

HERITAGE

HE REO MO NGĀ TAONGA TUKU IHO

VOICES

2025 SUMMER
NEWSLETTER

HISTORIC
PLACES
AOTEAROA

HPA/ICOMOS CONFERENCE HUGE SUCCESS

Begins on Page 4...



ICOMOS President Stacy Vallis, Heritage New Zealand Pouhere Taonga CEO Andrew Coleman, and Historic Places Aotearoa Chairperson Elizabeth Pishief in front of the Napier Women's Rest. Photo / Alex Vakhrousheva



Elizabeth Pishief
HPA Chair

Hello everyone. Welcome to our Summer edition of Heritage Voices/He Reo Mo Ngā Taonga Tuku Iho.

Key things to note:

- [AGM and joint Conference with ICOMOS Aotearoa New Zealand](#)
- [Blue Plaques](#)
- [Support for National Historic Landmarks](#)

[AGM and joint Conference with ICOMOS Aotearoa New Zealand](#)

We had a very successful joint conference with ICOMOS ANZ over the weekend of 9-12 October. About 65 people attended, which was the perfect number for the venue – the newly restored Women's Rest building in Memorial Square Napier. The papers were all linked to the theme "Tell me a Story?" and were diverse and very interesting. There was a wide range of topics such as: *Preserving Auckland's Heritage: The Battle for Special*

Chair's Introduction continued...

Character; The Landscape Tells the Story; Designing Place-based Narratives; A Whakapapa of Ornamentation: Hastings Classical Revival; and Protection and Kaitiakitanga of Cultural Landscapes in a changing climate. You will find the full list of the papers in this newsletter, and they will also be on our website, with abstracts.



Figure 1: The delegates at the joint conference. Front row: Elizabeth Pishief, HPA Chair; Stacy Vallis, ICOMOS ANZ President; Chris Hay, Locales; and Leah Crisp, HPA and Manawatu.

 Alex Vakhrousheva

We were very pleased that Andrew Coleman, now the former CEO of Heritage New Zealand Pouhere Taonga was able to join us for the whole conference. It was his last engagement as CEO, and he took the opportunity to introduce the Chair of the HNZPT Board, Dame Jo Brosnahan, to us. They engaged in a discussion about their formative experiences in becoming heritage advocates which was entertaining and informative.



Figure 2: Andrew Coleman and Dame Jo Brosnahan speaking at the joint conference in October 2025.  Alex Vakhrousheva

Andrew's attendance at the conference also enabled us to thank him for all the work he has done over his years as CEO breaking down the barriers between the diverse groups as well as being a staunch advocate for all New Zealanders' heritage. We presented him with a miniature blue plaque in appreciation of his important contribution and assistance throughout his years to HPA.



Figure 3: Andrew Coleman holding up the miniature blue plaque at the 2025 conference in Napier.

Blue Plaques

We are very delighted to announce that we have been very fortunate to be granted a sizeable donation from the Awheronui Charitable Trust to enable us to expand the network of Blue Plaques across New Zealand. We thank the trustees very much for their generosity.



It is hoped that this will raise our profile throughout New Zealand and may have the added advantage of increasing our membership. We have developed a policy which will be available on the Blue plaque website, but I provide some general information from it here.

The policy outlines the funding framework for HPA Member Organisations who are seeking financial support to install Blue Plaques on buildings of historic significance in their areas. The policy aims to encourage the commemoration of heritage places and to foster collaboration between building owners and HPA Member Organisations.

HPA will allocate up to \$50,000 per calendar year to support the installation of Blue Plaques by eligible Member Organisations. Funding rounds will be held three times per year with the aim of placing bulk orders to enable the plaques to be purchased at a competitive price. There are a few conditions:

- The applicant must be an HPA Member Organisation
- Applications must be for the installation of Blue Plaques on buildings located in New Zealand.
- Each Member Organisation may submit applications up to three times per year, for one, or more plaques.

HPA will open three funding rounds per year:

Round	Closing Date	Applicants notified
1	28 Feb	31 March
2	30 June	31 July
3	31 Oct	30 Nov

For further information and an application form, visit the Blue Plaque website or contact HPA on info@historicplacesaotearoa.co.nz

The most recent Blue Plaque to be installed was on the Oxford Building in Timaru on 22 November 2025. The Blue Plaque was unveiled at a ceremony celebrating the building's centenary.

The Oxford building was the third building on the site built by the Turnbull family. It was designed by the architects Turnbull and Rule for D.C. Turnbull &

Co.

As well as celebrating the building, the owner Shaun Stockman, said in his view it was a celebration of the rich history of the families who designed the building, owned it and ran businesses in it. For many years the Gabites family ran a business in the second building.

Support for National Historic Landmarks

HPA was asked to write in support of the nomination of Te Matatiki Toi Ora The Arts Centre in Ōtautahi Christchurch and the Ōamaru Historic Town Centre and Port for National Historic Landmark status. We were very pleased to support both of these places which represent significant themes in our history including economic development and trade and education in all its diverse forms.

I wish you all a very happy holiday season and 2026. Enjoy some more Conference pictures taken by the talented **Alex Vakhrousheva**...



HPA/ICOMOS CONFERENCE HUGE SUCCESS



Leah Crisp
HPA Executive Member

Napier pulled out a stunner of a weekend weather-wise for the first ever conference held at the newly renovated and restored Women's Rest over the 9th to the 12th of October. A joint conference between Historic Places Aotearoa and ICOMOS Aotearoa New Zealand, attendees started the weekend by embarking on a number of trips across the Hawkes Bay region on the Thursday, including to Ōtātara Pā, and the notable Chapman-Taylor house *Whare Rā* in Havelock North (where the picture-perfect lawn was also highly admired).

Over the course of three days, attendees heard a wide-ranging array of papers on tourism, interpretation, ornamentation, special character areas, cultural landscapes, conservation, restoration, and biculturalism, as well as hearing about gardens and iron age walls – with the diversity of each speaker within the overarching conference theme of “Tell me a Story” truly remarkable.

The event was a fantastic opportunity for those in the sector – brand new or already well-established

The HPA/ICOMOS Conference at the former Napier Women's Rest Photo / Alex Vakhrousheva

alike – to network and discuss some of the pressing issues currently facing the heritage sector, from a public opinion challenged with balancing the aesthetics of heritage (that's you, Gordon Wilson Flats!) growth and a desire for density, with heritage protection, to the new Earthquake Prone Building System and RMA reforms on the horizon.

While I might have been the youngest attendee, save for Eleanor's adorably sweet baby, I felt right at home with all the familiar faces of the tight-knit heritage sector, and was delighted to meet what-I-call heritage 'celebrities' in people I had heard of, read about, or cited in my heritage conservation university assignments. The networks and knowledge gained from this Conference – particularly the impressive list of terms highlighted by Charles Ropitini – is completely invaluable, and I am thoroughly excited for and looking forward to, the next one already!

Thank you to all of the event-organisers for such a wonderful event, Mary O'Keefe for her impressive time-keeping and especially those who offered to help in the kitchen!

THE CELEBRITY VICARAGE



Chessa Stevens
rare Buildings

The Story Behind One Episode of the TV Programme Moving Houses

In April 2022, my partner, Rob Tilbrook, and I, relocated the St. Matthew's Vicarage after a long wait and many months of getting it ready for the journey. Some readers may recognise it from Series 2 of the TV programme, *Moving Houses*. Since the move, we have been slowly healing the wounds wrought on her fabric, both as a result of the passage of time and of being carved into pieces, as we restore her in the hope that she will have another 150 years of life.

The Vicarage was built to provide accommodation for the vicar of St Matthew's Church in Masterton (built 1868) and his family. Fundraising for its construction began in 1873, with the well-known Wellington Architect Charles Tringham commissioned to design the building, and construction was well underway by 1875. In the same year, following rapid growth of the congregation, an extension of St Matthew's Church was consecrated.

