21</sup>

16. Robert Musil. ‘On Monuments’, in *Posthumous Papers of a Living Author*, Translated by Peter Wortsman. pp. 61 (Colorado: Eridano Press, 1987).

17. Ibid.

18. Joseph Leo Koerner, “On Monuments” Res: Anthropology and aesthetics, Vol 67-68, No. 1 (2016/2017): pp.5-20, DOI: <https://doi.org/10.1086/693701>.

Friedrich Nietzsche, ‘*Use and Abuse of History*’, ed. Adrian Collins (New York: The Liberal Arts Press, 1957) pp.14.

In his study on Nietzsche, Paul De Man describes this as the ‘authentic spirit of modernity’ Paul de Man, “Literary History and Literary Modernity”, *Daedalus* Vol. 99, No. 2, Theory in Humanistic Studies, (1970): pp.384-404. Stable URL: <https://www.jstor.org/stable/20023950>.

19. Jan Assman, “Collective Memory and Cultural Identity”, *New German Critique*, Vol. 1, No. 65, Cultural History/Cultural Studies, (1995): pp.125-133. DOI: <https://doi-org.ezproxy.aut.ac.nz/10.2307/488538>.

20. Robert Musil. ‘On Monuments’, in *Posthumous Papers of a Living Author*, Translated by Peter Wortsman. pp. 61 (Colorado: Eridano Press, 1987).

21. Jan Assman, “Collective Memory and Cultural Identity”, *New German Critique*, Vol. 1, No. 65, Cultural History/Cultural Studies, (1995): pp.132. DOI: <https://doi-org.ezproxy.aut.ac.nz/10.2307/488538>.

Works like that of Korean artist Do-Ho Suh surface these changes. Suh's 1998 sculpture *Public Figures* visualizes the languages of a changing cultural memory through materiality (Fig. 7).<sup>22</sup> The work comprises a mass of sculpted, metallic figures transporting the overbearing weight and authority of archetypal monumental effigies, relocating where they are situated. They are evidence of memorials existing as *zeitzeuges*, 'contemporary witnesses', figures subject to change that can be interacted with to orient us temporally, aesthetically and culturally.

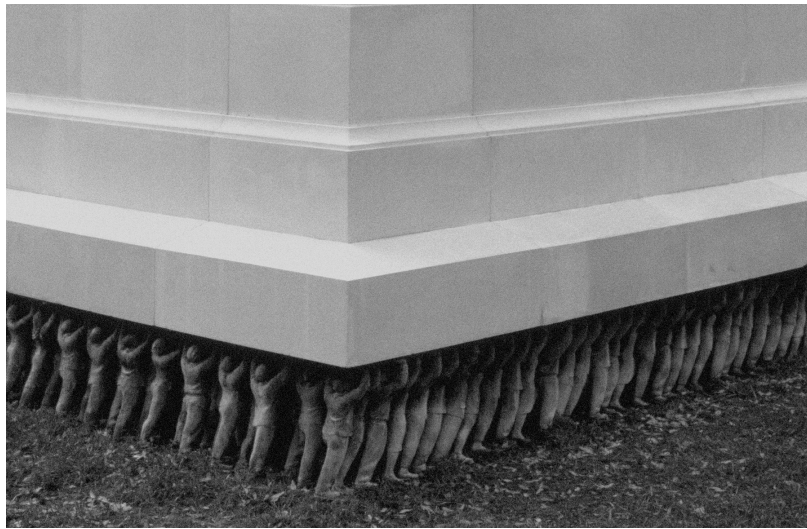


Figure 8. Suh, Do-Ho. *Public Figures*, Site Intervention, 1998.  
Detail of Suh's metallic figures moving monuments.

22. Do-Ho Suh, *Public Figures*, 1998, sculpture, MetroTech Center Commons, Brooklyn, New York.



Figure 9. Suh, Do-Ho. Public Figures, Site Intervention, 1998.  
Front view of the mobile effigy.

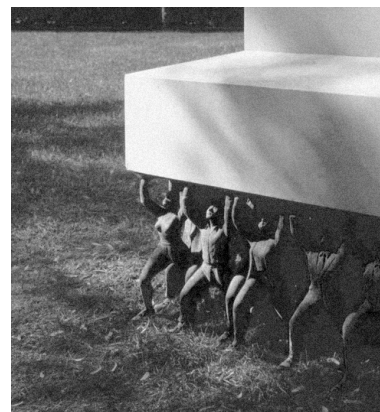


Figure 10. Suh, Do-Ho. Public Figures, Site Intervention, 1998.  
Arms outstretched, their collective efforts embody the shifting of values and cultural memory.

## Counter-Memorials

Historian Veronica Tello's seminal work *Counter-Memorial Aesthetics* details the socio-political and 'spatio-temporal concatenations' that result in the production of memorial images.<sup>23</sup> This involves unraveling of how time history are largely viewed within a 'global history' or heterochronological view, a perspective largely the result of modernity.<sup>24</sup> Counter-memorial aesthetics present an opportunity to become critical of this monoperadigmatic view, to incise, and view multiple temporalities. As an example, Tello cites two memorials that exist as antitheses to one another: renowned architect Maya Lin's Vietnam Veterans Memorial, and the somewhat infamous performance and sculptural artist Chris Burden's *The Other Vietnam Memorial*.<sup>25</sup>

Lin's monument takes the form of a vast, segmented granite wall, descending just shy of three metres into the grounds of the Washington Constitution Gardens. (Fig 11). The polished stone spanning 75 metres either side lists some 58,000 names inscribed within its surface, a growing number since the works completion in 1982.<sup>26</sup> Though the work was met by an initial backlash, decried as being a '*black gash of shame*', it has since garnered international acclaim as cited by writers like Daniel Abramson, as well as response; seen in the works like that of Burden.<sup>27</sup>

Burden's work serves as a reverberation or echo, following Lin's monumental two-acre landscape. Burden's work is a confrontational effigy honouring the opposing side, the millions of Vietnamese soldiers and civilians lost within that same war. (Fig 12). It involves the viewer directly in the flipping of large, page-proportioned boards laden with thousands of randomly assembled Vietnamese names, generated through arbitrary combinations sourced from phonebooks. The boards are small compared to Lin's sprawling monument. Burden forces intimate observation in order to identify and differentiate the names from one another, generating a series of overwhelming and claustrophobic images.

23. Veronica Tello, *Counter-Memorial Aesthetics: Refugee Histories and the Politics of Contemporary Art* (New York: Bloomsbury, 2016).

24. *Ibid*, 157.

25. Maya Lin, *Vietnam Veterans Memorial*, 1982, landscaping, sculpture, United States, Washington DC.

Chris Burden, *The Other Vietnam Memorial*, 1991, sculpture, Museum of Modern Art, New York.

26. Vietnam Veterans Memorial Fund (Author Unknown), "Frequently Asked Questions", Vietnam Veterans Memorial Fund, Date of Publication Unknown, Accessed May 30 2021, URL: <https://www.vvmf.org/about-vvmf/FAQs/>

27. The decries of hostility: Monika Żychlińska, "The Black Gash of Shame: The Struggle between the Representations of Masculinity and Femitinity in the Process of the Vietnam War Commemoration", *The Americanist: Warsaw Journal of American Studies*, Vol. 25, No. 1 (2011): pp. 75.

Critical praise: Daniel Abramson, "Maya Lin and the 1960s: Monuments, Time Limits, and Minimalism", *Critical Inquiry*, Vol. 22, No. 4 (1996), pp. 684.

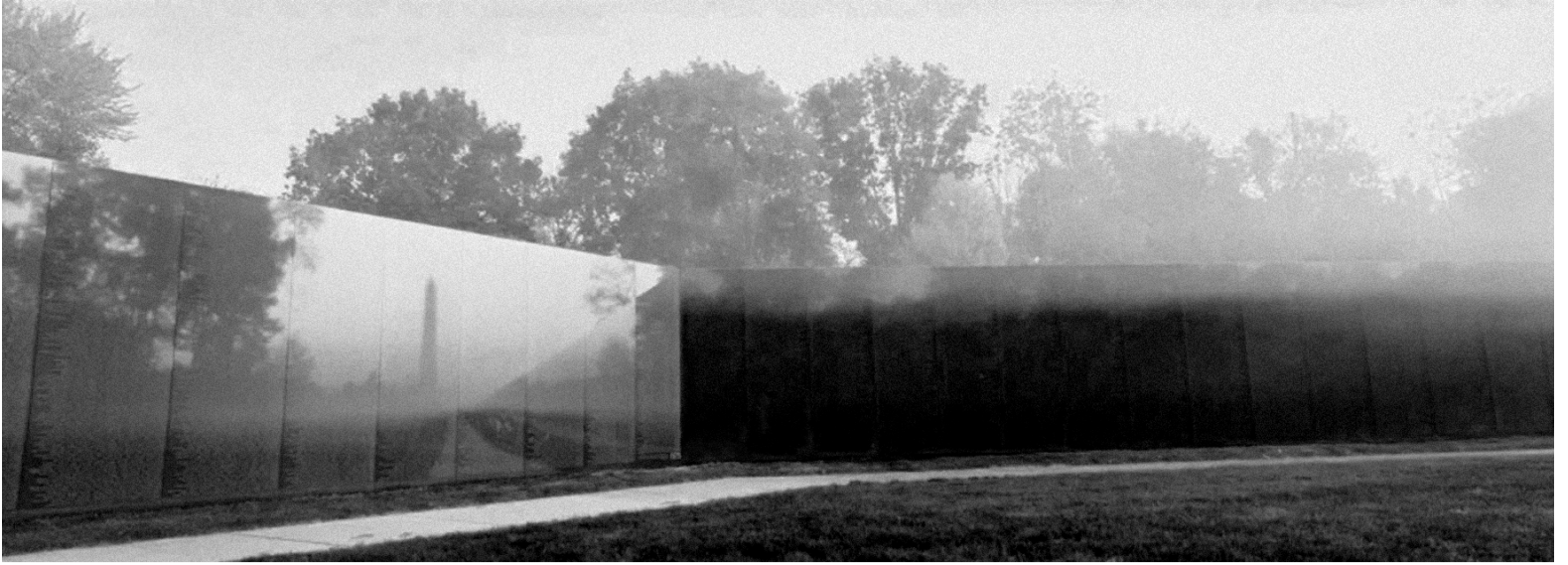


Figure 11. Lin, Maya. Vietnam Veterans Memorial, Architecture, 1982.  
Maya Lin's terrestrial incision, reflecting the distant Washington Monument.

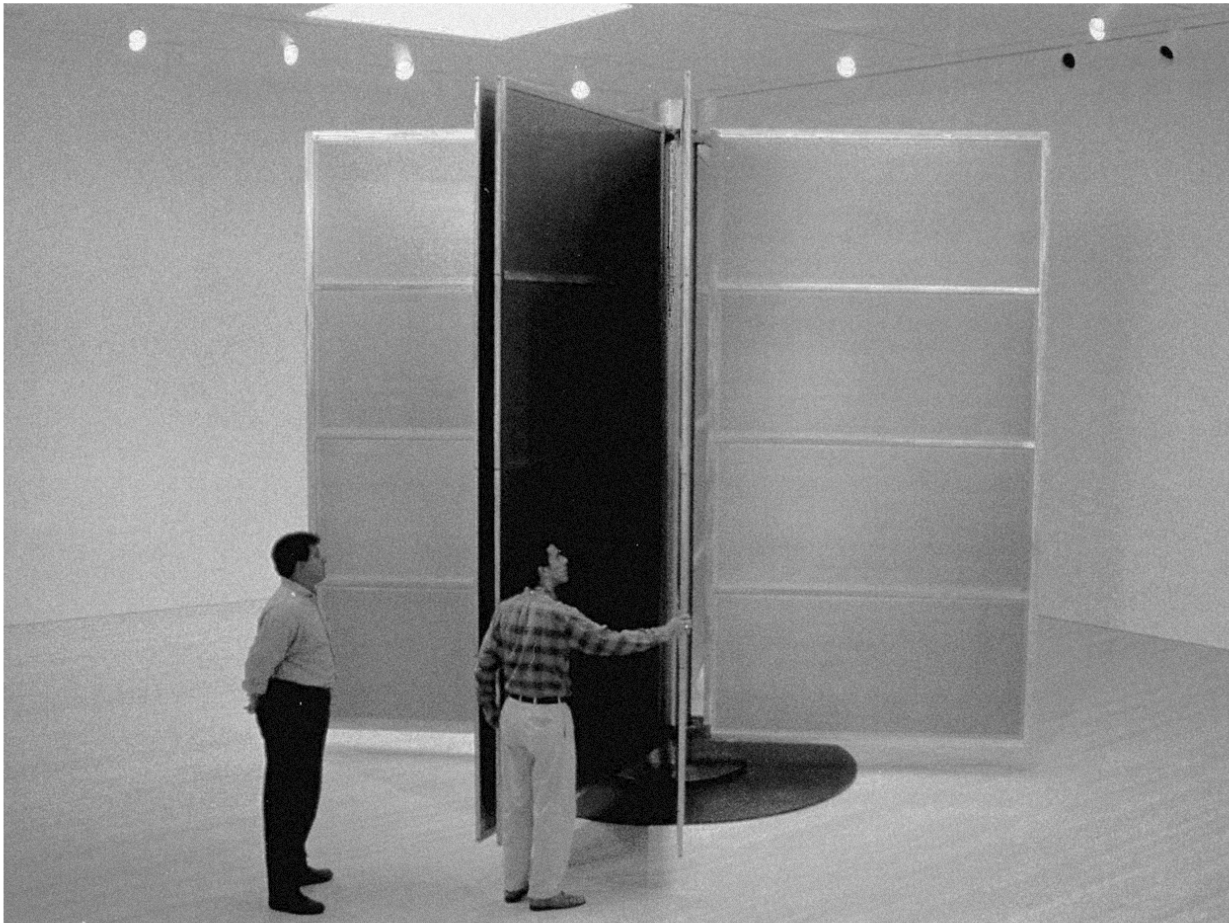


Figure 12. Burden, Chris. *The Other Vietnam Memorial*, Site Installation, 1991.  
The panels of Chris Burden's 'other memorial', a striking counter memorial constituting a random assemblage of names.

Reflecting on Burden's work, professor James E. Young writes that counter memorials have the task to "return the burden of memory to visitors themselves by forcing visitors into an active role.", an apt description of the intention and methods of counter-memorial aesthetics, and the work of Burden.<sup>28</sup> Instead of demarcating zones of remembrance focused upon an object such as Luytens' Cenotaph, they leave nothing but the visitors themselves standing in remembrance, left to look inward for memory.<sup>29</sup> They dissolve the imposed reverence and untouchability of western obelisks, not only inviting, but become activated by touch, being walked over, or into. They involve their viewers as witnesses, almost complicit with the acts embodied by the effigies.

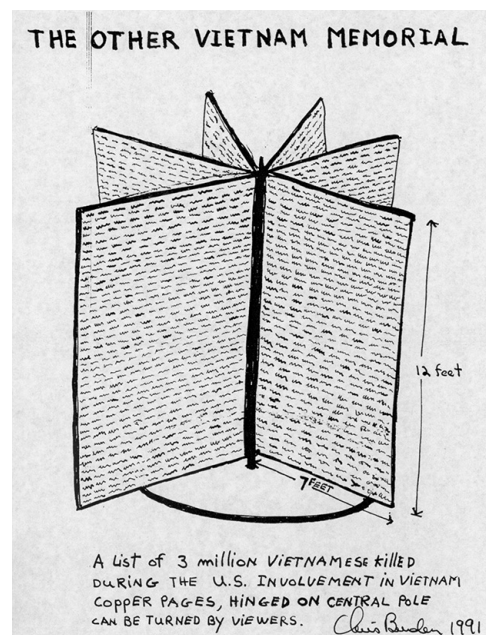


Figure 13. Burden, Chris. The Other Vietnam Memorial, Print, 1991.

A publication for the work, specifying dimension and function.

28. James E. Young, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture* (London: Yale University Press, 2002), pp. 118.

29. Edwin Luytens, *The Cenotaph*, 1920, architecture, sculpture, England, London.

## Heterotopias and the Locus of Collective Memory

Tello and Young's notions of the counter-monument are developments of Michel Foucault's concept of the heterotopia.<sup>30</sup> The theory describes how structures such as memorials manage their fields of affect, and invoke reflection; both inward and outward. In *Of Other Spaces* Foucault describes heterotopic space itself as 'the mirror'. This mirror is not a source of literal reflection, but is a device that heterogeneous landscapes use to facilitate the viewing of simultaneous images.<sup>31</sup>

They act as viewpoints, observatories where one can witness 'placeless place'; the unreal utopia or the virtual, contrasted by the position the viewer occupies themselves, as existing within the real: 'I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent'. Reading this I find myself returned back to Luyten's Cenotaph, both present and absent, within and outside of various fields of viewing and reverence.<sup>32</sup> Foucault surmises that through these disambiguatory viewpoints, we can glean understanding of the spaces and overlapping relations that comprise the world in which we live.

In *The Architecture of the City*, architect Aldo Rossi characterizes the urban as being a fragmentary assemblage of memories or the 'locus of collective memory'.<sup>33</sup> For Rossi, architectural these urban fragments and monuments are the primary method in which history speaks through art. He quotes historian Jacob Burckhardt in saying they are the 'outward shell of being', markers of cultural epoch.<sup>34</sup> Rossi has described his own San Cataldo Cemetery in Modena as a 'city of the dead'.<sup>35</sup> In his original plans for the Cemetery he proposed a grand series of structures assembled into a wider *municipio* or region.<sup>36</sup> The work comprises a striking series of geometric extrusions and perforations form four distinct structures: a large wall-like perimeter of dwellings, a large unadorned cube, and triangular array of walls narrowing toward a towering cone. (Fig 14-15, 17-18.)

30. Michel Foucault and Jay Miskowicz, "Of Other Spaces," *Diacritics* Vol. 16, No. 1 (1986): pp. 23, DOI: 10.2307/464648.

31. *Ibid.*

32. Edwin Luytens, *The Cenotaph*, 1920, architecture, sculpture, England, London.

33. Aldo Rossi, *The Architecture of the City*. Translated by Diane Ghirardo and Joan Ockman. New York: MIT Press, 1982, pp. 131.

34. Jacob Burckhardt, *Force and Freedom: Reflections on History*. Ed. James H. Nichols. (New York: Pantheon Books): pp.163.

35. Eugene T. Johnson, "What Remains of Man – Aldo Rossi's Modena Cemetery" *Journal of the Society of Architectural Historians*, Vol. 41, No. 1 (1982): pp.43. Stable URL: <https://www.jstor.org/stable/989761>

36. "Municipio", Lexico. Accessed May 30 2021: <https://www.lexico.com/definition/municipio>.

Figure 14. Rossi, Aldo. The San Cataldo Cemetery/Modena Cemetery, Drawing, 1972.  
Perspective view of the original *municipio* scheme. Shows the full perimeter wall, and  
narrowing toward the funeral cone.

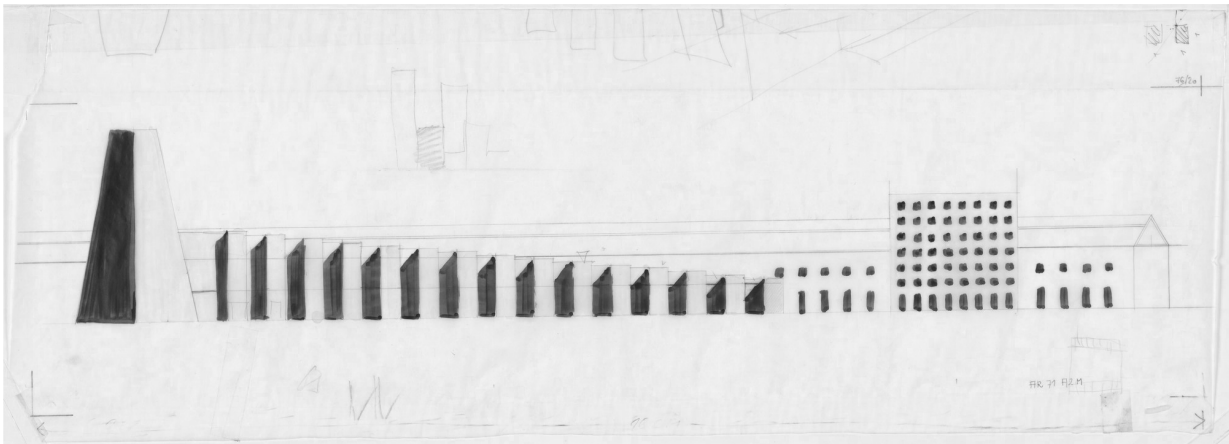
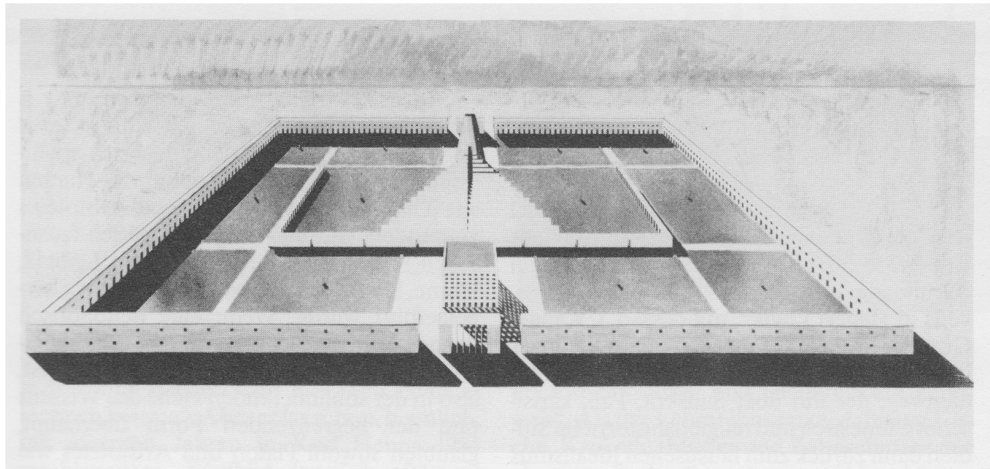


Figure 15. Rossi, Aldo. The San Cataldo Cemetery/Modena Cemetery, Drawing, 1972.  
Elevation study. Makes clear the stepped vertical movement toward the funeral cone.

Rossi's central ossuary cube looks to index and catalogue. The exterior perforations both reference the funerary monument of Eurysaces the Baker (Fig 16).<sup>37</sup> Each square vacancy links the outward landscape to a larger series of correlated interior holes, numerals, and positions for kept ashes. The cube was influenced by Hannes Meyer's 1923 Central Cemetery at Basel which features similar geometric perforations. (Fig 20)<sup>38</sup> As mnemonic spaces, they could also be viewed as architectural extrusions of mnemonic wheels or plans, such as Giordano Bruno's in *De imaginum, signorum et idearum compositione*, as explored by writers like Frances Yates.<sup>39</sup> They place the ashes of the individual among a broader systematic social memory. (Fig 19.)

Rossi described the cube as an 'abandoned or incomplete house, with empty windows, unroofed.'<sup>40</sup> It is unfinished, destroyed. When describing the bond between the city and its region, Rossi suggests that this 'extraordinary force' is able to figuratively regenerate the, *semitarium urbium cadavera* (the cadavers of half-ruined cities).<sup>41</sup> He claims that the bond is 'indivisible' and is leveraged through a communal liberty. This description of the bond between the urban and the region is resonant with Mika's description of Māori thought, and the 'indivisible' imprinting of the self within landscape.<sup>42</sup> Rossi's, collection and accumulation of the dead is restorative. As the spatial voids are filled by markers of those void of life, or consciousness, the urban structure is completed. The locus of a new urban consciousness is formed: a social palace to the memory of the dead.

Figure 16. Eurysaces, Marcus Vergilus. Eurysaces Tomb, Architecture, circa 30BC.

The work is a plebian tomb featuring distinct and still somewhat ambiguously functioning vacancies.



37. Eugene J Johnson. "What Remains of Man-Aldo Rossi's Modena Cemetery." *Journal of the Society of Architectural Historians*, Vol. 41, No. 1 (1982): pp.45.

38. *Ibid.*, pp.46

39. Giordano Bruno, *On the Composition of Images, Signs & Ideas / De imaginum, signorum et idearum compositione*. Ed. Charles Doria. (New York: Willis, Locker Owens Publishing, 1991)

Frances A Yates, *The Art of Memory*. (Chicago: University of Chicago Press, 1966).

40. Eugene J Johnson. "What Remains of Man-Aldo Rossi's Modena Cemetery." *Journal of the Society of Architectural Historians*, Vol. 41, No. 1 (1982): pp.45.

41. Aldo Rossi, *The Architecture of the City*. Translated by Diane Ghirardo and Joan Ockman. New York: MIT Press, 1982, pp. 128

42. Carl Mika, *Indigenous Education and the Metaphysics of Presence : A Worlded Philosophy*. London: Taylor & Francis Group, 2017. ProQuest Ebook Central pp.72.

