

tangent 7

PA
UA

Procuta
Associates
Urban +
Architecture

COVER IMAGE:
Pōhutukawa House,
Waihi Beach.
Photographed by
Aaron Radford



Kia ora

TANGENT IS A CELEBRATION of the people and places in and adjacent to our architectural world, that inform and inspire our work and lives.

I often reflect on Abraham Maslow's 'Hierarchy of Needs' and its relationship with architecture. Architecture - at its most essential - is providing shelter and safety from the elements and environment. In this edition of Tangent, PAUA architect, Ghada Ajami, talks of her architectural journey and career with humanitarian organisations around the world, providing emergency shelter for people and communities displaced from their homes by conflicts and natural disasters.

Ghada discusses the way that her work meeting fundamental needs for shelter and safety creates the necessary environment for communities to meet their own higher-order needs, restoring dignity and rebuilding social connections.

Also on the theme of shelter, the Brian Perry Charitable Trust has established Bridge Housing, enabling a different model of affordable home ownership and liveable communities. General Manager of BPCT, Jen Palmer, writes on their first project at Peake Mews in Cambridge.

Likewise, PAUA's Phil MacKay considers the infrastructural and organisational capabilities, that marae around New Zealand have demonstrated in providing shelter and manaakitanga in community emergencies and disaster situations.

At a personal level, also celebrated within, is the more-than-twenty-years of architecture, wit, and passion that our colleague, Geoff Lentz has gifted PAUA Architects and our clients.

These and other stories showcase the influences that we enjoy in the PAUA practice – happy reading.

Ngaa mihi,

Antanas Procuta



Antanas Procuta
and Geoff Lentz



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Ghada Ajami

Shelter:

How humanitarian aid work shaped my architectural vision

GROWING UP IN LEBANON amidst the turmoil of the Civil War provided the backdrop for my journey towards understanding the intricate dynamics of conflict and recovery. As the Civil War officially ended in the early 1990s, during my first year studying architecture at university, I found myself part of a generation tasked with rebuilding our fractured nation after my graduation.

The realization dawned upon me that rebuilding a nation or a community after man-made disasters goes beyond mere physical reconstruction; it necessitates the reconfiguration of spaces to facilitate healing.

This insight led me to pursue a Master's degree in Post-war Recovery Studies at York University in the UK, where I delved deeper into the root causes of conflicts and measures to mitigate them.

Throughout my journey, I witnessed first-hand how lack of social cohesion, inequity of access to resources, and disregard for cultural practices and beliefs were recurrent triggers for conflicts.

Armed with this understanding, I embarked on a career as a humanitarian aid worker. My work took me across the globe, from East Timor to Kosovo, from Afghanistan to Liberia.

Despite enduring unimaginable hardships, people in these places showcased unwavering strength as we worked together to rebuild schools, health clinics, emergency and transitional shelter and housing projects.

One of the most rewarding aspects of my work was engaging with communities on a grassroots level.





**In Burkina Faso,
I collaborated with Tuareg
refugees, incorporating
their matriarchal social
and cultural systems, into
their shelter construction
project.**

In Syrian refugee camps in Jordan and Iraq, I marveled at the resourcefulness of displaced communities, who left their homeland with nothing, in transforming the barren landscape of their camps into vibrant quasi-towns and amazed by the children's imagination drawing the communities and public spaces they aspire to.

From women's entrepreneurship spirit in Bhutanese refugee camps in Nepal, to the Ivorian refugees celebrating their culture in Liberia, each experience underscored the importance of community-driven initiatives and equity of access to resources in addressing basic needs.

As a shelter manager and planner, I played a small yet significant role in understanding and responding to the diverse needs of communities with limited resources.

Contrary to mainstream media portrayals, my experiences highlighted the resilience and ingenuity of individuals striving for a better future against all odds. Whether it was the widow starting her own business in Sri Lanka or the school principal running an underground school for girls in Afghanistan, stories of hope and determination were woven into the fabric of every community I encountered.

In the realm of humanitarian aid, providing shelter, and equitable access to health, education, and other social services is of utmost importance.

As a camp planner, shelter manager and advisor, my work was to respond to and address humanity's most pressing needs.

From refugee camps to disaster-stricken areas, the mandate was clear: design places that provide safe havens to restore dignity, and cultivate resilience. Each intervention was guided by the humanitarian principles ensuring access to adequate housing and basic services, even in the most challenging circumstances.

In war zones, access to shelter, health and education is often a challenge. Whether constructing health clinics in remote regions or establishing makeshift schools in refugee settlements, the focus was on bridging disparities.

My experience as a humanitarian aid worker has profoundly influenced my current architecture work. The transition from a refugee camps/settlements planning and shelter/housing manager in the humanitarian aid sector to an architect designing community projects has been about blending the ethos of humanitarianism with the principles of architectural design.

One of the enduring lessons from my humanitarian work in diverse and often fragmented communities is that promoting inclusive spaces, participatory design processes and cultural sensitivity encourages social cohesion which in turn leads to resilience and prosperity.





My commitment to these lessons is carried on to my current work in New Zealand.

I believe that inclusive design whether at a building, community, or an urban intervention, should prioritise accessibility, ensuring that public spaces, infrastructure, and amenities are welcoming and usable by people of all ages, abilities, and cultural backgrounds.

As architects, we are entrusted with the task of sculpting environments that nurture social connections. We are experts at designing individual structures.

However, what makes great architecture is when our work resonates with the human experience.

The success of our designs is not only defined by the impressive architecture of our buildings but also by the transformation these buildings bring to the lives of their users.

Success is achieved when community centres we design morph into vibrant hubs of activity, nurturing relationships and instilling a sense of belonging and when the streetscapes in housing developments are transformed from mere connectors into inclusive thoroughfares that celebrate the diversity and the cultural narrative of those living along them.

In reflection, my journey from the humanitarian sector continues to shape my work as an architect striving to create spaces that foster a sense of belonging, break social barriers and encourage human connections.

STORY: Ghada Ajami





Is Hamilton's CBD simply too

big?

Dad used to tell me that the powers that be had let Hamilton's CBD get too big in the '70s and '80s. I'm not sure I appreciated what he really meant during my teen years in '90s Hamilton, but it's an idea I've reflected on often in the years since.

HOW MUCH MORE vibrant would our city centre be if it extended no further north than London Street, for example? If the businesses and workers in those blocks between London and Liverpool streets were accommodated in the CBD further south, how much busier might the retail shops and cafes be?

What's more, imagine how many people we might house in that same area, within walkable distance of the city centre, the river and sports stadiums.

More recently, I've been asking the question of what to do about it now. How do we make a big CBD small again? It's not as though we can just pick up those northern blocks and drop them in the downtown area.

The last five to ten years have seen significant re-invigoration and re-investment in the city centre – think Genesis Energy, Waikato Regional Council, and ACC, not to mention the regional theatre due for completion next year.

But there are still empty shops on our main street, and the area north of London remains low-rise, low density, and underutilised.

Our practice has recently had a number of people or organisations approach us with their concern about the vibrancy of the downtown central city.

