VOIDS OF WAR

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An exploration of memorial culture & veteran support

Masters Research Document

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Abstract
Voids of War, is an examination of the human cost of war beyond the battlefield. New Zealand subscribes to a rules based international order. Given that this order is under increasing pressure\(^1\) New Zealand’s continued and active support is more important than ever. “New Zealand’s relative geographic isolation from other countries no longer affords the protection it once did.”\(^2\) Recent decades have seen unprecedented levels of operational activity, with the frequency and complexity of these operations placing increasing pressure on the New Zealand Defence force capability to meet operational commitments. Despite an increase to New Zealand’s operational obligation, our veteran community continues to decline and, as a result fewer personnel are completing multiple operational deployments within their career.

Recognising the stresses these commitments place on veterans and their families is critical to providing a veteran centric approach to the support and well-being of the veteran community. This veteran community has to deal with shifting age demographics, as well as the physiological challenges of war, challenges that were only recognised as recently as the 1970’s. These challenges require the agencies involved to pursue a more holistic approach to the support and wellbeing of contemporary veterans. There is a need for an Architectural approach, which can assist organisations such as the Returned and Services Association, (RSA) with a veteran centric model of architecture offering services for veterans of contemporary conflicts.

\(^2\) Ibid., 28.
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**Figure 1:** A NZLAV during a static live firing shoot. Exercise Jordan - Queen Alexandra’s Mounted Rifles, QAMR. Exercise Jordan was based at the Tekapo Military Camp and ran from 14 June 2010 - 23 June 2010.
In 2016, as we commemorate the centenary of significant battles of the First World War (1914 – 1918), it is becoming increasingly difficult to determine whether the function of these ceremonies is to commemorate or glorify these conflicts. There is no denying that World War One and World War Two (1939 – 1945) (the World Wars) had devastating and far-reaching consequences for many New Zealand families. As we transition beyond these centenary services, it is perhaps timely that the nation’s focus shifts toward veterans of contemporary conflicts.

It is evident that the nature of conflict has changed dramatically throughout the 20th century, and, as we shift into the 21st century we have seen the ability of terrorist organisations to strike at the most powerful nations. The role of our servicemen and servicewomen abroad is continually changing, redefined by politicians and policy makers, and sees New Zealanders involved in a variety of roles abroad. These operations are either United Nation or NATO mandates to carry out provincial reconstruction, peacekeeping, or training. In reality, and regardless of the label that these operations are given, all service personnel are exposed to physical and psychological stresses of conflict.

As a nation, the care for our veterans’ wellbeing should be undertaken with the same enthusiasm and commitment that our defence force trains its personnel for operations. If we are prepared to send our young servicemen and servicewomen overseas on operations we must also support these individuals upon their return. This is the focus of my research project.
This project was born long before I entered architecture school. A deep interest in military history and international relations inspired me to pursue a Bachelor of Arts in History and Politics at Otago University, which culminated in an undergraduate thesis entitled, 'The Influence of Military Intelligence on Tactics: Forest Rangers.' As a result of, and with a newfound analytical approach to history, I began to explore the role of various family members in conflicts of the 20th century. During my final year in Dunedin I joined the New Zealand Army Reserve as an infantry soldier serving with 4th Otago Southland Battalion of the Royal New Zealand Infantry Regiment. Upon moving to Auckland, I joined the 3rd Auckland Northland Company. I have not deployed on overseas operations thus far.

Initially my interest in this research project focused on the pragmatic side of training soldiers for conflicts of the 21st century. As I began to research both the training

Figure 2: A NZLAV during live field firing exercise Kiapara. Exercise Somme, 2012 - Queen Alexandra’s Mounted Rifles, QAMR and 3/6 Auckland Northland Company, 3/6 RNZIR. I'm on the right.
and operational requirements of defence force, it became clear that the scope of the project was too large. I decided to focus on the 1st Special Air Service Regiment, which is unique in terms of both its training intensity, and operational pace. From here I began looking for ways that architecture could enhance training outcomes and efficiencies while preparing these individuals for operations. I discovered there has been considerable expenditure on a new battle training facility in the Hunua training area, designed to provide our special forces with training facilities that were more appropriate for soldiers of the 21st century.

At this point the project focus was orientated toward the design of military installations/bases for the military establishment. With the intention of examining historic military typologies and reinterpreting the material qualities of these buildings in military architecture appropriate for a 21st century defence force. With the update of the Hunua facilities in mind, I began to look for other areas within the military establishment that require reinvigoration or updating.

It became evident that New Zealand’s veteran community are in need of buildings throughout the country to help deliver a holistic approach to veteran support that recognises the needs of contemporary veterans. In this way, the project became a fundamentally social one, with a central focus on veteran support.

The Returned and Services Association (RSA) was identified as an appropriate partner for two reasons; first, for their established community presence with 180 locations around the country, and second, for the challenges the RSA faces, which will require it to consider the future role it wants to play in New Zealand society.

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1.2 PROJECT DESCRIPTION

This project aims to address the needs of all veterans, with a specific focus on the veterans of contemporary conflict, from 1990-present. These individuals could come from the army, navy or air force, although the immediate focus will be veterans who have affiliation with Papakura Military Camp and the Papakura RSA.

This project seeks to design a building that provides veteran centric architecture. In support of a holistic approach to support and well-being of veterans. It will also serve as a utilitarian memorial to both living and the dead. An examination of veteran needs, both past and present will determine the brief, while the design strategy will be established through the analysis of New Zealand’s memorial tradition and, in particular, the role of utilitarian memorials and their functions within society. The imperial tradition of memorials will also be critiqued and reinterpreted to meet the needs of the contemporary veteran. The intent is to provide an architectural response that provides space for accommodation, commemoration, education, support and well-being. This response will endeavour to build upon established support networks, consolidating both veteran support and services in single locations within communities. The ultimate aim is for this project to provide a suggested model/approach for the future development of RSA locations around New Zealand.
1.3 RESEARCH QUESTION

How might the architecture of the Returned and Services Association (RSA) respond to and continue to address the needs of contemporary veterans while remaining a financially/culturally/socially viable organisation?
1.4 AIMS + OBJECTIVES
The premise of this project is to provide a building that meets the needs of veterans of contemporary conflicts (1990-present) by providing these individuals with a physical location to seek care or support within the community.

Broad Aims + Objectives

To educate New Zealand society about our country’s operational deployments abroad, examining the commitment of New Zealand’s defence forces to conflicts both past and present with specific focus on the conflict of the post 1990 era.

To explore the effects that dynamic conflicts of the latter 20th and early 21st centuries have had on soldiers returning from war? Has the veteran changed, and is the existing support network still meeting the requirements of contemporary veterans?

Specific Aims + Objectives

To provide a holistic veteran centric architectural response in support of the holistic well being of veterans as they transition between deployments and/or civilian life.

To provide ceremonial and commemorative space, within a utilitarian memorial that is appropriate to the contemporary veteran community, while at the same time facilitating public participation and interaction with these spaces, referencing historic memorial traditions, in contemporary form.

To provide short and long term accommodation options for veterans and their families between camp postings or as they transition to civilian employment.

Ultimately this project seeks to engage communities, prompting conversation and dialog with veterans, while providing opportunities for veteran-to-veteran support through shared experiences.
**1.5 CONTEXT FOR THE PROJECT: NEW ZEALAND & WAR**

Warfare has played a significant role in shaping New Zealand over the previous 700 years. Against that historical context, war memorials are a recent arrival to New Zealand’s social and political landscape. Māori had various ways of remembering their fallen, “but the construction of physical monuments came from Victorian Britain.” Thus, the majority of memorials erected in recognition of the New Zealand Wars commemorate fallen soldiers loyal to the Crown, namely Imperial forces, Colonial forces, and Kupapa (Māori who fought for the Crown). Given that, according to historian James Cowan, “2000 Māori died at the hand of the Empire,” the distinct lack of recognition of Māori dead is disturbing. It is the intent of this project to provide a place of commemoration that recognises the fallen Māori of the New Zealand Wars.

