



tangent 6

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UA

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Architecture

Kia ora

PAUA's Tangent magazine brings to focus key happenings, elements, and issues of culture, enterprise and placemaking in the Waikato and beyond.

In Tangent 6, we touch on events and places PAUA Architects has supported; the Waikato Society of Arts gallery 'blue' housed directly below PAUA, the Waipā Networks Business Awards, Manu Korokii at Sanctuary Mountain Maungatautari, and the New York-like Hanrad Gallery in Caro House opposite Garden Place, of which we are simply great admirers.

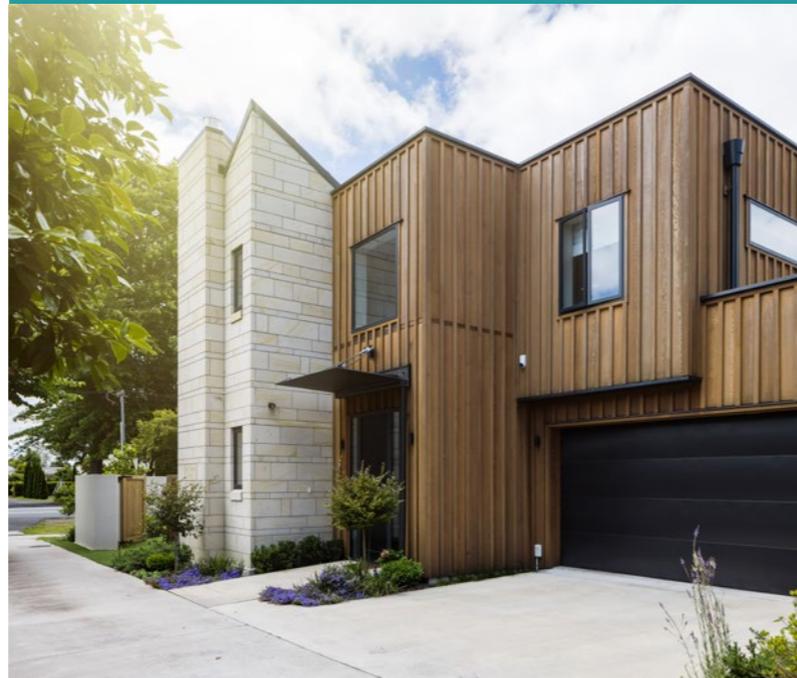
We celebrate the long tenure of Senior Architect Richard Mauriohooho, and the recent arrival of Ghada Ajami-Oliver

And we feature three Waipā projects, the Cambridge Police Base, the Papillon House, and the Manu Korokii Education Centre at Sanctuary Mountain, each of which demonstrate how architecture reflects their environments, and the aspirations and needs the owner has for their building.

The Cambridge Police Base - of which we've previously written - has recently received accolades from Te Kāhui Whaihanga New Zealand Institute of Architects and the New Zealand Commercial Project Awards.

The Papillon House anchors a new home for a retired farming couple in town, with indoor spaciousness and outdoor courtyards each a design focus for the small, constrained site. And the Manu Korokii Profile Group Education Centre sits in the landscape below Maungatautari in such a way that it defers to the hillside slopes, riffs on rural shed architecture, and acknowledges both visitors and the maunga with an expansive mahau (porch) at each end.

And lastly, this Tangent touches on the architectural visit the PAUA Architects team made to Dunedin late last year, to visit historic buildings, and to learn from newer architectural projects, including the sublime Ebb Hotel design illustrated within. Happy reading.



Papillon Townhouse, Cambridge

Contents

Cambridge Police Hub	4
Richard Mauriohooho	8
Where have all the experts gone?	16
HANRAD	18
Papillon Townhouse	22
Ghada Ajami-Oliver	26
Manu Korokii Profile Group Education Centre	28
Medium Density Living in Aotearoa	31
Waipa Networks Business Awards	36
Larnach Castle	41
Ebb - Dunedin	42
Oveston Historic Home	46
Baldwin Street	48
Kaimahi	49



Cambridge Police Hub

Cambridge Police Hub Gallery update



Cambridge Police Hub from Victoria Street

The new Cambridge Police Hub recently received three awards, from Te Kāhui Whaihanga New Zealand Institute of Architects (Public Architecture winner) and the New Zealand Commercial Project Awards (Silver Award, and Special Award)

Te Kāhui Whaihanga judges citation reads:
"This project, a partnership between the Waikato-Tainui iwi and the New Zealand Police, represents a paradigm shift for the delivery of civic architecture. A myriad of design intentions has created a built form that is a layered, creative and a playful tapestry of architectonics.

Formed between two pavilions, the building entry opens to the public, offering full-height windows for transparency and disguising security elements in the garden ornamentation. This creates an inviting and welcoming public presence that reflects a new approach to policing.

Waikato-Tainui iwi narratives, artwork and varied material palette (including recycled materials from previous buildings on site) are at the forefront of the architectural execution. They soften the institutional functionality of the building, further enabling community engagement and wellbeing, and help resolve a contentious site with a complex history."

Project Architect Richard Mauriohooho.
Building Contractor Alaska
Developer Tainui Group Holdings

 **Waikato & Bay of Plenty Architecture Awards 2023**
— Winner





The Cambridge Police Hub is unlike any other in New Zealand. It has been designed to meet the requirements of the police force, while also being open and inviting to the local community and reflecting the cultural identity of the local iwi. The station's unique blend of materials includes brick, stone, aluminium, and corten steel materials were sourced locally wherever possible, to support the local economy and prioritise sustainability. Despite disruptions to the supply chain, lockdowns, and complicated building work, the team successfully completed the project within the tight time frame.

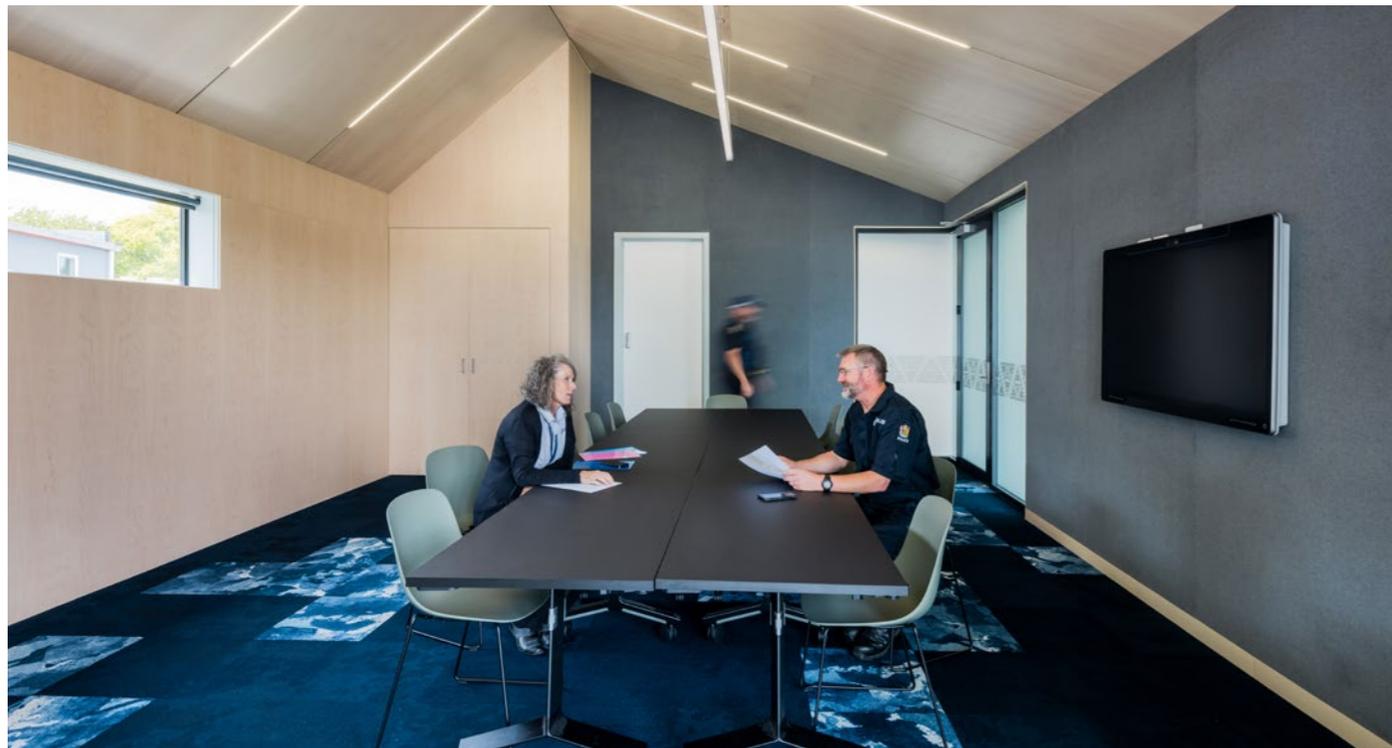
New Zealand Commercial Project Awards citation reads: *"The Cambridge Police Hub is unlike any other in New Zealand. It is the first police hub to be developed under a partnership agreement between Tainui Group Holdings and NZ Police to support the build of modern, sustainable, community-minded Police facilities across the Waikato."*

