



New Zealand Historic Places Trust Pouhere Taonga

Registration Report for a Historic Place

Te Urewera National Park Visitor Centre (Former), Aniwaniwa



Concept sketch for the building, by John Scott, 1974. Scott Archive. Image reproduced with kind permission of Hana Scott.

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EXECUTIVE SUMMARY

The former Te Urewera National Park Visitor Centre at Aniwanuiwa sits amidst a rich landscape of natural beauty and cultural and traditional significance.

Designed by prominent architect John Scott in the early 1970s, the building aims to respond to the immense importance of its surroundings through carefully considered form and pathways to honour the beauty and wairua of the landscape, and function as a storehouse of invaluable taonga and the visitor gateway to New Zealand's fourth largest national park.

The densely forested Urewera region is synonymous with the Ngāi Tūhoe people, who have inhabited the area for many centuries. Ngāti Ruapani and Ngāti Kahungunu also have strong ties to the region, which includes notable places such as Lake Waikaremoana and the sacred mountain Maungapohatu. Tangata whenua of Te Urewera have a long history of asserting their tino rangatiratanga in the face of repeated incursions from the Crown. The loss of their land through legislative alienation and military action continues to have a significant impact on the people.

Te Urewera National Park was created by Gazettal in 1954, consolidating much land alienated since the nineteenth century. With the formation of a new administrative authority in the 1970s a new Headquarters building was required and Māori architect John Scott was commissioned for the project. His Modernist-influenced, concrete and timber design has become celebrated for its innovative and sensitive response to the building's unique physical, historical and cultural location as a Crown-owned facility within this significant landscape. The building features many elements of Māori architecture in its marae-based form, which combine to acknowledge that all who are not tangata whenua are manuhiri (visitors) to this place. The Visitor Centre was also placed in the national limelight for its association with renowned artist Colin McCahon's *Urewera Mural*, which was commissioned for the building and controversially stolen from there in 1997 as a political protest.

By 2007 the deteriorated condition of the building prompted its partial closure, and subsequent indications of its imminent demolition saw much protesting from concerned architects, heritage professionals and iwi. Its very special aesthetic, architectural, cultural, historical and social significance make this a historic place of outstanding heritage value to New Zealand, important for the accomplishment of its culturally sensitive and innovative design by acclaimed architect John Scott, which responds to its location within Te Urewera.

1. IDENTIFICATION¹

1.1. Name of Place

Name: Te Urewera National Park Visitor Centre (Former)

Other Names: Aniwaniwa Visitor Centre, Aniwaniwa Visitors Centre, Urewera National Park Headquarters, Aniwaniwa Museum, Waikaremoana Visitor Centre

1.2. Location Information

Address

6395 Lake Road (State Highway 38)

Aniwaniwa

LAKE WAIKAREMOANA

Additional Location Information

When travelling northeast on State Highway 38 to Lake Waikaremoana, continue past the Lake Waikaremoana Store and Motor Camp. The former Visitor Centre building is immediately alongside State Highway 38 (Lake Road), by the junction of Lake Road, Aniwaniwa Road and Waikaremoana Road. The waterfalls of Aniwaniwa Stream are located immediately adjacent.

GPS location coordinates (at Waharoa/gateway entrance to walkway):

E1961796, N5703301 +/- 6m

Local Authority: Wairoa District Council

1.3. Current Legal Description

Pt Taramarama Te Urewera National Park, Sec 15 Blk XVIII Waikaremoana SD
(*NZ Gazette* 1954 pp.1211-1212), Gisborne Land District

¹ This section is supplemented by visual aids in Appendix 1 of the report.

1.4. Physical Extent of Place Assessed for Registration

Extent includes part of the land parcels described as Pt Taramarama Te Urewera National Park, Sec 15 Blk XVIII Waikaremoana SD (NZ Gazette 1954 pp.1211-1212), Gisborne Land District and the building known as Urewera National Park Headquarters Visitor Centre thereon, and its fittings and fixtures and the following chattel: the *Urewera Mural* by Colin McCahon. (Refer to map in Appendix 1 of the registration report for further information).

1.5. Identification Eligibility

There is sufficient information included in this report to identify this place.

1.6. Physical Eligibility as an Historic Place

This place consists of land and a building that is affixed to land that lies within the territorial limits of New Zealand. This place is therefore physically eligible for consideration as a historic place.

2. SUPPORTING INFORMATION

2.1. Historical Description and Analysis

The land and the people

The Urewera region in the inland Bay of Plenty is synonymous with the Ngāi Tūhoe people. As Tūhoe historians Ngahuia Te Awekotuku and Linda Waimarie Nikora state, 'Te Urewera and Tūhoe – the place, the people – are synonymous'; and Te Porua Heurea stresses, 'Our culture...is embedded in its landscape, a taonga which was left to us by our tīpuna.'² Places such as Waikaremoana, Maungapohatu, Ohinenaenae, Taiarahia and Tarapounamu are 'highly imageable places that command awe in the human observer. As symbols of Te Urewera ... [and] easily recognisable icons, these places are important as they define who we are as Tūhoe.'³ This fundamental connection with the land is also expressed in the traditional stories of the personified ancestors Te Maunga (the mountain) and Hine-pūkahu-rangi (the Mist Maiden).⁴ Lake Waikaremoana is a highly significant place to tangata whenua, known to Tūhoe and Ngāti Ruapani as 'Te-Wai-Kauakau o nga Matua Tīpuna – the bathing waters of the ancestors', and was historically a centre for settlement, with many pā formerly located around it up until the mid nineteenth century.⁵ Panekiri, the bluffs that form the highest point of the immediate surrounds of the lake, are also of cultural importance to tangata whenua.

Ngāi Tūhoe comprises those persons who descend from the eponymous ancestors Potiki I and Toi through Tūhoe-Potiki, and the ancestral waka (Mātaatua, Horouta, Takitimu, Te Arawa, Tainui, and Nukutere).⁶ This remote and densely forested region has been inhabited by Tūhoe peoples for many

² Te Awekotuku, N. & Nikora, L.W. *Nga Taonga o Te Urewera*. A report prepared for the Waitangi Tribunal's Urewera District Inquiry, August 2003 (Wai 894, doc B6), pp. 9-10. Available from <http://www.ngaituhoe.com/files/NgaTaongaOTeUrewera.pdf>, accessed 9 November 2011

³ Ibid

⁴ McGarvey, Rangi. 'Ngāi Tūhoe', Te Ara - the Encyclopedia of New Zealand, updated 24-Sep-11, <http://www.TeAra.govt.nz/en/ngai-tuhoe>. Accessed 9 November 2011.

⁵ Pers comm. Kararaina Rangihau 23 February 2012, korero passed on from Ngati Hinekura elders; Waitangi Tribunal/Ben White, *White Report: Inland Waterways: Lakes*, Waitangi Tribunal Rangahaua Whanui Series, Wellington, 1998, p. 129, available from <http://www.waitangi-tribunal.govt.nz/doclibrary/public/researchwhanui/theme/q/white/Chapt05.pdf>, accessed 28 February 2012

⁶ Ngai Tuhoe, 'TE KOTAHĪ Ā TŪHOE AND THE CROWN: TERMS OF NEGOTIATION', http://www.ngaituhoe.iwi.nz/LinkClick.aspx?fileticket=_Ay37yKuUoY%3D&tabid=99, accessed 23 August 2011, p.2; Binney, Judith. *Encircled Lands: Te Urewera, 1820-1921*. Bridget Williams Books, Wellington, 2009, pp.18 - 24; Waitangi Tribunal, *Te Urewera: Pre-Publication Pt 1*, Waitangi Tribunal, Wellington, 2009, pdf downloaded from www.waitangitribunal.govt.nz, accessed 17 August 2011, p. 3

centuries. Ngāti Kahungunu, Ngāti Whare, Ngāti Manawa, Ngāi Tamaterangi, Ngāti Hineuru, Te Whanau-a-Kai, Te Aitanga-a-Mahaki, Te Upokorehe, Whakatohea, Ngāti Rangitahi, and Ngāti Awa also have strong associations with the wider Te Urewera district, and Ngāti Ruapani in particular have a history of inhabitation on the southern shores of Lake Waikaremoana.⁷ In Tūhoe tradition, 'the lake was gouged out by a taniwha (water spirit) who tried to reach the sea from a spring at Wairauamoana.'⁸

The people of Te Rohe Pōtae o Tūhoe have been required to repeatedly assert their tino rangatiratanga in the face of many incursions by the Crown since the time of European settlement.⁹ Tūhoe were not offered the opportunity to sign the Treaty of Waitangi; consequently they were never signatories to the Treaty and continue to declare their autonomy.¹⁰ European interest in Te Urewera land and resources was instead manifested through surveying expeditions, approaches to individual tribal leaders, and the major alienation of land that occurred as a result of legislation such as the Confiscated Land Act 1867.

The turmoil of the 1860s and 1870s, and alienation of the land

The tension between Māori and Europeans over land in New Zealand erupted into major hostilities across the North Island in the 1860s. Tūhoe were drawn into the land wars in the Waikato following a request for allies from Rewi Maniapoto, and took heavy losses at the battle of Orakau in 1864.¹¹ Accusations of their involvement in the killing of missionary Carl Volkner, and repercussions from the death of government agent Hemi Te Mautaranui (James Fulloon) in 1865, resulted in punitive raids by the Government into Tūhoe territory. Combined with the confiscation of 14,000 acres of Tūhoe land taken from such 'rebel' tribes through what historian Judith Binney describes as 'an interlocking body of government legislation ... designed to enable land acquisition and extend political control over the East Coast', Tūhoe feelings of anger at these injustices primed the people to agree to shelter Te Kooti Arikirangi Te Turuki on his run from Government forces.¹² The Government's

⁷ Waitangi Tribunal, 'Report Summary', *Te Urewera: Pre-Publication Pt 1*,

⁸ Swarbrick, Nancy. 'National parks - Eastern and central North Island parks', Te Ara - the Encyclopedia of New Zealand, updated 2-Mar-09, <http://www.TeAra.govt.nz/en/national-parks/4>, accessed 1 September 2011

⁹ Binney, Judith, pp.4-5. 'Rohe Potae' means encircled lands protecting territorial sovereignty. The name is commonly understood to refer to lands of Ngati Maniapoto, however Tuhoe also named their lands Te Rohe Potae o Tuhoe, to signify that the enclosed lands ('potae' meaning cap or hat – metaphorically covering the sacred area) were protected by Maori tribal authority.

¹⁰ Waitangi Tribunal, *Te Urewera: Pre-Publication Pt 1*, p.1

¹¹ McGarvey, Rangi. 'Ngāi Tūhoe'

¹² Binney, Judith, p.134; McGarvey, Rangi. 'Ngāi Tūhoe'

'scorched earth' campaign of retaliation for this was devastating, and local historian Rangi McGarvey writes, 'through starvation, deprivation and atrocities at the hands of the Government's Māori forces, Tūhoe submitted to the Crown'.¹³ The impact of these actions by the Crown continues to be felt by tangata whenua, who are involved in ongoing negotiations for redress and formal acknowledgement of the effect that Crown breaches have had on the economic, social, cultural, and political well-being of Ngāi Tūhoe.¹⁴

The Taramarama Block, on which the Urewera National Park Visitors Centre is located, is at the south-eastern side of Lake Waikaremoana and was not part of the Urewera District Native Reserve created by legislation in 1896.¹⁵ The Taramarama block was first 'ceded' to the Crown as part of the Wairoa-Waikaremoana Cession of 1867, under the Confiscated Lands Act 1867.¹⁶ The Taramarama block was created by subdivision of the Wairoa block in 1872, and was then included in a leasehold arrangement between Ngāti Kahungunu claimants and Europeans Percival Barker and Allen McDonald of Otago.¹⁷ Joint applications (Tūhoe and Ngāti Kahungunu) to investigate the title of the blocks were lodged with the Native Land Court in May 1874, and the case was heard in October 1875.¹⁸ Government negotiations for the purchase of the land began, and in 1875 the Tūhoe and Ngāti Ruapani chiefs were pressured into agreeing to sell because the lower Wairoa Kahungunu chiefs were already negotiating separately, and because if they did not sell, the land would be confiscated.¹⁹ The Government also bought out the European leaseholders. Two years later, the blocks were gazetted as Crown waste lands, acquired by purchase.²⁰ Lake Waikaremoana was retained in Māori ownership; however nearly a century later the Crown negotiated a formal lease arrangement for the lakebed.²¹ Lake Waikaremoana was a popular tourist destination from the late nineteenth century onwards, with accommodation provided by the Government Tourist Hotel Corporation at the Lake House since the early twentieth century.²² The Lake House was closed in 1972 and demolished soon after.

¹³ McGarvey, Rangi. 'Ngāi Tūhoe'

¹⁴ Ngai Tuhoe, 'TE KOTAHI Ā TŪHOE AND THE CROWN: TERMS OF NEGOTIATION', p.4

¹⁵ Waitangi Tribunal, *Te Urewera: Pre-Publication Pt 1*, p.2

¹⁶ Binney, Judith, p.134-135

¹⁷ Binney, Judith, p.226

¹⁸ Binney, Judith, p.228, p. 231

¹⁹ Binney, Judith, p.230, 234. Auckland Deed 841, LINZ Wellington.

