Memory and Movement in Freemans Bay:

An Adaptive Reuse of the Rob Roy Hotel

This exegesis is submitted to Auckland University of Technology for the degree Bachelor of Design, Masters, Spatial Design.

Memory and Movement in Freemans Bay: An Adaptive Reuse of the Rob Roy Hotel.

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CONTENTS

FIGURES

Figure 1: Johnson, M. (2014). *Rob Roy Hotel*.

Figure 2: Sir George Grey Special Collections. (1863). *1863 map of the City of Auckland*. Retrieved May 16, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 3: Richardson, J.D. (1890). *Rob Roy Hotel*. Retrieved April 03, 2014, from http://www.auckland-city.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 4: Treacy Stevens, G. (1885). *Birds-eye view map of Auckland*. Retrieved April 05, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 5: Eastwood, J. (1863) *Freemans Bay 1863*. Retrieved May 25, 2014, from http://natlib.govt.nz/records/23144908?search%5Bpage%5D=2&search%5Bpath%5D=freemansbay

Figure 6: Richardson, J.D. (1880). *Auckland Harbour showing Freemans Bay*. Retrieved June 06, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 7: Richardson, J.D. (n.d). *Looking west from Acheron Point*. Retrieved March 28, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 8: Winkelmann, H. (1905). *Looking north east from the chimney of the City Destructor*. Retrieved August 13, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 9: Richardson, J.D. (1931). *Looking east from gas works in Beaumont Street*. Retrieved June 16, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 10: Sir George Grey Special Collections. (1921). *Auckland City Council depot, yard c1921*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 11: Richardson, J. D. (1910). *Map outlining the Auckland Foreshore*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 12: White's Aviation Ltd. (1936). *View of Auckland City and western waterfront area*. Retrieved June 17, 2014, from http://natlib.govt.nz/records/30652568?search%5Bi%5D%5Bsubject%5D=Victoria+Park

Figure 13: Price, W.A. (1913). *A protest march in Auckland during Waterfront Strike*. Retrieved June 15, 2014, from http://natlib.govt.nz/records/22878480?search%5Bi%5D%5Bsubject%5D=Waterfront+Strike%2C+N.Z.%2C+1913&search%5Bpath%5D=photos&search%5Btext%5D=waterfront+strike

Figure 14: White's Aviation Ltd. (1961). *Victoria Park (motorway viaduct), Auckland*. Retrieved May 10, 2014, from http://natlib.govt.nz/records/22781505?search%5Bpath%5D=photos&search%5Btext%5D=victoria+park

Figure 15: Dubois, N.M. (1973). *Rob Roy Hotel c1973*. Retrieved June 03, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 16: White's Aviation Ltd. (1965). *Freemans Bay, Victoria Park, Auckland*. Retrieved May 10, 2014, from http://natlib.govt.nz/records/23219417?search%5Bpath%5D=photos&search%5Btext%5D=victoria+park

Figure 17: White's Aviation Ltd. (1966). *Freemans Bay, Auckland*. Retrieved May 10, 2014, from http://natlib.govt.nz/records/22695960?search%5Bpath%5D=photos&search%5Btext%5D=freemans+bay

Figure 18: Auckland City Council. (1960). *Rob Roy Hotel, Freemans Bay*. Retrieved July 22, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 19: Auckland City Council. (1968). *Alterations and additions to the Rob Roy Hotel, Auckland for Hancock and Co Ltd*.

Figure 20: Auckland City Council. (1986). *The Birdcage, 133 Franklin Road, Freemans Bay*. Retrieved July 22, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 21: Victoria Park Tunnel. (2009). *Still of The Birdcage interior*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

Figure 22: Victoria Park Tunnel. (2009). *Still of The Birdcage interior*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

Figure 23: Auckland City Council. (1981). *Rob Roy Hotel/Tavern, Freemans Bay*.

Figure 24: Victoria Park Tunnel. (2009). *Still of The Birdcage interior*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

Figure 25: Otago Daily Times. (2010). *Historic tavern on the move*. Retrieved October 22, 2014, from http://www.odt.co.nz/news/national/123876/historic-tavern-move

Figure 26: Stuff.co.nz. (2011). *Old Rob Roy Hotel needs new owner*. Retrieved July 17, 2014, from http://www.stuff.co.nz/auckland/local-news/5177944/Old-Rob-Roy-Hotel-needs-a-new-owner

Figure 27: Port Group. (2011). *Slowest Pub crawl ever wall graphic*. Retrieved September 18, 2014, from http://www.portgroup.co.nz/news/robroy

Figure 28: Port Group. (2011). *Slowest Pub crawl ever wall graphic*. Retrieved September 18, 2014, from http://www.portgroup.co.nz/news/robroy

Figure 29: New Zealand Transport Authority. (2010). *Rob Roy Hotel on its way to temporary foundations*. Retrieved June 04, 2014, from http://www.nzta.govt.nz/projects/victoria-park-tunnel/gallery-2010.html

Figure 30: New Zealand Herald. (2010). *TImelapse of Rob Roy pub being moved in Auckland*. Retrieved August 08, 2014, from https://www.youtube.com/watch?v=NXeM3LWOPOI

Figure 31: Stuff.co.nz. (2011). *Old Rob Roy Hotel needs new owner*. Retrieved July 17, 2014, from http://www.stuff.co.nz/auckland/local-news/5177944/Old-Rob-Roy-Hotel-needs-a-new-owner

Figure 32: Richardson, J. D. (1880). *Looking north east over Freemans Bay to the Auckland Waterfront*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 33: White's Aviation Ltd. (1936). *View of Auckland City and western waterfront area*. Retrieved May 10, 2014, from http://natlib.govt.nz/records/22695960?search%5Bpath%5D=photos&search%5B-text%5D=freemans+bay

Figure 34: Kinder, J. (1860). *Drawing by John Kinder looking east over Freemans Bay, 1860*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 35: New Zealand Herald. (1894). *A BOY DROWNED AT FREEMANS BAY*. Retrieved November 17, 2014, from http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&cl=search&d=NZH18940310.2.24&srpos=6&e=-------10--1----2louis+black--

Figure 36: Johnson, M. (2014). *1860 'Location' map*

Figure 37: Johnson, M. (2014). *1890 'Occupation' map*

Figure 38: Johnson, M. (2014). *1905 'Loss' map*.

Figure 39: Johnson, M. (2014). *1920 'Industrialisation' map*.

Figure 40: Johnson, M. (2014). *1965 'Intensity' map*.

Figure 41: Johnson, M. (2014). *2014 'Manipulation' map*.

Figure 42: Johnson, M. (2014). 1860-*2014 layered theme map*.

Figure 43: Johnson, M. (2014). *Compacted historical data diagram*.

Figure 44: Johnson, M. (2014). *Compacted historical data diagram*.

Figure 45: Johnson, M. (2014). *Detail of overlapping lines from the compacted historical data diagram*.

Figure 46: Johnson, M. (2014). *Rob Roy floor plan as nucleus of compacted historical data diagram*.

Figure 47: Johnson, M. (2014). *Detail of traffic flow intensity*.

Figure 48: Johnson, M. (2014). *Detail of industrial buildings overlayed with original foreshore*.

Figure 49: Johnson, M. (2014). *Rob Roy corner entrance*.

Figure 50: Johnson, M. (2014). *Rob Roy ground floor bar area*.

Figure 51: Victoria Park Tunnel. (2009). *Still of The Birdcage first floor reading room*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

Figure 52: Auckland City Council. (1964). *Showing properties at 4-6 Drake Street*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 53: Johnson, M. (2014). *Showing properties at 4-6 Drake Street.*

Figure 54: Victoria Park Tunnel. (2009). *Still of the seperation of the Rob Roy from its basement*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

Figure 55: Clough and Associates. (2012). *Basement floor plan*. Retrieved April 19, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

Figure 56: New Zealand Transport Authority. (2011). *Rob Roy Plaza plan*. Retrieved June 08, 2014, from http://nzta.govt.nz/projects/victoria-park-tunnel/docs/rob-roy-plaza.pdf

Figure 57: Thompson, J.L. (n.d). *House of the Suicide by John Hejduk*. Retrieved December 06, 2014, from http://www.architectureweek.com/2003/0108/design_1-1.html

Figure 58: Designapplause.com. (2012). *Olivetti Showroom Staircase detail, by Carlo Scarpa*. Retrieved January 13, 2015, from http://designapplause.com/2012/the-olivetti-shop-in-venice/25312/

Figure 59: Benschneider, B. (n.d). *Chicken Point Cabin, Idaho*. Retrieved January 05, 2015, from http://ideasgn.com/architecture/chicken-point-cabin-idaho-olson-kundig-architects/

Figure 60: Teil, D. (n.d). *Olivetti Showroom 1957-1958*. Retrieved January 15, 2015, from https://www.pinterest.com/pin/462463455458035990/

Figure 61: Negozio Olivetti. (n.d). *Olivetti Display unit*. Retrieved January 06, 2015, from http://www.negoziolivetti.it/photogallery-0

Figure 62: Benschneider, B. (n.d). *Chicken Point Cabin, Idaho*. Retrieved January 05, 2015, from http://ideasgn.com/architecture/chicken-point-cabin-idaho-olson-kundig-architects/

Figure 63: New Zealand Transport Authority. (2011). *Rob Roy Plaza plan*. Retrieved June 08, 2014, from http://nzta.govt.nz/projects/victoria-park-tunnel/docs/rob-roy-plaza.pdf

Figure 64: Johnson, M. (2014). *Looking south at the Rob Roy Hotel from Wai-Atarau Plaza.*

Figure 65: Baan, I. (2009). *Diller, Scofidio+Renfro High-Line furniture*. Retrieved December 16, 2014, from http://www.archdaily.com/24362/the-new-york-high-line-officially-open/

Figure 66: Johnson, M. (2014). *The Rob Roy Hotel.*

Figure 67: Burgess and Treep. (2011). *Rob Roy ground floor building plan*.

Figure 68: Johnson, M. (2014). *Existing ground floor entrance of the Rob Roy Hotel.*

Figure 69: Johnson, M. (2014). *Render of the new ground floor entrance of the Rob Roy Hotel.*

Figure 70: Auckland City Council. (1886). *Ground floor plan of the Rob Roy Hotel.*

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 nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.

ABSTRACT

In the face of an increasing drive to recognise built heritage significance, yet a tendency to curtail the scope of this recognition in building redevelopments, what strategies are capable of dealing with memory, recollection, and recovery? This project aims to establish a cohesive adaptive reuse strategy that addresses shortcomings in heritage recognition. Focusing on the Rob Roy Hotel, and its immediate environs, this design research tests processes of historical excavation and re-inscription with the aim of devising more meaningful redevelopment of heritage artefacts. Drawing on the site's social, architectural and geographical histories and the layering of these histories onto a single platform, a unique way of viewing memories and place relations is established. At stake, it will be shown, is a certain imbrication of memory and movement. Considered together, this project seeks a new design language, one that loops the past and future of the Rob Roy Hotel together in ways un-envisaged by the series of redevelopments that have taken hold of both the Bay and the hotel. Key to the design proposal that is developed is what I have chosen to think of as an urban interior, one that takes its inner plenum to be time itself and within which a search for clues is undertaken to furnish and refurbish the new.

INTRODUCTION

According to Douglas Harper, the word 'Strategy' stems from the ancient Greek terms 'Stratos' (Army) and 'Ago' (I lead, I conduct). The success of a strategy is dependent on a variety of factors, inclusive of "tactics" and "logistics (Harper, 2000). In Harper's terms, tactics amount to the art of arrangement, while logistics refer to the art of moving. The tactics of this project are explored through the arrangement of collected historical data , whilst the overall strategy stems from a logistical inventory. This strategy utilises an inventory of data, and it is the surveying of this data that creates opportunities to address the elements of recovery, recollection, and remembrance and explore their relationship with the themes of movement and memory. Adaptive reuse strategies assemble new things from remnants and Harper concludes that "adaption" stems from the latin "adaptere", meaning to adjust and join (Harper, 2000).

The application of this strategy involves arranging historical data around a hotel and public house constructed in 1886 and variously known as, the Rob Roy Hotel, Rob Roy Tavern and The Birdcage. In utilising these facets, the project pursues an adaptive reuse strategy that addresses the complex layers of history that constitute the fabric of the hotel and surrounding neighbourhood. Relatively little explored in the developments that have taken hold of it, the Rob Roy, despite being 129 years old, is most well known for having been moved back and forward along Franklin Road to facilitate the construction of the Victoria Park Tunnel. Yet closer examination shows the Rob Roy is teeming with an under-recognised legacy.

Figure 1: Johnson, M. (2014). *Rob Roy Hotel*.

The current heritage interventions at the Rob Roy deal with historical artefacts and place relations in a cursory manner. The proposition for this project aims to re-establish the historical richness that is insufficiently incorporated in the existing intervention. The current narrative of the Rob Roy, tells a clear, colonial architectural story, but does not address the lived complexity of the hotel.

The Rob Roy Hotel was constructed for the burgeoning working class community of Freemans Bay at the mouth of the Wai-atarau Bay (Reflecting Waters)[1]. Located at the corner of Franklin Road and Drake Street, and to the west of the bustling commercial heart of old Auckland City, the public house and hotel provided a social nucleus, standing on the foreshore as a symbol of hospitality, familiarity and resilience. The historical importance of the Rob Roy is reflected through its heritage protection as a listed historic place. The hotel is featured on the historic places register by Heritage New Zealand as a "Category 2 historic place". Originally listed in November 1982, the building was registered for its importance as a place of social congregation, its ornate architecture and its service as a functioning public house for over 128 years (Jones, 2014).