In the 175 years since the signing of the Treaty of Waitangi, New Zealand has been present in various major international conflicts, resulting in a significant number of contemporary era veterans. The nature and type of conflicts that New Zealand has been involved in has also evolved, with operational complexity, frequency and deployment length exposing our service personnel to extremely high levels of stress. As identified by Walking Wounded, a registered charity established to facilitate the psychological rehabilitation of Australian soldier returning from conflict; “Over the past 20 years we’ve seen near-unprecedented levels of engagement in military operations. Soldiers are serving on multiple overseas operations within their careers, increasing stress levels and dramatically impacting their mental health.” The same applies equally to New Zealand soldiers. It is vital that we, as a society, recognise veterans’ service, and support for them between deployments and in transitioning to civilian life.

The treatment of soldiers returning from the Vietnam War indicates the societal tension that New Zealand’s involvement in overseas conflict can produce. This era of conflict highlights a distinct shift in attitudes towards war, illuminated by a rise in embedded journalism that delivered combat footage to the home. Television and a generational disconnect from the World Wars provided the perfect conditions for the anti-war movement to gain traction. Combat footage was critical to shifting public opinion. Such visual representations of combat had not been immediately available during prior conflicts. These factors, in conjunction with a complex political landscape, changed opinion, public perception and the reception of veterans returning from war; in comparison to those who had served in the World Wars. In many instances public rage was directed toward Vietnam War veterans as opposed to the politicians who sent them. This period of the 20th century saw a decline in attendance of ANZAC Day ceremonies.

Veterans returning from contemporary conflicts have also been treated differently. While there has been a surge in attendance at centenary ceremonies of World War One, it remains to be seen how conflicts like Vietnam, 

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5 Ibid.
6 Conflicts include; New Zealand Wars, South African War, First and Second World Wars, Korean War, Malayan Emergency, Vietnam War, Persian Gulf War, Bosnia, East Timor, Afghanistan, Iraq along with a number of United Nation mandated missions.

Afghanistan, and Iraq will be received on their centenary celebrations. New Zealand’s memorial culture appears to be cyclical and highly politicised. This is contrary to the true function of memorial space to reflect and recognise the sacrifices made by veterans in the service of their country. It is appropriate for such spaces to be veteran-centric and consistent societal focal points.

New Zealand’s memorial tradition is relatively new. It was in the wake of the South African War (1899-1902) and around the 50th Anniversary of the New Zealand Wars that authorities and society began to embrace the Imperial memorial traditions of Empire. These early memorials were used to commemorate the fallen and, later, as a recruitment tool for World War One. Since then, memorials have varied from marble cenotaphs, to community halls and civic buildings. What is evident when you start to examine memorial culture is the willingness to embrace a diverse range of commemorative forms. As the human cost of war became apparent after World War One there was a distinct shift toward a concept of utilitarian or living memorials. In the face of unprecedented and immense loss, many felt the cold, hard formalist structures erected to commemorate and memorialise their sons, husbands, and fathers were inadequate and “indeed many a returned soldier, knowing the futility of war, would have found the stone monuments memorialising that conflict hollow indeed.” Recognising a lack of connection to memorials is instructive, as we consider how best to recognise and rehabilitate contemporary veterans today.

In the 70 years since World War Two, a large number of service personnel have deployed on operations. During this time, “45 [lives were lost] in Korea, 15 during the Malayan Emergency, 39 in Vietnam, 5 in East Timor, and 10 in Afghanistan.” These numbers pale in comparison to the immense scale of casualties in the World Wars and are perhaps reflective of the changing manner in which wars are fought; shifting away from inter-state conflict. This shift, coupled with advances in modern medicine and technologies, has dramatically increased combat survivability.

The point remains, however, that the death of service personnel is tragic regardless of context and scale. It is, therefore, unacceptable (even if it is understandable), that casualties suffered during the post-World War era do not receive the same recognition as those of the World Wars.

Further, the consequences of conflict are not limited to casualty lists. Veterans often return with physical and psychological scars and, as mentioned, must also face an at times problematic public perception of New Zealand’s role in foreign conflicts. It is widely considered by a naïve public that New Zealanders have not been involved in ‘real’ war since World War Two. This is problematic when dealing with the issues such as post-traumatic stress disorder (PTSD) that veterans can face upon their return to civilian society, and reinforces the need for appropriate commemorative spaces in recognition of the role contemporary veterans have had in the service of our country.
NEW ZEALAND DEFENCE FORCE OPERATIONS

OPERATIONAL DEPLOYMENTS
4. Middle East (1954 – present)
5. Egypt (1982 – present)
6. The Gulf War (1990 – 91)
15. Sudan and South Sudan (2003 – present)
17. Somalia (1992 – 95)
18. Rwanda (1994)
22. Korea (1950 – present)
27. Solomon Islands (2003 – 2014 RAMSI and HADR)

NON-OPERATIONAL ACTIVITIES
32. PNG (1998 – HADR)
33. Samoa (2009 – HADR)
34. Vanuatu (2006 – present)
36. Pacific Ocean
37. Florida (2006 – present)
38. Southern Ocean
39. Antarctica (1965 – present)
40. Victoria (2009 – HADR)
41. New Zealand (Aid and Disaster Relief)
42. Fiji (Cyclone Winston) (2016 – HADR)
43. Vanuatu (Cyclone Pam) (2015 – HADR)

Figure 3: History of NZDF global deployments from 1990 – 2014
2.0 LITERATURE
2.1 VETERAN: IDENTIFYING VETERANS’ NEEDS

2.2 POST TRAUMATIC STRESS DISORDER, PTSD.

2.3 VETERAN SUICIDE

2.4 TRANSITION: RE-ENTERING SOCIETY

2.5 ANALYSIS OF THREATS TO THE RSAS FUTURE VIABILITY

2.6 MEMORIALS CULTURE: IMPERIAL & UTILITARIAN TRADITIONS
Figure 4: ‘Battle training facility’ for the 21st century, NZDF & Ebert Construction
2.1 VETERAN: IDENTIFYING VETERANS’ NEEDS

The term ‘veteran’ encompasses a diverse range of individuals and associated needs. The New Zealand Defence Force (NZDF) defines ‘veteran’ as; “NZDF personnel who have qualifying operational service,”11 while the Oxford dictionary defines veteran as “a person who has had long experience in a particular field, an ex-serviceman or ex-servicewoman.” Where these two definitions differ is the emphasis placed on ‘qualifying operational service.’ This project adopts the defence force definition that includes serving personnel as well as ex-service personnel.

“New Zealand has approximately 31,000 Veterans ranging in age from 19 to over 100.”12 Of these 31,000 veterans, “20,000 have served in conflicts after 1974.”13 This is significant because, for the first time since the World War era, younger veterans outnumber those who served in the World Wars. As a result, the focus of veteran support needs to shift to meet the needs of a younger generation of veteran. While all veterans require access to support, as noted above, contemporary veterans may have been exposed to greater psychological trauma due to the complexity and frequency of operations they will encounter throughout their careers.

Although the veteran community represents a small percentage of New Zealand’s population at approximately 0.6 percent,14 the effect of operational service extends beyond the individual. For each veteran “there are six people to whom they are close.”15 When these friends and family are included then the figure representing those with connections to a veteran is approximately 186,000, or 4 percent of the current population. When you consider that this figure represents only living veterans, the legacy of military service has significantly further reach within our society than some may realise.

In order to identify need within the veteran community, it is necessary to outline the current support framework. Veterans’ Affairs New Zealand (VANZ) and the RSA administer an exiting framework to assist veterans to reintegrate back into society. Supplementing this framework is NO DUFF, a recently emerged non-governmental organization providing “first response to veterans in critical need.”16

Parliament has also recognised the need to address the needs of veterans, particularly those arising from the psychological effects of war, with the passing of the Veterans’ Support Act 2014. That Act provides for a more holistic approach to supporting veterans,17 recognising that while service related healthcare is important, the holistic needs of veterans must also be prioritised.

15 Philips, To the Memory: New Zealand’s War Memorials, 87.
With this in mind Veterans’ Affairs will be taking an active role in the “vocational rehabilitation of veterans who are unable to continue with their current defence career, whether they are taking on a new role within the Defence Force, or seeking opportunities outside the organisation.”\textsuperscript{18} It is important to recognise that veterans are functioning members within society, and as members of society are only differentiated by their choice of career. This being said their operational experiences may have exposed them to stresses not experienced in society.

