LE MALOFIE

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A Research Project invested in the exploration of Pacific art’s influence on New Zealand’s architecture.

“Tā ni faiga, no tamau lē‘ave”

“The form changes, but the underlying principles remain”

-Samoan proverb
The 1950s saw New Zealand open their doors to migrants as jobs became more abundant. Auckland, often regarded as ‘Little Polynesia’, became the new home for many Pacific Islanders, in search of an opportunity for a better life in the so-called “world of milk and honey”.

Competition for jobs in the 1960s and 1970s saw Polynesian immigrants targeted by the Immigration Authorities with the notorious Dawn Raids of 1974. Polynesians were blamed for overloaded social services which shaped negative stereotypes of diasporic Pacific communities.

Facing issues of identity and place, Pacific communities in New Zealand were challenged with questions asking “who are we” and “how do we represent ourselves”. In Samoan diasporic communities acquiring Le Malofie, the traditional Samoan tattoo, was an identity marker, signifying cultural heritage as well as an expression of Samoan values. Le Malofie, often described as things of beauty for their intricately woven patterns, was a sign of pride and audacity, an affirmation of one’s sense of place setting them apart within a society, but also providing a symbol and motif for a shared identity.

This research project uses Le Malofie as a catalyst to explore Pacific arts influence in New Zealand’s architectural environment. Pacific art in architecture remains currently superficial, used merely to generate curtain walls or facades. This project seeks to delve further in to the tatau, exploring the tatau’s formal relationships and associated meanings that has shaped the Samoan society. The research diverges from looking at Le Malofie from the exterior, but figuratively strips the body from the tatau, stands inside and experiences the patterns from inside out.

Auckland is now home to the world’s largest Pacific population. The proposed facility is a “Talitali o MeaSina a Samoa,” which literally translates to “Protecting Samoa’s Treasures in New Zealand,” and is located in Hayman Park, Manukau where the majority of Samoans live. The Talitali will showcase and exhibit Samoan tattooing and the works of Samoan artists, highlighting their significance in what makes New Zealand a culturally distinctive country. It provides platforms in which artists are able to express the uniqueness of Samoan culture, deepening the wider public’s understanding on what has shaped Samoan society in New Zealand. The Talitali preserves, nurtures, and celebrates the artistic expression of Fa’aSamoan values.

**ABSTRACT**

The 1950s saw New Zealand open their doors to migrants as jobs became more abundant. Auckland, often regarded as ‘Little Polynesia’, became the new home for many Pacific Islanders, in search of an opportunity for a better life in the so-called “world of milk and honey”.

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Facing issues of identity and place, Pacific communities in New Zealand were challenged with questions asking “who are we” and “how do we represent ourselves”. In Samoan diasporic communities acquiring Le Malofie, the traditional Samoan tattoo, was an identity marker, signifying cultural heritage as well as an expression of Samoan values. Le Malofie, often described as things of beauty for their intricately woven patterns, was a sign of pride and audacity, an affirmation of one’s sense of place setting them apart within a society, but also providing a symbol and motif for a shared identity.

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The term ‘Pacific’ is a catch-all term that is used to describe a group of closely related people, but it also obliterates and conceals the uniqueness of the individual nations. Using Le Malofie as a tool highlighting the uniqueness of Samoan culture, the project depicts how delving further into Pacific cultural concepts is critical in the development of Pacific architecture in New Zealand. It is a reflection of who we are, how we represent ourselves, and how we Pacific Islanders, particularly Samoans, should be represented by others.

“Diasporic expression often vacillates between representing homeland in terms of nostalgia and sentiment and assimilation into urban lifestyles. Artistic representation changes as the voices of new generations attempt to reconcile parents’ and grandparents’ stories with their urban lifestyles. Stories of identity, place, exploration and discovery, and of migration and return.” – Caroline Vercoe

Fa’afetai lava

John Belford-Lelaulu

Figure 2.
Photographer: Sandra Mu (25 July 2012)
Tufuga Tatatau: Kasala Laei Sanele
http://www.zimbio.com/pictures/9CFXd7bOGy/P+ea+Feature+Traditional+Samoan+Tattoo/
I would firstly like to thank my parents, my late father Lela‘Ulu Nona Tuisamoa, and my mother Talalelei Belford-Misikopa and her husband Misikopa Loli. Thank you for the words of guidance and patience towards my studies. It has been a remarkable experience and my successes are a testament to your love and support.

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KEY TERMS

Le Malofie: Traditional term for the Samoan tattoo. Also a respectful term to describe a tatau in procession.

Pe’a: Common term for the Samoan tattoo.

Tatau: A respectful term to describe one’s completed tattoo.

Tufuga tatau: Master tattooist.

Nu la: Refers to tools used for traditional Samoan tattooing.

Taitai: A centerpiece of a fale. Also refers to protection or storing of valuable items.

Mauina a Samoa: Sacred and valuable objects.

Va: Samoan concept of space and relationships.

Matai: Chief.

Manuva: Son of a high chief.

Soga‘imiti: A Samoan man with a complete tatau.

Tea‘a‘a‘a‘a: A Samoan man that holds no chief title.
Dedicated to our beloved

David Sidney Humphreys
The architectural interpretation of formal relationships and associated meanings of Le Malofie will become the basis of this research project. The formal relationships are an addition to Alfred Gell’s analysis of the tattoo in his publication “Wrapping in Images: Tattooing in Polynesia”. The understanding of the meanings of the tattoo is indebted to Refiti’s publications, particularly “How the Ta-Va theory of reality constructs a spatial exposition of Samoan architecture” and “Patterns and Layering: Japanese Spatial Culture, Nature, and Architecture”. The themes were used to engage the senses of visitors, enhancing their experience of the space. The architectural themes enabled the formal relationships identified in the exploded model to be architecturally interpreted, with the intention of deviating from the current superficial approach.

Along with the meanings associated with Le Malofie, traditional and contemporary methods of displaying valuable possessions in a Samoan context were used to formulate a suitable program. The outcome of this exploration is a “Talitali a MeaSina o Samoa, Niu Sil” literally translating to “Protecting Samoan Treasures in New Zealand”. The “Talitali” juxtaposes ‘open publicness’ with ‘closed publicness’, allowing the rejuvenation of Samoan tattooing as a public act. The “Talitali” also showcases work of traditional, contemporary, and emerging artists who have used Fa’amatau values, derived from Le Malofie, as influence for their art. The application of the “O’Spatial Relationships” allowed for intergenerational collaboration between artists, concurrently exposing users to a journey from ta (production) to teu (exhibiting) of Samoan tattooing and art.

The “Talitali” is proposed for Hayman Park, Manukau City. Hayman Park is deemed to be at the heart of developments in Manukau, which is supposedly set to be the future for the Wider Auckland region. Hayman Park has been described as the future of Manukau, which is to be a vibrant, thriving, and diverse urban hub.


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entertainment capital of Auckland. Manukau City is home to the largest Pacific population in New Zealand, presenting a good opportunity to connect diasporic Pacific communities, particularly Samoan communities, to the proposed facility. By making the works of Samoan artists and the production of such works more accessible, it is hoped that the importance of developing Pacific art and architecture will resonate through to the wider Pacific community.

This research project seeks to unveil the influence Pacific art and tattooing has had in what makes New Zealand such a culturally distinctive country. It questions the role of identity within architecture and how the architectural interpretation of Le Malofie can reconnect diasporic communities, particularly Samoan communities, to their ethnic cultures through artistic expression in New Zealand.

The research project questions "how can the architectural exploration of Le Malofie reinforce the influence Pacific art and architecture has had in making New Zealand such a culturally distinctive country" and "how can the architectural exploration of Le Malofie reconnect diasporic Samoan communities to their culture in New Zealand?"
The art of tattooing in Polynesia can be traced back 3000 years to the Lapitan cultures. Lapitan pottery is one of the earliest signs of Polynesian markings and decorations, designed and ‘pricked’ in a similar method used to produce tattooing on people. More remarkable was the discovery of an anthropomorphic pottery statuette discovered in Santa Cruz, approximately 2500 years ago, similar both in style and placement on the body to Polynesian tattooing today.

Samoan tattooing has been subject to extensive research since the early 20th century. Although a large amount of research undertaken focuses on Samuel tattooing scene in comparison to its relationship with other Oceanic islands, this research will concentrate on the tattooed individual’s route of passage, various meanings associated with patterns, and the responsibility an individual takes on when acquiring the tatau.

The tatau takes two main forms, one which the men wear, Le Malofie, or the Pe’a. It is a densely rendered set of markings that start from the lower back, wrap around the waist and thighs, and finish at the point just below the knees. The other form is the malu, a set of markings less dense than the male tatau, starting at the upper thigh and finishing at a point just below the knee. The malu is generally worn by females. There are other forms such as the taulima (tattoo wrapped around the upper section of the arm) or the ankleband, but the Le Malofie and malu are regarded as the more significant parts of the tatau. The first form of the tatau, Le Malofie, will be the basis of this research project.

The markings are rendered with traditional tools, despite the availability of electrical tattooing machines. The traditional handmade tattooing tools are called ‘au ta and are made of three parts: a small bone comb attached to a turtle-shell plate, which in turn is lashd with coconut fibre to a wooden handle. The construction of this tool has been changed to fit hygiene requirements, seeing the turtle shell plate replaced with a piece of plastic or metal, and the coconut fibre replaced with nylon fishing line. Each tattooed tatau will have a different set of tools which he will use to render different parts of the tatau. The larger in-fills and patterns of the tatau are rendered with the use of a wider comb, while the smaller markings and patterns are rendered with narrower combs. The density of the rendering, the compositions of markings and patterns and the final aesthetic of the overall tatau will vary from one tattooed tatau to the next.

This rendering or the tattooing process can be spread over different lengths of time. This could be due to a number of reasons; the availability of both the tattooed tatau and the recipient, the trust that is formed between both the recipient and the tufuga tatatau, and most importantly the recipient’s ability to withstand the pain.

The Le Malofie tatau is shown in Figure 4. The photograph shows a group tattooing scene with the entire process. The tattooing scene is a key part of the Le Malofie tatau and is a reflection of the significant social, cultural and spiritual aspects of Polynesian tattooing.
Pain is an important aspect of tatau. The physical pain while receiving the tatau is as much a part of the rite as the aesthetic quality and identity associated with the end result. There is an old Samoan song that says “Tupa le fafine, fananau. Tupa le tane, ta le tatau” (The woman grows up and she gives birth, The man grows up and is tattooed). This can be used to compare the pain of acquiring the tattoo with how painful it is for females when giving birth, redressing the balance between the sexes. Experiencing the pain from the traditional ‘au ta is also a notion of authenticity, a notion of what is considered ‘truly Samoan’. Acquiring Le Malofie is seen as a treasure and a stepping stone to adulthood, gathering the trust and respect of the community through showing resilience and inner strength.

