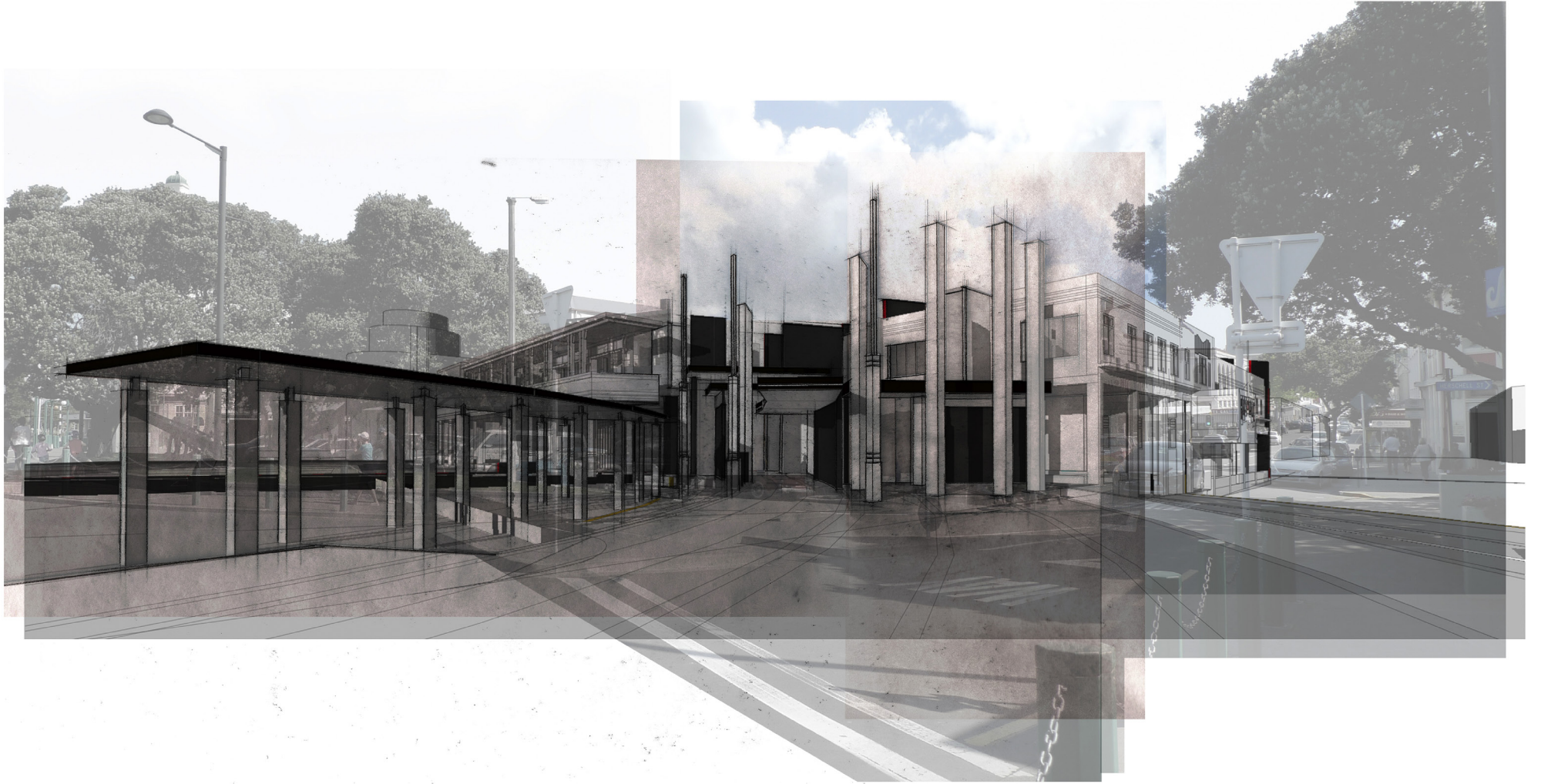


*M*oving Forwards, *L*ooking Backwards.

Re-contextualising Maori Concepts and Understandings of the Living Environment.

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Thesis submitted in partial fulfillment for the Master of Architecture (Professional) Degree.
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Moving Forwards, Looking Backwards.

Abstract.

Māori have a unique relationship with the built as a living environment; it is a being—an ancestor, to be respected. Michael Linzey in his essay; ‘Speaking to and talking about Māori Architecture’, distinguishes Maori understandings of architecture and their relationship with the environment from westernised understandings. This reading by Linzey highlights Māori treatment of architecture as a respected ancestor with whom Māori engage in a dialogue. This dialogue enables Māori to participate with their built and natural environment in a personal and intimate way.

A study of the unique relationship Māori have with their built and living environment provides us with an opportunity to learn to engage with our surroundings in a more sensitive and respectful manner, that would contribute to our current and urgent search and need for not just a sustainable architecture, but one that facilitates and sustains our relationships with each other, and the built and natural environment.

This study embraces this window of opportunity suggested by Linzey’s essay and looks backwards to explore Māori concepts and values within the built environment. Could this unique relationship Māori have with their living environment be useful to architecture, and if our approach to design took on these understandings could it lend itself to helping to establish a more people, place and environmentally sensitive architecture?

Te Poem.

polynesian morēs
are inherent
in that birth
ensures a place in ancestral company.

and when
ancestors' wairua — spirituality,
minds reflect.

then the ingredients presented
are there to experience extend and.

live
in terms relevant to time present and place
and if prejudices are tamed
expurgated

and we are that ancestor
which is the "Aotearoa" environment.
that who relates.
could be Architecture.

Hone Koati.
Haumoana.

~~John~~ John Scott
architect.

J.C. Scott
27/2/87.

(Source: Scott Archive).

Mihi.

Ko Kahuranaki te Maunga
Ko Tuki Tuki te Awa
Ko Te Arawa, Te Atiawa, Ngāti Raukawa, Ngāti Kahungunu te iwi
Ko Matahiwi te Marae
Ko The Grange te Whare
Ko John Scott tōku Koro
Ko Joan Moffat tōku Kuia
Ko Jacob Scott tōku Pāpā
Ko Jody Stent tōku Māmā
Ko Hana ahau.

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Glossary.

A

Amo – *v.* To carry on the shoulder, bear. *n.* upright supports of the lower ends of the maihi of the front of the meeting house.

Ātea – *stative.* be clear, free from obstruction.

Atua – *n.* ancestor with continuing influence, god, demon, supernatural being, deity, ghost, object of superstitious regard, strange being -although often translated as 'god' and used for the Christian God, this is a misconception of the real meaning.

H

Heke – *v.* To descend, get off, dismount, disembark, migrate, move, subside, fall, drip, ebb, flow. *n.* surfing, coming time, slope, rafter or rib.

Hui – *n.* gathering, meeting, assembly, seminar, conference. *v.* To gather, congregate, assemble, meet.

K

Kai Karanga – *n.* Woman, or women, who has the role of making the ceremonial call to visitors on a marae, or at the start of a powhiri.

Kaitiakitanga – *n.* guardianship, trustee.

Kai whakatu – *n.* Woman, or women, who has the role of responding to the ceremonial call of the Kai Karanga.

Karanga – *n.* formal call.. Weaving a spiritual rope allowing for safe passage for the manuhiri to enter into the marae atea. *v.* to call, call out, shout, summon.

Koruru – *n.* face on the gable of a meeting house, often representing the ancestor after which the house is named.

Kōwhaiwhai – *n.* Painted scroll. *v.* to paint kowhaiwhai patterns.

Kūwaha – *n.* door, entrance, mouth.

M

Maihi – *n.* bargeboards or arms.

Mana – *n.* jurisdiction, mandate, freedom. *v.* prestige, authority, control, power, influence, status, spiritual power, charisma.

Manaakitanga – *n.* hospitality, kindness.

Manuhiri – *n.* visitor, guest.

Manu kōrero – *n.* orator.

Marae – *n.* A complex of buildings.

Marae ātea – *n.* Open area in front of the whare, The domain of Tūmatauenga (god of war and people).

Mauritanga – *n.* the essence life force inherent in all things.

Mihi – *n.* speech of greeting, tribute, acknowledgement, thank.

N

Nga Hau Ora – *n.* new life.

Noa – *stative.* To be free from the extensions of tapu, ordinary, unrestricted.

O

Orangatanga – *n.* to maintain health and well being of a community.

P

Paepae – *n.* beam, bar, horizontal board, threshold of a house, door sill, orators' bench, speakers of the angata whenua, horizontal beam of a latrine.

Papatūānuku – Earth Mother and wife of Ranginui.

Pare – *n.* lintel, carved slab over the door of a house.

Pātaka – Storehouse raised upon posts, pantry, larder.

Pou – *v.* To stick in, plunge in, erect, establish, fix, elevate on poles, appoint, plant. *n.* post, upright, support, pole, pillar, goalpost, sustenance.

Pou Tokomanawa – *n.* centre pole supporting the ridge pole of a meeting house, the heart.

Pōwhiri – *n.* invitation, rituals of encounter, welcoming ceremony. *v.* to welcome, invite, beckon, wave.

Puku – *v.* to swell. *n.* swelling, tumour, lump, bubble, stomach, abdomen, centre, belly, tummy.

R

Rangatiratanga – *n.* sovereignty, chieftainship, right to exercise authority, chiefly autonomy, self-determination, self-management, ownership, leadership of a social group, domain of the *rangatira*, noble birth.

Ranginui – atua of the sky and husband of Papatūānuku, from which union originate all things.

T

Tāhuhu – *n.* ridge pole of a house, subject of a sentence, main theme, direct line of ancestry. The backbone.

Tāne – *v.* husband, male, man.

Tāne mahuta – *personal name.* Atua of the forests and birds and one of the children of Ranginui and Papatūānuku.

Tangata Whenua – *n.* local people, hosts, indigenous people of the land – people born of the whenua.

Tangi – *n.* sound, pitch, incantation, mourning, grief, sorrow, weeping, lament, salute, wave. *v.* to cry, mourn, weep, weep over.

Taonga – *n.* property, goods, possessions, effects, treasure, something prized.

Tapu – *stative.* Be sacred, prohibited, restricted, set apart, forbidden, under atua protection. *n.* restriction – a supernatural condition.

Te Ao Marama – the world of light.

Te kore – the void.

Te Po – the darkness.

Tikanga – *n.* correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention.

Timu – *n.* end, tail, tailbone.

Tukutuku – *n.* lattice-work. *v.* To let go, let down, get down, send

Tūrangawaewae – *n.* domicile, place where one has rights of residence and belonging through kinship and *whakapapa*.

W

Waharoa – *n.* Mouth, entrance, gateway.

Wero – *n.* piercing, stabbing, injection, spine of a stingray. Challenge. *v.* to pierce, spear, challenge, stab, poke, jab, bite, puncture.

Whānau – *v.* to be born, give birth. *n.* extended family, family group, a familiar term of address to a number of people.

Whanaungatanga – *n.* relationship, kinship, sense of family connection- a relationship through shared experiences and working together which provides people with a sense of belonging.

Whare – *n.* House, building, dwelling, habitation.

Wharekura – *n.* School.

Whareniui – *n.* Meeting house, large house. Main building of a marae complex, where guests are accommodated.

Whare Tipuna or **Whare Tupuna** – ancestral house.

Whare whakairo – carved house, meeting house.

Whakairo – carving.

Whaikorero – oratory, oration, formal eloquent speech using imagery and metaphor.

Wairua – *n.* spirit, soul, quintessence - spirit of a person which exists beyond death.

Wairuatanga – *n.* The embedded spirit, soul, quintessence.

*M*oving Forwards,
*L*ooking Backwards.

Re-contextualising Maori concepts and understandings of the living environment.

Introduction.

The built environment contributes to and shapes our everyday lives providing us with shelter, warmth and a comfortable place to live and work in. Although our built environment benefits us immensely, there are issues of growing concern. The understanding and role of the built as an integral component to our being is generally not a common point of view. Architecture is perceived as many things, but rarely as a living being or the spirit of an ancestor. Our approach towards architecture and the built environment is taken for granted as our experience is shaped by our preconceptions of what we know or think we know of a place. It is evident there is an increasing disconnection between people and the built environment resulting in little respect and understanding towards architecture. The term built environment throughout this thesis refers to a general body of structures, places, spaces, landscape, objects and things created by man.

The situation of New Zealand architecture is subject to many issues concerning social and cultural sustainability. Largely constituted of international styles of architecture, the appropriateness and relevance of some of this country's current built environment to Aotearoa is questionable.

The incorporation of Māori concepts and ideas beyond mere aesthetics and decoration within contemporary New Zealand architecture has rarely been successful, due to little understanding and assumptions by non-Māori of what constitutes Māori architecture. However, what is known and widely accepted is that Māori have a unique understanding of their built environment, in particular the whare tipuna (ancestral house) – it is a being; it is the ancestor. This makes Maori Architecture, both physically and spiritually unique in many ways. To European, Māori architecture is read physically by form, and aesthetics. To Māori, the building itself is just one of a number of things that is important and what the building represents is deeply respected. The building is considered to be an ancestor and the relationship between the ancestor and user is reciprocal. The ancestor also extends out beyond those who occupy the space and embraces the setting and surroundings, becoming one with the larger body—context, earth and sky.

The aim of this thesis is to explore beyond Michael Linzey's theory based on his text, 'Speaking to and Talking about Māori Architecture,' written in the 1970's, through a further exploration into Māori and their unique relationship with the built environment, in an attempt, to find possible solutions towards reconnecting our understandings of our individual place within the built environment, while also contributing to a culturally sensitive New Zealand architecture.

To achieve this aim, chapter one explores ideas of perception and attitude towards architecture in an attempt to further understand our individual place within the built environment. Juhani Pallasma and his theory on visual domination within our experience of architecture is discussed. This chapter also explores European perceptions and how these have dominated New Zealand's built environment, in particular, Māori architecture.

The perception of Māori architecture, informed by visual assessment as primitive, has consequently become stereotyped as a simplistic gable form. Bill McKay, Deidre Brown, and Mike Austin discuss why Māori architecture may be little understood and what has contributed to the establishment of a generally held image of what Māori architecture is. In contrast to this popular understanding, Michael Linzey's theory on, 'speaking to,' Māori architecture becomes the focus and driver of this research as it offers a different perception of Māori and their relationship to architecture. This could be valuable in considerations for evolving the existing built environment so that it is not only reconnecting architecture to place, but also reconnecting people to the built and natural environment and each to the other.

Chapter two explores the belief systems and understandings that condition Māori thinking and engagement with the whare, which has led Michael Linzey to make the observations he has in his essay. This chapter starts with the whakapapa of Ranginui (the Sky Father) and Papatuanuku (the Earth Mother) and extends to man, involving the conception of Te Ao Māori (The Māori World). Understanding these concepts is important to assist in developing a deeper understanding.

When entering a Marae the powhiri process from the waharoa (gateway or mouth) to the whare and its internal parts is explored, as the journey involves a series of transitions in preparation for a conversation with the whare and its environment. Māori concepts and values are discussed and translated in terms of architecture, in order to be able to suggest a possible process, derived from the powhiri, to approaching design solutions in the built environment.

This chapter draws on texts written by Elsdon Best, Ranginui Walker, Poia Rewi and Adrian Bennet. For ease of reading literal translations of the Māori language is provided in this chapter, however for an understanding of the concepts inherent in the language, please refer to the glossary.

Chapter three discusses two case studies that are at opposite ends of the spectrum. The Aniwanuiwa Visitors Centre, in Te Urewera National Park built in 1974 and designed by John Scott, is a contemporary example of New Zealand architecture, successfully synthesising both European and Māori values. This building has become one with its surroundings. Yet, the relevance of this building is under acknowledged, abandoned and currently in threat of demolition.

The Masonic Hotel, built in 1932 in Napier and designed by W.J.Prouse, is the second case study. The Masonic building is a typical example of an imported Art Deco architecture transplanted in Napier. The relationship it has with its environment is seen in this thesis to be limited, yet, this building is highly valued and respected by the public and the architecture profession for its value as an art deco building. Both buildings are explored from a Māori perspective discussing the whakapapa, structure, as well as presence, connections and dialogues between the building and its surroundings.

Chapter four discusses a design intervention with the Masonic Hotel. The design intervention and investigation has helped to develop the basis of a framework, to explore better connections and relationships with the surrounding context. Māori concepts and values, along with the powhiri, are considered throughout the investigation, providing key questions as part of the design process. The Masonic Hotel's existing characteristics are respectfully acknowledged and attempts are made to create dialogues between the buildings and their surroundings.

This thesis seeks to engage Maori concepts and values, indicating the potential and opportunity these ideas, if specifically understood and translated, could bring to approaching design.

Moving Forwards, Looking Backwards.

Chapter one: A reading of the built environment.

“The built environment reflects the society in which it is constructed; good architecture gains the respect of and transcends the generation who inherit it.”
(Warren, Sir Miles. Cited in *Shaping Our Places: A Manifesto For New Zealand’s Built Environment*)

The built environment is made up of buildings, structures, places and spaces. It has been constructed to provide us with shelter, warmth and a comfortable place to live and work in. Man has physically changed the environment with built structures over centuries and will continue to do so. However it could be said that generally the public fail to see architecture as more than just a building, resulting in a growing disconnection between people and place. The majority of New Zealand’s built environment has been established in the last two hundred years since European colonization and it could be argued that a large percentage of this built environment is unsustainable contributing to this disconnection. As issues of cultural and social identity and belonging begin to arise, the general perception of architecture is a problem worth exploration.

The aim of this chapter is to discuss ideas around perception and attitudes towards architecture in an attempt to gather some knowledge of how the general public see and engage with architecture, while also exploring what may be limiting a deeper reading and understanding between the self and the built environment.

To achieve this aim this chapter discusses Juhani Pallasmaa’s theory of visual domination within experiences of architecture, which he believes plays a large part contributing to a limited understanding and connection with the built environment. New Zealand’s built environment and the dominance of Eurocentric architectural perceptions are also explored. In contrast Michael Linzey’s theory is then discussed as a different, and positive, perception towards Maori architecture. This chapter is important within this thesis, as visual perceptions have considerable influence on understandings of the built environment and the opportunities for people and place to connect.

Perceptions towards architecture and the built environment.

Everyday people pass through buildings and spaces without acknowledging the transitions made from one space to another, “Instead of experiencing our being in the world, we behold it from outside as spectators of images projected on the surface of the retina” (Pallasmaa, 1994, p. 20). Pallasmaa believes our experience of architecture is predominantly read by eye, leaving our other senses behind. This physical reading of spaces has an effect on our psychological, emotional and spiritual connection to place. He explains that the current proliferation of imagery in our everyday lives has distanced us from engaging with emotion and we have become visually dominated but detached scanners, unable to see beyond the glance of the eye and experience architecture in its imaginative fullness.

The built environment has more effect on us than we acknowledge and realize. How our built environment is laid out, and the relationship between spaces and places, is a determining factor that affects the development of human relationships, culture and identity. “Architecture, as with all art, is fundamentally confronted with questions of human existence in space and time, expressing and relating man’s being in the world. Architecture is deeply engaged in the metaphysical questions of the self and the world, interiority and exteriority, time and duration, life and death” (Pallasmaa, 1994, p. 8).

Walter Ong believes this shift towards visual domination to have been influenced by the shift from oral to written culture, which has impacted our consciousness, memory and understanding of space (Pallasmaa, 1994, p. 15). He suggests that there are indigenous cultures that do engage all senses and this alludes to oral peoples having a different perception of their environment than others. The suggested holistic perception of oral cultures points to the difference between Māori and non- Māori understandings. As an oral culture Māori concepts and ideas cannot be easily translated to Western language and thought process. Pallasmaa states, “Artistic expression is engaged with pre-verbal meanings of the world, meanings which are incorporated and lived rather than intellectually understood” (Pallasmaa, 1994, p. 15).

Differing Perceptions - *Approaching the sacred*

It is apparent that many people perceive sacred spaces differently, approaching these environments with another set of considerations, attitude and expectations. Fran Speed suggests that our perception towards the sacred is an ‘emotional construction’, composed by a sense of meaningful relations from all our senses (Speed, 2003, p. 60). We accept the properties that bring forth a sense of the sacred and approach a sacred environment open to the ideas of the metaphysical, the “magical, the inviolable, to the unique, and the inexplicable” (Speed, 2003, p. 56). In many cultures the natural environment is considered the ultimate example of the sacred.

Humanist values and the natural environment.

Like the approach towards the sacred, generally the natural environment is approached by many with different attitudes and understandings. According to Verhagen, there are two major divisions of perception towards the natural – the dominator and the partnership (Verhagen, 2008). The dominator perception refers to humans having dominion over nature. This perception has rampantly become accepted and consequently we become more and more disconnected from the natural. The partnership perception towards the natural relates to ‘mother is nature’ and ‘nature as web’. Referring to the interdependencies of all earths beings, where this is the ultimate human-nature relationship (Verhagen, 2008, p. 12). A partnership perception is often held by traditional cultures that do not ‘see’ or experience the built environment in isolation.

Geoffrey Scott discusses the partnership perception in relation to architecture. He believes that the natural environment plays an integral role in giving life to architecture and the built environment. “Certain images of architecture in their proper context, formal and poetic, are romantic. Remove them from that context, and render them actual, and it becomes evident that there is nothing inherent in the architecture itself that can evoke an imaginative response” (Scott, 1980, p. 74). He further suggests that indigenous culture often responds to construction in a visceral way that connects natural to physical, “Construction in traditional cultures is guided by the body in the same way that a bird shapes its nest by movements of its body” (Scott, 1980, p. 16).

Christian Norberg-Schulz also refers to the partnership perception, as elements of everyday life are interrelated and connected as parts of a whole (Norberg-Schulz, 2000). He sees these elements as ‘concrete phenomena’. Consisting of “people, of animals, of flowers, trees and forests, of stone, earth; wood and water, of towns, streets and houses, doors, windows and furniture. And it consists of sun, moon and stars, of drifting clouds, of night and day and changing seasons. But it also comprises more intangible phenomena such as feelings.” (Norberg-Schulz, 2000, p. 116) Some phenomena are made up of others as buildings consist of trees. Some phenomenon form an ‘environment’ to others. A concrete term for environment is ‘place.’ It is in this concept of place that we make the connection between the natural environment to the built, and realize the relationships within.

Materiality and Mass production

This discomfort of the built is further exacerbated by what Pallasmaa says is the “loss of tactility and measures and details crafted for the human body – and particularly for the hand – architectural structures become repulsively flat, sharp-edged, immaterial and unreal” (Pallasmaa, 1994, p. 20). Materials, construction and detail play a large role towards creating meaning and enable a human connection. People have a different connection with natural materials than machine-made, as they express age, origin and even convey history. On the contrary, many machine-made materials such as expansive glass, plastics and enameled metals have been created to resist deterioration or change with time. Pallasmaa suggests that, “this fear of the traces of wear and age is related to the fear of death” (Pallasmaa, 1994, p. 21). It alludes to the fact we have problems with the *dominator perception* and feel the need for an integrated approach.

Our fear of death perhaps motivates the uptake of new materials but also readily available products while embracing mass-production. Radical changes in our built environment see buildings and towns demolished to make way for new developments. The growing desire for ‘new’ has influenced our individual relationships to homes, buildings, places and each other as temporal. We are consumers and our homes have become consumer products. Less and less dependent on the particulars of place, people expect to be able to move anywhere and still have the same facilities and opportunities (Norberg-Shulz, 2000).

That a home can be designed and constructed to suit individual needs, becomes less valued as a growing consumer population choose uniform mass-produced buildings, such as G.J Gardener Homes in New Zealand. Residents perceive that they are choosing a home to suit their individual needs by selection from a catalogue. Small decisions relating to interior decor provide a sense of empowerment so a de-characterized and monotonized suburb is born. Building standards have evolved to a point today where proven design solutions are required making special solutions more difficult to achieve compliance.

Within New Zealand architecture it could be said that the adoption of international styles of architecture has contributed to a current disconnection of relationships between people, places, practices and attitudes and a trivialisation of Māori architecture in the process.

New Zealand's Built Environment.

A European perception of Māori architecture.

Over the past 200 years Man has extensively manipulated the natural environment of Aotearoa. With the arrival of the European to New Zealand came new technology and old ideas. McKay argues that, “Pakeha (New Zealander’s of European descent) culture has not grown a new architecture in a new land, rather it has rebuilt the landscape to suit a largely transplanted architecture” (McKay, 2004, pp. 1-2). European came, saw and conquered and “by the end of the nineteenth Century the process of transforming New Zealand into a little England was largely complete and Samuel Hurst Seager could look around and pronounce, ‘that we have no style, no distinctive forms of (architectural) art....our cities are chiefly made up of architectural quotations’...” (McKay, 2004, pp. 1-2).

The influence of a dominant culture in control prescribes what is valued, taught and built. It promotes and reinforces conventional views while displacing others. It could be fair to say the dominant Eurocentric perspective of Māori architecture has also shaped Māori perspective. The general belief is that the only value in Māori architecture worth a place in contemporary design is in the application of decoration (Austin, Brown Linzey McKay). The power of Māori carvings, kōwhaiwhai and the tukutuku panels and surface imagery, tends to overwhelm and distract the observer from forming a deeper understanding beyond aesthetics, whereas, these individual elements possess their own powerful spiritual meaning and function within the whole body of the Whare.

Literature written from a western perspective has focused on construction, form and aesthetics and “have historically characterised most texts on this subject” (McKay, 2004, p. 5). McKay further believes that westerners are inadequate at attempting to explain Maori art and architecture (McKay, 2004, p. 3). Joseph Banks notes one of the first accounts of Māori architecture. “Their houses are certainly the most inartificially made of any thing among them, scarce equal to a European dog kennel and resembling one in the door at least, which is barely high and wide enough to admit a man crawling upon all fours” (Banks,1770, cited in Salmond, 1991, p277). A deeper reading could have influenced Banks to respect and admire the architecture for what it was – honest, simple and purely functional. Banks also takes note of a carved pare or lintel as a “..piece of Plank coverd with their carving, which they seem to value much as we do a picture, placing it always as conspicuously as possible,” failing see beyond the pare as an object. Although, he admitted to the suitability of the Whare to the climate, “Mean and low as these houses are they most perfectly resist all inclemencies of the weather and answer consequently the purposes of mere shelter as well as larger would do” (Banks,1770, cited in Salmond, 1991, p277).

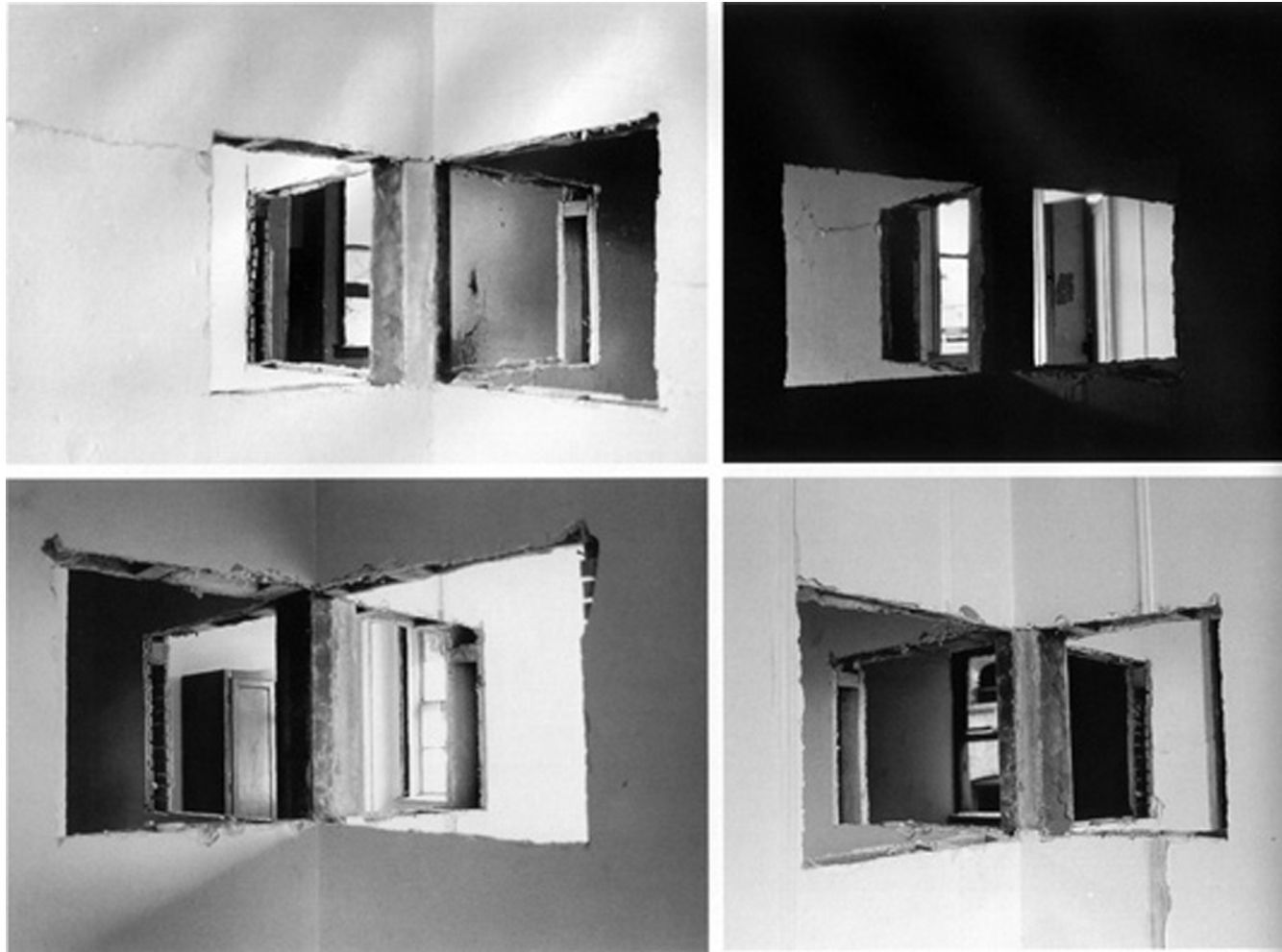


Figure 01.
Gordon Matta Clark.
Image from Gordon Matta Clark. Phaidon 2003.

The stereotyped whare.

The stereotyping of indigenous cultures is a common phenomena which affects peoples understandings. The stereotype expected image of a highly carved and gable formed whare to represent Māori has resulted in both European and Māori seeing variations to this as not authentic Māori architecture (McKay, 2004, p. 3). Whereas, originally Māori architecture consisted of a number of small buildings used for individual purposes. The variety in structures ranged from permanent Iwi settlements to temporary hunting and traveling structures. Aesthetics and decoration were seldom used on whare and form varied from round houses, to pataka raised on pole supports (Brown, 2009). This diversity of early Māori structures, and practice of integrating European ideas is evidence of a developing architecture. However a fixation on this stereotype form and aesthetic remains. There are other characteristics beyond the gable form and carving and painting that are worthy of acknowledgement.

McKay suggests this stereotyped perception of Māori architecture has been influenced by museums as they often obtained a meeting house for an account and display of Māori culture (McKay, 2004). The original meeting house had often undergone alterations in an effort to appear more traditional. Often this involved returning the whare to a convention involving thatched roof and red-ochre painted carvings, whereas many whare had developed from this early construction and had adopted European materials such as corrugated iron. “This had the effect of emphasizing generic similarities and typically of form, setting up the notion of a norm or standard against which the authenticity of others can be compared, rather than exploring the richness and diversity of architectural, authorial, regional, and generational difference” (McKay, 2004, p. 4). Brown discusses the loss of meaning of whare and individual elements, as they tended to become de-contextualised to be displayed as mere objects in the Museum environment (Brown, 2004).

Sir Apirana Ngata, in 1926, sought to revive Māori culture through whakairo (carving) and redeveloping the meeting house form. Apirana Ngata and his school of Māori Arts and Crafts constructed and renovated around 21 meeting houses which set a new standard (Brown, 2009). It could be said that Sir Apirana Ngata and his mass production of east coast whare whakairo (carved house) influenced Māori all over New Zealand to adopt his style of prefabricated elements, thus contributing to a stereotype image.

Austin talks about how Polynesian integration into contemporary New Zealand architecture has been confined to the application of decoration. Where it seems acceptable to just apply Māori carvings and painting to architecture as an adequate response to ‘bi-cultural’ architecture and design (Austin, 2008). The ‘aesthetics’ and ‘decoration’ of the wharenuī, however, are significant elements within a whole body of the ancestor. There has and continues to be a misunderstanding and under-acknowledgement of the role and meaning of carving, weaving and painting within architecture. “It is not a decorated shell in the way that Western architecture divorces interior design” (McKay, 2004, p. 6).



Figure 02.
Art Deco application of Maori motifs to the facade.
Ross and Glendinning Ltd building, Napier.
Image by Author, 2010.

The adoption throughout New Zealand of the European devised façade provided a medium for Māori décor and introduced Māori to the practice of copy and paste. Austin comments on the use of Māori motifs as ornamentation to the Art Deco architecture of Napier. “There are well known examples of incorporating Māori motifs in the Art Deco decoration in Napier and here the local is somehow legitimized by the international. The ornamental is the repressed side of modern architecture so that, by being restricted to the decorative, Māori architecture became doubly dismissed” (Austin, 2008, p. 127). McKay also suggests the difference of Māori to Western concepts of time and space has distorted an appreciation towards Māori architecture (McKay, 2004). Māori have a cyclic space-time construct where “Māori faces the present and the past which are in front of him. In this time-frame he has before him the living, their forebears, the dead, the founding ancestors, the cultural heroes of mythology and the gods back to the primeval pair Ranginui and Papatūānuku” (Ranginui Walker, cited in McKay 2004, p.7). Traditionally Māori welcomed time and change as “Meeting houses are often allowed to age and decay, as human beings do, then are adapted or rebuilt by a new generation, in a different form, reflecting the needs and concerns of that generation.” (McKay & Walmsley, 2003, p. 203). Whereas, westerners view of time and space is a linear progression. Age and decay of buildings is seen as the enemy, therefore buildings are often preserved becoming timeless (McKay & Walmsley, 2003, p. 203).

There are dangers in the strict preservation of buildings. The traditional Māori attitude of change and adaption suitable to a new time, new purposes and new generations should be considered as an important factor in the conservation and development of the existing built environment. The New Zealand Historic Places Trust was formed to protect and conserve New Zealand’s built heritage. In their role they exercise strict controls on development of categorized buildings and places. It could be said that they operate in a context that includes the period and dominant attitudes of colonization which in itself has the potential to dominate not only the picture we have of ourselves, our buildings and our environment but also the attitude towards the future. At this moment in time it seems important to re-assess and introduce Māori concepts and understandings as an important tenant for a new national approach to histories and futures.

Speaking to the Whare.

It is important to acknowledge that Michael Linzey has seen Māori architecture in a different way and challenges the European perception, which prevents deeper understandings and engagement with architecture (Linzey, 1988). Linzey, in his essay, discusses the fact that Māori ‘speak to’ their architecture as they would another person comparing this to the difference of European who only ‘talk about’ their architecture (Linzey, 1988).



Figure 03.
The Roberston House, Glendowie. Designed by Group Architects
in 1961-63. Image sourced from Group Architects: Towards a New
Zealand Architecture.p.135.

Linzey discusses *whaikōrero* (oration) undertaken by a skilled Māori orator and the direct address he will make to the *whare* and to the ancestor. “He will extend greetings to the land, the *marae*, lying before him; he will greet the house as an ancestral presence standing on the land; he will acknowledge the ever-present mythical-spiritual world of Papa and Rangi, earth and sky; and only then will he address the people gathered together” (Linzey, 1988, p. 318). Linzey sees that the act of “speaking to is a comportment of equality,” (Linzey, 1988, p. 329) where Māori acknowledge and respect their built environment. Rewi believes that, “acknowledging the building is an acknowledgement of all the Māori philosophies, histories and cultural underpinnings as well as the ancestors they represent” (Rewi, 2010, p. 147).

In comparison, Linzey points out that, from a European-educated perspective, “speaking to architecture” is seen as rather peculiar and they will tend to only talk about architecture (Linzey, 1988). European “architecture speaks to us but can only do so metaphorically. (And we may not speak in turn to architecture, either metaphorically or in any other way)” (Linzey, 1988, p. 322). Whereas Māori architecture as the ancestor is beyond mere metaphor, and speaking to happens on a number of levels.

European tradition however also references human character to buildings in many ways, and in some cases this is not so dissimilar to the *whare*, where a building comes to possess a life spirit. Within the New Zealand context The Group Architects sought to shift architecture towards a local vernacular (Gatley, 2010). The Group Architects took a different approach to the dominant European architecture, and succeeded in many ways although it is not quite like the ancestor. The investment of thought and practice from the point of conception through to detailed construction invested their buildings and their elements with *mana* and integrity. “When architecture becomes a person in this way, we also see the creative authority of the architect shining through like a family resemblance” (Linzey, 1988, p. 322). It may speak to us, and engage with us emotionally but we may not comprehend this. If one does not have the skills and understandings then it is difficult to be able to participate in a conversation.

Moving Forwards, Looking Backwards.

Conclusion.