Designed to house fifteen staff, while incorporating spaces for community groups and local iwi, this new Hub moves away from the traditional look and feel of a Police Station and incorporates the concept of "manaakitanga". The building successfully incorporates many elements reflecting the local environment and community, including visual features of significance to Waikato-Tainui and use of the region's Hinuera stonework."

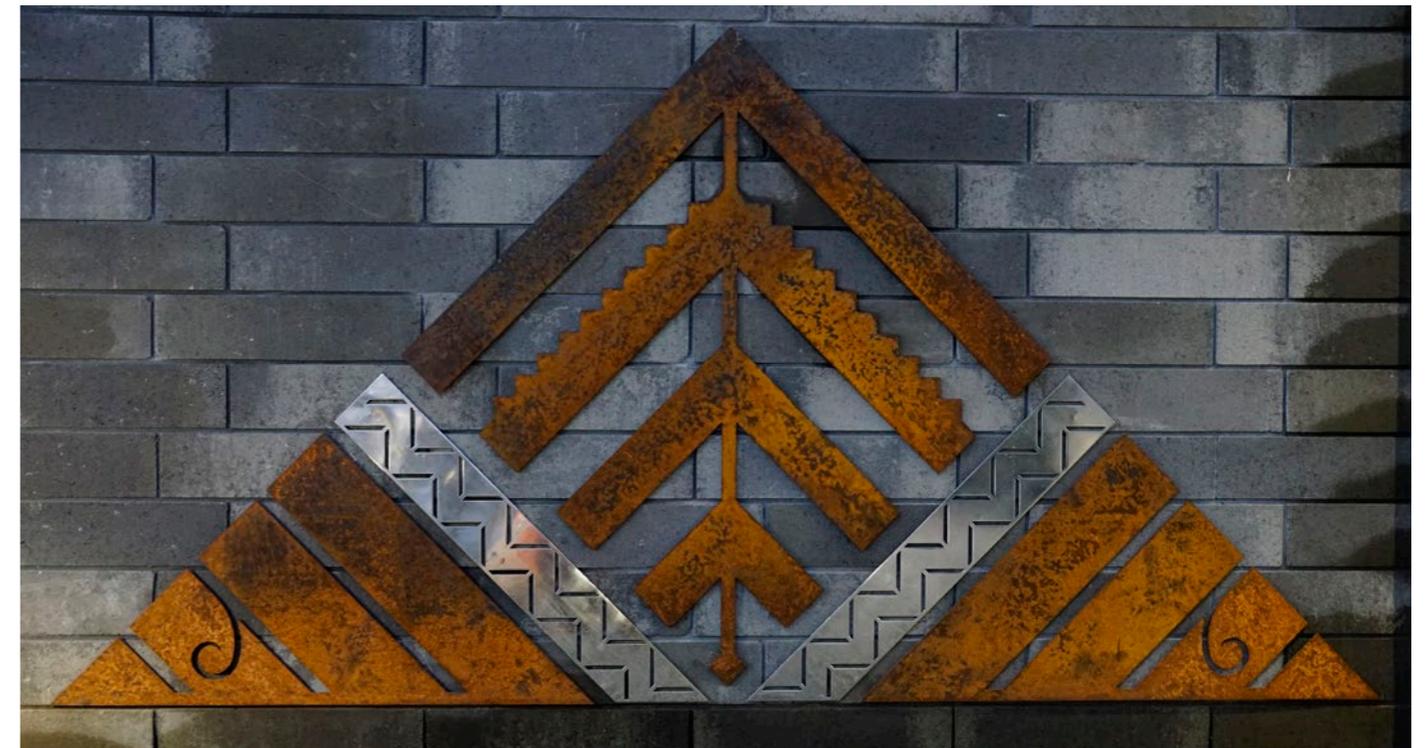
Whānau room entrance including recycled bricks



Operations area



Whānau room



Artwork by Renata Te Wiata

Richard Maurioho



Celebrating 25 years at PAUA Architects

Late last year we celebrated Richard's 25 year anniversary at PAUA Architects.

Throughout his 25 years Richard has enjoyed working on a variety of projects including Marae, residential new builds and alterations, school projects, and even a police station.





Richard came to PAUA then Antanas Procuta Architects as a twenty-five year old graduate. Very soon after joining the practice, Richard led the practice's research and design contribution (in association with Athfield Architects) to a competition for the proposed Post-Graduate Endowed College at Hopuhopu for Waikato-Tainui.

Since that time, Richard has developed a reputation for collaborating thoroughly with clients to provide carefully considered and creative design solutions to the client's requirements and to the character of their site.

Richard is a valuable member of the PAUA team - one of his greatest strengths is his ability to help guide our younger staff, taking time to answer their questions and explain how and why things work.

"Richard brings an inherent understanding of the cultural significance of our Marae... and a willingness to engage with the Trust and our beneficiaries."

- Cathrine Te Miringa Holland
Waipapa Marae Trust





"It provides a central hub, a natural gathering place for our staff, students and the community..."

"I'd like to acknowledge the architect, Richard Mauriohoho, who took a hands-on approach that allowed us to be involved in the process in every step of its design..."

Herearoha Skipper
Pro Vice-Chancellor Māori office



"Thank you for your enthusiasm, diligence and meticulous attention to detail, in ensuring that this building will indeed meet the needs of staff, students and the wider community."

Megan Jolly
(Former) Proprietor's Board Chair
Waikato Diocesan School for Girls





*"Richard is highly regarded by clients, contractors and colleagues alike, and it continues to be a privilege and pleasure to work alongside Richard."
- Antanas Procuta*

Where have all the experts gone?



We live in a time where so much knowledge exists and is being created that specialisation is a necessity to adequately understand the issues at hand. Likewise, the challenges facing us as a society are so complex that subject matter experts are crucial in formulating responses and solutions and in informing public policy.

Indeed, the problems we currently face are at least in part due to our collective reluctance to listen to experts, especially when their advice requires short-term sacrifice for long-term benefit.

Counter-intuitively, as issues have become more complex and the need for specialist knowledge more pronounced, it has become fashionable to over-simplify, and to suggest that the solution to societal challenges is in fact 'common sense'. My observation is that, in this context, 'common sense' is a euphemism, for protecting the status quo or a return to the 'good old days'. It is used to justify avoiding the hard decisions and difficult changes necessary to progress as a society and tackle big issues like climate change and inequality.

In the architecture and construction industry, the absence of experts can be felt in many of the issues facing the sector today.

At the industry level, there is no one organisation responsible for considering the big picture, assessing how our systems of building actually function. So, despite new materials and more stringent standards, we put a house together more or less than same way that we did 60 years ago. Meanwhile, architects, engineers and other consultants work only on a project basis, focused on the commission immediately in front of them.

At the development or subdivision level, design experts are often involved too late, thus roads are laid out and land carved into individual titles before anyone is engaged to consider how dwellings might be arranged and other amenities provided – in short, how people will live in and use the space.

Good development master planning, with appropriate experts involved, is an opportunity to create diverse, well-connected, resilient communities. Good urban design results in safe and vibrant neighbourhoods with ample and varied housing, but also good access, parks and recreation spaces, and fit-for-purpose infrastructure.