The acquiring of the tattoo is the male’s rite of passage to participating in formal gatherings and other aspects that form Samoan life. This rite of passage is directly linked to one’s responsibility socially and culturally, to family and community. The acquiring of the tattoo can be seen as a young man’s rite towards serving elders of his family or community. “There is a Samoan proverb that says ‘O le auala i le pule o le tautua’ – (The way to authority is through service). Effectively when a young man has been tattooed it gives him the right to serve older members of his family or community, so that one day when he becomes a matai (chief) he has the support of his community through his service. The soga’imiti (untitled ‘tataued’ young man) takes on these responsibilities regardless of his age, often resulting in a greater connection with family traditions and thus a greater connection to Samoan culture. Traditionally it was only the manaia (chief’s son) who was tattooed, however, now any taule’ale’a (untitled young man) may be tattooed.

For the current generation of Polynesians in New Zealand the process of acquiring a tattoo is rich in its meanings and significance to the cultural identity of the person. The acquiring of the tattoo can also be an affirmation of a person’s sense of place, setting them apart as different within the outer society, yet at the same time can provide a motif or symbol of shared identity.

10 Gell, Wrapping in Images, 50.
12 Gell, Wrapping in Images, 50.
The influence of a ‘Pacific Style’ in the visual arts, particularly tape (tapa cloth) making and weaving, have led architects to use Pacific motifs and pattern in architecture. Andrew Patterson’s buildings ‘Cumulus’ and ‘D-72’ are prime examples of implementing the ‘Pacific Style’ within New Zealand’s architecture.

‘Cumulus’ articulates and expresses the triangular motifs of the tape on pre-cast concrete panels and repetitively places them on the façade. ‘D-72’ references Pacific weaving, with the façade woven with metallic sheet metal. Both buildings rely heavily on their facades to express the Pacific influence. Although both projects are gestures that Pacific architecture can be an effective design tool in New Zealand architecture, Pacific art in these cases largely remains a surface treatment. Visual art in the Pacific is embedded with the stories of migration and cultural heritage, which have yet to be interpreted architecturally.

The intended method is to architecturally interpret Le Malofie, exploring the meanings associated with the tatau and spatial concepts occurring within tattooing that seek an alternative direction for “Pacific” architecture. This has been made possible through the work of Su’a Sulu’ape Paulo II, Alfred Gell, and Albert Refiti. Their publications encapsulate the meanings of the patterns, the significance of tattooing in a Samoan and diasporic communities, as well as its relativity to core Polynesian spatial concepts.

Architecturally interpreting Le Malofie will raise awareness of the influence Samoan tattooing has played in cultural expression within New Zealand, and how important a role art plays in reconnecting Pacific, in particular Samoan diasporic communities with their respective cultures.

14 Lama Tone, Designing with Pacific Concepts (Auckland, NZ: University of Auckland, 2008), 114.
“Tradition can connote a fixed or static state in which change is not encouraged and repetition is typical. This unfortunate reading can work to create boundaries and restrictive stereotypes for Pacific artists. The notion of continuum, that which is ongoing, allows for the possibility of using so-called binaries—traditional and contemporary, art and craft, past and present—forming mutually dependent dynamics. A continuum context eschews polarising categories by presenting more fluid and protean points of departure.

Pacific art practice in New Zealand essentially reflects the experience of migration in its most elastic sense, and navigation emerges as a highly laden metaphor encapsulating the experience of leaving one’s homeland and venturing to new places, of exploration and discovery, of cross-cultural encounter and return.”

Paulo Suluape’s artistic portrayal of the patterns of Le Malofie and their associated meanings has been subject to extensive research by academics and artists, and is a critical part of the project. Paulo Suluape was a prominent figure in the continuation of tattooing in New Zealand since the 1970s, up until his sudden death in 1999. His continuation of this art has led to the tatuas being exhibited at various Tattoo Conventions internationally and has exposed many to the prominent features of the history of tattooing in the Polynesian archipelagos. His work has become the basis behind the understanding of what Le Malofie means, to both the tufuga tatatau and to those who receive the tatuas.

Although the final aesthetic and the structure of the patterns may vary from one tufuga tatatau to another, the underlying principles of these patterns remain the same. The lines and patterns illustrated and annotated in the photographs, tattooed from beneath the knees to the mid abdomen and lower back, refer to codes of behaviour and a sense of responsibility the recipient has towards his family, and young men’s rites of initiation into the life of the community.

(Note: These images photographs are unannotated and photograph personally for research purposes and have been analysed using meanings by Paulo Suluape in an interview for a tattooing convention.)

1. Ulutao (spearhead) D1
“This joins up with the va’a (see 3. below). The chief takes all his family in his canoe, he must look after every one of them, ready to repel all possible threats by metaphorically using the spearhead he carries on his abdomen.”

2. Fa’a’ila pito va’a (light that illuminates the canoe) D1
Placed at the end of the va’a, this pattern is a symbol of illumination. It is a sign of brilliance, done in white on a black background, as if the sun were bouncing off the bodywork of a car driving along the road. This effect is termed fa’a’ila. The va’a, ulutao and fa’a’ila make up the concept of responsibility which the chief has adopted towards his family and their safety.

3. Va’a (canoe, boat) D1
“The va’a, or vessel, is a symbol of safety. This drawing identifies an aspect with strong social meanings. The va’a also symbolises the instrument with which a young man can serve his chief. It is clear that a man who has a va’a tattoo is consciously taking over care of his family.”

3. Aso tapulaga (aso - lines, tapu - sacred) D1
“These are the guidelines of the Samoan tatau. If they are done correctly, all the other signs will be positioned properly. It’s an extremely important part of a tattoo, as it indicates the rank within the family.”

These lines can vary from 2-6. However the tufuga tatatau sometimes uses patterns as an alternative to common lines. Tattoos in this part of the body immediately denote a person’s rank. On the last of these lines, in the middle of the back, is the tama’i pe’a.

4. Tama’i pe’a (pe’a, flying fox) D1
“This has a downward pointing triangle shape. The pe’a is the symbol of mother nature, a good mother, a strong maternal instinct. The upside down triangle represents a symbol of protection against unforeseen things in life.”

4+5. Pula tama (pula la’ititi - pula tele) D1
“This includes two different signs: the decoration under the small pe’a is called pula la’ititi (4) while the one beside it with the black shade is the pula tele (5). The pula la’ititi symbolises the desire to take care of one’s closest relatives, while the pula tele


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Meanings:

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refers to the wider sense of the word, signifying social commitment, service towards the community, seeing to everyone’s needs. The sense of community, which is very deeply felt by Samoans, is the origin of their very strong patriotism."

6. Aso Laiti (D1)

“These lines represent the importance of paternal heredity, the attention you should pay to your family tree. They're very important signs, essential to one's existence, because they give people awareness of their roots.”

7. Aso fa’aifo (D1)

“This is done to link all the various elements and to cover the pubic zone. It's a clear, precise pattern that means you are ready to fish anything you want.”

8. Tafani tapulu (D1)

“The black strip that closes the previous lines indicates the strongest part of a person, inherited from his father. This strip doesn't join directly in the middle of the back; there's an area with small drawings that represent the maternal part (maternal genealogy).”

9 to 13. (D1)

“This group of lines refer to the concept of learning. They're separated by three black bands which indicate the three stages to go through to become a chief. Getting tattooed was obligatory, it's a test of character young men undergo before being considered a conscious and responsible adult.”

9/11. D1

11/13. D2

Aso Laiti, Aso Agai (D1)

“These lines refer to maternal genealogy and finish with the tafani teu, symbol of everything that must be given back to the mother, the person who gave life. The maternal figure is considered extremely important in Samoan culture. It's women, in fact, who made the generations, the whole human race, possible.”

10/12. Saemutu (D1)

“These are the black bands marking the components forming every village: untitled young men, women and chiefs. These groups are complementary and integrated, even through the chiefs take the decisions and the young men and the women do what they're told.”

10/12. Saemutu (D1)

“Those are the black bands marking the components forming every village: untitled young men, women and chiefs. These groups are complementary and integrated, even through the chiefs take the decisions and the young men and the women do what they're told.”
15. Aso tali-itu (D2)
"This line joins up with the fa’aifo which completes the sides. The aso tali-itu shows that one accepts what is required in terms of responsibility to the family and the community. It signifies that the young man’s hands are ready to do what’s asked of them."

16. Fa’a’ila fa’a’ila pito va’a aso tapulaga (D2)
"The black and white chessboard-like pattern shows people that the requirements of the family and the community have been understood and accepted. It’s a sort of exclamation of pride or audacity, the touch of a personal analysis of what’s been achieved, displayed for all to see."

17. Polu laititi pula la’iti (D2)
"This part stretches from the front to the inside of the thigh in a comb shape."

18. Tapulu tele (D2)
"The black zone represents the dangerous sea, symbolising the duties we must confront."

19. Atigi vae (D2)
"The long vertical lines are supposed to give a sense of solidity, a reflection of one’s ability to deal with risks."

20. Fa’a’ila tapulu (D2)
"The comb continues inside the thigh, in a sort of embrace, concentrating forces to confront danger and annihilate fear."

21. Fusí (D2)
"This decoration forms a band over the ankle and joins up with the atigi vae. This was a challenge against enemies, a sign of force, courage, and familiarity with danger."

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15/18. Fa’a’ila fa’a’ila (D1)
"A small window in the dark shaded area of tatau usually made around a birthmark or spot on the skin. This represents readiness for all circumstances, should anyone in the extended family be in need of help or support."

17. Fa’amuli ali’ao (D2)
"These white triangles on the thigh extend as far as the black zone of the leg. They indicate the difficulties and vicissitudes that one inevitably meets in life. But one will not experience fear because there are clear roads even in the dark, unknown sea."

18. Tapulu tele (D2)
"The black zone represents the dangerous sea, symbolising the duties we must confront."

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Figure 9.
Só'o Mólu
Photographer: Marino Mariner (05 February 2015)
Tufuga Tatatau: Su’a Kafili

D2
22. Pute (D3)
“Marks the departure of the baby from the mother’s womb and that the recipient of the pe’a has left his childhood behind.”

23. Ulumanu (D3)
“This decoration inside the thigh means wisdom and foresight.”

24. Umaga. 25. Punialo (D3)
“The punialo, which links the sides, symbolises the cancellation of the scar caused by birth, infancy, in the very point where we were linked to our mothers. It represents the definitive moment of passage from youth to adulthood. Situated just above the punialo, the umaga represents a bunch of keys.”