²⁰ NZGZ 13 September 1877 p.928; Binney, Judith, p.233

²¹ Waitangi Tribunal/Ben White, *White Report: Inland Waterways: Lakes*, Waitangi Tribunal Rangahaua Whanui Series, Wellington, 1998, p.132, available from <http://www.waitangi->

Creation of the Urewera National Park

The suggested use of part of the land for the settlement of Europeans did not come to pass, and the Crown titles were consolidated in the 1920s. Te Urewera National Park was formally established by Gazette notice in 1954, under the new National Parks Act 1952.²³ The creation of national parks in New Zealand had begun with the 1887 establishment of the Tongariro National Park, motivated by the scenery preservation movement among Pakeha, and the gifting of the ancestral mountains by Māori to the Crown to ensure they would remain untouched rather than divided and sold.²⁴ Te Urewera National Park was the seventh to be established in New Zealand, and the new legislation had been created to allow for coordinated administration through the National Parks Authority, with a Park Board assigned for each park.

Historian Nancy Swarbrick writes of the impact of this on Māori:

‘People of the Tūhoe tribe, who had been pressured into co-operating with the establishment of Urewera National Park, were especially aggrieved. As plans for the park took shape, they were stopped from logging trees on their land within and near the proposed boundaries. Once the park was set up, they could no longer gather traditional food and resources there freely.’²⁵

Commission of the Visitor Centre

An administration building was required for the Park Board, which in 1969 commissioned a design for a headquarters at Aniwanui, at the eastern end of Lake Waikaremoana, from architectural firm Hoogerbrug Scott Architects. John Scott, a partner in this firm, took on the project and completed working plans in

tribunal.govt.nz/doclibrary/public/researchwhanui/theme/q/white/Chapt05.pdf, accessed 28 February 2012

²² Waitangi Tribunal/Ben White, p. 131

²³ NZ Gazette 1954 p. 1211-1212. Binney states that the National Park had its roots in the 1910 Government purchase of the land facilitated by Apirana Ngata. She argues that Ngata, in discussions with Rua Kenana, ‘would have employed the argument...that much of the land sold to the Government would become part of a future Urewera ‘National Park’ and, thereby, would never be ‘lost’. Binney, Judith, pp.552-553.

²⁴ Nancy Swarbrick. ‘National parks – the beginnings’, Te Ara - the Encyclopedia of New Zealand, updated 6-Apr-10, <http://www.TeAra.govt.nz/en/national-parks/1>, accessed 14 December 2011

²⁵ Swarbrick, Nancy. ‘National parks – Māori, conservation, ecology: the 1960s onward’, Te Ara - the Encyclopedia of New Zealand, updated 2-Mar-09, <http://www.TeAra.govt.nz/en/national-parks/3>, accessed 1 September 2011

1973.²⁶ Work began in 1974.

John Scott

Architectural historian Craig Martin has described the Aniwanīwa building as being ‘both a tree hut and another church.’²⁷ Martin’s quote refers to John Scott’s strong portfolio of striking church designs, such as St John’s Chapel in Hastings, Our Lady of Lourdes in Havelock North, St Mary’s in Napier, St Joseph the Worker in Turangi, St Canice in Westport, and the celebrated Futuna Chapel in Wellington (Register no. 7446, Category 1).

Born in the Hawke’s Bay in 1924, John Colin Scott was of Te Atiawa, Te Arawa, Tuwharetoa, Kahungunu and British heritage.²⁸ He was one of the first Māori in New Zealand to practise architecture, and has become celebrated for a career in which he strove for a harmonious integration of elements from both Māori and Pakeha architectural traditions. As Russell Walden writes,

‘John Scott practised architecture during a period obsessed with the social and political issues separating Māori and Pakeha. He, however, envisaged fusion rather than division between the two cultures. Alone among his peers he creatively combined the best of both worlds in his buildings.’²⁹

The Chapel of Futuna (1958–61) is regarded as the jewel of his career, and a masterpiece of national and international significance: ‘it combines many of the structural elements of the Māori meeting house – a central pole, rib-like rafters and low eaves – with the traditional features of a church.’³⁰ It won the New Zealand Institute of Architects Gold Medal in 1968 and the first ever 25-year Enduring Architecture award in 1986. Other significant Scott designs are the Māori Battalion Memorial Hall in Palmerston North, the Martin House (Register no. 7686, Category 1), the strong geometric church designs mentioned above, and the Visitors Centre at Waitangi, the last of his major public building projects. Scott never completed his architecture degree but is today regarded by many as New Zealand’s foremost Māori architect, whose *circa* 200 buildings can be

²⁶ Department of Conservation, ‘Aniwanīwa Visitor Centre Partial Closure – media release’, 11 December 2007, <http://www.doc.govt.nz/about-doc/news/media-releases/2007/aniwanīwa-visitor-centre-partial-closure/>, accessed 21 June 2010

²⁷ Martin, Craig, ‘Visitor Centre, Aniwanīwa’, 2004, available at <http://www.johnscott.net.nz/pages/aniwanīwa.html>; accessed 1 February 2012

²⁸ Pers comm Jacob Scott, 19 April 2012

²⁹ Walden, Russell. ‘Scott, John Colin - Biography’, from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand, updated 1-Sep-10, <http://www.TeAra.govt.nz/en/biographies/5s7/1>, accessed 1 September 2011

³⁰ Ibid

placed within a tradition of Modernist-influenced designs but have a distinctive language of their own, also incorporating Japanese and Scandinavian elements.³¹ In 1999 he was posthumously awarded the New Zealand Institute of Architects Gold Medal for the second time, for his unique contribution to architecture. The building at Aniwhaniwa is regarded by many architects as one of his most successful and important public designs.³²

Design and construction

In more recent years, Scott's son Jacob has explained his father's architectural ethic: 'He had a concept that what he was building wasn't just for the client. You're building for generations to come... That architectural responsibility was huge.'³³ Scott created a unique design for the Urewera National Park building, which aimed to communicate with its landscape rather than impose itself on its setting. He suggested an alternative site for the building from that initially proposed by the Park Board; close to the river and within the bush, and near to the culturally significant waterfalls on the Aniwhaniwa river.³⁴ This paid respect to the tangata whenua's reverence of 'the contribution the environment makes to moulding and sustaining identities and to transmitting that identity across generations.'³⁵ The immediate environment was so important to Scott that the design required the removal of only two largish trees from the site.³⁶ The building instead works its way around existing large trees on the site.

In 1973 the vision for the Aniwhaniwa facility was stated in the Park Board Annual Report: 'The main aim for the building is to provide for visitors a facility which will interpret the Māori history and the unspoilt wilderness character of the Urewera, with its outstanding flora and fauna, rather than the conventional type of information and administration centre.'³⁷ Or, in John Scott's words: 'An

³¹ Scott travelled to Japan in 1969 on a Churchill Scholarship. <http://www.architecture-archive.auckland.ac.nz/docs/block-digital/2009-06-Block-Digital-John-Scott-Guide.pdf>, accessed 20 April 2012

³² For example architect David Kernohan quoted in *Gisborne Herald*, 'Lake centre is rehoused', 30 September 2010, p.4; Antanas Procuta, 'Nomination: Urewera National Park Visitor Centre', June 2010 (on NZHPT file 12009-1062); Chris Cochran, 'File note', 21-23 June 2010 (on NZHPT file 12009-1062); Deirdre Brown, *Maori Architecture: from fale to wharenui and beyond*, Raupo/Penguin, Auckland, 2009, p. 139; Hana Scott, 'Moving Forwards, Looking Backwards: Re-contextualising Maori Concepts and Understandings of the Living Environment.' Unpublished thesis for Master of Architecture (Professional), Victoria University of Wellington, 2010, p. 47

³³ *Te Whare Maori*, Series 1 Episode 9, originally screened 10 July 2011 Maori Television

³⁴ Scott, Hana, p. 39

³⁵ Te Awakotuku, N. & Nikora, L.W., p.11.

³⁶ Cox, Lianne, 'Aniwhaniwa Visitors Centre, Te Urewera National Park - Section A: Heritage Assessment', Unpublished report by Studiopacific Architecture for Department of Conservation, 2007, p. 10

³⁷ Te Awakotuku, N. & Nikora, L.W., p.44.

attempt has been made to provide a facility which will help the administrators to preserve this magnificent wilderness of 500,000 acres which was part of, what once was ao-tea-roa, and extend spiritual qualities peculiar to the Urewera reflected in Tūhoe mythology.³⁸ He expanded the Park Board's brief, from having one room in the building dedicated to displaying Māori items and the Urewera story, to expressing that the entire building and its situation in the landscape was integral to the 'story'.³⁹ Although not of Tūhoe descent, Scott had been chosen as the architect because of his Māori heritage, and 'ability to understand and respond to the Urewera's Māori influences.'⁴⁰

The form of the Modernist-influenced, split-level concrete and timber building has been described as 'a series of pavilions on a sloping site in the bush'.⁴¹ More than this, Scott's design responds uniquely to its physical and cultural/historical location. The physical environment is highlighted by the way visitors are directed to enter the space via an elevated, open walkway that wends its way through the bush before turning in towards the building, and by the constant directing of the gaze once inside the building, back out to the forest through a series of well-considered outlooks framed by variously-shaped windows. This consideration is evident in every space of the building.

The cultural and historical situation of a Crown-owned building within Te Urewera National Park is also responded to in the design, which is distinctly organised with reference to the architecture of marae. The entrance - through the waharoa/gateway pavilion, along the walkway with its widened areas for reflection and up three levels into the building, before turning right and into the Māori Hall with its mataphihi/window - echoes the traditional transition spaces encountered during a pōwhiri (formal welcome) across a marae ātea (open courtyard for public forum) and paepae (threshold) into a wharenuī (meeting house). These features are just some of the ways the building acknowledges that all who are not tangata whenua are manuhiri (visitors). As Scott's granddaughter Hana has written, 'It could be said that from the conceptual stages Scott's client was in fact Tūhoe, and he designed the building for them, rather than the National Park. Where the building attempts to give Tūhoe a place to stand within the land to which they once owned.'⁴² In 1973, Mr R. Nikora of the Tūhoe Trust Board 'expressed their (Tūhoe's) pleasure that the

³⁸ John Scott quoted in Scott, Hana, p. 36

³⁹ Scott, Hana, p. 39

⁴⁰ Te Awēkotuku, N. & Nikora, L.W, p.43.

⁴¹ Martin, Craig, 'Visitor Centre, Aniwanīwa', 2004

⁴² Scott, Hana, p. 47

concept and design of the building embodied so much of the spirit of the Urewera and of the history of Māori occupation of the area.⁴³

The Māori Hall, an exposed gable structure with an uncarved, off-centre Pou Tokomanawa (central supporting pole of a wharehau) features two unusual windows, one of which is described here by Hana Scott: 'The tall arched window is Rua Kenana's eye. This window is significant within the context of Tūhoe and Te Urewera as Rua Kenana had a different perspective towards life. This window represents his vision and the progressive Māori.'⁴⁴ The other, a circular window overlooking the main entrance and walkway, represents the matapihi of a traditional meeting house, the 'eye' through which the ancestors travel.

Engineers Powell, Fenwick & Johnson may have contributed some structural details to the design but it is believed John Scott was responsible for the majority.⁴⁵ The contract was awarded to E.A. Forrest Ltd.⁴⁶ Construction of the building is estimated to have taken around two years, and the official opening was on 22 February 1976, officiated by Minister of Lands Hon. Venn Young and Canon Wi Huata of Wairoa.⁴⁷ Local hapu were involved extensively in the opening, for which the formal pōwhiri was the instigator for the revival of their local tradition of the traditional cultural performing arts as well as their traditional methods of working with natural materials for traditional costume.⁴⁸ The invitation to take part in this opening as well as be involved in the design of the building had great meaning for local hapu, and consequently the Aniwanui building is held in high esteem by some tangata whenua because of its representation of the spiritual order of Ngā Atua Māori on Marae, through its design.⁴⁹ It also represents an important step in a possible path forward to repair the relationship between the Crown and iwi of Te Urewera.

Colin McCahon's Urewera Mural

⁴³ Te Awakotuku, N. & Nikora, L.W., p.43.

