

Fig. 1

## Kinetoscopic City

*A spatial archival recollection of an urban spectacle as an immersive cinematic bi-location*

2019

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*A spatial archival recollection of an urban spectacle as an immersive cinematic  
bi-location*

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2019

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School of Art and Design  
Spatial Design

A thesis submitted to Auckland University of Technology in partial fulfilment of the requirements for the degree of a Master of Design.

**Attestation of authorship**

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

A handwritten signature in black ink, appearing to be 'W. B.', is centered on the page.

# Research Acknowledgements

Thank you to Eliana Dunford and Takerei Komene for the nights of late recording in the Cathedral and the countless car ride discussions about my practice.

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My final gratitude is to my parents, thank you Mama and Dada for the sacrifices you have made over the past 23 years of my life and those years that lead up to it. I owe you all what I have and will accomplish, I love you.

Lastly, to Papa, from whom I got my obsession of collecting and hoarding all things old and forgotten. You were a simple man of great thought, I hope you are living it up in heaven with your newspaper, golden oldies and minty sweets.



Fig. 2 - Papa and I, 1998



## Abstract and Research Question

*“in the intervals of their labours they swam about and even took shallow dives before a large crowd of amused spectators”<sup>1</sup>*



Fig. 3 - Early Site Documentation . 35mm film

This creative research thesis approaches Fort Lane and its relative precinct as an invitation to reimagine, remap and rewrite the city as a kinetoscope<sup>2</sup> arcade. Here, as a precursor to contemporary cinema, offered a new form of urban spectacle, a series of contraptions which housed miniature looped moving image sequences, which amazed and captured the attention of spectators. Reflections on these archival narratives of the site, have been intersected and traversed by my own wandering and psycho exploitation of the lane. It is a “spectacular theatric”<sup>3</sup> of archival image that activated a haptic simulation of recollection. This research project asks how the transposition and curation of an archival collection, coupled with an intimate psychogeographical inquiry into an urban site, might contribute to a new form of site-reading?

A space often idle-ised<sup>4</sup> by the wanderer, Fort lane itself is a rich space cloaking a plethora of tales and spirits just waiting to be picked at and recalled, reminisced and related. Through Historiography, which underpins this inquiry, is essentially a curiosity which hones in on the contexts of an event to discern and explore the contrasts of time and place, this inquiry not only limits our self to the actualities and expositions of the past but also consults the phenomenon and eagerness of today. Re-writing a lesser known historical narrative as a spatial designer, abandons more accustomed methods of consecration or inscription. Therefore, proposing to place the spectator in a temporal immediacy, offering a new perception of historical anecdotes. Reimagining Fort Lane as a site, a stage, a fantastical narrative.

How may I re-tell a story already told, or reconfigure an archival image as an immersive spatial experience? This creative research thesis is positioned within the Fort Lane precinct of downtown Auckland City. Uncovering and analysing the layers of narratives that continues to ripple its influence through the Lane today.

<sup>1</sup>“Swimming in Street,” The New Zealand Herald, February 16, 1935, LXXII edition.

<sup>2</sup>Early device of moving-image viewing. Expanded in exegesis following.

<sup>3</sup>GIULIANA BRUNO / Architecture and the Moving Image: A Haptic Journey from Pre- to Post-Cinema,” accessed May 13, 2019, <http://www.lafuriaumana.it/index.php/67-archive/lfu-34/781-giuliana-bruno-architecture-and-the-moving-image-a-haptic-journey-from-pre-to-post-cinema>.

<sup>4</sup>A space idled. Self-interpretation of space.

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# Introduction

*“Swimming in street”<sup>5</sup>*

Five men submerged in the three feet deep flood water set the plot for this intertwined tale to come, the spark to the spectacle.

Establishing a curation process of soundscapes, image-making and installation, this programme frames and exhibits an immersive experience to the spectator that is familiar or unfamiliar with Fort Lane. Through analogue study and documentation of the site in collaboration with archival resources, exploration and testing of the potential instruments to deliver an appropriate portrait of the site through an evocative emotional experience, a spectacle. Using Fort Lane’s unique and vibrant makeup and culture, this research is an attempt to renew methods of curation for the purpose of illustrating and featuring historically rich spaces within the urban contexts of other cities and towns.

This exegesis is structured into three chapters, which describe the key research contexts, methods, and reflective creative practice, underpinning this spatial design research thesis. The first chapter Research Contexts discusses key theoretical texts by Georg Simmel, Walter Benjamin and Dorita Hannah, and key creative works by Susan Philipsz, Janet Cardiff, Florian Hecker and artist duo Semiconductor. The second chapter outlines the key research methods underpinning how the research was carried out and includes a detailed account of the phases of the creative practice component of this thesis. The final chapter reflects on the findings of my research, including documentation and analysis of the final installation work<sup>6</sup>.

Throughout this exegesis a series of personal narratives are inserted alongside the more formal chapters. These personal reminiscences and recitals reinforce the notion of bi-location, a shifting between two locales<sup>7</sup>. My personal anecdotes bring into focus my role as a creative practice researcher, and highlight the site-writing, and site re-collection, as not only a concrete collage of historical material, but also a narrative told through my own psychogeographical<sup>8</sup> and psychoacoustical<sup>9</sup> encounter with the site.



Fig. 4 - Collage study of site

<sup>5</sup>“Swimming in Street.”

<sup>6</sup>Work in progress

<sup>7</sup>This will be discussed in the exegesis following.

<sup>8</sup>“Psychogeography describes the effect of a geographical location on the emotions and behaviour of individuals” - Tate, “Psychogeography – Art Term,” Tate, accessed May 16, 2019, <https://www.tate.org.uk/art/art-terms/p/psychogeography>.

<sup>9</sup>“psychophysics is the study of the relationship between sensory perception (psychology) and physical variables (physics)” - Gustav Fechner, “From Pythagoras to Helmholtz to Fletcher to Green and Swets, a Centu- Ries-Long Historical Overview of Psychoacoustics.” (n.d.): 8.

# 1

## Contexts

This chapter outlines the contexts of urban temporal occupancies and the mental life of the individual occupants in it, specifically the concept 'interscript' as theorised by Georg Simmel, and the 'flaneur' as theorised by Walter Benjamin. Also more modern critiques of the urban occupation by Dorita Hannah, Janet Cardiff and Semiconductor. These practitioners have shaped my intentions and analysis of my own urban temporal occupancy with historical connotations.



## *Interscript + The Flaneur*



Fig. 5&6 - Early Site Documentation . 35mm film

Georg Simmel, social theorist and sociologist in *The Metropolis and Mental life* (1903) wrote that we have developed and evolved to an existence that has adapted to acting against the weight of historical heritage and the built up external cultures. Most of us do have the instinctual resistance towards being “levelled into the social mechanisms”<sup>10</sup>, we quite literally cash in most of our existence into attempting to maintain a sense of individualisation. Within the city most people are keyed in their own interscript, an embedded script in each individual as they navigate through the city scape<sup>11</sup>. Simmel suggested stimuli to deter one away from the mental life of the urban and to enhance your metropolitan individuality is possible only through rapid telescopes of changing imagery. An injection of violent stimuli to portray the countless present consequences from those causes that have had their spotlight within the space. Contrasts and differences are the most simplistic forms of stimuli to distract the intelligible mental life of those occupants, suggesting a more emotional perception of the urban external cultures<sup>12</sup>. Simmel critiqued the sociology of the city in the late 1800s, in 2019 this interscript version of the public psyche has become the normal benchmark of human behaviour.

Janet Cardiff’s *The Missing Voice* was a 50 minute site-specific audio experience was a temporal spatial and psycho-interscript study in London’s East End. This audio hallucination was curated as a walking tour of part urban guide, part detective story with a homage to Film Noir motifs. It is an audio sensory installation narrated by soft seductive voice, entwining the listener through a gripping fantastical narrative within a very real space and time<sup>13</sup>. Cardiff manipulates and filters an interscript trip to the library, carefully curating a modern fantasy or a contemporary day dream. She impressively interrupts and dramatizes an ordinary routine trip to the library, which would be within the interscript of many of us.

Cardiff’s intentions to create such a carefully curated piece resonates with my own contextual analysis due to her use of audio probes and the alienation of the urban interscript we all encompass. An artistry created as a counter to the urban concerns Georg Simmel historically articulates. *The Missing Voice*, commissioned in 1999 would be an admirable work to reiterate Simmel’s suggested stimuli to the mental life the greater metropolis has evolved to.

<sup>10</sup>Georg Simmel, “The Metropolis and Mental Life,” in *Metropolis*, ed. Philip Kasinitz (London: Palgrave Macmillan UK, 1995), 30–45, accessed March 4, 2019, [http://link.springer.com/10.1007/978-1-349-23708-1\\_4](http://link.springer.com/10.1007/978-1-349-23708-1_4).

<sup>11</sup>David Michalski, “Cities Memory Voices Collage,” in *Art and the Performance of Memory* (London: Routledge, 2002), 101–117.

<sup>12</sup>Simmel, “The Metropolis and Mental Life.”

<sup>13</sup>“The Missing Voice (Case Study B),” accessed May 13, 2019, <https://www.artangel.org.uk/project/the-missing-voice-case-study-b/>.



Fig. 7&8 - Early Site Documentation . 35mm film

Rationality is privileged within most western urban contexts, our conscious can be seen to mentally work harder within the urban to protect ourselves against the constraints. The difference between the emotional and rational occupants of an urban precinct can be defined by Walter Benjamin's contemporary concepts to categorise the 'types' of human responses to the city.

These terms are 'Erlebnis'<sup>14</sup> and 'Erfahrung'<sup>15</sup>. I am applying these definitions to my personal navigation of urban space and also identifying the stark contrast of those in my peripheral. These different states of psychological reaction and response to urban stimuli has informed my design practise through investigation and collection of archival resources, sourcing accumulation of urban sound files and analogue photographic documentation of site.

'Flaneur' is another key definition utilised in my research, In Bobby Seal's essay 'Baudelaire, Benjamin and the birth of the Flaneur' he comprehensively discusses Walter Benjamin's adoption of Charles Baudelaire's concept of the 'Flaneur' with relation to Benjamin's seminal work of 'The Arcades Project'. 'Flaneur' was a starting point for me to understand myself within the urban environment. The Flaneur is depicted as "the casual wanderer, observer and reporter of street life in the modern city"<sup>16</sup>, this became method contributing to my psychogeographic inquiry of site, discussed in the chapters following.

<sup>14</sup>"shock-induced anaesthesia brought about by the overwhelming sensory bombardment of life in a modern city" - Bobby Seal, "Baudelaire, Benjamin and the Birth of the Flâneur," *Psychogeographic Review*, November 14, 2013, accessed April 12, 2018, <http://psychogeographicreview.com/ baudelaire-benjamin-and-the-birth-of-the-flaneur/>.

<sup>15</sup>"wandering or cruising of the Flaneur" -Ibid.

<sup>16</sup>Ibid.



