



TANGENT

8

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Design by Josh Lane.

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KIA ORA.

Hamilton has recently been named the fastest growing city in New Zealand, for the third year in a row.

The Medical School at the University of Waikato, international flights at Hamilton Airport, the Ruakura Superhub, and Waikato Regional Theatre, are amongst current developments that will be transformational in the way Hamilton works, feels, and grows.

These activities will bring a vitality to central Hamilton that will increase the requirement for residential, business, and public space.

At the commercial level we've already seen businesses – such as building contractors Naylor Love, and land development consultants CKL – migrate from Te Rapa to the CBD.

In this Tangent we celebrate the stories of iconic and well-loved businesses that currently enrich the Hamilton streetscape and culture; Trek 'N' Travel, Browsers Bookstore, and Scotts Epicurean, and of the people behind those enterprises.

As an important secondary school close to Hamilton's centre, Hamilton Boys' High School is considering how their school campus might grow in parallel with that of the Hamilton population. Hamilton Boys' High School has marked both the school and Hamilton as a hub of te iwi Waikato-Tainui with an award-winning Whare Ako. We talk here of the journey and accomplishment in the making of the whare.

And from Collections Curator, Cerys Dallaway Davidson, we read of the University of Waikato's artwork collection – in the making for over 60 years – that enhances the university's physical and intellectual environment for its students, visiting scholars, lecturers, and the citizens, with works by the likes of Brett Graham (Ngāti Korokī Kahukura), and the late Paul Dibble.

In my feature article, I discuss the value, power, and beauty of colour, while Phil Mackay explores ideas of how we might design for, and live in, a warming climate.

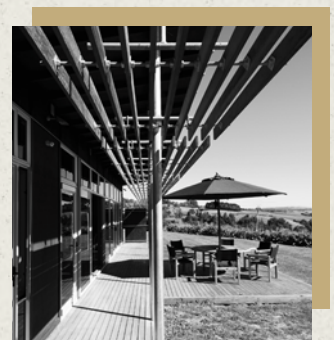
Enjoy the read!

**Ngaa mihi,
Antanas Procuta**

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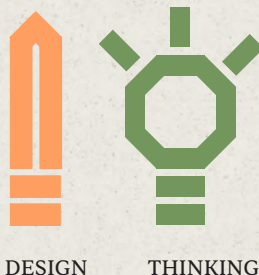


Brända Tomten
En Örnsgatan

THE BEAUTY OF COLOUR

Colour shapes how we feel about the places in which we live.

Almost everyone has an opinion on colour; favourite colours, most disliked colours, and preferred colour combinations. Nonetheless, these views and perceptions change with age and mood and fashion.



Opposite page: Brända Tomten,
Old Town, Stockholm

Colour is an emotive subject of personal expression and taste, and - as such - is a great topic for public discourse and critique; in clothes, cars, hair colour - and architecture; interior and exterior.

But the value and power of colour can be too easily overlooked and misunderstood, especially in architecture, where basic principles, nuances, subtleties, and creativity all matter.

Some principles

In terms of basic principles, for example, the colour of both the direct light source and the reflected light, shining upon a surface, greatly influence the perceived colour you 'see'. So, whether the light comes from the sun, from an incandescent lamp, a fluorescent light, or a modern LED, each colours differently the light that comes into your eye.

Similarly, the reflected light from outside 'bouncing' off a windowful of green foliage, a bright yellow Animates shop, or a coloured ceiling, also greatly changes your impression of the colour you sense.

Another 'basic principle' is that colour 'warms' colder spaces (for example, south-facing rooms) through the use of orange and yellow hues, and cools down warmer spaces (north-facing rooms) by applying hues and shades of blue.





Cooler colours (blues, greens, and dark greys) recede when against warmer and lighter colours, while warm colours (oranges, yellows, and reds) and lighter colours advance towards the viewer. To put this into a landscape context, a lighter coloured roof would seem larger and more obvious than a darker coloured roof, which would – in comparison – appear smaller and diminish into the background.

This is somewhat of a double-edged sword, given that a darker roof absorbs and draws solar heat into a building, while a light-coloured roof reflects the sun's rays and heat, and therefore the house stays cooler!

Colour in the Landscape

The use of colour on the exterior of buildings has been increasingly regulated since the 1980s in New Zealand, particularly through the Resource Management Act; initially in the landscape context, and subsequently, in historic and town centre precincts. Tim Heath's 1978 thesis "Colours for Structures in the New Zealand landscape" – focussing on hue and reflectance values – became a seminal document within the design regulations of many local authorities around New Zealand. Like so much about colour however, the selected palette was greatly influenced by the prevailing fashions and thinking of that time.

Luckily, in the New Zealand landscape we already have the archetypal rural red barns and milking sheds stemming from the pioneering farmers, whalers, and miners. The historic red came from the kiln-baked iron ore – a great protector for both steel and timber in the New Zealand outdoors – giving durability and longevity. It has become a theme – especially in combination with corrugated iron – of New Zealand's rural landscape.

PAUA Architects made use of this theme for a farm manager's cottage on a Cambridge dairy farm, so the house sits contextually and easily within the farm setting – and strikingly against the chlorophyll green of the pasture.

The iconic nature of the red barn is naturally matched by the red ochre and charcoal black oil-mixed preservatives that protected whakairo – the carvings of the whale Māori. Hence the colouring of Sanctuary Mountain's 'Manu Korokii' Profile Group Education Centre, on Maungatautari.



Athfield Architects' Telecom Tower (1986), nicknamed 'Toilet Towers' owing to its aquamarine green tile cladding, nonetheless was much talked about – in contrast to the many grey buildings that somehow remain quietly anonymous.





“Luckily, in the New Zealand landscape we already have the archetypal rural red barns and milking sheds stemming from the pioneering farmers, whalers, and miners. The historic red came from the kiln-baked iron ore - a great protector for both steel and timber in the New Zealand outdoors - giving durability and longevity.”

“Matching the church to the bright Rhododendron pink, the colour not only highlighted the architecture in Cambridge’s leafy green streetscape, but also brought attention to the Neo-Gothic details; the arches, the finial steeples, and the faux buttressing.”