To their credit Hamilton City Council planners have grasped this challenge – or opportunity. The current district plan makes the distinction between the core CBD, the 'Downtown' precinct, and what is termed 'City Living' to the northern and western fringe, the objective being to encourage more residential and mixed use development around the fringes of the 'Downtown' area.

However, in my view we could go a lot further.

The central city zone features maximum height overlays that enable more building up rather than out, but why not have minimum height limits as well, or explore other mechanisms to encourage developers to build up? It seems crazy that we would allow single storey development to happen anywhere in our CBD.

Likewise, if we view that it's desirable to direct commercial activity to the core downtown area, we could limit commercial above ground level in the City Living precinct, to ensure that this area sees more of a residential focus.

Those are only a couple of ideas for starters, but it's important that our city planners and elected members – and those of us who vote for them – are both brave and creative in thinking about how we can shape a better, more vibrant central city for the future.

STORY: Phil MacKay

Anthony Byrt



I spent a good part of 2023 in Hamilton, as the University of Waikato's Kaipukahu Writer in Residence. The opportunity to be immersed, full-time, in new writing projects has been a joy, and a very productive time.

I'VE COMPLETED A NOVEL, and made substantial progress towards a book with the artist Shane Cotton.

This is not the first time Hamilton has been good to me. I started my professional life here in the early 2000s, teaching at Wintec and beginning to build a profile as an art critic (my wife began her architecture career here at the same time, at PAUA). So I owe the city a great deal. I love the place. And this second stint has confirmed for me what I felt twenty years ago: that Hamilton could be a nationally significant cultural centre - a place that sets agendas rather than follows them.

There is a great deal of interest here in supporting the arts, and when people ask me how I think it could be done better, I do my broken record routine. There are two things artists need more than anything else.

The first is time - to not have to squeeze in our creative work after work, or after the kids have gone to bed, but to be able to work like a bonafide professional with a respected profession. The second is space - somewhere to do that work, and somewhere to crash when the work is done.

Buying artists a bit of time and space isn't expensive - it's not about building new institutions or funding big public commissions, but rather dealing with the bread-and-butter realities of living. This is one of the reasons I now live in Te Tai Tokerau / Northland.

A major factor in leaving Auckland was the cost: it was becoming increasingly clear that a full-time creative life there was untenable. Rents and house prices in Auckland are horrendous, and out of all proportion to the quality of life the city delivers.



This cost of living has a flywheel effect on culture: not only can people not afford to make new work there; beyond the very wealthy, many people simply can't afford to engage with it.

My generation is to blame here. I've been blown away by just how many of my contemporaries don't blink at taking on seven-figure debts, believing they're making the safe choice - because, after all, what's safer than houses? But debt is always a conservative force: if you are on the hook to a bank for over a million bucks, it's hard to take other risks in your life.

What has emerged instead within Auckland's professional middle-classes is a perniciously houseproud herd mentality: a scramble to live in the same three suburbs, and get the same three architects to design the same box extension to the back of the same villa, so that you can live in exactly the same way, in exactly the

same inordinately expensive spaces, as your identical-looking peers- exacerbating the economic and social stratification that is making Auckland such a shitty place to live for so many people.

The knock-on effects for culture have been deadening: new ideas, new ways of seeing the world, new and perplexing forms of beauty that might make you uncomfortable become a whole lot more confrontational when you feel you have so much to lose.

This is Hamilton's opportunity.

There is still a hangup here that Auckland is bigger, better, and therefore inherently more cultured; a defeatist mentality that arguably makes it easier to not make brave decisions about Hamilton's future cultural life.



Here is what Hamilton currently has going for it . . .

1. An excellent university with a creative writing programme (with two extraordinary writers, Catherine Chidgey and Tracey Slaughter, on its teaching faculty), a year-long writing residency, a classical music programme, a strong history as a leader in Māori research, and strong iwi connections.
2. A polytechnic with a very good and long-established art school.
3. A decent museum and art gallery (though it could take more of a lead and push its visual art programme into challenging territory).
4. A growing and increasingly respected cluster of architecture studios.
5. Theatres and performing arts spaces coming out of its municipal ears.
6. Two nationally significant arts prizes - the Waikato National Contemporary Art Award and the Sargeson Short Story Prize.
7. A committed and resourceful public art trust (MESH).
8. Two kick-arse bookshops (Poppies and Browsers).
9. Money: whether it's old farming families, established professionals or a new generation of property developers, the place is drenched in it.

What it doesn't yet have is a belief that it could be a remarkable place for culture-small, sure, but remarkable.

It won't develop that belief by continuing to build monoliths and hoping people will show up. It will come when you have the artists, writers and musicians on the ground. The truth is, we are desperate for somewhere to want us; somewhere that understands our value to society, and creates the spaces for us to do what we do best.

So here is my advice. Too much arts funding is currently focused on audiences - on creating spaces for them to experience art in, rather than spaces for the art to be made.

Flip the logic. Create more residencies and share them between the city's existing cultural and educational institutions. Buy an apartment or two so those residents have somewhere to stay. Build studios for artists, designers, musicians and writers.

In other words, stop building theatres and start building an ecosystem. Hamilton is closer to this opportunity than it realises - but it will take some serious leadership to assemble the jigsaw pieces you already have into a new and beautiful picture.



< **Anthony Byrt** is a writer based in Te Tai Tokerau / Northland. He is the author of two books: *This Model World: Travels to the Edge of Contemporary Art* (AUP, 2016), which was shortlisted for the Ockham New Zealand Book Award for non-fiction in 2017; and *The Mirror Steamed Over: Love and Pop in London, 1962* (AUP, 2020), which was longlisted for the same award in 2021. He has also written for leading magazines in New Zealand and around the world. He has been a Writer in Residence at the Michael King Writers Centre, Auckland; was Critical Studies Fellow at Cranbrook Academy of Art Michigan in 2013; and has spent 2023 at the University of Waikato as Kaipukahu Writer in Residence.

Bridge Housing

Introducing Bridge Housing Charitable Trust: Building Resilient & Empowered Communities through Quality, Affordable Housing in the Waikato.

Brian Perry Charitable Trust General Manager
Jen Palmer



IN LATE 2022, the Brian Perry Charitable Trust launched Bridge Housing to help tackle New Zealand's housing crisis. With an emphasis on affordability and innovation, the Trust's first development is underway in Cambridge. Peake Mews is a 47-home community which aims to provide a solution for first home buyers struggling to enter the housing market.

Bridge Housing is committed to three founding pillars, which underpin both how it operates, and how it develops its communities.

At its core is a commitment to affordability – providing secure and healthy homes at well below market prices. Next, is a focus on liveability – intentional neighbourhood designs that encourage interaction to help combat isolation and its negative impact on wellbeing. The Trust's final pillar is sustainability – creating diverse communities with a range of models to ensure the homes remain affordable in perpetuity.

Inspired by the successful model developed by the Queenstown Lakes Community Housing Trust, Bridge will offer a number of options including long-term and secure rentals, leasehold and affordable freehold. '

The leasehold programme, a relatively new concept in New Zealand, provides long-term housing stability and security similar to freehold home ownership. Families who qualify for the programme purchase the home at its construction cost, while the Bridge Trust retains ownership of the land. The family then obtains a 100-year lease for the land, paying an annual lease fee that increases only according to the Consumer Price Index.