## *Bi-location: The Phenomenon*

*Human urban occupancy has evolved into an atmosphere that envelopes itself from the rest of the suburbs within its jurisdiction. The urban precincts of downtown Auckland City, is solely for myself a temporary occupancy. It is simply a means of commute into the eastern suburbs or an occasional night out. At peak hours these spaces become a trap of stress and anxiety as a result of the commerce of the city. A natural resistance and default to this weight and urgency, I opt to slip into my state of Bi-location and cinema-tise my interscript.*

The term Bi-Location itself stems from a religious context, it is a phenomenon where you are in two different places at times simultaneously. This term holds particular significance to the Christian faith, where there have been eye witness accounts of simultaneous presence of a number of Saints with special mention of Padre Pio. Padre Pio's alleged bi-locative appearances have provided a sense of salvation and epiphanies to his followers and in turn the followers of the Christian faith<sup>17</sup>. For them this is a 'sign of God'. Plenty of these signs have been documented and published on the Catholic Web Services. One catalogued instance was a story of a certain Father Alberto who had noticed Padre Pio on a mountain side. After which he approached him to kiss his hand, at first it seemed rigid and his kiss had gone unnoticed, until moments later Padre Pio realised Father Alberto's presence and stated "you are here. I did not realise it"<sup>18</sup>. Days later a telegram had arrived to thank the superior of the convent for having sent Padre Pio to pray over a sick person in a town miles away from where Father Augustus had encountered Padre Pio. This instance logged was a moment of Bi-Location claimed by the Roman Catholic Church<sup>19</sup>.

<sup>17</sup>"Padre Pio The Mystic - Bilocation," accessed June 22, 2018, <https://www.ewtn.com/padrepio/mystic/bilocation.htm>.

<sup>18</sup>"Bilocation," accessed April 11, 2019, <https://www.padrepio.catholicwebservices.com/ENGLISH/Bilo.htm>.

<sup>19</sup>Ibid.

Purgatory is an apt term to visualise the present 'in-between' space, as it is an overlapping of realities. Raised as Christian, 'Purgatory' was almost always a word threatened upon me. Not necessarily in a horrific way, it was more a term stipulated unto me to discipline in my primary school years. It was portrayed as a space where you would go to if you had unfinished or unfulfilled affairs. In my late teenage years I hardly had an existential thought, my unfinished businesses consisted not having my prized Faber Castell pencils in perfect rainbow formation. Although the dooming reality of floating in limbo for eternity was threatened upon me for these unfinished tasks in life, as I grew into the person I am today I became more drawn to this space of limbo. Being immersed in a space where I was consumed by incomplete doings didn't seem so distressing. Often described as a state of temporary punishment, the thought dooming limbo seemed exhilarating in the depths of my adolescence. A moment or a walk away from the pressures of the current endurance to survive, perhaps my purgatorial moments have become a key tool in my survival tool kit.

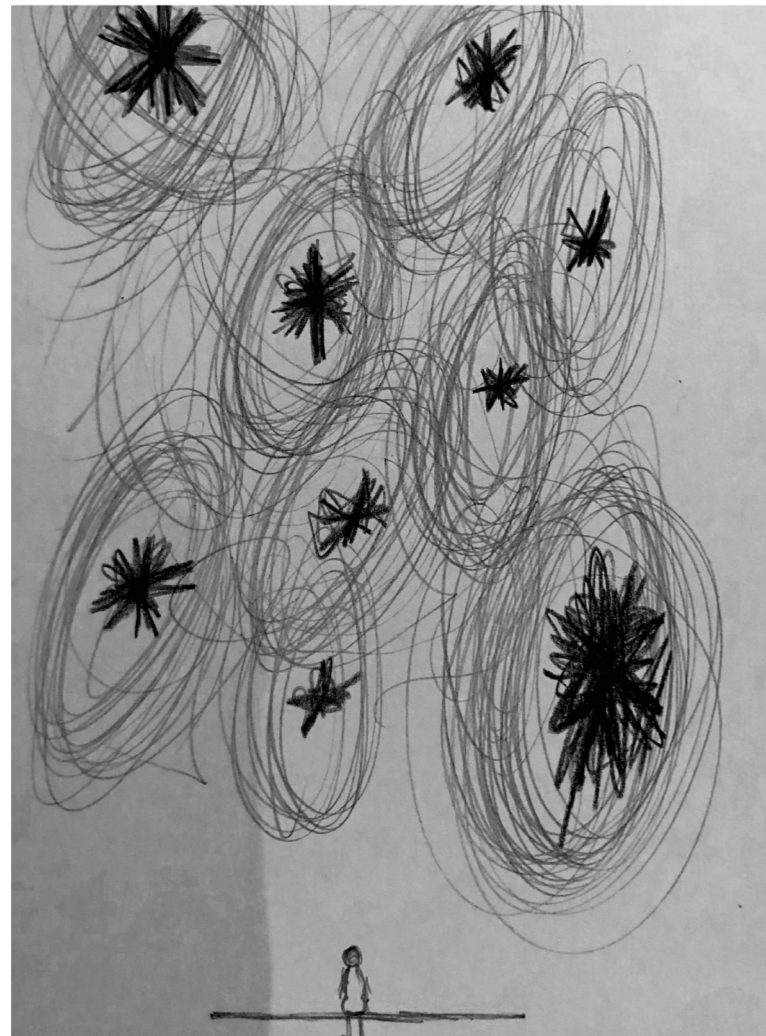


Fig. 9 - Sketch of bi-locative experience

From its theological lineage, this definition has informed my own understanding of the phenomenon, the relationship of my physical being to my spiritual and an ability to apply it to an urban context. Rather than transporting ones soul into another place around this globe, re-imagine travel between realities. Like within my own spectacle, I imagine a phenomenon between the fantastical and the real.

Semiconductor, artist duo Ruth Jarman and Joe Gerhardt presented 'Semiconductor: The Technological Sublime'. This was an installation at the City Gallery in Wellington. This was a curated exhibition of an staggering plethora of sound and visual stimulation. With the access of scientific data and technology, they had created a full body stimuli, "their visually spectacular, intellectually engaging video projects that delve into unseen and unseeable worlds"<sup>20</sup>.

Jarman and Gerhardt have used their found data in their rawest form, not only celebrating our Universe but also the means and tools of documentation. They beckon towards the glitch, and create soundtracks that are stemmed from translating these unseen imagery of the outer world and moments closer to home in to audio files.

"Semiconductor also invites us to consider what might be at stake in our easy seduction"<sup>21</sup>. Ranging from material of an unreachable scale to the micro particles that reverberate through our fingers, this series of installations does immerse oneself through easy allurements. At the second phase of this installation, I eased myself quite literally on to the floor at the foot of the installation. I perched myself at the foot of the giant screen, allowing myself to be immersed. This immersion sunk me into bi-locative space where I sat off the edge of a cliff looking into the stars to feed an existential crisis probed by heightened audio-scape. The power of immersive installation using multimedia probes, allowing me to sink slowly into a bi-location. A bi-location where I was consumed by this astrological fantasy but in reality I was sitting in a Gallery exhibition space at the heart of the Wellington CBD. I had subconsciously entered the default networks of my brain, as I was immersed in something familiar but dramatized, where you slip out of your interscript.

<sup>20</sup>"Semiconductor: The Technological Sublime | City Gallery Wellington," accessed May 16, 2019, <https://citygallery.org.nz/exhibitions/semiconductor-the-technological-sublime/>.

<sup>21</sup>Ibid.

## The stage: Fort Lane



Fig. 10 - Superimposed collage study

*Fort Lane, for myself has become one of Auckland's back street escapes from Queen Street's social predominance. Moving away from the economic curbs of Queen Street into Fort Lane seems to be an ideal alternative. My countless walks and lunch time flaneur callings down Fort Lane kept me speculating it's story. Walking a familiar path as a dialogue from my own interscript, however being unfamiliar with the urbanised environment that towered and over shadowed this dialogue, did not settle. I presume this is where my imagination let loose. Curiosities led to the beginnings of my manifestations, manifesting myself a new relationship with space.*

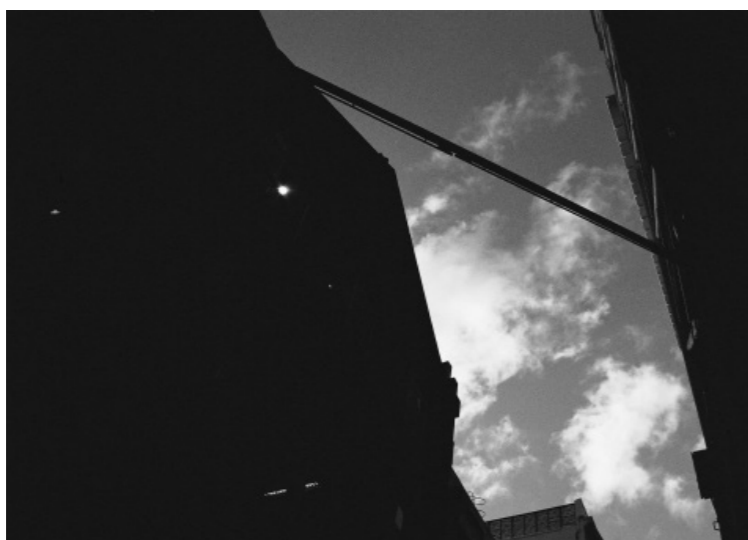


Fig. 11 - Gloomy, dark and drab. Early site documentation

This unrivalled but also subconsciously and culturally familiar build of Fort Lane, presented as an ideal scenography space. My own personal stage to play with, strutting myself down the length of Fort Lane to a choreographed dance number, accompanied by the most fabulous burlesque dancers. In Dorita Hannah's *'Event-Space: Theatre Architecture and the Historical Avant-Garde'* she opens up the conversation about the city and its urban elements as a stage set pulled out of what we traditionally presume a theatre setting in. Hannah writes about the urban "dreamworlds"<sup>22</sup> of 19th Century modernity, these simulated dreamworlds asked the spectator to plunge themselves into their deeper contemplative states, "blindness becomes the badge of insight"<sup>23</sup>. Hannah explicitly challenging the definition of theatre and encouraging the possibility for theatre and its theatrics to spill out of its exclusive interiors and onto the streets, galleries and the local pub. Seeing the urban passages as a scenography space creates a unique new social relationship between person and the industrial technological age that towers above you, alluring harmony.

Fort Lane's stark contrast in physical stature to the rest of Downtown Auckland paints an interesting scene for the naked eye of those gravitated to scenography amuse. This stretch of artery pulsing through Auckland's cultural make has been the back drop of many television advertisements, short films and also photographic expeditions. The historic remanence and the contemporary build up, layers upon layers, sets a scene of the popularised New York city laneways. Fort Lane's visual compactness induces this sense of familiarity. It's murky and drab appearance, smoke spewing out of vents sprinkled along the lane and the exclusive scent of lingering cigarette buds.

Picking at and pulling apart at Fort Lane's plethora of narratives gave high tide to sense of excitement and curiosity. David Michalski revitalizes that this interruption of your interscript as it places you in disorientation, a favourable kind where you become more acquainted with the space, your status and your subjectivity changes<sup>24</sup>. Fort Lane's unique amalgamate of geographical and tangible narrative bestows me with an exciting story to tell. The entire city is its own amalgamate of the urban conversation, my intention is to add to this ever fluctuating conversation, an exposé of Fort Lane.

<sup>22</sup>Dorita Hannah, *Event-Space: Theatre Architecture and the Historical Avant-Garde* (Routledge, 2018), accessed May 16, 2019, <https://www-taylorfrancis-com.ezproxy.aut.ac.nz/books/9780203491553>.

<sup>23</sup>Ibid.

<sup>24</sup>David Michalski, "Sounds and Gestures of Recollection."

# 2

## Methodologies

This chapter outlines and defines the key methodologies and methods expressed and utilised in creative inquiry and practice. Historiography was a means of methodological inquiry, where an extensive gathering and indexing of archival resource through the means of the National Library online archive and that of 'Archives New Zealand's' collection of historical video and sound files. Narratology was expressed through psycho-geographical and psychoacoustical reading of site, through the lens of personal and historical narrative.