It is evident when reading and understanding the meanings associated with the patterns that Le Malofie represents a system in close symbiosis with one’s family and responsibility to family. It manifests itself in a hierarchical order and a strong sense of protecting younger members of the group. Le Malofie expresses harmony, patriotism, responsibility and awareness of one’s capacities and limitations. Architecture also has this responsibility and a connection to its community. It has the responsibility to educate, provide safety, to comfort, and influence people as they occupy the space. As the project develops it will seek to use the described meanings as a method for design.
Albert Refiti is at the heart of architectural theory in relation to Polynesian space and architecture. He is a leading component in the notion of space in Polynesian architecture and its contrast to Western architecture, and how the development of space in a Polynesian context can lead to a different perception of architecture. His publication "The Forked Centre" highlights the importance of Va relationships in Samoan architecture. The publication will be central to this project as it depicts the relationship between the art of tattooing and architecture, more specifically identifying spatial concepts that occur in the Samoan tattooing process.

Central to the Samoan and Polynesian view of reality and space is the concept of Va. Va is the in-between space, or the betweenness, not empty space, but rather the space that connects people and environment, the space that is context and gives meaning to all. This term Va is important as the Samoan culture values not the mere individual, but rather the values of the individual's group, and the unity of the group. In tattooing it is seen that the Va relationships between the tufuga tatatau and manaia are strengthened during the tattooing process, subsequently this enhances the Va between the taule'ale'a (untitled young man) and his community. Va relational spaces are what is in-between us that is more than you and me, what is in you that is more than you. So in tattooing it is seen as you are being tattooed that you are allowing the interfacing of the past, present, and future to occur on your body. Therefore you are more than yourself; you are a reflection of your ancestors, yourself, and your community.

In tattooing the art of ta (striking space) is the art of tatatau in tattooing, where the au ta is constantly tapped on to the skin by the tufuga tatatau opens the element of time and space. This tapping opens up, connects and embellishes the present world in the fold of the horizon of Va relationships. As will be described later, the tapping and piercing of the skin allows for space to occur in tattooing that allows the body to look inside out, or outside in. This porous boundary allows for Va relationships to occur between the outer surfaces of the skin and the inner parts.

Refiti hints at how porous boundaries can be the focus of a way to perceive space. A series of boundaries that distinguish space, that mark the boundaries between private and public space, is a moment of duality of doubling where the boundary that looks inside out and outside in obliterates the boundary itself. This project will seek to use Samoan architectural principles of Va, the in-between space, and the Ta (time) – Va (space) theory to architecturally interpret Le Malofie. This notion of space seen through a series of boundaries that blur distinctions between interior and exterior spaces is an interesting aspect that will be explored further.


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Social Reproduction:
Wrapping in Images highlights the influence Samoan tattooing has in the social reproduction within Samoan communities. Central to Samoan social reproduction was “O le auala i le pule o le tautua” (The way to authority is through service). Service was not just what was owed to the chiefs, but what was required to become a chief. Service was, and still remains an integral part of the Samoan culture, it allows you to attend your circle of potential support, eventually enabling you to claim more titles, and most importantly to be tattooed. Gell elaborates how the duality of elevation and subjection, the paradoxes that power comes from service, honour from submission has maintained the significance of tattooing in a Samoan context.

Malofie analysis:
Le Malofie’s patterns consist mainly of straight lines and sharp geometry and rely heavily on the repetition of a few basic patterns that constitute a prominent design. The idea that the Le Malofie consists of two elements (1) borders and (2) infills is evident. These elements are then connected with “wrapping, scaling, and otherwise defending the body, as well as with ornamenting it and making it beautiful.” The infills and borders wrap around the lumbar area, and descend to cover the buttocks thigh, and finish at the pute. The lumbar back area and buttock regions offer the tufuga tatatau more design freedom and opportunity for decorative work.

Augustin Kraemer, a German ethnographer, states that there are two terms that are dominant in Samoan tattooing, tapulu, and pe’a.26 He states that tapulu can be interpreted as a compound of ta-, meaning ‘strike’ and pulu, which means many things, including ‘to wrap’. Therefore he concludes that Le Malofie design and patterns are “wrapped around the body.”

The other term used to refer to the Le Malofie, is pe’a. GB Milner gives two entries in the Samoan dictionary for pe’a, one which translates to the Samoan tattoo, the other is flying fox.27 It is evident the visual resemblance the ulutao in the lumbar back area has to the wings of a flying fox.28 However, Gell’s interpretation of this metaphorical representation is in line with that of Kraemer.

Those who witness the flying fox in its natural habitat must be impressed as they map themselves from a tree as they enfold themselves in their wings. The resting flying fox is, in effect, a ‘two skinned’ animal protecting itself with its natural coat, and their wings. Gell states that a flying fox wrapped in its wings, can be metaphorically associated with how an individual is wrapped by the tatau.29

From this publication an understanding was gained of the significance tattooing has in a Samoan context. The stress on serving and one’s responsibility on one’s family and community will be further explored to discover the meanings associated with the patterns of Le Malofie. Gell’s account of the tatau “wrapping” the body will also be further explored to create an architecture that will inform the design methodology.

How are the 2-d patterns wrapping the body? What are the relationships occurring within the groups of patterns? How can this further an overall understanding of Le Malofie and what makes it such a significant factor in the expression of Fa’aSamoa values?

Gell, Wrapping in Images, 50.
26 Augustin Kraemer, "Die Samoa-Inseln", p76-84
27 Alfred Gell, Wrapping in Images, 121.
28 George B Milner, Samoan Dictionary s.v. “pe’a”
This book seeks to establish a revolutionary architecture through the exploration of spatial patterns and layering in Japanese architecture. It is a manifestation of Japanese traditional spatial concepts, diverging from the attention to form and function, but rather in a direction exploring relationships, boundaries, and energies in architecture. While architecture during the twentieth century focussed heavily on function and forms, the book highlights the current architectural debate that deals more with relationships, boundaries, and energies. There is a renewed interest in connecting space through different spatial devices through the study of their application and meaning in architecture.

Spatial layering has played an influential role in the Japanese architectural tradition and continues to do so in contemporary production. Spatial layering has proven influential in the creation of intermediate spaces that enable space to create an ambiguous and finite architecture. Central to the notion of spatial layering are certain concepts that will be of relevance to this research project. These concepts include:

- **Rikyu-grey** – a medium in which three-dimensional, cubic, sculptural, substantial space of single meaning is rendered into plane, one-dimensional, nonsensual space of multiple meaning. Rikyu-grey is an element used to characterize and define space, making it more suitable for identifying a society “characterized by a more refined ambiguity and a highly sophisticated rhetoric.”

- **Ma** – an idea of space incorporating the concept of time, an equivalent to the Samoan concept “Va”. The space in between things that exist next to each other, comes to mean an intangible between things.

- **Oku** – this concept makes reference to an idea of “innermost area”. The use of the word architecturally connotes space to be of depth, signifying relative distance within a given space. One could define this concept as “spatial wrapping.”

- **Miegakure** – This term indicates a spatial composition in which it is not possible to see all the parts at the same time. Not so much in order to create surprises but as to allow the mind the possibility of reconstructing a mental image of the entire edifice, and to reveal the beauty of change.

- **Kyokai** – a space mediating between interior and exterior architecture. The ambition of Japanese architecture is to create spaces that is neither in nor out. It is an intermediate space that connects the interior space to nature.
The concepts outlined above are the platform in which used to analyse precedents relevant to this research project. The meaningful spaces, in-between space, and notions of blurring the boundary between interior and exterior spaces can be related to concepts identified by Albert Refiti that are central to Samoan reality of space. With the use of these concepts it is intended that relationships between mass, thresholds and voids are identified within my precedents and can then inform the design decisions.
This research is an investigation of the relationship between art and architecture, most importantly how Pacific art might influence New Zealand’s architectural environment. This project will seek to deviate from Pacific art’s current influence on NZ’s architectural environment, moving away from the influence of art as a means of generating facades or curtain walls, towards an influence that creates more experiential and performative spaces. Hypothetically speaking, move away from looking at Le Malofie from the outside, strip the body from the tatau and look at the patterns from the inside.

A big challenge in this topic will be how to relate the tattoo back to architecture. The following methods will explore spatial concepts occurring within Samoan tattooing, the meanings associated with Le Malofie, and formal relationships of the patterns. The methodology will seek to create an architecture that diverts itself from current stereotypes of Pacific architecture and what has come to be expected of ‘Pacific things’.

ARCHITECTURAL LANGUAGE

- Body + Land, Time + Space, Lines Bending Through Space, Pattern Relational Analysis
Figure 20. Photographer: Sandra Mu (25 July 2012)
Tufuga Tatatau: Kasala Laei Sanele
http://www.zimbio.com/pictures/9CFXd7bOGy/P+ea+Feature+Traditional+Samoan+Tattoo/IuplTufpdJ4
One method to architecturalise the Le Malofie will be the connection from body to land. An approach to this will be comparing the way a tattooist treats the body to how an architect could treat the land. So let us start with the relationships occurring during the physical process of tattooing.

Albert Wendt in his essay ‘Tatauing the Post Colonial Body’ makes a linguistic connection between the body and land when acquiring the tatau. The original Samoan words for blood are toto, eleele, and palapala (toto can also mean ‘to plant’). Contemporary translation of eleele and palapala are also Samoan terms for earth and soil. We are therefore made of earth and soil, as our blood, that keeps us alive, is earth. So when the manaia (chief’s untitled son) or taule’ale’a (untitled young man) is being tattooed they are effectively reconnecting themselves to the earth, re-affirming that they are the earth, genetically and genealogically.

Here an interesting series of relationships arise. Wendt has made a metaphorical relationship between the ‘blood’ and ‘soil,’ in light of this research, we can say that the ‘skin’ can metaphorically represent the ‘surface layer’ or ‘organic layer’ of the land, and the ‘ink’ that is used can metaphorically represent the ‘physical building’ in architecture. To further dwell on this point, there are two types of exchanges occurring in the process of this tatau-ing, the ‘intersecting’ of the skin and ink, and the other that ‘interlaces’ the blood and ink. The insertion of this black ink into the skin is compensated by the removal of red blood through bleeding, separating the blood from the body. So, with the relationships made through Wendt’s metaphorical representation, we can say that there is ‘intersecting’ and ‘interlacing’ occurring between skin, blood, and ink. This can be translated into an architectural language that sees the intersecting and interlacing of the earth, surface layer, and the physical building.

Conceptual formal explorations have been made to reflect the ‘intersecting’ and ‘interlacing’ forms.

**BODY + LAND**

Comparing the way a tufuga tatatau treats the body to how an architect can treat the land.
Figure 22.
Photographer: Sandra Mu (25 July 2012)
Tufuga Tatatau: Kasala Laei Sanele
http://www.zimbio.com/pictures/9CFXd7bOGy/P+ea+Feature+Traditional+Samoan+Tattoo/IuplTufpdJ4
The other method this project will use to architecturalise Le Malofie is the ‘Time + Space’ element. This will seek to explore ‘Time’ for the physical process, and incorporate performative spaces that will inform an individual or group’s experience within a space.