St Matthew's Vicarage Photo / Chessa Stevens

In November 1910, the vestry of St Matthew's decided to call for competitive tenders for the design of a new church to be built immediately next to the Vicarage - the existing one being a few doors down the road. At the same time, they agreed to make "extensive additions" to the Vicarage. Plans were prepared by local architects, Varnham and Rose, and tenders were called in 1911. The addition, which was designed in Arts and Crafts style, roughly doubled the size of the house. The second church, designed by C. J. Mountfort, and built in stone, was not completed until 1913.

The Vicarage before its extensive addition, c.1890.

Photo / Wairarapa Archives



Sometime shortly after 1912, another (much smaller) addition was made to the Vicarage. As yet, there are no documentary records that confirm the date of this addition. During our peeling away of the various building layers we found newspapers dating to 1936 stuck to the floorboards - but as many a good researcher will tell you, this doesn't necessarily mean a great deal in terms of dating the building. Initially we thought that this date might be about right; but further investigation of the fabric and the vestry minute books indicates that it was likely to have been incorporated into the works during 1911-1912.

In June 1942, the first of two significant earthquakes struck the Wairarapa and St Matthew's Church was very badly damaged. Soldiers were posted outside the church; however, within five days, the army decided the safest course of action would be to demolish it using explosives. After a 16-pound charge of gelignite failed, they then used a 50-pound charge, which brought down the eastern wall and roof of the church, and also blew out several windows of the Vicarage. The foundation stone for the third church was not laid until 1956, with the building dedicated in 1958.



St. Matthew's Church in June of 1942, after the earthquake. Photo / Wairarapa Archives

A substantial "modernisation" of the Vicarage was carried out in 1975. A new staircase was installed in the centre of the building, floor layouts were rearranged, and many of the building's original interior features were removed or covered over. Then, in 1995, the decision was made to sell the Vicarage. The site was purchased by Abbeyfield Properties Ltd, officially passing out of Church ownership. Further substantial changes were made to the building following its sale when Abbeyfield added ten units to the property for residential accommodation.

In February 2015, Abbeyfield New Zealand Inc. applied to Masterton District Council for a Resource Consent to have the Vicarage, by then a scheduled heritage building, removed from its current site. With consent approved, the building was put up for sale. My partner and I were contacted by family in Masterton who told us that we absolutely had to come and have a look at it.

And we couldn't resist the opportunity to restore this beautiful old home.

In the world of heritage practice, relocation is a controversial topic. The various ICOMOS Charters - including our own ICOMOS Aotearoa New Zealand Charter - tend to reject relocation except in situations of last resort; for example, where relocation is necessary to safeguard, conserve, or restore.

But it is also true that we, in Aotearoa, have been relocating buildings as we know them since the arrival of the first European settlers. From "portable colonial cottages" shipped out of the UK to the Antipodes, to dwellings carried by barge, to two storey homes being mounted on rollers and hauled across paddocks by horses or, in later times, by tractors, it is a practice that is arguably a very important part of our heritage.

While I don't advocate removing buildings from their sites in principle, I have long been committed to relocating and restoring historic buildings that have, for whatever reason, already been uplifted or are doomed to face the wrecking ball. My first relocation-restoration project was a double bay villa that I found in the yard of a house moving company. I was 20 at the time, studying for my architecture degree, and I learned more from that process than I ever learned in a lecture room or a design studio at university.

Until the Vicarage, the largest relocation-restoration I had undertaken was a single storey house moved in two pieces. The Vicarage was moved in six pieces, and we encountered some interesting technical challenges when time came to make the cuts. The 1875 portion of the building was constructed with balloon framing, with wall studs - including 4" x 4" totara corner posts - and external corner boards extending the full height. So to separate the ground and first floors all of the studs had to be cut through, with 50mm trimmed from both sides of the cut to allow for new top and bottom plates to be fitted before the house was put back together.

While there was a clear demarcation between the 1875 and 1911 parts of the building, the 1911 portion was structurally dependent on the 1875 portion at first floor level, with the 'new' wall effectively being jack-studded off the older. So while the junction was an obvious position for making a cut, it was not quite as straightforward as it first seemed.



St. Matthew's Vicarage in some of its various sections for the move. Photo / Chessa Stevens

Importantly, the process has also meant we have been able to uncover and document parts of the building that would otherwise have remained concealed and unknown; and these discoveries have informed our understanding of the building and its significance, and the decisions we've made about her restoration. We spent some time explaining on camera the ways in which we peeled back and removed the layers of intrusive or less significant fabric to uncover the more significant fabric beneath, and why this was important to us and our practice.

These challenges were, in our opinion, some of the most interesting aspects of the move, but unfortunately missed the cut when it came to our episode of *Moving Houses*. Attention was given to some of the other issues we faced, including the overall height of some of the pieces and the fact that another building had been attached to it, and that building was to be left intact after the Vicarage was removed.

For us, unlike for the regular *Moving Houses* building owners, our professional reputations were inevitably wrapped up in the project as a conservation architect and builder specialising in heritage work. Initially we were reluctant to take part in the programme - we had been asked to be part of their first series, but simply weren't going to be

ready to move within their timeframe (let alone have anything remotely 'finished' to show for it at the end) and we thought that was that. But they came back to us ahead of filming the second series and asked if we had moved yet - and we said no - and after some toing and froing we came to an agreement that we were all happy with.

Filming took place over several days, which were spread out over several months. The size of the crew, and whether Clarke Gayford was 'on set' depended on what we were filming that day. We are often asked if the process was an irritation or caused delays. The thing that we found most difficult was the repetition. With one camera there were often multiple takes to capture different angles - Clark would repeat the questions and we might be asked to give our answers again - and again - and when you've just said something really brilliant but can't recall exactly what it was, that can get pretty frustrating! But they also recognised quickly that we didn't need guiding or prompting - we were more than happy to talk about anything and everything to do with the project, and sometimes we'd wander way off what we had planned to cover in any one filming session.

On the day of the move there was a much larger crew, as you might expect - and, with the addition of go-pros and the inevitable lapel microphones, you had to be careful not to forget everything you were doing was being captured. Of course, we were inevitably being prompted to say that we were nervous or worried, but we weren't - both because we understood the process and because we trusted *Central House Movers* who we have worked with a number of times.



Chessa and Rob talking with Clarke before the big move. Photo / TVNZ

A six-piece move made for a very long convoy

once pilot vehicles and lines company vehicles were included - even if one small piece had already been moved on a trailer! And while the drive from Masterton to Greytown isn't usually a long one, it inevitably took several hours. The route took us through central and southern Masterton, Carterton, and Greytown, where spectators had gathered, many in their pyjamas (fair enough as it was quite late) and, inevitably, we had to deal with both rain and overhanging branches just as we were approaching the end of the journey.

All in, we were told they had approximately 90 hours of footage - so it's no wonder that we felt there was a lot of interesting content missing from the final 47-ish minute programme!

For anyone local, or looking for a reason to travel to the Wairarapa, we will be part of the Greytown Heritage Trust's House and Garden Tour scheduled for 4th February 2026 - so if you would like to come and check the Vicarage out for yourselves, along with some other beautiful homes, you can get tickets here: <https://greytownheritagetrust.co.nz/house---garden-tour.html>

Watch the TV programme on TVNZ On Demand, Moving Houses: Season 2 Episode 6. If you don't have a smart TV use this link: <https://www.tvnz.co.nz/shows/moving-houses/episodes/s2-e6>

To answer some popular questions:

Do you get paid to be on the programme?

No.

What's Clark Gayford like? A perfectly pleasant normal guy who, on one day of filming, wore a pair of socks featuring unicorns that his daughter had chosen for him, and who kept his composure when one aggravating 'journalist' tried to harass him as we were getting the loads onto the road in Masterton.

Are you finished yet? No! It's a big project, and we do all the work ourselves (except plumbing and electrics). We have a high standard, and the building deserves the best, so we take our time to follow good conservation practice and do things properly.

Will this be your 'forever home'? (I hate that phrase!) We've planned this one for the long term, but we always have a project, so inevitably there will be another house to follow this one.