## Historiography and Narratology: Archival collection, re-collection, re-telling



Fig. 12 - Flooding in Fort Lane precinct

Fort Lane and its precinct sits at the foreshore of Auckland City's beginning, hence the name 'Fort'. After Ngati Whatua's gift of 3000 acres into the hands of Governor Hobson, the Fort became the birth of the Modern Auckland we are familiar with today. Notably prior to this historic exchange Tamaki Makaurau<sup>25</sup> and its sought after ports was the hub and destination for plentiful Polynesian and European navigators<sup>26</sup>. This isthmus was known as 'Tamaki Herenga Waka'<sup>27</sup>. Auckland's extravagant plans for the new booming Capital suggested a considerable amount of reclaimed land, which we commute in and out of the city from today. Though young, modern Auckland's heritage contexts, both physical and psychogeographical carry a heavy impression on its current stature.

Fort Street and Fort lane soon became crucial to the rapid growth of Auckland's economic boom. Despite its key role of Goods and services, Fort Lane has had (and continues to) a colourful past. No stranger to the unique and exclusive occupants of the Lane, playing out their own interscript within this lane. From cat burglars, homicides, arson, flash flooding to today's booming food district and night life. This 'Blind lane' has had many a story to portray<sup>28</sup>. Whilst Fort Street had all its glory, Fort Lane remained the Blind Lane, its beginnings didn't exactly roll out the red carpet, however, blindness often leads to insight as Dorita Hannah wrote.

Auckland's concrete boom along the wharf saw a certain emotional revolt from the public. In May 1928 the run-after 'Auckland Star' published a column highlighting outcry toward the iron and concrete re vamp of Auckland's beloved waterfront. The late 1800s and early 1900s seeing rapid change in Auckland's built geography, the Queen street wharf remained with remnants of "long rickety wooden structure crossed by the three T's"<sup>29</sup>. This wharf was the final piece of the concrete upgrade, its deteriorating piles due to redo worm infestation was a floating safety hazard. Despite the solicitation from the weakening piles, these rickety walkways were beloved and cherished by Auckland's public. A love that iron and concrete could not provide<sup>30</sup>.

<sup>25</sup>English name: Auckland

<sup>26</sup>Council Auckl, "Auckland City Heritage Walks" (n.d.): 74.

<sup>27</sup>Translates to: Tamaki- the Destination of Voyagers via Council Auckl, "Auckland City Heritage Walks" (n.d.)

<sup>28</sup>"Auckland's Cat Burglar," Waihi Daily Telegraph, June 20, 1929.

<sup>29</sup>"Port of Romance," Auckland Star, May 25, 1928, LIX edition.

<sup>30</sup>Ibid.



Fig. 13 - Flooding in Fort Lane precinct

Queen's wharf was a popular promenade to admire passing ships, to gander at big clipper ships preparing for their departure. At adieu these ships would carry dozens of working men chanting a buoyant tune whilst they set out into the horizons. Dozens of chiming voices depleting into the horizon, almost like the orphaned past narratives of Fort Lane. Auckland's big little city has seen and also heard a shift in built geography. However drastic or exorbitant this city has evolved to, in the cavities and crevices lie lies a glorious and glamorous memoir to the stratigraphy of the city. Below the paths we walk on and beyond the perfectly aligned walls.

Uncovering and brining to light the colourful heritage of Fort Lane has sparked an infatuation to manifest these illustrious and marvellous memories which have made up the narrative we build upon today. Approaching the city as a conversation of layered narrative rather than linear thought has refreshed my outlook on this Lane. Fastening these found archival chronicles through curation.

*l'esprit de l'escalier,*

describes as *"the lingering effects of the voice, how words are replayed in the minds of recipients, and how the haunting nature of meaning plays on a phrase"*<sup>31</sup>. This lingering effect and contemplation of space and time is my objective with this curation.

The impulse to fall into practicing in the methods of analogue was stemmed from my passion and glee toward the production of film noir and its motifs. An obsession with archival resources, its production, and also restoration influenced my decision making. I am an avid collector and hobbyist of all things orphaned and forgotten. Patrick Pound's practice of the impulsion to collect and categorise items are exemplary to his ideas. Pound speaks that the impulsion to collect is because of the satisfaction of putting two things together to make up a greater picture. Specifically highlighting photography, Pound labels the camera an *"idling hearse"*<sup>32</sup>.

<sup>31</sup>Richard Smith, *Text and Image: Art and the Performance of Memory* (Routledge, 2017).

<sup>32</sup>"Patrick Pound's Speech | City Gallery Wellington," accessed March 29, 2019, <https://citygallery.org.nz/blog/patrick-pounds-speech/>.



*My library of decrepitated items is merely an eccentric obsession with dwelling on the past and curiosities. These questions emanates from my late grandfather's treasures of nick knacks he had stored from his lifespan. On every trip back to Sri Lanka, I claim my own share of his legacy. To the rest of family these items are simply ruins of a memory they rather not recollect. This cacophony has almost no monetary value, however these articles is palimpsest build-up of my families' traditions. They are my miniatures of reality that I hold on to, to make sense of my personal identity and also my social identity, who and how do I come across in this world.*

*These items I have collected over the span of the last few years have been the source of reflection and appreciation for the current life I live. Moving from a war torn society to the privileged society Auckland brings about this nostalgia, like at the eve of my birthday every year I observe the habit of reading Papa's dairy entry for that day in 1997, my first birthday.*

Evidently driven by a nostalgia for a past that I had not lived or endured through. As a privileged western society we seem to be at a stage in our existence of "future shock"<sup>33</sup>. A wave of awareness to well censored and cold-shouldered topics have risen to the surface of discussion within our social circles. Topics of mental health, sexuality, racial discrimination/stereotyping and global warming has in some ways has flooded our social exchanges.

Amongst this sudden surge of urgency and competitiveness, I seek slowness or escape from this society has evolved to, moments of contemplation and attentiveness seem to ease myself and aid my anxiety, this is my bi-location, enticed by this allures me away from the furious momentum of digitized vogueish culture flooded by sanitised perfection<sup>34</sup>.

Imperfection in analogue image and sound gathering, and also curation of these found sources speaks a deeper matchless tale. This method has brought a certain essence of anticipation and the outcome can paint a rather surprising and light hearted result. An outcome that celebrates the elasticity and gracefulness of individuality that makes up the collective narrative of an urban story.

<sup>33</sup>beckons to the theory defined by Alvin Toffler to define the psychological state where one is faced with too much change in too short a period of time - Sean O'Hagan, "Analogue Artists Defying the Digital Age," The Observer, April 23, 2011, sec. Culture, accessed March 19, 2019, <https://www.theguardian.com/culture/2011/apr/24/mavericks-defying-digital-age>.

<sup>34</sup>Ibid.

### *My spectacle*

*As I set a foot on yet another commute back home on Auckland's temperamental public transport, I switch off for the day and prepare myself for this purgatory in-between work and home. Being in this space is what I most look forward to as I reflect on my days' doing and what lies ahead.. I place in my earphones to flush out the noise, both visual and audio. I enter this dreamworld where I am infatuated in my own cinematic rendition of the commute. At this moment of time I am the lead, the protagonist or the antagonist. As I strut my way down Queen Street I am the most fabulous in this hustle bustle metropolis,*

*My experience and interpretation of Bi-location lies within my late bloom of 'self-discovery'. Removing myself from upon where I am strolling in this life time, I ask myself 'imagine that' or 'imagine what'. Imagination and nostalgia is my temporary release from my more defining obstacles. Obstacles of sexuality, relationships, selfcare, family and education. Whether it be the golden oldies, instrumental or even Broadway's finest, I switch my brain into a trance like phase of ignorant bliss and neglect. Just for a moment.*

## Site imaging: psychogeographical + psychoacoustical

### *The walk*

*I glance at the birds, the swaying tress, the angry man on the phone and the chirpy old couple strumming their banjo dancing to their own tunes. Then I abandon the now and imagine what was before. Where did they come from? where are they going?. This was a subconscious mean to piece together my own story, where I fit in this busy metropolis city I have adopted as my home. History is said to instil a sense of citizenship, it urges us to question and to ask<sup>35</sup>, so I question and ask.*

*If life was a movie, this would be the best part. The reflection of what was before us. This is my spectacle, my curious phenomenon. This enigma has helped resolve dilemma of not being brown enough to fit in my culture or not white enough to fit into my adopted city. My entire life, I have felt so 'in-between'. In-between two realities and trying to co-exist, to please both. Being a mixed-race coloured gay Christian man has placed me in these co-existing realities.*

*Stepping into my own little fantasy where the world around me is in my grasp and I can puppeteer it to do what I please. Whether it be a flash mob dance routine on Shortland street or a solo spot light performance by yours truly on the balcony protruding out of the Roxy. These little trips into my own fantastic has pulled me out of symptoms of depression and anxiety, as the weight of my burdens just lifts off my shoulders and is tucked away under my feet momentarily.*

*Often overwhelmed with adrenalin and glee after indulging myself in a movie musical or even the newest show at the Civic, I arrive at a trance where I am fixed in on the fantastic. I Kick and prance my back into my design studio, l'esprit de l'escalier. Manifestation of my reality, investing my senses creates a Bi-location where my heart's desire can come true. Channelling my restlessness and uncertainties of my reality into the fantastic has been a coping mechanism, averting from spiralling into a negative abyss.*

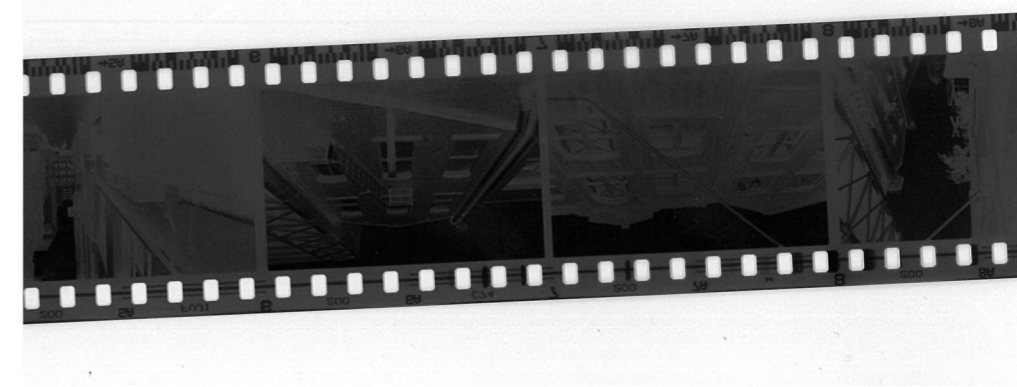


Fig. 14

<sup>35</sup>Eric Alterman, "The Decline of Historical Thinking," February 4, 2019, accessed February 11, 2019, <https://www.newyorker.com/news/news-desk/the-decline-of-historical-thinking>.

Fort Lane as a site is often shrouded away by its fellow street and laneway counter parts. Its miniature linear construct in comparison to the extraneous aesthetically pleasing outer neighbors, glimpses into a very pleasing taste of Auckland's young but plentiful heritage and current culture.

The kinetoscope, one of Thomas Edison's lesser known contraptions was one of the earliest documented moving image creations and showing devices, invented in 1891<sup>36</sup>. The name of this device literally translating from Greek to 'movement – to view'. Derived and constructed from the make of a peep-hole viewer, this defining device used reels upon reels of 35 mm film running horizontally between two spools at a consecutive speed<sup>37</sup>.