This innovative approach to affordable housing aims to make mortgage repayments, rates, insurance, and the ground lease more affordable than rental equivalents in the same market.

The first phase of the Peake Mews development, consisting of eight homes, has recently been made available to the market, with six homes already sold off plan and residents moving in late 2023. Under the leasehold programme, first home buyers can purchase a brand-new, 2-bedroom home at Peake Mews for just \$325,000.

Bridge Housing is also planning its first Hamilton City project, with the construction of up to 42 central-city apartments expected to get underway by late 2024. See bridgehousing.co.nz for more information.



Pictured left: Hamilton City Council's Blair Bowcott, left, with Bridge Housing trustee Leonard Gardner of Foster Construction and Cambridge architect Antanas Procuta.

Pictured below: Home, sweet home: from left Jiong Xu, Jonathan and Hayley Buckley, Glen Lewis, Yan Zhung, Cynthia Watson, Audrey and Pierre Scheepers, Faye, Lyra, 5, and Brendan Walpole.

STORY: Jen Palmer
PHOTOS: Mary Anne Gill, Good Local Media.



Geoff Lentz



PHOTOGRAPHER: Jonny Davis

In 2023 PAUA Architects celebrated Geoff Lentz' 20 year anniversary.



“Geoff’s life-long love for - and commitment to - architecture and design is tangibly apparent to everyone who works with him; whether they be clients, architectural colleagues, specialist consultants, or - importantly - the carpenters, metalworkers, and joiners who craft his designs into built environments.”

- Antanas Procuta



Geoff’s legacy of extraordinary architecture includes many award winning projects, notably: The Red Shed (top right); Pipi Road, Whangamata (page 20); Roto-o-Rangi farmhouse (opposite)

PHOTOGRAPHER: Simon Devitt



Geoff is a valuable member of the PAUA team - one of his greatest strengths is his interior joinery detailing which continuously delights and inspires both his colleagues and clients.

Throughout his 20 years Geoff has enjoyed working on a variety of projects including residential new builds and alterations, school projects, and commercial buildings.



PHOTOGRAPHER: Aaron Radford

Pöhutukawa House, Waihi Beach (above) Aotea Bach, Aotea Harbour (left)

Pōhutukawa House

This Waihi Beach house embraces site and context to create a tranquil coastal retreat in the NZ bach tradition.



LOCATED IN A QUIET seaside suburb of established baches, one block back from the premium Shaw Road beach front dwellings, the client's brief was to design a three-bedroom beach house for her sister and brother-in-law, their grown-up families, and grandchildren.

Architect Geoff Lentz was delighted to follow the client's suggestion that all the existing pōhutukawa trees on the site be retained. This idea was a key driver throughout the design process.

A simple, single-storey, 'lean-to' construction form continues the kiwi bach vernacular of the surrounding neighbourhood, with the architecture zig-zagging under the pōhutukawa canopy. The focal point of the house is the northern deck and the opportunity for relaxed outdoor living under the trees.

While a two-storey design could have maximised potential views, this was ruled out on the basis of protecting the existing trees and to avoid obstructing views from other properties further up the street.

Instead, the cropped building form defers to the living canopy over outdoor areas to the north and east, minimising the need for extended

roofs or shading, and letting the pōhutukawa remain the stars of the show.

Views east to the sea are glimpses taken between beach-front houses and past another house at the north-eastern corner of the site.

The sun-facing deck at the north end of the site pulls the house on 'tip-toe' beyond the neighbouring house to take in the sea view.

Windows in the kitchen on the western side of the house are placed for visual connection to the other family baches further up the hill, while the cedar cladding references the context of those existing PAUA-designed houses.

A simple palate of materials has been used, reflecting the bach aesthetic; cedar cladding, long-run roofing, and inside, largely birch ply. Interiors are restrained and simple, the intention being that time is spent relaxing outdoors and at the beach.

Designed as a beach retreat, this home invites relaxation under the pōhutukawa, and quality time spent with family and friends, fully embracing the spirit of a New Zealand beach house.



Cambridge Town Hall

The iconic Cambridge Town Hall holds a special place in the hearts of many in the Cambridge community. It's a proud testament to the town's rich heritage and a symbol of its enduring spirit.

SINCE ITS CONSTRUCTION in 1909, Cambridge Town Hall has witnessed countless events, meetings and activities, etching cherished memories into the community's collective consciousness. But like many heritage buildings, the Town Hall is in need of some love and attention.

The Cambridge Town Hall Community Trust has taken over the running, maintenance and restoration of the Town Hall from Waipā District Council. The Trust, together with General Manager Simon Brew, are at the heart of an ambitious endeavour to give the building a new lease of life.

Simon takes stage

Since relocating to take up the general manager role in early 2023, Simon has proved to be the perfect person to lead the reinvigoration of this much loved landmark. With extensive experience in strategic planning, artistic direction and fundraising, he is well equipped to take the Cambridge Town Hall to new heights.

As an award winning saxophonist, Simon knows what it takes to make a great performance. He has performed with various ensembles in numerous festivals across the globe, and has been a contract player for some of the world's most prestigious orchestras.

But it's not just musical talent that makes Simon the ideal person for this role. He's served as the Director of Music for the Royal New Zealand Air Force, and has been an artistic lead for the NZDF across numerous national and international commemorations. He has also built community bands and orchestras and, as Senior Manager of Education and Outreach for the New Zealand Symphony Orchestra, has developed important programmes for aspiring musicians across the motu.

This experience gives him a deep understanding of what it takes to bring people together and create meaningful experiences.



The Cambridge Town Hall Community Trust General Manager, Simon Brew

STORY: Charlotte FitzPatrick & Jackie Fitchman

The goal is to create a space that inspires and uplifts everyone who walks through its doors.



As the 2023/24 financial year draws to a close, Simon's first full financial year at the helm has seen the achievement of numerous KPIs, including income from bookings at the Town Hall increasing significantly more than the 20 per cent target.

More importantly, the Cambridge Town Hall is poised to become a vibrant cultural centre, where people from all walks of life can come together to celebrate the arts, history and community.

Taking the community on the journey

The Cambridge Town Hall's restoration is a shared vision that extends beyond the Trust and into the hearts of the community. From mana whenua, local community groups and stakeholders, to residents of all ages, everyone has a role to play in this exciting new chapter.

Building a meaningful and enduring relationship with mana whenua is a priority for the Trust, in both the Town Hall's operations and future developments. To this end, funding has been ring-fenced for mana whenua projects and events, and as the building is renovated and expanded, the Trust wants more connected and integrated design and representation to occur.

Under an agreement with Waipā District Council, the Trust receives an annual operations grant, but also relies on income from bookings, donations, sponsorship and grants to run the hall. The Trust is also actively raising funds for the building to be restored, expanded and earthquake strengthened. While this major work is currently on hold, renovations of its side wings – the Edwardian and Victorian rooms – will start later this year.

