

# *tangent* 5



Procuta  
Associates  
Urban +  
Architecture

# *tangent*

*kia ora*

Welcome to our notebook 'Tangent', which traverses some of PAUA Architects' events and markings of 2021.

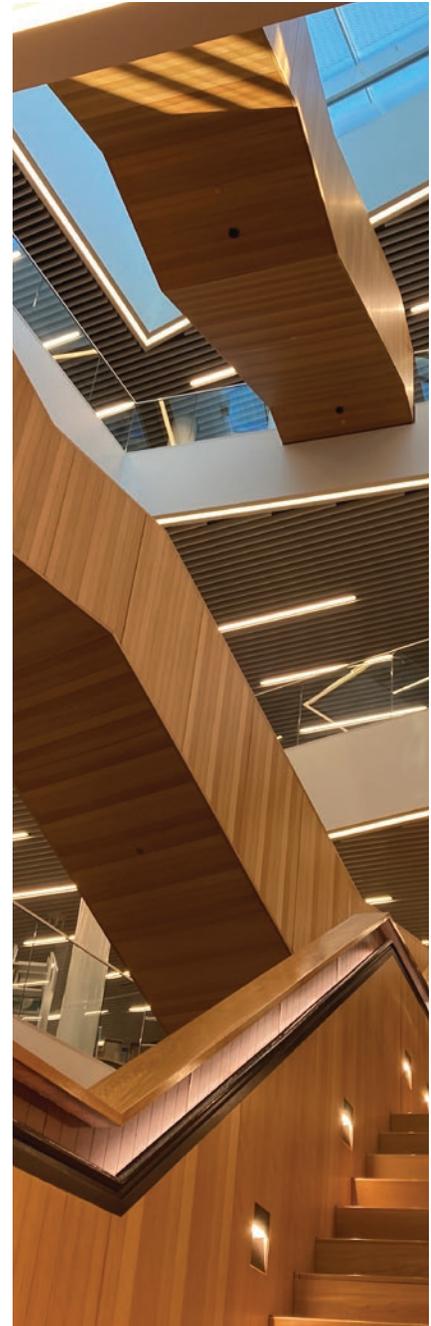
Looking to learn from the considered urban design, engineering, architectural, and social innovations in the rebuilding of Christchurch since the Canterbury earthquakes of ten years ago, the PAUA Architects team made the most of the Open Christchurch Weekend in May and spent two packed days touring new commercial and residential architecture, heritage restorations and re-builds, new parks and urban spaces,

and wonderful new eateries. The trip included a prior seminar and site visit to the five-storey Clearwater Quays apartment complex; a development of heavy-timber construction looking to a more sustainable construction ethos.

We admire the work of ceramicist, Alex Wilkinson, movie-makers Nimbus Media, and art activators 'Boon After Dark' in Hamilton. We celebrate some of our projects, and – sadly - mark the passing of our dear colleague Stuart Rose.



*Christina Proctor*





A visit to David Lloyd's

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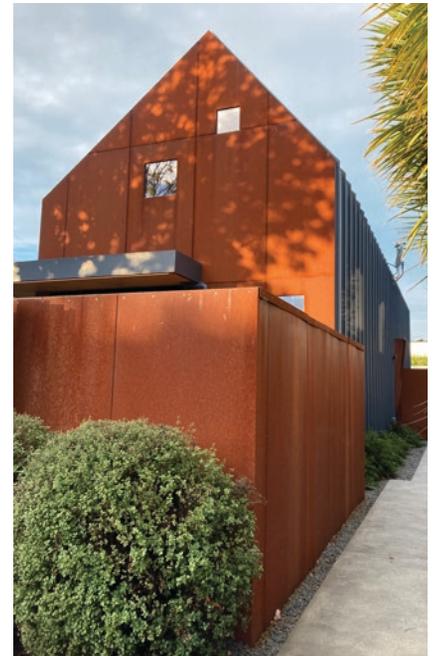
*open*  
*christchurch*

Earlier in the year the whole PAUA Architects practice visited Ōtautahi Christchurch for a weekend exploring architecture and team building. The focus was an event called Open Christchurch, an opportunity to see 40+ buildings in one weekend, many of which wouldn't normally be open to the public.

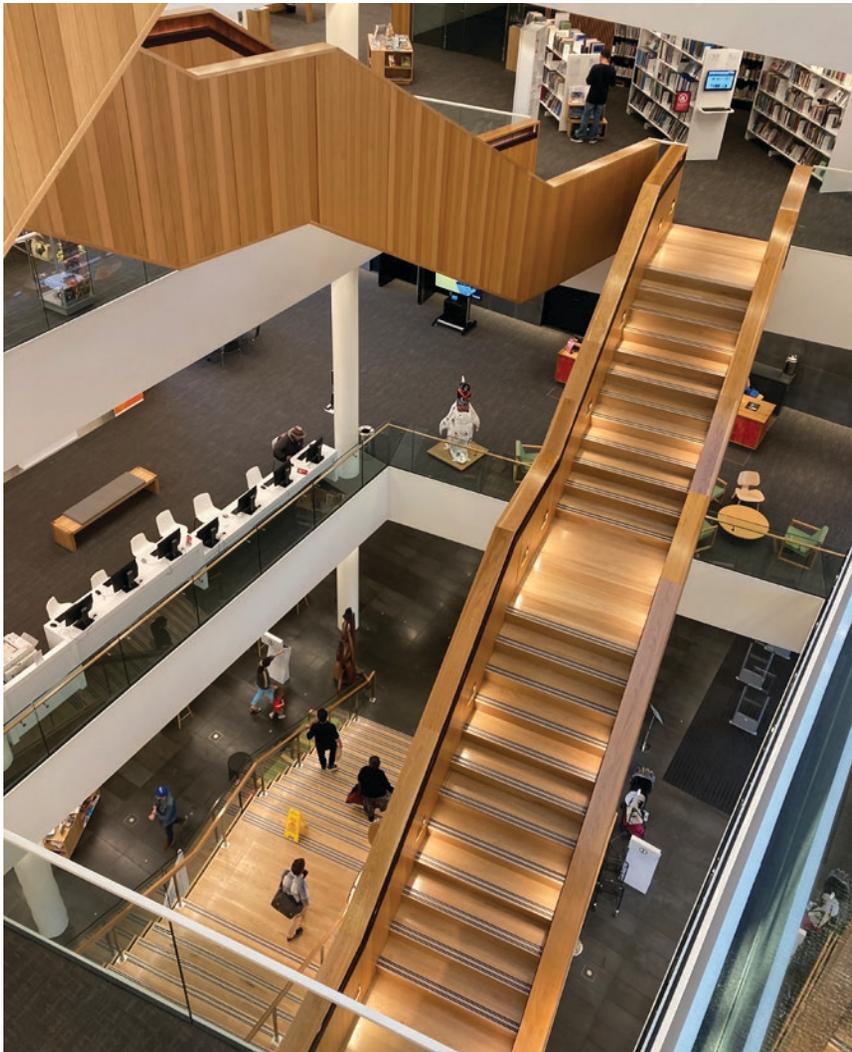
The buildings showcased a range of styles, from heritage architecture, to contemporary builds completed since the Canterbury earthquakes. The unifying theme was that each represented an example of good architecture for its time. The following pages feature a few of our highlights.

As well as the architecture though, the time spent together as a team was incredibly powerful. Especially with some relatively new team members, three days of eating, drinking, walking, talking, and laughing (a lot) together helped to build a shared sense of team culture and purpose.

We all returned to the PAUA office reinvigorated, inspired, and excited about our work and the opportunity we have to play a part in creating remarkable environments.



# *turanga* *christchurch library*



Tūranga is a landmark building in Christchurch's rebuild, culturally and architecturally. Reaching out well beyond its footprint - to the surrounding city and landscape, building on Ngāi Tūāhuriri's narrative through important navigational reference points - it expresses the principle of whakamanuhiri, of welcoming in guests.

The inclusive, light-filled space of the ground floor extends the civic space of the square and connects through to the performing arts precinct, while the generous central stairway invites the public inwards and upwards towards knowledge, an ascent that is accentuated by the 'Harry Potter' stair cases.