A glimpse into Fort Lane and its endless horizontal paths etched into over the span just over two centuries, reflects that of a Kinetoscope. A peep hole down into a site filled with a mysterious and cloudy story not apparent to the naked eye. A flaneur only needs a spark of curiosity and meddlesomeness to peep into this urban kinetoscope. Within my research practice, Kinetoscope soon became a verb to situate Fort Lane as a site within the span of Auckland city's extensive frame.

The construct and presence of the Everybody's theatre in Fort lane was also the first of its sort for New Zealand cinema. Its legacy debuted in 1917, newspapers covering this new described this new marvel as 'handsome' and with 'striking' and 'pleasing' architectural features<sup>38</sup>. This construct itself was a kinetoscope view into the wider world where it premiered and streamed great Hollywood blockbusters to weekly news bulletins. Tucked away on Auckland's booming foreshore the Everybody's theatre soon became an essence of Auckland's culture.

This psycogeographic interpretation of the Fort Lane site came as an instinctive realization and analysis of space. This geographic reflection stemmed from a reading very early on in my thesis journey. Giuliana Bruno's *Architecture and the Moving image: A haptic Journey from Pre to Post Cinema*. The birth of cinema produced a new geography of visuality, and architectural realities<sup>39</sup>. Bruno writes that the construct of film changed the relationship between spatial perception and movement through space. Cinema, coming from the Greek word kinema, literally translates to both motion and emotion. Both architecture and cinema has traditionally proposed creative practice for optical reading, Bruno writes that introducing more haptic readings will invite tangible elements to the experience of space.

The psycogeographic and psychoacoustical reading of lived space consists of this haptic sense of interpretation. The reading of the optic and haptic, through all your senses, allowing your imagination to flourish in and out of your own interscript, in-between the scripts or even two scripts at once: Bi Location.

*"In fact, as we embark on a cultural journey between the urban map, the architectural wall and the film screen, we aim to express the emotion of our motion through space"* – Giuliana Bruno<sup>40</sup>

<sup>36</sup>"Lomography - Thomas Edison and the Kinetoscope," accessed May 9, 2019, <https://www.lomography.com/magazine/112686-thomas-edison-and-the-kinetoscope>.

<sup>37</sup>Ibid.

<sup>38</sup>"Everybody's Theatre," The Poverty Bay Herald, September 12, 1917, XLIV edition.

<sup>39</sup>"GIULIANA BRUNO / Architecture and the Moving Image: A Haptic Journey from Pre- to Post-Cinema."

<sup>40</sup>Ibid.

This content has been removed by the author due to copyright issues

Fig. 15 - Section of Kinetoscope , 1891

# 3

## Reflective creative practice (Methods)

The discussed methodologies in Chapter two were explored through the analogue methods of soundscape curation, image making and cohesively into installation. Three key tests of installation will be discussed below under the titles of; 'Story box tableaux: 'Wake up'', 'Everybody's Tableau: A Flood-scape' and 'The Spectacle: Fort Lane through a Kinetoscope'.

## Soundscapes



Fig. 16

Collating and indexing soundscapes emerged as a practice following an experiment I did where I encouraged myself to make my daily commute without my headphones chiming through my ears. Leaping into to a more analogue state of walking through my interscript, alerted myself to the more sounds that had often deemed of no interest. Those that lack colour, the less obvious and also those sounds that one would dispose as 'noise'. The business man with the pin stripe suit dashing to catch his train spouted out a click clack from his expensive loafers and the rattle tattle of his travel suit case scraping against Fort Lane's tainted paving.

Accompanying me on these curious walks was a field recorder, to log these urban follies, curating a library of discorded tones with an intention to create harmony. Considering inquiry and curiosities concerning the flooding of Fort Lane during the mid 20th Century, I logged files of more natural features. Sourcing sound files of water is particularly challenging within the lane, all forms of a liquid presence is reduced to the taps of the faulty plumbing piercing through the buildings on either side.

At this point of reflection, I begin to carefully choose what I need to tape. What bares no interest, what is overlooked and what is disposed of, what would the kinoscope focus. I situated myself at the top of the lane muffling out what I can trying to strip sounds by the layer. Analyzing each part of a collective harmony is an integral part of understanding the makeup of an overall experience, of how these collective of sounds work collectively, a little part of a bigger urban orchestra.

Ahead of producing a soundscape, I sketch out an audio render of a plan view over Fort Lane. Its narrow, linear perspective framing one view at points A and B. Envisioning two characters within the urban blockbusters walking from A to B and one from B to A, an audio story board.

Then I collate and map out any sounds I had recorded for this soundscape, with intention to time my track to a 'stroll' pace. After this anticipation I conduct my way through the soundscape, testing and dismissing certain blends and pairings of sound files and also schooling myself of the vast options of audio controls on Logic proX. Creating an audio story means to be immersive, that 'being there' feeling, being so overwhelmingly filled with an alien audio experience to bi-locate your physical reality.



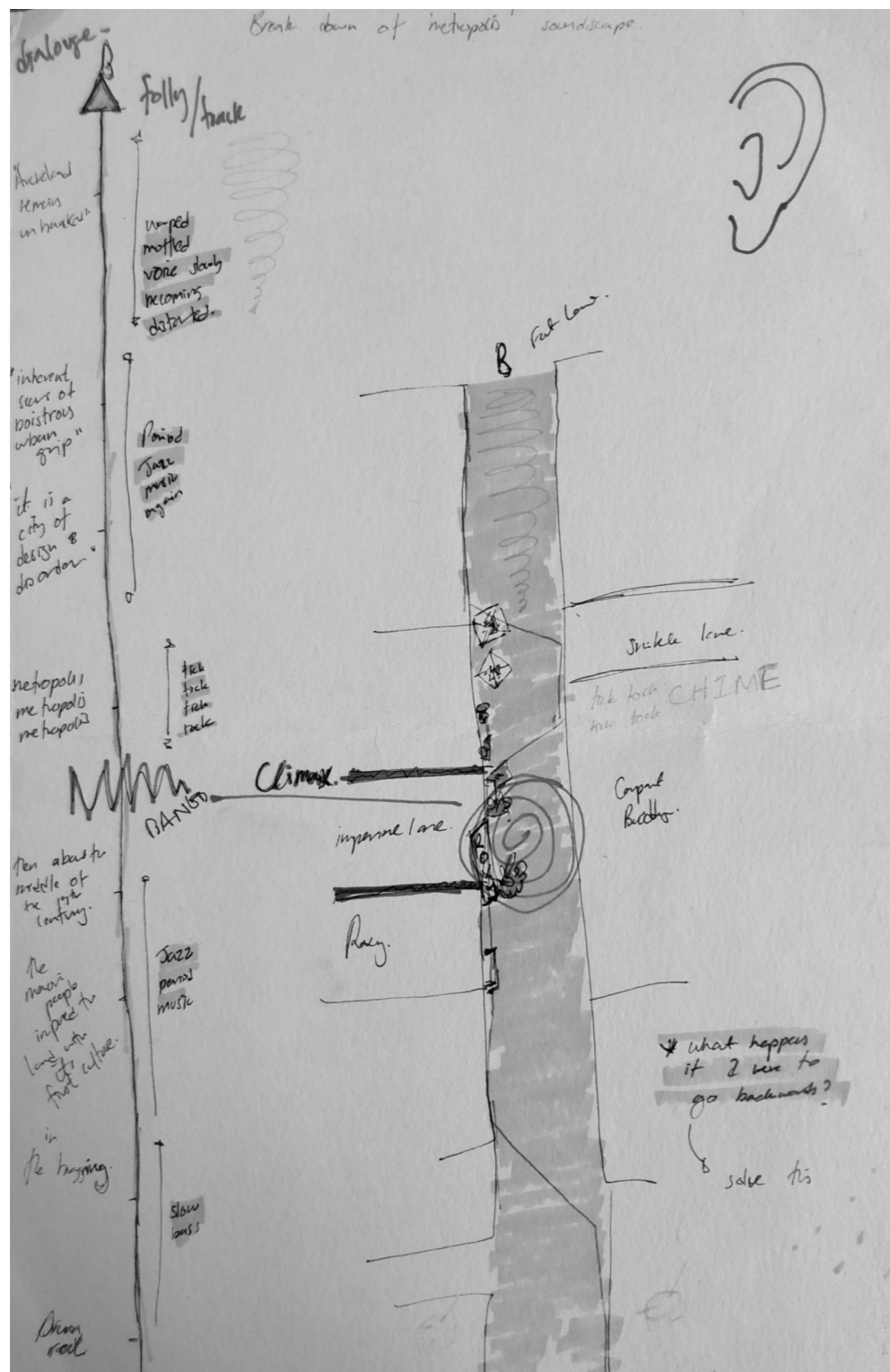


Fig. 17- Soundscape story board

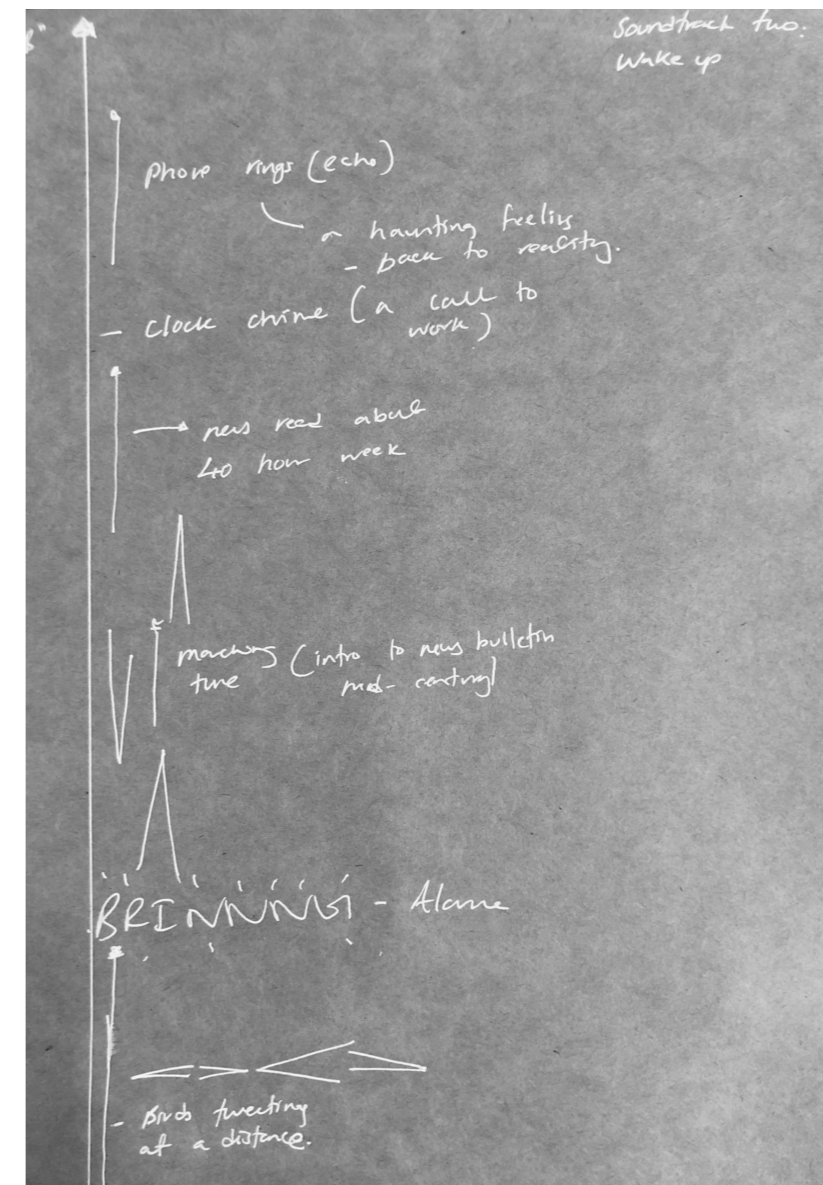


Fig. 18 - Section of Kinetoscope, 1891

Please click hyperlinks below to listen:

Soundscape exploration - Fort Lane as a "dreamworld"

(<https://soundcloud.com/shawn-wimalaratne/kiss-me-dealdy-sound-break-down>)

Soundscape exploration - A city scape

(<https://soundcloud.com/shawn-wimalaratne/city-scape-final>)

Soundscape exploration - metropolis

(<https://soundcloud.com/shawn-wimalaratne/metropolis>)

*We get our chord from the pipe organ, which seems a hundred miles away, I only here a faint hum. The basses then take to their lower register hum that seemed to just creep in and hover at the feet of the congregation like a dense mist making its way through a somber field. The Tenors then come in singing the melody, at this point the field is seeing the first glimpse of Sunshine. Soon after this stream of glee, the murmurs of the ladies begin to slowly get louder and more present as a part of the piece rather a secondary noise lurking in the corner. Soon this somber field of despair came to life with this mur murs, like chatter and gossip discussing the new wave of sunshine appearing as the clouds parted. Being at the heart of this piece (spatially), the chatter from the ladies seemed inaudible, this sensation collided with my concentration of my part in the piece. Probably due to the familiarity of this piece as a result of hours of rehearsal, my mind began to wander off into this field, still dressed in my robes.*

*Attempting to focus on at least one of the Sopranos or Altos, I persisted to hear and feel what it was like to be amongst this crowd. This piece and its acoustic spatial arrangement carried my soul and thoughts from a warm evening in a Cathedral to a far-off field where the sun was rising.*

Amongst other equally glorious and angelic pieces my choir was preparing for the advent season, we began to rehearse a rather unfamiliar piece both in language, melody and also arrangement. Jaakko Mäntyjärvi's Finnish Ave Maria presented itself as a stark contrast to what was used to. Our arrangement of this piece unorthodox to traditional choral performance within the Holy Trinity Cathedral premises. Whilst the Tenors and Basses chanted melody at the heart of the Cathedral, the Sopranos and Altos were asked to scatter themselves around the Nave space with instruction to recite the Ave Maria in spoken voice at their own individual pace. Mäntyjärvi emulates genres from the middle ages, or the renaissance combined with contemporary styles of arrangements<sup>41</sup>. This technique portrays a sense of coloristic approach of such a classic chant, an impressionistic take to show open his audience to a different perception of the Ave Maria. The arrangement is a spatial re-orientation, which accommodates a psychoacoustic detail.



Fig. 19

<sup>41</sup>Timothy Allen Pahel, "The Choral Works for Mixed Voices by Jaakko Mäntyjärvi" (DMA, University of Iowa, 2013), accessed April 29, 2019, <https://ir.uiowa.edu/etd/5035>.

Flowing from this, a pivotal moment in my research, was the discovery of Janet Cardiff's *'The forty part motet'*. Her practises solely involve the use of sound and sound based installation practises. This piece resonated due to the her spatial arrangement of the piece and also the use of Spem in Alium – Thomas Tallis. Audiences and critics describe her work as if an *"angel swooping down"*<sup>42</sup>. A similar psychoacoustical phenomenon to that of my performance of Jaakko Mantjarvi's Finnish Ave Maria.

This piece was comprised of a 40 loud speakers mounted on stands and placed in a careful oval in a chosen setting<sup>43</sup>. It was a 14 minute loop of a chapel choir performing Spem in Alium, but with each voice pertaining to either a singular voice or a smaller cluster via the speakers. When encompassed within this piece you as the participant become the mixing tool, you have the free will to roam as you please within the oval, getting lost within the individual performers, or listen to it as a whole at the epicentre of the work. The piece also makes a spectacle of yourself, you as a guest are welcome to harmlessly intrude the space. This piece opens up the conversation around bi-location, placing a contextually religious piece within a more contradictory site situations. The piece also articulates the vitality of music and its soulful and social stimuli. Music has always and will always be a soulful calling to myself, it brings the sense of presence and grounding.

Another curated series of works that heavily informed my methods of installation was *'Passages: Luke Fowler, Florian Hecker, Susan Philipsz. Curated by Stephen Cleland'* was a series of time-based sound and visual installations working hand in hand. These three installations are laid out episodically, with each work occupying a single level within the Adam Art Gallery Building, two of them had significance on my research.

<sup>42</sup>"The Power Of 40 Speakers In A Room," NPR.Org, accessed May 6, 2019, <https://www.npr.org/sections/13.7/2017/03/10/519587414/the-power-of-40-speakers-in-a-room>.

<sup>43</sup>this work was not site specific





Fig. 20 - Visit to Susan Philipsz's 'White Flood'

Florian Hecker's installation informs a very spatial practise of sound installation, specifically a more bodily understanding. Using synthetic sound compositions, Hecker plays on the auditory experience to explore audiology and the psycho-acoustics of knowledge. The nine-channel speaker suspension accompanied by sound-absorbing boards. The architecture of the sound install was curated in three different spatial auditory environments, creating contrasting but at the same time similar spatial instances<sup>44</sup>. Experiencing this in person opened up an auditory reflex I had not known to tap into before, I felt audibly thrown around the space as I tried to follow the sound being passed around the speakers. These spatial-acoustic arrangements displaced myself from the already constructed walls that formed the Gallery. It was a space within a space, and audio inception, a bi-location.

Susan Philipsz's work of 'White Flood' (2019), spoke a very similar language to Florian Hecker's spatial-acoustic arrangement. Philipsz herself is a Scottish artist of whom I have admired throughout my thesis research process. Her work is also heavily informed by archival stimuli, she creates and produces from scratch with found and self-performed elements. Utilising her knowledge of sculpture to explore the sculptural potential of sound to create and curate a series of site-specific installations

Her installation as a part of the triad of works at the Adams Art Gallery uses found documentary footage from 1940 concerning melting ice caps, with a renewed recording of musician Hanns Eisler's composition. This work was situated as a 12 channel sound install and a HD film . When the work commenced, due to the rooms linear form, the sound work began to flood the space. Dispersed through the linear space, this sound piece also gave a disorientation to the body. The play with ones psychoacoustics tends to tip the balance of perception and one becomes more aware to the piece. The sound in combination with the HD film provided an exemplary immersive experience.

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<sup>44</sup> "Past Exhibitions | Adam Art Gallery," n.d., accessed May 16, 2019, <http://www.adamartgallery.org.nz/past-exhibitions/>.

<sup>45</sup> Tate, "Who Is Susan Philipsz?" Tate, accessed May 16, 2019, <https://www.tate.org.uk/whats-on/tate-britain/exhibition/susan-philipsz-war-damaged-musical-instruments/philipsz-introduction>.

<sup>46</sup> "Past Exhibitions | Adam Art Gallery."

## Image making



Fig. 21 - Early analogue film study, accidental 'failed' superimposed output



Fig. 22 - Early site documentation with 35 mm film

Snapping at moments and details of site for the sake of it, through a digital means seemed to lose the essence of taking in what site had to offer. A Disruption in my own documentation interscript fell at my lap, a happy accident. I was gifted a refurbished WWII 35mm analog camera, after many trails and errors, often pleasing outcomes to the 'errors', this camera became the essence of my project. Prior to the beginning of this thesis journey, I had tested a couple of rolls whilst on holiday, however these attempts had spat out blank reels of pure nothingness. Persevering on I my later attempts of photographic tests resulted in moments of unforeseen elegance and intentional allure.

Working with an analogical method whilst documenting Fort Lane's current stature administered toward a greater sense of reflection. Being limited to 24 photos per reel, choice of site documentation had to be preempted. With each reel my walks down to Fort Lane were intentionally curated and articulated with a clear objective of which aspect of site I would be documenting today.

Analogue photography poses an approach of documentation of no distraction and interference. The happening consists of your eyes your twiddling fingers and your site. Although limiting to the auto adjust magic of smartphone technologies in this stain age, the anticipation of an analog process seems more precious.

Composedly planning a photograph using an analog camera narrates a process of; perching yourself up for the chosen perspective, adjusting the aperture to suit the lighting, placing objects focus, and snap the frame. The tangibility of this delicate process adds to the artefact that Fort Lane as a space, the deliberate slowing down of the documentation of site reveals a greater detail of the space. Utilizing a late 1940's camera to shoot a space of rich heritage like Fort Lane, suggests a legacy of the space. Post-production of the images, whether failed or slightly overexposed, manifests a new attitude of the approach to site.

Using these 35mm photography prints, I spliced them or superimposed them in the manner of collage along with found archival imagery. These collage studies established a practice of image making inquiry and study, contributing to the psychogeographic review of space. These compositions were incorporated in my installation practice.



## Story box tableaux: 'Wake up'



Fig. 23 - 'wake up' installation

A first iteration of an exhibit and curation of found archival sources was an installation of a mixed media temporal interactive construct, comprised of moving image, a looped soundscape and a series of constructed interactive tableau.

Gathering and indexing the abundant amount of newspaper clippings, magazine articles, audio and video footage of Fort Lane and its precinct's glamorous biography, I created a series of mini cinema dioramas. Using craft card I constructed five brick-sized shallow boxes in relation to the language of construct being predominantly a brick aesthetic that runs through the lane itself. Each one of these bricks seeing the best and worst of Fort Lane's story. I allocated a documented event or incident for each individual box, within each one of these boxes, was a curated collage of found and also my photographed documentation of site. These series of events included the numerous episodes of flooding down the lane due to poor drainage systems, tragic fires, controversy over occupancy of the lane<sup>47</sup> and also highlighted premieres at the infamous Roxy theatre.

After this I had begun to gather and mix the sound files I had intended to utilise, to paint a picture to these five boxes. Inspired by my early morning strolls through Fort Lane, breathing in the fresh scents of freshly ground coffee beans and the not so pleasant whiffs of cigarette butts slowly diffusing itself on the floors, I named this installation 'wake up'. This was a realisation of my own bi-locative manifestation at dawn on a weekday morning. Key sounds from this soundscape considered extract samples from news bulletins which had once aired at the Roxy, and also a field recorded audio clip of the birds I hear chirping whilst I wait for my bus from the suburbs into town.

In conjunction to the dioramas and also the soundscape, I also edited together a moving image background to this installation, which essentially also became a foreground once projected onto the story tableaux. This edit was comprised of my own photography, archival extracts, and film extracts from iconic film noir scenes. A particular scene used in this moving image edit was from the movie 'The unsuspected', this mirrored the flickering lights of the 'Roxy' sign as it shuts off after a servicing the night life of Fort Lane.

These three elements came together to present a realised narrative of a mixed media installation, showing an episodic series of events that Fort Lane encountered. Along with, a re-interpretation of my own bi-locative manifestations.

As the audience would engage with these miniature news bulletins, the shadow casted on to the boxes brought an unforeseen element to the installation, these manoeuvres of shadow suggested another dimension of installation. Where, the participant becomes a performer.