The government legislative support of a holistic approach to veteran care signals an opportunity to establish a new model for supporting veterans of the 21\textsuperscript{st} century conflict. This Veterans’ Support Act, coupled with Veteran Affairs commitment to vocational support for veterans transitioning to civilian employment, are positive steps toward better care and support for veterans who have left the military establishment.

\textsuperscript{18} Defence White Paper 2016, 59.

2.2 POST TRAUMATIC STRESS DISORDER, PTSD.

Psychological effects of combat trauma are by no means a new phenomenon. Despite this it was only as recently as the Vietnam War that PTSD was recognised as a diagnosis. Until this time the psychological effects of combat trauma had been attributed to neuroses, shell shock, or simply cowardice and in many western military organisations, cowardice was a capital crime. Although the way society defines and addresses the effects of post-traumatic stress has progressed, the need for further work and development is evidenced by the proportionally high suicide rates among veterans. Our wars continue to kill beyond the battlefields.

It is important to recognise that not every veteran will encounter psychological issues as a result of combat trauma or operational service and, in addition, there is increasing evidence to suggest direct combat experiences are not the only trigger for stress induced trauma, evident in comparable rates of PTSD between drone pilots and pilots who fly combat missions in war zones.\textsuperscript{19}

American journalist Sebastian Junger, known for his chronicle of the war in Afghanistan through documentary films Restrepo (2010), Korengal (2014), and a book War (2010), supports this idea, and recognises a disproportionate relationship between casualty rates and instances of post-traumatic stress. He highlights that “as combat deaths steadily decrease decade after decade and war..."\textsuperscript{19} Sebastian, Junger, “PTSD: The War Disorder,” Vanity Fair, June 2015, 5.
after war, trauma and disability claims have continued to rise.”

20 Junger also recognises the difficulties veterans face re-entering society, therefore this transition will be a focus of the architectural response.

PTSD is a natural response to danger, which is almost “unavoidable in the short term and mostly self-correcting in the long term.”

21 Of New Zealand’s approximately 31,000 Veterans, “around 20 percent of these people exposed to trauma will suffer long term PTSD. While the remaining 80 percent of people exposed to traumatic experiences will eventually recover.” This means that around 700 of these individuals could present with long-term effects of PTSD.

PTSD and combat experiences are often very difficult to overcome, “the reason being, is that the trauma of combat is interwoven with other, positive experience that become difficult to separate from the harm.” This is further compounded by the fact that PTSD can develop from the presence of fear and anxiety not just combat. There are significant implications for the types of conflicts we have seen in Iraq and Afghanistan where boundaries are blurred and the distinction between enemy combatant and civilian becomes difficult. Inter-state conflicts have “long been dispensed with, replaced by the uncertainties of dynamic and unconventional warfare.” The rise of non-state terrorist organisations have made 21st century conflict far more complex through the inability to define frontlines, placing increased levels of stress on units tasked with combating these groups.

Recently, “New Zealand’s commitment to Afghanistan saw over 3500 Defence Force personnel deployed to Bamiyan Province, a vast majority of which were involved with the Provincial Reconstruction Team (PRT).”

25 Our role in international conflict looks set to continue and intensify with the announcement of a New Zealand deployment to Iraq, as a Non-Combat Training Mission.

This can be problematic because, even as society improves its understanding and treatment of PTSD, soldiers returning from recent conflicts are also tending to deal with trauma differently to those who served before them as identified by ‘Walking Wounded’.

Although different, the trauma is no less real. It is critical to recognise that terms like ‘provincial reconstruction’

21 Ibid., 3.
22 Ibid.
23 Ibid.
and ‘non-combat training,’ are politically sensitive terms that act to minimise the political fall out from deploying our defence force in politically controversial war zones. In reality these individuals are exposed to all the risks of 21\textsuperscript{st} century conflict. While unlikely, if politicians could accept the reality of what provincial reconstruction and non-combat training actually involve, then we would also go a long way in changing public perception of these operations. Lars Millar, a co-founder of NO DUFF and 40-year-old war veteran who was diagnosed with post-traumatic stress disorder in 2013; provides a good example of the challenges faced by contemporary veterans. He sums up a common public perception of contemporary veterans when he states, “Non-army friends see us as peacekeeping forces who dig wells and play soccer with kids, but that is only 10\% of the job. The rest of the time we are dealing with IEDs (improvised explosive devices), local warfare, suicide bombers…if you are away for eight to nine months, there will be a number of incidents that are affecting your mental wellbeing.”

Afghanistan has been one of New Zealand’s longest operational deployments, with successive rotations through the country representing a significant group of predominantly young service personnel who need access to support within our communities. Many of these individuals may continue to serve within the NZDF, and therefore have access to direct systemic support coupled with indirect support from peers with common experiences. It is often upon leaving and transitioning to civilian lives that these individuals need access to broader support networks, particularly as they begin to work in environments distinctly different to those of the military.

There are disturbing suggestions that veteran suicide is not being taken seriously by the NZDF. Ron Mark, New Zealand First MP and veteran believes the NZDF “is downplaying issues of post-traumatic stress disorder as reports reveal more Australian veterans are dying by their own hand than died in recent international conflicts.”


**Figure 5**: the ticking time bomb,’ symbolic of veterans dealing with PTSD.
The disproportionate rate with which Australian Veterans continue to die beyond the battlefield is disturbing: “since 1999, 49 soldiers have been killed while on active duty, 239 veterans have taken their own lives.” The most recent statistics released by the NZDF in 2013, cite 38 fatalities including accidents, combat and suicide for the period between 2002-2012, Identifying 14 Defence Force suicides during this period, in comparison to 9 combat deaths, 8 in Afghanistan and 1 in East Timor (2000). These suicides represent individuals that were employed by the NZDF, it is not known whether these individuals had been operationally deployed. The omission by the Defence Force of any statistics referring to their veteran community is concerning.

While the scale and scope of New Zealand and Australian operations in Afghanistan differ greatly, our societies do not. 3500 personnel deployed compared to 26,000 respectively. With strong similarities between our countries’ you would expect common experiences of our veterans. Therefore it is difficult to see how the Australian experience can result in such high instances of suicide while the New Zealand experience does not. New Zealand veterans are no better at processing their traumatic experiences than Australians. The extent that veteran suicide statistics differ from those in Australia is arguably attributable to systemic failures of the NZDF to recognise and take responsibility for veterans, illustrated through their approach of “classifying suicide attempts as self-harm, and washing its hands of veterans who have left the service.” The NZDF fails to recognise its role and responsibility in the psychology rehabilitation of to veterans beyond their employment. Through their efforts to minimise their obligation to veterans they further compound these issues.

As previously mentioned, veterans returning from conflict during the post-World War era often face adversity upon return, not only as a result of their experiences but also in some instances returning to an unthankful, unsympathetic public, further compounds physical and psychological wounds. It is difficult for many civilians to understand the experiences of New Zealand’s 20,000 post-1974 veterans. In order to provide a holistic approach to veterans support, it is vital to understand the experiences of New Zealand’s 20,000 post-1974 veterans. It is difficult for many civilians to understand the experiences of New Zealand’s 20,000 post-1974 veterans. In order to provide a holistic approach to veterans support, it is vital to understand the experiences of New Zealand’s 20,000 post-1974 veterans. In order to provide a holistic approach to veterans support, it is vital to understand the experiences of New Zealand’s 20,000 post-1974 veterans.

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33 Lt-Col David McCammon DSM CO, 7th Battalion RAR
34 Mental Health Foundation of New Zealand, “Lars Millar,”
Critically this allows veterans to realise their experiences are not isolated. Lars Millar states “people need to know those of us who have got through it and are on the other side are willing to help them get there too...it is also important for veterans to look after their mental wellbeing by reconnecting with the hobbies, sports and volunteer work that makes them feel happy.”

It is vital that the architecture provides for the existing support network, and is informed by the complex and evolving needs of contemporary veterans.

2.4 TRANSITION: RE-ENTERING SOCIETY

“Any discussion of and its associated sense of alienation in society must address the fact that many soldiers find themselves missing the war after it’s over. That troubling fact can be found in written accounts from war after war, country after country, and century after century. Awkward as it is to say, part of the trauma of war seems to be giving it up.”