As discussed earlier, the Samoan perception of space lies within Va relationships. The relational space is the ‘in-between’ space that connects people with the environment, and gives meaning to all. Refiti’s analysis of Gell’s ‘Wrapping In Images’ states that this relational space (the Va) occurs during the doubling and folding of the skin blurring the distinctions between an interior and an exterior. The tattooed body thus becomes a leaky and porous boundary between the exterior and interior, social and private. This is possible through the ‘process of involution’, the creation of another layer as the ‘au ta pierces through the skin.

This “involution” marks making of an inside of an outside and outside of an inside. The architectural concept of Va, is found in the doubling and folding of the skin that blurs the boundary between an interior and exterior, creating a layer beneath the skin that collapses the distinctions between an interior and exterior.

From here the research project intends to create a design language that best reflects the research undertaken. The Va occurring in the “process of involution” or the creation of another layer beneath the skin will translate to an inhabitable space beneath the land. The diagram on the following page depicts the creation of the layer beneath the skin as the ‘au ta pierces through it. The oscillations between the exterior skin layer and the interior layer marks the ‘Time’ of the physical process. If we stretch this process we have an indication how Va relationships can occur within the oscillations during the physical process of acquiring the tattoo, portrayed in the next diagram. The rhythmic beating of the ‘au ta against the body effectively blurs the boundary between the exterior and interior spaces with the creation of the ‘involution’ layer beneath the skin.

The translation of the oscillations into architecture is more of a representation of the ‘Time’ it takes for an individual to go through a building, and the function will be informed by the various meanings associated to the patterns of Le Malofie. Exploring and exploding a 2-d image allowed an understanding of the different meanings are. From there it is intended that the different meanings inform what each oscillation/space will house. For example (figure 25) illustrates an oscillation could be used to educate people about the facility, another used to secure certain things, and the other that educates people about the responsibility this facility has to the community.
Figure 24. Stretched oscillations between exterior and interior surfaces of the skin.

Figure 25. Incorporation of the grouped meanings into the oscillations between exterior and interior spaces.
Another challenging element is how this project will approach the use of the patterns of Le Malofie as a catalyst to generate architecture. Pacific patterns in New Zealand’s architectural environment have been used as a design tool to generate facades and curtain wall systems. One project architect when asked how he had used Pacific influence in a building replied, “Well we’re suspending large panels of Tongan siapo from the ceiling, so that is Pacific architecture influence isn’t it?” It indicates that, in terms of Pacific art being a design tool in New Zealand, it has remained a decorative piece rather than being a design tool to generate experiential spaces and architectural forms. Pacific patterns become the way New Zealand architects identify with Pacific cultures. This section complements the ‘Time + Space’ as it further explores tattooing as a spatial treatment as opposed to a surface treatment.

With Gell’s analysis, we can see the tattoo as wrapping the body and thus creating a protective layer. His analysis that the tatau acts as a protective layer denotes that tattooing is a surface treatment.

However, the tatau layer is embedded within the skin layer as the ‘au ta pierces the skin, stitching the tattoo layer into the skin layer linking all three layers; skin, tatau, and involution layers. Therefore from this observation we can conclude that the tattoo is a spatial treatment, not a surface treatment as Gell’s analysis denotes. The way we perceive Le Malofie relies heavily on how it inhabits the body, the skin layer. To further explore this point we can observe that the body changes, it stretches or loosens with time. Our perception of Le Malofie also varies with time as the body changes. As one moves around the body observing the patterns, the perception of the patterns will change. For instance when looking from the front the flat patterns will not be visible, they will fold on the edges as they wrap certain parts of the body.

The skin and body can be seen as an element of space which the tattoo occupies. Over time the body and skin will change, as it changes, the way the patterns occupy the body will also change, effectively changing one’s perception of the patterns. So, if the skin is considered as space, the tatau is not a surface treatment as Gell suggests, it is rather a straight geometry that bends through space.

The modelled sketches explore ‘wrapping’ forms that create space as it undulates. The explorations uses the patterns to create space, as opposed to being decorative elements. The forms in turn seek to blur the boundary between interior and exterior spaces.

The exploded suspended model is an exploration of Le Malofie in a series of layers.
Figure 27. Formal explorations (1a) that wrap and undulate to create different pockets of space

Figure 28. Formal explorations (1b) that wrap and undulate to create different pockets of space

Figure 29. Formal explorations (2) that wrap and undulate to create different pockets of space

Figure 30. Formal explorations (3) that wrap and undulate to create different pockets of space
With reference to Gell, the analysis of the patterns will include the investigation of four elements: (1) in-fills, (2) borders, (3) voids, and (4) wrapping patterns, as well as identifying the meanings associated with the various groups. The groups were arranged in order of the structure in which they are tattooed, starting from the lumbar zone down towards the knee, then back up to the navel (navel), the last pattern to be tattooed.

The intent of the following relational analysis was to avoid looking at Le Malofie as a series of rectangular, triangular, square or diamond patterns, but rather patterns informed by the relationships between in-fills, borders and voids.

The relational analysis above was undertaken to understand the relationships occurring within the 2-d geometrical shapes that create curvilinear lines when it wraps around the body. Architectural themes derived from a precedent study allowed the architectural interpretation of the relationships in to 3-d models. The goal with the models was to solely transfer the relationships of the 2-d patterns to 3-d forms, as opposed to creating space with them.

The 3-d modelling iterative process enabled the generation of 3-d forms through the interpretation of relationships occurring with the 2-d patterns. The objective of this process was to seek an alternative way of thinking when it comes to architecturally interpreting Pacific patterns. Too often have these patterns been applied architecturally without an understanding of the meanings and the relationships occurring between these patterns. Analyzing Le Malofie in terms of infill, borders, and voids provided the project with a different lens with which to design.

A summary of the formal relationships is provided in the following section.

Note:

- infills: large rendered areas, smaller rendered areas
- borders: thin lines, series of smaller infills that delineate sections
- voids: non-rendered areas

Figure 31. Exploded suspended image of Le Malofie, analyzing groups of patterns and the associated meanings. The 3-D models are architectural representations of the identified relationships.
Group 1: Thin infills/lines wrapping the abdomen area. The va’a is a dark infill section located in the lumbar area. Fa’aila is a series of voids that locate the sides of the va’a and where the ulutao starts.

Group 2: This section is a series of repetitive borders with small infills inside. A row of infills above and below define the borders in a linear path below. The lower part of this section are large and small infills with intricate detailing. These are laid out in angular paths and the density of infills increase as it draws closer to the lower parts.

Group 3: This group consists of uniform and more composed infills and voids, more intricate detailing of the tatau. The pattern connects the front and back parts of the body by wrapping around the hips in a curvilinear path.
Group 4: A rhythmic relationship between border and void is apparent in this group. The borders define the contour of the body as it wraps the section, voids and borders running in a linear path.

Group 5: Two infill panels divided by a row of angular borders and voids. The borders are reflections of each other and repetitive throughout the row. The voids are located at either end of the infill sections.

Group 6: Prominent in this section are the smaller infills creating the borders. These borders enclose the smaller infills, with voids located repetitively throughout the infill (top section), and repetitive small infills in the voids in the lower section.

Group 7: Similar to the Aso laiti, this group is a series of borders and voids running parallel in a linear direction.

Group 8: A checkerboard like infill and void section, and voids for the others with reflecting small infills. In the patterns that continue from these checkerboard like patterns are two borders created by smaller infills.

Group 9: The thigh section is largely infill, and where the darkest part is located. Within this infill are voids located on the top and bottom.
Group 10:
The voids and borders within section slot into the infill section in the above group. This gives an impression of a finger joint. This is also one of the more distinctive parts of La Malolka.

Group 11:
More prominent borders are seen in this group. The borders become larger in width and the voids themselves break up as they near the infill. The lower pattern acts as a border between the thigh section and knee section and wraps right around the leg.

Group 12:
As opposed to the other wrapping and linear borders and patterns mentioned above, this group is a series of diagonal voids and borders that dissect larger infills starting from just below the knee, to the inner thigh.

Architectural themes have been derived from the precedent study (refer to Appendix 1) and literature review. The architectural elements would allow the architectural interpretation of the relationships identified in the three sections. These architectural elements are “Particlization,” “Spatial Wrapping,” and the use of “Voids.”
"Particlization" is a term created by Kengo Kuma. The architectural element describes the process of monolithic masses breaking up into smaller elements throughout the user's walking progression. Kuma’s distinctive use of timber slats is a means of portioning between inside and outside or between other spatial elements. These slat arrangements are not an additive or cumulative use of thin elements, but rather a “unified and monolithic entity of a particular material broken down into its elementary particles.” Particlization will be used as a means to create experiential spaces with this project.

37 Liotta and Belfiore eds., *Patterns and Layering*, 81.
"Spatial Wrapping" is a term used to define enveloping space. It can be expressed in four different categories: horizontal, vertical concentric, and radial. The architectural element is used to raise the user's awareness of the surrounding spatial layers. This awareness is manipulated with the choice of material, from paper screens, to timber strips, and also light can be used to separate space, or create space. "Spatial Wrapping" will become a vital tool in the incorporation of the different layers of Va relationships, Va Faloa’olau (public space), Va Pe’ai (intimate space) and Va Tipausi (sacred space). The Va relationships will be implemented by exploring all four typologies of the architectural element.
Voids will be used as a tool to connect the various layers and spaces. Voids in certain instances will centralise space, direct people through space, and frame certain parts of the natural landscape. Voids become a powerful tool for defining spaces, allowing people to engage with layers that surround them. Voids themselves can be split into two categories, perceptual void and visual void.

Perceptual void is not physically created in the form itself. However, the effect of the whole form itself creates the sense of void. This can be done by the choice of materiality, and emphasises transparency. Visual voids on the other hand use forms shaped according to the void. This allows people to be directed through space or drawn to certain points in a building. Thus the visual void emphasises permeability.

The three architectural elements outlined above will be the main drivers for how the project intends to architecturally interpret the relationships identified within the three sections. The implementation of the architectural themes will use the relationships identified within the different groups, informed by infills, borders, voids, and the 'wrapping' nature of the 2-d patterns to create curvilinear forms.

The infills, borders, and voids will be interpreted architecturally to create relationships between mass, thresholds, and voids.
2-D PATTERNS CREATING CURVILINEAR FORMS

Architectural interpretation of identified relationships.