Roomy, connective and alive, the building flows from the dynamic lower floors to the slower, more reflective and compact upper floors. <sup>1</sup>

*Architect: Architectus & Schmidt  
Hammer Lassen Architects with Ngāi  
Tūāhuriri & Matapopore, 2018*



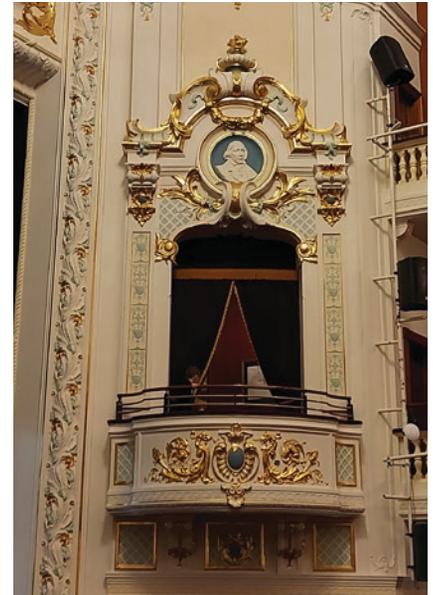
## *isaac theatre royal*

Ornamental, expressive and much-loved, this iconic Edwardian building has long served as one of Christchurch's pre-eminent performance venues. The grand marble staircase, plush Arts & Crafts style carpets, chandeliers and rich wallpapering make for an imaginative, sumptuous interior.

Royal boxes are regal proof of the theater's long history, while the careful restoration of the hand painted ceiling - the dome adorned with scenes from *A Midsummer Night's Dream* - is a triumph. All these elements combine to create a sense of opulence and theatre.

2

Architect:  
Sidney & Alfred Luttrell, 1908



# stranges & glendenning hill



Shiny, bold and sleek, the Stranges & Glendenning Hill building stands out in a crowd. Two new buildings connect to an existing heritage building via a laneway, which results in an open and urbane space for eating and drinking.

The dramatic, pointed corner of the structure accentuates the sharp, triangular site on which it sits at the corner of Lichfield and High.

Energy and tension are created by the contrast between the sharp edges and the curves of the egg-shaped concrete core around which all the services are designed.

The raw concrete shows off the building's strength - it was built to 188% of the seismic code.<sup>3</sup>

*Architect: Sheppard & Rout, 2014*



# 65 cambridge terrace



Angular, articulated and artful, 65 Cambridge Terrace was designed in 1962 as both an office for Warren & Mahoney and a residence for Sir Miles Warren. Expanding on the materials and techniques employed in his earlier



designs, the building shows us what it is made of - concrete beams and blocks, meranti timber - and revels in its geometric design. The timber-framed 45 degree half-gables jutt out of the flat roof and sit atop the two double height



boxes that make up the main building, which, in addition to the adjacent flat that houses a long, narrow gallery, opens out into a sumptuous garden and reflection pool, providing respite in the middle of the city. <sup>4</sup>

*Architect: Warren & Mahoney, 1979*

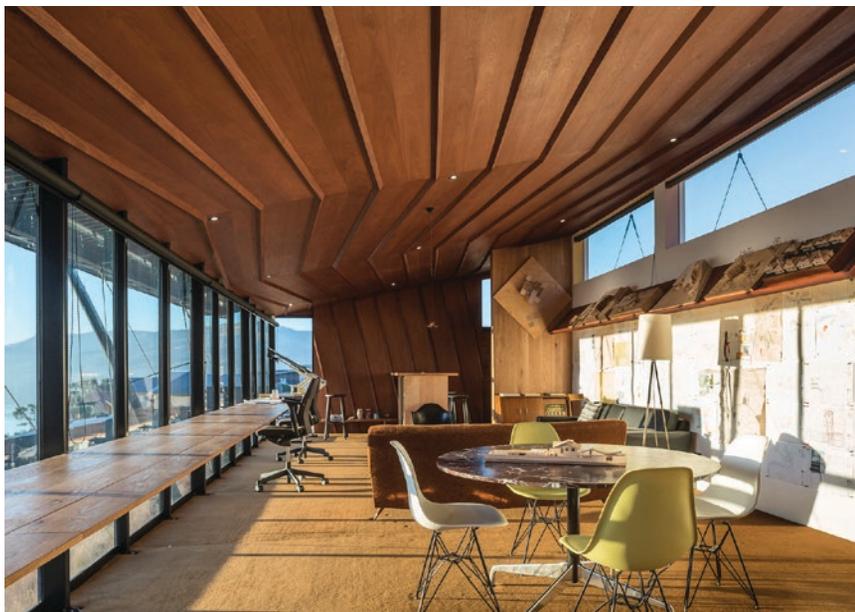
# lyttelton studio monastery

Taking an elegant stance on an iconic landscape, this humble retreat (described as monastic by the architect who built it) is rough and ready on the exterior, but holds polished treasures if you delve within.

The sturdy aluminium cladding and recycled wharf timbers outside this architect's studio and living quarters are in conversation with the elements, ready to weather. Floor to ceiling windows capture commanding views across the harbour, while the lower level is like a ship's quarters and includes a kitchen and sleeping spaces.<sup>5</sup>

*Architect:*

*Bull O'Sullivan Architecture, 2015*



# st andrew's college centennial chapel

The striking sculptural form of the roof, with its peaks and valleys, announces how well the Centennial Chapel successfully blends a contemporary look and feel with heritage.

The pitched roof references the early V huts that served as churches in the European settlement of Christchurch.

The Memorial Wall, a dark and reflective space of heavy brick, holds treasures from the demolished 1950s chapel and runs one length of the building; a folded glass screen runs the length of the other, opening up a visual connection to both the college and stream; seating runs between the two. The result: a building that captures the past, serves the present and looks to the future. <sup>6</sup>



Architect: Architectus, 2016

# madras street townhouses

Story by Mitchell Coll



These two adjoining town houses on a 300 square metre central city site are designed specifically for young professionals, with energy efficiency, sustainability and durability at the forefront of all decisions made, while making no compromises with aesthetics. Being only 74 square metres each, the floor plans are small but efficiently laid out to give adequate space for everyday living. A full size kitchen, full size robes, large linen cupboard and large garden shed provide ample storage options to keep the remainder of the interior space clutter free.

The high skillion ceilings give the feeling of space while the roofs pitch from a low shoulder height to keep the overall heated volume of the building down. Strategic placement of skylights ensure the roof pitch doesn't restrict full use of the floor area and movement around the building.

Special attention was given to the detailing of the interior and exterior to give the overall feel of a refined singular 'product', as opposed to a building which has been pieced together from various parts.

Cross laminated timber (CLT) has been used for its thermal and structural qualities, speed of construction, and acoustics, as well as allowing for unique detailing such as recessed LED lights, a



cantilevered canopy with no structure beneath and true floor to ceiling windows.

The CLT stair detailing allows for a prefabricated architectural stair that can be installed quickly and at minimal cost. Use of the same materials as the rest of the building structure helps it to tie in with the building, as opposed to feeling like an addition, while the open tread stairs and open balustrade ensure the surrounding space still feels open.

All materials were selected based on sustainable qualities, such as NZ grown pine CLT and ply acting as a carbon sink, natural oils, and wool insulation. The CLT floors in this building hold 20 tonnes of carbon alone. This puts the building well into negative Embodied Carbon.

Designed for passive solar gain, the airtight construction with high insulation value of floors, walls and ceilings gives excellent heat retention. The heat

recovery ventilation system provides fresh air for a healthy home with minimal heat loss in the winters.

Passive ventilation is achieved through strategic placement of windows and skylights for zero energy summer ventilation. This exceptional passive thermal performance and ventilation ensure that all interior spaces remain healthy for occupants, while being easy and cost efficient to run.



Compact laminate has been used for the custom designed kitchen island and vanities. This material offers a very durable finish and is impregnated with silver to maintain a hygienic surface. The solid block of colour offers a counterpoint to the heavy use of timber. The black exposed edges to the laminate mimic the black negative details to the wall linings.