Are they coming back to film it 'finished'?

Some discussions have been started so it's a possibility. Stay tuned!



The St. Matthews Vicarage today in its new site. Photo / Chessa Stevens

GOVERNMENT'S NEW EARTHQUAKE PRONE BUILDING SYSTEM: NOTES



Jason Ingham
Deputy Dean of Engineering,
University of Auckland

I have been asked to comment on the recent announcement regarding proposed changes to the earthquake-prone building system. I consider myself to be well down on any sort of ranked list regarding people with superior wisdom and insight on how to set an appropriate national policy for such a complex situation, but equally, I do have some 'skin in the game' and so am happy to provide some reflections on the subject. The announcement can be viewed here:

<https://www.mbie.govt.nz/about/news/earthquake-prone-building-system-changes-announced>

For those who do not know me, I will first briefly outline my background. I am a structural engineer and member of staff at Waipapa Taumata Rau University of Auckland. For roughly twenty years I have developed technical expertise regarding procedures for seismic assessment and improvement of unreinforced masonry (URM) buildings. I have supervised a notable number of doctoral students who have studied aspects of this topic, I was a member of the committee that produced the 2017 national guidance for URM buildings, and currently I am the chair of a committee doing a revision to that document. But perhaps equally relevant, I was in central Christchurch on 22 February 2011 and I walked through the damaged buildings as myself and my colleagues evacuated the city centre. I was asked to lead the evidence presented at the Canterbury Earthquakes Royal Commission regarding the performance of URM buildings in the Canterbury earthquakes, including the performance of seismically retrofitted URM buildings.

Before the Canterbury earthquakes the country had a 'passive system' and regional or local jurisdictions were responsible for addressing the earthquake risk posed by seismically deficient buildings in their territory. I live in Auckland but was in Christchurch that day. And far more notably, a significant number

of international students were studying in the CTV building that day. So following the Canterbury earthquakes I was in support of instituting a national policy, recognising that the people impacted by an earthquake are not just those people who live in the earthquake-affected region.

It seems to me that the defining issue is associated with 'risk to life safety'. With a companion issue being the full cost of seismically retrofitting aged and seismically deficient buildings. Large earthquakes have many impacts, such as impacts on physical and mental health, displaced and lost employment, impacts on school-age learning, and of course the massive impact associated with the cost of building damage, demolition, renovation and/or rebuilding. But as for loss of life, we know that when considering more than 100 years of data the average number of people killed in New Zealand in an earthquake is about 3 people per year. By comparison about 400 people die on the road each year and about 10,000 people die each year from heart-related matters. So when you consider all the possible ways to die in New Zealand, it follows that the risk of dying in an earthquake is way down on that list. It has been my view for some time that we are probably using the wrong metric to measure risk. If the focus was the risk of lost income or the risk of physical or mental health concerns then maybe the impact of earthquake risk on society would be more elevated.

Many old URM buildings have modest commercial value. These buildings are likely to be about 100 years old and they are a physical representation of our past. Some sections of society may not be entirely happy with that past, but it is our past. We are a country with a very young built heritage and it would be dreadfully disappointing to set policies that intentionally resulted in our built heritage being demolished. Unfortunately, seismic retrofitting is not cheap. In addition to the actual installation there are ancillary costs such as scaffolding. After the Kaikoura earthquakes a seismic strengthening program was instituted in Wellington and the upper South Island. In Wellington it was necessary to relocate some bus routes to accommodate building improvements,

which was a cost that I never foresaw. The point is that it may cost a lot of money to earthquake strengthen a building that has only modest market value.

So the fundamental logic of the new scheme seems to me to be sound and sensible. And that readers of this journal should be pleased with the recent announcement. The purpose of the proposed changes is to be much more pragmatic about the true risk of dying from building collapse

in an earthquake.

It is proposed that a substantial number of buildings be removed from the register of earthquake prone buildings, and that in low seismic regions it be recognised that the 'risk to life safety' is very low. The proposed changes should greatly reduce the number of buildings that will require seismic upgrading which should result in a much greater number of our old buildings being retained.

A CENTURY OF 'REMEMBRANCE' FOR CITY WAR MEMORIAL



Grant Smith
Mayor of Palmerston North

Palmerston North's enduring monument to service and sacrifice turns 100

A 1930 photograph of the Palmerston North War Memorial Photo / Manawatū Heritage

For a century, the Palmerston North and Districts Soldiers' Memorial has stood in the centre of Palmerston North's Square, Te Marae o Hine – Courtyard of the Daughter of Peace. It was unveiled on February 7, 1926, by Prime Minister J.G. Coates. Designed by Swiss-born English sculptor Ferdinand

Victor Blundstone (1882-1951). It closely resembles the 1922 Heritage Trust-listed War Memorial he created for Folkestone in Kent, England.

The Palmerston North memorial features a bronze figure of a woman symbolising “the spirit of motherhood watching where her sons were sleeping”. Holding a wreath of remembrance and a New Zealand flag, she stands on a tapered stone plinth facing northwest toward European battlefields. Its original bronze roll of honour listed the 421 local names who gave their lives during the Great War.



The bronze ‘Spirit of Motherhood’ statue being raised in place on the Palmerston North War Memorial, c. 1926. Photo / Manawatū Heritage

Money for its construction was raised by public subscription through the Palmerston North and Districts Soldiers Memorial Fund established on November 9, 1923. It was chaired by newly elected borough mayor Frederick Nathan (of Glaxo fame), with the Manawatū Patriotic Society’s John Permain as secretary.

The Memorial and band rotunda. c. 1950. Photo / Manawatū Heritage



They continued the work of the 1920 Soldiers' Memorial Committee and raised £450 towards the project. Today, adjusted for inflation, that sum would equate to around \$110,000.

From the outset there was considerable public debate over the memorial’s form and its location. Blundstone had submitted two concepts, and the decision was made to place the successful proposal right in the centre of The Square. This required the deviation of the North Island Main Trunk railway line, which with the cooperation of NZ Government Railways, was re-laid in a gentle arc behind the memorial.

While the ‘spirit of motherhood’ figure was cast in England, locally Maurice Thompson assisted with commissioning and installation of Blundstone’s design, Construction was carried out by the firm of Allison and Sons, and the railings by Wilson and Sons.

The memorial remained largely unchanged until it was refurbished during the upgrade of Te Marae o Hine/The Square in the early 2000s. A further 84 names of those fallen during the Great War were added. They are now listed alongside names from WWII, the Anglo-Boer War, Korea, Borneo, Malaya, Vietnam, the Gulf War, the Falklands War, East Timor, other military operations and peacekeeping missions. Dame Silvia Cartwright, Governor General unveiled the new plaques during the rededication on August 13, 2005.

There will be a ceremony marking 100 years of remembrance and the enduring significance of Palmerston North’s memorial on **Saturday February 7, 2026.**

CELEBRATING THE ŌTEPOTI DUNEDIN HERITAGE FESTIVAL 2025



Joy Baker
Southern Heritage Trust

The Ōtepoti Dunedin Heritage Festival is an annual event, running throughout October. In 2025, we celebrated the centenary of the NZ and South Seas International Exhibition of 1925, which took place in a huge complex of purpose-built structures in the newly reclaimed Logan Park. The Exhibition attracted over 3 million visits, and remains the biggest event of its kind in NZ history.

We marked this milestone in numerous ways, including:

- A programme of short talks which included items on construction of the exhibition and the innovative introduction of women's rest facilities
- 1925-themed ghost tours, crime tours, and forensic science events
- Photograph and art displays in Dunedin City Council Archives and the Dunedin Public Library
- A narrated slideshow of over 80 historic photographs from 1925, on the big screen at the Regent Theatre – narrated by Douglas Stevenson



- Discovery of connections with 1925 at the Outram Historical Park (construction machinery and a tram stop from the Exhibition) and Quarantine Island (recycled materials from the 1925 event re-used on the island)
- Lawson Lecture and Bluestone Award held in the sole surviving 1925 building (the Sargood Centre in Logan Park). Our new mayor spoke about the importance of heritage to the city's identity.
- Short presentations on various aspects of the 1925 exhibition at the historic Dunedin Club, whose members were instrumental in devising the original event
- A collection of 300 items of memorabilia on display for 10 days as part of a Pop-Up Museum installation in a central city mall



Souvenirs from the Great Exhibition on display at the Pop-up Photo / Southern Heritage Trust

The weather was ...variable throughout October and included heavy rain and an extreme wind event! Luckily, the Festival was mostly indoors, and being spread through the whole month, adapted fairly well.