Figure 50. Architectural interpretation of tapering forms.
Model 1 – Group 1:

The model explored the relationships occurring in Group 1. The model reflects the relationships starting from a larger mass at the bottom and tapers to a thin mass towards the top. Having one wing that is purely mass and the other a series of voids and thinner masses portrays how voids are located towards the sides of infills in the va’a. The forms were designed to create a sense that the form was wrapping around space, similar to the way the ulutao wraps around the torso.

Model 2 – Group 2:

The model explores the transitional relationships from dense relationships between voids and borders, and becomes more infill based. The model portrays this as the voids get larger as they transit to the mass. The slits that divide the three rows are an interpretation of the borders that distinguishes the different patterns.

Model 3 – Group 3:

The model explores a series of masses that enclose thinner masses and voids. The masses are slightly bigger than the void space to exert a sense of dominance. They are also slightly higher so as to create void spaces between thinner and thicker masses.
Model 4 – Group 4:
Model 4 is an exploration of smaller voids, twists and voids that are located on the sides. The group encloses the other set of patterns, or the other patterns are connected to this group. So the model explores forms that seem as if in enclosing space. The twists at the ends reflect accentuate our perception of the patterns, the perception that it looks as if it is twisting or curling around the body when we are looking at it in elevation.

Model 5 – Group 5:
The model is an interpretation of the relationship between horizontal borders and voids that wrap around the body. The model intended to reflect this relationship as the mass is a series of borders and voids. The model looks as if it is bending around something, ascending vertically. The three rows portray the three bands that form the pattern group.

Model 6 – Group 6:
This model is a group of repetitive twisting masses along a horizontal path. The intent with this model was to replicate the masses in the group that seem to twist at the ends when wrapping the body. The voids in this group are transferred into the model through the negative voids between the masses.
Model 7 – Group 7:
The model explores the band of borders and voids that constitute the relationships occurring in group 7. The voids and borders wrap and twist from one end to the other, in the same way as our perception of the form will change as we look from one side to the other. As we look at this model front on we can see that it bends to one side, signifying the group’s relationships as it wraps the body.

Model 8 – Group 8:
The model explores a series of borders and voids enclosing a group of checkered masses and voids. The masses in this group can be interpreted as enclosing the voids, as the model demonstrates. The borders twist at the ends portraying the twisting and wrapping in this group as it wraps the lower section of the buttocks.

Model 9 – Group 9:
The model voids with smaller in fills located within the void. The model creates a form that is repeated along a path with the mass separating the borders from each other. The voids themselves become a focal point within the model as it defines the borders and masses from each other. What makes this model distinctive is that the tapering form and the end seem as if they were to penetrate the ground, raising awareness of the ground plane.

Model 10 – Group 10:
The model explores the notion of interlocking mass and voids. In the group the infill is the predominant section, which is reflected through the model. Similar to the group above the negative space or void becomes a prominent aspect, equally as much as the mass. The tapering void brings awareness to either side of the form.

Model 11 – Group 11:
The model is a gradient of voids, transitioning from longer voids to more dense.

(refer to Appendix 2 for further formal explorations)
The ‘Architectural Language’ explored key attributes of Le Malofie that enabled the tatau to be architecturally interpreted. This highlighted aspects of the physical process that, identifying relational Va concepts occurring within tattooing. The research also concluded that Le Malofie is a spatial treatment, diverting from the current surface treatment. With the exploration of formal relationships, architectural themes enabled the ‘Architectural Language’ conclusions to be architecturally interpreted through a modelling process.

Similarities occurring within the formal relationships and associated meanings have led to an analysis that will divide the tatau into three sections; top, middle and low sections. The analysis will be used to generate an alternative approach to designing ‘Pacific’ architecture.
3 - SECTION FORMAL EXPLORATION

The exploded layered model has allowed this project to delve further into the formal relationships occurring within Le Maleo. Similarities occurring in the groups were identified, and allowed for further grouping into three sections: top section, middle section, and bottom section. The similarities identified were that the top sections groups were predominantly infill, the middle section was predominantly voids and borders, and the bottom section was large infills with distinctive voids.

Within the three sections, key relationships were identified, all three being distinctively different from each other. The key relationships have been re-interpreted architecturally to create an architectural language for each section. The relationships are as follows:
Top Section Relationship Summary

1. Thin infill (ulutao) wraps the body to connect to the larger mass (va’a).
2. Voids (faka’ila pito) located at the ends of infill (va’a).
3. Curvilinear infills (aso fa’aifo) repetitive and uniform in width.
4. Horizontal paths of infills (pula la’ititi) changing to an angular path.

Connectivity relationships:
1. 1, 2, 3 have a horizontal relationship.
2. (1-2-3), 4, 5 have a vertical relationship.
3. [(1-2-3), 4, 5] have a horizontal relationship with 7.

Architectural interpretation:
1. Tapering forms, from thin mass to large, creating a sense of presence.
2. Voids located at the ends of masses to delineate interior and exterior spaces.
3. Curvilinear transitory zone with uniform mass and voids to signify boundary.
Middle Section: predominantly borders and voids

1. Borders and voids (aso laiti) wrapping in the horizontal direction
2. Larger borders (tu'anu tapulu, saemutu) wrapping in horizontal direction with voids (fa'a'ila faisua) located at the ends
3. Chequered arrangement of voids and infills enclosing each other

Connectivity relationships:
1. 6, 8, 9, 10, 11, 12, 13 rhythmic vertical relationship
2. (6, 8, 9, 10, 11, 12, 13) distinctive transition with 14
3. 14 a chequered relationship
4. (6, 8, 9, 10, 11, 12, 13) horizontally connected to 7

Architectural interpretation:
1. Wrapping routes in a horizontal direction
2. Forms parallel with horizontal routes, with voids located at the ends to mark the transition between interior and exterior spaces
3. Masses proportionally arranged with circulation routes around them
LOWER SECTION RELATIONAL SUMMARY

Lower Section: predominantly infill with distinctive voids
1. Large in-fill (tapulu tele) sections interlocking with voids (fa’amuli ‘ali’o).
2. Voids (fa’a’ila tapulu) gradually breaking up as it nears the large infill
3. Change in void appearance as it progresses vertically

Connectivity relationships:
1. 16, 19, 20, 21 vertical relationships
2. (16, 19, 20, 21) have a horizontal relationship with 17
3. (15/18) located within 17

Architectural interpretation:
1. Larger forms interlocked with voids on the sides, threshold located on the sides. Voids located on form
2. Voids gradually increase as you exit the form
3. Void forms change along the periphery of the mass

Figure 72. Analysis of Lower Section
Figure 73. Architectural representative concept of Lower Section relationships
Figure 74. Internal perspective
THE APPLICATION OF PARTICLIZATION IN THIS INSTANCE SEES MASS BREAK UP AS ONE ENTERS AND EXITS THE SPACE. SIMILAR TO THE USE OF Voids, PARTICLIZATION CAN BE USED TO SIGNIFY ENTRY OR EXIT BETWEEN DIFFERENT SPACES.

THE FORMS/MASSES WILL BE INTERLOCKED WITH THE LAND, THESE FORMS COULD ALSO BE INHABITED. FORMS BRIDGE OVER TWO SECTIONS OF LAND, LINKING VARIOUS ZONES. AS PATHS CHANGE THE FORM COULD ALSO CHANGE, DENSITY OF VOIDS OR MASS ELEMENTS.

Figure 75. Further architectural representative concepts of Lower Section relationships.

Figure 76. Internal perspective reflecting the ‘upness’ of spaces and how masses will disintegrate during walking progression.
The exploded layered model has allowed this project to delve further into the formal relationships occurring within Le Malofie. In doing so it has also given the ability to analyse the meanings associated with the tatau patterns. In analysing the formal relationships in three parts, the analysis of the meanings has seen similarities within the associated sections. The top section, being the lumbar area, constitutes one’s responsibility to provide protection, safety, security and guidance to family. The middle section, the buttocks area, highlights the importance of education and the concept of learning, paying respect to the past when looking to the future, and respecting the female relatives of the family. The third section, the thigh area, is a portrayal of courage to confront danger, and the desire for discovery and exploration. In summary the meanings associated with Le Malofie refer to the recipient’s family history, accomplishments, and responsibility. Although the formal properties of the tatau vary from tufuga to tufuga, the underlying principles remain.

The proposed programme is a facility that will exhibit the works of selected Samoan artists who made major contributions to the expression of Fa’aSamoa values through art. The works of the artists align themselves directly with the meanings of Le Malofie, the portrayal of guidance, importance of knowledge and the courage of the recipient.
The first zone will exhibit the works of two artists, the first of the being Su’a Suluape Paulo II.

Paulo Suluape II was a pre-eminent tufuga tatatau who, along with his brothers, played a vital role in the resurgence of Samoan tattooing in Samoa from the late 1960s. Paulo played a crucial role in the revival and continuation of the art form in his migration to New Zealand in 1973. As well as preserving and maintaining the Samoan art form, he also exposed the Samoan culture to European, and most effectively Pacific cultures.

His works from the early 1970s up until his sudden death in 1999 were documented by photographer and good friend Mark Adams. The publication "Tatau" focuses on the enduring presence of Le Malofie as an expression of cross-cultural collaboration and cultural diversity. His photographs reveal the ways in which the tatau has been transplanted, adopted and appropriated by a global community. "Tatau" was first exhibited in 2003, and highlighted the impact Samoan tattooing has had in the cultural expression of Samoan art and values in New Zealand. The photographs will have a prominent place in the proposed facility of this project.

The second artist to have his work exhibited in the first zone is Fatu Feu'u. Often regarded as the “father of contemporary Pacific art,” Fatu Feu’u has made an impact since the early 1980s exhibiting works based on Fa’aSamoa values in New Zealand.42 Feu’u’s work draws heavily on motifs found in Samoan art from tapa to the tatau itself. The motifs are often fused with the stories of Pacific migration which Nicholas Thomas describes as a “national narrative for New Zealand’s Polynesians.”43 The work that most notably encapsulates this idea is ‘Tautai Matagofie’ (The Wonderful Navigator)(1990).

Feu’u has also made an impact in his sculptural practice. He has produced large-scale public works that are located at tertiary facilities, sculpture parks, and in public spaces across New Zealand. His sculpture works reference the monolithic Moai of Rapanui and recall the female deity figure Kawe of Nukuoro in the Caroline Islands, reflecting the idea of guidance and security. While Feu’u is most notably recognized for his bright paintings, from 1995 his work has developed in new directions. His new motifs along with the addition of text, can be seen as embodying guidance and advice, a continuation of concerns relating to issues of service, respect and duty aspects of the Fa’aSamoa that is the common binding element in his entire body of work.44

Paulo Suluape II and Fatu Feu’u have been leading figures in their expression of Samoan values through their respective arts. Their work takes a more traditional expression of the art, but show how traditional motifs can be used innovatively. Their works have influenced many Pacific artists, particularly Samoan artists, and have helped diasporic communities reconnect themselves to their cultural identities. They have both been chosen to exhibit in the facility as their works align with the meanings of the top section, advice, protection, safety, security, and guiding younger artists to a productive future.

