

TURANGAWAEWAE HOUSE
Maori Parliament Building
2 Eyre St
Ngaruawahia

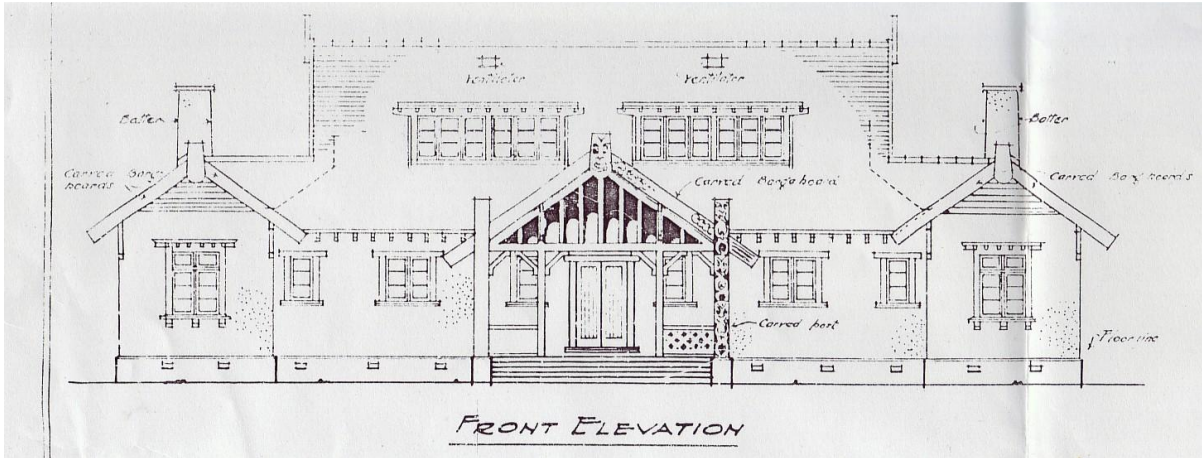


CONSERVATION PLAN

BURGESS AND TREEP ARCHITECTS
December 2007

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TURANGAWAEWAE HOUSE KAUHUNGANUI 2 Eyre St NGARUAWAHIA



Detail from Warren & Blechynden Architects drawing dated July 1917. WDC site file.

Prepared For
The Waikato Raupatu Lands Trust
by
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2007

BURGESS & TREP ARCHITECTS

CONTENTS

Part I. Cultural Significance

- 1.1 Introduction
- 1.2 Methodology
- 1.3 History
- 1.4 Statement of Cultural Significance

Part II. Conservation Policy

- 2.1 Introduction
- 2.2 Methodology
- 2.3 Survey of Physical Condition and Assessment of Heritage Value
 - (i) Introduction
 - (ii) Exterior
 - (iii) Interior
- 2.4 Implementation of Conservation Policy
 - (i) External Requirements
 - (ii) Owners Requirements
 - (iii) Building Use
 - (iv) Physical Condition
 - (v) Maintenance
- 2.5 Summary of Conservational Principles
 - (i) Recommendations and Summary of Conservation Policies
 - (ii) Guiding Conservation Principles

APPENDICES

- Appendix 1. ICOMOS (NZ) Charter
- Appendix 2. Certificate of Title
- Appendix 3. NZHPT Listing
- Appendix 4. Waikato District Council Heritage Listing
- Appendix 5. Waikato District Council District Plan Controls
- Appendix 6. Tainui Maori Trust Board History of Turangawaewae House
- Appendix 7. The Maori Struggle for Mana Motuhake, John Wilson,
NZHPT Magazine, Sept 1990,
- Appendix 8. Warren & Blechyden Plans, July 1917
- Appendix 9. MacMillan Slaters & Tilers Report on the roof
- Appendix 10. Preventative Maintenance Schedule
- Appendix 11. New Zealand Herald report of opening, March 19, 1919
- Appendix 12. Waikato District Council Building Files
- Appendix 13. Sheppard file Warren and Blechynden – Auckland University
School of Architecture
- Appendix 14. Measured Drawings by Boris Bogdanovic
- Appendix 15. Bibliography

ACKNOWLEDGEMENTS

It has been a great privilege to assist with this process. I am very aware that this building is a taonga with deep meaning for the Kingitanga. The conservation plan is intended to be factual and to be useful, to be used as a guide and a tool.

The report has been created using available published sources. Any errors or misapprehension created by this work are solely the responsibility of the writers. The history section of this report was written by Michael Gullery to provide a background for those with little or no familiarity to the creation of the Parliament at Ngaruawahia. The remainder of the report has been written by myself. This document incorporates further information and editorial comment given by Tainui on the previous draft report.

Since first surveying the building in February of this year, together with Tainui and the New Zealand Historic Places Trust we have discussed the urgent maintenance and repair work needed to the roof of the building in particular. We have introduced Jarrod Gillespie of MacMillan Slaters and Tilers to the building. Mr Gillespie has inspected the roof, provided a range of options for repair and has repaired the valley areas where these were damaged or otherwise failing. His report and range of options for this work is appended as Appendix 9.

I would like to thank a number of people for their assistance and support; Boris Bogdanovic who helped me with the survey of the whare and then made measured drawings of the details that are included in this document (Appendix 13), kia ora Boris. I would also like to thank Wharepou Taipara and his whanau for allowing me into their home, for sharing their knowledge of the whare and for helping me and Jarrod to get on to the roof during our visit in June, and Kia Ora to Mikitae Taipara for sharing his personal library and for his enthusiasm for the project. Thank you to Jarrod Gillespie for making the time to come down with me to Ngaruawahia in June to give his expert opinion on the roof, and for following through and making those urgent repairs and putting forward a range of options for the future care of the roof. Thank you also to Gail Henry of the NZHPT, always supportive and enthusiastic.

Most of all I am very grateful to Haereata Poutapu and Moera Solomon for their insight and support.

Graeme Burgess
December 2007

1.1 INTRODUCTION/EXECUTIVE SUMMARY

This Conservation Plan has been commissioned by the Waikato Raupatu Lands Trust with the support of the New Zealand Historic Places Trust

Turangawaewae House is owned by the Tainui Maori Trust Board.

Turangawaewae House is an extraordinary building. It was built in 1918-1919 as a Kauhanganui, a Parliament building, on a prominent site within the township of Ngaruawahia. The property comprises two sections of land on Eyre St in the township of Ngaruawahia.

1.1 (i) Summary of History

Before the land wars Ngaruawahia was the papakainga of King Potatau, the first Maori king, and his son King Tawhiao. Potatau was buried here and King Tawhiao was crowned here. From the 1850s meetings were held at Ngaruawahia of a Maori Parliament, to discuss the effect of colonisation, the place of the Treaty of Waitangi and how to respond to the cultural, economic and social challenges facing Maori at that time. The good intentions and justified concerns of Maori that lead to the establishment of the King movement did not circumvent Pakeha aggression and conflict, ultimately leading to the land wars in Taranaki, the Bay of Plenty, and the Waikato. Ngaruawahia as a place represents the loss Tainui suffered in the raupatu, the land confiscations of 1864-5 and hope for the future as expressed in Tawhiao's prophecy given in 1881 at Pirongia,

Ko Arekahanara toku haona kaha;
Ko Kemureti toku oko horoi;
Ko Ngaruawahia toku Turangawaewae.

Alexandra will ever be my symbol of strength of character;
Cambridge a symbol of my wash bowl;
And Ngaruawahia my footstool

The building and its setting is deeply meaningful on many levels. This place has association with the former papakainga of King Potatau, and embodies the vision of his son Tawhiao that Ngaruawahia should become the "footstool" of the Kingitanga movement. The name Turangawaewae has deep meaning for the King movement and was given as a name by the people gathered at the

building opening in response to Kiri Katipa when he called for a title for the building during his opening address.

The building is symbolic of the return of the Kingitanga to Ngaruawahia.

The project was begun by King Mahuta and continued by King Te Rata with the active involvement of Princess Te Puea.

The process undertaken to purchase land in the town, to raise the funds required, to engage the services of Pakeha professionals and tradesmen expresses the willingness of the Waikato people to engage with the whole community at that time, a generosity of approach that was not reciprocated.

Princess Te Puea at the request of King Te Rata and Ngati Rereahau played a significant role in the fundraising for the construction of the building. Te Puea went on to establish Turangawaewae Marae.

The building represents the most contemporary architectural style of that period blended with elements of Maori design and decoration. The decorative features of the building are strong elements in the composition and essential to the understanding of Turangawaewae House.

1.1 (ii) Legal Status of the Property

The current legal titles are SA 512/53, Allotment 574 Town of Newcastle, area 1442 sq.m. more or less, and SA2A/182, Allotment 577, Town of Newcastle, area 1062 sq.m. more or less.

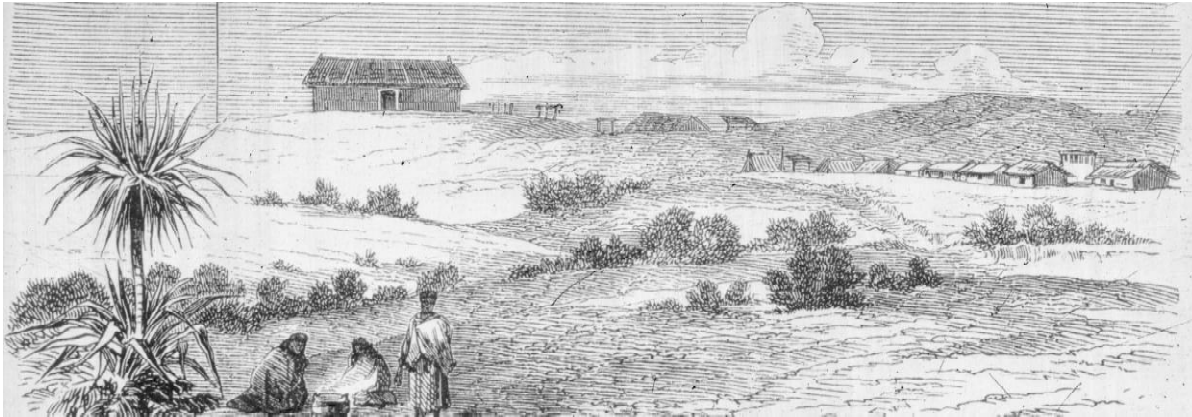
The property is zoned Living Zone under the Waikato District Council District Plan.

The building is listed by the Waikato District Council as a Category A place of Historic Heritage under the Proposed District Plan, Heritage Inventory Record Form #108.

The building is also listed by the New Zealand Historic Places Trust as a Category 1 historic place, register #4170

1.1 (iii) Setting

Turangawaewae House is sited at the northern end of Ngaruawahia township on a broad frontage of Jesmond St facing the “Octagon”, the crown reserve that is the site of a monument to King Potatau. The site was part of the former papa kaianga that was here until the 1864 withdrawal by Tainui into the Maniopoto.



*Illustration from “Hochstetter’s New Zealand”, wood engraving after a sketch by Koch, showing the residence of the Maori King Potatau in 1859.
APL 995.153, Neg. A1586*

1.1(iv) The Building

The Building was designed and built as a Kauhanganui for King Te Rata, a Parliament building intended as a place for all Maori to meet and debate the significant political issues of the day in a Maori context. The Kauhanganui movement began in the 1850s and there were Kauhanganui meetings held at Ngaruawahia before 1860.

The building was designed by Hamilton architects Warren & Blechynden in 1917 and opened on March 18 1919, a date that remains highly significant to the Kingitanga as the opening of this building signalled the return of the Kingitanga to Ngaruawahia.

The building melds European and Maori design in a manner that clearly expressed the best contemporary architecture of that time. It is a refined form of the bungalow style, an arts and crafts influenced style of architecture that was highly popular between the wars. It is formal and institutional. The formal and decorative Maori elements incorporated into the design of the building lift its appearance making it extraordinary for any building of that time in New Zealand. This also clearly ties the building to Tainui and demonstrates the willingness of the Kingitanga at that time to embrace the best of modern culture.

The building has a very high degree of authenticity. It remains virtually as first built.

1.1 (v) Purpose of the Conservation Plan

The conservation plan is intended to be a template to assess the impact of change on the future care and interpretation of Turangawaewae House. It is a document that, as accurately as possible, from available records and examination of the physical fabric of the place, establishes the history of a place and a record of its development. From this evidence an assessment is made of the cultural significance of the place and its component parts. The conservation plan also discusses processes for appropriately protecting the most culturally significant fabric of the place, and considers other factors influencing the future of the place as a whole.

The heritage assessments, set out at the conclusion of the first section of the document, are intended to clarify which components of the property are fundamental to the cultural value of the place. There is a hierarchy of values and a defined set of appropriate conservation processes which may take place according to the particular value. These processes are defined in the ICOMOS (NZ) Charter (Appendix 1 of this document.)

Enhancing and protecting those parts and aspects of the property which connect most strongly to the significant early history of the place must be considered in the process of establishing future uses and development on the property.

One of the primary concerns for this property is ensuring that the Heritage Value of the place, intrinsically linked to its character, built and landscape form, and pattern of development, is enhanced, not obliterated or simply tacked on to new development as a meaningless gesture. The purpose of the Conservation Plan is to guide future processes on the property to ensure that the cultural value

of the place is protected and enhanced. Change is inevitable and should be positive. This property must be useful and able to be used.

The cultural history of the place, particularly the association with the Kingitanga and Tainui adds a rich layer of meaning to the property and this association is at the core of its heritage value.

Consideration is also given to other factors that may impact on the future care of the place. The building is owned by the Tainui Maori Trust Board on behalf of the people of Tainui. Continuous ownership by Tainui reinforces the very significant associations and relationships that this place has with the Kingitanga. Regulatory authorities will be involved in any future processes on the property. The Waikato District Council is the local Territorial Authority with responsibility for administering the requirements of the Building Act (2004) and the Resource Management Act (1991) as these may apply. The Waikato District Council has listed the building as a heritage item under its District Plan. The District Plan controls that apply to heritage, and zoning are relevant to the future care of Turangawaewae House. How it is used may affect its heritage value. Regular maintenance of the building is essential to maintain its heritage value. All buildings require regular maintenance and establishing a maintenance program for the building is a key to its future conservation. The current condition of the building has serious implications for its future care. There are several areas within the building that are water damaged due to leaks in guttering and roof damage, and there were other problems with the building fabric that have led to the repairs carried out in 1980 when large areas of flooring and some linings were replaced. Areas where the current condition of the building is of concern are identified and discussed.

1.2 METHODOLOGY

This document is based on “*The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Heritage Significance, National Trust (N.S.W.), 1990*” by James Semple Kerr, and on the principles and practices set out in the “*I.C.O.M.O.S. New Zealand Charter For The Conservation Of Places Of Cultural Heritage Value, 1995*,” and on the “*N.Z.H.P.T. Guidelines for the Preparation of Conservation Plans, 2000*”.

This document is intended to provide as full as possible a record of Turangawaewae House as it stands today, from readily available archival

sources and based on a survey of its state at the time of survey (February 2007).

The conservation plan is in two sections: **Section One: Cultural Significance** and **Section Two: Conservation Policy**.

The first section, **Cultural Significance**, establishes the history of the place, it's relationship to broader events, and how the building contributes to the understanding of the place and its relationship to the community. This is summarised in the "**Statement of Cultural Significance**" at the end of the section.

The second section, **Conservation Policy**, is intended as a management tool to guide the future development and care of Turangawaewae House, in a manner which will retain and reinforce the significance of the building. The policies are also intended to allow for the building to be restored to community use, if this is possible, and to provide guidance as to how this can best be done.

PART I. CULTURAL SIGNIFICANCE

1.3 HISTORY

1.3 (i) Tainui Arrival

Approximately 1350 AD, under the command of Hoturoa and carrying the ancestors of great tribes familiar to us today, the waka Tainui traveled across the broadest ocean in the world reaching Aotearoa before the time of Columbus or Magellan. Indeed at the time of the great Polynesian migrations no other race on the planet could replicate the feat. Instructions and experience passed on by experts in trans-oceanic navigation over generations ensured that the voyage would go perfectly according to plan. Tainui made first landfall near Cape Runaway at a place called Whanga-paraaoa.

“Te uunga mai o Tainui, ka tuku te tohunga ki roto i te wai, ka huhuti i nga makawe o tana maahunga, i nga huruhuru hoki o tana tinana, ka whiua ki te wai. Ka mutu, kaatahi anoo nga taniwha ka hurihia hoki ki te moana nui, ka tukutuku iho hoki nga taangata.

When Tainui landed the priest got into the water and pulled hairs from his head and body, and threw them into the water. When that was done the monsters turned back toward the ocean, and the humans disembarked.”¹

Tainui’s arrival in the area coincided with that of Te Arawa, and the two groups met ashore at Ahuahu or Great Mercury Island. A sail from Tainui was left in a place near Whitianga which was given the name Te Raa o Tainui. People today recognise the significance of the names given to places like this as evidence of their own connection through the ancestors to these places.

Tainui then entered the Hauraki Gulf. The area was already populated and relations were established. Many people decided to remain and have given rise to the Tainui sub-tribes of Taamaki Makaurau. This is the northernmost point of the Tainui tribal catchment. Today a monument stands on the foreshore at Devonport marking the landing of Tainui. At the top is a bronze casting of a small bird. This is a replica of a stone carving called Korotangi, carried by the ancestors and held today by the descendants of Tainui at Turangawaewae marae in Ngaruawahia.

¹ Pei Te Hurinui Jones and Bruce Biggs, *Nga Iwi O Tainui*, Auckland University Press, 1995, p.36.