Finally, at the scale of individual houses, only a very small percentage are now designed by architects, with most being built by group housing companies. Affordability is the biggest challenge in building individual houses, however in the interest of minimising costs and size often liveability is the trade-off.

Architects have the knowledge, training, and skillsets to find creative solutions to exactly this sort of problem, but rarely work with housing companies in NZ. Perhaps more collaboration between these two groups is necessary to address the challenges in providing affordable, comfortable homes for our populace.

Given the built environment impacts so many aspects of society, it is vital that appropriately skilled professionals are involved in designing it.

It is through this lens that I was greatly concerned by the recent MBIE review of occupational regulation in the construction sector, which included a review of the Registered Architects regime. The issues being considered, and the consultation questions asked, implied the potential of a further watering down of protection and regulation of the architectural industry.

I view that the quality of the built environment is already compromised, and the public put at greater risk, by insufficient distinction between Registered Architects and other design professionals such as Licensed Building Practitioners (LBPs). Of particular concern is the lack of adequate protection of the word 'Architect'.

Registered Architects are highly trained and highly skilled; the path to becoming an Architect, here in Aotearoa and internationally, is between seven and ten years. Alongside the legal and medical fraternities, Architects are among the world's most highly qualified professionals.

Rather than further weakening, the occupational regulation of the architecture industry should be strengthened by further protection of the words 'Architect', 'Architectural', and 'Architecture'. By restricting the use of these words, greater distinction can be made between the level of work, skills and experience of Registered Architects and that of LBPs.

We all stand to benefit from higher quality living and working environments. This can be achieved through the involvement of professionals with an appropriate skillset for the complexity of each individual project. Projects of greater scale, complexity and impact demand a greater level of skill and design training.

Registered Architects are trained to be critical and innovative thinkers and to consider all aspects of a design project from the macro urban level to the micro detail. Architects have the skills and ability to design a better built environment, but the profession must be protected and respected as it is around the world. We have the experts that we need, it's time to listen to them.



HANRAD's passion for handcrafted textiles and art is at its heart, with a commitment to working with skilled artisans, designers, and artists with an emphasis on craftsmanship, quality, and creativity.

After spending a decade in Beijing, Barry Radford and Han Chao made the decision to return to New Zealand. They wanted to create a space where they could showcase their handcrafted art and designer rug collections alongside the artwork that continually inspires them. Opening a gallery in New Zealand allows them to share their passion and rug designs while also providing a platform for artists to showcase their work.

The decision to participate in the Maison & Objet Interior Design Fair in Paris in 2020 was a pivotal moment for HANRAD. By showcasing their art rug designs at such a prestigious event, they were able to connect with international

interior designers and establish valuable relationships. This success contributed to their rugs being incorporated into interiors around the world, bringing their unique products to a global audience.

Overall, HANRAD's journey from its founding in 2006 to becoming a boutique brand known for its quality, uniqueness, and boundary-pushing design is an inspiring story of passion, dedication, and artistic vision.

The HANRAD Gallery is a captivating world where the realms of art and design converge. It's a place where artists and designers collaborate to create exceptional art and designer rugs, where original art exhibitions thrive, and where unique rug designs are meticulously crafted for discerning clients. In this vibrant space, your imagination knows no bounds, allowing you to explore the endless possibilities of art and inspired rug designs.

Collaborations with Artists:

At HANRAD, we believe in the power of collaboration. We foster partnerships with talented international and local artists, working closely with them to transform their artworks into stunning rug designs. By merging the realms of visual art and textile craftsmanship, we bring forth a harmonious fusion that showcases the artist's vision in a whole new dimension. These collaborations result in truly unique and captivating art rugs that embody the essence of both disciplines.



Barry Radford and Han Chao

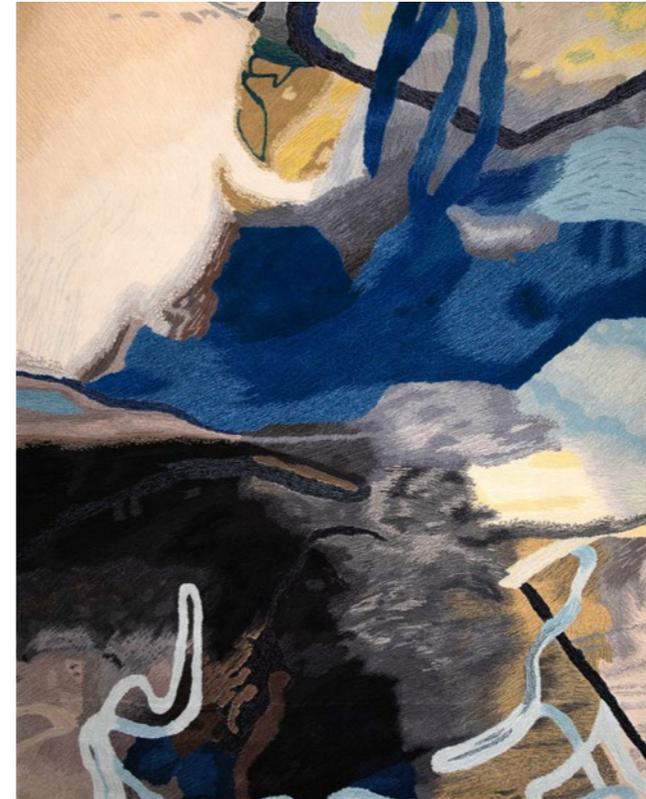
Let Your Imagination Run Wild:

HANRAD encourages you to unleash your imagination and explore the extraordinary possibilities that inspired rug designs offer. Whether you envision a vibrant abstract composition, a surreal landscape, or a bold graphic design, our team is here to transform your ideas into reality. We celebrate the boundless creativity of our clients and strive to create rugs that ignite the senses and elevate any space they inhabit.

Unique Rug Designs for Clients:

HANRAD understands that each client has a distinct taste and style. We take pride in crafting unique rug designs that are tailored to the individual preferences and requirements of our esteemed clients. Whether it's a custom piece for a residential space, a corporate environment, or any other setting, we work closely with our clients to understand their vision. Our team of skilled artisans then brings those ideas to life, meticulously handcrafting each rug with precision and care. The result is a one-of-a-kind masterpiece that reflects the client's personality and adds a touch of artistry to their surroundings.





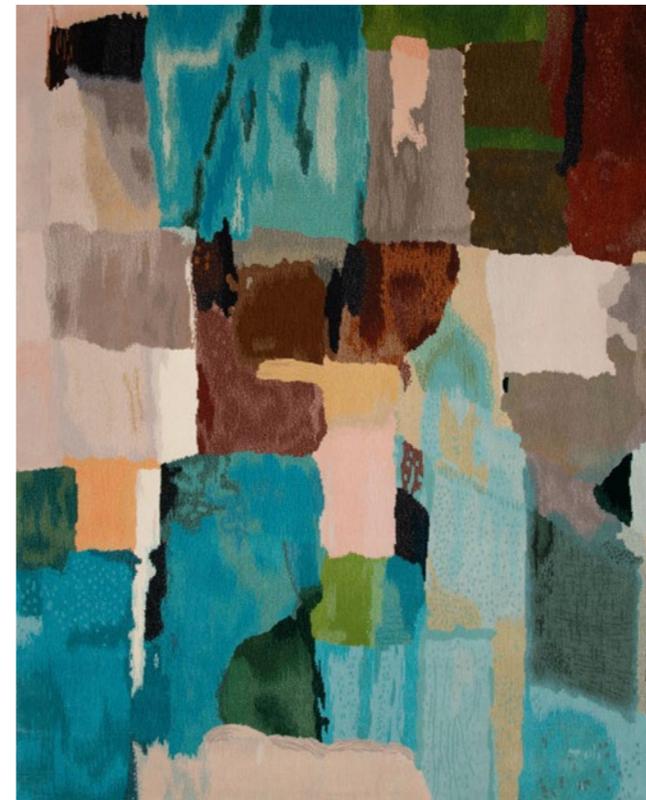
Exciting Original Art Exhibitions:

In the HANRAD Gallery, you'll find a dedicated space where we curate exciting original art exhibitions. We feature works from renowned artists as well as emerging talents, providing a platform for their creativity to flourish. These exhibitions offer a glimpse into the diverse world of contemporary art, presenting a range of styles, themes, and techniques. Visitors are invited to immerse themselves in these inspiring showcases, where they can witness the beauty and depth of artistic expression.