⁴⁴ Scott, Hana, p. 47

⁴⁵ Cox, Lianne, p. 10

⁴⁶ Linwood, Graham, *John Scott Architect – A Design Study*, unpublished research report for the Faculty of Architecture University of Auckland, 1996, p.21

⁴⁷ Cox, Lianne, p. 10; Tribunal's Urewera District Inquiry, August 2003 (Wai 894, doc B6), p. 42. Available from <http://www.ngaituhoe.com/files/NgaTaongaOTeUrewera.pdf>, accessed 9 November 2011

⁴⁸ Pers comm. Kararaina Rangihau 23 February 2012, korero passed on from Ngati Hinekura elders

⁴⁹ Pers comm. Kararaina Rangihau 23 February 2012, korero passed on from Ngati Hinekura elders; Pers comm Waikaremoana Maori Committee to NZHPT, reported 18 August 2010, NZHPT file 12009-1062

An element of Scott's total concept for the Aniwanīwa building that did come to pass was his suggestion to commission a large mural by prominent artist Colin McCahon for the interior of the building, with Scott communicating to the artist that what they were after was 'its spiritual quality: the pervading atmosphere of what is the Urewera'.⁵⁰ McCahon is famed for the 'metaphoric landscapes' in his art, and the resulting *Urewera Mural* interprets Te Urewera 'through symbol and imagination', including reference to Te Kooti, Tūhoe prophet Rua Kenana, and the sacred mountain Maungapohatu.⁵¹ Geoff Park writes, '[McCahon] was certain that mystery would not be found by confronting Te Urewera as a scene, but by expressing connection and continuity with nature. The result was a massive message about Tūhoe prestige and their inseparability from Te Urewera'.⁵² McCahon's way of expressing this message did not please everyone, however. Strong objections to the inaccuracy of some of the wording in the painting came from Tūhoe kaumatua, and McCahon eventually agreed to make some amendments. The triptych was hung in the 'Māori Hall' gallery of the building, as per John Scott's design, where he saw it as an integral part of the staged concept and narrative.⁵³ However, it was moved to the reception area in 1984, where it hung until 1997 when a political protest action saw the painting (and the Aniwanīwa museum) brought into the media limelight.

The painting was stolen by Tūhoe activists in June 1997 as a form of 'peaceful protest – to symbolise the confiscation of one people's treasure by another'.⁵⁴ It was returned just over a year later, because, as stated by the activists, 'to have kept it would have made us no better than those who stole from us. We have to move forward in every possible way'.⁵⁵ The painting was rehung back in its original site in the Visitor Centre, in the gallery which had since been refurbished with hapu input and renamed 'Ngā Taonga Tuku Iho – Treasures From the Past'.⁵⁶ This episode in the painting's history enhanced its value as a symbol of the Tūhoe people's fundamental relationship with their land. The financial value and artistic esteem of the painting have also grown, with Geoff Park, for one, stating, '*Urewera Mural* is one of New Zealand's most precious

⁵⁰ Park, Geoff, 'I belong with the wild side of New Zealand – The flowing land in Colin McCahon', in *Theatre Country: Essays on Landscape and Whenua*, Victoria University Press, Wellington, 2006, p.63; Te Awēkotuku, N. & Nikora, L.W. p.44.

⁵¹ Park, Geoff, p.57; Brown, Gordon H. 'McCahon, Colin John - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand, updated 1-Sep-10, <http://www.TeAra.govt.nz/en/biographies/5m4/1>, accessed 1 September 2011

⁵² Park, Geoff, p.56

⁵³ Scott, Hana, p. 41

⁵⁴ Binney, Judith, p.8

⁵⁵ Ibid

⁵⁶ Department of Conservation, 'Aniwanīwa Visitor Centre Partial Closure – media release'

human creations.⁵⁷ For conservation reasons, the painting is currently (2012) on long-term loan to the Auckland Art Gallery.

Tūhoe taonga

Scott's design for the building acknowledges the landscape of Te Urewera as taonga. The Visitor Centre, a registered collector of artefacts, was also built to function as a museum to store, display and conserve taonga in a location which retains their connection with Te Urewera.⁵⁸ The Māori Hall was designed by Scott to recall a wharenui or meeting house, to create a reverential exhibition space to honour the taonga and interpretive displays within. Taonga held at Aniwanīwa have been gifted or loaned to the museum, and include hei tiki, textiles (kete, korowai/cloaks), whakairo/carved items, as well as a flag made for Rua Kenana in 1902.⁵⁹ The collection also includes items relating to European settlement, and forest artefacts such as tree remains.⁶⁰ A waka found in the lake area and displayed outside in front of the building is important as it links the building to the lake, which was of fundamental significance in the way of life of the ancestors. In July 2011, conservation staff from Te Papa Tongarewa, along with tangata whenua, rehoused and shifted significant collection items from the building to a new storage facility near the Visitor Centre.⁶¹

Deterioration of building

The rehousing of the precious taonga was necessary, as by this time the building was showing some serious signs of deterioration, with damp especially posing a risk for the museum collection. Since 1987 when the establishment of the Department of Conservation replaced the Park Board as the administrator, the building had been known as the 'Aniwanīwa Visitor Centre', and was providing a valuable service for an estimated 30,000 people annually, who were attracted to the area by the beauty of the landscape and the hugely popular Lake Waikaremoana Walk, designated as one of New Zealand's 10 'Great Walks'.⁶² Former DOC conservator Peter Williamson said that the building

⁵⁷ Park, Geoff, p.55

⁵⁸ Department of Conservation, 'Aniwanīwa Visitor Centre Partial Closure – media release'

⁵⁹ Te Awēkotuku, N. & Nikora, L.W., pp.47, 83-85.

⁶⁰ Cox, Lianne, p. 16

⁶¹ *National Services Te Paerangi* e-newsletter, Autumn 2011

⁶² Visitor statistics for the Aniwanīwa Visitor Centre, Pers Comm Glenn Mitchell (DOC) to Blyss Wagstaff, 1 March 2012; Department of Conservation, 'Lake Waikaremoana Great Walk', <http://www.doc.govt.nz/parks-and-recreation/tracks-and-walks/east-coast/te-urewera/lake-waikaremoana-great-walk/>, accessed 1 March 2012

'certainly realised Scott's vision in that "people would sit in the viewing room in the middle of the forest for hours and hours."⁶³ However, the high rainfall of the area, in conjunction with John Scott's experimentation with detailing and materials, was taking its toll on the building.⁶⁴

The tile roof was repaired in 1998, before being replaced with long-run steel in 2002.⁶⁵ In 2007 it was found that water had entered internal linings, although the removal of the wall linings for inspection allowed the building to dry out and subsequently there is little evidence of permanent damage to the structural framing from this.⁶⁶ A structural report by consultant engineer Geoff Kell indicated that the initial construction of the building had not been completed to Scott's original specifications. In December 2007 the decision was made to close the upper floors of the Visitors Centre for public safety, with DOC staff continuing to work from the basement of the building until September 2010.⁶⁷ Wairoa District Council issued an Earthquake Prone/Insanitary Building notice in April 2010 on the basis of Kell's seismic assessment and s122 and s123 of the Building Act 2004. On receipt of a budget estimate of \$1.5 million to bring the building up to standard, the Department of Conservation announced their reluctance to invest funding into repair, and intention to vacate the building and construct a new, more accessible visitor centre on a lakeside site.⁶⁸ Conservation Minister Kate Wilkinson has stated:

'The Department of Conservation's position is that, while John Scott's contribution to New Zealand's architectural history is noted, it cannot justify allocating what would be a significant amount of Vote: Conservation finance to repair and restore the building. Even if it were to be renovated, it is not well suited for the delivery of contemporary visitor services, or as a headquarters for staff. The preference is to explore partnership options with iwi to design a building with functions for both parties on a more suitable

⁶³ *Gisborne Herald*, 'Scott's design likely to get heritage recognition', 6 July 2011, p.6

⁶⁴ DOC state that the underfloor heating was damaged during construction and only small sections of the building were able to be heated using this, and the system failed completely in later years. Pers comm. Jan Hania to Blyss Wagstaff, 17 April 2012, NZHPT file 12009-1062

⁶⁵ Alison Dangerfield, 'NZHPT File note: Te Urewera National Park Visitor Centre, Telephone briefing from Glenn Mitchell, DOC', 23 June 2010, NZHPT file 12009-1062; Pers Comm Nick Bevin to Jacob Scott, 'Aniwaniwa Visitor Centre Update July 2011', 24 July 2011

⁶⁶ Alison Dangerfield, 'NZHPT File note: Te Urewera National Park Visitor Centre, Telephone briefing from Glenn Mitchell, DOC', 23 June 2010, NZHPT file 12009-1062; 'Doc Visitor Centre Aniwaniwa Waikaremoana: NZHPT Briefing to Minister', NZHPT, May 2011, NZHPT file 12009-1062

⁶⁷ Department of Conservation, 'Aniwaniwa Visitor Centre Partial Closure – media release'; *Gisborne Herald*, 'Lake centre is rehoused', 30 September 2010, p.4

⁶⁸ Letter Glenn Mitchell to Ann Neill, 1 October 2010, NZHPT file 12009-1062

site.⁶⁹

The former Visitor Centre is now vacant (2012), with DOC staff providing visitor services from a converted cottage across the road.

Community esteem

When the risk to the building became publically known, this elicited a great response, particularly from many in New Zealand's architectural community, who value the building highly.

Architect David Kernohan considers the Aniwanuiwa Visit Centre a 'seminal building'.⁷⁰ This opinion is supported by many members of the New Zealand Institute of Architects (NZIA), who organised and presented a petition of 802 signatures advocating for preservation of the building to Minister Kate Wilkinson in September 2011.⁷¹ Co-organiser Nick Bevin wrote to Kate Wilkinson: 'We are astounded that the decision for demolition has been allowed to be taken at a regional level where the building and the land within which it sits is of such national and cultural significance.'⁷² 'If we had to go up there in overalls and hard hats and lie down in front of bulldozers, then that's what we would have done,' said Hawke's Bay architect Pierre du Toit, who regards the building as 'one of the finest examples of his [Scott's] work. It's an amazing building.'⁷³

The building has also come up in discussions around Treaty of Waitangi settlement negotiations for the iwi of the area, in which progress has been slow due to disagreements regarding the ownership or co-management of Te Urewera National Park. Ruapani ki Waikaremoana Collective Trust approached Culture and Heritage and Treaty of Waitangi Settlement Negotiations Minister Chris Finlayson, expressing their wish that the significance of the building is formally recognised, and their interest in future ownership of it under Treaty settlement processes for their claim.⁷⁴ Another possibility being explored by

⁶⁹ Pers comm Kate Wilkinson to Nick Bevin, quoted in Pers comm. Jan Hania to Blyss Wagstaff, 17 April 2012, NZHPT file 12009-1062

⁷⁰ *Gisborne Herald*, 'Lake centre is rehoused'

⁷¹ Letter Hon. Kate Wilkinson to Nick Bevin, 3 October 2011, NZHPT file 12009-1062

⁷² *Gisborne Herald*, 'Great Scott: Saving Aniwanuiwa', 6 July 2011, p. 6

⁷³ *Gisborne Herald*, 'Great Scott: Saving Aniwanuiwa'; 'Winning design turns out rotten', 21 March 2009, <http://www.stuff.co.nz/national/2280811/Winning-design-turns-out-rotten>, accessed 5 March 2012

⁷⁴ Des Renata (Chairperson Ruapanu ki Waikaremoana Collective Trust) to Hon. Mr Chris Finlayson, 6 November 2011, NZHPT file 12009-1062

local hapu Ngati Hinekura is a cultural tourism venture.⁷⁵ Te Kotahi a Tūhoe, the representative body mandated for Ngāi Tūhoe's Treaty negotiations with the Crown, have stated that they do not hold any current or future plans to negotiate for the acquisition of the former Visitor Centre.⁷⁶

Other parties have since questioned the earthquake-prone status of the building, and the estimated amount needed to bring the building up to standard, with an alternative costing suggesting that the necessary sum is significantly less.⁷⁷ In June 2011 the Department of Conservation granted a 12-18 month stay of decision-making to allow investigation of further options for reuse by other interested parties and a heritage assessment to be undertaken.

2.2. Physical Description and Analysis

Environs

Te Urewera National Park is an expanse of trees, bush, lakes, important places and recreational areas. The south eastern end of Lake Waikaremoana is reached by road from Wairoa, over 40 kilometres to the coast, the road then running eastwards around the lake giving tantalising glimpses of the water. Just before the road crosses the Aniwaniwa River in the heartland of the eastern arm of the lake, the roadway widens out and the Aniwaniwa Visitor Centre, the largest building for some distance, is seen, half obscured by trees. Apart from the Department of Conservation buildings on elevated ground nearby, the immediate area around the centre is clothed in established forest of mature native trees and flourishing undergrowth. Hinerau's Track takes a wide circuit from here, around and towards the river and lake. The sound of the Aniwaniwa River nearby is distinctly heard, cascading over rock faces and dropping down the Aniwaniwa Falls on its way to the lake shore, 500 metres to the west. A secondary track branches from Hinerau's track through the bush towards the Visitor Centre, however this is presently (2012) closed to the public for safety reasons.

Exterior

⁷⁵ Kararaina Rangihau, Haumapuhia Venture: Economic Transformation Waikaremoana, 2011, unpublished report.