This chapter suggests the dominant perceptions of Māori architecture, which are based on visual readings, continues to limit an understanding of Māori concepts and values. This dominant perception has resulted in a number of problems, where Māori have taken on this perception themselves, unable to see original concepts and values and their multilayered physical and spiritual meanings. The ability to apply and abstract these ideas in to new forms beyond the whare and beyond the marae is restricted by different levels of understanding, and this could be seen to have been the result of a dominant cultures idea of proper education and practice.

Michael Linzey believes the difference of address and understanding from European to Māori; from 'it' to 'you', may be a positive solution to some of the issues within New Zealand architecture (Linzey, 1988). Yet, it could be said that the physical act of 'speaking to' in terms of the whaikōrero (oration) is only one way of acknowledging the whare and the ancestor, which requires a process of engagement in order to converse with architecture in this way. A further inquiry into a Māori way of seeing is explored in the following chapter.

Moving Forwards, Looking Backwards.

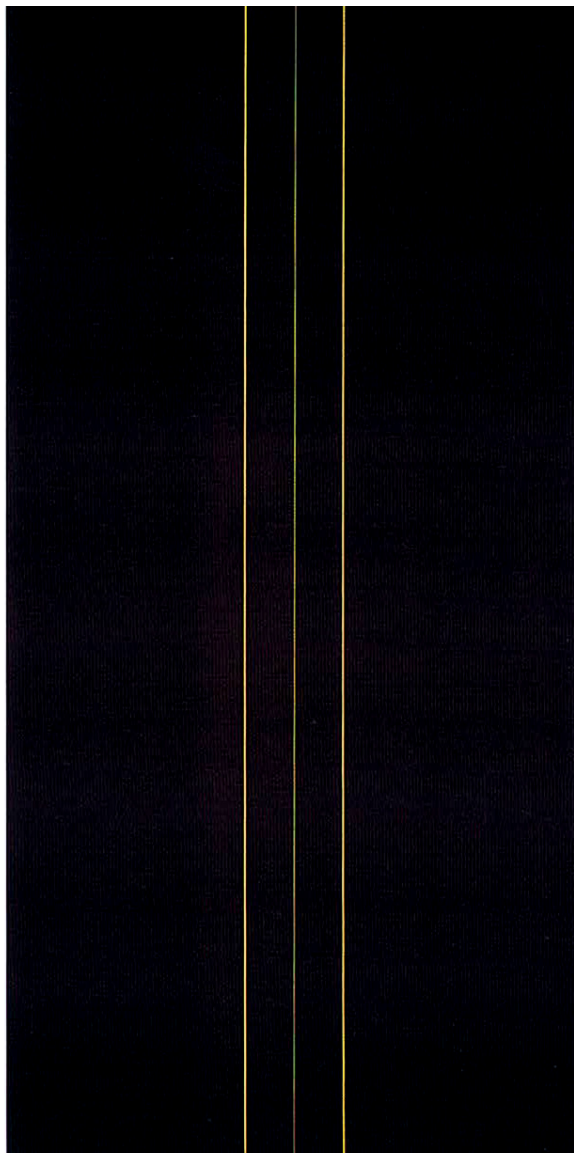
Chapter two: A Māori view.

Introduction.

Following the previous chapter, which discussed ideas of perception and how people understand the built environment, this chapter focuses on a Māori way of seeing, in an attempt to acknowledge Māori architecture beyond just form and aesthetics. We look backwards to fundamental concepts of Te Ao Māori (the Māori world). A deeper understanding of Te Ao Māori has the potential to offer others a different way to see the built environment. An understanding of this could help in the process of design to articulate values and establish connections that may enable a deeper and sensitive understanding between people and place.

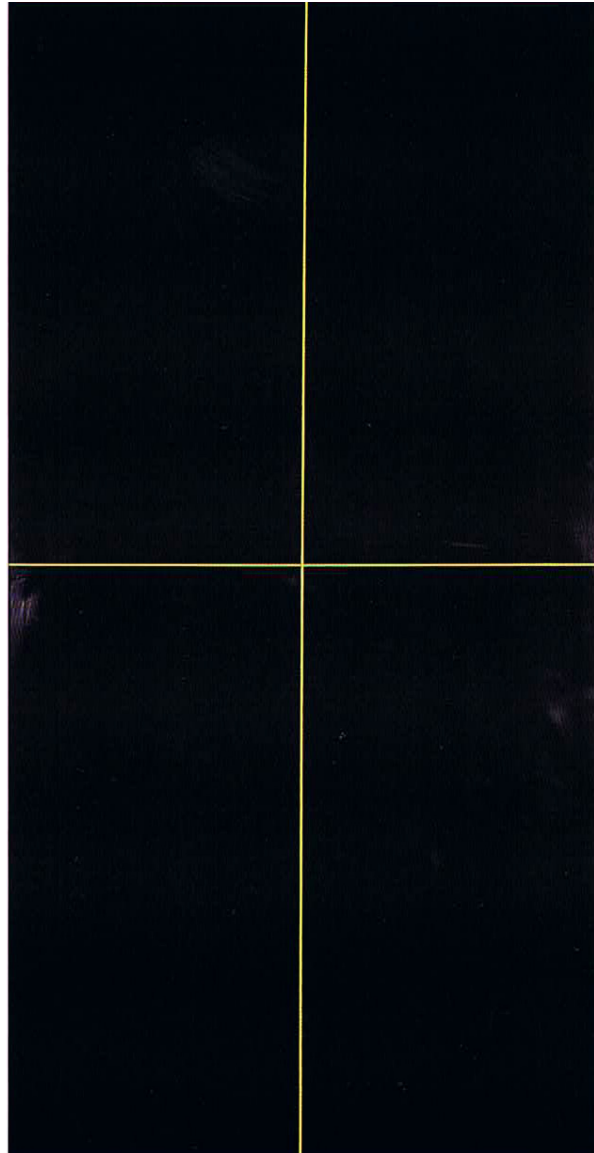
The aim of this chapter is to explore the act of 'speaking to' further through exploring the powhiri which has essentially evolved to be a process of preparations for meeting and engagements, involving a series of transitions.

To achieve this aim the whakapapa of Te Ao Māori is discussed as a starting point as this introduces understandings of the layers and relevance of the dialogues that are had in the existence of both spiritual and physical realms of Māori.



Opposite page:
Figure 05.
Ralph Hotere 'Black Paintings,' 1968 .
Ralph Hotere: Blacklight: major works including collaborations with Bill Culbert. p.74. Te Papa Press, 2000.

Figure 04.
Ralph Hotere 'Black Paintings,' 1968 .
Ralph Hotere: Blacklight: major works including collaborations with Bill Culbert. p.74. Te Papa Press, 2000.



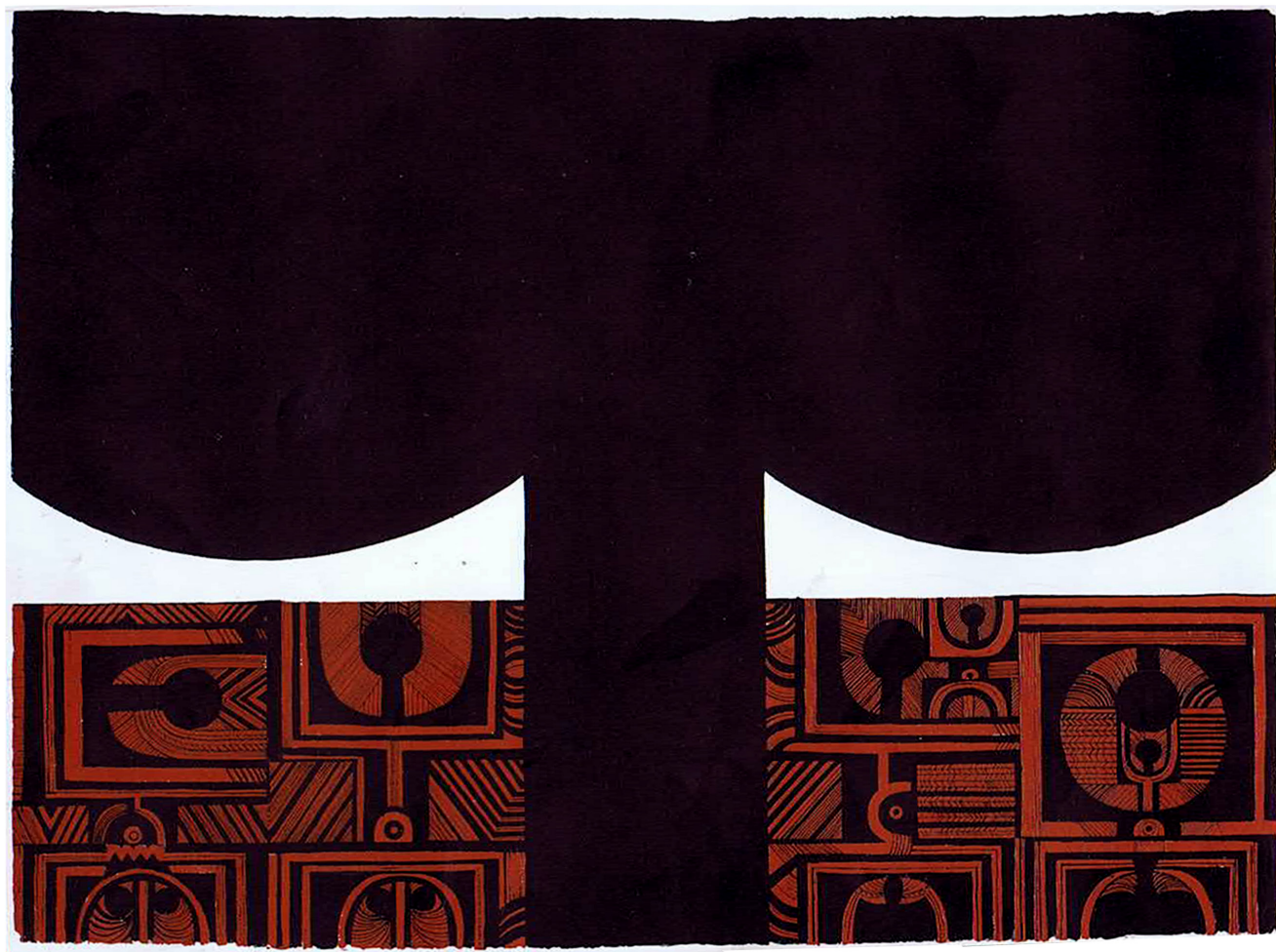


Figure 06.
Para Matchitt. 'Ko tenei te wa o te pakanga roa' 1975.
Image sourced from *Te Atea*. Mataira, Katarina. School Publications
Department of Education. 1975.

The whakapapa of Te Ao Māori.

In the beginning was Te kore; the void. Coming down to Te po; the dark night.

From the descendants of Io (the supreme being), comes Ranginui (the Sky Father) and Papatuanuku (the Earth Mother), “the primal parents from whom all things sprung.” (Best, 1978, p. 12). One of their seventy children Tane (God of the Forest), dissatisfied of the darkness proposed separating their parents. Tane and his companions forced the heavens up high, and supported them in that position by means of four poles used as props, the names of which are the names of the four winds. This was the beginning of Te Ao-marama (the world of light). Tane representing the powers of reproduction created the first woman, Hine-ahu-one. Tane and Hine-ahu-one produced a daughter, Hine-titama. Hine-titama is the Dawn Maid. Tane then took the Dawn Maid to wife, and their daughter was Hine-rau-wharangi. Mother and daughter were seated in the porch outside their house where people assembled to greet and welcome the child into the world of life (Best, 1978, pp. 16-17).

From Te Po to the conception of Rangi and Papa down to man and woman the whakapapa is established all the way back to the ancestors. Best refers to a house here and its relationship with the ancestors, which appears to be innate - existing in one from birth. The porch here acts as the threshold between the light and dark, death and birth.

The birth of the Maori universe narrated in prose form follows an evolutionary sequence, which is Whakapapa. It personifies metaphysical concepts and objects with life, connecting past with present by poetically describing characteristics. The following chant is an example that illustrates the progression of the three states.

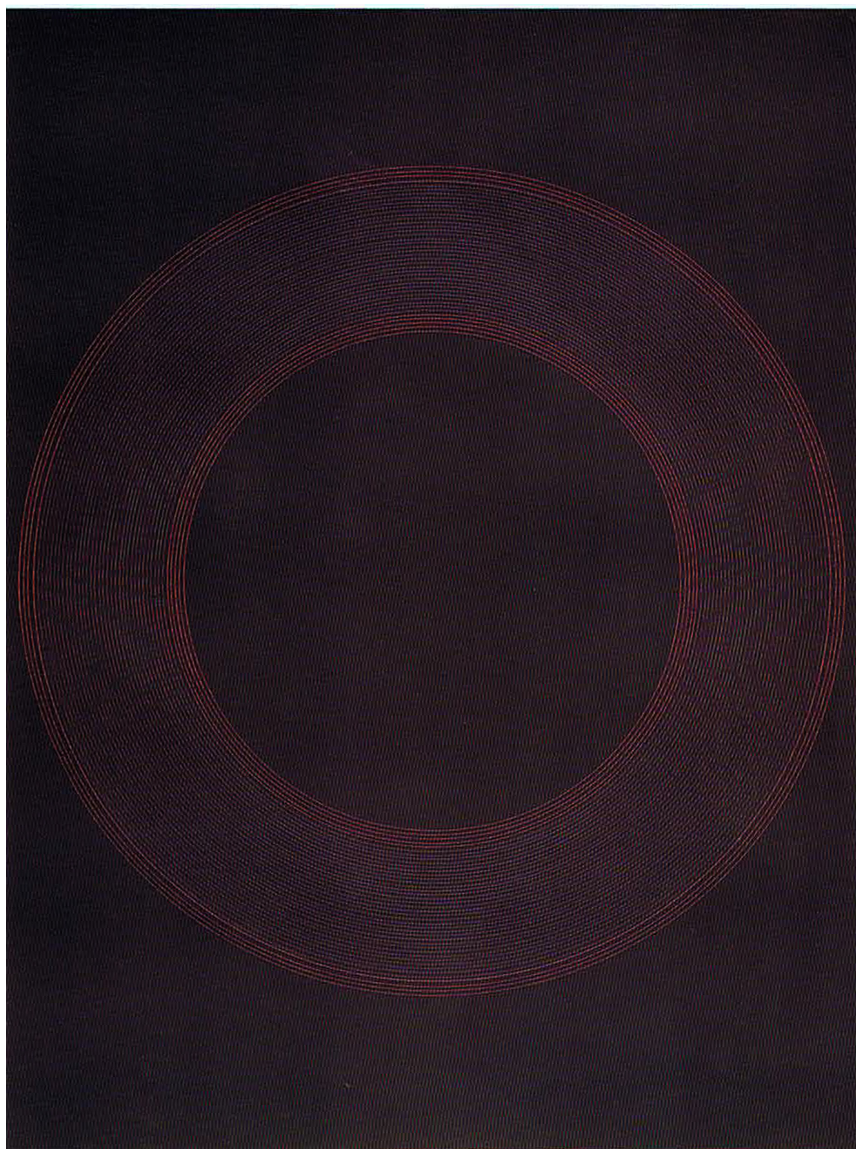


Figure 07.
Ralph Hotere 'Black Paintings,' 1968 .
*Ralph Hotere: Blacklight: major works including collaborations with Bill
Culbert.* p.80. Te Papa Press, 2000.

Ko Te kore - the void, energy, nothingness, potential.
Te Kore-te-whiwhia – the void in which nothing is possessed.
Te Kore-te-rawea – the void in which nothing is felt.
Te Kore-i-ia – the void with nothing in union.
Te Kore-te-wiwia – the space without boundaries.
Na Te Kore Te Po – from the void the night.
Te Po-nui – the great night.
Te Po-roa – the long night.
Te Po-uriuri – the deep night.
Te Po-kerekere – the intense night.
Te Po-tiwhatiwha – the dark night.
Te Po-te-kitea – the night in which nothing is seen.
Te Po-tangotango – the intensely dark night.
Te Po-whawha – the night of feeling.
Te Po-namunamu-ki-taiao – the night of seeking the passage to the world.
Te Po-tahuri-atu – the night of restless turning.
Te Po-tahuri-mai-ki-taiao – the night of turning towards the revealed world.
Ki te Whai-ao – to the glimmer of dawn.
Ki te Ao-marama – to the bright light of day.
Tihei mauri-ora – there is life.

(Walker, Ranginui).

The powhiri (formal gathering ritual) process is related to this creation chant. It introduces us to the people, place, past and future in a similar way to the first creation process. It brings into life, whakapapa, by alluding to the metaphysical and the physical, making connections through metaphor and personification. It also provides abstractions, which are explorative and expansive. The powhiri process stimulates all of the senses, establishing understandings and generating thinking. It has evolved to be an established contemporary formal process that is recognised and practiced for most occasions including, funerals, celebrations, and meetings.

Powhiri: a transition process.

The powhiri (welcoming) process is an exchange between the tangata whenua (people of the land) and the manuhiri (visitors). The process of powhiri can vary to cater for different occasions or hui (meetings). Some gatherings such as tangi (funeral ceremony) can last for several days and the ritual is a long process of fare-welling the deceased while welcoming those who have come to pay their respects. It is thus also an exchange between the physical and spiritual world (Rewi, 2010). When physically approaching the Whare, a number of significant transitions occur from the moment of entry through the waharoa (gateway), to entering the Wharenui. These transitions enable safe exchange to occur and traditionally allowed resolution of conflict without compromising the village (Austin, 1975), while also binding together the manuhiri (visitors) and tangata whenua (people of the land), awakening and evoking both parties histories together. It is here spiritual meeting and engagement happens on a number of levels, which go beyond the physical, to bring together past, present and future to one place.

Active Transitions.

The kai karanga (caller) from the tangata whenua (people of the land) karanga (call) the manuhiri (guest) to enter, and the Kai whakatu (caller) responds and leads the manuhiri (visiting group) through the waharoa (gateway or mouth) and into the atea (the open space in front of the Whare). The dialogue ensues between the physical and the spiritual making space for time to slow. The Karanga (call) serves to awaken ancestor's spirits from both the manuhiri (guest) and the tangata whenua (people of the land), and bring them together as one. In binding both parties ancestry, histories are shared and it is possible for a spiritual transition to occur. The karanga (call) is of great importance as it heralds and enables the transition from outside world in to Te Ao Maori (the Maori world).

The wero (challenge) uses another form of dialogue of provocative confrontation to determine manuhiri (guests) motives.

Whaikorero (oratory), as Michael Linzey introduced, is exchanged by skilled Maori orators addressing the manuhiri (guests), tangata whenua (people of the land), tipuna (ancestors) and Whare (house) as to the purpose of the hui (gathering). The Manu korero (orator) possess great mana (reverence and respect) as he is a direct link to his ancestors and is therefore representing them through speaking. Whaikorero often follow structures of ancient chants, (like the creation chant example), incantations, and genealogical recitations, Rewi suggests the whaikorero as transition in that it is a sacred ritual linking the orator back in to the Maori world (Rewi, 2010, p. 104). The whaikorero is the active exchange that initiates and encourages continued dialogue and participation.

Marae Atea: Gathering ground, a site for transition.

Today the Marae is generally perceived as being a physically bound space including a complex of buildings. It is important to understand the word Marae has two significant meanings, one being a cluster of buildings or settlement. The other an open area directly in front of the Wharenui where formal greetings and ceremonies take place, a Marae Atea

This is the domain of Tu Matauenga (god of war, conflict and people). It is the appropriate place to raise questions and issues in the presence of ancestors who provide the context of past. Due to this spiritual connection, the Marae Atea exists in the realm of tapu (sacred).

Integral to the function of the whare, the Marae atea refers to the entire experience of place, rather than a defined space. It has been suggested that a Marae atea can refer to any place where Maori gather, and this is important in a contemporary sense where Maori are far from home. Poia Rewi writes “it is possible for Marae to be more a state of mind than a specific and traditional ‘place,’ for the purpose, function and complexion of an event to determine what it is, rather than simply the physical space in which it occurs” (Rewi, 2010, p. 43). Regardless of its attachment to place, Marae atea is important as a site for transition.

The Whare Tipuna: A living body.

The Whare itself is an ancestor, and this is an important Maori construct relevant to understanding architecture from a Maori perspective. The Whare Tipuna (ancestral house) is commonly named after a tribes founding ancestor, and is one manifestation of an ancestor. At many levels the house is a living entity composed of elements integral to the embodiment of the ancestor.

The bones of a body form the structure of the house. A cavity is formed that we enter into through the doorway. This cavity could be seen as the space between the earth and the sky, Rangi and Papa. This is one of the spaces that Tane created a space for man to function in, by initiating the separation of Rangi and Papa. This cavity is the puku (belly) of the ancestor.

How the Whare is structured is important. The pou tokomanuwa (central post) is it often considered the heart of the ancestor (Bennet, 2007, p. 147). The pou tokomanuwa (supporting column) is a structural member that holds up the roof and space between Rangi and Papa. It is a pillar of society connected to the koruru (the head), which is connected to tahuhuhu (the backbone), which is connected to the heke (ribs). The heke signifies all the strands of whakapapa stemming from the ancestor down through the pou pou and timu, the heads to the feet of specific ancestors, which are then grounded in Papatuanuku (the earth mother).

At the front of the house we are welcomed by the open arms of the maihi (arms), that are connected to the koruru (the head), and held together by the tahuhu (the backbone). Stepping into the threshold of the paepae (the porch) and towards the kuwaha (doorway) is the mouth. Crossing the threshold under the pare (Lintel) is a significant transition from the outside world and into the puku (belly) of the ancestor. To indicate this Hinenui te po (great woman of the night and goddess of death) is often depicted in the pare and the transition from life to death is acknowledged. Bennet suggests there are three main realms to all lintels, as referred to in the creation chant at the beginning of the chapter. Te Kore, Te Po and Te Ao Marama (Bennet, 2007). In passing under the pare, one is taken through all three stages of creation into the whare, where another transition occurs. The powerful presence of the ancestor and all realms become one.

Whare are distinguished further by whakairo (carving), kowhaiwhai (painted surface), and tukutuku (lattice panels), which add another dimension of character, individuality and identity to the body of the ancestor. Individually designed and constructed by masters of crafts, whakairo, kowhaiwhai and tukutuku have become imbued with characteristics of their creator. The methods originally employed in developing these involved visual abstraction of concepts and this gives a key to understanding how other messages might be communicated. As these elements have their own purpose in the mix of mediums employed to make connections. These are another layer of whakapapa and have their own wairua (life force), which have the power to speak.

In the construction stages of the Whare, when a new member is introduced and bound with another it is celebrated and blessed. Every element is interconnected and is integral to the function of the body and it could be said that when a pou, for instance or any other body part, is false collapse of the structure is inevitable.

Maori concepts and Values.

The knowledge and wisdoms contained in traditional Maori concepts and values are still relevant. But these concepts and values need to be translated and articulated, so that they can be considered and applied to a present context. An attempt has been made to begin a simple translation of some values that could relate and be relevant to contemporary architectural practice.

“The physical realm is immersed and integrated with the spiritual realm” (Pere, 1991,p.16) and within this construct many Māori concepts and values are imbedded within everyday practice, people and things influencing attitudes and behavior. This is known as wairuatanga; the embedded spirit. Wairuatanga can also be looked at as a way of sustaining those relationships between people and place in a positive multidimensional way. To acknowledge and practice Maori beliefs and values is acknowledging both the physical and spiritual realms bringing them together as one. Whanaungatanga is based on ancestral and spiritual connections and inter-relationships. The concept of whanaungatanga embraces whakapapa yet also extends beyond, encouraging group relationships and a sense of family connection. (Mead: p28). In architectural terms whanaungatanga could extend to a study of joints, junctions, and linkages. Manaakitanga supports and values the idea of individuals and concepts, it could be seen as welcoming and embracing ideas, people, places and things. When combined with concepts of mana and rangatiratanga, in architectural terms, this could be explored in the validity of new ideas and solutions. Mana involves acknowledgement and respect. In architectural terms this could be seen as acknowledging and valuing the life inherent in qualities of people, materials and place. The concept of Rangatiratanga is recognition of peoples rights to self determination. People and things should be able to be seen to have responsibility for aspects of their own future. In architectural terms this could be achieved by recognizing the voices of the community. Kaitiakitanga involves guardianship and stewardship. In architectural terms this could translate to recognition by designers of a need to sustain cultural and environmental features. Orangatanga seeks to maintain health and well being of a community. Mauritanga involves the essence life force inherent in all things. In architectural terms this provides a challenge to give things life and ensure they are vital and dynamic. Tikanga involves best practice and regard for protocols. In architectural terms tikanga could be achieved by developing processes and ways to evolve solutions relevant to our unique corner of the Pacific, reflecting who we are now as a dynamic and progressive globally connected culture.

The understanding Maori have with their architecture and built environment is inextricably linked with tikanga Maori (agreed customary practice, process or manner). Within tikanga Maori many values are acknowledged through a regular practice of calling in ancestral understandings. Tikanga links key personalities in whakapapa and their feats and exploits as examples of what is collectively known and endorsed by the community, and this is an important Maori construct relevant to understanding architecture from a Maori perspective.

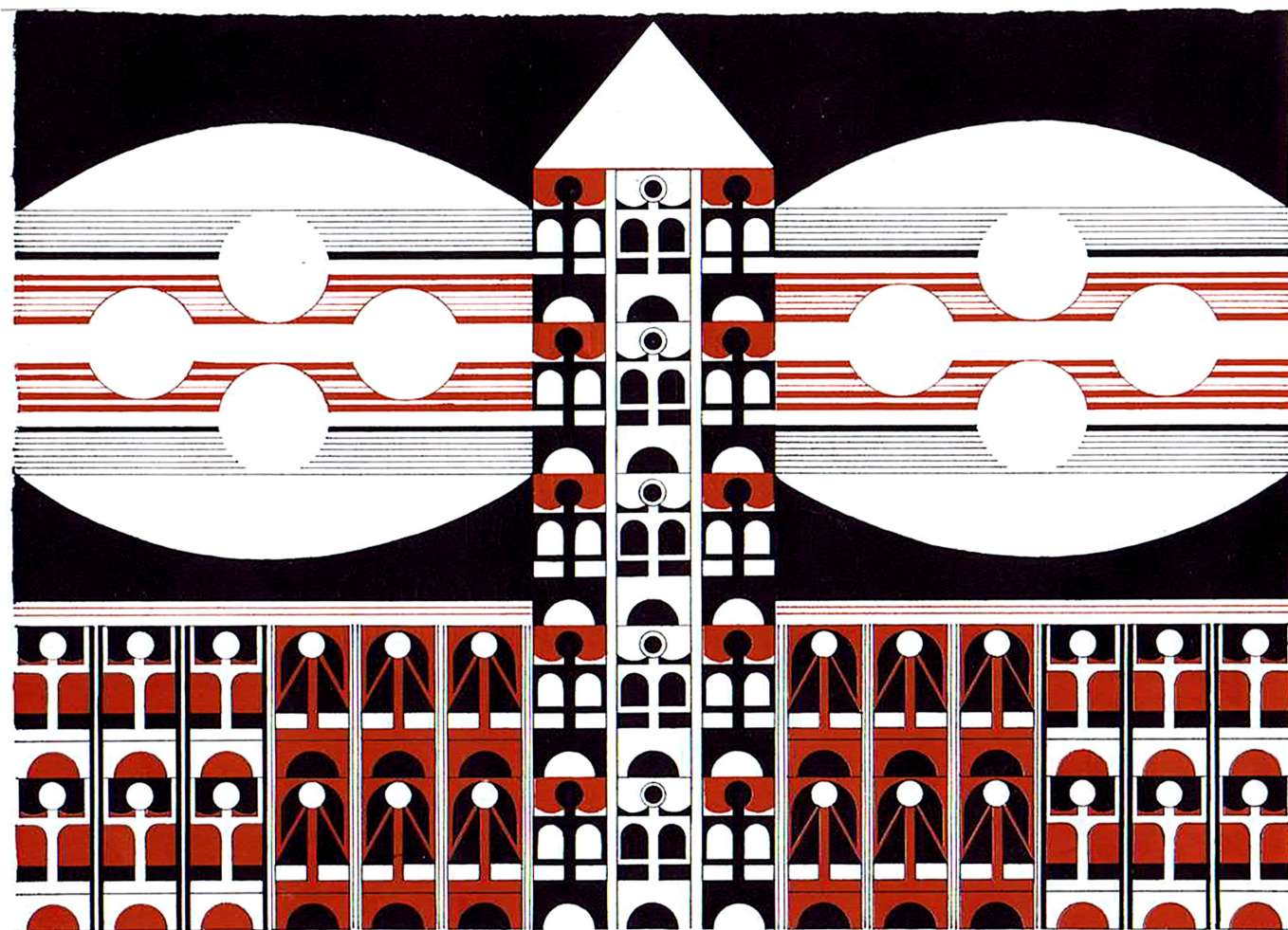


Figure 08.
Para Matchitt. 'Kua Tae Ki Te Wa Haere. Ka Poropoaki Te Iwi.
1975.
Image sourced from *Te Atea*. Mataira, Katarina. p. 54.
School Publications Department of Education. 1975.

Conclusion.

The powhiri is a powerful and sensory experience uniting many Māori concepts and values. Each stage of the powhiri brings forth a unique connection and dialogue between the past and present, and between the physical and spiritual world, where 'speaking to' takes place in many ways and on many levels. The powhiri is a multidimensional engagement with the ancestors, where the ancestors are awoken, brought to the occasion, become one with the descendants, and in this way continue to live.

The opportunity arises to extend the uniqueness of Māori architecture beyond the marae, and beyond the whare. The understanding of the powhiri along with Maori concepts on a deeper level has the propensity to influence a different design approach, one that is focused on a multidimensional and multilayered experience, weaving relationships with people, place and architecture.



Figure 09.
Lake Waikaremoana.
<http://www.localyte.com/attraction/46259--Lake-Waikaremoana-New%2BZealand--Hawke%2527s%2BBay--Napier%2BCity>.
Assessed 01/03/2011.

Chapter three: The Āniwaniwa Visitors Centre and The Masonic Hotel.

Introduction.

This chapter focuses on discussing two existing buildings, the Āniwaniwa Visitors Centre at Waikaremoana built in 1974 and the Masonic Hotel of Napier built in 1932. These two buildings are at opposite ends of the spectrum, as Āniwaniwa is an example of an architecture relevant to its context, yet is undervalued as a work of architecture. Whereas the Masonic Hotel is an example of an imported architecture, yet is highly valued as an architectural style and building within the Napier City.

The aim of this chapter is to explore both of these buildings, and their relevance within the context of Aotearoa.

To achieve this aim both buildings whakapapa (genealogy) and their situation within their current environment, are discussed through consideration of Māori understandings that have been discussed in the previous chapter.







Previous page, left:
Figure 10.
The Āniwaniwa Visitors Centre.
Looking backwards to the walkway.
Image by Author. 2010.

Previous page, right:
Figure 11.
The Āniwaniwa Visitors Centre.
Looking backwards to the walkway through
the eye.
Image by Author. 2010.

Figure 12.
The Āniwaniwa Visitors Centre Site Plan.
John Scott. 1974.
Scott Archive.

an attempt has been made to provide a facility
which will help the administrators to preserve this magnificent wilderness of 500,000 acres
which was part of what once was ao-ka-roa.
and extend spiritual qualities peculiar only to the urewera
reflected in tuhoe mythology

Figure 13.
Quote.
John Scott. 1974.
Scott Archive.

The Āniwaniwa Visitors Centre.

The Whakapapa of Lake Waikaremoana.

Lake Waikaremoana lies in the Urewera Mountains 65 kilometers north of Wairoa and was created approximately 2300 years ago with a landslide damming the Waikaretaheke River (North, 1968). Tūhoe and Ngāti Ruapani, the main Iwi in the area, know the lake as Te-Wai-Kauakau o nga Matua Tipunangā Mātua Tīpuna – The bathing waters of the ancestors (Wiri, 1994).

Rua and Te kooti.

Both Te Kooti Te Arikirangi te Turuku and Rua Tapunui Kenana are important figures in the background to the Urewera. As Kaitiaki (guardians) of their lands and beliefs they were both concerned about the effects of colonization and led movements to help sustain Māori values. Te Urewera was their tūrangawaewae (place to stand). Their philosophies and activities were seen as considerable threats to the developing European settlement.

Te Kooti, born in approximately 1832 in Gisborne, grew up attending an Anglican Mission School and then became a trader with European settlers in Poverty Bay. In 1852 he turned on some European and began to take possession of settlers' property. As a result Te Kooti became wanted by the Government and also Māori (Binney, 1995). From then on he was identified as a rebel and sent to confinement in the Chatham Islands in 1867. While in the Chathams he founded the Ringatu movement, which focused on peace, planting and resisting the law of the European. Te Kooti escaped from the Chatham Islands, taking refuge in the Urewera between 1873 and 1883 (Binney, 1995). The Government pursued Te Kooti and his followers over these years. As a consequence many Māori were killed, and settlements destroyed (Binney, 1995).

Rua, of Tūhoe, was born in 1869 at Maungapohatu (The sacred mountain, in the Urewera). Rua, a Māori prophet, believed he was a successor to Te Kooti and called himself Te Mihaia Hou – The New Messiah. The confiscation of Tūhoe land in 1866 encouraged Rua to create new systems of land ownership and usage (Binney & Chaplin, 1979). In 1907 Rua returned to his homeland in Maungapohatu and built a settlement known as The New Jerusalem (Binney & Chaplin, 1979). It was here that Rua established himself as a prophet and constructed a round courthouse he named Hiona as his new parliament.

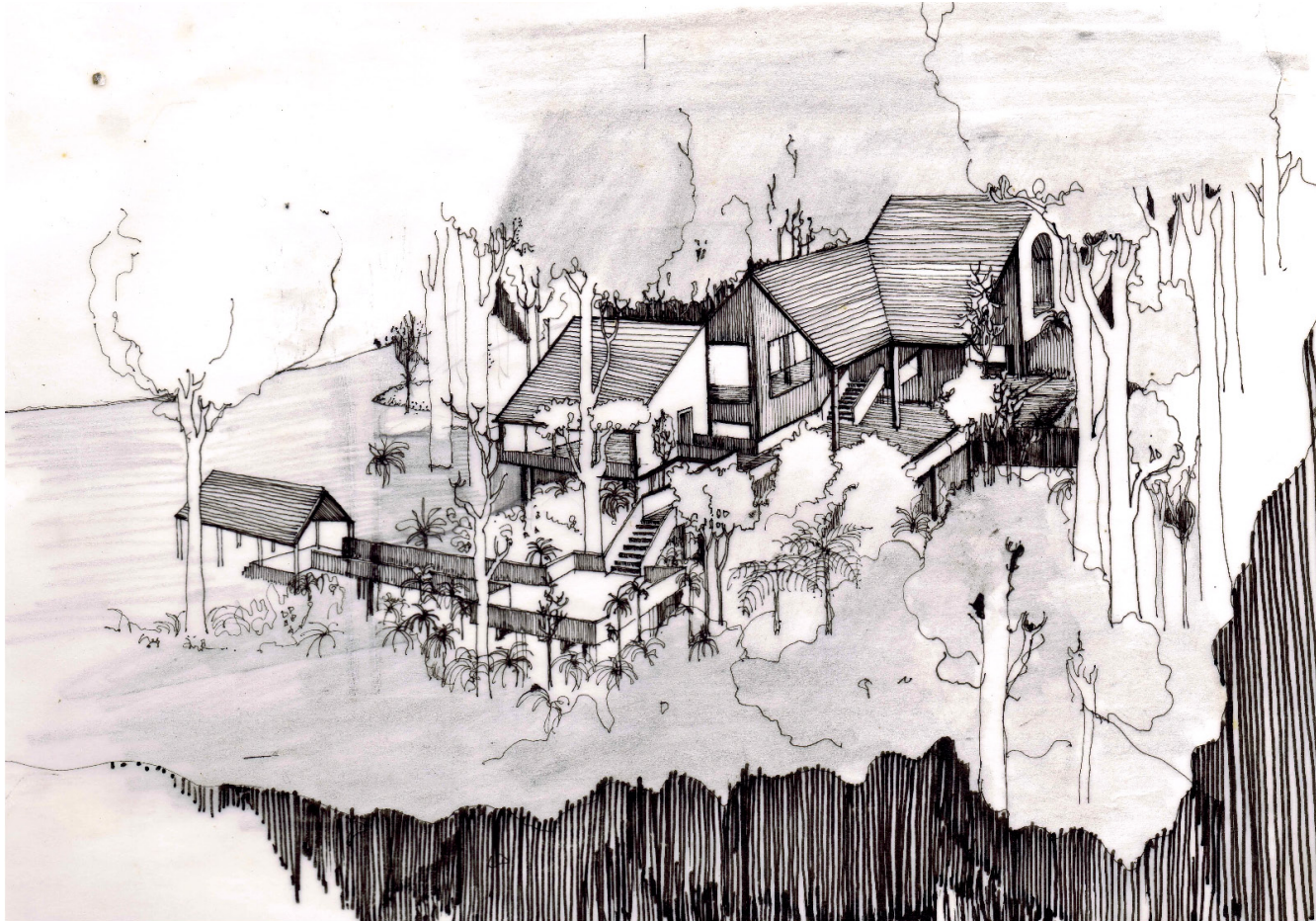


Figure 14.
The Āniwaniwa Visitors Centre Concept Sketch.
John Scott. 1974.
Scott Archive.