Welcome to HANRAD, where the world of art and design intertwines to create enchanting experiences and exceptional handcrafted rugs. Immerse yourself in this captivating realm and let your imagination soar to new heights.

HANRAD

Caro House, Corner Alexander and Caro Streets, Hamilton
 HANRAD.com



Papillon Townhouse



This townhouse is for a Cambridge farming couple, retiring from their farm property on the slopes of Maungatautari.

For people moving from wide open rural spaces into town, one of the design challenges and goals was to bring a sense of spaciousness to the relatively small site.

Architect Antanas Procuta wanted to make best use of small outdoor areas and avoid wasted spaces between the house and boundaries typical of smaller sites.

A key aspect of the brief was for the kitchen to open to a garden dining area and for each of the main rooms to receive a good amount of sun.

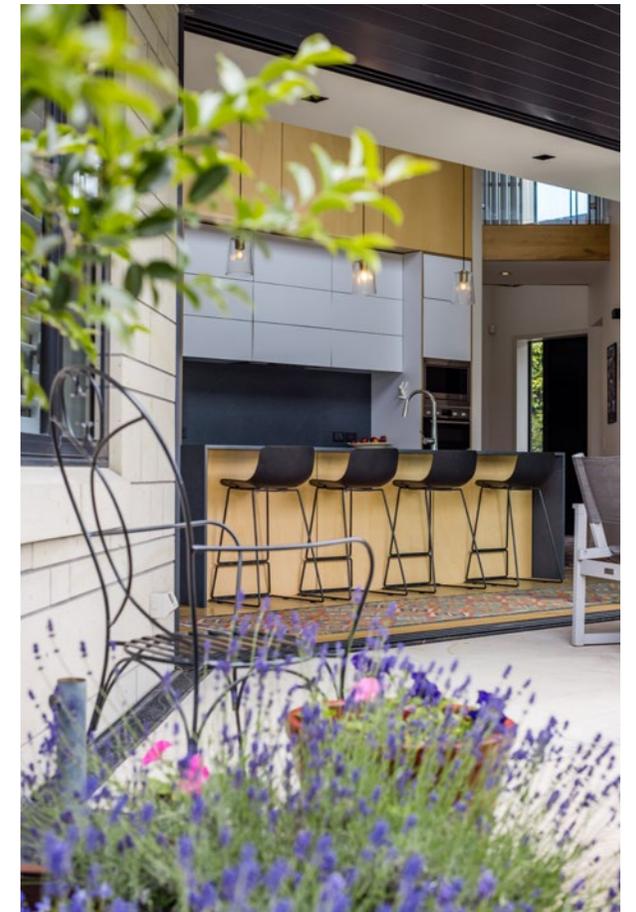
This drove the central conceptual idea of orienting the house at 45 degrees to the site, in a 'butterfly/papillon' configuration so as to create courtyard spaces at the sides and to the north. The main bedroom, the dining room, and the kitchen hub, each have a courtyard to which they open out.

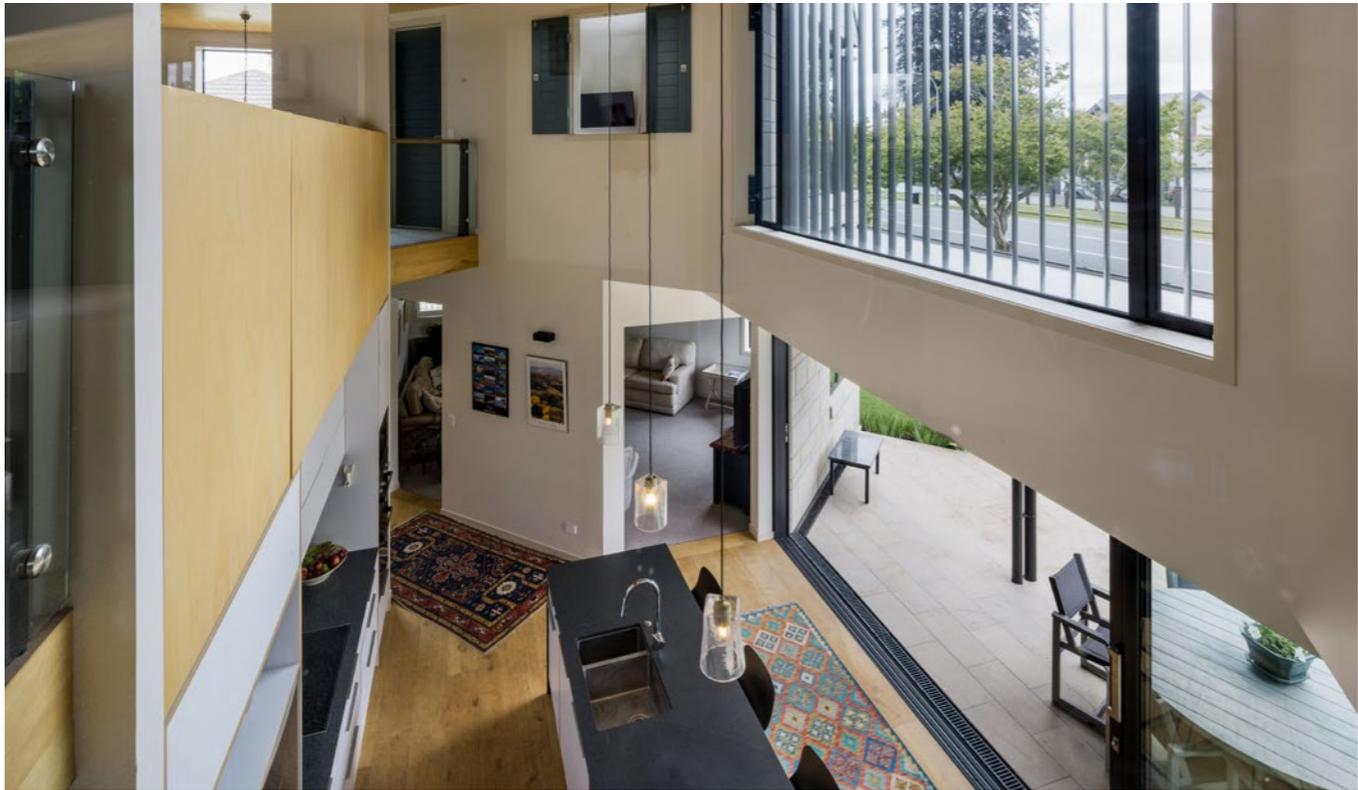
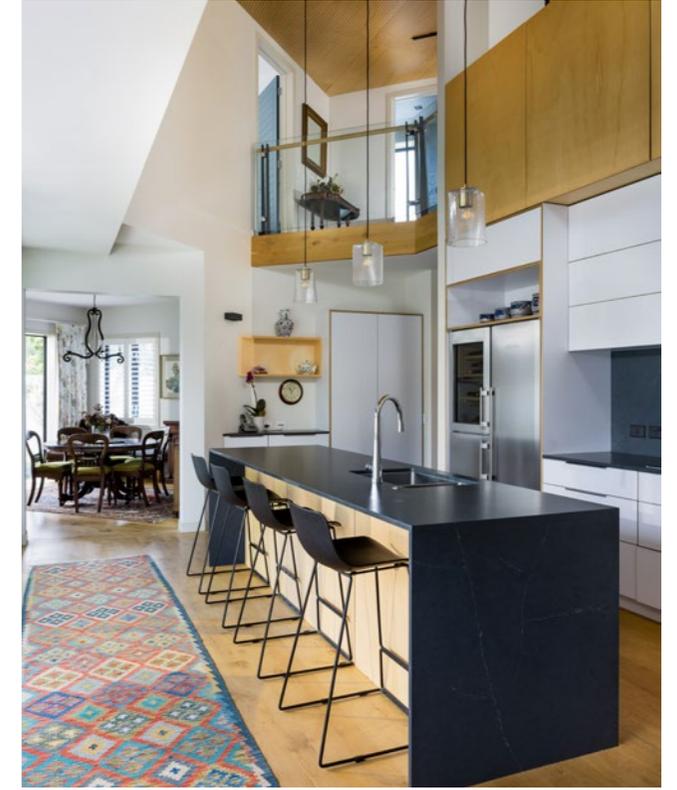
A double height space over the kitchen, opening to the garden, succeeds in creating the intended feeling of spaciousness, while an upstairs library / reading room provides a quieter space to relax and watch the world go by.