Myers' Roto-o-Rangi Farmhouse

In the late 1970's – and perhaps influenced by the Seven Sisters / Painted Ladies houses of San Francisco – in Wellington's Tinakori Road, the architectural details of an early villa were picked-out in a bold primary colour paint scheme, made famous by photographer Grant Sheehan in his iconic poster. The art of this, is that by highlighting the details, the builder's craftwork became accentuated and appreciated.

Locally, Gordon and Barbara Campbell took a similar step in the 1980s with the re-imagining of the deconsecrated Presbyterian Trinity Church in Cambridge from a dusty grey-green paint scheme to a famous landmark known as the Pink Church.

Matching the church to the bright Rhododendron pink, the colour not only highlighted the architecture in Cambridge's leafy green streetscape, but also brought attention to the Neo-Gothic details; the arches, the finial steeples, and the faux buttressing.

In a historic context, in Stockholm on the isle of Gamla Stan, a small triangular courtyard Brända Tomten, is shaped by the walls of four-storey high apartments. If plastered in a natural sand grey, the tight court would feel cold, dark, and oppressive. However, the window-punctuated walls are paint-washed in a burnt apricot, reflecting a warmth accentuated by glimpses of sunshine straying on the cobbled lane and red-brown husks under a bright-leafed chestnut tree.

Illustrated above and on the cover of this Tangent, the Myers' farmhouse in Roto-o-Rangi is an expression of the owner's passion and appreciation for the colours of India and India's cultural vibrancy. The bright pinks, oranges and blues reflect the colours of Indian dress and of the celebration of Holi; the Festival of Colour, Love and Spring. The bold and confident use of colour activates the house – and the heart – in a way that, for example, a white interior could not.

Confident and masterful use and application of colour in architecture takes both knowledge and courage. But, at the end of the day, sophisticated colour use can shape how we feel, engage, and are energised – or relaxed – by the environments in which we work, socialise, learn, dine, play – and live.

HAMILTON BOYS' HIGH SCHOOL WHARE AKO



Completed in 2024, the Hamilton Boys' High School Whare Ako was acknowledged at the 2025 Te Kāhui Whaihanga NZ Institute of Architects Waikato and Bay of Plenty Architecture Awards.

The striking form of the new whare offers a contemporary interpretation of the traditional wharenui, while remaining rooted in Māori cultural narrative and the values of the school.



COMMUNITY + CULTURE

PROJECT COMPLETED:	2024
PHOTOGRAPHY BY:	AARON RADFORD
STORY BY:	PAUA ARCHITECTS LTD







The new Whare Ako stands as a testament to 12 years of dedicated planning and fundraising by the entire school community. Designed to nurture a sense of tūrangawaewae and kotahitanga, it serves as a central space for learning te reo Māori, tikanga Māori, and ahurea Māori. At the same time, the new Whare Ako embodies the core values of the school, such as excellence and the transformative power of education.

The building marks a significant milestone for HBHS and their commitment to create an environment that reflects the essence of Te Tiriti o Waitangi. “The success of this building is not just about the award, but about how it makes our boys feel – our Whare Ako is a true taonga and treasure for our school in the years to come.” – HBHS Headmaster Jarred Williams

The awards judges’ citation captures the essence of the project: “The Whare Ako is a shining example of a passionate team creating something bigger than themselves throughout a difficult 12-year journey. There is thoughtful interpretation of the idea of a ‘marae’ as a place for all and many uses.”

“The poutama pattern, signifying the stairway, where each step represents a level of attainment and the journey towards knowledge and achievement, is repeated in the building fabric, connecting the Whare Ako to the heart of the school.

“The Whare Ako embodies inclusiveness, landmarks the school and exudes mana, whilst achieving the practical demands of an intensively used multi-use space.”

The vision for a new marae at Hamilton Boys’ High School was established in 2012 by the Board of Trustees, and (now former) headmaster Susan Hassall. The cultural narrative was led and shaped by teacher and cultural advisor Toti West, with input from Tainui master carver Warren McGrath, and guidance from kaumatua Koroneihana Cooper and Ruawhitu Pokaia.

The design team was led by PAUA Architects’ Senior Architect Richard Mauriohooho, with the original conceptual work beginning in 2015. Designwork was completed for two connected buildings as a landmark new school marae, to be built in two separate stages. Fundraising is underway for the second building, a whare kai, planned for completion within the next five years.

“The success of this building is not just about the award, but about how it makes our boys feel – our Whare Ako is a true taonga and treasure for our school in the years to come.”

– HBHS Headmaster Jarred Williams

“I’m probably more proud about the building and who it serves, and what it represents to us as a school. How it stands proudly at the front of our school and what it really means to the boys - that they love the space, and they feel like its theirs.”

- HBHS Headmaster Jarred Williams

According to architect Richard Mauriohooho, the design intention was to provide a modern interpretation of a wharenui. “Wharenui are generally quite dark environments whereby the progression from te pō (darkness) to te ao mārama (light) is often depicted within the interior artworks. We have expressed this movement with the rising tāhuhu (ridgeline), which also relates to the story of Tāwhaki ascending to the heavens in search of knowledge. While utilising a traditional gable form, the roofline lifts northwards in an upward gesture symbolising student aspiration towards educational progression.”

The three architectural ‘pop-outs’ on each side of the whare also reflect this narrative, and symbolise ngā kete o te wānanga – the three baskets of knowledge. These forms are clad in red-and-black brick, in a poutama pattern, reminiscent of tukutuku weaving.

For Mauriohooho, the award is a great recognition of the efforts, but also of the successful outcome. “It is nice to be recognised by your peers, but I think that now the building’s been built, it’s great to hear it’s being well used, and appreciated for its original intent. That’s always very rewarding from our perspective.”

Headmaster Jarred Williams echoed the sentiment, saying

“I’m probably more proud about the building and who it serves, and what it represents to us as a school. How it stands proudly at the front of our school and what it really means to the boys - that they love the space, and they feel like its theirs.”

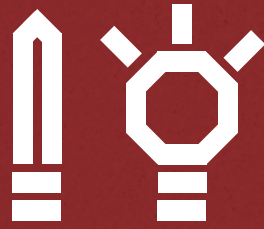
Thanks to the tenacity and perseverance of the Board of Trustees, the whole project team, and school community, Hamilton Boys’ High School now has a true taonga, a special space to nurture the cultural growth of future generations of young men.