The Urewera area is infused with the history of Ngāti Kahungunu, Tūhoe, and Ngāti Ruapani. Since the 1600's Waikaremoana has been subject to battles and legal cases between Māori and also European as to who are the rightful owners of the land and the lake, as the Crown also claims they have rights to the land (Waitangi Tribunal, 2009).

The National Park.

In 1910, under government authority it is believed Rua sold forty thousand acres of his land in Maungapohatu and in the basin of the Waimara River (Binney & Chaplin, 1979). Some of this land was to form Te Urewera National Park, which was established in 1954 under the 1952 National Parks Act. In 1959 more land was added to the park to total 225000 Hectares.

The National Park Headquarters building.

In 1968 the Urewera National Park Board committee proposed to construct a headquarters for the park under the jurisdiction of the Commissioner of Crown Lands (Linwood, 1994).

John Scott was selected as an appropriate architect. On meeting the Park Board and visiting the site Scott immediately suggested an alternative site, close to the river and within the bush. On first instincts Scott saw the building would take the composition of a series of platforms (Linwood, 1994). In the brief it was suggested by the National Park Board to Scott that one of the spaces be dedicated to Māori display and the Urewera story. However, Scott's vision and design for the building was much more expansive than this as he saw the whole building and its situation in the land as being integral to the 'story'.

John Scott introduced Colin McCahon to the project as he was an artist who had developed insights of New Zealand and its people. McCahon was commissioned to produce a mural with the theme – 'The Mystery of Man in the Urewera' (Turley, letter to McCahon, 1974). It is interesting that some of the text McCahon included in his painting was required by the board to be changed, as it was conceived to be misspelt (McCahon, Letter to Watt, 1975). McCahon objected to this as he saw his way was right, however he repainted the text to conform with their wishes and in doing so left the original text to be slightly visible.



Figure 15.
Colin McCahon. 'The mystery of Man'. 1974.
Robertson, J. (1999). Urewera File 1984-1999.
Auckland: Unpublished Research Report.

In 1984 McCahon's painting was removed from its intended space and placed above the reception area, out of the way and providing room for other displays. Many disagreed with the repositioning, including Scott, who believed its original placement and context was appropriate in that it was part of a staged experience and narrative.

In 1987 the Department of Conservation was formed and took over responsibility of the building and the painting, and the building became the Āniwaniwa Visitors Centre. In 1995 the painting was valued at \$1,200,000. (Ireland, Letter to DOC, 1995). In June 1997 the mural was stolen from the building by so called Māori activists as a strong political gesture, only to be returned fifteen months later. The Mystery Man of the Urewera mural, now famous in New Zealand's history, then traveled to exhibits all over the North Island and in 2001 it was again returned to the building but shortly after was transferred to Auckland Art Gallery. McCahon's mural has become part of the story of man in the Urewera.

In 2007 the Department of Conservation reduced the scale of their operation at the Āniwaniwa Visitors Centre taking out the taonga displays. They moved their office to the ground floor and announced the closure of the top half of the building. It was reported that the building was potentially structurally incapable of resisting seismic forces in the event of an earthquake (A B Consulting & Design Ltd , 2008). The ground floor being of concrete slab and block foundation walls with concrete ceiling beams supports the upper timber frame structure. The ground floor was seen as sound where the timber structure above was deemed unsafe (NZ Herald , 11 Dec 2007). It was claimed that the external timber frame structure enclosing four levels was rotten in places due to leakage where the correct specifications for fibrolite sheets were not met in the construction of the building in 1976 (NZ Herald , 11 Dec 2007). Over a period of time the Urewera bush conditions caused some parts of the framing to become damaged.

Today Āniwaniwa remains closed as the Department of Conservation are fixed on the demolition of the building to make way for a new building, on a new site with a view of the lake. Senior Manager Glen Mitchell said the repair of the building would be \$1,600,000 and the department "does not consider spending \$1.6m on the building as good value for conservation money and prefers to consider other options" (The Dominion Post, 30 Sept 2010).



Figure 16.
Aniwikiwa Visitors Centre front elevation.
Image by Author, 2010.

In November 2010 a group comprised of New Zealand Historic Places Trust members, Ministry of Arts & Culture managers and the Scott whanau met with Tūhoe to discuss the proposed demolition of The Āniwaniwa Visitors center following Doc's commissioned reports. It was clear at that meeting that, within the Tūhoe participants, there were different perceptions and opinions. The Tūhoe Waikaremoana Trust group, involved in negotiating a Treaty of Waitangi Claim, stated that they were not interested in the building supporting The Department of Conservations' view. However Ngāti Ruapani have a completely different view and have subsequently submitted a Treaty of Waitangi Claim for the building. A team of architects concerned about the future of the building visited 19th December 2010 to undertake their own assessment of the buildings condition, questioning the validity of the closure. The New Zealand Institute of Architecture members estimation is that less than 5% of the building needs repair, to which the costs of this is nowhere near the claimed \$1,600,000.

Approaching The Āniwaniwa Visitors Centre.

The Āniwaniwa Visitors Centre gently sits within the Urewera National Park at Lake Waikaremoana beside the Āniwaniwa waterfall. The road-side elevation is rather shy and lets the Waharoa (mouth or gateway) extend out to invite and signify the point of entry. In approaching the Waharoa building there are two central pou supporting the spine of the structure, creating a space between the earth mother, Papatūānuku, and the sky father, Ranginui. The Waharoa in a sense embraces and encloses the visitor. It provides shelter under which to assemble and prepare for a natural powhiri process.

The call of birds and the sound of the river karanga (call) an approach as the waharoa becomes a point of departure from the outside world taking one up and into another world, that of Te Urewera. On the other side the presence of Tāne Mahuta (god of the forests, light and knowledge) is felt as he stands grounded, proud and strong.

Moving along the elevated pathway the karanga further allures the visitor as they become ungrounded in a realm of past and present and prepare for dialogue. A significant transition was made from Te Kore to enter into realm of Te Pou. The building itself is taken out of the view as the path expands into a larger open space where the ancestor that is the bush takes over, enticing all the senses to smell the bush, taste the dampness, hear the birds and feel the presence of Tāne Mahuta (God of birds and trees, light and knowledge). The pathway opens up allowing the visitor to pause, look around and acknowledge the ancestors, which is the environment. The karanga (call), comes again, to move the visitor along and into the unknown.



Figure 17.
Aniwaniwa Visitors Centre elevated walkway,
Under the shelter of the Waharoa.
Image by Author, 2003.



Figure 18.
Aniwaniwa Visitors Centre elevated walkway,
Beyond the Waharoa and into the bush.
Image by Author, 2010.



Figure 19.
Aniwaniwa Visitors Centre elevated walkway.
Image by Author, 2010.

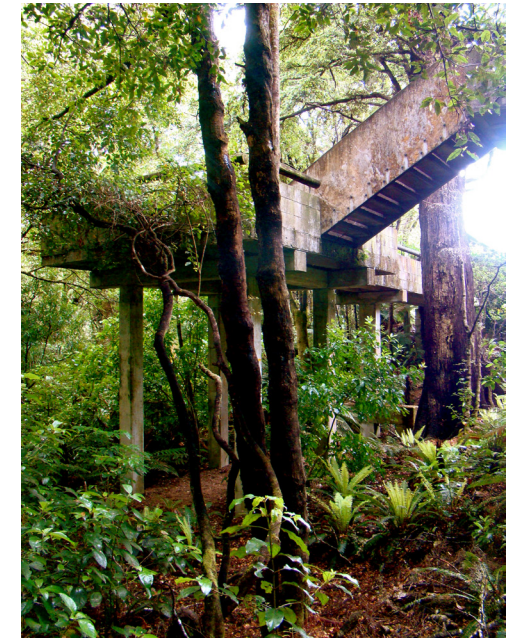


Figure 20.
Aniwaniwa Visitors Centre elevated walkway,
view from below.
Image by Author, 2010.



Figure 21.
Approaching the building.
Image by Author, 2010.



Figure 22.
Approaching the building # 2.
Image by Author, 2003.



Figure 23.
Approaching the building # 3.
Image by Author, 2010.



Figure 24.
Approaching the building # 4.
Image by Author, 2010.



Figure 25.
Aniwaniwa Visitors Centre.
'The Maori Hall' With wall lining removed.
Image by Author, 2010.



Figure 26.
Aniwaniwa Visitors Centre.
Looking through the eye.
Image by Author, 2010.



Figure 27.
Aniwaniwa Visitors Centre.
'The Maori Hall' # 2.
Image by Author, 2010.

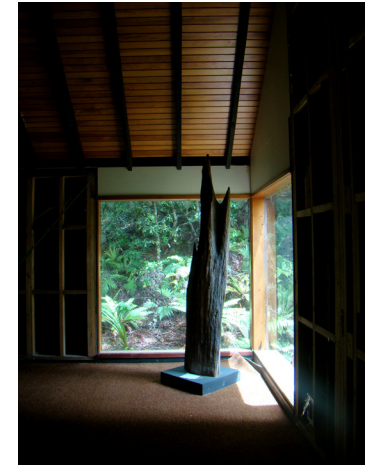


Figure 28.
Aniwaniwa Visitors Centre.
Back end of building, Wall lining removed.
Image by Author, 2010.

The path turns and proceeds upward transcending the visitor to another level where the building becomes visible on the left, but to the right the presence and sense of Tāne Mahuta still remains. The pathway again expands and opens up at the feet of the building for the visitor to pause for the next transition. The overhanging canopy of trees merges into a built canopy supported by pou. Tāne Mahuta takes another form as it is here the building asserts itself as a shelter and provider, yet extends beyond its boundaries to include the surrounding environment as an integral element of the architecture.

The visitor again is directed upward towards the entrance, and in focus here is the circular window. This window is the eye of the spirits in the bush looking at the visitor. This window also acts as a reminder of the journey the visitor took in approaching the building. Entering the building, through the main doorway, there is again another threshold passed where the dark interior encloses the visitor. The interior spaces are differentiated through different levels but remain interconnected. Throughout the building views of the surrounding bush are also celebrated at different levels through windows and doors varying in shape and size. Thus creating a connection between the visitor, the bush and the building, where the bush is the Taonga.

The most significant space in the building is marked as The Māori Hall. This space was to be devoted to the association of Māori with the Urewera land. Here the space takes the form of an exposed gable structure with an off-centre supporting Pou Tokomanawa. The tall arched window is Rua Kenana's eye. This window is significant within the context of Tūhoe and Te Urewera as Rua Kenana had a different perspective towards life. This window represents his vision and the progressive Māori.

The Āniwaniwa Visitors Centre is one of the best examples of critical regionalism, where every aspect of the building relates and celebrates the surrounding context. Relevant to Māori, Te Urewera, and the contextual history of the area, abandoned and deemed for demolition, the Āniwaniwa Visitors Centre is an example of a building undervalued and disrespected. Although even in its current state of darkness, this building is still very much alive and has become part of the story of man in the Urewera.

It could be said that from the conceptual stages Scott's client was in fact Tūhoe, and he designed the building for them, rather than the National Park. Where the building attempts to give Tūhoe a place to stand within the land to which they once owned.

The Department of Conservation sees McCahon's painting as their most valuable asset where the building has been seen as having little value. It would appear here that all that The Department of Conservation stands for, as a conservator of natural heritage, does not extend to the built environment. It could also be seen that maybe the combination of the building, the painting, the land and the people is possibly too potent for the occupiers.



Figure 29.
The Original Masonic Hotel, 1861. Image
from The Masonic History brochure.



Figure 30.
The original Masonic Hotel with alterations,
1865.
Image from The Masonic History brochure.



Figure 31.
The Masonic Hotel, 1887.
Image from The Masonic History brochure.

The Masonic Hotel.

The Whakapapa of the Masonic Hotel.

The original Masonic Hotel was built in 1861. It was a barn like timber structure situated at the entrance to the small settlement of Napier providing accommodation, horse hire and stables for country settlers and visitors to Napier. The hotel was altered in 1865 with a Victorian style addition added to the rear and on the north side a more elaborate frontage and entrance. This building was destroyed by fire in 1896. In 1897 the Masonic was re-designed by Stanley Jeffreys and completely rebuilt to be the grandest hotel in Napier. Jeffreys changed the orientation to face seaward and constructed a new building of masonry and timber. The hotel block was three stories with private rooms and verandahs stretching on the seaward side. A separate single storey building to the southern side contained horse stables and in 1906 these were altered to become two storied, providing more hotel rooms.

By now Napier town had grown immensely with a broad range of European architecture including Gothic, Italian Renaissance, Spanish Mission, Classical Revival and Victorian derived examples. In 1908 a band rotunda was built in the forecourt of the hotel to house performances. An extension was added to the Masonic Hotel to improve this link. During performances the boundary between the Masonic building envelope the forecourt and the Marine Parade became one, as people gathered along the Masonic Hotel's vast verandahs.

In 1931 the Napier earthquake devastated most of the buildings in town along with the Masonic Hotel. A new town was reconstructed and European and American architecture took precedent, as new construction methods of reinforced concrete and modern architectural styles were looked upon in hope of withstanding earthquakes (McGregor, 1999). American Art Deco architecture from California and Spanish mission were the two major styles to be transplanted to Napier.

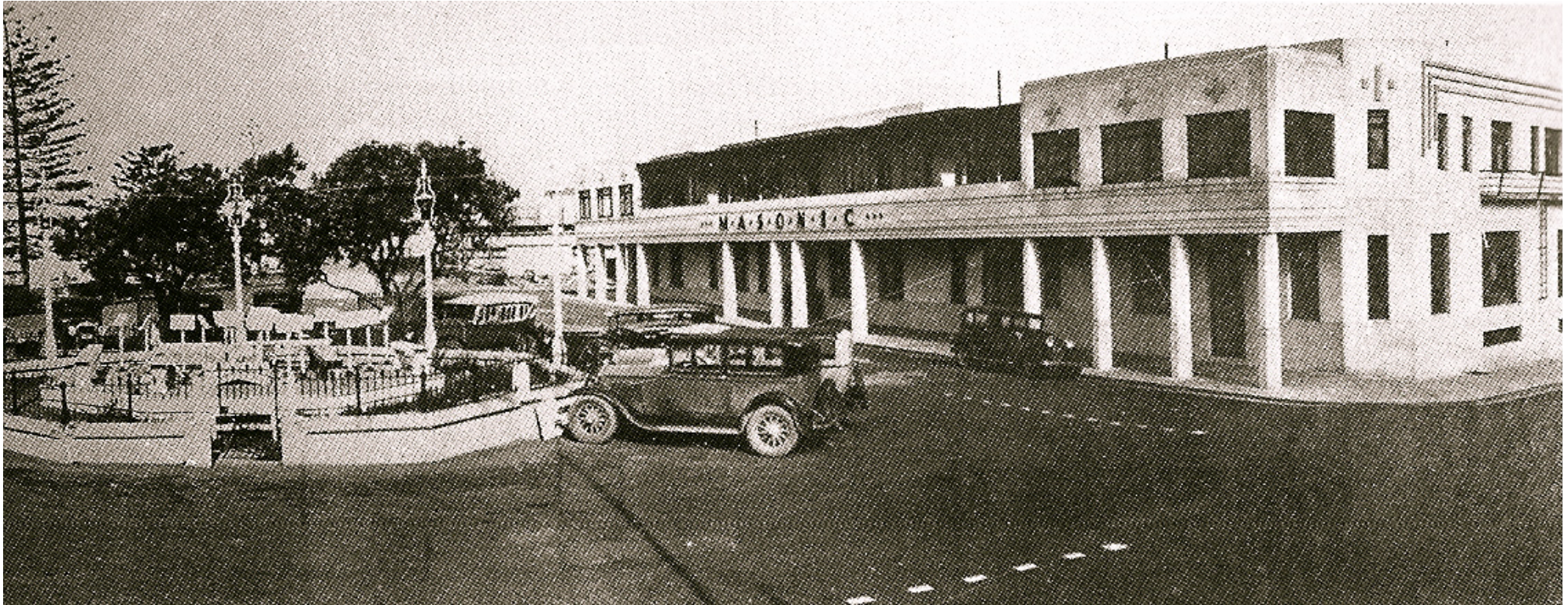


Figure 32.
The Masonic Hotel, 1932. Image sourced from
*The Hawke's Bay Earthquake: New Zealand's
Greatest Natural Disaster*. McGregor, Robert
p.42. Art Deco Trust. 1998.



Figure 33.
The Masonic Hotel.
Image by Author, 2010.

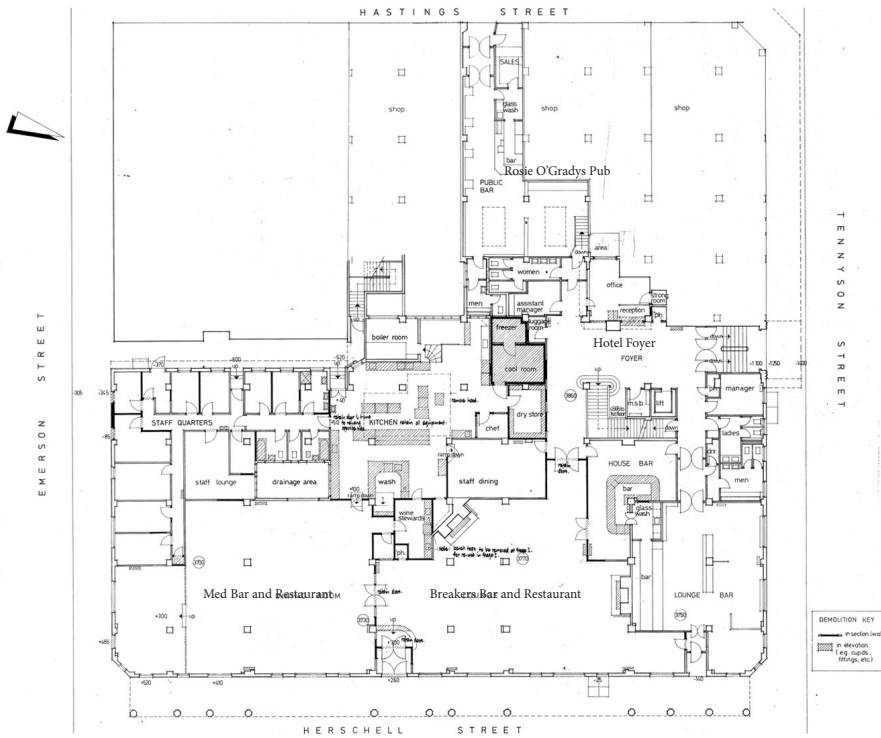


Figure 34.
The Masonic Hotel Ground Floor Plan.
Image sourced from The Napier Council.

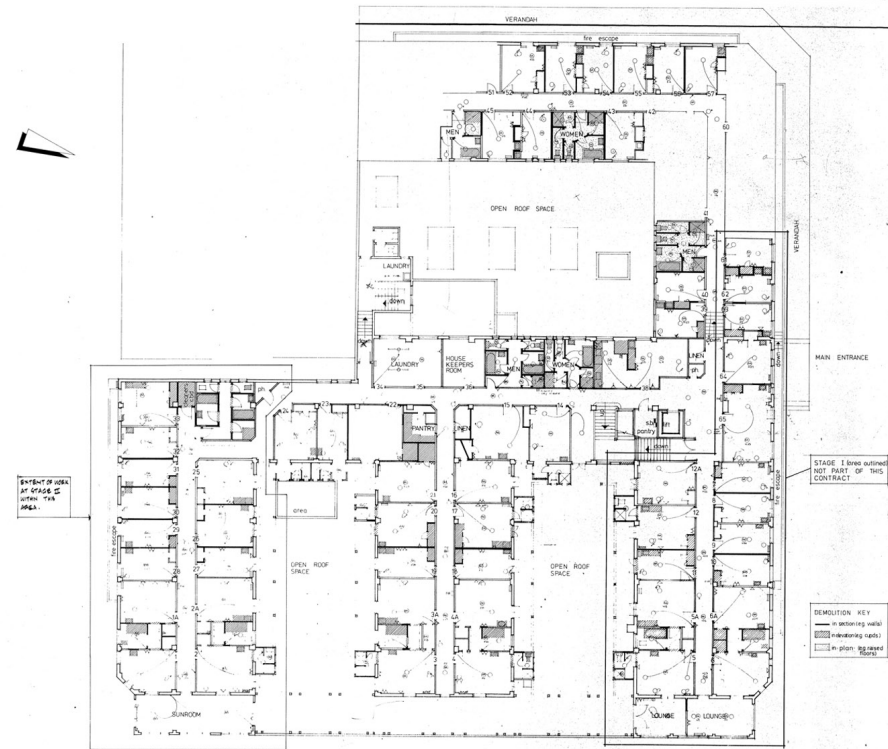


Figure 35.
The Masonic Hotel First Floor Plan.
Image sourced from The Napier Council.

The current Masonic Hotel building.

The current Masonic Hotel was designed by W.J Prouse of Wellington and built in 1932. Constructed of reinforced concrete the building has a low-lying horizontal composition and is of a more streamlined modern architecture in comparison with its earlier version. The exterior is minimally decorated and could be considered as a more conservative example of Art Deco.

As a form, the Masonic Hotel literally sits on top of the ground as a solid and heavy block, occupying three quarters of a corner site.

The Masonic Hotel building has a strong physical presence within its immediate surroundings. It is situated on a significant site within a surrounding context of other significant elements that form and characterize Napier. The Masonic Hotel occupies a whole city block between Tennyson Street, Hastings Street, Emerson Street and Marine Parade and could be considered as the gateway into the Art Deco quarter of Napier and Tennyson Street.

Between the seaward face and The Marine Parade a service lane and parking bay divides any possibility of an inside-outside relationship. On the ground floor there is some connection with two restaurant areas opening onto the outside public space via bi-folding doors and windows however, the building turns its back on the Tennyson Street and Emerson Street sides.

The northern Tennyson Street side is walled off, apart from the hotel entry, which has an 'extruded crown' over the opening. Entering into this from the bright outside and busy road one is almost transported back to the 1930's into a dark and boxy foyer.

Inside the Masonic Hotel the ground floor has a relatively open plan of concrete column and beam construction. The kitchen in the centre of the Hotel, supplies the bar and two restaurants, maintaining a service connection between all of the hotel's function areas.

The first floor level is only connected to the ground floor by the stairwell and lift in the hotel foyer, otherwise there is little signaling its presence. The first floor houses the Hotel bedrooms arranged into three wings with a fourth wing located along the Hastings Street end. Two open courtyards between them face seaward.

Tight internal corridors with thick rounded edged concrete walls and ceiling beams lead to accommodation rooms which are small, dark and gloomy with small windows and door openings.

The original building had common bathrooms and toilets at the end of each wing. Individual bathrooms have been a later addition blocking light and access from the bedrooms to the open courtyards. A pergola over a verandah links the three wings along the seaward face offering a connection and sense of openness towards the Marine Parade, Veronica Sun bay, Sound Shell and the vast expanse of the ocean-scape.



Figure 36.
The Masonic Hotel Emerson Street Elevation.
Image by Author. 2010.



Figure 37.
The Masonic Hotel Marine Parade Elevation,
looking towards Emerson Street.
Image by Author. 2010.



Figure 38.
The Masonic Hotel
Tennyson Street entry.
Image by Author. 2010.



Figure 39.
The Masonic Hotel. Tennyson and Hastings
Street corner.
Image by Author. 2010.

The Masonic Hotel's Neighbours.

Across the road to the north the Hawkes Bay Museum and Art Gallery originally designed by Louis Hay in 1936 is currently scheduled for redevelopment. The redevelopment involves a removal of the former Napier Borough Council building built in 1884 to be replaced by a new Art Gallery building and entry.

Jeremy Salmond in his recent assessment of effects on heritage values of the Hawkes Bay Museum and Art Gallery's proposed development states, "...there is no evident relationship established between the new building and its historical Art Deco context – either formally or texturally... the opportunity to better integrate the Marine Parade frontage, which is one of the most defining and memorable images of Napier, has not been taken up in the new design" (Salmond, 2010, p.11. see appendix 1). He also points out that the project could benefit from redevelopment of the forecourt area of the Masonic Hotel to improve the public space.

The Veronica Sun bay, Promenade and Sound shell are directly opposite the Masonic and were built in 1934 as a memorial and celebration of the newly built Napier. The Sound Shell was designed to be an outdoor auditorium for dancing and skating and is still used for outdoor events. The New Napier Arch was built in 1940 as a memorial and celebration of the newly built Napier after the 1931 earthquake (McGregor, 1998).

The Temperance and General (T & G) building built in 1936 designed by Atkin and Mitchell sits to the side of the Masonic Hotel on the northeast corner. Originally built for offices and the Silver Slipper Cabaret, It is now a restaurant, café, boutique hotel and has two apartments, which were built on top in 2002. This building has a strong presence in this area with its dome clock tower.

In 1932 after the Napier earthquake the Masonic Hotel was considered to be one of the best examples of modern streamline architecture and was one of Napier's grandest and finest Hotels (McGregor,1998). For some the devastation of the earthquake still lingers in many of the older generations' memories and the Masonic Hotel has become like a monument to the event. Many Art Deco enthusiasts of Napier and some architects value the Masonic Hotel as one of the best examples of art deco in Napier. However, it could be argued that this value is placed on the exterior aesthetics and the image of the Masonic Hotel rather than it as a full-bodied architectural experience. Many buildings, like The Masonic Hotel now have strict controls on any redevelopment focused on facade protection. It could be argued that emphasis on the facade generates an appreciation that is only skin deep. Protection rules like this can contribute to public perceptions that undervalue architectural works, connection possibilities and relevancy to changing times.



Figure 40.
Exterior view of terraced veranda, looking
towards the Sound Shell and Marine Parade.
First Floor.
Image by Author. 2010.



Figure 41.
View of Open courtyard, looking towards
Marine Parade.
First Floor.
Image by Author. 2010.



Figure 42.
View of open courtyard in the Hastings Street
end wing.
First Floor.
Image by Author. 2010.



Figure 43.
Interior view of The Masonic Hotel foyer.
Ground Floor.
Image by Author. 2010.



Figure 44.
Interior view of Breakers Bar and Restaurant
in the Marine Parade end of the building.
Ground Floor.
Image by Author, 2010.

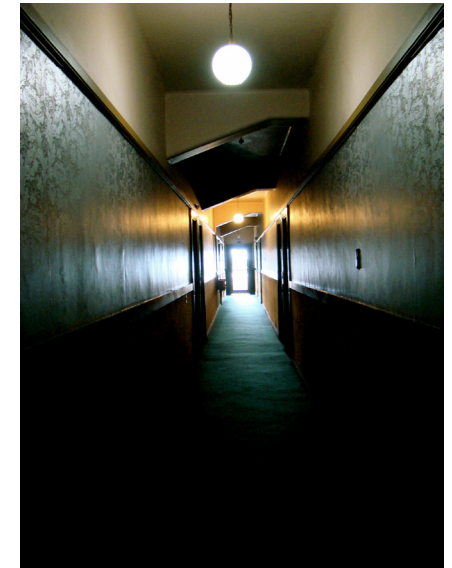


Figure 45.
Interior view of a corridor.
First Floor.
Image by Author. 2010.



Figure 46.
Aerial view of The Masonic in the wider context of Napier City.
Image sourced from The Napier City Council, 2010.

For many years the Masonic Hotel ground floor has been leased to be a host of franchise restaurants and bars, such as Cobb & Co, Breakers, and Rosie O'Grady's Irish Pub. These businesses with their tacked on décor have effectively stripped the building of its architectural integrity.

The Masonic Hotel is a sister to Napier's other Art Deco styled buildings with exterior proportions and aesthetics clearly derived from the common international deco language. Unlike some of Napier's other Art Deco buildings the Masonic Hotel architects have avoided temptations to adapt or integrate any Māori concepts in their streamline design, as none are evident.

However three out of the one hundred and fifty buildings erected between 1931 and 1933 in Napier as part of the post earthquake build are considered to be an adequate integration and "possibly the purest form" (McGregor, 1990, p. 7) of indigenous Maori kōwhaiwhai, The Ross and Glendinning Ltd building, the Sound Shell and the Bank Of New Zealand have Māori references to either painted kōwhaiwhai or moulded surface decoration.

Conclusion.

The Masonic Hotel building sits on the landscape like a building conceived elsewhere and relocated to this site. This incongruous situation seems to reinforce an understanding of the building as an object and while Papatūānuku serves as a host the relationship seems tenuous. The whole building is built like solid bunker with essentially just two sides offering any connection with the site. While it opens up on the front seaward side the linkage seems very lineal and shallow whereas the building itself is a big deep volume. The backside works as a set of retail shops along the street but there is no language apparent to connect them with The Masonic Hotel as a building. This leaves them isolated and separated. There seems to be an opportunity here to breach these walls and make better connections.

The Āniwaniwa building on the other hand, is all about connections with past, place, people and futures. The design of the building including the natural environment around it has been organized to advantage to meet people on their own terms and introduce them to the sense of another way of being. This is a place that makes multi-dimensional connections that could be extremely complex but somehow when in the space they seem to become apparent without words or telling. Something powerful happens to people in this space that allows them to see and feel for themselves. The Āniwaniwa Visitors Centre is an example of what can be achieved if one attempts to connect with all that is around, rather than focusing on creating style.

Moving Forwards, Looking Backwards.

Chapter four: Creating a dialogue.

Mihi ki te Masonic.

Ka timata i ngā mihi ki te tūtohu whenua
Ko Bluff Hill
tū mai, tū mai, tū mai rā.
Ka mihi ki Te Moana-nui-a-kiwi
kei te mihi, kei te mihi, kei te mihi.
Ka huri ki a koe e te Whare – The Masonic
e tū, e tū, e tū.
Ki a rātau mā kua wehe atu ki te pō
haere, haere, haere atu rā.
Ki a koutou te hunga ora tēnā koutou,
tenā koutou, tēnā koutou katoa.

To begin, acknowledgements to the landmark,
Bluff Hill.
There you stand, there you stand, there you stand.
Greetings to the Pacific Ocean,
greetings, greetings, greetings.
Turning to you, the house - The Masonic,
Stand tall, stand tall, stand tall.
To those who have gone away to the night,
go, go, go there.
To you the living,
greetings, greetings, greetings to you all.

Moving Forwards, Looking Backwards.

Introduction.

The previous chapters have tried to establish a context for an architectural process that could offer relevant design solutions. The Masonic Hotel discussed in the previous chapter is used as a site for testing Maori concepts and values. This design is aimed at achieving better connections between people and the built, and also between the built and its surroundings, exploring how Māori understandings could provide solutions. The powhiri process, which engages in physical and spiritual connections and dialogues, has informed a design approach. In this approach the Masonic is treated as a being, and seen as part of a wider network. Conversations take place between the building and place to draw out inherent characteristics and discuss the possibilities of change and renewal.

Proposed function.

In order to make changes to the building, a new function was seen as an appropriate motivator to begin to change spaces and challenge some of the buildings current static and rigid mannerisms. Acknowledging the immediate surrounding built environment the building is to have a strong relationship with the Hawkes Bay Museum and Art Gallery. The devised construct involved the Masonic Hotel being transformed into artist studios, galleries and accommodation catering for the artistic population of Hawkes Bay. This program is put in place to encourage a collaborative working environment, relating to the learning and family environment of the Wharekura. Shifting the focus from the individual to a community. Through this change in design and function The Masonic Hotel now takes on the name - The Masonic.

Extending connections: a design process.

The question arose of how the surroundings could be brought inside, and the building be extended outside of its current envelope. Here the ideas of extending connections were a starting point towards a weaving of relationships, acknowledging significant surrounding elements. On the ground floor a connection points towards the Hawkes Bay Museum and Art Gallery across the road to the Northern end encompassing The Masonics forecourt and Marine Parade. Secondly, a connection is made to the pedestrian laneway of Emerson Street linking the major retail precinct of Napier City, Marine Parade and Sound Shell with the Masonic. The third connection points towards Tennyson Street and the Art Deco quarter, with Napier Hill in the background.

The first floor also has its own relationships on another level. One fans out to encompass the Marine Parade, Sound Shell and the vast ocean-scape. The other tries to draw a relationship towards the Napier Hill behind.

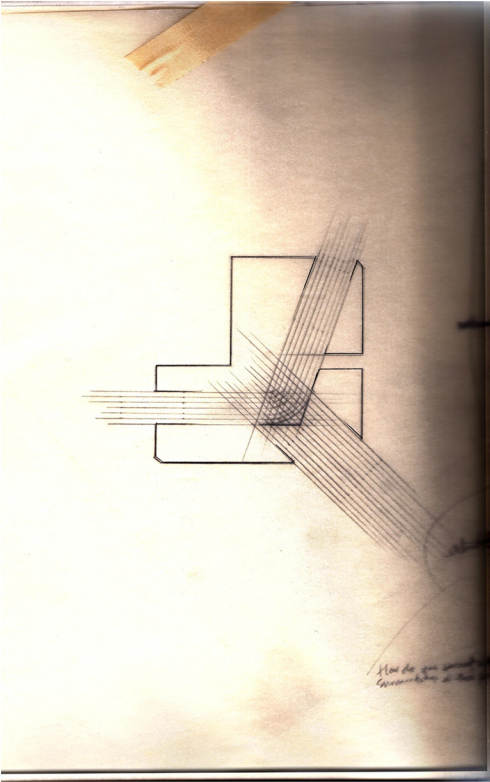


Figure 47.
Extending Connections. Ground Floor.
Image by Author. 2010.

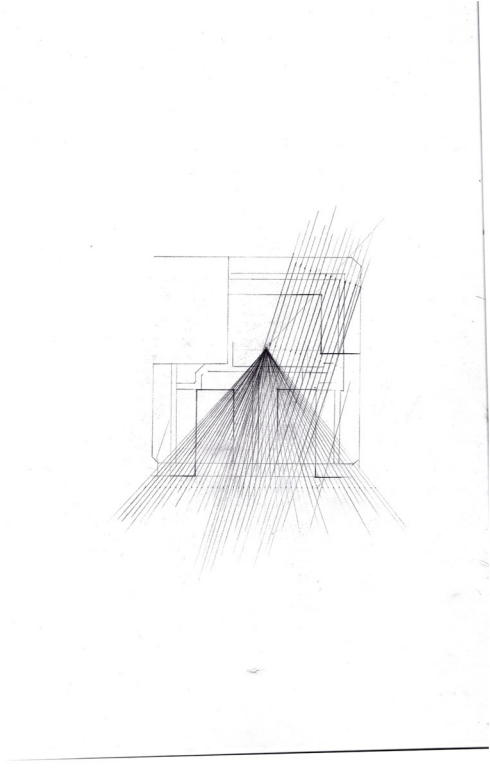


Figure 48.
Extending Connections. First Floor.
Image by Author. 2010.

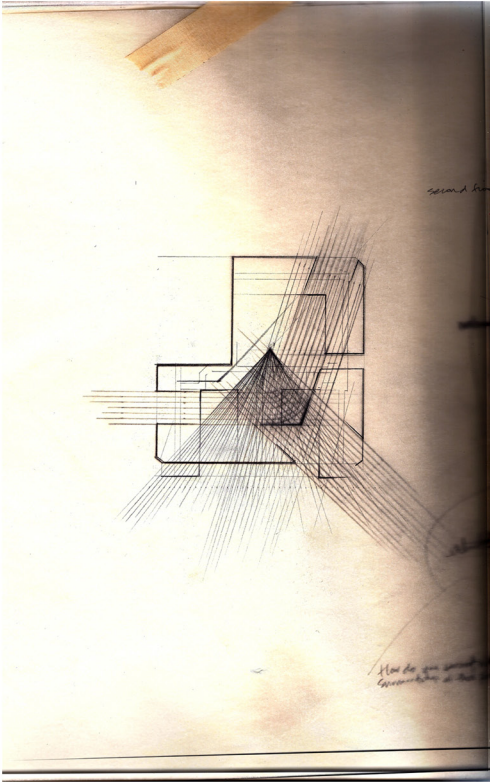


Figure 49.
Extending Connections. Merged. Both Floors.
Image by Author. 2010.