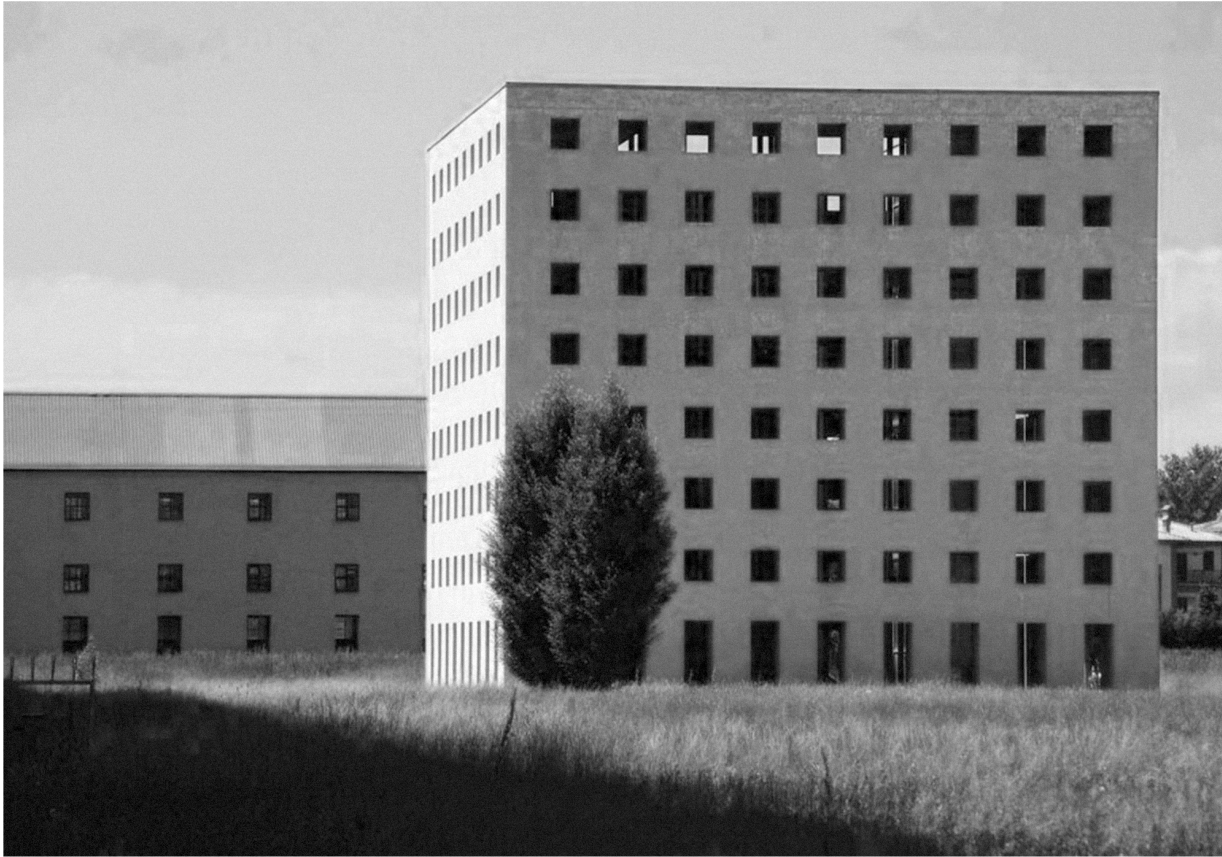


Figure 17. Rossi, Aldo. The San Cataldo Cemetery/Modena Cemetery, Architecture, 1972.

An angled view of the ossuary cube. The image composites dense natural textures with stark and exteriorly unadorned geometries.

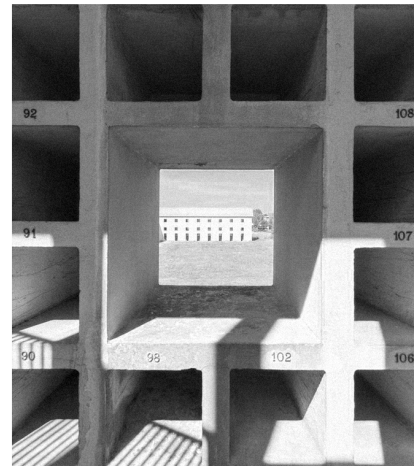


Figure 18. Rossi, Aldo. The San Cataldo Cemetery/Modena Cemetery, Architecture, 1972.

Glimpsing through the cataloguing perforations. Numbers can be seen indexing the bordering passages.

Figure 19. Bruno, Giordano. Mnemonic Wheel, Architecture, 1582.

A mnemonic drawing and device. Each line corresponds to some function, memory or object.

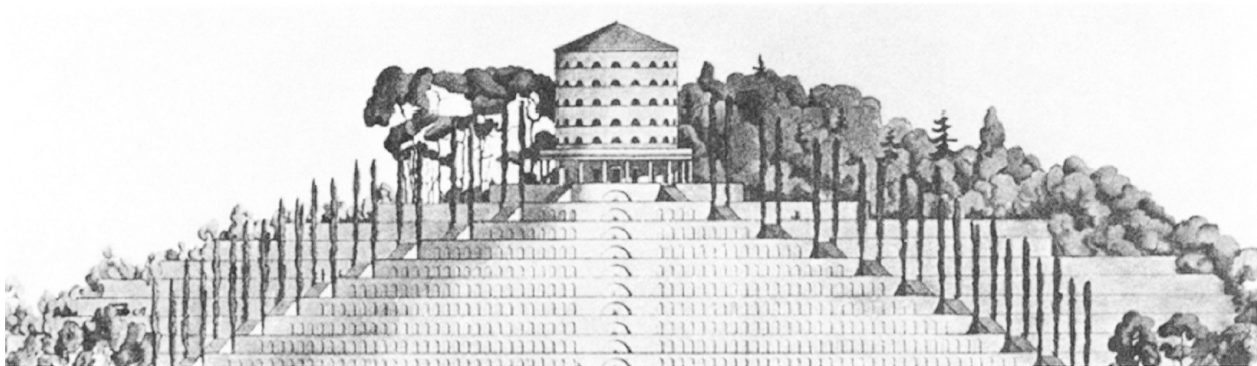
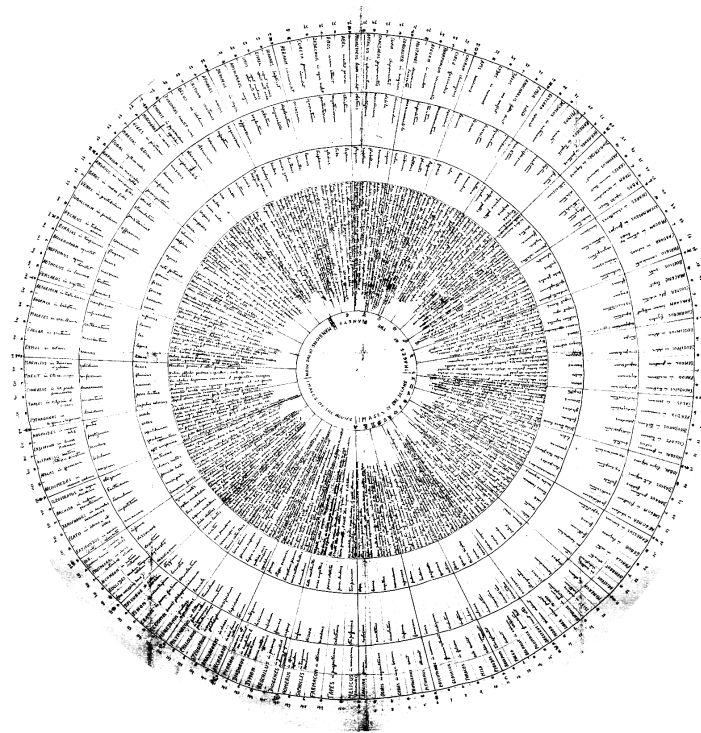


Figure 20. Meyer, Hannes. Cemetery at Basel, Architecture, 1923.

A section drawing that allows us to pierce the ground and observe the geometric distribution of graves.

## Conversations with Time

The way in which Rossi's Modena Cemetery situates memory as part of an immersive environment or terrain, calls to mind architect Dimitri Pikionis' Landscaping of the Athenian Acropolis.<sup>43</sup> Constructed between 1954 and 1957, the intervention connects the Roman Odeon of Herodes Atticus, the Philoppapas Monument, and the Acropolis itself. The work comprises a series of bespoke pathways and sculptural eddies (Fig. 21-24). Each stone has been cut and tiled by hand, as an extension of site. Stones were retrieved from the rubble of demolished neoclassical houses, and reclaimed spolia within and outside of Athens. This conjoining of site, relic, and modernity, invokes both ancestral and mythological affect through an intensely focused meditation of place and topocentric memorial.

Critic Alexander Tzonis describes the work as showing an affection for the invisible, describing it as an invisible or 'dematerialized' architecture.<sup>44</sup> The work both celebrates distant and future epochs while providing platforms in which to view the future. These emanate from the work's ability to appear as 'the product of an anonymous tradition, without drawing attention to the individual creator,' as Architect Juhaani Pallasmaa writes.<sup>45</sup> He characterizes the work as engaging in a 'dense conversation with time', and as an embodiment of 'remarkably sensitive architecture' in relation to his concept of the 'fragile image'.<sup>46</sup> These images oppose 'strong images'; unitary articulations of form or 'eternal geometries' that attempt to hold dominion over time. The fragile image denominates materials and forms that instead negotiate. They are more contextually derived, responsive to site, and understanding of sensory interactions. Despite the measure of their architectural fragility, both Rossi's Modena Cemetery and Pikionis' Acropolis works share an interest in forming collective memory from the remnants of the urban. Pikionis' work is literally reconstituted from the old city of Athens, while Rossi's urban is assembled from disparate artifacts and fragments of the '*city of the dead*'

43. Dimitri Pikionis, *Landscaping of the Acropolis of Athens, 1954-1957*, landscaping, sculpture, Greece, Athens.

44. Alexander Tzonis, "Pikionis and the Transvisibility", *Thresholds*, Vol.1, No. 19. (1999): pp.18. Stable URL: <https://www.jstor.org/stable/43876045>.

45. Pallasmaa, Juhani. "Inhabiting Time" *Architectural Design*, Vol. 86, No. 1, (2016) pp. 50-59, DOI: <https://doi.org/10.1002/ad.2001>

46. *ibid.*



Figure 21 (Top). Pikionis, Dimitri. Landscaping of the Acropolis of Athens, Architecture, 1957.

Soft light sifts through trees, and highlights the varying rough, smooth, marbled, and dotted surfaces.



Figure 22. Pikionis, Dimitri. Landscaping of the Acropolis of Athens, Architecture, 1957.

Pathways diverge, open, and narrow as a result of their conglomerated materials.



Figure 23 (Top). Pikionis, Dimitri. Landscaping of the Acropolis of Athens, Architecture, 1957.

Though there are somewhat defined boundaries, the limits of these surfaces seem almost incidental, seen through overhanging bricks and tiles. The landscaping itself is more of a defined guide.

Figure 24. Pikionis, Dimitri. Landscaping of the Acropolis of Athens, Architecture, 1957.

The pathways feature platforms, and seating. These allow the viewing of the ancient and mythological structures the paths connect, the urban below, and the planted forest.

## Landscape as Living Record

Rossi disparages Stonehenge as being an insufficient ‘willed expression of power’, a precursor to contemporary monumentality.<sup>47</sup> (Fig. 25). Lynne Kelly, however, has proposed that it was in fact a kind of memory palace, a mnemonic guide that recorded and embodied knowledge for nomadic Britons.<sup>48</sup> In support of this argument she points to similar ‘memory spaces’ like that of Indigenous Australian songlines.<sup>49</sup> These ancestral routes associate spoken rituals and songs to place, connecting large numbers of locations within a fixed order. Nyoongar artist Sharyn Egan explains ‘The walking and singing and storytelling all go together to keep a story of the country’, exclaiming that ‘When you walk you sing the land’.<sup>50</sup> These were utilized to orally transfer intergenerational knowledge. Egan explains “if you ever had to go somewhere 100 miles away and you hadn’t been there before you would just need to know the song”.<sup>51</sup>

In Tikanga Māori, memorial is landscape, and is carried by those who inhabit it. Whenua carries the records and narratives of whakapapa. Māori philosopher Carl Mika explores how death and life exist within each other, and are counteractions of a whole; ‘associated, co-constitutive entities’.<sup>52</sup> This resonates with Foucault’s description of heterotopic space as a ‘counteraction on the position that I occupy’.<sup>53</sup> But where Foucault suggests opposition and otherness, Mika expresses that to the individual, life and death are a ‘complete accompaniment’ with the earth. ‘One is in various states of being within the influence of all those things’.<sup>54</sup>

Being-with whenua is explicated through pūrākau, a system of orality that embeds memorial within a collective people.<sup>55</sup> These dialogical stories are embodied by, mirrored, and educated through mnemonic artifacts, such as the components of a marae. Tekoteko, maihi, tahuhi, and other physical manifestations of ancestry that transfer intergenerational knowledge. The way in which they invoke memory as a tool to arrange, educate, and clarify, have positioned them as the integral and beyond-essential stitchings of a cultural weave.

47. Aldo Rossi, *The Architecture of the City*. Ed. Diane Ghirardo and Joan Ockman. (New York: MIT Press, 1982): pp. 131.

48. Lynne Kelly, *The Memory Code*, (Sydney: Allen & Unwin, 2016). Lynne Kelly, “Modern memory, ancient methods”. (lecture, TEDx Melbourne, August 2018). [https://www.ted.com/talks/lynne\\_kelly\\_modern\\_memory\\_ancient\\_methods](https://www.ted.com/talks/lynne_kelly_modern_memory_ancient_methods).

49. Ibid.

50. Sharyn Egan, Amy Sharrocks and Clare Qualmann, “Connecting Country”, *CSPA Quarterly*, Vol. 1, No. 26, Walking (2019): pp. 30-47.

51. Ibid, pp. 47.

52. Carl Mika, *Indigenous Education and the Metaphysics of Presence: A Worlded Philosophy*. London: Taylor & Francis Group, 2017. ProQuest Ebook Central pp. 59.

53. Michel Foucault and Jay Miskowic, “Of Other Spaces,” *Diacritics* Vol. 16, No. 1 (1986): pp. 24, DOI: 10.2307/464648.

54. Carl Mika, *Indigenous Education and the Metaphysics of Presence: A Worlded Philosophy*. London: Taylor & Francis Group, 2017. ProQuest Ebook Central pp.80.

55. Jenny Lee. (Ngāti Māhuta) “Māori cultural regeneration: Pūrākau as pedagogy” (Lecture, Centre for Research in Lifelong learning International Conference, Stirling, Scotland, June 24th 2005).



Figure 25. Photographer Unknown. Stonehenge, Neolithic Architecture, 1957.

Kelly posits these arches may have held geographic or anthropological strata, and that the site became a relic as a result of decreasingly nomadic populations.

## Counter-Memorial Landscapes

Though these contexts appear in part as separate or argumentative philosophies, they all denote methods in which to clarify the reflection of memorial, as viewed by their respective methodological practitioners. Their shared qualities have helped me to clarify the functions or identity of the memorial pool. Reading through these various denominations of memory, the memorial pool appears to be located amidst a field of all of them, borrowing a motley of their functions. They embody the civic or urban artifact discussed through the work of Pikionis, and spoken about by Rossi. They clearly engage in some elements of counter-memorial aesthetics as posited by Tello and Young, with how they engage the viewer through haptic participation. Though it appears the primary method employed by these structures is one that all of the aforementioned concepts and works utilize: the palimpsestal creation of a new landscape, in order to reflect a past or alternate one. As discussed earlier, memorials are spatial memoirists. They present memoirs, geographical conversations in which to engage with. The works of Pikionis and Rossi are clear examples of this, but I feel New Zealand Photographer Laurence Aberhart's *The Prisoner's Dream* (1999-2000) describes this the most succinctly.<sup>56</sup> (Fig. 26).

The series is composed from five images: four tightly-framed views taken from bunkers at Fort Jervois in Wellington, centring an image of Taranaki maunga shaped by moonlight. The images are somber, monochromatic glimpses of unknown time. The central image resulted from a five hour long exposure and feels like a vague, elongated, or distant memory of Taranaki. The traumatic history of wars, including the massacre at Parihaka is perhaps restaged by the four bunkered images that besiege the maunga; and yet the mountain dominates. The work memorialises lost geographies and landscapes through the production of a new one.

56. Laurence Aberhart, *The Prisoner's Dream*, 1999-2000, photography, New Zealand, Taranaki Region.

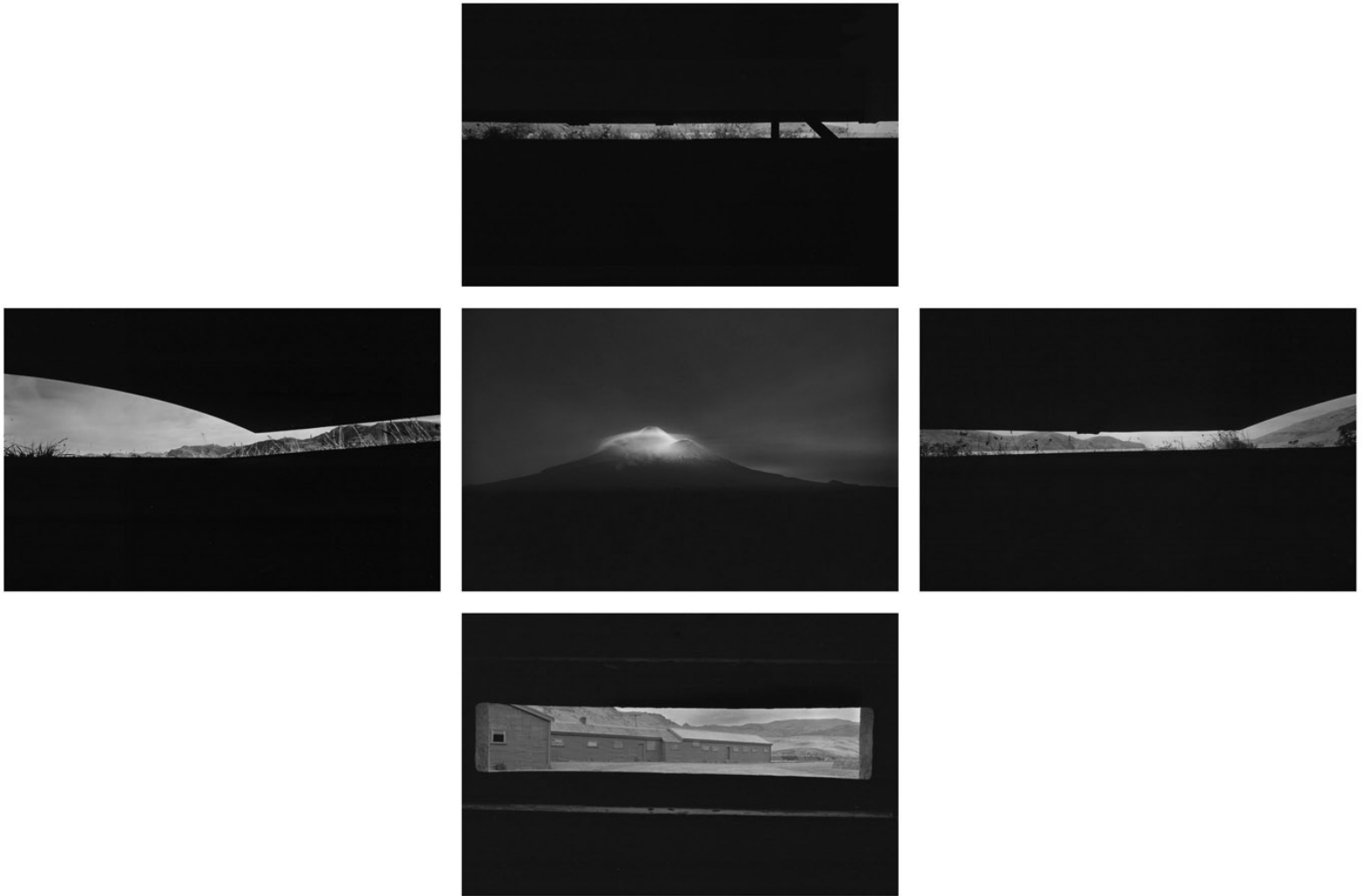


Figure 26. Aberhart, Lawrence. *The Prisoner's Dream*, Photography, 2000.  
The series removes and redacts much of its form, but creates a new, assembled whole.

## 2. The Witness: Research Methods

This project has been conducted in two stages. In the fieldwork stage I documented and critically reconstructed three existing memorial baths. In the intervention stage I propose a new spatial design for the Waitara pools in Taranaki. These two stages will be exhibited together as my research outcome. In this section I discuss the methods and processes of each stage, and how they relate to one another.



Figure 27. Bentley, C. Fieldwork Gear Photograph, 2021.

An assemblage of some fieldwork objects and tools, comprising my tri-pod, printed map, sound recorder, car key, camera and bag, and some car provisions.

## Witnessing

Memorials are unique in the way they are experienced; as described earlier, they designate boundaries, impose expectations, and await ritual participation. Memorial pools are notably more specific and far from ubiquitous. I found myself unable to transpose my experience of memorials, such as Luytens' Cenotaph, to these spaces.<sup>57</sup> In keeping with my critical understanding of the counter-memorial (see Section 2) it felt necessary to inhabit these sites to actively and personally generate knowledge. I identified and visited three existing memorial pools in the North Island: *Manutahi*, *Otorobanga*, and *Clive*.

Photography, videography, drawing, and note-taking allowed me to collate the material narratives and curious phenomenal qualities of these disjunctive sites. This documentation has been curated into a series of fieldwork volumes. Each volume aims to identify a place-specific spatial narrative, as well as locating their past, current and future roles within their context amongst a collective landscape.

Earlier I classified memorials as being *zeitzeuges* or contemporary witnesses. I embodied this quality of witnessing through my approach to each site. I felt that by producing a series of first-hand memories of these locations, I could better unpack their affectual and material narratives. My approach has been similarly based around the 'peeling of information' from place, focused on uncovering the 'clues to past events', identifying geological, anthropological, and spatial discoveries.<sup>58</sup> Each volume produced from this excavation is in a way a memorial witness to these past, future and current relationships. My approach could be seen as a kind of pseudoarchaeology or dilettante 'quasi-method'.<sup>59</sup>

57. Edwin Luytens, *The Cenotaph*, 1920, architecture, sculpture, England, London.

58. Lynnette Wilson's thesis project has been helpful in forming this approach to personal memory-generating and witnessing, Lynnette Wilson. "Materiality of Time: Speculative Systems and Drifts in Art". (Master of Design, Auckland University of Technology, 2017). <http://hdl.handle.net/10292/10572>.

Anthropologist Michael Taussig considers methods of witnessing such as drawing to be 'more than the result of seeing'.<sup>59</sup> The witness's drawings are artifacts, 'talismans' that doubt and deflect, 'mysterious, complicated and powerful. And necessary'.<sup>60</sup> Witnessing is being 'implicated in a process of judgement' that opposes the 'staid and stable' prescribed orders of operation, or constraints imposed by seeing, such as the questions of: '*who am I?*' and '*what is that?*'.<sup>61</sup> My created fieldwork volumes are productions of subconscious judgement in this way. They are an assemblage of disparate memories, both my own and those belonging to the given site.

The fieldwork journals are representative of a series of accreted judgements, observations, and contours that comprise a collective landscape. They illustrate an internal psychogeography, a compilation of affect collated through memories, maps, and drawings of space experienced through the haptics of the first hand. Artist and critic Tom Spooner characterizes the psychogeography as a form of mental cartography, one that allows us to 'unearth the uncanny in the unfamiliar'.<sup>62</sup> Taussig references Walter Benjamin's desire for a 'dialectical optic', one that 'that perceives the everyday as impenetrable, the impenetrable as the everyday'.<sup>63</sup> This description is apt for the function of the psychogeography. As actions and structures, they invite contradiction. They allow us to remap, clarify, and position, by emplacing ourselves in the unknown, opposite, or obscure.

I was conscious to avoid creating detailed itineraries, or to adhere to an overarching edict that would require the finding specific of views, or the collection of specific data. Instead I limited myself to specifying the amount of time I would be able to spend at each pool before either returning home, or heading to my night's stay. I allowed myself to be 'drawn in by the attractions of the terrain and the encounters found there'.<sup>64</sup> (Fig. 28-32) Each of these encounters had their outcomes determined by the observation of spontaneous phenomena. This wayward and sporadic strategy pierces the view of the external observer and embed themselves within landscape. It asks the viewer to identify, respond to, and be moved by unseen '*currents, fixed points, and vortexes*' of space.<sup>65</sup>

59. Michael Taussig, *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own* (Chicago: University of Chicago Press, 2011) Cha. 1, Accessed through Perlego: <https://www.perlego.com/book/1851467/i-swear-i-saw-this-pdf> (Accessed: May 27 2021).

60. Ibid.

61. Ibid, Cha. 8.

62. Tom Spooner " Psychogeography: Far From the Madding Crowd.", Port, August 26 2014, Accessed May 24 2021 URL: <http://www.port-magazine.com/commentary/psychogeography-far-from-the-madding-crowd/>.