Tainui then sailed across the Hauraki Gulf and up the Tamaki river. Some have it that the canoe was then hauled over the portage at Otahuhu, and into the Manukau harbour which was named Te Manukau o Hotunui, after the younger brother of Hoturoa. Others say a party of the travelers remained at Otahuhu while the canoe was sailed around North Cape. However it was, Tainui then sailed southwards along the west coast to Mokau. An anchor stone was left here which lies in the cemetery adjacent to Maniaroa Marae. From there the canoe sailed north again to a final landfall at Kawhia. An altar was consecrated which is known as the Ahurei and just at the foot of this the Tainui canoe lies buried. Two upright stones mark the stern and bow, and today, the marae of Maketu stands before this place.

Over successive generations the people have spread and multiplied. Genealogies and histories exist to record the movements and the deeds of the descendants of Tainui who have come to form the confederation of Tainui. The so-called inner circle of major tribes include Waikato, Ngati Maniapoto, Ngati Raukawa, and those of Hauraki. The geographic area occupied at the fullest extent by these core tribes corresponds to the outlines created by the landing points of the waka Tainui itself, and give rise to this whakatauki that defines the boundaries of Tainui territory:

*Mookau ki runga Taamaki ki raro
Mangatoatoa ki waenganui
Ko PareWaikato Ko PareHauraki
Ko te Kaokaoroa o Paatetere²*

The regions encompassed in this description begin at the Waitemata in Auckland and stretch southwards to the origin of the Waikato River at Taupo. On both coasts the boundaries are defined by the sea, to the east as far as the Firth of Thames and south to Mokau on the west. For the next five hundred years the people of Tainui lived on the lands developing a deep and rich tribal culture and a wealth of history and tradition. Subsequent migration of Ngati Toa Rangatira and Ngati Raukawa extended the links of Tainui into the lower North Island and the northern reaches of the South Island.

1.3 (ii) European Colonisation, Maori Adaptation

Early interaction with the outside world followed a pattern established throughout New Zealand during those first decades of contact. Tainui sought ‘their own’ Pakeha through whom they could gain literacy, tools and

² McKinnon, M.,(ed), New Zealand Historical Atlas, Bateman, 1997, Plate 19.

implements, and above all guns, initially with missionaries and lone traders. It began with the gifting or selling of land holdings sufficient for these tiny Pakeha communities, yet over the lifetime of the principal Waikato chief Te Wherowhero, born approximately 1770, Tainui would be forced to deal with the real prospect of dispossession of their lands, and to make extreme adaptations to their social and political institutions in order to exist at all.

Maori all over the nation had demonstrated right from the time of the earliest European arrivals, that they were capable of adapting to the new circumstances and opportunities thrown up. For their part Maori were generally willing to engage with the Pakeha on all levels but with time the traditional structures were under major stress. Conversion to Christianity had removed the social constraints of tapu, that had conditioned behaviour previously. It had also changed the roles of the aristocracies, and certainly Maori leaders were presented with a whole new array of bewildering challenges with very serious consequences.

However, the character of the Maori response to the systems and practices of European commerce and government was one of selective adoption and effective adaptation of new ways to extend the traditional social structures that were already in place. It is evident that Maori were adept at creating trading networks that generated prosperity for their own people, and provided almost all the commodity requirements for the growing Pakeha settlements. Concomitant development of political structures such as the runanga or village councils, extended the rule of chiefs, and provided one way of exercising power, however the gradual alienation from the land began to erode the viability of the tribal polities.

By the 1850s it had become apparent that the rapidly increasing Pakeha population was exerting an unbearable burden of demand for Maori land. Observing the ever increasing numbers of land hungry settlers arriving and the rapid pace of European expansion, Maori confronted the real possibility of becoming landless in their own land. This had led to the creation of Maori organisations known generally as 'land leagues', which were designed to prevent any further sale of land. At this same time there were also other issues which are properly identified as concerning law and order in the Maori districts. While the writ of chiefs was not observed by Pakeha settlers and disputes could not be satisfied, the absolute sovereignty of Maori leaders could not be adequately applied. Evidence of this widespread demand for better governance from the crown is to be found in the numerous petitions, letters and pleas to the government agents from chiefs all over the country who were trying to wrestle

with the application of power in their own districts, to the activities of white people. Most of these documents addressed issues of land, and commerce, but were also frequently about trying to control the trade in liquor, and importantly, involved the application of justice by Maori onto Europeans. It was noted that a Maori who committed a crime in a European jurisdiction would feel the force of English law, but a Pakeha who offended in a Maori district would remain immune to a chief's justice, notwithstanding the fact that an article of law had been breached. Thus the real issue at hand was one of sovereignty.

Maori were also excluded from the political processes of the day both as voters and participants in government. The Constitution Act of 1852 transferred power to the colonial administration from the Colonial Office in London, meaning that authority now rested in the hands of settlers whose main aim was the expansion of Pakeha immigration and continued economic development. The same act ensured a vote for every man who satisfied the property qualifications. Despite retaining almost two thirds of the North Island, the vote was not extended to Maori men because land was held communally and no title existed that had been ratified by the crown, therefore the property clause could not be applied, and Maori were effectively denied a political voice.

1.3 (iii) Origins of Kingitanga

During the 1850s, chiefs of all iwi were canvassed on the issue of establishing a Maori king. It was noted that the strength of the British emanated in part from their unity under the Queen. It was reasonable to believe that the same could be achieved by Maori. It was envisaged that the King would hold the mana of the land and therefore resist further sale and erosion of Maori power. It is useful to see the growth toward Kingitanga within the context of a process of engagement with the European world. The idea of a pan-tribal king was extrinsic to all the tribes, and is therefore recognisable as a new and vital strategy to invigorate Maori institutions and political infrastructure. It is worth noting at this point that other ideas were considered as well as that of a king. Some tribes favoured the formation of a Maori parliament. This movement became known as "Kotahitanga", and although the collective decision in 1856, went in favour of setting up a king, the concept of a parliamentary system was to re-emerge later.

Finally a list of chiefs was deliberated upon at a great hui at Pukawa, near Taupo, in 1856. All of these nominees found it hard to accept the offer of kingship. Among them, it was Te Wherowhero of Waikato alone who gained unanimous support. Iwikau Te Heuheu of Ngati Tuwharetoa, in his whaikorero

to the assembled chiefs, in which he himself declined the kingship, gave a name to this meeting that is recognised today:

*Hinana ki Uta,
Hinana ki Tai,
Tirohia te wai i noho ai nga taniwha
Tirohia te waahi i noho ai nga Rangatira
Tukuna ki Waikato*

*Search the land,
Search the sea,
Look to the river where live the monsters
Offer the kingship to Waikato.*³

And so by universal recognition Te Wherowhero was crowned King in 1858, taking the name Potatau. The Waikato leader was a direct descendant of Hoturoa, and could link genealogically to all the major tribes. This proved to be a key to his selection and the subsequent recognition of his office in future years. The ceremony called Whakawahinga, was performed at Ngaruawahia, by Wiremu Te Waharoa Tarapiipipi Tamehana, known to history as the “Kingmaker”. To this day his descendants officiate in this capacity, and the original ceremony is still followed at the crowning of the kings. Allegiance to the Kingitanga was swift and widespread,

*“Rangatira throughout the land laid the mana of the whenua and their people in the care of Potatau Te Wherowhero.
Will we ever see again, such a genuine desire for unity.”*⁴

King Potatau was at this time in his nineties, and he subsequently died in 1860. It thus fell to his son to take up the mantle of the Kingitanga. At birth he was given the name Tukaaroto, and then following his baptism into the Anglican church took the name Matutaera, or Methuselah. In 1864 following the end of the Waikato phase of the war, the King and many of his followers stayed for a time with the Taranaki prophet Te Ua Haumene at Ahipaipa. Te Ua led the King to the faith of Paimarire and in baptism gave the name Taawhia Te Ao or Tawhiao, as he became known. He began his reign when he was 38, and by the time he died in 1894, the Waikato was no longer in Maori hands, and the people were living on the hospitality of their Maniapoto relatives in the region known as the King Country.

³ Kirkwood, Carmen, Tawhiao: King or Prophet, Tainui, 2000, p.36-7.

⁴ Kirkwood, p.37.



left: Drawing of Potatau's tomb, "Kings Palace" and the junction of the Waipa and Waikato Rivers, November 1861, from p.88 George Grey's Scrapbook, APL 995.153 N57 (1)
 right: Similar view, G Pulman Lithograph c. 1864, from Rev. Williams Scrapbook, Auckland Museum. APL 995.153, A14089.

1.3 (iv) The Land Wars & Raupatu

As matters progressed through the 1860s it became apparent to all that the Governor and settlers had little support for the sharing of autonomy with any Maori political structure, and indeed George Grey declared that he would 'dig around the Maori King until he fell'. Grey began by creating an extremely efficient logistical system which ensured supply lines would be safe, and support the military establishment, which then embarked on a conquest of South Auckland. By exaggerating threats of an attack on Auckland, Grey succeeded in gaining the use of Imperial regiments to wage his war. At their height these forces numbered some 18,000 men, including colonial militia and some Maori supporters.⁵ Grey had pursued a double pronged strategy in dealing with the King Movement, openly engaging in diplomacy and giving tacit recognition of Tawhiao mana, while earnestly preparing for war at the same time, building a military road from Auckland, now known Great South Road, to the very boundary of the King's lands at Mangatawhiri, augmented by a system of fortified blockhouses. Grey's preparations left no doubt in the minds of the King's supporters, that war was inevitable.

The role of the Kingitanga in the prosecution of the war was a key factor in the deployment of the Maori strategy in the war. It provided the necessary pan-tribal infrastructure that enabled the enormous problem of fielding a long-term viable fighting force within the constraints of an economy dependent upon seasonal planting and intense agriculture. British soldiers were paid professionals who were fed at the army's expense, Maori soldiers also had to be horticulturalists to ensure a food supply. James Belich has detailed the

⁵ Belich, J., *The New Zealand Wars and the Victorian Interpretation of Racial Conflict*, Penguin, 1986, p.132.

technique of a revolving reinforcement that saw a constant transition of groups coming and going between the war zone and home for the whole duration of the fighting.⁶ But the odds of numbers and the huge logistical capacity of Grey's war machine eventually prevailed. After nine months of fighting a stalemate was achieved, and the twin aims of opening the land for settlement and the demise of the King Movement were both largely fulfilled. The war was over, and a 'kind of peace' was thus established.

Meanwhile in the halls of government the Premier, Frederick Whitaker had passed the New Zealand Settlement Act in 1863 by which one and a quarter million acres of land was confiscated and put up for sale to European buyers. Whitaker, himself a land speculator, planned to defray the costs of the war through these sales, and therefore the details of the Raupatu were worked out to suit the government's commercial dictates, rather than by principles of justice. Farm sections were awarded to soldiers who had fought in the campaigns, creating a potential civil militia in districts that may yet become restless. The concept of confiscation was termed as punishment for rebellion, but the actuality bore out the imperative of profit and maximum gain. Tribes who had fought with the settlers lost land, while some who fought to the end lost little or none at all. After some adjudication "314,364 acres were returned to loyalist tribes. The final total of Waikato confiscated land was 887,808 acres."⁷

The real goal Grey sought was the subjugation of Maori autonomy and the collapse of the Kingitanga. The reality was that the military solution only achieved this in part. Even though the King's army had tactically challenged the British and had managed to avoid the single decisive battle the British so desired, they had been forced to retreat into Ngati Maniapoto territory and cease hostilities. But the Kingitanga remained. The King Country became in effect an independent nation under Tawhiao however the terrible blow of Raupatu left the people demoralised and cut off from the land, spiritually and physically bereft. Not only had the gardens and villages gone, but also the burial sites and other tapu places. The new possessors held scant regard for such significance. For example, Sir John Gorst, Resident Magistrate in the Waikato in Potatau's time, wrote in 1908 that on Taupiri, "the once sacred mountain of the maories[sic], most of the timber seemed to have been cut away, and the base, so sacred in former days that no traveler could proceed up the river on that shore...was now desecrated by a railway station and cutting, and the screams and smoke of locomotive engines"⁸.

⁶ Belich, J, *ibid*, Chapter 6

⁷ King, M., *Te Puea*, Hodder and Stoughton, 1977, p.26

⁸ King, p.27

The character of the Kingitanga underwent great threat following the war. Robbed of access to their lands the Waikato people were unable to fulfill their traditional roles of suppliers of the vast resources necessary to maintaining the work of the King. In testament to the broader loyalty to Tawhiao and the Kingitanga, this burden was taken up by other iwi within the core Tainui confederation, principally the Ngati Maniapoto. Above all though, it has to be noted, that loyalty to the concepts underlying the Kingitanga were adhered to, they still remained relevant to the needs of the people. The Kingitanga continued to function from the behind the aukati which was the boundary between the King's country and that of the Pakeha.

Tawhiao spent much of the next twenty years roaming the districts of Maniapoto and Taranaki. Although he was displaced from his lands in Waikato where he spent most of his life, Tawhiao was in fact born at Orongokoekoe in Maniapoto. Many have remarked upon his apparent despondency during these times, although it has to be said that the political needs of the Kingitanga meant there were always hui to attend and matters to be seen to. One of the key enduring practices of the Kingitanga has been the institution of the Poukai. King Tawhiao instituted the 'Puna Kai' (food well) to provide for the destitute the widowed and the poor. The name was later changed to Poukai. The first puna kai was held at a marae at Whatiwhatihoe on the mountainside of Piirongia mountain, after which it was taken to Taumata Marae, Parawera, Kihikihi. Thirty marae within the Tainui rohe hold Poukai. Each Poukai marae has a special significance for the date of their annual feast, for example the date of some Poukai signifies the passing of one of the kings or a person from that family. On that special day a great feast is prepared which is served to the King, other invited dignitaries and all those that attend the hui. Baskets are placed at the entrance to the wharekai and donations from all diners are collected. This is a custom peculiar to the Poukai, as it is not standard practice to collect money from guests. The Poukai also serves an important role in the political life of Tainui. During the whaikorero delivered at these hui, issues of importance are openly addressed for all to hear, affording a forum within which tribal matters are discussed. The Poukai, originally begun in the time of Tawhiao, are continued to this day and remain a critical factor in the affairs of Tainui and the other confederated tribes. Henare Tuwhangai, a Tainui kaumatua, has offered an explanation:

“It therefore became clear to Tawhiao...that he must establish a Puna-kai - a pooling of resources - for his successor...The means of survival had been taken away. The key facts are the words used by Tawhiao when

he set up Te Puna-kai. That resource would be the only hope to which his successor (to the kingship) could turn to. There was no other means available because all the lands of Waikato had been taken away. The only footstool for his successor was this Poukai.

Heoi ano te turangawaewae mo tana uri heke iho ko te Poukai nei.”⁹

In the time of Tawhiao discussions at the Poukai centred mainly around issues arising from the confiscations of land, the actions of the Maori Land Court, the oncoming incursions of road and rail and other issues thrown up by the actions of the crown. But perhaps more importantly, the Poukai helped to strengthen morale and reinforce the bonds of tribal identity and unity that had been so threatened by war and by the devastation of Raupatu. In modern times the Poukai still fulfill this role.

“The Poukai bring families of city and rural base together, enables local and distant marae elders to meet, share and discuss concerns, affirm and reaffirm their allegiance to the Kingitanga, following much of the same procedure as of old.”¹⁰

1.3 (v) Return to the Waikato

Finally in 1881 Tawhiao made it known that he sought an end to the stalemate left after the war, and on the 12 August he and his followers went to Alexandra (now called Pirongia) and laid their guns at the feet of the resident government agent Gilbert Mair. Immediately after this Tawhiao made a pilgrimage around the Waikato mourning the losses they had all suffered and paying homage to the land and the river.

By doing so Tawhiao opened the door to rehabilitation and a new era of relationship to the government. However the bulk of his work was redressing the unfair confiscation of the land and the regeneration of tribal governance. Overtures were made by various emissaries offering Tawhiao government pensions and even to build a residence at Kawhia. These were refused as they were seen to undermine the mana of the Kingitanga. Much of the activity of the government concerning the King in the period following the war revolved around the outstanding issue of sovereignty. The relative independence of the King Country became the focus of a lengthy legislative campaign to extinguish Kingitanga autonomy and impose the law of the Crown. Alan Ward describes this as a process of ‘racial amalgamation’, and states that “...the law was

⁹ Kirkwood, p.184

¹⁰ Kirkwood, p.187.

continually framed to deny Maori more than a minor share in state power and control of resources. That most precious institution of British culture, the rule of law, was prostituted to the land grab...”¹¹

1.3 (vi) Tawhaio & the Kauhanganui

In the last quarter of the nineteenth century the vigour of the Kingiitanga movement was devoted to exploring varying models of representative government united under the mana of the king. Numerous presentations to the government had requested a legislative council, but this could not be envisaged by the Victorian colonial officials, who fervently believed that the only possible salvation for Maori was to assimilate. Hui held around the country led to Tawhiao traveling to London in 1884 to present his grievances directly to Queen Victoria. He was told that the matter would be passed to the administration in New Zealand. It was obvious that still no redress was forthcoming from the Pakeha. Thus Tawhiao embarked upon the establishment of a Maori parliament without the involvement or support of the government. The traditional tribal and village runanga, functioned within Maori society as the building blocks of the political structure and made a natural base from which to expand the role of these representatives into an assembly. This became known as the Kauhanganui. It assembled first, in 1892, at Maungakawa, near Morrinsville. A building was erected for the purpose of housing the meetings of delegates of all tribes throughout the country. The main theme of the meeting was Kotahitanga, or unity between all the tribes. This had been a recurrent trend in Maori politics most particularly at the hui that established the Kingitanga and again at the Kohimarama conference in 1860. Tawhiao himself appointed Wiremu Tamehana’s son, Tupu Taingakawa as Tumuaki (President) of the assembly. The title has been held by every Kingmaker since.