42 Mallon, Pacific Art Niu Sila, 192.
43 Nicholas Thomas, Possessions: Indigenous Art/Colonial Culture (London: Thames and Hudson, 1999), 263.
The second zone will provide space for another two prominent figures in contemporary Pacific art, and who have adapted Samoan values into their work. The first is Lily Laita.

Lily Laita was the first Polynesian woman to graduate from Elam School of Fine Arts at the University of Auckland. Her Samoan/Maori/ and English ethnicity has become an integral part of her artistic approach. Laita’s paintings are characterised by her dynamic use of colours and a layering of space and time with different art mediums. Relationships and the relevance of knowledge are focal points within her work, which often refer to key moments in her life.\(^{45}\)

As with Fatu Feu’u, Laita uses text within her art work, signifying her multi-cultural ethnicity. Laita’s work challenges stereotypes associated with Pacific art, moving beyond the familiar motifs and iconography that people have come to expect as “Pacific things.”

\(^{45}\) Mallon and Pereira, *Samoan Art and Artists*, 125.
The second artist who will be exhibited in this zone is John Ioane.

John Ioane is a Samoan artist who works in mixed media as well as sound, light, video and performance. Originally known for his paintings, Ioane is also renowned for his sculptures which explore Samoan values and highlights some of the possibilities for contemporary Samoan installation art.46

John Ioane’s works are abstract, they don’t appear Polynesian as far as traditional forms go, but they do as an evolution of the genre, and the underlying principles still remain. A particular piece of his highlights the strength of women from childhood through to maturity; the reality of strength lies predominantly in women. This sculpture is named “Malosi” which translates to “Strength.”

Lily Laita and John Ioane are Samoan artists who take an abstract, and “non-traditional” approach when incorporating Samoan values into their work. They have been leaders in contemporary Pacific art, exceeding the boundaries of traditional Pacific art. Their works will be exhibited as their works align with the meanings of the second section of Le Malofie. Their works lean heavily on the emphasis on knowledge, learning, bridging the gap between ethnic/genealogic past and present, a pure example expressive duality through art.
The third and final zone reflects the courage, foresight and wisdom of the lowest section of Le Malofie. The third zone will be dedicated to facilitating, nurturing and exhibiting the works of emerging artists who re-interpret Fa’aSamoan values in their work.

These values can range from traditional to contemporary, from pure Samoan values to cross-cultural, and an expression of migration and what it means to re-identify oneself within a New Zealand context.

This zone is an acknowledgement that high school students, tertiary students, creative collectives and emerging artists are the future of Samoan, and Pacific artists. This zone will provide spaces that will allow interdisciplinary learning and collaborative work between artists.

Figure 86.
The Roots
Installation in Otara Town Centre (2012)
http://theroots.org.nz/home/what-we-do/
Since the exhibition ‘Bottled Ocean’ in 1994, New Zealand has seen a rise in emerging Pacific Island artists reflecting a diversity and complexity of cultural experience. However, with the changing nature of art galleries and museums, it is hard to find a place where the art of Pacific artists is easily accessible for the wider public, and in particular the Pacific Island community.

Samoa is one of the most written about Polynesian islands. Samoan history, society and culture are largely found in unpublished sources, such as diaries, logbooks and journals. Academic publications and specialist reports are also numerous. However, difficulties come in accessing this information which is housed in specialist or university libraries, or in private collections.

Art is a prominent attribute in the expression of Samoan cultural values. The art ranges through literature, film, photography, acting, painting, weavers, sculptors, orators and tattooists. Connecting these art-forms is their heritage and their exploration and interpretation of Samoan culture and experiences. The migration of Samoans to New Zealand has seen many of these artists re-express and re-present many of these traditional values and motifs through their work, enabling artists to re-identify themselves in their new locations. Fatu Feu’u states “Part of our survival is doing our art. And if we don’t then we are lost. We are lost in another country, without an identity”. This project seeks to explore the works of a few artists, who have used the motifs and meaning of Le Malo’i’i as a catalyst to create their art. The selected artists have predominantly used paintings and sculptures as a medium, therefore the facility will cater to nurturing and production of painting and sculpting.

The artists chosen and described represent these categories, traditional (past), contemporary (present), and future. The facility will encapsulate the journey that the artists have undertaken, and most explicitly, the journey and re-presentations of Samoans undertaken since their arrival in New Zealand. Samoan art and have contributed in major ways to New Zealand’s art scene, and have helped shape what makes New Zealand such a culturally distinctive country.

DESIGN

3-Section Formal Exploration, 3-Section Meaning Exploration, Figure 88: Initial design sketch
Traditionally the location of Samoan artefacts or valuables of domestic life were located at the centremost column of the faletele. The central space of the faletele is a public space with an openness and a sense of transparency that is reflected through its void. Attached to the central pou is the talitali, from which the valuables are suspended. Suspending the most treasured possessions from here was seen as safe and secure as it was the most open part of the village. It was also an act of publicness, of opening your house to the community, and thus strengthening the relationship between you and those outside of your domestic household.

Talitali means 'to protect' and can be related to the idea of shielding or armour, aligning itself with the views of Gell that Samoan tattooing acts as a protective skin. Traditionally Samoan tattooing was a social act, more than an act of individualism, which is the emphasis on tattooing nowadays, especially in New Zealand. By tattooing yourself you are making your body part of a greater social body. So by inscribing the patterns of La Malofie on your body, you are marking yourself as a social being, as you are exposing your inside to the outside, making your soul, yourself, visible to the community.

During the migration of Samoans to New Zealand, this act of openness and treasuring possessions in open spaces moved to a more enclosed condition. Valuables and important possessions were stored in "Treasure Boxes" or "Pusa Tu". The treasure boxes, similar to the talitali, were located in the public spaces of homes in New Zealand, lounge areas, kitchens, or garages, so the idea of publicness is still expressed. They were often highly detailed with carvings and are held as a monument of the owner's journey to New Zealand.

The attributes inherent in the talitali and treasure box provides the project with an interesting approach to the building typology housing the Samoan culture. The idea of open publicness, and enclosed publicness allows for the playful notion of open and closed spaces expressing values of Fa’a Samoa that has become an intrinsic part of Samoan artists in New Zealand. The proposed facility is the "Talitali o Measina a Samoa Niu Sila", translating to "The Protection of Samoan Treasures in New Zealand". The Talitali will exhibit the works of Samoan visual artists who contributed substantially to the Pacific Arts in New Zealand and globally, and continue to do so to this day.
The proposed ‘Talitali’ is split into two zones, ‘Tatau Zone’ and ‘Embedded Zone’. The two zones enable a vertical relationship to occur throughout the ‘Talitali’. The relationship between the two zones is an architectural interpretation of the oscillations that occur in tattooing, attempting to blur the distinctions between surface and subterranean levels. This is complemented by portraying the “open publicness” and “enclosed publicness” as explained in the “Programme” section.

The embedded zone is where the works of the traditional, contemporary, and emerging artists will be exhibited. The idea of embedding these works is a reflection of the “Pusa Tu” or “Treasure Box”. Valuables of diasporic Samoan communities were stored within treasure boxes, protecting their valuables as well as being a reflection of their journey. Embedding the selected works in subterranean levels is a reflection of protecting and exhibiting the stories and experiences of diasporic Samoan artists, thus the land becomes the treasure box.

The ‘Tatau Zone’ will exhibit the prominence Samoan tattooing has had in New Zealand. Samoan tattooing can be seen as the first artistic expression of Samoan values in New Zealand, particularly in Auckland. By locating the works of prominent tattoo artists as well as contemporary and emerging tattooists, rejuvenate Samoan tattooing as a public act.

Positioning Samoan tattooing in the upper space is based on a number of ideas. First being the influence tattooing has had in reconnecting Samoan communities to their culture, and continues to do so. It also represents common themes that are reflected throughout the works of the artists in the embedded zones. It is intended that users will move back and forth from the vertical zones, learning of the development of Samoan visual arts, and how it has derived from motifs and meanings of Le Malofie. 

Figure 91. Diagram depicting how the treasure box will be architecturally interpreted by embedding work into subterranean levels.

Figure 92. Diagram portraying how the architectural representation of the Talitali will be located on the ground level.
Manukau City, South Auckland, is the heart of New Zealand’s most culturally diverse and fast growing region. With existing and proposed facilities within the precinct, Manukau is set to be the entertainment and tourism capital of Auckland. A few of the existing attractions include Vodafone Events Centre, AUT Southern Campus, the new MIT Building, and Rainbow’s End. Alongside the existing attractions comes the inclusion of the West White Water Rafting Complex being constructed next to the Vodafone Events Centre, and above all comes the proposal for Te Papa North Museum to be located in Manukau.

With the future developments it is evident that Manukau will become a tourist and local attraction, as Auckland Mayor Len Brown states, “Manukau is set to become the entertainment capital of Auckland.” With the recent re-location of Pasifika to Hayman Park, it’s timing with the Secondary Schools ASB Polyfestival is an acknowledgement and complimentary to South Auckland’s ethnic diversity.

Pacific people make up 27.6% of the Manukau City population, the second largest ethnic population of the metropolitan city. Samoans make up 48.7% of Manukau City’s of this population. Fa’aSamoan values or cultural values are learned through attending church, or passed down from generation to generation, but there still remains a large disconnect between the people and their ethnic culture here in New Zealand. The visual arts have provided a platform enabling artists to express themselves culturally and also educate others in what it means to be of an ‘other’ background in New Zealand.

With the majority of civic and commercial development gravitating towards the CBD and Wynyard Quarter, this research project seeks to reveal the potential Manukau has in terms of a growing region of Auckland.

MANUKAU CITY

Site description


Hayman Park, Manukau - Chosen Site

Shared site by MIT Complex, Manukau Interchange Centre, and proposed site for Te Papa North

Manukau Westfield Shopping Centre

Rainbows End Theme Park

Wero White Water Rafting Complex

Vodafone Events Centre

AUT Southern Campus, Rainbow’s End Entertainment Course

Figure 93. Site Plan highlighting key facilities within the Manukau precinct
Hayman Park, Manukau – Chosen Site

Shared site by MIT Complex, Manukau Interchange Centre, and proposed site for Te Papa North

Rainbows End Theme Park

Ngapunaro Park, Manukau – Chosen Site
Hayman Park is deemed to be the heart of Manukau City, situated as it is on the corner of Davies Avenue and Wiri Station Road, Manukau. With current and future developments, Hayman Park is set to be a prominent aspect in the rejuvenation of the metropolitan city.