This can be partly explained by hormonal responses to experience of war, which further compound psychological trauma and create even greater difficulty for veterans re-entering society. War activates primal hormone responses of our evolutionary past; behavioural responses associated with high survival value, such as “problem solving, cooperation and inter-group competition,” are behaviours critical in training and operational contexts. Thus, these individuals come to thrive on challenge and competition, through training or combat. “The hormone dopamine serves to reinforce behaviour that produced the hormone in the first place.” While this has its benefits in training soldiers for war it creates significant difficulty for veterans re-entering society.

“Group affiliation and cooperation is associated with
the release of neuropeptide called oxytocin.”\textsuperscript{39} These dynamics are a critical part of military training doctrine. “Not only does oxytocin create a glow of well being in people it promotes greater levels of trust and bonding which unite”\textsuperscript{40} individuals through training or combat. Veterans making this transition, or “return into modern society, must go through among other adjustments, a terrific oxytocin withdrawal.”\textsuperscript{41} In order to reintegrate into society veterans must find new outlets for oxytocin release, through sport or recreation activities. This reconnection with recreational past times will help moderate oxytocin withdrawals.

Hormonal responses to war further compound psychological trauma creating even greater difficulty for veterans transitioning between or re-entering society.

\textsuperscript{39} Junger, “PTSD: The War Disorder,” 10.
\textsuperscript{40} Ibid.
\textsuperscript{41} Ibid.

2.5 ANALYSIS OF THREATS TO THE RSAs FUTURE VIABILITY

Servicemen returning from World War One founded the RSA in 1916, and over the next decades consolidated their community presence in over 180 locations around the country.\textsuperscript{42} Founded on the principle of veteran-to-veteran support within their communities. The RSA has provided successive generations of veterans with dedicated facilities upon their return from service. Notwithstanding the unique and vital role it plays in our society, the RSA faces significant challenges from urban encroachment, and a diminishing veteran community.

RSAs were traditionally given prominence in New Zealand communities by the large number of veterans that returned from the World Wars. As this generation of veteran pass on, veteran membership is declining and RSAs are suffering from a lack of patronage that has seen the need for RSA presence in every suburb diminish. Consequently, RSAs around the country have either closed or amalgamated with community clubs. The question must then be asked, as RSAs amalgamate, are they still meeting the needs of the veteran community? Or is their function of veteran support within communities becoming diluted? The concern is that if the organisation does not evolve to meet contemporary need, their community presence in many locations could be at risk.

While the decision to amalgamate is based on financial viability, there is the risk that these amalgamations

will detract from their function as a critical part of the veteran support network. As the veteran community gradually declines the organisation must find ways to appeal to this younger generation of veteran and the broader communities within which they are located.

Alongside these shifting age demographics, the RSA has also faced increasing pressure from New Zealand’s growing urban population and their need for density. This has resulted in the sale of RSA land. For example, the Avondale RSA recently sold their land holdings to a developer for 9 million dollars.\(^3\) Such sales are, perhaps, an inevitable consequence of the Auckland property market, however, this organisation will now have considerable difficulty retaining its community influence and presence.

The association with cheap alcohol has often reinforced a public perception of these establishments as ‘old boys drinking clubs,’ ultimately damaging to their objective, veterans support and community engagement. Access to cheap alcohol is problematic on many levels, most significantly its historic use as a coping mechanism for many in society including veterans. Like any organisation they must find ways to remain economically viable. This tends towards a veteran centric model of support that seeks greater community engagement with RSA facilities beyond ANZAC Day. It is perhaps a sad reality that as we lose the veterans of the world wars, who made up a large portion of the RSAs membership and patronage, we may also need fewer of these establishments.

There is huge pressure on RSA locations within the Auckland region. As veterans pass on and these suburbs gentrify; there is often a loss of direct veteran connection within these communities. With the presence of fewer veterans in these suburbs the RSA must find ways to engage with their surrounding community in meaningful ways. Their role in these suburbs could shift toward educating these communities about New Zealand’s role in international conflicts whilst providing recreational facilities in addition to the traditional bar and restaurant services. This diversification of the patron base could ensure that these venues remain available for veterans well into the 21st century.

The Grey Lynn Returned Services Club (RSC) is an example of an independent returned and services club who have managed to appeal to their community updating their image as a destination for cuisine, live music, and a casual drink. They have managed to achieve this while remaining respectful of military traditions, playing of the last post and lowering of the flag at 6pm. This success has come at a cost, with the RSA removing its affiliation with the Grey Lynn RSC, and restricting its ability to fund raise on poppy day.\(^4\) It seems to go against the spirit, with which the RSA was founded. In order for this organisation to remain in our communities, the RSA must be supportive of all successful models that provide support to veterans.

The central location of RSAs at the heart of many communities is what has made them successful in their role of providing veterans’ support. Despite the historic success of this model, their location and large sites place their existence under increasing threat from development.


Urban encroachment and suburban development threaten the RSAs community presence in many of Auckland’s suburbs. The organisation must develop latent potential within their sites in ways that benefit both veterans and the wider community.

Fundamentally, the organisation must evolve with the needs of veterans they are there to support. The RSA needs to establish a viable development model that benefits both veterans and the community. It is unclear what form this would take but partnership with other organisations has been a successful model in the instance of the Ranfurly Veterans Home. As Auckland pursues greater density partnerships could ease the immediate pressures on many of the locations within the Auckland region. Whilst insuring these sites are present for the benefit of future generations of veterans.

The factional and fragmented nature of the RSA has resulted in indecision and ad-hoc responses to the significant threat these sites face from privatisation and development. Failure to act will result in a decentralisation of veterans support within these communities. This community connection is a critical part of the veteran support, promoting dialogue between veterans and their communities.

The issues of urban encroachment are not limited to the RSA. The New Zealand “Defence Estate will be under increasing pressure from the impact of urban encroachment, particularly in Auckland.” There are a number of Defence force sites in the Auckland region including, Arch Hill Defence Centre, Devonport Naval Facility, Whenuapai Air Force Base, Papakura Military Camp and associated Hunua Range training areas. There is growing pressure on many of these sites as Auckland seeks a density. Shifts in zoning allow development in close proximity to these facilities. While the Defence balances strategic value against the capital value, in some instances the pressure becomes too great, for example the sale and subsequent development of Hobsonville Air Base, which became Hobsonville Point.

In the instance of the Defence force it is beneficial to capitalise excess land in Auckland as they restructure and consolidate their bases. Critically they still hold strategic locations throughout Auckland, whereas once an RSA sells their land holdings they lose a strategic position within the communities they were formed to support.

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2.6 MEMORIALS: IMPERIAL & UTILITARIAN TRADITIONS

The history of war memorials in New Zealand can only be understood within a British Imperial context. Since the establishment of first imperial monuments at the turn of the 20th century our engagement with memorials has been defined by the “dependant colonial attitude shared by many New Zealanders, whether to war or to the nature of art.”

The British tradition of memorial monuments draws lineage to the cairn tradition of Scotland. The tradition of cairn building was an interactive way of memorialising the dead. Soldiers would place stones as they departed for war forming the cairn structure. Upon their return they would remove a stone. The remaining stones were a representation of those who had died. The remaining stones would perform the function of memorial for each fallen soldier, communicating the living’s sense of deep grief and loss in a meaningful way. The cenotaph, obelisk and numerous other stone memorials pick up elements of this cairn tradition, through inscription of names and as markers of commemorative space.

The majority of war memorials built in New Zealand have been in response to four periods of conflict either in New Zealand or involving New Zealanders. The New Zealand Wars, the South African War, and the First and Second World Wars saw differing responses from society. The approach has differed greatly from generation to generation, from neglect to glorification, commemoration, to celebration.

Figure 6: Memorial monument typologies.