The Trust will play a vital role in bringing the Cambridge Town Hall back to life in a way that truly reflects the desires and dreams of the local community. The goal is to create a space that inspires and uplifts everyone who walks through its doors.

The Town Hall's fantastic natural acoustics were a drawcard for Simon to relocate for the role. Over the last year, numerous international artists and leading conductors have visited or performed in the hall, and all have unanimously praised the natural concert acoustics.

With its magnificent Victorian and Edwardian rooms and grandiose main hall, the Town Hall has the potential to be a beacon of performance, creativity and learning, a place where new ideas are born and old traditions are honoured.

We are excited to see the Cambridge Town Hall take on this new role, and we look forward to the many ways in which it will enrich the lives of those who call Cambridge and Waipā home.



Cambridge Distillery

From laundry room experiment to sleek gin distillery, The Cambridge Distillery Co is now the newest addition to Cambridge's Alpha Street.

JAMES COOTE, a Rowing NZ coach, and Will Rendell, a Westpac banker, are the co-owners of the distillery. The pair met in 2018, having both moved to Cambridge from Auckland. Will explains that, for James the frequent commute down to the Karapiro rowing facilities was not ideal with a young family, while Will and his family "wanted to maximise the New Zealand lifestyle" with somewhere down to earth. James and Will both have young kids. It was during afternoon pickups from daycare that they got to know one another.

During COVID, foodie and wine lover James came up with the idea to distill gin. Will says, "It was a bit of a COVID cliché. I got pretty tired of making sourdough and then James put out that he was going to buy a still and I was in [...] I just thought it sounded like a bit of fun." Neither pictured it being more than a fun pastime.

The first gins were "pretty awful," admits Will, and they quickly realised that with spirits "you have to show restraint." The laundry didn't last long, and they soon upgraded to Will's garage. In 2022, they started to supply their Knocknaveagh Cambridge Dry gin to Cambridge Fine Wine. Soon after, the search for more space began. They landed upon the Alpha Street store and opened the doors of their tasting room in February 2024.

James and Will juggle full-time jobs and the running of the new business. From paperwork to distilling, bottling and labelling, James and Will do it all. Their hard work is paying off, with their range of gins now in over thirty retail stores and restaurants across New Zealand. Recently, they have also won several awards at the World and Australian Gin Awards, and the New Zealand Spirit Awards.





Enter their distilling room and you will find an array of botanicals, surrounded by various equipment to macerate, distill, age and bottle the gins. Local botanicals are favoured, such as grapefruit from Cambridge's streets and Douglas Fir collected from lake Te Koo Utu. As Will goes over the process, he details how "the fruit they use has a heavy influence on the flavour outcome of the gin. So, by sourcing locally they are creating a regional gin, using regional flavours." As they say, the proof is in the tasting.

Beginning with the Cambridge Dry, Will explains that this is their signature gin. Reminiscent of wandering down Cambridge's citrus lined streets, this gin is imbued with notes of cardamon and grapefruit. The addition of tonic brings this gin to life as the citrus of the tonic bonds with the edgy grapefruit, bringing out its sweetness and a hint of chamomile.

The Knocknaveagh 1862 is a blend of classic and modern. This gin is born out of an antique chemistry book recipe and has been tinkered with to provide a deeper botanical presence than a traditional subtle gin. The first sip suggests warm evenings, summer salads and friends. If you enjoy gin and tonic, this is your kind of gin. It needs no fancy accompaniments as its notes of cucumber, orange, and lemon myrtle hold their own.

If you love black jellybeans, you will enjoy their Alpha Street gin—the odd ball of their range. Made to recognise the opening of the Alpha Street distillery, this gin hints at winter night cocktails. At the forefront are notes of juniper, star anise, orange and myrrh gum, giving it a richer spice flavour than their other gins.

The Knocknaveagh Black Label London Dry is a classic. Subtle and clean, its main notes are citrus and juniper.

This gin has several underlying botanicals, such as lemon, orange, macadamia, thyme, cardamom, lavender, angelica, and coriander. It sounds busy, but each botanical is layered so one never overpowers the other.

James and Will also make Limoncello with the neutral spirit used in their gins. With less sugar than the average Limoncello, the Citron Violin is refreshing rather than sickly with a zesty punch behind it.

Amid busy schedules, the pair's passion shines through as "they are doing this because they enjoy distilling and enjoy representing the Cambridge area," says Will. The plan for the future is to keep producing gins that combine "refinement and boldness [...] to create an authentic gin that holds its flavour when mixed in cocktails."

STORY: Charlotte Graham

Cheers mate: James Coote, left, and Will Rendell celebrate the opening of their tasting room at the Cambridge Distillery Company's workshop.
Photo: Mary Anne Gill, Good Local Media.



DAYDREAM ESPRESSO

Daydream Espresso has become PAUA's default Cambridge office and favourite meeting place.

As well as making great coffee, we appreciate the re-use of a Heritage building, the way it's brought life to the corner of Victoria and Alpha Streets, and the contribution it makes to focusing the Cambridge CBD around the civic precinct of the Village Square, Town Hall and Town Clock.

PAUA's Phil MacKay spoke with owner Dan Grogan to get the backstory to this business which is quickly becoming a Cambridge institution.

A RELATIVE NEWCOMER to the Cambridge hospitality scene, Daydream Espresso was opened in 2020 by Dan and Miriam Grogan, in a heritage listed building at the corner of Alpha and Victoria Streets – a prime location at the top of the Cambridge CBD.

Dan had thought about opening his own place, ever since falling in love with making coffee in his twenties. The idea grew on him during six years working at Suspension Coffee in Newcastle, NSW, as he gained confidence through the experience of opening and managing a new cafe and retail store. Also a family-owned business, Suspension had a strong focus on creating community, which rubbed off on Dan during his time there.

When Dan and Miriam moved to New Zealand to be closer to family, they could see the opportunity in Cambridge for a coffee- and community-focused space, but it was two years before they found the right location.

When they saw the Victoria Street site for lease, Dan says, "we didn't have to think too hard about it."





Despite the great location, a sunny corner site looking out at the town clock and village square, the building is not without its challenges. A Category B+ Heritage listing means any significant changes are off-limits, while the angles of the corner site have led to a tight, awkwardly shaped space.

Adopting an ethos of working with the existing building and context, Dan, Miriam, and family built most of the fitout themselves, choosing a simple palette of natural timber and plentiful greenery.

Dan's sister, who trained in interior architecture, assisted with basic design principles and advice.

A unique counter shape was conceived to make best use of the space available and facilitate staff and customer flow. The panels on the bar itself utilise recycled "fillets" – the packing separators used between framing timber delivered to wholesalers – with the patterns laid out by Dan and Miriam's kids.

Sharp observers will notice a more modern innovation – the milk dispensing tap set in the counter-top – a clever efficiency tool indicative of the emphasis placed on coffee.

Dan says "the whole design is based around the coffee machine – it's at the heart of everything."

The overarching goal was to create an environment that nurtured a sense of community, and that people would enjoy visiting.