DESIGNING FOR A



WARMING CLIMATE



DESIGN

THINKING



Pictured on opposite page: Sports Education Centre,
Waikato Diocesan School for Girls, Hamilton.

Pictured above: 'The Living Room' Enviroclassroom,
Hukanui Primary School, Hamilton.

This article was originally inspired by an off-hand comment made on a visit to Scotts Epicurean – about the hot, humid weather we had in early 2025, and the wonderfully cool(er) courtyard space which remains one of Hamilton’s best kept secrets.

The impacts of climate change are already upon us, and while countries continue to debate the best strategies to reduce greenhouse gas emissions, we must also begin planning for adaption to an altered climate. NIWA data shows New Zealand is already experiencing extreme temperatures five times more frequently than historical baselines. Wellington hit 30.3 degrees and Hamilton 32.9 degrees in January 2025, both all-time records.

If the summer 2025 weather is a preview of what we can expect over the coming decades, we definitely need to be thinking differently about how we design and build houses, to avoid summer overheating, and to provide places of sanctuary from an increasingly hostile environment.



Top right: Japanese tsubo niwa garden.
Below: ‘Garden-to-table’ kitchen classroom,
Hukanui Primary School, Hamilton.
Opposite Page: Wind catchers in Yazd, Iran.



“Vernacular building traditions all over the world display remarkably sophisticated thermal adaptation. Primitive builders consistently used forms and materials that effectively moderated prevailing climatic conditions.”

– ‘Thermal Delight in Architecture’, Lisa Heschong



That said, the summer temperatures that New Zealand is likely to experience during the 21st century are not uncommon in other parts of the world. This provides us the opportunity to learn from other regions, drawing on indigenous knowledge and utilising traditional methods for living in a warmer climate.

The NZ Green Building Council defines overheating as indoor temperatures of greater than 25 degrees. The typical reaction to overheating is to rely on air conditioning. However this can, over time, reduce the body's ability to adapt to weather changes. Air conditioning of a space without using ventilation can also lead to increased CO2 levels, and that lethargic feeling.

In contrast, a common theme in warmer parts of the world is the use of passive ventilation to cool buildings.

Passive ventilation is particularly visible in older parts of the Middle East, where city skylines are dotted with 'wind catchers' or 'wind towers'. These are vents which catch the prevailing wind to bring cooler air down into a building, while allowing warmer air to circulate up and out, typically through the opposite side of the same tower.

A similar approach which is easily implemented is to use opening skylights and high-level windows to create a 'stack effect', allowing warmer air to rise up and out of a house while cooler air enters from lower windows or vents.



Above: Jardins House in São Paulo, Brazil, designed by CR2 Arquitetura.

Below: Cohaus garden courtyard, Grey Lynn, designed by Studio Nord.

Opposite Page: Crochet street shading in Alhaurín de la Torre, Spain.



Circling back to the garden courtyard at Scotts Epicurean, courtyard houses are also common in warm climates. Often a courtyard house will include a pool or fountain, which serve a practical as well as aesthetic purpose, the water helping to cool the air as it circulates through the space.

And buildings which open to a green space for this kind of passive cooling not only benefit from improved ventilation and cooling effects, but also improve the wellbeing of occupants by connecting to nature. Oxford professor Kathy Willis' book, 'Good Nature', explains the many health benefits of exposure to natural scenery, which include reduced stress and improved cognitive function.

Rather than an extravagance, courtyards can be relatively small. The tsubo-niwa of Japan are small, quasi-indoor gardens that provide light and ventilation, bring nature into a house, and in some cases collect rainwater.

Courtyards also offer an opportunity to improve higher density housing and urban environments. Townhouses, low-rise apartments and mixed-use developments can be clustered around a central courtyard or atrium, creating semi-private green space and opportunity for social interaction as well as improving ventilation and moderating summer temperatures.

Cities like Berlin are famous for their courtyards, which function as backyard gardens, laneways, or interconnected retail, hospitality, and civic precincts. Likewise, perimeter blocks with enclosed garden areas are common in parts of the UK and Europe.

Here in Aotearoa, the Cohaus development in Grey Lynn features two- and three-storey housing clustered around a communal garden space that provides residents both environmental and social benefits. One challenge in the New Zealand context, is justifying the displacement of cars to create usable, enjoyable courtyard or garden space. Cohaus tackled this by moving carparks to the edge of the site, and by the provision of a carshare system, to limit the need for individually owned vehicles.

Thinking beyond individual houses or developments, we need also to consider how we plan for and create cooler cities. If we want to get from the office to the local café for lunch, or wander to the local dairy, we're far more likely to make the trip by foot if we don't have to bake in the sun along the way. And if we wish to reduce our dependence on cars, and encourage people to move around our towns and cities in other ways, we need to find ways of cooling our streets and public spaces.





“Cities around the world are finding novel ways to confront the problem of rising temperatures. Paris has created an app pointing to an interlinked network of 800 ‘cool islands’, from parks and forests to swimming pools and museums. The islands are for the most part linked by cool walkways, and the idea is that no one is more than seven minutes from a cool oasis.”

– Stephen Burgen, The Guardian, August 2025

Towns in Spain and Portugal with older, narrower streets are experimenting with traditional techniques, using canopies of cloth, colourful crocheted blankets, and plant vines, to provide shade cover and reduce the ‘heat island’ effect.

Trees are perhaps the most obvious solution, and have been shown to have a significant cooling effect in cities. According to Auckland University’s Tim Welch, if you stand under a tree on a hot day, it can feel 17 degrees cooler than standing in the sun.

It’s no surprise then, that many older suburbs are highly sought-after for their leafy environments, with established street trees and large gardens.

Yet new greenfield subdivisions are typically barren landscapes, dominated by concrete and asphalt. Planted areas have beautiful native grasses and shrubs, but too few significant trees. Likewise, planning rules, and section layouts and densities, often result in a shortage of useful space for substantial planting. Granted new plantings need time to grow in, but it would be great to see both developers and councils giving more consideration to the provision of shade trees.