Resene 'Unwind' was selected to match the colour of the compact laminate and has been painted on the bedroom wardrobe sliders so all rooms have a splash of colour to contrast against the natural tones of the timber.

Blue tiles were selected to bring the 'New Denim Blue' from the exterior Colorsteel to the interior, while offering a subtle contrast to the black fittings in the shower. The application of the tiles to all surfaces in the shower including the ceiling, combined with the timber slats to the floor, help to give the feeling of a luxury spa.

A Corten steel rainscreen was used to achieve a minimalistic look, keeping the small building from looking overly complex or heavy and helping to keep the exterior areas feeling spacious. The large sheds are detailed to look like the fences with hidden doors, so they are not noticeable or intrusive on the outdoor areas, or detract from the main building. Corten steel was chosen as a cladding for its durability and distinct colour change as it ages. Attention to good use of space means,



even though the site size is only 300 square metres, there is still sufficient area for the two units and four carparks, as well as good private outdoor living and large sheds. The four carparks are directly against the street which offers easy access and allows the front fence of the units to line up with the neighbouring site to the north. Having both fences in line helps each site to benefit from the borrowed space, as well as giving a less intrusive feel on the street scape.

Although these townhouses have a high quality construction and finish, the small footprint and volume allows for all this at an overall lower construction price, as well as reduced ongoing energy costs and low maintenance.



*Architect: Mitchell Coll, 2016-2017*  
*Photographer: Stephen Goodenough*

# open christchurch 2021





# *knead-to-know*

*Story by Mark Mawdsley*

*Photographer: Paula Smith*

As one of the first EnviroSchools in New Zealand, Hukanui Primary School, and teacher Michelle White are leading the way in teaching our tamariki about sustainable living.

In 2016 the students of Hukanui Primary School proposed the idea of a 'Garden to Table' kitchen classroom. A space where they could learn about the preparation, cooking and sharing of food.

Students participated in both the design and construction of the kitchen classroom which contains six workstations for groups of students to prepare produce grown in the fruit and vegetable gardens adjacent.

The 'Garden to Table' kitchen classroom, completed in 2019, complements the 'Living Room', constructed in 2009, a dedicated space for the enviroschools elective.

The core function of the EnviroSchools initiative is to introduce children to principles of sustainability. The kitchen classroom fosters learning in relationship to food production, eco-building, waste reduction, and water conservation.

The combined classrooms and garden provide a practical learning environment for students to develop their passion and knowledge of sustainable practices.





As a sustainable education building, functional aspects of the building such as the roof-mounted evacuated water tubes and mechanical extraction system are visible to the students and can be used as teaching aids.

The kitchen classroom was designed to reflect a number of the design principles explored in the construction of the earlier 'Living Room'. In particular, untreated heart macrocarpa was used for timber framing, cladding, and roof trusses.

An existing freestanding pizza oven was incorporated in the design of the kitchen. Existing rakau ti kouka - cabbage trees - were retained and are part of perimeter gardens which were developed in 2020.

The bright interior colour scheme was selected by the students. The resilient non-slip flooring, complete with glitter flake, appealed to the design team and children alike.

Grey water is disposed of with an on-site system, green waste is composted, and rain water is collected for use on the gardens.

Louvres at both high and low levels provide for passive ventilation, assisted by mechanical extraction as required. Skylights in the south plane of the roof provide both daylight and additional ventilation.

The opening of the kitchen classroom in December 2019 marked ten years since the completion of the 'Living Room'.

The opening was attended by both present and past students who opened and replaced the time capsule which now contains memories from both 2009 and 2019.



Michelle White

***“At every opportunity the students felt their ideas were valued and utilised.”***

Michelle White



# cambridge police hub

Story by Richard Mauriohooho & Phil Mackay



In 2019, PAUA Architects was engaged by Tainui Group Holdings, the commercial arm of Waikato-Tainui Group, to design a new police station in Cambridge. The brief included recognition of the partnership between the New Zealand Police and Ngaa Iwi O Tainui which underpins the new approach in NZ policing that seeks wider and more effective collaboration with communities.

It was important to incorporate the cultural values of Waikato-Tainui, acknowledging te whenua, ngaa maunga, ngaa wai (awa, roto), ngaa tangata - the land, mountains, water, people. At the same time, the new building needed to engage and allow for more interaction with the community;

as well as fulfilling the regular functions of a police station.

The primary inspiration for the design comes from water, its importance to life and wellbeing, and the connection to Te Awa o Waikato and Te Koo Utu. The concept of the 'waka ama' double hulled waka aligns with the connection to water and represents the collaboration of Waikato-Tainui and NZ Police.

This idea has formed the basis of the layout of the building. The main waka component of the building is designated as the NZ Police operational side of the building, while the ama component is the more public interface of the building, featuring the whaanau room. The centre component, designated as the main

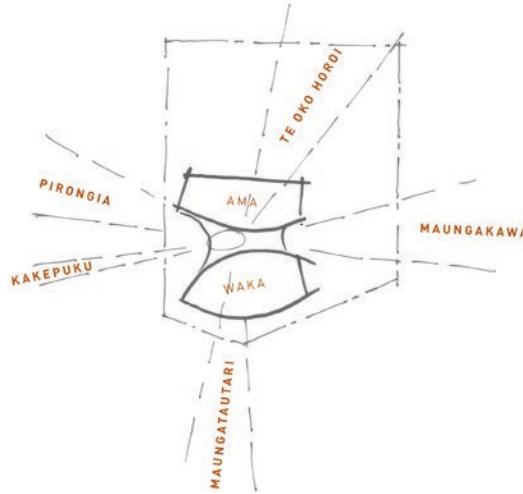
entry, connects the two main forms.

The shape and orientation of the plan, make reference to Maungatautari, Pirongia, Maungakawa, Kakepuku, through the alignment of walls and windows.

Reusing, or sourcing local materials, is an important part of the Waikato-Tainui development strategy. Some of the materials from the demolished police building have been used within this new building. Recycled rimu and the recycled TG&V flooring is integrated into the reception counter. Recycled bricks have been used at the whaanau room and at the other side of the building to represent a contemporary pou, linking to the old building.



Renata Te Wiata designed the main artwork at the entry wall, which depicts the three main maunga (corten steel) and makes reference to the Patu Paiarehe at Pirongia maunga (stainless steel strips).



Concept Sketch

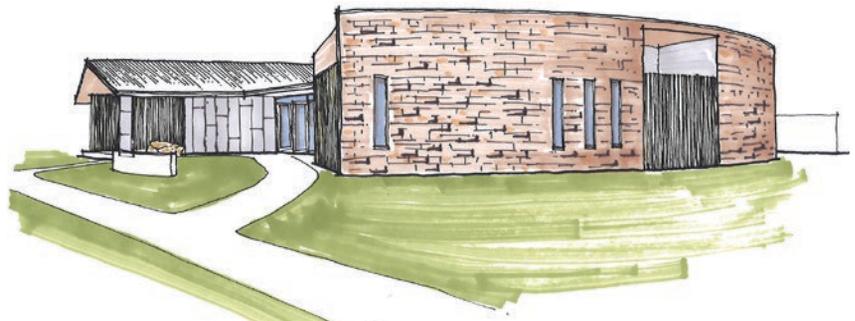
The two timber pou at the right hand side of the front entry have been salvaged from the timber extracted from the large trees on the Victoria Street side of the property. The pou will have the NZ Police whakataukii engraved in the front face. "E tuu ki te kei o te waka, kia paakia koe e ngaa ngaru o te waa" (Stand at the stern of the canoe and feel the spray of the future biting at your face).

A metaphorical korowai (cloak) wraps around the outside of the building, representing protection, security and safety. The korowai is articulated through the hinuera stone veneer wall design and the brick veneer cladding. A simplified interpretation of the 'niho taniwha' pattern has been used to form the basis of the pattern in the Hinuera stone.



Perspective: Victoria Street

As a building, designed by local architects, with local materials, this project represents a purposeful approach to development. As a space, open to the community, connected to te whenua, ngaa maunga, ngaa wai, ngaa tangata, protected by a metaphorical cloak, this is a police station for the modern era.