Within the Kauhanganui “there were two elected houses and a Premier, with a Cabinet of twelve. One house consisted of the Manukura (the chiefs) and the other seated the Matariki (the people). There was also a room set aside for the King and his council who had meetings there. The Kauhanganui assembled the 2 May each year to carry out their debate and business. The Assembly included Ministers for Land, Justice, Taxes and Pakeha Affairs. Some meetings of the Kauhanganui were held at both Parewanui and Waahi. ...After much deliberation in 1894 a constitution was finalised and published in [the Kingitanga newspaper]

¹¹ Ward, A., A Show of Justice: Racial Amalgamation in Nineteenth Century New Zealand, Auckland University Press, 1973, preface p. ix.

*Te Paki O Matariki O Te Kauhanganui and Pakeha newspapers.*¹²

Tawhiao's Kauhanganui, despite attracting the support of other iwi, really only functioned for Waikato, Maniapoto and Hauraki. Although other iwi around the country replicated the concept and throughout the 1890's tribal assemblies were set up elsewhere. In 1899 the building at Maungakawa was destroyed by fire. Some of the carvings were saved and were placed in a swamp nearby for safe-keeping. In 1978 one of these pieces was recovered and now rests in the Auckland Museum. By the turn of the century however support for the Kauhanganui had withered. Most of the functions conducted there were now taken up at the annual Poukai gatherings. But much later Sir Apirana Ngata had this to say:

*“Ka ara te pepeha kei Waikato te rakau e tupu ana.
Ka toro Te Kauhanganui hei taunga mo nga manu o te motu..
Tera kei Maungakawa e toro ana, ko te wahi tera e tu ra te torona o te
Kingi,
ko te huinga tera o te iwi i raro tera whakahaere.*

*The tree growth at Waikato from whence stems Kauhanganui
is a perch for the feathered flock of the land.
It stands at Maungakawa. It is there that the King is enthroned
and the plaza upon which the Kingites assemble.*¹³

In 1894 Tawhiao sent his people out to collect the koiwi, the remains of their dead, and to bring them all together for reburial at Taupiri. This was carried out wherever possible so as to preserve them from future desecration in the development that now swept the land. Tawhiao said:

*“Kohikohi nga purenga wheua ki Taupiri.
Kia kotahi ano te panga atu o taku reo puta noa.*

*Gather our dead together at Taupiri.
So that when I proclaim the day of salvation,
they shall all hear.*¹⁴

On the twenty-sixth of August King Tawhiao died suddenly at Parawera. The tangihanga was to last almost six weeks and drew unprecedented crowds. The

¹² Kirkwood, p.206.

¹³ Kirkwood, p.206-7.

¹⁴ Kirkwood, p.211.

mantle of the Kingitanga now fell upon the shoulders of Tawhiao's son, Mahuta, who was crowned King at Maungakawa during the funeral of his father.

Mahuta showed great interest in politics and was driven by the need to gain some concession from the government with regard to the confiscations and the current situation of the people. He successfully sponsored Heenare Kaihau of Waiuku, who became the member of Parliament for Western Maori in 1896, and Mahuta himself accepted a seat in the Legislative Council, then the upper house of Parliament, in 1903. During the reign of Mahuta the Kauhanganui continued to meet. He began the project to build a new parliament house at Ngaruawahia and in 1909 he set aside £600 for that purpose. He intended it to be a partial fulfillment of Tawhiao's wish that the Kiingitanga should re-establish headquarters at Ngaaruawaahia.

Mahuta died in 1912. His tangihanga was held at Waahi Marae in Huntly and was attended by people from across the nation. His successor was Te Rata, who was made King by the same ceremony that had elevated the Kings before him.

The huge events of the First World War, closely followed by the disastrous influenza epidemic of 1918 meant that all attempts to gain compensation from the authorities were put on hold. Dr. Maui Pomare had promised Te Rata that he would see to it that the government would do something about the situation. Eventually a commission was set up, which became known as the Sim Commission. The inordinate delay in setting up the commission, and in the publication of its report (some ten years elapsed between the establishment of the commission and the final announcement of its findings) saw political initiative fall to other Maori groups, most particularly the Ratana movement. While falling far short of Tainui hopes for full recognition of the gross wrongs of the Raupatu, the Sim commission did result in a payment in perpetuity to Tainui, and the establishment of the Tainui Maori Trust Board 1946¹⁵

It was during this time that the formidable Te Puea began a lifetime of work to raise the mana of the King and to make Tainui a proud people again. Te Puea, Tawhiao's grand-daughter, by his daughter Tiahuia, was born at Whatiwhatihoe in 1883. Te Puea was becoming a key leader of the Kingitanga by the time Te Rata came to the throne, and the frequent ill health of the King meant that often it was Te Puea who represented the King. King Te Rata generally took little part in tribal affairs and devoted a good deal of his time to a study of his ancestors. He was quite content to have his brothers and his cousin Te Puea

¹⁵ Te Puea- a Life, Michael King, p.251

deputize for him on many occasions. Her determination to resist conscription in the Waikato during the war and her indefatigable efforts to alleviate suffering and provide care to those ill from smallpox in 1913 and from the flu in 1918 had cemented her in a leadership position which was commensurate to her rank. The support of King Mahuta for actions taken by Te Puea over the candidacy of Maui Pomare in the 1911 general election ensured her gradual recognition as a bona fide leader of the Kingitanga. Te Puea's initial rise to leadership occurred against the background of a schism. Mahuta had been leaning toward a more moderate stance of accommodation with the government, seeking redress for Tainui in co-operation with the government. To this end he had built relationships with political parties and politicians. At the other end of the spectrum was Tupu Taingakawa, the Tumuaki of the Kauhanganui who advocated a more radical policy and the full return of confiscated lands. The death of Mahuta, coupled with the Te Puea's desire to uphold his legacy and that of the office of the King, meant that increasingly the locus of mana came to rest with Te Puea herself, and with King Te Rata. Initially Te Puea was not universally popular, her key support came from the people of Mangataawhiri and the reaches of the lower Waikato river. But her public identification with the sayings of Tawhiao and her apparent embodiment of his vision, coupled with the support of Te Rata, eventually prevailed, and she found herself able to lead the people into new projects.

1.3 (vii) The Parliament House at Ngaruawahia

Conceived initially by King Mahuta, but picked up by Te Rata, it was decided to build a new Parliament House in Ngaruawahia. Planning had been going on for ten years and Mahuta had dedicated money for the building. He sought to create a forum to refine Maori policy ready for presentation to the government.

There was also significance to the site in Ngaruawahia. At the time Tawhiao surrendered his weapons to Mair, he had gone to Ngaruawahia, his former capital, and visited his father's tomb. After mourning, he is reputed to have said:

*Ko Arekahanara tooku haona kaha,
Ko Kemureti tooku oko horoi,
Ko Ngaruawaahia tooku turangawaewae.*

*Alexandra will ever be a symbol of my strength of character,
Cambridge a symbol of my washbowl of sorrow,*

*and Ngaruawaahia my footstool.*¹⁶

Tawhiao had described Ngaruawahia as his Turangawaewae. Metaphorically this alluded to the deep relationship Tainui had with this place, and the vital importance of Ngaruawahia to the Kingitanga. Both Potatau and Tawhiao had resided at Ngaruawahia, and prior to the invasion in 1863, the King's capital had rested here.

The site, two sections bought in 1914 and vested in Te Rata Mahuta Tawhiao Potatau, was located in Jesmond Street (now called Waiangaro Road, Eyre St and Jesmond St), in the township of Ngaruawahia itself, as close as possible to the site of Potatau's kaianga at the junction of the Waipa and Waikato rivers. Potatau's tomb had stood nearby and is reputed to be the site where Tawhiao gave his ohaoha regarding the significance of Ngaruawahia. The land had been taken in the Raupatu and now this portion of it had been bought back.

Beginning in 1911 Te Puea called for all the tribes to give one pound for each member and collected 1800 pounds, and a hapu of Maniapoto, Ngati Rerehau, gave stocks of timber for the building. The shortfall of funds was met by the fundraising committee under the Chairmanship of Tame Kawe and Ngaati Kohatu of Kaipara.

The November 22 issue of the Kingitanga newspaper, Te Paki O Matariki, published a notice about the project conceptualising it as a place where all Maori could meet and speak with one voice.

Plans for the building were drawn up in the office of Warren & Blechynden in Hamilton and are dated third of July 1917. The builder was Mr. J McKinnon of Hamilton. The total cost was three thousand pounds. The building process was not without problems. Work was stopped when concerns were raised over sanitary arrangements, and the watchful eye of the local council was ever vigilant. Undoubtedly the good citizens of Ngaruawahia, too were quick to make their objections known, as Te Puea was to discover when she embarked upon the construction of Turangawaewae Marae ten years later.

The opening of the new parliament in 1919, was a momentous occasion for Tainui. The date was March 18, which is the day of the Poukai at Turangawaewae Marae and has become the date on which all the principal buildings of this marae have been opened. The anticipated gathering of thousands had attracted the ire of the Raglan County Council and the Waikato

¹⁶ Kirkwood, p.138

Hospital Board who considered “it would be little removed from criminal to permit 3000-5000 natives from all parts of the Dominion to assemble in one small centre for a fortnight and then to disperse to their homes, probably carrying the infection with them.” Although it must be borne in mind that the flu epidemic was still a fresh memory, accounting in some measure for this view, it should be noted that the Ngaruawahia Regatta, attracting some 20,000, was to occur at the same time, and the members of these committees had voiced no such objection to that. Mr. H.J.Sampson, Chairman of the Ngaruawahia Town Board objected to the complaint saying he believed it to be bigoted, and gave full support to the planning of Tainui. The objections failed to derail plans however, and the opening went ahead on schedule.

On the day about two thousand Maori attended. Flags from these iwi were hung in the throne room. Kiri Katipa gave an address during which he called for a name for the building; the answer came back “Turangawaewae!” And so the new King’s Parliament is known as Turangawaewae House. The consecration was conducted by the Reverend Kirkwood of the Methodist Mission and Reverend Tokoroa Poihipi of the Anglican Church. Key Tainui rangatira were brought by boat from the other side of the Waipa river where a tent village had been put up to house the visitors and feed everyone. As is Maori custom the first to cross the threshold were three women of rank. Te Puea was one, the others were Te Uira Te Heuheu and Piupiu, a relative of Te Puea’s. The party then entered the building and the whaikorero began. Festivities continued at the tent village and culminated in a ball held in town that night.

Subsequently Turangawaewae House was not often used. Situated in a European suburban street, it was not suitable for Maori hui. Perhaps more importantly, by the 1920’s the desire for a Maori parliament had waned in the face of the changing political landscape. Tupu Taingakawa had moved close to the emerging Ratana Movement and so the emphasis was no longer on the Kauhanganui and once Te Puea had succeeded in establishing Turangawaewae Marae in 1921 all important meetings were held there.

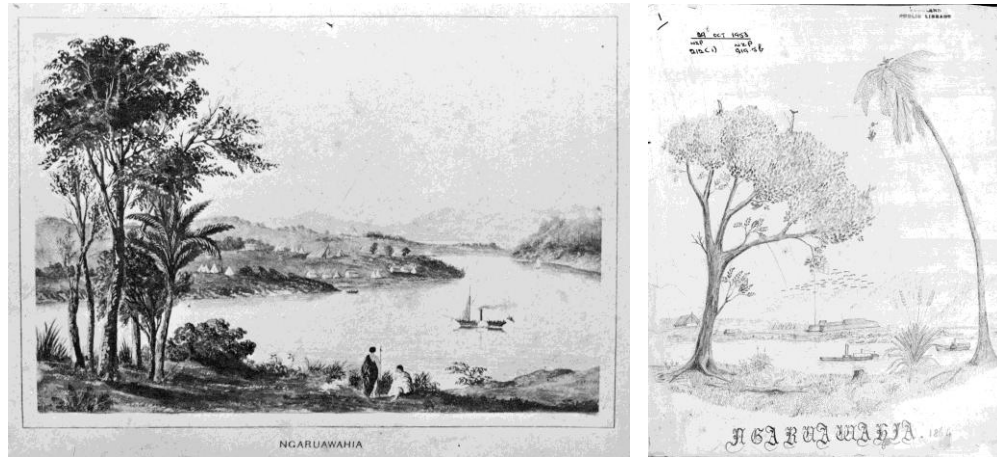
In 1942 Te Puea determined a need for a Maori health clinic. Maori patients were often unwilling to go to the Pakeha doctor or to the hospitals, and she reasoned that establishing a Maori service would encourage a better standard of health. Te Puea secured the services of Dr. Rachel Monk and the clinic opened in September 1942. It functioned until 1947.

Hearings of the Maori Land Court were held at Turangawaewae House between 1948 and 1963. From 1947 the Tainui Maori Trust Board held its annual

meetings at Turangawaewae House up until 1973. After this time the Board met in the conference room of Kimiora at Turangawaewae Marae.

In October 1961 it was noted that the title to Turangawaewae House was still vested in King Te Rata's name. After discussions with King Koroki, the title in fee simple was settled upon the Tainui Maori Trust Board in 1963.

In 1979 after a Ministry Of Works survey, some restoration work was carried out, and toilets and a small kitchen were installed, and a room was provided for a caretaker to be permanently onsite. Even so use of the building was sporadic and a number of proposals were tendered for its future. At times it has been envisaged as the site for a museum, a gallery or a library. None of these have been enacted.



Sketches of Ngaruawahia, 1864, APL A11949, APL A4522



Photo of Ngaruawahia, January 1864, APL 1175A

1.3 (viii) Site History.

Ngaruawahia is at the junction of the Waikato and Waipa rivers at the centre of Tainui. It has been an important place for Tainui from the earliest times. Ngaruawahia was the principle settlement of King Tawhiao, and had also been the papakainga of his father King Potatau. It was here that both were invested with the Kingship. They lived in a long but simple raupo whare overlooking the Waikato River, on the bank of which was Tawhiao's "Parliament House". Between 1857 and 1863, a whare whakairo was constructed with a flagpole of great height in front. Behind the whare whakairo was Potatau's mausoleum, an eccentric timber structure that used European weatherboard construction and elements of classical design. It was a low timber room with a flat roof overhanging on all sides, and trellised posts supporting the corners. The edges of the roof roughly refer to draping fabric, in the classical style. At the centre of each elevation the eaves are raised into simple pediments. Only the trellis

refers to Maori design as the top diagonal trellis section finishes out from the post in a koru. It is not painted or carved. This important lost monument is a clear example of how Tainui were utilising European styles and technologies by the mid 19th century. This awareness of other cultural styles and responses that could be used in building and a willingness to experiment was clearly a component of Maori culture and society at that time. It is the subject of the following photograph taken in January 1864, and is clearly visible in the sketch of the site made in 1861 from George Grey's scrapbook (page 17 of this report).



Potatau's tomb at Ngaruawahia, a synthesis of Maori and pakeha design, photo. January 1864. APL 995.153, 4-1164.



The King's house at Ngaruawahia, January 1864. APL 995.153, 4-1169.

The invasion of the Waikato by British troops in 1863 eventually caused the withdrawal of the king and his people into the Maniapoto. Ngaruawahia was occupied. The British Army established a camp here from 1864 and named it Queenstown. Tawhaio's wharewhakairo and the mausoleum did not survive the occupation. In 1919 a obelisk memorial to Potatau was built in the crown reserve opposite Turangawaewae House.

Under an Act of Parliament, the New Zealand Settlements Act of 1863, a vast area of the Waikato, including Ngaruawahia, was confiscated by the settler government. Ngaruawahia was renamed Newcastle by the settlers, and surveyed as a new town with elements of the military settlement incorporated in the grid pattern of the streets. A small area of the former kaianga was set aside as a crown reserve. The name Newcastle did not gain currency and well before 1900 the place remained commonly known as Ngaruawahia.

Eyre St is a very small section of road. It is at the apex of the town and faces the domain. It is in line with Jesmond St to the east and Waingaro Rd to the west. The site comprises two sections, and is the most prominent site in the town in relation to the domain.

Planning for the site began as early as 1909 when Mahuta donated six hundred pounds towards the building. Originally the land and the building were vested in the name of the King, Te Rata Mahuta Tawhiao Potatau. In the early 1960s the Tainui Maaori Trust Board discovered that the title was still in Te Rata's name. The ownership was passed to the Tainui Maaori Trust Board in June 1963.¹⁷

1.3 (ix) Architectural Style

Turangawaewae House blends the contemporary period style, Arts & Craft/bungalow, with traditional Maori architectural style and decorative treatment. The use of the contemporary architectural style of the day demonstrates a general engagement by Tainui in a changing world. The result is a very elegant building.

The modernity of this building for its time is one of its fundamental qualities. As an architecturally designed building it reflects the ideas of the contemporary in 1917. The detail and form of the building is a refined development of the bungalow style. The bungalow style as it arrived in New Zealand evolved

¹⁷ Tainui Maori Trust Board History of Turangawaewae House

from an “Americanised” version of the English Arts and Crafts house.¹⁸ The Californian Bungalow became the predominant form of housing built between the wars. A refined version of the general style was also used by architects for the design of school buildings, hospitals, court houses, and all manner of other public buildings from around 1910-1930s.

It is a strong clear building. In plan and elevation it is symmetrical about the centre line of the entry. It is very balanced. In broad type it is a council chamber as the building represents democratic process and ceremony utilising the same principles that would be applied by any architect of that period to design a provincial council chamber or town hall. The symmetry, form, proportions and scale reinforce its function. Without the Maori decorative features this would be a civic building of credit to any community, the decorative features make it outstanding.

The building is formal and formally sited. The setting of Turangawaewae House facing the “octagon”, the area of open land on the crown reserve opposite that was close to the centre of Potatau and Tawhaio’s papakaianga, re-establishes the sense of the domain as a marae. The site in this broader context clearly relates to the old kaianga and to the confluence of the Waipa and Waikato rivers. It is a powerful gesture.