The surveyors' original subdivision plan was reconfigured to relocate the garage away from the northwest corner (at the roadside), to the southern corner, with entrance from the driveway alongside, enabling better use of the sunny, northern part of the site.

The traditional architectural form was designed to link with neighbourhood church buildings and character houses in what is one of the earlier-settled areas of Cambridge.

And despite the small site, the townhouse showcases a great sense of volume and a interconnectedness of individual spaces within, and to the gardens outside.





Ghada Ajami-Oliver



Senior Architect Ghada joined the PAUA team a year ago. Here is a little bit about her background and motivation for doing the work she does.

Nō hea koe? (where are you from?)

Originally from Lebanon; I have lived in NZ for 14 years.

How long have you been in the architecture industry?

On and off 20 plus years.

What inspired you to become an architect?

Believing that living in well designed environments makes us better adjusted human beings.

Career highlight so far? (and why)

A project I worked on in Afghanistan decades ago designing and managing more than 1000 earthquake resistant self-built houses in Kabul. The project highlighted the massive contribution of women to the vernacular housing sector and the need to tap on such a resource. Acknowledging the contribution of women in that context is, to date, the best reward I have ever achieved.

If you weren't an architect, what would you do?

I am fortunate to have had the opportunity to navigate and combine between two disciplines I am passionate about: my profession as an architect and my humanitarian aid work. If I were not an architect, I would be advocating for women's rights to access health and education in countries that deny them these basic human rights.

Another architect whose work you admire, and why.

Hassan Fathy, an Egyptian architect who championed the concept of 'Architecture for the poor' and proved that improved indigenous techniques can still create beautiful living spaces.

What interests do you have outside of work?

Following international affairs; studying new design trends; food: sampling and creating; travel.

Favourite building?

A tough question. Any space that makes me feel at peace when I enter it.

Favourite city?

Beirut - no place on earth makes me feel so alive.

What's one thing you wish you knew/learnt earlier in your career?

To be more mindful.

Best and worst things about the industry right now?

Best thing: acknowledging that we have to take action to protect our planet.
Worst thing: being slow at doing so. However better late than never.

Manu Korokii

Profile Group Education Centre

At dawn on Thursday 2 February, Sanctuary Mountain Maungatautari held a kawanga whare (opening ceremony) to bless the new Manu Korokii Profile Group Education Centre with the rising sun.

With close to 100 supporters, sponsors and iwi marking the occasion, the building was blessed by mana whenua led by Ngāti Korokī Kahukura Trust co-chair Karaitiana Tamatea and blessed by Tahau Thompson and Maihi Bennett of Ngāti Hauā. The ceremony was also marked by Waipā Mayor Susan O'Regan who said Sanctuary Mountain was intrinsically part

of the Waipā district and there had been "many mountains to climb" to realise the vision. She also acknowledged her predecessor Jim Mylchreest, a former chief executive of Sanctuary Mountain for his contribution. The name Manu Korokii was gifted by Ngāti Korokī Kahukura, reflecting the flight of a songbird and the mātauranga (knowledge) that is imparted through our education facilitators, not to mention the manu that sing their songs across the maunga. After more than five years of planning and a year of construction, it is great to see this extraordinary vision finally become a reality.



Sanctuary Mountain thanks the incredible support of sponsors and the community who have contributed to the project.

Their team has enjoyed fitting out the space with educational resources and hosting the first educational groups within the new walls. Over the course of the 2023 school year they anticipate hosting up to 3,500 school students and their teachers in Manu Korokii.

The centre will be available to schools, tertiary groups, community groups, and anyone participating in Sanctuary Mountain's Conservation Education Programme. Their vision is to make Manu Korokii available for community groups and sponsors who wish to use the space for events and functions.

"We loved hearing/seeing the manu and found seeing the stuffed predators and touching the furs very interesting. The Education Centre is warm, modern, and a calm place to learn." - Matamata Christian School



Manu Korokii sponsors and donors

The Maungatautari Ecological Island Trust (MEIT) was established in the early 2000s with the mandate to establish 'Sanctuary Mountain' for New Zealand's native fauna, free of predators including NZ's harshest; possums, rats, mustelids, wild cats, and roaming dogs.

Sanctuary Mountain's office and Visitor Information Centre is situated at Pukeatua, on the south of Maungatautari. Alongside the Centre is an enclosed wetland, home to takahe and tuatara, and nearby – on the lower slopes of Maungatautari – is the fenced Southern Enclosure with a forest-based open teaching place, a lookout tower, and family-friendly walks.

Over the years at Sanctuary Mountain release programmes have successfully established populations of kākā, kiwi, tieke-saddleback, kokako, and other manu from breeding programmes around the motu. Most recently, four male kakapo have been introduced to ecological island.

Educational programmes for schools and other groups have been run by MEIT for several years further down the road at Pukeatua. It was decided to bring the education experience on site, immediately alongside the Sanctuary's southern enclosure. Instrumental to

achieving the Manu Korokii Education Centre was the dedication of the MEIT trust board over many years, the commitment of the general manager Phil Lyons (and subsequently the new general manager Tihoi Bodie Taylor), educator Tali Jellyman, and MEIT staff. The support of Ngati Korokii Kahukura has been intrinsic.

The Manu Korokii Education project was achieved with funding from charitable trusts including Trust Waikato and the D V Bryant Trust, and with support from Waipa District Council and Waikato Regional Council.

Considerable pro-bono contributions provided by the design consultants, the building contractor, their trades, and a range of material suppliers, ensured that the Education Centre facility was able to be realised. In particular, an important momentum of contract contributions was led by PAUA Architects for the benefit of Sanctuary Mountain. And as the main contractor, ASAP Contracting Ltd greatly assisted in obtaining donations and pro-bono work from subcontractors and suppliers to the project.

As examples of the contributions made by suppliers and trades, the distinctive barn-red roofing and wall cladding was donated by Fletcher Industries

(Colorcote and Dimond Roofing). Keyland Industries provided the New Zealand grown and processed radiata Keydeck decking, handrail balustrades, and the decorative shading battens at the verandah. Profile Group (comprising APL – Vantage Aluminium, & AGP) along with Wight Aluminium, provided the aluminium doors, windows and glazing, and became naming donors for the Education Centre.

Stage One of the education centre has been fully realised, and Stage Two – a further teaching space - is already drawn up.

The success of Sanctuary Mountain Maungatautari is highly dependent upon dedicated and committed staff; wildlife experts, educationalists, contract managers, and those who make good the predator-proof fence after storm tree-fall. Sanctuary Mountain relies also on hundreds of willing volunteers who create and maintain tracks, pest-tracking stations, and bird monitoring posts. The result of all this is a hint of the extensive bird-life that once covered Aotearoa, and an and an engaged and educated public.