Perspective: Corner Fort & Victoria Streets



*Story by Antanas Procuta*

## *stuart rose*

Stuart Rose joined Paua Architects (then known as Antanas Procuta Architects) in 2007, and not long after it was his fortieth birthday. That was an easy to remember event, as we'd been invited to come dressed to celebrate the late 1960's when Stuart was born. Flower power, Carnaby Street, and long hair of course. Except Stuart came in cloth nappies, and his mum, Colleen, with a pillowed belly, both recalling their respective roles forty years earlier.

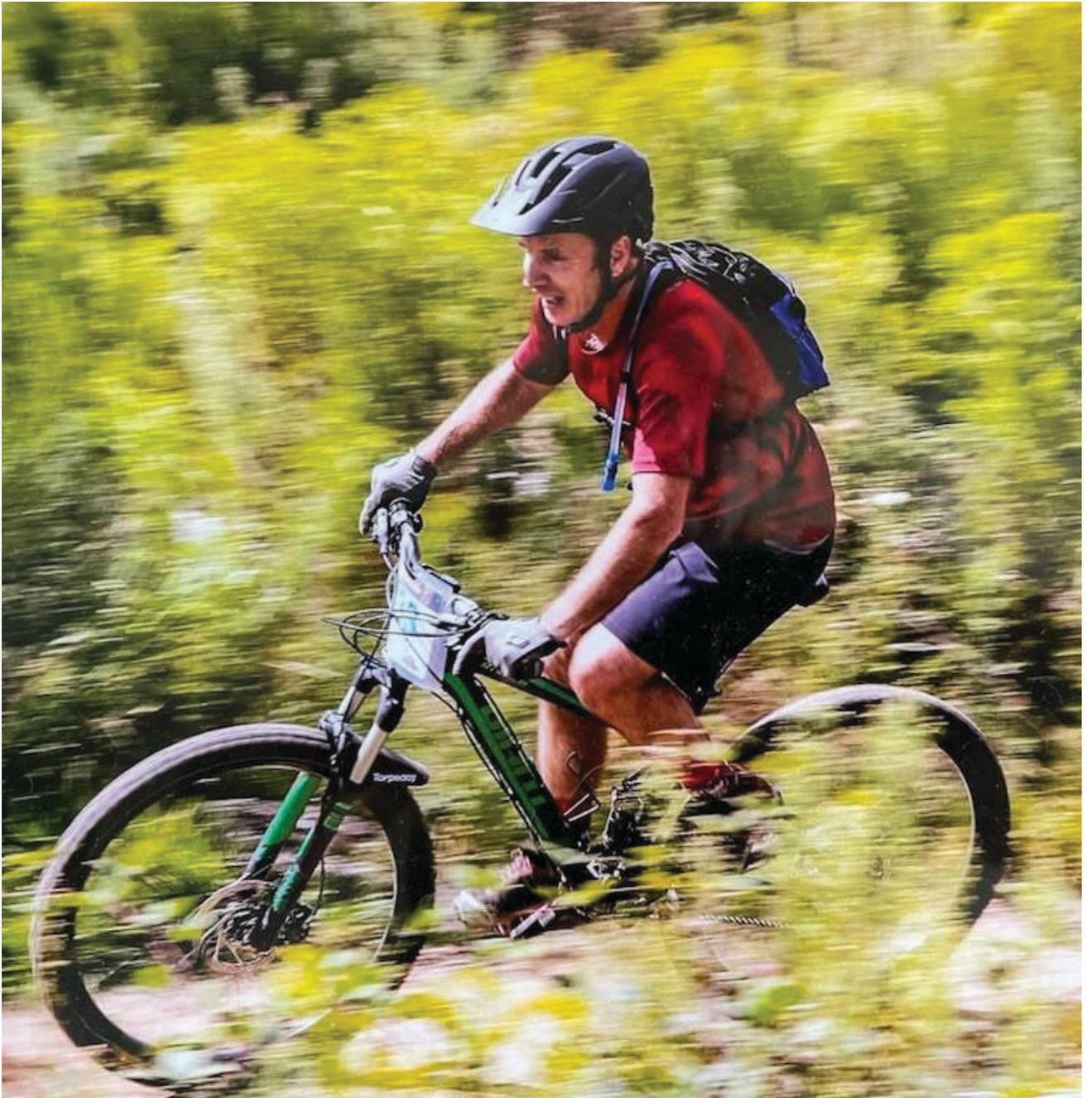
Also at the party were the displayed photos marking Stuart's journey after, with ever-changing hairstyles reflecting

the fashion and music-genre influenced seventies, then the eighties and the nineties with his OE in the United Kingdom and then Kuala Lumpur. Stuart was engaged by Antanas Procuta Architects on the recommendation of architect Geoff Lentz who had worked with Stu at Stiles and Hooker prior.

On leaving school, Stuart had trained with the Ministry of Works architectural division earning his NZCD (Certificate of Drafting), and that training would have been on a drawing board with a drafting machine, pencils and ink pens.

The MoW was the font of construction knowledge and standards throughout New Zealand, and - through shared institutional knowledge and expectations - provided an exceptional grounding in construction and in the trades and professions. It's important not to understate the value of that training and discipline, and it showed; in Stuart's methodological approach to his work and in the quality of the drawing work he produced.

Drawing work is first and foremost a graphic recipe, but unlike a cook, there's no opportunity to draft and build,



to taste-test and refine the recipe before publishing. It's a significant turn of the mind to imagine and draft an unbuilt three-dimensional object into a logical two-dimensional form for someone else to build on site. In time of course, Stuart's mode moved from the drawing board to the keyboard, screen, and computer-aided drafting or CAD.

Stuart showed a clarity of thought and communication in his drawings that demonstrated his construction knowledge, and the ability to convey that thinking to others.



Within PAUA, Stuart's calm mind, his understanding of building, and his willingness to educate others, made him a wise mentor to the young staff in the practice, extending their competence, confidence, and capabilities.

Undoubtedly Stuart as technician, and Geoff Lentz as design architect, had a great working partnership together in the practice. They talked and worked to shape and make real Geoff's architectural imaginations, from early big-picture concepts to coalescing the forms, textures, junctions, and detail.

Overhearing the dialogue between Geoff and Stuart, there was certainly the sense that there was a synergy, a mutual respect, and a warm friendship.



Stuart shared his love of sport (Liverpool) and mountain-biking, his family - Kathie, Amelia, Harry and Charli, and beyond - and wry humour with us over morning coffee. Underlying all this, Stu projected a great sense of decency and strong principles.

He passed – way too young at the age of 53 – from a hard-fought and wearing tussle with melanoma in June this year. Stuart was more than a dear friend; he was part of each of us, and of course, will forever always remain so. <sup>7</sup>

**Cheers!**



# team paau



**Antanas Procuta**  
Principal Architect



**Richard Mauriohooho**  
Senior Architect



**Geoff Lentz**  
Senior Architect



**Mark Mawdsley**  
Senior Architect



**Katie Cleary**  
Architectural Designer



**Vaishali Vir**  
Architectural Assistant



**Beatriz Orsoni**  
Architectural Graduate



**Jolene Ladd**  
Architectural Designer



**Andrea Mead**  
Architectural Designer



**Megan Thomson**  
Practice Manager



**Phil Mackay**  
Business Development  
Manager

# *add, transform, re-use: a mantra for our modern age*

*Story by Antanas Procuta*

I attended a Pecha Kucha evening at the recent Cambridge Autumn Festival. A good crowd of expectant people - as ever entertained by the intelligent whimsy of MC Dr Richard Swainson - was treated to ten tight talks ranging from Josh Easby's 'A lifelong love of Football' centring on the luckless York City FC team, to Camille Guzwell's recovery journey having suffered concussion in a football game at, by chance, Easby's current pitch in Cambridge.

Of note on the night however, was a coincidence of subject focus that may have once seemed fringe, but now takes central stage as being essential and immediate issues. Presentations on collective action in community gardening, co-housing, and minimising one's negative impact upon the environment, were direct and compelling.