Philips, *To the Memory: New Zealand’s War Memorials*, 17.
The New Zealand Wars and the First World War have been among the most traumatic events in New Zealand’s history, yet their memorial responses differed greatly. There were few memorials built in the immediate aftermath of the New Zealand Wars, with many built retrospectively at the turn of the 20th Century. Jock Philips provides two possible explanations for this neglect: Firstly the “majority of Crown forces were British or Irish regulars of Queen Victoria’s army,” many of whom returned to Britain at wars end, as the veterans of this campaign would have been the main proponents of the memorialising the dead, few memorials were built; secondly at the end of the wars “both Pākehā and Māori preferred to let the conflict recede... allowing the military failure and social pain to be forgotten.” This indicates the role veterans play in determining the manner with which the fallen are memorialised.

In contrast, the response to First World War memorials was considerably different. This can be explained by reference to the New Zealand citizenship of the fallen. These were New Zealanders fighting for Empire, rather than Imperial forces. Of more significance, however, are the numbers involved and the scale of loss. “Between 1914 and 1918 some 90,000 young New Zealand men, acting at least in part on the imperialist precepts carved in stone... a glorified response to the South African War... many volunteered for the armed forces, another 30,000 were conscripted.” Of these 120,000 men “over 18,000 were killed in action or died of wounds or disease...16,697 of these men were buried in foreign lands, 6122 with no known graves.” The rate at which New Zealanders died during the First World War was unprecedented in New Zealand’s short history. This, coupled with the fact many of these men were buried on foreign shores, identified a real need for memorial monuments in lieu of headstones. 505 war memorials were built throughout the country in response to the First World War, in order to recognise the sheer scale of sacrifice. This stands in contrast to the contemporary era, which enables the repatriation of New Zealand’s war dead allowing families to process, grieve and bury their loved ones.
It is important to note, however, that the approach to memorials between veterans and society during this period were not always the same. For the men who made it to Gallipoli or the Western Front, the idealistic sentiments about the nobility of war would have evaporated quickly. “The soldiers’ disillusionment raised the questions: Would there be any place for memorials after the Great War, and if so, would they be rather more sombre and less jingoistic than those built after the last conflict?”

It is important here to identify the complexity that memorialising conflicts presents, as differing response from soldiers and society cause tension. The monuments erected after the South African War were often criticised in retrospect for glorifying war. Despite these criticisms, the “feelings of national pride and imperial propaganda that had inspired those earlier monuments remained significant.”

Many in society continued to engage with these Imperial monument forms of memorial, despite the cynicism of soldiers at the front. This differing response between soldiers and society is perhaps best illustrated in the formation of RSA to provide physical space for old soldiers to meet and discuss their war experiences.

The Second World War saw the adoption of the utilitarian or living memorial, exemplified by useful community facilities such as halls, libraries, swimming pools along with many civic buildings. This built upon a small number of prior utilitarian memorials that had emerged throughout the early 20th century. Ranfurly Veterans home was one of few utilitarian memorials dedicated to housing Veterans, established in Auckland in 1902. It is significant as it was New Zealand’s first utilitarian or living memorial. This European model was introduced to New Zealand by Lord Ranfurly, who had arrived as “governor in 1897 with an enthusiastic commitment to empire,” recognising the responsibility of the State to care for its veterans.

Many communities adopted the utilitarian model of memorial in addition to adapting existing monuments to include inscriptions from both World Wars. Once again grief and distance from the theatre of war were forces behind these memorials. “Of the 140,000 New Zealanders who served in the war, 11,928 had died, most of them overseas...buried

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54 Phillips, To the Memory: New Zealand’s War Memorials, 85.
55 Ibid.,169.
56 Ibid.,61.
in distant cemeteries in North Africa, Italy, or the South Pacific.” This identifies the role of these memorial monuments as proxy graves where families could grieve.

Fiona Jack, an artist who has compiled the works of various artists and authors, examined over “300 war memorial community halls built in honour of soldier’s who died and served in the First and Second World Wars.” Fiona’s book entitled ‘Living Halls’ provides a basis for critique of our memorial culture, illustrating that perhaps the most successful memorials are ‘living’ spaces for communities.

In summary, commemoration, celebration, grief and significant loss were all catalysts for wide spread memorial building in response to the First and Second World Wars. These influences have endured. In particular, the compounding sense of loss associated with losing a loved one overseas, a critical factor in the creation of the Tomb of the Unknown Warrior, which is situated at the National War Memorial in Buckle Street, Wellington. The Tomb, created in 2004, contains the remains of a New Zealand soldier who died in World War One and represents all those who lost their lives during that conflict.

More recently, there has been a discernible shift towards creative expressions of commemoration. The New Zealand War memorial in London is an excellent example. The memorial consists of 16 cross-shaped vertical bronze ‘standards’ set out in a haka-like formation in Hyde Park. The standards are capable of a number of different interpretations – “warriors during a haka, the defensive bat in cricket, the barrel of a shouldered gun’ – as is the memorial as a whole, which could be taken to represent the Southern Cross and evokes the ‘atmosphere of soldiers’ mass cemeteries.’

58 Philips, To the Memory: New Zealand’s War Memorials, 169.

As we commemorate the centenaries of many First World War battles we see a surge in attendance to these services, though this has not always been the case. As successive generations become further removed from the traumatic consequences of these conflicts, there is the potential for the implicit message of memorial monuments to become blurred. This shift from commemoration of sacrifice can quickly morph into glorification of gallant acts, further reinforcing both a national and media narrative of the ANZAC’s and war. It remains to be seen whether society will approach the celebration of the Anzac legacy for the centenaries of wars like Vietnam, Afghanistan and Iraq.

If grief, scale of loss, and the need for places to grieve were the catalyst for the widespread building of memorials in the first half of the 20th century, what will drive New Zealand’s memorial legacy in the 21st? As the scale of casualties of war gradually decline alongside the comprehensive ability to repatriate the dead, it is arguably necessary for the role of memorials to shift to addressing the psychological challenges of those who return from conflict requiring holistic support.
3.0 PRECEDENTS
3.0 ARCHITECTURAL PRECEDENTS
3.1 MILITARY FACILITIES: ADAPTIVE RE-USE
3.2 CONTEMPORARY & UTILITARIAN MEMORIALS

Figure 7: The architectural potential in historic military typologies such as the bunker, Atelier-F 'Military Bunker Conversion.'
3.1 MILITARY FACILITIES: ADAPTIVE RE-USE

Project: Bunker 599  
Architect: RAAF (Rietveld Architects-Art Affordances)  
Location: Diefdijk 5, Netherlands  
Year: 2010

Part of a series of work by RAAF, proposing the adaption of 700 abandoned bunkers for re use as public space for the 21st century.

Cutting through the bunker RAAF allows the interior condition of the bunker to be expressed. In plan + section the bunker typology exhibits significant solid and void spatial qualities. The thick monolithic concrete structure was designed as a defensive fortified position, where the interior of the bunker rejected its exterior condition; cutting through this exterior exposes the interior of the bunker to the external environment. Reinterpreting a military typology for distinctly different use from the original intention.

http://www.raaaf.nl/en/projects/7_bunker_599

Figure 8: ‘Bunker 559,’ exhibits the ‘cut’ of monolithic mass, defining solid and void.
Project: House of the Sea, 'Ex Military Arsenal’  
Architect: Stefano Boeri Architetti  
Location: La Maddalena, Sardinia, ITALY  
Year: 2008-2009

This new build is part of the recovery and restructuring development of an ex-military Arsenale at La Maddalena, providing a large event and conference hall as part of this public and mixed use project. This contemporary structure sits in contrast to the natural elements of Italy’s traditional military architecture. The building’s interior spaces are arranged to maintain visual connection with public spaces exterior to the building. The façade detailing attempts to mimic traditional stonework of the surrounding buildings, replacing the solid form of stone for void. The façade detailing deals with the control of light through the use of aperture, comparable to the filtered or dappled effect of light under camouflage nets. This mimicking of surrounding materials, links to the role of camouflage established in the design response hidden in planes sight.

http://www.stefanoboeriarchitetti.net/en/portfolios/houseofthesea/

Figure 9: ‘Ex Military Arsenal,’ strong visual connection established, façade detail through aperture, day lighting moderation.
3.2 CONTEMPORARY & UTILITARIAN MEMORIALS

The Jewish Museum Berlin, was designed to exhibit the social, political, and cultural history of Germany's Jewish community, from the fourth century to present with specific focus on presenting the repercussions of the Holocaust. The building is situated next to the original Prussian Court house that acts as the entrance. Libeskind’s use of procession, void and shifting ground plan takes the occupants on a journey through both the building and Jewish history. The manner with which he links the historic building with the contemporary addition in order to control the approach to three distinct paths symbolic of death, emigration, and continuation of the Jewish culture is genius. This highly symbolic building further explores absence through the void form. The use of axial paths interrupted by voids recognise the diverse and complex history of German Jews. Shifting levels establishes programmatic hierarchy, while enhancing paths of procession through the building. The symbolic expression of void is appropriate to this research project through, recognising the absence of veterans during operations coupled with the absences of those who do not return from conflict.