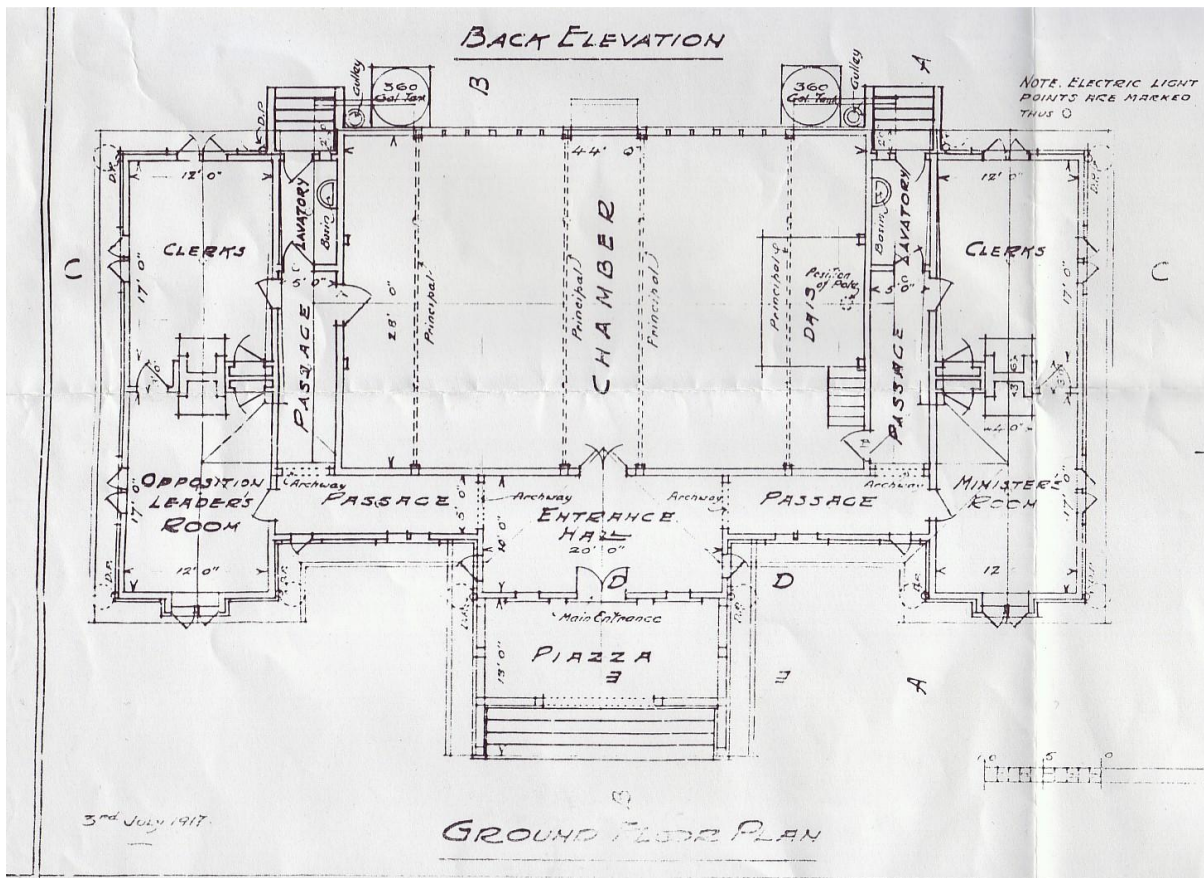
In the context of Ngaruawahia Turangawaewae House is a significant institutional building. It is well designed, well proportioned, and built of excellent materials. The overall form, the roof forms in particular, clearly articulate the hierarchy of spaces within the building. Its size and quality demonstrate the dignity of its function. The strong symmetry of the building about the carved entry gable adds to its grandeur and formality. It is a status symbol for Tainui, demonstrating the ability of the King Movement to participate at the highest level in New Zealand society at that time.

Turangawaewae House was built of the very best materials of that period. The roof is tiled with clay tiles (Marseilles type) manufactured by Winstone Ltd. The walls are solid plastered brickwork with weatherboard gable ends belled over the plaster. The window joinery is casement type timber joinery, in a repeated module using the same sash for all windows. At the front of the building the sashes have been reinforced with metal plates. Large timbers have been used for the barge members. Each gable apex is finished in matching carved tekoteko, all the barges visible from the street are also carved.

¹⁸ p.19 “the Bungalow in New Zealand” Jeremy Ashford, Penguin Books 1994.

The entry porch “piazza” at the centre of the street elevation of the building refers in its form and function to the gabled end and porch of a whare whakairo. The elements that make up the gable end are Maori. The gable end is topped by a koruru figure, the barges are divided by the strong vertical elements of the ama at each side, both elaborately carved, into the maihi and raparapa, and is entirely carved. There is no central post. The structure supporting the roof is a decorative truss and bracket system set in from the gable end at the top of the steps. The flagpole is set directly above this “truss”. The entry doors are painted in Kowhaiwhai that is that is an interpretation of the painted door of Hotunu, the great whare whakairo of Ngati Maru at Thames, now installed in the Auckland Museum (without the door in place). The surrounds to this doorway are also carved. The several maihi and amo were carved by Te Motu Heta of Ngaati Raukawa, who previously worked on Takihiku (Owairaka Marae, Kihikihi, Te Awamutu), and Hoturoa wharenui (Aotearoa Marae, Kihikihi). Small dancing figures called Kaeaea Te Rangi or Kereru are seen to perfection on the maihi. Either side of the doorway are single casement windows.

The porch is stepped out in plan to create a lobby within the wrap around passage inside the building. The side wings of the building project slightly and are also gabled. This frames the building giving it a very pleasing appearance. All the gable ends visible from the street are carved and capped with matching tekoteko.



Warren & Blechyden Plan, July 1917.

1.3 (v) Planning and Form

The building is symmetrical centred on the entry porch, itself centred on the major space of the building, the “Chamber”. This room is also known as the “Throne Room”. This space is a beautifully proportioned hall with its long axis parallel to the street. The south wall of this room is the back wall of the building. A passage way wraps around it, expanded at its centre point as described above to form a lobby. The passageway in its original form finished in toilet spaces at each end. There are two rooms on each end of the building, projecting to the north and clearly defined by gable roofs. These “wings” contain the building.

The form of the building is based on the plan, and expresses the significance of the spaces within the building. The “Chamber” is the tallest and largest space, a gable roof set across the street, with two skillioned clerestory window banks set into the roof on both the north and south. In plan the “Chamber” steps out slightly from the side rooms. The “Chamber” roof falls down across the hallway at the front of the building. Down the sides above the return hallways the roof continues across to the side gables and then returns back to the south in

a valley between the side gables and the wall of the “Chamber”. The entry porch is gabled out from the “Chamber” roof. It is wider and lower at its edges than the main roofs. The side gables projecting out from the face of the building echo this central gable and contain the overall mass of the composition.

1.3 (xi) Description of the Interior

Throughout the building there is a consistency of design, detail and a common palette of materials. The finishes vary according to the hierarchy of spaces. The Chamber is the most significant space and is finished more elaborately than the rest of the building. The public areas, the entry and lobby are more detailed than the private rooms. Reeded panelling is used on dados throughout the corridors and within the Chamber. These boards are also used as the ceiling in the Chamber, and for the ceiling and lining of the entry porch. Plain sectioned stained timber boards are used throughout the building as skirtings, architraves and on panelling. The sizes and set outs vary. The colour palette of the panelled rooms is based on natural timbers with the boards dark stained or light stained, to create a tonal patterning. Plain white panels are used above dado height in the “Chamber”. The floors are carpeted in all rooms except the toilet and the bathroom and kitchen formed in the west “Clerk’s Room”. General maintenance and repair work was carried out on the building in 1980. At this time the western end room was adapted to form a bathroom and kitchen, and the toilet in the passage removed. These are the only modifications made to the internal planning of the building.

1.3 (xii) Carvings & Kowhaiwhai

As described the main gables of the building are carved. The several maihi and amo were carved by Te Motu Heta of Ngaati Raukawa, who previously worked on Takihiku at Owairaka Marae, Kihikihi, and Hoturoa at Aotearoa Marae, Kihikihi. Small dancing figures called Kaeaea Te Rangi or Kereru are seen to perfection on the maihi. In addition to this there are tekoteko figures on the two chimneys. Within the building the most significant carved element is the obelisk within the “Chamber”. Prominently situated on the dais of the Boardroom is a tall carved obelisk, carved by Tama Puata of Ngaati Porou, which recalls the famous whakatauki of King Potatau Te Wherowhero:

*Kotahi te kohao o te ngira kuhuna ai
Te miro ma, te miro pango, te miro whero.
I muri ai au kia mau ki te Whakaponu, ki te Aroha, ki te Ture*

Hei aha te aha, hei aha te aha.

*There is but one eye of the needle through which
the white, black and red threads must pass.
After I am gone hold fast to faith, to Love and to Law.
Nothing else matters now. Nothing.*

In each of the side rooms the fire place surrounds are framed by flat board ama, each capped with a matching cut out koruru, humorous and minimalist.

In the “Chamber” the heke or rafters are painted with kowhaiwhai patterns. One, and the only one of its kind in Aotearoa, is painted in a repeating motif of Te Pahi O Matariki, which is the King's Coat of Arms which was designed for Tawhiao in 1870.

In addition to the obvious carved decoration and painted boards throughout the building there are design elements that refer to Maori architecture and design. The large section timber brackets used on the exterior of the building and to frame openings within the building have ends finished in a flat scroll or koru. The lining of the porch and the dados throughout the interior of the building is constructed of vertically reeded boards that are reminiscent of tukutuku panels, without the tukutuku. These reeded boards are also used on the ceiling of the “Piazza”, and between the kowhaiwhai patterned rafters in the “Chamber”. These elements are important as a creative, if reductive, exploration of Maori design within the idiom of early 20th Century architecture.

1.3 (xiii) The Architects

Warren & Blechynden of Hamilton were commissioned as the architects of Turangawaewae House. The plans drawn up for the building are dated 3 July 1917. The plans perfectly represent the building as it has been built, not always the case with architectural drawings from this period.

Other works by this firm are: St Peter's Anglican Cathedral Hamilton, Frankton Library Hamilton, Hamilton Public Library, Grand Central boarding house Hamilton, St Georges Church Frankton, County Council Offices, Kawhia, Government Life Building, Hamilton, Roxy Theatre, Hamilton, Ryburn Nurses Home, Waikato Hospital, Ngaruawahia Catholic Church.

John Warren came to New Zealand from Australia. He first settled in Taranaki then moved to Hamilton. He formed a partnership with John Blechynden some time after 1911. Blechynden came to New Zealand from Scotland. The partnership lasted into the 1920s.

1.4 STATEMENT OF CULTURAL SIGNIFICANCE

Historical / Social Significance

The building and the site is associated with important aspects of the history of the Kingitanga, in particular the Kauhanganui movement, and the fulfilment of Tawhaio's saying of 1881 that Ngaruawahia was to be the "footstool". The building is associated with King Mahuta, who instigated the project, with King Te Rata who took it forward and with Princess Te Puea who fulfilled his wishes by fundraising for the building and ensuring that the project was completed. It has association with all the major figures of the Kingitanga of and from that time. It has been used as a Kauhanganui, as a Health Clinic, and as the meeting rooms of the Tainui Maori Trust Board.

Archaeological Significance

The general site could be considered an archaeological site under the Historic Places Act (1993) as the property is within the known area of the previous kaianga an established settlement from the earliest time of Tainui occupation of the Waikato, and is within the area of the first European settlement of Ngaruawahia from 1864.

Architectural / Aesthetic Significance

Turangawaewae House was designed by Hamilton architects Blechynden & Warren. The design fuses elements of Maori detail and decoration to the contemporary architecture of that period. The building is symmetrically planned and presented in the classical style. The forms, detailing, joinery and finishes are Arts & Crafts/ bungalow, the pre-eminent architectural style at that time. The Maori decorative elements add immeasurably to the overall character of the building.

Cultural Landscape

The building is set facing the "Octagon" at the end of Ngaruawahia township. It is prominent. The site refers to the earlier occupation of the site by Tainui and the ancient association of Tainui with Ngaruawahia. This area is of great significance to Tainui as Ngaruawahia is at the confluence of the Waipa and Waikato Rivers.

PART II. CONSERVATION POLICY

2.1 INTRODUCTION

The purpose of this document is to provide a tool that can be used to guide the future care and use of Turangawaewae House and to ensure that all factors affecting the building are considered. The document is intended to enhance the meaning of the building to the community by encouraging the understanding of its history and an appreciation of its qualities. It is hoped that the story told in this document will stimulate further research of the history of Turangawaewae House and the role that this building has played in the history of Tainui and the King movement.

The requirements of the owners, the Waikato Raupatu Lands Trust, who administer the building, are considered. The continued use of the building and its intimate relationship Tainui, is fundamental to the success of the conservation of the structure.

Other organisations also have an interest in the building. The building is scheduled as a Category A building by the Waikato District Council. It is scheduled Category 1 by the New Zealand Historic Places Trust. If any work, beyond maintenance and repair, is to be carried out on the building it will be necessary to apply to the Waikato District Council for Building Consent and Resource Consent. An application would be assessed against the requirements of relevant Statutory Codes, the Building Act (2004) in particular. It is essential that these organisations are supportive in the process, and that they have a clear understanding of the conservation issues involved. These regulatory authorities should be given copies of the conservation plan. The responsibilities of these external authorities, and how their requirements may influence processes of change, has been considered in formulating the conservation policies.

2.2 METHODOLOGY

In order to determine appropriate conservation policies for the building, the entire structure has been inspected and described and the existing archival records of the development of the building have been researched. From this information an assessment has been made of the Heritage Value of the building and its component parts. The Heritage Values are intended to clearly guide which conservation processes (as defined in the ICOMOS (NZ) Charter) are appropriate for each part of the building and to ensure that any changes,

including maintenance and repair, will not destroy the cultural heritage significance of the place.

In determining the conservation policies for the building a thorough visual survey has been undertaken. The description of the building which follows is based on this survey and on documentary evidence found, in particular the files held by the Waikato District Council, which has helped to explain the history of development of the building. This description incorporates the Assessment of Heritage Value and from this we have derived the specific recommendations included in the survey that relate to the building fabric. The requirements of regulatory authorities and other interested parties (Waikato District Council, New Zealand Historical Places Trust, the New Zealand Fire Service etc.) are considered in section 2.4(ii). The Waikato District Council as the Territorial Authority is responsible for the administration of the Resource Management Act, and the Building Act.

Section 2.4(ii) considers the requirements of the property owner, the Waikato Raupatu Lands Trust, and how these may impact on the cultural heritage significance of the building. policy recommendations. The Summary of Conservational Principles which comes at the end of the report is a general conclusion and should be read along with the more specific recommendation of Section 2.4(i) Guiding Conservation Principles.

Consideration has also been given to the existing condition of the building. Problems with the existing fabric are identified in the survey of building fabric in addition to discussion in Part 2 Conservation Policy. This information is included as the condition of the building fabric and its proper care effects the heritage values of the place and its parts. Where areas of the building fabric are showing signs of physical decay this is mentioned in the survey of the building to reinforce the need to attend to these problems.

The Summary of Conservational Principles at the end of this document are the essential processes and principles that should be applied, by all involved, to protect the building as a place of cultural heritage value and to ensure that the future development of the building is appropriately managed.

2.3 SURVEY OF PHYSICAL CONDITION AND ASSESSMENT OF HERITAGE VALUE

2.3 (i) INTRODUCTION – Explanation of Survey Process & Heritage Values

The fabric of the building, its walls, windows ,its overall form and finishes are the physical embodiment of the building technologies and design current at the time it was built, and demonstrate the function it was intended to serve and refers to the community that built it.

The following is a description of the building as it stands. The description begins with the exterior of the building, starting with its northern street frontage, then each of its other elevations. The roof and roof form is also described. A room by room description of the building interior follows. Below each section of the description is a table of heritage values. These values are intended to guide any processes undertaken on the building, as defined in the section “Conservation Processes” in the ICOMOS (NZ) Charter (Appendix One).

Heritage values represent the assessment of the cultural significance of each element described. These values have been attributed to large elements or rooms. All other elements, unless separately noted, should be considered to have the significance of the space or element in which they occur. Turangawaewae House retains its original form, finishes and detail to a very high degree and hence the heritage values given are consistently high.

The heritage values also guide conservation processes. The following table sets out the appropriate conservation processes (based on the definitions of the ICOMOS (NZ) Charter) for each of the given heritage values :

Heritage Value 3 *Of great significance*

Work on spaces or elements of great significance is limited to non-intervention, maintenance, stabilization, repair.

Heritage Value 2 *Significant*

These items should be preserved and protected where this does not conflict with the conservation of items of higher significance. Building fabric and spaces with a Heritage Value of 2 may be adapted to new uses,

otherwise work must be limited to maintenance, stabilization, restoration, reconstruction and reinstatement.

Heritage Value 1

Of little Significance

It is preferable to retain these items. Removal may be justified where this facilitates the recovery of overall significance. Any modifications must not conflict with items of a higher Heritage Value.

Neg.

Of no Significance

These items may be retained for practical or functional reasons as long as they do not obscure components or sections of the building with Heritage Values of 2 or 3. If possible parts of the building's fabric rated Neg. should be removed.

Int.

Intrusive

Detracts from the heritage significance of the place. These items should be removed or concealed.

elements blended into the overall Arts & Crafts/bungalow style. It has the strong symmetrical form of an important civic building.

Turangawaewae House faces the domain and visually relates to this open area. The building is set parallel to the street, slightly back from the road frontage. The site falls slightly behind to a shallow watercourse at the boundary. In the yard behind the building there is a small gabled utility shed. This was planned in 1917 and is shown on the architects' plans. A prefabricated garage has also been constructed behind the building. The grounds are open to the street. The side boundaries are fenced with vertical ponga logs. There are large camellias either side of the entrance, with ponga pou set in the lawn. This further emphasises the centre of the building.

From the street a broad concrete path leads to the entry steps.