The primary aim of this project is to establish a strategy that recovers lost memories, in particular, the lost memories of the Rob Roy hotel. Specially, the recovery and embodiment of these memories are taken to be akin to forces that have taken hold of the building. These forces are the situational vectors and transformations that have shaped the building and its experiences. Memories are intrinsically linked to these forces.

Figure 2: Sir George Grey Special Collections. (1863). *1863 map of the City of Auckland*. Retrieved May 16, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

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1   Campbell, N. (2005). Auckland's Original Shoreline. Auckland: Heart of the City

In order to access these memories, a detailed site analysis needed to be undertaken, one that understood its analytic task as a temporal one rather than an accounting for the given through the shallower lens of the 'now'. The first chapter titled "Ground Plan" introduces and addresses how a temporal analytic might be undertaken and what role history may play in design research. In this chapter I make the case for a particular design methodology, what I refer to as a surfacing of historical traces and signs onto a single registering plane or datum. The aim is a communicative plenum relatively unstructured by causality, chronology and hierarchies of significance. By recording and layering histories this way, I have aimed to uncover alternate or minor histories and patterns of occurrence and persistence otherwise overlooked.

In this I have drawn on the work of conservation specialist Nerida Campbell who addresses the local history of Freemans Bay, including the early occupation of the bay by Maori and the infrastructural and cultural shift from foreshore to industrial powerhouse. I have also drawn on critical and philosophical texts by M. Christine Boyer, Aldo Rossi, Gilles Deleuze and Marcel Proust to help to position and frame the processes for addressing the complex layers evident in the history of the Rob Roy. The collation of varying site materials including, maps, photography, drawings, building plans and figures works towards creating site knowledge as a kind of diversely populated field. With information arranged this way, the issue becomes one of reading the resulting field for lateral or transverse associations. Contrary to a totalising overview, the diffusion of hierarchy and expected fixity gives way to associational mobility and a potential traffic in signification and signs.

Nevertheless, I did imagine some overarching structure to this temporal gathering; for instance my research exploration considered three different history-types: social history, encompassing human events inclusive of colonisation, occupation, gentrification and other social transformations facilitated by the site; architectural histories including changes in built and urban fabric such as additions and alterations to the building and transformations in street pattern; and lastly geographical histories associated with the topographical manipulation of the site, manipulations including the shifts in the original foreshore, the construction of the Viaduct Flyover and the Victoria Park Tunnel. The first chapter will develop this methodology in detail.

To the extent that these three histories can be understood to fuel the explorative field of the research, the process of joining or reading into their contingent placement and overlap that resulted, I have thought of as a process of compaction. The occurrence of points of concentration or unexpected associational density became the key working sites for my design process, and were places where a process of explication or unfolding might be enacted.

In fact I have borrowed the notions of compaction (what can be understood as a sort of centripetal movement or implication) and explication (or what amounts to a centrifugal unpacking) from Gilles Deleuze's reading of Marcel Proust's A la recherche du temps perdu (In Search of Lost Time, 1871-1922). I will explore these notions further in the second chapter of this project.

In doing so I will consider the work of Maurice Halbwachs and Ronald Bogue as they expand on questions of temporality and history. Key in their thinking is the concept of signs and with it, processes leading to their decipherment and unpacking of signs. For Deleuze, as Bogue notes particularly, it is this unpacking that yielded new understanding or significance, which in turn creates new relationships between the past, the present and the future.

The third chapter of this project, titled "Pursuit of Essences", explores the concept of 'essences' and their implication for design are via the work of John Hejduk, Jonathan Danho and James McGregor. This chapter further considers the notion of the urban interior, considering the environs around the Rob Roy as broadly a field of all-encompassing within-ness for which memonic intensity and associational density are defining factors. Thinking of interiority as an expanded temporal field has made possible a way of designing that less relies on representing the past, than it entails the capturing of essences from which new interventions and forms may arise. Further, these essences are expressed through the medium of installation because this allows the multi-layered site memories to be embodied in a way that reflects their essence in an inherently mobile, interactive and sensory manner.

The exhibitory nature of these mediums aims to spark a dialogue between the experiencer and embodied memory, whilst their temporal qualities encourage a more powerful experience because they are communicated as fleeting moments and snapshots. It is the unexplored avenues of history that give this project its richness. In the case of the Rob Roy, the building underwent a comprehensive redevelopment that centred on restoring the interior to something like its original state, though not without severely truncating its historical valence.

The interior proper has been stripped of an incredible richness and left to portray its story in something like a shell of its former self. It is the missed opportunity for the reinstatement of the hotel's historical richness that this project seizes. The success of this project hinges on the ability for the memories and signs to be communicated in a historically meaningful, yet contemporary manner.

CHAPTER 1: GROUND PLAN

Historical Summary

In this chapter I will address the historical underpinnings of this project, including the history of the hotel and its environs and the detailed site investigation that resulted. At the epicentre of this project is a fascination, but also a perturbation, with current adaptive reuse approaches generally and with the Rob Roy hotel specifically. Apparent in most adaptive reuse strategies are appeals to superficial or restrictive attendances on historical facets, facets advanced as recognisable features or iconic *images* of historicity more or less succinctly cut off from any lived historical valence. For this reason it seemed necessary to start, not just with what was obviously historical at the Rob Roy, but with what had been historically occluded or what has remained unrecognised. At stake was the necessity for an in-depth summary of site history. Importantly, the Rob Roy Hotel sits at the centre of a complex nexus of site and social relationships; it is something like a pivot anchoring multiple surrounding neighbourhoods and collectives.

The hotel was designed by Edward Mahoney and constructed by Messrs, Cleghorn and Rosser for Samuel Jagger in the 1880s, to replace the original Rob Roy Hotel located at the corner of Drake and Centre streets. Due to safety laws in the Temperance movement, the Drake and Centre Streets hotel had been deemed incompliant with the local licensing laws. A replacement hotel, meeting the new regulations was opened at the junction of Franklin Road and Victoria Street West. It was designed and constructed as a three storied brick and mortar structure, with domestic functions occurring across all floors. As *New Zealand Herald* article from October 10th, 1885 championed the new hotel:

> "It will be three storeys in height, including basement, and constructed of brick, the basement storey of blue stone, with concrete foundations. The basement will be 7 feet 6 inches in clear, ground floor 14 feet, and first floor 12 feet 6 inches. It is intended to carry the present culvert right under the hotel and through the allotment, so as to have a perfect drainage system. The basement storey comprises kitchen, pantry scullery, store-rooms, beer and coal cellars and servant's dining-rooms. On the ground floor will be a bar (on street corner), three sitting rooms, serving room - latter has lift from basement. A commodious staircase gives access to the first floor. There will be a large sitting-room on the corner with oriel window, and nine bedrooms, bath-room, linen closet, &wc. The bar will be handsomely fitted up, and all the rooms on the ground floor have dados. The facade is to be in Italian style, pressed red brick with white stone facings, and the whole of ornamental design. It will be surmounted with a parapet with entablature." (Herald, 1885)

Figure 3: Richardson, J.D. (1890). *Rob Roy Hotel*. Retrieved April 03, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 4: Treacy Stevens, G. (1885). *Birds-eye view map of Auckland*. Retrieved April 05, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

The Rob Roy Hotel aimed to become the local 'watering hole' for the surrounding working class neighbourhood. The use of heavy timber to create a warm, intimate atmosphere acted as a compliment to the hotel's ornate facades. Unlike most period buildings, the hotel interior featured the inclusion of then modern technology such as a hydraulic lift for serving in the dining room, interior bathrooms and toilets, and the option of different, gender-specific bar areas.

Prior to the construction of the hotel and pre-European colonisation, the Wai-Atarau area was populated by the local iwi, with a Pa located at the northern tip of the bay. As Campbell describes, the area was teeming with local wildlife and vegetation, with the local iwi often perched along the banks of the Waikuta Stream (*Waters of the Reed*) picking Kuta reeds or fishing for eel from the Tunamau Stream. The original foreshore ran from the foot of College Hill in the west, along Drake Street and finished at the foot of Victoria Street in the east (2005, p. 2).
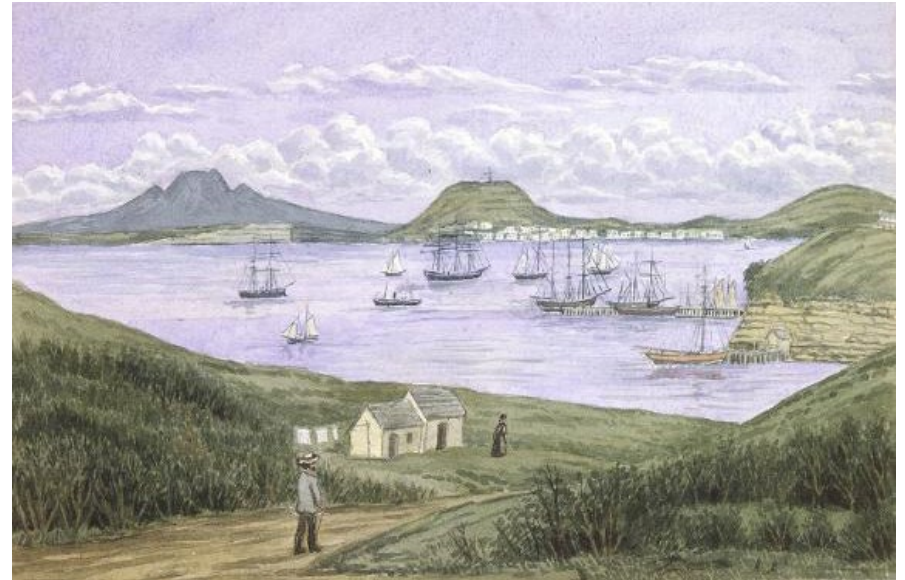

Figure 5: Eastwood, J. (1863). *Freemans Bay 1863*. Retrieved May 25, 2014, from http://natlib.govt.nz/recor ds/23144908?search%5Bpage%5D=2&search%5Bpath%5D=freemansbay

Figure 6: Richardson, J.D. (1880). *Auckland Harbour showing Freemans Bay*. Retrieved June 06, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Nevertheless, European occupation of the bay arose as a consequence of pressure on Commercial Bay - Auckland's initial settlement basin- further to the east; with an influx of trade and population growth, bays east (Mechanics Bay) and bays west (Freemans Bay) became key adjuncts to the city's expanson, with the densely vegetated foreshore becoming sites for productive industry. Being tidal and relatively shallow, the need for flat, easily traversed land saw the bays quickly transformed by land reclamation.

The creep of Freemans Bay into the harbour, initially entailed the creation of Patteson Street (Victoria Street West), and consolidation of the old foreshore for nine shipyards, three sawmills, a brickworks, asphalt works, iron foundry and glassworks. Concommitant with the new industrial activity, was the need to house the attendant workforce and thus the working class community of Freemans Bay came into being. Nine years after the construction of the Rob Roy, the Refuse Plant and Destructor were built just to the east of the hotel.

Figure 7: Richardson, J.D. (n.d). *Looking west from Acheron Point*. Retrieved March 28, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 8: Winkelmann, H. (1905). *Looking north east from the chimney of the City Destructor*. Retrieved August 13, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 9: Richardson, J.D. (1931). *Looking east from gas works in Beaumont Street*. Retrieved June 16, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 10: Sir George Grey Special Collections. (1921). *Auckland City Council depot, yard c1921*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll
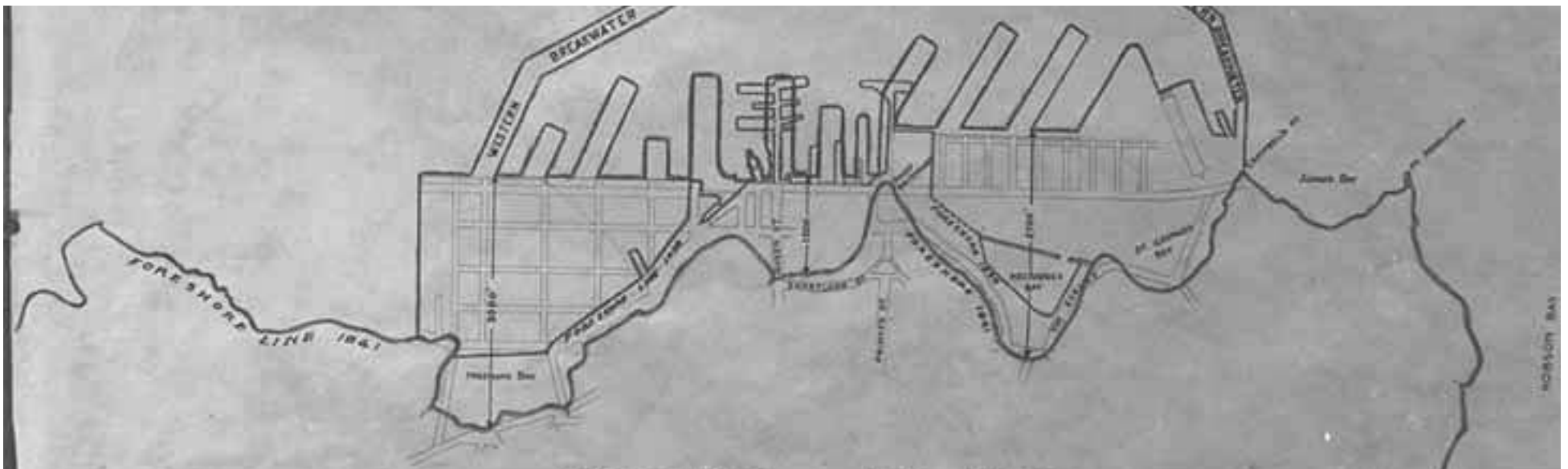

Figure 11: Richardson, J. D. (1910). *Map outlining the Auckland Foreshore*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Due to environmentally questionable businesses operating in the area, the neighbourhood soon became known as "Waipiro", which translates as "Stinking Water". But there was a social correlate too: Campbell writes that, Freemans Bay became known as a "centre of sedition, crime, prostitution and Union Activity" (2005). To combat this, the Council undertook a much larger reclamation, gifting the resulting land to the public in 1905 as Victoria Park. With the foreshore then 500 metres away, the Rob Roy continued in its role as a public house and focal point for the landlocked community. One example of this extended public role is evident in the hotel being used for key coronial inquiries in Freemans Bay between 1886 and 1925. Less salubriously, during the month of November, 1913 the hotel was temporarily closed, on suspicion that it was the rallying point for unhappy unionists.

