Revitalising the Heart

Addressing the vacant CBD of Rotorua

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A 120-point thesis submitted to the Victoria University of Wellington in partial fulfillment of the requirements for the degree of Master of Interior Architecture

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ABSTRACT

The issue of abandoned retail stores is one that is evident throughout the country and at different scales throughout the world. The appearance leaves main streets and central business districts' looking tired and run down and does little to benefit the local economy. The rise and demand of international retail corporations in provincial cities, has transformed inner city infrastructure. This combined with suburban sprawl has resulted in high building vacancies and poor community moral.

Looking to new theories around *Urban Interior Architecture*, this research explores the boundary between internal and external design methods and pushes for a merger of the design disciplines to create a coherent spatial context. In order to repopulate the city, human focused design methods are explored to encourage social interactions, commercial activity and habitation of the many vacant sites.

Through the use of site-specific design, Rotorua will be investigated to understand the reasoning for the abandoned stores and will look to the urban context to identify potential remedies to solve the neglect. The identity of Rotorua its *Placemaking* and *Cultural Heritage* of its people will inform the design response to bring the community back into the heart of the central city.

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1.0

Introduction I

Central Business Districts within provincial towns of New Zealand have suffered major setbacks in recent years. The rise of Internet shopping, the recent global financial crisis, suburban shopping malls and commercial 'big box' developments has removed major department stores from central city locations leaving large areas of vacant buildings. Local residents, councils, urban planners and store owners have been left in a state of dismay as they try to survive and seek order and purpose for the many vacated premises. This thesis investigation looks to develop an interior based architectural response that revitalises the central city and encourages the community to inhabit it.

The thesis investigation site is based in the heart of central Rotorua, where some 87 buildings lie vacant. A rise in government agencies in the 1980s expanded central city zoning, allowing the city to sprawl into both residential locations and abandoned railway land that was no longer needed. Today big box architecture inhabits this land pulling consumers away from small local businesses.

The abandoned look of the city blocks is reflected in the streets and footpaths. Both vehicular and human traffic avoid much of the CBD. A mix of historic and contemporary buildings lack visual stimulation with their tired, run down, facades and interiors to match. One remedy to stop others vacating the central city lies in the way people navigate the area. A mixed-use community focused design will be proposed for this thesis. It opens up buildings, inside, outside, between and behind to allow the functions and programs of each space to expand into the urban landscape.

Your Future's in **ROTORUA**

A Complimentary Brochure, published by the City of Rotorua Public Relations Office
commemorating Rotorua's attainment of City Status, 1962

^ ABOVE

*Fig 1.01. 1962 Complimentary Brochure celebrating
Rotorua's attainment of City Status, 1962. An
image of a city that celebrates public space and
urban development*

Chapter two of this thesis looks closely at Rotorua to understand its rich cultural history as New Zealand's first tourist destination. The unique natural landscape of Rotorua has made it a destination for people since the early 1850s and continues to this day, with over three million visitors each year. This notion of a tourist destination is poorly reflected in the central city. This chapter also looks at initial steps the Rotorua District Council has taken to revitalise the city, with the establishment of precincts and a current building analysis to understand historic areas of the central city.

The third chapter introduces the potential that *Urban Interior Architecture* has to bring the design disciplines together to develop a coherent design investigation. This chapter investigates early interpretations of *Urban Interior Architecture*, as well as current methods to develop human focused design environments. Work by Fearon Hay Architects and Assemble enable a view of both permanent and temporary projects focused on revitalising unused spaces. By building on findings in chapter two, design decisions begin to form by looking at human interaction and circulation of the site.

The fourth chapter of this thesis looks at the *Culture Heritage*, unique to the site and New Zealand. In the writings of Elsdon Best and Deidre Brown an understanding of early Māori Architecture is developed, reflecting the community focused settlements early Māori created. Urban settlement has severely altered the perception of Māori and their relationship to the land. The design intervention looks to narrative architecture to incorporate Māori legends/ myths, to personify the city blocks and enable program to filter within them.

^ ABOVE

Fig 1.02. Methodology Diagram identifying thesis structure throughout the year. The black arrows, show a linear progression between each stage, while the red arrows highlight the continued reflection of each chapter, through to the final design outcome

In chapter five the concept of *Placemaking* is introduced to bring both chapters three and four together with an emphasis on community based design initiatives. *Placemaking*, a multi-faceted approach to the planning, design and management of public spaces, capitalizes on a local community's assets, inspiration, and potential, with the intention of creating public spaces that promote people's health, happiness, and well being. This chapter looks at early urban planners and the movement to make cities for people rather than vehicular traffic and begins to conceive an urban community space inspired by Māori mythology.

The sixth and final chapter incorporates the developed proposed design and is the conclusion of the thesis investigation. Early experiments created in previous chapters are brought together to develop a set of potential remedies across two of the vacant city blocks in the CBD. The design addresses key aims and objectives of this investigation, proposing an architectural solution to repopulate and revitalise the heart of Rotorua.

1.2 RESEARCH SCOPE

This thesis begins by introducing new methods of interpreting interior architecture. This research identifies *Urban Interior Architecture*, the concepts that have been proposed to define interior space in the urban landscape and the influence people have in the design process. From here further investigations into *Cultural Heritage* and *Placemaking* are introduced. The three topics are structured as three individual investigations covering, theory, case studies, design discussions and investigations. The three strategies are then brought together to create a framework to revitalise the CBD of Rotorua.

At each stage of the design process the strategy, design methodology and iterations will be reviewed and reflected upon to develop the design research.

Research Question

How can Interior Architecture theory and practice contribute to the re-activation of Rotorua's CBD, to improve the social, economic and accessible functions of this underutilised space?

Aims

The principle aim of this investigation is to develop a design solution to revitalise two city blocks in central Rotorua to encourage social interactions, commercial activity and habitation.

Another aim of this thesis investigation is to bring forward Urban Interior Architecture as a key aspect in the development of Urban Landscapes.

Objectives

To challenge and explore the boundary between the interior and the exterior to actively enhance the urban environment and the abandoned CBD

To establish a community based design intervention that encourages social interactions

To investigate culture, community and tourism within Rotorua to identify place identity

2.0

Site | Context |

2.1 INTRODUCTION

This chapter introduces the context for the thesis investigation and the issues and conditions that the site faces. Located in the heart of the North Island of New Zealand, Rotorua like many other provincial towns in the country has been victim to a decrease in demand for inner city real estate. Central Business Districts have been vacated, deserted and have become troubled crime areas.

This chapter looks to Rotorua and its rich cultural history, as a vehicle to investigate provincial town abandonment. An early tourist destination, Rotorua has been a place that thousands flock to yearly to awe at the many natural wonders that lie visible within the landscape. The natural beauty of the town is however not reflected in the town centre a place left abandoned by the community.

The site investigation looks at the urban scale and begins to identify areas of concern in order to create a design response. In doing so, the opportunity for better engaging social and cultural elements within Rotorua will be rectified and maintained to ensure its presence as a top tourist destination.

> RIGHT

Fig 2.01. Looking south from Lake Rotorua over central Rotorua - Highlighted area identifies thesis site.

2.2 History : Early Settlement and Tourism

The early history of Rotorua relates to the Māori legend of the great fleet of seven wakas (canoes) that migrated to Aotearoa from Hawaiki as early as 700 years ago.¹ A descendant of the Te Arawa waka, Ihenga, was a great traveler and explorer. He is attributed to be the first person to discover Te Rotoruanuia Kahu, the name he gave the area when he discovered Lake Rotorua.² Several explorers from the Te Arawa tribe explored the area but early settlement was confined to Mokoia, the small island in the middle of Lake Rotorua.

Land wars and the discovery of the healing powers the thermal area offered resulted in many visitors, both Māori and European. After visits by Roman Catholic priests in 1840, Father Euloge Reignier settled at Ohinemutu on the mainland and shores of Lake Rotorua in approximately 1843. This resulted in the first European township to be developed in Rotorua.³ Other early Europeans published accounts of their visits to the lakes thermal district in 1846 and 1849.

“Describing the palliative and curative properties of the hot springs, the fabulous formations of the Pink and White Terraces on Lake Tarawera, geysers, mud pools and other attractions such as mixed gender bathing”⁴

By 1852, the area surrounding Lake Tarawera, Te Wairoa, had become a tourist destination with residents in the village acting as guides to the natural wonder. This signaled the beginning of tourism in Rotorua as Pakeha visitors spread the knowledge of Rotorua’s thermal wonders and spectacular natural formations. The number of tourists to the area increased yearly and by 1890 up to 2500 people had explored New Zealand’s number one tourist destination.⁵

- 1 Williams 5
- 2 Stafford 18
- 3 Stafford 31
- 4 Williams 5
- 5 Williams 21

> RIGHT

Fig 2.02. Identification of key cultural moments in history and local Maraes and Pa sites significant to Rotorua

(A) Arrival of the Arawa Canoe	1340	(I) Tribal Wars at Tarawera over Ownership	1854
(B) Rotorua Discovered + Named	1350	(J) Original Settlement of Ohinemutu	1870
(C) Te Arawa people move Inland	1440	(K) Mount Tarawera Eruption	1886
(D) Tutanekai + Hinemoa Marry	1575	(L) Former Bathouse Built (Museum)	1906
(E) Tapsell the First Pakeha in the area	1830	(M) Whakarewarewa Thermal Area Opens	1908
(F) First Mission Station Established	1835		
(G) First Pakeha Child Born (Mokoia Island)	1838		
(H) Ohinemutu Pa sinks into Lake Rotorua	1840		
		(●) Pa Sites in the Bay of Plenty Region	
		(●) Marae's in the Area	

The local economy soon saw the benefits of tourism as locals charged fees for rowing tourists across Lake Tarawera to see the terraces or guiding people around the mineral springs and geysers; performing the haka; allowing them access to their villages and to inspect the interiors of Tamatekapua and other carved buildings.⁶

The 1886 destruction of the Pink and White Terraces did not affect tourism for long, as the government intensified promotion of Rotorua as a resort or a health spa with natural healing waters. The government also had a huge influence on the development of the city and its infrastructure with many government agencies being established within the township.