<sup>47</sup>Controversy between cars and pedestrians

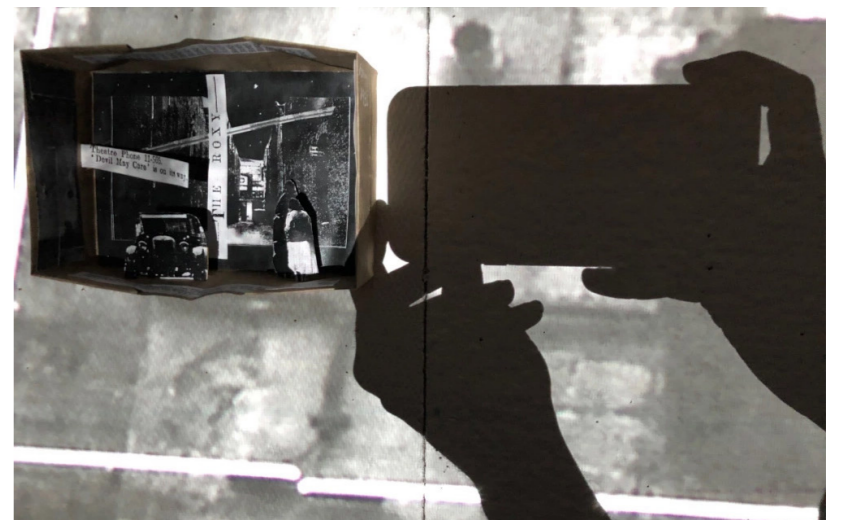
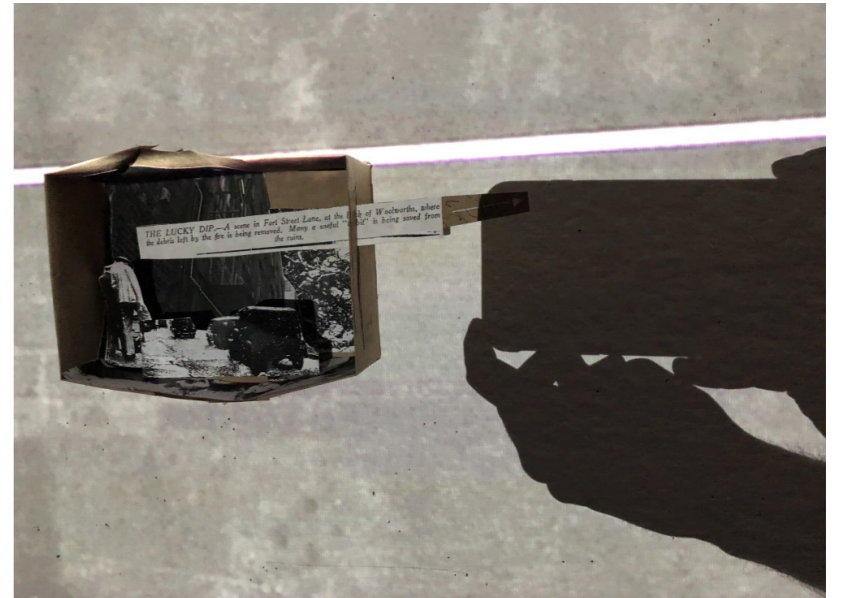


Fig. 24, 25, 26 - 'wake up' installation

Please click hyperlinks below to listen and watch:

Moving image used

(<https://vimeo.com/289008162>)



Soundscapae used

(<https://soundcloud.com/shawn-wimalaratne/wake-up>)



## Everybody's Tableau: A Flood-scape



Fig. 27 & 28 - Documentation of tableau, reflection of 35mm print off light

My intention with this installation was a second test of interaction with spectators, designing and making a mobile viewing device that was intended to mimic the originally established Everybody's theatre. Through this viewing tableau I intended to frame a series of four glass plates<sup>48</sup> with collaged scenes compiled of photography and newspaper clippings reporting on the mass flooding at the time and its repercussions. This intention was to appraise the daily and New Zealand weekly news bulletins which would've aired at the Roxy and theatres similar to it.

Along with the viewing tableau and the glass story boards I had also curated a soundscape and a video montage to work in collaboration with it. The soundscape was curated with recorded audio files which I had gathered to mould into a piece that would integrate the topic of the flood. The soundscape was curated and mixed in a similar collage language, telling a chronological story of Fort Lane's precinct. From its pre-colonial occupation, to the rapid construction of the reclaimed land, the establishment of the Everybody's theatre and to the flash flooding. Fort Lane dipping structurally at its epicentre, beckons to the water that runs below or hailing from above. This declivity is evident through comparative photographs taken of the lane from the early 1900s set side by side to the site study photography I had developed.

To accompany this sound, static image elements and the moving tableau I had edited a moving image sequence, to visually interpret this chronological story. The clip was comprised of found archival imagery, my own photography and also filmed elements, all of which were superimposed into a moving image.

Using the Kinetoscope as an instrument to understand Fort Lane as a heritage rich site, the moving viewing tableau mimicked this sentiment. Raising the velvet shroud to reveal what lies beyond. Once consumed under the weight of the black velvet you are immersed into a little glimpse of a past moment in time. Absorbed within the sound static image and also the moving image playing at your feet. Portraying the incidents of the floods within Fort Lane, this installation was intended to 'flood' the audience with the found archival material. This material was carefully selected and collaged on to these glass plates, using glass to demonstrate the fragility and transparency of heritage causes and narratives. Transparent not in so much of a tragic sense but a moment to recollect and reminisce that the streets we commute upon.

<sup>48</sup>approx. six of an A4 paper size, perched at landscape

Please click hyperlink below to listen:

Soundscape used

(<https://soundcloud.com/shawn-wimalaratne/flood-scape-final-final>)

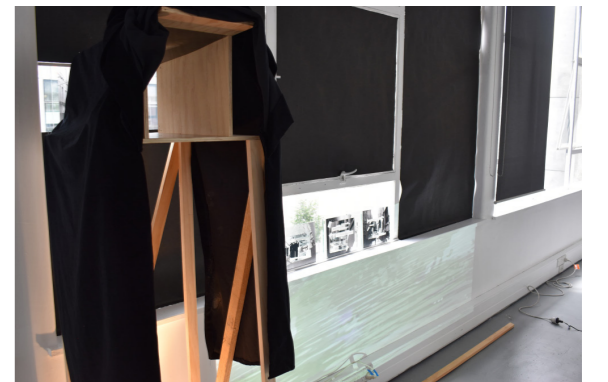
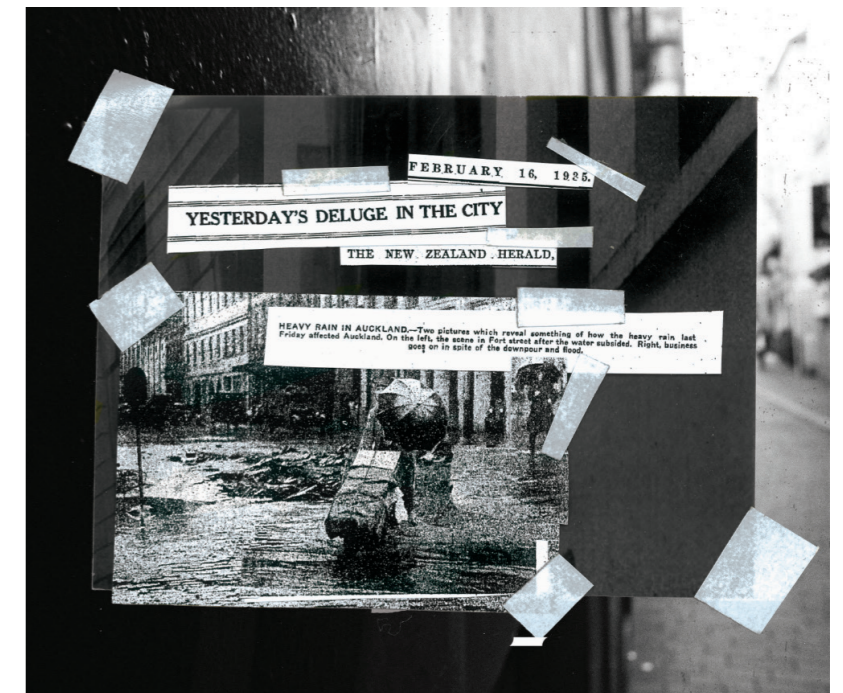


Fig. 29, 30, 31 - 'A flood-scape' Installation



Please click hyperlink below to watch:



Moving Image used

(<https://vimeo.com/298513967>)

Fig. 32, 33, 34 - Glass plates for 'A flood-scape'



# The Spectacle: Fort Lane through a Kinetoscope

I find myself sitting at the centre of the Nave in the Cathedral precinct, where it all started. Using my Cathedral music knowledge and own voice in my soundscapes to tell Fort Lane's story has become a crucial creative practice within this project and also my methods of work as a Spatial designer.

I briefed my intentions of curating an exhibitory installation to articulate and paint a story of Fort Lane's narrative, to my two very talented fellow choir friends. Furthermore to this conversation I consulted in them for suggestions on copyright-free pieces we could perform that sings the themes of flooding, man-made reclamation and also the romanticism past times of Fort Lane.

Composing an original score materialised through this conversation. Takerei Komene and Eliana Dunford are both talented music students enrolled at the University of Auckland. Takerei is Majoring in Voice as a second year Undergraduate and Eliana as a Violin Major sitting her Honours year. Through this musical collaboration, predominantly Takerei's God given gift of perfect pitch, came: 'Ja Paljude Teiste Elementidega'<sup>49</sup>.

'Ja Paljude Teiste Elementidega' is four part piece comprised of an Alto (Eliana), Tenor (Myself), Bass (Takerei) and also a trio of wine glasses playing G at varying octaves throughout the piece. This piece spans from soft pianissimos to rapid crescendos climaxing at Forte, along with dramatic stops and slower starts.

The title of this composition comes from a line in the piece, 'Raua Needmine' (Curse Upon Iron), by Vejlo Tormis: Tapma raua, terase, koormi, titaani, uraani, plutoonjumi, Ja paljude teiste elementidega<sup>50</sup>. This translates to: Killing, steel, iron, chromium, titanium, uranium, plutonium, and all the other elements. The title of this piece and the excerpt of it as a lyric within the bass line is a twist on an interpretation by Tormis, nodding toward themes of iron's capability of ruin and destruction, the manmade probes consumption

This piece is in no shape or form in direct condemnation toward the construction and occupancy of once sacred foreshores. It is intentionally an allure towards' the Auckland Star's 'Port of Romance' discussed at the beginning of this exegesis. It is more a homage and a recognition of the waters that run below the Laneway and its ordeals with flooding and other significant ordeals in largely the ordeals Fort lane has seen and heard as a collective. Giving it a prime glimpse through a kinetoscope into Auckland's yet young but essential narrative construct.

The image shows two pages of a musical score. Page 3 (left) features staves for Alto (A), Tenor (T), Bass (B), and Pad 5. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics 'Ra - ua' are written under the bass line. Page 4 (right) continues the score with the same staves. It includes the tempo marking 'Con moto' and a metronome marking of 70. The lyrics '(Aah)' and 'Ra - ua - Ja - Pal - ju - de' are present. A 'rit.' (ritardando) marking is also visible. The score is scanned with a CamScanner, as indicated by the watermark.

Fig. 35 - page 3-4 of composition

<sup>49</sup>Translates to: 'Multitudes of elements' - Jaan Kaplinski, Paul-Erik Rummo, and Andreas Alin, "3 Kolm Mul Oli Kaunist Sõna (1962)" (n.d.): 32.

<sup>50</sup>Ibid.

Recording the piece was one of the most incredible and momentous parts of this thesis journey, using the Cathedral Nave to tape this piece. Applying spatio-acoustic constructions and methods of creating via the expertise of practitioners discussed in this exegesis I had my intentions very clear with a thorough directorial notes on approach to gathering these audio files.