On November 11th of that year, 1000 workers, lobbyists and union members marched past the Rob Roy commencing the 'Great Waterfront Strike of 1913'.In her text "*Urban Village: The Story of Ponsonby, Freemans Bay and St. Marys Bay*" (2008), author Jenny Carlyon describes the social transition during the next three decades. The Rob Roy survived the shift of the bay from industrial powerhouse to slum neighbourhood.

Figure 12: White's Aviation Ltd. (1936). *View of Auckland City and western waterfront area*. Retrieved June 17, 2014, from http://natlib.govt.nz/records/30652568?search%5Bi%5D%5Bsubject%5D=Victoria+Park

Figure 13: Price, W.A. (1913). *A protest march in Auckland during Waterfront Strike*. Retrieved June 15, 2014, from http://natlib.govt.nz/records/22878480?search%5Bi%5D%5Bsubject%5D=Waterfront+Strike%2C+N.Z.%2C+1913&search%5Bpath%5D=photos&search%5Btext%5D=waterfront+strike

However, this shift made the bay vulnerable in the 1960s to calls for transport progress (2008, p. 27). In 1965, the Viaduct Flyover was built as an arterial route that connected the newly constructed Harbour Bridge with the State Highway motorway system. The Flyover itself crossed adjacent to the hotel and overpowered its previous dominance of the street corner.

Figure 14: White's Aviation Ltd. (1961). *Victoria Park (motorway viaduct), Auckland*. Retrieved May 10, 2014, from http://natlib.govt.nz/records/22781505?search%5Bpath%5D=photos&search%5Btext%5D=victoria+park

Figure 15: Dubois, N.M. (1973). *Rob Roy Hotel c1973*. Retrieved June 03, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 16: White's Aviation Ltd. (1965). *Freemans Bay, Victoria Park, Auckland*. Retrieved May 10, 2014, from
http://natlib.govt.nz/records/23219417?search%5Bpath%5D=photos&search%5Btext%5D=victoria+park

Figure 17: White's Aviation Ltd. (1966). *Freemans Bay, Auckland*. Retrieved May 10, 2014, from http://natlib.
govt.nz/records/22695960?search%5Bpath%5D=photos&search%5Btext%5D=freemans+bay

About this time too, the Rob Roy changed ownership, and in 1968 underwent its first major refurbishment. In a bid to 'modernise' the public facilities, a single storey addition was added to the eastern side of the building. This addition housed a mixed drinking lounge to incorporate a drinking space for men and women, which had previously been segregated. This renovation also included an 'off-license' Bottle Department with the whole complex being renamed the Rob Roy Tavern. At the rear of the building, a motorway off-ramp was built, which further impinged on the buildings footprint and served to isolate it from the urban context it had been previously integral with.

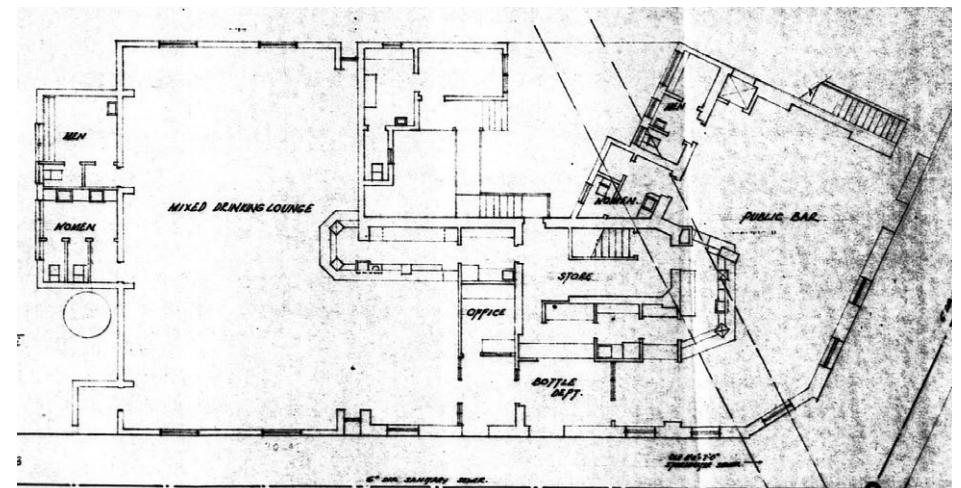Figure 18: Auckland City Council. (1960). *Rob Roy Hotel, Freemans Bay*. Retrieved July 22, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 19: Auckland City Council. (1968). *Alterations and additions to the Rob Roy Hotel, Auckland for Hancock and Co Ltd*.

As the social demographic of Freemans Bay shifted once again, the Rob Roy similarly transformed. While the migrant Pacific Island population were slowly priced out of the neighbourhood with rising property values, the gentrification of Freemans Bay had begun. In 1980, the Rob Roy Tavern was sold by Hancocks and Co. to restaurant magnate Tony White, and former Auckland mayor, John Banks. The businessmen felt that the Rob Roy complex needed to reflect the new social standing of the area and set about doing away with its working-class associations. This transformation included a complete refit of the ground floor bar and dining areas, conversion of the first floor bedrooms into offices and the creation of an outdoor terraced dining area, complete with pergola roof. To complete the transformation, the Rob Roy was renamed too, becoming known as the Birdcage Tavern, a stark demarcation from its industrial heritage.

Figure 20: Auckland City Council. (1986). *The Birdcage, 133 Franklin Road, Freemans Bay*. Retrieved July 22, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll
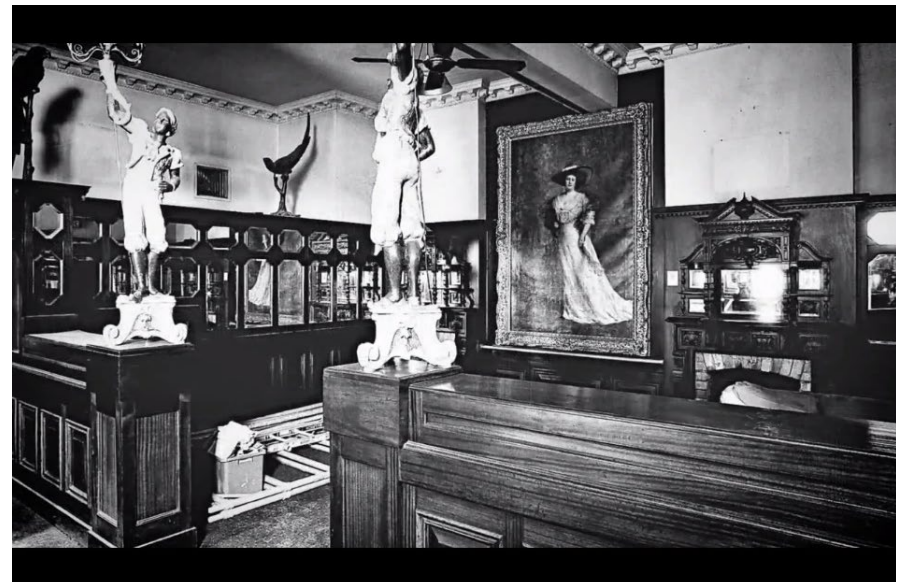

Figure 21: Victoria Park Tunnel. (2009). *Still of The Birdcage interior*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

26

Figure 22: Victoria Park Tunnel. (2009). *Still of The Birdcage interior*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw
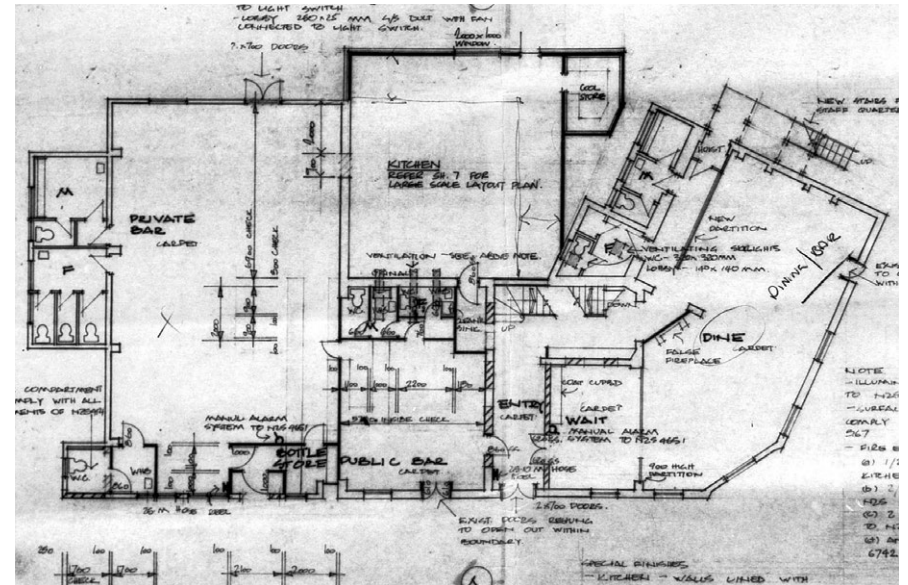

Figure 23: Auckland City Council. (1981). *Rob Roy Hotel/Tavern, Freemans Bay*.

Figure 24: Victoria Park Tunnel. (2009). *Still of The Birdcage interior*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

27

The hotel operated as the Birdcage Tavern and Bar until 2002, when the complex was sold to the New Zealand Transport Authority. Yet prior to the building's closure in 2009, Russel Green opened 'Shanghai Lil's' in references to a "1930's Chinese Opium den" and offered a unique cabaret/lounge venue that, included piano, drag and live jazz band performances. Pointedly Shanghai Lil's aimed to echo "classic and quite camp 1930s show-biz themed musical movie called Footlight Parade starring Jimmy Cagney and Joan Blondell (Hart, 2010). Despite regular patronage by a loyal crowd of followers, Shanghai Lil's was forced to close in 2009 when NZTA announced the construction of a northbound tunnel underneath Victoria Park. The future of the building was in doubt for some time and it was only with substantial community and professional pressure that it retains its original site placement.

Nevertheless, the $440 million tunnel project, required the Rob Roy to endure the separation and demolition of its basement, so it could be shifted 44 metres south, and then returned to its original location on the tunnel's completion. On cue, the hotel was successfully disconnected from its basement and began its shift up Franklin Road on August 31st, 2010, and was then returned to its original location on April 13th. It was shifted using a series of hydraulic rams coupled to four concrete runway beams that worked in conjunction to slide the building in both directions. On return, the hotel now came to sit over the southern tunnel entrance, and as part of a series of community/cultural incentives undertaken by the NZTA to mitigate the effects of the roading project, the Wai-Atarau Plaza to the north, was formed. At the rear of the building a relocated sewer and stormwater drain, whose fall to the sea had been compromised by the tunnel, was installed and subsequently 'landscaped'.

Figure 25: Otago Daily Times. (2010). *Historic tavern on the move*. Retrieved October 22, 2014, from http://www.odt.co.nz/news/national/123876/historic-tavern-move

Figure 26: Stuff.co.nz. (2011). *Old Rob Roy Hotel needs new owner*. Retrieved July 17, 2014, from http://www.stuff.co.nz/auckland/local-news/5177944/Old-Rob-Roy-Hotel-needs-a-new-owner

28
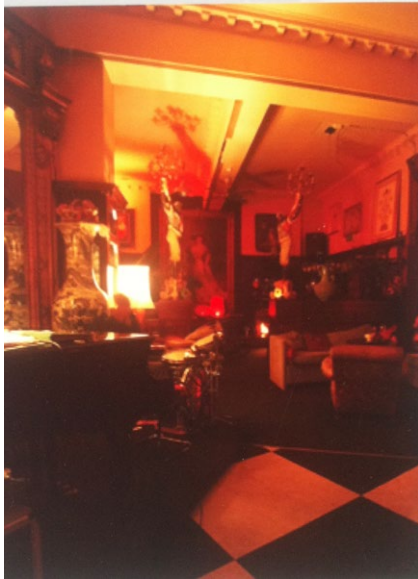
Figure 27 and 28: Port Group. (2011). *Slowest Pub crawl ever wall graphic*. Retrieved September 18, 2014, from http://www.portgroup.co.nz/news/robroy

Figure 29: New Zealand Transport Authority. (2010). *Rob Roy Hotel on its way to temporary foundations*. Retrieved June 04, 2014, from http://www.nzta.govt.nz/projects/victoria-park-tunnel/gallery-2010.html

Figure 30: New Zealand Herald. (2010). *TImelapse of Rob Roy pub being moved in Auckland*. Retrieved August 08, 2014, from https://www.youtube.com/watch?v=NXeM3LWOPOI

Figure 31: Stuff.co.nz. (2011). *Old Rob Roy Hotel needs new owner*. Retrieved July 17, 2014, from http://www.stuff.co.nz/auckland/local-news/5177944/Old-Rob-Roy-Hotel-needs-a-new-owner

SITE TRACERY

As the social, geographical and historical dynamics of the Freemans Bay community continue to transform, the Rob Roy Hotel remains as something like an enduring marker in this ever-changing suburb. In her book *"The City of Collective Memory"*, Christine Boyer writes:

> "The history book of what cities have become, of all that they might have been or once were, have been blended and shuffled by time into changing patterns that always contain a trace of their otherness.(1994, p. 39)

Boyer believes that cities are in many respects, living memorials. Despite the advent of new architecture and infrastructure, a city's past persists and impacts on the experience of it. Yet in times of substantive progress and change, Boyer recognises a disintegration in the coherence of the collective memory of place. Collective memory is particularly indexed to built fabric and is central to any group's experience of a place (Halbwachs, 1992, p. 3). The consequence of a breakdown in this fabric is a fragmentation in collective identification and recognition of a place. On the other hand, Boyer recognises that fragments themselves may reawaken memories, thus allowing the experience of city places to institute imaginary connections and identifications (1994, p. 19).