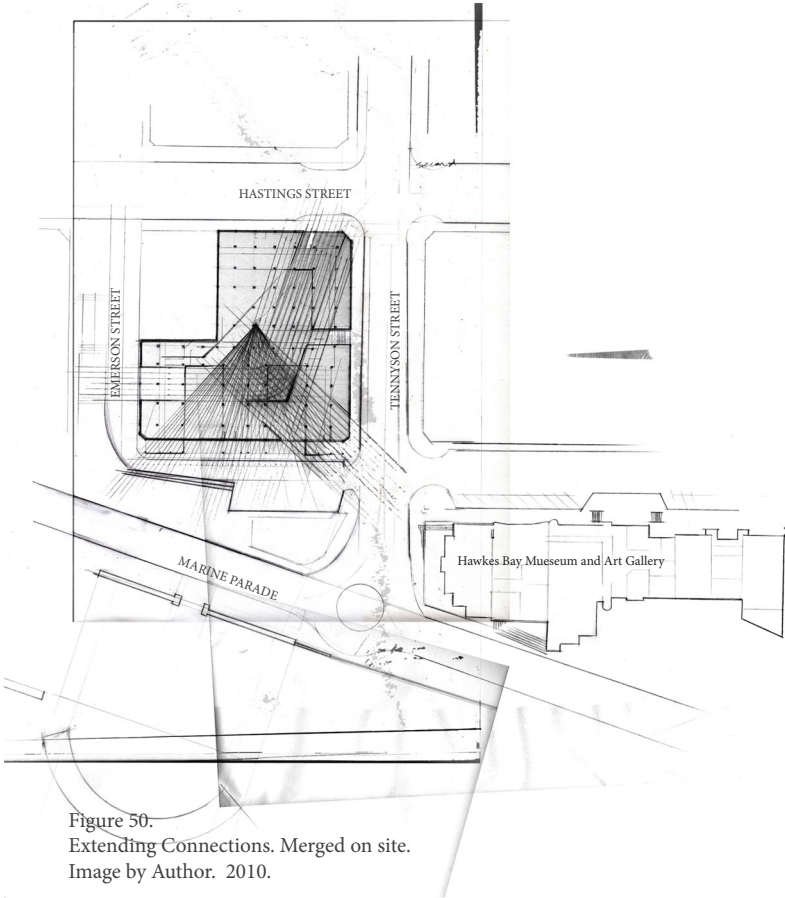


Figure 50.
Extending Connections. Merged on site.
Image by Author. 2010.

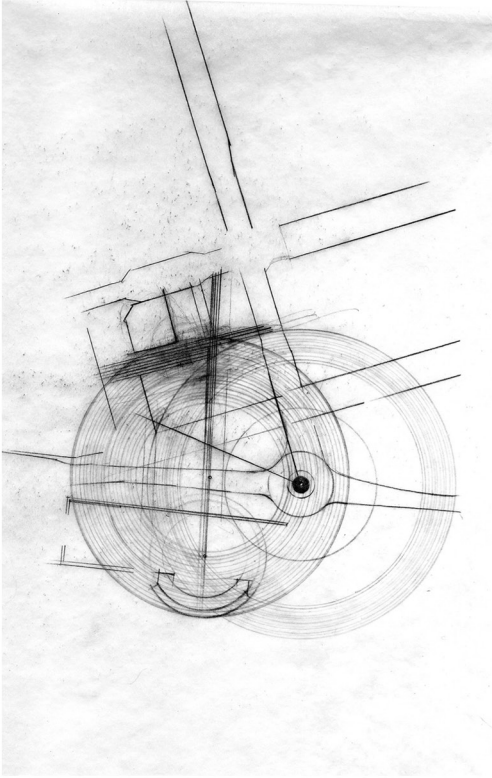


Figure 51.
Sphere map.
Image by Author. 2010.



Figure 52.
Sphere map # 2.
Image by Author. 2010.

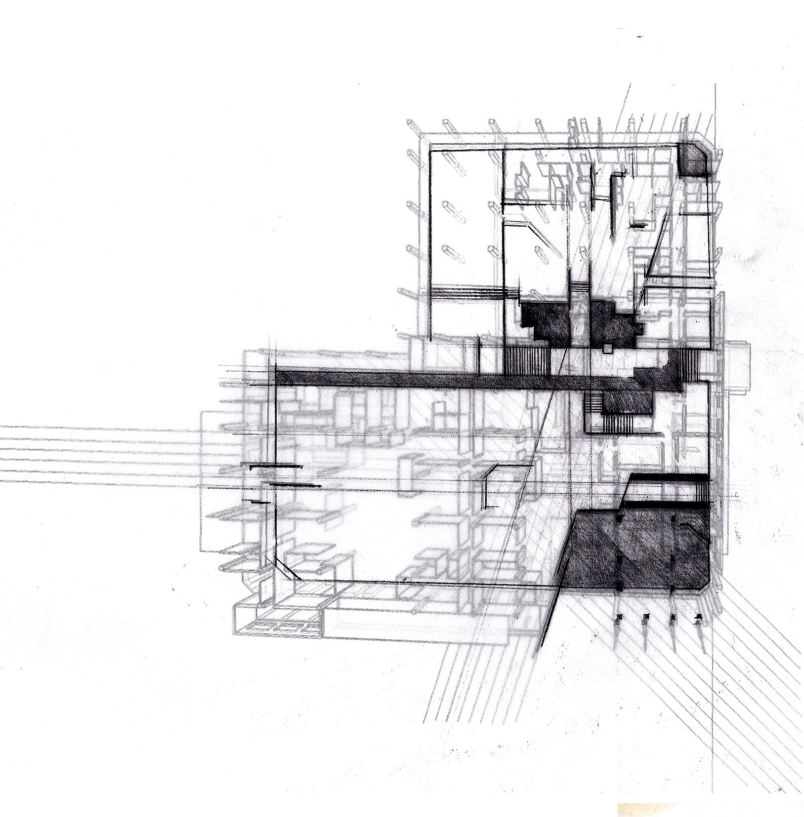


Figure 53.
Cut analysis.
Image by Author. 2010.

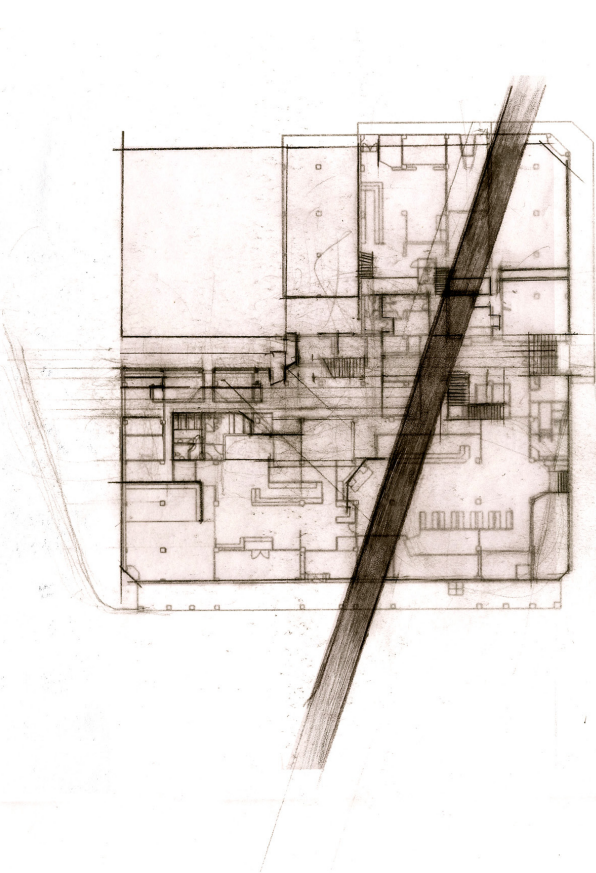


Figure 54.
Cut analysis # 2. Main axis exploration.
Image by Author. 2010.



Figure 55.
Re-orient.
Image by Author. 2010.

The connection lines brought inside the building all point towards a centre or heart to which the surrounding internal spaces can feed from on both levels. Through the rigidity of the building these lines attempt to bring a sense of fluidity, focusing on better circulation of both within the building and from without.

In considering the building as one part of the area to which it is located, a larger sphere was mapped embracing the Art Gallery and Museum, the Marine Parade, the Veronica Sun bay, the Sound Shell, the T and G Building, Emerson Street and the forecourt into the realm of The Masonic. The sphere enables engagement and conversation to take place in balance, where all parties involved contribute to this realm.

In accordance with the sphere mapping and the extension line drawings a main entrance becomes apparent at The Masonics northern corner, along with three other secondary entrances, including the existing Hotel entrance, the lower Emerson Street side and at the western corner - the Hastings and Tennyson Street intersection. Each area is to be dealt with individually but are acknowledged as parts of a whole network of relationships.

From these connection drawings parts of the building in relationship to the surrounding activities can begin to extend, recess and challenge the boundaries between. To further ground the building a main axis has been established through the centre of the building in an east-west direction, to acknowledge the Masonic within a wider position of the Napier Hill and the lower Tennyson Street to the forecourt, Marine Parade, Veronica Sun bay and the sea. Extending beyond the immediate surroundings to gather and acknowledge other ancestors and become part of the wider surroundings.

The sphere mapping and the connection lines allows The Masonic building to explore a new orientation around this main axis that will integrate it more intimately with its with its neighboring buildings and environment. Possible ways of integrating the two interior levels together was also explored vertically, cutting spaces between floors to create an openness and supplemental relationship within.

From the connection drawings a place for the main entrance became apparent at the northern corner of the building. Recessed, this entry takes form from the Art Gallery and Museum opposite, while also encompassing the existing structural framework. The Main entrance now distinctively asserts itself in the space between Ranginui (the Sky Father) and Papatuanuku (the Earth Mother). It stands there as a waharoa (gateway or mouth) to the internal body of The Masonic. Past and present are brought together as existing elements of the building remain among the new as respected elders.

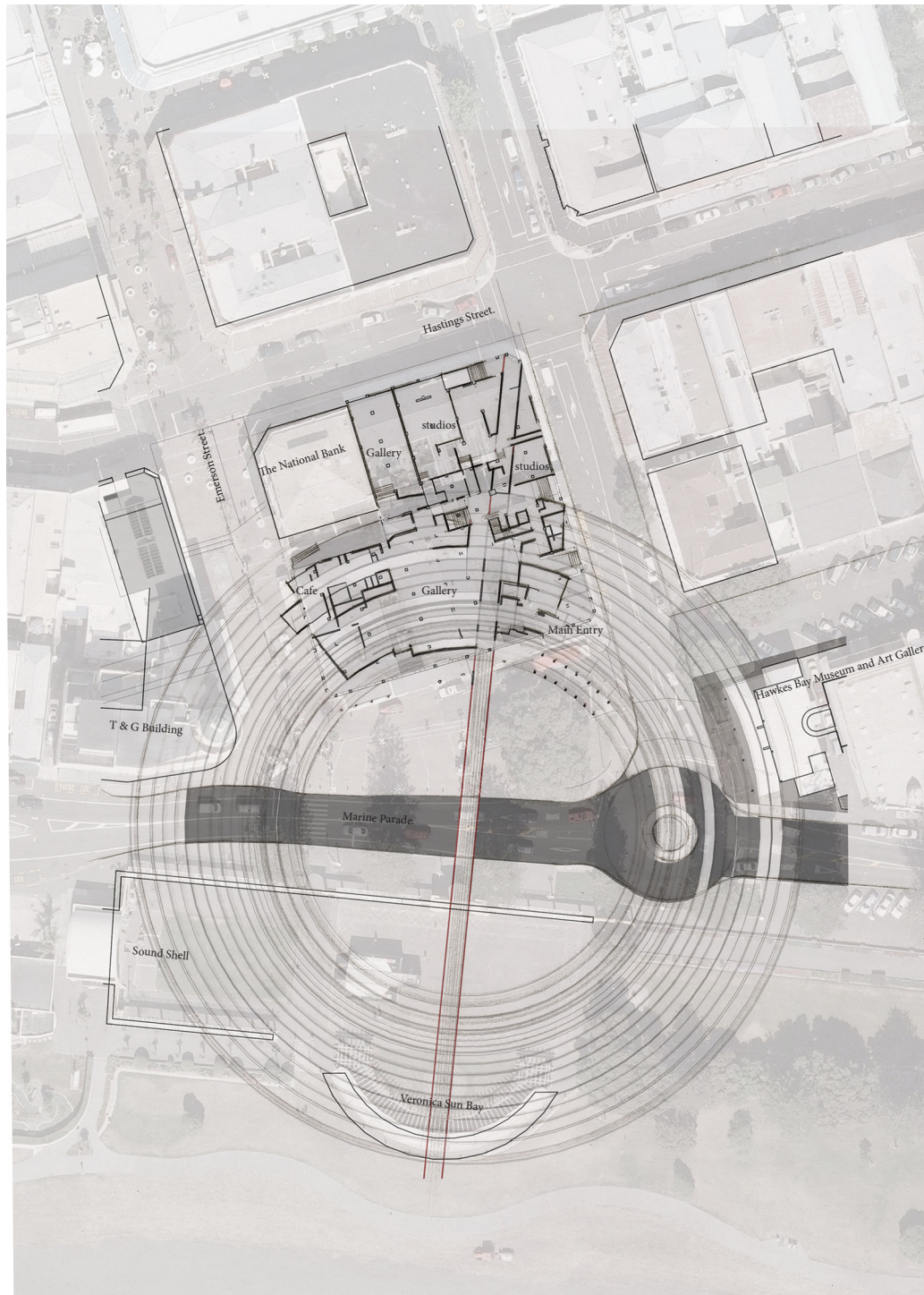


Figure 56.
Plan of Ground Floor. nts.
Image by Author. 2010.

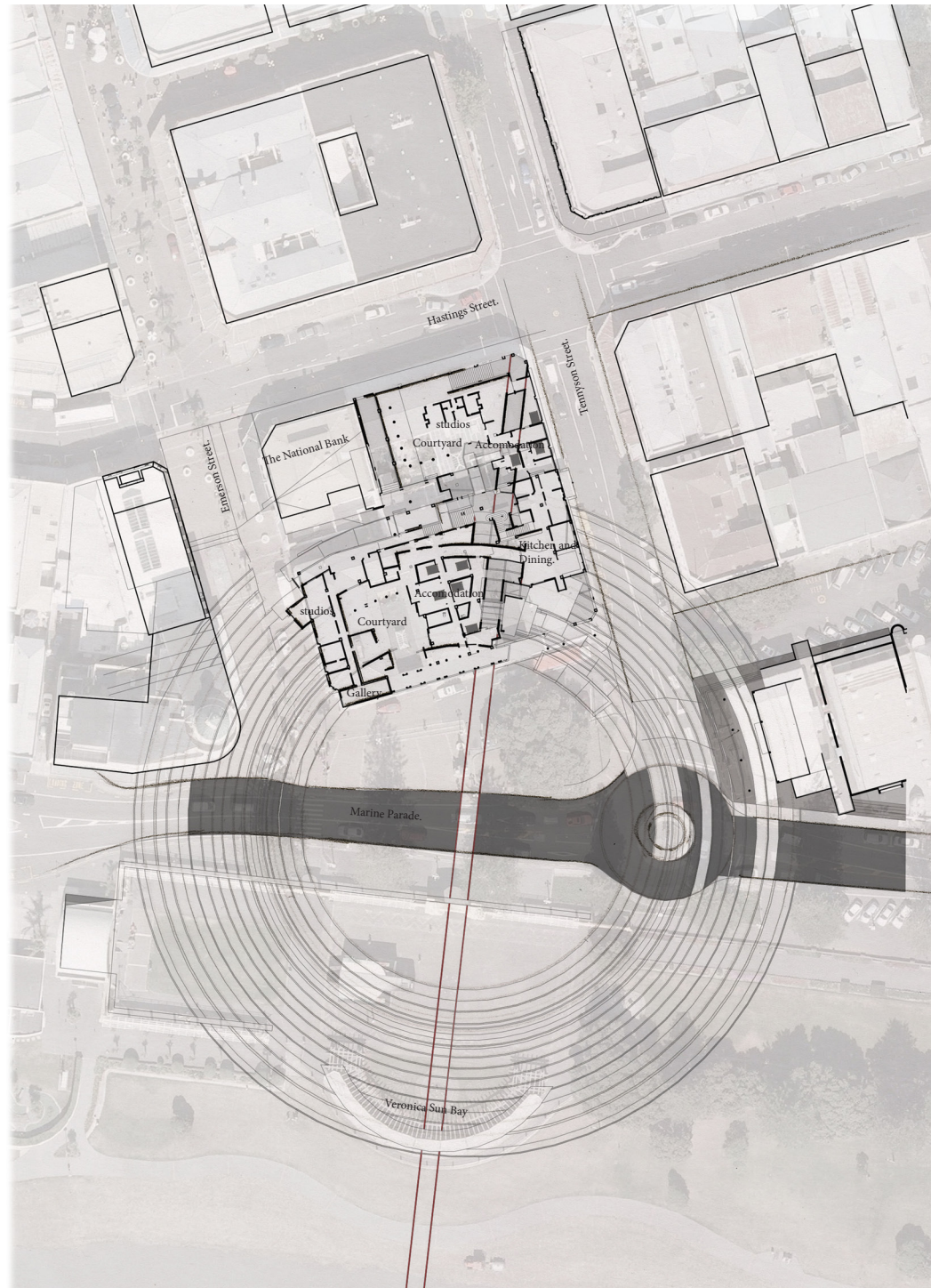


Figure 57.
Plan of First Floor. nts.
Image by Author. 2010.



Figure 58.
Main Entry perspective.
Image by Author, 2010.

Main entry.

From The Hawkes Bay Museum and Art Gallery, The Masonic entry reaches out on many levels to invite an approach. This invitation extends beyond the visitor embracing the surroundings as whakapapa (family or genealogy). Relationships are created both physically and spiritually interconnecting individual buildings, their histories, characteristics, functions, people and place into the realm of The Masonic. This realm is a site for transition, a space that prepares for an intimate engagement with the surroundings, with the spiritual and natural, with the building, and with the self. The colonnade to the left reaches out, like an arm, beyond the boundary of The Masonic building to almost touch the visitor while also embracing the area. Reminiscent of the karanga (call), the rhythm of the columns guide the visitor in towards the realm of The Masonic. Following this karanga (call), the walkway provides a feeling of shelter yet remains open to allowing connections with the space that is the area – the combined environment of The Masonic, Marine Parade, The T & G building, The Sound Shell, Veronica Sun Bay, Museum and Art Gallery, and beyond.

To pause and then turn right, to shift from under the intimate shelter of the walkway into the openness of the outside, takes a similar transition from Te Kore (the void) to Te Po (the dark night) and then to Te Ao Marama (the world of light). Here one is confronted by a gathering of pou, reminiscent of the huge trees of Tane Mahuta. They challenge the visitor like the wero challenges, fortifying the resolve as well as testing and tempering the experience. They mask the view inside yet also reveal it as one progresses further. Now exposed, the pou stand there in the space between grounded by Papatuanuku (the Earth Mother) reaching skyward to Ranginui (the Sky Father) announcing their mauritanga (life force).

In another turn to the left the visitor enters into the porch like space, which again follows a gentle curve with the area. Here the three realms take effect gradually dilating from te kore, to te po, and te ao marama, preparing one for entering the interior body of The Masonic.

Crossing over the main axis point and into the dark interior, one becomes aligned with the centre of the area to the centre of the heart of the building. Here Ranginui can be seen flooding light through the heart of the building, embracing the interior. A sense of having been delivered and received is experienced in the body of the building.

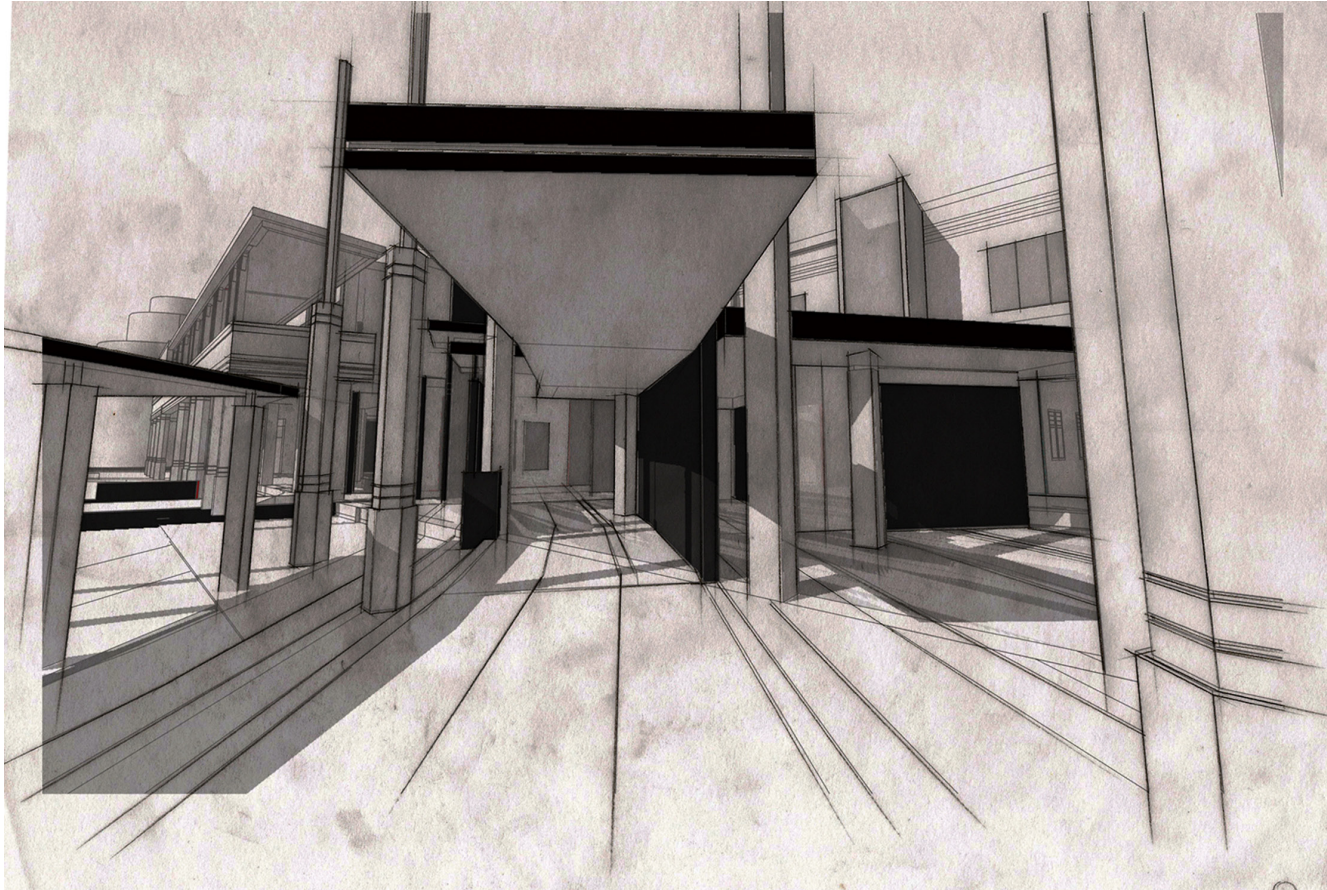


Figure 59.
Main Entry perspective # 2.
Image by Author, 2010.

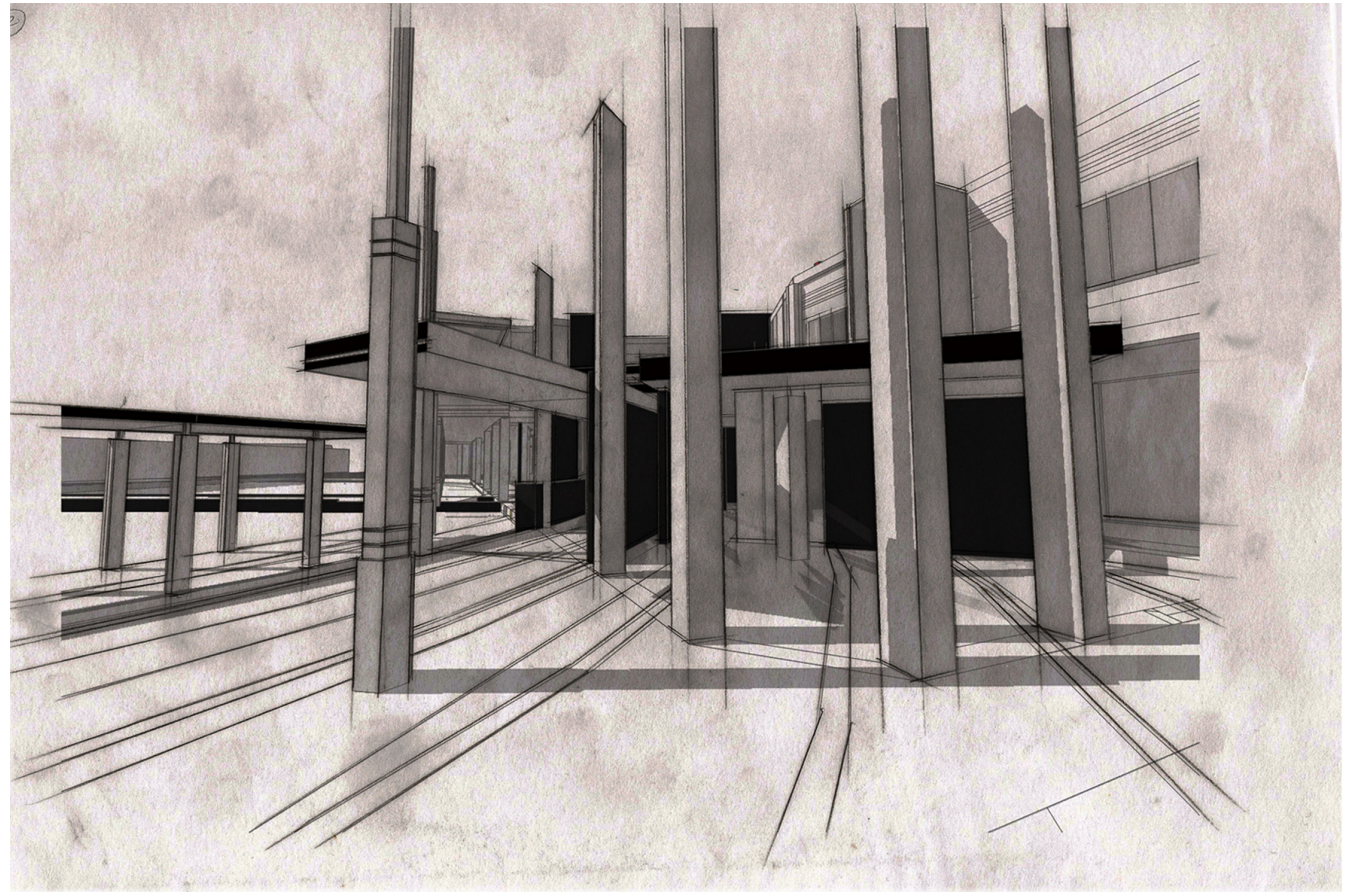


Figure 60.
Main Entry perspective # 3.
Image by Author, 2010.

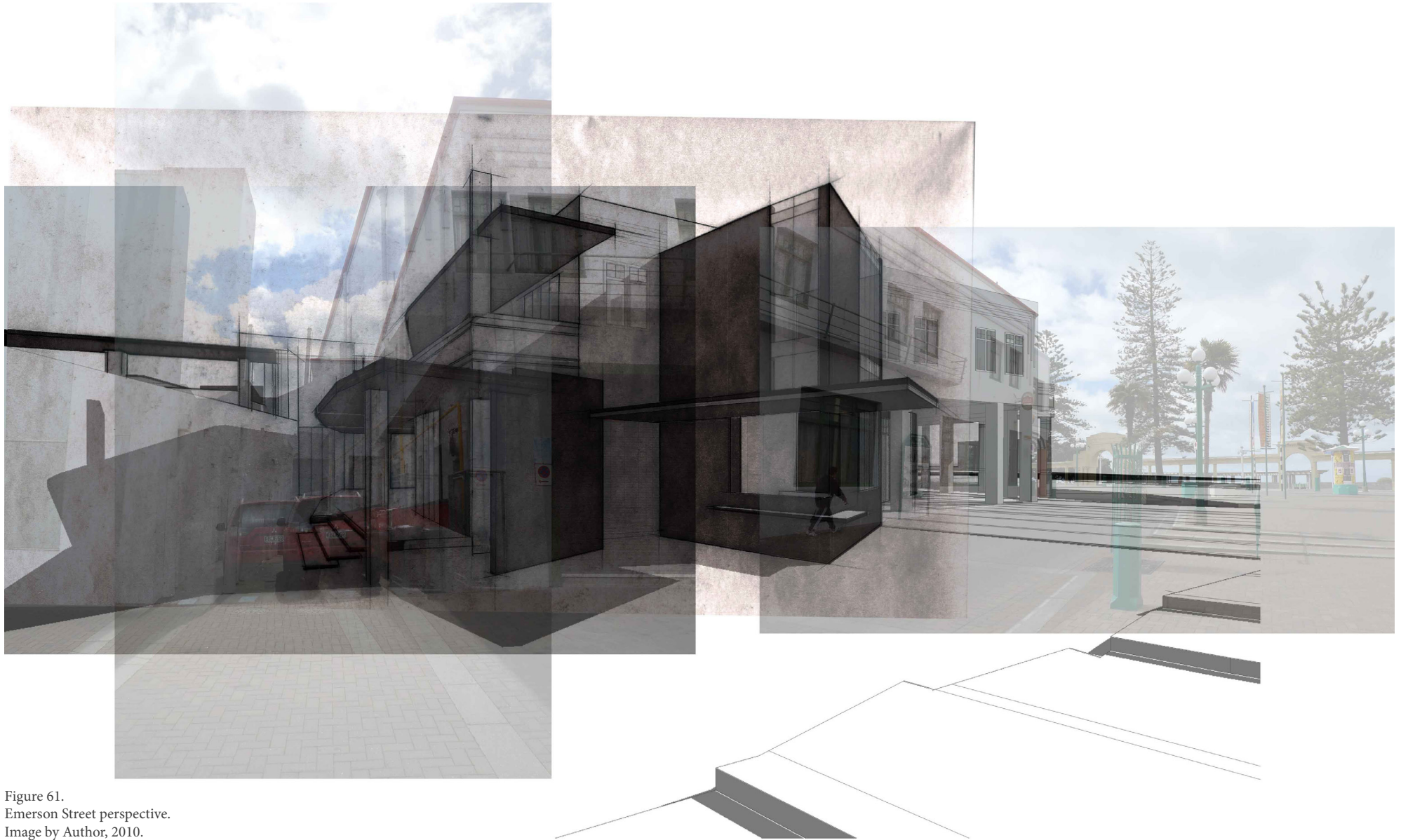


Figure 61.
Emerson Street perspective.
Image by Author, 2010.

The Emerson street side Entrance.

The Emerson Street side of the Masonic Hotel was literally 'the rear end' of the building, a dark and dead space, a service lane. Yet the buildings that shared this space with The Masonic; The National Bank and the T & G Building, raised the need and potential to energize, enliven and enrich this space. Bringing in Nga Hau Ora (new life). To achieve this, the Masonic broke free from its rigid perimeter and protrudes into Emerson Street and opens into the service lane. This extension follows the gentle curve of the atea and brings an energetic cafe into the streetscape. Approaching this entry, the protruding cafe follows the gentle curve of the atea and points towards The T & G Building, while also retracting back into the body. The service lane is now an interactive space, with a veranda also gently following the atea curve, suggesting movement towards the heart of the building.

Tennyson Street Entrance.

When entering the existing Tennyson Street entrance a sense of enclosure takes place, moving from the busyness of the street to underneath the crown above the doorway. The crown alludes to the traditional pare above the doorway into the whare. Through respecting this characteristic of the building, its integrity and mana are retained. From here a new staircase at the opposite end can be seen, providing a sense of direction and inviting further approach towards the inner realm of the Masonic.



Figure 62.
Emerson Street perspective # 2.
Looking from Marine Parade down Emerson Street.
Image by Author, 2010.

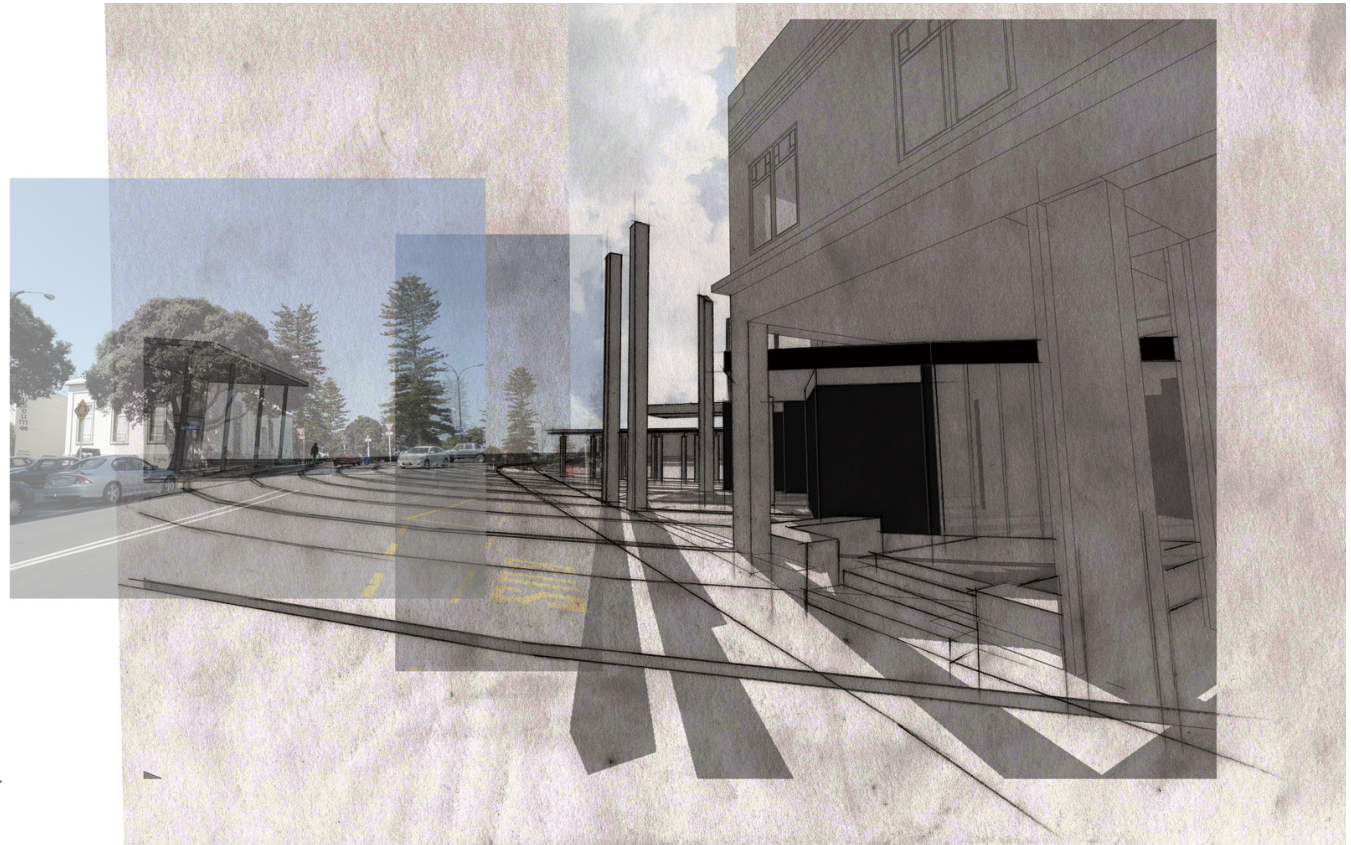


Figure 63.
Tennyson Street perspective.
Looking up towards Marine Parade and the Hawkes Bay
Museum and Art Gallery.
Image by Author, 2010.

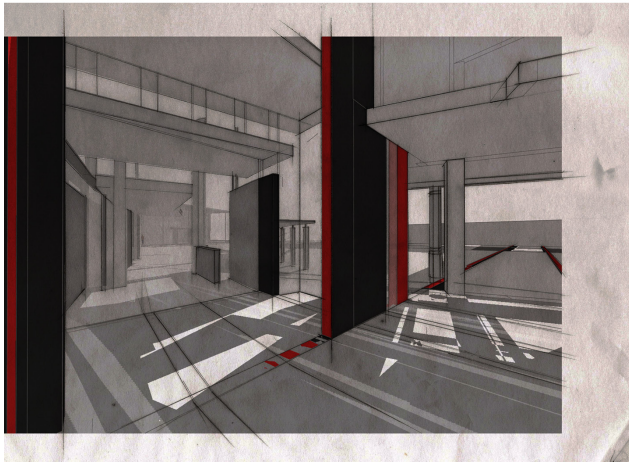


Figure 64.
Interior perspective. First Floor. Looking back through main entrance towards the Hawkes Bay Museum and Art Gallery. Image by Author, 2010.



Figure 65.
Interior perspective. First Floor. The heart of the building, looking towards the Southern corner. Image by Author, 2010.

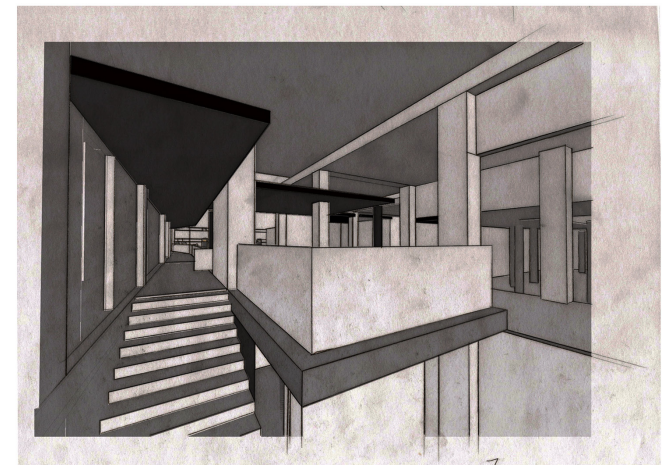


Figure 66.
Interior perspective. The heart of the building, looking towards the Emerson Street side. Image by Author, 2010.