Today Rotorua is still seen as a tourist destination in New Zealand and throughout the world. There are approximately 3 million visitors a year and currently there are over 400 businesses specifically catering for tourists: they include accommodation, attractions, activities, transport operators and retailers and provide work for 20% of the Rotorua work force.⁷ Today the industry plays a huge part in the economy and identity of Rotorua as a destination.

6 Williams 21

7 Williams 24

> RIGHT

Fig. 2.03. The highlighted buildings represent important themes in the development of central Rotorua and are considered to be of value based on a range of heritage criteria. (See Appendix A)

^ ABOVE

Fig 2.04. The highlighted buildings represent important themes in the development of the CBD and are of some value in relation to some of the heritage criteria. (See Appendix A)

^ ABOVE

Fig 2.05. There are a number of groups of buildings that collectively make an important contribution to parts of Rotorua's CBD. While Rotorua has progressively redeveloped, within the central area there are small intact groups of 1920s and 30s commercial and retail buildings. (See Appendix A)

^ ABOVE

Fig 2.06. Accommodation and key tourist destinations located within 25 minutes drive from central Rotorua

^ ABOVE

Fig. 2.07. A large number of Cafes and Restaurants dominate the northern end of central Rotorua located on "Eat Street"

Rotorua is one of the many provincial cities in New Zealand that was planned extensively by central government. Civic architecture and the configuration of the town was designed by visitors to the area in order to establish a spa resort tourist destination. In 1907 there were at least 25 hotels and boarding houses in the area, with the grand Tudor style Bath House opening the following year.⁸ Although successful at first, the perceived idea for a spa destination didn't eventuate, and by the middle of the century (1966) the grand Bath House closed.

In April 1962, Rotorua was declared a city, having reached a population of 20,000. Since then city boundaries have continued to be extended with major developments in a range of manufacturing and employment opportunities unique to the district.⁹ The city was no longer government controlled, but it soon became a centre for government administration with government departments establishing regional headquarters in modern office blocks.¹⁰

8 Stafford 24-25

9 Williams 11

10 Gatley 1

> RIGHT

*Fig 2.08. Vacant retail and commercial buildings in
Provincial Towns of New Zealand (April 2015)*

Hamilton
Population: 150,200

Rotorua
Population: 65,280

Palmerston North
Population: 75,543

Napier
Population: 57,240

The building of these government agencies in Rotorua has left a lasting impression on the city and its architectural character. It has also increased the size of the CBD beyond the needs of today's population of 65,280.¹¹ In recent years varying factors have caused a major vacancy in retail and office space. Reports and articles continued to describe the rise and fall of the CBD in Rotorua.

Early accounts in May 2009, reported 50 vacant stores through to 91 in September 2012 and 98 in September 2013.¹² A meeting with Rotorua Councilors involved with the development of the central city in April 2015, identified key strategies and initiatives (*Fig. 2.11.*) in collaboration with the community to help improve the appearance of the city and as of February 2015, a Rotorua CBD vacancy survey outlines 87 vacant buildings.¹³

A major issue for the city has been the development of the Central Mall on the southern end of the CBD. Commercial 'big box' developments have removed major department stores from the centre of the city and local small business owners struggle to compete with big international retailers (*Fig. 2.10.*). With 87 vacant commercial buildings in the CBD varying in architectural history and importance it is vital to develop a design intervention that encourages community involvement. Designing for the local community will help to bring tourists and developers back into the heart of Rotorua.

11 Statistics NZ unpaginated

12 Holland unpaginated

13 Malcolm unpaginated

> RIGHT

*Fig. 2.09. Vacant retail and commercial buildings in Central
Rotorua with distance to City Focus*

^ ABOVE

Fig 2.10. The domino effect - key areas instrumental in the demise of the CBD

28

The character of Rotorua has changed significantly with growth over time. However, there is evidence of buildings that clearly relate to the unique functions of the city and its development. The CBD has retained groups and places related to particular building typologies, which communicate a rich history of the area. A collection of buildings still stand today, dating to the 1950-60 when Rotorua experienced its boom in demand as a regional headquarters.¹⁴

Currently the city blocks bound by Hinemoa, Fenton, Pukuatua and Amohia streets, located in the centre of the CBD hold the most vacant retail spaces. A group of early retail premises -1940s - have been retained, centre to the two blocks along with the City Focus, Rotorua's unofficial town square. There is a mix of architectural styles but the overall appearance is run-down and tired, with ugly building facades. There is evidence of many of the buildings deteriorating due to the particular subsoil conditions with acidic water, gases and sulphur all playing huge roles in the buildings integrity.¹⁵

Another feature of these blocks is a recently developed apartment complex (October 2011), with a shopping arcade running from Hinemoa to Pukuatua. Today 25 of the 27 retail premises remain vacant.¹⁶ Their central location, and high vacancy of retail premises contribute to the overall appearance of surrounding blocks. This thesis will look at these two blocks to develop a design framework that reactivates the central city. An intervention across these blocks, will look to reconfigure movement in and out of the building forms allowing people to access the service lanes and alleyways spaces behind and between the built environment.

Ideas and concepts around *Urban Interior Architecture* will be identified in the next chapter to enhance the urban landscape.

¹⁴ Williams 56

¹⁵ Williams 57

¹⁶ Holland unpaginated

>RIGHT

Fig 2.12. Alleyways and Service Lanes identified in Central Rotorua. Also noted is the two blocks under investigation for this thesis and distances to key public areas

^ ABOVE

*Fig 2.13. Locating the immediate site within the central city.
The two blocks are bound by Hinemoa, Fenton,
Pukuatua and Amohia Streets*

>NEXT LEFT

*Fig 2.14. Interior Laneway views of thesis site - block 1 bound
by Hinemoa, Tutanekai, Pukuatua and Amohia Streets*

>NEXT RIGHT

*Fig 2.14. Interior Laneway views of thesis site - block 2 bound
by Hinemoa, Tutanekai, Pukuatua and Fenton Streets*

BLOCK 1

BLOCK 2

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Fig 1.01.

Rotorua Public Relations Office. (1962). Your Future's in Rotorua. Rotorua: Rotorua Public Relations Office.

Fig 2.01.

Māori in Tourism Rotorua . (2013). Rotorua Walking Tour. Retrieved December 11, 2015, from Māori in Tourism Rotorua : <http://nzMaoritourism.com/listing/kiaora-walks/>

Fig 2.13.

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3.0

Urban Interiors I

This chapter of the investigation looks to define interior architecture and questions the separation between the realms of design by introducing *Urban Interior Architecture* as collaboration between disciplines. *Urban Interior Architecture* breaks the barrier between interior and exterior architecture and creates an extension of program, design methods and materiality into the urban landscape.

Although a new concept early urban theorists such as Jane Jacobs and Jeff Speck began to investigate the extension of design into interior and exterior space and the importance of human based design. This chapter reviews their work and new awareness and understanding of the term - *Urban Interior Architecture*.

This section highlights the potential of *human-based design* and looks to examples to gain an understanding of appropriate methods and interpretations in real world situations. Both permanent and temporary solutions are investigated with a key focus on ways to revitalise unused areas. Key concepts and strategies discovered are then used to carve the two blocks to encourage circulation inside, outside and between buildings to repopulate the vacant area.

3.2 A CASE FOR URBAN INTERIOR ARCHITECTURE

The decline of town centers and main streets in provincial towns of New Zealand, questions the traditional thinking towards urban planning and design. People play the most important part in the success of urban design. There are other elements including streets, buildings and sidewalks that all play vital roles, but it will always be the people who inhabit these towns that determine its rise and fall. The practice of Interior Architecture and its relationship to human scaled design could hold a key to unlock the troubles currently facing many central business districts throughout the world.

Interior Architecture looks to create meaning and use for buildings by combining both institutional and public demand to create unique spaces. An analysis of program, culture, place and distinct features of the area are all instrumental in determining how an interior space will function. The connection interior architecture has with these other spatial areas, forms a symbolic relationship across all design disciplines. The idea of *Urban Interior Architecture* has recently been explored by a small number of theorists to identify a definition and understanding. This theory encapsulates both the interior and urban realms and breaks down the threshold that binds each identity.

Urban Interior Architecture creates an extension of program and space through the envelope of the building and into the city. It endeavors to create program within buildings as well as the surrounding urban landscape – the space between buildings. Early urban designers noted this hybrid design but many fell short in their interpretations of the human scale.

Theorists, Jane Jacobs and Jeff Speck were instrumental in first exploring urban design at a human scale. Both investigated the pedestrian and how and why an individual walks, interacts and participates in an urban landscape.¹ In Jane Jacobs book, *The Death and Life of American Cities* (1961), human scale design is explored from the sidewalk into the interior of buildings. By increasing movement and activity on the sidewalk and in the streets the life within buildings mimics the urban landscape,

“The sidewalk must have users on it fairly continuously, both to add to the number of effective eyes on the streets and to induce the people in buildings along the street to watch the sidewalks in sufficient numbers.”²

In this view the separation of the design disciplines is maintained with Jacobs highlighting urban design as a principle that is established on the exterior and viewed from the interior of buildings. It is hoped that *Urban Interior Architecture* would flip this process and allows the function of interior space to be fully embodied in the urban landscape. Speck also highlights this idea in his book *Walkable City* (2012), in which his views for the urban landscape depict an interior street, a place that is desirable to all walks of life.³ The street life of the city that he envisions essentially becomes a space between two buildings, an interior.