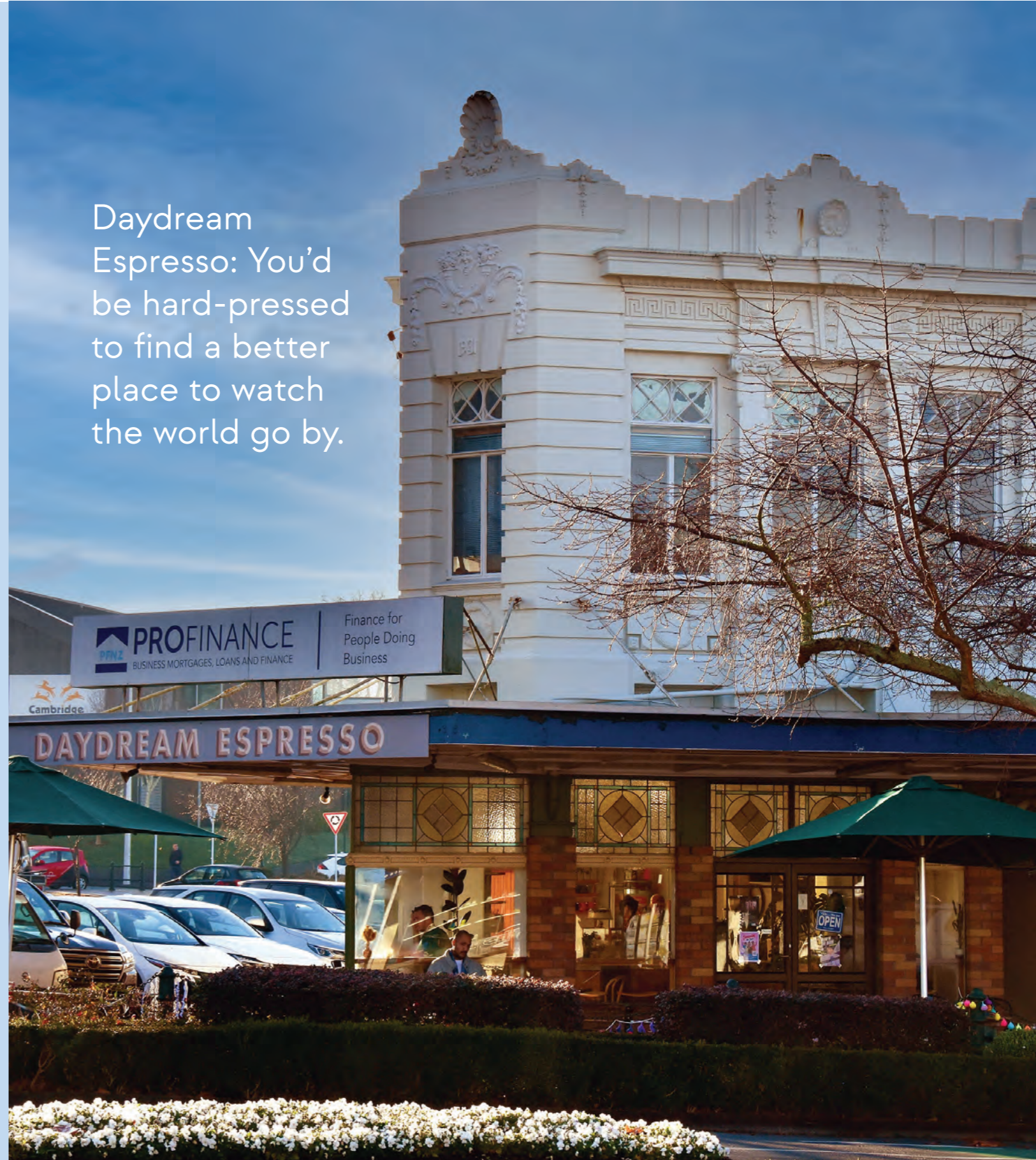
Opening the doors just five days before the country was plunged into Covid-19 lockdown in March 2020, the community building goal was immediately challenged. While it was a stressful time for all businesses, let alone a brand new start-up, the silver lining for Dan and Miriam in being new, was not yet having staff to worry about.

And as restrictions were eased, Dan and Miriam were pleasantly surprised by how quickly they were embraced by the Cambridge community. Dan recalls that while initially customers weren't allowed to be seated inside, there would be 40-odd people standing around outside and chatting over morning brews. Finally at level two, customers were actually allowed into the café after what must go down as one of the longest 'soft-openings' in history.

Since 2020 the business has gone from strength to strength, growing alongside the economic recovery. Dan has focused primarily on the operational side of the business, confident that good product and service will grow the client base and build a thriving community. The delicious Flight Coffee is complimented by a simple menu and cabinet offering, again influenced by the size and shape of the kitchen.

Four years in, it's safe to say that Daydream is a success. As regular customers, we can attest to the community Dan and Miriam have built. The staff clearly enjoy their work, and you're almost guaranteed to bump into someone you know or strike up an interesting conversation with someone new. And the café feels right at home on the corner, as though it's always been there. You'd be hard-pressed to find a better place to watch the world go by.

STORY: Phil MacKay



Daydream Espresso: You'd be hard-pressed to find a better place to watch the world go by.

CAMBRIDGE MUSEUM



Cambridge Museum houses an extensive collection of artefacts and archives related to the history of Cambridge.

With a focus on “Bonding People with Place” the museum plays a vital role in safeguarding the history of Cambridge town and the wider Waipā District.

THE CURRENT MUSEUM BUILDING was built in 1909 as the Courthouse of Cambridge by Fred Potts - a well-known builder and contractor - who has worked on substantial buildings in Cambridge and the wider Waikato region. The building became the home of the Cambridge Museum in 1984 after the relocation of the Court to Te Awamutu and Hamilton in 1979.

Constructed in New Zealand’s ‘Colonial Architectural Style’, the building has a Neo-Classic main facade with ornate Ionic capitals on the columns at the entrance, a royal ‘ER’ emblem (King Edward VII) on the pediment with decorative scrolls on each side.

The other building walls are exposed bricks. The roof is corrugated metal with cast iron spouting. The interior finishes are native timber kauri ceilings, varnished rimu dados and tiled fireplaces.

With the intention to improve the safety of the building and preserve it for future generations, Waipā District Council engaged PAUA’s heritage expertise to manage the seismic strengthening and re-roofing works of the Museum.

The work’s objective was to increase the rating of the building from 25 per cent to 50 per cent of the National Building Standard (NBS) bearing in mind that the current national standard for seismic strengthening of historic buildings is 34 per cent NBS. The re-roofing works included replacing the existing roof cladding, gutters and flashings.

The strengthening works focused on the roof’s structural connections to the walls of the building, additional roof bracing, reinforcing the chimneys, and tying the existing parapet to the structure of the roof.



Project Architect Ghada Ajami with the plant-based roof underlay of 1909

Re-roofing works included replacing the existing roof cladding which was past its use-by date in addition to repairing the internal gutters for waterproofing purposes.

As a Category 2 Heritage NZ historic building, special attention was given to preserving the historical architectural features of the building.