Its setting, style and form contribute significantly to the surrounding townscape.

The fabric of the building is of very high quality, as befits its function and intended permanence. It has a concrete moving strip/pathway around, the base is smooth plastered with regularly placed ventilation grilles, the walls are rough cast plastered up to eaves level at which point they are finished in bevel back weather boards. Large section timbers are used for the barge boards and all exposed structural posts and brackets. All the barge boards are carved and capped with Tekoteko. The joinery is timber casements used in pairs with fan lights above and in banks for the clerestory windows. The roof is tiled.

General Exterior / Context

Form of Turangawaewae House	3
Exterior materials & finishes	3
Relationship to street	3
Street vistas	3
Street frontage	3
Grounds behind	1
Utility Shed	2
Additions to Utility Shed	neg
Garage	neg

ROOF

The roof forms relate directly to the interior planning of the building and emphasise the hierarchy of interior spaces. It is a composition of clear gables with skillion dormers to light the main room. Its present appearance is as it was designed and first built. The roof forms reinforce the street presence of the building and clearly delineate its parts with strong emphasis given to the entry and to the hall. The clay tile roof with lead flashings adds to the impression of character and quality.



Roof forms from the road. Photo: Graeme Burgess, 2006.

The use of carved Maori design elements on the gables and the tekoteko plastered on the chimneys gives a uniqueness to the roof forms that is intimately tied to its ownership and function.



*Gable end, koruru figure & carved maihi, plastered tekoteko on chimney behind
Photo: Graeme Burgess, 2006.*

Heritage Value

Roof Form	3
Tiled roofing	3
Skillion roofs	3
Gable ends	3
Plastered chimneys	3
Plaster tekoteko decoration	3
Carved tekoteko & barges	3

Overall Roof 3

CONDITION NOTES: A survey of the roof has been carried out by Jarrod Gillespie of MacMillan Slaters & Tilers, There are several areas where the effects of time and activity on the roof have caused problems. This is discussed in the condition section of this report, Section 2, 2.4(iv) Physical Condition. Mr Gillespie has set out a range of options for the repair and maintenance of the roof and this is attached as Appendix 9

EXTERIOR ELEVATIONS

North Elevation

This is the principle elevation of the building facing the street across an open front yard. The focus of the street elevation is the entry porch with its carved portal, the axis of the building. The form of the main roof rises behind the porch to the horizontal ridge line over the main room of the building, the “Chamber”. The form of the tiled roof is broken either side of the porch by the skillion roofed dormers. The face of these is entirely filled by a bank of six windows in each dormer. Slightly projecting gabled side wings frame the building. The side gable ends, and the “Chamber” gables, are finished in carved maihi and raparapa, and have matching tekoteko. Also visible from the street are the chimney pieces centred on the side gables. These are slightly tapering rough cast plaster with a cast concrete capping piece and feature plastered tekoteko on this side facing the street.



Entry porch. Photo: Graeme Burgess, 2006.

The entry porch is labelled on the architectural drawings as “Piazza”. From the street a concrete pathway the full width of the entry porch leads up to its painted concrete steps. These are set within the overhang of the roof structure. On each side are plastered concrete plinths, extending out level with the porch floor, and in line with the step detail at the base of the rest of the building that defines its base. The floor of the porch is plastered concrete. The faces of the posts on either side support carved amo. These project above the maihi. This entry

gable is more elaborately carved than the other gables. At the apex is a koruru figure. The face of the gable is supported by cantilevered timbers set on angled



left: steps and side detail, note the post repair, right soffit detail, note decayed rafter photos Graeme Burgess.

square section brackets. These beams run right back to the back wall of the entry and are set on posts at the top of the steps and these posts divide the porch at this point forming a gateway, as on each side of the centre the solid balustrade returns, and above is a valence of chunky timbers with distinctive angle brackets on each post and out from the sides. These are finished top and bottom with a rounded detail that gives a sense of koru. The valence forms a truss with its central member also extending through and supporting the flagpole immediately above it. The low balustrade is made up of inch thick vertically reeded boards fixed on each side to timber framing with a wide timber capping. This detail runs down each side of the open porch and returns to the posts at the top of the stair. The ceiling of the porch is also finished in reeded boards with the reeding running from eaves to ridge line. The rafters are exposed and extend out to form the eaves. Between the rafters within the porch are slightly curved purlin members. The eaves soffit is finished in tongued and grooved boards. The sides of the open porch are supported by square section timbers, a beam across and two posts either side with a central post with the angle brackets as on the front of the building. The rear wall of the entry is rough cast plastered. At the centre of the wall double doors open into the building. The vertical tongued and grooved doors are painted in a kowhaiwhai pattern based on the doors of the Ngati Maru whare whakairo Hotonui, now in the Auckland Museum. The door surround is carved. On either side of the doors are single casement windows each sash divided by two horizontal glazing bars. The windows have deep cills and full facings, the head facings extends out from the side of each window in an upward arc. The detailing and set out of the porch refers to the set out and forms of the ceiling of the whare whakairo,

not only the obvious gable end but in the patterns of the surfaces and the set out of the rafters. It is an interweaving of Maori and European design.



*Left, eastern side gable. Right, western side gable.
Photo: Graeme Burgess, 2006*

The side gables each have a central pair of casement windows set in a very shallow bay. The bay projects at cill level and is supported by 3 radius ended timber modillions. The window is capped with an eyebrow roof supported by exposed flat rectangular section rafters and finished by a slightly smaller plain fascia. The roof is painted metal. The gable end is finished in weatherboards, belled out at the lower edge. There is a narrow exposed cable duct run up the face of the right hand gable, and above this on the weatherboards of the gable end is a pair of ceramic isolators at the point where the power cables once entered the building. The overhead wires now enter through the left hand gable end. Here there is a set of four isolators and a related electrical box, and also a rusty alarm box. Below projecting from the stucco wall are two remnant metal fixtures that swan-neck out from the wall.

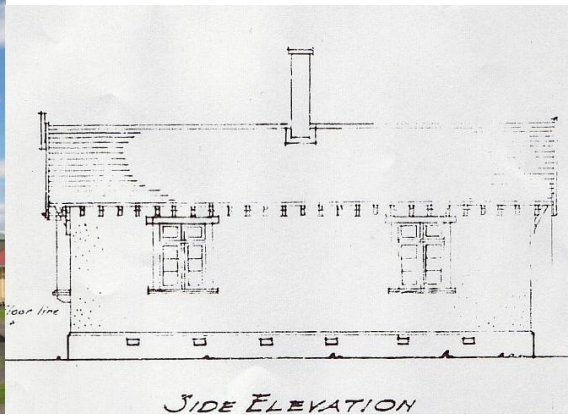
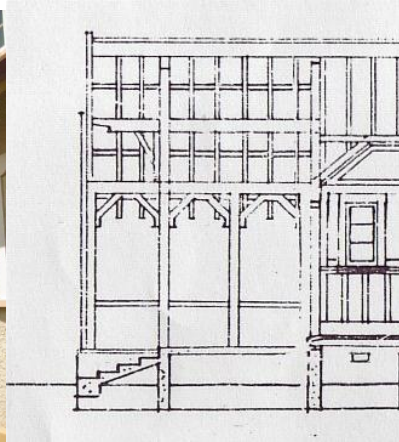
North Elevation Heritage Values

Form & architectural composition	3
Original Materials & Finishes	3
Decorative carving	3
Flagpole	3

Overall North **3**

CONDITION NOTES: The outer posts of the entry porch have been cut and repaired. One of the porch rafters has substantially decayed. The barges have slumped slightly

and the exposed timber soffit structure has been removed to the right hand side of the entry porch.



Photos Graeme Burgess, drawings original plans Warren & Blechynden

East/ West Elevation

Both elevations are the same as set out from the street frontage. The predominant form on the east and west is the long side gable. The side gables project slightly towards the street and are set in from the line of the “Chamber” at the back of the building. At both ends the roof overhangs and is supported by chunky angle brackets. At the centre of the roof the plastered chimney rises from the ridge of the roof. The window on the street end of the gable projects slightly from the face of the building. It has a flat metal eyebrow roof over, plain timber to the side and the cill is supported on radiused large section timber brackets. There is a metal down pipe at the back corner of the face of the outside wall. Two paired casement windows are set in this wall, one centred on each room. These are finished with wide timber facings. The head facing overhangs the side facings and is then radiused up. At the southern end the low plastered concrete wall of the back steps projects out from the building.

There is a tubular steel handrail fixed to the wall above and turning down to the footpath beyond the steps at the western end, but none at the eastern end. The footpath runs right around the building.

The side of the entry porch projects out clearly at the front of the building. The side of its gabled roof, with the flagpole set in from the barge eave is highly visible from the side. The carved gable ends with the koruru figure at the apex form a clear grouping in this view, further reinforcing the overall coherence of the building. The front section of the entry is open, supported by square section posts and angle brackets set on the low side wall. At the entry the wall of the building steps out at the beam line of the porch and there is a single casement window set into the wall.



Left: Western gable end of the Chamber, right: view of eastern side of Turangawaewae House across the neighbouring property. Photos: Graeme Burgess

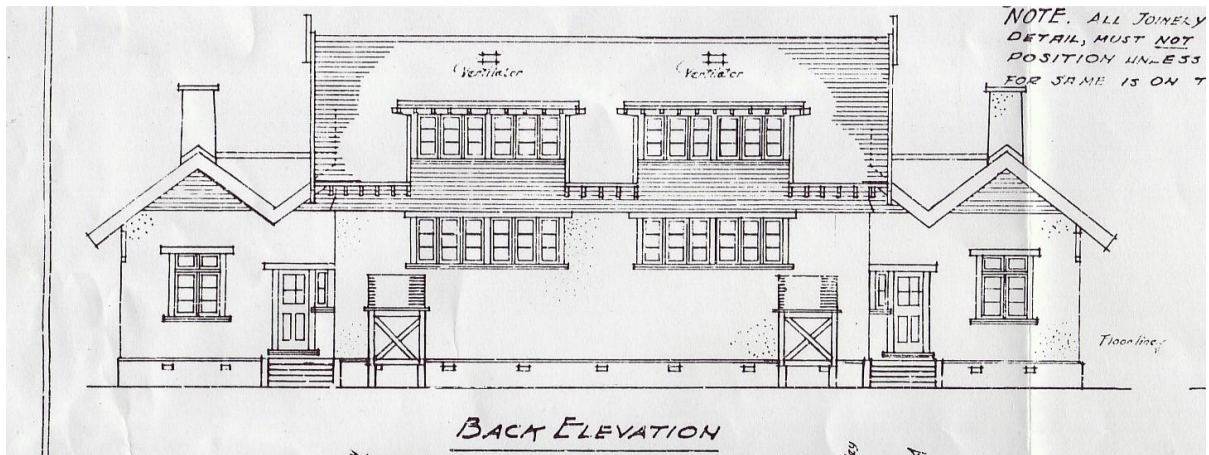
Behind the side gable rises the mass of the gable end of the “Chamber”. This impressive form is heightened by its carved barge end capped with another koruru figure. The gable end is clad in weatherboards. There are three large section timber brackets evenly set out down the barge eave. At the centre of the gable end is a four light clerestory window. The facings are similar to the finishing around the lower window however the overhanging head facing is cut square. On either side of the gable are the sides of the skillion dormers. These are weatherboarded, with full lead flashing to the roof. The fascia is constructed of two surfaces. The lower board is the rafter set level and tapered to fall and over this is set a tapered board that follows the slope of the roof. At the outside corner of the skillion the lintel projects to support the overhanging eaves and here there is a downpipe. At either side of the dormers are uncarved “swallowed” barge ends in line with the end detail of the gables.

East/ West Elevation Heritage Values

Form & architectural composition	3
Original Materials & Finishes	3
Side of Front Entry	3
Gable end of the “Chamber”	3
Pipe handrail	Neg
Overall East and West	3

CONDITION NOTES: some areas of repaired cracks at the south western corner, slumping beneath the pathway in this area. Refer Section 2, 2.4(iv) Physical Condition.

South Elevation



Rear of the building, Warren & Blechyden drawing. Photo Graeme Burgess.

This is the back of the building and is also symmetrical about the centre axis. The side gables zigzag up to the outside of the “Chamber”, and the mass of the “Chamber” roof is split by the two wide dormers that rise up in line with the outside wall. The eave of the “Chamber” is high, its position defined by the internal relationship of the spaces as the side walls of the “Chamber” relate back to the even slope of the roof at the front of the building and the matching slope of the roof on the return sides of the passageway, expressed here as the upward slope of the valley between the side gables and the “Chamber”. The

lower wall areas are rough cast plastered and above this are weatherboards in a straight line across the gable ends and the face of the wall.



left: valley intersection with rainwater head behind, right: eaves between the clerestorey/dormers. Photos Graeme Burgess

The side gable ends and the “swallowed” barges at the sides of the dormers are not carved. They are the same shape and section size as the elaborate barges and are painted to match. At the outside edges of the building the gable eaves are supported by that chunky timber bracket described previously. There are no other brackets on the outside surface of the back of the building.

The dormers each have a pair of three light clerestory windows, and below these banks of windows are matching sets of pivot awning windows, set in vertical line with the clerestory windows with the window head facing at the bottom edge of the weatherboards. The centre window in each upper set is hinged at the top, the side windows are fixed. The corners of the dormer are boxed and the facings around the dormer windows are set on the facing. The head facing is radiused up from the outside line of the side facings. The lintel above the windows penetrates the corner box and extends out past the roof edge as a detail. It is solid and also radiused up at its ends. The top face appears to have a dressed metal flashing over it. The tapered rafters sit on this lintel beam and extend out to form a shallow eave. The rafters are expressed and are lined above by a plain board to create a soffit. The spouting is fixed direct to the rafter ends.



left entry to west passageway, right entry to east passageway, photos Graeme Burgess

The side gables each have a paired casement windows, matching those on the east and west sides of the building. On either side of the “Chamber” there are plastered concrete steps set within low plastered concrete walls. These lead up to the door into the former toilet area at the end of the passageway. The door is a panelled timber door with two sunk panels beneath the lock rail and a glazed upper panel in four lights with glazing bars between. On the “Chamber” side of these doors is a small casement window at the head height of the door, with a single glazing bar across it. At the western doorway there is a solid concrete plinth beneath the window, angled out to the face of the “Chamber”. The facings frame both the door and window. The facings are square cut and do not overhang.

At the outside wall of the valley on each side is a large folded metal rainwater head fixed to the wall behind the barge. A metal downpipe runs down from this and down in a bend over the wall of the steps to the ground. There are also downpipes at the centre of each of the roof sections of the “Chamber”.

South Elevation Heritage Values

Form & architectural composition	3
Original Materials & Finishes	3
Pipe handrail	Neg

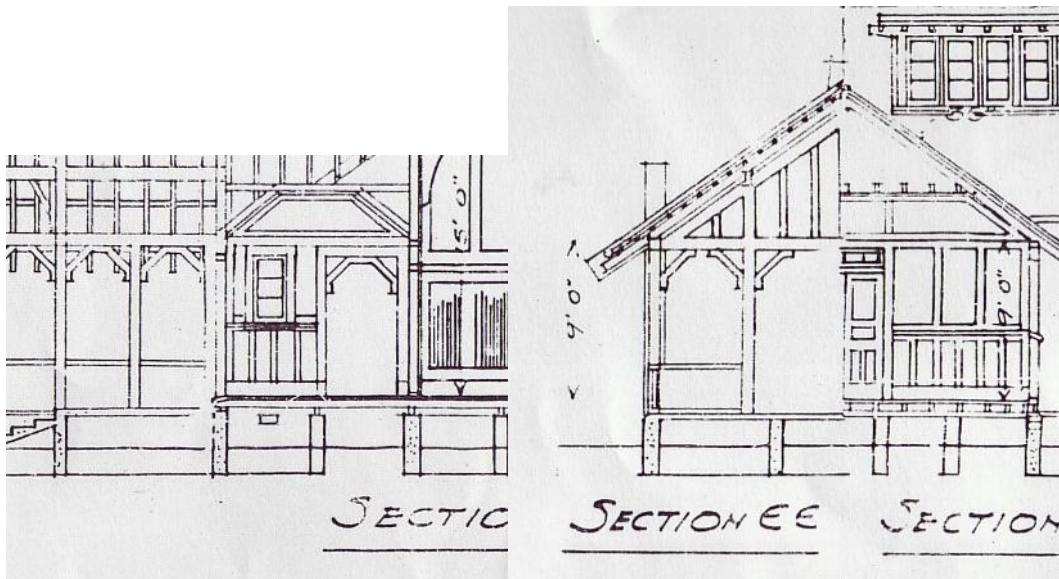
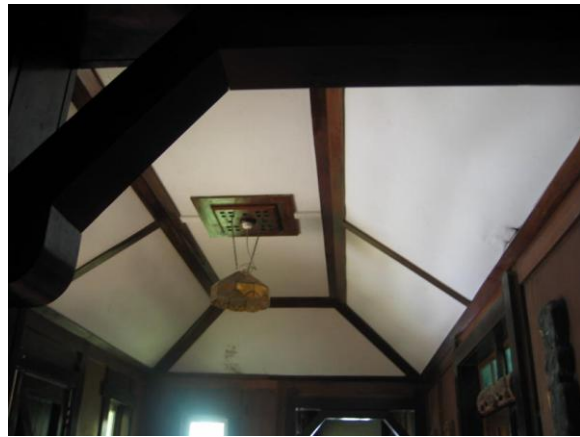
Overall South **3**

CONDITION NOTES: At the south western corner right through to the entry way there have been repairs to the exterior plasterwork indicating settlement in this area. At the rainwater outlets the soffits are damaged and some timberwork needs

replacement. The barges have separated at intersections and pulled out from the face of the roof. Refer Section 2, 2.4 (iv) Physical Condition.

2.3(iii) INTERIOR SURVEY

Entry Lobby



Photos Graeme Burgess, drawing Warren & Blechyden.