The architectural shell separates interior spaces, but their programs often extend beyond these boundaries and therefore affect urban life. Interior architecture works to bring the exterior in by allowing natural light, windows and thresholds to frame the exterior world, however the connection between the two realms is often overlooked.

1 Speck 17

2 Jacobs 45

3 Speck 17

Robert Venturi (1977) looked to breakdown these spatial realms and views the exterior façade as being a porous threshold in which the exterior and interior become one.⁴ This transparency allows the intimacy of interior architecture to be reflected in the urban landscape, thus allowing people to freely move in and out of each space.

The modern city is made up of a range of spaces all essential to make it a successful place for all that inhabit. Urban planning and design must bring the interior, the architecture and the urban landscape together to provide a cohesive environment. In the book *Urban Interiors* (2011), a collection of essays question and expand on this hybrid design process. One of the contributors, Associate Professor Suzie Attiwill, establishes a set of guidelines suitable for the ‘Urban Interiorist’⁵ where she challenges the belief that interior architecture or design has to be contained within a building. Attiwill describes an interior as being a condition without the implication of frame between the exterior and interior realms.⁶ Her views of the laneways of Melbourne, an exhibitor, or a busker on a street, all link to the concept of interiority and how a pedestrian may feel in each situation.

“A street vendor selling photographs who marks out the space with chalk disrupts the flow of movement and produces intensities around moments of stillness – a becoming interior through an orchestration of movement and energies.”⁷

4 Venturi 22

5 Attiwill 13

6 Attiwill 13

7 Attiwill 18

Attiwill depicts interiority as being evident in the everyday movement of people within cities. Her view of the human scale furthers both Jacobs and Specks investigations of the pedestrian and brings forward the connection of interior architecture in the urban landscape.

interior plan

movement and stillness

^ ABOVE

Fig 3.01. Associate Professor Suzie Attiwill discusses Alice Kohler's project: *Interior Plan - Movement and Stillness* 2009. The project looks at the arrangement and formation of people in an environment and how this intensification of movement develops an interior in the urban realm

As a relatively new topic within the discipline of Interior Architecture, the ideas and examples within this chapter illustrate the need to integrate the design disciplines to establish a cohesive urban landscape. Strategies, plans, and designs can only react successfully if people are prepared to participate. The practice of interior architecture uses the human scale as a key component in the design of spaces. Yet interior strategies are not always applied in urban planning. *Urban Interior Architecture* has the power to restructure and revitalise the modern city of today into a place that is dedicated to the human scale. Whether you are in an enclosed volume, in a space between two buildings or on a sidewalk the potential to feel interiority is evident at many scales across the city.

Urban Interior Architecture is an important tool in the revitalization of the vacant CBD of Rotorua. The placement of programs, circulation and connections in varying spatial realms has the potential to provide a different sense of engagement with our social and physical surroundings. Where early urban planning has failed, *Urban Interior Architecture* has the ability to design at a human scale to connect locals and tourists in a diverse cultural centre.

In the next section, design methods by Fearon Hay Architects and Assemble Architects will further explore *Urban Interior Architecture* and the reactivation of unused space.

^ ABOVE

Fig 3.02. View into the Imperial Buildings and Lane-ways shows a strong emphasis on harsh exterior materiality, light and scale to create a coherent atmosphere

3.3 PROJECT REVIEW

Imperial Buildings
Architects: Fearon Hay Architecture
Location: Auckland, New Zealand
Built: 2011

The design and revitalisation of the Imperial Buildings, highlights a significant shift in restoration and preservation practice in New Zealand architecture. Located in downtown Auckland, the culturally rich buildings, built between 1886 and 1911 now provide a mix-use of bars, dining, retail and commercial offices accessible by internal circulation and lit with grand light shafts.⁸

The design approach was to develop a new lane-way for Auckland – Imperial Lane – by developing a new network of circulation through the property to previously inaccessible volumes contained within and between the buildings.⁹ The building experiments with differing thresholds between interior and landscape design to develop a unique urban concept for Auckland city.

The spaces enable a new hub for socialisation and appreciation. The proposal aligns with the urban design objectives outlined for the city, to develop spaces that generate synergies, imbued vibrancy and supported the exchange of ideas.¹⁰ By focusing on these objectives Fearon Hay have revitalised a historic piece of Auckland's architecture. The reactivation of the Imperial Buildings with modern design and materials shows that value can be added to heritage assets in a sophisticated and tactile manner.

⁸ Hudson unpaginated
⁹ ArchDaily unpaginated
¹⁰ Wood 86

^ ABOVE TOP

Fig 3.03. An aerial view of the surrounding context and connection to Fort Lane

^ ABOVE BOTTOM

Fig 3.04. Section View of Imperial Buildings

^ ABOVE

Fig. 3.05. Interior View of the Lane-way show the industrial aesthetic of the design and play on the human scale with light shafts and heaters high above diners

^ ABOVE

*Fig 3.06. View across the forecourt to the Cineroleum.
The derelict petrol station is reactivated and
becomes a place for socialisation and engagement*

The Cineroleum
Architects: Assemble
Location: London, UK
Built: 2010

The Cineroleum was a community-initiated project that transformed a disused petrol station into a pop-up cinema. The design approach enabled a collective of young artists, designers and architects to experiment with materials, transform derelict or unused spaces and explored a use for the 4000 empty petrol stations within the wider UK area.¹¹ The Cineroleum, constructed using donated and reclaimed materials, looked to the past for inspiration to create a decadent interior, much like those that greeted audiences during the cinema's golden age.¹²

The urban project was visibly handmade, built on site by a team of over a hundred volunteers, learning and experimenting together, aided by instruction manuals written during the prototyping process.¹³ Elements of the classic cinema were re-created using cheap industrial, reclaimed or donated materials.

“Flip-up seats were made from scaffolding boards, the foyer was furnished with formica-clad school chairs and tables, and the auditorium was enclosed by a curtain, created by hand-sewing about three kilometers of seam in roofing membrane.”¹⁴

- 11 Assemble unpaginated
- 12 Lomholt unpaginated
- 13 Assemble unpaginated
- 14 Assemble unpaginated
- 15 Bishop 40

The Cineroleum celebrated the social experience of film going and allowed the community to be involved with the design/build process. The appreciation of the space was visible in the creation of a successful pop-up space for all to enjoy.¹⁵ The design touched on a transition between interior architecture in an urban landscape space. The curtain created the threshold between imagination and reality, the people move from a world of observers to one of acting as it rose.

^ ABOVE TOP

*Fig 3.07. The transformation form petrol station to Cineroleum
(Urban Interior)*

^ ABOVE BOTTOM

*Fig 3.08. Plan View of the Cineroleum shows the temporary cinema
auditorium and indoor facilities available for viewers*

^ ABOVE

Fig. 3.09. - 3.10. The mix of hard and soft recycled materials contrast to create an interior space in a urban setting

3.4 DESIGN DISCUSSION

The first design investigation looks to break down the city grid to allow an open urban environment suitable for human interaction and habitation. The experiments look to achieve a key aim for this thesis, by challenging the boundary between the interior and exterior to actively enhance the urban environment.

The importance of circulation and movement of people throughout the city has been explored both in the case study investigations and literature, showing the need to design an intervention that is visually accessible for all. Imperial Lane shows a good example of circulation both in and out of a building volume to activate previous unused space, while also enhancing the wider site context. Design interventions are drawn from this, which provide a transparent connection between the interior and exterior realms.

Initial investigations explore key areas of use and movement currently in the city and the relation the site has to the wider Rotorua area (*Fig 3.11. - 3.12*). These findings are important to establish suitable programs and create a number of early spatial design experiments. In order to establish an *Urban Interior* environment, the spaces behind and between the vacant buildings are explored to move inhabitants into new areas. This allows vacant buildings to be removed, carved and altered to best suit the changing urban landscape and prompt people to explore the previously inaccessible spaces.

^ ABOVE

Fig 3.11. Key connection (Precincts and Public Spaces) and access points to the thesis site

^ ABOVE TOP

Fig 3.12. Site Mapping of pedestrian movement conducted April 28th 2015

^ ABOVE BOTTOM

Fig 3.13. Preliminary locations of entranceways and gateways into the interior lane-ways

The first experiment involved mapping out key areas of Rotorua that successfully encourage use by both locals and tourists. This was key to identify links to enable direct circulation to the site and context. The central location of the site, relates to four precincts identified by the council – Central Mall Precinct, Government Garden Precinct, Bar and Restaurant Precinct and the Kuirau Park Precinct. These areas all have unique functions and characteristics that enable consistent social interaction.

Looking closer at the site, the movement of people was tracked to identify areas of pause, gathering and interaction with the built environment. The top-right diagram highlights the need to enhance derelict buildings to the west of the central city, while also showing the impact of social interaction between buildings – street performer.

By mapping out the movement of people, entranceways were introduced as a design intervention to move people into the unused space behind buildings within the laneways and service lanes. Placing these at both interior and exterior volumes adds to the exploration of the unknown and encourages circulation beyond the typical city grid.

Bringing these findings together creates a preliminary articulation of the site and develops a master plan using new and existing programs. The programs encourage both locals and tourists to inhabit the laneways and vacant stores, all within close proximity to the unique features of Rotorua.

^ ABOVE

Fig 3.12. Diagramming of circulation pathways, gateways and nodes for high human interaction/ social areas.