The term psychogeography was coined by Guy DeBord and the situationists particularly in reference to the spatial inhabitation of the urban. Guy Debord, "Introduction to a Critique of Urban Geography", Trans. Ken Knabb, *Les Lèvres Nues*, Vol. 1, no. 6 (1955) URL: <https://www.cddc.vt.edu/sionline/presitu/geography.html>.

63. Walter Benjamin, *Reflections: Essays, Aphorisms, Autobiographical Writing*, (New York: Schocken Books), pp.189 -190.

64. Guy Debord, "Theory of the Dérive", Trans. Ken Knabb, *Les Lèvres Nues*, Vol. 1, no. 9 (1956) URL: <https://www.cddc.vt.edu/sionline/si/theory.html>.

65. Ibid.

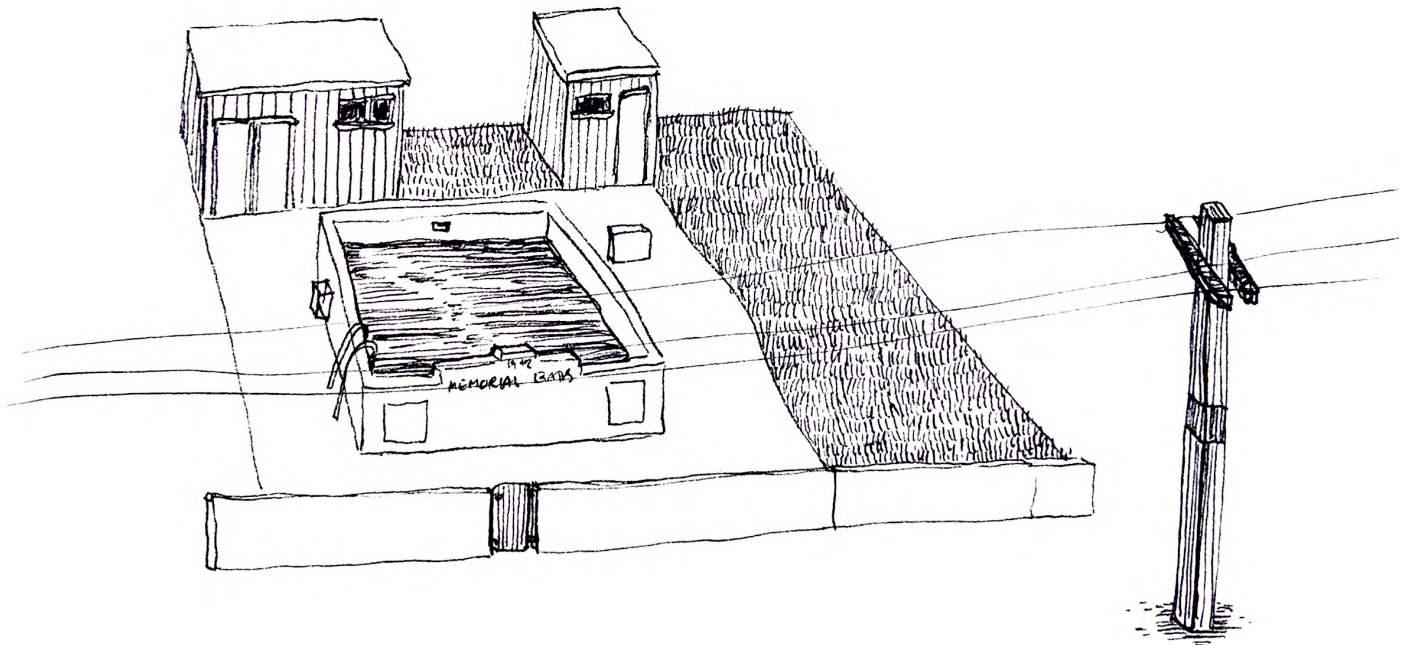
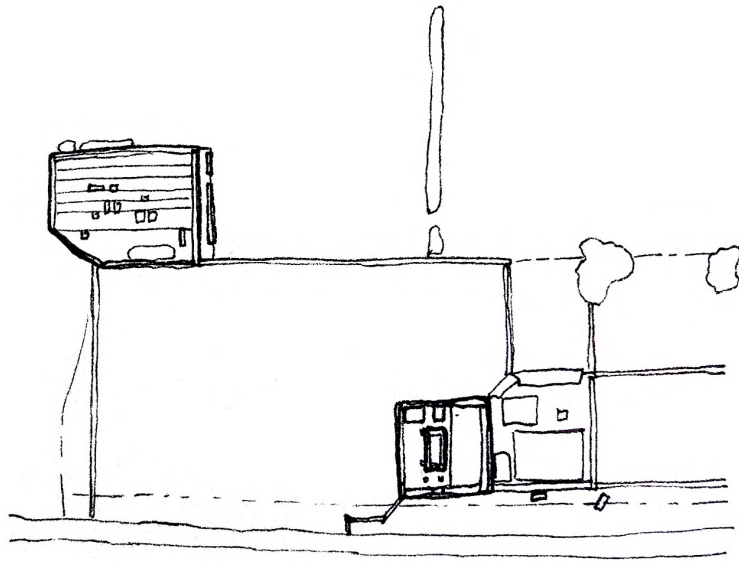


Figure 28. Bentley, C. Talisman Drawings. Photograph, 2020.

A vague plan drawing and initial perspectival response conducted on site, hiding from the rain in my car.



Figure 29. Bentley, C. Trace. Photograph/Digital, 2021.  
One random memory turned cut object, an attraction of the terrain and, a  
psychogeographical element.



Figure 30. Bentley, C. Barrier, Birds. Photograph/Digital, 2021.  
More psychogeographical objects, distinct or placed memories. The barrier was particularly memorable, as I thought I had journeyed to the site for nought.

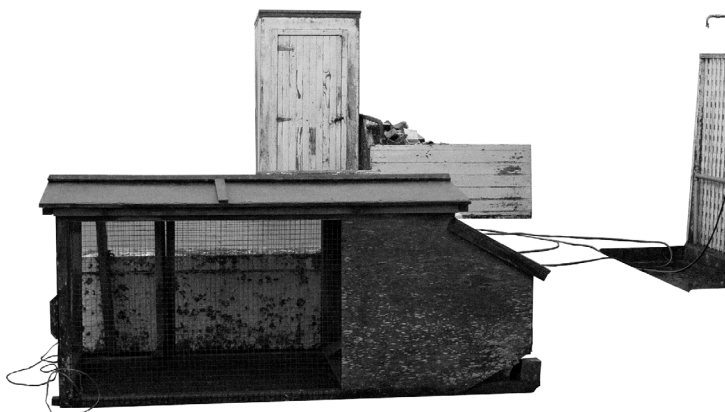


Figure 31. Bentley, C. Shelter, Bones, Ritual. Photograph/Digital, 2021.  
A series of memory objects, connected through vision and by tethers.



Figure 32. Bentley, C. Bed Objects. Photograph/Digital, 2021.  
Objects found at my nights stay. I wrote a small reflective response there.

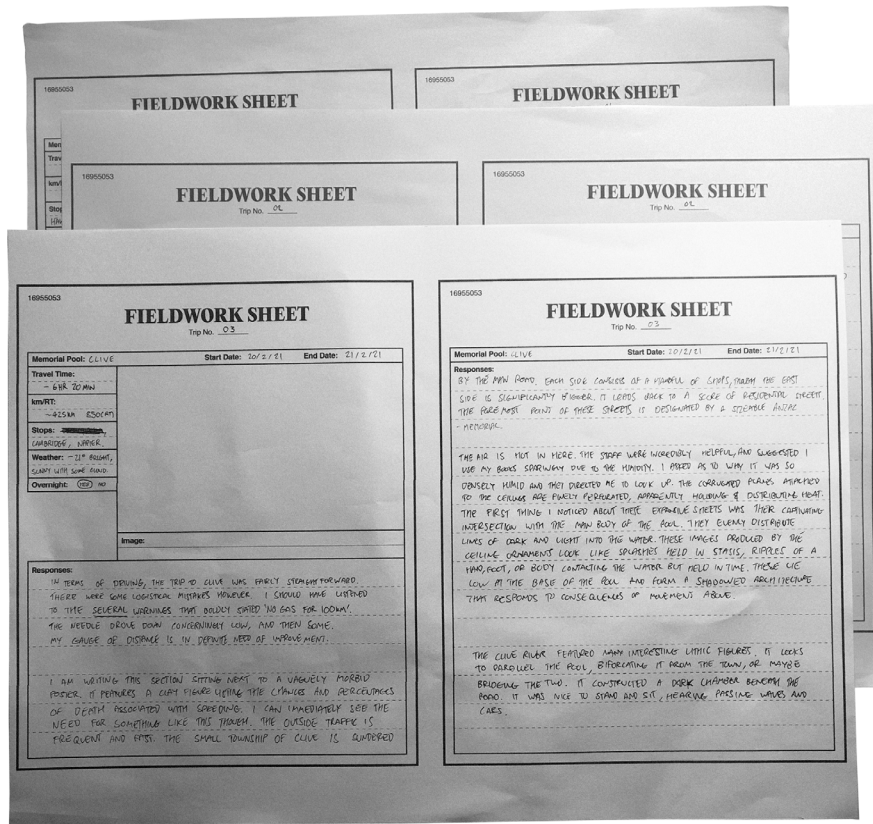


Figure 33 (Top). Bentley, C. Fieldwork Sheets. Photograph/Digital, 2021.

Reflective and sometimes on-site writing, detailing small observations found at the pools. Lists some basic conditions: weather, and time distance travelled, and if an overnight stay was required



Figure 34. Bentley, C. Protoarchiving. Photograph/Digital, 2021.

Basic tool for cataloguing photography and fieldwork sheets.

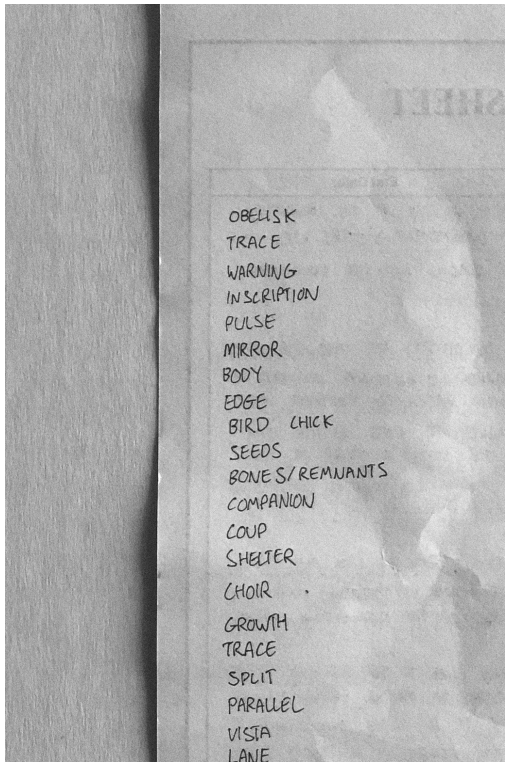
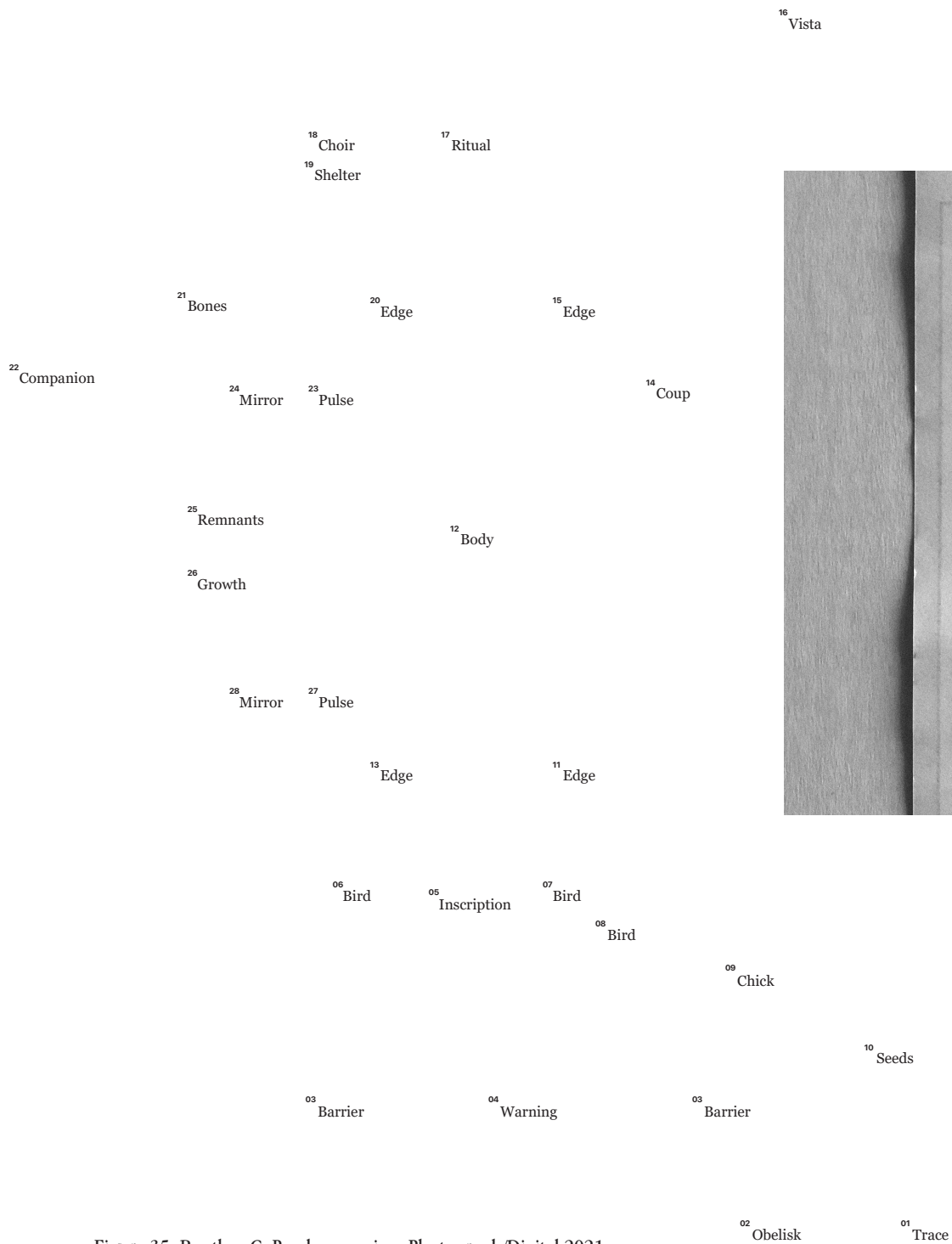


Figure 35. Bentley, C. Psychomapping, Photograph/Digital 2021.

I jotted down immediate responses to various observations on site, noting them on the back of my fieldwork sheets. I later digitized them, above is the Manutahi map.

## Approaching

The furthest example of a preparatory action during my fieldwork would be my production of an anticipatory site drawing of the Manutahi Pool. The drawing (Fig. 38) was featured in a small exhibition comprising a concrete vessel and a ubiquitous or generic pool structure. The works established an early language of ritual and anthropometric making. (Fig. 36-44)

As my access to images of the site was limited to satellite and remote imaging for digital maps, I designed the drawing to reflect this type of distant, impersonal observation. Over the course of a week or so, I developed a CAD model of the pool using measurements exclusively from the satellite map images, and the few disparate images found through online archives, with small hints of estimation when necessary. The model served as a base for the proportions of the image. The drawing caused me to recall Foucault's aforementioned descriptions of heterotopic space, and their platforming of intermediary views between the virtual and real.<sup>66</sup> My drawing was free of oddity, disrepair, or use, and the material marks of age. I had begun to see the memorial site as a "compass" in Musil's terms (Section 2.1.3).<sup>67</sup> In response to this experience, my observations on site attempted to dispel or develop the platonic, idealized image I had produced in advance.

Despite the drawing depicting the base structures of the site with relative accuracy, it was revealed as contradictory or misaligned when I compared it to the actuality of the site. This compelled me to engage in a mirrored, double-looking that resulted in the overlaying of virtual and real imagery. I attempted to pursue, and isolate the markers of this distinction

66. Michel Foucault and Jay Miskowicz, "Of Other Spaces," *Diacritics* Vol. 16, No. 1 (1986): pp. 23, DOI: 10.2307/464648.

67. Robert Musil, 'On Monuments', in *Posthumous Papers of a Living Author*, Translated by PeterWortsman. pp. 61 (Colorado: Eridano Press, 1987).



Figure 36. Bentley, C. untitled exhibition, Mixed Media Install, 2020.

The works here consist of the drawing as detailed earlier, a generic or platonic pool, and a concrete vessel.

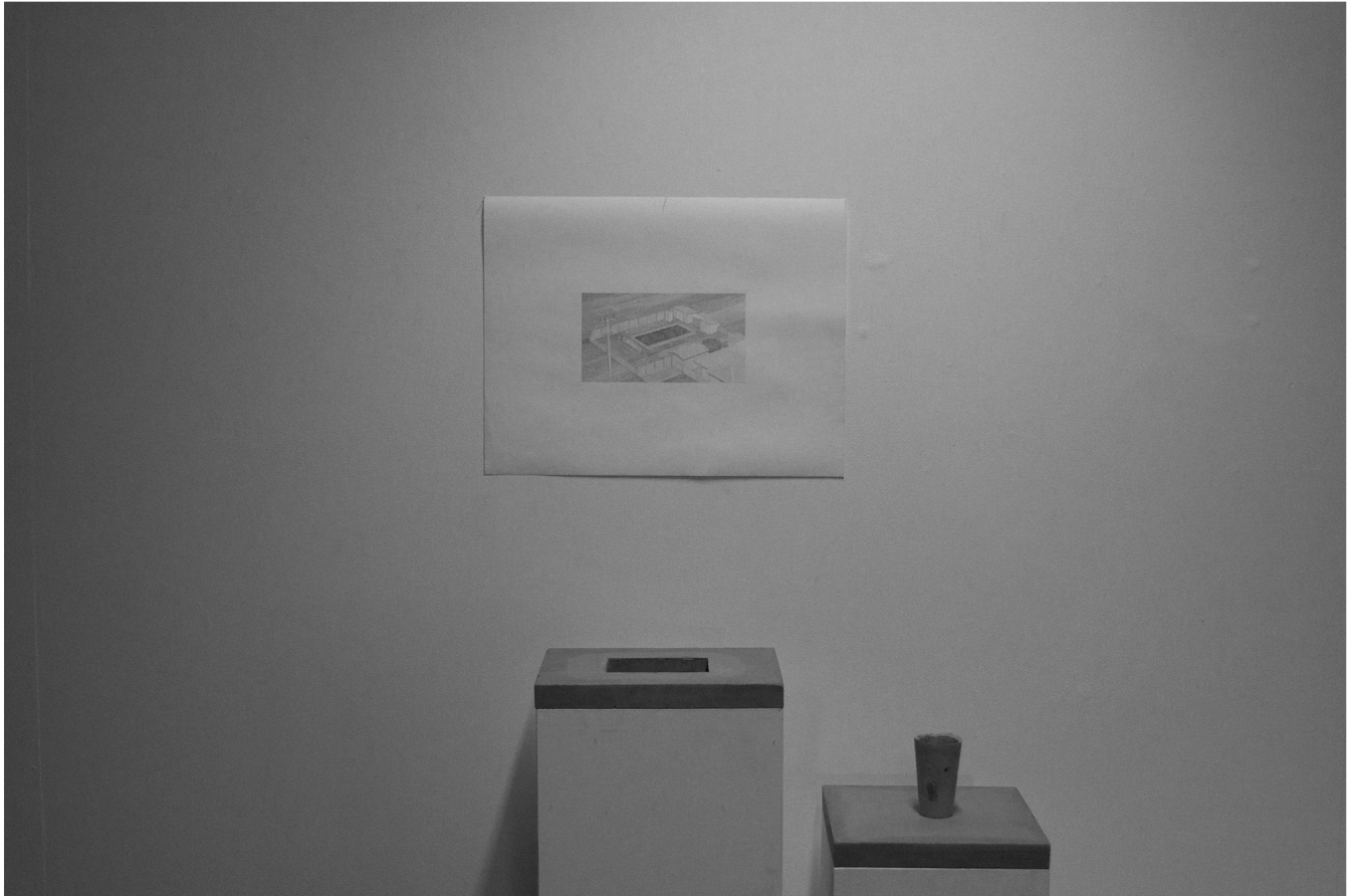


Figure 37. Bentley, C. untitled exhibition, Mixed Media Install, 2020.

This perspective shot shows the exhibited elements as they are presented to the viewer. As they draw closer, the drawing nears their eye level, and the vessel nears their hand.

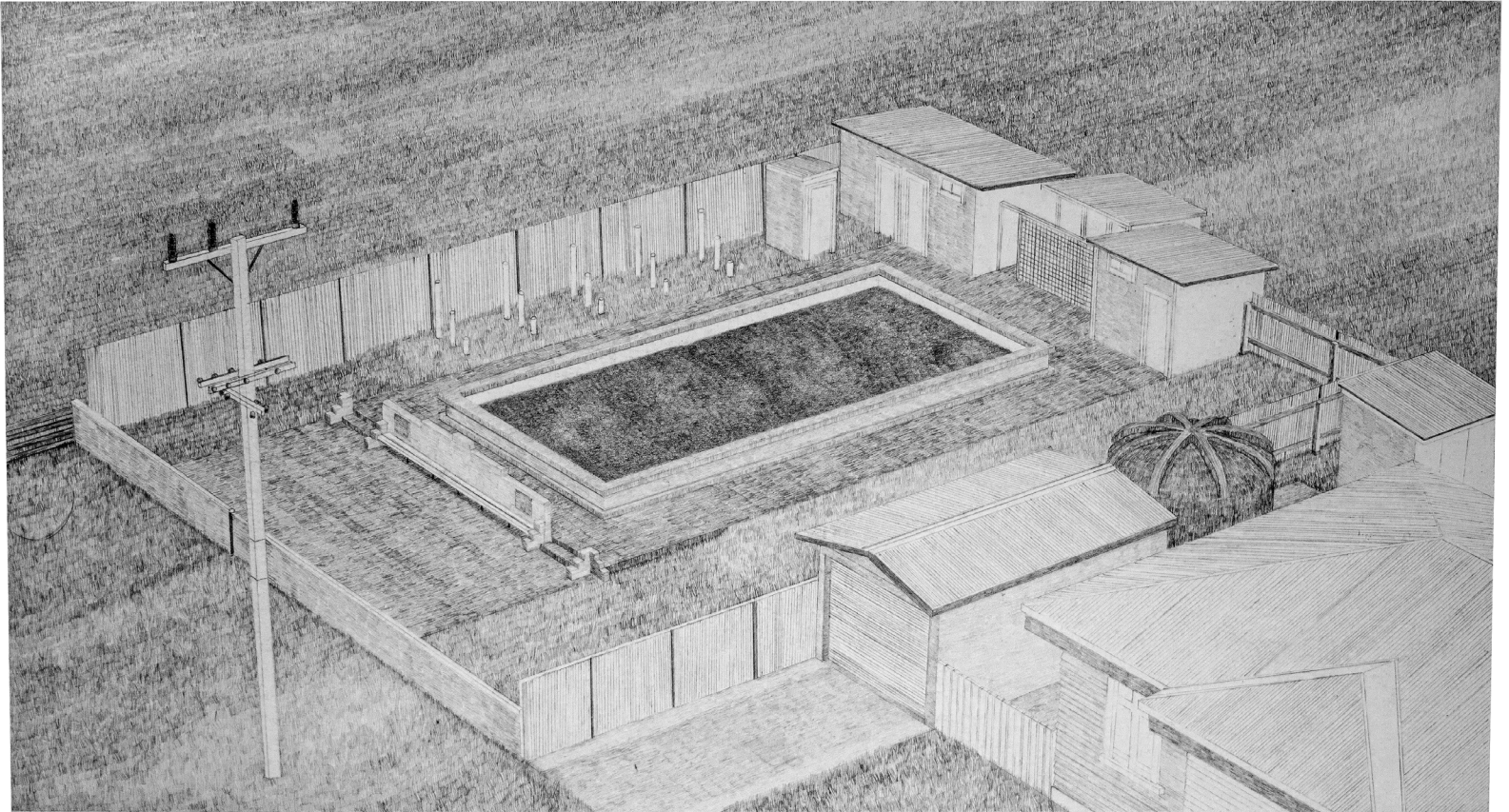


Figure 38. Bentley, C. untitled exhibition, Mixed Media Install, 2020.

A closer look at the drawing. The detached and distant nature of the image, as well as its entirely remote construction produced the type of affect I described earlier. When on site, I felt as though I was performing a double-looking, at both drawing and site.