For more information, visit: www.sanctuarymountain.co.nz

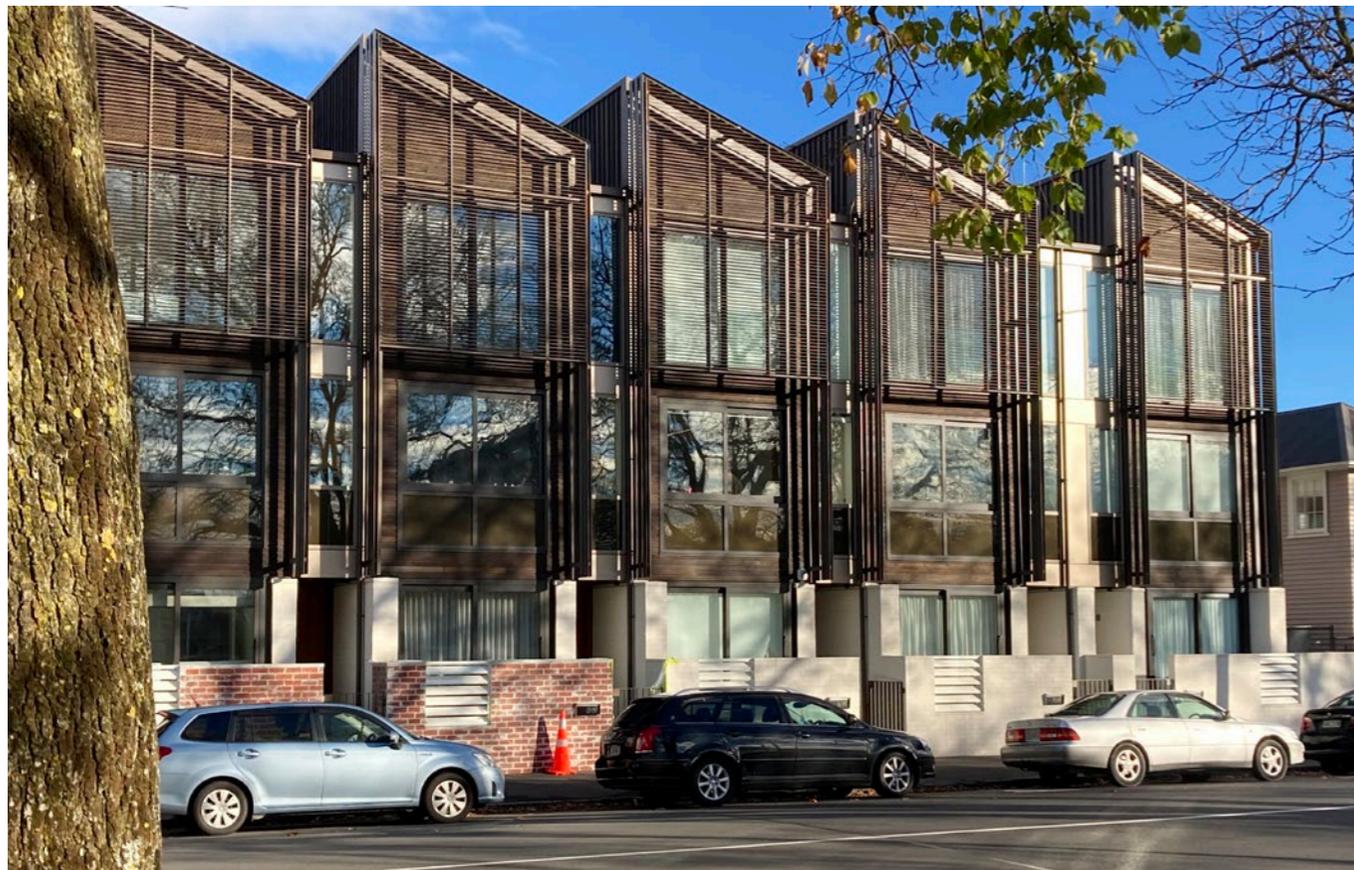


Cambridge Park

Medium Density Living in Aotearoa

Can we have more dense, compact cities, without sacrificing lifestyle or liveability?





Latimer Terraces by Warren and Mahoney Architects

As the cities of Aotearoa grow, many are realising – just as in other countries around the world – that there is a need for our cities to become more dense. This is largely because greenfield development, while in some ways cheaper for developers and builders, carries an expensive infrastructure investment - all those new roads and pipes in the ground - and lands residents with significant ongoing transport costs - in both time, and money for petrol. At the same time it is a poor use for previously productive land, and by locking in those transport emissions, terrible for the climate too.

The market, in response primarily to affordability issues, has shown increased demand for inner-city living and medium-density 'townhouse' developments, with approximately forty percent of new dwelling consents now for townhouses. Though it should be noted that not all such developments are in areas near workplaces or key transport corridors.

Meanwhile, frustration around loss of productive land and sprawling, car-dependent cities recently led parliament to legislate, directing our larger cities and urban areas to densify

and increase the number of multi-storey townhouses and apartments. Regrettably, while the intent is to be commended, the detail of the legislation leaves a lot to be desired, essentially enabling significant density carte blanche in the affected council areas.

Hamilton City Council is currently progressing Plan Change 12, with a view to concentrating new development and higher densities in the places where it makes most sense, such as near key transport corridors.

The government legislation also hasn't provided much guidance around how higher density homes should be built. Attempts to meet market demand, and keep prices under control, have already seen developers cut floor areas, and in some cases important quality-of-life features, more than is ideal. In exploring medium-density housing types with clients, we've identified a number of key considerations. If you find yourself in the market for a new townhouse - or have an interest in their development - here are a few things worth keeping in mind:

Bigger is not necessarily better.

The number of bedrooms is not necessarily the most important thing, but rather the ability to use spaces in multiple ways. Particularly if you're downsizing from a larger family home, flexibility is crucial, for example spaces that can easily convert from an additional bedroom when needed to a home office or vice versa. Likewise often a single garage is not used for a vehicle but as the storeroom / gym / hobby space or washing room, with the odd night here and there for overflow guests.

Having said that, Living spaces are important.

Living areas, often minimised in smaller footprints, are where a little extra space is most valuable. Ideally there should be allowance for enough dining and lounge furniture to accommodate 2 people per bedroom. Once again, spaces that can have multiple uses make for a more functional dwelling.

Storage, storage, and more storage.

One of the most frequently overlooked or neglected aspects in a medium- or higher-density build is sufficient storage, yet this is important for even the most minimalist of occupants. Children often come with additional things to store (think push chairs, highchairs, cots, bikes etc.). As does working

or studying from home where space to work or to pack equipment away is necessary to avoid permanently sacrificing the kitchen table. Pull down attic stairs and a lined storage space in the ceiling is a great way to add some much-needed flexibility to a design without increasing the floor area.

Access to Transportation.

Individual needs and preferences vary, however being in close proximity to public transport routes at least provides the option of alternative modes of transport. Likewise if you're fortunate to be able to buy within walking distance of your workplace. Particularly if you're downsizing, making do with one vehicle for the household instead of two may be an advantage, and may enable the repurposing of some garage space for storage or another use. And of course you'll feel better about yourself by doing your bit for the planet, not to mention your physical and mental health.

Access to green or recreational space.

The health benefits of access to outdoor recreational spaces are fairly well understood to be significant, with links to longer life expectancy, fewer mental health problems, improved cognitive functioning, better mood and healthier babies, to name a few. If you've had opportunity to view Hamilton from above recently, you'd know that it is in fact quite green. However, with a smaller section, considering proximity to the nearest park becomes even more important.



Jellicoe Drive Townhouses, Godfrey Larsen and PAUA Architects Ltd



'blue' is an exciting new gallery space on Anzac Parade, Kirikiriroa/Hamilton

Run by Waikato Society of Arts, this fantastic space offers opportunities for proposals from individual artists and groups of exhibitors, showcasing current work from Waikato and across Aotearoa. Opened in December 2023, with a karakia by our friend, Dion Ormsby, the first exhibition, Colour Songs, begun. Since then we have had printmakers, life drawing, painters, sand artist and sculptors exhibit, with many more exciting exhibitions booked through into 2025.

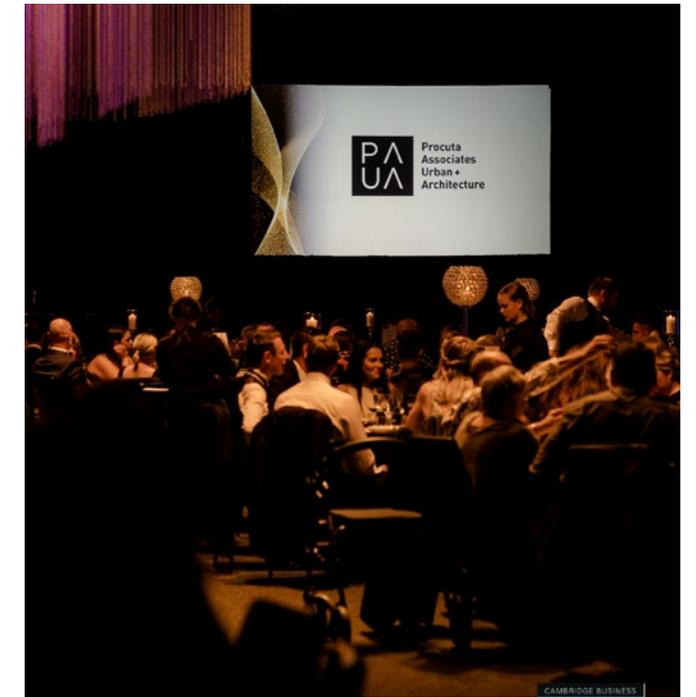
Established in 1934, Waikato Society of Arts (WSA) is one of the oldest community arts centres in Aotearoa. Over this time WSA has continued to develop and caters for a diverse range of artistic practices. Allowing our members and community a platform to exhibit and experience art continues to be a priority in our planning and provision of arts opportunities. WSA maintains its commitment to support Waikato based artists and is proud to offer a professional gallery for all sections of the artistic community – from established creative practitioners to those engaging in their first exhibition experience.