^ ABOVE TOP

Fig. 3.13. Symbols highlighting the mixed use programs to be included in the design proposal

^ ABOVE BOTTOM

Fig. 3.14. Preliminary diagram shows the location of gateways, the sites connection to other key areas and the building to be removed to enhance the urban landscape

^ ABOVE

Fig 3.15. Initial diagram highlighting the preliminary master-plan of existing and new programs to the thesis site

3.5 CONCLUSION

The main focus for this thesis investigation is to develop a design solution to revitalise a portion of vacant buildings in central Rotorua to encourage active occupation. To do so the first research objective looks to explore and challenge interior and exterior architectural design to actively enhance the urban environment. The ability to design across these opposing boundaries creates spatial volumes that encourage movement, circulation and social interactions. Initial concepts look at current movement within the city and investigate how it might effect the central site.

The ideas found in the theory of *Urban Interior Architecture* create a design language that highlights the need for human based design within central Rotorua. The use of laneways and service lanes – previously unused by the locals of Rotorua could develop a new layer of interior architecture upon the city's grid. By creating entranceways and pathways into the city blocks, locals and tourists are able to explore beyond the street into community focused spatial identities that speak of the rich history of the area.

To further this an investigation of the *cultural heritage* of Rotorua will be conducted to seek generators of architectural form both permanent and temporary at different scales.

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Fig 3.08.

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Fig 3.09.

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Fig 3.10.

Ibid

4.0

Cultural Heritage I

This chapter addresses the rich *Cultural Heritage* of the site and looks at how traditional methods can be implemented into the design proposal. Urban settlement has altered the natural landscape early Māori discovered in Rotorua and severely affected their relationship with traditional resources and other sites of significance. This chapter focuses on particular writing by Elsdon Best and Deidre Brown, to develop an understanding of these early landscapes and community environments.

Contrasting with these early views, the chapter looks at current interpretations of Māori Architecture and how both the Urban Design Protocol and the Te Aranga Māori Design Principles have aided in the design process. The principles developed by a group of architects, designers and iwi look to enhance mana whenua's presence in the design realm. Local cultural architecture is investigated to understand contemporary methods of interpreting traditional myths and legends.

The site is then developed using narrative based design to create a link between the two vacant city blocks. The forbidden love story of Hinemoa and Tutanekai gives identity to the forms and enables a design response reflective of each personality. The gateways into each block become transitions into contrasting realms, Te Pō, or darkness and Te Ao Mārama – the world of light.

3.2 A CASE FOR CULTURAL HERITAGE

Like many other cities throughout the world, New Zealand cities face a complex array of social, economic and environmental issues from increased population growth. In respect to Rotorua and other provincial towns, urban sprawl has resulted in vacant CBDs and main streets and a decrease in overall social interaction. Demand for land continues to rise, with shopping centres and subdivisions creating new communities on the outskirts of many CBDs. This causes cities to sprawl beyond the needs of the community and creates derelict areas. Intensification of urban settlements has not only affected the natural and built environments but also severely affected the relationship Māori have with traditional resources, landscapes and other sites of significance.

Māori are a communal people and value collective participation and membership. Traditionally, participation and membership was founded on genealogy, lineage and descent. Members of the tribe had set roles, responsibilities and functions that contributed to the day-to-day living of the people. In doing so, the people were encouraged to build community pride, identification, and ownership. Elsdon Best gives a brief description of early Māori life before Europeans came to New Zealand. Best describes the close relationship Māori had with their environment in their personification and identification of natural landscape features. The design of Māori communities and settlements worked to maintain social connections within the tribe and encouraged community participation, and worked to not isolate or segregate its members.¹

¹ Best 87

Like Best, Deidre Brown's book *Māori Architecture: from fale to wharenui and beyond* (2009), gives further insight into the architectural identity of early Māori and their interpretations today. Brown highlights the important part traditional Carved Meeting House (whare whakairo – symbol of the world) played in Māori identity in its ability to tell the tale of their origin. The whare whakairo is seen as a metaphor of the world. The outside of the house was viewed as Te Pō, or darkness, while on the inside, Te Ao Mārama – the world of light was depicted (*Fig. 4.01*).²

Most whare whakairo speak of their ancestors, histories and genealogies as one progresses through the building. The house is often named after an ancestor of whom most tribal members are descendants. Other ancestors and their exploits through the land are told within its interior through carving, tukutuku (weaved panels) and kōwhaiwhai (painted patterns).³ The whare whakairo directly reflects the identity of Māori and creates a notion of place and belonging. The power this building has as an architectural form in the built environment is unique and has remained unaltered – apart from adaptations to the building code – for hundreds of years.

A focus on the Māori historical context of place fits well into the practice of urban design, Urban Interior Architecture and the principals of *Placemaking*. Within any design process an understanding of context is crucial to inform an appropriate urban response to site. Today local architects, artist and musicians endeavour to preserve and reference the unique history of New Zealand and Māori culture.

² Royal 1

³ Brown 26

This has allowed research and guidelines to be created to preserve the cultural landscape of New Zealand and develop a unique cultural architectural identity.

Tracy Ogden-Cork thesis titled, *Towards a South Pacific Urbanism* (2009), was developed as a tool to “contribute to existing and new discussions of bicultural approaches to urban design.”⁴ Viewing a lack of research in the area her thesis looks at the inclusion of Māori histories, legends, myths and contemporary iwi or hapu relationships within the contextual analysis of place. It also highlights the important participation of Māori at the beginning of the design process in order to shape urban design outcomes.

“The value Māori place on whanaungatanga (kinship relationships) between iwi (tribe), whānau (family), whenua (land), history, mauri (life essence) and the conceptualisation of ‘place’ requires that an understanding of Māori historical contexts become a part of contemporary urban design processes.”⁵

The practice and process of urban design allows physical environments to be shaped into modern societies. Ogden-Cork’s thesis aims to assist non-Māori, to better understand Māori culture and perspectives in relation to cultural landscapes, research practices, contemporary politics and the history of land and settlement in New Zealand. It also works to inform and challenge contemporary design processes and Eurocentric assumptions of urban space. Her research forms a unique insight and discussion towards the inclusion of Māori culture into the everyday practice of architecture within New Zealand.

4 Ogden-Cork 2

5 Ogden-Cork 10

^ ABOVE

Fig 4.01. Diagram depicts the relationship between the Gods and the Wharenui

Similarly, the Auckland City Council viewed a lack of understanding in the application of Māori culture within design projects. In order to make the city a unique place, unlike any other in the world, research was conducted to understand the different contexts and characters of Auckland. The Ministry for the Environment defined character as “the distinctive identity of a particular place that results from the interaction of many factors, including built form, people, activity and history”.⁶ For Auckland, part of this identity comes from the narratives, myths and legends of mana whenua. The New Zealand Urban Design Protocol identifies seven essential qualities that form the basis of quality urban design, these being, context, character, choice, connections, creativity, custodianship and collaboration.⁷ (See *Appendix B*)

As a Māori response to the Urban Design Protocol released by the Ministry for the Environment in 2005, Rau Hosking chaired a steering group to develop a draft set of Māori Design Principles.⁸ The Te Aranga Māori Design Principles are a set of outcome-based principles founded on intrinsic Māori cultural values and designed to provide practical guidance for enhancing outcomes for the design environment.⁹ (See *Appendix C*) The principles have arisen from a widely held desire to enhance mana whenua presence, visibility and participation in the design of the physical realm.

For Māori, traditional settlements were designed primarily to protect and provide for the needs of their inhabitants. Today these views have not changed and are still used to maintain and connect individuals with the urban landscape. The Te Aranga Māori Design Principles allow all to engage and connect with the environment around them. The ability to reflect these principals within a design proposal for the vacant CBD of Rotorua will enable a direct link to the rich *cultural heritage* of the area and enrich the social connection of the people to take back the heart of the city.

The next section looks further at strategies that engage the *cultural heritage* of the local community. Both projects located in Rotorua maintain traditional understanding of architecture with a modern interpretation of materiality.

6 Auckland Design Manual
 7 Ministry for the Environment 4
 8 New Zealand Ministry for the Environment (MFE)
 9 *ibid*

^ ABOVE

Fig 4.02. The 84 metre carved screen links to traditional methods of Anthropomorphic identity. The form relates to a Māori cloak draped over the shoulders of a person - protection

4.3 PROJECT REVIEW

Rotorua Police Station
Architects: Leuschke Architects
Location: Rotorua, New Zealand
Built: 2014

The design for Rotorua's Police Station, reflects its strong Māori community. A police station lies at the heart of any community, housing front line men and woman there to protect the people.¹⁰ Existing examples of police station architecture throughout the country is poor in regards to public architecture. The project team has pushed the boundaries to create a cutting edge design specifically for Rotorua and its Tangata Whenua.

Inspiration for the design comes from the city's history, the people, the natural environment and the strong links to Māori culture. Consultation with the local community and iwi was essential in creating a traditional Māori piece of architecture. The Anthropomorphic identity of Māori architecture allows the building to take on an identity similar to that of the human body.¹¹ The spine is evident in the ridge beam, and the 84-metre long carved screen, inspired by various Taonga (treasured things), appears to be a Korowai, the Māori Ceremonial cloak draped over to protect the building and its inhabitants, reflecting police and the way they protect the community.¹²

¹⁰ Leuschke unpaginated

¹¹ Griftari unpaginated

¹² King unpaginated

The modern take on traditional methods and design concepts, highlights an important way to maintain the cultural identity of New Zealand. The carved 84-meter screen has more meaning than simply being a decorative façade for the building. It is a piece of the history, reflecting the place and most importantly its people.

^ ABOVE

Fig 4.03. - 4.04. The vertical form of the facade links to traditional Māori Architecture, the palisades guard the building as they once did on pa sites throughout the country.