Every time a building is repurposed, renovated or demolished, these changes release various fragments pointing to older forms of occupation, construction and modes of being in place and in community. Yet Boyer, while arguing for a restoration of the coherence of these historical fragments, eschews nineteenth century appeals to monolithic, linear historical narratives. Instead, she favours the recovery of diverse histories that render the city's memories immediately tangible if not universally subscribed to. This project mirrors this aim, finding that there needs to be a more coherent recognition of complex historical memories that remain representative of the societal influence on a city's spaces and architecture.

Throughout the various stages of metamorphosis a building or form may endure. Architect Aldo Rossi believes that this ever-evident evolution of cities calls up the importance of accumulated history, and what he refers to as enduring elements or permanences (1982, p.53). Even when a building no longer operates as it was originally intended, it's persisting features and spaces speak of a longevity active in the changes that may come to subsume it. Rossi describes these persisting building types as urban artefacts (1982, p 57). In "*The Architecture of the City*",(1982) Rossi explains that "In an urban artefact, certain original values and functions remain, others are totally altered; about some stylistic aspects of the form we are certain, others are less obvious" (1982, p. 64).

Hence alteration of these urban artefacts retains a historical depth Rossi uses the Italian basilica as an example of such an urban artefact. He writes, "one is always surprised by the multiplicity of functions that a building of this type can contain over time and how these functions are entirely independent of form (1982, p. 88). Much like Rossi's basilica the renovations and transformations of the Rob Roy reveal a temporal persistence.

For every addition, demolition, and refurbishment the Rob Roy Hotel has experienced, the physical layers of history are built upon the previous layers, and begin to interweave, thus creating a palimpsest.[2] Similarly, the extent to which an urban artefact can weather the effects of time is due to the extent to which their social or architectural utility and merit is recognised. Similarly, the persistence of urban artefacts is dependent on their material construction. Certainly, structures like the Rob Roy Hotel have survived due to the quality of their construction but also because they have acquired cultural value and legislative protection, no less than commercial utility.

2   A 'Palimpsest' acts as a recording device that reveals the realities of the built past. He describes it as "A piece of parchment that has been scrubbed and reused, a wall of graffiti, a concept passed on and manipulated by each person who contributes to it, an architecture that has been changed by an inhabiting culture, the culture itself as it progresses through time and necessarily alters itself in order to survive." (Ashton, 2007)

MULTIPLE HISTORIES:

The neighbourhood of Freemans Bay itself behaves as a 'palimpsest', comprised of complex social, geographical, historical and architectural elements though in many respects this is a community fragmented and driven by the infrastructural changes put upon it across the last 100 years or more.

The Rob Roy Hotel itself can be thought of as the one element anchoring and connecting these elements. Importantly, the hotel and surrounding neighbourhood has a rich history that can be encapsulated in three over-arching histories as suggested above - social, architectural and geographical. Across these fields the complicated mosaic of historical data is found.

Social histories for instance encapsulate and record cultural events and experiences, such as shifting social demographies. Alternatively architectural histories include the changing the nature of the Rob Roy and other built and urban forms in the area. Geographical histories encompass the topographical and landform shifts defining the site, including land reclamation, foreshore relocation and topographical manipulation.

There has been extensive documentation conducted on these historical arenas for the Rob Roy and Freemans Bay area. Since the city's inception, aspects of the social, architectural, geographical, cultural and even political history have been recorded, but remain somewhat disjointed (Carlyon, 2008, p. 75). The foundations of this project begin with the task of gathering and synthesising the otherwise disjointed historical accounts. An object only obtains a history when that object or surrounding conditions are altered. As blogger Kevin Ashton writes:

> "The world we live in is not immortal—everything has an eventual end—and it is because of this that change defines our world. It is obvious that without something that is originally new, nothing can become old—but it is also true that without the destruction of the old, the new could not possibly come into being." (2007)

These alterations and changes yield the most interesting historical information. Yet it is important to note that these site histories impact on one another in a variety of ways. For example, the social colonisation of the area in the 1850s introduced a new populous to the area which drastically altered the pre-European way of life. New social and geographical manipulation demanded altered uses of the site, which in turn caused geographical alterations, including the demolition of the foreshore, and reclamation of the harbour to create a 'breathing space' for the bustling commercial heart of Auckland (Campbell, 2005, p. 3).

Figure 32: Richardson, J. D. (1880). *Looking north east over Freemans Bay to the Auckland Waterfront*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 33: White's Aviation Ltd. (1936). *View of Auckland City and western waterfront area*. Retrieved May 10, 2014, from http://natlib.govt.nz/records/22695960?search%5Bpath%5D=photos&search%5Btext%5D=freemans+bay

The physical layers of Freemans Bay history have been documented in a variety of manners. Photographs of the neighbourhood, drawn together offer a timeline by which the multiple histories can be witnessed. Documentation of the area also exists in the form of sketches and newspaper reports. Each of these methods of recording creates a culturally rich experience. Period sketches provide an opportunity to observe the Pre-European habitation of the site. Prior to the introduction of photographs, sketches were used to depict a scene.[3] Additionally, newspapers are a great alternate method of recording histories, because the text gives an insight into the prevailing ethos of the writer, no less than the events they depict. They allow a kind of experiential journey to be embarked on.[4]

However, arguably the most crucial method for recording the history of the site is cartography. Cartography provides an opportunity to measure various site conditions as they vary from one document to another. Topographical maps incorporate a variety of conditions including social, architectural, geographical, political and geological information, and condense it on one surface.

3   Sketching has a more visceral quality and this is because it is essentially a trace of the act of looking. Whereas a photograph captures a frozen moment and a certain preoccupation with framing, sketching has a litmus-like effect that is akin to the notion of imprinting. In theory

this effect means that the individual has a more imaginative interaction with the image.

4   Newspaper articles and reports, as a mode of mass communication relies on the individual to construct the image with their imagination, and indeed the inclusion of print images only came later on with news journalism. While a photograph or sketch allow one to

observe a given visual experience, text allows the individual to project their own experiences.

Figure 34: Kinder, J. (1860). *Drawing by John Kinder looking east over Freemans Bay, 1860*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

YESTERDAY, about nine o'clock, two little boys, Louis Black (aged eight) and David Roach (aged nine) went for a bathe in the harbour just off the reclamation wall in Freeman's Bay. Black got out of his depth, and was drowned before aid could be obtained. Roach raised an alarm and a man named Jeremiah Flynn went out in a dingy and recovered the body, which was still floating, but life was extinct. The body was taken to the residence of deceased's father, Mr. Geo. R. Black, of Ireland-street, to await an inquest. Dr. Philson will hold an inquest to-day, it is understood, at the Rob Roy Hotel. The drowning of Black is the second case of a lad losing his life by drowning in Freeman's Bay.

Figure 35: New Zealand Herald. (1894). *A BOY DROWNED AT FREEMANS BAY*. Retrieved November 17, 2014, from http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&cl=search&d=NZH18940310.2.24&srpos=6&e=-------10--1----2louis+black--

While maps offer an apparent simplification of the given, they embody a difficult and open field.[5] In this project, cartography has served as a convention and platform for collating, not just the immediately given, but various historical conditions. This process began with the layering of the multiple recorded histories. The first iterations of this process were conducted with a combination of topographical cartography ranging from 1860 through to present day. Each of these maps was coupled with a theme, with the first map coinciding with the theme of 'status quo'. This theme represents the pre-existing nature of the site and behaves as a base reference for the remaining thematic maps.

This c1860 map in figure 36, highlights the location of the original foreshore, revealing the pre-European configuration of the Bay. While it depicts the site before the construction of the Rob Roy, evident are the small demarcated plots that highlight the modest, early settler use of land. This image captures the site in its most elementary form, and acts as a datum upon which the remaining maps are overlaid. The next map c1890 depicted by figure 37, addresess the Rob Roy's introduction to the site and begins to expose how colonial occupation began to transform the area. Important features include the demarcation of the original foreshore, and the articulation of the new foreshore. This map combines the theme of 'occupation' with the city layout to display the neighbourhood's transition into the industrial adjunct of the city centre.

5   In Map as Art, Katharine Harmon writes that maps "can lead to different destinations: places turned upside down or inside out, territories riddled with marks understood only by their maker, realms connected more to the interior mind than to the exterior world." (2009) Harmon believes that maps can communicate all natures of information at a deep level, she

also believes that maps are a "happy combination of information and illusion".

Figure 36: Johnson, M. (2014). *1860 'Location' map*.

Figure 37: Johnson, M. (2014). *1890 'Occupation' map*.

The following map exhibits the introduction of a certain 'loss' with the 1905 city plan depicted in figure 38. Central to it is the loss of the foreshore. The next map in the sequence communicates the c1920 'industrial' nature of the site. as depicted by figure 39. This image accentuates the concept of industry through the highlighting of buildings whose operations accord with this theme.

Figure 38: Johnson, M. (2014). *1905 'Loss' map*.

Figure 39: Johnson, M. (2014). *1920 'Industrialisation' map*.

The following c1965 map introduces the theme of 'intensity' to the site as addressed by figure 40. This map demonstrates this intensity via shadowing. The heavy nature of the shadowing is cast as a representation of the volume and weight imposed on the Rob Roy by the Viaduct Flyover.

The final 2015 map in the sequence combines the theme of 'manipulation' with the site in its present form as demonstrated by figure 41.

The manipulation of the ground is depicted by the heavy lines that demarcate the entrances of the tunnel, coupled with a dashed line that tracks the progression of the tunnel underneath Victoria Park. The different line-weights demarcate the various incisions made into the landscape, and expose the juxtaposition established by the importance of the tunnel as a major road network to the populated plots of land.