Project: Jewish Museum Berlin
Architect: Daniel Libeskind’s
Location: Berlin Germany
Year: 1999

Figure 10: Connection between historic and contemporary building typologies, entrance + approach of specific interest, establishing journey.
Tate Modern’s extension stands in stark contrast to the existing formal arrangements within its context, yet the use of sympathetic materials helps with the assimilation of this radical form. Many of the formal operations of this building are analogous to the bunker typology in particular the use of external aperture controlling penetration of natural light into the interior exhibition spaces. The use of brickwork and monolithic concrete define structure, exhibition space and much of the interior circulation. The building subverts traditional hierarchy with a top down approach to circulation. This subversion of the circulation within the building provides a start point for this project through formal arrangement placing the veteran at the centre or top of the hierarchy.

Situated on the edge of ‘the desert road,’ and on the fringe of the New Zealand Defence Force’s largest training area. Strategically located in the central North Island on the volcanic plateau, the architecture is appropriate for purpose within its greater context. The building references military hierarchy and ceremonial formalities all contained with a solid fortification type structure. Sharing material qualities with the bunker typologies of Europe, the use of precast and insitu concrete walls are disrupted only briefly by steel and glass framing apertures that control the penetration of light into the interior exhibition spaces. The formal qualities of this building reinforce ideas of hierarchy and the establishment. The structure is contained within a moat, symbolic of the need to house and protect New Zealand’s military history. There is a need to understand the use of formal and hierarchical qualities in buildings associated with the defence force, in order to fracture the established rules associated with these building types. The ideas of void fracturing solid would reference this in design responses for the RSA.

Figure 12: Establishment of hierarchy within a building, use of ‘hammer finished’ precast panels. Introduction to formal programmes & axis of advance.
Project: Outdoor Recreation Centre Grafenwöhr
Architect: Karlheinz Beer Architekt BDA und Stadtplaner
Location: Grafenwöhr, Bavaria, Germany
Year: 2013

Redeveloping the Grafenwöhr military training area, as an Outdoor Recreation Centre. The centre functions as a rest and recuperation post for U.S Army personnel and the families. Focusing on the holistic support of personnel, veterans and their families between operational deployments. This provides programmatic precedents, with a range of recreational activates offered including rock climbing.


Figure 13: The programmatic qualities support veterans’ and their families between deployments

Project: Vietnam Veterans Memorial
Designer: Maya Lin
Location: Washington, DC. United States
Year: 1999

This cut in the earth is a representation of violence, pain and suffering caused by war. The cut to the ground plane also shifts the human perspective and perception of space as they transition through the memorial their position in relation to the ground plane shifts.

“I felt that the politics had eclipsed the veterans, their service, and their lives. I wanted to create a memorial that everyone would be able to respond to, regardless of whether one thought our country should or should not have participated in the war.”62


Figure 14: The concept of cutting into the ground plane to shift human perspective and perception.
4.0 PROGRAMME
The programmatic qualities of this project respond to the research and findings within part two of this document. The research identified veterans of a contemporary conflict as a group that requires specific attention. A holistic approach to veteran well-being places emphasis on all facets of a veteran’s life. This holistic approach will inform the programme and architecture building upon the principles of utilitarian memorial established by Lord Ranfurly with his veterans’ home.

The existing structure of the RSA provides a suitable network of community based hubs throughout the country. The intent is to focus on the significant transitions that occur in a veteran’s life, whether between operational deployments or as they transition between military and civilian lives. The programme will attempt to meet the needs of veterans and their families during these transition points.

The research identifies various issues facing veterans during this transition process; through a combination of oxytocin withdrawals coupled with the effects of short & long term psychological stresses, PTSD.

In an attempt to moderate oxytocin withdrawals, there will be a selection of adrenalin fuelled activities including in the programme including; a free fall simulator, 25m-rifle/pistol range, and a rock climbing wall. The intent is to help facilitate engagement with recreation activities, while providing a certain level of familiarity to the military and civilian function of these activities.

The programmatic requirements are defined within five categories: commemoration, education, accommodation, support and recreation.

The building will function as a utilitarian memorial in its own right, continuing to function as an RSA while providing addition space for reflection. A contemporary interpretation of a traditional memorial space will form the focal point, a central axial path, with monuments recognising the Māori of the New Zealand Wars.

The role of education is two fold; firstly, addressing the vocational needs of veterans as the transition to out of the military to civilian lives, secondly the education of the general public as to the operational role of the New Zealand Defence forces role in conflicts since 1990. This will allow for the museum and exhibition spaces.

Accommodation will provide for both short and long term need, whether it is veterans in transit or in transition deployments, camps, or into civilian roles.

Lastly, Support and Recreation forms the final component of the architectural response to the holistic care and well-being of contemporary veterans. This will include: Veteran Support Services administered by Veterans’ Affairs, NO DUFF, and the RSA, providing veterans with physical and psychological services with in their community. In addition to these service there will be a gym facility that works in conjunction with the range, climbing wall, and free fall simulator.

All of these areas will be spatial defined as public, private, and mixed spaces. Where public access is not possible maintain due to safety or privacy, visual connection or screening will be established through aperture controls.
5.1 SELECTION

In identifying a site there were two key characteristics required, proximity to a military base within an exiting community, or the presence of an RSA that had an underdeveloped site. Thus Papakura was chosen due to the unique location of its military base in suburbia. Firstly the latent land around the camp was explored as a site with potentially for facilitating engagement between the community, veterans and the Defence Force. Though, through a conversation with a ranking member of the Defence Force it was established that the Papakura Camp site was too close to an operational base that sought privacy. Suggesting, alternatively that the Papakura RSA site would be more appropriate, due to its proximity to the town centre and latent potential within the site. This suggestion is supported by the idea that the historic success of the RSA in supporting veterans in the community, in addition to its independence from the NZDF ownership.
Figure 15: Satellite Map of Papakura, Location, 1. Papakura Military Camp 2. Hunua Training Area 3. Papakura RSA.
5.2 ANALYSIS

The Papakura RSA site has been chosen due to its close proximity to Papakura Camp and the Hunua training area. Papakura camp is home to the 1st Special Air Service Regiment comprised of approximately 600 personnel. The operational pace of this unit produces a large number of veterans with vast operation experience, and numerous deployments. As a result, many of the 600 personnel will be combat veterans.

Figure 16: Black line drawing of New Zealand map.

Figure 17: Satellite Map of Papakura RSA, scale: 1:1000.

Figure 18: Figure ground of site showing, urban encroachment, open space, latent potential.
Figure 19: ‘dazzle camouflage pattern’ overlaid on Papakura RSA site. Analytical tool used to divide the site, establishment of axis, and definition of form.
6.1 ARTISTIC RESPONSE

The artist plays a significant role in war activism. They have the ability to create dialogue around controversial topics in a provocative but respectful, non-confrontational way. Exploring the consequences of war through art acts as a catalyst for design.

Fiona Banner investigates war by reinterpreting objects associated with it. Her pieces aim to humanise machines of war, using scale and perspective to shift perceptions. Through this process, Banner reveals the innate beauty of objects usually associated with death and destruction. This is best illustrated through her installation of two decommission fighters at the Tate Gallery, which were exhibited in the years 2010 – 2011. The pieces, named Harrier and Jaguar, were carefully placed. Harrier hung vertically from the ceiling, while Jaguar was highly polished and over turned on the gallery floor. “In both cases the human machine relationship changed dramatically. And the contention between beautiful form and the deadly function was deeply unsettling.” These two aircraft were later melted down and re-exhibited as Harrier and Jaguar Ingots in 2012. Banner’s work informs this project in two key ways. First, her work shifts the usual perceptive of objects of war to show their inherent beauty. The same principles can be applied to the subject of this project – the RSA as an organisation. Second, Banner’s work reinterprets military machines as artistic pieces. This suggests there may be some space for historic military typologies to be reinterpreted using architecture.