The Inner body of The Masonic.

The inner realm of The Masonic calls upon the surrounding environment to enter the dark internalised body and enrich the building with light and vivacity. The interior spaces now follow the curve of the atea embracing the cafe, artist studios and gallery spaces throughout the first floor. These spaces all point towards and also stem from the heart of the building. The existing Hotel lobby has undergone considerable change. This space now opens vertically to intertwine the two floors. Parts of the first floor assert their presence into the space. This is the heart of the building. The interior structure is exposed, where the pou reach skyward to celebrate its place between Ranginui (the Sky Father) and Papatuanuku (the Earth Mother). Ranginui is invited in and influences this space through a play of shadow and light.

The first floor was considerably crowded with small dark rooms. Now, the first floor utilizes the open courtyards weaving relationships between the exterior life and the internal life. This spatial layout of this floor went through a process of untangling to create better connections and circulation that follows the curve of the atea. Elevated verandas offer a wide, yet, secluded vision out across the Bay, a transition space between the outside and inside, a pathway connecting one space to another.

This is the inner realm of the Masonic, that which interacts with the outer realm, here they become one in another. The Masonic becomes a cavity offering relaxation and respite, in the space between.

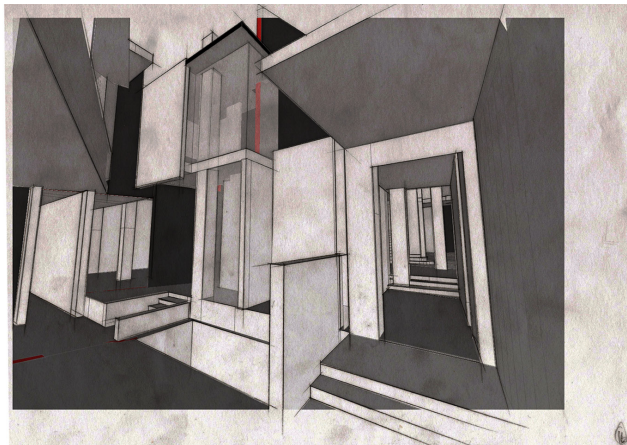


Figure 67.
Interior perspective. Ground Floor. Approaching the heart of the building from the Hastings Street end.
Image by Author, 2010.



Figure 68.
Interior perspective. Ground Floor. Gallery space next to bank building. Hastings Street end.
Image by Author, 2010.

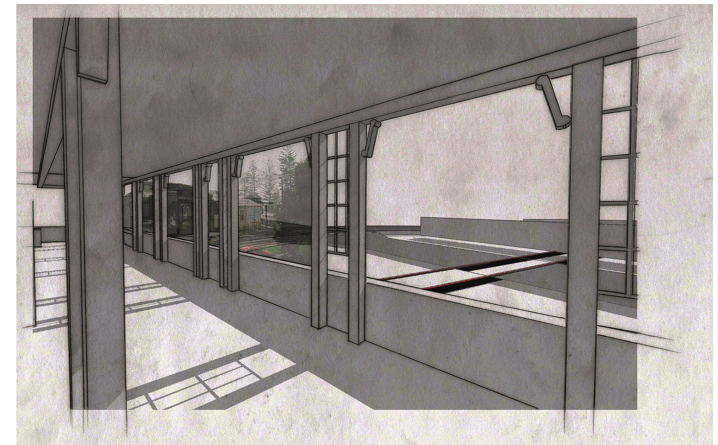


Figure 69.
Interior perspective. First Floor. Terraced Veranda, looking towards The Hawkes Bay Museum and Art Gallery.
Image by Author, 2010.

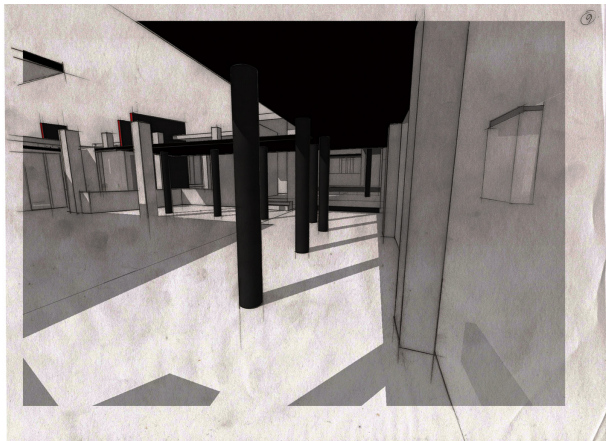


Figure 70.
First Floor perspective. Along the veranda, looking towards the heart of the building from the Hastings Street end. Image by Author, 2010.



Figure 71.
First Floor perspective. Along the veranda, looking towards the heart of the building from the Hastings Street end # 2. Image by Author, 2010.

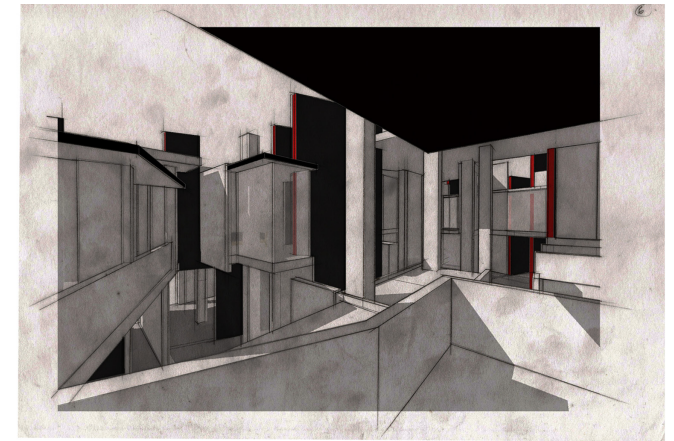


Figure 72.
First Floor perspective. Along the veranda, looking into the heart of the building from the Sothern end. Image by Author, 2010.

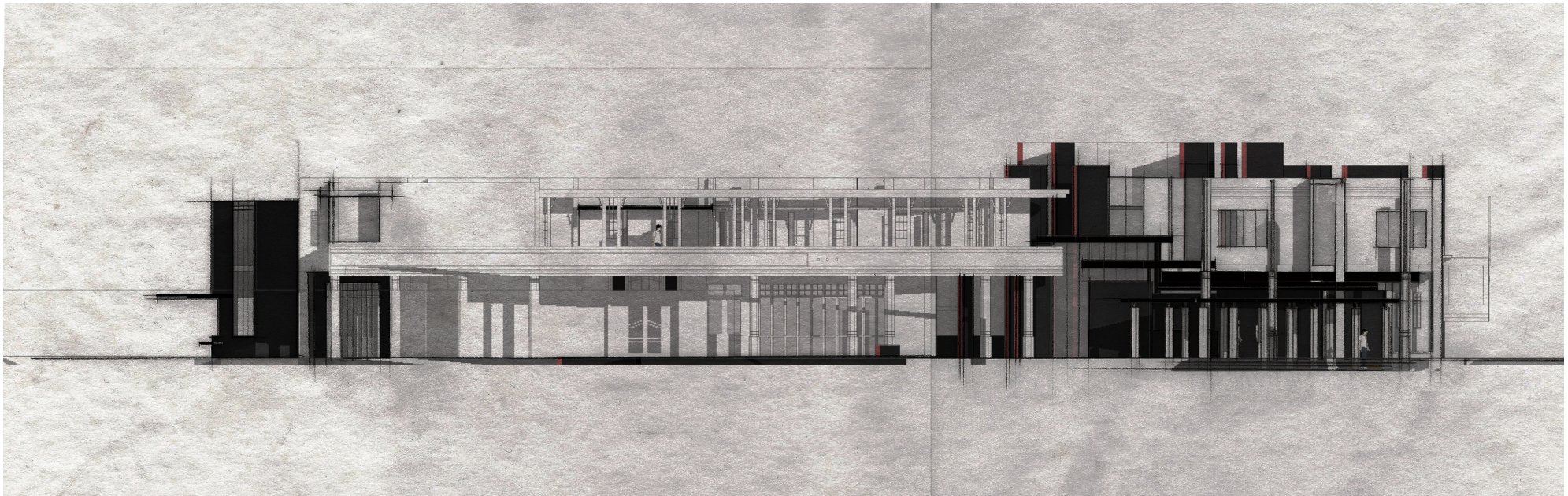


Figure 73.
Marine Parade Elevation.
The Dark elements highlight the changes that have
been made to the original building.
Image by Author, 2010.



Figure 74.
Tennyson Street Elevation.
The Dark elements highlight the changes that have
been made to the original building.
Image by Author, 2010.

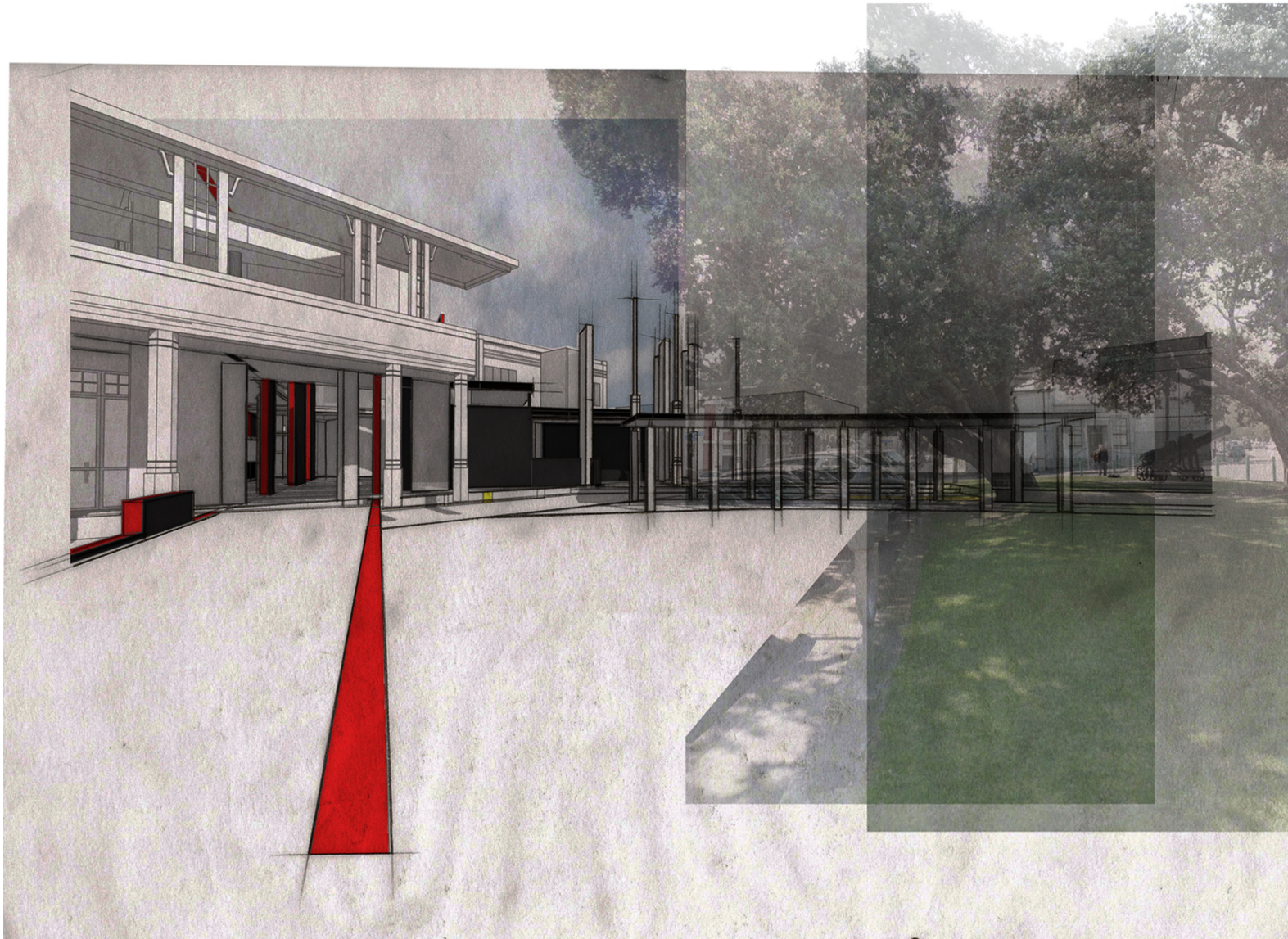


Figure 75.
Exterior Perspective. Looking from the area towards
the main axis, colonnade and main entrance. Image by
Author, 2010.

Conclusion.

As The Masonic Hotel is currently seen by many to be an iconic building, implementing change to this building was a considerable challenge.

The powhiri process, informed an approach towards a design intervention that engaged in conversations and dialogues across many different levels. There was a need to look outwards to consider and embrace the physical and spiritual elements that surround The Masonic, and to then look inwards to nurture and celebrate the inner realm of The Masonic, and bring them together as one. This is reflected in the early stages of the design process, that of extending connections and relationships. To see the surrounding environment as an integral part of The Masonic allowed the building to take shape, and challenge the existing boundaries. Throughout the design, acknowledging and respecting the existing building as a living body was an important concept that helped to draw out the buildings inherent characteristics, celebrating the bones of the building and giving them a sense of mauritanga (lifeforce).

The effect of all the significant changes made to The Masonic such as, extending connections, re-orientating the building to follow the atea, a new main entrance along with the Emerson Street entry and Tennyson Street entry, and opening the body to create an interior cavity, all engage with Maori concepts and values on a number of levels. The Masonic starts to take a stand as a whare, with a marae atea. It asserts itself with mana, demanding respect and response from its neighbours and starts to call its people and its surroundings. It has begun its karanga (call) and in response we are drawn to reply yet remain beholden to what the experience may unfold in us.

Moving Forwards, Looking Backwards.

Chapter five: Conclusion.

This thesis inspired by Michael Linzey's essay 'Speaking To And Talking About Māori Architecture,' looked beyond this essay to develop a deeper understanding of Māori and their unique relationship with the whare – as an ancestor and as a living being. This understanding was explored as to how this could provide a different way of approaching problems of disconnection, helping to reconnect relationships in the built environment, and contribute to more culturally sensitive and progressive New Zealand architecture.

Architecture affects people and place. It is an imaginative and creative journey, never removed from the cyclic context of the natural, physical and spiritual environment. Architecture works best when it makes positive connections. Māori architecture intrinsically acknowledges these connections and honors materials, people, place and histories, bringing them together into the present as a basis for stepping into futures. Unfortunately Māori concepts and values, the range of elements and the depth of thinking involved, is generally not understood or valued by the dominant European model that pervades New Zealand's current built environment and society. As a result Māori architecture struggles to stand in this environment, and consequently becomes misunderstood, stereotyped and misappropriated. As New Zealanders we are inherently associated with Māori culture but the valuable knowledge, understandings and practices that have been evolved by Māori are not well enough understood by either Māori or Pakeha to be able to be properly utilised in architectural practice.

To explore how the act of 'speaking to' is relevant to architecture it was important to look backwards to key components of Te Ao Māori (the Māori World) and explore Māori understandings at a deeper level. The powhiri (welcoming) from the karanga (call) to the whaikorero (oration) introduces us to the whare tipuna (ancestral house) and its internal body. The powhiri (welcoming) involves a series of transitions, collapsing time and space, where acknowledgements are made to the knowledge and skills of ancestors and to the elements within the physical and spiritual realms that we live in. These realms merge into one, so that we have a better understanding of how to get on with life in our own time. Beyond whaikorero (oration), which physically addresses the Whare standing there, many dialogues take place on many levels between the visitors, hosts, and the ancestors. To speak to, is to acknowledge another, and to acknowledge the whare is acknowledging all that is Te Ao Māori (the Māori World). The powhiri strengthens connections and relationships through a complex binding of the past and present, and the physical and spiritual realms. The Powhiri process moves us through a path with a number of staged transitions from Te Kore (the void), to Te Po (the dark night) and then to Te Ao-marama (the world of light) This involves conversing with and connecting with the past while opening up channels to be able to hear, see and better understand. This process can help inform more balanced and connected architectural solutions that may be more culturally appropriate to our current situation.

Māori concepts are multilayered and interconnected in their meaning, yet the English translations of these tend to come in single word descriptions and be over simplified. The consequences of this can very easily limit the understandings of the depth, meaning and the usefulness of these ideas and lock them up in the belief that they are primitive and simple. The significance of this knowledge and the deeper understanding of Māori and their unique relationship with the built presents an opportunity to provide solutions to a number of problems in the existing built environment, and extend the use of Te Ao Māori (the Māori World) beyond the boundaries of the Marae (complex of buildings).

The Āniwaniwa Visitors Centre is an exceptional building. It has been conceived so that it is part of its people and part of its environment. The significance of this building is that it is an example of a contemporary and abstracted synthesis of not only the whare, but also some of what makes up Te Ao Māori (The Māori World). Somehow this building manages to introduce us to another world that we want to be in a relationship with. The journey taken from the waharoa (gateway or mouth) to the internal body is that of a natural powhiri, evoking a sense of personal awareness and an intimate and spiritual connection with the surrounding bush. The Āniwaniwa Visitors Centre is a facilitator and bridge, connecting people with Te Urewera. The internal body embraces the surrounding bush, inviting it inside, acknowledging the bush as the taonga (treasure).

The Masonic Hotel, of Napier provided a site to test Māori concepts and values within a current built environment. An attempt has been made with this design intervention to explore original Māori concepts and values, and to translate, apply and adapt them to a foreign building. The Masonic building and its surroundings has been explored through a number of lenses. The powhiri (welcoming) provided a process or format with which to engage Māori concepts and values in studies of the Masonic and its surroundings. Conversations and dialogues took place at a number of different levels as a way to explore and address design problems. The boundaries of The Masonic Hotel were challenged, recessed and extended in response to conversations between the building and the environment.

In translating and adapting Māori concepts and values with The Masonic Hotel, it was difficult to conceive changing a building that is considered to be iconic by many. As it is quite a large building, with a congested spatial layout, it was also difficult to know where to start and what to change and if changes were taking away the buildings mana (integrity) rather than adding spirit and life to it. The adaption of Māori concepts and values did not want to be of a literal translation. Respecting The Masonic building and its characteristics throughout the design process enabled different forms of translation to be tested and an appropriate solution to become connected to and part of the existing structure. The Hawkes Bay Museum and Art Gallery development that is currently being explored, along with the location of The Masonics being on a prime site, provided a chance to question the current building and its connections and relationships to its surrounding environment. The opportunity arose to extend the building beyond its current boundaries and become part of its surroundings.

Māori concepts and values are multidimensional and interconnected that there are so many to consider while approaching design. This design intervention with The Masonic only deals with some Maori concepts and values. A deeper exploration into other ideas could influence an architecture that is multi layered with meaning. The difficulties in approaching buildings in the current built environment, like The Masonic, and making drastic changes are costs and the local authorities such as the City Council and Historic Places Trust disapproving of such change, although this needs to be challenged.

Understanding Māori concepts and values at a deeper level in architectural design provides an opportunity to explore a multidimensional way of thinking and approaching design, taking into consideration the surroundings, inviting them to become part of architecture, and enabling connections and relationships to be seen and to be felt. How one approaches a building, where these considerations have been made and explored, could be with more sensitivity and respect, acknowledging the building and the surrounding built and natural environment as part of the family, as part of ones being. Māori concepts and values need to be better understood and applied in practice in an appropriate manner so as not to lose their true meaning and relevance to Māori. Māori understandings offer an exciting world of new possibilities and possibly a more sustainable future.

Māori concepts and values need to be engrained in many practices, not just architecture. Education is a major contributor to our attitudes and understandings. Māori culture needs to be reintroduced, especially in architectural studies for this understanding Maori have with architecture, where concepts and values are explored at many different levels. The understanding Māori have of all living things as being interconnected provides a different way of looking at architecture. It has life, it lives. Interconnectedness applies to everything, where one element affects the balance of another. This could open up opportunities and possibilities into a different way of seeing, and extend the understanding of Māori concepts and values beyond surface level and beyond the marae to a multidimensional solution by continuing a dialogue that the ancestors have begun - looking outward and looking inward, looking backwards and moving forward.

Whakarongo ake au ki te tangi a te manu
Tui, tui, tuituia
Tuia ki runga,
tuia ki raro,
tuia ki roto,
tuia ki waho
Tuia te here tangata
Ka rongo te po!
Ka rongo te ao!
Tui, tuituia.
Tuia te muka tangata
I takea mai i Hawaiki-nui, i Hawaiki-roa, i Hawaiki-pāmamao
Ki te wheiao, ki te ao mārama
Tīhei mauri ora.

I listen to the call of the bird
Unite, come together
From above, below, within and beyond.
Uniting mankind
It is heard night and day
Interweaving the genealogical thread of mankind
Emanating from the great place of Hawaiki
Into the world of light toward illumination
It is done.

Moving Forwards, Looking Backwards.

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Moving Forwards, Looking Backwards.

Appendix one: Letters and reports referenced in thesis.

Scott to McCahon. October 1974.

Scott to McCahon. Jan 1975.

McCahon to Scott. April 1975.

Scott to McCahon. May 1975.

Ure To the Commissioner of Crown Lands. March 1984.

Hawkes Bay Museum & Art Gallery Proposed Development. Salmond. 2008.

Aniwaniwa Visitor Centre Structural Upgrade report. A B Consulting & Design Ltd. 2008.

Moving Forwards, Looking Backwards.

18 October 1974

Mr Colin McCahon,
10 Partridge Street,
Grey Lynn,
AUCKLAND 2

Dear Mr McCahon,

As you may be aware a new Visitor Centre is in process of construction at Lake Waikaremoana in the Urewera National Park. The building has been designed by John Scott and its aim is to provide for visitors a facility which will interpret the unspoilt wilderness character of the Urewera with its background of Maori history and legend and at the same time provide conventional information and administrative services for the Park. I enclose a copy of an information brochure that was produced last year in connection with an appeal for funds for the building which will give you a better general description of the project.

Good progress has been made with construction of the building and with planning of the interpretation and display facilities which it will contain, a feature of which is to be a painting or mural in the museum section. It is envisaged that possibly one wall of this area could be taken up with a mural and its theme would be the mystery of Man in the Urewera. The theme is hard to explain briefly in words but I think its expression comes through fairly well in the first two chapters of the information handbook, copy of which is enclosed.

The purpose of this letter is to ask whether you would be interested in undertaking a commission for the mural. If you should want further information please do not hesitate to get in touch with me or with the architect, (Mr J. Scott, Haumoana, Hawkes Bay).

Yours sincerely,

A.E. TURLEY
Chairman.

Rev: [Signature]

Encls;

Moving Forwards, Looking Backwards.

John Scott
Received on 6/1/75
Architect haumoana hawke's bay telephone hmn673

80

Handwritten initials and "C.C.H."

C.C. UNPB

McCahon

68401.

Wairangi, Auckland.

19 December 1974

Dear Colin,
about the UNPB mural.

I returned from a site visit and a discussion with the Chairman and some Board Members, to find your 5 December letter.

In the meantime I had hoped to see you in Auckland but will not be able to make it until early in the new year. Also I apologise for not replying earlier; it is one of my Xmas resolutions to change but my donkey habits are hard to budge.

So following are some more thoughts and facts.

The wall is not 12'0" high; it is approx. 9'0" high x 18'0". The actual space makes the wall feel 12'0" high, that is what the room does to me.

- The wall is lined with 3/8 chipboard (as are all the walls) and is fixed on a vapour barrier of foil paper
- All walls will be painted white
- The carpet is a rich dark brown on a heated floor; so the humidity will be low
- The rafters, beams & post are black/brown
- The sarking, windows etc are clear finished timber

(Can't remember whether I had mentioned the above in my previous letter)

Sometime soon it will be necessary to know your fee and costs. John Malcolm in his letter to the Chairman mentioned a figure of \$5,000-00 of which the Arts Council would be part of (intimated) therefore arrangements will have to be instigated

Contractors are due to complete before Horeh by the time the carpet is down and the and pieces are finished, the building could operate sometime towards the end of March.

An official opening was discussed and it was felt that it would not be Easter but after and more likely October, 1975. even though the building will be operating as soon as possible, they are without bogs and offices.

I feel your contribution, the Tuhoei and the Kahungunu should be part of the ceremonial opening! This is a private feeling!

I feel this way because the building should always remain a vehicle for the ideas which I hope your thing and theirs will say and then Gordon White!

Anyrate All the best for Xmas and the new year until we meet.

John S.

Moving Forwards, Looking Backwards.

Box 68401 Newton Auckland
April 16. 75.

Dear John,

We spent a whole afternoon in Napier getting our new tyres, and next day went to Rotorna - one of my favourite towns & saw the haori christ walking on the lake. I thought of the Rua idea. The Rotorna job is thoughtless & ugly & the Rua window should be protected from desecration. Rua is real & so is Christ & ghosts deny their reality. A small red or preferably purple cross could go on the glass - probably bottom right - and the word Rua - only. This must be a place of dignity. Generations of spirits are held here. It's a holding ground for the Tuhoe people. and just look at the little & otherwise good building in Rotorna - destroyed by pagan imageries, a smudged Christ on an ugly window. The intention was doubtless good - the result is vulgar. The big hall opposite I've never got into before. How there the carved panels and so on tell a big story & the glass is

magnificent & lovely. There is no false word there. It all fits together and one spirit breathes. The one without a name does live there.

It's all like a small poem I have from Ralph Hotere's Father on the shining cuckoo. It's very small & beautiful & honest as the small sayings of Christ.

Tangi o Te Pipi Whararua

Tuia Tui

Tahia ~~Father~~ Tahia

Hotahi Te Manu I Tau Ki Te Tahuna

Tau mai Tau mai Tau mai.

would Tangi have be song - or grief. It would seem that this about the journey at the Northern beaches, I feel, song & grief both answer. It is ~~metaphysical~~ metaphysical & talking round corners. It's been on my mind for weeks - months - almost a year. Just as you people have captured me now. Meanings seem to double, and more. I don't see my painting being acceptable but it's right.

Greetings to you all. Colin

Moving Forwards, Looking Backwards.

28 May, 1975

Colin McCahon
P.O. Box 68401
Newton
Auckland 1

Dear Colin,

It is over a month since your last letter. I feel the same as you about the Rua window and what must be done in that space. The space is working now. Gordon has been informed of our feelings.

The Board members are anxious to see your painting. When will it be hung, will it still be in Wellington?

Regards,

jes.

DEPARTMENT OF LANDS AND SURVEY

FILE: DM 17/11

YOUR FILE: UMF 54

From Acting Chief Ranger
Urewera National Park

Date: 17 March 1981

To Commissioner of Crown Lands District Office Gisborne

Ref.: Ours/Yours of

Person to consult:

REPORT ON THE McCAGHAN MURAL IN RELATION TO THE NEW DISPLAYS IN PARK HEADQUARTERS

Introduction

The 'Urewera Mural' by Colin McCahon is at present hanging in the room known as the 'Maori Hall' in the Urewera National Park Headquarters and Visitors Centre building at Aniwanuiwa, Lake Taikaremoana. It is proposed to re-site the Mural within the same building to allow new displays to be installed in the Maori Hall.

Background

The displays awaiting installation in the Urewera National Park Visitors Centre are a culmination of many years planning. The building itself was conceived in 1964 when initial site investigations were made followed by the first site development in 1965. In 1968 the Park Board approached architect John Scott to draw up preliminary plans for the building and in 1971 the final plans were accepted.

In a report to the National Park Authority in July 1972, the Board Chairman, Mr Turley, outlined the themes and functions of the proposed building including "..... an 'in situ' interpretation of both Maori and Natural History - the theme of the building being: 'The Urewera as a vast and unspoilt wilderness despite human occupation over hundreds of years - the Maori in balance with the ecological system as compared with the present dry pollution and environmental problems'".

Design concepts included: 'Versatility in terms of function', 'Adaptable and capable of both stage development and expansion' and in its use: 'placing value on National Park ideals and Maori culture.....'.

As the construction of the building commenced, the Board called for Design Briefs to be drawn up for displays and an Interpretation Committee was formed and met in May 1974. Mr Scott attended the meeting and expressed the feeling that the museum area should be concerned mainly with Maori Culture and Maori interpretation as related to the National Park. He also suggested investigating the possibility of obtaining an Arts Council grant for the painting of a Mural type display in the museum area.

The committee met again in July 1974 and agreed to try and obtain the services of Mr Gordon White from Auckland Museum as advisor for the Museum and Display area of the Centre. This was approved.

A further meeting was held in February 1975 and considered Mr White's recommendations for display, which included "The Maori Hall be devoted entirely to dealing with the Maori association with this land which is now National Park".

The Mural was discussed and the idea of hanging it on the South wall of the Maori Hall (where it hangs at present) evoked this response from the minutes of the meeting of 11 February 1975 "this was not favoured at all, members being of opinion that the space afforded by this wall was such that the effect of a 12 foot

63226C-70,000/4/81 MK

... would be quite lost. It was generally agreed that the mural should go to the wall above the stairs leading to the foyer at the East end of the Maori Hall".

The meeting resolved to approve the display plans as submitted by Mr White and to investigate further the Mural - asking that Mr McCahon be required to visit Aniwanuiwa and view the building before he be given any instructions regarding the proposed Mural.

The Park Headquarters and Visitors Centre was opened in February 1976. The Mural arrived in May 1976, after having to be re-done because of some of the wording on the Mural that may have offended local people, and was hung on the South wall of the Maori Hall prior to the Board viewing it. The Board was undecided as to its worth as telling the story of the land and people.

The Chief Ranger, in communication with Mr White on the problem of fitting displays in with the Mural wrote on 21 June 1976 "I have suggested a possible criteria. That the Mural be retained, if it, in your opinion, compliments the material you envisage using in the Maori Hall. If not, the Mural will have to be relocated elsewhere in the building or disposed of some other way".

The Board asked Mr White to comment on the Mural and in his report he praised the Mural as a work of Art and for the atmosphere it creates but comments ".... the viewing space in front of the Mural is too short...." and expressed the view that it was difficult to design displays for the room without the Mural being too dominant.

The planned displays were never finalised and installed and Mural remained where it was. No action was taken on the displays apart from a photographic display on the Waikareiti and Tundra areas done by staff and members of Waikato University in 1978 and installed in the Natural History room of the Centre.

In July 1978, the Park Board set up a new Interpretation Committee to prepare design briefs and collate supporting material for the displays in the Visitors Centre. They were to work in with the newly formed Visual Production Unit in Nelson.

The Committee met in February 1980 but in the absence of the Chief Ranger no display briefs were discussed and it was decided to try and meet with Mr Jacobson of the Visual Production Unit. There was no further action at this stage as the Chief Ranger, Mr Don Bell, transferred and Mr John Blount was appointed Chief Ranger. A further delay was caused by the dissolving of all National Park Boards and the consequent taking over of the Administration of the Parks by the Lands and Survey Department.

The Chief Ranger re-formed the Committee who met with Mr Jacobson in December 1981. From this meeting draft display briefs were drawn up - including the recommendation that the Mural be removed from the Maori Hall. Another meeting was held in September 1982 and from this and subsequent meetings the Display Briefs were finalised and approval was given to begin constructing the new displays in June 1983. The displays for the Maori Hall are now completed and ready to be installed - proposed installation date being 10 April 1984.

The Displays

The displays at present in the Visitors Centre are those installed as an interim measure when the Visitors Centre was opened in 1976. They were



SALMOND
REED
ARCHITECTS
LIMITED

58 CALLIOPE ROAD
DEVONPORT
AUCKLAND 0624
NEW ZEALAND
TEL. +64-9-445 4045
FAX. +64-9-445 4111
office@salmondreed.co.nz
www.salmondreed.co.nz

HAWKE'S BAY MUSEUM & ART GALLERY PROPOSED REDEVELOPMENT

ASSESSMENT OF EFFECTS ON HERITAGE VALUES

INTRODUCTION

The Hawke's Bay Museum has been established on its present site since 1936 in a purpose-built facility designed by Louis Hay in the period following the 1932 earthquake. The history of the institution and the provenance of the original building have been well described in a report prepared by heritage consultant Elizabeth Pishief.¹

The institution is entering a new development phase which will see gallery space roughly trebled in area, the addition of new public amenities and improved storage and curatorial facilities. This will be achieved by replacing two existing buildings at the south end of the site with a new structure housing gallery and function space and a new principal public entry.

This report has been commissioned by Napier City Council. It sets out to undertake an assessment of the effects of the proposed design on the heritage of the immediate area and the wider inner city environment, resulting from alteration to existing buildings and the removal of two of these to facilitate the proposed development.

In particular, the brief seeks:

- To ensure that the effects of the proposed alterations of the existing buildings on the architectural heritage values of the City are appropriately considered;
- To consider methods of mitigating any effects that may be identified on the heritage values so that they are no more than minor;
- To consider the heritage values of the former borough council building and the effects on heritage values associated with its removal from the site;
- To ensure that the effects of the proposal on the wider heritage values of the City are appropriately considered from the perspective of the removal of existing buildings and the construction of the new wing.

¹ Heritage Advice: Refurbishment of Napier Museum Buildings, Historical Heritage Services, 2008

It does not, for example, reference the underlying cadastral patterns which significantly influence the general scale of building in the zone. I acknowledge that there are difficult problems with scale, since the immediately adjacent structure is the Century Theatre, which itself is of markedly different scale and bulk compared with the earlier buildings. The design of the theatre did little, however, to establish a relationship of scale with the expanded existing museum, except perhaps by matching the bulk of its foyer/administration area to that of the Holt Gallery and through the use of a domestic scale pitched roof to mediate between the earlier flat roofs and the considerable bulk of the theatre. The junction between this gable roof and the pitched roof of the theatre is a severely recessive element which forms a 'void' in the façade continuity, and in my view will be inappropriate in the expanded building.

In the enlarged Museum, the existing central entrance in Marine Parade will no longer be the principal public entrance to the institution, but will be reserved instead for access to the café and for evening functions in the theatre. It is arguable that this element should have greater prominence as an entrance - without challenging the primacy of a new public entrance in Tennyson Street.

The opportunity to address this does not appear to have been taken up in the current proposal – although an earlier design (*Concept Presentation April 2008*) showing a link structure, offered to greatly improve the relationship between the Bestall Gallery and the Century Theatre auditorium, as viewed from Herschell Street. This element of the composition, as finally resolved, does not engage with the street and so remains unconvincing.

The opportunity to better resolve and integrate the Marine Parade frontage, which is one of the most defining and memorable images of Napier, has not been taken up in the new design. While the new wing is aligned – quite properly - with the Herschell Street axis, the design does not respond specifically to the tapering shape of the site, and there is no corresponding alignment with the Marine Parade boundary – except to the extent that the plan reduces orthogonally in steps as the site narrows.

This treatment of the east side of the site may be seen as a particular weakness of the proposal in respect of the historic character of the Cultural Advocacy Area defined in the District Plan, and one which a new building might have been expected to resolve. The recessed courtyard at basement level only serves to isolate the building from its context – although I acknowledge the value of this for admitting natural light to the basement.

Perhaps the most striking feature of the new building is that it bears no formal, aesthetic or programmatic likeness to the existing buildings on the site. I do not mean by this that there should be an expectation of replicating the existing architecture – especially since this is already so varied within the site.

Nor should a new building seek to replicate historical forms or themes in adjacent heritage buildings – this would not be an appropriate strategy to fulfil the design brief requirement to consider the Art Deco Quarter. Having acknowledged this, there is no evident relationship established between the new building and its historical Art Deco context – either formally or texturally. In my view, a building of this height would succeed more readily if it responded to the textural scale of existing development, which is generally more responsive to human scale.

The location of the proposed entrance is a grand gesture to Tennyson Street, but lacks a similarly-scaled outdoor forecourt to provide an appropriate setting for the Museum. This could be achieved if the space in front of the Masonic tavern could be reclaimed as a true public open space – rather than its present function as little more than a traffic island. This is an opportunity which is worth consideration by the City Council as a response to a major Civic development.

As a general observation, I do not feel that the “opportunity to integrate all building masses in a cohesive whole” as expressed in the design brief, has been seized.

EFFECTS ON HERITAGE VALUES

The Marine Parade / Tennyson / Herschell / Browning block formed the early administrative and cultural centre for Napier, with the Borough Council, the Courthouse and the Athenaeum which made way for the construction of the Louis Hay building in 1935. The Court House (now DoC office) and the former Council Building (now Museum offices) are the only buildings surviving on this site and, as noted earlier, the Council Building has been severely compromised by unsympathetic change over time.

The surviving heritage values associated with the Council building are essentially intangible – the associations with persons and events in the history of the city, noted earlier (p.4). The architectural values of the building are now low, because of change.

This is not to say that the architectural character of the building could not be restored. It is entirely possible to reinstate its original appearance and layout on the basis of thorough research and investigation. In heritage terms, this would be seen as recovering the *form* but not necessarily the *substance* of the original building.



In my view, the removal of the building from the site will result in some loss of heritage significance, and the effects of this must be regarded as more than minor. That loss can, however, be seen to be mitigated to some degree by the wider benefit of an expanded public institution such as the Museum.