We had well over 50 events in the programme, including talks, tours, exhibitions, films, kids' events and more. The variety was one of the main sources of satisfaction feedback. Given the current economic climate, we aimed to make the Festival as affordable as possible: about half our events were either koha or free. Over 5000 people attended Festival events throughout October.

All in all, we count this Festival a significant success, and it has reminded us what an amazing depth of heritage we have here in Dunedin. Huge thanks to all our volunteers and many partner organisations, including Heritage NZ. Now it's on to 2026!

A VALEDICTORY FROM A 'PAST' CHIEF EXECUTIVE



Andrew Coleman
Formerly HNZPT

It is a pleasure to be asked to write an article for Historic Places Aotearoa, especially as this one is not about a heritage opinion that I or Heritage New Zealand Pouhere Taonga (HNZPT) might have but more of a reflection on the 9 years I was fortunate to be the Chief Executive of HNZPT.

I must firstly thank Historic Places Aotearoa for your kind gift and best wishes offered to me. The blue plaque is fantastic and now sits in pride of place in my study. It is a constant reminder of your dedication and commitment to heritage and your acknowledgment and appreciation of the importance of partnerships and working very well together



Andrew Coleman with his very own miniature blue plaque presented to him by Historic Places Aotearoa – now hanging proudly in his study.

Photo / James Blackburne

Being the Chief Executive of Heritage New Zealand Pouhere Taonga has been a career highlight for me and as I have mentioned many times the best job I have had. I cannot think of a better way to conclude my full-time work of 47 years public service. Having said that many of you will be aware that I have taken up appointments to the Board of the Independent Police Conduct Authority and as the Chair of the Archives Council. I have been finding out these are

proving almost fulltime, so far from a conclusion of public service, more of a refocus.

Back in late October in my last weekly message to HNZPT I offered a reflection of what I regarded to be the achievements over 9 years.

I am very pleased and thankful that near the top of this list is the working relationship and friendship with many of you from Historic Places Aotearoa. As I mentioned at your last conference in October this year, back in 2016 things were very different and we took steps to correct our relationship with you and others and have steadfastly sought to ensure it is positive and enduring. I extend this to our heritage partners at the Aotearoa International Convention on Monument and Sites (ICOMOS) and the NZ Archaeology Association. Many of the other things that were able to be progressed were assisted with your and others input.

I believe that HNZPT has always been known as an advisor on heritage for New Zealand. Over the past years I have seen this awareness recognised, acknowledged and expected more. We have been an influencer on heritage and there have been many examples of this including the Resource Management reforms, legislative considerations, Select Committee hearings, Ministerial meetings and countless cases of heritage advice to many heritage property owners.

Heritage focused programmes that clearly link to economic and tourism benefits has been a focus with the Tohu Whenua programme being one of those at the forefront of this. HNZPT leads Tohu Whenua with support from Te Papa Atawhai (DOC), Manatu Taonga (MCH), MBIE and Te Puni Kokiri. The importance of 'leading' has been profound for HNZPT, as in the past we would have been the supporters. Tohu Whenua has worked hard to continue to establish itself as a viable offering and it was pleasing to have financial support confirmed through the International Passenger Levy in 2025. Watch this 'Tohu Whenua' space, it is set for a fantastic next few years.

Like any organisation HNZPT took steps to make sure it was fit for purpose and delivering to

expectations. Much of this positioning you may not have seen, but the outcomes of them you would have seen through how we delivered and acted. We undertook a 'resizing' restructure of the organisation in 2017 that confirmed the importance of core functions and accountabilities, created career paths within the organisation and introduced the 'future of heritage' focus with Organisational Development.

Along with the Board and Māori Heritage Council we focused annually on organisational strategy, including the annual review resulting in updates to our vision, mission, priorities and values (manaakitanga, kotahitanga, tairangahia and tātakihia).

Heritage properties enabled us to advocate strongly for heritage conservation, preservation and protection because we were able to 'argue' that we were aware of the challenges and opportunities that heritage property ownership provided. It also resulted in us being widely acclaimed as being a trusted heritage property owner. Managing these expectations were and will always be a challenge, both in finance and funding terms and also in seeking revenue from the offerings delivered at and from properties.

HNZPT has achieved a number of 'measurables' that were positive - the repair and maintenance and adaptive and modern development of many of the properties that we own and care for on behalf of the Crown, including the maintenance of a 'good' condition score; the continued strong interest of heritage that most New Zealanders have, confirmed

through our annual surveys; the significant and consistent achievement of 'very goods' as assessed by our external auditors including their finding that we have been on budget and compliant with performance and reporting requirements; the award-winning heritage publications and guidelines; the delivery particularly for Māori heritage post cyclones Gabrielle and Hale; the organisational management and delivery throughout Covid-19; and our organisational and strategic risk register and management regarded by the Kaiwhakaruruhau Audit and Risk Committee to be 'a real strength'.

As a past Chief Executive, I leave with the hope that these 'successes' align with your thinking and assessment and that HNZPT is and will continue to deliver with and for you and others.

There have been several challenges with the sad passing of staff being most significant. I continue to honour and pay respect to Daniel Lobb, Joan Hakaraia-Taniwha, Calum McLean, and Marise Martin, all who sadly passed under my leadership of HNZPT.

I sincerely thank all who have worked with and for me, current and past. As managers we can only manage the operational delivery, something that is delivered by a very dedicated and committed workforce that includes many volunteers and heritage advocates who deliver for the betterment of heritage.

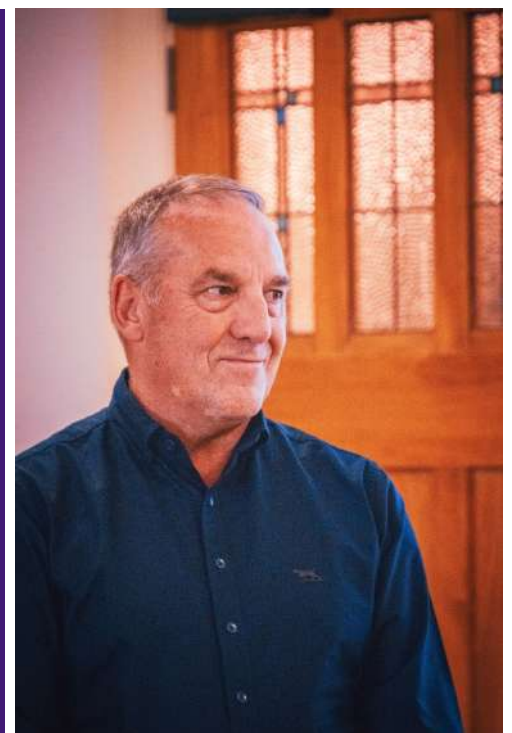
I wish you all the very best for the future - nga mea pai katoa mo te heke mai.