^ ABOVE

Fig. 4.05. Shadow and light is manipulated in the building by the patterned carved screen. The patterns on the screen resemble various forms of Taunga unique to the Te Arawa tribe

^ ABOVE

Fig 4.06. The entranceway Te Heketanga-a-Rangi a gateway in to the Te Puia tourist destination in Rotorua. The materiality and lighting work together to create place identity. Interior space in an exterior environment.

Tē Puia - Entrance Way - Te Heketanga-a-Rangi
Architects: designTRIBE Architects - Consultants
Location: Rotorua, New Zealand
Built: 2006/07

Rotorua has a rich cultural history that makes it unique to New Zealand and the world. Matched with an impressive natural landscape of geothermal activity, geysers and mudpools, the area is renowned for tourism. In 2006/07, the local Māori arts and crafts institute, Whakarewarewa went under a major transformation to meet demands for increased tourist numbers and to provide a broader cultural experience. The tourist experience was also rebranded Te Puia.¹³

A team of consultants was tasked with integrating a new development proposal that addressed the development of the new weaving and carving schools, interpretive displays and retail facilities in keeping with the existing Marae and geothermal valley.¹⁴

“The entranceway Te Heketanga-a-Rangi (heavenly origins) stands proud as the gateway into the valley/ tourist destination. The term “Te Heketanga-a-Rangi” or “Heavenly Origins” was coined to remember Te Arawa’s connection to Pūhaorangi (Heaven).”¹⁵

The entranceway uses traditional and contemporary methods to develop a unique architectural identity. This space comprises twelve monumental carvings reaching skyward, each one representing a Māori deity. Each of these wear a closed korowai (cloak) with the carved designs representing the realm they protect. The steel kōwhaiwhai, represent Te Ara Tapu (the sacred pathway), constellations to guide our wairua (spirits) back to our spiritual homeland of Hawaiki, and the constellations to guide harvesting in the physical world.¹⁶ The design links contemporary methods and materials with traditional Māori beliefs and methods to develop a unique grand entranceway.

13 Ngaaho-Māori unpaginated

14 Creative Spaces unpaginated

15 Discover Story unpaginated

16 ibid

^ ABOVE

Fig 4.07. The play on solid and light material gives the appearance of fabric dressing the strong vertical forms - the twelve Māori Deity

^ ABOVE

Fig. 4.08. The form of the gateway takes shapes from the environment and traditional Māori Whare. The light mesh appears to weave - bind itself to the vertical form. The Deity are carved to reflect the realm that they protect

4.4 DESIGN DISCUSSION

The *cultural heritage* of Rotorua plays a vital role in the establishment of identity for the vacant CBD and is essential in the revitalisation of the area. One of the research objectives for this thesis looks to investigate the links between culture, community and tourism to build upon the story of the city and develop a unique architectural form. Earlier research provided a range of reasons and ideas to encourage circulation within the city blocks, breaking the current city grid formation.

Looking at early Māori customs and urban cultural settlements highlights the strong link Māori had with the land. The myths and legends that speak of past ancestors are often recreated in built forms and designs forming both the structure and decorative elements. Through preliminary investigations, narrative design is applied based on two Māori legends to give identity to the two city blocks and their gateways.

To create visual hierarchy on the site, two gateways stand facing each other, mimicking the realms of day and night, (Te Ao Marama – The world of Light and Te Po – The World of Night). These gateways create the entrance ports into the vacant city blocks, identified as – Hinemoa and Tutanekai (*Fig. 4.09*) (A Māori Love Story based in Rotorua) (*See Appendix D*), and develop an architectural identity for the urban intervention. A range of concepts is investigated, using circulation and light as key elements to develop unique thresholds (*Fig. 4.10*).

HINEMOA

TE AO MARAMA
The world of light

TUTANEKAI

TE PO
The world of night

^ ABOVE

Fig 4.09. The identity of each block is developed looking at cultural myths and narratives. (See Appendix D for Narrative) The interior Lane-ways are extruded to give form.

TUTANEKAI GATEWAY

Open to the Night

HINEMOA GATEWAY

Open to the Light

^ ABOVE

Fig. 4.10. Preliminary diagrams of the Tutaneikai and Hinemoa Gateways using light in the night and open space to manipulate the interior space. A combination of single and double entrance-ways are explored

^ ABOVE

Fig. 4.11.-4.12. Preliminary experimentation of the Tutanekai Gateway, highlighting the shadows and light the manipulates the interior space.

^ ABOVE

Fig. 4.13.-4.14. Preliminary experimentation of the Hinemoa Gateway exploring delicate repetitive form and contrasting the Tutanekai Gateway, light is encouraged into the space

4.5 CONCLUSION

By investigating the *cultural heritage* of Rotorua, this thesis recognises the strong relationship early Māori had with each other and the land, and how this impacted the environments they lived in. This chapter looked to early settlement and current practices of Māori architecture to develop a preliminary design proposal for both vacant city blocks. Looking at the circulation of people on site enables two gateways to be developed as thresholds into the two new community spaces.

By introducing cultural narratives, a spatial experience is developed in relation to a research aim for this thesis to investigate and build upon the links between culture, community and tourism. The ability to represent past experiences and stories within the built form is a strong tool to relate to the site and the overall context of Rotorua. The establishment of human identities (Hinemoa and Tutaneka - *See Appendix D*) for both city blocks enables architectural and programmatic characteristics of the site to be planned.

The narrative links the site together and works to encourage habitation of the surrounding area. When locals deem the area attractive and suitable for social interactions, so to will the thousands of tourists that travel to Rotorua each year. To be a successful design intervention the process of habitation must follow this order – locals then tourists/others.

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5.0

Placemaking I

Placemaking enables the community to participate in the revitalisation of their central city in an imaginative, unique way. This chapter looks to the concept of *Placemaking* by bringing culture and Urban Interior Architecture together to develop a design proposal that speaks of Rotorua and its identity. People must play a vital part in the process to enliven the city. Not only do their ideas re-image the vacant spaces, but their contribution and community involvement can create urban landscapes that they all will wish to be apart of.

Looking at 20th century theorists and their views of the human scale, *Placemaking* has been a concept visible to many in the urban design field since the 1960s. This chapter investigates human scale design and the establishment of organisations throughout the world that work to maintain unique place-focused design. This investigation of *Placemaking* is understood by looking at the vibrant laneways of Melbourne and a worldwide event, PARK(ing) Day, which transforms, transport focused areas into urban sanctuaries.

This chapter outlines areas of focus and develops a set of Taonga (treasures) within the vacant blocks that link to Māori culture. In Māori mythology, the great fleet of seven canoes (waka) that migrated to Aotearoa from Hawaiki depicts the discovery of Aotearoa and looks at communities coming together to form the country, as we know it today. To begin to formulate a design experiment, this myth is used to establish the narrative for the community markets on the site.

5.2 A CASE FOR PLACEMAKING

Rotorua's success as a tourist destination has been achieved by unique ideas of its local residents, aided by the natural thermal landscape and its cultural history. While the tourism sector remains high, the CBD of Rotorua could benefit from the input of its local community. People play a major part in determining the success of a town or city. Not only in their attempts to inhabit space but also in the ideas they bring forward to turn a space into a place. *Placemaking* inspires people to collectively re-imagine and re-invent public space as the heart of every community. Although not a new theory *Placemaking* has grown in recent years to become a multi-faceted approach to the planning, design and management of neighbourhoods, cities and regions.

Similar to place identity, *Placemaking* concerns the meaning and significance of place to its inhabitants and users. Project for Public Spaces (PPS), identify *Placemaking* as “facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution.”¹ Architects and urban planners can only contribute so much to a design concept. Engagement of locals who live and breathe these spaces are what transform communities into destinations.

Urban planners in the 1960s first identified the role people play in the build up of the city. In 1960, Kevin Lynch published the *Image of the City*, in which he presented his extensive research on the human perception of the city and how individuals experience and navigate the urban landscape. This work influenced thinking on the importance of human-centered urban design.² The following year, Jane Jacobs's focus on pedestrians enabled people to take control of the streets to develop lively public space.³ Her views of downtown New York City, and her experiences while living there, question the clearing of city blocks to create a neat and orderly environment. Residents and visitors would strengthen their connection between people and the places that they share.

1 Project for Public Spaces (PPS)

2 Lynch unpaginated

3 Jacobs 45

During the late 1960s, William H. Whyte was working with the New York City Planning Commission when he began to research the success of newly planned city spaces. A pioneer in this field, his research led him to develop the *Street Life Project*, a study of the behaviour of pedestrians and their engagement within the cityscape.⁴

Whyte describes how he walked the streets for more than 16 years, watching people as unobtrusively as possible, creating time-lapse photography to note the movement of pedestrians in great urban landscapes. This research allowed him to outline key elements for creating vibrant social life in public spaces and he further noted the important part people play in the development of great places. His view of great urban design was shown by groups of people within the urban landscape, “What attracts people most, it would appear, is other people.”⁵ This is an element currently missing in Rotorua. A continuous movement of local residents in to the heart of the CBD would encourage tourists, consumers and business developers to inhabit the vacant stores and vice-versa.

Both Jacob’s and Whyte’s contributions to the urban planning field establish the roots of *Placemaking* and many of their research findings are still used today. Architectural firms and organisations have been developed to aid in the development of *Placemaking*. Project for Public Space (PPS) is a non-profit planning, design and educational organisation dedicated to help people create and sustain public spaces that build stronger communities.⁶

4 Whyte,
City: Rediscovering the Center 3

5 Whyte,
The social life of small urban spaces 19

6 Project for Public Spaces (PPS)

Expanding on Whyte's work, PPS have completed projects in more than 3000 communities in 43 countries using their *Placemaking* approach. They also have developed a world wide *Placemaking* Leadership Council,

*“to strengthen Placemaking as an international movement and to establish a cross-disciplinary network for placemakers working in many diverse contexts.”*⁷

Their agenda focuses on mobilizing local action and networks and covers a wide range of design areas all instrumental in the creation of successful urban centres.