Other buildings on the site also have identifiable heritage value – irrespective of whether they are scheduled or not – by virtue of their provenance and their associations with events and people in recent history. For example, the Holt Gallery and the Planetarium both have direct association with the Holt Family. I have also indicated that I regard the Century Theatre as a significant building of its time.

However, heritage value *per se* need not be an impediment to change which will result in clear social or cultural benefits. The conditions in which this may be seen to be acceptable are that the heritage values are comparatively low, that the public good arising out of the change is considerable and that the means adopted to effect this change represent a distinctive social, aesthetic and/or functional advance on what presently obtains.

In this context, I judge the loss of the Holt Gallery to be an acceptable change, with clear benefits arising out of the expanded institution of the Museum. The architectural values of the existing gallery are modest, and there is the prospect that these will be replaced by corresponding high-value spaces in the expanded museum.

The Lilliput/Planetarium building has little evident heritage significance, and the building is architecturally undistinguished. In my view, therefore, there will be no measurable loss of heritage value to the site or the City as a whole resulting from the removal of this building.

The question of external change to the Malden Gallery is less a matter of heritage effects, and has more to do with the potential contribution which this part of the building can make to the Museum as a whole. In this context, I consider that the remodeling of the Herschell Street frontage is well considered and highly complementary to the original Louis Hay building.

In summary, I consider that while the effects of the redevelopment of the site on its heritage values will be more than minor in respect of the former Council Chambers building, there will be comparatively low effects on the wider setting, for the reasons stated above. There is no question that there *will* be some loss of value, but without this, it is hard to see how any development of the site for the Museum could be contemplated. Those losses will, in my view, be largely mitigated by the public benefit arising out of the expanded institution.

The degree of effective mitigation has, in the end, much to do with the design qualities of the new and altered structures which will accommodate the Museum. I have, however, indicated some reservations regarding the form and bulk of the proposed new building, particularly its scale in relation to both existing buildings on the site and adjacent existing heritage buildings in Herschell Street. In this respect, I do not think that the new building wholly meets the expectations of resource management issue **14.1.7** concerning the scale of building development in the commercial areas.

I do not, however, perceive any adverse effects on nearby land uses contemplated by **Objective 14.2**;

Similarly, irrespective of the design qualities of the new building, I do not anticipate any adverse effects on the amenity values of the commercial area, as considered by **Objective 14.3**

Objective 14.5 seeks to enable the preservation of the City's art deco building resource, and it may be argued that the new development will directly facilitate the recovery of the architectural character of the original Museum building.

In the same way, the recovery of those heritage features will fulfil the expectation of **Objective 14.6**, although I do not see that the new building will itself contribute to the maintenance or enhancement of the amenity values of the Art Deco Quarter in general.

The loss of identified heritage features through the development process, as contemplated by **clause 56.1.1** has already been discussed, and will in fact be an effect of the development to the extent I have identified.

I do not, however, see that there will be specific loss of special character in this area of the City through the development process, as anticipated by **Clause 56.1.2**.

Objective 56.2 aims "to identify, conserve and enhance heritage features to ensure that the heritage of the City be reflected in the future." As noted above, the conservation and enhancement of the original Museum building will be a positive effect arising out of the development.

Against this, however, I do not think that the development will meet the expectation of **Objective 56.3**, to maintain and enhance the areas of the City that have a recognised special character, for the very reason that it does not achieve any identifiable sympathy of form or scale "with the elements that make the areas special", as proposed by **clause 56.3.2**.

SUMMARY AND CONCLUSION

A summary of the tasks for this assessment is as follows:

1. to make an assessment of the effects of the proposal on existing buildings and the heritage values of the city as a whole.
2. to consider the effects of removing the former Borough Council building from the site
3. to make an assessment of the proposed new building against the criteria of the district plan for the zone
4. to determine whether this building will be complimentary to the art deco building resource,
5. to make an overall assessment of the impact of the development on Napier's heritage legacy, having regard to District Plan rules which encourage development within identified character areas to be sympathetic to the character of those areas.

I comment on these as follows:

1. The proposed extension of the Museum as an *institution* is consistent with the heritage values of the central area;
2. The removal of the Borough Council Chambers building will result in the loss of an historic association with the city of an important public activity, and of the building which once accommodated this. The effects of this must be regarded as more than minor. It is my view, however, that the architectural character and the fabric of the building have been so comprehensively altered that those associations are rendered tenuous (in saying this, I make the point that it is entirely feasible to recover the intrinsic character of the building if this were to be required);
3. The proposed new building, while satisfying the functional requirements for the Museum does not, in my view, wholly satisfy the expectations of the District Plan for new development in the Art Deco Quarter.
4. I am unable to see any feature of the proposed new wing which in my view could be described as "complimentary to the art deco building resource",
5. I do not perceive a serious adverse effect on Napier's heritage legacy *per se* (except as noted in relation to the former Council Chambers), but nor do I consider this development to be particularly sympathetic to the character of the Napier Art Deco Quarter within which it will stand.

Jeremy Salmond
SALMOND REED ARCHITECTS LIMITED
17 November 2009

This assessment has been approached in three stages, as follows:

- I. An assessment of the effects of the alterations to the existing buildings on the heritage values of the City, including consideration of the effects of removing the former Borough Council building from the site and the loss of the associative values with that site
- II. An assessment of the proposed new building against the criteria of the district plan for the zone and whether it will be complimentary to the art deco building resource, and whether it will preserve the scale and character that is sought through the Art Deco Quarter Zone provisions.
- III. An overall assessment of the impact of the development on Napier's important heritage legacy as identified through the Art Deco Quarter and the NZHPT Conservation Area.

The report has been prepared by Salmond Reed Architects Limited, consulting heritage architects in Devonport, Auckland. The primary assessment has been undertaken by Jeremy Salmond, and peer reviewed by Richard Bollard, and follows a visit to examine the site made on 22 July 2009.

BRIEF SITE DEVELOPMENT HISTORY

This original Museum building was designed by the noted Napier architect Louis Hay. It was erected in two stages – the first being what is now called the Bestall Gallery, with a temporary timber entrance and office on the north side. This was subsequently replaced in 1936-7 by a more splendid entrance structure, distinguished by an octagonal lobby, and incorporating also a small additional gallery (the Maclean Gallery). Later change to the building has resulted in the splendid entrance being converted to a loading dock (the formal point of entry being relocated to the Century Theatre foyer).

The Museum was enlarged in 1953 by the addition of the Gwen Malden Gallery on the Browning Street frontage of the site. This part of the building was part of Hay's original design concept, and resulted in an essentially symmetrical composition centred on the main entrance in Herschell Street. The design of this element was the work of Napier architects E.A & L.G. Williams, and was rendered in an austere modernist style which sat well with Hay's building, and provided the balanced composition intended by Hay in his original design – except that on the Herschell Street frontage an oddly projecting element of lower height somewhat disturbs the sense of balance.



A further addition to the Museum was made in 1958-9 with the construction of the Holt Gallery on the south side. This small building was a gift to the institution by the local firm of Robert Holt and Sons, and was also designed by E.A & L.G. Williams. The long narrow structure had modest architectural pretensions and, as an addition to the established building, it adopted its own internal symmetry.

The Museum was expanded in 1966 to provide accommodation for a Planetarium donated also by Harold Holt. This rather reticent concrete block building evoked the arched main entrance of the Louis Hay building, with a post modern central entrance arched entrance in Herschell Street.



A public move to celebrate the centennial of the municipality of Napier was realised with the construction of the Century Theatre in 1974-5. This robust and assertive building was designed by Natusch Shattky & Co architects, and was constructed in three stages as funds allowed. The modelling of the auditorium building owes much to the contemporaneous "Brutalist" movement in architecture, although the entrance and administration portion is oddly domestic in form and scale.



The oldest building on the site is the former Napier Borough Council building of 1884.

This timber framed structure was designed by an immigrant English architect, Richard Lamb, and is one of only four timber-framed central city buildings from the 19th century which survived the 1931 earthquake.

The original building was substantially remodelled in the 1950s by being re-clad in stucco over the original weatherboards. Additions were made in 1957 and the interior was substantially reconstructed in the 1990s. Its original architectural character was transformed by the 1950s changes, and the interior changes appear to have destroyed all original finishes, except in the Council Chamber.



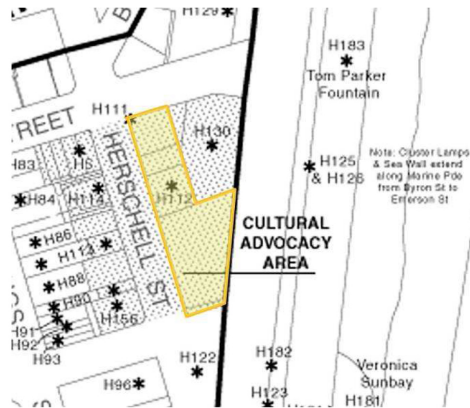
The building today is thus something of a shell, with little to recall its original form and appearance. This somewhat disparate set of buildings collectively comprises the Hawke's Bay Museum and Art Gallery. There is no unifying aesthetic which distinguishes the site, and consequently the institution's existence is most visibly expressed through its signage and (on Marine Parade) the assembly of concrete shafts in the forecourt of the Century Theatre. Certainly, the 1935-6 building is difficult to distinguish in Herschell Street because of later tree growth and the unfortunate changes to the original public entrance.



HERITAGE CONSIDERATIONS

Two of the existing buildings on the site have heritage status – the original Louis Hay building is scheduled in the District Plan, and the former Council Chambers building is registered in Category II under the Historic Places Act. In addition, the site lies within the Art Deco Quarter defined in the District Plan as well as being included in a Conservation Area defined by the Historic Places Trust.

The proposals for the Museum development will, therefore, be subject to scrutiny for potential effects on heritage values. These values include not only those peculiar to the two identified heritage buildings, but also wider contextual values arising out of the location of the site within the Napier CBD, and in particular, immediately adjacent heritage buildings in Herschell and Browning Streets. It is notable that the institution (and hence the proposed new building) lies within a defined "Cultural Advocacy Area" in the CBD.



The following buildings or structures within the Art Deco Quarter and on or adjacent to the site are scheduled in the District Plan and/or registered by the New Zealand Historic Places Trust:

Ref No	NZHPT Reg No	NZHPT Category	Name	Address	Legal Description	Heritage Group
90	1137	ii	Thorp's Building	4 Herschell Street	Lots 1 & 2 DP 6126	1
96	1154	ii	Masonic Hotel	64-74 Hastings Street & 2 Tennyson Street	Tn Sec 172 Pt Tn Sec 173	1
112	2794	ii	HB Museum	9 Herschell Street	Lot 1 DP28641	1
113	4821	ii	Parkers Chambers	10 Herschell Street	Lots 1 & 2 DP 20353	1
114	1106	ii	Former AA Building	14 Herschell Street	Lot 3 DP 6096, Lots 1 & 4 DP 6089 Pt Lots 1 & 2 DP 1783	2
122	1111	ii	Boer War Memorial	Marine Parade	Pt Tn Sec 173	1
129	180	i	Hawke's Bay Club	53a Marine Parade	Pt Lot 1 & Lot 2 Deeds 792, Lot 2 DP 162, Lot 1 and 2 DP 807	1
130	1127	i	Former Napier Courthouse	59 Marine Parade	Sec 1 SO 2726 Courthouse Reserve	1
-	2794	ii	Former Napier Council Chambers	3 Tennyson Street & 5 Herschell Street		-

Appendix 14 (Notable Trees) lists the Norfolk Island Pines along Marine Parade and State Highway 2. I would add to this table the items identified in Marine Parade in the plan shown above. This promenade is a defining feature of Napier and an important civic space which should be emphatically addressed by the Museum and its additions.

It is my view also, that the Century Theatre, although not scheduled, is a public building which already has clear social significance, and stands to be recognised for its architectural qualities. It is clear, in any case, that there is a significant heritage presence in this part of the Central Area, and that there is a corresponding expectation that new construction will have regard to the heritage values associated with these items, and the Art Deco Quarter in general.

The precise nature of heritage values arises partly from the form and fabric of the scheduled and registered items, but also from the inherited scale and texture of the wider urban setting which reflects historical development over time and, in this particular context, the highly valued legacy of the post-earthquake reconstructed central area – the *Art Deco Quarter*.

Underlying these heritage values are the associations over time with the history of the city and those who contributed to that history, as well as the events which formed and shaped the historic town. Issues of scale are a key consideration for new buildings in such contexts – both the scale of the new structure itself, by comparison with existing buildings, and what might be called the "rhythmic" scale of the street, which draws often on the underlying cadastral patterns of the historic town.

In Herschell Street, this is defined principally by development on the west side of the street. It cannot be claimed that there is a strong or consistent *architectural* scale here, since there is a wide range in the plot size of existing buildings, and these vary in age and architectural style from pre-earthquake baroque, through post-earthquake Deco to modern movement austerity and neo-brutalism.

DISTRICT PLAN

The site lies within the Art Deco Quarter, and development within this part of the central area is governed by rules set out in Chapters 14, 15 and 16 in the District Plan. Heritage controls are set out in Chapter 56 (Heritage) of the Plan. The following District Plan provisions are considered likely to be relevant for development on the Museum site (the application of these to the project is discussed later in this report):

Resource management issue 14.1.7 - The scale of building development in the commercial areas.

Objective 14.2 To enable the continued use and development of commercial activities and resources while ensuring the adverse effects on nearby land uses are avoided, remedied, or mitigated.

Objective 14.3 To maintain and enhance the amenity values of commercial areas.

Objective 14.5 To enable the preservation of the City's art deco building resource.

Objective 14.6 To maintain and enhance the amenity values of the Art Deco Quarter.

clause 56.1.1 The possibility of the loss of identified heritage features through the development process.

Clause 56.1.2 The possibility of the loss of special character in areas of the City, through the development process.

Objective 56.2 aims "to identify, conserve and enhance heritage features to ensure that the heritage of the City be reflected in the future." Policies to achieve this include the identification of heritage, avoiding loss and mitigating the effects of loss where this occurs.

Objective 56.3 to maintain and enhance the areas of the City that have a recognised special character – this is to be achieved by encouraging development and use within identified character areas and advocacy areas to be "sympathetic with the elements that make the areas special." (**clause 56.3.2**)

Rules governing activities within heritage areas are set out in an activity table in Chapter 56. Relevant rules include **clause 56.8** which provides in sub-clause 1 for the repair and maintenance of any Group 1 or Group 2 heritage item as a permitted activity, provided that the repair and maintenance involves replacement with materials that are of the same nature as the original materials.

The internal and/or external alteration, relocation and/or demolition of any Group 1 heritage item is a discretionary activity under **rule 56.15.a**. Assessment criteria for such activities are set out in **clause 56.17**.

In paragraph 3, Council will have regard to the following in assessing any application to alter, relocate or demolish a heritage item:

- a) Whether the proposal follows appropriate conservation method.
- b) Whether the proposal respects existing evidence of the heritage item and to what extent.
- c) Whether the proposal conserves the historical setting of the place and to what degree.
- d) Whether the proposal will assist in risk mitigation, that is, in the prevention of potential risk from any natural process or event.
- e) Whether the contents of a place that contribute to its cultural heritage value are conserved.
- f) Whether works of art and special fabric will be retained.
- g) Whether invasive investigation can be justified.
- h) Whether non-intervention is a desirable alternative.

The sole scheduled item within the Museum site is the original Museum Building itself (the former Council Chambers is not scheduled, but is registered by the Historic Places Trust). But in any case, the site lies within a Cultural Advocacy Area set within the Art Deco Quarter of the central city.

The implication of these District Plan rules is that the removal of any building, and any new construction on the site, may potentially have an effect on the heritage values which the District Plan recognises and seeks to protect. Of the buildings on the Museum site, only the 1935-36 Louis Hay building is scheduled in the District Plan. This building and the former Borough Council Chambers are registered by the Historic Places Trust. Apart, however, from their recognition as individually significant buildings, both buildings - and the site as a whole - lie within the Art Deco Quarter, a Cultural Advocacy Area and a Heritage Area defined by the Historic Places Trust. The Advocacy Areas identify buildings that contribute to the *character* of the city by virtue of their style or group significance, and the District Plan states that Council will encourage the protection of that character (clause 56.6)

PROPOSED NEW DEVELOPMENT

The Museum occupies a block bounded by Browning Street in the North, Herschell Street on the west, Tennyson Street in the south, and Marine Parade on the east. The Museum shares this block with the former Borough Council Chambers and the 19th century former District Court building, now occupied by the Department of Conservation.

The site tapers from Browning Street to Tennyson Street. The Museum buildings, and the Century Theatre are aligned with Herschell Street, while the DOC (former Court) building is aligned with Marine Parade. The Council Chambers in its original design acknowledged the alignment of each frontage.

The Borough Council Chambers is the first purpose-built local government building in Napier and, as discussed previously, is one of only 4 pre-earthquake timber CBD buildings remaining, the others being the adjacent Napier Courthouse (1874 by William Clayton) the Hawke's Bay Club (1906 by Walter P Finch) and lastly the Trinity Methodist Church (1876 by Walter Dugleby) in Clive Square East. Collectively these buildings provide a snapshot of late Victorian and early Edwardian civic architecture in Napier.

The current proposal to expand the building depends on the creation of a clear development site at the south end of the block occupied by the Museum. The proposal relies therefore on the removal of the existing Planetarium building and the old Council Chambers to obtain the necessary development site, and through its internal planning creates links to the existing Museum and the Century Theatre.

The new building, designed by Opus International Limited, maintains the orthogonal alignment of existing Museum buildings on the site with Herschell Street. The building incorporates a basement plus two levels above the street. It takes as its reference for height the "shoulder" of the Century Theatre perimeter wall, at the point where the pitched roof inclines inwards. Beyond this level, the new roof is punctuated by a series of 4 raised ventilation shafts and the additional feature of a camera obscura.

A key feature of the planning, and therefore the form, of the building is the proposed new public entrance and foyer. This is located at the south end of the new building, facing onto the junction of Tennyson Street and Marine Parade, and is resolved as a large scale portico defined by an extension of the main roof, supported on slender posts above a glazed entrance screen.

The exterior walls are formed as rendered panels over or between glazed panels, and a graphic artist has been engaged to create exterior and interior graphics over the solid wall surfaces.

In addition to the construction of a new wing, there will be changes to existing structures on the site to integrate the planning of the expanded facility, to provide improved amenities and to recover the architecture of the Louis Hay wing.

ANALYSIS & COMMENT

I have commented already on the fact that the Museum is housed in a number of buildings which have little in common – except that they combine to form the institution itself. There is thus no evident architectural unity across the site which gives expression to the Museum as a place. This may or may not be seen as a disadvantage, and can partially be overcome by other methods such as graphic design, colour and signage.

It is arguable that this assists the Museum, as a comparatively large institution, to fit into its built context, by preserving the underlying *cadastral* scale of the city centre through the aggregation of separate buildings – rather than construction of a single large architectural entity – except that, in this case, the new wing depends on the aggregation of two smaller sites.

It is arguable also that the expansion of the Museum should logically continue the established pattern of incremental growth, in buildings which largely reflect their time (with the possible exception of the former Borough Council Chambers which has been severely altered, both inside and out). This could justify the creation of a new building which is architecturally unrelated to those already on the site.

An alternative view is that a large new building provides an opportunity to establish an overlying order on the site, in a manner which acknowledges both the existing heritage buildings while respecting still the urban scale of the immediate setting. This does not mean that all existing buildings should be redesigned to fit within a single formal aesthetic for the site, but rather that the project has the capacity to create a stronger sense of place than presently exists – both for the Museum as an institution and for this part of the Napier central area.

This opportunity seems in my view to have been lost with the present proposal. The design for the new extension, while undoubtedly providing essential curatorial and public space and a high level of amenity, seems to me to make few concessions either to the existing buildings on the site or to its urban context.

A B Consulting & Design Ltd

2 George Street, Gisborne

**ANIWANIWA VISITOR CENTRE
STRUCTURAL UPGRADE**

TE UREWERA NATIONAL PARK

Preliminary Budget Estimate

August 2008

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1.0 Introduction

1.1 Basis

The visitors centre is an architecturally designed building consisting of a block work sub-structure and lower level with a timber framed structure above concrete mid-floors; exterior walls clad with fibre cement; timber framed window and door joinery; concrete tile roof; exposed native timber roof framing and ceiling; painted plasterboard walls internally.

The timber framed structure has been deemed unsafe and this report is aimed at indicating the potential costs involved in demolishing this part of the structure and replacing with new.

Costs in this preliminary budget estimate are current as of August 2008 and no allowance has been made for escalation beyond this date.

1.2 Environmentally Sustainable Design

The building materials and systems incorporated into the new structure have been considered based on their compliance with the New Zealand Building Code and Standards, durability, sustainability, and cost.

The proposed specification includes:

Treated pine framing timber

Exterior cladding with increased acoustic and thermal insulation values

Concrete tile roofing

Reuse the existing native timber roof framing and ceiling

Plasterboard internal wall linings

Insulation to wall and ceiling cavities

Double glazing to all external window joinery

Full Electrical system upgrade

Heat pump air conditioning throughout

Other areas for consideration of upgrade could be:

Water supply

Stormwater disposal/recycle

Waste water disposal/recycle

1.3 Methodology

- Protect as necessary the existing block work lower level.
- Demolish the existing timber framed structure retaining the native roof framing and ceiling for re-use in the new building.
- Replace the timber framed structure as close to the existing design as allowable by the current building code and New Zealand Standards.
- Upgrade surface treatment for tanking/insulation as necessary to the existing block work.
- Upgrade electrical services throughout.
- Add Lift access to the main level.
- Add an Accessible WC & Shower.

1.4 Assumptions

- The foundations, concrete blockwork, and concrete mid-floor are structurally sound and do not require any structural upgrade work. Refer to the Structural Assessment Report by Geoff Kell Consulting Ltd, 19 December 2007.
- There is power and water readily available on site.

- The bulk of the work will take place over the Spring and Summer months and that necessary accommodation is made available to the construction team.
- Trees will be trimmed back by DOC to allow for full unimpeded access to and around the site.
- The site is handed over to the builder with no restrictions including working hours or access other than legal.
- No asbestos is evident within the existing building. If it is discovered it will need to be removed and the costs for this will depend on the amount and type and costs for this will fall within the contingency sum.
- Demolition and waste materials will be removed from site to the Wairoa District Council landfill in Wairoa.

1.5 Timing

The time frame for the building work on a project of this nature would be 6-9 months.

2.0 Cost Summary

2.1 Construction Cost Analysis

Demolition	\$56,110.00
Building Work	\$897,395.00
Builders Margin	\$100,000.00
TOTAL	\$1,053,505.00
Contingency Sum	\$25,000.00
Consent Fee Allowance	\$10,000.00
TOTAL	<u>\$1,088,505.00</u>

Lower	166
Upper	258
GFA	424 m2

Building Cost \$2,567.23 /m2

If this project was tendered under the current market conditions we believe the prices would range from \$900,000 – 1,150,000.

Exclusions

GST
Furniture, Fittings, & Equipment
DOC Relocation costs
Development Fees
Escalation beyond August 2008

2.2 Project Cost Analysis

Construction Cost	\$1,088,505.00
Documents Update Fee 2.5%	\$27,212.63
Project Management Fee 2.5%	\$27,212.63
TOTAL	<u>\$1,142,930.25</u>

Exclusions & Additional costs to be considered

GST
Furniture, Fittings, & Equipment
DOC Relocation costs
Escalation beyond August 2008

Document Update Fee 2.5%

If the works proceed in their present form it will require the documents to be prepared to provide a full set of documents to include the correct code and standards requirements suitable for council consent.

Project Management Fee 2.5%

Travel costs @ \$2.00/km plus time @ \$128.00/hour, which is not included in the Project Management Fee.

2.3 Project Cost Preliminary Budget Summary

We believe a preliminary budget of \$1,200,000.00 excluding GST would be a sufficient allowance to complete the project in today's market to reinstate the building to the current New Zealand building regulations based on the qualifications stated in this report.

Preliminary Budget Estimate Summary

Job Name: Aniwanīwa Visitors Centre

Trd No.	Trade Description	Trade %	Cost/m2	Sub Total	Trade Total
1	PRELIMINARY AND GENERAL	10.54	261.79	111,000	111,000
2	MARGIN	9.49	235.85	100,000	100,000
3	DEMOLITION	5.33	132.33	56,110	56,110
4	SUBSTRUCTURE	0.95	23.58	10,000	10,000
5	STAIRS	0.47	11.79	5,000	5,000
6	TIMBER WALL FRAMING	3.65	90.64	38,430	38,430
7	ROOF FRAMING & ROOFING	11.43	283.90	120,374	120,374
8	EXTERNAL WALLS	10.92	271.31	115,034	115,034
9	WINDOWS	11.73	291.51	123,600	123,600
10	DOORS	0.59	34.53	10,400	10,400
11	INTERNAL WALLS	0.71	17.76	7,530	7,530
12	WALL FINISHES	2.84	70.51	29,895	29,895
13	FLOOR FINISHES	3.67	91.27	38,700	38,700
14	CEILING FINISHES	1.42	35.22	14,932	14,932
15	FITMENTS	0.19	4.83	2,050	2,050
16	PLUMBING	0.25	18.75	7,950	7,950
17	ELECTRICAL SERVICES	6.84	170.00	72,080	72,080
18	MECHANICAL SERVICES	3.94	97.88	41,500	41,500
19	FIRE SERVICES	7.24	180.00	76,320	76,320
20	LIFT	4.75	117.92	50,000	50,000
21	EXTERNAL WORKS	2.15	53.30	22,600	22,600
GFA: 424 m2.		100.00	2,484.68	1,053,505	
				Final Total :	1,053,505

Preliminary Budget Estimate Trade Summary

Job Name: Aniwanīwa Visitors Centre

Item No.	Item Description	Quantity	Unit	Rate	Amount	
Trade : 1 PRELIMINARY AND GENERAL						
1	Supervision		sum		40,000.00	
2	Vehicle / Transport		sum		15,000.00	
3	Communication		sum		5,000.00	
4	Accommodation (6 berth caravan \$25000 - self when finished - say worth \$15,000 when sold)		sum		10,000.00	
5	Food		sum		15,000.00	
6	Storage Containers		sum		6,000.00	
7	Craneage		sum		5,000.00	
8	Scaffolding		sum		15,000.00	
					Total :	111,000.00
Trade : 2 MARGIN						
1	Allow for builders margin	1.00	sum	100,000.00	100,000.00	
					Total :	100,000.00
Trade : 3 DEMOLITION						
1	Remove existing roof framing and T & G sarking and prepare and store for re-use	358.00	m2	45.00	16,110.00	
2	Remove existing timber framed structure	1.00	sum	40,000.00	40,000.00	
					Total :	56,110.00

<i>Trade :</i> 8 EXTERNAL WALLS			
1	60mm Ecoclad polystyrene wall cladding with selected finish	418.00 m2	230.00 96,140.00
2	Building paper	418.00 m2	7.60 3,176.80
3	Insulation	418.00 m2	19.60 8,192.80
4	Plasterboard wall lining	418.00 m2	18.00 7,524.00
		Total :	115,033.60

<i>Trade :</i> 9 WINDOWS			
1	Powdercoated aluminium windows double glazed	103.00 m2	1,200.00 123,600.00
		Total :	123,600.00

<i>Trade :</i> 10 DOORS			
1	Timber framed glazed pair of doors	3.00 no	2,200.00 6,600.00
2	Solid core single door	4.00 no	950.00 3,800.00
		Total :	10,400.00

<i>Trade :</i> 11 INTERNAL WALLS			
1	H3.2 140x45 wall framing	65.00 m2	86.40 5,616.00
2	H3.2 90x45 wall framing	29.00 m2	65.00 1,914.00
		Total :	7,530.00

<i>Trade :</i> 12 WALL FINISHES			
1	Plasterboard wall lining	188.00 m2	18.00 3,384.00
2	Insulation	94.00 m2	19.60 1,842.40
3	Stopping	606.00 m2	10.00 6,060.00
4	Timber skirting	182.00 m	19.00 3,458.00
5	Paint to walls	606.00 m2	25.00 15,150.00
		Total :	29,894.40

<i>Trade :</i> 13 FLOOR FINISHES			
1	Selected floor finishes PC Sum	258.00 m2	150.00 38,700.00
		Total :	38,700.00

<i>Trade :</i> 14 CEILING FINISHES			
1	Selected finish to timber ceiling	358.00 m2	40.00 14,320.00
2	Plasterboard ceiling lining	17.00 m2	21.00 357.00
3	Paint	17.00 m2	15.00 255.00
		Total :	14,932.00

<i>Trade :</i> 15 FITTINGS			
1	Allow for misc. Signage	1.00 sum	2,000.00 2,000.00
2	Toilet roll holder	1.00 no	50.00 50.00
		Total :	2,050.00

<i>Trade :</i> 16 PLUMBING			
1	No work to existing water supply		note
2	No work to existing waste water system		note
3	No work to existing stormwater system		note
Accessible WC			
4	WC (PC Sum Supply \$1000)	1.00 no	2,900.00 2,900.00
5	Wash Hand Basin (PC Sum Supply \$800)	1.00 no	2,700.00 2,700.00
6	Shower (PC Sum Supply \$300)	1.00 no	2,050.00 2,050.00
7	SS Handrail	2.00 no	150.00 300.00
		Total :	7,950.00

<i>Trade :</i> 17 ELECTRICAL SERVICES			
1	No work to existing incoming mains		note
2	New electrical, power, lighting, and data services throughout	424.00 m2	150.00 63,600.00
3	Emergency Lighting	424.00 m2	20.00 8,480.00
		Total :	72,080.00

geoff kell consulting limited
civil and structural engineers

<i>Trade :</i> 18 MECHANICAL SERVICES			
1	Allow for mechanical ventilation to we	3.00 no	500.00 1,500.00
2	Allow for split system air conditioning	10.00 no	4,000.00 40,000.00
Total :			41,500.00
<i>Trade :</i> 19 FIRE SERVICES			
1	Allow for sprinkler system	424.00 m2	180.00 76,320.00
Total :			76,320.00
<i>Trade :</i> 20 LIFT			
1	Allow for Lift	1.00 sum	40,000.00 40,000.00
2	Builders Work in Connection	1.00 sum	10,000.00 10,000.00
Total :			50,000.00
<i>Trade :</i> 21 EXTERNAL WORKS			
1	40mm dia. stainless steel handrails to entry walkways	80.00 m	220.00 17,600.00
2	Upgrade to walkways for Accessibility and safety from falling compliance	1.00 sum	5,000.00 5,000.00
Total :			22,600.00

19 December 2007

Department of Conservation
East Coast Conservancy
Aniwaniwa Area Office
Private Bag 2213
WAIROA

Att: Mr D Bolland

Dear Sir,

Re: Structural Assessment of Aniwaniwa Visitor Centre, Lake Waikaremoana

Following the writers visit to Aniwaniwa on 5th November 2007 to carry out a survey of the building fabric, in particular timber framed walling at ground and first floor level, we are pleased to provide this report for your information.

Brief

The brief set out in Appendix A of the Department of Conservation's Conditions of Contract for Consultancy Services covered the following tasks:

1. Undertake initial visit to Visitor centre to establish extent of work required, measure and note particular elements of structure for seismic assessment.
2. Undertake desktop seismic assessment of building including determination of capacity of existing bracing elements if apparent. Report to DOC on initial findings.
3. Further visit to site to view exposed building construction where appropriate to assess condition of structure.
4. Prepare a detailed structure report on findings.
5. General administration, liaising with DOC and architect etc.

The report focuses on the requirements of items 1 & 2 only.

Introduction

The Aniwaniwa Visitor Centre was designed by John Scott, Architect in the mid 70's and comprised a two-storey building covering a floor area of approximately 285 square metres. The building has 4 different floor levels within its height. These form the basement, sub ground floor (managers

office), ground floor (reception and administration) and first floor level (museum, hall and administration).

The first floor construction consists of timber framed external walls having an external plaster finish over a wire mesh supported by 90 x 45 timber framing at 600mm centres generally. The internal face of the framing is covered by 2 layers of insulation foil before receiving compressed fibreboard, approximately 10mm thick.

The timber framing supports a timber framed roof, which originally carried concrete tiles. These have been replaced by profiled steel sheeting nailed directly to the timber substrate.

The floors throughout are of reinforced concrete, supported by reinforced concrete masonry walls which form the basement area below. A concrete slab-on-ground forms the basement floor.

Access to the Visitor Centre from the public road is via an elevated walkway which is supported by a series of cross-beams and columns.

Foundations to the building and walkway rest in a layer of papa or siltstone beneath the surface fills.

Observations

Concerns expressed by DOC related to the possible inadequacy of certain wall panels to withstand design wind and Earthquake loads as determined by New Zealand Standards.

Construction of these important elements in 1975 or so would have been in accordance with NZS 1900 "Model Building Bylaw".

However, persistent breaching of the building envelope by rainwater prompted DOC to examine the fabric of the timber framing more closely.

This revealed several instances of rotting timber, particularly within sole plate at the wall/floor junction.

As a result of this discovery, Geoff Kell Consulting Ltd were appointed to evaluate the lateral strength of the building, and to determine what measures are necessary for the structure to resist the forces determined in accordance with current NZ Standards and Codes of Practice, namely AS/NZS 1170 "Structural Design Actions".

It is clear, from our investigation, that the construction of the external timber framed walls do not meet the original specification. This called for 10mm fibrolite sheets to be fixed to the timber framing. A textured Wincote spray finish was then to be applied to the sheeting.

By undertaking this work lateral loads can be transferred to the more substantial masonry walls below creating a stable upper structure capable of providing long-term stability to the building.

Alongside this strengthening we propose to identify areas where existing detail can be improved in keeping with the architectural theme of the building.

One example of this is to look closely at preventing the backflow of rainwater run-off from the flat gutters onto the wall surface which we feel has been a contributing factor to the extremely poor condition of the timber framing throughout the building.

Full details of the structural strengthening and general repair will be provided in due course. This report merely gives some insight into the issues that prevail and need to be addressed as quickly as possible through Department funding.