In the end, whether at the scale of a single house, or a whole community, most of the strategies to limit or mitigate overheating are simply a matter of good design. And while the ideas discussed here focus on cooling strategies for warmer summers, good design also incorporates well-established principles to keep the spaces we inhabit cosy through the colder months.

Investing in good design offers far better value for money than paying to heat and cool poorly designed spaces. Investing in better design for a changing climate will cost us less, and create more enjoyable, more enriching, and ultimately more liveable, homes, workplaces, towns and cities.

Opposite page: ‘Leafy’ Hall Street, Cambridge

STORY BY:	PHIL MACKAY
COHAUS PHOTOGRAPHY BY:	ADAM LUXTON

UNIVERSITY OF WAIKATO ART COLLECTION

STORY BY:

CERYS DALLAWAY DAVIDSON



COMMUNITY + CULTURE

Initiated before the establishment of the institution itself in 1964, the University of Waikato Art Collection has its origins in the purchase of Molly Macalister's sculpture *'The Last of the Just (Prisoner)'* in 1962. Acquired for the sum of £80 raised by staff and students of what was then the small Hamilton branch of the University of Auckland, the piece was purchased to 'remind us to value our academic freedom of thought and speech' as noted in the first art collection catalogue from 1965.

The fledgling university saw the value in art, establishing an early committee at that time to develop a collection for display across the newly erected buildings to encourage appreciation of New Zealand art among staff, students and the community.

Rangi Kipa - 'Aurei'
(2011, Bronze annodised
aluminium)





Paul Dibble - *'Featherweight'* (2004, Bronze)

Today, more than sixty years later, the collection holds over 600 artworks. Developed in line with the original kaupapa, it continues to be displayed over the now two campuses in Hamilton and Tauranga. The collection now not only enhances the cultural environment, fostering support of the arts across our community, but also actively engages with our academic programmes and is utilised in research. The composition of the art collection reflects the two regions within which we sit, though as an internationally connected university, top national and internationally recognised artists are also represented.

The collection is grounded in toi Māori, which makes up almost a third of the collection, celebrating the connection we have to tāngata whenua and the Kīngitanga. Toi Māori in the collection highlights both contemporary and customary practice, featuring many artists with whakapapa links to the Waikato. For example, this includes art by Brett Graham, Emily Karaka, James Rickard, and Buck Nin.

'Te Matariki' by Brett Graham was acquired by the founding Dean of our Law School - Te Piringa, Emeritus Professor Margaret Wilson, with funds donated by Dame Catherine Tizard, coming to the University following exhibition at Te Papa Tongarewa.

Located between the Law and Management School Buildings, it acknowledges seven of the stars of Matariki. Designed in the open form of a young plant, it is representative of growth and learning. The piece echoes the University's purpose utilising poutama up each frond, an ascending step-like pattern often found in tukutuku representative of the journey of learning and intellectual achievement.

More recent acquisitions to the collection which cross both fields of contemporary and customary are within the new award-winning building known as 'The Pā', which holds the new University wharehui, Ko Te Tangata. The commissioned works include both traditional and contemporary

Brett Graham - 'Te Matariki' (1994, Laminated tanalised pine)



whakairo and tukutuku created by Ngaa Ringa Whao, carvers of the Kīngitanga, along with craftspeople led by Te Arikunui Kuīni Ngā Wai Hono i te Pō Paki.

Creative elements throughout form the cultural narrative of the wharehau and wider building. They are catalogued into the art collection in the order of pōwhiri, sharing kōrero of welcome from the whenua of Waikato to all visitors. The complex and multilayered narrative within these works is currently shared with the community through arranged building tours.

Over in the Tauranga campus a cultural narrative is also told through the artworks commissioned during the construction of the building. Whilst linking to some narratives connected to the Waikato, the creative works in the building share kōrero of the Bay of Plenty.

The University website features a cultural tour through these fixed artworks in the building. Alongside this tour, an audio sculpture trail of a selection of the over twenty sculptures and whakairo works sited around the Hamilton campus is also available online.

Accessible via the University Library's digital special collections platform, O Neherā, the tour goes across campus from 'Te Matariki' between the Law School and Management Buildings on Hillcrest Road, past Macalister's sculpture reflectively positioned next to our Chapel Lake, and down to the Gallagher Academy of Performing Arts, home to the University's art exhibition programme, where Paul Dibble's 'Featherweight' sits overlooking Knighton Lake.

Commissioned for the University's 40th Anniversary, this significant piece by the well-known artist depicts a large-scale huia feather, a long-standing feature in his work. Dibble sits in the company of other prominent artists in the collection including Michael Smither, Nigel Brown, Fiona Pardington, Michael Illingworth, and Max Gimblett.

The collection also includes work by many well-known Waikato artists, instigators of the early creative scene in the region including Campbell Smith, Ida Carey, Joan Fear and Ruth Davey. Likewise, artists that have an association with the University through teaching or alumni connections, such as Ted Bracey, John Bevan Ford, Donn Ratana and Rangi Kipa are well represented.

Rangi Kipa's 'Aurei' is also part of the sculpture trail, commissioned during the 2011 refurbishment of the library building, now known as Te Manawa. As an alumnus of the University, Kipa was well placed to create a work which reflects the values of the institution. The piece encompasses three intertwining strands which spiral up to the aurei (cloak pin) at the apex. The threads look as if to pass through the aurei, coming together symbolising the strength we have working in kotahitanga (unity) and giving visual form to Kīngi Tāwhiao's tongikura (proverb) on this kaupapa. The site-specific work is situated to view with Te Manawa in backdrop, connecting to the whatu kākahu, woven façade of the building, illustrating the diverse threads that make up our wider community.

Narratives of community, collaboration, kotahitanga and the values in lifelong learning resound through these and many of the other works in the art collection. On display across our campuses, our art collection is informed by engagement with our community, sharing complex and important narratives in the way that only art can.



Molly Macalister - 'Last of the Just' (1960, Concrete sculpture)



Ngaa Ringa Whao - 'Waharoa' (2023, Swamp kauri & concrete)

The sculpture trail is just one way to engage with the artworks in our collection. Head online to O Neherā and use the sculpture trail as a starting point to enjoy navigating our campus via the art throughout all our spaces. Pop into the buildings and find work by Reuben Paterson, Shane Cotton, Paratene Matchitt, John Pule and more. Any enquiries about the collection can be directed to art.curator@waikato.ac.nz.