This included keeping the building weather-tight through the erection of a shrink wrap tent during the work on the roof to protect the interiors from any water damage.

The visual impact of the structural intervention was kept to a minimum with all the works concealed by the parapet.

Architectural detailing of the new roof had to balance the building codes and the original look of the building. Special attention was given to the selection of the roof cladding profile that is a close match to the original roofing.

Stepped flashing details around the chimney and lean-to roof were replicated as per the original.

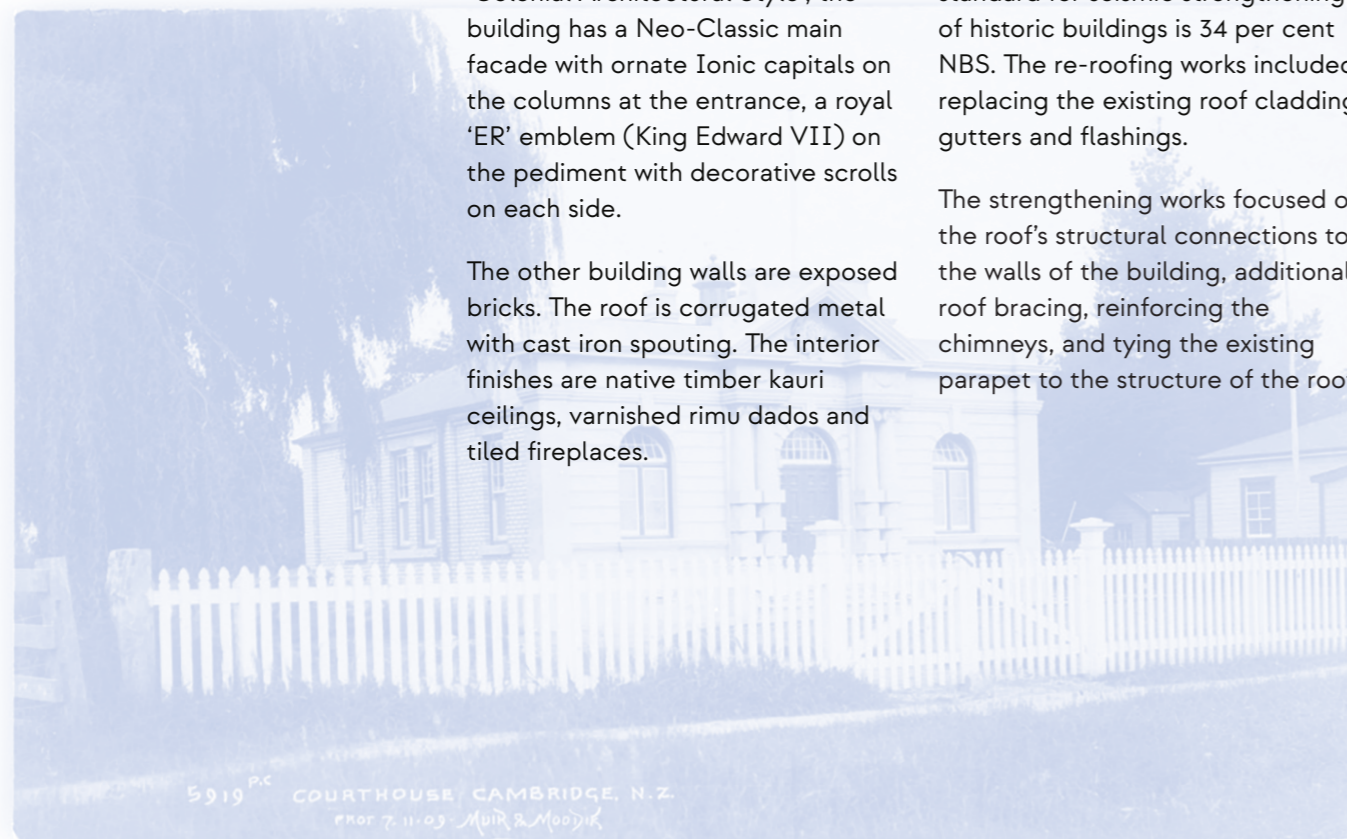
The cast iron spouting which dates more than 100 years was repaired in place to avoid damaging it or the existing fascia boards.

Removing the existing roof cladding from the building and some of the sarking provided insight into the high quality of the craftsmanship of the builders and the construction techniques utilised at the time.

For example, the breathable quality of the matted plant felt-like blankets used as roofing underlay helped conserve the roof sarking which still looked like new when the underlay was removed to carry out the strengthening works of the roof.

Samples of this underlay and the timber used are now saved in the museum.

The strengthening and re-roofing works were completed in mid-September 2023, breathing more years into the life of this building and preserving it for the future generations.



Dominic Yuen



Dominic joined the team at PAUA Architects in 2022. We've asked him a few questions to get to know him a little better.

How long have you been in the architecture industry?

I've been in the architecture industry for 16 years, with specialisation in commercial, education and public architecture.

What inspired you to become an architect?

I believe architecture is about people, it is our relationship to the land, and our responsibility to the environment. As people, we respond not only to the structures designed, but also to the area surrounding them. As a registered architect, we have a responsibility to design ethically, focus on improving community living and be responsible to nature.

Career highlight so far?

I think my career highlight so far is to have repeating clients and happy users of the structures and spaces we designed.

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

I assume that it would be either project management or as a landscaper. I also enjoy working the land, planting trees, shrubs and flowers to create a beautiful, relaxing environment where people can feel at peace with nature.



Sacred Heart Girls
College Hamilton
Mahi Tahi project
(left)

Another architect whose work you admire, and why?

I was inspired by Ken Yeang's ecoarchitecture, and I have recently developed an interest in incorporating biophilic design and sustainable minimalist architecture as a method to reconnect people to nature in the age of urbanisation and high rise living.

What interests do you have outside of work?

I love exploring nature, going for walks with my family and exploring our beautiful backyard spotting tuna (eels), koura, pungawerewere, spiders and insects. We also enjoy mountain biking and trail riding.

Favourite building?

When touring Europe I was inspired by the rising spires of Gothic architecture and the architecture's attempt to reach up and connect to 'higher powers'. The way the sunlight filters through leadlights through trinity arches throwing patterns and colours on the polished marble floors. These spaces were also designed to optimise acoustic reverberation.

When I visited the Pantheon in Rome I was inspired by the architecture and how the building was built at that time with less technology than we currently have. The light from the oculus which shines through on each statue was interesting to witness throughout the day.

I appreciate the way the works of Tado Ando, Kengo Kuma and Takaharu + Yui Tezuka with minimalist timber architecture bring a certain peace and tranquility to daily living.

Favourite city?

I really like Lucerne (picture right) because of its layout and relationship to nature, water and public spaces. Likewise Melbourne in Australia strikes me as very well designed for a big city, with access prioritised for pedestrians and occupants rather than cars.



Marae as critical social infrastructure

As with any crisis, disaster or societal challenge, the extreme weather events of the last couple of years also present some interesting opportunities.

One of these is to consider, in planning for future events, how marae might play a greater role as a core part of our civil defence infrastructure.