Yours faithfully



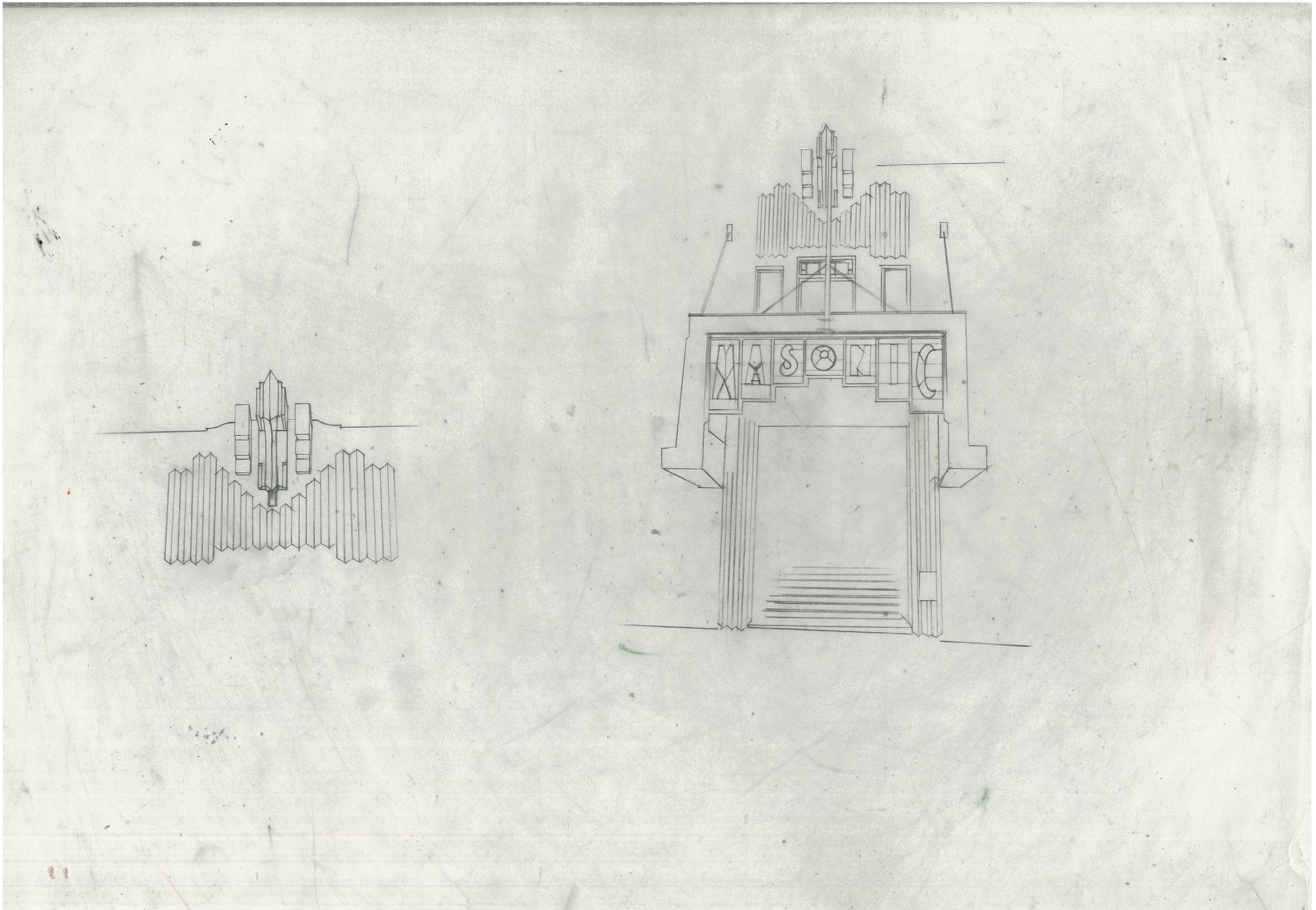
Geoff Kell
B.Eng(Hons) CPEng MIPENZ IntPe

For and on behalf of Geoff Kell Consulting Ltd

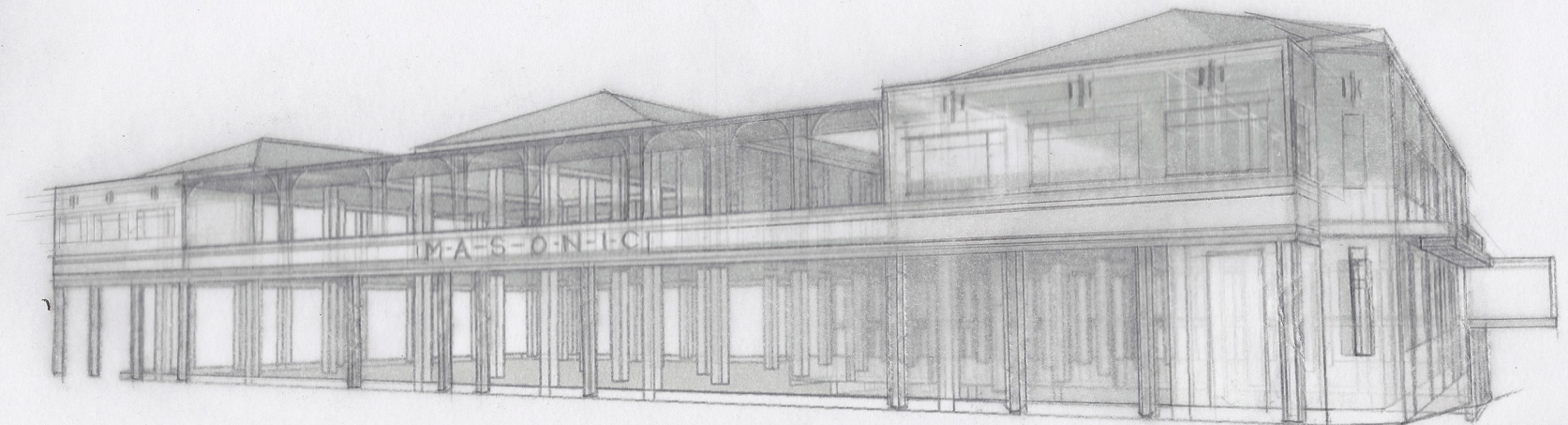


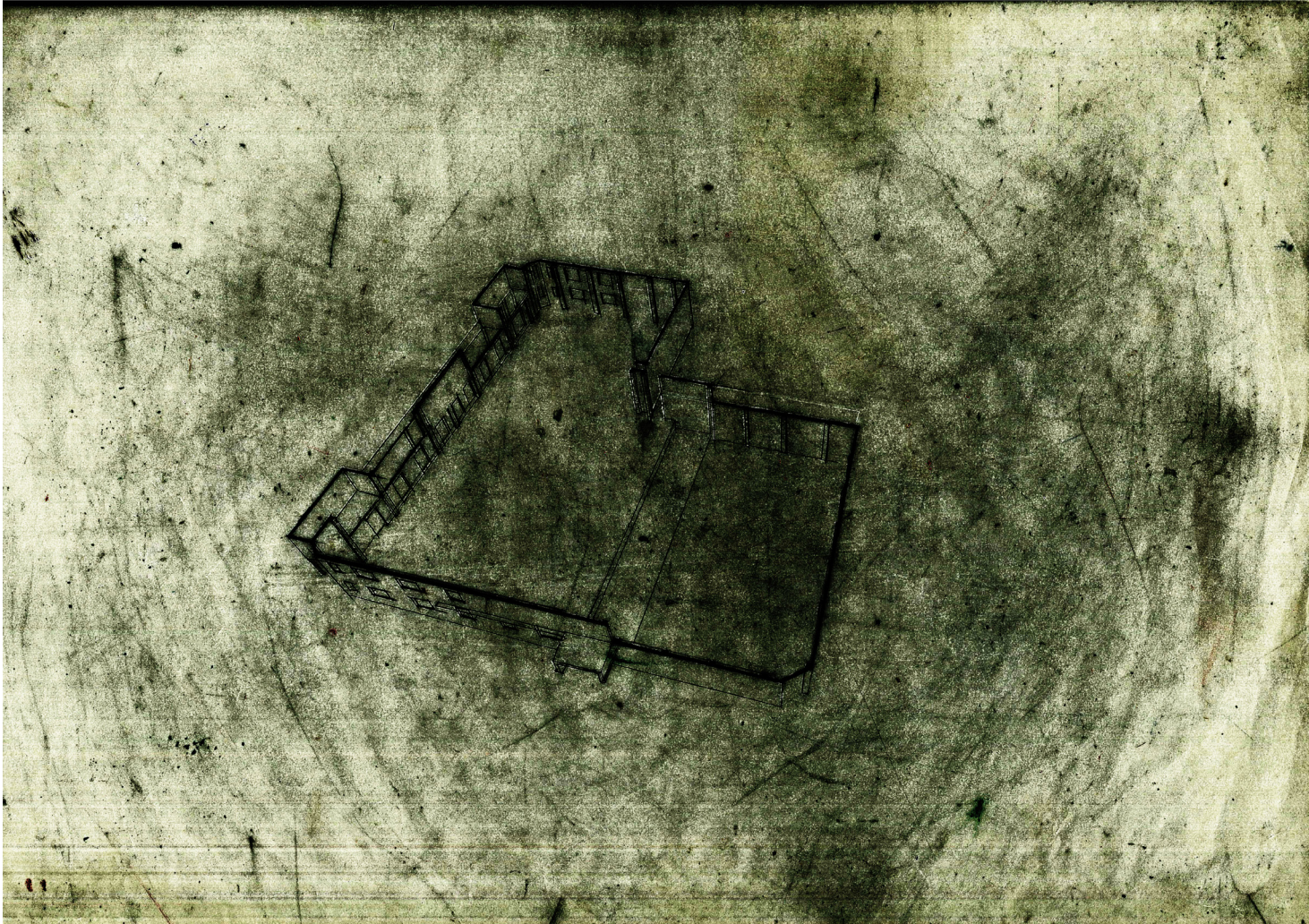
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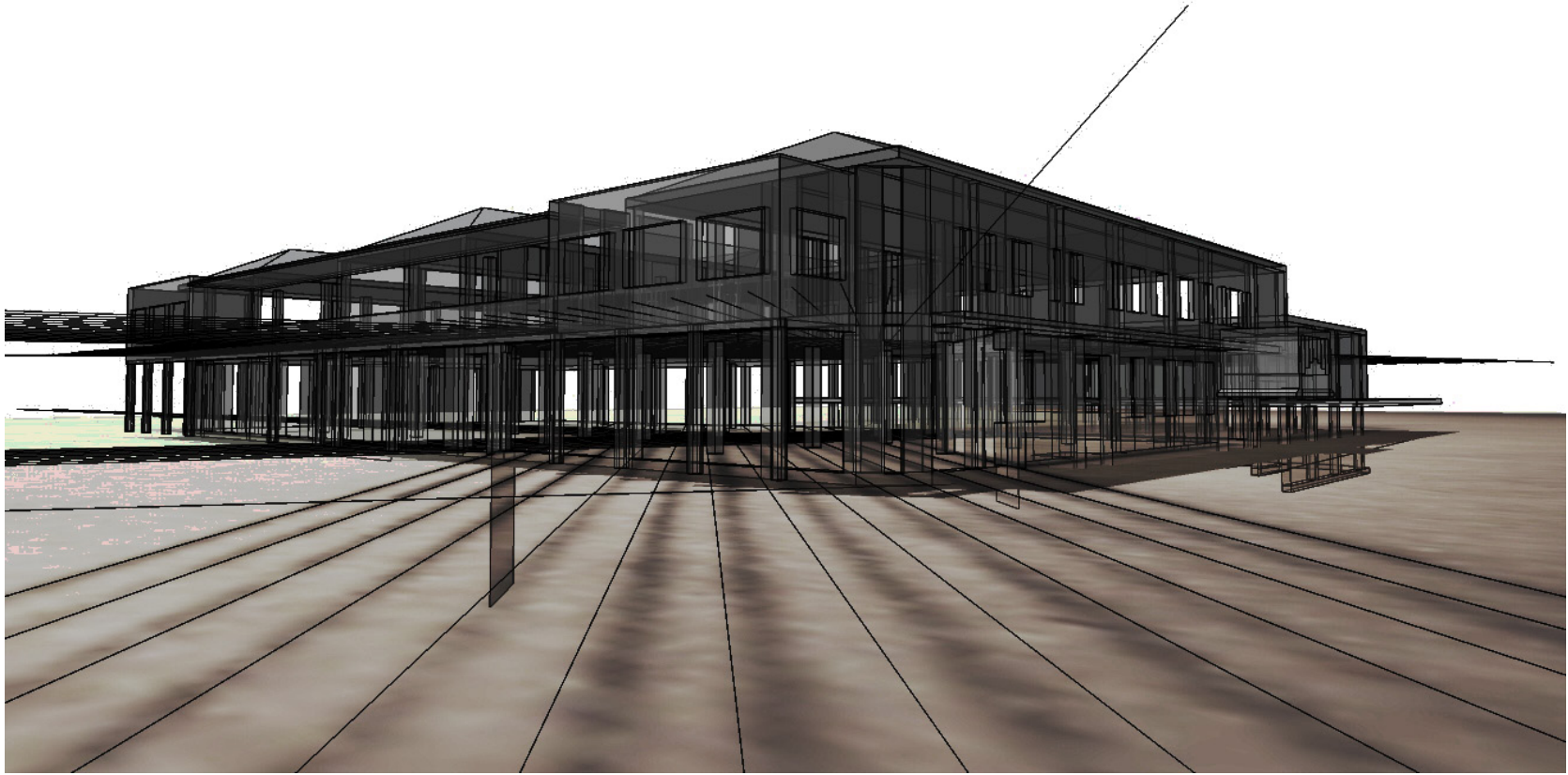
Appendix two: Design sketches + Exploration.



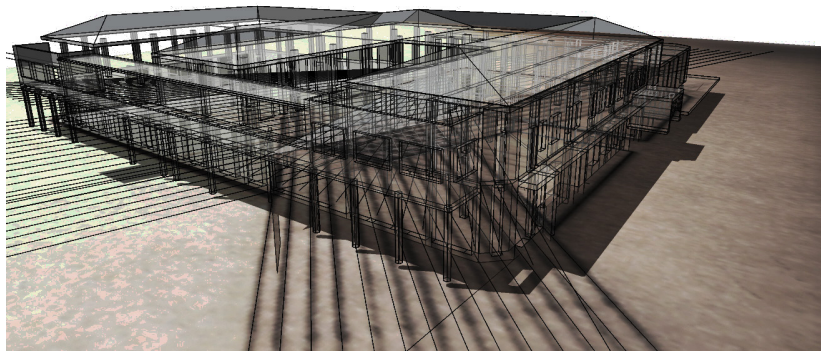
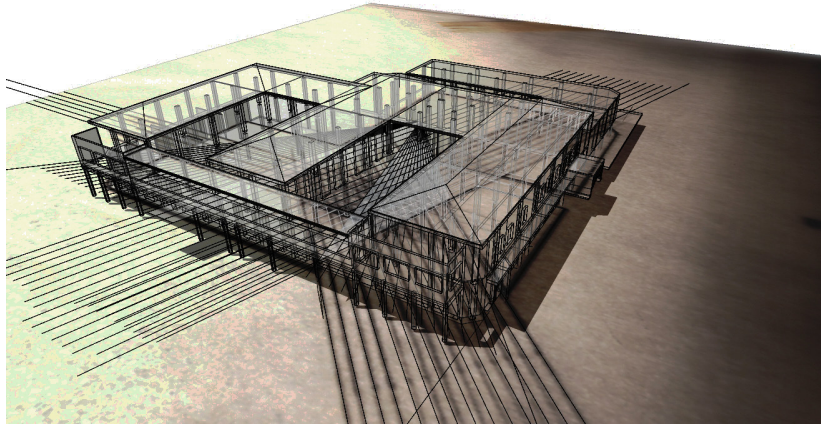
The existing Hotel entrance, Tennyson Street. Image by Author. 2010



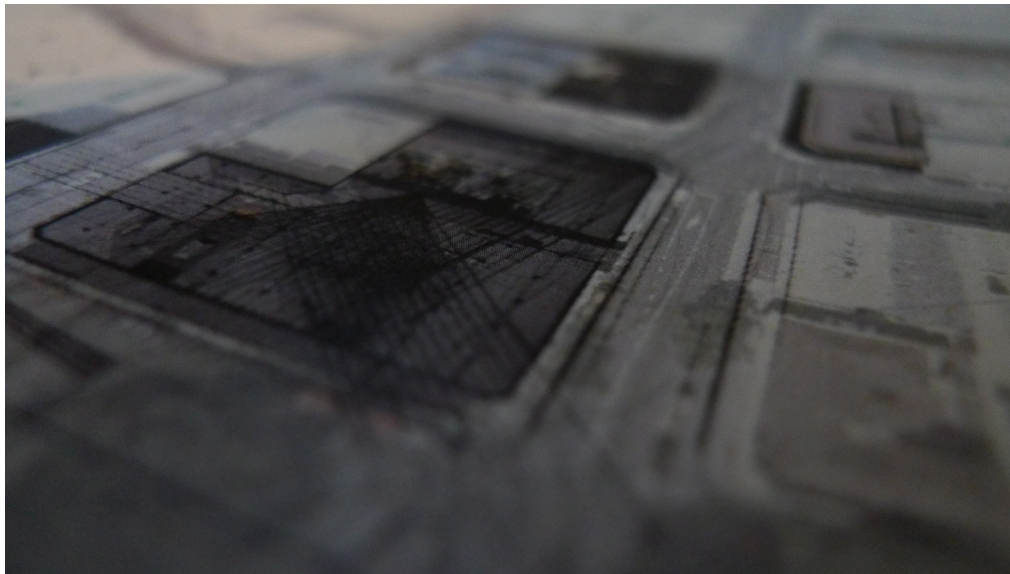
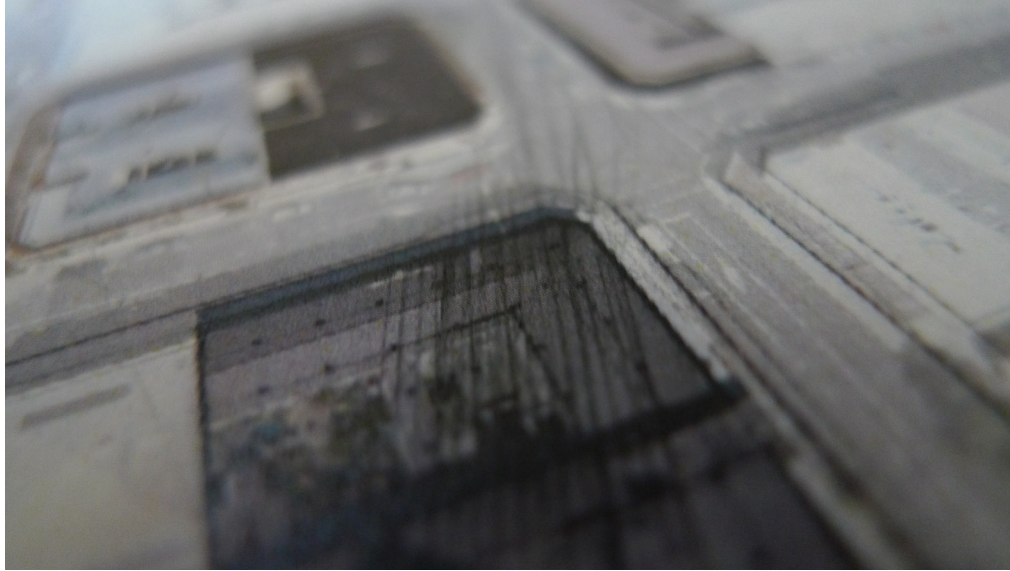




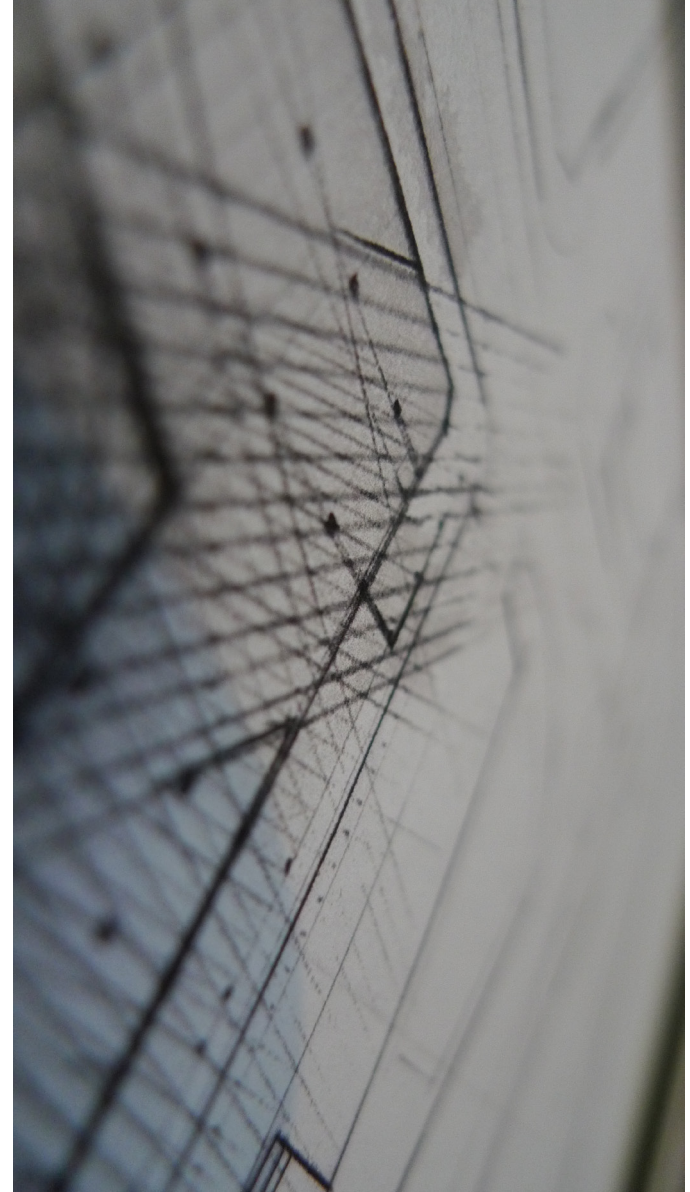
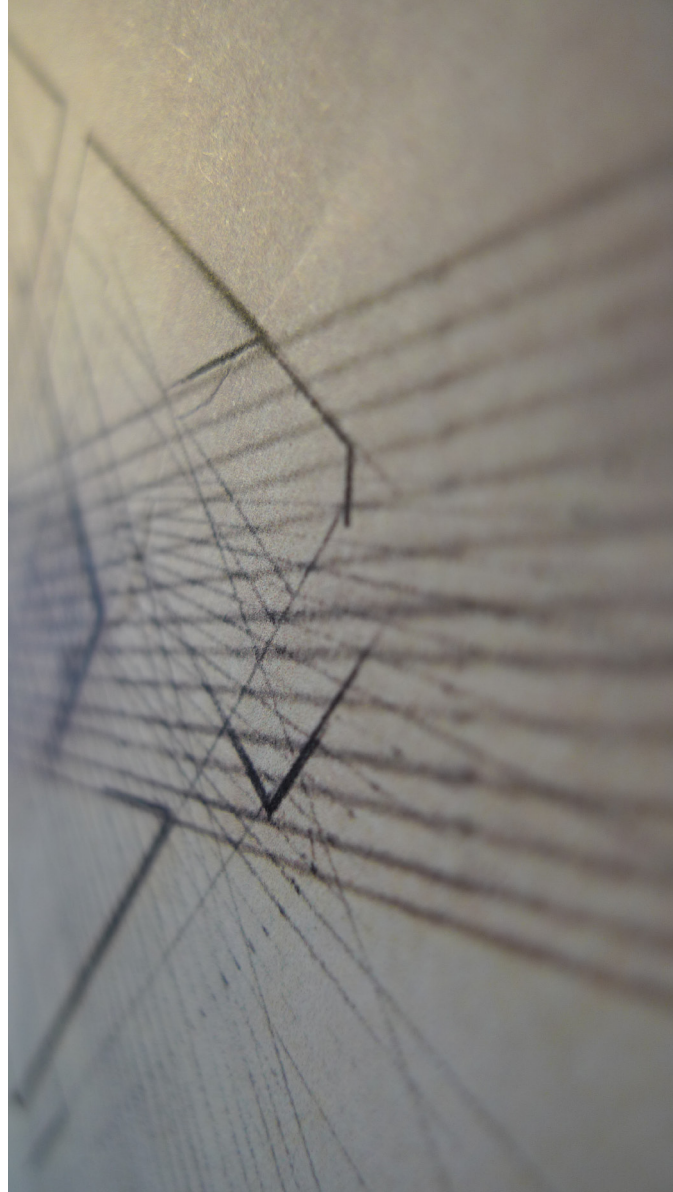
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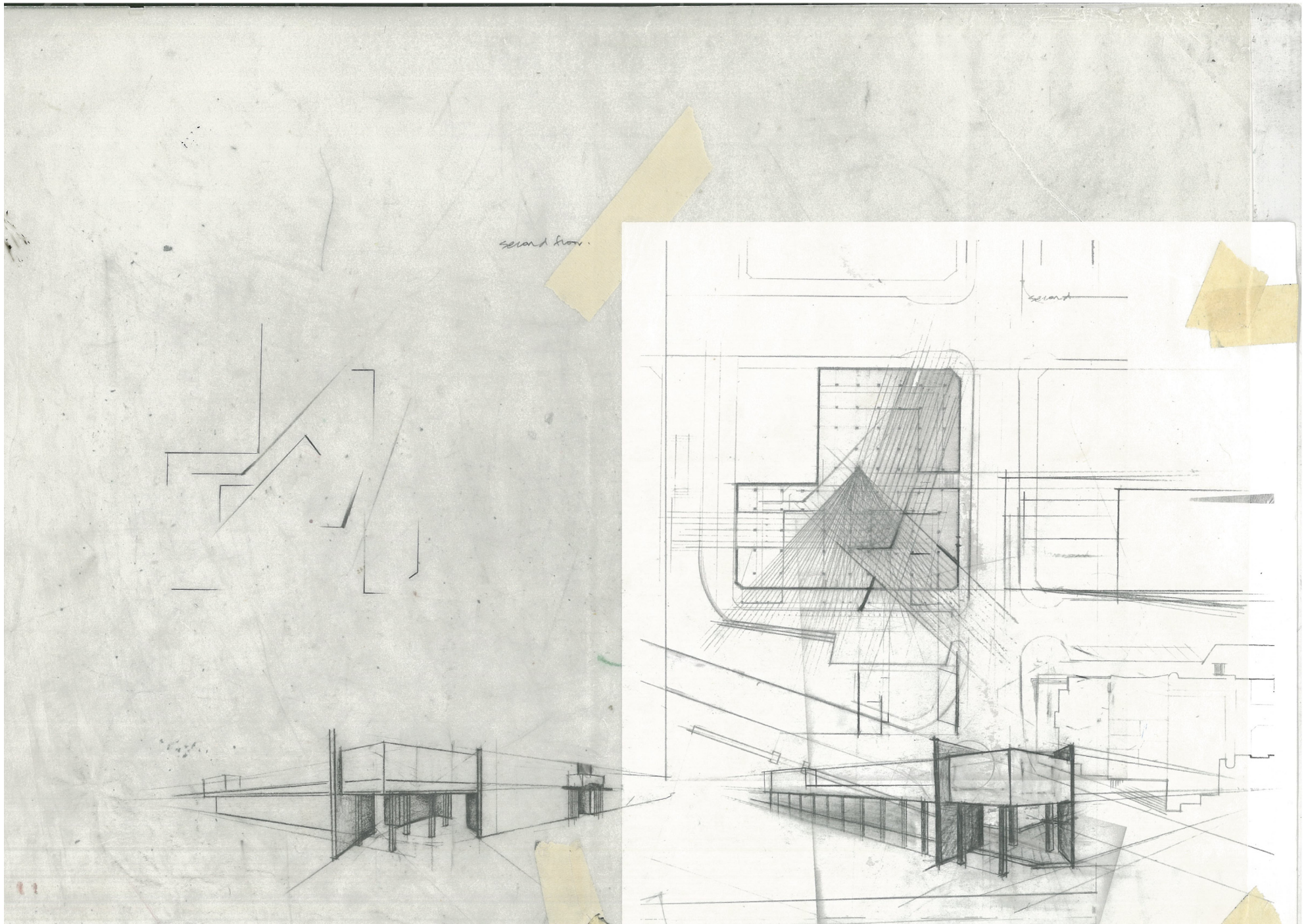
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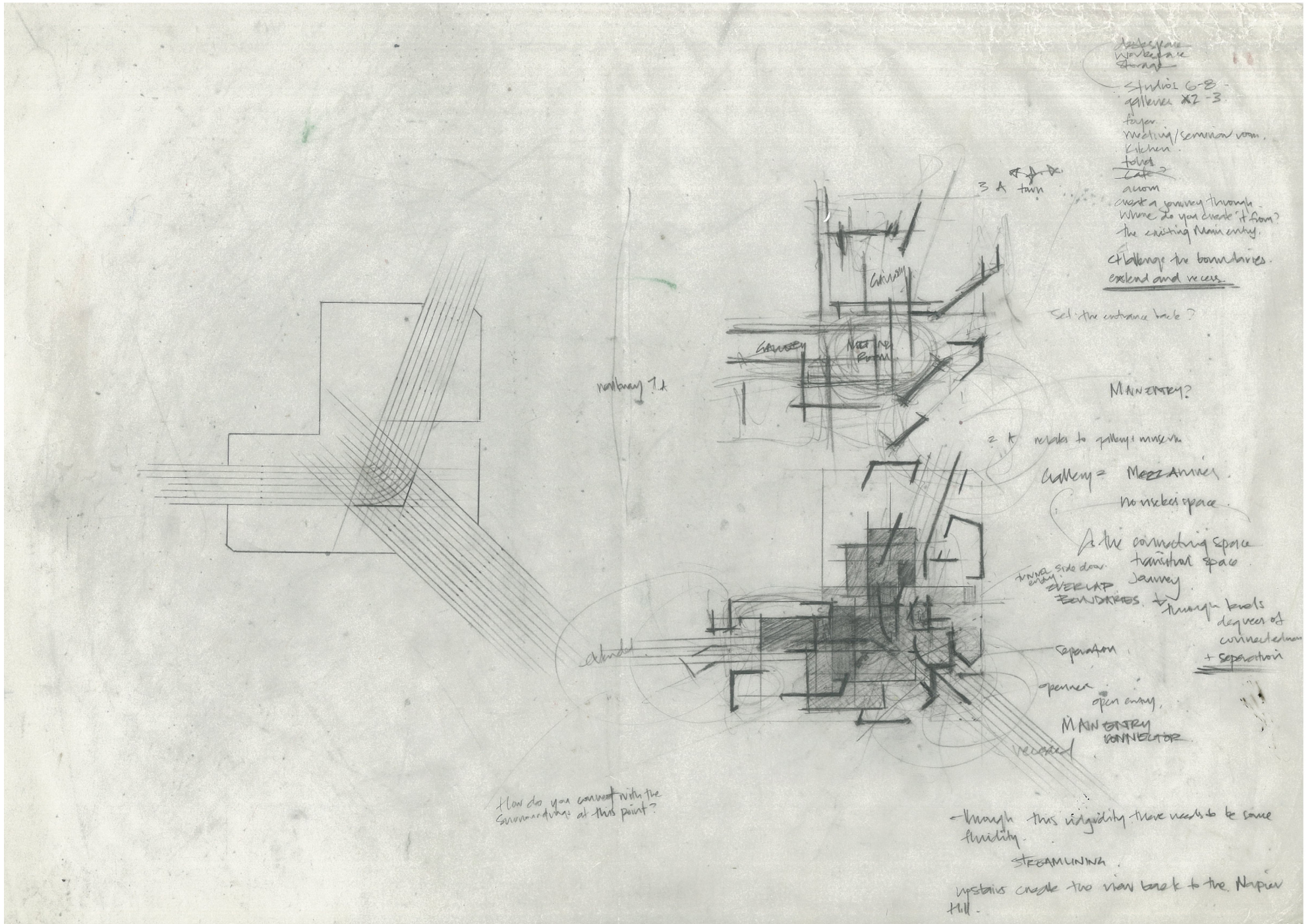
Exploring connctions. Image by Author. 2010.



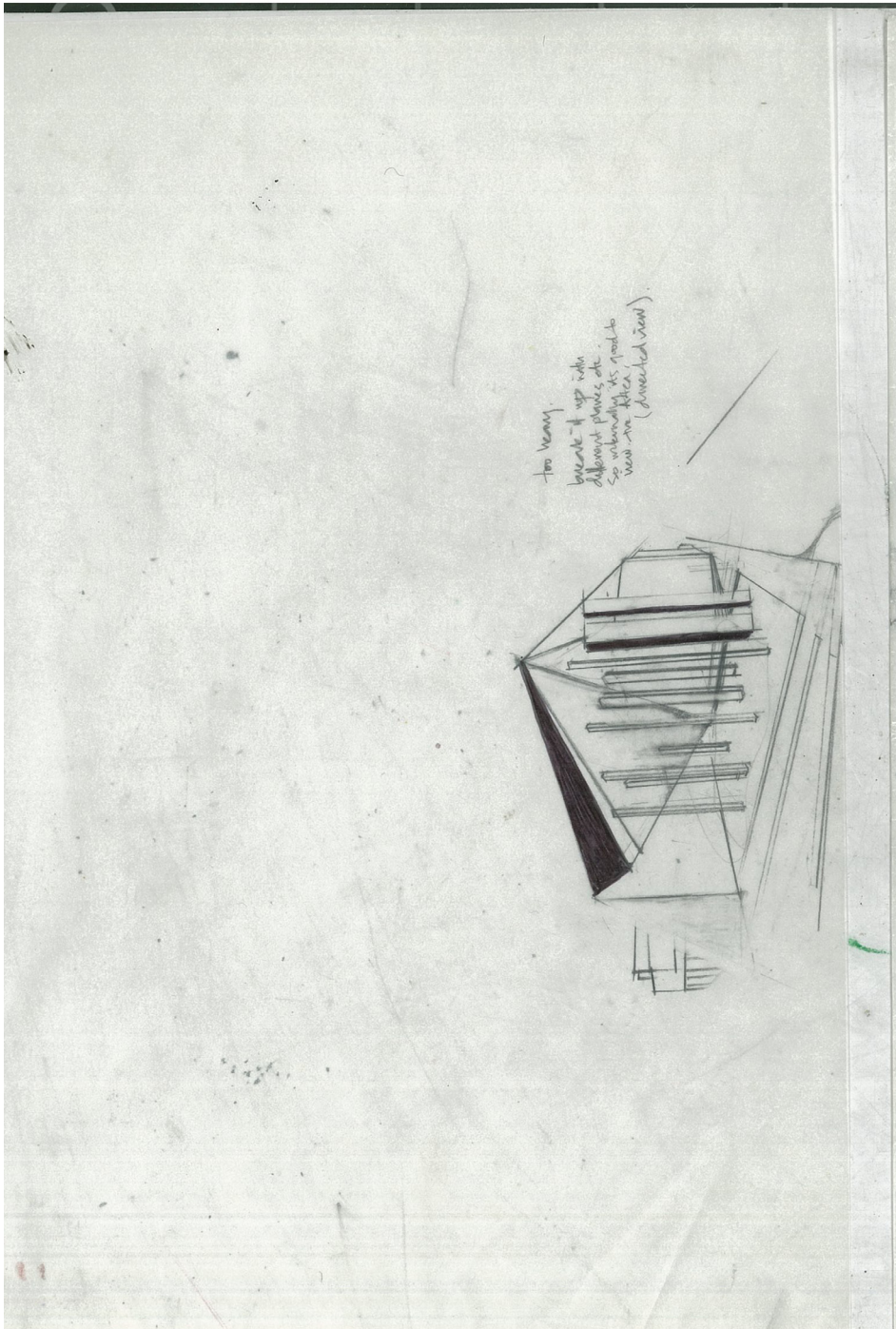
Exploring connctions. Image by Author. 2010.



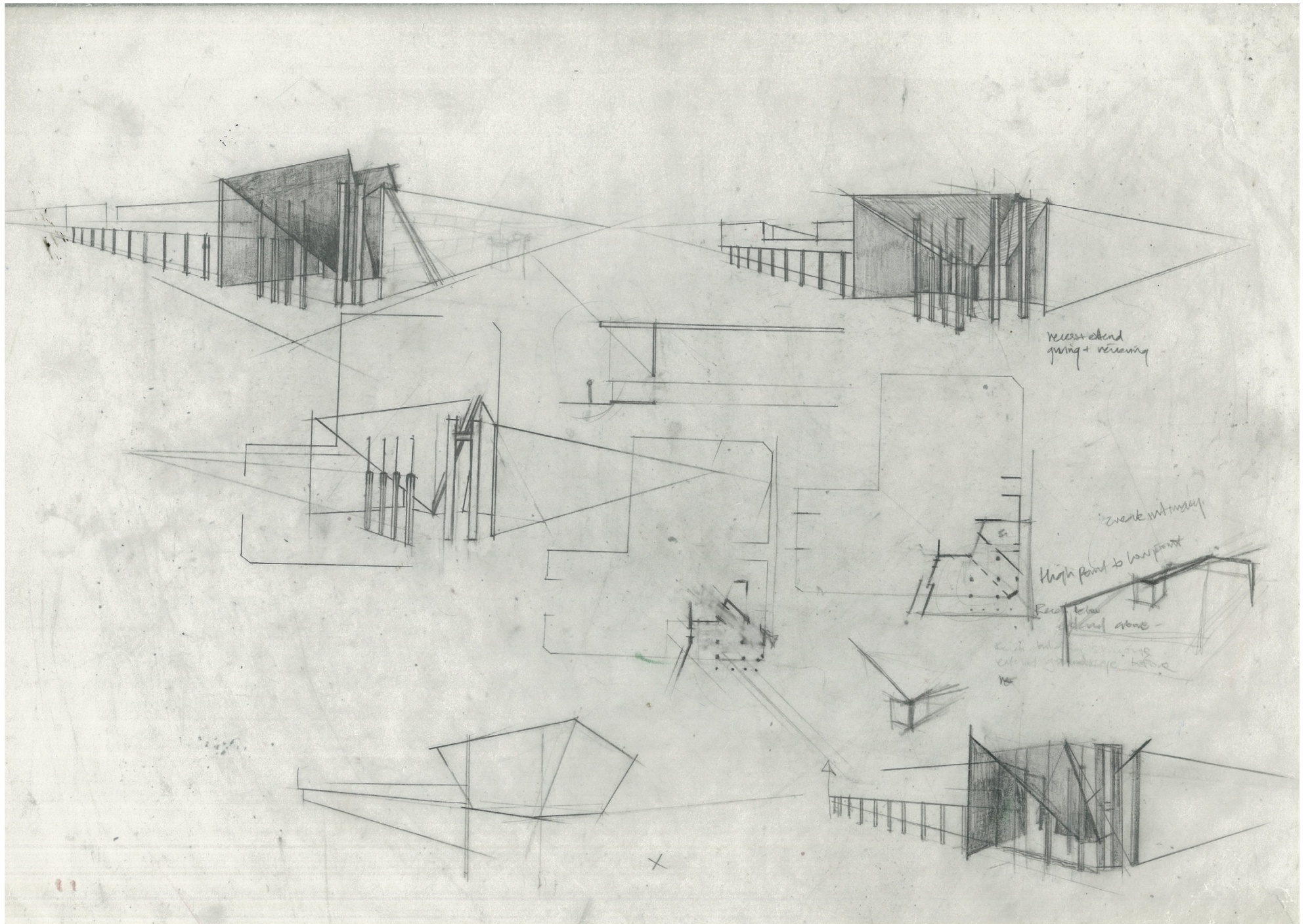
Exploring the Main entrance. Image by Author. 2010.