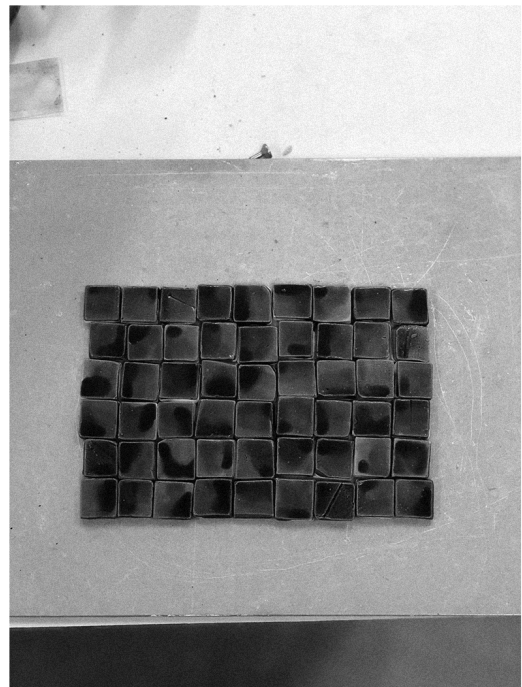
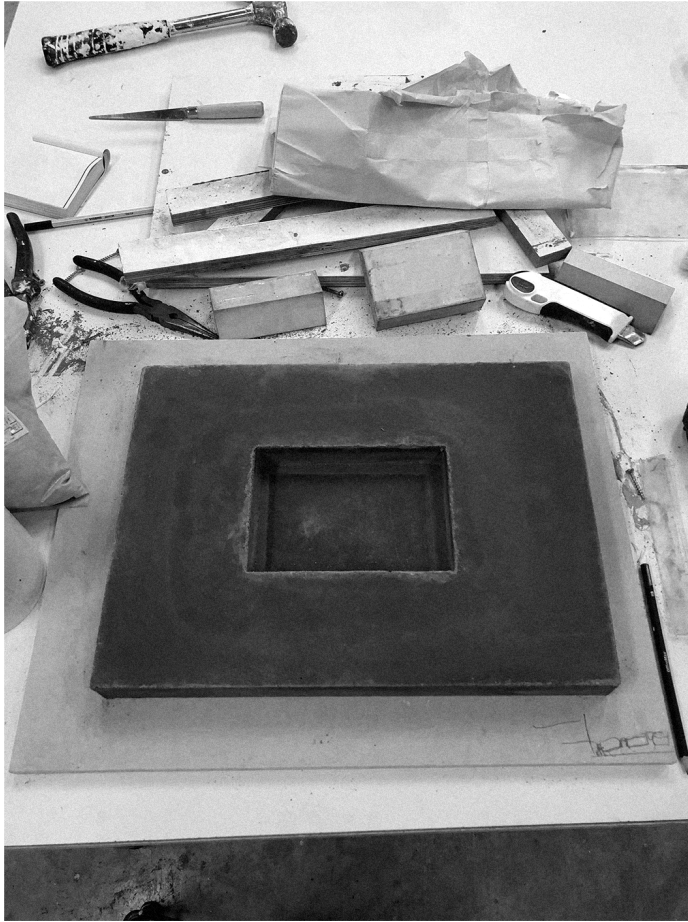


Figure 39. Bentley, C. Tile Process, Ceramics, 2020.

The pool both served as a helpful tool to generate some ideas in material thinking, and to establish some immediate iconography for the exhibit. Its tiles were made from the outset to be generic, and platonic. I utilized this to present a though compact, normal pool to be compared against the curious nature of the Manutahi site.

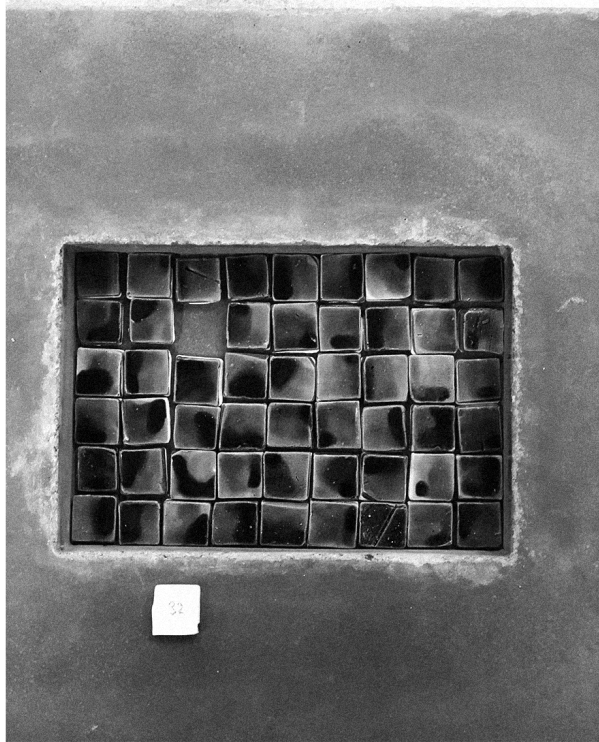


Figure 40. Bentley, C. Tile Process, Ceramics, 2020.

Here the tiles are arranged, and then grouted. I used mostly tacit making to get their proportions, with a few measurements here and there.



Figure 40. Bentley, C. untitled exhibition, Mixed Media Install, 2020.

Yana interacting with the exhibition: viewing the drawing and engaging the concrete vessel. Points of visibility and touched are leveraged to associate each element with the other.

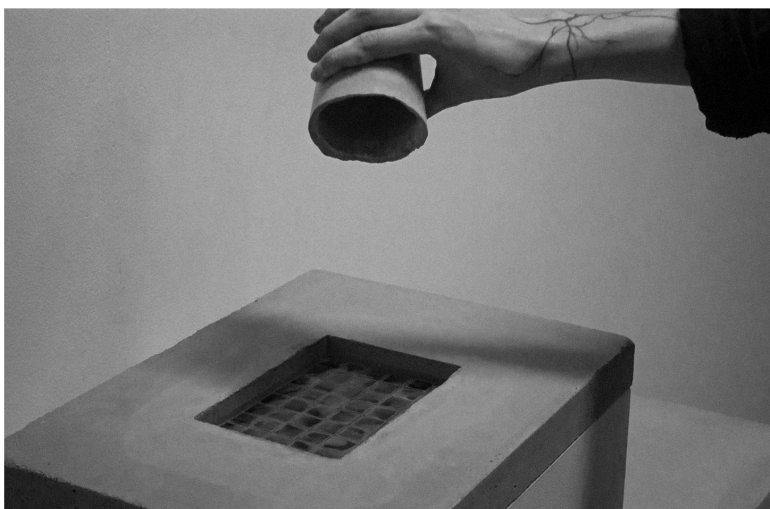
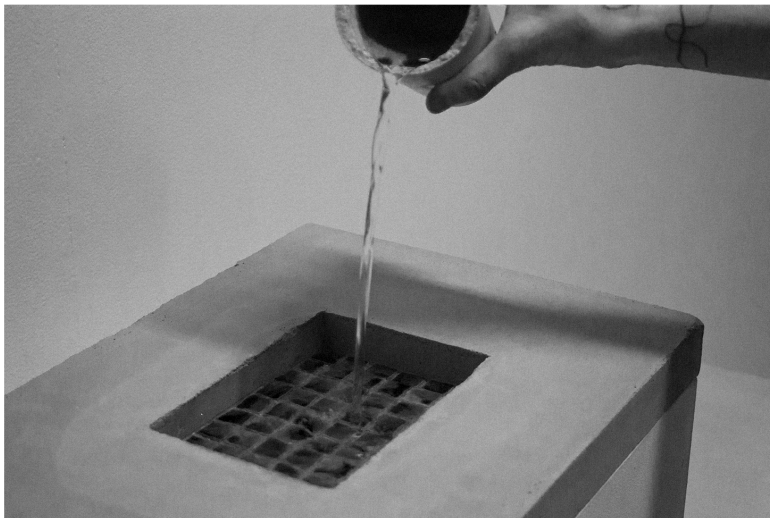
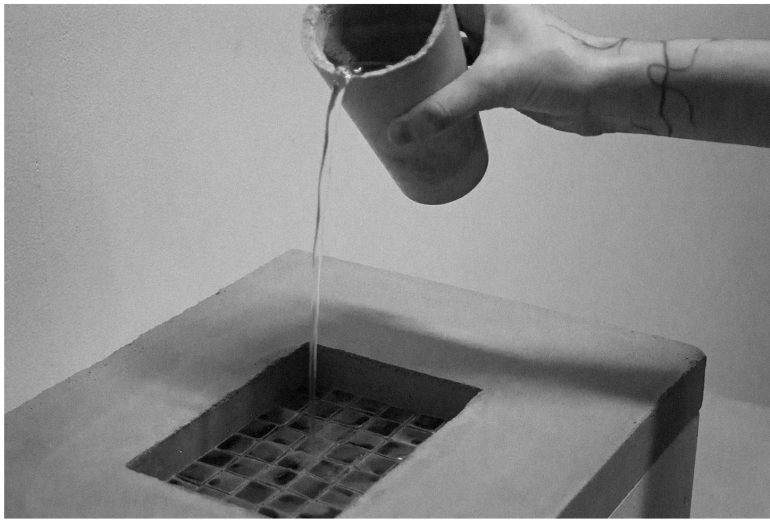


Figure 41. Bentley, C. untitled exhibition, Mixed Media Install, 2020.

These images show the process of pouring, a haptic gesture that fills the pool and embodies associating action/ritual with the memorial. The works aim to provoke the desire to pour and engage, to take a participative role.

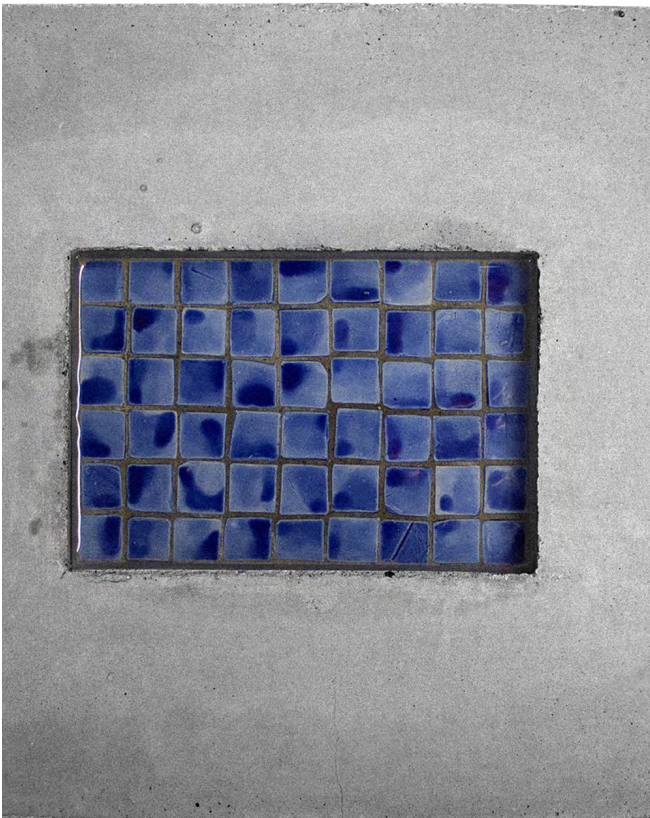


Figure 42. Bentley, C. untitled exhibition, Mixed Media Install, 2020.

When wet, the surface of the tiles becomes damp and saturated. The droplets linger on the sealed surface, and hold as droplets.



Figure 43. Bentley, C. Concrete Vessel, Bentley, C. Concrete Vessel, Concrete, 2020.

The vessel is cold to the touch when filled. Water level as shown here is able to fill the pool most of the way.

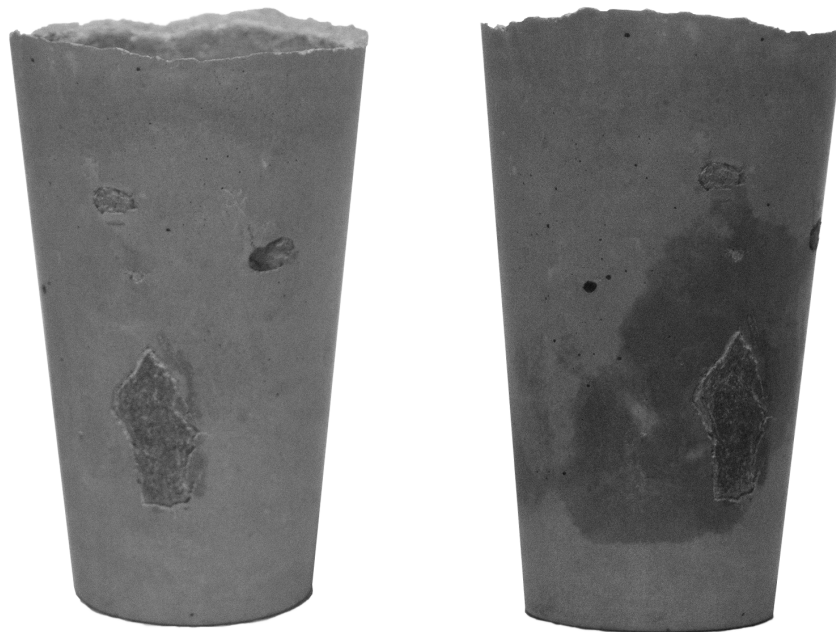


Figure 44. Bentley, C. Concrete Vessel, Concrete, 2020.

When the vessel is left filled for an extended period, the surface becomes darkened, and variant patches of dampness can be seen. It is most noticeable around surface imperfections.

The distance of this drawing was reflected also in my experience of physical remoteness. Travelling alone on such long car rides was a relatively new experience to me. My trip to Manutahi and Clive was about 870 kilometres for a round trip (my naturally poor navigation may also have extended). As such I decided to stay overnight, at a lodge nearby to the pool. Otorohanga was the shortest trip at around 200 kilometres each way, affording me to skip an overnight stay.

Thinking about the landscapes of each individual trip produces a blurred image conglomerated from all three. The vast farmlands and grassy stretches that bordered the roads all featured geological and manmade monoliths, water tanks and towers, high-reaching stones, and stark-faced timber structures. These all carried a similarly monumental, memorial weight to the pools and effigies I visited on my trips, as all of the pools were located amongst fields of such objects. It became unclear on where these fields began and ended, given they seemed to endlessly persist across the open stretches of sun or headlight-painted road. Remoteness and distance came to have memorial effects in themselves.

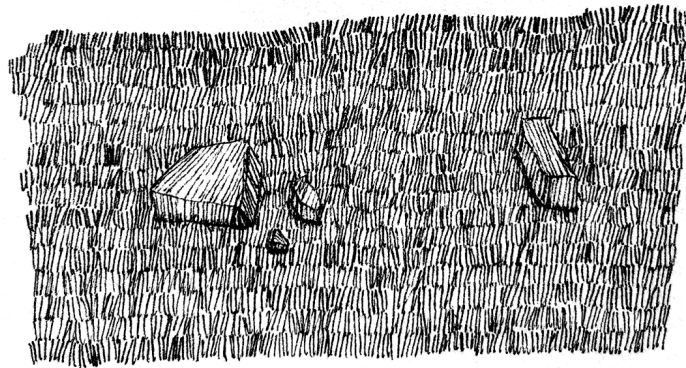


Figure 45. Bentley, C. Grounding, Photography, Drawing 2020.

An initial observation of ground condition while on site, a precursor to abstraction.

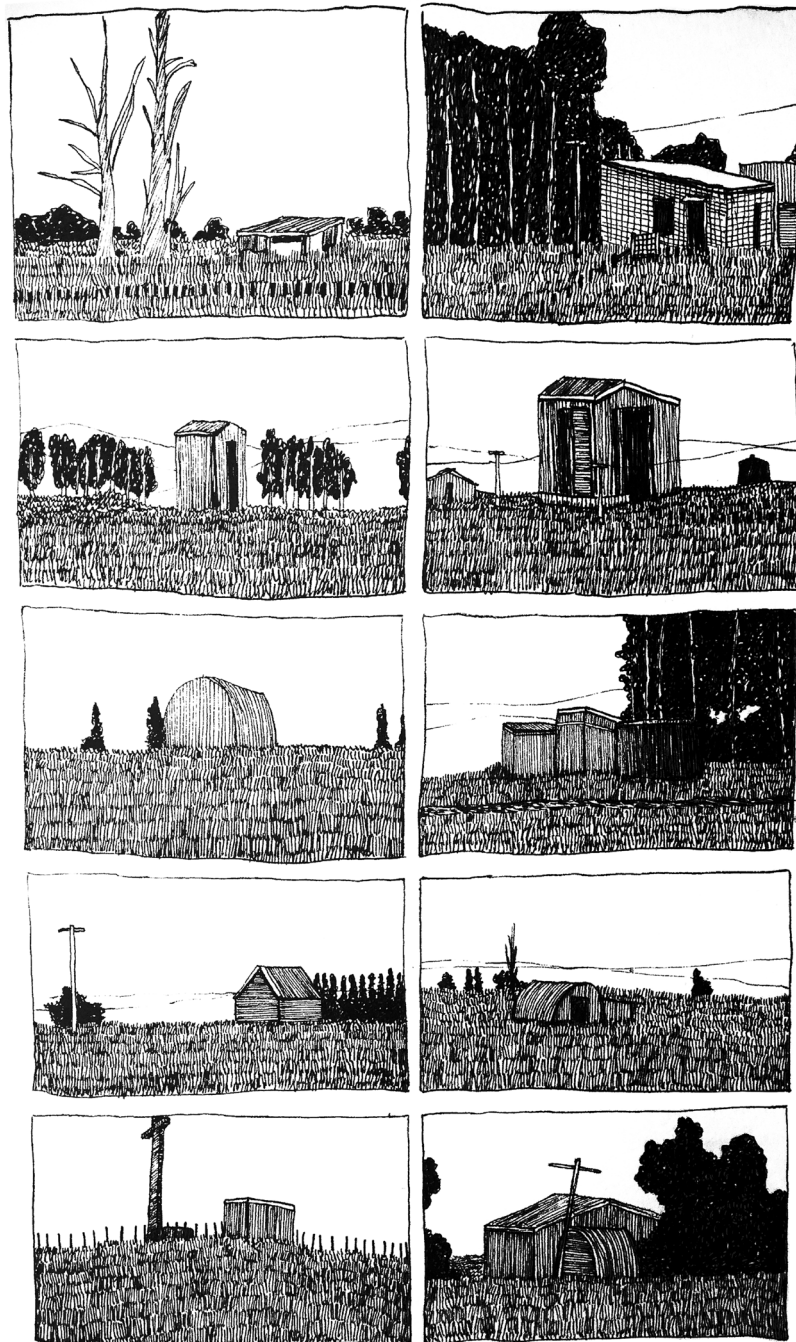


Figure 46. Bentley, C. Thumbnail scenes, Drawing 2020.

Much of my observation of this abstraction came in mundane observations of sheds, and similar structures. These objects become elongated, compressed, dominant, or lost.



Figure 47. Bentley, C. Mundane Presence, Drawing 2020.

A drawing detailing how ordinary structures such as a water tank can carry a monumental weight within their landscape. The image is derived from a scene not far from Manutahi.

## Manutahi

The Manutahi site was considerably older than the other two, being constructed during either 1947 as the pools themselves suggest, or 1949 as some sources have written. The aged site comprises a relatively small pool some 13 metres in length, fronted by an anterior concrete placard. This front block is now thickly jacketed in moss. The left and right sides feature two carved-out vacancies, from which the commemorative plaques have been removed. The bleachers that once flanked the left side of the pool have since been planted over with harakeke, leaving a series of hemmed wooden lengths jutting out slightly from the ground below. Behind are several changing rooms that have since been repurposed. The site sits amidst a field of neighbouring structures: the now closed Manutahi School and Hall, and the Manutahi Cemetery. (Fig. 48-58)

The Manutahi pool is now a private family garden, absorbed by an adjacent property as recently as within the past three years.<sup>68</sup> Avian ceramics and garden doodads populate the titular facade spelling: 'MEMORIAL BATHS'. Planted pots and freshly turned soil border the edges of the grounds, sidling their way closer towards the void where the plaques once stood before being removed to the neighbouring cemetery. (Fig 53)

A favourite of the strange objects I discovered were the now-defunct skimmers that sit either side of the water. (Fig 51) These parallel obelisks once filtrated the pool, but now only produce intermittent overflows; choked watery breaths. As they overflow, they devise new reflective surfaces below; pools, mirrors atop the broken sections of the surrounding concrete path.

68. Author (Betty) Unknown. "Manutahi Memorial Baths 1947", Betty's NZ Blog, August 15 2019, Accessed May 24 2021, URL: <https://bettysnzblog.blogspot.com/2019/07/manutahi-memorial-baths-1947.html>.



Figure 48. Bentley, C, Manutahi Traces, Photography, 2020.

Powerlines thread, and calibrate nearby atmospheric forces. Their concrete scaffolds punctuate the landscape like half-pressed needles.



Figure 49. Bentley, C. Manutahi Memorial Pool, Photography, 2020.

First impressions of the 'MEMORIAL BATHS'. A small sign reads 'NO ENTRY', fixed to the metal door of the pool. The now bolted-shut barrier has sent cracks through the moss-laden walls of the site.



Figure 50. Bentley, C, Manutahi Memorial Pool II, Photography, 2020.

Contextual elements of the pool are shown together: distant phone-line traces, bordering harakeke, and the vaguely animate body of the pool. The harakeke is a deep, vibrant green that suggests a new life beyond the pool ladder. The air was rich with a deep petrichor.



Figure 51. Bentley, C. Skimmer, Photography, 2020

The defunct pool skimmer. Hosts a sputtering breath, producing puddles below. Their surfaces are almost unrecognizable to the rest of the pool, from years of this hoarse watery breathing.



Figure 52. Bentley, C. MT001 Stills, Video, 2020.

Frames from a site-responsive video, detailing the new function of the pool-skimmers.



Figure 53. Bentley, C. Trimmings, Photography, 2020.

Within the new garden is the old. The used-to-be bleachers have been hemmed back, and now just poke their brow above the surface.



Figure 54. Bentley, C. Drawing Section, Photography, 2020.

Section from site drawing, reflective of the reference images being taken before the bleachers were removed.

Inside the pool itself sit the rusted handles of the interior ladders. (Fig. 55) The handles now host a schism between the upper and lower sections. (Fig. 56) Segregated and rusted wounds sit above, and below the watery threshold that now divides them, lapping with the wind and revealing their divorce from one another.

I noticed a chicken coup sitting by the east side of the pool wall, saturated by the rain that burdened my journey there. Though I found it empty, the site's old bones were now home to new life. (Fig. 57) Behind the coup sat the once-were changing rooms, within which I could hear the undulating speaking and squawking of a new flock. (Fig. 58) It is in these small moments of transmutation where I experienced the new functions of these sites. As memorials, their prior, intended spatial programmes are now almost forgotten.



Figure 55. Bentley, C. Ladders, Photography, 2020.

Closer look at the pool ladders. The inner links were affixed to a rail spanning the length of the water, but have become separated through age and use.



Figure 56. Bentley, C. Divorce, Photography, 2020.

Close-up of the separation. Provides a glimpse of the jagged and oxidized metal cuts.



Figure 57. Bentley, C. Shelter, Photography, 2020.

After I was allowed to hop the fence, I was able to gain a closer look at the coup. The wood was soft to the touch, soaked by a wild few hours of rain. It looked home-made, but well constructed.



Figure 58. Bentley, C. Choir, Photography, 2020.

Though the chicken coup was empty, the changing rooms behind it were host to a flock of chickens sheltered away from the rain. Walking near would cause the flock to respond in choir.

## Otorohanga

Located atop a steep incline from the base of Kakamutu Road, the Otorohanga Memorial Pool looks both inward, and sends its gaze out to the township below. Beyond the relatively nondescript façade are three bodies of water: a heated interior pool, (Fig. 65-70) and two exterior ones consisting of a children's paddling pool, and a sizeable series of Olympic-style lanes. These outdoor pools are framed by an arrangement of monolithic steps that mount, and climb the verdant green of the adjacent hill. (Fig. 68-70.) The concrete extrusions rest like the fingers of an acutely-angled hand laying open. They hold, and draw inward.

Neighbouring, and distant trees surround the site, and compose it as existing with a valley or sunken landscape, contrary to its elevation. (Fig. 70) The site holds a strange and unshakable feeling of indeterminateness. It does not display a visible memorial, nor clearly mark a vacancy or presence like Manutahi and Clive respectively. Not being able to locate where the memorial is, or was, provokes the mind. Each vacant concrete flat, or gap of ornament seen on the walls become markers of presupposition. *'It could have been there, or maybe through there'*, I repeatedly thought to myself.

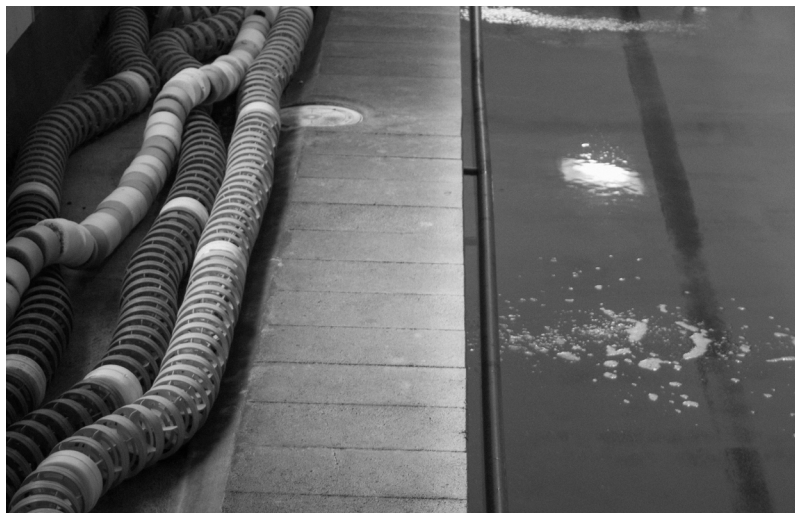


Figure 59. Bentley, C. Paths, Photography, 2020.