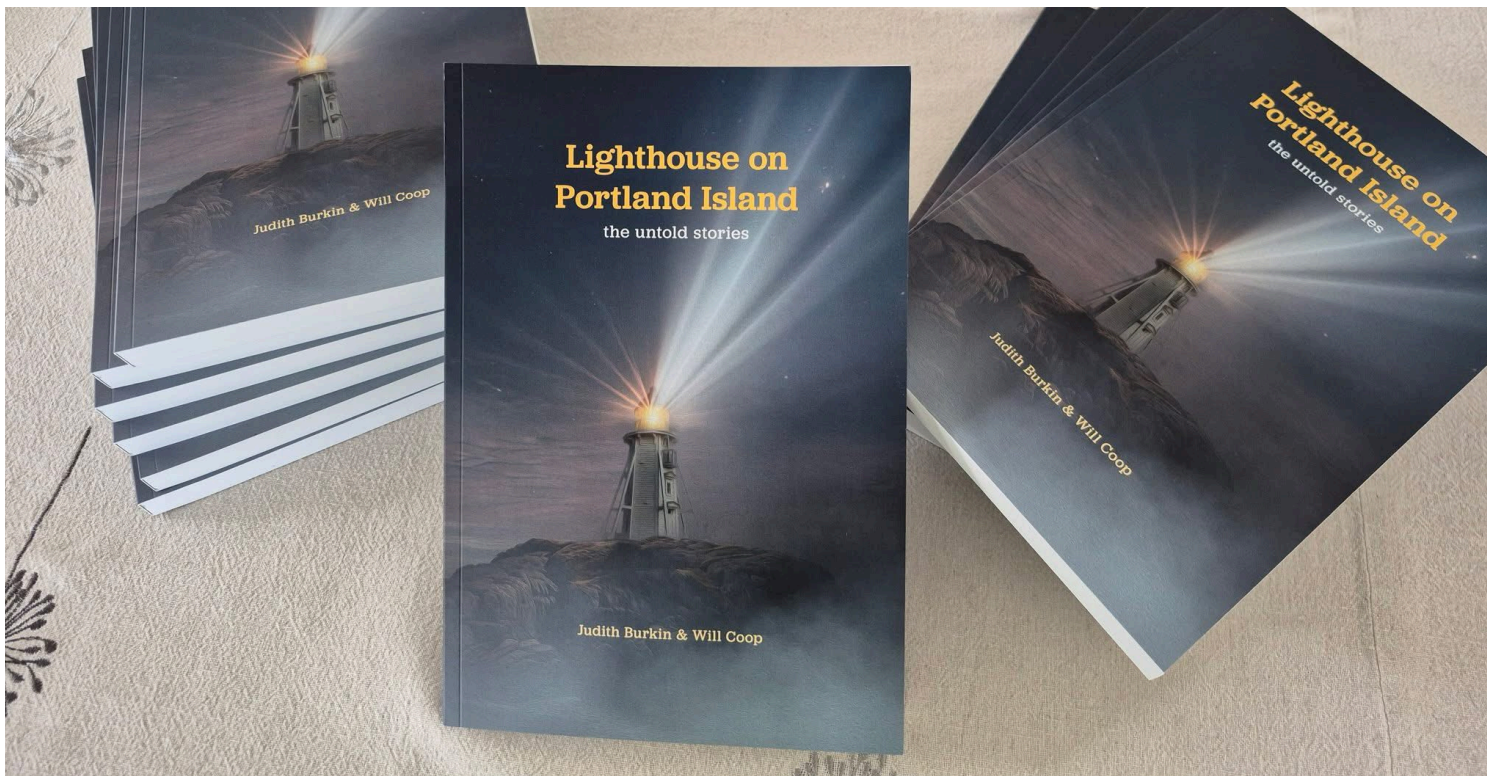
Andrew Coleman in action around the country: Left top, at 125 Years of the Hoffman Kiln in Palmerston North *Photo / Leah Crisp*, and at the HPA/ICOMOS joint conference in October *Photos / Alex Vakhrousheva*



Andrew, on behalf of those here at HPA, we will absolutely miss you as you move in to your new roles, and we have loved working with you in the protection and advocacy of our nation's heritage. Thank you for everything!



PORTLAND ISLAND LIGHTHOUSE



Judith Burkin + Will Coop

A new book out this week uncovers the colourful, little-known history of Waikawa Portland Island. Perched off the southern tip of the Māhia Peninsula, this rugged outpost was home to New Zealand's fifteenth lighthouse, first lit in 1878 to guide ships through treacherous waters in the age of sail.

'Lighthouse on Portland Island' draws from a rich archive of photographs, documents and personal memorabilia collected by retired Māhia farmer Will Coop. Woven together with official records and vivid oral accounts, this book brings to life the island's transformation from Māori settlement to European lighthouse station. Co-authored with former journalist Judith Burkin, it captures the drama, humour and hardship of lighthouse life.

From shipwrecks and storms to eccentric residents and tragic accidents, these stories reveal the human spirit behind the beacon. Whether it's a World War Two pilot angling to land on a visiting aircraft carrier or a sea-savvy rogue testing the patience of the keepers, these tales focus on local characters and living witnesses.

The *Lighthouse on Portland Island: the untold stories* book. Photo / Wairoa Incorporated

With a foreword from Wairoa Mayor, Craig Little, 'Lighthouse on Portland Island' is a tribute to resilience, isolation and the light that watched over Hawke Bay for more than a century.

If you would like to buy a copy (\$50), please email judith.kereru425@xtra.co.nz



The Portland Island Lighthouse

Photo / Supplied

INDUSTRIAL HERITAGE IN HAWKES BAY



Denis Pilkington
HPA Executive Member

Historic Places Hawkes Bay and Heritage Tairāwhiti
visiting the Kaitawa penstocks. *Photo / Denis Pilkington*

Recently a group of members from HPHB and Heritage Tairāwhiti visited the Waikaremoana hydroelectric power stations – the historical value of these three power stations being that they were among the first built by the government to provide a national electricity supply in the North Island.

The trip started at Tuai set in picturesque surroundings where the group were able to tour the power station and have a good look at a collection of photographs and maps.

The tour then moved on to the lake to look at the outfall to the power stations and the lake overflow where the lake level is well below the overflow.

We continued back down to Kaitawa the first power station below the lake and back past Tuai to Piripaua the last of the three power stations situated about 450 metres below the level of the lake.

Our group enjoyed excellent hospitality from the Manager and staff of the power stations.

Interest in electricity rapidly grew in NZ from the 1890s and by the early twentieth century the potential for hydroelectric generation from Waikaremoana from its elevated site was widely recognised. In spite of numerous submissions from local bodies in Hawke's Bay the government was slow to react. Rail development remained a higher priority until the North Island main trunk line was completed in 1908. Caution about overseas borrowing and the intervention of the First World War further delayed development.

Hydroelectric development finally got under way in the 1920s when the government proposed three power projects to provide electricity in the North Island.

These included Mangahao, near Shannon, Arapuni

on the Waikato River and Waikaremoana. In the meantime, many towns had installed their own small local power stations including one at Wairoa where we discovered that the 1913 power station building had recently been demolished!

Mangahao was the first to open in 1924 and power distribution was largely taken over by the newly formed power boards who could generally offer cheaper electricity than that generated by local power stations. By the time Arapuni and the first Waikaremoana power stations opened in 1929 Mangahao had been overwhelmed by demand and the Government was forced to encourage local power stations to keep running and buy the power output to maintain the supply. This was a process that continued on and off into the 1950s and included a number of power cuts.

Construction methods were initially primitive at Tuai although the degree of mechanisation increased on the later power stations at Piripaua & Kaitawa. Initially roading to the site was equally primitive requiring the use of bullock teams to deliver components to the site.



Tuai Construction. *Photo / People, Politics and Power Stations*

The road was improved to allow later use of trucks and a traction engine & trailer to deliver heavy equipment which was initially shipped to the wharf at Waikokopu in the Mahia area before being carted by road to Waikaremoana. A trailer from that era remains on display at Tuai today.

Waikaremoana was originally formed about 2000 years ago when a slip blocked the valley creating a natural dam about 240 metres high. Petrified trees could still be seen in the lake in the 1960s.

The natural dam was very porous in its upper levels and sealing with grout was a significant part of the

power station development. Some leakage still continues which we saw running into Lake Kaitawa.



The Tuai Control Room. *Photo / Denis Pilkington*

Construction of the Tuai station started in 1926. This was fed from Lake Kaitawa just below the main lake through penstocks with a fall of 206 metres.

The first stage of the plant was opened in 1929 initially with two 16MW Francis turbines with a third 20MW unit being added 10 years later for a total output of 52 MW.