Creative Placemaking, a term identified by the PPS has also been adopted by urban planners and councils to transform derelict main streets in many cities throughout the world. PPS depict *Creative Placemaking* as a way to foster social interaction through art and installation, “public art installations can play a key role in a community's sense of identity and belonging.”⁸

An article by Camilla McLaughlin titled *Creative Place Making: Turning Urban Open Space into a Cultural Asset* (2015), discusses *Creative Placemaking* at an Urban Land Institution meeting in San Francisco. In her article she highlights Will Rogers, CEO at the Trust for Public Land, philosophy behind urban parks. Rogers described creative place making as “a cooperative community-based process that leads to new and rejuvenated open spaces, reflecting local identity through arts and culture.”⁹ *Creative Placemaking* can turn a neglected vacant CBD into a destination that injects new life into an urban center.

7 Project for Public Spaces (PPS)

8 *ibid*

9 McLaughlin unpaginated

^ ABOVE

Fig 5.01.- 5.02. Current projects underway in Rotorua focusing on Creative Placemaking. Central intersections have been transformed with new seating, gardens, artwork and sculptures. Initiatives developed by the local community and the Rotorua Lakes Council

Since the 1960s, the concept of *Placemaking* has adapted and transformed significantly. What began as a reaction against auto-centric planning and bad urban landscapes has expanded to include broader concerns about healthy living, social justice, community capacity-building, economic revitalization, childhood development, and a host of other issues facing residents, workers, and visitors in towns and cities large and small. Discussions about *Placemaking* is everywhere, the term encompasses varying scales of projects, organisations, conferences, books and individuals, all of which work hard to improve the public spaces of communities throughout the world.

“It is difficult to design a space that will not attract people. What is remarkable is how often this has been accomplished.”¹⁰ Whyte’s quote in, *City: Rediscovering the Center* (2009), is a statement that describes many provincial towns in New Zealand. There is difficulty in designing urban architecture that isn’t successful yet vacant main streets are issues throughout much of the country. *Placemaking* has the potential to revitalise city centres to truly reflect the unique culture evident in New Zealand. Communities and the people who live in them are the key ingredient to transform the social fabric of urban planning. Success in the application of *Placemaking* is not always the finished product, the process of the making, the engagement of the community to establish place enables locals to be proud of the place they call home.

The following section looks at case studies that embody the strategies essential for *Placemaking* in both temporary and permanent design interventions.

¹⁰ Whyte,
City: Rediscovering the Center 109

^ ABOVE

Fig 5.03. Recycled bottles are used to develop community space in the urban landscape. The organic form creates a sculpture in place of a car and reflects the natural curves found in nature. this form contrasted with the urban street highlights the need for green space in the city

*PARK(ing) Day**Architects: Artist, Communities, Architects and Individuals**Location: Worldwide**Built: 2005 – Onwards Annual Event*

PARK(ing) Day looks to provide temporary public open space – one parking spot at a time. The project began in 2005 when Rebar, a San Francisco art and design studio, converted a single metered parking space into a temporary public park in downtown San Francisco. Since 2005, PARK(ing) Day has evolved into a global movement.¹¹

“During this annual global event, citizens, artists and activists collaborate to temporarily transform metered parking spaces into temporary public places.”¹²

The noncommercial project, promotes creativity, civic engagement, critical thinking, social interactions, generosity and play. It encourages communities to come together and take ownership of the streets. In an age where traffic is given priority in central cities, PARK(ing) Day encourages the growth of the urban landscape.

The Wellington Sculpture Trust has been instrumental in bringing the event to New Zealand. Their mission for the event is to call attention to the need for more urban open space, to generate critical debate around how public space is created and allocated, and to improve the quality of urban human habitat.¹³ The wide variety of design concepts highlights the creativity of the area and the desire for something more than a concrete jungle upon main streets and within central cities.

¹¹ Rebar Group unpaginated

¹² ReStreets unpaginated

¹³ Wellington Sculpture Trust 1

^ ABOVE

Fig 5.04. Traditional materials, fixtures and fittings are used to re-activate the street setting as an urban landscape. The white picket fence and seating relate to a traditional garden in the suburbs which entices the community to socialise in the streetscape

^ ABOVE

Fig. 5.05. The temporary nature of the event visually transforms the urban landscape and allows colour, nature and form to manipulate the derelict streets.

^ ABOVE

Fig 5.06. The lane-way re-purpose historic stables and transforms the interior identity of Melbourne. The signs and graffiti play off one another adding a new layer of life and developing a unique culture for the food stalls and the people that inhabit them.

Melbourne Laneways
Architects: Varied
Location: Melbourne, Australia
Built: Ongoing

Melbourne is internationally renowned for its vibrant laneways, which are dotted with street-side dining, unique stores and residences, creating an intriguing maze of connections for people to wander and explore. Built during the Victorian era, Melbourne's laneways enabled the movement of horses and supplies through the densest parts of the city.¹⁴ These intimate passages have become destinations, offering a life of commerce and entertainment not visible from the main streets. The laneways come in a wide variety of types—from gritty, graffiti-tagged alleys to delicate, glass-covered arcades.¹⁵

The unique spaces embody the work of a range of design disciplines that have come together to create a dynamic social hub, deemed a tourist destination by all that visit Melbourne each year.¹⁶ Because of their connective role, the laneways are not discrete spaces, but rather flow into one another as well as the wider streets beyond. Retail, commercial and residential buildings within the area work hard to transform interior spaces to be a part of the urban landscape.

“It is not uncommon to find building footprints carved up by arcades that slice from one end to another, connecting different sides of the block as well as different levels and interior courtyards.”¹⁷

¹⁴ Brownell unpaginated

¹⁵ *ibid*

¹⁶ Oberklaid unpaginated

¹⁷ Brownell unpaginated

¹⁸ Moore unpaginated

Thirty years ago, central Melbourne was a dull, boring place, but due to community initiative and a unique set of circumstances, the area is now a cultural centre known the world over.¹⁸ This artistic, creative, retail capital is reflective of its people, human scale design at its finest.

^ ABOVE

Fig 5.07. Contrasting the gritty- graffiti tagged lane-ways, some interior arcades of Melbourne reflect the traditional architecture in the city and were instrumental in the transformation of the city. The Block Arcade is one of Melbourne's oldest arcades (1892) offering a heritage shopping experience

^ ABOVE

Fig. 5.08. The Lane-ways of Melbourne are a destination for consumers and suppliers. The Lane-ways become an exterior mall. They are a tourist destination and a social hub that offers a variety of retail and hospitality experiences.

5.4 DESIGN DISCUSSION

The following preliminary design experiments test cultural narratives and beliefs to address the research objectives and enable place identity for the community of Rotorua. Looking both to *Urban Interior Architecture* and *Culture*, the third aim in this design discussion looks to establish a community-based design intervention that encourages social interactions, community engagement and habitation of the vacant CBD.

Looking at the abundant natural context of the area enables a diverse palette of colour, form and materiality to be applied to the design intervention. In order to establish place identity, a collection of items was used to enhance the design outcome and also suggest the narrative of each community space. These collections of treasures or taonga inform each design and deliver a unique cultural experience for the centre of Rotorua.

The first of these treasures – the canoe is visually used in the establishment of a community market. Re-telling the Māori legend of the migration to Aotearoa – The Great Fleet – comprised of seven waka (canoes) bringing the first Māori ancestors to the shores of Aotearoa. Like the legend of migration, the market looks to bring the different communities of Rotorua back to the central city into permanent and temporary markets titled – Aotea, Arawa, Kurahaupo, Mataatua, Tainui, Takitimu, Tokomaru – the names of the seven waka in the legend (*Fig 5.12.*).

The creation of these treasures, each with varying qualities and programmatic requirements, will be used to enhance the existing built forms and encourage habitation of the many vacant sites in Rotorua.

The design palette develops a set of images and items used to establish a design response that speaks of Rotorua – the people and the landscape.

The first, the natural environment, looks at the local landscape to inform the structure, pattern and colour of each intervention. Many of the images, highlight the elements of Rotorua that are instrumental in making the area a top tourist destination.

The cultural treasures establish the link each design has to strong Māori origins. The items regarded as taonga are highly regarded as important artifacts in the establishment of life in Aotearoa. The traditions held within each piece form a significant design interpretation for each of the interventions.

Looking to the local wildlife, both mythological and current in Rotorua further manipulates the social interactions each person has with the urban landscape. Not only does the appearance of the wildlife give design imagery, their natural environments and the way in which humans interact with them can be built upon in each intervention.

> RIGHT

Fig. 5.09. Material Design Palette - Natural Environment

> NEXT LEFT

Fig. 5.10. Material Design Palette - Cultural Treasures

> NEXT RIGHT

Fig. 5.11. Material Design Palette - Local Wildlife

^ ABOVE TOP

Fig 5.12. Preliminary plans of the community market. The seven Waka's from the narrative form temporary and permanent stalls and are covered with sails

^ ABOVE BOTTOM

Fig 5.13. Section view of the Car-park building with preliminary market stalls on the ground and first floors

^ ABOVE

Fig. 5.14. The Arawa Waka, sits central in the proposed design to allow circulation between the two floors and offer a performance stage for the community markets. The Arawa Waka links to many descendants living in Rotorua today

^ ABOVE

Fig 5.15. Preliminary design of the market stall, shows the central waka and a cover over each stall arranged to depict a sail. The strong geometric form links to traditional Māori Architecture - the roof of the whareniui - and Māori arts and Crafts - tūtūku paneling

5.5 CONCLUSION

By investigation the theory and ideas around *Placemaking*, this thesis identifies the desire to create spaces that reflect the local people and landscape within the urban environment. Looking at early concepts of urban planning, the establishment of *Placemaking* in the 1960s altered the way in which cities are designed today, with human based design key in the revitalisation of derelict places.

