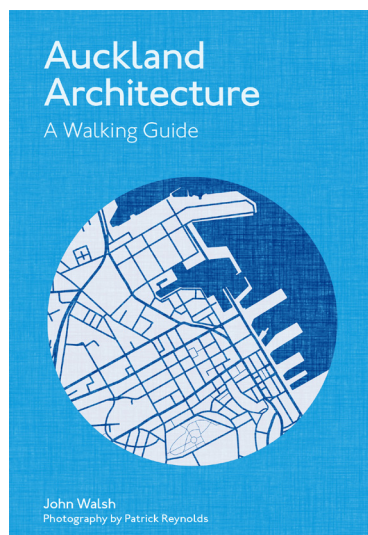


Auckland Architecture

A walking guide — Revised edition

JOHN WALSH AND PATRICK REYNOLDS



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AUCKLAND BUILDINGS THROUGH THE EYES OF AN ARCHITECTURE EXPERT

In this handy pocket guide, brought up to date in 2021 with the inclusion of 19 new buildings, well-known architecture writer John Walsh teams up with architectural photographer Patrick Reynolds to offer a self-guided walking tour of 65 significant Auckland buildings, from the Victorian era to the brand new. The sparkling and informative text is accompanied by easy-to-follow maps for each of the five routes.

On the bestseller list for many weeks when it was first published in 2019, this informative book is perfect for Aucklanders and visitors to the city alike. Don't go out without it!

ABOUT THE AUTHORS

John Walsh is the author of several major books on architecture, including *New New Zealand Houses*, *Home Work*, *Big House Small House* and *City House Country House*. John lives in Auckland. **Patrick Reynolds** is one of New Zealand's best architectural photographers.

SALES POINTS

- A lively pocket guide that brings a new dimension to a visit to Auckland
- Expertly written and beautifully photographed
- This revised edition is fully updated with recent buildings
- Accessible price makes this an easy-to-carry memento of Auckland
- A terrific introduction to a range of architectural styles

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Tāne-nui-a-Rangi

Waipapa Marae, University of Auckland
16 Wynyard Street

JASMaD, Pikariki Harrison, et al., 1988

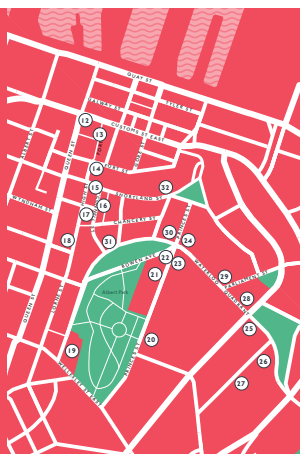
Māori architecture does not have a strong overt presence in inner Auckland, although there are allusions to the elements of Māori buildings or adaptations of the motifs of Māori culture in buildings ranging from Auckland War Memorial Museum Tāmaki Pūngia Hira (see pages xxx–xxx) to All Saints Church (pages xxx–xxx) and Park Hyatt Hotel (pages xxx–xxx). One building thoroughly imbued with Māori meaning is the where whakairo (carved meeting house) at Waipapa Marae on the University of Auckland campus. The building, like the marae in which it sits, is pan-tribal in scope. Its interior is carved with the figures of ancestors important to the various iwi of Aotearoa. Tāne-nui-a-Rangi is, formally, a traditional wharehau (meeting house), which means it is architecture personified. The koru, the carving at the point of the front gable, represents the head of an ancestral figure, in this case Tāne-nui-a-Rangi, deity of the forests and knowledge; the mahi (Bargelocari) are the building's arms; the tāhuhu (ridge beam) is the backbone; the heke (rafters) signify the ribs. The kōwhiriwhiri (scrolled patterning) on the porch beams is painted in green (for the land) on one side of the tāhuhu, and blue (for the sea) on the other. The design and realisation of Tāne-nui-a-Rangi was a collaboration of designers, carvers and weavers led by architect Ivan Mercer (1930–2014) and Ngāi Tahu tohunga whakairo (master carver) Pikariki Harrison (1928–2008). Mercer, a founding partner of JASMaD, forerunner of the large practice Jasmax, worked with Māori and Pasifika clients and communities on many significant projects, including the Fale Pasifika (see pages 70–71), and was, with Rose Bostley, architect of the Museum of New Zealand Te Papa Tongarewa (Wellington, 1998).

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ROUTE 2: EAST SIDE

The city east of Queen Street is a mix of commerce, culture and academia. Shortland Street still has its law firms and insurance companies; shops and cafes occupy the cluster of small streets leading to Albert Park and Auckland Art Gallery Toi o Tāmaki. The high side of the park was Establishment territory, and is the site of Victorian merchant houses, the Old Synagogue and Old Government House, former Supreme Court, New Zealand's oldest stone church and Auckland's original gentleman's club. The University of Auckland campus demonstrates diversity with the carved meeting house Tāne-nui-a-Rangi and the Fale Pasifika.



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Extension, MK and RF Draffin, 1960; addition, Noel Lane Architects and Pridemore, 2006; Te Ao Mārama – South Atrium, FJMT, Jasmax, Design Tribe, Salmund Reed Architects, 2010

A decade after the Auckland War Memorial Museum was built, New Zealand troops went off to war again. The Second World War dead are commemorated by the southern extension to the museum designed by Keith Draffin (1890–1964), who by the 1950s was in practice with his son, Rodney (1925–1993). The extension was constructed of concrete, colour-matched to the original building's Portland stone but not exactly replicating its soft glow, and its east and west elevations repeat only one of the 1929 building's two rows of large windows. It's understandable that the votive ambition of the years following the First World War – the war that was meant to end war – wasn't quite equalled when it came time to commemorate the far-off battles New Zealanders fought in the Second World War: Crete and Olympus, Tobruk and El Alamein, Florence and Cassino. (Later, wall space was found for 'Korea', 'Malaya' and 'Vietnam'.) The extension concluded in a semi-circle of offices overlooking a roofless internal courtyard. Into this void architect Noel Lane in 2006 lowered a timber-clad form, inspired by the tanoa or Fijian kava bowl, housing an auditorium and teaching spaces, at the same time covering the courtyard with a stingray-shaped copper and glass dome. In the latest museum addition, the 'back' side of the building has been re-conceptualised and spatially clarified as the South Atrium or Te Ao Mārama. FJMT and Jasmax, together with Design Tribe and Salmund Reed Architects, have added exhibition area and improved connections to the rest of the building. Graham Tjaine carved the stunning totara doors and other works by Brett Graham, Filipe Tohi and Chris Bailey signal a determined effort to imbue Te Ao Mārama with the spirit of Māori and Pacific cultures.