Piripaua was opened in 1943 near the road below Tuai producing 40 MW from a head of 107 metres.

Kaitawa opened in 1948 utilising the 132 metre fall from the lake to Lake Kaitawa producing 32MW.



The Kaitawa Power Station
Photo / Denis Pilkington

Total output from the three station is 127 MW, a little smaller than Arapuni, which is still one of the larger power stations on the Waikato River.



The picturesque Tuai Power Station site. *Photo / Genesis Energy*

SENSITIVE INTENSIFICATION? 'BLUEFIELD DEVELOPMENT'



Final Design of Bluefield Site Development (Original Left, New Building Right) Photo / Abby Geddes



Abby Geddes
Masters Student @ AUT

Supervised by Priscila Besen and Stacy Vallis

To meet the needs of New Zealand's housing crisis, developers are demolishing existing homes, commonly across two or three neighbouring sections, to replace them with higher-density developments such as townhouses or apartment blocks. While this response can facilitate a greater supply of housing, these new builds max out the available footprint of the site, removing existing nature, gardens, permeable areas, and outdoor spaces that provide valuable amenities to communities. New developments that remove all existing buildings can create neighbourhoods that lack diversity in their building stock, with buildings of similar age and design repeated along streetscapes, potentially rendering urban neighbourhoods indistinguishable from one another. This phenomenon has been observed throughout Auckland, and with Auckland Council's change in housing plan from [PC78 to PC120](#)

focusing on densifying zones surrounding public transit centres, there is the risk that with densification, widespread demolition will occur.

This article, based on my thesis, explores a way to implement densification without demolition and a more sensitive approach: Bluefield Housing.

An alternative way to densify neighbourhoods: Bluefield Housing

'Bluefield Housing' is an urban development concept coined by Damian Madigan in 2022 through his doctoral research, exploring alternative infill development strategies within Australian suburbs. At its core, Bluefield Housing aims to increase housing density and diversity within existing suburbs while retaining neighbourhood character. Bluefield fills the gap in Australian and New Zealand housing between the low-density detached single-family home and the medium-density duplexes, terraced housing, and mixed-use. Successful Bluefield development contrasts the typical knock-down-rebuild style, reusing the existing fabric of a site, re-configuring it to create small footprint living, and creating sustainable and resilient housing stock.

Key Principles

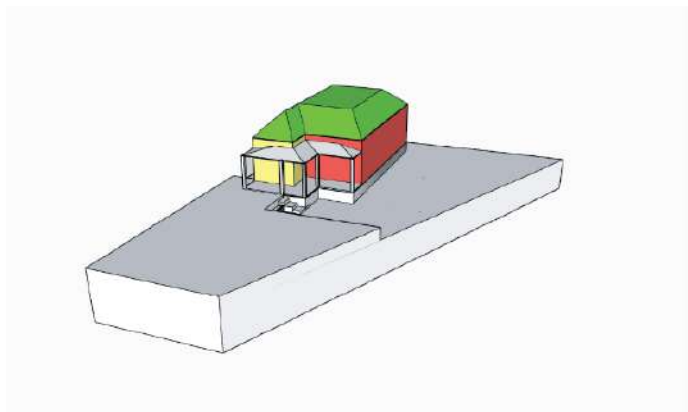
Seven key principles underpin Madigan's Bluefield Housing model:

- Facilitate sharing, ignore lot size and yield, and co-locate to avoid land division;
- Retain and adapt the lot's original housing;
- Leverage the prevailing pattern of alterations and additions;
- Creating housing in a flat hierarchy;
- Arrange housing around shared landscape in a unified design;

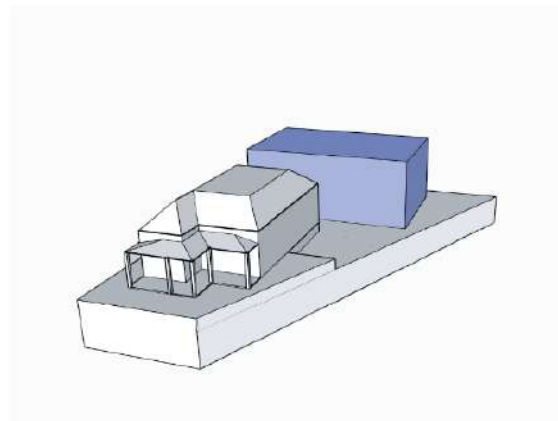
- And Design for social, financial and environmental sustainability

Bluefield Housing's community-centric design, retains the existing building on site, re-configuring it to create small-footprint living, and allows for co-locating new dwellings, through:

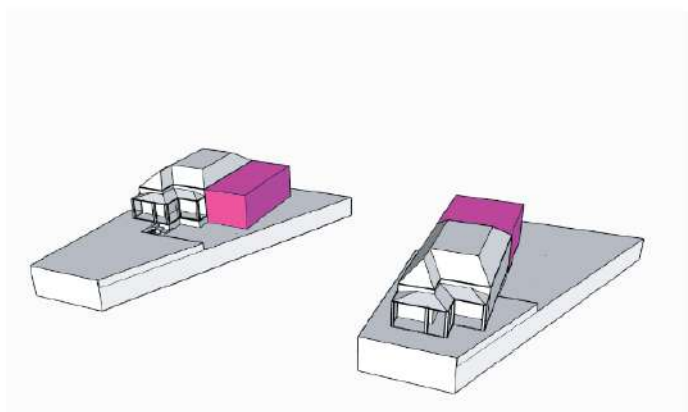
1. A division of the existing house into separate dwellings under one roof;
2. An extension to the existing dwelling, or
3. As a detached backyard home



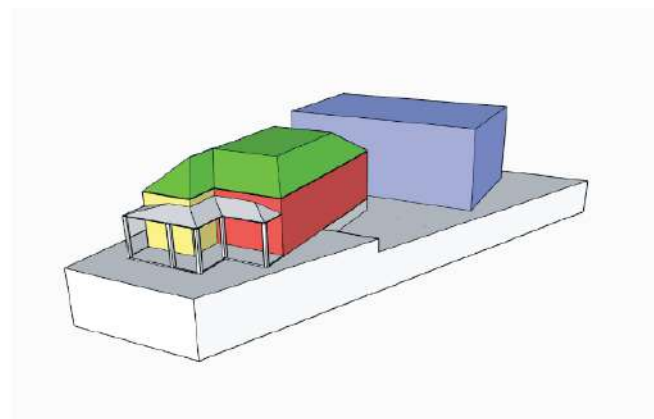
Division of Existing House - Divided Into Multiple Units



Detached Backyard Home - Two Separate Homes



Extension Options to Existing House - One Larger Home or Divided Into Separate Units



Combination of Bluefield Development Options

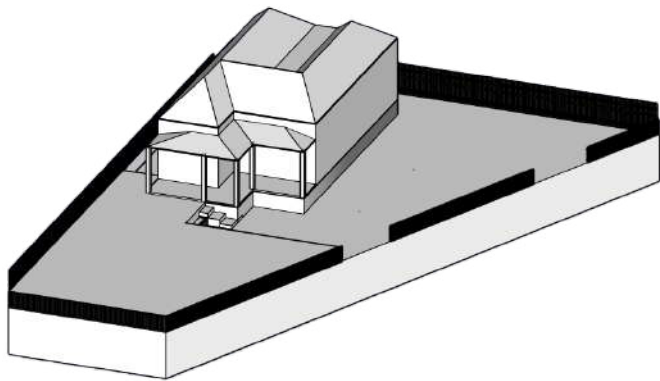
Bluefield densification options on project site *Photo / Abby Geddes*

Applications to Aotearoa New Zealand, Australia, and Beyond?

Contrasting the existing land development potential categories of greenfield, brownfield and greyfield, "[bluefield architecture is] a way of bringing established older suburbs, particularly those with heritage and character overlays into the conversation of where we can put our new housing," says Madigan in an interview with [ABC Radio National's Blueprint For Living](#). This is a particularly prevalent problem in Auckland's inner-city suburbs like Mount Eden where I explored adapting Bluefield Housing to that context.