Cerys Dallaway Davidson

Cerys is the Poutiaki Taonga | Collections Curator at The University of Waikato Te Whare Wānanga o Waikato. In this role, she leads the stewardship, development, and public engagement of the University's art collections, ensuring their accessibility and care.

Cerys also works closely with Mātangireia, the University's special collections focused on Aotearoa, Māori, and Pacific content, and oversees the exhibition programme at the Gallagher Academy of Performing Arts.

With over a decade of experience in the GLAM (galleries, libraries, archives, and museums) sector, Cerys has held curatorial and collection management roles at institutions across the country including Auckland Museum and The Suter Art Gallery and undertaken projects for the likes of Objectspace and Waiheke Community Art Gallery. Her curatorial and research interests span visual arts, textile practice, social history, and interdisciplinary creative work.

LOCAL

BUSINESS

PAUA's mission is to design enriching environments, and as architecture professionals, we are always thinking about the places that we create and inhabit. We really value our studio location and being a part of the Hamilton Central City.

Local businesses are a key element of any vibrant city, and more importantly, the people and personalities who own and operate them.

With the Waikato Regional Theatre due to open its doors early in 2026, the south end of Hamilton's Victoria Street is set to thrive. It is timely, therefore, and gives us great pleasure, to feature several stalwarts of the south end precinct:

- Browsers Bookshop
- Scotts Epicurean
- Trek 'n' Travel

IN

KIRIKIROA



BROWSERS BOOKSHOP



LOCAL
BUSINESS
SPOTLIGHT

It was a love of literature that inspired owner Rachel Pope to start Browsers Bookshop. She wanted to share with her customers, the joy she finds in being around books.

Browsers opened its doors on Victoria Street, Hamilton in 1996 and has since become a firm favourite with the book loving public of the Waikato and beyond. The bookshop buys and sells second-hand books, and a select few new titles.



LANDFORMS

NON FICTION



HUNTING

FISHING

CARS



“The goal was to create a peaceful, or even magical experience when customers stepped inside, and an environment where people feel comfortable to stay a while and browse.”



Twenty years on, 2016 brought the opportunity to refresh the shop and move to the current location in the newly opened Riverbank Lane. The goal was to create a peaceful, or even magical experience when customers stepped inside, and an environment where people feel comfortable to stay a while and browse.

The new premises have been carefully curated, with relaxed music, comfortable leather chairs, and quirky antique items like old singer sewing machines and typewriters, all adding to the atmosphere. The 'main event' is the big bookshelf at the entrance to the shop. At 7.5m it is a regular talking point. Frequently photographed and shared on social media, the bookshelf often stops people in their tracks the first time that they see it. This also provides a cleverly subtle cue to staff when customers are new to the shop.

A lot of thought went into the colourful children's section, with purpose built shelving, in-built seating, and cushions and soft toys, even Thunderbird figurines. It's the perfect space for kids to lose themselves in a fictional world, and, for a moment at least, be distracted from their devices. Also, magical to both children and adults alike, is the secret door ie a bookcase that serves as a door into the back office and storage area.





THINGS STAY
HELD SWAY
HELD THE LINE
BORN 2015

SELF HELP

THE
FAST
BOOK

ADVENTURE

M

R

T

W





Browsers owner, Rachel Pope





The thoughtful design and fit-out is an appropriate complement to the equally thoughtful and comprehensive range of books. There is everything from Charles Dickens to Agatha Christie, Witi Ihimaera to Shakespeare, and from Winston Churchill to Shackleton. A considerable Māori and New Zealand section is one of the most in demand ranges, along with popular fiction. An impressive selection of niche topics and rare books are also available, from architecture titles to sheet music, for example.

The staff at Browsers are knowledgeable book lovers too of course, and seem to have an extraordinary memory for the location of that book you've just been looking for.

A special highlight for Browsers was being included in the 2023 book, '150 Bookstores to See Before You Die' by Elizabeth Stamp. Photos of the Hamilton shop stand proudly beside images of beautiful bookshops in Europe, Asia and America. Like any small business, Browsers has evolved in response to market changes. Rare books, for example, far too many to display in-store, are catalogued and searchable online, and sold both locally and internationally, extending the customer base well beyond Hamilton City.

Despite the challenges faced by the book industry in recent years, Rachel continues to champion the enduring value of books—confident that their story is far from over.



SCOTTS EPICUREAN

STORY BY:

DONNA FERGUSON

PHOTOGRAPHY SUPPLIED BY:

SCOTTS EPICUREAN



LOCAL
BUSINESS
SPOTLIGHT



On 14 May this year, one of Hamilton's most iconic cafés reached a remarkable milestone. Scotts Epicurean, located in a heritage-listed building at the southern end of Victoria Street, celebrated 25 years of serving great food, coffee, and conversation to generations of locals and visitors alike.

When Scotts Epicurean first opened its doors in 2000, Hamilton's café culture was very different. Over the years, hospitality trends have come and gone, yet Scotts has remained a steady favourite.

From the beginning, the café built its reputation on food made from scratch, locally sourced ingredients, and a warm, welcoming atmosphere.

The building itself plays a big part in Scotts charm. The heritage-listed space, with its ornate pressed ceilings and original bench seating, gives the café a distinctive character. It is a place where history and hospitality meet, and where regulars and newcomers alike feel at home.



Donna Ferguson celebrating Scotts 25 year anniversary.

While the building and menu are important, it is the people who have made Scotts Epicurean what it is today. Current owner, Hamilton-born and bred chef Donna Ferguson, embodies the café's story better than anyone.

Donna began her journey at Scotts as a baker before moving through roles as chef and manager, eventually stepping into ownership three years ago. With professional training, years of hands-on experience, and a deep knowledge of every corner of the café, she knows the business inside out. Her enthusiasm for both her craft and her community shines through in everything she does.