I first walked around the body of the pool, trying to find markers of things that could easily be missed, or would help me find where the memorial once stood.



Figure 60. Bentley, C. Inside Character, Photography, 2020.

Generous wells of light are drawn, in and somewhat mask and back-light the vibrant painted walls. The dark pool lining creates a naturally contrasting image.



Figure 61. Bentley, C. Tracking Ceilings, Photography, 2020.

Textured ceiling segments hold onto and draw the afternoon light inward. The matted but brightly coloured ventilation system looks dark in comparison.



Figure 62. Bentley, C. Inside Character, Photography, 2020.

The interior is dampened by heat emanating from the pool, it spreads itself onto surfaces through condensation. The speckled ceiling is a perfect host for this.

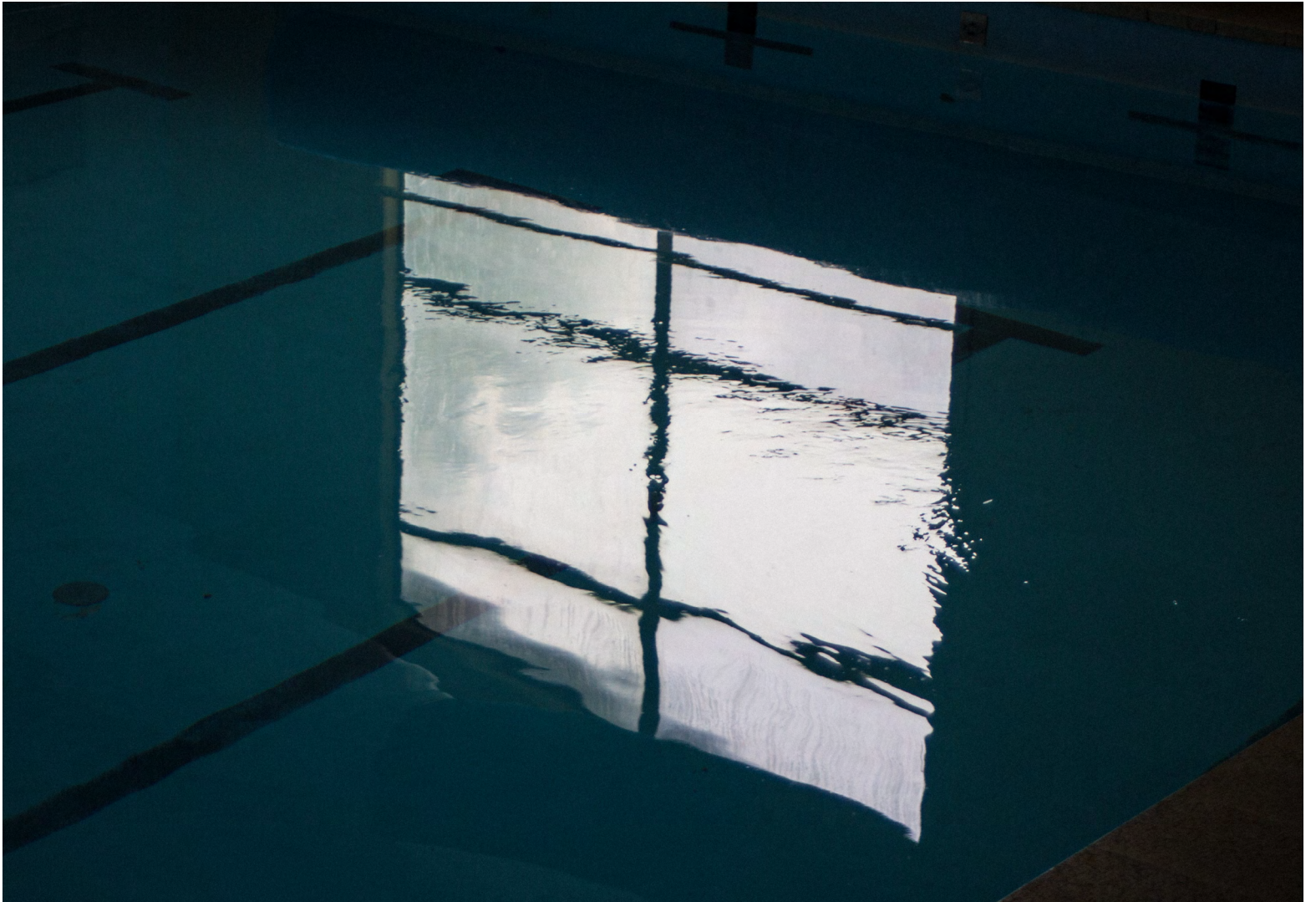


Figure 63. Bentley, C. Current, Photography, 2020.

The darkness holds faintly reflected images, and combats the immense rectangular images. The two are kindled by a current, dashing peaks of light and troughs of shadow. together.

OTURUHAMBA PUA

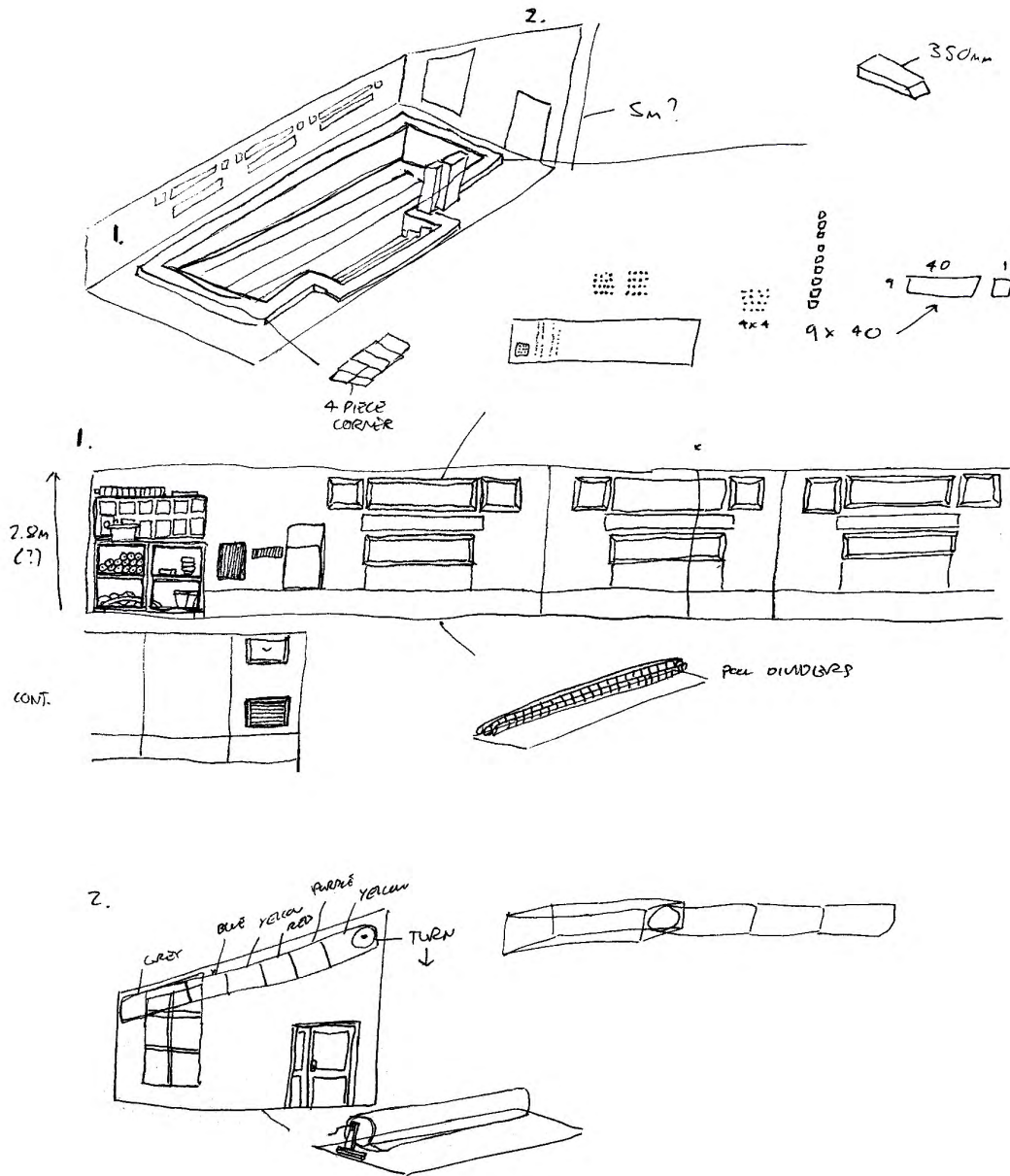


Figure 64. Bentley, C. Scribblings, Drawing, 2020.

Mad and hurried measurements, cataloging colours of the vent and the window apertures. Tiles are further segmented into miniscule talismans above.

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Figure 65. Bentley, C. *Stitched Image*, Photography/Digital, 2020.

A perspective image stitched from sequential phone images. Each photo has been spaced out by a few steps. This performs a different type of measure to the drawings above. I view these images as physical measurements put together, like a cobbled-together ruler.



Figure 66. (Top) Bentley, C. Absent Figure, Photography, 2020.

An odd but critical observation. I was quite definitely the only one at the pools in the early stage of my visit, but I discovered these very-well formed footsteps trailing from the outside pool. They served as a subtle reminder of the affect that reminders of others, presences and absences can instil.



Figure 66. (Top) Bentley, C. Absent Figure, Photography, 2020.

Detail of the half-vanished footsteps.



Figure 67. Bentley, C. Dimensions, Photography, 2020.

The paved floor is soaked by the consequence of movement. It specifies a body, and two arms or legs. The actions of whether the figure was exiting or entering are unclear, but visible nonetheless.



Figure 68. Bentley, C. Needles, Photography, 2020.

Ladders and lampposts bring their forms of light and guiding metal down into the pool, as well as their reflection across the horizon line of the pool. Framed against the dominating lithic steps, they often appear as vertical clips or cuts into their pool and their reflections behind them.



Figure 69. Bentley, C. Red Shack, Photography, 2020.

I thought maybe underneath this red-posted roof would lie some kind of excavated ground, or obvious marker of past effigy. It is a curious structure. Its purpose seems unclear or unneeded considering there are a few large suncovers just adjacent to it. Perhaps it has some kind of reason for being placed there, but I am unsure as to why.



Figure 70. Bentley, C. Trees. Photography, 2020.

Warding trees dispel the appearance of the hill's decline. Though it is visible at the edge by the fence, standing and swimming positions the viewer down and within. The shed in centre frame feels as ubiquitous as these trees, and may as well have been any of the dozens and dozens I drove past on my expeditions.

## Clive

The Clive pool is housed in a broad, modern, warehouse shell. It occupies a field shared by a local rugby, and rowing club. The field is bookended by an expansive stop-bank that hems the Clive River. The interior holds a vast basin that is separated into several lanes. Similar to the Otorohanga pool, a children's pool sits behind it. Corrugated metal sheets spotted with fine perforations line the ceiling of the gabled roof, and are ordered by an array of dominating timber struts.

Through high windows, spotlights, and the residual backlit-glow of open doors, a distinct and powerful character is developed through the interior lighting. These figures are reflected with unchanged clarity, as the light soaks and populates the pool below them. A commemorative wooden plaque sits among these figures. It finds a similar reflection within the water from its overhead vantage. The inscription itself is almost disguised. It is not emblazoned by a ceiling spotlight, and is framed between dominating apertures of bright, natural light. Its stilness is exaggerated by the vibrant and polarized rotating limbs of a swimming clock. This stepping backward highlights the reflection found within the pool, and not the image found on the wall. It suggests that the memorial function is found in engaging with the water. (Fig. 71)

I spent much of my time walking the Clive River. Observing and looking at how the river attenuates the memory of the landscape through erosion, and reclamation has been fascinating. (Fig. 81-82.) This is also seen by manmade constructs. Underneath the main road that divides the Clive township, the overhanging frame constructs a darkened interior chamber. (Fig. 84) Despite the open air, it parallels the image of Clive pool. Above, light adheres to the rough speckle of interlocked steel limbs, goosebumps brought on by the passing of distant, and then present vehicles. As they draw closer, their edge becomes dull and deep. The sound is pulled down from the ears, and into the body. Objects begin to distinguish themselves within the static. Their traces linger and hang in the air. They evoke some oceanic power, like waves cresting the rocky beachhead. The image paralleling the pool is almost inverted, with the light being drawn from the river up, contrasting the blaring spotlights of the warehouse ceiling.



Figure 71. Bentley, C. Luminous Hall. Photography, 2021.

The lighting systems of the Clive Pool at play. Sectioned by large timber frames, these axes of light manifest a seamless floor of glass. They do little to highlight the honour roll, and instead divert inward.



Figure 72. Bentley, C. Gabled Lights. Photography, 2021.

These floodlights and their corrugated panels propel out waves of shadow below. They hold themselves in moody, dark cubbies found above.



Figure 73. Bentley, C.  
Crossbeams. Photography, 2021.

Crossed supporting beams catch a blast of light that extends outward in a gradient.

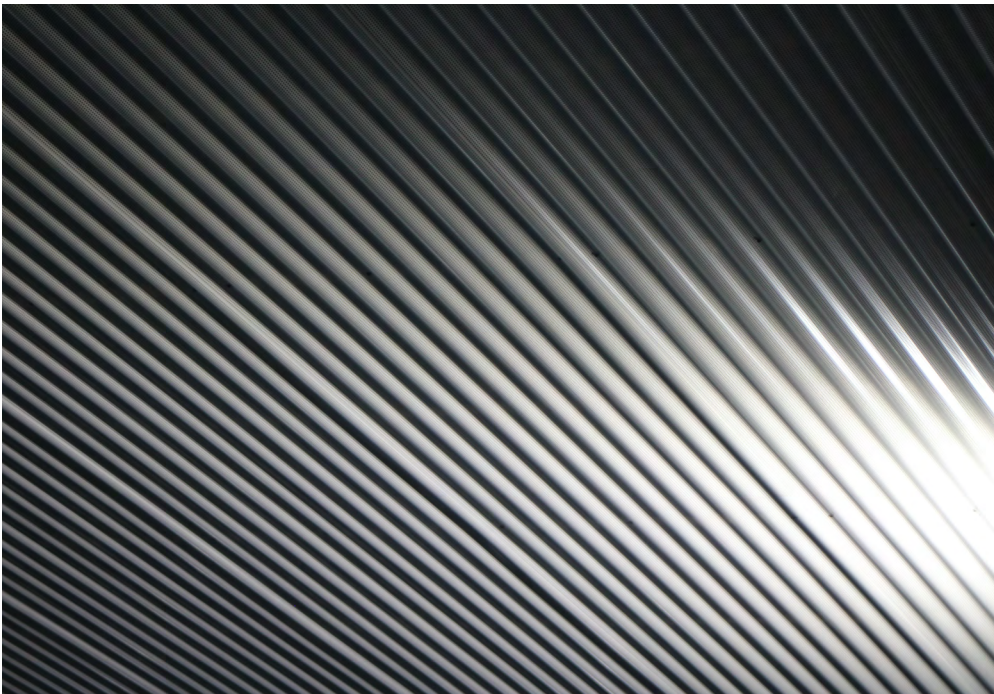


Figure 74. Bentley, C. Waves. Photography, 2021.

Detail image of shadow waves.



Figure 75. Bentley, C. Underwaves. Photography, 2021.

Each waves hold a deep and tangible image within the body of the pool. Circular curves traverse the reflected architecture of above.



Figure 76. Bentley, C. Diving Block. Photography, 2021.

A soaked diving block, similar to Otorohanga, I had been the only one in the pool for a fair amount of time. Standing on these surfaces feels engaging in present movement, and tracing pastmovement.

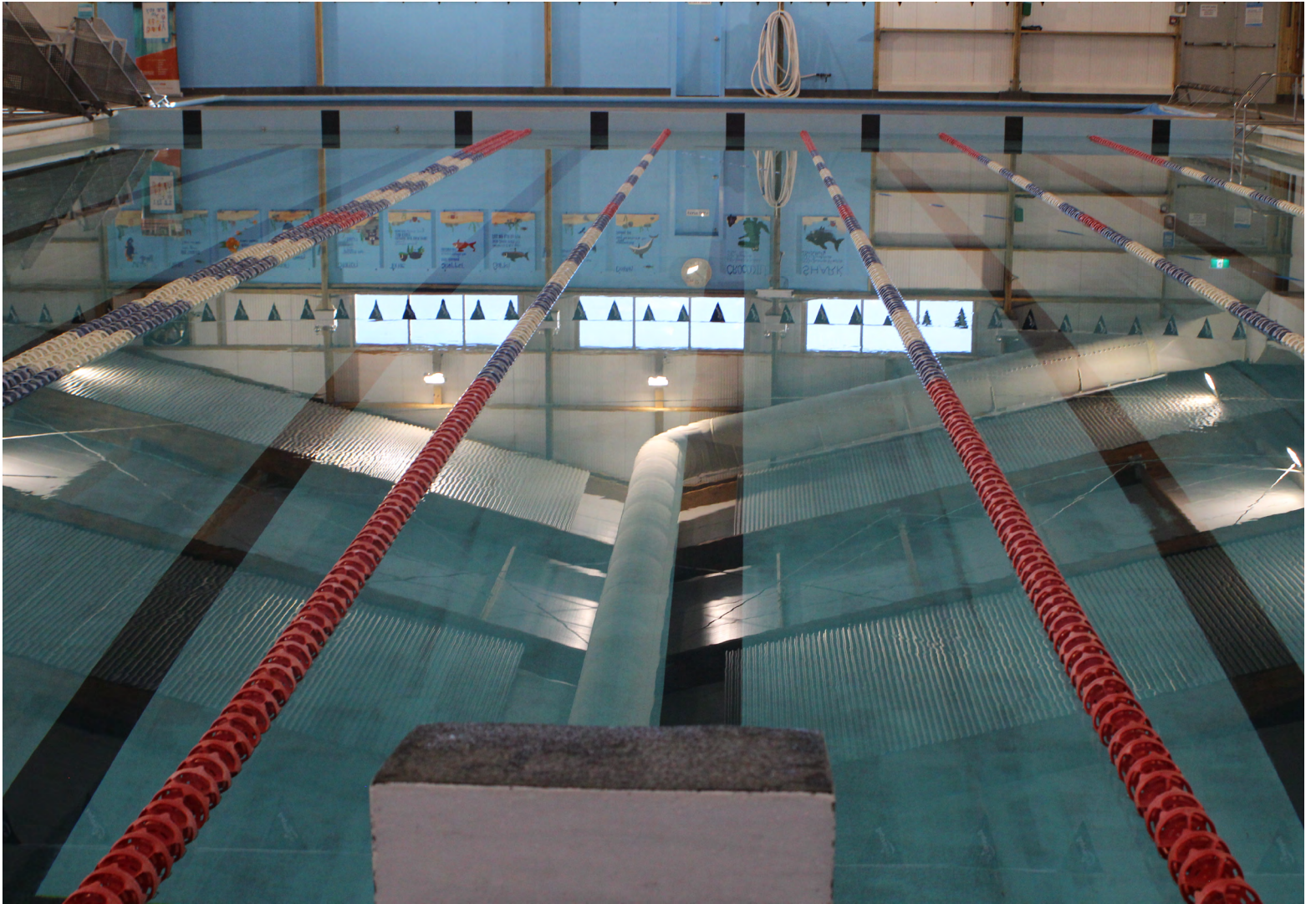


Figure 77. Bentley, C. Entrance. Photography, 2021.

Using the diving block presents a full view of the reflect shadow architecture, allowing the protagonist to leap toward and dive into the mirrored landscape.



Figure 78. Incision. Bentley, C. Entrance. Photography, 2021.

The stop bank for the Clive River is pierced by a shot, flat set of stairs. As a stop bank, it occludes the waters below, but remains just short enough to engage and observe with the other side before transitioning over.



Figure 79.. Bentley, C. Precipice. Photography, 2021.

The top of the stop bank mediates the pool-side, and the river-side. With their ways of mirroring each other, standing here feels like choosing the entrance to the interior or exterior wing of the same structure.



Figure 80. Bentley, C. Collected Objects. Photography, 2021.

The Clive beachhead is old and laden with moss, and stones that have not been upturned in a long time. The rocks and sheets of green are the collections of the beachhead, that are occasionally thrown out by errant tides.



Figure 81. (Top) Bentley, C. Stone One. Photography, 2021.

When walking up and down the sections of the River I was able to, stones like the one pictured became useful markers to position myself against. They appeared fairly frequently, and dotted along the length of the water.

Figure 82. Bentley, C. Stone Two. Photography, 2021.

Some had visibly slipped from patches of moss, and others were thoroughly entangled. I found it interesting postulating as to where the next curve of slow erosion would occur. The stones that had travelled the most distance were typically located at these growing maws. The river attenuates the memory of the landscape in this way Looking at stones intrigues me. It feels temporal and ecological, though it would sound like a curious passtime.





Figure 83. Bentley, C. Lost Stone. Photography, 2021.  
This stone has been reclaimed by the River, drawn into the absent maw.



Figure 84. Bentley, C. Reflective Interior. Photography, 2021.

This constructed interior acts from the ground-up, rather than ceiling-down like the pool does. The third fieldwork video seeks to detail this reflective chamber.



Figure 85. Bentley, C. Obelisk. Photography, 2021.

The lighting of the interior is harsh compared to the otherwise ubiquitous natural light,

## Mundane Transmutations

The memorial plaques and associated statues of both the Manutahi and Otorohanga pools have long since been transposed to other nearby sites. The Clive pool still features two Rolls of Honour, but who is to say that these may not be reassigned, and redistributed? Perhaps this is reassuring, suggesting that their trauma they recall has been laid to rest and that their rehabilitative purpose has been served. But I suggest the pools remain counter-memorials to things buried or held elsewhere. The memorial function of these pools is largely hidden. But as I spent time there, I found ideas of memorial manifesting through invisible detail, momentary presences and absences. My unfocused eye glimpsed traces of memory, transient moments like wet footsteps half-evaporated. At any moment this memory could be interrupted, like the surface of the water perturbed by the raucous splash of a swimmer making their crashing entrance into the lanes.

The disjunction between the two fields of presence and absence, or activity and vacancy, performs an attenuation of memory. The aforementioned swimmer may be utilizing their exhausted 12th lap of freestyle to immerse themselves, to remember, or to forget and distract. In this way they become embedded and integrated into a landscape constructed by the pool. Their actions and inactions share a visibility, as they illicit immediate consequence, highlighting both visible and invisible phenomena within the ordinary. Memory might inhere in the uniform distribution of ripples cresting the top of a still lane, or the bubbling of a torrential mass carried out of the pool by a hasty exit from a pool ladder. As the echoing ripples resonate outward, their point of origin is returned to stillness. The displaced crash of water heaved onto the ground next to the ladder attracts the eye as its surrounding unwetted areas become noticed. Philosopher Michel de Certeau suggests everyday occurrences like this constitute the '*very definition of place*.'<sup>69</sup> Places from this perspective are 'fragmentary and inward turning histories', defined by 'what is no longer there'. As memory spaces, memorial pools navigate De Certeau's assertion that memory is 'not localizable' through the production and attenuation of these ordinary, mundane provocations that visible and invisible markers of memory.<sup>70</sup>

My fieldwork volumes aim to reveal this kind of memory. Although I have gone on to propose a site-specific design, this is not intended to supercede the fieldwork, but to echo it in a new way.

69. Michel de Certeau, *The Practice of Everyday Life*, Trans. Steven F. Randall (Berkeley: University of California Press, 2002), pp. 108.  
70. Ibid.

## Intervention

The intervention stage of the research presents a speculative design for the Waitara Swimming Pool in Waitara, Taranaki. By designing the material arrangements and landscaping I aim to demonstrate how the shared phenomenal language of memorial pools can be shifted in a lived, counter-memorial direction. Centrally, I have considered threshold, individual bodies, and vacancies in the landscape.

Geographically, Waitara shares many attributes with the Manutahi, Otorohanga, and Clive pools. The great lithic curvature that separates the diving pool from the central lanes is distinctly analogous to the stone bleachers seen at Otorohanga. The weatherboard-standard changing rooms and staff buildings resembled the similar rectangular forms of Manutahi. Although notably larger, the bordering Waitara River and stop-bank parallel a similar arrangement at Clive.