⁷⁶ Tamati Kruger pers comm. to DOC, 30 September 2011, quoted in Pers comm. Jan Hania to Blyss Wagstaff, 17 April 2012, NZHPT file 12009-1062

⁷⁷ A report commissioned from Spencer Holmes Consulting found that the building is not earthquake prone as defined by the NZ Building Act. Pers comm James Blackburne to Wairoa District Council, 26 July 2011 (NZHPT file 12009-1062); Alternative costings for remedial work are estimated at

The Aniwikiwa Visitors' Centre is set back from the road and visitors may be initially surprised by the presentation of the building to the road. The building, at first appearance, looks unpretentiously simple in its design. It is closed in its appearance and reluctant to engage. However, designed in the manner of a marae, the visitor is called. There is a path to take through the forest to reach inside. The waharoa, or gateway shelter, draws the visitor in and requires contemplation of the way ahead. This is an intimate structure, enclosing and enfolding with a timber roof supported by its two strong central pou. Time here allows preparation for the call or pōwhiri by the forest – the songs of birds, the rustle of trees and the rushing of water. The journey to it begins with departure, leaving the outside world behind, passing through the waharoa, moving across the elevated concrete pathway, within the realm of the forest. The pathway is strong and solidly firm underfoot. Beech tree leaves flutter down and make a carpet. The concrete pathway broadens out and opens into a large concrete platform where reflection and connection to the forest is able to deepen. Here the building is behind, and secondary to the fullness of the experience of the environment. Entranceways held special significance for John Scott, who regarded them as important places of welcome and departure, and this aspect is fused at the Aniwikiwa building with his respect for the 'aesthetic and environmental relationship between the natural and built environment.'⁷⁸

Moving forward, the pathway turns to the left and the visitor progresses up towards the building but, even in this approach, the forest on the right is present and near. The circular window at the entrance is the eye of the spirits of the bush, touching the visitor. The overhang encloses the space with a roof supported by pou as tall and strong as the trees beyond. The platform here allows again for pause before the visitor turns to see the steps to the unassertive doorway.

The Aniwikiwa Visitor Centre is a complex building of simple building forms, and of robust materials, collected together specifically for the building's purpose. Overall, the building is a structure of reinforced concrete, concrete block and timber framing. The double pitched roof, currently sheathed with corrugated metal roofing, sheds water into specifically designed projecting gutters. The building has a cement plaster finish to the exterior; doors and windows are timber; and floors are precast concrete with heating included. Four double pitched gables, alternating direction and height, and varying in size,

around \$300,000-\$500,000. NZHPT Briefing to Minister 'DOC Visitor Centre - Aniwikiwa Waikaremoana', May 2011, (NZHPT file 12009-1062)

⁷⁸ Brown, Deirdre, 'Inventing an Idiom', in *New Zealand Heritage*, Issue 98 Spring 2005, p. 9-12

stretch the building out into an elongated form which nestles into the forest, slipping between the trees. Parts of the building are at a number of differing levels following the changes in levels of the land: the visitor rooms are highest, the toilets and storage at the lowest, with the staffrooms occupying the mid-levels. The orientation of the building relates to its surroundings: the staff rooms are positioned to see arriving visitors make their way to the building from the waharoa; the visitor spaces reach back into the forest. Having left behind the road and moved across the walkway, the visitor arrives near the midway point of the building, the wharenui.

Interior

Just over the threshold, the visitor is enclosed by the dark and small space of the lobby and, as through the entire building, windows give intimate views of lower reaches of the bush. The visitor remains connected to the surroundings. To the right are the visitor galleries, the highest rooms; to the left the park headquarters staffrooms are tucked around corners and in descending spaces.

The interior of the Visitor Centre is formed by a variety of rooms interconnected and yet separated by stairs, up and down. Moving through the building is a pathway of surprises, just as a track through the bush can suddenly surprise: large galleries, alleyways and spaces with intimate views of foliage, lofty wooden canopies and roofs with spreading timbers, secretive hidden corners, and the turning stairs.

Inside, the roof structure is evident in the exposed, dark-stained rafters, ridge beams, matai sarking and posts. Generally, the finishes are currently in disarray in most rooms with internal plaster linings removed. However, interesting specifically-designed elements can be seen: the recessed, tiled internal stairways with runner gaps either side; wooden knobs in the distinctive rounded shape designed by John Scott (now known as 'John Scott knobs') used on drawers, cupboard doors and for coats; the simple internal balustrading at contrast with the heavy concrete block and post external balustrading; and the occasional feature joinery.

The visitor rooms, to the right, are two large galleries connected by a glazed corridor. The first gallery is the Māori Hall or Museum, a tall room of great dignity with a high ridge beam, and spreading rafters lined with exposed matai sarking. Just inside the room is the low circular window - the eye of the bush, watching the visitors. At the far end is a tall, arched window, Rua Kenana's

eye, with a transcending view of the forest. The polished wood floor is firm; the once-plastered walls are presently unlined, however the architecture of the space still evokes an atmosphere of spiritual reverence, in the manner of a church, befitting the sacred taonga formerly displayed within.

A glazed corridor takes the visitor into the second exhibition space close to the bush, and level with the ground. The bush surroundings are just beyond the glass, reinforcing the connection with the forest. This space is a room of lofty proportions where the roof encloses but where the proximity of the forest is intensely understood. The rafters and exposed matai ceiling are held above by central pou and posts at the sides and through a row of windows to the east, stretching between this ribbed timber ceiling and the concrete floor, the visitor can see (almost touch) the mossy trunks and saplings of the forest. To the east and west, the forest displays the meaning and variety of its taonga, close, unencumbered by intrusions. Light plays on the trees and spreads its softness into the building. Tiled stairs descend to directly access a room below, variously used for audio visual presentations and most recently as a temporary reception area.

The staff rooms to the left of the main entrance doors are a group of five rooms which are reached by turn. The Reception is closest to the main entrance and an office is tucked behind. Views of the arrival walkways are caught through carefully placed expansive windows. Smaller windows capture discreet views of the roadway.

At a lower level, looking out towards the waharoa, the office and board room is reached by descending parquet stairs. The matai ceiling is steeply sloping, dropping to the row of windows where visitors can be clearly seen from the security of the interior. Wooden lampshades, designed by the architect are still in use. From here, direct access can be gained to the top courtyard across a short bridge.

From the vestibule, two further rooms are accessed below. A small workroom down a couple of steps is tucked in at the junction with the step to the galleries. Despite its size and purpose, the view and connection is maintained through its window.

Descending from the entrance vestibule, beneath the Museum, are rooms constructed with concrete blockwork. The staffroom kitchen has its own strongroom and its own glazed porch to the forest. The kitchen joinery features

the distinctive John Scott timber knobs. A quick turn, and the tiled stairs down reach the lower porch, an open area at ground level, with wall studded by timber knobs for coats. Here are the toilets for the building, also directly accessible from outside. Another stairway connects to the walkway courtyard.

Comparative Analysis

Te Urewera National Park Visitor Centre is a specially designed building constructed to inform visitors about a national park, a place of national importance, and to assist in the appropriate enjoyment and use of the place. It is one of a relatively small group of buildings in New Zealand designed for this purpose. Design of visitors' centres has developed in New Zealand through the latter half of the twentieth century to not only provide the facilities necessary but to provide an aesthetic appearance sensitive to the area in which it is sited and increase the understanding of its special nature. Thus, visitor centres are specific to the place and individual in design.

Te Urewera National Park Visitor Centre is special for its design which captured, at the time, the meaning of Te Urewera for Tuhoe, the people of the forest, and the management needs of their Crown partner in its interpretation and guardianship. Fourteen national parks, and other places of national importance, now exist throughout the country. The distinct nature of each has led to different approaches to informing, assisting and directing visitors. For Aniwanuiwa, the forest is a living environment for Tuhoe and this relationship was revealed in a modern building for a modern need. The building is distinct in its purpose, and special in its expression.

The Aniwanuiwa centre was purposefully designed to encourage its guardians and visitors to appreciate the meaning of the forest. A comparison with other visitor centres indicates great variety in achieving purpose and expression, either to assist the building to nestle into the landscape without undue interference, or to take advantage of the special nature of the place. For example: the visitor centre of Nelson Lakes is a low level building reminiscent of huts, while the centre at Kaharangi National Park, perched high, provides a spectacular view of Farewell Spit.

Te Urewera National Park Visitor Centre was the first of two significant visitor centres that John Scott designed. The second, the Waitangi National Trust Visitor Centre, is a significant major public project that Scott designed from 1981-1982. The building was opened in 1983. There are similarities in the

spaces and materials which affirm the Waitangi building as one of the same body of work. However, the Waitangi building tells its own story of historic record relating to the Treaty of Waitangi with design features resulting in an entirely different building. Like Aniwhaniwa, the Waitangi centre is now enclosed by bush and the building is partly hidden by trees. The approach to both buildings conveys a sense of importance. A walk through trees via a pathway takes the visitor inside and, like the Te Urewera National Park Visitor Centre, the Waitangi building extends into the bush with elevated walkways and steps. The interiors feature similar materials and treatments, such as sarked roofs with dark stained rafters supported on poles. Reflecting its purpose, there is visual language in the appearance of the building to suggest a large wharenui or a shed, a large gathering space, and it has a strength in its form deriving from its main high ridge beam and spreading roof. The Waitangi building differs in that it evokes a gathering of all New Zealanders under one broad covering and allows exploration of the meaning of the Treaty and its sites. The Te Urewera building encourages a quietly contemplative search for understanding of the forest. It leads visitors into the deep quietness of Tuhoe homeland. Where the Waitangi building is broadly welcoming with tall spaces and open arms, Te Urewera National Park Visitor Centre invites reflection.

2.3. Chattels

This place includes chattels that contribute to its heritage significance and should be included in the registration.

Identification and Significance of Chattels

Colin McCahon's *Urewera Mural* was designed specifically for the Urewera National Park Headquarters Visitor's Centre, and was part of John Scott's visual and thematic design concept for the building. Scott included a designated site for the painting to be hung in the building design. Over the years, as McCahon's profile as an artist has grown, and especially following the theft and reinstatement of the painting as a protest action, the *Urewera Mural* and the building have become synonymous. Art critic Hamish Keith has written, 'I have no doubt at all that the work, if removed from the Park Headquarters at Urewera National Park, would find some safe home. Simply to remove the painting from the context for which it was conceived is, however, little short of an act of

vandalism.⁷⁹ Due to the closure of the building, the painting is currently (2012) on display at the Tauranga Art Gallery and on long term loan to the Auckland Art Gallery, however it should be considered a chattel of the building at Aniwanīwa.



Urewera Mural, Colin McCahon, 1976. Image sourced from Department of Conservation website, <http://www.doc.govt.nz/conservation/historic/by-region/east-coast/te-urewera/museum/urewera-mural/>

2.4. Key Physical Dates

1974-1976	Construction
1993	Joinery changed in Reception area; desks extended and more storage installed
2002	Concrete tile roof replaced with long-run steel
2006	Alterations for a new office; aluminium windows added to this area
2007	Asbestos removal from ceilings
c.2007	Wall linings removed
2010	<i>Urewera Mural</i> removed to Auckland Art Gallery for conservation reasons.

⁷⁹ Department of Conservation, 'Urewera Mural – Colin McCahon', <http://www.doc.govt.nz/conservation/historic/by-region/east-coast/te-urewera/museum/urewera-mural/>, accessed 15 February 2012

2.5. Construction Professionals

Architect: John Colin Scott.⁸⁰

Engineers: Powell, Fenwick & Johnson

Builder: E.A. Forrest Ltd

2.6. Construction Materials

Concrete, timber, ceramic tiles, steel roofing

2.7. Former Uses

Information/Visitors Centre [Civic facilities and recreation]

Museum [Civic facilities and recreation]

National Park [Civic facilities and recreation]

2.8. Current Uses

Vacant [Misc]

National Park [Civic facilities and recreation]

2.9. Discussion of Sources

Analysis of Material Available

Although many Department of Lands and Survey documents relating to the construction of Te Urewera National Park Visitor Centre were apparently destroyed at the transition to Department of Conservation administration of the national park, the John Scott archive contains correspondence and working drawings that have been preserved by the Scott whanau. These archives have been accessed by researchers such as architect Graham Linwood, who produced a valuable comparative study between the building and John Scott's Visitor Centre at Waitangi, and Scott's granddaughter Hana Scott for her thesis

⁸⁰ Walden, Russell. 'Scott, John Colin - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand, updated 1-Sep-10, <http://www.TeAra.govt.nz/en/biographies/5s7/1>, accessed 1 September 2011

on the building, as well as Hawke's Bay NZIA architects, who have undertaken an in-depth condition study of the Aniwaniwa building. Lianne Cox, who prepared the partial conservation plan, and Tūhoe researchers Linda Waimarie Nikora and Ngahua Te Awekotuku accessed Departmental records and Park Board minutes for their research projects. Nikora and Te Awekotuku's *Ngā Taonga o Te Urewera* is also a valuable source of information on the perspective of Tūhoe during the construction of the building and commission of the *Urewera Mural*, and of the taonga in the Aniwaniwa museum collection. Judith Binney's published works and the Waitangi Tribunal reports contain detailed information on the history of Te Urewera and the alienation of the land, and creation of the National park. Media coverage of the closure of the Visitor Centre and efforts to save the building has been extensive, with newspaper articles readily available. Much material is available on the internet about John Scott and his work, as well as Colin McCahon and his significance as a New Zealand artist.