Behind the scenes is a dedicated team of 13, whose professionalism and attention to detail help create the welcoming atmosphere Scotts is known for. From chefs in the kitchen to the friendly front-of-house staff, the team shares a genuine pride in their work and in the experience they deliver to every customer.

Relationships too, are important. Staff know the regulars by name, some of whom have been visiting for decades.

Scotts menu has grown and adapted over the years, shifting from a simple breakfast-and-lunch offering to a full all-day menu. Yet some things remain unchanged, like the iconic aglio olio, the café's best-loved dish for the past 25 years.

“With its heritage charm, loyal customer base, and dedication to quality, Scotts continues to be more than a place to eat and drink – it is a space where stories are shared, friendships are formed, and Hamilton's café culture continues to thrive.”

Everything is prepared from scratch each day, from the scones that disappear almost as quickly as they are baked, to a wide selection of gluten-free and dairy-free options. Both coffee and food are grounded in quality, with real ingredients sourced locally whenever possible. Scotts is also fully licensed, serving wine and beer to complement its meals, and distinguishes itself with attentive table service – something that sets it apart from many other cafés in town.

Scotts reputation has been recognised repeatedly through industry awards. Most recently, the café received the prestigious 2022 CBD Award in the category of Established Business. A clear testament to its longevity, resilience, and ongoing relevance in the city.

Over its 25-year history, Scotts has also been a frequent feature in local press and lifestyle publications. From milestone anniversaries to signature dishes and its role as a community hub, the café's story continues to resonate deeply with Hamiltonians.

As Scotts Epicurean celebrates its 25th year, it stands not just as a café, but as a cornerstone of Hamilton's community. Under Donna's leadership, its future looks as bright as its past has been enduring.

With its heritage charm, loyal customer base, and dedication to quality, Scotts continues to be more than a place to eat and drink – it is a space where stories are shared, friendships are formed, and Hamilton's café culture continues to thrive.



Pictured left: World famous in Hamilton, Aglio Olio.

Opposite page: The hidden courtyard is one of Scotts best kept secrets.



TREK N' TRAVEL

It's not often you'd think to send a postcard while travelling to someone at a retail shop back home, but for visitors to Colin's store, that feels like exactly the right thing to do.



Trek 'n' Travel has been a mainstay at the south end of Hamilton's Victoria Street since opening its doors in 1997. Owned and operated by Colin Hancock, the store stands apart as one of the last specialist independent outdoor retailers in New Zealand, and prides itself on the best quality equipment and clothing for tramping, trail running and travel.

The shop's motto - "Going the distance" - reflects its philosophy. Colin and his small, expert team aim to equip people with gear and advice that will never let them down, whether for weekend hikes on Mt Pirongia, multi-day treks across the South Island, or spontaneous trips abroad. The shelves boast premier outdoor brands such as Earth Sea Sky (clothing), Meindl (boots), and Merrell (shoes).

Trek 'n' Travel appeals to both locals and tourists alike, and the store welcomes a broad mix of customers, from thrill-seeking twenty-somethings to seasoned trampers rediscovering freedom after their kids have left home. Some visit for gear or suppliers, some simply for good, local advice. Over the years, Trek 'n' Travel has received postcards from customers traveling the world, "at one stage," Colin laughs, "parents were even coming in asking, 'Have you had a postcard from my kids?'"



For Colin, Hamilton's location is irresistible. "It's the 'gateway to adventure', you can go anywhere. There's not one weekend you need to drive down the same road," he says. Recent exploits include sea kayaking through the Marlborough Sounds, and paddling from Kawhia to Raglan.

Having worked for other outdoor equipment manufacturers when he first arrived in Hamilton, Colin saw the opportunity to create something personal - an independent store where expert knowledge and community connection went hand-in-hand. "When I walked in here, it just had a nice feeling about it," he recalls.

From the moment you step inside Trek 'n' Travel, it's clear the shop tells a story. Ice axes and weathered skis decorate the store, along with other artefacts from decades of travel, each a memento of journeys taken by Colin or his loyal customers. "Other shops were all rather clinical," Colin says. "I felt we needed to have a point of difference."

Almost three decades later, Trek 'n' Travel has become a real identity. There are generations of Hamiltonians who recall great adventures which began right here on Victoria Street.

PERRY

BRIDGE

“It was a pleasure to work with PAUA Architects on our recent Perry Bridge project. We were delighted by their enthusiasm, creativity and professionalism and the way they were able to use their passion to influence the wider team.

The bridge has become an iconic feature on the Waikato River landscape and the PAUA touches are what take it from just a regular bridge, to something with amazing impact.”

Jennifer Palmer,
General Manager,

Brian Perry
Charitable Trust

PROJECT COMPLETED:

2016

PHOTOGRAPHY BY:

ALISON BANWELL



CAMBRIDGE BUSINESS CHAMBER

Building Strong Foundations: The Power of
Partnership in Cambridge





When you walk the streets of Cambridge, you can feel it: the strength of community, the energy of enterprise, and the sense of shared pride in place. At the heart of this is the Cambridge Business Chamber, an organisation that has been a cornerstone of the local economy for over 120 years.

Its mission has remained steady – to connect, support, and advocate for business – but its reach and impact have grown in step with the changing needs of its members and the wider Waipā district.

The Chamber as a Connector

The Chamber acts as a connector in every sense. It connects businesses with one another, enterprises with their community, and it gives voice to local issues at a regional and national level.

Events such as “Business After Five,” leadership lunches, candidate forums, and precinct gatherings provide more than just networking opportunities – they are spaces where ideas are exchanged, challenges are shared, and solutions are forged.

A Chamber for Today – and Tomorrow

While the Chamber carries a proud history, it is not defined by the past. The organisation is actively evolving to meet contemporary challenges: digital transformation and the ongoing need for business resilience in uncertain times. Through initiatives such as the Waipā Networks Business Awards, the Chamber shines a spotlight on excellence and innovation, providing businesses with the recognition and encouragement they deserve.

Destination Cambridge, which now sits under the Chamber’s guardianship, is another example of future-focused growth. By showcasing the region’s tourism, hospitality, and lifestyle offerings, the Chamber ensures that visitors and locals alike appreciate the richness of what Cambridge has to offer.

From heritage architecture to modern design, from boutique retail to global export businesses, Cambridge is a place where tradition and innovation exist side by side.