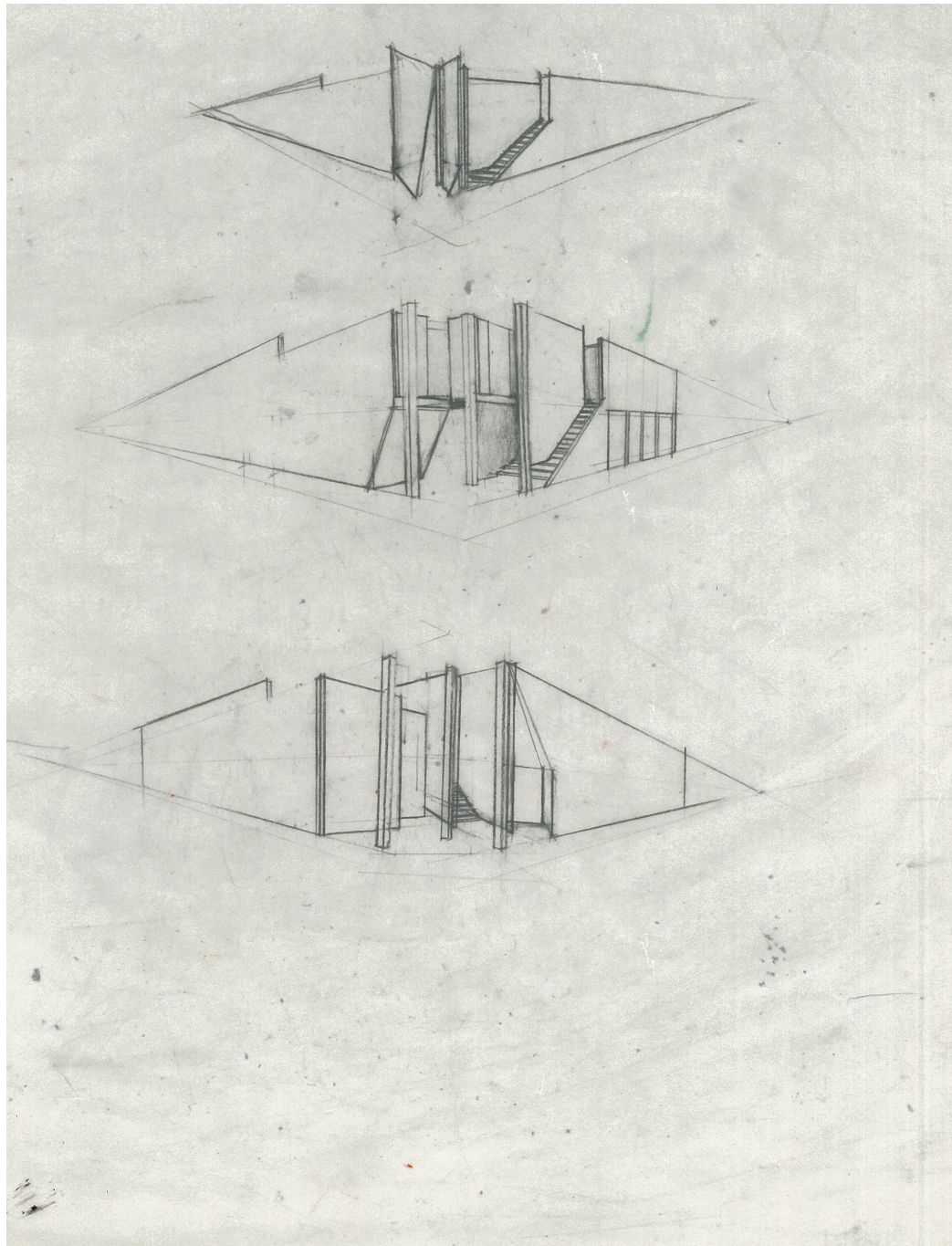
Exploring the Main entrance and connections. Image by Author. 2010.



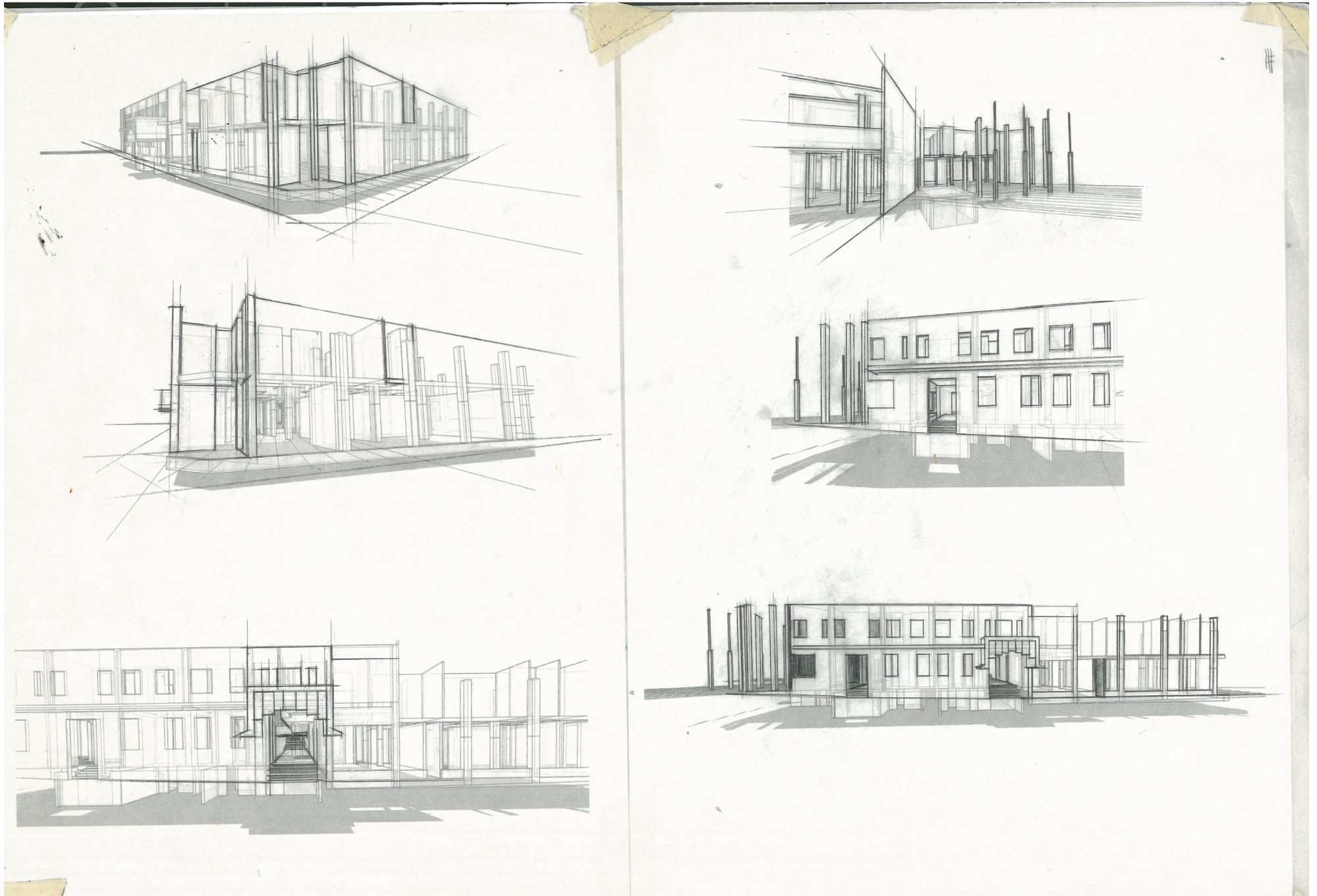
Exploring the Main entrance. Image by Author.2010.

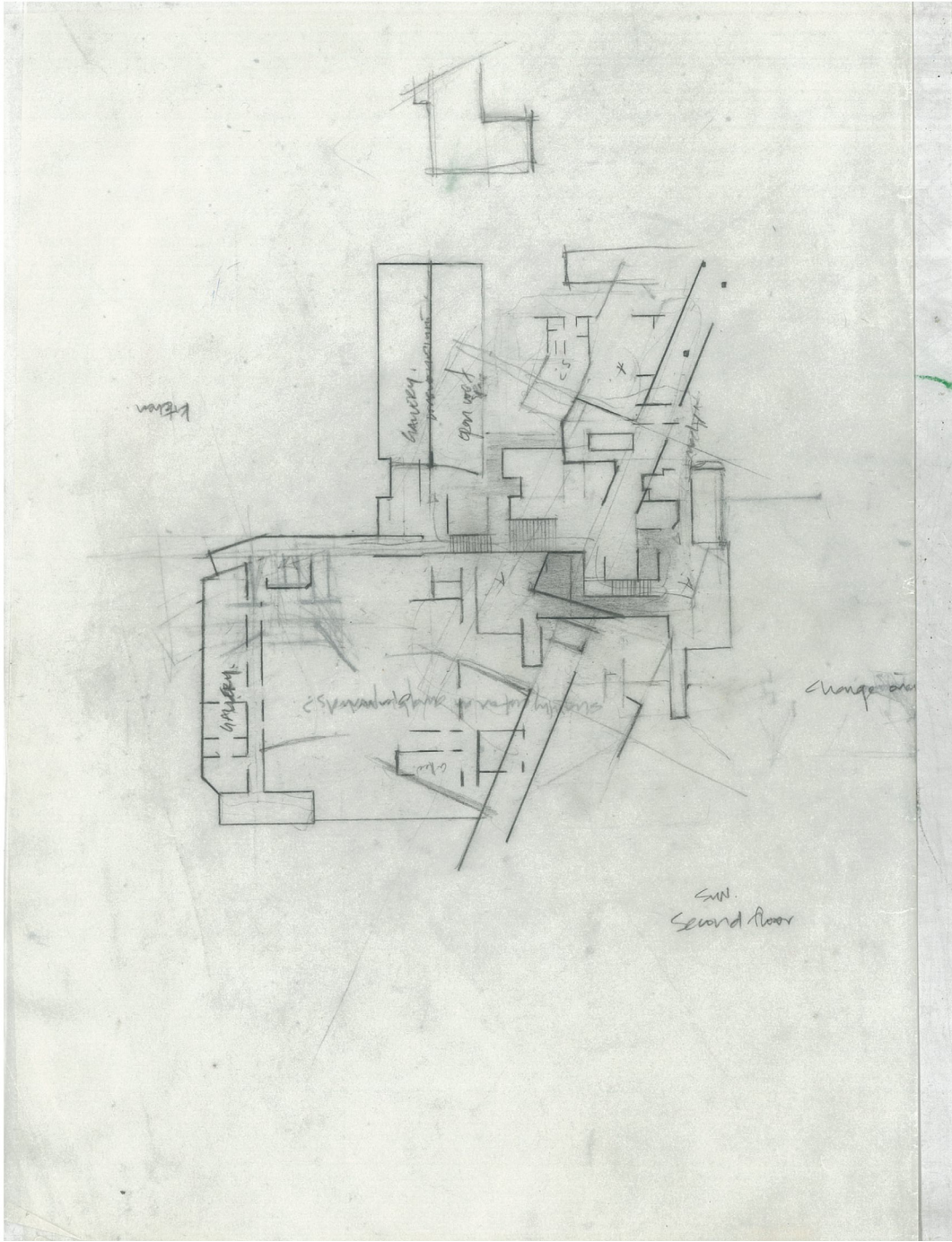


Exploring the Main entrance. Image by Author. 2010.

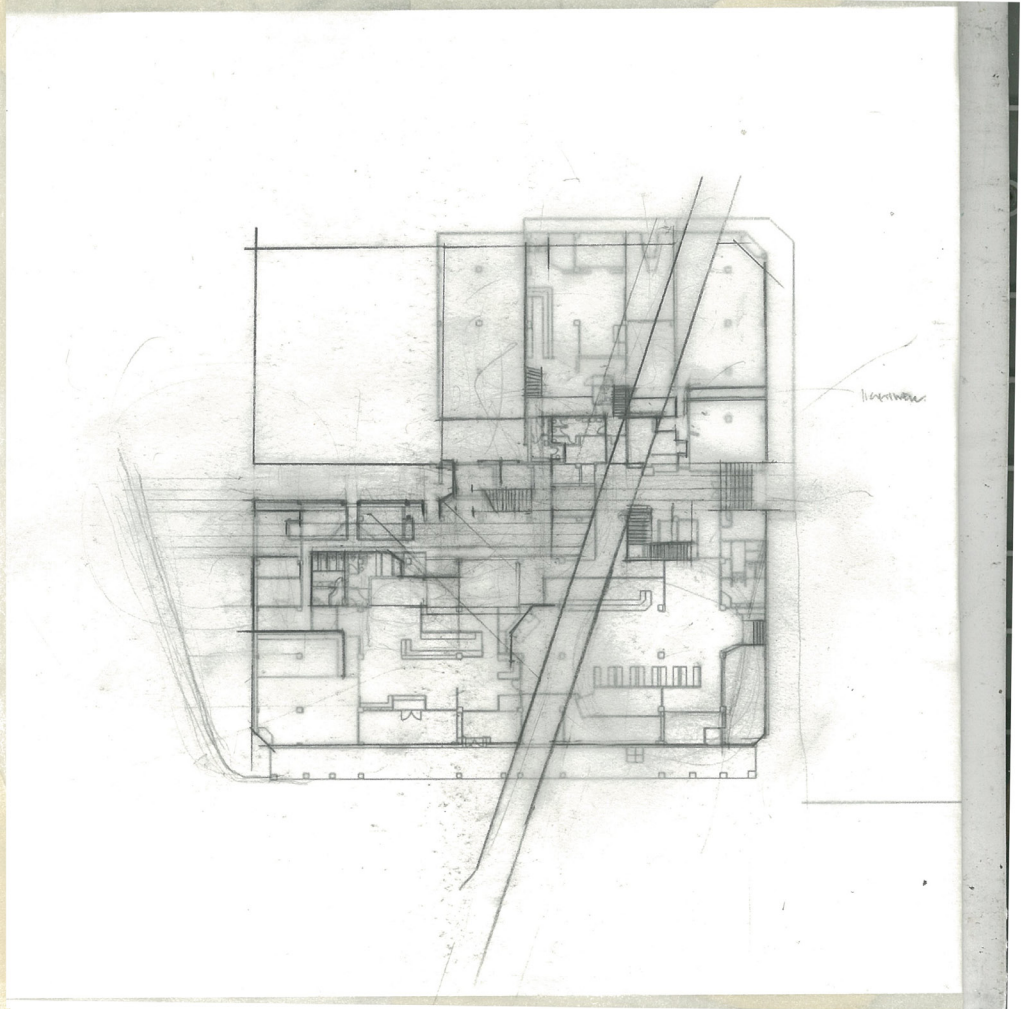
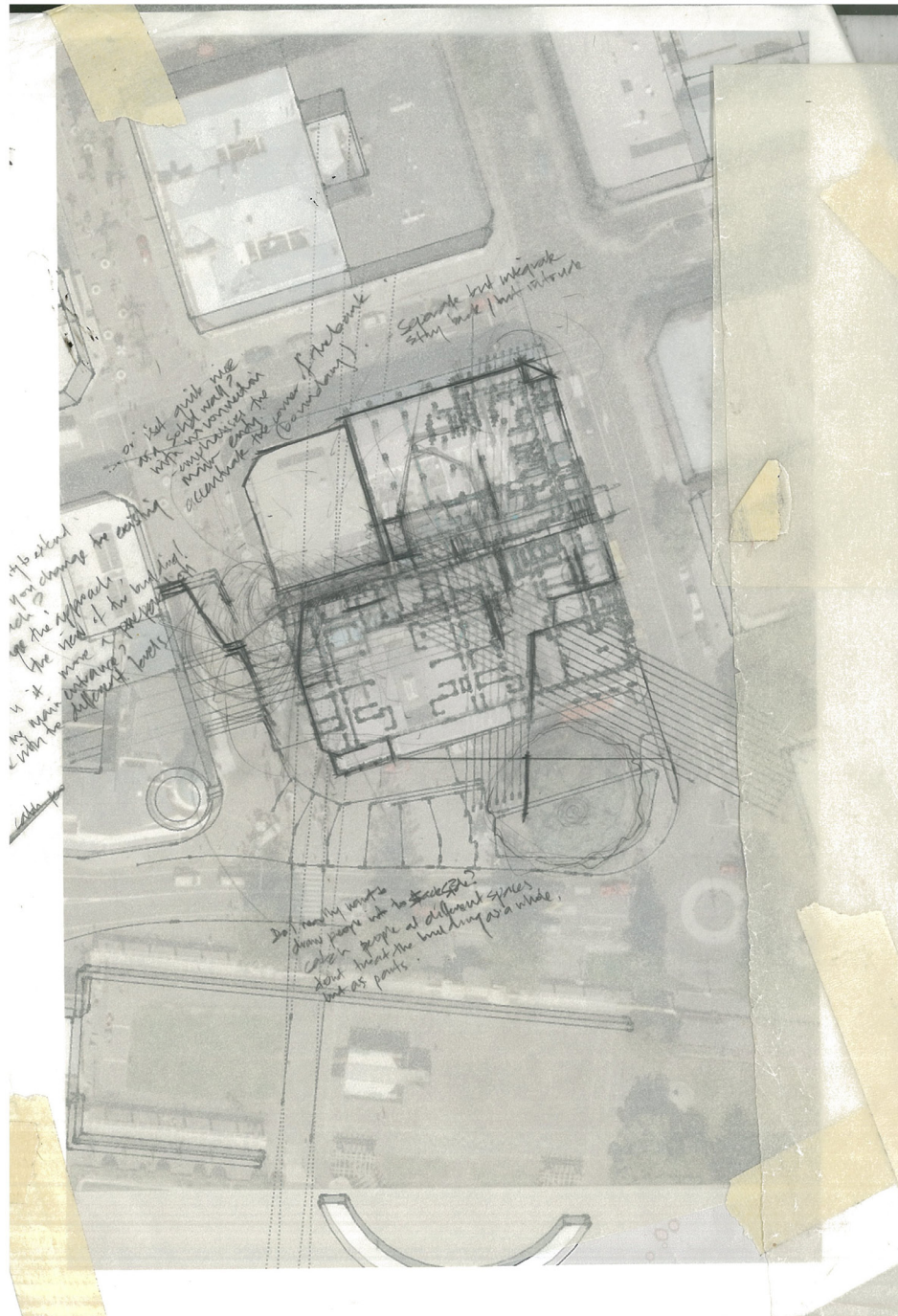


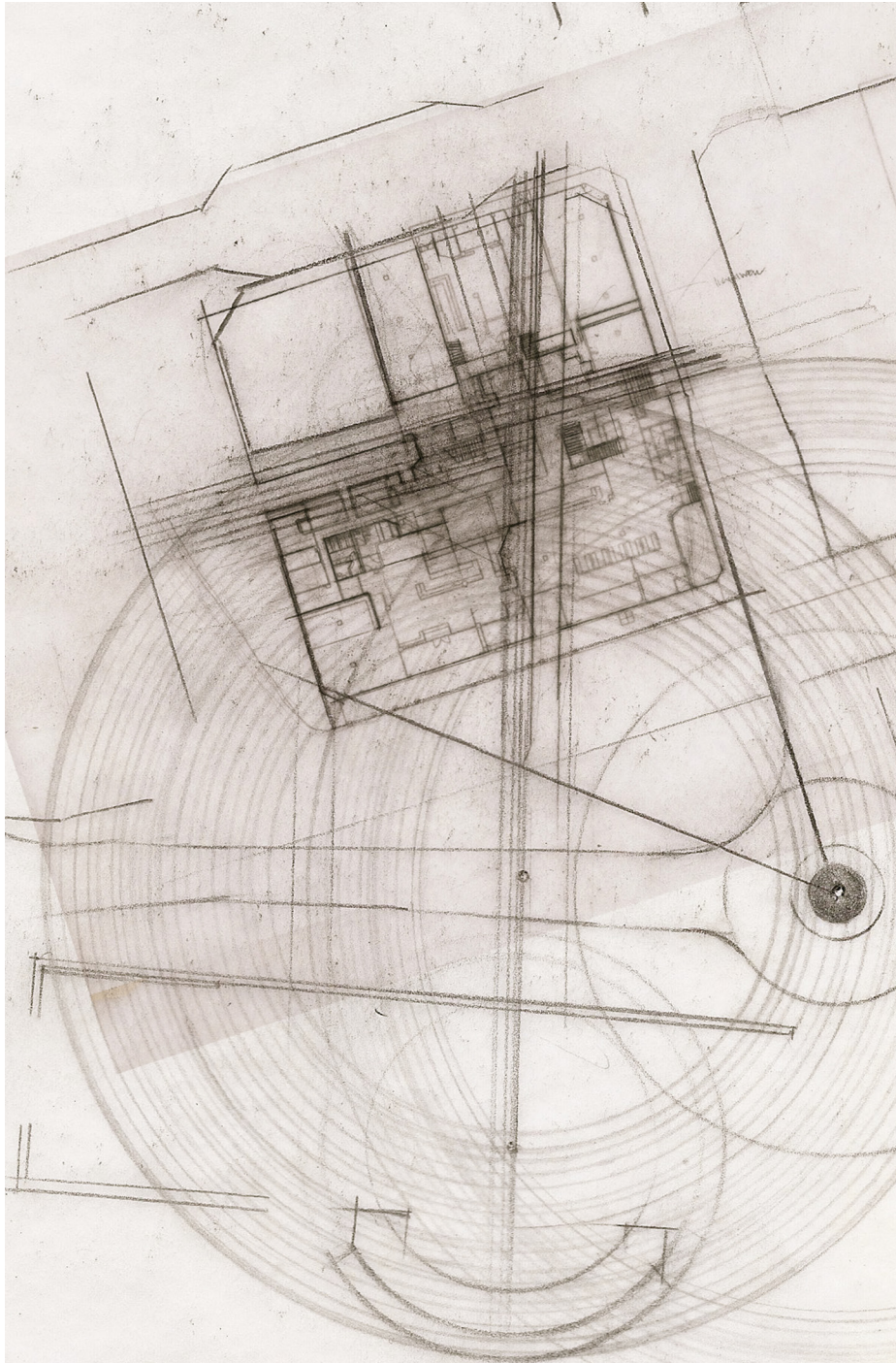
Exploring the Tennyson Street and Hastings Street Corner. Image by Author. 2010.



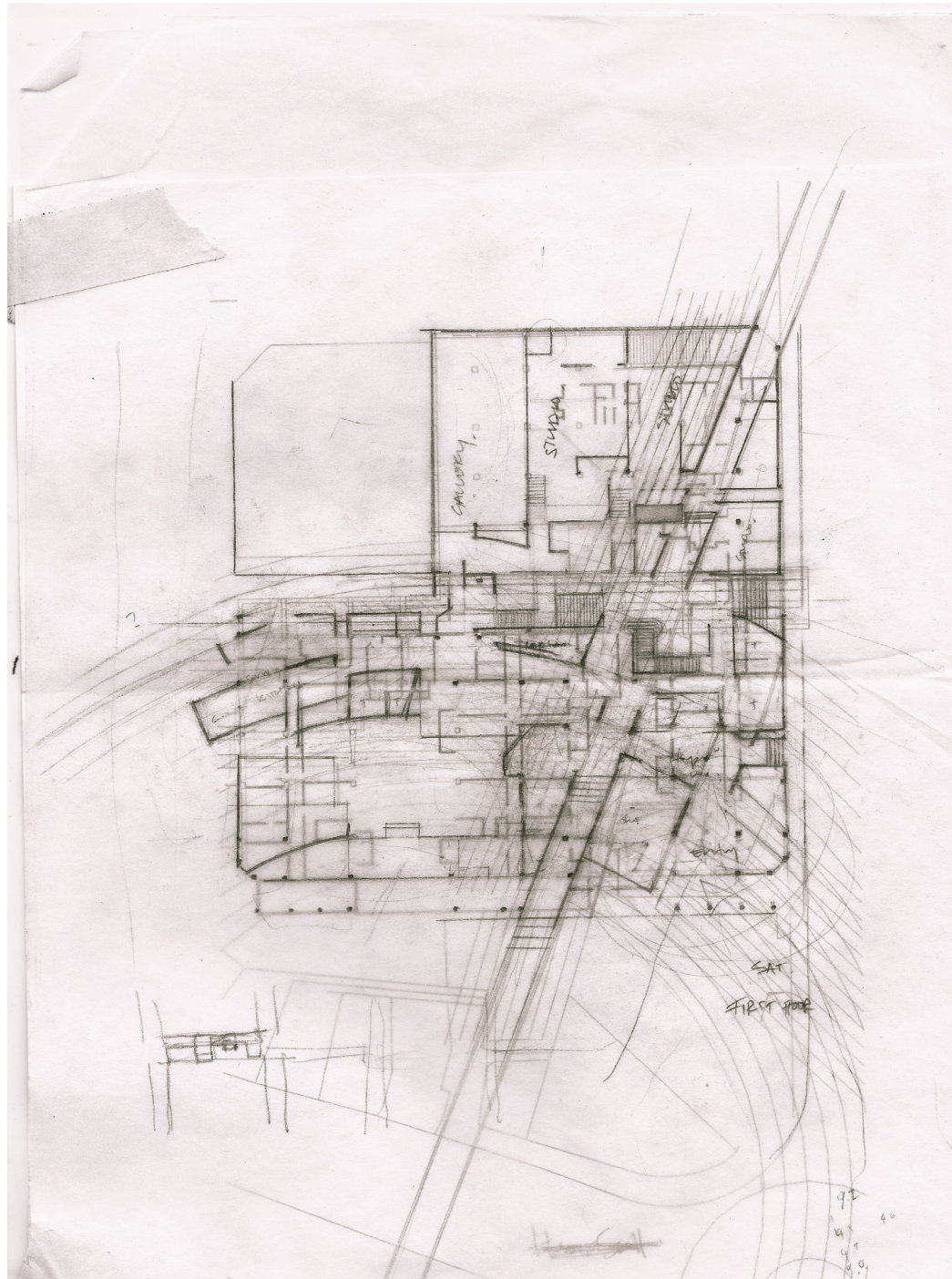


Exploring the Main axis and reorientating the spaces. Image by Author. 2010.

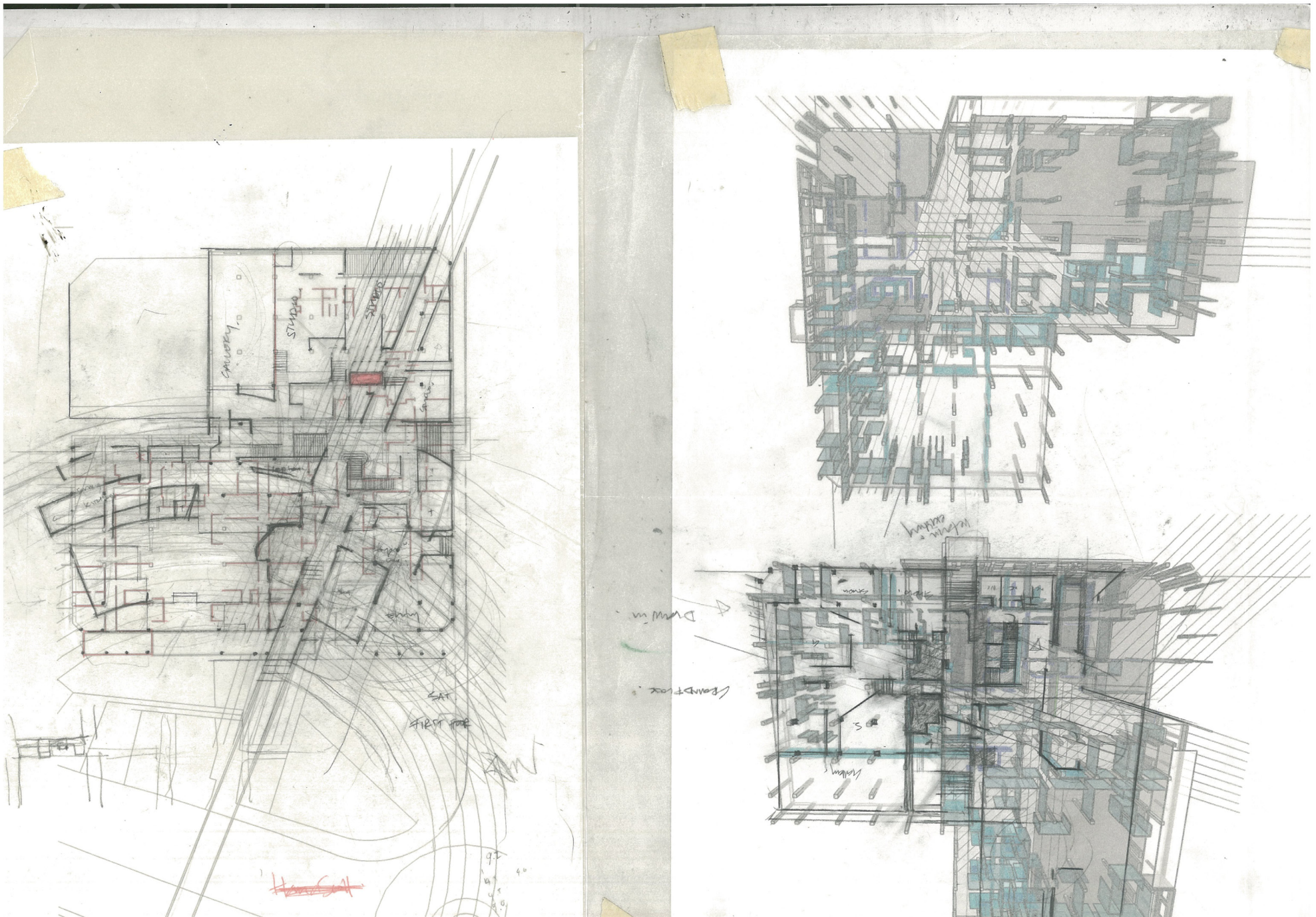




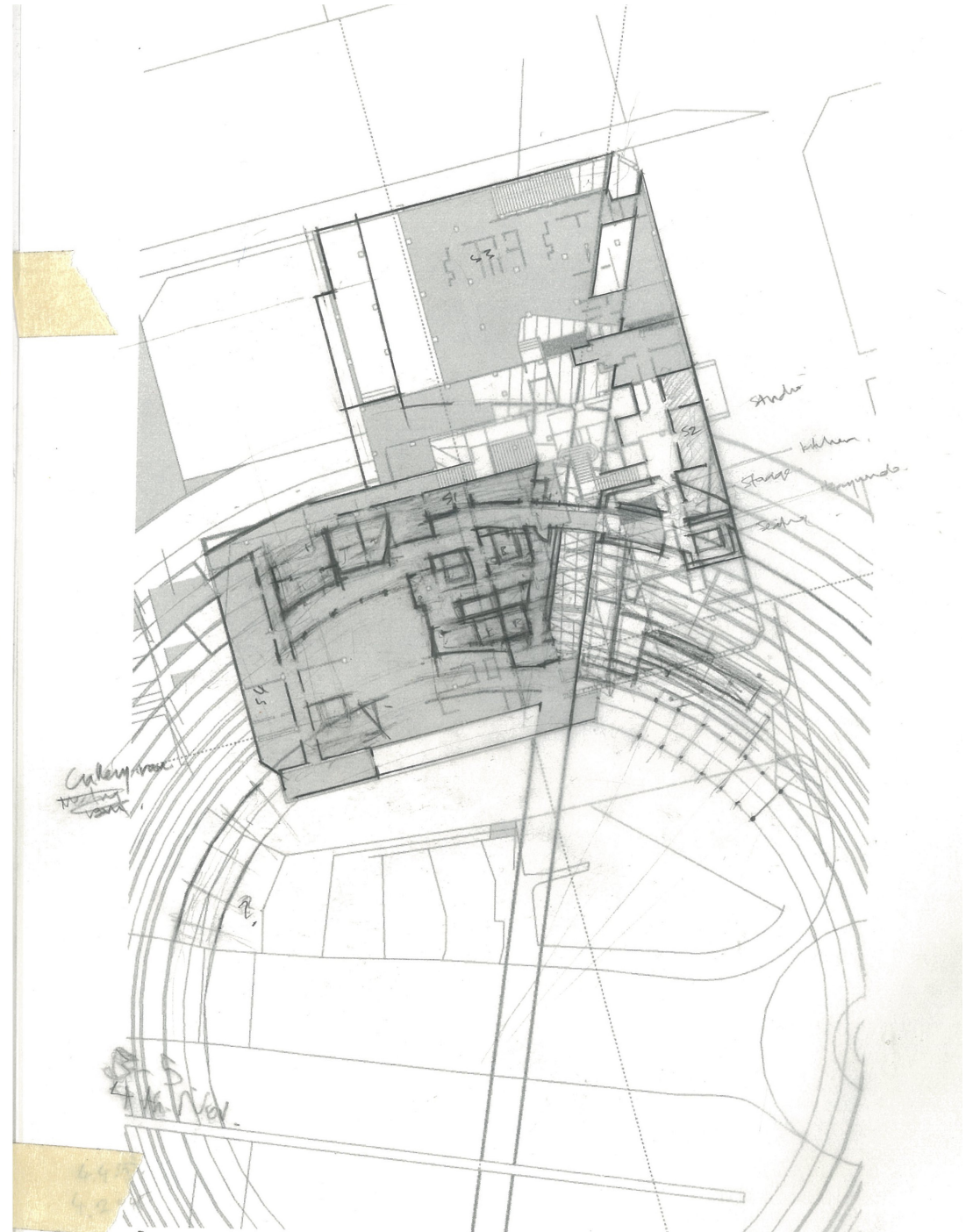
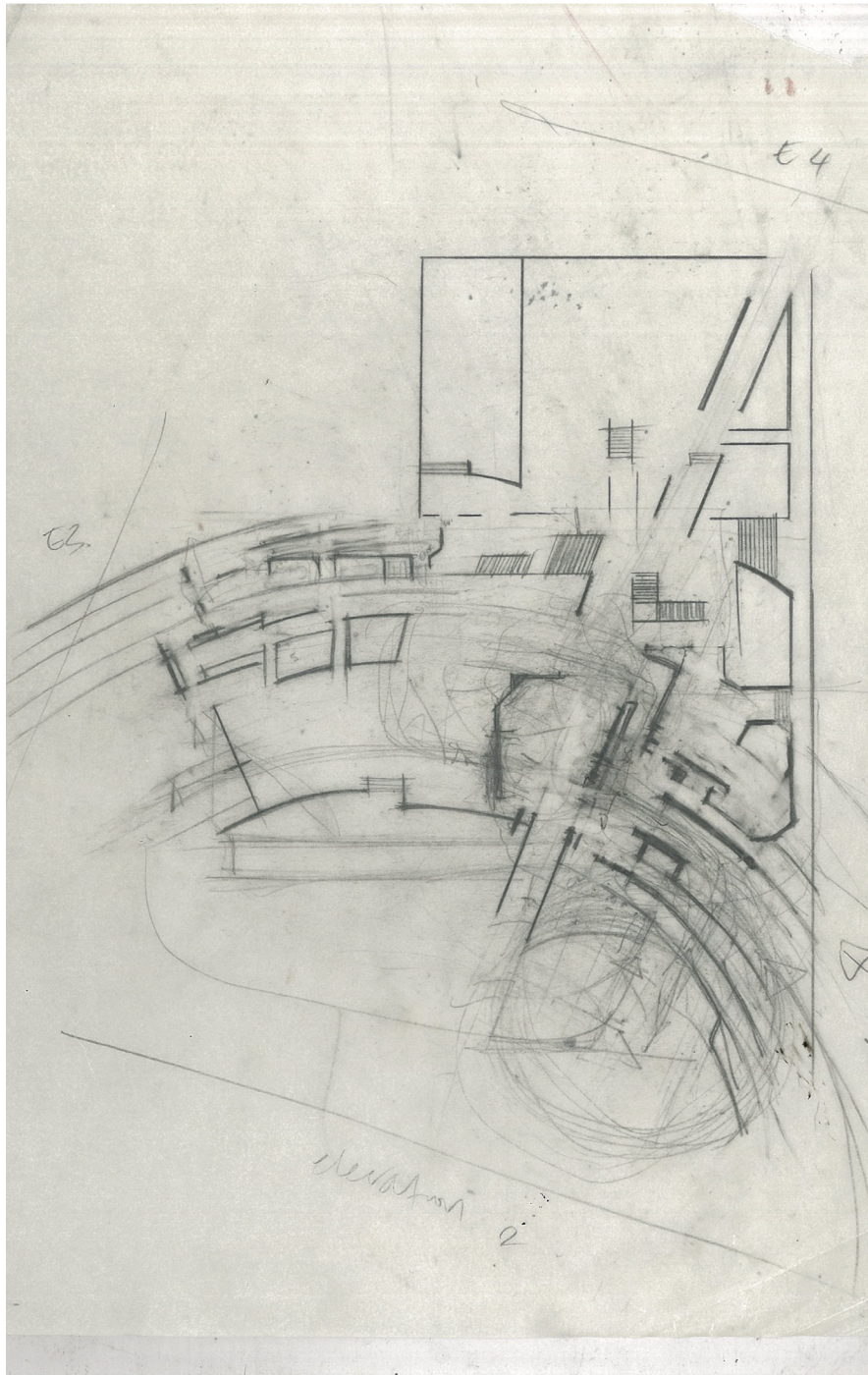
Exploring Reorientating within a sphere. Image by Author. 2010.



Exploring Reorientating within a sphere. Image by Author. 2010.



Exploring Reorientating within a sphere. Image by Author.2010.



Exploring Main Entry and Emerson St entry. Image by Author. 2010

Moving Forwards, Looking Backwards.