Analysis of Material Accessed

The information discussed above has been used to inform the report and assessment. As primary sources such as Park Board meeting minutes and the John Scott archive were readily available in the secondary sources mentioned above, it was not deemed necessary to access these afresh. Judith Binney's and the Waitangi Tribunal's historical research provided a reliable and robust source of information on the land history. Newspaper articles and information held on NZHPT files provided evidence of the great esteem in which the place is held. Craig Martin's JohnScott.net website is a particularly useful source of summary information giving an overview of Scott's architectural projects.

Conclusion

There is sufficient information available on this place to support the registration proposal. Sufficient information on this place has been accessed to support this registration proposal.

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3. SIGNIFICANCE ASSESSMENT⁸¹

3.1. Section 23 (1) Assessment

Aesthetic Significance or Value

Te Urewera National Park Visitor Centre is of special aesthetic significance for its ability to highlight and pay tribute to the surrounding environment, and the emotional impact this has on visitors. The design of the building repeatedly directs the visitor to contemplate the forest surroundings, and this aim was successfully realised with visitors reportedly spending 'hours and hours' in the viewing rooms. To visit the building and engage with this search for the 'meaning of the mystery of man in the Urewera' is to connect with the spiritual through the physical environment of a considered and thoughtful building, which successfully evokes reverence for the wairua of the forest. All of this is achieved without the building being a dramatic or imposing visual presence in its surroundings - indeed it is unprepossessing in appearance at the roadside, and hardly visible from within the surrounding bush, even at relatively close quarters. The place is also important aesthetically for the artistic impact of Colin McCahon's *Urewera Mural*, considered by some to be one of New Zealand's most precious human creations.

Architectural Significance or Value

Te Urewera National Park Visitor Centre is architecturally significant as a building of great consequence in the body of work of John Scott. Designed by

⁸¹For the relevant sections of the HPA see Appendix 4: Significance Assessment Information.

the nationally and internationally acclaimed New Zealand architect, whose designs have achieved high recognition and awards, this building continued his work to develop architecture that reflected an indigenous direction, responding to the environment and fulfilling aspirations for the built form. Scott designed with a consciousness of his buildings being for future generations, and in this design his often experimental use of modern and natural materials explored the environmental response to the forest and the needs of the park headquarters facility. The building is outstanding for the way in which it allows the meaning of the forest to be absorbed by visitors who make the journey into the building. It is outstanding and special for the ways in which its design conveys the philosophy, traditions, mana, and wairua of Tūhoe and their inhabitation of Te Urewera. The precise placing of built spaces to unite Crown and Māori goals - the role and activities at the time of the National Park Service, and the aspirations and involvement of the tangata whenua - shows immense design skill and understanding. It is a highly thoughtful design where building elements have been placed with great care to give the observer an opportunity to understand the people and the forest in a meaningful way, such as the arched window representing 'Rua Kenana's eye' in the Māori Hall, and the references to marae architecture throughout.

Cultural Significance or Value

The Visitor Centre at Aniwhaniwa is of cultural significance as a building which represents and acknowledges the relationship of Tūhoe to their ancestral land, within a Crown-owned and administered facility. Māori culture is pervasively expressed through the design, which references the traditional transition spaces encountered during a pōwhiri and formal entry on to a marae, and creates a wharenui-like space appropriate for proper reverence of culturally significant items of taonga. The involvement of iwi in the design, displays and opening ceremony, and the Crown commission and approval of John Scott's design, is a Government acknowledgement of the tangata whenua's relationship with Te Urewera and could be seen as an initial attempt towards reconciliation. The building remains important to some tangata whenua, with Ruapani ki Waikaremoana Collective Trust and Ngāti Hinekura expressing their interest in exploring future options for ownership and use of the building, which is held in special regard as it represents the first step in a possible path forward to repair the relationship between the Crown and tangata whenua.

Historical Significance or Value

The history of the Crown's acquisition of the land formed into Te Urewera National Park is reflected in the building of the Park Headquarters facility at Aniwanīwa, and the land where it is located. The Taramarama block was part of a large tract of land first 'ceded' to the Crown as part of the Wairoa-Waikaremoana Cession of 1867, under the Confiscated Lands Act 1867. In 1875 tangata whenua were pressured into agreeing to sell the subdivided lands under threat of confiscation. Two years later, the block was gazetted as Crown waste land, paving the way for the creation of the Urewera National Park in 1954 and the subsequent construction of the new Park Headquarters and Visitor Centre facility.

Social Significance or Value

The Visitor Centre at Aniwanīwa is held in extremely high esteem by much of the architectural community of New Zealand, who have expressed this in the media and through their advocacy efforts to ensure a future for the building.

Summary of Significance or Values

This place has been assessed for, and found to possess aesthetic, architectural, cultural, historical, and social significance or value.

Conclusion

It is considered that this place qualifies as part of New Zealand's historic and cultural heritage.

3.2. Section 23 (2) Assessment

- (a) The extent to which the place reflects important or representative aspects of New Zealand history

By its very existence the Visitor Centre at Aniwanīwa directly reflects fundamentally important aspects of New Zealand history. The background to the creation of many of this country's national parks is a story of often devious colonial methods of land acquisition, and Te Urewera is no exception. The devastation and atrocities committed against Tūhoe in order to obtain their land are echoed in iwi experiences across the country, and here tell a particularly bitter tale. The Visitor Centre attempts to interpret that story in its exhibition and information services, while also representing the Crown administration of the ancestral land.

- (b) The association of the place with events, persons, or ideas of importance in New Zealand history

Te Urewera National Park Visitor Centre is of outstanding importance for its direct association with John Scott, one of New Zealand's most prominent Māori architects and someone who has received much recognition and national awards for his unique body of work. The Visitor Centre is regarded by many as one of his most important public works, in which his intention to merge elements of Māori and European architecture is successfully explored. The Visitor Centre is also important for its association with renowned artist Colin McCahon, who created the controversial and highly regarded *Urewera Mural* for display in the building. The 1997 abduction of the painting as a political protest brought the painting and Aniwanuiwa Visitor Centre to national prominence in the media.

- (d) The importance of the place to the tangata whenua

The Visitor Centre is held in high regard by some tangata whenua, who feel that it is an important historic site which could be adapted for their own future use to publically tell their story of the meaning of Te Urewera. The building holds value to local hapu as a symbolic and important step on a path towards reconciliation between iwi and the Crown, initiated by the gesture of their involvement in the design, display and opening ceremony. The building also holds value to hapu for its association with the revitalisation of some of their cultural traditions, as their participation in the opening ceremony also was the motivation for the revival of their local tradition of the traditional cultural performing arts as well as their traditional methods of working with natural materials for traditional costume.

- (e) The community association with, or public esteem for the place

The outstanding public esteem for the place has been well demonstrated by the strength of the efforts of New Zealand architects to ensure retention and restoration of what they see as a seminal and highly significant architectural achievement by one of the country's most highly regarded architects. The media campaign and advocacy to parliamentary Ministers was supported by a national petition of 802 signatures from within the architectural community, and much time and effort has been devoted to exploring alternative assessments of its structural integrity.

- (f) The potential of the place for public education

Te Urewera National Park Visitor Centre is in a unique position to convey information to visitors about the history and cultural significance of Te Urewera. Before its closure the building was providing information services to around 30,000 people each year, and many more are attracted to the national park by the untouched beauty of the forest and lake environment, as well as the Lake Waikaremoana 'Great Walk.' The place has special potential for public education.

(g) The technical accomplishment or value, or design of the place

The Aniwanui Visitor Centre is of outstanding significance for the value of its design by John Scott, which responds to its physical, cultural and historical location through its built form and fabric, evoking Maori design principles. Contemplation of the forest surroundings is encouraged by the carefully considered placement of windows throughout the building, and the design of the entrance walkway, wharehau/Māori Hall and inclusion of other features of Māori architecture found on marae acknowledges the tangata whenua's importance to and within Te Urewera. Scott's unique detailing and construction approaches are evident throughout this building.

(k) The extent to which the place forms part of a wider historical and cultural complex or historical and cultural landscape

Te Urewera National Park Visitor Centre is within the culturally and historically important landscape of Te Urewera, and is directly linked to this wider landscape through its role as the gateway for visitor services to the National Park, and its charge of communicating the significance of this environment to visitors. The building is also situated within a local landscape of cultural importance, by virtue of its close proximity to the Aniwanui waterfalls, Lake Waikaremoana, Panekiri, and other sites of significance to tangata whenua.

Summary of Significance or Values

This place was assessed against, and found to qualify under the following criteria: a, b, d, e, f, g, k.

Conclusion

It is considered that this place qualifies as a Category 1 historic place.

Te Urewera National Park Visitor Centre is of outstanding and special heritage

significance to New Zealand for the accomplishment of its culturally sensitive and innovative design by renowned architect John Scott. Scott's design intertwines cultural, historical and architectural values to respond to the building's unique physical, cultural and historical location within Te Urewera National Park. The Visitor Centre is architecturally significant as a building of great consequence in the body of work of this nationally and internationally acclaimed New Zealand architect, whose designs have achieved high recognition and awards. This building successfully continued his work to develop architecture that reflected an indigenous direction, responding to the environment and fulfilling aspirations for the built form, whilst acknowledging tangata whenua's relationship to and mana within Te Urewera, which is itself a landscape of great cultural and historical importance. The building is held in high regard by New Zealand's architectural community, demonstrated by their efforts to ensure its preservation and restoration. It is also highly valued by some tangata whenua for the symbolic and historical significance surrounding the invitation for their participation in the design, display and opening ceremony, which is positively regarded as an important step on a path forward to repair the relationship between the Crown and iwi of Te Urewera.

4. OTHER INFORMATION

4.1. Associated NZHPT Registrations

N/A

4.2. Heritage Protection Measures

Local Authority Plan Listing

The local authority (Wairoa District Council) has not listed this area in its District Plan.

The Regional Council (Hawkes Bay Regional Council) has not listed this area in its Regional Plan.

Reserve

This place is part of a national park reserve. (*NZ Gazette* 1954 p.1211-1212).

Heritage Covenant

This place is not covered by a Heritage Covenant.

Other Heritage Listings

This place has not been identified as being included in other heritage listings.

NZHPT Heritage Incentive Fund

This place is not currently a suitable candidate for the NZHPT Incentive Fund because it is in public ownership.