Located within the immediate site is the Hayman Park Lake, walkways that allow you to enjoy the spectacular vista, a skate-park, and the new MIT Business School that sits on top of the Manukau train station. Set to be the location for the proposed Te Papa North, Hayman Park’s future can be seen as the cultural and educational hub.

With Te Papa North set to have a large influence from Pacific cultures, it seems appropriate to design a facility that will complement the educational nature of Te Papa. Hayman Park, where the new MIT Business Building and the proposed site for Te Papa North is located, is deemed to be the central site of Manukau’s future developments. Hayman Park is the chosen location for this Research Project as it is in close proximity to developments that will shape the future of Manukau’s transformation. MIT will provide an influx of people from the institute as well as people using both the Manukau train station and its facilities, and Te Papa North will attract tourists and locals who are using its facilities. Designing in close proximity to both these developments will be ideal for the educational nature of the facilities as well as receiving a form of activation from them also.
Hayman Park, Manukau

MIT Business School facility, above

Manukau Train interchange centre

Hayman Park Canal

Manukau Westfield Shopping Centre

Art Resource School facility, above

Manukau Train interchange centre

Figure 96. Highlighting key zones within Hayman Park
Hayman Park, Manukau

Chosen Site

Figure 97. Selection of a location within Hayman Park
The selection of an appropriate site within Hayman Park was implemented within two stages. The first stage explored the placement of the three sections of Le Malofie, top, middle, and lower sections. This was applied by locating gradients of low, middle, and high points within the site.

The second stage took a series of images along the gradient. This was an attempt to capture certain elements of the natural landscape in which the design could utilise. The investigation of three sites (refer to appendix 1) led to the selection of the north-west corner of Hayman Park. The gradient of the contour is similar to that of the body, rising from mid-point to high point, then down to the lowest point. The images taken along this gradient also present good opportunities. The images portray an openness within the first section, transit to an enclosure through the vegetation, and then opens again towards the last section.

Other attributes that led to the selection of the north-west corner are the exposure to street frontage, current and future developments of Davies Avenue as pedestrian friendly, and the close proximity to the Westfield shopping mall. Those attributes will allow for greater activation and a greater connection to the wider context.

**SITE APPROACH**

**Site selection within Hayman Park**

![Site Model](image)

**Figure 98. Site Model locating high points, mid points, and low points in the North-East corner. Orientation directed towards the Hayman Park Lake.**

**Figure 99. Images taken at each of the different height points, identifying key elements to incorporate within the design. Images depict an open-enclosed-open nature of the North-East corner.**

![Images](image)
The spatial arrangement of the various zones have been designed according to the ‘Va Spatial Relationships’. The ‘Va’ layers consist of ‘Va Feloaloa’i, ‘Va Feagai’, and ‘Va Tapua’i’.

‘Va Feloaloa’i’ is the outermost ring. The activities occurring in this ring are of production, where raw materials are prepared and reworked. This is the zone where tools operate, which in this project has been adapted to locate studios and workshops, the act of producing artwork and sculptures. In Samoan thinking this is essentially an act of ‘ta’, as proposed by Refiti, where materials are transformed by action.52

‘Va Feagai’ is the secondary or middle ring. This zone is where the capturing and redirecting of valuable goods occur. ‘Va Feagai’ (feagai translates as “facing together” or intimacy) in Samoan villages is located by the tulafale (orator) who is a companion of the matai (chief), enabling them to assist and serve the elites. This ring will be reinterpreted in the project as the main circulation routes. The routes will allow for the intimate relationship between the outer and middle ring, and allow for the distribution of works to occur.

‘Va Tapua’i’ is the innermost ring. This central space is seen as the sacred ‘prayer circle’ or the sacred space. Within a fale the innermost part is the most sacred space, the talita being located here. Within the ‘Va Tapua’i’ is where the material productions are displayed. An ‘ta’ occurs within the outermost ring, ‘teu’ occurs with the central ring, signifying a transitional relationship of producing and circulating goods from ‘ta’ to ‘teu’; from production, to distribution, to being displayed.

Implementing the ‘Va Spatial Relationships’ theory to the design, allows the process of producing artwork to displaying artwork through to become a feature throughout the design. The different zones of the ‘Talita’ will be arranged according to the different ‘Va’ layers, in essence being arranged from production spaces to exhibition spaces.

As mentioned, the ‘Talita’ will be split into three sections: top, middle and low. Each section of the ‘Talita’ will be informed by the key relationships of traffic, borders and voids, and also the key meanings associated with the different sections of Le Malofie. Through the design iterations it has been concluded that each section will be distinctly different from the others, but the architectural themes, partituation, spatial wrapping, and voids, become the unifying element of the ‘Talita’.

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52 Albert Refiti, “How the Ta-Va theory of reality constructs a spatial exposition of Samoan architecture”, (Auckland University of Technology, 2013), p7
**Traditional:**
The first section of the 'Embedded Zone' is dedicated to the works of Fatu Feu'u. Visitors are drawn through this space by a tapering mass that creates a sense of presence as they enter into the subterranean level. Along the outer ring of this section are the production spaces, studios and workshops for Fatu Feu'u. This layer will also provide residence zones, allowing Fatu Feu'u to work and reside here when visiting from Samoa.

The second layer will enable users to move back and forth from the studios. Levels of transparency will be implemented by the choice of materiality; from glazing to timber screens, to using light to direct people through the spaces.

The last layer will focus on the exhibition of Feu'u's work. The exhibition spaces will not have walls like conventional gallery spaces, but rather the exposed structure will become a means of 'suspending' work. The 'suspending' idea runs parallel with the suspending of valuable goods from the 'talitali' at the central point of a fale. However this is not directly replicated in this facility.

**Contemporary:**
The second section of the Talitali will exhibit the works of Lily Laita and John Ioane. Entering from the surface zone visitors will arrive at the studios of both artists. As with Fatu’s section, the spaces will also be arranged in reference to the 'Va Spatial Relationship'. From the studios users will transition from the production into the exhibition spaces.

The exhibition spaces are split into two wings, one exhibiting John Ioane’s earlier paintings, the other being Laita’s main exhibition gallery. Suspended works will also feature prominently within the two gallery wings.

Feu'u’s section is connected to Laita and Ioane’s by a circular path; where voids connecting the vertical zones, create a rhythmic experience through the play of dark and light spaces. Along this path will be the location of Feu'u's sculptures, subsequently leading people to the sculptural work of John Ioane. A series of courtyards that enhance the connection between the surface and embedded layer. This seeks to frame certain parts of nature, engages the senses of users as they walk throughout the Talitali.
Emerging:
The third section will nurture and exhibit the works of emerging artists. This section will be the largest of the three, providing more spaces for the production of work as well as larger spaces for collaboration and exhibiting of art.

On the periphery of this section is where the two wings of studios are located. In one wing we have both light/medium and heavy workshops that cater for the production of small to large size sculptures. Here collaboration between senior sculptors, and emerging sculptors can take place. The other wing is where workshops and painting stations will take prominence.

The two wings are connected by a path of light and dark gallery spaces. Here the works of both sculptors and painters will be exhibited. Light and dark gallery spaces allow for a variety of work to be created, challenging the artists to create innovative art pieces, and exploring different aspects of Samoan values. The surface level of the third section is a series of masses. The ‘particlization’ theme will provide a series of frameworks to which installations can be either attached or suspended. The framework will incorporate platforms which users will be able to utilize for viewing.
The ground level is dedicated to the works of traditional and contemporary methods of ‘Tatau’ in New Zealand.

The first section will exhibit the works of Su’a Paulo Suluape II. His work over 20-30 years was documented by Mark Adams and becomes an integral part of this section. The “spatial wrapping” theme is applied through a series of galleries. This will incorporate a virtual gallery that exhibits the first section of Le Malofie, focussing on the patterns and meanings. This will also incorporate films of, and interviews with Paulo as he explains the tatau and its meaning to the Samoan community.

‘Le Malofie gallery’ will showcase Paulo’s work with Mark Adams, and finally a tatau parlour exhibiting traditional tools and the actual production of traditional Samoan tattooing. The various galleries will be connected by an intermediate path feeding to an outdoor courtyard.

This section showcases traditional Samoan tattooing and its transformation from a Samoan context to New Zealand. The interpretation of motifs and meanings of Le Malofie is key as it enables outsiders to understand what Le Malofie is and its importance to the Samoan community.

Re-interpretation and adaptation through contemporary tufuga tatau is the theme for the next section. The continuation of the ‘Tatau’ exhibition room is key, but focussing on cross-cultural exchange. This is followed by galleries exhibiting the patterns and meanings of the middle section of Le Malofie, and further tatau parlours that highlight the transformation of the tatau, through to maiolesi (tattooed armband) and the use of contemporary tools. The provided spaces will encourage and facilitate collaboration between traditional and contemporary tattooists.
The application of visual voids will mostly affect transitional zones within the embedded zone. The analysis of the various precedents highlighted the impact that visual voids can have on the users' experience of a building. The visual voids will blur the boundary between the vertical zones, strengthening the visual and physical connections of the spaces.

Perceptual voids will predominantly be used in virtual gallery spaces, utilizing projected light to create a perceptual experience. The prominence of perceptual voids will be enhanced in the lower section of the surface zone, the materiality will inform the person's experience, using glazing, steel, and timber to create the perceptual effect.

Particlization, large masses breaking down into smaller elements will govern the structural elements of the "Talitali". Particlization will have a similar effect to that of visual voids, enhancing the experience of circulation as well as the overall aesthetic quality of the building.
Figure 112. Axonometric of the current design concept. The concept will be developed further in the next stage.

- VOID FORMS ALLOWING LIGHT THROUGH TO SCULPTURE GALLERIES
- VOID FORMS CREATING RECESSED COURTYARDS
- INHABITABLE ‘WRAPPED’ ROOF FORMS
- PARTICLIZED FRAMEWORK FOR VIEWING PLATFORMS AND INSTALLATIONS
- TAPERING FORMS ALLOWING ACCESS TO TATAU AND EMBEDDED ZONES
- FRAMEWORK PROVIDED FOR OUTDOOR OCCUPATION AND INSTALLATIONS

Figure 113. Sectional perspective showing basic spatial relationships between Tatau and Embedded Zones.

- FEU’U AND IOANE SCULPTURE PATHWAY
- IOANE PAINTING GALLERY
- LE MALOFIE GALLERY SPACE
- IOANE VIRTUAL GALLERY
- TA TEU IOANE STUDIO / WORKSHOP
- RHYTHMIC LIGHT + DARK CIRCULATION ZONE
Le Malofie over the last few decades has become an identity marker for Samoan diasporic communities, particularly in New Zealand. It can be described as things of beauty for its intricately woven pattern and motifs, giving it a distinctive Samoan look. The patterns and associated meanings of Le Malofie were used to generate an alternative Pacific architecture.