My thesis Sensitive Developments. The Role of Bluefield Reuse and Infill Development in Auckland Residential Suburbs researched and conducted a comparative analysis of the Unitary Plan, existing zoning regulations, ICOMOS New Zealand Charter 2010 and the Heritage Overlay policies to create a framework exploring how infill development can create sensitive infill densification of existing properties to aid in New Zealand's housing crisis. This framework was then tested against a Mount Eden site, transforming it from one-unit into an eight-unit development retaining existing vegetation and heritage. An existing traditional

1900's villa was adapted using Bluefield Housing Solutions, from a one-unit and commercial building to a three-unit building, while a new dwelling contains five one-bedroom units and a communal laundry, dining and kitchen space for entertaining.



While Bluefield has been mostly theoretical up till now, Madigan is currently working with six South Australian local councils on a planning code amendment, under a new land definition 'co-located housing' within the South Australian planning code. This leads the way for Bluefield to be recognised and applied within New Zealand, to significantly increase the number of homes without creating a significant environmental and heritage impact within our communities.

(Above) Original Design of Bluefield Site Development. (Right - repeated) Final Design of Bluefield Site Development. Photo / Abby Geddes

NEW ZEALAND SOCIETY OF GENEALOGISTS JOINS HPA



Sarah Hewitt
NZSG Chair



The New Zealand Society of Genealogists (NZSG) is New Zealand's national family history society with members across the country and around the world. Each family historian has an interest in history which they are viewing through the lens of their family. Therefore their focus can be on very different areas of research.

The NZSG has four key objectives. Firstly, we advocate on behalf of family historians on issues pertinent to them, here in New Zealand and around the world. Everyone in New Zealand has come from somewhere else at some point in their family's history so there are records to be preserved everywhere.

We are also interested in ensuring that family historians have the skills to research well. We want them to be researching their own family, not someone they accidentally linked into.

Community is also a large part of what we do.

We support a network of Branches and Interest Groups around the country and online which allow similarly minded people to get together.

In addition to the social aspect of meeting in person or online, there is the exchange of knowledge and learning new things.

And lastly, we have information. Our members have been collecting records since we were formed in 1967. Our Library is based in Panmure, Auckland. Our Library and our website have an ever increasing array of resources to help members find records. Our focus is primarily New Zealand, but we have large collections of resources to help members when their research takes them outside of our lovely country.

Becoming an associate member of Historic Places Aotearoa is a natural step for us. Eventually, all family historians end up looking at the places their family spent time in. On the whole, we really like old things! We have an interest in the records that provide insight into who was where when and what they did, but also in what is preserved that represents our family's experience.

FREEZING WORKS SOCIAL HISTORY



Julie Luxton Historic Places Mid-Canterbury

Heritage is not all about bricks and mortar – it is also about the people, the stories and the pride of those who worked within the bricks and mortar!

A great example of this occurred recently when around 60 ex workers and farmers from the Ashburton district gathered to mark what would have been 125 years of the Canterbury Frozen Meat Company (CFM). Often referred to as Fairfield, and later the Fairton freezing works, 'The Works' opened in 1899, processing 158,953 head of stock that first year. Sadly, they closed in 2017. The vast brick buildings on site, located just outside of Ashburton, have since been demolished and the site redeveloped.

In 2024 Historic Places Mid Canterbury unveiled an interpretation panel beside the Fairton Hall so that 'The Works' would not be forgotten.

But what of the social history?

While looking for photographs for the interpretation panel, Historic Places Mid Canterbury committee members Marian Martin and Lal Mulligan also gathered up many photographs of past employees,

The Canterbury Frozen Meat Company opened the Fairfield Works, sited close to Ashburton, in 1899
Photo / Supplied

both at work and on the many social and sporting occasions. Credit to these two ladies, most of the people in these photographs have now been named.

But what to do with the named photographs? Let's mount them in the Fairton community hall they said, and invite along former workers, farmers, stock agents, anyone associated with 'The Works' for an unveiling. This was great timing as it marked around 125 years since the opening of the works.

Many memories were rekindled and stories told at the unveiling. Past workers met again their old workmates, and many were in no hurry to leave!



HERITAGE AUCKLAND AWARDS CELEBRATE AUCKLAND'S LEGACY



Gary Russell
Historic Places Auckland

Historic Places Auckland has successfully completed its inaugural Heritage Auckland Awards, honouring excellence in the protection, restoration, and celebration of Auckland's built heritage. The awards highlight the city's rich cultural legacy as expressed through its historic buildings and places – landmarks that continue to shape Auckland's identity and attract visitors from around the world.

Developed under the sponsorship of Historic Places Aotearoa, the Heritage Auckland Awards were established to recognise the outstanding efforts and activism of Aucklanders dedicated to preserving the region's architectural heritage.

Historic Places Auckland extends sincere thanks to Guy King, John Adam, Phillip Hartley, and Gloria Jenkins for their vital work in commissioning nominees for this year's awards.

Six categories were introduced to provide a broad representation of Auckland's heritage story, aiming to educate the community on the importance of protecting our shared legacy.

Award Winners

Champion of Heritage Award

Winner: **Sally Hughes**

Chair of the Character Coalition, Sally Hughes has led the fight for heritage protection in Auckland. "It was from a deep appreciation for Auckland's built environment and our sense of belonging," she said, "that I felt compelled to ensure the future does not come at the cost of architectural quality and cultural memory."

Public Building Award

Winner: **Civic Theatre** (1929)

The largest "atmospheric" picture house in Australasia, the Civic Theatre was erected by local entrepreneur Thomas O'Brien. Built for talking pictures, it now serves as a lyric theatre while retaining its capacity to screen films.

Heritage Tourist Attraction Award

Winner: **The Domain Wintergardens**

Designed by William Gummer and Charles Reginald Ford, the Wintergardens are an iconic example of early 20th-century architecture. Recent conservation work was undertaken by Salmond and Reed.

Private and Developer Category

Winner: **1YA Radio Station Building (former)**

Also Auckland's first television studio (1960), this building was designed by Wade and Bartley in a fortress-like Romanesque style with Art Deco-inspired interiors.

Private Residential Category

Winner: **Highwic House**

Under the stewardship of Heritage New Zealand, Highwic is a Georgian-inspired Carpenter Gothic mansion originally built for William Hay and later expanded by Alfred Buckland, a prominent wool broker.

Marketing and Technical Innovation Award

Winner: **Auckland Council Heritage Festival Team**

Recognised for promoting heritage awareness through the annual festival, the team's efforts have enhanced public appreciation of Auckland's cultural landscapes and ancestral connections.

The Lightworks Group provided professional IT support for the voting system, ensuring transparency and accuracy. Public voting was conducted at the Heritage Finalist Exhibition held at John Kinder House.

Guests also heard a lively and thoroughly enjoyable presentation on heritage conservation from Salmond Reed's Associate Pamela Dziwulska.

The awards evening, hosted at The Village Square, Parnell, was a highlight of the heritage calendar, with an excellent turnout of representatives from across the sector. The event reinforced the shared goal of preserving Auckland's built heritage – a mission inspired by the loss of landmarks such as the Partington Mill, reminding Aucklanders to stand up for their cultural and architectural legacy.

PALMY POPPY PLACES HIGHLIGHTS

HOME-FRONT EDUCATION



Mark Arnott
PN. City Councillor

Palmerston North's six 2025 Poppy Places honour the link between wartime service and education.

Sites commemorated:

1. Bunnythorpe War Memorial
2. Terrace End School Memorial Archway
3. Peren Park
4. The Refectory and 'the Pink Hostel' aka McHardy Hall at Massey University
5. Caccia Birch House
6. Palmerston North Intermediate Normal School.