'blue' is a gallery with a large open floor plan allowing for a variety of exhibition proposals. High ceilings lend this gallery an expansive aspect suitable for substantial wall hung pieces. This versatile space supports exciting sculptural and installation work while smaller, more intimate exhibitions can also be accommodated.

WSA looks forward to welcoming you to our exciting programme of exhibitions. A monthly life drawing class open for anyone to register is run at blue from 6-8pm Fridays. This is a casual class with light refreshments and another great way to socialise with people wanting to experience visual art.

WSA and blue, appreciate the sponsorship of PAUA Architects by allowing us to transform this space into an exciting new gallery for the wider community. It has given us the opportunity to run our annual exhibitions and awards from our own gallery. We have recently hosted the inaugural Small Sculpture Award in June, and the thirteenth year of the National Youth Art Awards in August 2023.

Visit wsa.org.nz



Waipa Networks Business Awards Celebrate Local Success!



The Waipā Networks Business Awards Gala Dinner celebrating a variety of diverse local businesses from across the Waipā region, was held at Mystery Creek Events Centre on the 21st April – a night of celebration and glamour.

2023 saw a particularly strong field of entrants, both in quality, as well as having more entries than in previous awards.

From new and emerging, small, medium and large businesses - each were judged on their own merit across our range of award categories available and were judged by an independent judging panel of experienced industry professionals lead by two head Judges Howard Davey and Heather Connelly of the University of Waikato - Waikato Management School.

Howard Davey noted of the 2023 entries “The level of innovation and adoption of technology - often in more ‘traditional’ businesses - was outstanding. The strategic thinking and application were very impressive, ie ‘walking the talk’, taking time out to think about future directions and choices. Nurturing and developing workers and building resilient teams came across strongly. Finally, a dominant theme was the client relationship and understanding customers’ needs.

“Overall, the level of innovation, energy, and commitment, as well as outright success bodes well for the future of the district.”

“The Cambridge Business Chamber was delighted at both the diversity and calibre of applications for 2023 Waipā Networks Business Awards.

The Awards enable the Chamber to showcase some of the most progressive businesses in the region, spotlight some the regions hidden gems and allows us to recognise the incredible talent and business acumen housed here in Waipā.”

We have seen resilience and robustness within our business community, and we are inspired and proud of the achievements.

The evening has a reputation as the most prestigious networking event in the region as different industries come together and celebrate our region’s business capability and successes.”

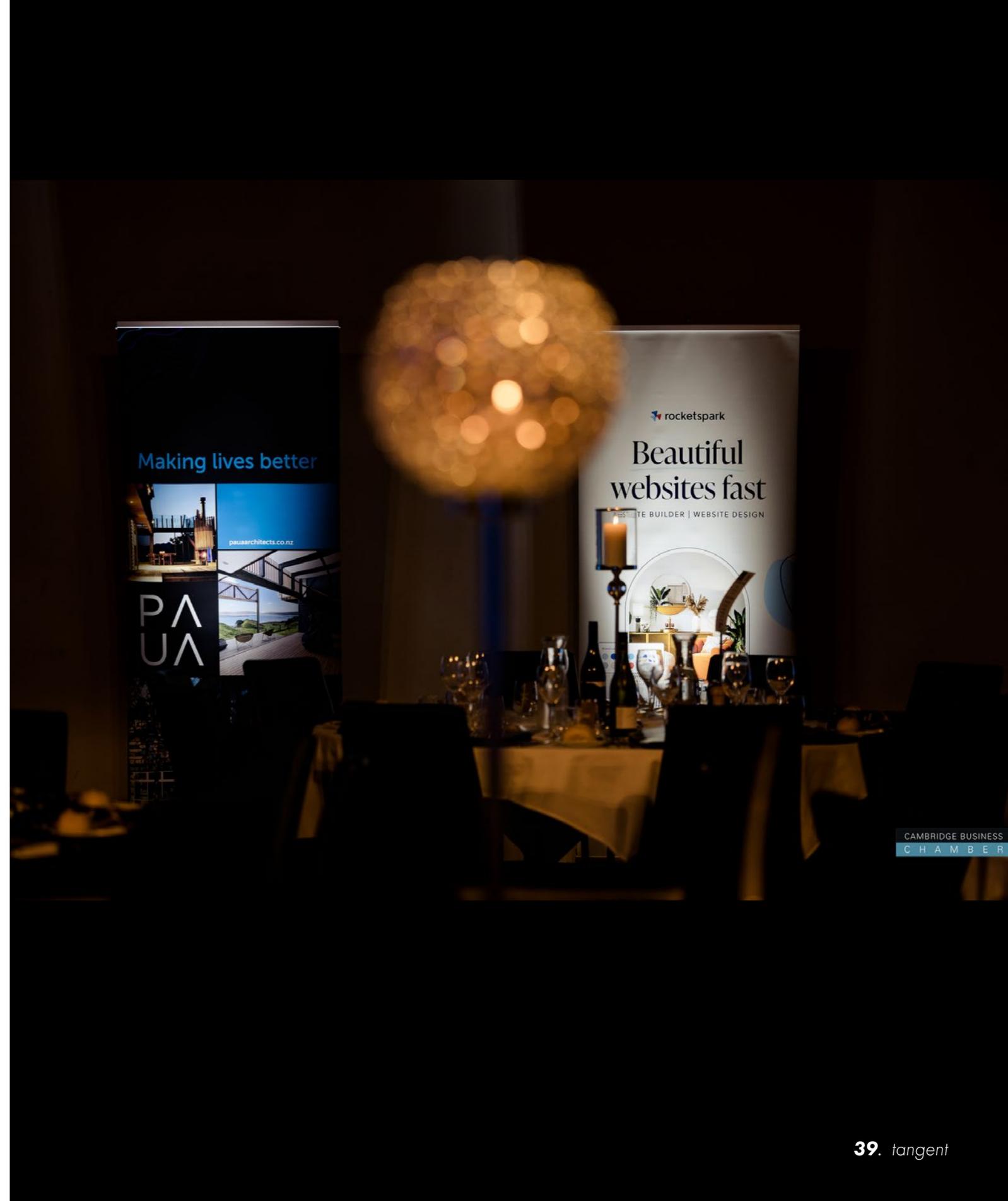
The Awards programme takes a community of sponsors to bring it to life and long time Chamber Partner, PAUA Architects sponsored the Excellence in large business category.

The winner Excellence in large business for 2023 was awarded to Treadlite NZ Ltd.

Treadlite NZ Ltd has embraced the concept of repurposing waste. In the short time that they have been in business they have gathered tyres from the lower North Island, and processed them into several reusable products, with added value. They have strong functional skills in operations, marketing, and sales and are national advocates for reducing waste.

Their senior leadership team demonstrates strong social awareness through their staffing policy, offering growth and development for their staff. The company’s decision to triple production in the 2023/24 strategy indicates a high level of confidence in growing demand. By processing most of New Zealand’s tyres into higher value products, Treadlite is not only contributing to reducing waste and the environmental impact of used tyres, but also creating a new and sustainable industry in the country.

Treadlite deservedly took out the Supreme Award.



Dunedin



In October 2022, PAUA Architects visited Ōtepoti Dunedin for a weekend exploring the architecture.

The highlights included a site visit to the Otago Polytechnic Trades Training building, a heavy timber building due for completion in 2023, and a visit to New Zealand's first architectural practice, Mason & Wales, founded in 1863.

The excursion included an exploration of the Lan Yuan Chinese Garden and a tour of Olveston Historic Home, all topped off with good food and drinks, great company and staying at the NZIA Award-winning Ebb-Dunedin Hotel.