The themes addressed in these maps exemplify an initial way of responding and connecting to the site via their combination. They are the first attempt at engaging with the historical data in a conceptual organised manner.
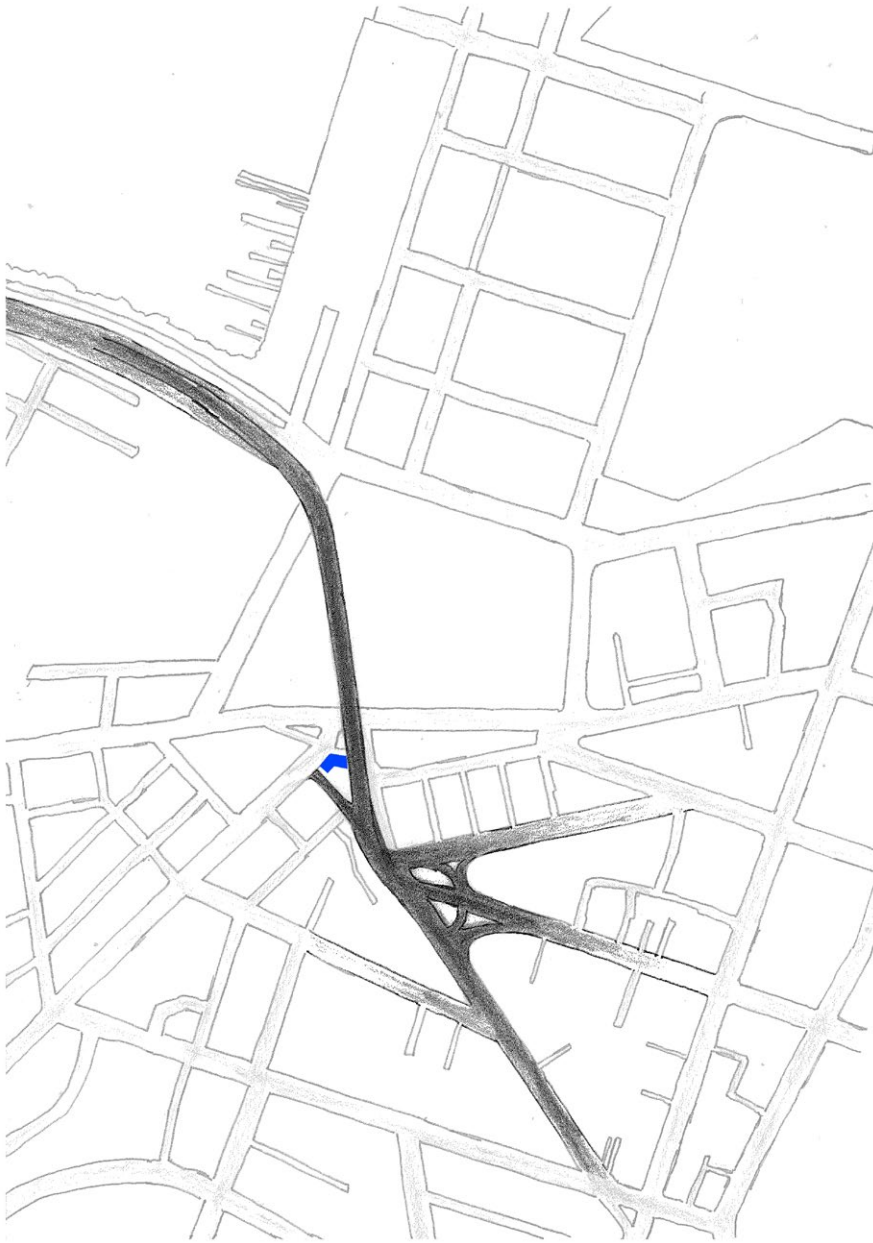
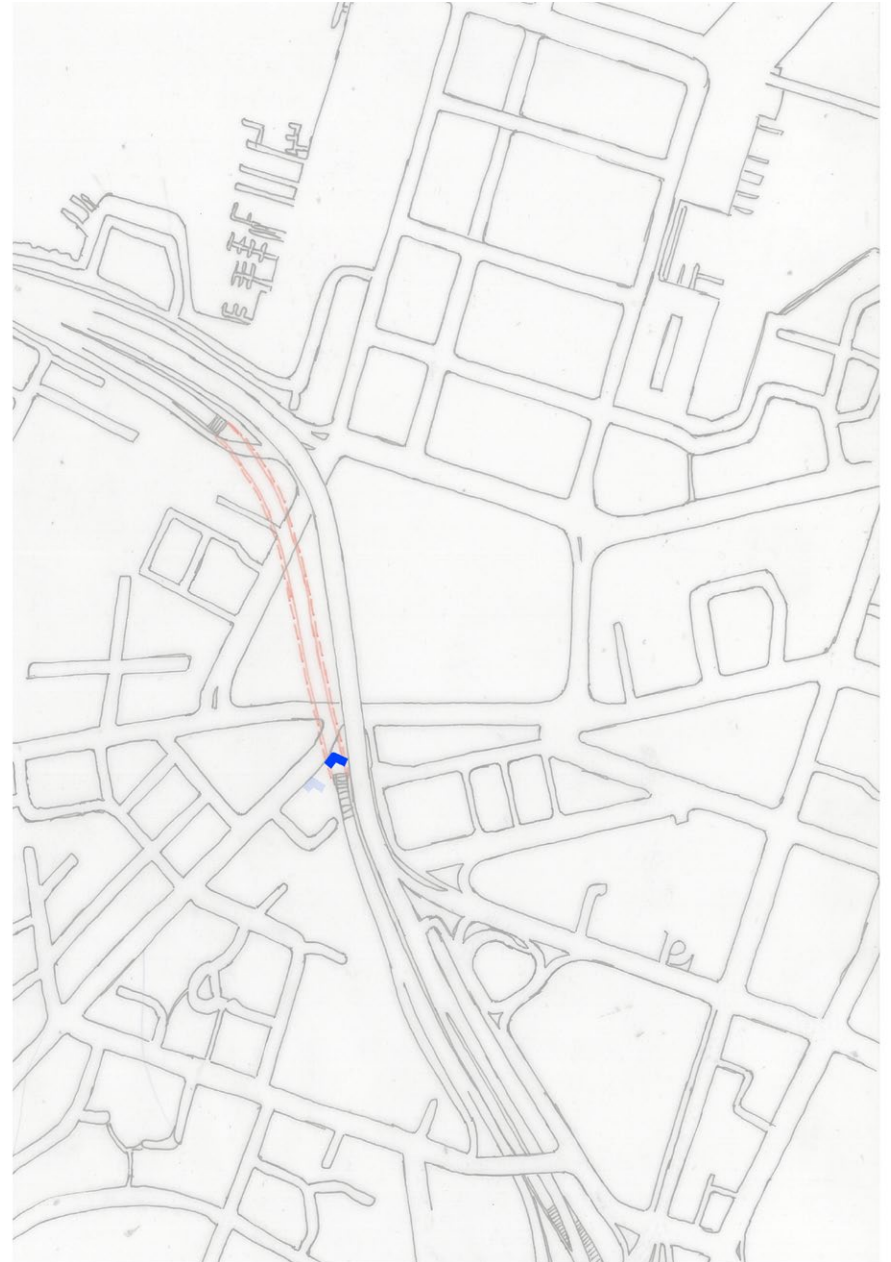Figure 40: Johnson, M. (2014). *1965 'Intensity' map*.

Figure 41: Johnson, M. (2014). *2014 'Manipulation' map*.

41

Figure 42: Johnson, M. (2014). 1860-*2014 layered theme map*.

COMPACTION: THE CO-EXISTENCE OF LAYERS

The method of historical compaction pursued by this project has entailed drawing together on one interconnecting plane the plethora of historical data sources as they relate to the social, architectural and geographical factors. The compaction of these historical layers creates an opportunity to synthesise information. As indicated above, the key vehicle for this process was a cartographic one in which a detailed scale site map was created. This document began with the communication of foundation information and the highlighting of prominent site events and markers. This information consisted of existing site conditions, such as the location of the Rob Roy Hotel, surrounding architecture and foreshore locations.

There is a diagrammatic intensity near the Rob Roy Hotel because the building itself acts as the nucleus of the bay, fostering linkages to a variety of social, architectural and geographical elements. This document also incorporated a series of site progression drawings, circulation flows and sites of significance. The compaction of information is also evident in the way the information is laid out. Various diagrams and information overlap each other to demonstrate their equal importance. At stake in the process was the positing of a certain historical flattening out or equilibrium that, overrode pre-existing hierarchies of significance. This process assumes that no single era should be valued over another but that decade by decade a synthetic richness can be recognised. In the following chapter it is the potential realised in this strategy of compaction that will be explored.

Figure 43: Johnson, M. (2014). *Compacted historical data diagram*.

43

CHAPTER 2 : EXPLICATION

In this chapter, I foreground the process of decipherment through an adaptation of the notion of "signs", introduced by Gilles Deleuze in *Proust and Signs* (1972). French philosopher Deleuze elaborates a theory of signs in his consideration of Proust's *In Search of Lost Time* (Enright, Scott-Moncreiff, & Mayor, 1992). What Deleuze saw in Proust's encounter with the past was a quest or search for knowledge, a knowledge orientated towards the future redeployment of traces of the past (p. 4). To learn anything, Deleuze asserts, it is necessary to see in things or situations a complex of signs that are capable of being unpacked or explicated.

> "To learn is first of all to consider a substance, an object, a being as if it emitted signs to be deciphered, interpreted. There is no apprentice who is not «the Egyptologist» of something [...] Everything that teaches us something emits signs; every act of learning is an interpretation of signs or hieroglyphs". (1972, p. 4)

Moreover, to the extent that signs are hieroglyphs, they resist ready decoding and hence any engagement with them must be understood as a kind of apprenticeship into the complexity they harbour. Yet this complexity can be understood as giving rise to four particular categories in Proust: "worldly signs", "signs of love", "sensual signs" and the "signs of art" (1972, p. 11). Despite these types of signs embodying different information and experiences, they share the same decoding characteristic.

As Ronald Bogue writes: "contents of signs are enfolded within them, rolled up, compressed, disguised, and to interpret signs is to unfold them, to *explicate* them" (2001, p. 16). The "unfolding" of signs, is a crucial part of the process of exploring the potential of the Rob Roy Hotel because it allows one to begin to decode the complex nexus of material and associational forces existing in historical traces linked to the hotel. Taken as so many signs, these traces when explicated point towards future uses. Most importantly, the deciphering process creates the possibility of multiple correlations between various historical layers. These correlations pave the way for reading laterally between the social, architectural, and geographical makeup of Freemans Bay.

In this way drawn interwoven layers create a series of significant moments. These moments were the culmination of collected data that became lines of inquiry for further interpretation. In this project, an important moment was revealed in the overlapping of the original foreshore line as it crossed the existing Franklin Road axis as demonstrated by figure 45**.** The demarcation of these lines highlighted the intersection of the past with the present. This intersection also highlighted the importance of the Franklin Road axis. This line acts as a reference point for the building. It is the angle that the building slid along when moved for the tunnel, and it is the angle orienting aspects of the Plaza. The continuation of this line also signified the mobility of the Rob Roy. In a sense it becomes the only remaining feature anchoring the building, given that the basement was demolished and the hotel effectively floats on a surface with marginal depth (the tunnel all but having evacuated the ground).

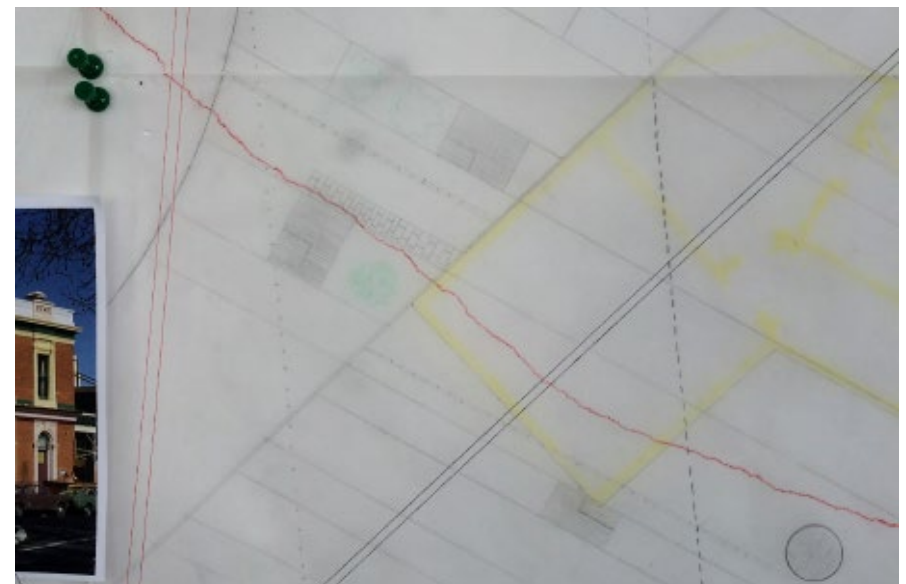Figure 44: Johnson, M. (2014). *Compacted historical data diagram*.

Figure 45: Johnson, M. (2014). *Detail of overlapping lines from the compacted historical data diagram*.

Figure 46: Johnson, M. (2014). *Rob Roy floor plan as nucleus of compacted historical data diagram*.
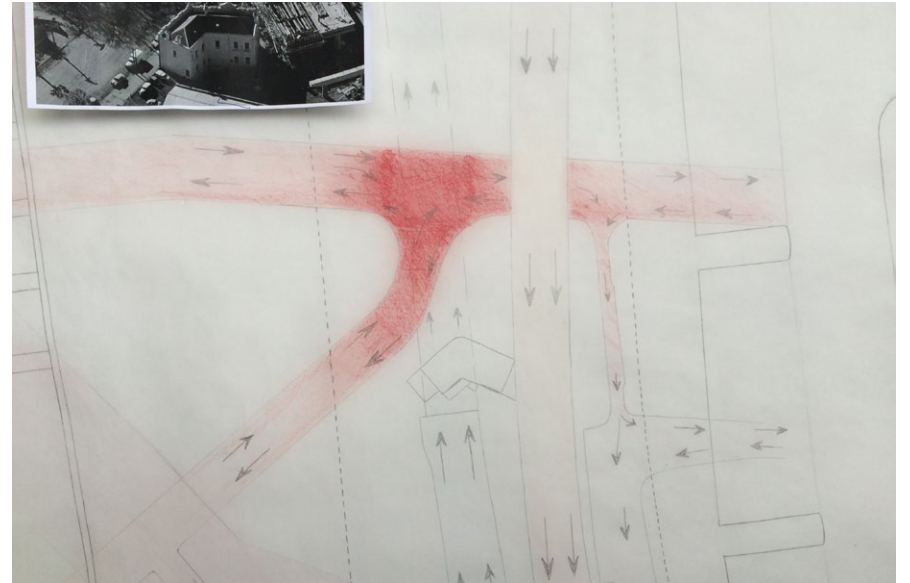

Figure 47: Johnson, M. (2014) *Detail of traffic flow intensity.*

Figure 48: Johnson, M. (2014). *Detail of industrial buildings overlayed with original foreshore.*

MEMORY AND MOVEMENT:

The Rob Roy Hotel- itself one of the oldest remaining buildings in the area- persists as a locus for memory in the Freemans Bay area. Memories are reconstructed narratives of previous events, that are reinterpreted in a different manner with each incarnation. These incarnations accumulate additional information and experiences that overlay earlier memories, which in turn create a complex palimpsest of the past. Despite the fact that memories occur individually, their true impact relies on their ability to be shared collectively. Sociological theorist Jeffrey K. Olick discusses this concept in "*Collective Memory: The Two Cultures*" (1999). He argues that shared memories can be viewed as effective markers of social differentiation (1999, p. 57) and that individuals recognise, recall and localise their memories best when surrounded by others (1999, p. 86). In turn, this shared memory experience contributes to a richer narrative experience of the particular object or place.

Figure 49: Johnson, M. (2014). *Rob Roy corner entrance.*

The primary role of the Rob Roy as a public house/hotel allowed it to be a space particularly redolent for the generation and accommodation of collective memories. Fundamentally, memories exist as a method for acknowledging or remembering an event or object that no longer exists in its original form. The collective grouping of memories take on a more concrete role because the accumulated mass of memories solidify in objects of significance. French philosopher, Maurice Halbwachs, who is recognised as the founder of the notion of "collective memories" argues that the preservation of memories occurs across time, not as a simple repository that collects everything, but as a generalised "*imagos*" indexed to the social contexts occurring around them (1950, p.13). The "*imagos*" embodies the shared and in some sense abstracted depiction of experiences.