Waipapa Marae, Kāwhia Harbour

AT THE NZ ECONOMIC FORUM in February 2024, Bryce Davies of IAG noted that the total economic cost of weather-related events sits at around 4.3% of GDP per year, or similar to what we spend on education. Bryce also pointed out that, “as resilient as NZers are, individually and personally, we have a resilience deficit in the country”, and suggested that we have an attitudinal problem in relation to recovery and preparedness.

Likewise Sir Brian Roche, in the same session, said that “we have made a virtue of recovery, and not of our preparedness.”

If we are to improve our preparedness then, what role might marae play?

Many marae are located in rural and remote areas which are particularly at risk in extreme weather events. It is estimated that 30-50% of all marae across Aotearoa are likely to be significantly impacted by climate change (BRANZ, 2023).

At Kāwhia, there are eight marae around the harbour, all exposed, to varying degrees, to the impacts of sea level rise and coastal erosion. Recent reports have suggested some buildings are at risk inside the next 20 years, and marae whānau and trustees have been grappling with the issues, in some cases for decades already.

According to Trustee Cathy Holland, “Waipapa Marae is vulnerable in terms of being exposed to the impact of climate change, whereby we are anticipating the need to opt for a managed retreat to higher ground, as an alternative to the marae falling into the harbour.”

While marae could thus be seen as vulnerable, they also are uniquely placed to become sanctuaries for communities in times of need. Most marae have kitchen facilities, showers, and accommodation provisions, and are well set up to host large groups of people. Their location and physical facilities make them ideal community centres, but also the social infrastructure supporting them – the whānau who are experienced in hosting, cooking, and caring for manuhiri (guests).



We've seen this in action already in 2023; marae, and iwi and hapū māori, mobilised quickly and played a significant role in the immediate and ongoing response to Cyclone Gabrielle in the Hawkes Bay and East Coast areas.

Meihana Watson at Omāhu Marae was quoted by 1news saying that by the third day after the floods, they had taken in 800 displaced people.

"We saw no one from any Civil Defence, council for about seven days, so we had to stand up as a community and that's what we did."

In September 2023, RNZ reported that Omāhu Marae was to host the first temporary village for those forced out of their homes – to be completed by the end of 2023.

"Hapū representative Renata Hakiwai said 10 Omāhu whānau were still sleeping in the whareniui of their marae, almost seven months on from the cyclone."

Likewise in the South Island, Te Kotahi o Te Taihū Charitable Trust (a collaboration of the eight mana whenua iwi in the top of the South Island) pouwhakahaere rauemi Dr Lorraine Eade says marae are already the first responder in a disaster.

"Our marae is a safe haven, and we know that when disaster strikes, with one phone call, they will be there; Omaka Marae demonstrated this last year during the July [2021] floods when over 50 people were stranded on State Highway 1. They had opened the marae in half an hour, the heaters were on, beds were ready, and kai prepped."

"This is what our marae do, manaaki and care for people."

The Trust has launched Ipu Ohotata – emergency containers filled with equipment, and training for skilled local response teams, geographically spread across Te Taihū rohe (Marlborough, Nelson, Tasman).

There are already initiatives underway to take this further and strengthen relationships between marae and Civil Defence Emergency Management (CDEM) organisations.

At Waipapa Marae on Kāwhia Harbour, an opportunity arose for the marae facilities to be recognised to serve as an Emergency Centre. marae trustees worked with CDEM personnel to access funding towards the installation of a solar panel and battery system on the whare kai building, 'Te Maru'.

This was at the suggestion of Otorohanga District Council, noting the need for an Emergency Centre at Kāwhia.

Other councils have expressed similar intent. Waikato District Council have stated that they "want to work with marae in our district to build relationships and capacity between Civil Defence Emergency Management (CDEM) and mana whenua."

"We are currently working with CDEM to develop a Marae Resilience Strategy. The aim of this strategy is to work proactively with marae communities in our district to prepare, plan and support their resilience."

A recent independent review into the Hawke's Bay Civil Defence response to Cyclone Gabrielle recommended a law change that would see Māori formally included in disaster planning and recovery.

Report author Mike Bush said they must be included.

"They have the capability, they have the resource, but unless we co-ordinate our response appropriately with all of that capability, we won't get the right outcome".

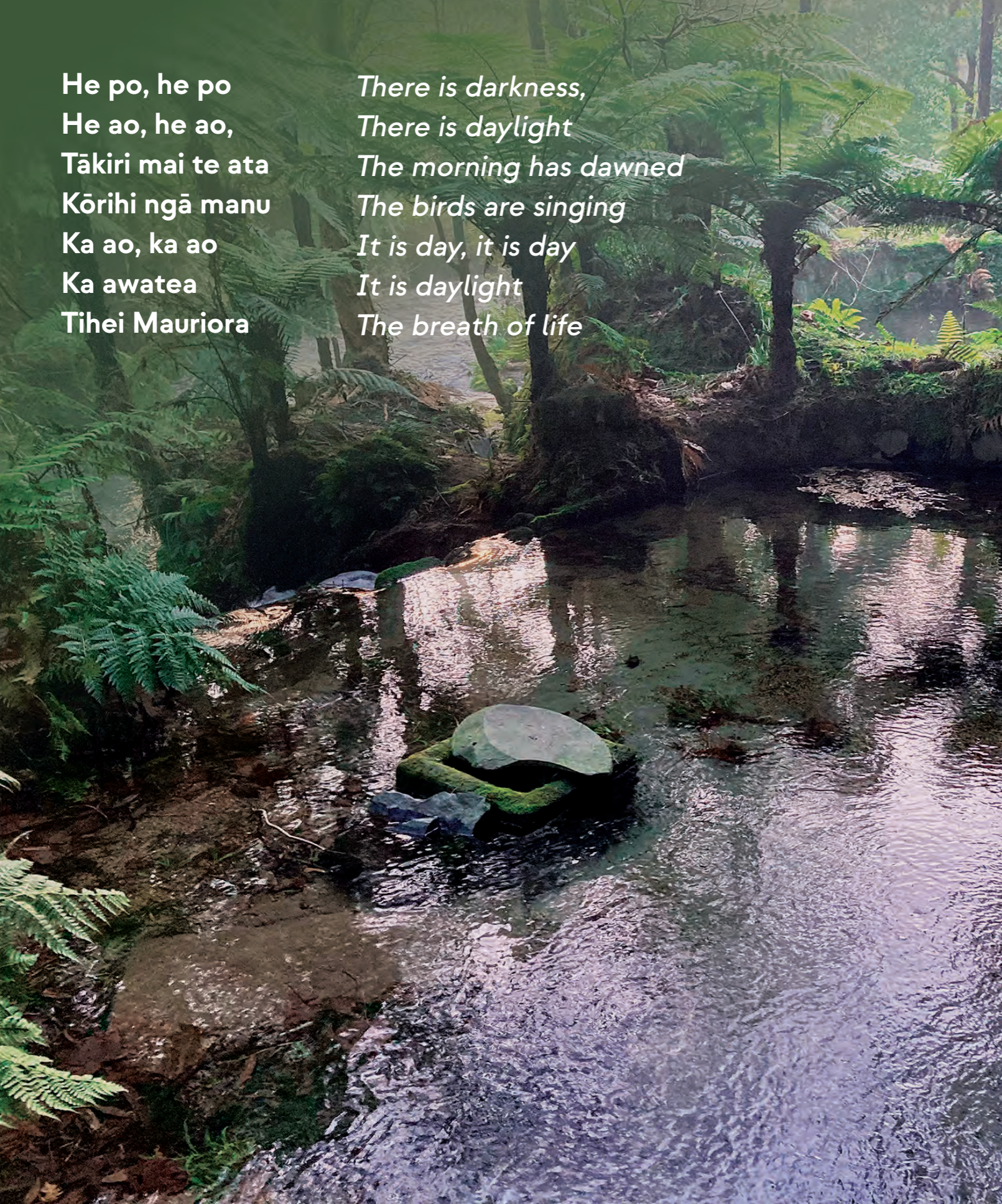
The network of marae across Aotearoa is a unique advantage in terms of the physical and social infrastructure required to adapt and respond to the threats of climate change and natural disaster readiness.