Dr Ruakere Hond has posited the Waitara River as being like a 'state highway', that gave access to all the reserves of Te Āti Awa.<sup>71</sup> The Taranaki region has been host to numerous conflicts, both inter-tribal wars, as well as past and on-going colonial battles such as eponymous Taranaki War and the infamous invasion of Parihaka.<sup>72</sup> As a speculative intervention, this project proposes tools to remember the individual loss of life in conflicts such as these without appropriating the aesthetics and memories of this unreprimanded trauma. For this reason it does not specifically address any individual war, but aims to create a landscape within which memory of loss can occur.<sup>73</sup>

Because I have focused on the way memory and space are revealed in individual experience, much of my design process used perspective drawing. Initial scribblings and diagrams identify how the body traverses in sequence through space. The unravelling of these scenes is inherently filmic. Editing the videos found in my fieldwork served as a type of proto-storyboard in this regard, and allowed me to draft ideas of when and how to reveal the observed qualities of memorial pools.<sup>74</sup>

71. NZ Wars: Stories of Waitara (Extended Interview – Dr. Ruakere Hond), Directed by Mahanga Pihama (Radio New Zealand, 2019), Online video.

72. Ibid.

73. Appropriation of Māori concepts is common in design professions and the built environments, as architect and researcher Jade Kake accounts. The 'Flora and Fauna Claim', or the 262nd claim lodged by the Waitangi Tribunal in 1991 comprised an overarching inquiry into contemporary taonga, iconography, and ownership of cultural memory. The report has only recently been met with governmental response in the proposed 'whole of government approach' Te Pae Tawhiti. Jade Kake, "Kōrero Tuku Iho: Wai 262 and Protecting the Knowledge of our Tūpuna", The Pantograph Punch, Published July 3rd 2020, Accessed May 30 2021, URL: <https://www.pantograph-punch.com/posts/korero-tuku-iho> As discussed earlier, the proposed intervention is focused around creating systems and surfaces of provocation that provide the viewer new opportunities or methods to remember loss.

74. Writers such as Nik Nikolov defines the relationship between visibility, film and architecture are inexorably linked. Nik Nikolov, "Cinemarchitecture: Explorations into the Scopic Regime of Architecture", *Journal of Architectural Education*, Vol. 62, no.1, (2008): pp.41-45 DOI: <https://doi.org/10.1111/j.1531-314X.2008.00214.x>

Materials, details and elements took on qualities found in the editing of the fieldwork videos, as momentary recurrences of these other sites. The montaged nature of the edited videos has resulted in the architectural scheme borrowing an ambiguous quality of opening and closing. Though there are defined approaches and end points to the presented ‘scenes’, the order of traversing the landscape typically will be determined by the viewer, rather than by an overly linear programme. This aims to evoke the crossing of thresholds, and responding to ‘invisible currents’ and ‘vortexes’, as suggested by DeBord.<sup>75</sup>



Figure 86. Bentley, C. Waitara Scenes. Photography, 2021.

Soom site documentation of the Waitara pool depicting various pool views, namely the kids pool (bottom right) which I felt was odd in it's construction - and would form the basis of the lithic pool. (Fig. 89)

75. Guy Debord, “Theory of the Dérive”, Trans. Ken Knabb, *Les Lèvres Nues*, Vol. 1, no. 9 (1956) URL: <https://www.cddc.vt.edu/sionline/si/theory.html>.

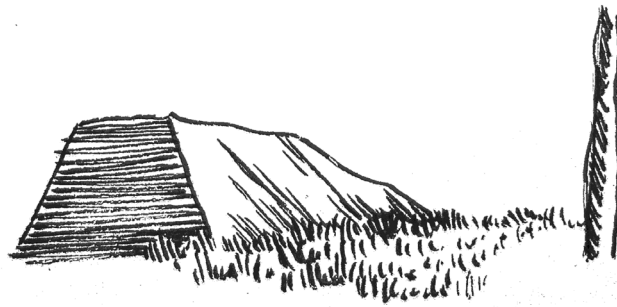
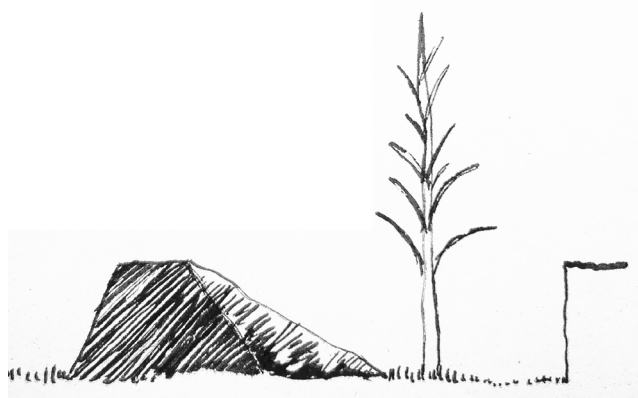


Figure 87. Bentley, C. Stop-bank Sketches. Drawing, 2021.

While on site I found the nearby trees and overgrown patches of grass produced some curious and striking shadows. They stretched and bent at curious angles up the bank.

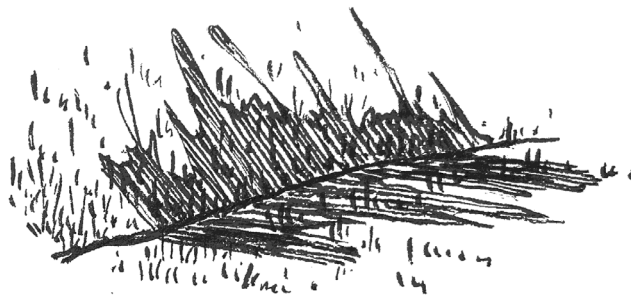
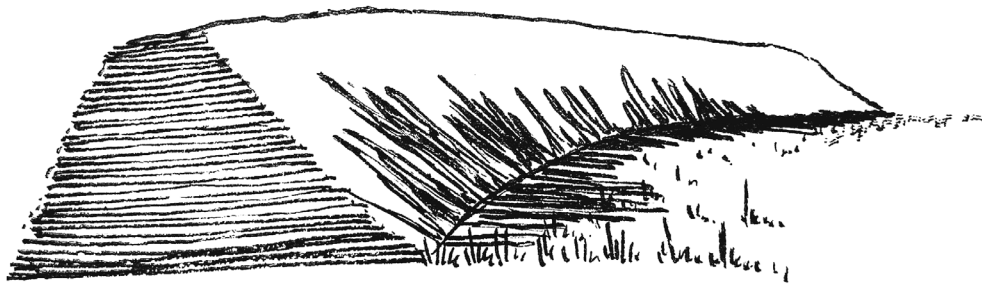


Figure 88. Bentley, C. Stop-bank. Drawing, 2021.

Some longer and closer sketches of the bank shadows.

## Thresholds

I worked particularly with the conscious and unconscious experience of crossing thresholds. To enter the memorial, the viewer must step over a grated flow of water. This encounter would be anything but memorable when walking through an urban setting. As I have articulated it however, its presence is foreshadowed and embellished, giving this mundane moment an outsized significance. The unadorned concrete wall that guides the protagonist down from the footpath, and toward the entrance to the changing rooms, is perforated at the intersection between its base, and the ground. These apertures offer glimpses of the water that animates the grate. Built up by foreshadowing, the step across the grate evidences a decision to pass a memorial boundary (like a muted version of Scarpa's entrance to the *Brion Cemetery*).

It suggests that the events that unfold beyond this point take place within an interior landscape of 'after', or 'past'. This ritual demarcation echos the perimeter marked around the Auckland War Memorial Cenotaph.<sup>76</sup> Ethnographer Arnold van Gennep's *The Rites of Passage* would posit the funerary cenotaph as a structure defined by the 'before', or the 'rite of separation'.<sup>77</sup> The viewer is required to transition across these ritual boundaries, rather than remain separated from them. Their natural inclination to cross a gutter is seen as a necessary, lived behaviour, rather than a transgression. This perhaps extends the boundaries of the memorial outward, and asks the viewer to consider the habitual crossings of thresholds found within the every day. These lines of demarcation can be utilized to identify and transition between the fragments, and memorial moments that compose the urban landscape.

76. Edwin Luytens, *The Cenotaph*, 1920, architecture, sculpture, England, London.

77. Arnold van Gennep, *The Rites of Passage*, Trans. Monika B. Vizedom and Gabrielle L. Caffee (Chicago: University of Chicago Press, 1960).

I have multiplied these boundaries, constructing them, as well as taking advantage of thresholds already on site. The stop-bank separating the pool from the river stages a valleyed interior between itself and the changing room, for example, which becomes another liminal space. The interior sections of the pool achieve similar distinction through softly or abruptly diverging material, and shifts in elevation. These fragments found in the framing of sequential hills, barriers, rivers, and forest or grass, stretches and compresses the narrative focus to occupy numerous scales.

Another significant crossing is a walled ramp projected out from the changing rooms. It pierces the stop-bank, both providing a vantage in which to simultaneously view the interior areas of the pool beyond the wall, the Waitara River, and the overgrown entry pavilion. It draws the protagonist inward towards a point of confluence, marking the meeting of the various interior bodies of water, and conjoining them to the Waitara River. Though its form was not initially inspired by Dani Karvan's memorial to Walter Benjamin, *Passages*, it shares much with it, denoting a '*fold in the landscape*'.<sup>78</sup> It is a natural extrusion, one that allows us to 'construct our own experience', and call attention to how we navigate the passage of landscape, and boundary.

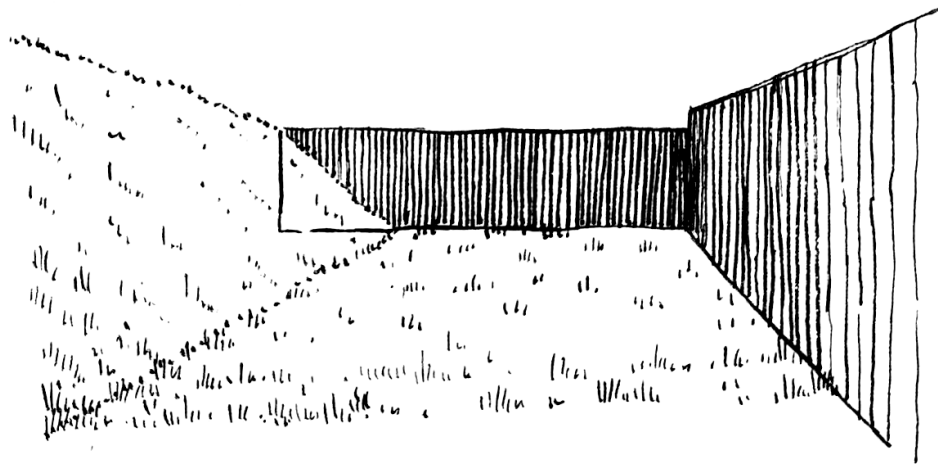


Figure 89. Bentley, C. Folds and Volume. Drawing, 2021.

Sketch drafting the fold extending from the stop-bank, done on site.

78. Dani Karavan, *Passages*, 1994, architecture, sculpture, Spain, Portbou. Written about by the Angelus Novus Foundation (Author Unknown), "Passages Karavan", Walter Benjamin Portbou, Date of Publication Unknown, Accessed May 28 2021, URL: <https://walterbenjaminportbou.org/en/passages-karavan/>.



Figure 90. Karavan, Dani. Passages. Architecture, 1994.

The oxidized and earthy extrusion embeds the viewer within place, and presents them with opportunities of traversal and experience otherwise impossible.

## Bodies

The way an individual navigates their relationship to a collective memory is akin to the way they manage their relationship with a landscape, or a kind of dialogue. Geologist Voliane Sautter explains that stones form a '*mineral alphabet... a fossil that can speak*'.<sup>79</sup> Pikionis' Acropolis works are evidence that these narratives can be extruded, and listened to through the development of mediating, or translating landscapes.<sup>80</sup> My Waitara intervention aims to do exactly this: to present opportunities to engage in material and mnemonic conversations, that locate, and tie us to place.

There are several moments in the proposal where anthropometrically proportioned stones are leveraged as points of way finding. The new arrangement of the kids pool is a marked example. Several of these lithic bodies populate, and descend into the water incrementally. They carve out a range of variant paths behind them, narrowing or widening accordant to their proportions. The passages are cut through the ramp by way of a short few steps. The region features several levels of elevation and lithic dimension, allowing for adults and children to reach varying levels of submersion. Toward the back of the pool, only the tops, or no glimpse of the stones can be seen. They must be encountered inside the water. Throughout the rest of the scheme, they serve as static bodies that align with routes of entry, both to structures or interiors, and as gateways to observe this '*fossil-speaking*', or phenomenal dialogue.<sup>81</sup> Sometimes their surfaces are split, and opened up. Potentially indicating a more direct interface, or a subtracted half to find elsewhere.

79. Voliane Sautter, "A Drusy Vein", Dubbin-Davidson, Date of Publication Unknown (2014), Accessed May 26 2021, URL: <https://www.dubbin-davidson.com/a-drusy-vein>.

80. Dimitri Pikionis, *Landscaping of the Acropolis of Athens, 1954-1957*, landscaping, sculpture, Greece, Athens.

81. Pallasmaa's discussion of the tonalities of architectural images like that of Pikionis, have been instrumental in mapping out and managing the tonalities, and volumes of the provocations seen within the proposal. Pallasmaa, Juhani. "Inhabiting Time" *Architectural Design* Vol. 86, No.1, (2016) pp. 50-59, DOI: <https://doi.org/10.1002/ad.2001>.

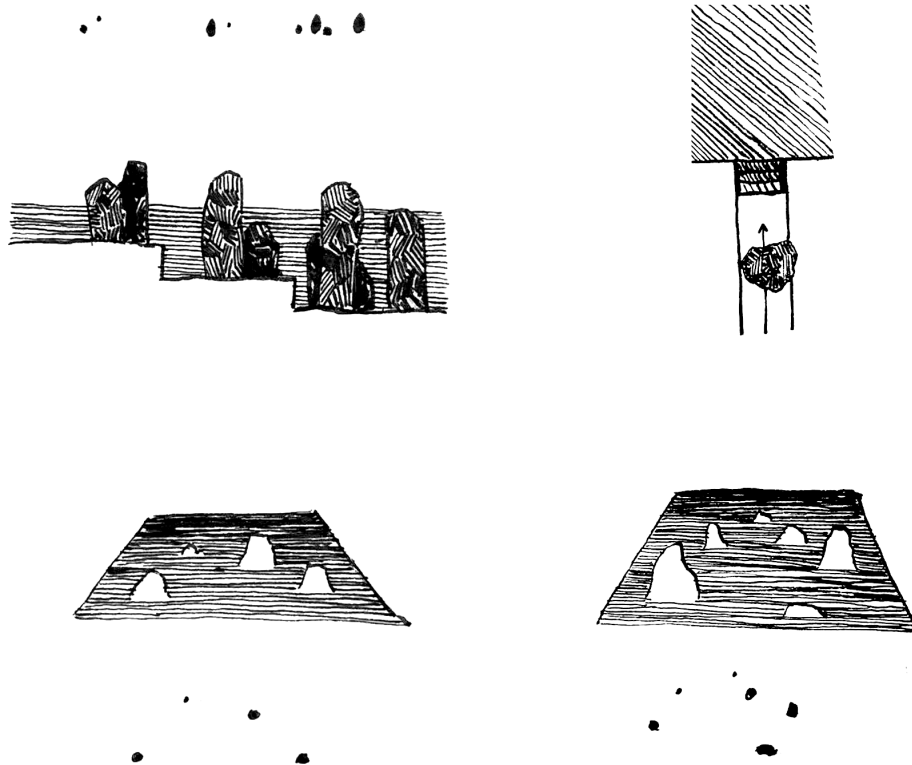


Figure 91. Bentley, C. Lithic Sketches. Drawing, 2021.

Small sketches considering stone placement and levels within the kids pool. Dots refer to stones from a plan view.

Some of my earliest drawings and making centred around the listing these measures of voice. These ideas are evidenced in the categorization of the 'loudness', or 'fragility' of each spatial sequence that comprise the proposal. For each strong or loud image, there exist fragile, barely audible ones.

I have also made use of varying states of human mobility, measurement, and visibility. For example, there has been careful consideration in locating objects either within or out of reach. The entrance to the changing rooms functions as an interstice that both divides the parallel shower wings, and plainly establishes the key conceptual language of the pool as a whole. The most 'loud' voice of these figures is likely the ceiling lattice structure. This pattern consists of bare weatherboards repurposed from the pre-intervention changing rooms, layered, and aligned with the adjacent stop-bank. These rows are positioned 2500mm above the tile floor, a measurement derived from the reaching distance of an average adult. 'Out of reach' here is both in a physical, and abstract sense. (Fig. 92)

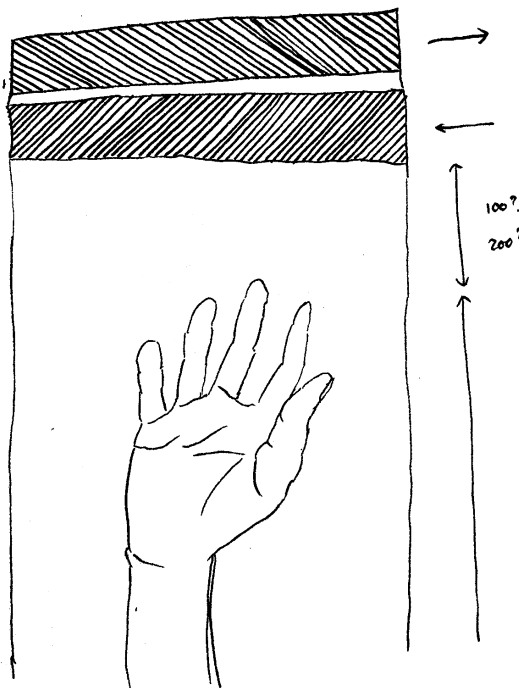


Figure 92. Bentley, C. Anthropometric Drafts. Drawing, 2021.

Imagining reaching, and creating zones inbetween touch and absence.

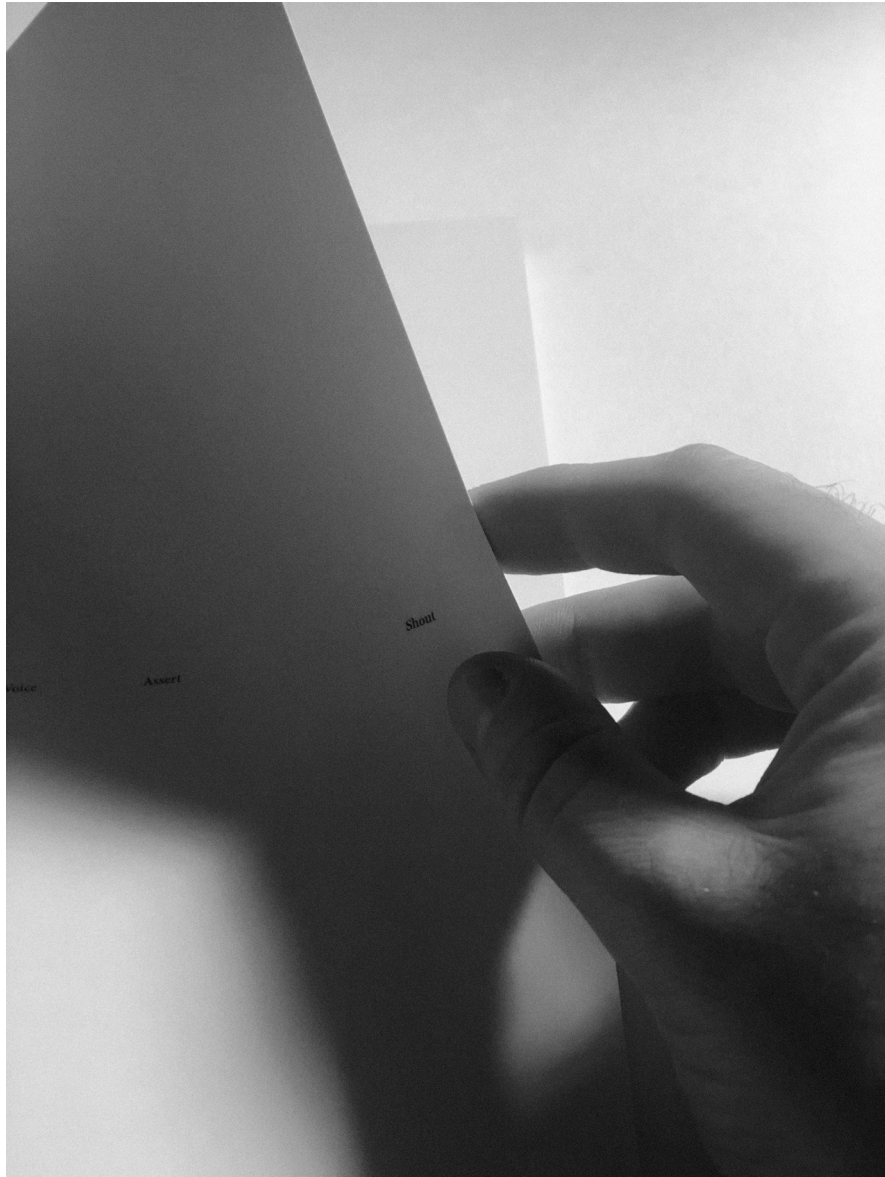
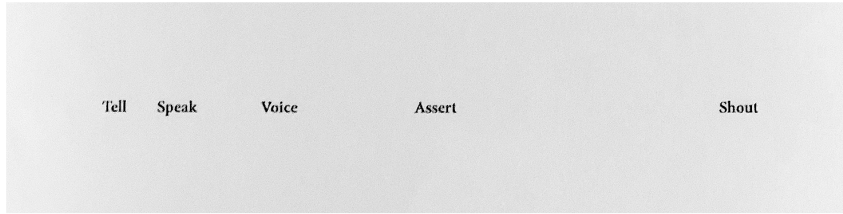
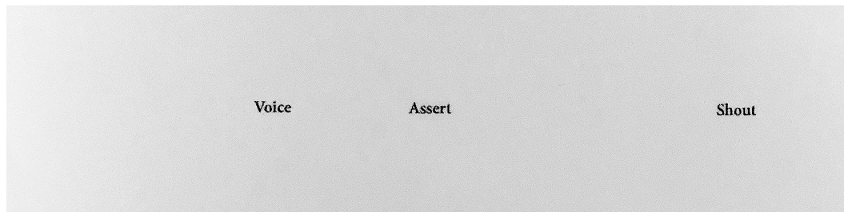


Figure 93. Bentley, C. Voice Manuscript. Photography, 2020.

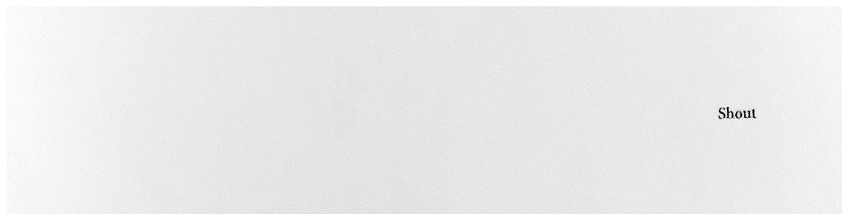
This was an exercise in creating a 'voice manuscript', where the turning of pages would translate into words of accordant volumes appearing and disappearing.



pp. 23



pp. 38



pp. 52

Figure 94. Bentley, C. Voice Manuscript. Photography, 2020.

An example of words disappearing through use.

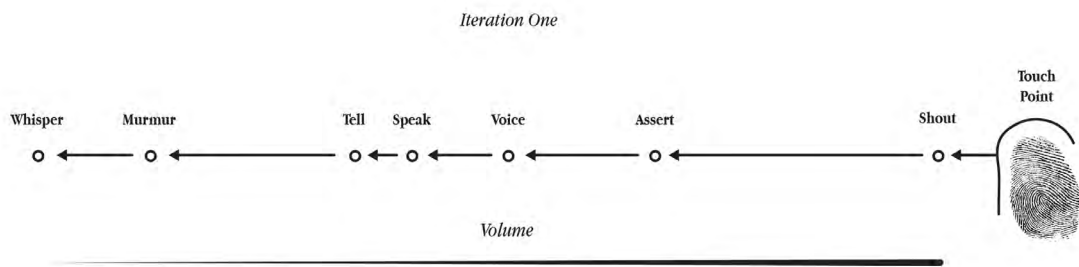
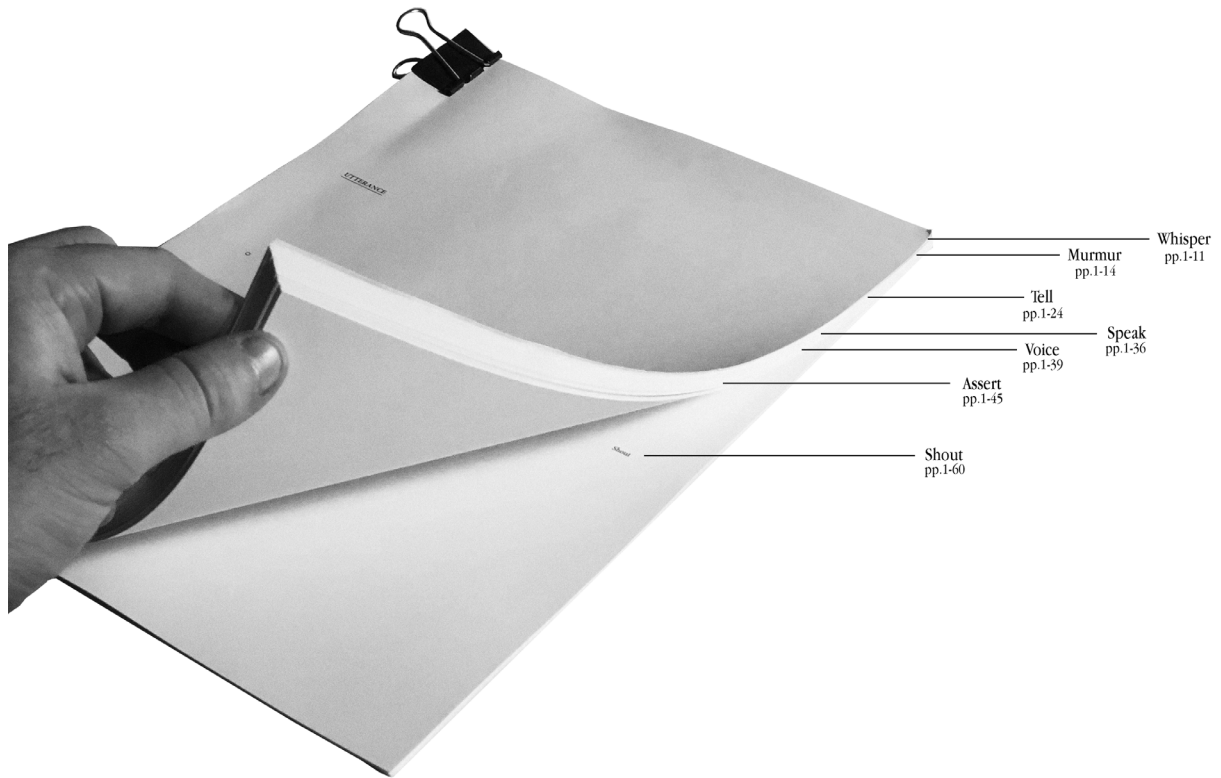


Figure 95. Bentley, C. Voice Manuscript. Photography, 2020.