On the other hand, Christine Boyer argues that the nineteenth century demonstrated a breakdown in the communality of shared experiences. Increasingly emptied of long standing traditions, the century is marked by the emergence of a fragmented and disconnected world (1994, p. 130). With the erosion of lived continuities themselves tied to the cyclical characteristics of time - what resulted were a plethora of fragments related to a fast disappearing world, the collection of which, in some sense, stood as compensation for the crisis of memory that ensued with industrialisation. Reading Walter Benjamin, Boyer recognises in this truncated memory and the fragments it engendered a drive to construct grand narratives of sequential change that became compensatory, "official histories" (1994, p. 130).

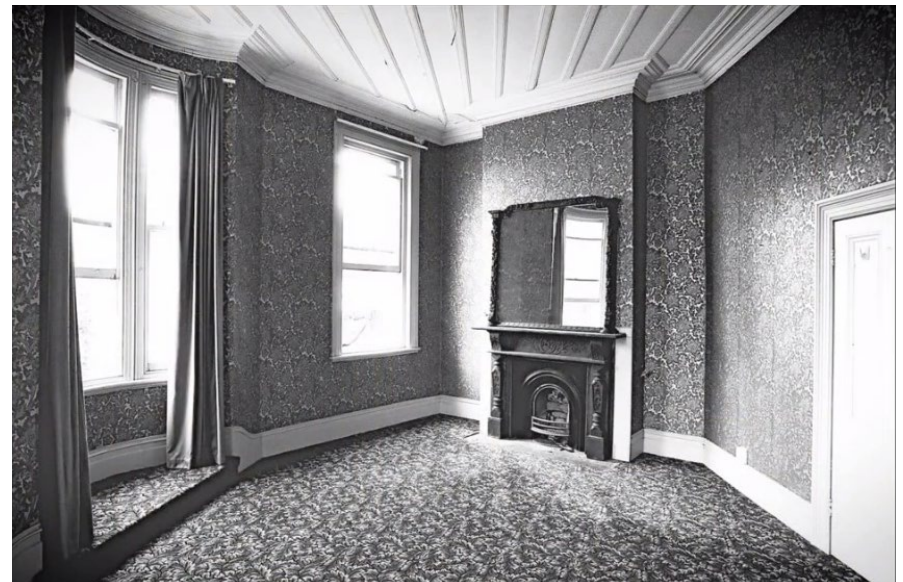Figure 50: Johnson, M. (2014). *Rob Roy ground floor bar area.*

Figure 51: Victoria Park Tunnel. (2009). *Still of The Birdcage first floor reading room*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

Benjamin himself argued for the falsity of these totalised views, precisely because they failed to recognise the lived complexities of time, with a small aggregate of artefacts representing vast stretches of time. Certainly it is this summarisation of historical scenarios that this project aims to undo, and at some level the Rob Roy's heritage, to the extent that it is recognised officially and legislatively, accords with a certain monolithic narration, one that over-emphasises the building's external appearance. This project aims to surfacre through the compacting and explicating signs a kind of 'truth-seeking' that is neither definitive nor fixed.

For Deleuze, what this type of truth-seeking uncovers or reveals is the action of essences. An essence in that context conveys the qualitative differences inherent in situations rather than being something that defines a sameness over time. If for Deleuze "qualitative difference" are more ephemeral, than empirical or material differences (1972, p. 41). This project aims to establish as a means for reinstating a communal collective memory for the Rob Roy Hotel based on such ephemeral materials.

MOBILITY OF MEMORIES:

The suburb of Freemans Bay, has experienced a tremendous progression from its colonial roots to becoming integrated with post-industrial society. This has entailed a shift from manufacturing and industrial production to hospitality and servicing. This progression of the suburb can be tied largely to the shift in local economics and demographics. Once Victoria Park had been created, the industial foundations of the suburb followed the shifting harbour edge out to the Log and Tank Farms of the Wynyard reclamation. As a consequence, the neighbourhood was left without a sustaining infrastructure and increasingly was left to service adjacent city areas.

This in turn lead to migrant populations who sought refuge in the slowly transforming Freemans Bay at a time when middle class and affluent residents, enabled by the developing motorway system, retreated to the city's periphery. Yet this refuge was short-lived, as the neighbourhood was subject to gentrification with the re-evaluation of inner city living. Despite these shifts, the Rob Roy has remained as an icon of Freemans Bay, one that has evolved in parallel with the surrounding neighbourhood. Perhaps the most profound change to the hotel was the demolition of its basement in 2009. The building remained stable when the foreshore was gradually shifted beyond its reach.

Figure 52: Auckland City Council. (1964). *Showing properties at 4-6 Drake Street*. Retrieved May 04, 2014, from http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll

Figure 53: Johnson, M. (2014). *Showing properties at 4-6 Drake Street.*

The hotel defiantly stood its ground when the Viaduct Flyover established itself as a permanent shadow over the site. However, the hotel's relationship with its surroundings changed significantly with the demolition of the basement. This destruction severed the building's connection with the ground. Despite sitting on a new concrete pad, the building was no longer anchored to the area, thus rendering the Rob Roy a mobile object.

These changes have no less marked the interior of the hotel. Numerous alterations were carried out across the decades in order to renew the hotel's appeal. These included installing a dedicated women's lounge in 1958 and a mixed drinking lounge in 1968. As previously mentioned, the Rob Roy underwent a major internal renovation in 1981, which included changing its name to The Birdcage. Perhaps the most important renovation, this fitout included the removal of the existing interior fittings, and replacing them with a new interior comprising a demolished pub from the United Kingdom that Tony White arranged to have shipped via container. During the 1980s, White was famed for purchasing entire public house interiors, packing them into containers and shipping them to New Zealand for a range of hospitality businesses. Such was the fate of the Rob Roy, which effectively lost much of its previous identity. Hence, the inside-outside demarcation that might ordinarily define such public house architecture has given way to a kind of mobile or transitory interiority, in fact, an interiority that can be imagined to span extended distance, indeed a global displacement.

Figure 54: Victoria Park Tunnel. (2009). *Still of the seperation of the Rob Roy from its basement*. Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw
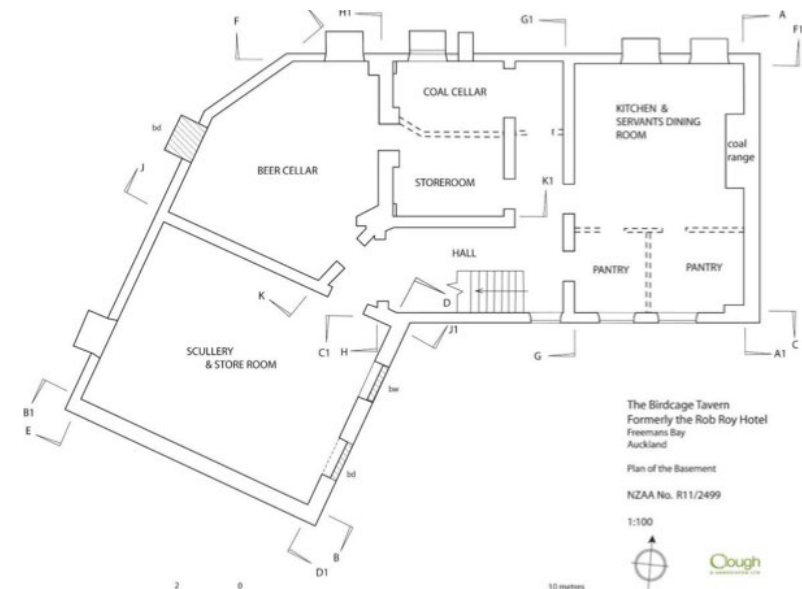

Figure 55: Clough and Associates. (2012). *Basement floor plan*. Retrieved April 19, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw

With this in mind, I have considered the interior of the Rob-Roy to behave as something like a locus where the most intense memories have occured. However, the rich nature of these memories extend beyond the boundary of the hotel walls themselves; they overflow into the surrounding areas including the plaza and carpark, but include or are indexed to the slide outward of the shoreline itself. This overflow embodies the lateral conversion of the site into an urban interior, and with it I aim to establish the implications of such urban interiors.
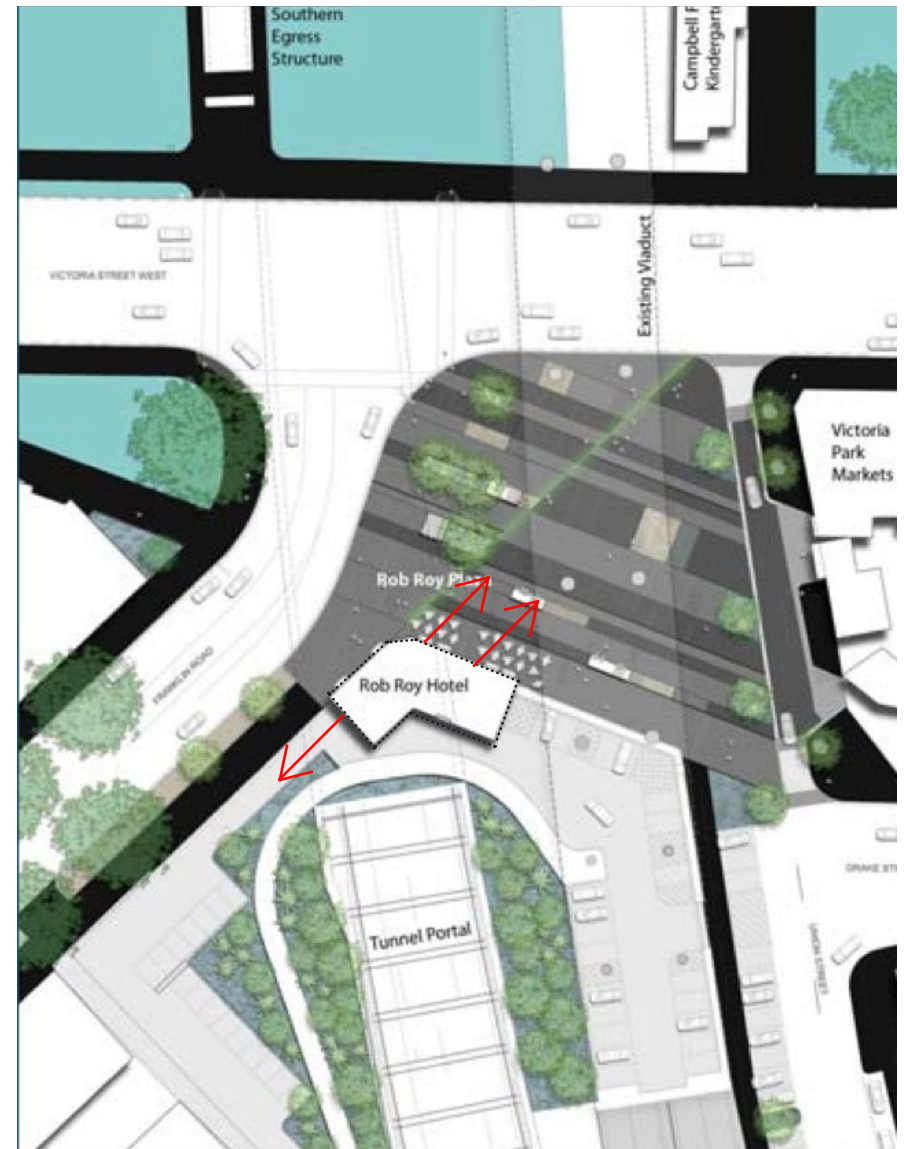

Figure 56: New Zealand Transport Authority. (2011). *Rob Roy Plaza plan*. Retrieved June 08, 2014, from http://nzta.govt.nz/projects/victoria-park-tunnel/docs/rob-roy-plaza.pdf

CHAPTER 3: THE PURSUIT OF ESSENCES

In this chapter, I expand on the notion of the essence and outline the design elements of this project. The issue of mnemonic intensity centres the design strategy pursued in this project. The memories and experiences forged in and around the Rob Roy Hotel will be explored through a series of metaphoric actions. These metaphoric shifts give rise to 'essences'.

In his paper "*Mall, Memory, Morpohology: Fragmenting, Adopting an Obsolete Building Type*", architectural theorist, Jonathan Danho, asserts that memories attach to certain spaces allowing individuals to synthesise memories at a more significant level (2006, p. 12). Much as Olick sees collective memory anchored in certain prevailing *imagos,* Danho sees memory achieve a greater sense of depth and gravitas via place-relations. The localisation and situation of a memory is integral to its experience, drawing on existing factors to enrich its recollection. In the case of the Rob Roy, memories of social occupation will be vested most strongly with the building's interior, yet this is the insideness which is most starkly absent. Nevertheless, traces remain that are suggestive enough for anchoring design responses in what can be considered gestural essences - entrying at a corner, standing in the (men's) public bar, sitting before a fireplace or below the visual threshold defined by a high sill, sensing a basement below a dummy floor or in the case of the Rob Roy currently, an absence of such a beneath), or lastly, ascending/descending stairs. Such gestures link into the hotel's previous social milieus and built configurations.

Author of "Nominalism, Realism, Conceptualism" from the "*Catholic Encyclopedia*", Maurice De Wulf, characterises 'essences' as that which allows things to persist as different (1911, p. 152). Architect John Hejduk was similarly interested in characterising differences. His work centred on storytelling and the creation of characters particularly. In "*Architect as Storyteller*", James McGregor expands upon Hejduk's approach, explaining that his storytelling architectures centre on an array of mobile, personified figures, thereby breaking with conventional architecture as both impersonal and statically placed (2009, p. 41). Hejduk's structures in fact create a ritualised, geographic performance that is best exemplified through his work, the "Suicide Houses".