At the entry to the building the passageway swells out into the covered exterior porch to create a defined pause between the entry and the “Chamber”. The lobby is further defined by timber archways on each side and by the ceiling treatment within the space. The panelled ceiling over the entry lobby is raised within the roof pitch. The sides are pitched to match the roof angle and finish in the rectangular flat ceiling centred over the space. At the edges of the ceiling panels and at the centre of the long sloped sections are dark stained flat boards. There is a large square ceiling rose set on a border of flat boards at the centre of the flat ceiling and this has a pattern of square ventilation holes. The walls are panelled. The panelling is set on a tall skirting. The lower panels are reeded

boards that resemble tukutuku panels, these are light stained. This forms a dado throughout the passageway and entry areas. The dado is bordered with darker stained flat boards with a narrower similarly stained board defining a transition at the top. This is level with the underside of the window cills. Above this the wall panels are flat sheet timber, a form of plywood veneer, also framed in flat boards and with evenly spaced vertical flat boards. These panels and the timbers around them are lighter stained. There are windows facing the road either side of the entrance and windows on the small return wall of the entranceway facing out each side. The window architraving is flat board to match the panelling. The head architrave projects slightly over the panelling. The doorway architraves are heavier, and the side architraves project up. There is a fire hose reel below the window to the left of the entry (looking in). The external doors are ledged and braced doors with tongued and grooved flat boards facing out. The exterior is painted in a bold kowhaiwhai pattern based on the doors of Hotonui, the inside is stained. The doors to the Chamber are also double. The doors are sunk panelled timber doors. Above the doors is a fixed borrowed light divided into four by vertical glazing bars. The junction at each side with the passage is defined by a timber frame with a plain square section timber arch over.

Problems: water damage to panelling at right hand side of the door to the Chamber. Water and mould damage to the sloping ceiling panels at eastern end of the room. Fire hose reel.

Lobby Heritage Values

Entry doors	3
Ceiling form & Finishes	3
Ceiling rose	3
Wall finishes	3
Windows	3
Archways	3
Fire hose reel	int

Overall Lobby 3

CONDITION NOTES: water damage to panelling at right hand side of the door to the Chamber. Water and mould damage to the sloping ceiling panels at eastern end of the room. At the north eastern corner the roof junction above has failed. The timber framing in this area requires repair.

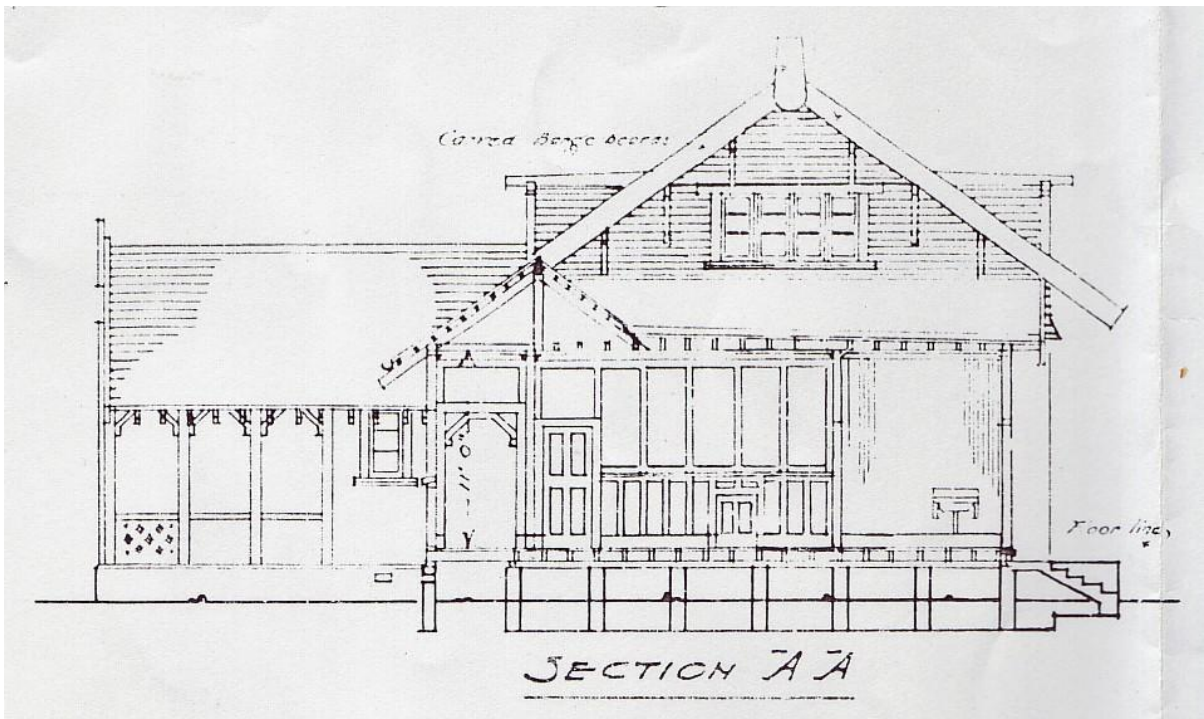
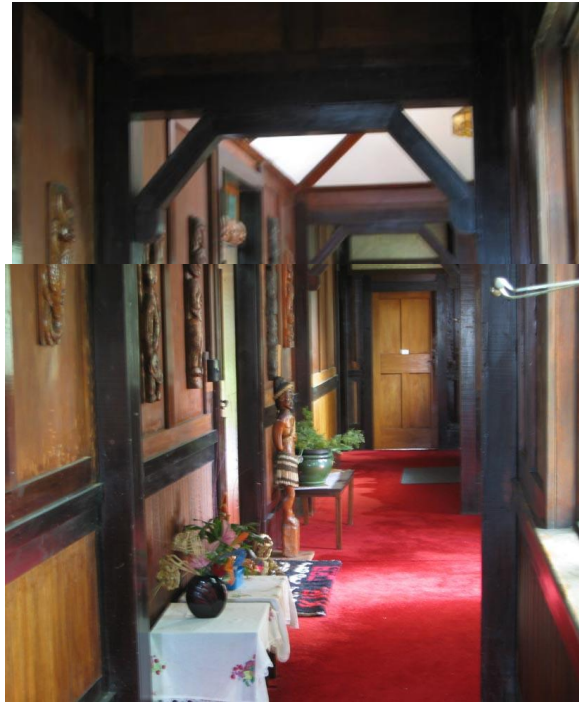


Photo Graeme Burgess, drawing Warren & Blechyden.

Passageways

In the passage ways the finishes follow through from the entrance lobby. The doors are all matching sunk panelled timber doors. The door architraves finish

above the head architrave in a plain bevel. The wall panelling finishes in a broad angled cornice. The ceilings are plain with flat borders. At the sides of the entry lobby and at the return to the side passages are timber archways to define these transitions.

At the north eastern end of the eastern passage a large electrical board has been fitted.

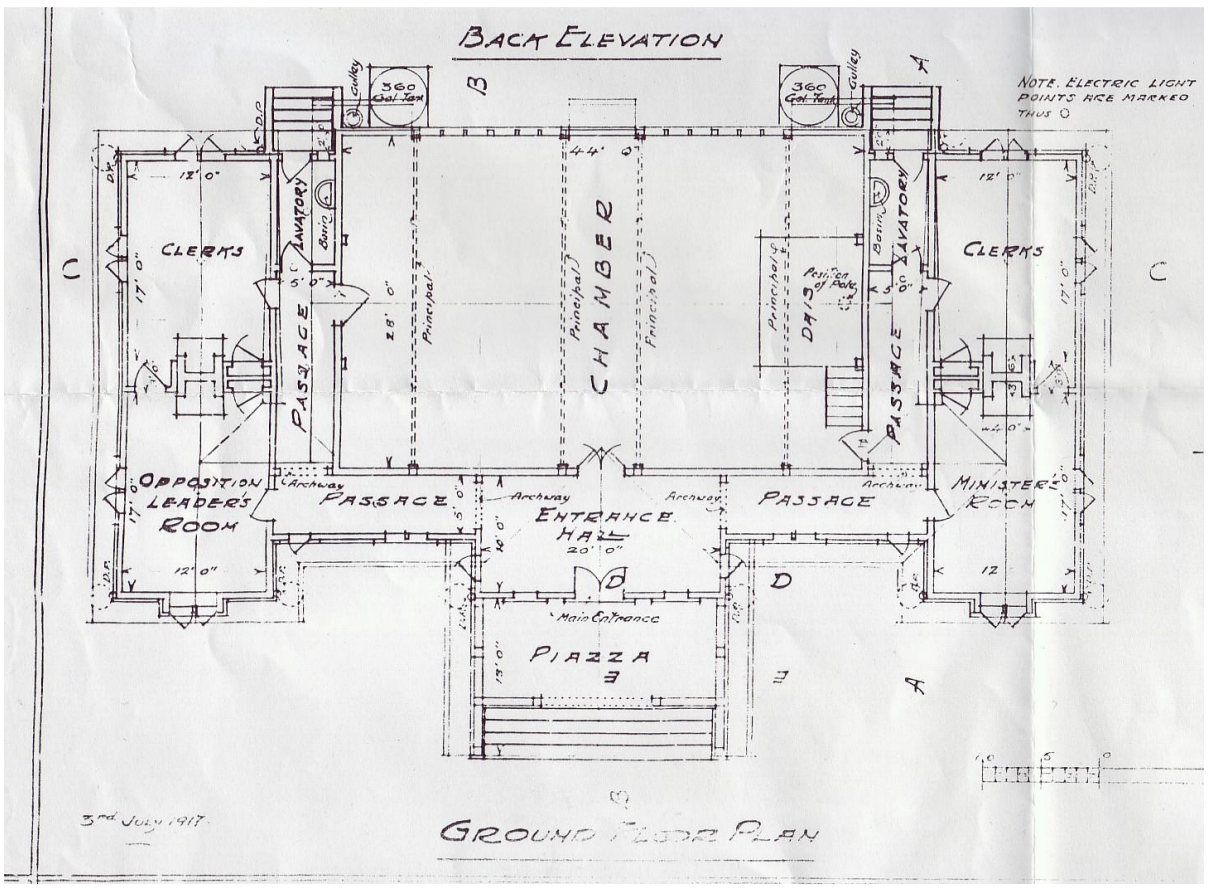
A low doorway, panelled to match, is set in the west passageway as access into the subfloor area beneath the dias in the Chamber Room.

Problems: Ceiling damage beneath internal gutters. Wall panel damage, particularly eastern passage. Borer damage/ mould.

Passageway Heritage Values

Wall finishes	3
Doors & Doorways	3
Archways	3
Windows	3
Floors	2
Electrical distribution board	neg
Overall Passageways	3

CONDITION NOTES: Ceiling damage beneath internal gutters. Wall panel damage, particularly eastern passage. Borer damage/ mould. The panelling in the western passage has been replaced and radiata pine battens have been used.



Warren & Blechyden Plan, July 1917.



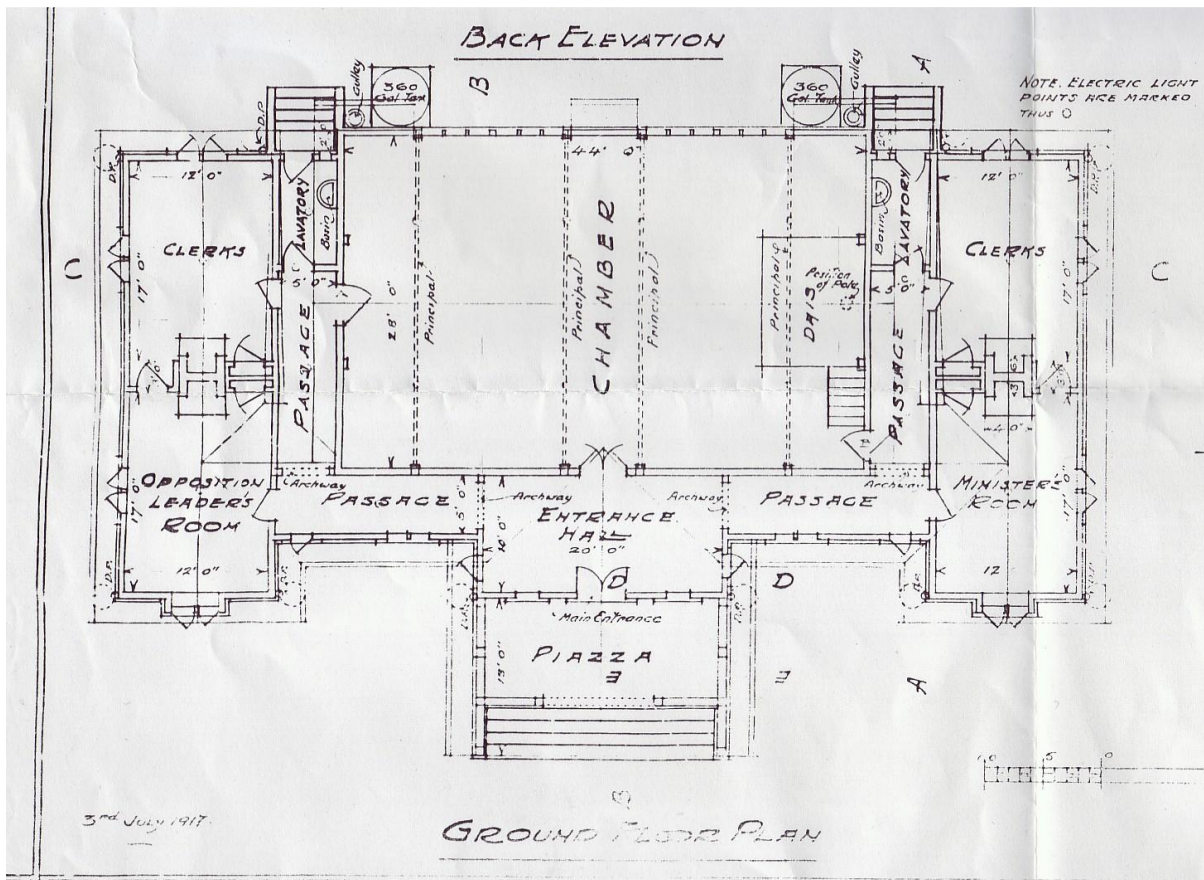
Toilet; south end of eastern passage, photo Graeme Burgess

Toilets

At the end of the eastern passageway the original toilet lobby still remains. The lavatory room has been opened into the general passageway on the western side. The toilet room is very plain, simple skirtings, plain plastered walls, and a plain corniced ceiling. There is a single door and window. Within the room is a toilet and hand basin. At the western passageway end the partition and fixtures have been removed. A new door opening has been formed into a new toilet partitioned into the corner of the back room.

Toilet Rooms Heritage Values

Adapted Room, western end	1
New door, eastern end	neg.
Original Room	2



Warren & Blechyden Plan, July 1917.

Private Rooms

The side wings of the building contain the private rooms, noted on the plans as “Minister’s Room” on the north western corner, and “Leader of Opposition’s Room” at the north eastern corner, both with “Clerks Rooms” behind them. All these rooms are similarly finished: the skirtings in these rooms are smaller flat boards, the walls are wall papered, the cornice is a plain angled board, the ceilings are panelled and feature square ceiling roses set on the panelling. The ceiling roses have square ventilation holes. There is a fireplace in each room. The fires are cast iron registers with tiled surrounds set within plain board mantelpieces. These have strong vertical boards at each side finished in simple and delightful tekoteko. The register has been removed in the north west room.



*Left tekoteko decoration on fireplace surround, right ceiling rose.
Photos Graeme Burgess.*

The two front rooms have windows with very deep reveals facing the street as these windows project as shallow bays. All the rooms have a pair of casement windows with fanlights above on the side centred on the inside of the rooms. The clerks rooms also have a paired casement window facing south.

The Clerks' Room at the south west corner of the building has been adapted to form a kitchen and bathroom. The wall surfaces in the bathroom area are all new, new walls have been built and new fixtures and services fitted. A bathroom has been formed at the southern end of the room.