Architectural strategies were explored to architecturally interpret the *tatau*. The strategies were Body + Land, Time + Space (Ta Va), Wrapping Patterns, and Pattern Relational Analysis. The architectural strategies in summary identified Va relationships occurring in tattooing that enabled the exploration of key sequential pattern relationships and associated meanings. The ‘Pattern Relational Analysis’ was implemented through an exploded model of the different groups of patterns. The model also identified the meanings associated with the patterns; meanings that constitute a responsibility to protect, educate and guide family and the wider community. This exploration allowed the project to divert from the superficial approach, delving into formal relationships and meanings to reveal the influence Pacific art and architecture might play in making New Zealand such a culturally distinctive country.

The proposed ‘*Talitali o Measina a Samoa, Niu Sila*’, translating to ‘Protecting Samoa’s Treasures in New Zealand’, is a facility that devotes its space to exhibiting the works of Samoan visual artists. The ‘*Talitali*’ contains two zones, ‘*Tatau Zone*’ and ‘Embedded Zone’. The ‘*Tatau Zone*’ reinterprets Samoan tattooing as a public act, unveiling its impact in reconnecting diasporic communities to their culture. The ‘Embedded Zone’ unveils the works of prominent traditional and contemporary Samoan artists, in hope of inspiring the development and exploration of *Pilailau* values of emerging artists.

The ‘*Talitali o Measina a Samoa, Niu Sila*’ is an architectural representation of *Fa’aSamoa* values, what it means to be Samoan, effectively raising awareness of how Samoan tattooing and visual arts have played a pivotal role in New Zealand creative industries. As with Le Malofie being an identity marker, the ‘*Talitali*’ was designed to deepen the public’s understanding of the cultural values that have shaped the Samoan society. It is a reflection of who we are, a reflection of how we Samoans represent ourselves and how we should be represented by others.

Through the application of Va relationships, the ‘*Talitali*’ reveals stories of culturally expressive artists. Whilst some artists apply recognisably Samoan forms, others such as Lily Laita and John Ioane evoke forms that explore issues of place, belonging, and identity. The project is an attempt to use architecture as a medium for reconnecting diasporic communities to their ethnic cultures, a reconciliation between Pacific art and New Zealand’s architecture.

“The process and experience of migration can create a longing for an idealised homeland along with a desire to create a new home. Diasporic expression often vacillates between representing homelands in terms of nostalgia and sentiment and as sites of distance and uncertainty. Artistic representations change as new generations attempt to reconcile their parents’ and grandparents’ stories with their urban lifestyles.”

— Caroline Vercoe

**CONCLUSION**

**Mallon, Pacific Art Niu Sila, 207.**
Figure 114.
S'o'o Mulu
Photographer: Marino Mariner (05 February 2015)
Tufuga Tatatau: Su'a Kafili
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APPENDIX 2

Site investigation
Transcending mass, threshold, and void on to site through shadow exploration

Figure 127. Site investigation 1
Figure 128. Photos taken along Path 1
Figure 129. Site investigation 2
Figure 130. Photos taken along Path 2
Figure 131. Wrapping shadows along Path 1 (mass, threshold, and void)
Figure 132. Wrapping shadows along Path 2 (mass, threshold, and void)
Figure 133. Wrapping shadows along Path 3 (mass, threshold, and void)
APPENDIX 3

Formal explorations - mass, threshold, and void
APPENDIX 4

Exploration of ‘wrapping’ forms

Figure 136. Formal explorations architecturally interpreting ‘wrapping’ nature of the tatau

Figure 137. Computer generated images for design development.
Architecture during the twentieth century focussed heavily on the development of form and function, whereas the current architectural debate lies predominantly in the exploration of relationships, boundaries, and energies.¹

The following precedents have explored certain relationships through architecture. These relationships include spatial relationships, relationships between art, architecture and nature, and the exploration of strengthening the relationship between architecture and the land.

The resulted architectural works convey that through exploring relationships and boundaries architects are aware that they must represent more than themselves and styles.

¹ Salvator- John Liotta, “Patterns and Layering”, (Gestalten, Germany, 2012), p17
The Japanese artist Hiroshige Ando heavily influenced the ukiyo-e, the style of woodblock landscape prints. When it was decided that a museum based on the works of Hiroshige Ando was to be designed, it was Kengo Kuma who received the commission.

Kengo Kuma drew inspiration from ink drawings done by Ando, who depicted landscapes under the altering effects of wind, rain, and fog. Kuma had strategically used a variety of timber screens to create a spatial layering effect that allowed the framing of certain parts of the building. By varying the spacing between timber rods, Kuma was able to create levels of transparency, effectively altering the viewer’s perception of the museum.

In approaching the museum the elongated solidness of the facade covers the field of vision, while the vertical lattice of timber cuts off the natural texture of the hillside vegetation. As you draw closer to the entrance of the building, the delamination of vertical elements from the horizontal textures become apparent. The solid mass that you first perceive at the entrance diminishes as it is broken up into vertical timber elements that lighten the transition between interior and exterior spaces. It is at this point where the walking progression starts to correlate with nature and the physical building.

The spatial layering theory is further complemented as the timber spacing decreases within the interior atmosphere. At first the interior seems to be shut off to its occupants. But as you progress through this space the timber struts open up, exposing the interior spaces behind this layer of timber elements. This second layer is then enhanced visually through the third layer, in the form of the forest greenery. This can be seen as an overlapping of spatial layers, with the natural layer changing over time, so our perception of this space will also change with time.

**MUSEUM OF HIROSHIGE ANDO**

Kengo Kuma & Associates | Bato, Japan - 2000

In approaching the museum the elongated solidness of the facade covers the field of vision, while the vertical lattice of timber cuts off the natural texture of the hillside vegetation. As you draw closer to the entrance of the building, the delamination of vertical elements from the horizontal textures become apparent. The solid mass that you first perceive at the entrance diminishes as it is broken up into vertical timber elements that lighten the transition between interior and exterior spaces. It is at this point where the walking progression starts to correlate with nature and the physical building.

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The Chichu Art Museum is an underground facility that devotes its composition to the art work of Claude Monet, Walter de Maria and James Turrell. Located in Naoshima, Japan, the museum is made up of two primary wings, one containing the entrance that leads to a square courtyard, the other wing being the artist's galleries situated around the triangular courtyard. The two wings are connected through an open-air passageway. Ando’s Chichu Art Museum is an excellent example of the use of mass, threshold and void that create experiential spaces. The entire volume of the facility disappears into the hilltop to preserve the landscape and adapt the architecture to the landscape.4

The complex consists of square, rectangular, and triangular geometrical voids that frame natural elements, running parallel with the Japanese notions of miegakure and kyokai.5 The framing of these natural elements, such as the landscape and the sky, raise the user’s awareness of the facility being submerged underground. To the square courtyard long grass is centred to connect the original ground level with that of the museum, linking the exterior space with that of the interior.

Another aspect of the museum that allows architecture to facilitate the user experience

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with nature, are the tilted concrete wall slabs that are tilted at 6 degrees. Tadao Ando says, “The aim was to give visitors the feeling that they are going into the earth, perhaps to its very center. 6 degrees represents 1/60th of a 360 degree circle that might be seen as a proportion of the earth’s sphere.” This effect has been used to disorientate people’s experience with in the space with the intent that their preconceived ideas of what a museum is will disappear. This emphasises the effect thresholds can have on its occupants.

The playfulness with mass that is so typical of the works of Ando is once again present in the Chichu Art Museum. The thickness of the concrete walls gives an impression of protection and security, but yet Ando, in certain areas, situates light channels along the bottom of the walls to give the impression that the walls are floating. As the occupant progresses towards the second wing, they are again surprised by the slit that divides the upper and lower section of the triangular courtyard. The playfulness with materiality and mass engages the occupant’s senses and challenges their preconceived ideas of materials and space itself.

Although the Chichu Art Museum portrays an elegant yet playful approach with mass,
threshold and void, it is felt that these spaces could be further explored with occupancy of the various courts. Framing natural elements within the courts would have been more successful if these spaces were then shared with exhibition spaces. This could strengthen the relationship with interior and exterior spaces and further challenge occupant’s preconceived ideas of what “museum space” should be. This is a phenomenon this research project wishes to investigate.
The “Where the River Runs” pavilion won the 2nd prize in the Garden Expo held in Wuhan, China. The proposal is a statement for the importance of clean water and a healthy environment. The pavilion has been carefully designed in a way that the integration of landscape and architecture is experienced along a “river-like” pathway.

What makes this an appealing project is the way the designers have used the land to create spaces. An artificial landscape of hills and valleys has been used to create experiential spaces. The alteration of the landscape allow users to engage with the pavilion in different ways. For example certain parts are used as shelter, and as the mass undulates throughout the walk areas become exposed in a manner that invites people to walk on or occupy it. Along this path the landscape offers users a variety of visual, haptic and scented experiences from different terrain formations and various plantations. The various terrain formations that occur throughout the river-like path can be listed in four categories: overhead landscape/cave, grassland, low narrow canyon, and high narrow canyon. The four categories can be seen as different scales that blur the distinction between interior and exterior spaces, and delineates between mass, thresholds and voids to create an experiential space.

The pavilion also has a community and participatory aspect. The users are given seeds to plant along the path as the progress throughout the pavilion. This gives the pavilion a “non-object” feel to it allowing the community to both engage with it and treat it as their own.

WHERE THE RIVER RUNS

Penda  |  Wuhan, China - 2015

Figure 147. Night view of the proposed installation
http://www.home-of-penda.com/
Figure 148. Images depicting how land creates different spaces, using thresholds.

Grasslands
Low-Narrow canyons
High-Narrow canyons
Overhead cave
House N is a building that was intended to defy the boundary between interior and exterior spaces. The design consists of three nested shells thatSoup Fujimoto states as “ideal architecture,” an outdoor space that feels like the indoors and an indoor space that feels like the outdoors. The three nested shells are of simple geometry, a box with plentiful and random voids in the walls and ceilings that result in a multitude of visual interconnections.

The first and outer shell encompasses the entire house, including trees, and can be seen as the “garden” layer. The second and intermediate shell indicates in what can be deemed as the “house” layer, and the third and innermost shell is the “room” layer. The nesting shells can be seen as a series of layers that blur the boundaries between interior and exterior spaces, or how exterior spaces can become interior spaces and vice versa.

Intermediate spaces define this design and defy usual relationships that occur in Western architecture. There is no distinct boundary with voids connecting the three nests both horizontally and vertically.
Figure 152. House Layer, showing how spatial wrapping can occur

APPENDIX 6
Design iterations

Figure 153. Initial Design concepts

Figure 154. Concept presented in Interim presentation
Figure 155. Perspective of entrance for first zone

Figure 156. Cross-section of first zone