Curator Howard Schubert of the Canadian Centre for Architecture explains that this work is comprised of two structures that are locked in a dance, facing one another. The structures, *'House of the Suicide'* and the '*House of the Mother of the Suicide*', were formed as a response to a poem written by David Shapiro, regarding a suicidal martyr(2011).The sombre nature of this relationship, no less than the sharp angles of these structures embody the troubled state of the protagonist in Shapiro's poem. It is an atmospheric essence that the architecture propagates rather than the representational tableau.

Addressing deeply personal experiences, Hejduk was able to surpass the immediate circumstantial details yet capture the essence of the event, and give it spatial form. McGregor notes that Hejduk's projects commonly fuse memory and actuality, and that by defining his work as 'stories', he crafts objects that embody the experience of a memory without singularly renacting it (2009, p. 62). Amy Bragdon-Gilley elaborating further on Hejduk's work in her unpublished dissertation, "*Drawing, Writing, Embodying: John Hejduk's Masques of Architecture*" states: "His architecture is an art which is made and read simultaneously, combining poetic, pragmatic and programmatic issues with those of space and spirit" (2010, p. 11). It is the combination of these facets that create an essence.

Figure 57: Thompson, J.L. (n.d). *House of the Suicide by John Hejduk*. Retrieved December 06, 2014, from http://www.architectureweek.com/2003/0108/design_1-1.html

Driven to investigate and explicate signs, in this project I have also been drawn to design practitioners who work with and similarly explicate an 'architecture' of details. Despite their quite different contexts and orientations, the works of Carlo Scarpa and Tom Kundig have been significant progenitors for the design language developed in the project. Of particular importance has been Scarpa's Olivetti showroom in Venice. Scarpa's attendance on details and hand-crafted geometries to convey dualities and opposing themes has been influential. Important too is the way Scarpa maximises attention to a particular piece of work on display.

Alternatively, the interactive nature and materiality of Tom Kundig's architecture and furniture have prompted particular design responses for the Rob Roy's interior interventions. For example, his operating mechanism used to control the door at the Chicken Point Cabin, expresses a level of detail that creates a unique interaction between user and object. It is the interaction that Kundig uses in his designs that will be evoked in the Rob Roy interventions.

Figure 58: Designapplause.com. (2012). *Olivetti Showroom Staircase detail, by Carlo Scarpa*. Retrieved January 13, 2015, from http://designapplause.com/2012/the-olivetti-shop-in-venice/25312/

Figure 59: Benschneider, B. (n.d). *Chicken Point Cabin, Idaho*. Retrieved January 05, 2015, from http://ide-asgn.com/architecture/chicken-point-cabin-idaho-olson-kundig-architects/

Figure 60: Teil, D. (n.d). *Olivetti Showroom 1957-1958*. Retrieved January 15, 2015, from https://www.pinterest.com/pin/462463455458035990/

Figure 61: Negozio Olivetti. (n.d). *Olivetti Display unit*. Retrieved January 06, 2015, from http://www.negoziolivetti.it/photogallery-0
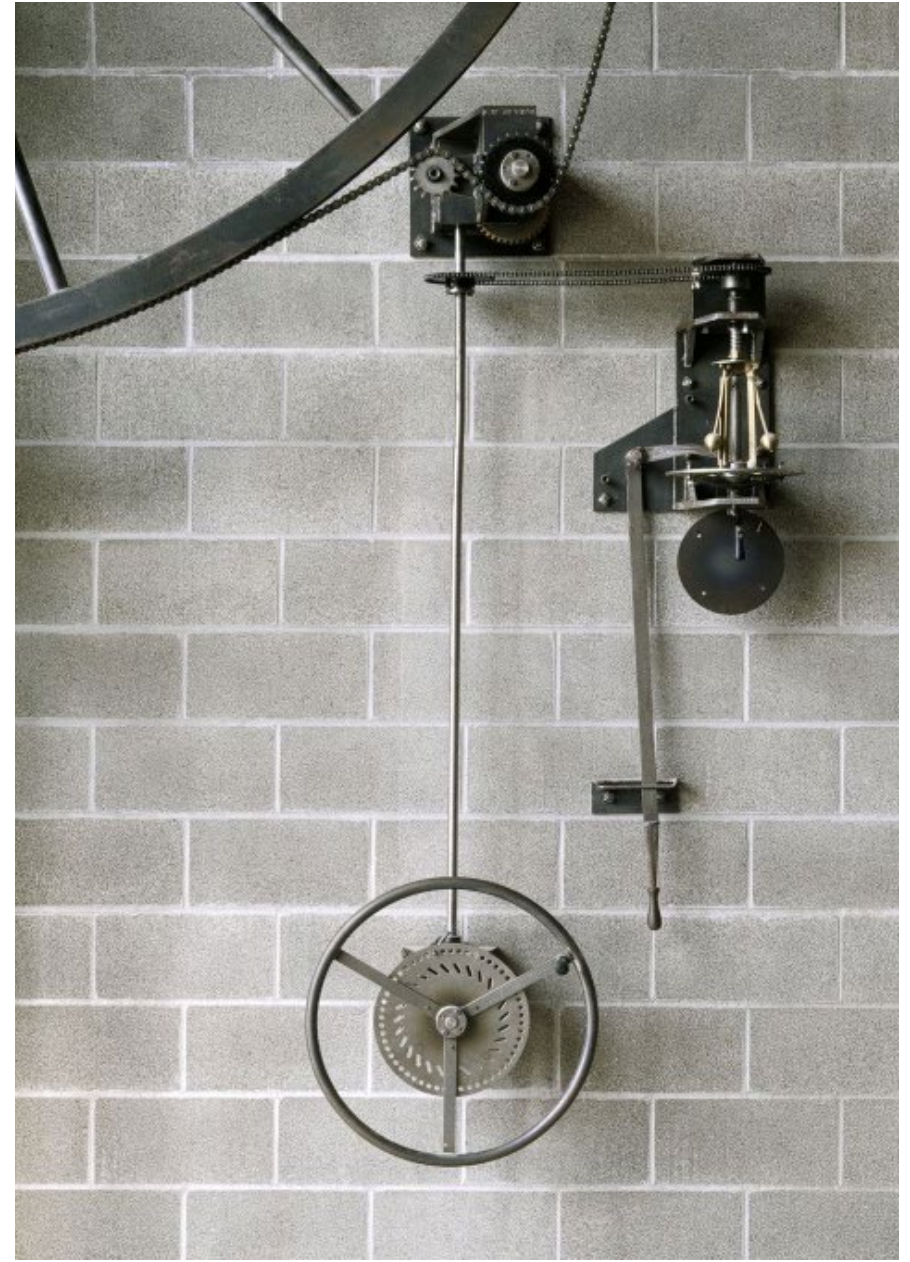

Figure 62: Benschneider, B. (n.d). *Chicken Point Cabin, Idaho*. Retrieved January 05, 2015, from http://ide-asgn.com/architecture/chicken-point-cabin-idaho-olson-kundig-architects/

NEXUS OF INTENSITIES

The memories and experiences accumulating at the Rob Roy are indicative of essences that blend memory and movement via a series of visual, interactive and acoustic cues that require sensory involvement. To better communicate these essences, the site has been divided into three permeable zones.

The first, I've called the "Exhibition Zone" which is located directly to the north of the Hotel. It is the locale where the departed foreshore is most vivid and the viaduct shadows the environ with traffic noise. Its transformation in the redevelopment that occurred in 2011 has emphasised a pre-colonial narrative - shoreline orientation, flax gathering, etc. The design task undertaken as part of the adaptive reuse of the Rob Roy has been to think through and indicate via installation elements and street furniture a more complex invocation of staged changes spanning the hotel's 129 year presence.

These installations aim to respond to the current lack of social occupation within the Plaza. In contrast to a certain aesthetic over-determination of the plaza, the exhibition zones aim to bring to the surface the contradictory and conflicting scales of development taking hold of the site.

Figure 63: New Zealand Transport Authority. (2011). *Rob Roy Plaza plan*. Retrieved June 08, 2014, from http://nzta.govt.nz/projects/victoria-park-tunnel/docs/rob-roy-plaza.pdf

59

For instance, the currently covered over Victoria Park tunnel will be brought into awareness, as will the maritime-industrial context that defined the Rob Roy's original placement. On the other hand, the now buried concrete transfer tracks used to move the hotel up and down Franklin Road will be given expression in the plaza suggesting a certain indeterminacy of resting place for the hotel itself.

On the other hand, Diller, Scofidio and Renfro furniture elements for the 'High-Line' in New York have been an inspiration for the characterlogical outdoor architecture anticipated for the plaza. Their manipulation of the railway bed to create rising furniture, ties in successfully with the proposed installations for the Wai-Atarau Plaza. Furthermore, the attention to detail in the proposed installations shall be relatively muted compared to the detail employed for the interior of the hotel.

The installations play a more suggestive role in their recounting of memories; evoking a sense of experience rather than reenacting it.

Figure 64: Johnson, M. (2014). *Looking south at the Rob Roy Hotel from Wai-Atarau Plaza.*

Figure 65: Baan, I. (2009). *Diller, Scofidio+Renfro High-Line furniture*. Retrieved December 16, 2014, from http://www.archdaily.com/24362/the-new-york-high-line-officially-open/

The installations located in a closer proximity to the Hotel shall express a greater level of detail, particularly ones that deal with the threshold between the interior of the Rob Roy and the Plaza. The interventions within the interior are expressed through the creation of a second zone dedicated to storytelling. Being an activity typical of public houses, this zone incorporates elements that evoke and embody memories associated with the Rob Roy itself, including stories about theft and scandals and the hotels use for coroners inquiries. It is inside this zone that the history of the building is articulated with the most detail. The ground floor of the hotel is divided into three areas that allow the business to function as a public house and restaurant. The first area evokes the original building construction as a working men's pub. The nature of this space is intended to be tight and compact, the atmosphere idicative of the social intensity and small dimensions of the space experienced by the early revellers of Freemans Bay. The linear counter acts as an intermediary device separating the space of bartender from that of the patron, but the space itself is compacted to the point that standing predominates, along with a few positions for seating on tall stools.

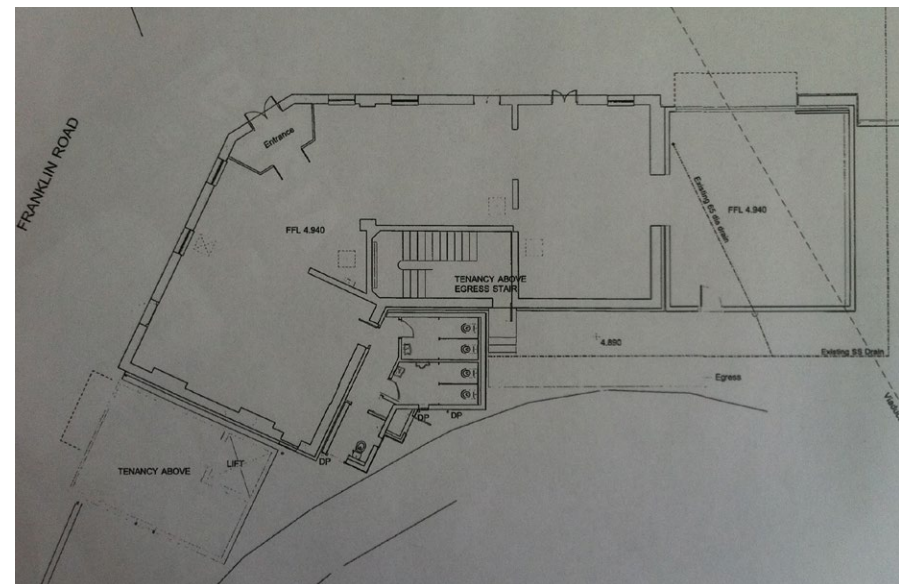Figure 66: Johnson, M. (2014). *The Rob Roy Hotel.*

Figure 67: Burgess and Treep. (2011). *Rob Roy ground floor building plan*.

Beyond the corner, standing bar, a process of footprinting has been used to signal the array of architectural alterations and additions that have taken hold of the building. Dining and seating facilities draw inspiration from the original entrance vestibules, while the 'off-license' bottle store, 'Women's' and 'Mixed' drinking lounges and private bars are all assigned their original layout based on cues like the remaining fireplaces and the array of external doors facilitating access to the building. At the corner entrance, a new entrance vestibule is constructed in keeping with the original floorplan of the Rob Roy. This vestibule operates as a wind-breaker but also a device for slowing and drawing out the process of threshold crossing. Particular care has been taken in the way the vestibule doubles as an entrance and bar leaner, with vertically illuminated panes of glass engraved with a view of the historical harbour.

The seating for patrons in the bar area is inspired by the location and aesthetics of the bottle store. The domesticity of the gendered lounges has been embodied via manipulations in the interior furniture and material selections that play with and confound the stereotypical associations of soft and hard. There will be tables and leaners protruding from the external walls, with particular attention applied to their mounting to the wall. The detailed intensity is also continued into the second designated internal zone.

Figure 68: Johnson, M. (2014). *Existing ground floor entrance of the Rob Roy Hotel.*

Figure 69: Johnson, M. (2014). *Render of the new ground floor entrance of the Rob Roy Hotel.*

This area currently houses the bar area, but with its shift to the centre of the ground floor, this space is freed up to create a dedicated dining space, that draws cues from the original building plans. This area originally consisted of a saloon bar, then a dining room and public lounge. Bearing this in mind, the new design for this dining space draws inspiration from the characteristics that defined the original spaces. The concept of 'partitioning' will be evident and is embodied through the ability to create enclosed, intimate dining experiences. Additionally, the new dining area will see the rear wall windows de-bricked, creating permeable visual permeability throughout the space.