Hamiltonian Rebecca Brown spoke of the restorative and meaningful nature and culture of the Kukatāruhe community garden adjacent to Fairfield College; of having a garden plot alongside others, and sharing knowledge of working with the land and seasons to



nurture and grow vegetables for her family table. Rebecca was up-front how the fellowship of the Kukatāruhe gardeners and a 'place to call one's own' provided a productive sanctuary for someone who lives in an era where owning your own home is an uncertain dream.

Brad White, a passionate advocate for co-housing, talked of the journey he and a group of families and individuals have undertaken over the last couple of years. Brad explained co-housing

is an international movement that sees people form what seem like 'mini-villages' comprising an enclave of houses (with vehicles kept at the edge), good outdoor space and gardens, some shared facilities and some shared decisions.

The benefits he described included a more affordable home ownership model, better utilisation of land, infrastructure and buildings, and a sense of neighbourly connectedness and purpose.

A difficulty is in finding land of suitable size and sufficiently close to Cambridge township for the advantage that urban living and working provide. Brad announced that “making contact through the old-fashioned medium of a letterbox drop”, discussions are now underway with a landowner for a potential site purchase.

After a corporate career in fast-moving consumer goods, Nic Turner demonstrated with examples in her own life, that consciously making many small decisions on a daily basis becomes an easy habit and way of life for consuming, discarding and spending much much less. The impact is a smaller lifestyle carbon footprint and virtually no waste; Nic’s family throws out just a single bag of rubbish every year. The clarity, simplicity and result of the endeavour is startling.

The coinciding focus of these talks is on a care for, and connection with, the things around us; the planet, community and the neighbourhood, and on a capability and imperative to work together. Each talk expressed an active rebalancing of lifestyle values. In some ways, this consideration reflects the slower, more conscious and more resourceful way that most of us had to, or chose to, live through last year’s seven-week lockdown.

So what of architecture and urban design in all this conscious rebalancing?

Not to overdo coincidence, and moving

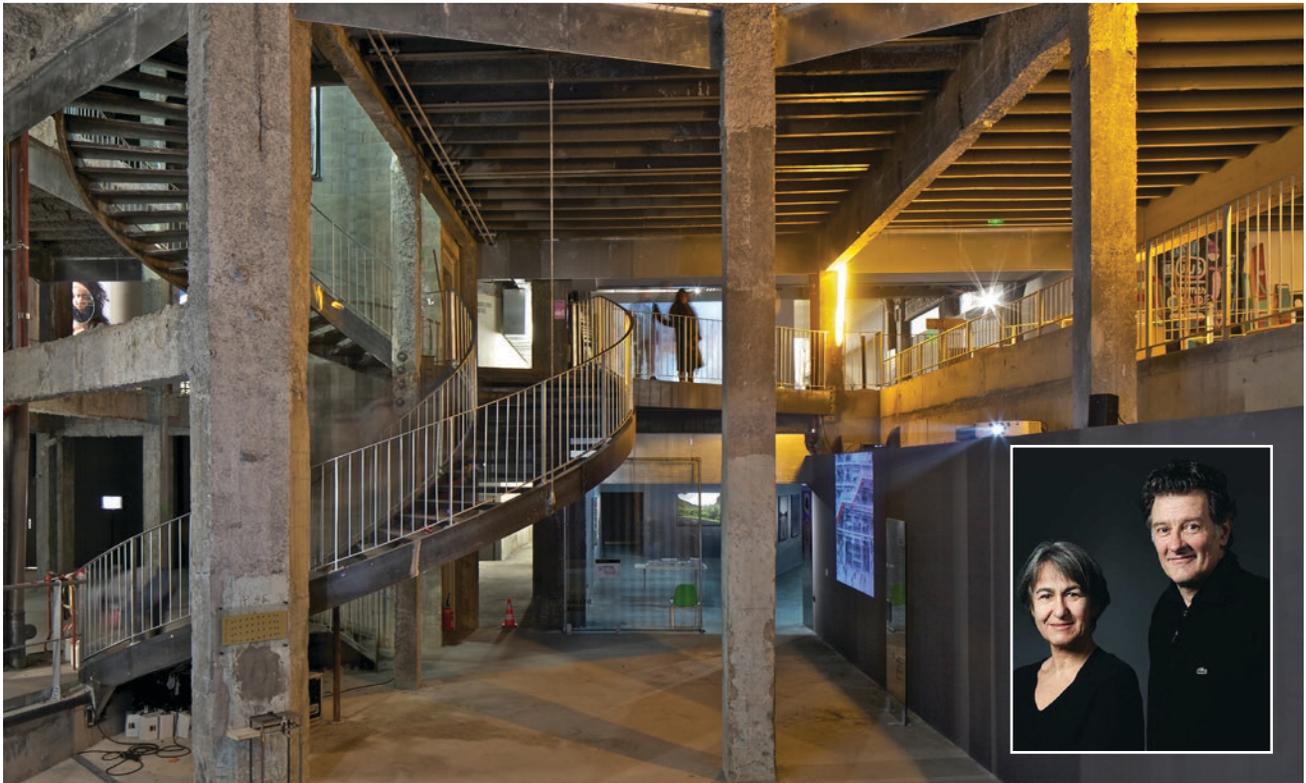


from a local to a global perspective, in mid-March the 2021 Pritzker Prize for Architecture was awarded to French architects Anne Lacatan and Jean-Phillipe Vassal.

The Pritzker Prize is architecture’s greatest professional accolade, honouring a living architect or architects whose built work demonstrates a significant contribution to humanity and the built environment. Past recipients include American Frank Gehry, Australian Glenn Murcott, and the late, London-based Iraqi architect, Zaha Hadid.

This year’s award is a radical departure in that Lacatan-Vassal is not known as a ‘star-architect’ with its own brand of new architecture.

The Pritzker Award jury noted that - as architects of urban housing, private residences, schools and galleries - Anne Lacatan and Jean-Phillipe Vassal in their thirty three year practice have “consistently expanded the notion of sustainability as a real balance between its economic, environmental and social pillars.”



Lacatan and Vassal have a reported mantra of ‘Never demolish, never remove or replace; always add, transform and re-use’. Their architectural projects are premised on adding to and enhancing the attributes of an existing building and surrounds rather than the prevalent and often expedient approach of demolition and rebuilding anew.

Given that the built environment currently accounts for an estimated 40% of global carbon emissions, this approach to development acknowledges the inherent architectural

worth, the considerable quantity of local and imported materials, and the substantial amount of energy invested at the outset in the construction of every building.

Here in Hamilton, we have seen this approach with Stark Property’s redevelopment work, building on the foundations and framework of existing and perhaps tired old buildings, and reinvigorating the inside and outside visage with new life.

This year’s Pritzker Award acknowledges a timely re-balancing

of the development paradigm, and recognises that a concerted, sustainable, approach to design and development is required. The challenge remains in seeking to consider many other older Waikato properties and their character in the face of seismic strengthening, increasing floor space, and quality requirements.<sup>8</sup>

First published in Waikato Business News, March/April 2021

# te awa the great nz river ride

Te Awa The Great New Zealand River Ride, a key project for the Brian Perry Charitable Trust, is a 70km cycle/pedestrian path running from Ngāruawāhia in the north to Lake Karāpiro in the south.

With an almost entirely off road three metre wide path, Te Awa River Ride has fast become a popular exercise route in the Waikato for both young and old.

The Hamilton to Cambridge section is nearing completion and is set to offer some stunning scenery as you cruise along the banks of the Waikato River. Rural landscapes, river scenes, and native bush, Te Awa River Ride has it all.

With the support of the Waikato River Authority there have been 18,480 plants planted along the Hamilton to Cambridge section.

In 2016 PAUA Architects assisted with the Perry Bridge, in the Ngāruawāhia to Hamilton section, to introduce colour and develop a strong visual concept. The bridge, shown in the cover images, is one of the longest walking and cycling bridges in New Zealand, at 130 metres long.

Te Awa The Great New Zealand River Ride captures the 100% PURE experience for which New Zealand is renowned. With the final section nearing completion, this summer promises the opportunity to connect with our awa and explore more of our mighty Waikato.