Figure 20: ‘shifting perspectives,’ Harrier, Jaguar & Ingots, a series. Inspiration behind shifting preconceived perception around veterans’ & PTSD.

Rachel Whiteread’s “approach to sculpture is predicated on the translation of negative space into solid form.” Her work, ‘the ghost of a room’ subverts the traditional scene of interior void of the room through creating a solid piece of concrete that translates both positive and negative elements of the room into their opposite forms, i.e. the skirting’s and scotia’s as well as the fireplace. Her continual subversion of physical characteristic is illustrated in the resin water tower located in New York. The use of transparent resin allows a viewer to see through the mass, removing the physical construct of the water tower and replacing it with a solid yet transparent representation of the water that would have been contained within. Whiteread’s ability to subvert both perception and reality through the use of void, creating solid forms, has been an inspiration.

Design has been driven further by the anti-war artist Lex Drewinski, whose exploration of the change shifting dimensions from two to three can have on the interpretation of an art piece or a viewer’s perception towards war and conflict. Drewinski points out that some soldiers do not return home at all, conveyed using the “stark image of a 2D American flag transitioning to 3D flag-draped coffin is extremely powerful. Its simplicity allows for multiple interpretations: fighting Americas wars bring death; misguided patriotism and where the US interests go, death follows.” Few know the true cost of war, like the veteran community, and our service personnel are under no illusions as to the stakes involved. This piece, though provocative, allows us to pause for thought: war is not glamorous like a Hollywood movie, and death is a reality of war.
6.2 ARTISTIC RESPONSE

6.2.1 HIDDEN IN PLANE SIGHT

Voids of war, is a response to the void that can at times exist between veterans (individually and as a collective group) and society. This series of camouflage analyses the two and three-dimensional qualities of the NZDF camouflage patterns. Camouflage is functional due to its ability to conceal and disguise soldiers in their environments. For veterans, camouflage is symbolic of hidden psychological effects resulting from war, and concealed from society.

Camouflage is a metaphor for psychological issues. There are 3 principles of camouflage, mimesis, (disguising), crypsis, (concealment), dazzle, (confusion). In identifying the principles of camouflage we can see ways that veterans disguise and conceal the issues they face for fear of judgement, ultimately confusing an appropriate response from those trying to help.

This series of four camouflage patterns are a selection of camouflage patterns that have been in service at various times over the last twenty years. Through the single line drawings I was able to extract a two dimensional line drawing of segments of the pattern. This was then converted to a laser cut file at which point the layers of clear perspex were laminated to allow the sections of camouflage to be extracted from one another, representing the current divide between veterans and society. Clear perspex was used to symbolise the transparency that we as a society require in order to address the issues facing contemporary veterans.

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68 Roy R. Behrens, False Colours: Art, Design and Modern Camouflage (The United States of America: Bobolink Books, 2002), 117.
Figure 25: ‘Hollow Memorials,’ the positives were carved by hand in high density foam, then cast in plaster, once removed they defined the void spaces, this series was inspired by the works of Rachel Whiteread and Bill McKay’s critique of these monuments.
6.2.2 HOLLOW MEMORIALS

This series of castings is in recognition of the important role Imperial memorial monuments have played in society. The void represents absence and sacrifice. The castings are indicative of three memorial monument typologies traditionally found in New Zealand. It draws inspiration from Bill McKay’s assertion, that the imperial stone monument was a hollow representation of sacrifice.

Hollow monuments explore the literal nature of these memorials as void spaces. This intentional subversion of the solid and void qualities is enhanced through the expression of the void representing what is traditionally solid while the solid defining the space that is traditionally void. As memorial monuments were generally “built of lasting material in order to serve eternal rather than temporal purposes,”⁶⁹ the choice of plaster casting allowed exploration of hard material qualities in the iterative process.

As a result of this casting series, I felt there was opportunity for contemporary interpretations of the Imperial memorial tradition. This lead to a diagrammatic series, were the tradition obelisk is reinterpreted.

Through castings of solid and void the form of a traditional obelisk is split in two. One solid half and one void half. The pair is separated to allow circulation and occupation of the interior spaces where an inscription to veterans will be found. The void half would be defined by a solid material while the solid half would be opaque resin. Subversion of the material qualities whether transparent solid or voids, is intentional to provoke thought around the deeper meanings of war memorials in contemporary society.

The opaque is symbolic of the difficulties that many veterans face where transparency is needed. The void is a representation of absence and sacrifice whether infinite or temporary. While the separation between the halves represents the disconnect that exists between veterans and many in society. Circulation between the halves allows space for reflection and contemplation.

Many believe that the monuments erected after the First World War would be the last. The Great War, the war to end all wars, despite continuing conflict, the incomplete halves hold hope for completion and end to conflict.

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⁶⁹ Philips, To the Memory: New Zealand’s War Memorials, 90.
OPERATIONAL ENVIRONMENTS

Sea, Air, Land. These environments represent the operational space of the three services of the Defence force. These environments define areas of operation, the architecture will respond to these environments through engagement with the earth, water, and wind.
6.3 DESIGN APPROACH

The design response builds upon the pieces that resulted from the artistic exploration of casting memorials in plaster and the two and three-dimensional examination of the NZDF camouflage patterns in perspex. Where the camouflage pattern of military uniforms is used to disguise or conceal, the dazzle camouflage is used to confuse.

The primary attraction to the dazzle pattern was its functional use as camouflage, shifting perspective and perception of a ships heading. These shifts are analogous with what needs to occur within our country in regard to the holistic support of contemporary veterans. Blurring the lines between society, veterans’ and the defence force.

Through analysing the dazzle camouflage I was able to extend the lines beyond the ships shape to generate a series of lines forming the dazzle pattern. This dazzle pattern has been used as an analytical tool and generator of design.

This dazzle pattern was used in a variety of applications throughout the conceptual design phase, used to define physical and symbolic qualities of solid + void in plaster. The dazzle grid was also overlaid on to the site plan to separate paths and volumes with in the site context.
6.4 SOLID + VOID + APERTURE

This initial interest with the solid & void relationship was sparked by Paul Virilio text in Bunker Archaeology. The defensive nature, of these concrete monoliths, lead to the examination of the tension between technology and architecture. The other significance was the manner in which necessity for mass structure, created solid, that defined void. The definition of these characteristics of solid, void, and aperture is a response to their fragility as opposed to their historic defensive function.

The subterranean condition is synonymous with safety, whether it is a trench; shell scrape, or dugout, soldiers have a strong connection with this ground condition. The presence of the void or absence of earth in these areas provides protection and relative safety in areas that are characteristically unsafe. In Māori culture there is a strong tradition manipulating the ground plane in the Pa or fortification structure. Manipulation of the ground plane will define the range facility for safety and acoustic benefit.


This two dimensional series of lines allows cuts to be made in the buildings mass defining solid void and aperture, representative of the fragile and fractured communities resulting from war and conflict.

It is a recurring critique of early imperial memorials that they provided a hollow gesture to the dead and those who returned. Building on this exploration of solid and void extracting camouflage grids, intended to fracture these hard monolithic materials. Materials that define interior and exterior spatial qualities.

Figure 27: Establishing the link between historical military typologies, such as the bunker type, that has been used to define the system of castings through solid, void and aperture conditions.
This series of concept models is a mass analysis of building form. These rectilinear forms will be cut and fractured with the application of the dazzle grid overlaid on top of these mass concepts in plan. Fracturing the solid elements of the building with void space breaks down the hard nature of material choice. These fracture lines defined by the dazzle grid pattern are symbolic of the scars war has left on our society. The void space represents absence, breaking the building façade to allow penetration of the interior spaces.