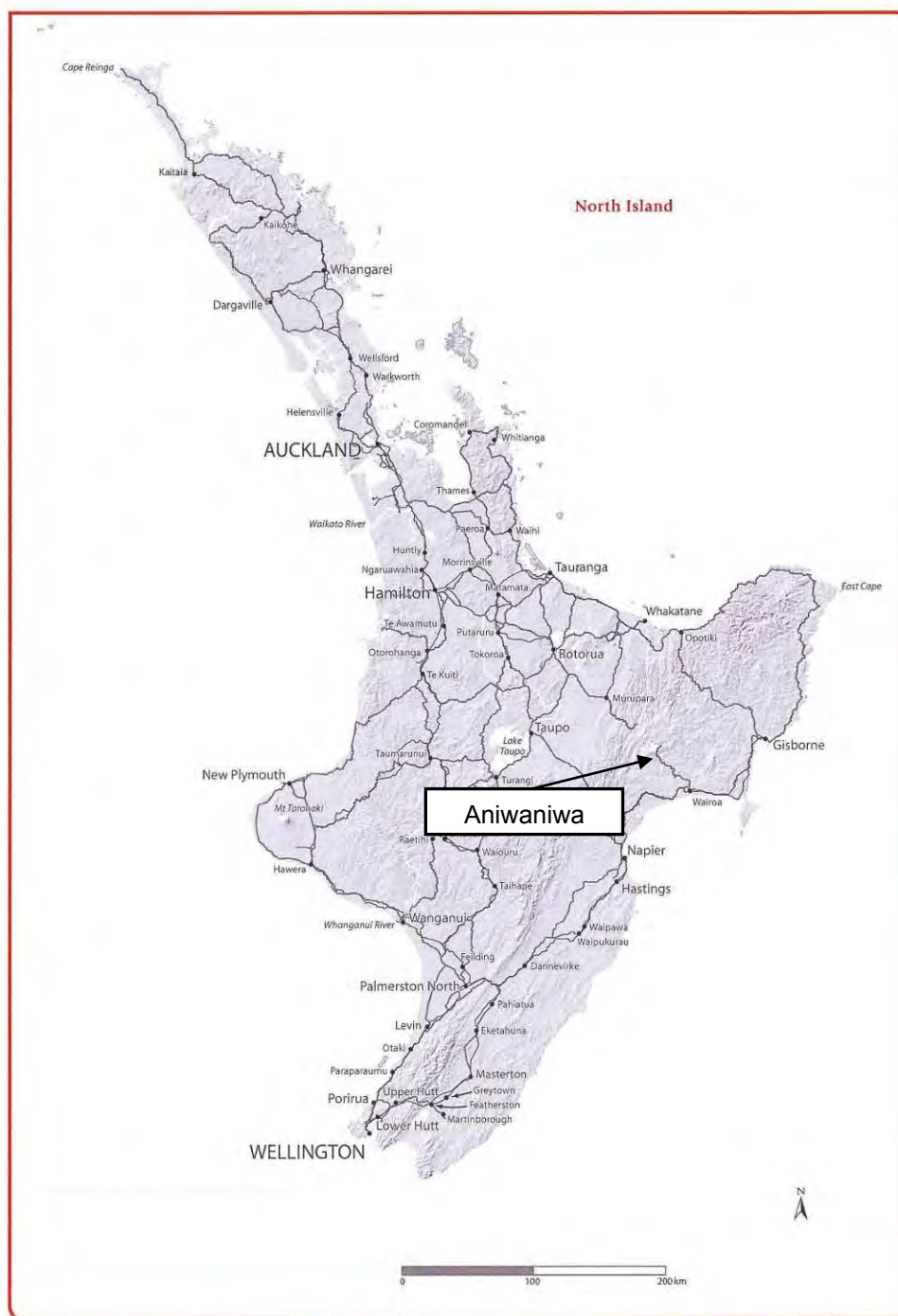
NZHPT Recommendations

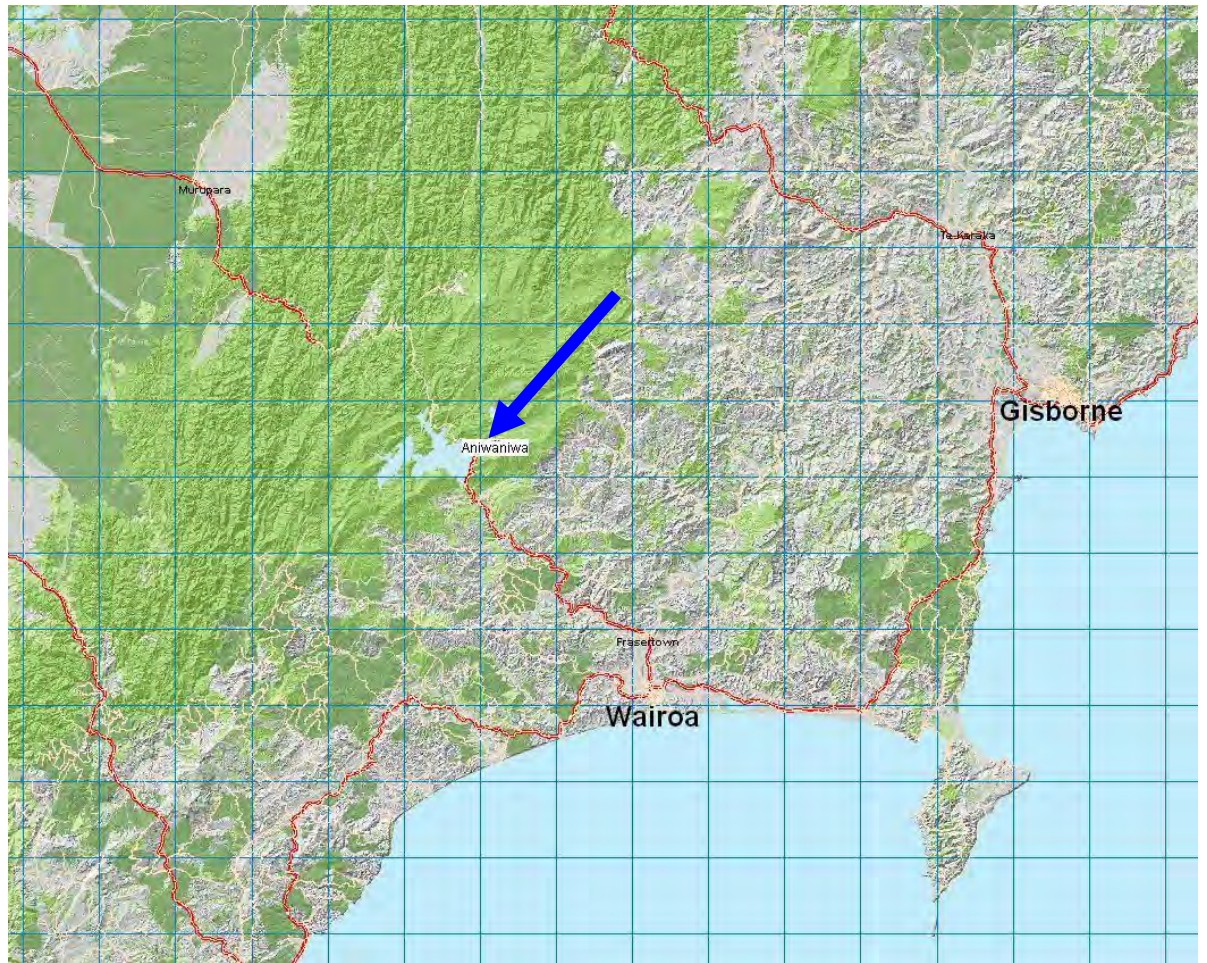
To ensure the long-term conservation of this place, the NZHPT recommends that the conservation plan, including a repair and maintenance schedule, is completed by a conservation architect and implemented; that urgent remedial work is undertaken; and that the place is listed in the heritage schedule of the Wairoa District Council District Plan.

5. APPENDICES

5.1. Appendix 1: Visual Identification Aids

Location Maps





Location of Aniwaniwa, at eastern end of Lake Waikaremoana

Map of Extent



Extent includes part of the land described as Pt Taramarama Te Urewera National Park, Sec 15 BLK XVIII Waikaremoana SD (NZ Gazette 1954 pp.1211-1212), Gisborne Land District and the building known as Urewera National Park Headquarters Visitor Centre thereon, and its fittings and fixtures and the following chattels: the *Urewera Mural* by Colin McCahon.

29 JULY]

THE NEW ZEALAND GAZETTE

1211

Revoking a Licence Authorizing Patrick Sheely, of Otunui, Taumarunui, Sheep Farmer, to Use Water for the Purpose of Generating Electricity and to Erect Certain Electric Lines

C. W. M. NORRIE, Governor-General

ORDER IN COUNCIL

At the Government House at Wellington, this 21st day of July 1954

Present:

HIS EXCELLENCY THE GOVERNOR-GENERAL IN COUNCIL

PURSUANT to the Public Works Act 1928, His Excellency the Governor-General, acting by and with the advice and consent of the Executive Council, hereby revokes the Order in Council dated the 15th day of July 1937 and published in the *New Zealand Gazette* on the 22nd day of the same month at page 1664 authorizing Patrick Sheely of Otunui, Taumarunui, Sheep Farmer, to use water for the purpose of generating electricity, and to erect certain electric lines.

T. J. SHERRARD,
Clerk of the Executive Council.

(S.H.D. 11/20/202)

Authorizing the Charleston Public Hall Board to Erect and Use Certain Electric Lines in the Town of Charleston

C. W. M. NORRIE, Governor-General

ORDER IN COUNCIL

At the Government House at Wellington, this 28th day of July 1954

Present:

HIS EXCELLENCY THE GOVERNOR-GENERAL IN COUNCIL

PURSUANT to the Public Works Act 1928, His Excellency the Governor-General, acting by and with the advice and consent of the Executive Council, hereby authorizes the Charleston Public Hall Board, a Board duly constituted under the Public Reserves and Donations Act 1928 (hereinafter referred to as the licensee), subject to the conditions hereinafter set forth, to lay, construct, put up, place, and use the electric lines described in the Schedule hereto.

CONDITIONS

IMPLIED CONDITIONS

1. The conditions directed to be implied in all licences by the Electrical Supply Regulations 1935 and the Electrical Wiring Regulations 1935 shall be incorporated in and shall form part of this licence, except in so far as the same may be inconsistent with the provisions hereof.

LICENCE SUBJECT TO REGULATIONS

2. The licence hereby conferred is subject to compliance by the licensee with the Electrical Supply Regulations 1935, the Electrical Wiring Regulations 1935, the Radio Interference Regulations 1934, and with all regulations hereafter made in amendment thereof or in substitution thereof respectively.

SYSTEM OF SUPPLY

3. The system of supply shall be as described in paragraph (d) of regulation 21-01 of the Electrical Supply Regulations 1935, and shall be an alternating-current system.

DURATION OF LICENCE

4. Unless sooner lawfully determined, this licence shall continue in force until the 31st day of March 1975, or until electrical energy is available from an Electric Power Board or some other public source of supply, whichever is the earlier.

SCHEDULE

LINES for the supply of electrical energy by the system of supply hereinbefore described, commencing from a powerhouse situated in part Sections 139 and 140, and proceeding in a southerly direction generally to and across Prince's Street to a point opposite the Charleston Public Hall; thence in an easterly direction across Camp Street to the said public hall, situated in Section 409. All being situated in the Town of Charleston, in the County of Buller. The said lines and buildings being more particularly shown on the plan marked S.H.D. 280, deposited in the office of the State Hydro-electric Department at Wellington.

T. J. SHERRARD,

Clerk of the Executive Council.

(S.H.D. 11/20/2053)

Authorizing the Laying-off of Fortune Street and Heather Place in the City of Christchurch, Subject to a Condition as to the Building Line

C. W. M. NORRIE, Governor-General

ORDER IN COUNCIL

At the Government House at Wellington, this 28th day of July 1954

Present:

HIS EXCELLENCY THE GOVERNOR-GENERAL IN COUNCIL

PURSUANT to section 15 of the Municipal Corporations Amendment Act 1953 and section 126 of the Public Works Act 1928, His Excellency the Governor-General, acting by and with the advice and consent of the Executive Council, hereby authorizes the Christchurch City Council to permit the

laying-off of the proposed streets described in the Schedule hereto at a width for part of their length of less than 66 ft., but not less than 50 ft., subject to the condition that no building or part of a building shall at any time be erected on the land shown edged green on the plan marked P.W.D. 143854 referred to in the said Schedule, within a distance of 40 ft., from the centre line of the said streets.

SCHEDULE

THOSE proposed streets in the Canterbury Land District, City of Christchurch, to be known as Fortune Street and Heather Place, containing by admeasurement 2 acres and 3-2 perches, more or less, being part Lot 82, D.P. 14378, being part Rural Section 1071.

As the same are more particularly delineated on the plan marked P.W.D. 143854, deposited in the office of the Minister of Works at Wellington, and thereon coloured red.

T. J. SHERRARD,

Clerk of the Executive Council.

(P.W. 51/3794; D.O. 35/1)

Authorizing the Laying-off of Sutherland Road (Extension) in the City of Auckland

C. W. M. NORRIE, Governor-General

ORDER IN COUNCIL

At the Government House at Wellington, this 28th day of July 1954

Present:

HIS EXCELLENCY THE GOVERNOR-GENERAL IN COUNCIL

PURSUANT to section 15 of the Municipal Corporations Amendment Act 1953, His Excellency the Governor-General, acting by and with the advice and consent of the Executive Council, hereby authorizes the Auckland City Council to lay off the proposed street described in the Schedule hereto at a width for the whole of its length of less than 66 ft., but not less than 65 ft.

SCHEDULE

THAT proposed street in the North Auckland Land District, City of Auckland, containing by admeasurement 1 road 5-6 perches, more or less, being part of the land shown as Sutherland Road, on D.P. 2900, being part Allotment 28, Parish of Titirangi.

As the same is more particularly delineated on the plan marked P.W.D. 143743, deposited in the office of the Minister of Works at Wellington, and thereon coloured red.

T. J. SHERRARD,

Clerk of the Executive Council.

(P.W. 51/3742; D.O. 27/31/189)

Lands in South Auckland and Gisborne Land Districts Declared to be a National Park

C. W. M. NORRIE, Governor-General

ORDER IN COUNCIL

At the Government House at Wellington, this 28th day of July 1954

Present:

HIS EXCELLENCY THE GOVERNOR-GENERAL IN COUNCIL

PURSUANT to section 10 of the National Parks Act 1952, His Excellency the Governor-General, acting by and with the advice and consent of the Executive Council, hereby declares that the lands described in the First and Second Schedules hereto shall be a national park under and subject to the provisions of the said Act, and shall be known as the Urewera National Park.

FIRST SCHEDULE

SOUTH AUCKLAND LAND DISTRICT

PART I

Crown Land Subject to the Provisions of the Land Act 1948

SECTIONS 1, 2, 7, and 8, Block XI, and Sections 3, 4, 5, 7, 8, and 9, Block XVI, Ahikoreru Survey District: Total area, 3,131 acres and 13 perches, more or less. (S.O. Plans 22914, 25366, 30498, and 36500, and M.L. Plan 13904.)

PART II

Scenic and Camping Reserves Vested in Her Majesty Subject to the Reserves and Domains Act 1953

Section 2, Block XVI, Ahikoreru Survey District: Area, 355 acres, more or less. (M.L. Plan 13904.)

Also Section 1, Block XVI, Ahikoreru Survey District: Area, 2 roads 38 perches, more or less. (S.O. Plan 25366.)