Partnership at the Core

For the Chamber, partnerships are not transactional; they are transformational.

Partners, including PAUA Architects, play a critical role in ensuring the Chamber's stability, longevity, and ability to deliver meaningful impact for the business community. Their support allows the Chamber to extend programmes, create new initiatives, and foster innovation that benefits not only members but also the wider district.

This is not sponsorship in the traditional sense. It is shared investment in the prosperity of Cambridge and its people. Chamber Partners sit alongside as co-architects of growth, shaping the conversations that matter and ensuring that businesses of all sizes have the tools and opportunities to thrive.

Honouring Legacy – Life Members

Among the Chamber's most enduring supporters are its Life Members, whose contribution has left a lasting imprint on both the Chamber and the community.

Antanas Procuta stands proudly within this group. His commitment over decades reflects a belief in the importance of collective business voice and a dedication to nurturing Cambridge as a place where business and lifestyle intersect.

Life Membership is not bestowed lightly; it recognises years of contribution, service, and leadership. Antanas' legacy illustrates how deeply a business can shape the fabric of a town, not only through their own enterprise but by empowering others to succeed.

The Architecture of Business

It is perhaps fitting to reflect on the parallels between architecture and business. Both require vision, both need sound design, and both depend on strong foundations. The Chamber is an 'architect' of the business environment – shaping policy discussions, designing opportunities for connection, and ensuring the framework is there for enterprise to grow. Its partners, like PAUA Architects, provide the structural support that ensures those ambitions can be realised.

As Tangent Magazine readers know well, design is never static. It evolves, it responds, it adapts. The same is true for the Chamber. What remains constant, however, is the strength of the partnerships that underpin it – partnerships that ensure Cambridge will always be a place where business and community grow together.

STORY PROVIDED BY: CAMBRIDGE BUSINESS CHAMBER

“Partnership is not sponsorship –
it is shared investment in the
prosperity of Cambridge.”

– Kelly Bouzaid

PAUA Director Antanas Procuta networking with Matt
Makgill



SECONDARY SCHOOL EMPLOYER PARTNERSHIPS

Secondary School Employer Partnerships (SSEP), is an award-winning programme raising student aspirations and resulting in higher achievement, retention, and better transitions into the world of work.



The Smart Waikato SSEP Initiative

Smart Waikato is a charitable trust which empowers young people and employers through real education and employment pathways. SSEP is just one of many initiatives run by the trust.

SSEP are formal relationships between secondary schools and local employers who link into school faculties at Year 9 and 10, supporting contextualised learning in the classroom. SSEP provides a 'real world' application of the curriculum, and exposes students to a wide range of career opportunities inside and outside of the classroom.

Over the nine years of operating in Waikato, and now also in Canterbury and Wellington, it has impacted 51 secondary schools, over 15,000 students, 250 teachers and 250 employers.

The benefits of SSEP include:

- **Supporting students to make better informed subject choices and think about their future careers**
- **Increasing student confidence, aspirations, and intention to stay in school by 30 to 50%**
- **Increasing student enthusiasm about learning**
- **Increasing student interest in STEM subjects and understanding of how these subjects are applied in the world of work**
- **Exposing students to opportunities they would otherwise have not seen and careers they never knew existed**

Smart Waikato are proud to collaborate with PAUA Architects and Sacred Heart Girls' College, as they explore architecture with a curriculum focus, and inspire our young people to make connections between classroom learning and real-world opportunities.

Sacred Heart Girls' College Hamilton

PAUA Architects and Sacred Heart have been involved together in Smart Waikato's SSEP programme for the last 4 years. In this programme a year 10 class is matched up with an employer in the Waikato region who uses Science and Maths in their everyday work.

Staff from PAUA Architects come into school for an interactive lesson with our students where they explain what they do in their everyday jobs, and their career pathway. This in-class visit is then followed by a visit to the PAUA studio. During this workplace visit students are split into groups, and they carry out a series of tasks that relate to structure, design and planning. Students are very engaged in these activities, and we receive very positive feedback from them about this programme.

PAUA has also been working with Sacred Heart Girls College on our school rebuild, so it has been great for our students to see this project throughout the development stage. This building is due to open by the end of 2025, so it will have special meaning to those students who got to see this building design in the initial stages.

Having such a positive relationship between PAUA Architects and Sacred Heart helps students to see the relevance to their learning, and to offer other options for employment pathways for our students. We have several students who have said that they are keen to become Architects in the future because of this experience. We really appreciate PAUA Architects, for their willingness to encourage the next generation of students in this way.





PAUA Perspective

Working with Sacred Heart on the SSEP programme has been a rewarding experience for the team at PAUA. We naturally value the opportunity to promote the architectural profession, and appreciate being able to contribute something in the way of inspiration to the next generation.

We have certainly found it a good challenge to create activities that will hold the attention of a group of teenagers, however the whole office is always buzzing afterwards, if maybe also a little exhausted. It is invigorating to see the energy with which some of these young women approach the tasks set for them.

Regardless of whether we are successful in convincing any of the students to study Architecture, it is a worthy enterprise to show how science, maths and technology is used in the 'real world'. PAUA Architects continues to enjoy the program, and our practice is richer for the experience.



TE PAHU HOUSE

An Evolving Pavilion -

Revisiting an old favourite



ORIGINAL PROJECT COMPLETED:	2006
EXTENSION COMPLETED:	2013
PHOTOGRAPHY BY:	CRAIG BROWN
ARTICLE WRITTEN BY:	SONIA FURSDON





Most architectural houses are designed for a lifetime, so repeat customers in the residential architecture market are not particularly common. When the repeat 'client' is the house, it is even rarer.

The original clients for this rural hillside home had a small family and a strict budget, so a smaller home was an obvious way to keep building costs down. When Antanas Procuta and Geoff Lentz of PAUA Architects (then Antanas Procuta Architects) designed the house for the original owners in 2002, they went with a pavilion style concept that could easily be extended or added to in the future. Which is precisely what the new owners wanted to do when they purchased the property eight years later.