Collating with found and made audio files into this grand finale soundscape, mixing these was a point of practise reflection and adjudication. I am curating this piece as a four channel immersive audio installation, in collaboration with curated compilation of static and moving imagery. This feature will be a compilation of my own site documentation, collage exploration and the exploitation of my own Flaneur trips down Fort Lane.

Transforming in both concept and also scale of past construction of tableau exploration, I will be testing and documenting modes of full body immersion using building paper. This study is a careful collaboration and immersion of both previous key tableau studies, considering carefully cut out peep holes and also the shroud of a large black cut of building paper suspended from wall to floor at a declivity. With the aid of video mapping on to these suspensions, it is an invitation to step under or observe from afar. Allowing oneself to be flooded with plethora of a multimedia collage, Bi-locating yourself.

Through your own optical and haptic lenses you will be immersed into my spectacle, a dramatization of my interscript as an immersive spatial experience of cinematic archive, a temporal 'l'esprit de l'escalier'.

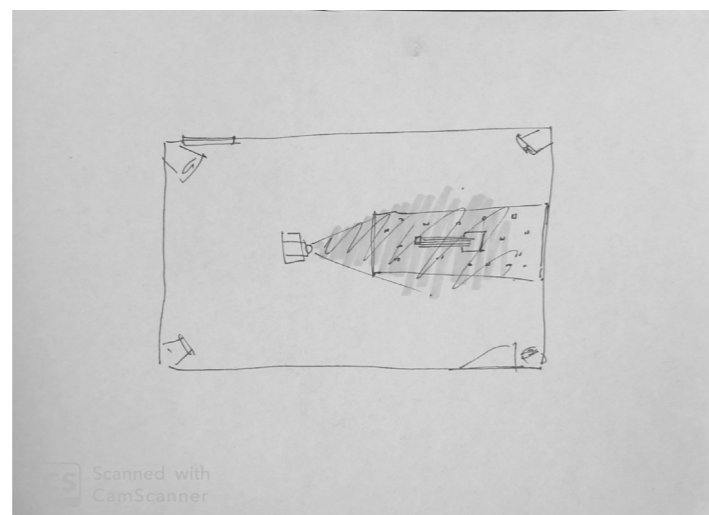
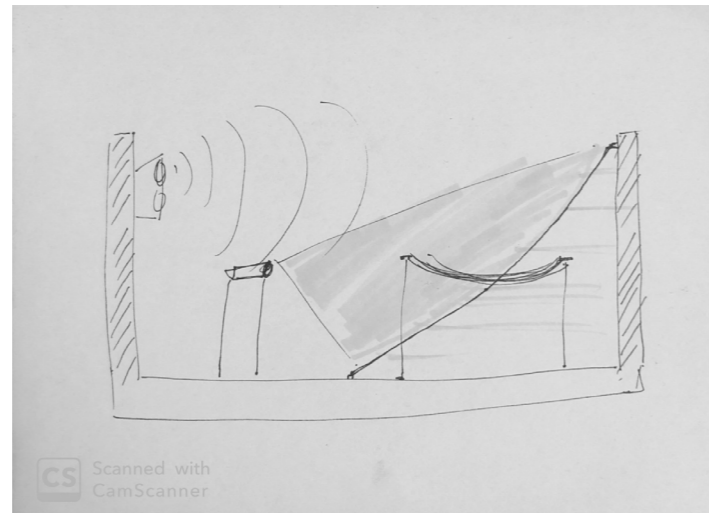


Fig. 36 & 37 - Sketch plan for install

Please click hyperlink below to listen:



Fig. 38 & 39 - 35mm documentation of test install

*Soundscape test of composition with urban audio files*

(<https://soundcloud.com/shawn-wimalaratne/crit-44>)



# 4 Conclusion

## *To be continued*

Thus we see that uncovering Fort Lane's previously cloaked chronicles adds to the ever sequential conversation of the psychological urban constructs. The paths once walked and etched into the passages of this little metropolis of Auckland city. Reflecting and exploiting the physical stature and psychogeographical interpretations of site, has mellowed a more matured practise of site study and creative practise. Learning to intertwine practise as a profession and also the embodiment of a personal impressions and criticisms of temporal occupancies and psycho-analysis of urban passages.

From the earliest divulge of archival inquiring and analogue site documentation, transposing these avid collection toward studies of renewed curative methods of soundscape, image making into installation practise. This project explored and tuned out these methods of creative methods and methodology to place the spectator within an immersive spatial experience to Bi-locate and inform the inter-script.

Accordingly, Presenting:

*Fort Lane: An urban declivity, the tale of a flood, a kinoscope into Auckland City*

*Final Install*

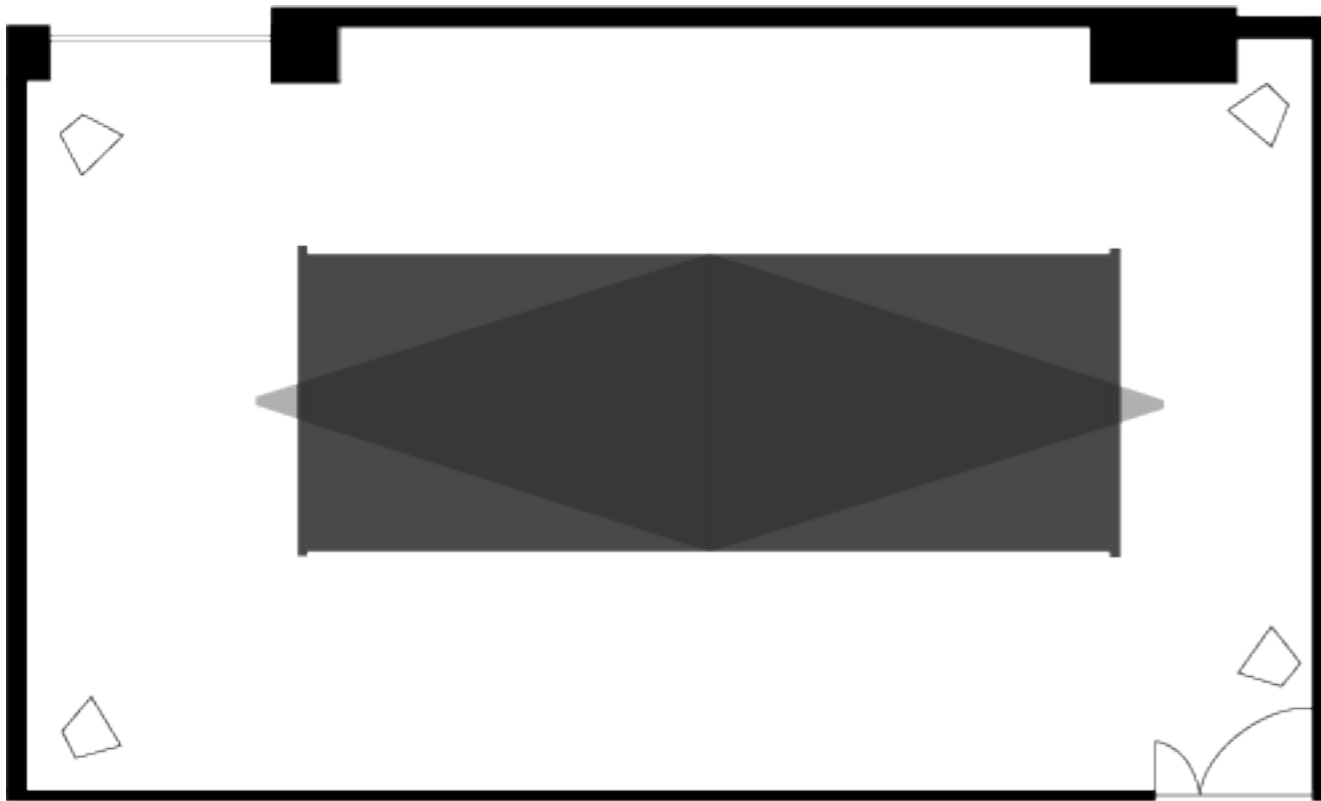


Fig. 40 Plan

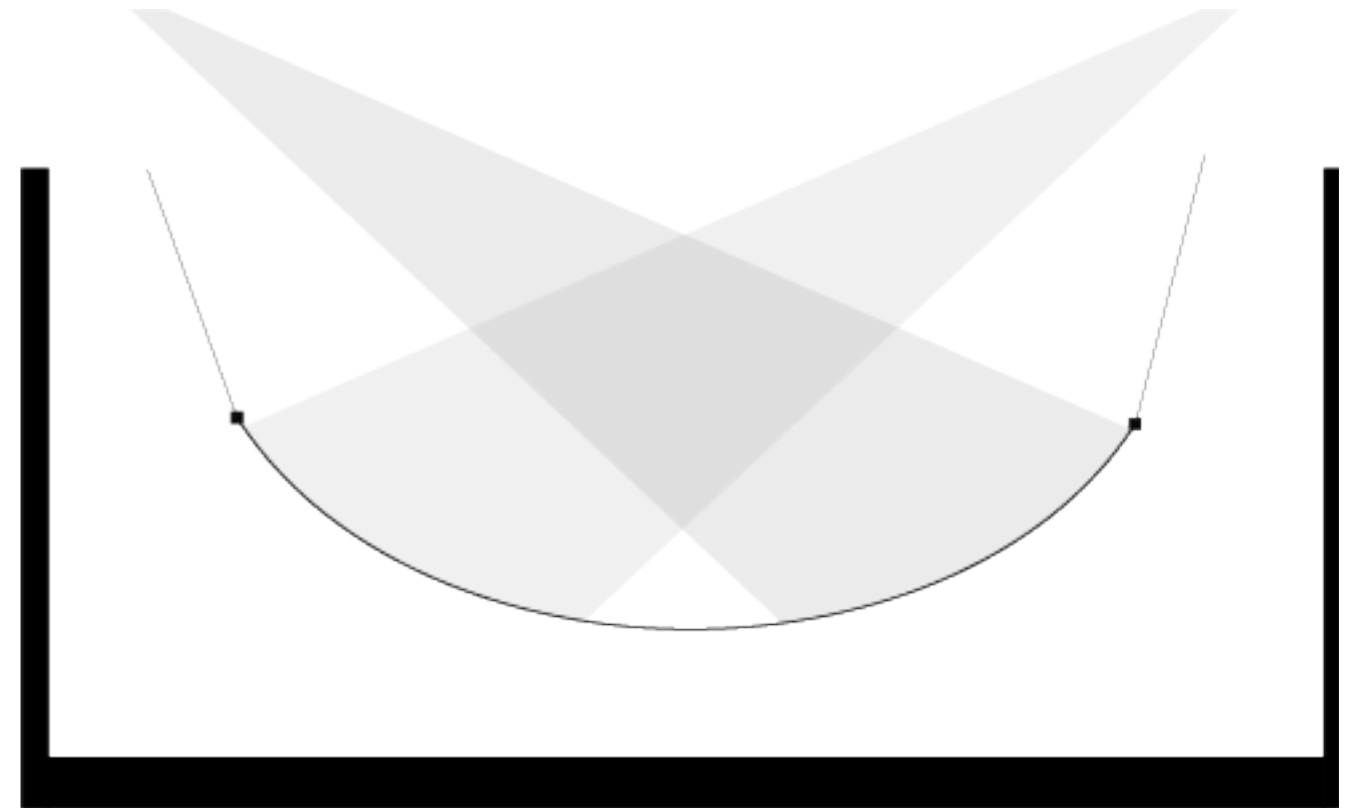


Fig. 41 Section



**4 min. Soundscape comprised of 4 K8 speakers.**

This Soundscape has been both composed and curated from field recorded urban soundscapes (specifically those from the Fort Lane and its precinct) from my everyday strolls through the city into downtown Auckland, and a four-part classical composition to exemplify the story of the flood.