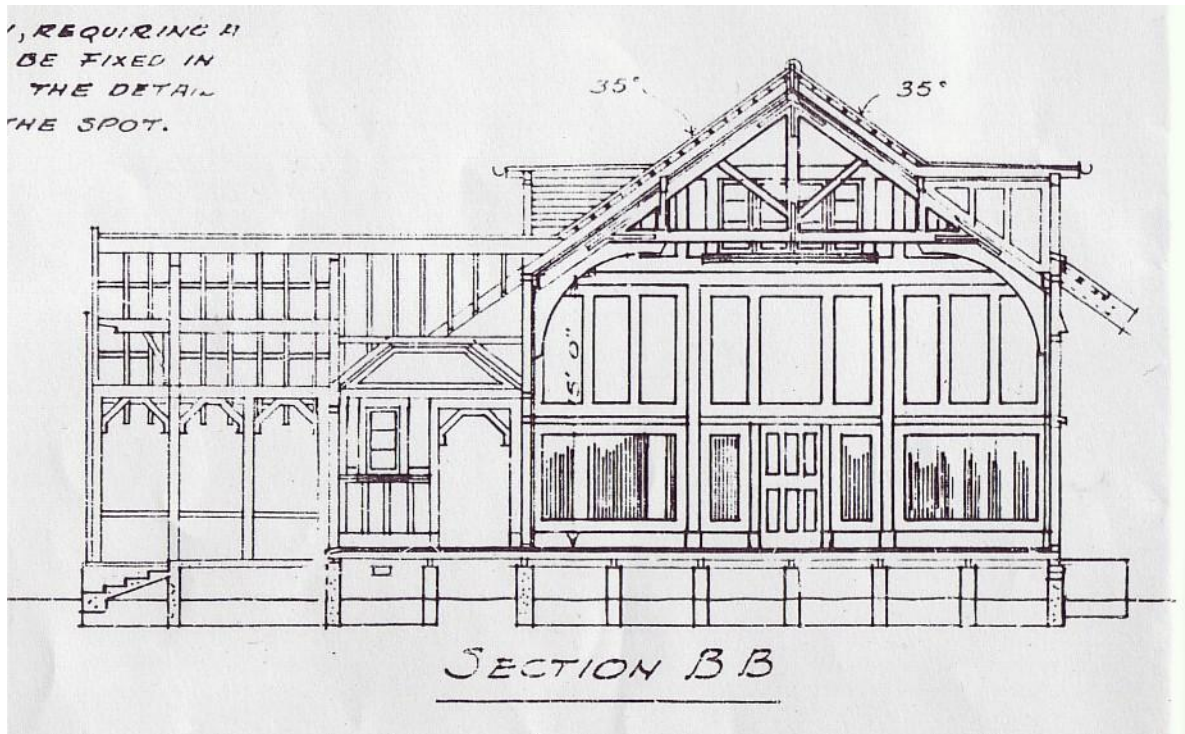
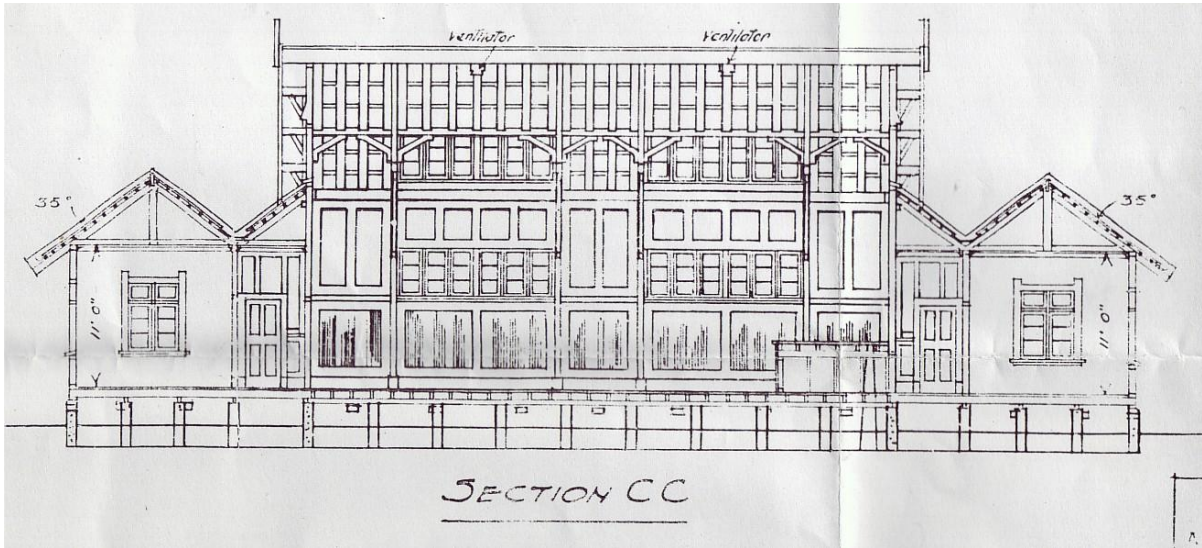
Private Rooms Heritage Values

Paneled Ceilings	2
Square ceiling rose	2
Angled cornice	2
Doors and door surround	2
Windows and window surrounds	2
Cupboard doors/ cupboard	1
Wall surface finishes	0
Fireplace surrounds	3
Plan form and lay out	3
Overall Private Rooms	3

Modifications South West Corner Room

Partition wall	neg
Kitchen	neg
Toilet & Bathroom	neg

CONDITION NOTES: Ceiling of south eastern room is mouldy. Tiles of fireplace surrounds cracked and missing in the western rooms. The bathroom and kitchen areas are all at the end of their serviceable life.

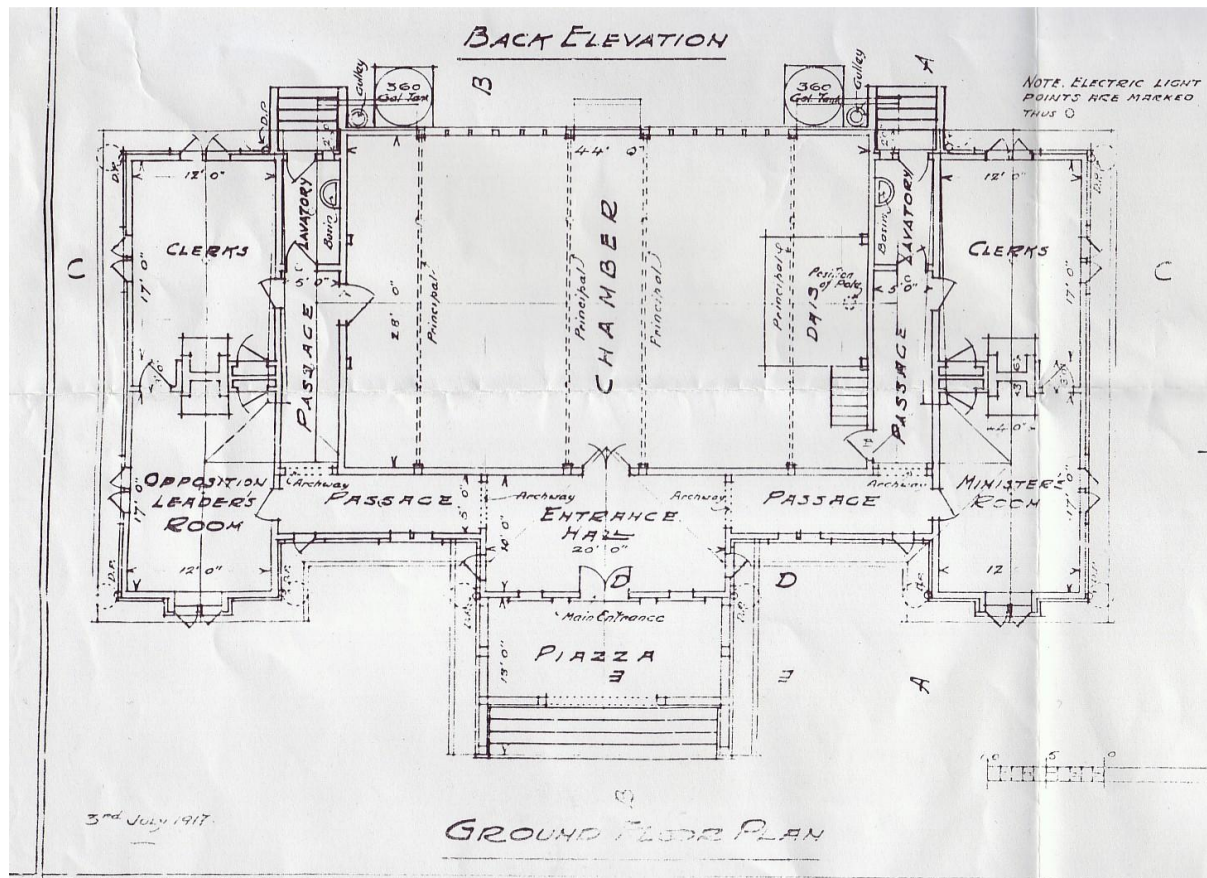


Warren & Blechyden drawings.

Chamber

The "Chamber" is gabled down the length of the building, and the sloping roof is expressed. The roof rests on the walls of the "Chamber" and this is clearly expressed in the exterior form of the building as previously described. The room is lit by banks of clerestory windows set in skillion dormers, two each side down the length of the roof, with gable end windows at the east and west

ends of the room. On the back wall, above dado level, there are further banks of hopper windows set below the clerestory windows. All the windows match



Warren & Blechyden Plan, July 1917.

in detail and proportion, all are glazed with pale green cathedral glass a material that gives a soft ambience to the interior. This effect is used throughout the public rooms of the interior. The roof is supported by four muscular timber trusses that cross the room at the sides of the clerestories. The ceiling between the trusses is finished with evenly spaced heke, the flat rafters typical of the whare whakairo. These are set on a sloping ceiling of reeded boards painted a rich cream. The rafters are painted in various kowhaiwhai patterns. One of these patterns, the only example in Aotearoa, has the Te Pahi o Matariki which was designed for King Tawhiao in 1870.¹⁹ All the surfaces in the room are panelled. There is a timber dado of reeded boards up to door height, and above this the wall panels are white plastered board set within a pattern of flat board panelling. The borders of the dado, the door architraving and the horizontal frieze boards are dark stained. The remaining panelling boards are mid-stained.

¹⁹ Centre for Maori Studies and Research, (1988-1989) draft paper to document the history of Turangawaewae House, Waikato Raupatu Lands Trust, Hopu Hopu, Ngaruawahia.

The dado stops at the end of the room at either side of the dais. In the area of the dais the white panels extend down to the level of the dais platform. The dais is finished in panelled reeded timber to match the lower dado. There is a set of steps on the right hand side of the dais. On either side of the dais are flat pou, both carved and painted. Prominent at the centre of the dais is a tall obelisk carved by Tama Puata of Ngati Porou, that recalls the famous whakatauki of King Potatau Te Wherowhero:

*Kotahi te kohao o te ngira kuhuna ai
Te miro ma, te miro pango, te miro whero.
I muri i au kia mau ki te Whakapono, ki te Aroha, ki te Ture
Hei aha te aha, he te aha te aha.*

*There is but one eye of the needle through which
The white, black and red threads must pass.
After I am gone, hold fast to Faith, to Love and to Law
Nothing else matters now –nothing*



Ceiling & end wall, photos Graeme Burgess.



Panelling & steps to the Dias, photo Graeme Burgess.

Chamber Room, Heritage Values

Form	3
Wall finishes	3
Windows	3
Ceiling finishes	3
Doors	3
Dias	3
Carved Pou	3
Obelisk	3

Chamber Room Overall 3

CONDITION NOTES: Water staining on ceiling north eastern corner. Several windows with broken or cracked glass. Wall panelling “bubbling”

Subfloor Area

The exterior walls of the subfloor are masonry with evenly placed ventilation grilles. There are also masonry foundation walls under the interior walls of the Chamber. The general floor is of standard construction, timber floor on evenly spaced timber joists supported on timber bearers set on cast tapered concrete piles.

Access to the subfloor area, as previously described, is via a low door from the western passageway, to the space under the Dias.

Sub-floor, Heritage Values

Outer foundation	3
Internal masonry foundation walls	2
Timber substructure	2
Tapered concrete piles	2
Sub-floor Overall	2

2.4 IMPLEMENTATION OF CONSERVATION POLICY

2.4 (i) GUIDING CONSERVATION PRINCIPLES

The ICOMOS NZ Aotearoa Charter (Appendix 1) sets out the definitions and guiding principles of building conservation. These methods and principles are intended to give clear guidelines as to how change can be managed, especially appropriate methods for carrying out building work or other change and even maintenance.

***Policy 1** - The principles and guidelines of the ICOMOS NZ Aotearoa Charter are to be applied in determining the appropriate methods and /or treatment of the building and its parts to ensure the preservation and care of its significance*

***Policy 2** – The reason given in the statement of cultural significance and the necessity to retain those aspects of the building which reinforce this meaning must form the basis for determining future policy.*

***Policy 3** – A formal process to ensure that the recommendations of the document are implemented with proper advice, consideration and experienced contractors.*

***Policy 4** – All work on the building should be carried out by experienced tradesmen who are aware of conservation requirements and are familiar with restoration and conservation techniques as set out in the ICOMOS NZ Aotearoa Charter.*

***Policy 5** – All changes made to the building should be fully reversible that is those changes should be able to be undone leaving the original fabric of the building intact.*

***Policy 6** - The fabric of the building that has been assessed as significantly contributing to the understanding of Turangawaewae House as a place of cultural heritage value (as set out in the Statement of Cultural Significance) must be respected and protected.*

2.4(ii)THE ROLE OF EXTERNAL AUTHORITIES

Explanation

The conservation and maintenance of Turangawaewae House is primarily the responsibility of the Waikato Raupatu Lands Trust as the owner of this remarkable place. How this is done may be influenced by the requirements of outside authorities or organisations which may have a role determining the future of the building. This building is registered by the New Zealand Historic Places Trust and listed as an historic place by the Waikato District Council. The council is also the territorial authority responsible for the administration of the Building Act (2004) and the Resource Management Act (1992). These organisations have an interest in the building and a responsibility to assist in its preservation/conservation. This is outlined in the conservation policies accompanying the discussions that follow. It is recommended that these are adopted as key principles in any future work. (Refer to Conservation Policies 1 - 3)

Policy 7 - A formal process should be established to ensure that the recommendations of this document are supported by the external authorities which may be involved in decisions regarding its future.

New Zealand Historic Places Trust

The building is registered as a Category 1 building by the NZHPT and is protected under the provisions of the Historic Places Act 1993. It was first registered by the Trust in 1989.

The entire site on which the building stands is within a place of known activity and occupation by both Maori and Pakeha before 1900 and hence is defined as an archaeological site under the act:

Either:

“a. Was associated with human activity that occurred before 1900”

or

“b. Is or may be able to through investigation by archaeological methods to provide evidence relating to the history of New Zealand.”

The New Zealand Historic Places Trust is defined as a ‘heritage protection authority’ under the provision of section 187 of the Resource Management Act 1991. As the building is registered Section 94(2)(b) of the Act requires the local Authority to notify the NZHPT of any proposed changes to any registered places.

***Policy 8** –As the building is listed by the NZHPT the NZHPT must be informed of any processes which may affect the form/fabric of the building as they have an interest in how this process occurs.*

The NZHPT have a further role as the property is an archaeological site under the definitions of the act and any proposed change to the site involving excavation must be approved by the NZHPT.

Waikato District Council

The Waikato District Council is the local territorial authority responsible for administering the provisions of the Resource Management Act (1991) and the Building Act (2004). The site and buildings are subject to all the ordinary provisions of the Waikato District Council as they apply to this property.

The site is currently zoned Living Zone under the Waikato District Council District Plan. The District Plan Living Zone controls are attached as Appendix 5.

The Waikato District Council has registered the building as Category A heritage item, under the District Plan (District Plan No. G108). Chapter 12: Historic Heritage of the Waikato District Council District Plan sets out the policies and objectives that apply to listed buildings. This is attached as Appendix 5.

Any proposed work which involves the alteration or removal of original building fabric or which may obscure parts of the building will require a Resource Consent. The Waikato District Council may require that such resource consent applications are publicly notified, or have special consultation procedures with known interested parties such as the New Zealand Historic Places Trust or other community groups.

The provisions and requirements of the Building Act (1994) are considered by the Territorial Authority when processing Building Consent applications. A Building Consent is required for any changes to the building which involve changes to the structure of the building , or changes to the building services.

The Building Act covers all services (plumbing, drainage, electrical) and sets out all the provisions which apply to them. The Building act also addresses fire safety, disabled access requirements and structural integrity.

Under section 38 of the act adequate provisions for escape from fire and for disabled access and facilities, are required as part of a building consent.

As the property is recognised as a place of heritage value by the NZHPT the territorial authority is obliged under Section 39 of the act to advise the NZHPT of any application for a Project Information Memorandum within 5 days.

Section 46 prevents change of use of any building unless it is upgraded where necessary to meet the various requirements of the building act that may apply.

Where possible, when new work is undertaken, it should be carried out in accordance with the requirements of the Building Act (2004), “as nearly as is reasonably practicable”. In considering and applying these provisions the Territorial Authority is required by Section 47j of the Act to take into account the special historical and cultural value of the place to ensure that these qualities are not compromised.

Section 66 of the act allows territorial authorities to issue notices requiring upgrading work on earthquake prone buildings. Turangawaewae House was built before modern standards of earthquake engineering were generally adopted. It is a large compartmentalised timber framed building finished in stucco²⁰, and may be vulnerable to earthquake damage.

Recommendation: *The structural integrity of the building should be assessed by a structural engineer to determine whether it meets the earthquake resistance requirements of the act.*

Policy 9 - *In considering changes to be made to the building, whether for Building or Resource Consent, the Territorial Authority must give full consideration to the cultural significance of the building, and its parts (as set out in the tabulations of Heritage Values Section 2, 2.3 Survey of Physical Condition and Assessment of Heritage Value pages 41-71).*

Policy 10 – *To the greatest extent possible, without compromising the heritage value of the building, any new work is to comply with the requirements of the Building Act (2004).*

²⁰ Warren & Blechynden architectural drawing 3, July 1917

2.3(iii) OWNERS REQUIREMENTS AND USES

The building is owned by the Waikato Raupatu Maori Lands Trust.

The intention of this section of the document is to encourage all those who make decisions which affect the fabric of the building, both individuals and organisations, to consider the heritage value of the taonga and to create the best possible solutions to problems and requirements which arise, solutions which meet heritage requirements, budget constraints and are also the best possible design.

All work, from basic maintenance through to the introduction of new services and facilities, has an effect on the fabric of the building. The ICOMOS (NZ) Charter, discusses these matters, stating that;

“... Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place. Any additions and alterations should be compatible with the original fabric but should be sufficiently distinct that they can be read as new work.”

The existing condition of the building, which is considered in the following section of this document, will affect how the building can be used.

***Policy 11** - The proposed uses of the building should respect and if possible reinforce the cultural heritage value of the place.*

***Policy 12** - Parts of the building which have been assessed as being of significant heritage value must be retained.*

***Policy 13**- An archive of material relating to Turangawaewae House should be established to reinforce the value of the building and its history to the community and help to further the understanding of this place.*

2.4(iv) PHYSICAL CONDITION

The physical condition of the structure is, overall, remarkably good. Some potentially detrimental issues exist and should be dealt with as soon as possible.

The survey of the building has identified a number of areas where problems have occurred. There are leaks, some timber rot, cracks in the exterior plasterwork, broken windows and signs of borer damage.