Combining earlier concepts and ideas in this thesis around, *Urban Interior Architecture* and *Cultural Heritage* with *Placemaking* enables the community to play a major role in the development of the city. By introducing narrative based design that reflects an element of culture, nature and wildlife, an architectural identity is developed that speaks of the local context – a relatable environment to many.

The migration back to the city, in the form of a community market looks to create permanent and temporary locations for many back in the central city. The link this design intervention has with the Māori legend, is important to the overall design for this thesis, the locals of Rotorua, the tourists and also looks to achieve the main research question, revitalisation of vacant buildings in central Rotorua.

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Fig 4.03.

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6.0

The Heart I

A principle aim of this thesis investigation is to develop an architectural solution that revitalises part of Rotorua's vacant CBD. In doing so, another aim that looks to bring forward Urban Interior Architecture as a key aspect in the development of urban landscapes, is achieved in its ability to develop a coherent environment that fosters social interactions and links to place identity.

The final chapter of this thesis introduces the new heart of Rotorua, two revitalised city blocks named Hinemoa and Tutanekai, composed of community based, permanent and temporary design interventions. Inhabitants are encouraged to walk and bike down pathways to explore and discover the many treasures – taonga – that hide within each space.

The interventions allow locals to embrace new cultures, food, art and performance alongside visitors to the city. The city blocks are no longer vacant; the interventions create new social interactions, places that locals are proud of and will encourage more to migrate back into the heart of Rotorua.

6.2 DESIGN DISCUSSION

The migration back to the city is anchored by the community markets, located to the west of the two city blocks in Hinemoa. Using the legend of The Great Fleet, the markets are set out in seven sections – categorised as the seven canoes in the legend. Using both the vacant ground floor and first floor of the central car-park building, the markets allow locals to set up permanent and temporary stalls. In the centre, Arawa – the name of the canoe that brought many of Rotorua’s ancestors to Aotearoa – acts as both a social meeting hub and creates circulation between the two floors.

The Mai-Mai Gallery and Arts Centre looks to showcase the cultural arts and crafts of Rotorua. Looking to the form of varied weaving panels, the steel structure allows art and sculptures to be hung within the space. To further the experience of observation, a Mai-Mai hut is suspended, allowing adults and children to view the art in different ways. The Mai-Mai hut is traditionally used as a duck shooters hideaway – a place for observation. To the left of the gallery, a laneway cuts through, allowing constant circulation. While to the right, community art classes and studios sit ready to be creatively transformed.

Hinemoa's Arcade transforms the ground floor of The Royal Court apartment complex and breaks through to the buildings top floor. The intervention looks to traditional methods of trade – the experiences of early Māori and the journeys they took from inland forests to the coastal oceans. Trade between inland and coastal Māori required members of each tribe to travel on foot across the land to reach one another. The pathways that enter the complex look to mimic these journeys, allowing inhabitants to move through and up into the building volume. The glass ceiling opens the building to the natural environment and the north and south entrances depict elements of the ocean and forest.

The hospitality section looks to showcase traditional food and cuisine to locals and tourists in the CBD. Central to Tutanekai's block, the food hub looks to cultural techniques of steaming and boiling food and the tools and utensils used in the preparation of them. The food baskets used for cooking and gathering food create the structure of the Wharekai – the dining hall. The spatial volume encourages community meetings and enforces social interactions both day and night.

Performance design is replicated throughout the different areas in both the Hinemoa and Tutanekai blocks. Within the laneways and upon building facades, projection of art, music and light retell legends of the area. Within the art centre a cinema/lecture hall opens out into the laneway. The form of the ceiling takes design characteristics from the Kaokao Tukutuku patterns. The pattern come from Te Arawa and East Coast iwi, and are sometimes seen to represent the sides and arms of warriors, caught in haka action. The walls of the cinema are backlit and form a blank tukutuku canvas for locals to transform.

Hinemoa | The world of Light

^ ABOVE

*Fig 6.01. Masterplan of both Hinemoa and Tutanekai blocks
highlighting the interventions within vacant buildings and
laneways*

Tutaneikai | The world of Night

^ ABOVE

Fig 6.02. Masterplan of both Hinemoa and Tutanekai blocks highlighting the interventions within vacant buildings and laneways. Also with the position of Perspective Renders

1 Fig 6.03.	5 Fig 6.08.
2 Fig 6.04.	6 Fig 6.09.
3 Fig 6.05.	7 Fig 6.10.
4 Fig 6.06.	8 Fig 6.11.

^ ABOVE

Fig 6.03. Rendered Perspective of Hinemoa's Gateway, the world of light. The form of the entranceway, maximizes natural light and is open to the surrounding environment

^ ABOVE

Fig. 6.04. *Rendered Perspective of Tutanekai's Gateway, the world of night. The form of the entranceway, manipulates light and shadow to transform the interior atmosphere.*

> RIGHT

Fig 6.05. *The Arawa Waka sits central in the Community Markets. Arawa one of the seven waka to first migrate to Aotearoa, is linked to many of the local residents in Rotorua. The central position creates circulation between the temporary and permanent markets and becomes a platform for performance*

^ ABOVE

Fig 6.06. This Perspective Render shows one of the permanent stalls located in the Community Market. The Markets allow international/ local food, craft, souvenirs and Fruit and veges to be located undercover - out of the elements that result in there cancellation

^ ABOVE

*Fig 6.07. 1:100 Scale Model of one of the seven waka
(Tainui) that offers permanent and temporary market
stalls*

^ ABOVE

Fig 6.08. *Perspective Render of the Mai-Mai Gallery. The Mai-Mai, a type of blind or hide used for wildfowl hunting becomes a viewing platform for the art work. Altered at different heights the experience of individuals changes based on your position in the Mai-Mai. The Mai-Mai, a sculpture suspended in the Gallery*

^ ABOVE

Fig 6.09. The KaoKao Lecture Theatre and Cinema takes inspiration from the build up of the Tukuruku panel and pattern of the same name. The cinema opens out into the lane-way, projecting upon the neighboring buildings

^ ABOVE

Fig 6.10. Rendered Perspective of Hinemoa Arcade. Looking at traditional trading methods, the journey between retailers is developed to enhance the shopping experience. The journey between forest and sea is created, the latter being in the foreground

^ ABOVE

Fig 6.11. *Rendered Perspective of the WhareKai. Looking at cultural methods of gathering, preparing and cooking food, the structure of the Wharekai/ Dining Hall becomes a food basket - offering a diverse array of local and international food*

6.3 CRITICAL REFLECTION

The exploration and main purpose of this thesis is to contribute to an existing discussion about interior architecture in the urban landscape. Although a new design term, *Urban Interior Architecture* has been instrumental in revitalising existing architecture and spaces for a number of years. This thesis investigates this further combining *Cultural Heritage* and *Placemaking* to enable the re-activation and revitalisation of the vacant CBD in Rotorua.

This study looks at the current demise of main streets, CBDs and local retailers in provincial cities, with focus on a portion of the 87 vacant buildings currently in central Rotorua. A number of issues in the past five to ten years have transformed the traditional layout of the CBD and the way in which people interact in the urban landscape. By re-defining this original structure of the city, we can begin to re-think methods of circulation and inhabitation between, inside, outside and behind buildings.

This design research evolves through a number of stages to develop a unique interior/ urban hub in the CBD of Rotorua. The three chapters, *Urban Interior Architecture*, *Cultural Heritage* and *Placemaking* create a series of iterations exploring the site's heritage, Māori culture, narrative and human interaction allowing inhabitants to establish place identity and take back the central city.

Looking to both The Urban Design Protocol and Te Aranga Māori Design Principals, this thesis develops a final design solution maintaining the community, culture and history of Rotorua.

Due to the scope and constraints of this thesis, the ability to consult with the local Rotorua community was not undertaken. If this research were to advance, consultation with local Māori, the Māori Arts And Crafts Institute and other key community groups would be involved to ‘dress’ the framework developed in this thesis. Also due to the lack of research in the interior architecture discipline around urban landscapes has limited the outcome of this research.

In conclusion, this thesis explored alternative processes to re-activate vacant architecture in the CBD of Rotorua. The relationship between the site and occupant is important to evoke an understanding of the site history, culture and community. Using *Urban Interior Architecture*, *Cultural Heritage* and *Placemaking* as key design and theory methods transforms the traditional thinking of urban planning. Interior architecture in the urban realm facilitates human scale design and can aid in the development of future urban design projects.

APPENDIX A - Historic Significance in Rotorua

- A - Settlement and Urban Life
 - B - Housing
- C - Work and Making a Living
 - D - Tourism
- E - Visitor Accommodation
 - F - Health
- G - Social Services
- H - Cultural Relationships
 - I - Māori Heritage
- J - CBD - Retail
 - K - Transport
- L - Monuments
- M - Governance and Administration
 - N - Cultural Venues
- O - Cultural Expressions
 - P - Residential
- Q - Religious Life and Service
 - R - Cultural Landscapes
- S - Spa Facilities
 - T - Education

*Lyn Williams, D. S. (2010). Rotorua Central Area
Built Heritage Study. 2007: Rotorua District Council*

APPENDIX B - The Urban Design Protocol

1. Context

Quality urban design sees buildings, places and spaces not as isolated elements but as part of the whole town or city. For example, a building is connected to its street, the street to its neighbourhood, the neighbourhood to its city, and the city to its region. Urban design has a strong spatial dimension and optimises relationships between buildings, places, spaces, activities and networks. It also recognises that towns and cities are part of a constantly evolving relationship between people, land, culture and the wider environment.