The original pavilion is rectilinear, a single room wide, and set parallel to the top of a north-facing hillside. Floor to ceiling glazing running the length of the northern frontage, and the parallel covered deck take full advantage of the panoramic views of rolling Waikato countryside afforded by the site's lofty location near Te Pahu.

Using simple materials inside and out – concrete slab, stained ply cladding, unpainted steel roof – not only helped the home blend into its surroundings, but also kept costs down. The modular design based around the standard size of plywood panels also reduced labour costs and waste in the construction.

Three bedrooms are located at the eastern end of the original pavilion, with the open plan kitchen / dining / living area at the other. The east-west orientation, and northerly glazing, help to maximise solar gain, or thermal energy absorbed from the sun. Combined with generous insulation and the concrete slab's thermal mass, these design principles provide a high degree of free passive heating. Timber slat shading over the deck, and cross ventilation limit the potential for overheating in summer.

After seven years enjoying their rural retreat, the roar of the surf beckoned, and the beach-loving family moved to Raglan. Enter new owners, with the desire to stamp their mark on the home while

remaining sympathetic to the original. To achieve this, they returned to the original architects, to design an extension nearly doubling the area of the house.

The new wing sits at a 45 degree angle to the original pavilion, housing a formal lounge, a master bedroom with en-suite, and a private spa deck. The boomerang shape gives the new master bedroom a more easterly aspect. A glass balustrade provides shelter from the prevailing south-westerly winds when enjoying the private deck.

Visiting grandchildren and other family now make use of bedrooms in the original wing.

The main covered deck continues along the front of both wings, and an 'outdoor room' at the change of angle between pavilions provides a transition between the new and the existing, as the cladding and slatted sun shading subtly change between the two. Beyond the deck, well groomed lawn slopes gently to the edge of the section and the farmland beyond.

As well as a new materials palette for the extension's interior and exterior, the current owners have also stamped their mark on the landscape immediately around the house. An abundance of home grown veges and herbs in large raised beds greet you as the meandering bush-lined driveway approaches the house. Bark-mulched beds of foliage plants will grow to create a lush, almost tropical feel around the entrance and back of the house.

Dramatic new exterior lighting sets the house off to stunning effect at night, and combined with the private location, large living areas, easy indoor-outdoor flow, and expansive views, makes this home ideal for both family living and entertaining.

This evolving home stands as a testament to thoughtful design that not only adapts to its owners' changing needs but also honours the original vision. Its seamless blend of old and new continues to provide comfort, connection, and inspiration for generations to come.





“This evolving home stands as a testament to thoughtful design that not only adapts to its owners’ changing needs but also honours the original vision.”



KAIMAHI



Antanas Procuta
Director & Principal Architect



Richard Mauriohooho
Senior Architect



Ghada Ajami-Oliver
Senior Architect



Andrea Mead
Senior Architectural Designer



James Parrot
Senior Architectural Technician



Megan Thomson
Practice Manager



Phil MacKay
Business Development Manager

PAUA Architects is an award-winning Te Kāhui Whaihanga (NZ Institute of Architects) practice based in Kirikiriroa - Hamilton.

PAUA's mission is to design remarkable environments that enrich lives every day.

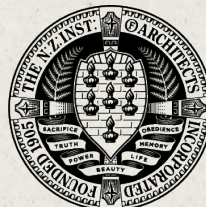
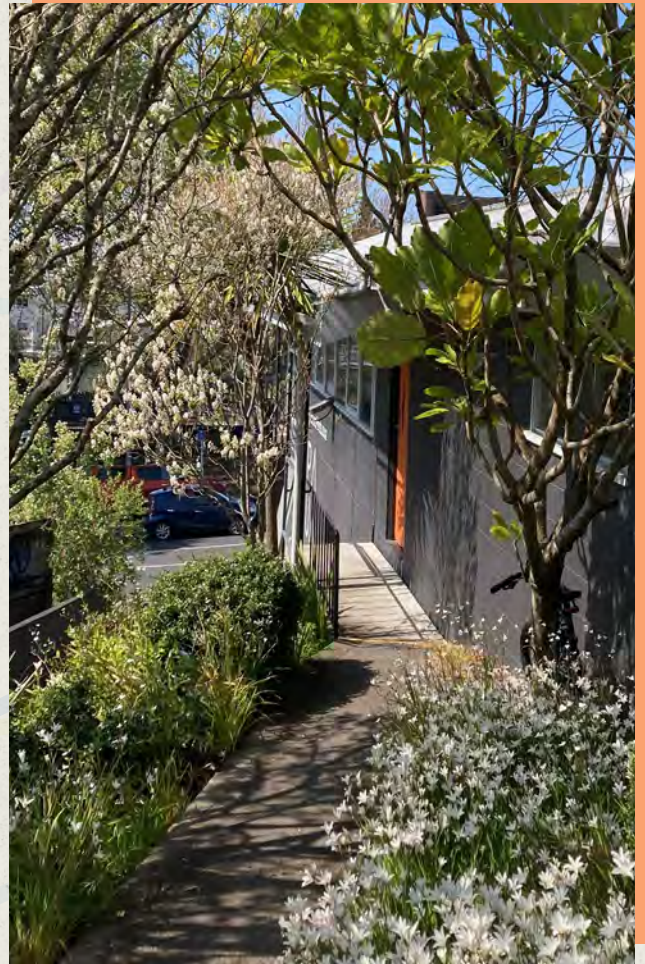
PAUA is well-known as a creative design force, based on strong consultation, collaboration, and sustainability.

PAUA Architects' focus in all our project work, rather than just designing buildings, is creating communities.

This leads to a holistic design approach that considers first the way people will interact with their surrounding environments, and places as much value on the spaces and relationships between buildings, and between people and whenua, as on the buildings themselves.

Key areas of work for the practice include:

- Masterplanning and Urban Design
- Sustainable Design
- Marae and Papakāinga Development
- Heritage Architecture
- Civic, School & Commercial Architecture
- Residential Architecture – new build & renovations



Te Kāhui Whaihanga
New Zealand Institute
of Architects
Practice 2025

Roto-o-Rangi Farmhouse

Front & Back: The owner's connection to this place, and their passionate life in full colour is reflected, revealed, and celebrated in this home.



PA
UA

Procuta
Associates
Urban +
Architecture