SECOND SCHEDULE

GISBORNE LAND DISTRICT

PART I

Crown Land Subject to the Provisions of the Land Act 1948

ALL those areas being, firstly, part Urewera A Block, situated in Rautahuna, Waikaremoana West, Tuwatawata, and Waiatu West Survey Districts: Area, 37,156 acres and 16 perches, more or less (S.O. Plan 4841), bounded as follows: commencing at Maungataniwha Trigonometrical Station in Block XIV,

Tuwatawata Survey District, thence in a north-easterly direction by a right line to Whakataka Trigonometrical Station No. 2128 in Block I, Waikaremoana West Survey District; thence again in a north-easterly direction by a right line in the direction of Maungapohatu Trigonometrical Station No. 2126 in Block XII, Ruatahuna Survey District, to the south-western boundary of Maungapohatu Mountain Burial Reserve; thence north-easterly generally by the south-western and south-eastern boundaries of the aforesaid burial reserve to Maungapohatu Trigonometrical Station aforesaid; thence in a north-easterly direction by a line produced from Whakataka Trigonometrical Station through Maungapohatu Trigonometrical Station to a point on the south-western boundary of Tauranga Block, situated in Block VIII, Ruatahuna Survey District; thence in a south-easterly direction by the south-western boundary of Tauranga Block aforesaid, to the north-westernmost corner of Manuoha Block, Block XII, Ruatahuna Survey District; thence in a south-westerly direction by a right line to Manuoha Trigonometrical Station, Block XVI, Ruatahuna Survey District; thence in a south-easterly direction by a right line to Pukopuke Trigonometrical Station, being the north-westernmost corner of State Forest No. 91, Block XVIII, Waikaremoana Survey District; thence southerly generally by the western boundaries of the said State Forest No. 91, and of Forest Reserve, Block XVIII, Waikaremoana Survey District, to the Aniwaniwa Stream; thence down the northern bank of the said Aniwaniwa Stream to the foreshore of Lake Waikaremoana; thence westerly and south-westerly generally by the foreshore of the said Lake Waikaremoana to the north-western corner of forest reserve, Block XXV, Waiau Survey District; thence in a south-westerly direction by the western boundary of the said forest reserve, the north-western boundary of Section 1, Block V, Waiau Survey District, the north-western boundary of Section 1, Block VIII, Maungapohatu Survey District, to the middle of the Waiau River; thence north-westerly generally by the middle of the said Waiau River to a point in line with the easternmost corner of Heruwi No. 4 Block; thence north-westerly to and by the northern boundary of the said block to Mangataniwha Trigonometrical Station, the point of commencement; including therein the beds and waters of all smaller lakes, rivers, and streams, but excluding therefrom all public roads; and also excluding therefrom the Maori reserves known as Waipai, Te Maara a Te Atua, and Tūmātana, situated in Block VIII, Waikaremoana West Survey District; Whakaari, Mokau, Te Apiti, parts Hopuruahe East, parts Hopuruahe West, and Takanga, situated in Blocks III and VII, Waikaremoana West Survey District; Tikitiki, situated in Block XI, Waikaremoana West Survey District; Topona, situated in Blocks VI, VII, X, XI, Waikaremoana West Survey District; Timi Tahoa and Marau, situated in Block X, Waikaremoana West Survey District, and shown on the plan marked L. and S. 4/19A, deposited in the Head Office, Department of Lands and Survey, at Wellington, and thereon coloured yellow. (M.L. Plans 3336, 3337, 3338.)

And, secondly, Section 1, Block XIX, Waikaremoana Survey District: Area, 481 acres 2 roods, more or less. (S.O. Plan 1953.)

And, thirdly, Section 1, Block XIV, Waikaremoana Survey District: Area, 300 acres, more or less. (M.L. Plan 541.)

And, fourthly, Section 1, area, 1,090 acres 1 rood 10 perches, more or less, and Section 2, area 1,441 acres 2 roods 30 perches, more or less, Block IX, Tuahu Survey District. (S.O. Plan 4062.)

And, fifthly, Section 4, area, 1,462 acres 1 rood, more or less, and Section 5, area, 1,525 acres 3 roods, more or less, Block X, Tuahu Survey District. (S.O. Plan 3496.)

And, sixthly, Section 6, Block X, Tuahu Survey District: Area, 1,179 acres 1 rood 24 perches, more or less. (S.O. Plan 3973.)

And, seventhly, Landing Reserve (Crown land): Area, 12 acres, more or less, situated in Block VII, Waikaremoana West Survey District. (M.L. Plan 3338.)

As shown on the plan marked L. and S. 4/19A, deposited in the Head Office, Department of Lands and Survey, at Wellington, and thereon coloured red.

PART II

*Land Subject to the Provisions of the Tourist and Health Resorts Control Act 1908**

All those areas being, firstly, forest reserve, situated in Blocks XVIII and XIX, Waikaremoana Survey District: Area, 3,718 acres, more or less. (S.O. Plans 3721 and 3723, including that part of Lake Waikareiti as shown on S.O. Plan 3723.)

And, secondly, forest reserve, situated in Waiau and Waikaremoana Survey Districts: Area, 9,229 acres, more or less. Bounded as follows: commencing at a point on the foreshore of Lake Waikaremoana, being the north-western corner of forest reserve, situated in Block XXV, Waiau Survey District; thence north-easterly generally by the foreshore of Lake Waikaremoana to the north-easternmost corner of Section 1, Block XIV, Waikaremoana Survey District; thence westerly, southerly, easterly, and northerly by the northern, western, southern, and eastern boundaries of the said Section 1 to its intersection with the foreshore of Lake Waikaremoana aforesaid; thence easterly generally by the foreshore of Lake Waikaremoana to its junction with the north-westernmost corner of part Section 1, Block I, Waiau Survey District (S.O. Plan 817); thence south-westerly generally by the western boundary of the said part Section 1,

the north-eastern and north-western boundaries of Section 3, Block I, Waiau Survey District, Lot 1 (D.P. 2545), Section 2, Block II, Waiau Survey District, and of Small Grazing Run 108, situated in Block XXVII, Waiau Survey District, to the north-easternmost corner of Section 1, Block V, Waiau Survey District (S.O. Plan 3831); thence westerly by the northern boundary of the said Section 1 and north-easterly by the western boundary of forest reserve, situated in Block XXV, Waiau Survey District, to a point on the foreshore of Lake Waikaremoana, being the point of commencement; including therein the beds and waters of all smaller lakes, rivers, and streams.

As shown on the plan marked L. and S. 4/19A, deposited in the Head Office, Department of Lands and Survey, at Wellington, and thereon coloured purple.

PART III

State Forest Land Subject to the Provisions of the Forests Act 1949

All that area being part Permanent State Forest No. 91, situated in Blocks XVII and XVIII, Waikaremoana Survey District, and Blocks V, VI, and IX, Tuahu Survey District: Area, 4,950 acres, more or less, bounded as follows: commencing at a point where the Mokau River crosses the north-western boundary of Permanent State Forest No. 91, a distance of approximately 80 chains south-west of Pukopuke Trigonometrical Station, situated in Block XVII, Waikaremoana Survey District; thence in a south-easterly direction by a right line to the north-westernmost corner of Section 4, Block X, Tuahu Survey District; thence south-westerly by the western boundary of the said Section 4 to its intersection with a public road; thence south-westerly generally by the northern side of the said public road to a point in line with the western boundary of Section 1, Block IX, Tuahu Survey District; thence southerly to and by the western boundaries of the said Section 1 and of Section 2, Block IX, Tuahu Survey District, to its intersection with the northern boundary of forest reserve, situated in Block XVIII, Waikaremoana Survey District (S.O. Plan 3721); thence westerly and northerly by the northern and eastern boundaries of forest reserves to the north-easternmost corner of forest reserve, situated in Block XVIII, Waikaremoana Survey District (S.O. Plan 3723); thence westerly generally by the northern boundary of the said forest reserve to the south-western corner of Permanent State Forest No. 91, situated in Block XVII, Waikaremoana Survey District; thence north-easterly generally by the north-western boundary of the said State forest to a point where the Mokau River crosses the said boundary, being the point of commencement; including therein that part of Lake Waikareiti, as shown on S.O. Plan 3723, and the beds and waters of all smaller lakes, rivers, and streams, but excluding therefrom all that area containing 1,440 acres, more or less, situated in Blocks V and IX, Tuahu Survey District, and Block XVIII, Waikaremoana Survey District, bounded as follows: commencing at a point on a line between the north-westernmost corner of Section 4, Block X, Tuahu Survey District, and the north-easternmost corner of forest reserve, situated in Block XVIII, Waikaremoana Survey District (S.O. Plan 3723), being a distance of approximately 80 chains south-west from the north-westernmost corner of Section 4 aforesaid; thence south-easterly by a right line to its intersection with a road angle opposite Peg No. LXV on a public road (S.O. Plan 967); thence south-westerly generally by the northern side of the said public road to its intersection with the eastern boundary of forest reserve, situated in Block XVIII, Waikaremoana Survey District (S.O. Plan 3723); thence northerly by the eastern boundary of the said forest reserve to its north-easternmost corner; thence north-easterly by the aforesaid right line in the direction of the north-westernmost corner of Section 4, Block X, Tuahu Survey District, to its intersection with a point approximately 80 chains south-west of the said Section 4, being the point of commencement.

As shown on the plan marked L. and S. 4/19A, deposited in the Head Office, Department of Lands and Survey, at Wellington, and thereon coloured green.

T. J. SHERRARD,

Clerk of the Executive Council.

(L. and S. H.O. 4/19; D.O. 8/1050 and 4/4)

* Gazette, 1908, pages 850 and 1040.

Consenting to Land Being Taken for Street in the Borough of Featherston

C. W. M. NORRIE, Governor-General

ORDER IN COUNCIL

At the Government House at Wellington, this 28th day of July 1954.

Present:

HIS EXCELLENCY THE GOVERNOR-GENERAL IN COUNCIL

PURSUANT to the Public Works Act 1928, His Excellency the Governor-General, acting by and with the advice and consent of the Executive Council, hereby consents to the land described in the Schedule hereto being taken for street.

5.2. Appendix 2: Visual Aids to Historical Information

Historical Photographs

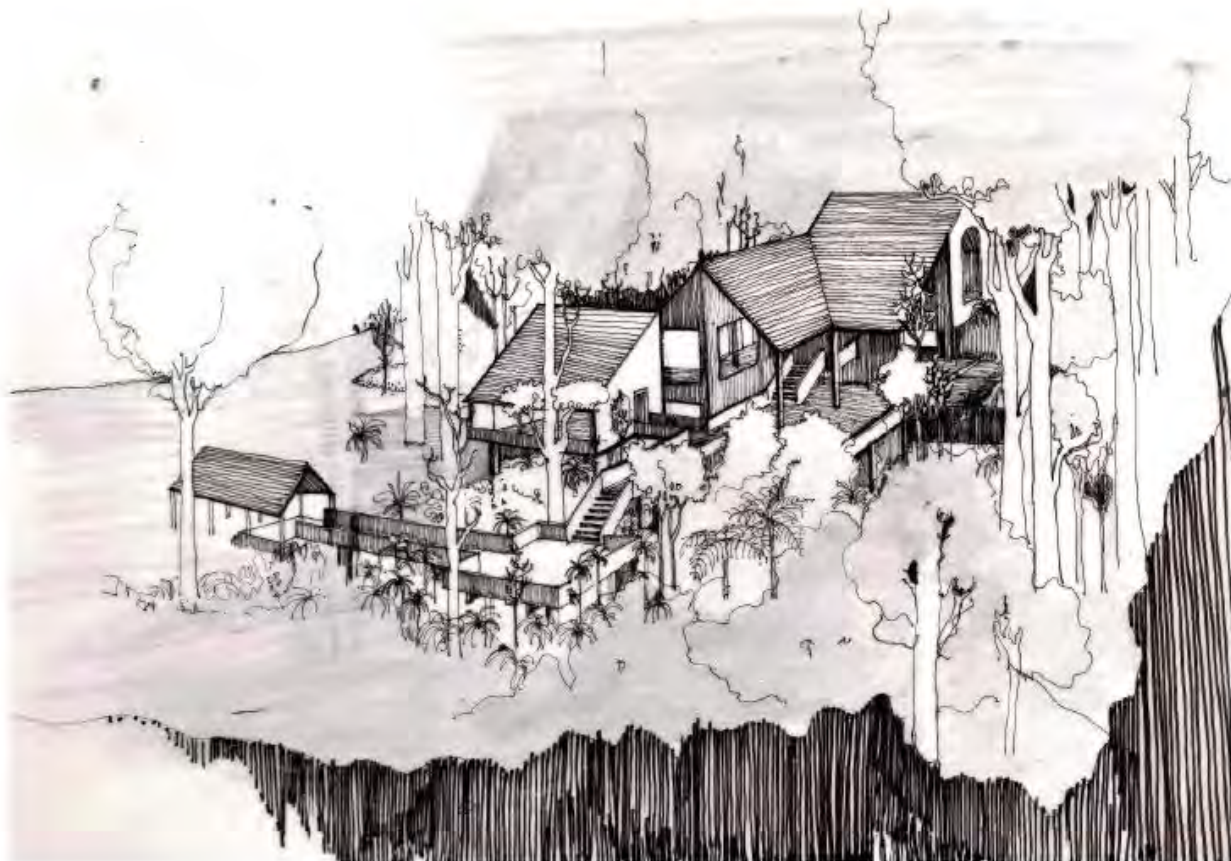


Figure 1: Concept sketch for the building, by John Scott, 1974. Scott Archive: Image courtesy of Hana Scott, 'Moving Forwards, Looking Backwards: Re-contextualising Māori Concepts and Understandings of the Living Environment.' Unpublished thesis for Master of Architecture (Professional), Victoria University of Wellington, 2010, p. 38. Image must not be reproduced without permission of the Scott whanau.