This space also leads on to the re-opened grand staircase that connects the ground and first floors. The newly repurposed first floor sees the current open plan engineers office converted into a boutique hotel, complete with en-suite bathrooms. Of particular interest upstairs is the way in which the cellular nature of the rooms has been retained in the most recent renovation. The staircase and its subsequent void space play an important role, as the staircase can be interpreted as the spine of the building. The staircase was originally the anchoring point that connected the floors with the demolished basement. Currently it is only used for egress purposes , so its reintegration into the building's interior life reverses and re-contextualises the current bar-office configuration.
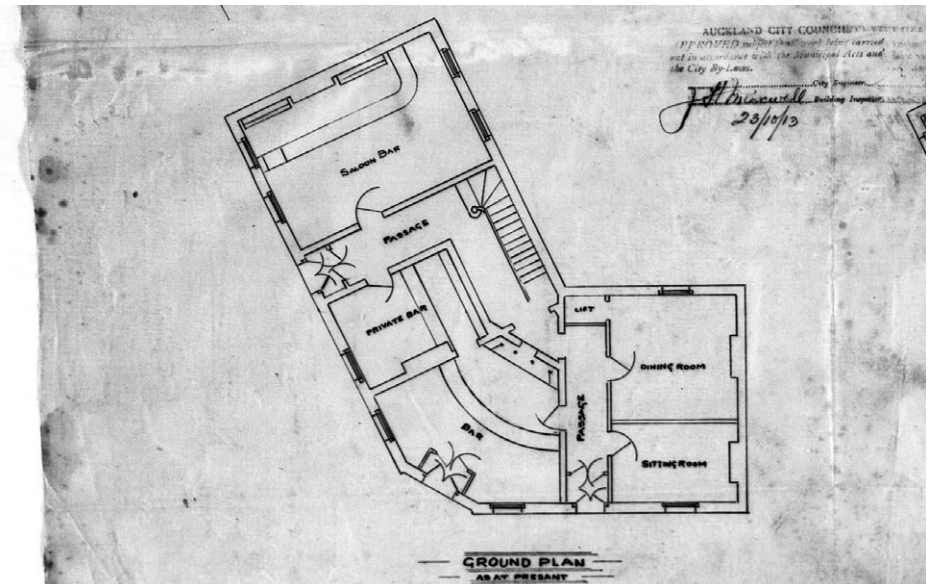

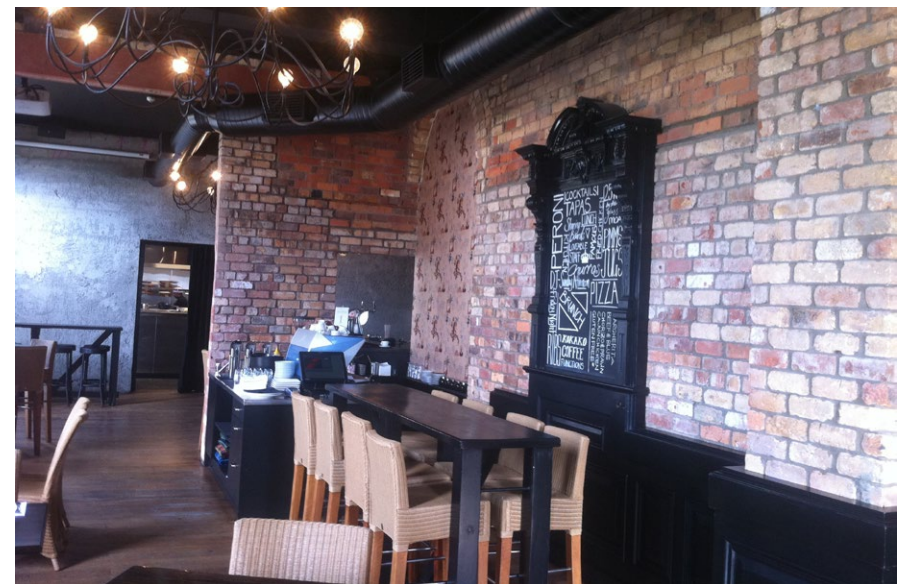Figure 70: Auckland City Council. (1886). *Ground floor plan of the Rob Roy Hotel.*

Figure 71: Johnson, M. (2014). *Existing ground floor dining area of the Rob Roy Hotel.*

Figure 72: Johnson, M. (2014). *Existing Sealed entrance of the hotel staircase.*

Figure 73: Victoria Park Tunnel. (2009). *Still of The Birdcage interior.* Retrieved September 08, 2014, from https://www.youtube.com/watch?v=Ko6LfHiXolw
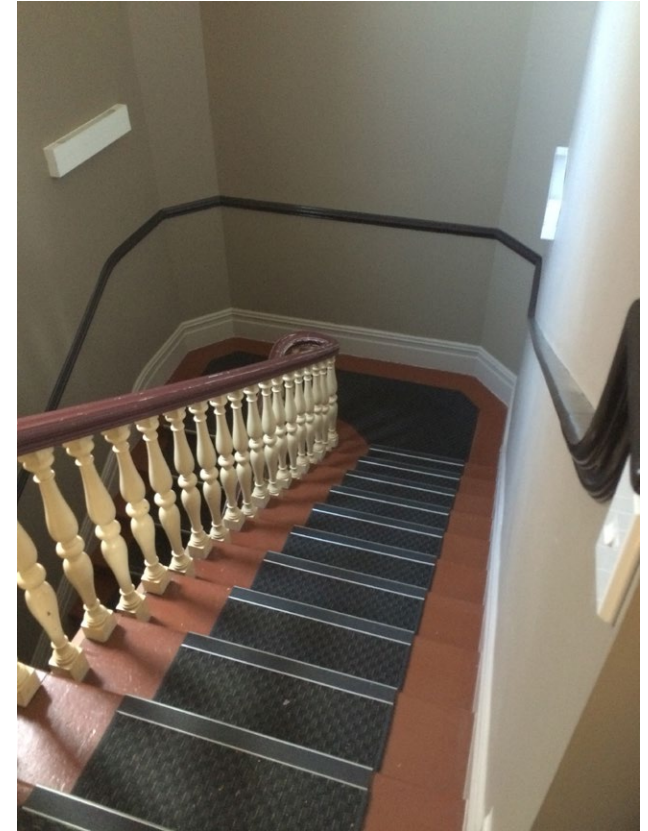

Figure 74: Johnson, M. (2014). *Existing hotel staircase viewed from first floor entrance.*

As previously mentioned, the Rob Roy has lost its original foundations and in a quite literal sense, its grounding. Since its replacement by the tunnel's overhead supporting structure, the building sits atop a highly mobile arterial route. It is quite precisely founded on incessant mobility . The memory of the basement is evoked through aural interventions. Evoking the sense of the demolished basement and traffic rushing by underneath, utilising the linearity of the existing timber floor boards, new panels are installed that sit atop a chamber that creates noise and reverberation when stood on. The transitory nature of the Rob Roy is also reflected in the third designated interior space.

This new lounge area to the hotel's west turns to the original layout of the interior for inspiration. It also acts as the transitioning space between the spaces of hospitality and heritage scrap yard beyond. Inspired by the original form of the hotel's living room, this area retains and integrates the twin fireplaces in pursuit of a lounge bar, whose oriental richness is reminiscent of the previous Shanghai Lil's. A new entrance between the fireplaces allows connection to what has become the new reception space for the boutique hotel.
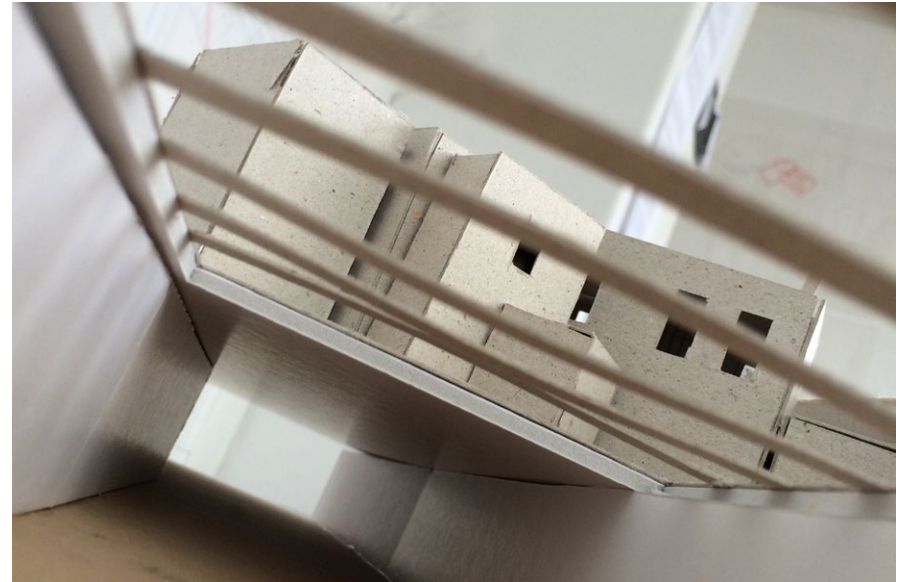

Figure 75: Johnson, M. (2014). *Site model depicting relationship between the Rob Roy and the tunnel.*

Figure 76: Johnson, M. (2014). *Existing rear wall of the Rob Roy, displaying the twin fireplaces.*

This area incorporates, a check in desk, waiting area and lift access. Also this space doubles as the entrance to the new Rob Roy heritage scrap yard. This makes up the third zone or archival space and infills the urban gap created after the hotel's move in 2010. It involves the surface across which the hotel travelled in the process of forming the tunnel portal. The space also doubles as a repository for unwanted building materials at the rear of the gallery through the repurposing of the carpark into a yard area. The scrap yard retrieves remnants from the Rob Roy's shift and converts them in part into exhibition pieces. Additionally, this zone will also house interior fixtures and fittings that were removed and stored by the building's auctioneers.

Aesthetically, the architecture of this zone is inspired by the John Soane Museum in London. It intends the spatially congested nature of the museum and the sense of artefacts colliding or intersecting with each other in incongruous ways. For instance, Helene Furjan describes the unravelling of the spaces of the John Soane museum as a certain releasing of secreted artefact placements and vignettes (2004, p. 65). It is this concept of revelation that the archival zone aims to convey. There will be categorisations in place that allow the yard to demonstrate organised chaos, with each item being categorised by object type, size or materiality. With this zone occupying the entire remaining site footprint and comprising the only new construction in the project, it extracts from the original facade rythms and spacings that inform the enclosing portal frames.

Figure 77: Oblitas, E.T. (2014). *A quella casa Soane Museum 3*. Retrieved January 28, 2015, from http://www.theprisma.co.uk/2014/02/02/that-house-converted-into-a-museum/

The ribs themselves draw inspiration from the industrial nature of the neighbourhood and the maritime and boat building traditions that characterise the Bay. Evoking the structure of a boat builders yard, the ribs are also amount to a figurative extension of the northern facade's transport up and down Franklin Road. This mimicry creates an architecture that embodies the mobility of the Rob Roy in a manner that references the hotel's shift.

Despite having individual programmatic conditions, each of these zones and the spaces they organise are linked and are designed to convey a completeness. The success of the Rob-Roy installations and interventions hinge on their ability to communicate with one another. Ultimately, they are designed to not overshadow each other, but work together to create a sensory whole that recovers the lost essences of the hotel and its placement in Freemans bay.

Figure 78: Johnson, M. (2014). *3-Dimensional model depicting relationship between the Rob Roy and the archival addition.*

Figure 79: Johnson, M. (2014). *3-Dimensional model depicting the 'ribs' of the archival space.*

Figure 80: Johnson, M. (2014). *3-Dimensional model depicting the Rob Roy Hotel and annexes.*

Figure 81: Johnson, M. (2014). *3-Dimensional model depicting the 'ribs' of the archival space and yard.*

CONCLUSION

This project aims to explore an adaptive reuse of the Rob Roy Hotel, but a re-use and an adaptation that is integrally tied both to the signs of the past and that past's redeployment as future knowledge and experience. Conducted through a process of compaction and explication of memories and movements in Freemans Bay, the aim has been to bring out a hotel hospitable to the forces that have taken hold socially, architecturally and geographically across the previous 129 years. As a public house, the 'hotel' has been understood not just as a bounded thing, but as a nexus of affects and extensions that exceed precise measure or singular time placement.

Capturing this has required processes of recording, layering, compacting and explicating that have led to the creation of interventions that embody previously underappreciated and under-documented memories. Through the creation of interventions and installations, the embodied memories have secrete themselves into the hotel's surroundings. At stake is a dialogue between past and future patrons, guests, hosts and visitors. The Rob Roy has, in this sense become a device for displaying its own history but also a device for prompting its future collective memory.

Hosting memories no less than guests, the hotel concretises a will to decipher and invent.

Utilising the thinking of Proust, Deleuze, Boyer and Rossi, the project has understood this task as a necessary corrective to the will to freeze or fix heritage significance in a hierarchical matrix of value. The quest for essences has required sifting through incidental detail as much as the big shifts wracking the bay and its inhabiting figures. Unvarying in this major-minor cartography is the feature of movement. Whilst the theme of memory encompassed the recovery and recollection of experiences, it is the theme of movement that puts all this into action. Somewhere between interior design, installation, archaeology and urbanism, the design practice developed here have aimed to forward my own particular love of heritage and the often sorry constricting of it in the mangle of financial and imaginative poverty. My hope is for an adaptive reuse approach that enriches current heritage conservation and preservation practices.

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