Larnach Castle

When in Ōtepoti visiting Larnach Castle is a must. The castle is owned and has been lovingly restored by the Barker Family. The gardens are award winning and the views are spectacular, especially from the tower.

Built in 1871 by William Larnach for his first wife Eliza, it took more than 200 workmen three years to build the castle shell, and a further twelve years to finish the interior. The architecture used materials from all over the world including marble from Italy, slate from Wales, floor tiles from England, glass from Venice and France. Shopping local certainly wasn't topical in 1871!

The castle also includes many native New Zealand woods including kauri ceilings and rimu floors. The quality of the craftsmanship is still visible to this day.





Ebb - Dunedin

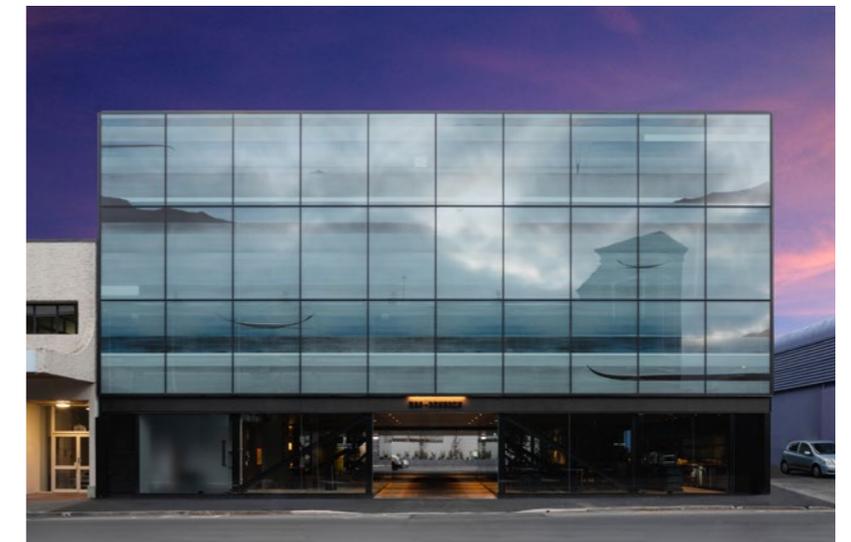
Written by Antanas Procuta | Photos supplied by Dunedin City Council

Come as you are, go as you please

From the street, the Ebb Hotel presents a subtle, almost anonymous façade; a large, ephemeral, white-glazed wall, with a simple opening to let through vehicles, a transparent lounge-like reception on the left, and another transparent, simple-but-urbane café-bar to the right. No glamour or drama, nor posh columns or grand veranda. But stand back, and the façade is a painting; printed glass panes picturing sleek waka gliding across a headland-framed silver bay (artist Simon Kaan) - and the overall presence convinces, and gently invites you in.

Dunedin's Ebb Hotel is an impressive example of well-disciplined and well-mastered architecture. Situated in Filleul Street, a few minutes walk to the Octagon, Ebb Hotel speaks of a sophisticated but elegant quality. The 27 guestrooms, a single 105 square metre family suite, and alcove lounges are wrapped around a central, four-storey high, atrium courtyard that doubles as the access through to the car-park at the rear of the property.

The apparent simplicity of this highly successful design belies the thought, skill, and facility that the architect, Gary Todd, provided in creating this project; a project appropriately acknowledged with the 2022 Te Kāhui Whaihanga NZ Institute of Architects' 'Sir Miles Warren Award for Commercial Architecture'.





The architecture beautifully demonstrates a principle that the better a problem is defined, analysed, and understood, the easier the best design resolution is uncovered and translated into a functional and meaningful building. And this applies to the understanding of the functional and spatial requirements of a hotel; perhaps most importantly character and identity, but also the clarity of way-finding and operational flow. In this case, the clarity expressed is enriched by the art, sculpture, mood-lighting and 'landscaping' within. The design integrates back-of-house functionality and invisibility.

The key to the design resolution was in directly answering the challenge and task of getting vehicles to the rear of the site; guests' cars, delivery vehicles, and waste collection. Instead of routing an alleyway around the outside of the building, the architect takes all the vehicles directly through the middle of the ground floor; a four-storey-high courtyard atrium, with an operable louvre roof that opens to the sky. The

ground floor courtyard – in essence the lobby of the hotel - is cobble-paved, with a water-garden oasis, sculpted walls, and looks up full-height to the walkway galleries to the guestrooms.

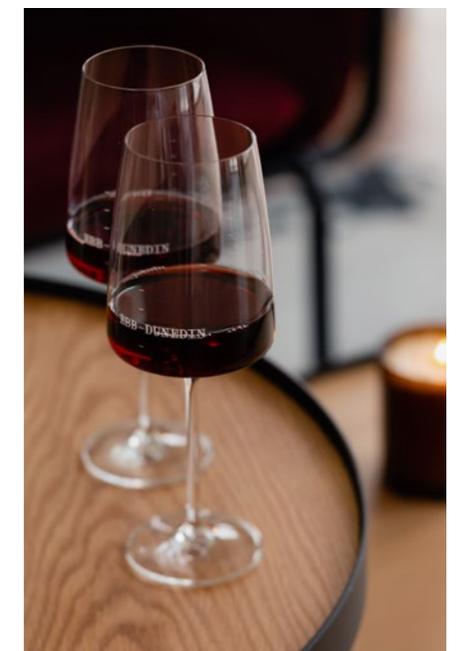
This louvre-roofed central atrium is a substantive architectural feature of Ebb. The gallery walkways that wrap around the edge of the atrium are the key circulation for guests to access their rooms. The magic of this design approach is in its spatial volume and three-dimensional intrigue, but also clever in that the hallways aren't the narrow corridors - often a matter of course – typical in almost all hotel architecture.

And the art of the interior design mixes audaciousness with effortlessness. There is no heart-capturing view out the window, so the guest-room interiors need to captivate instead, and they do so through elegant Scandinavian chic, fine furniture, a bold-patterned interior and a spacious re-imagined guestroom configuration.

At the big-picture level, Todd's design exemplifies an efficient, modular, structural steel grid layout and constructional intent, with duplicated but spacious guestrooms, and a repetitive but elegant rhythmic patterning of wall treatment. This is in the tradition of Mies van der Rohe's 1930's architectural 'less is more' manifesto. This modernism is perhaps an anomaly in Dunedin, which is really New Zealand's true heritage city of historic architecture, however the polite architectural presence doesn't jar.

The Ebb Hotel demonstrates architectural problem-solving and craft at its best, in the modern tradition and not over-wrought nor embellished.

Effective site utilisation, ambience, intrigue and sense of simple magic makes Ebb Hotel an easy place to appreciate and enjoy, to return to, and to recommend.





Olveston Historic Home

“Designed by acclaimed English Architect Sir Ernest George, Olveston was built as a family home furnished with fine art, furniture and artefacts purchased from all around the world.”

Olveston was built for Dunedin businessman, collector and philanthropist David Theomin, his wife Marie and their two children Edward and Dorothy.

The Theomin family occupied the house between 1906 and 1966. In 1966 when Miss Dorothy Theomin passed, Olveston was gifted to the City of Dunedin. It was opened as a historic house museum in 1967.

Olveston is a time capsule of artifacts collected from around the world on the Theomins' extensive travels. Kept authentically as it was lived in, the house offers an insight to the life of a wealthy merchant family in the early part of the twentieth century.



PAUA's Addam's Family Moment



Baldwin Street

Our last day in Dunedin started with a light stroll up Baldwin Street, the steepest street in the world.

At just under 350 metres long and at a gradient of 34.8% the slope had us working off our breakfast in no time!

Named after William Baldwin, an Otago Provincial Councillor and newspaper founder; the street's steepness was unintentional as the grid layout of Dunedin was undertaken by planners in London with no consideration of the terrain.



Kaimahi



Antanas Procuta
Principal Architect



Richard Mauriohooho
Senior Architect



Geoff Lentz
Senior Architect



Ghada Ajami-Oliver
Senior Architect



Dominic Yuen
Architect



Beatriz Egan
Architectural Graduate



Andrea Mead
Architectural Designer



Megan Thomson
Practice Manager



Phil Mackay
Business Development
Manager



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Architecture