In a military context, modern technology and tactics have surpassed the defensive nature of the bunker typology. The tension created between technology and tactics has rendered these monolithic defensive structures obsolete. This historic form of defensive architecture can no longer protect occupants from modern munitions. This fragility of the architecture through the bunker form is a metaphor for the RSA; as a fragile organisation that could dissolve if it does not evolve to meet contemporary need. The mass and density of the bunker typology will be explored through the solid and void they define. Tension between this mutually dependant pair will be explored in the spatial qualities of the building. It is not necessary for architecture of a domestic nature to be fortified, though the symbolic and metaphoric qualities could provide reference to these materials. Subverting the architectural role of fortification through the fracture or cut of the solid with void, identifying the fragility of architecture, the individual, and the establishment.
6.6 SUBVERSIVE ARCHITECTURE

The approach from the outset has been to establish what the defining characterises of hierarchical buildings, monuments and memorials associated with the defence force establishment. The idea for this first design submission had been to arrange the building around a distinct hierarchical structure. Transition through the site would be tightly controlled in some areas while free in other areas. Zones were defined as public, private, or restricted. It also described the functional requirements as you move through the building. Critique three was a critical point for the design process, as it established what the building should not be, a hierarchical structure. Embracing a hierarchical form would in essence reinforce the existing status quo of dominance and hierarchical within organisations like defence force. Conversely establishing hierarchy within the building can help define rigid programmatic requirements, possible subversion of hierarchical themes in the architecture could create interesting tension.
6.7 HIERARCHY & TRADITION

The NZDF is a hierarchical organisation. The history of military hierarchy in New Zealand was transferred as part of our colonial history. Hierarchy and tradition play a critical role in the training and operational success of our personnel, in both domestic and operational roles. While many aspects are distinctly British, New Zealand has adopted and evolved these Imperial military traditions to incorporate Māori custom, tradition, and warrior culture. Through this fusion the NZDF has established a unique and distinctly Aotearoa/New Zealand culture, which has enhanced the reputation of New Zealand soldiers.

Hierarchy can be used to define spatial qualities within the building. Areas of public, private or restricted access will be controlled through solid, void and aperture. In the traditional sense of military rank and hierarchy the commanding officer is at the top. Consistent with the veteran centric approach of this project, the veteran is placed central. The ground plane will be for public interaction while the subterranean elements will be restricted access for safety in relation to recreational activities while the vertical separation of space symbolises this hierarchical structure, visual connection will be maintained between these spaces.

The traditional arrangement of ceremonial spaces and military parade grounds often have a monument of central focus, which will usually be on a strong axial path linked to a building of significance. This idea of axis will form a central circulation path within the building.

Figure 28: ‘War Dog,’ illustrating a hybrid of culture, history and tradition, within military context.
6.8 CAMOUFLAGE

Few would know that during the World Wars there were units of camouflage experts known as ‘camoufleurs’. “These units were largely made up of soldiers who in civilian life had been artists, architects, and designers including: painters, sculptors, printmakers, graphic designers, illustrators, and theatre set designers.” Dazzle Camouflage pioneered during World War One to distort the images of ships on the horizon. This geometric camouflage was not designed to conceal the ship, but to break up the perspective of the ship’s shape, scale and direction, in an effort to confuse German U-boats.

The concept of camouflage is not usually paired with the architectural profession. Architects are involved in a constant balancing act of visual deception, when it comes to focusing an occupant’s sub-conscious on a desired focal point - be it a significant threshold or framing a view through aperture. We find ourselves disguising some elements while accentuating others. This form of geometric camouflage could provide the opportunity to blur the lines between landscape and architecture, society, veterans, and the defence force.

Camouflage provides a unique system of patterns that I was able to analyse. By isolating single line images from the two-dimensional camouflage patterns, I was able to extrude these lines into three-dimensional forms. By moving certain elements of the camouflage patterns, I was able to form two and three-dimensional elements defining solid and void. This is significant as the Papakura site is very flat, thus this analysis allowed the generation of solid and void that drove shifts in the ground plane and the building.

Behrens, False Colours, 9.
8.0 CONCLUSION
9.0 FINAL PRESENTATION
community

government
Veteran Need as a design driver, forms the basis for a holistic approach centered upon the Veteran

PROGRAMME

COMMEMORATION

SUPPORT + WELLBEING

ACCOMODATION

RECREATION

EDUCATION
Historical shifts in Memorial Culture

- **Cairn**
- **Cenotaph**
- **Obelisk**

**IMPERIAL MEMORIAL**
- 19th-21st C

**UTILITARIAN MEMORIALS**
- 20th C

**Veteran Centric Approach**
- 2016-future
Ceremonial axis: dawn

Entrance

Section: North-South Axis

Scale: 1.100
VOIDS of WAR
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A BOOK FROM THE INTERNET


EDITED BOOK


ARTICLES FROM A NEWSPAPER


NO PUBLISHER’S DETAILS, NO PUBLICATION DATE, NO PLACE OF PUBLICATION.

Lt-Col David McCammon DSM CO, 7th Battalion RAR
11.0 FIGURES

Figure 2: A NZLAV during live field firing exercise Kiapara. Exercise Somme- Queen Alexandra’s Mounted Rifles, QAMR and 3/6 Auckland Northland Campany, 3/6 RNZIR. I’m on the left. (Personal photo)

Figure 3: History of NZDF global deployments from 1990 – 2014

Figure 4: ‘Battle training facility’ for the 21st century, NZDF & Ebert Construction
http://www.ebert.co.nz/project/nzdf-battle-training-facility/

Figure 5: ‘the ticking time bomb,’ symbolic of veterans dealing with PTSD.
Authors own.

Figure 6: Memorial monument typologies.

Figure 7: The architectural potential in historic military typologies such as the bunker, Atelier-F ‘Military Bunker Conversion.’

Figure 8: ‘Bunker 559,’ exhibits the ‘cut’ of monolithic mass, defining solid and void.
http://www.raaaf.nl/en/projects/7_bunker_599

Figure 9: ‘Ex Military Arsenal,’ strong visual connection established, façade detail through aperture, day lighting moderation.
http://www.stefanoboeriarchitetti.net/en/porfolios/houseofthesea/

Figure 10: Connection between historic and contemporary building typologies, entrance + approach of specific interest, establishing journey.
http://libeskind.com/work/jewish-museum-berlin/

Figure 11: Geometric form distorting perspective and perception & design process through mass modelling.
http://www.tate.org.uk/about/projects/tate-modern-project

Figure 12: Establishment of hierarchy within a building, use of ‘hammer finished’ precast panels. Introduction to formal programmes & axis of advance.
Authors own

Figure 13: The programmatic qualities support veterans’ and their families between deployments

Figure 14: The concept of cutting into the ground plane to shift human perspective and perception.

Figure 15: Satellite Map of Papakura, NTS, Location, 1. Papakura Military Camp 2. Hunua Training Area 3. Papakura RSA.

Figure 16: Black line drawing of New Zealand map.
Authors own.

Figure 17: Satellite Map of Papakura RSA, scale: 1:1000.

Figure 18: Figure ground of site showing, urban encroachment, open space, latent potential
Figure 19: ‘dazzle camouflage pattern’ overlaid on Papakura RSA site. Analytical tool used to divide the site, establishment of axis, and definition of form. http://maps.aucklandcouncil.govt.nz/aucklandcouncilviewer/ and modified by author.


Figure 23 & 24: ‘Camouflage analysis,’ these artist responses, inform aperture and screening conditions within the broader architectural response. Authors own.

Figure 25: ‘Hollow Memorials,’ the positives were carved by hand in high density foam, then cast in plaster, once removed they defined the void spaces, this series was inspired by the works of Rachel Whiteread and Bill McKay’s critique of these monuments. Authors own.

Figure 26: Design process for contemporary interpretation of a historic memorial type.

Figure 27: Establishing the link between historical military typologies, such as the bunker type, that has been used to define the system of castings through solid, void and aperture conditions. Paul Virilio, Bunker Archaeology. (New York, NY: Princeton Architectural Press, 1994.)

Figure 28: ‘War Dog,’ illustrating a hybrid of culture, history, and tradition. New Zealand Herald, 1914, Artist Unknown.
to be continued . . .
Full name of author: Samuel Alexander Goodley Lawson

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Practice Pathway: ARCHITECTURE, MARC (PROF.)

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Principal Supervisor: Jeanette Budgett
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