Diagrams showing this use originating from touch point, and volumes.



Figure 96. Bentley, C. Voice Manuscript II. Photography, 2020.

A second manuscript iteration, combining fragile and strong image.

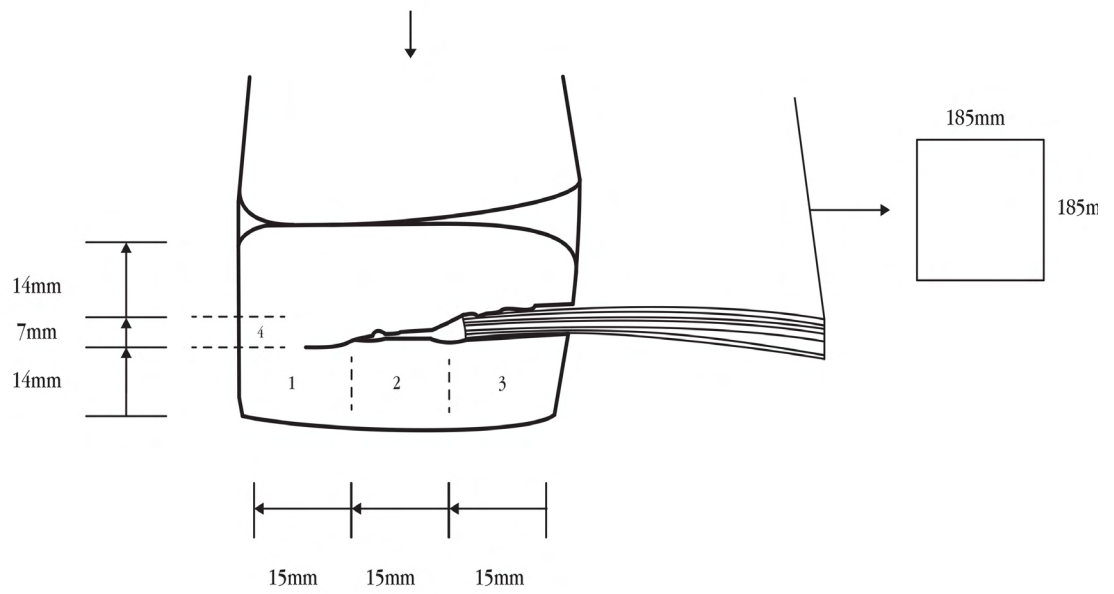
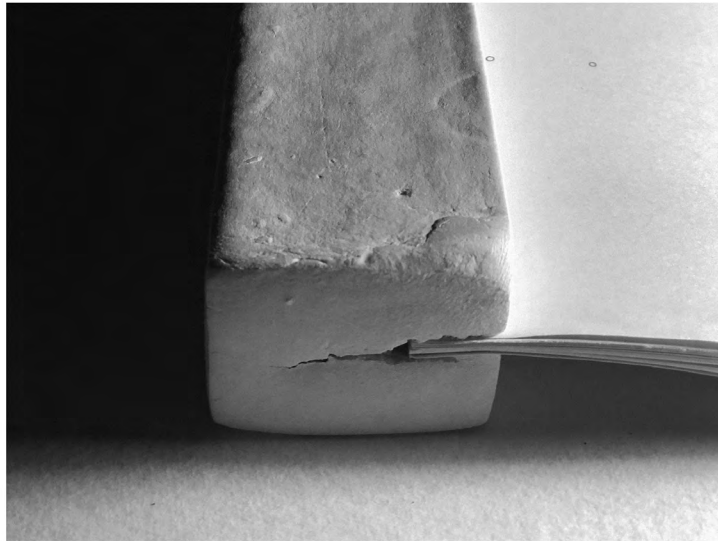


Figure 97. Bentley, C. Voice Manuscript II. Photography, 2020.

Dimensions and proportions.

## Vacancies

It could be read as a reference to a prior structure, functioning as a memorial to the existing site, or to timber in an expanded sense, notably as a resource within the context of the Waitara region. As a 'flashpoint' for the Taranaki Wars, Tribal historian Rāwiri Doorbar of local Iwi Te Āti Awa states that during the systematic confiscation of resources, or 'rape of Waitara'; there is 'no real account of how much timber was taken' from the land.<sup>82</sup> The spacing and reflection of the boards alludes to this unknown quantity. Vacancy invites the question of what is missing.

At the entrance to the shower corridors, there are four vacancies in the wall: a vertical cut to enter through, a pair on the opposite wall, a long rectangle that joins the floor, and a hole positioned not far above waist height. The small left-side frame captures a highly cropped view of the pool, appearing from where the protagonist enters as a rectangle of shimmering blue. The tall rectangle that meets the floor curates a view of present, or absent, and passing figures; likely seen dripping a trail of water in their transition from pool to pool. Above the timber lattice sits the fourth, a vaguely body-sized rectangular cut that pierces the roof. (Fig. 96-98) The cut draws a focused light into the faintly lit interior, demonstrating its vacancy through atmospheric condition. Rain is allowed in, both to saturate the hanging timber, and to pool on the tiled floor below. Each tile is proportioned to an average step, similar to the above motions of reaching. These tiles are cut with three triangular gradients leading down to the floor, causing the rainwater to spill outward and paint the tiles as a reflective surface. These frames intend something like the effect of Aberhart's 'The Prisoner's Dream'.<sup>83</sup> The curated subtractions establish the conceptual language of the mnemonic systems at play within the pool; presences and absences, figures belonging to, or missing from the landscape.

82. NZ Wars: Stories of Waitara (Extended Interview – Rāwiri Doorbar), Directed by Mahanga Pihama (Radio New Zealand, 2019), Online video.

83. Lawrence Aberart, *The Prisoner's Dream*, 1999-2000, photography, New Zealand, Taranaki Region.

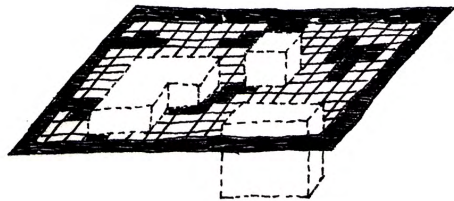
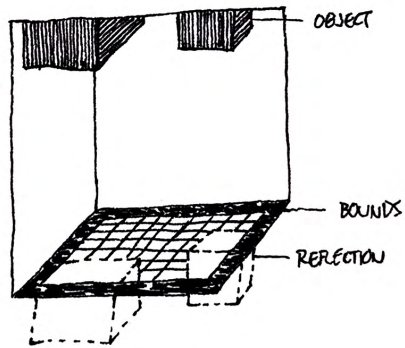
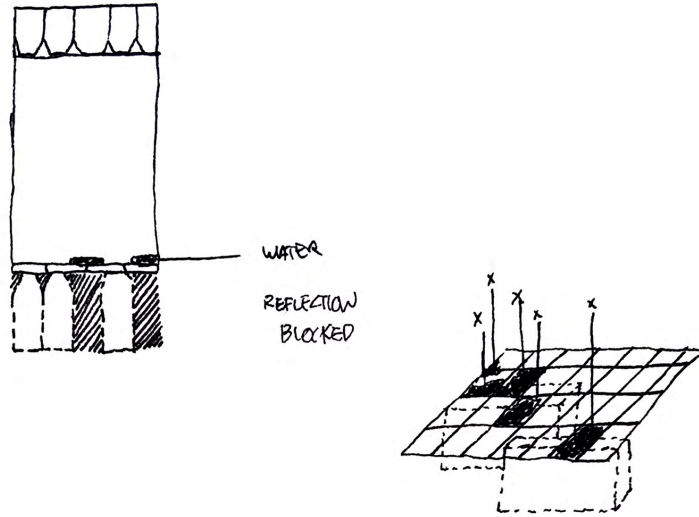


Figure 98. Bentley, C. *Vacancy Drafting*.  
Drawing, 2021.

Drawings detail tiled reflections facilitated through water. Considering boundaries and absent objects.

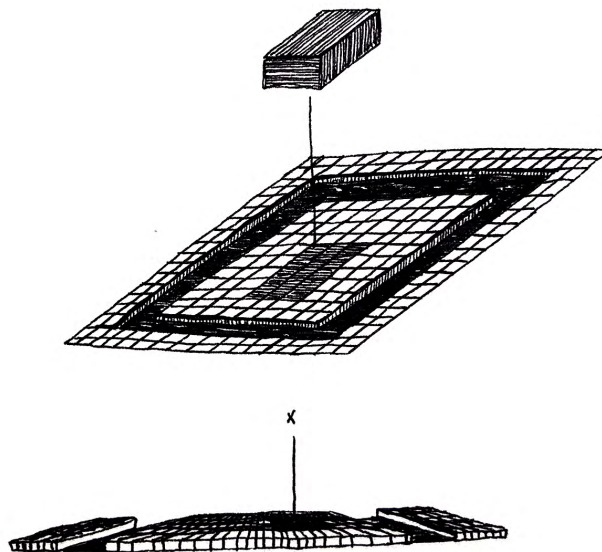
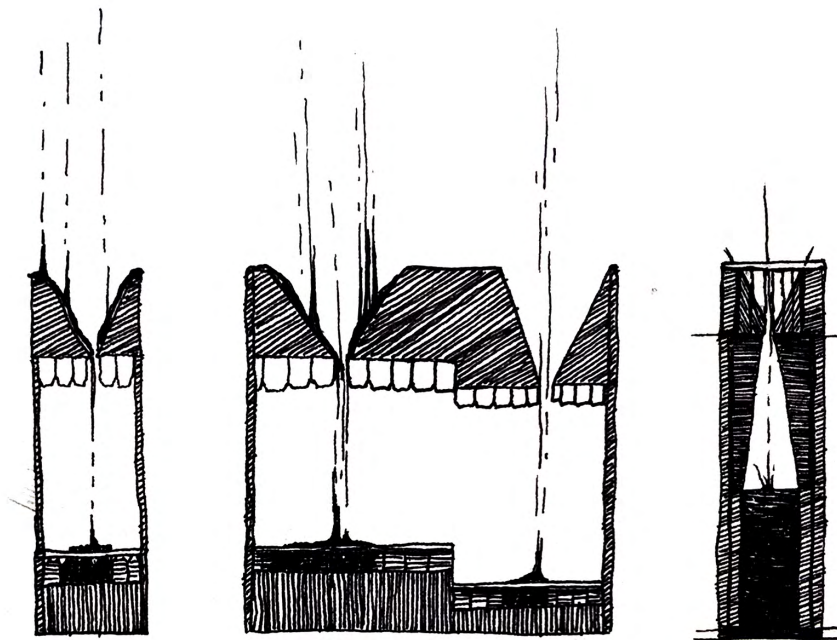





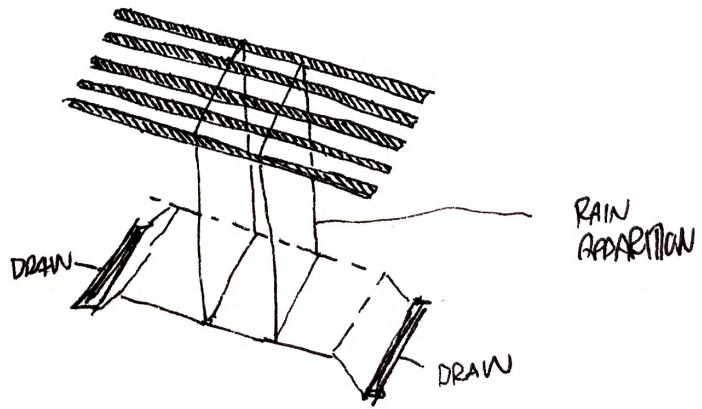
Figure 99. Bentley, C. Vacancy Drafting.  
Drawing, 2021.

Sketches testing schematic and perspective reflective  
objects, precursor to changing room vacancies.

Figure 100. Bentley, C. Vacancy Drafting.  
Drawing, 2021.

Schematic diagram of the fourth changing room  
vacacny / 'rain apparition'.

 TIMBER  
 VOID  
 WATER



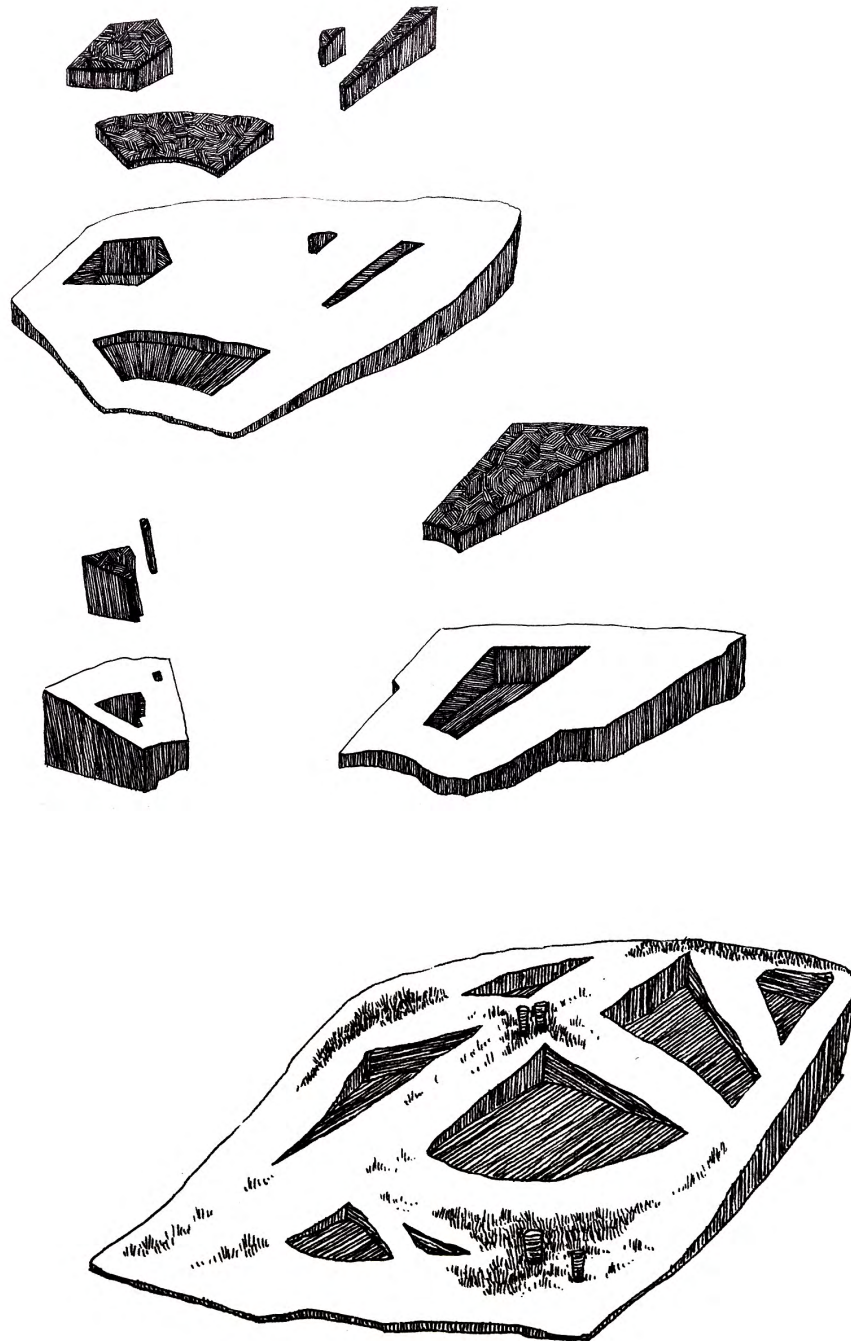


Figure 101. Bentley, C. Vacancy Landscape  
Drawing, 2021.

Sketches testing perforations of landscape.  
Precursor to intervention cuts seen outside Diving  
Pool.

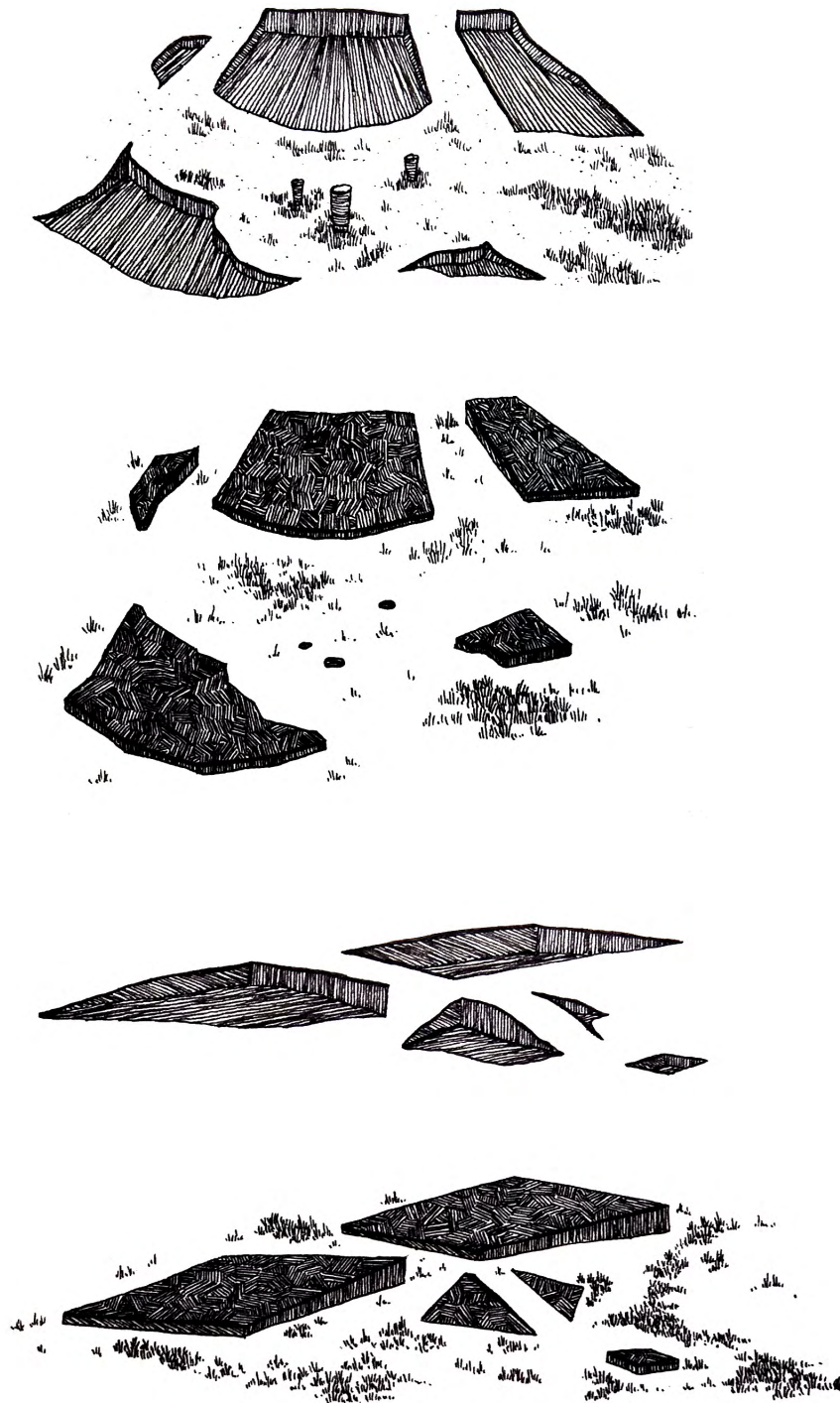


Figure 102. Bentley, C. Vacancy Landscape  
Drawing, 2021.

Voids and solids, testing perforation of landscape.

A similar effect can be found at the diving pool. As inhabitants crash or gracefully disappear into the deep waters, the torrential consequences of their bodies entering the water are sent outward. Below the diving pool there is a finely cut displacement of ground, narrowing to the point of nothing. If enough divers plummet into the pool, the void will slowly fill, puddle by puddle. This slow accretion of a new reflective surface produces a small watery walkway, that reflects bordering harakeke, and the swaying mass of an overhead tree. Absence becomes a reflective space. (Fig. 103, 111)

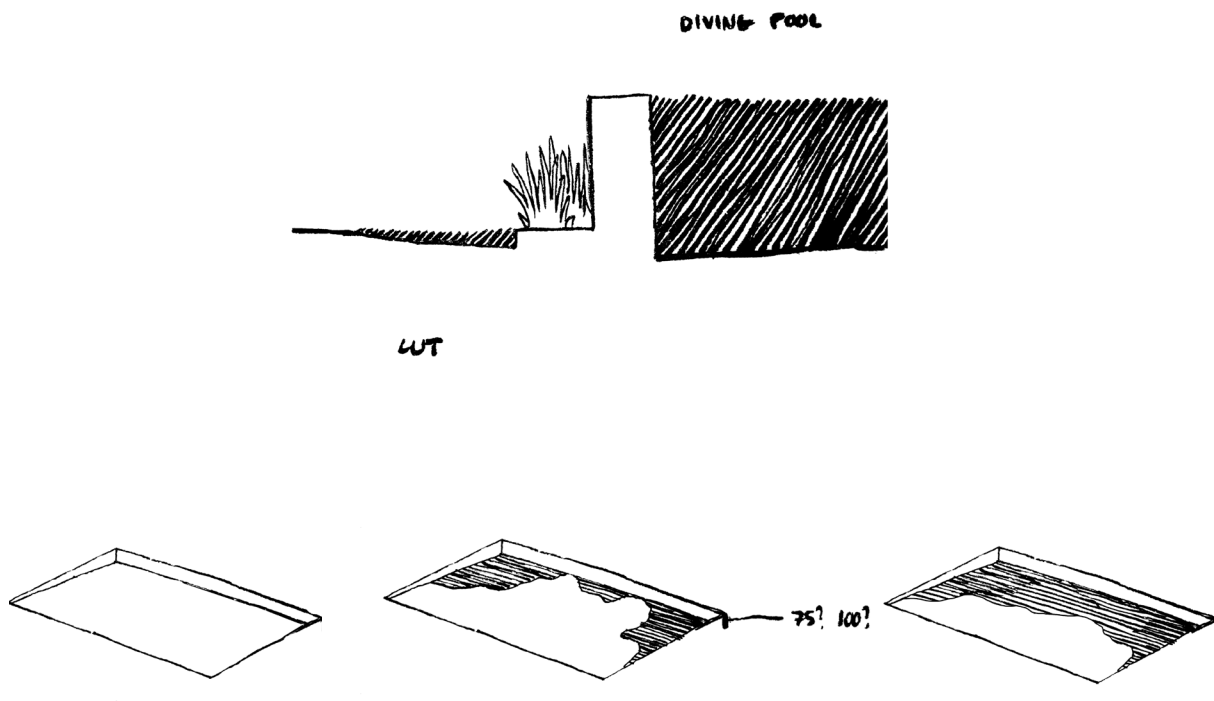


Figure 103. Bentley, C. Accreted Pool Sketches. Drawing, 2021.  
Sketches of the cut/accreted pool holding water at various states. As divers use the pool shown in the top diagram, the pool fills.

#### 4. Presences: Research Outcomes

This inquiry has been instigated by confusion, and curiosity. Earlier I described memorials as being spatial memoirists, or zeitzeuges that can allow us to engage in contextual, temporal, and reflective dialogues. My antecedent research into the memorial pool had lead me to believe that the memoirs, or voices of these sites had been drowned out, lost within this field of conversation.