# *architecture without architects*



# mystery creek ceramics

*Story by Alex Wilkinson*

Alex Wilkinson is a creative force in the ceramics world and believes in passionately living life to the full. Originally hailing from Cambridge in the Waikato region, her creative journey took flight in 2015 when meeting up with the Waikato Potters Society (WSP). Apart from pottery opening a new world of possibilities, it also became a therapeutic outlet through challenging health issues. Alex's creative practice straddles two platforms: functional ceramics and art installation, which allow her to engage with her audience on a variety of artistic levels.

Wilkinson is the creator behind Mystery Creek Ceramics and works alongside her, now three, staff members. Her ceramics studio in Kihikihi is a constant beehive of creative activity with a range of thrown and hand-built ceramics. Specializing in Nerikomi and coloured clay, there is always a variety of colours and design combinations about. The Nerikomi technique originated in the East and means the folding of coloured clay. This technique facilitates random surface design which offers unique individual pieces. The last year has seen an increasing demand for these hand crafted utilitarian art pieces in gallery shops all over New Zealand.

In addition to her Nerikomi range are the slip-cast Sprinkle range, and the



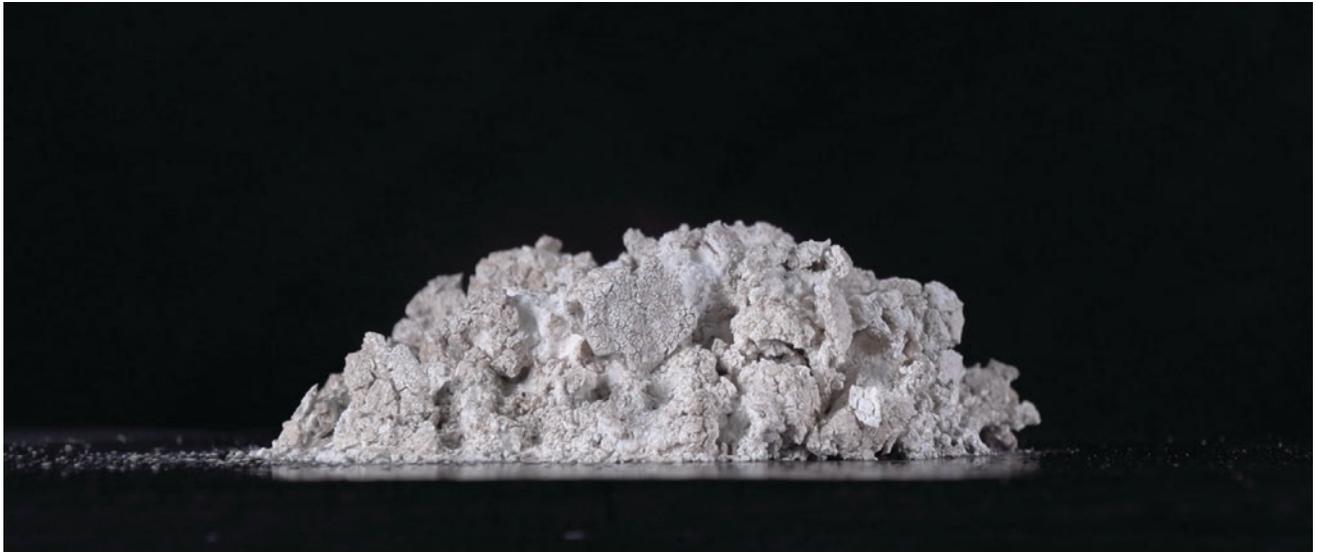


earthy Wood Fired ware which features minimalist design. A born entrepreneur, Wilkinson is looking to expand her brand by developing new range by utilising age-old pottery techniques in a contemporary context and recycling pottery that doesn't quite make the cut. Her passion for ceramics is exemplified by generously sharing her hard-earned knowledge with upcoming artists and selecting individual ceramic ranges to feature as limited editions.

Strengthening and promoting innovative exploration in the world of clay is close to her heart, which is why she acts as the Waikato Society of Potters tutor of Otago University's Ceramics Diploma, a two-year course hosted by WSP for ceramic students looking to expand their studio practice.

Alex's installation practice is currently concerned with investigating the hidden beauty in clay processes. Through an Honours degree at Wintec, Alex is





exploring how some of clay's temporary qualities can be captured in a process of beautiful destruction or transformation.

Alex is currently working with Ben Wilson on a series of video, photo and temporary sculptural works that highlight

the fragile side of ceramic practice in order to contribute to the discourse surrounding the human impact on the planet:

"...each work in this series allows us to see the processes that are happening to the planet on a scale

that we comprehend. It is hoped that comprehension of these works may be a tool in the climate change fight and cause behavioural change before we reach destruction or a point of no return like these works." <sup>10</sup>



# *a question to property owners - do we get better outcomes if you work together?*

*Conversations with Mike Neale of NAI Harcourts Hamilton*

At a recent Waikato Chamber of Commerce event I attended, where Greg Foran was the guest speaker (one of the most impressive I have seen for some time), I caught up with Antanas Procuta from PAUA Architects. We talked about how to achieve better outcomes, particularly in regards to larger sites or where neighbouring property owners worked together cohesively, instead of in isolation, which is traditionally how developments have taken place.

## **Creating a Cohesive Hamilton**

True success comes from being on a cohesive team. Increased team cohesion in areas such as the workplace has resulted in increased success, work satisfaction and increased self-esteem. Team cohesion happens when a team remains united while working to achieve a common goal. The same can be said when it comes to communities and even building developments.

## **You might ask how does it apply to building developments?**

The Riverbank Lane and Victoria On The River (VOTR) was one of the first in the CBD. Stark Property purchased a partially vacant 4 level office building at 286 Victoria Street and then decided it would be prudent to purchase the adjoining Riverbank Mall, which had been largely vacant for many years. The combination of these two buildings and then subsequent work with Hamilton

City Council to open directly on to VOTR through a cohesive development, now houses Hamilton icons such as Mr Pickles, Duck Island, Banh Mi Caphe and Edwards White Architects, all opening on to an expansive amphitheatre-style park setting overlooking the Waikato River.

Another example is the one-hectare site of the Union Square development, which once completed, will consist of over 23,000sqm of office space,



spread over 5 buildings. Within the complex there will be retail space, community spaces and pedestrian boulevards dedicated to both residents and the local community.

*“The vision behind this new facility is to create an exceptional place, whether it be for work or pleasure, in the heart of one of New Zealand’s most progressive and growing cities”.*

– Rhys Harvey

One of the most dramatic has been Stark Property’s Panama Square which consisted of 3 separate poorly maintained low grade buildings situated on the corner of Garden Place and Worley Place. Starting with the NAB Building and then progressively purchasing 12 Garden Place and then 10 Garden Place, this is now the central hub for Panama shared and co-working spaces, along with Cream Eatery, Hamilton Central Business Association and Stark Property’s own offices on the ground floor. Seamlessly configured to provide interaction internally between the buildings, this is an impressive outcome in this stunning location.

The concept behind creating cohesive spaces in the CBD according to Stark Property is that “work is not achieving tasks; it can also be a place that supports your connection to community and enhances your overall wellbeing”. Occupiers of Panama Square enjoy events and community engagements which benefit smaller businesses such



Designed by Chow:Hill Architects

as monthly networking morning teas, afterhours get togethers and charity fundraisers.

The most recent one I have become aware of relates to the former Munns Menswear site at 646 Victoria Street and the very corner site of Victoria and London Streets. The two owners have talked about the possibility of working together, by opening the southern wall of the corner building on to and activating the adjoining courtyard of the new mixed use development at 646 Victoria Street – the southern facing vacancy has experienced long term vacancy issues due to being a very deep retail tenancy with limited natural light.