Many marae already have long term plans for the development of their marae. The opportunity for New Zealand is to include marae as a critical component of CDEM planning, and identify ways to assist in funding fit-for-purpose facilities that we ultimately all benefit from.

STORY: Phil MacKay
PHOTOS: Courtesy Waipapa Marae,
PHOTOGRAPHER: Mark Hamilton

He po, he po
He ao, he ao,
Tākiri mai te ata
Kōrihi ngā manu
Ka ao, ka ao
Ka awatea
Tihei Mauriora

*There is darkness,
There is daylight
The morning has dawned
The birds are singing
It is day, it is day
It is daylight
The breath of life*



NOHO MARAE

In late 2021 Antanas offered the PAUA Architects team the opportunity to gain greater understanding of Te Ao Māori and Te Reo Māori; everyone was enthusiastic and embraced the challenge.

Te Ururoa Flavell worked with PAUA Architects teaching us Māori history and Te Reo Māori. He has also helped us create a cultural plan for the practice; a working document for continued development and implementation.

This culminated in a noho marae, or overnight marae stay at Tarimano Marae. The PAUA Architects team was privileged to spend two days on the marae with Te Ururoa Flavell.

PAUA was welcomed on by Te Ururoa, Karl Leonard, and Ruiha Ruwhiu and looked after very well by local whānau, PAUA spent time revisiting the learnings about Te Ao Māori and Te Tiriti o Waitangi over the past 18 months.

Te Ururoa kept us engaged with fun activities getting us on our feet and making us think fast, paired with more structured group learning.

A key moment for the team was a role play activity where we gained understanding of the history and treatment of Māori in New Zealand.

A crisp early morning walk through the beautiful Ngongotahā and surrounds was a great way to start the second day.

Although our singing skills might not have been up to scratch, we belted out Tūtira Mai and Māku Rā Pea many times throughout our stay.

Te Ururoa has been working with PAUA Architects to help create a cultural plan for the practice; a working document for continued development and implementation.



Te Ururoa Flavell with PAUA's Geoff Lentz



PAUA team at
Te Awahou Stream

Tarimano Marae,
Ngongotahā
resplendent in the
morning light.



Matariki

In late June this year – soon after the winter solstice on a wonderfully clear and frosty morning – Ngaati Wairere and the Kukutaaruhe Education Trust hosted Matariki Hautapu at the edge of Fairfield’s te awaawa Kukutaaruhe Gully. Kaikoorero, Eddie Neha, told the stories of Matariki and its traditions, and pointed out the stars.

Over the last ten years, the many volunteers, supporters, and committed staff of the Kukutaaruhe Education Trust have worked to educate primary and secondary school students - including those of Fairfield College and the Waikato Diocesan School for Girls - and the broader community, on the benefits, enjoyment, and purpose of the restoration of the natural environment, such as the Kukutaaruhe Gully.

For more information, see thefairfieldproject.co.nz



PHOTOGRAPHER: Peter Drury

Business After Five



In September 2023 PAUA Architects hosted a Business After Five (BA5) walkabout event with the Cambridge Chamber of Commerce.

PAUA'S BA5 are always well attended, and this year we tried something fresh with a walking tour around the Cambridge CBD showcasing past and present PAUA projects.

Starting at the Cambridge Museum, senior architect Ghada Ajami spoke about the seismic strengthening contract to the double-skin brick building underway. Museum Manager, Elizabeth Harvey, then spoke about the museum, its collections, and the importance of the building. A Heritage New Zealand Category 2 listed building it was constructed in 1909 and was originally the Cambridge Courthouse. Learn more about the Cambridge Museum seismic strengthening on page 40.

The next stop was the award-winning Cambridge Police Base, designed by senior architect, Richard Mauriohoho. Ben Joll (NZ Police), and Vernon May (Tainui Group Holdings) spoke about the partnership between NZ Police, Waikato-Tainui, and Tainui Group Holdings.

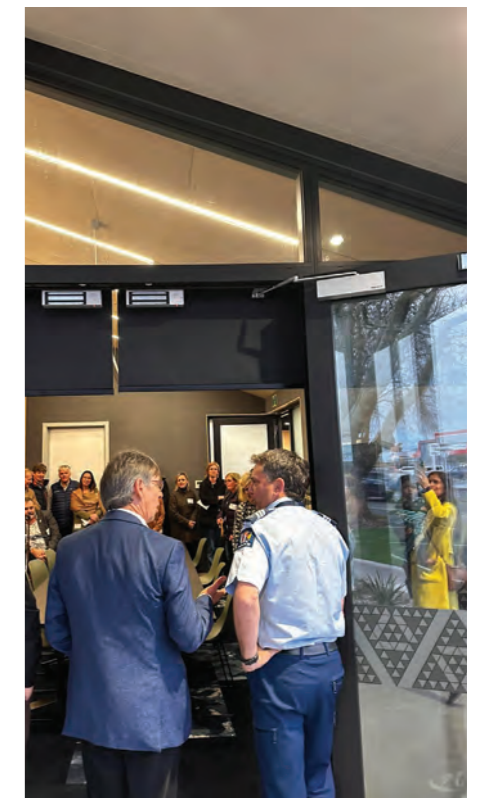
They gave us insight into the partnership between the organisations, the design process, and how the cultural partnership is represented in the building design, and the local sourcing of materials.

We concluded our visit to the Cambridge Police Base with a tour around the facility; a great opportunity to see an operational police station.

The last project on the tour was the Le Quesnoy Place townhouse enclave. Here principal architect, Antanas Procuta, spoke about the developer's vision to create a European style village, inspired by Cambridge's sister-city relationship with Le Quesnoy in France. The final house is currently under construction, completing the neighbourhood of fifteen high quality homes.

The evening concluded at Cucina e Vino Alpino with drinks and networking with the Cambridge business community.

STORY: Megan Thomson



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

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

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

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

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

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

Key areas of work for the practice include:

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



Te Kāhui Whaihanga
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