The four part composition titled: Ja Paljude Teiste Elementideg. The title (in Finnish) meaning 'Curse upon Iron' speaking for themes manmade structure consuming nature, and nature taking its course back.

The piece was recorded as an academic creative collaboration with two of my friends studying Music at the University of Auckland; Eliana Dunford (BMus, Honours in progress) and Takerei Komene (Bachelors in progress). The fourth part to this composition was a series of wine glasses playing the note G at varying octaves.



**Black building paper suspended at a dip, approx. 8500 mm**

This install exemplifies the prominent declivity of Fort Lane, it is suspended at height as an invitation to immerse yourself underneath and around the suspension. The length of the paper is at approximately 1:12 scale of that of Fort Lane's span.

The series of 35mm cuts through the span of the suspended paper is a direct parallel to the original construct of the Kinetoscope. The kinetoscope contained a series of 35mm reels of film moving in a loop moving to produce a moving image for the viewer.



**Two projectors, projecting identical moving image files on the surface of the building paper.**

Moving Image is compiled of gathered site footage, footage of bi-locative off-site and also historical archival footage.



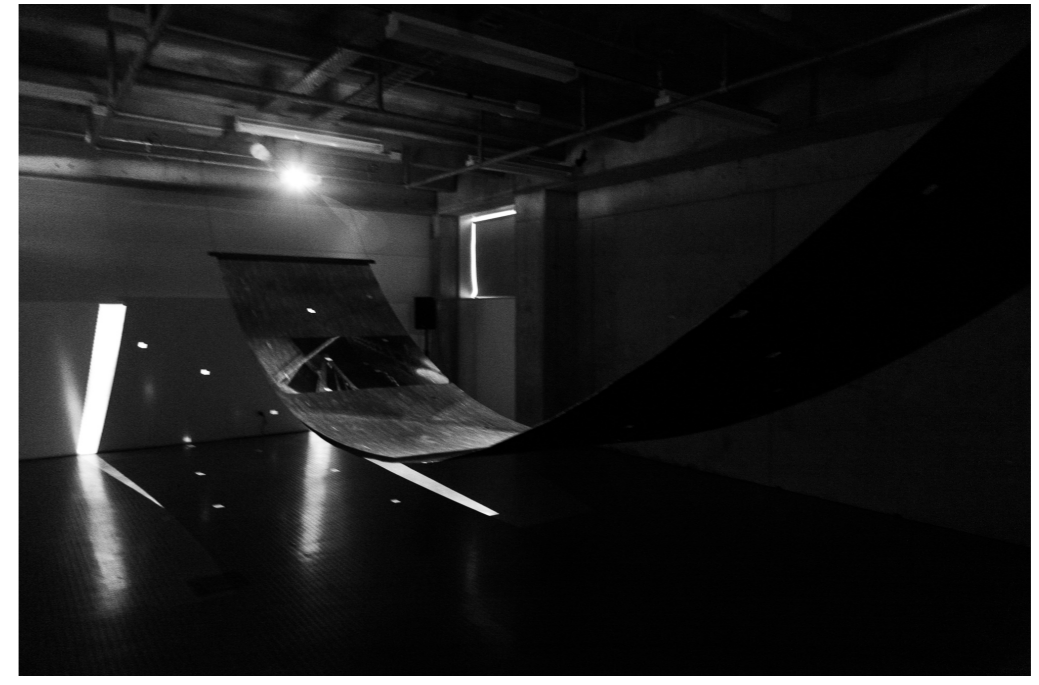
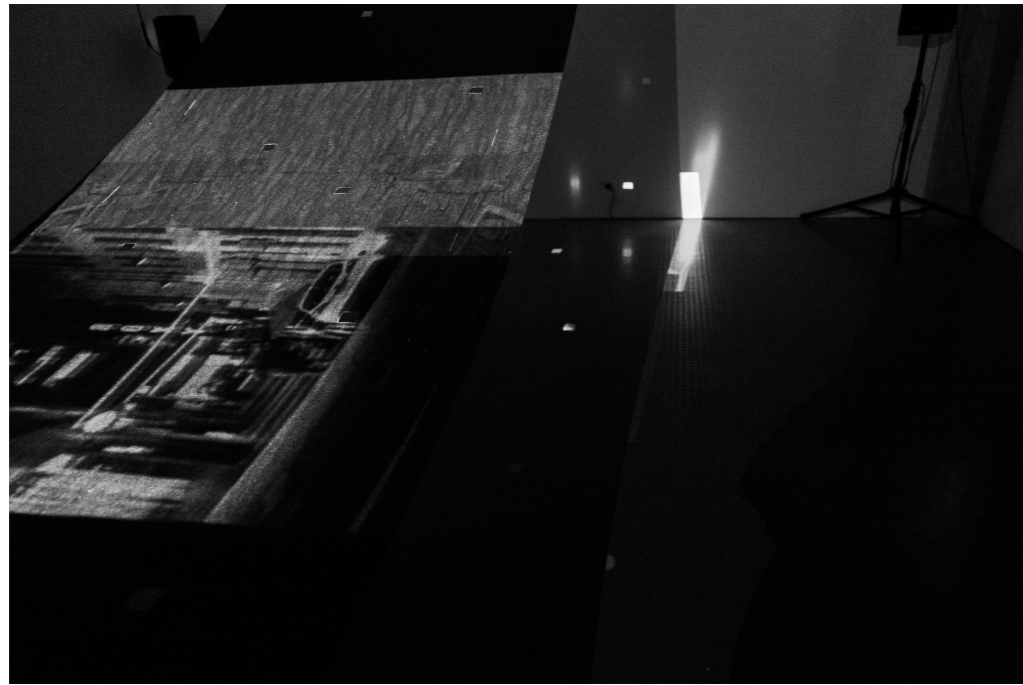
Please click hyperlinks below to listen and watch:



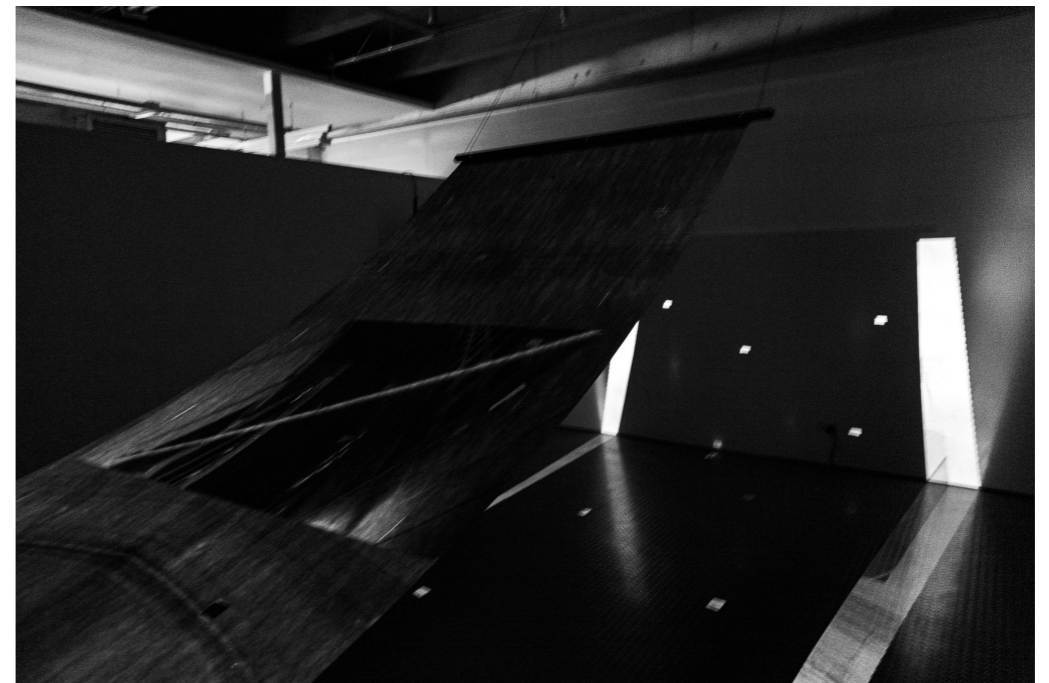
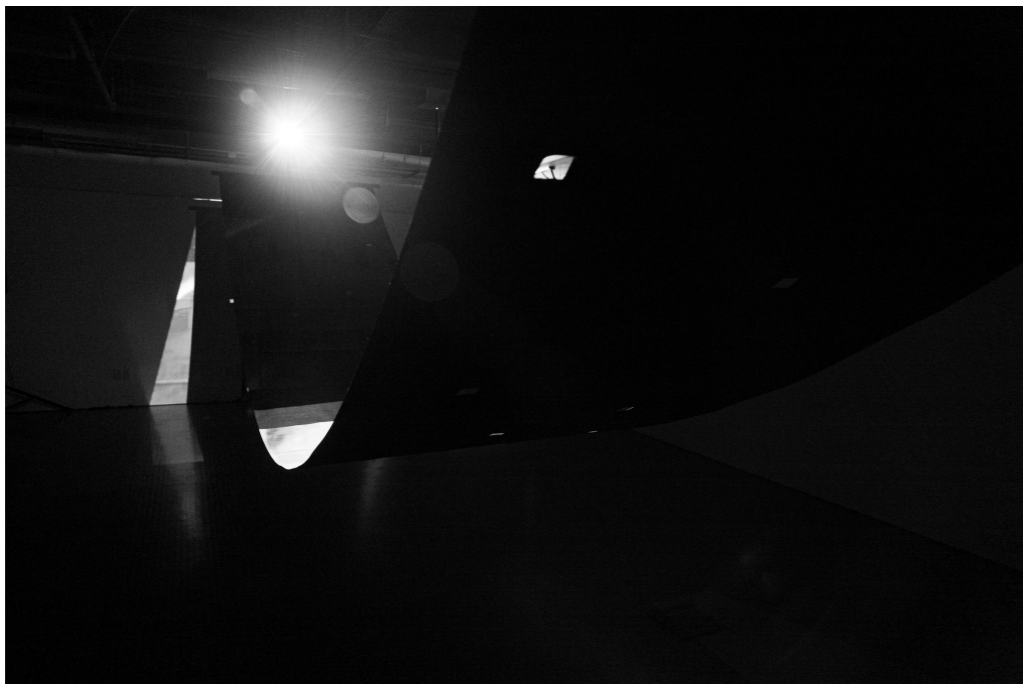
(<https://soundcloud.com/shawn-wimalaratne/final-sound-matariki-mp3>)



(<https://vimeo.com/342660014>)







I aspire to carry this sequential practice as the seasons tick on over, and more narrative is etched into the metropolis. Picking up after these strayed stories and bringing them to a new perspective, into image and sound. Immersing the Flaneur and spectator like to pause and reflect, allowing an easy seduction into bi-location of their own manifestation.

*Selah*<sup>51</sup>.

<sup>51</sup>A Hebrew from scripture with no definite translation, often debated as a notion to pause for reflection or a musical interlude, "What Does Selah Mean in the Bible & Why Is It Important?," Crosswalk.Com, accessed May 16, 2019, <https://www.crosswalk.com/faith/bible-study/what-does-selah-mean.html>.



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All sounds hyperlinks: Wimalaratne, Shawn. Soundscape curation. Logic Pro X. 2018-2019

All moving image hyperlinks: Wimalaratne, Shawn. Moving Image making. Premiere Pro & Final cut pro. 2018-2019

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