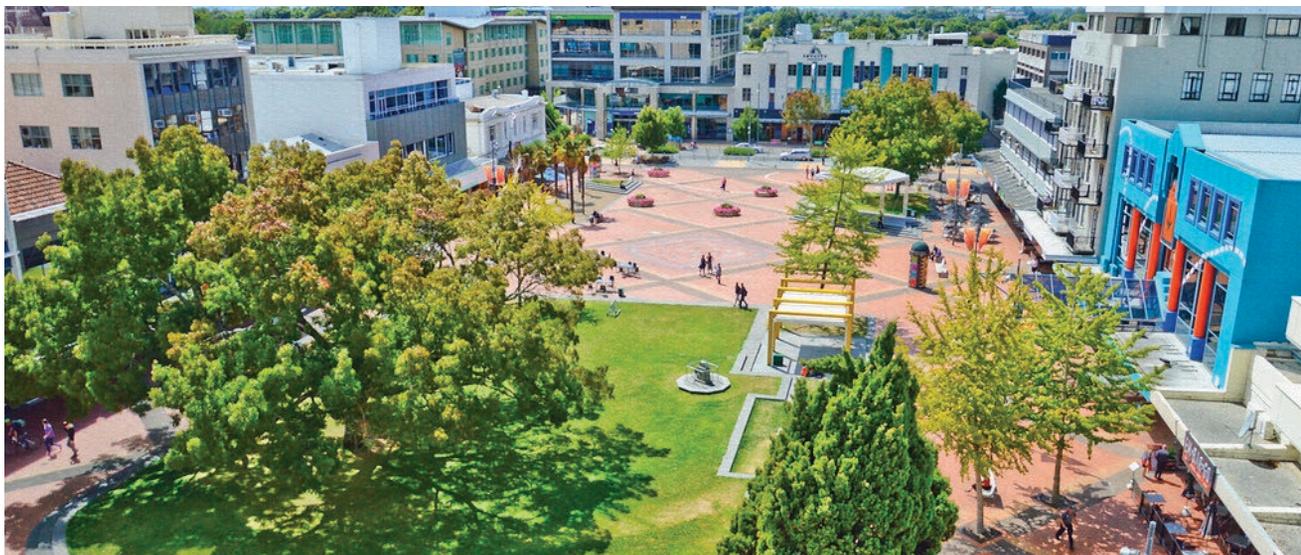
For some time I have looked at the development of residential sites which

are not much larger than 800sqm and wondered how much better the outcomes would have been if the site(s) next door had been incorporated within a larger scale development, providing a more efficient footprint and greater scope for natural light and less land used for the likes of multiple driveways.

The positive consequences from the cohesiveness of these developments include a much higher level of connection and collaboration, which ultimately provides better quality outcomes and product – a better experience for the occupiers. Let’s put greater emphasis and focus on outcomes. <sup>11</sup>

First published in Waikato Business News August 2021

# *time for garden place coalition*



When I walk through Garden Place, an irksome feeling resurrects that somehow Garden Place seems incomplete, unresolved, and even unsure of itself, awaiting another political kickstart of courage to edge closer to an - as yet - undefined completion.

Some of the irk is that there are way too few exciting shops or eateries at its perimeter to draw me in, nor a pavement-wide set of diners at tables. Some irk is that there is no sense of anticipation or delight on arriving at Garden Place as one might hope on coming to a town's heart. In many towns and cities around the world the city square would be the key meeting place to catch up with friends or

colleagues, to shop or to eat, or for simply the buzz of being at an urban heart.

Garden Place, once a hill, has a Maori and colonial story well-documented by Waikato Museum online, and with the more recent history vividly played in Michael Switzer's "One Hill of a Fight". Garden Place has had periods of good success as a unpretentious lawn and fountain pool piazza, bound by minor roadways and street-front shopping. A number of interventions since, however, has fragmented the simplicity the piazza once had.

In 2008 Hamilton City Council actively set about to rectify the muddle

Garden Place had become, and - with substantial and worthwhile input from a good handful of urban design, retail and engineering experts - council prepared the "Hamilton City Heart Revitalisation Project". The 'project' was a comprehensive plan for a set of significant changes to enhance the public space. The pleasing and perhaps surprising thing is that council actually effected a good number of those, and Garden Place is much better for those changes already. These changes included; moving the underground carpark entrance away from Alexander Street to Anglesea Street, removing the road-blocking concrete speakers' podium, reconnecting Alexander Street to Worley Place with a shared

pedestrian zone, and installing the popular waterspout court. Garden Place is now occupied with an array of features, themes and environments.

The council seems, however, to have shied away from completing the original mission. Other than replacement street furniture and new plantings, there appears nothing in Hamilton City's recent "Central City Transformation Plan 2021-2051" to further the work at Garden Place, and while the Long Term Plan has identified \$200,000 for CBD Design Guidelines, this is unfunded. The enhancement of Garden Place planned in 2008 has halted, incomplete. Nonetheless, this may not be a bad thing.

Looking at great piazze and town squares around the world, the success of such public places is much, much, less about arranging features and activities within the squares, and much, much,

more about a bold, strongly-structured, perimeter-defining edge to the public space. For examples, St Peter's Square at the Vatican, Venice's Piazza San Marco, Piazza del Campo in Siena and Civic Square in Wellington, are virtually devoid of features within the squares. It is instead the nature of the perimeter architecture framing the squares, that give the character and sense of enclosure, in a way as a city-sized 'outside room'.

This implies for Hamilton, that the buildings that surround and in essence 'create' Garden Place, require some sense of order, purpose, and cohesion in their architecture, with an accompanying vision, design guidelines, and incentives set in place. There are, of course, many worldwide examples of such a collective vision and implementation, such as in Amsterdam, and Telč in the Czech Republic. For a project of this nature - that

involves both the public and private realm - a masterful coalition is required; of the private property owners, the central business association, property representative groups and council to work constructively together; and not for their own immediate good, but for the good of the town, its people and visitors. Yes, ultimately, the benefit will come back to themselves in the town centre profile and the rents that are grown.

The least that Hamilton city and property leaders can do to remotivate a vision for Garden Place is to spend a quarter of an hour to view Alain de Botton's recipe for an attractive city, and to understand the importance and the permission - once a plan is in place - to implement it over time to create Garden Place as a satisfying place for the people and identity of Hamilton.<sup>12</sup>

First published in Waikato Business News, June 2021



# *nimbus media*

*Story by David Woodcock & Dawn Tuffery*

Nimbus director David Woodcock still marvels at the unique opportunities offered in his profession of the last decade. 'I was reflecting the other day on how special it has been to find 'work' that enables us to meet a wide variety of people from all walks of life,' he says. 'We're able to hold them gently, allowing them to tell their story in an authentic and personally significant way.'

When Sasha McLaren started boutique video production agency Nimbus Media in 2009, soon bringing David on board, it grew consistently, in part due to that ability to connect - and deliver. 'It's such a pleasure to see how grateful people are to find the process easy and even fun,' says David. 'In fact, it can be invigorating and cathartic to find you have an audience and that you have something interesting to share.'

The kaupapa of Nimbus is rooted in storytelling. Sasha and David are both trained digital storytelling facilitators, learning from the StoryCenter in San Francisco. Nowadays Sasha has branched out into a creative development role at Creative Waikato, while continuing to oversee Nimbus in her director capacity. Producer Dawn Tuffery came on board in 2016, bringing an enthusiasm for animation. Both Sasha and Dawn have a Master

of Arts qualification, with Sasha specialising in Screen and Media, and Dawn in Visual Arts.

The Nimbus production process involves listening carefully to the client, researching, scripting, and developing a creative concept that will bring their message to life. It's then planned, filmed (or animated), edited, and finalised, with feedback from the client. Projects might include an online video promotion, an engaging business profile, a training video, capturing the spirit of an event, celebrating a milestone, communicating

***"Together with beautiful camera work, Nimbus brought the mosaic of stories, imagery and sound to create cohesive vignettes of PAUA and our projects that we are very happy with.***

***The work speaks for itself. It has been an invigorating, very enjoyable, and productive experience."***

Antanas Procuta  
PAUA Architects Ltd







a sensitive message - or something entirely new.

Dawn appreciates the variety, and the challenge of helping key content transcend the noise. 'I think something we do well is take a large amount of information or material that may seem chaotic or overwhelming, and unearth the core thread to bring it together,' she says. 'We can then create a narrative with impact that's succinct but true to the source.'