The most significant area of concern is the roof, and in particular the valley areas over the passageway that have been leaking. The roof is tiled and tiles are a very effective form of roofing if maintained and not walked on. Clay tiles crack or break easily, and hence maintaining and repairing tiled roofs has to be carried out by very experienced trades people. The flashings and gutters are almost certainly finished in lead. The general quality of finishes on the building suggests that these elements were properly formed and finished when the building was first constructed and that inadequate maintenance, and blockages has caused problems with the internal gutter areas.

The following problems were identified during the survey, and is not a definitive list:

The ground appears to have settled around the building, as the underside of the path is exposed at the south western corner.

Some cracking in exterior plasterwork, visible at the south end of the western wall, and adjoining the western doorway on the south side of the building.

Blocked spouting & rainwater heads (general)

Roof & Flashings: areas of leakage in both side passageways. Leakage over entry lobby.

Lichen growing on exterior timberwork, particularly on the raparapa.

Timber rot at the base of the left hand post of the entry porch, and one rafter supporting the left hand side of the entry porch.

A number of windows have broken glass, and where glass has been replaced it does not match the original pale green glass. The majority of broken glass is in the upper windows of the Chamber.

Panel damage; within the passageways where leakage has occurred the panelling is stained and in places buckled and de-laminating.

Borer damage; the finishing timbers in the passageways are borer damaged.

Mould; the interior of the building has areas of mould that indicate permanent dampness. This is most visible in the entry lobby and the south eastern room.

Tiling around the fireplaces are damaged with many tiles broken or removed.



Above Rainwater outlets, below repaired plaster at South west entry, photos Graeme Burgess.



Left, Entry Porch rafters, right entry porch repaired post base, photos Graeme Burgess.



Warped ceiling panels in passageways, photos Graeme Burgess.



Left, damaged ceiling panels, entry lobby, right deampness in south east Clerk's Room, photos Graeme Burgess.

Extensive maintenance and repair work was carried out in 1980.²¹ A building consent was granted for this work and a comprehensive specification describes the works proposed. The roof was to be cleaned, repaired and sealed, spouting cleaned and repaired, spouting brackets cleaned and painted, broken downpipes and lengths of spouting replaced. Windows and doors were to be eased and repaired, glazing to be checked and replaced to match where necessary, all hardware checked and repaired. The exterior cladding was checked for soundness and repaired, the entry porch and rear steps plaster checked and repaired, and sub-floor vents replaced where damaged. The south east and south west corners of the building were to be underpinned. New stormwater lines were run. The exterior of the building was painted. At this time the bathroom and kitchen was constructed. The interior walls of the side rooms were relined in fyrelime plasterboard and repairs made to the interior panelling and ceilings. All the electrical work was checked and replaced. The interior

²¹ Specification for Works to be Carried Out on the Turangawaewae House, Ngaruawahia. WDC Building Files 1980. Appendix 11 of this report.

was also cleaned down and painted and varnished. The floors were carpeted at that time.

The building has not been adequately maintained since. A programme of regular maintenance is essential to maintain the physical fabric of the building. The section that follows addresses maintenance.

Recommendation: The condition of the roof, valley gutters, rainwater heads and flashings should be checked as soon as possible by roofers experienced with clay tiles and then fully repaired to a watertight finish.

Recommendation: In addition to roof repair work, full scope of repair and maintenance works should be prepared for the building, with priority given to watertightness and structural issues. This work should be carried out as soon as possible.

Recommendation: A structural engineer experienced in heritage work should be engaged to assess the strength of the building with respect to current structural requirements.

Recommendation: A geotechnical report should be carried out to determine the condition and stability of the ground around the building.

(v) PREVENTATIVE MAINTENANCE

Preventative Maintenance is a method of identifying minor faults early, thus avoiding the need for major repairs in the future. By doing the right thing at the right time, only repairs or replacements that are necessary are required and can be approved of in advance. This involves not just cleaning and repair, but ‘housekeeping’ – checking services and building fabric for wear and harm. These should include;

- i) Regular Inspection of the building and site.
- ii) Routine cleaning and checking of services.
- iii) Periodic spring cleaning, refurbishment and recoating of surfaces.
- iv) Major repair or replacement (if and when necessary).

Failure to carry out routine maintenance will result in deterioration which may require major repair and restoration.

Such ‘cyclical cleaning’ depends on frequency of use (e.g. toilet and public areas should be cleaned weekly perhaps even daily). Regular site inspection should ensure the maintenance and cleaning of external surfaces, structural inspections and treatments as well as vegetation control. Repair work and larger maintenance items such as painting should be scheduled on a regular period, determined by the expected longevity of materials from new.

General ‘housekeeping type’ maintenance should be carried out by contractors who are familiar with the care and attention to authentic detail required by conservation work. Specialist work should be carried out by experts. Consideration needs to be given to this, and the establishment of a register of expert contractors and consultants to carry out work on the building is suggested. Furthermore, to ensure the on-going conservation and preservation of the building, a full maintenance programme for the building taking proper account of its heritage value needs to be established. This programme itself requires updating and should be checked and reassessed every ten years by a conservation architect.

It is recommend that a coordinated approach of managing the building as well as the site should be established. Ideally, a management group would be established and an individual person made responsible for organising and managing the maintenance schedule. This individual would also be responsible for keeping and updating the Preventative Maintenance Log. The log should be updated each time an inspection takes place and should describe all jobs

undertaken, the date performed, by whom / or what groups as well as the costs incurred. Photographs should be taken to record any significant work. As these will become the basis for all future maintenance work, any and all specifications prepared for the job should be recorded and kept with the log.

Health and Safety in Employment issues must be considered and care should be taken by all individuals working on the building as well as the visiting public. Contractors should be informed of any concerns.

Appendix 10 is the preventative maintenance schedule proposed for Turangawaewae House, outlining the specifications for an annual, five-yearly and ten-yearly cycle of maintenance. The Preventative Maintenance Schedule should be read in conjunction with the rest of the Conservation Plan. The schedule sets out some specific guidelines for planned maintenance and a system of regular checks for the building fabric.

The Preventative Maintenance Schedule for Turangawaewae House (Appendix 10) will require further input from others who know the building well or have had the experience in carrying out maintenance work on similar buildings. The Maintenance Schedule is a guiding document – it is expected that it will be developed and modified over time.

Refer to Appendix 10

Policy 14- Establish a maintenance programme for the building and its surrounds based on best conservation practice.

2.4 (vi) SERVICE FACILITIES

In 1980 a kitchen and bathroom were created within the south western corner room of the building. The existing toilet at the end of the eastern passageway remains, the western passageway is now open. The bathroom and kitchen detract from the character of the place but add function. Depending on the future use of the building these facilities may require reconfiguration and will require upgrading to meet disabled access provisions and other Building Act requirements.

Policy 15- Any modifications required to existing facilities should be carried out to meet new use requirements with as little impact as possible on significant heritage fabric.

2.4(vi) LIGHTING AND EXTERNAL SECURITY

It is assumed that the porch has lighting. There is no general lighting of the building. Lighting would be useful both to enhance the appearance of the building and to provide better amenity for night time use of the building if required.

Apart from the caretaker, there is no security system. All the doors and windows are secured.

Recommendation – Lighting should be discretely placed and give good lighting to the entries. There should be supplementary lighting to wash the building generally both to enhance its value as a landscape feature and to improve security.

2.4(viii) ELECTRICAL AND PLUMBING SERVICES

All existing electrical and plumbing services should be thoroughly checked and upgraded where necessary. Electrical faults as a result of old or bad wiring can cause fire and failing plumbing, if leaking, will cause the building to decay.

If required some provision may be needed for smart wiring.

Recommendation – All existing electrical and plumbing services are to be surveyed and checked for condition (refer also to maintenance programme-Appendix 10). All electrical and plumbing services which do not meet modern standards should be upgraded.

Policy 15 – New Services should be unobtrusive and minimal, and where visible should be run in traditional materials. All existing power and plumbing is to be checked and where necessary upgraded both for safety and to meet new requirements.

Consideration should be given to the future needs so that any extra services required can be planned for.

2.4(ix) FIRE PROTECTION AND EGRESS

If the use of the building is changed it may be required to meet current fire rating and fire egress requirements, as was the case in 1980 when a dispensation was sought from some provisions of NZS 1900. The building is a single fire

compartment, and in one occupancy. As a large wooden building it is necessary to protect the building from damage in the event of fire. The ideal way of providing fire protection would be a combination of smoke detectors connected to a brigade alarm with a sprinkler system.

The fire hose reel currently fitted within the lobby has the potential to cause more harm than good as it could be used inappropriately regardless of whether there was a fire.

There are three egress routes from the building.

Recommendation:- An assessment should be made of the building in terms of fire and egress to determine its current status.

Recommendation –A system of smoke detectors, heat detectors and sprinklers connected to a brigade alarm should be installed. These systems have to be installed in a manner which respects the heritage value of the building fabric. Handheld extinguishers should be installed.

The existing fire hose reel should be removed.

Policy 16- The most effective fire protection system possible should be installed with great care to ensure that the existing heritage fabric of the building is protected.

2.4(x) DISABLED ACCESS & FACILITIES

Current access to the building does not provide fully for disabled persons. There are steps at all three doorways and no complying handrails although the porch itself provides support for the ambulant disabled at the front entry.

The existing facilities within the building do not meet disabled access and use requirements.

Recommendation –A ramp designed to meet disabled access requirements should be formed up to one of the doorways at the back of the building.

Toilets and other facilities within the building should be planned to comply with disabled access and use requirements. Refer section 2.4(vi) Services

2.4(xi) LANDSCAPE CHARACTER

Any external works also require to be thought of in terms of how the landscape around the building is to be considered, particularly at the front and sides of the building where it is very important to maintain the open view of the building from the street. The building is a landmark, views of the building are of great significance.

Policy 17 –The openness of the site and its formality should be maintained. Any future developments of the site / or adjoining sites must ensure that a clear view of the street frontage and sides of the building is unimpeded.

No changes should be considered to the fabric and form of the building that would be visible from the street.

2.4(xi) HERITAGE COLOURS

When repainting the exterior of the building the new colour scheme should be based on the early colours of the building as best as can be determined by scrape tests. A colour scheme based on the colours used at the time the building was constructed reinforced its interpretation as a place of cultural heritage significance.

Policy 18– Future colour schemes for the building should be based as closely as possible on the original colours of the building determined by scrape tests.

2.4(xii) INSULATION AND HEATING

Turangawaewae House has no thermal or acoustic insulation beyond the natural properties of the materials that have been used to clad and line the building. The ceilings are very high. The type of construction makes it difficult to change. The roof is clay tiles, the interior linings are timber panelling or sheet material. There is no easy way to expose the cavities and install insulation. The cavities also carry out a function by letting the framing breathe. This prevents moisture sitting in the walls, a problem that can occur if walls are insulated but not watertight.

The only form of heating in the building are the fireplaces, and these did not appear to be in use. Alternative heat and ventilation systems that circulate air such as heat pump systems would help the building, by both improving the level of comfort and stabilising moisture levels. This may require a plant room

as there are no spaces available within the building or the roof spaces that would accommodate this equipment.

Recommendation – Investigate possibilities for thermal insulation which do not compromise the integrity of the building or affect its fabric parts which are highly rated and will not cause condensation within wall or ceiling cavities.

Recommendation – Investigate alternative forms of heating the building that respect the integrity of the building while providing a more comfortable thermal environment.

Use of the fireplaces should be banned or heavily restricted. The fireplaces should not be used unless they have been cleaned and repaired.

Policy19- Any proposal to improve heating and air circulation in the building must respect the heritage values and character of the place.

2.4(xiii) INTERPRETATION

The building as it stands embodies the philosophies and actions of the Kingitanga. It has a proud and well known history and has association with many leaders of Tainui starting with King Mahuta, who began the process to establish Turangawaewae House, King Te Rata who continued the project and introduced his niece Te Puea Herangi as the driver of the project. The association of these persons with this place adds immeasurably to its cultural significance.

The building was designed for the king by the Hamilton architects Warren & Blechynden and built by Hamilton contractors. It demonstrates an engagement by Tainui at that time 1917-19 in mainstream Pakeha culture and systems on Tainui's terms, as Tainui were the client and maintained control of the process.

Policy 20- An appropriate archive of information relating to the building and its history should be kept by the Tainui Trust Board and used to create suitable interpretative material to explain the building to its users and to visitors. This archive should be available for academic research on terms that protect the interests of the owners.

2.4(xiv) INSURANCE.

Consideration needs to be given to contingencies for major disruption or damage through accident or act of God. The insurance on the building should reflect the full replacement cost.

Recommendation; A full insurance policy allowing for the rebuilding of the entire building, in its present form and finishes, should be taken out.

2.5 SUMMARY OF CONSERVATIONAL PRINCIPLES

2.5(i) Summary of Conservation Policies and Recommendations

Guiding Conservation Principles

Policy 1 - The principles and guidelines of the ICOMOS NZ Aotearoa Charter are to be applied in determining the appropriate methods and /or treatment of the building and its parts to ensure the preservation and care of its significance

Policy 2 – The reason given in the statement of cultural significance and the necessity to retain those aspects of the building which reinforce this meaning must form the basis for determining future policy.

Policy 3 – A formal process to ensure that the recommendations of the document are implemented with proper advice, consideration and experienced contractors.

Policy 4 – All work on the building should be carried out by experienced tradesmen who are aware of conservation requirements and are familiar with restoration and conservation techniques as set out in the ICOMOS NZ Aotearoa Charter.

Policy 5 – All changes made to the building should be fully reversible.

Policy 6 - The fabric of the building which has been assessed as significantly contributing to the understanding of Turangawaewae House as a place of cultural heritage value (as set out in Section 1, 1.4 Statement of Cultural Significance, p38) must be protected.

The Role of External Authorities (NZHPT & Waikato District Council)

Policy 7 - A formal process should be established to ensure that the recommendations of this document are supported by the external authorities which may be involved in decisions regarding its future.

New Zealand Historic Places Trust

***Policy 8** –As the building is listed by the NZHPT(refer Appendix 3) the NZHPT must be informed of any processes which may affect the form/fabric of the building as they have an interest in how this process occurs. The NZHPT have a further role as the property is an archaeological site and any proposed change to the site must be approved by the NZHPT.*

Waikato District Council

***Recommendation:** The structural integrity of the building should be assessed by a structural engineer to determine whether it meets the earthquake resistance requirements of the act.*

***Policy 9** - In considering changes to be made to the building , whether for Building or Resource Consent, the Territorial Authority must give full consideration to the cultural significance of the building, and its parts (as set out in the tabulations of Heritage Values).*

***Policy 10** – To the greatest extent possible , without compromising the heritage value of the building, any new work is to comply with the requirements of the Building Act (2004).*

Owners Requirements and Uses

Policy 11 - The proposed uses of the building should respect and if possible reinforce the cultural heritage value of the place.

Policy 12 - Parts of the building which have been assessed as being of significant heritage value can only be used in their original form and should be maintained and protected.

Policy 13- An archive of material relating to Turangawaewae House should be established to reinforce the value of the building and its history to the community to help further the understanding of this place.

Physical Condition

Recommendation: the entire exterior of the building should be checked and a schedule of repairs prepared with emphasis on the roof (refer MacMillan Slaters & Tilers Report Appendix 9). All exterior repair and stabilisation work should be carried out as soon as possible.

Recommendation: Investigate the possibilities to improve sub floor ventilation.

Preventative Maintenance

Refer to Appendix 10

Service Facilities

Recommendation – The kitchen and toilet facilities should be upgraded to meet contemporary standards in a way that fully respects the heriatge values of the building and adds quality design.

Recommendation – Upgrades should include the consideration and addition of disabled facilities.

Lighting and External Security

Recommendation – Lighting should be discretely placed and give good lighting to the entries. There should be supplementary lighting to wash the building generally both to enhance its value as a landscape feature and to improve security. The windows and doors should also be simply secured with hardware compatible with the age of the building.

Electrical and Plumbing Services

Recommendation – All existing electrical and plumbing services are to be surveyed and checked for condition (refer also to maintenance programme-Appendix 10). All electrical and plumbing services which do not meet modern standards should be upgraded.

Recommendation – New Services should be unobtrusive and minimal, and should be run in traditional materials. All existing power and plumbing will need to be upgraded both for safety and to meet new requirements.

Recommendation – Consideration should be given to the future needs so that any extra services required can be planned for.

Fire Protection and Egress

Recommendation – Smoke detectors connected to a brigade alarm should be installed and that the possibility of a sprinkler system should be investigated. These systems would have to be installed in a manner which respects the

heritage value of the building fabric. Handheld extinguishers should be installed.

2.4(ix) DISABLED ACCESS & FACILITIES

Recommendation – Toilets and other facilities within the building should be planned to comply with disabled access and use requirements, particularly as this is a community facility.

2.4(x) LANDSCAPE CHARACTER

Recommendation – Any further landscaping around the building should not include planting against or around the building.

Recommendation – Any future developments of the site / or adjoining sites must ensure that a clear view of the street frontage and sides of the building is unimpeded.

Recommendation – No changes should be considered to the fabric and form of the significant heritage elements of the building on these frontages.

Heritage Colours

Recommendation – Future colour schemes for the building should be based as closely as possible on the original colours of the building determined by scrape tests.

Insulation and Heating

Recommendation – Investigate possibilities for thermal insulation which do not compromise the integrity of the building or affect its fabric parts which are highly rated and will not cause condensation within wall or ceiling cavities.

Recommendation – Investigate alternative forms of heating the building which meet insurance requirements and respect the integrity of the building.

Interpretation

Recommendation – The material gathered in the course of research for this document should be used as a basis for an archive of material relating to Turangawaewae House

Insurance.

Consideration needs to be given to contingencies for major disruption or damage through accident or act of God. The insurance on the building should reflect the full replacement cost.

Recommendation; A full insurance policy allowing for the rebuilding of the significant heritage fabric of the building should be taken out.