5.3. Appendix 3: Visual Aids to Physical Information

Current Plans

10.3 Original Lower Floor Plan

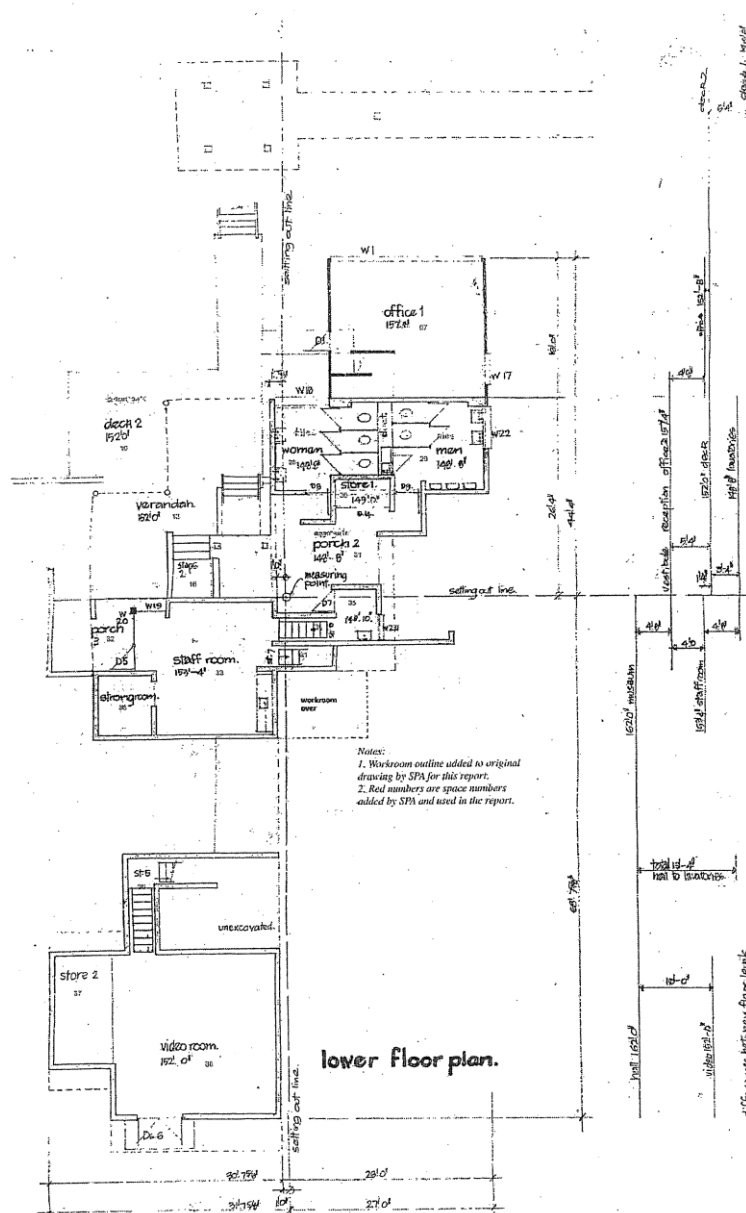
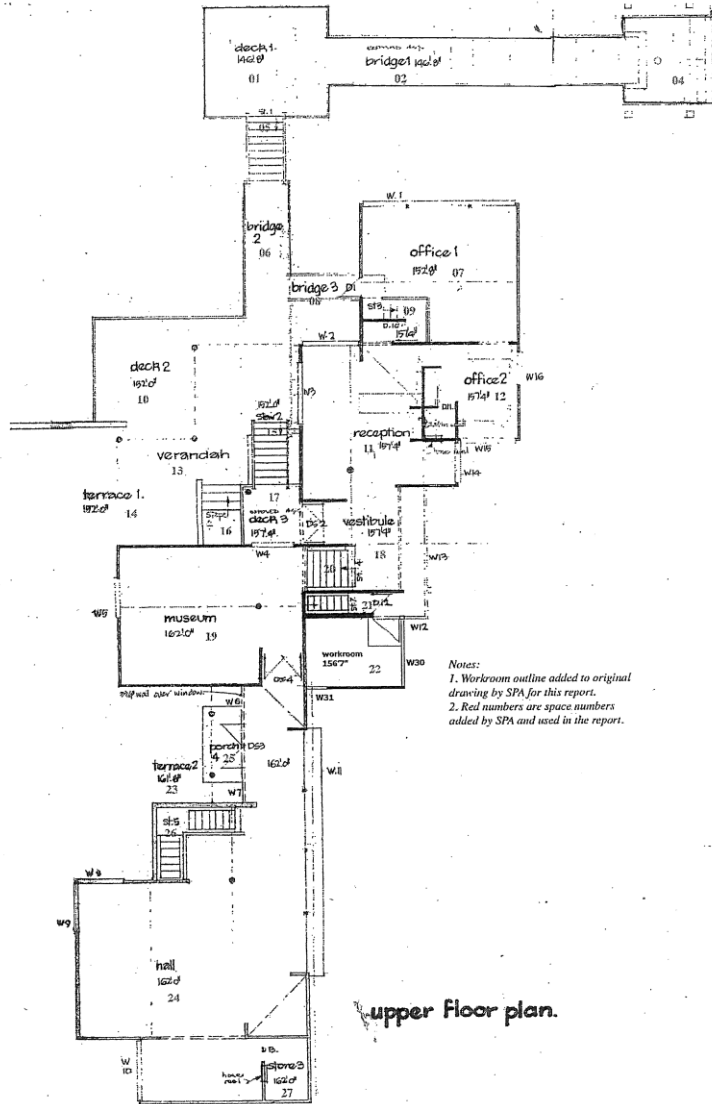


Figure 3: Original lower floor plan. Image sourced from Cox, Lianne, 'Aniwanuiwa Visitors Centre, Te Urewera National Park - Section A: Heritage Assessment', Unpublished report by Studiopacific Architecture for Department of Conservation, 2007, p. 41

10.4 Original Upper Floor Plan



Notes:
1. Workroom outline added to original drawing by SPA for this report.
2. Red numbers are space numbers added by SPA and used in the report.

Figure 4: Original upper floor plan. Image sourced from Cox, Lianne, 'Aniwaniwa Visitors Centre, Te Urewera National Park - Section A: Heritage Assessment', Unpublished report by Studiopacific Architecture for Department of Conservation, 2007, p. 42

Current Photographs of Place

All photographs by Alison Dangerfield, NZHPT, 22 February 2012.



Figure 5: The waharoa and eastern elevation of the building, with waka displayed in front.



Figure 6: The elevated entrance walkway through the forest.



Figure 7: View of the board room from the walkway.



Figure 8: Up another level towards the main entrance and matapihi (circular window).



Figure 9: Coat hooks on the lower level, by the toilets.



Figure 10: Inside the former reception area.



Figure 11: The board room. Note parquet stairs and lampshades.



Figure 12: The tiled staircase leading up to the Māori Hall.



Figure 13: The Māori Hall, with wall linings removed. Note central supporting pou, and arched window representing the 'eye of Rua Kenana'.

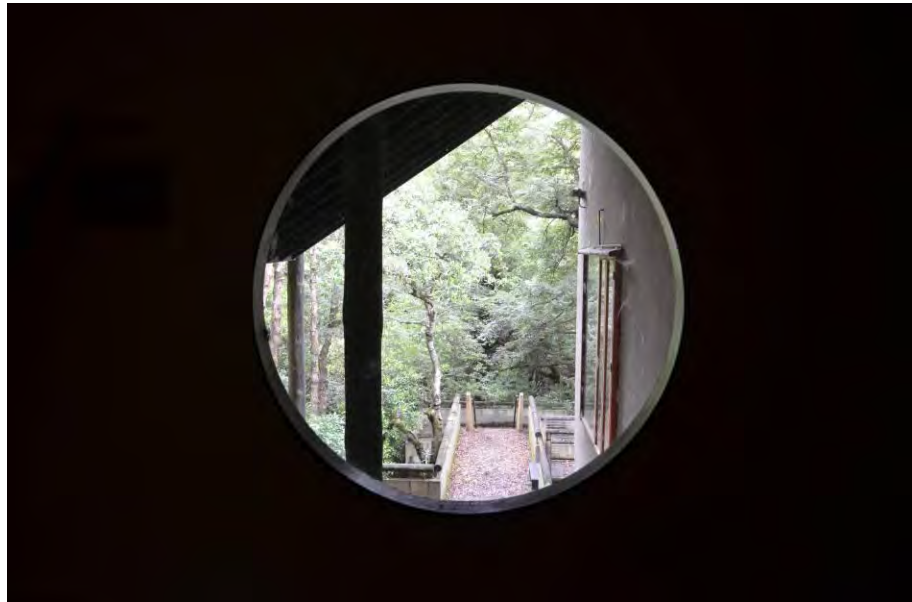


Figure 14: View of the entrance walkway through the 'eye of the ancestors' circular window.



Figures 15 and 16: The former second exhibition space

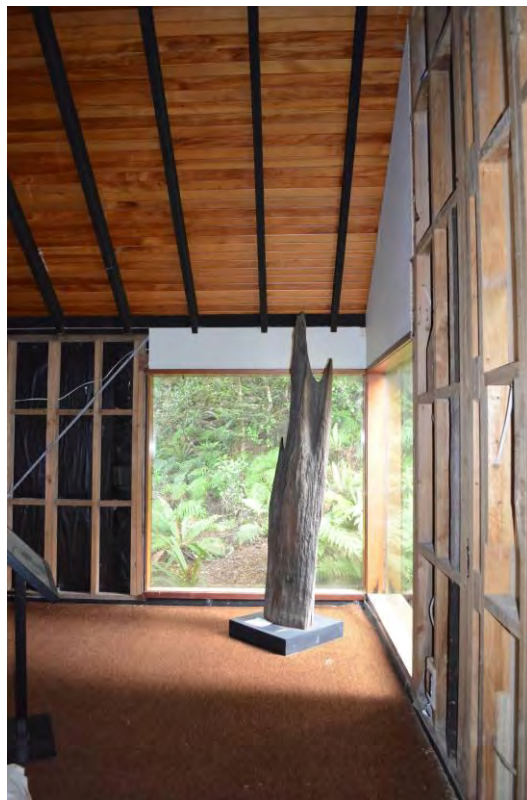




Figure 17: Detailing in the staff kitchen.

5.4. Appendix 4: Significance Assessment Information

Part II of the Historic Places Act 1993

Chattels or object or class of chattels or objects (section 22(5))

Under section 22(5) of the Historic Places Act 1993, an entry in the Register in respect of any historic place may include any chattel or object or class of chattels or objects –

- (a) Situated in or on that place; and
- (b) Considered by the Trust to contribute to the significance of that place; and
- (c) Nominated by the Trust.

Significance or value (section 23(1))

Under section 23(1) of the Historic Places Act 1993, the Trust may enter any historic place or historic area in the Register if the place possesses aesthetic, archaeological, architectural, cultural, historical, scientific, social, spiritual, technological, or traditional significance or value.

Category of historic place (section 23(2))

Under section 23(2) of the Historic Places Act 1993, the Trust may assign Category I status or Category II status to any historic place, having regard to any of the following criteria:

- (a) The extent to which the place reflects important or representative aspects of New Zealand history
- (b) The association of the place with events, persons, or ideas of importance in New Zealand history
- (c) The potential of the place to provide knowledge of New Zealand history
- (d) The importance of the place to tangata whenua
- (e) The community association with, or public esteem for, the place
- (f) The potential of the place for public education
- (g) The technical accomplishment or value, or design of the place
- (h) The symbolic or commemorative value of the place
- (i) The importance of the identifying historic places known to date from early periods of New Zealand settlement
- (j) The importance of identifying rare types of historic places
- (k) The extent to which the place forms part of a wider historical and cultural complex or historical and cultural landscape
- (l) Such additional criteria for registration of wahi tapu, wahi tapu areas, historic places, and historic areas of Maori interest as may be prescribed in regulations made under this Act
- (m) Such additional criteria not inconsistent with those in paragraphs (a) to (k) of this subsection for the purpose of assigning Category I or Category II status to any historic place, and for the purpose of registration of any historic area, as may be prescribed in regulations made under this Act

NOTE: Category I historic places are 'places of special or outstanding historical or cultural heritage significance or value.' Category II historic places are 'places of historical or cultural heritage significance or value.'