High production values, thoughtful preparation, and attention to detail all play a part. 'Nimbus helps people tell their story authentically,' says David. 'We add value with creative solutions rather than just being 'videographers.'

Cinematographer and editor Fabrice Coquet joined the Nimbus team just in time to coincide with the first Covid lockdown. Happily, things have gone up from there. 'I have particularly enjoyed the conservation-oriented projects,' he says. 'A highlight would be making the fundraiser video for Supporters of Tiritiri Matangi. Spending the night on this beautiful island, hearing the kiwi bird and being up close to the kōkako, korimako and takahē was a

life-changing experience that I will always remember.'

The team are passionate about the work, especially in the environmental and wellbeing spheres, and continue to develop their skills.

'The first time I put my hands on a camera, I fell in love immediately,' says Fabrice. 'Being able to create emotion in an audience is what got me into filmmaking.' Hailing from Mauritius, Fabrice came to New Zealand seeking new adventures and considers Nimbus the ideal place for him to land. 'Their authentic and creative approach to storytelling and the importance they gave to culture and inclusion was highly appealing to me.'

The most satisfying part for Fabrice is hearing positive feedback, he says. 'We work hard to meet our clients' expectations; we research, find the best way to deliver the messages they want to address, and put a lot of energy into creating a custom-made product. So there is no bigger reward than when a client confesses having a tear in their eye after watching the first draft of their video.'



David notes that Nimbus has survived through several axial moments, such as the global financial crisis and current pandemic, and evolved in terms of capabilities and crew, whilst retaining its essential core truth. 'We connect with people, put them at ease, and enable them to tell their story,' he says. 'It's powerful work and it is a privilege.'

***"I have had the pleasure of working with Nimbus Media to create a recruitment video for Aspire. We found the Nimbus team awesome. They put the people they were filming at ease right away. Nimbus converted our rough ideas into a professional-looking video that nailed what we were trying to achieve!"***

Taya Cross  
Aspire Community Support

# **“do something new, new zealand”**

*Story and photographs by Megan Thomson*

With the New Zealand boarders at a standstill what better time to discover our own piece of paradise? In January my husband and I packed up the kids and headed down south for a ten-day adventure getting a taste of what New Zealand has to offer.

Driving over 2,000kms over the ten days we learnt many lessons along the way. A key learning was not to blindly trust our GPS after driving



over 60km of dirt roads in one day, entrusting that it had taken us on the best route; it had not! We also found ourselves unprepared for the wild West Coast weather, foolishly assuming that wet weather gear was not needed in January.

Travelling with an 8-year-old and 9-month-old, regular stops for activities were a must. Rising to the challenge, we found many family friendly activities along the way, including seeing wildlife, waterfalls, lighthouses, and enjoying rides at the Caroline Bay Carnival.

Queenstown was the highlight for us, with its stunning views, adventure activities, and of course the must have, Fergburger.

Driving through Haast Pass we saw the most beautiful scenery, and in hindsight we wish we had allowed more time to stop and enjoy the stunning views on offer.

Surat Bay in The Catlins offered us an up close and personal encounter with a sea lion. Meeting a sea lion head-on as we walked down the path towards the ocean was both terrifying and fascinating, a real once in a lifetime experience.

Having now travelled to the top of the North Island and the bottom of the South Island we are excited to continue exploring New Zealand in the years to come.

We enjoyed the experience in particular the beauty and wonders of New Zealand.

South Island, we will be back.

*“Do something new, New Zealand”*

***“Whenever I get stressed I just want to hop on a plane to Queenstown.”***

John Travolta

## Our highlights:

### Christchurch:

- Ice Skating
- Riverside Markets
- Orana Wildlife Park
- Punting on the Avon

### Queenstown:

- Jet Boating
- Hydro Attack
- Fergburger
- Cardrona Hotel/Pub

### And:

- The best scenery we have ever seen particularly through Haast Pass
- The Hard Antler Pub (Haast)
- Franz Joseph Glacier
- Crushing a car with a digger at Dig This Invercargill
- Stirling point signpost in Bluff



# boon after dark

Story by Nancy Caiger

Boon after Dark is an initiative by the Hamilton Arts Trust, the team behind the Boon: Street Art Festival, which has been beautifying the walls around the city with eye-catching murals since 2015.

It started as a one-off event in 2019 and has become a much-anticipated event in

the Hamilton Art Calendar. Back then, Boon trustees, with their vision of “Art Everywhere, Everyday” wanted another event to add to their already successful Street Art Festival and one that would take the art off the wall and into a public space, one with an added 3D and lighting dimension.

Thus was born their “Boon After Dark” installation of illuminated sculptures.

Four geometric sculptures, playfully called Dodi, Rhombi, Icozo and Trocto were set in Garden place. They explored shapes by playing with light, shadow and perception. Created





by art collective HYBYCOZO which consists of artists Yelena Filipchuk and Serge Beaulieu, these four artworks were enthusiastically embraced by the community.

2020 saw colourful inflatable mushrooms springing up on the lawn in front of the Central Library, again much to the delight of the community. These Shrooms were the creation of amigo & amigo, an interactive lighting and design studio based in New South

Wales. They explore the combination of light and sculpture in public and commercial spaces.

In 2021 Boon After Dark is back for the third year in a row. This year the team at Boon After Dark brings three amazing, very different interactive sculptures to the city, turning it into a place of mystery and wonderment after dark.

**Full Spectrum** by Anthony van Dorsten and **Octopoda** by amigo &

amigo are both in Garden Place and the third sculpture **Deep Thought**, by Hybycozo is positioned in the stage area at Victoria on the River.

**Deep Thought** is named after the supercomputer from Hitchhiker's Guide to Galaxy. Made in the shape of a triambic icosahedron, it has 60 gold triangular panels. It stands at over 4 metres and a small portal allows you to enter its interior where you will be surrounded by patterns and light



that are nothing short of a mystical experience.

**Full Spectrum** is an artistic celebration of unity and diversity in nature and humanity. Ant van Dorsten is a conceptual light artist based in Hawkes Bay. He has adopted an open and playful approach to his public art installations. His set of seven hexagonal sculptures create a unique light display that pulsates through the colours of the rainbow. Travel through them and experience a fun, immersive and

dynamic visual journey.

**Octopoda** is a steampunk percussion Octopus. An other-worldly lighting installation that incorporates kinetic movement, thus further playing with how light and movement can engage audience imagination.

Each tentacle is connected to a drum which illuminates and flashes to the drum beat you play allowing you to experience five different lighting animations, each with their own unique

display of colour and movement depending on your beat.

Each night until the end of October, the sculptures will be lit up, effectively transforming Hamilton into a spectacular environment.

Boon Trustee, Nancy Caiger says "We want to help people engage with art throughout their ordinary lives. Our vision is 'art everywhere, everyday', and having sculptures in the city is a significant way we can achieve this.





"We love the way in which Science, Technology, Engineering and Maths interact with Art in the installations that we bring."

With Matariki set to be an official public holiday next year, the Boon After Dark team is already thinking of moving the event forward to June/July and

considering how it can collaborate with others to incorporate a Matariki focus.<sup>13</sup>

*PAUA Architects is proud to be a sponsor of Boon After Dark 2021. We support the Hamilton Arts Trust with their vision of "Art Everywhere, Everyday" and we enjoy seeing art bring our central business district to life.*

For more information please contact Nancy Caiger on 021 030 9878

Social Media: @boonstreetart

Web: [boonstreetart.co.nz](http://boonstreetart.co.nz)



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13	boon after dark	Octopoda & Full Spectrum Photographer: Matthew Xavier Lehnsherr (pg 46) -- <b>HYBYCOZO Photographer: Mark Hamilton (pg 47)</b> -- Mushrooms Photographer: Mark Hamilton (pg 48) Deep Thought Photographer: Nancy Caiger (pg 49) -- <b>Octopoda Thru Full Spectrum Photographer: Matthew Xavier Lehnsherr (pg 50)</b> -- Full Spectrum Photographer: Matthew Xavier Lehnsherr (pg 51)
	Cover Images	Front Cover: Te Awa River Ride Bridge Photographer: Alison Banwell Back Cover: Image supplied by Brian Perry Charitable Trust





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