2. Character

Quality urban design reflects and enhances the distinctive character and culture of our urban environment, and recognises that character is dynamic and evolving, not static. It ensures new buildings and spaces are unique, are appropriate to their location and compliment their historic identity, adding value to our towns and cities by increasing tourism, investment and community pride.

3. Choice

Quality urban design fosters diversity and offers people choice in the urban form of our towns and cities, and choice in densities, building types, transport options, and activities. Flexible and adaptable design provides for unforeseen uses, and creates resilient and robust towns and cities.

4. Connections

Good connections enhance choice, support social cohesion, make places lively and safe, and facilitate contact among people. Quality urban design recognises how all networks - streets, railways, walking and cycling routes, services, infrastructure, and communication networks - connect and support healthy neighbourhoods, towns and cities. Places with good connections between activities and with careful placement of facilities benefit from reduced travel times and lower environmental impacts. Where physical layouts and activity patterns are easily understood, residents and visitors can navigate around the city easily.

5. Creativity

Quality urban design encourages creative and innovative approaches. Creativity adds richness and diversity, and turns a functional place into a memorable place. Creativity facilitates new ways of thinking, and willingness to think through problems afresh, to experiment and rewrite rules, to harness new technology, and to visualise new futures. Creative urban design supports a dynamic urban cultural life and fosters strong urban identities.

6. Custodianship

Quality urban design reduces the environmental impacts of our towns and cities through environmentally sustainable and responsive design solutions. Custodianship recognises the lifetime costs of buildings and infrastructure, and aims to hand on places to the next generation in as good or better condition. Stewardship of our towns includes the concept of kaitiakitanga. It creates enjoyable, safe public spaces, a quality environment that is cared for, and a sense of ownership and responsibility in all residents and visitors.

7. Collaboration

Towns and cities are designed incrementally as we make decisions on individual projects. Quality urban design requires good communication and co-ordinated actions from all decision-makers: central government, local government, professionals, transport operators, developers and users. To improve our urban design capability we need integrated training, adequately funded research and shared examples of best practice.

Ministry for the Environment. (n.d.). 3 Key Urban Design Qualities - The Seven C's. Retrieved 01 15, 2016, from 3-key-urban-design-qualities-seven: <http://www.mfe.govt.nz/publications/towns-and-cities/new-zealand-urban-design-protocol/3-key-urban-design-qualities-seven>

APPENDIX C - Te Aranga Māori Design Principles

1. Mana

The status of iwi and hapū as mana whenua is recognised and respected.

2. Whakapapa

Māori names are celebrated

3. Taiao

The natural environment is protected, restored and / or enhanced

4. Mauri Tu

Environmental health is protected, maintained and / or enhanced

5. Mahi Toi

Iwi/hapū narratives are captured and expressed creatively and appropriately

6. Tohu

Mana whenua significant sites and cultural landmarks are acknowledged

7. Ahi Kā

Iwi/hapū have a living and enduring presence and are secure and valued within their rohe.

Core Māori values have informed the development of earlier Māori design principles. These process-oriented principles have provided the foundation for, and underpin the application of, the outcome-oriented Te Aranga Māori Design Principles.

1. Rangatiratanga

The right to exercise authority and self determination
within ones own iwi / hapū realm

2. Kaitiakitanga

Managing and conserving the environment as part
of a reciprocal relationship, based on the Māori world
view that we as humans are part of the natural world

3. Manaakitanga

The ethic of holistic hospitality whereby mana whenua
have inherited obligations to be the best hosts they can be

4. Wairuatanga

The immutable spiritual connection between people
and their environments

5. Kotahitanga:

Unity, cohesion and collaboration

6. Whanaungatanga

a relationship through shared experiences and working
together which provides people with a sense of belonging

7. Mātauranga

Māori / mana whenua knowledge and understanding

*Auckland Design Manual. (2005). Guidance for Te Aranga Principles. Retrieved 12
11, 2015, from Auckland Design Manual: [http://www.aucklanddesignmanual.
co.nz/design-thinking/Māori-design/te_aranga_principles](http://www.aucklanddesignmanual.co.nz/design-thinking/Māori-design/te_aranga_principles)*

APPENDIX D - Hinemoa and Tutanekai Legend

Tutanekai lived on Mokoia Island, Lake Rotorua, where of an evening he and his friend Tiki used to play – the one on a “horn”, the other on a “pipe”. The sound of this music could be heard across Lake Rotorua at Owhata and it charmed the beautiful and noble-born Hinemoa who lived there. When Tutanekai visited the mainland with his people, he met Hinemoa and they fell in love. The young man had perforce to return to his village, but the lovers arranged that every night he would play and that Hinemoa would follow the sound of his music to join him.

Tutanekai kept up a nightly serenade but Hinemoa’s people, suspecting something was afoot, had hidden all the canoes. The maiden, however, was not to be deterred and, selecting six large, dry, empty gourds as floats, she decided to swim to the island. Guided by the strains of her loved one’s music, Hinemoa safely reached the other shore and landed near a hot spring, Waikimihia, in which she warmed and refreshed herself – the pool is on Mokoia Island to this day. Just at that moment Tutanekai sent his servant for water. This man disturbed the girl who, pretending to be a man, spoke in a gruff voice and, when she learnt his errand, begged for a drink from the calabash which she smashed as soon as she had had her fill.

The servant then went back and reported to Tutanekai what had happened. He was ordered back again and again, each time with the same result, until all the calabashes were broken. The now irate young man himself went down to the pool and to his joy discovered Hinemoa.

Like all good stories, the legend has a conventional ending – they lived happily ever after.

McLintock, A. H. (2009, 04 22). *Hinemoa, Legend of*. Retrieved 01 29, 2016, from *An Encyclopaedia of New Zealand*: <http://www.teara.govt.nz/en/1966/hinemoa-legend-of>

The best-known story about gourds is of course that of Hinemoa and Tutanekai. This version is based on the best early account of the story, in Sir George Grey's 'Polynesian Mythology', first published in 1855.

The Story of Hinemoa and Tutanekai

HINEMOA was the daughter of a great chief who lived at Owkata, on the shore of Lake Rotorua. She was very beautiful, and because of her beauty and her high rank, many young men desired her as a wife. One of these was Tutanekai, but he knew that though he was of good birth, his rank was not high enough for Hinemoa's father to accept him as his daughter's suitor.

So for a long time Tutanekai hid his love. He saw Hinemoa only when there were great meetings of the tribe, for his home was far across the water, at Mokoia Island in the middle of the lake. When the people gathered together he would content himself with gazing at Hinemoa from a distance, and yet it seemed to him that sometimes she would return his looks. But he thought to himself, 'There are many other young men more worthy than I of winning Hinemoa's heart. If I approach her to declare my love, perhaps she will be displeased.'

Now Hinemoa did love Tutanekai, but she too hid her love, thinking, 'If I send a message to Tutanekai, perhaps he will not care for me'.

At last, after many meetings at which their eyes only had spoken, Tutanekai sent a messenger to Hinemoa, and when she had heard him, Hinemoa cried joyfully, 'Have we each then loved alike?' Then Tutanekai asked Hinemoa to leave her home and come to him, and to this she agreed.

'At night', he said, 'when you hear the sound of a flute across the water, it is I; come in your canoe'.

Every night Tutanekai sat on a high hill and played his flute, and the wind bore his music far across the lake to Hinemoa's home. But Hinemoa did not come. Her people had suspected her intention, and they had pulled all the canoes high up on the shore. Every night Hinemoa heard the sound of her lover's flute, and wept because she could not go to him. Then she thought at last, 'Would it be possible to swim?' She looked at the wide water and her heart failed her; but then she heard the flute again and knew that she must go.

Then Hinemoa took six hollow gourds and fastened them to her body to buoy her up, three to either side. The night was dark, and the great

lake was cold. Her heart was beating with terror, but the flute played on. She stood on a rock by the shore and there she left her garments. Then she entered the water and swam toward the music. After a time she was exhausted, and drifted with the current of the lake, supported by her gourds. Then she recovered her strength and swam on. In the darkness she could see no land, and had only Tutanekai's flute to guide her; and led by that sweet sound she came at last to the island.

At the place where she landed there is a hot pool, and Hinemoa went into this to warm herself, for she was trembling with cold; she trembled as well with modesty, at the thought of meeting Tutanekai.

Just then Tutanekai happened to feel thirsty, and said to his servant, 'Go, fetch me some water'. So the servant went and filled a gourd with water close to where Hinemoa was sitting. In the darkness she disguised her voice and pretended to be a man, calling out gruffly, 'For whom is this water?'

The servant answered, 'It is for Tutanekai'. Then Hinemoa said, 'Give it to me'. So he gave her the gourd, and when she had drunk from it she broke it in pieces. Then the servant said, 'What business had you to break the gourd of Tutanekai?' But Hinemoa did not answer.

The servant went back, and Tutanekai asked him, 'Where is the water I told you to bring?'

He answered, 'Your gourd has been broken'.

'Who broke it?'

'The man who is in the pool'.

'Go back again then, and fetch me some water'.

The servant took a second gourd and returned to the pool. Again Hinemoa called to him, 'For whom is this water?' Again the servant replied, 'For Tutanekai'.

'Give it to me'. And she took the gourd and broke it in pieces as she had the other.

When the servant went back to Tutanekai, and Tutanekai heard that the man had broken a gourd a second time, he was wild with rage.

'Who is this fellow?' he said.

'How can I tell?' said the servant. 'He's a stranger'.

'Didn't he know the water was for me? How