Through the meanderings of my fieldwork expeditions; in witnessing and practicing the phenomenal language of these sites, I can say this is not true. Though their voices are faint, they describe especial atmospheres, and host phenomenal encounters situated in the mundane. They transmute ordinary glimpses of movement, presence, and absence to produce captivating imagery and mnemonic narrative. These concepts are manifested by the speculative design for Waitara. The scheme leverages the crossing of ritual boundaries, and the inhabitation and observation of vacancy to construct counter-memorial. It is a lived memorial, that accretes surfaces and spaces of reflection through use, and presence. The work is both an homage to, and entrant to the series of my visited sites. It seeks to clarify their collective function on an intimate and expanded sense.

This inquiry has also further clarified my own developing role as a witness and practitioner, causing me to question the ways in which I process, traverse, and speak through space. However, the curious itch has not yet been scratched. Even if distant or hidden, the voices of sites such as the memorial pool can always be heard, if one is in a place to listen. Found within the everyday, present and absent.



Figure 104. Bentley, C. Entrance. Digital / Drawing, 2021.  
Overgrown pavilion between the pool and the stop-bank. Wall perforations leak light and the sounds of running water.



Figure 105. Bentley, C. Threshold. Digital / Drawing, 2021.  
Drain threshold separates entrance pavement and interior tile.



Figure 106. Bentley, C. Interior Frames. Digital / Drawing, 2021.

Cuts and voids highlight present and absent bodies. Above, the ceiling void allows light and rain inward. Rain animates the gradient cuts of the tiles below, holding water and creating a new surface.



Figure 107. Bentley, C. Changing Corridor. Digital / Drawing, 2021.  
Long view of the changing rooms. A distant viewer looks outward.



Figure 108. Bentley, C. Confluence. Digital / Drawing, 2021.  
Perspective of the distant viewer. Two pools meet along a walkway.  
A lithic body stands opposite the opening.



Figure 109. Bentley, C. Stone Pool. Digital / Drawing, 2021.  
The viewer walks out from the opening. Stones are seen populating the small pool, as a child plays in the shallows. A figure walks past the interior frames.



Figure 110. Bentley, C. Long View. Digital / Drawing, 2021.  
A look at the pool following some use.



8.

ACCREDITED POOL

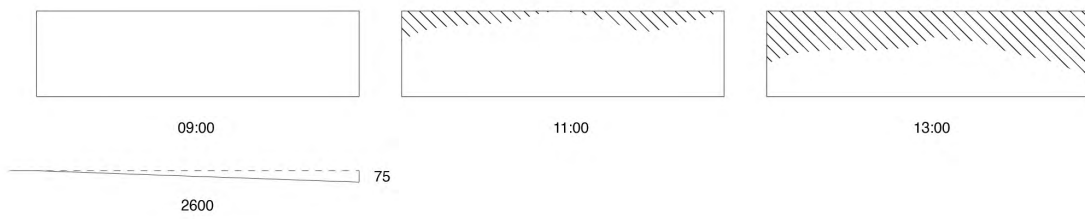


Figure 111. Bentley, C. Accreted Pool. Digital / Drawing, 2021.  
Perspective view of accreted pool and timescale diagram.



Figure 112. Bentley, C. Elevation. Digital /Drawing, 2021.  
Profile view detailing light shafts and bleeds.



Figure 113. Bentley, C. Tunnel Steps. Digital / Drawing, 2021.  
Perspective of earlier figure, witness to traces of past users.

TEST SPACE 7/7/21

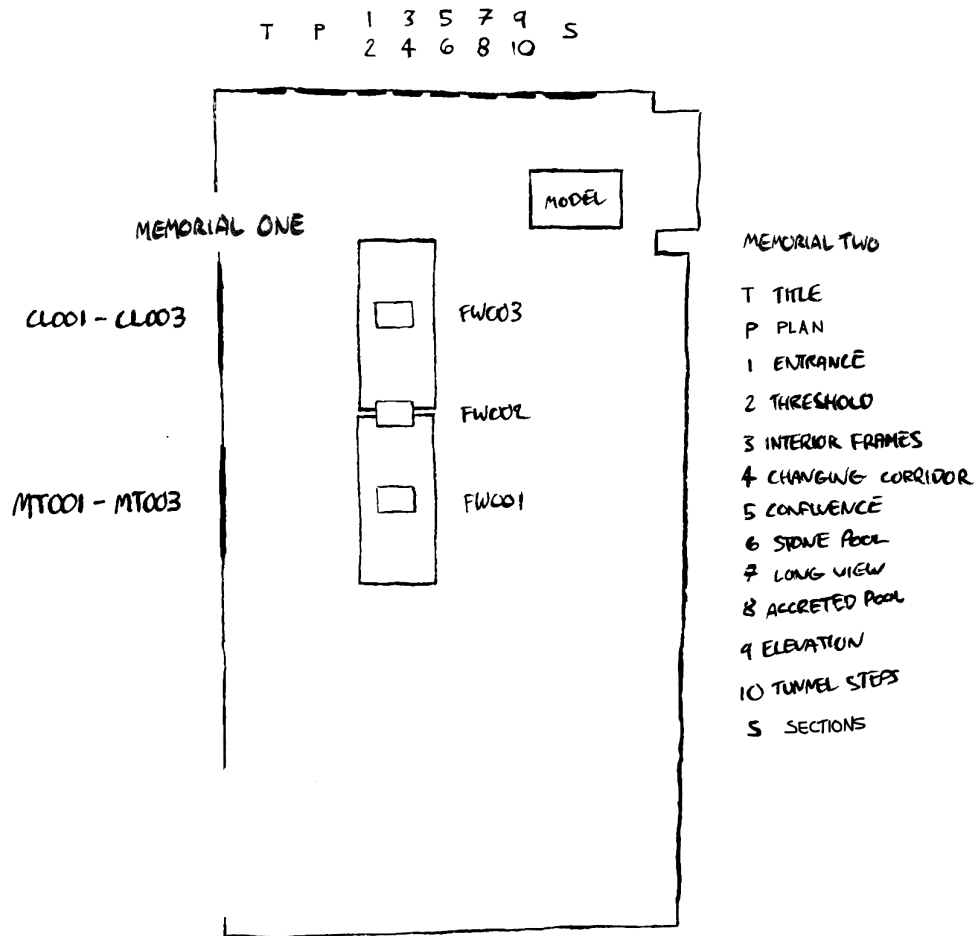


Figure 114. Bentley, C. Exhibition Plan. Drawing, 2021.  
Diagram of exhibition layout. Memorial One (Fieldwork), and Memorial Two (Scheme).



Figure 115. Bentley, C. Dark View. Photography, 2021.  
MT003 Being shown on projector.



Figure 116. Bentley, C. Exhibition. Photography, 2021.  
Above the projectors sit the fieldwork journals (Memorial One). Behind are the drawings of Memorial Two.



Figure 117. Bentley, C. FW001. Photography, 2021.  
Manutathi fieldwork unclipped and opened across the table.



Figure 118. Bentley, C. FW001 Detail. Photography, 2021.  
MT003 Caption page.



Figure 119. Bentley, C. Projector View. Photography, 2021.  
Side view of projectors and drawing spread.



Figure 120. Bentley, C. Exhibition Front Face. Photography, 2021.  
Front facing view of fieldwork, drawings and model.



Figure 121. Bentley, C. Sections. Photography, 2021.  
Model seen sitting below section drawings.

A1 SHORT SECTION

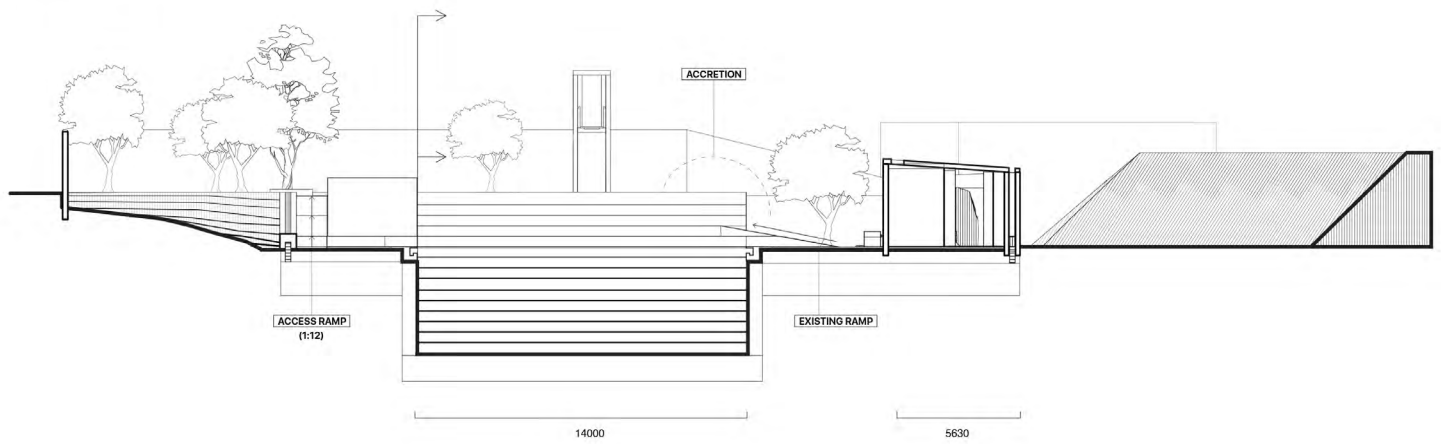


Figure 122. Bentley, C. Section A1. Digital / Drawing, 2021.

Short section of Memorial Two, showing elevations of stop-bank, left-side incline and pool depth.

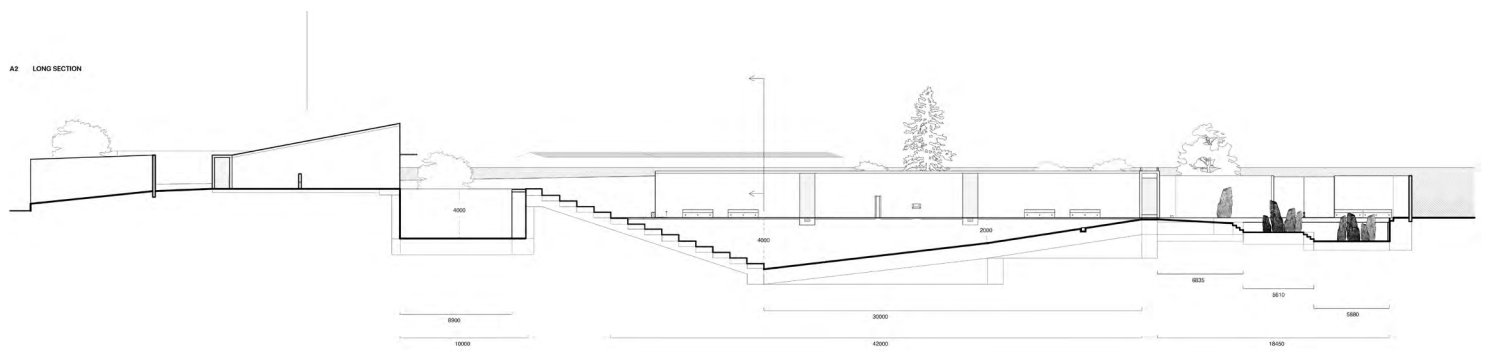


Figure 123. Bentley, C. Section A2. Digital / Drawing, 2021.  
Long section drawing with various key measurements including pool steps and ramps.

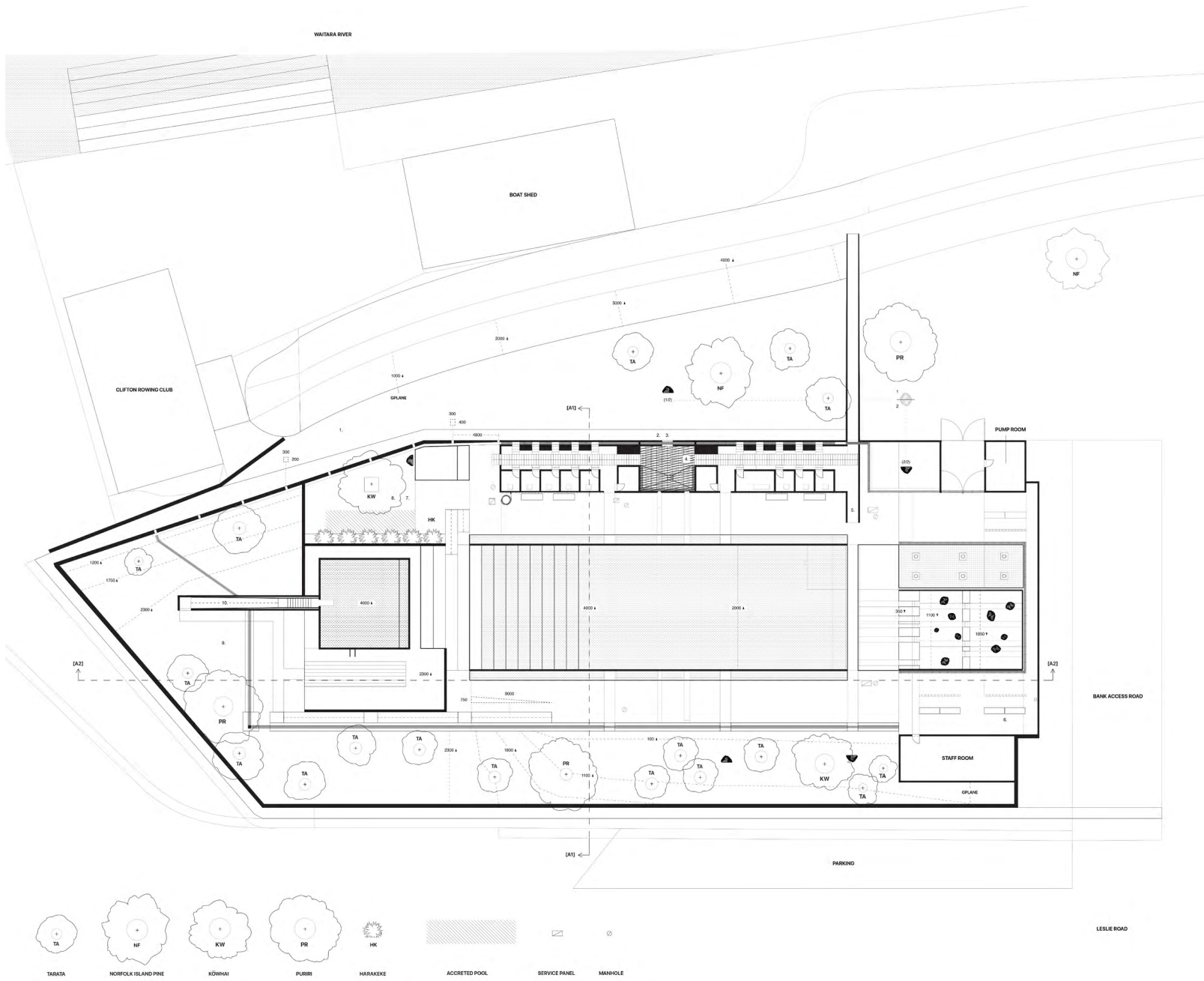


Figure 124. Bentley, C. Plan. Digital / Drawing, 2021.  
 Plan view with key measurements. Marks out view points for drawing sequence as well as markers for trees.



Figure 125. Bentley, C. MT002. Photography, 2021.  
MT002 being shown on projector.



Figure 126. Bentley, C. Edge View. Photography, 2021.  
Dual view of drawing spread and journals.



Figure 127. Bentley, C. Exhibition Overview. Photography, 2021.  
View showing entirety of exhibition.



Figure 128. Bentley, C. Model. Photography, 2021.  
Hand cut model of Memorial Two.



Figure 129. Bentley, C. Stone Pool (Model). Photography, 2021.  
East side of Memorial Two.

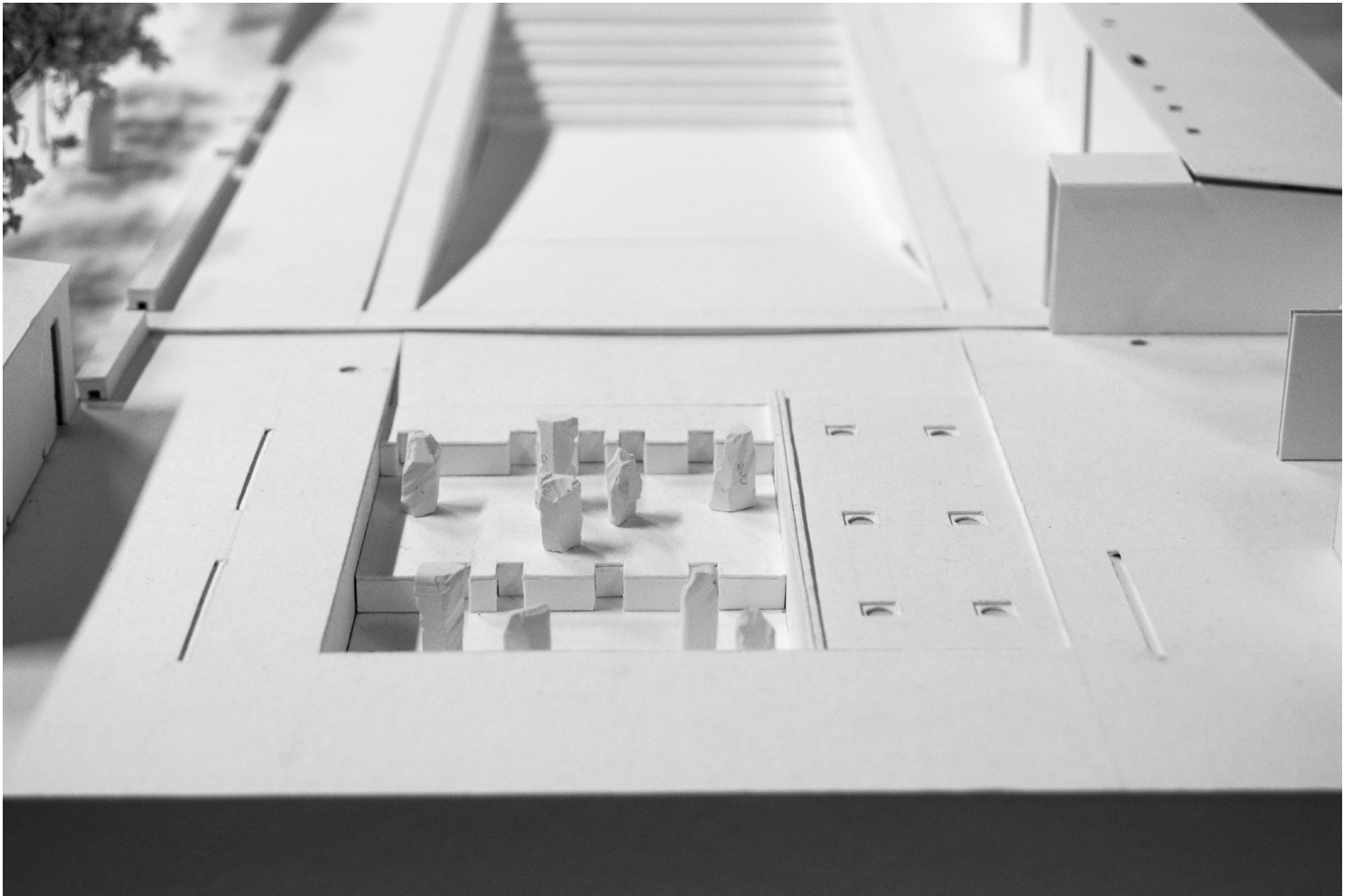


Figure 130. Bentley, C. Stone Pool Detail (Model). Photography, 2021.  
Stones populating the pool are cut from recycled clay and trimmed with a dremmel.



Figure 131. Bentley, C. Model South West View. Photography, 2021.  
Perforated entrance wall and diving tunnel can be seen under shadow similar to drawing views.

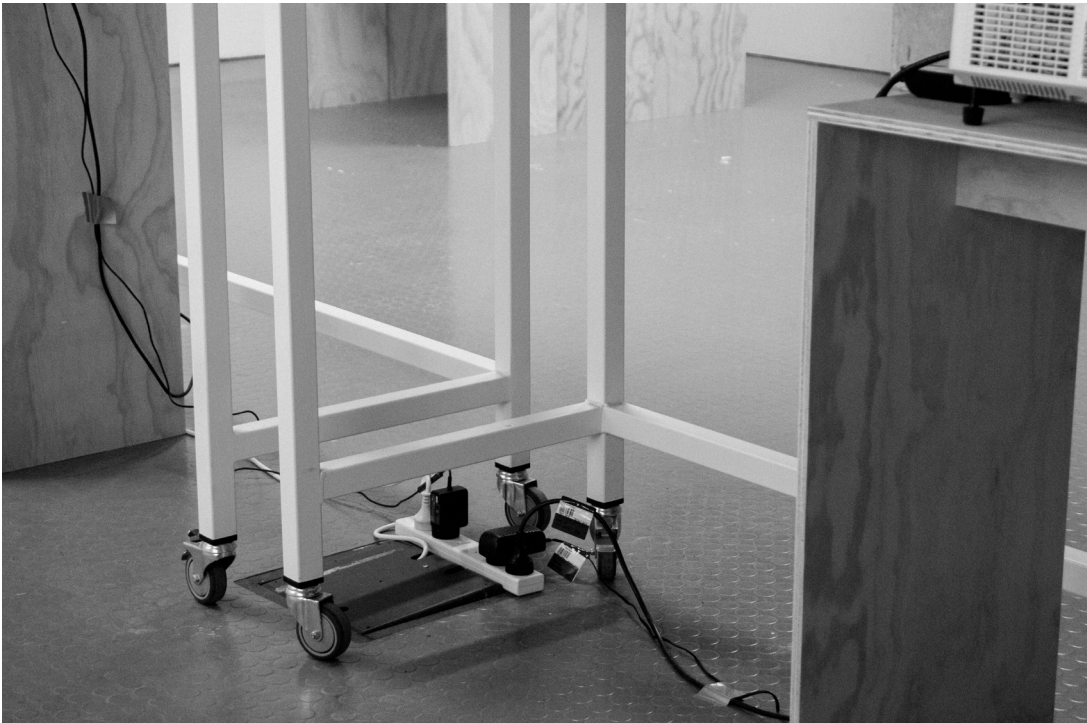


Figure 132. Bentley, C. Cables. Photography, 2021.  
Seen below projector setup.

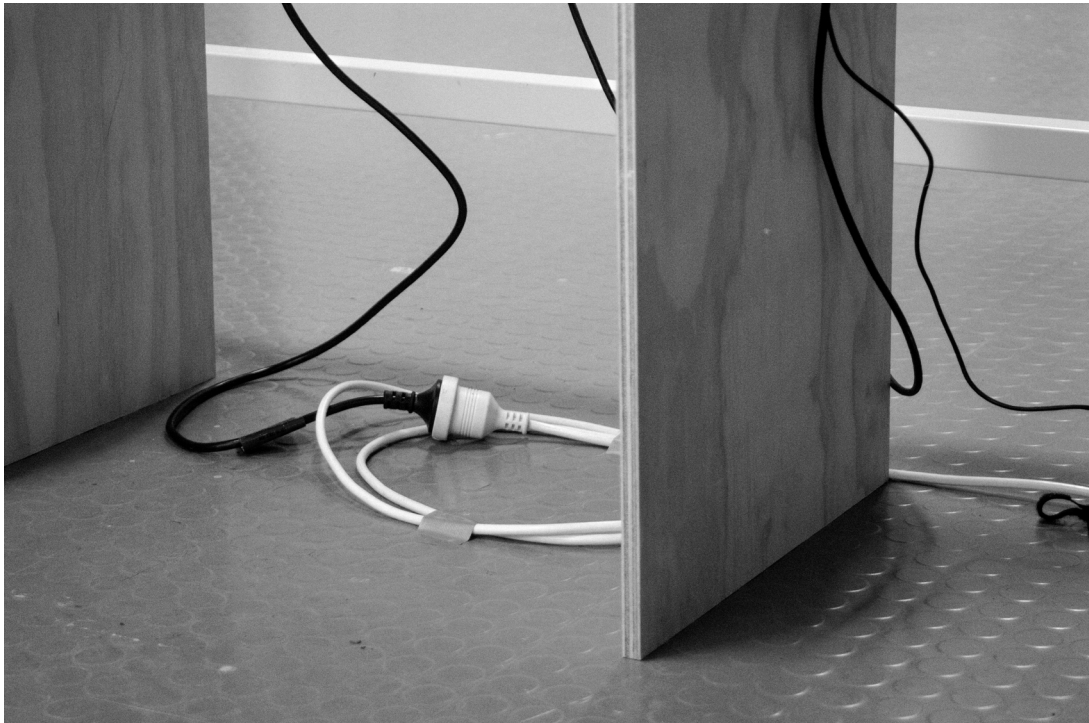


Figure 133. Bentley, C. Duct Tape. Photography, 2021.  
Taped down cables.



Figure 134. Bentley, C. Exhibition End. Photography, 2021.

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