The national Poppy Places Trust programme highlights everyday memorials that honour the service and sacrifice of New Zealanders during wartime. With its strong Defence Force connections Palmerston North has annually added to its Poppy Places since 2015. Following the November 11, 2025 Remembrance Day announcement of six additional sites, the number of city locations with

The Bunnythorpe War Memorial, unveiled on December 12, 1920, was fully restored and rededicated in 2023 with Wētā Workshops providing a replacement rifle for the statue. *Photo / Alexander Robertson, PNCC*

the red poppy emblem now stands at 71.

The association these six new locations share is education. The 1920 Bunnythorpe War Memorial commemorates young men, many just out of Bunnythorpe School, who died during the Great War. Every eligible young man from this farming district answered the call to arms, with nearly a third killed or wounded. The memorial at the Bunnythorpe Recreation Ground was restored and rededicated in 2023.



Terrace End School Memorial Arch and gates.
Photo / Albert Zeinert, April 25, 1933 – Manawātū Heritage

In 1923, Terrace End School dedicated its memorial baths to former pupils lost during the conflict, adding a commemorative archway in 1924. While the pool was removed in the early 2000s, the memorial arch, gates, and fencing remain.

Peren Park in the city suburb of Summerhill was named for Sir Geoffrey Peren, who in 1927 became founding principal of Massey Agricultural College (now Massey University). An agricultural scientist and decorated war veteran, Peren served in France during the Great War, forming a campus-based troop of the Manawatū Mounted Rifles in the 1930s.



The First principal of Massey Agricultural College – Sir Geoffrey Sylvester Peren

Photo / Alexander Turnbull Library, S. P. Andrew Collection 1933

During WWII, he commanded the 2nd Infantry Brigade Group and the 4th New Zealand Division attaining the rank of brigadier.

In 1941, Peren helped establish the New Zealand Army Staff College at Massey, while The Refectory and, from 1943, McHardy Hall (“the Pink Hostel”) became military facilities. Knighted in 1959, Peren is also remembered through the Perendale sheep and Massey’s Sir Geoffrey Peren Building.

During World War II, Caccia Birch – a former Vice-Regal residence – was gifted to the Crown for the war effort. It served as accommodation for army staff at Massey and later as a convalescent home for nurses returning from overseas service.

New Zealand’s fifth intermediate school – now Palmerston North Intermediate Normal School – opened on February 5, 1941. Within a year, it had been requisitioned and transformed into an emergency military hospital with 500 beds and a staff of around 165. Returned to its original purpose in 1943, the school’s wide corridors and double-hinged doors are reminders of its wartime role.

Woven into the city’s fabric, these six places with educational associations join the ranks of Palmerston North’s military heritage sites, honouring the resilience and sacrifice of past city residents across the generations.

HERITAGE EVENTS COMING UP...

Check out these upcoming festivals:



PALMY
CITY
LIBRARY

Palmerston North Library Heritage Month and Local History Week

MARCH 2026

<https://citylibrary.pncc.govt.nz/whats-on/programmes>

LOST? ARCHITECTURAL HISTORY RECORDS

Frank Stark

The records of Aotearoa New Zealand’s architectural

history are widely dispersed. Some are held in the public collections of libraries, archives and museums. Significant quantities are still with

architects, their practices and their families. The rest is missing – feared lost.

The Wellington-based Architectural Centre, due to celebrate 80 years of advocacy and achievement in the sector in 2026, is proposing to address the growing crisis with a new architectural archive. Architectural Centre board member Kate Linzey puts it bluntly. “After more than a thousand years of building in this country there is no dedicated repository for drawings and plans, photographs, books, records or oral histories to record the results. Years of discussion and debate have not advanced the concept very far.”

What they are working towards, she says, is a network of architectural archives around the country to preserve vital resources for future generations of builders, designers, writers and planners. In partnership with Whanganui organisation, the Gonville Centre for Urban Research, the Centre is developing facilities and systems to collect and store at-risk drawings, photographs, models and other records before it is too late.



Frank Stark outside the Gonville Centre for Urban Research *Photo / Frank Stark*

The first large-scale collection project undertaken by the Architectural Centre archive is the archiving of Fritz Eisenhofer’s legacy. The work of Austrian-born and trained Eisenhofer was a key element in the evolution of international style modernism in Aotearoa New Zealand. His Dome House in the sand dunes at Peka Peka, on the Kapiti Coast, is considered a landmark in the growth of environmental consciousness in local architecture.

Since its construction in the 1980s, the Dome has developed a mystique based in equal part on its

radical approach to sustainable living and its dramatic interior space. It has been described as a combination of an Earthship and a Bond villain’s lair.



The Eisenhofer Dome House *Photo / Frank Stark*

Eisenhofer stored his papers at the house until his death in 2023. In early 2025 his family invited the Architectural Centre to sort and catalogue the records before rehousing them in Gonville.

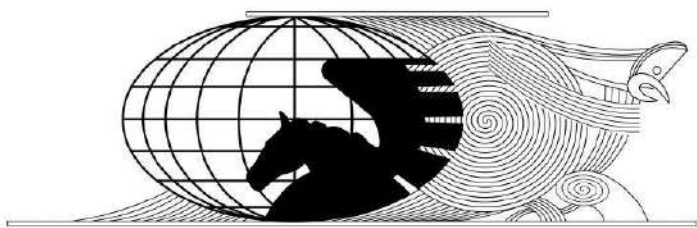
The collaboration is being marked this month by an exhibition titled *Drawing the Dome* which features large-scale plans and other drawings of the Dome House, along with a selection of photographs of the house during and after construction. It will be on show at the GCUR offices and reading room until December 18.

During 2026, the Centre and GCUR are planning to expand their collecting and preservation activities and to mount more exhibitions. Check out the project websites:

www.gcur.org.nz

www.architecture.org.nz/archive-project

CONFERENCE SPEAKER LIST



ICOMOS Aotearoa New Zealand

SESSION ONE: SETTING THE SCENE

Pam Bain – Something for every explorer: How Tohu Whenua connects new audiences with heritage through authentic tourism experiences

Chris Hay – The Landscape Tells the Story: Designing Place-based Narratives

Lianne Cox and Max Wiles – Who Tells the Story? Changing Mechanisms of Interpretation in New Zealand Architecture

SESSION TWO: TELLING LOCAL STORIES

Arlene Baird – Ng King Brothers Chinese Market Garden Settlement - Interpreting our heritage

Charles Ropitini – Hastings Eclectic Revivalism: A Whakapapa of Ornamentation

Robyn Burgess – Transit of Venus Observation Site: Not much to look at, but, baby, she's got it

SESSION THREE: ISSUES AND CHALLENGES IN TELLING THE STORY

Kate Hooper – Gaps in the Protection of Cultural Landscapes as Aotearoa Adapts to a Changing Climate

Sally Hughes – Preserving Auckland's Heritage: The Battle for Special Character Areas

SESSION FOUR: SHORT PAPERS – SHORT STORIES, BIG ISSUES

Anna Renton-Green – Who Tells the Story? Authority and Voice in the Interpretation of the New Zealand Heritage List Rarangi

Alex Vakhrousheva – Tasmania 2.0: A Practical Experience

John P. Adam – Your Stories: As told by Barbara W. Matthews Garden Journalist.

Mary O'Keefe – Gordon Wilson Flats: What's the Story

SESSION FIVE: STORYTELLING METHODS

Ann McEwan and Tim Holmes – The Conservation Plan Stripped Bare [with apologies to Duchamp]

Renata Jadresin – Revealing the Unseen: Digital Interpretation of St. David's Memorial Church, Mt Eden

Richard Norman – Sacred Spaces - stories of faith shown through architecture and art in Central Wellington.

Lynda Burns – Interpreting Otautahi / Christchurch through a bicultural lens

Jeremy Smith – Women's Rest Restoration

Arnika Blount – Paths, Places, and their Narratives – the Iron Age Wall of Mértola

The joint HPA/ICOMOS Conference – “Tell me a story – Interpreting Our Heritage” – was held between the 9-12 October, 2025. Abstracts from the Conference, as well as contact information for the speakers, are available through this link:

<https://bit.ly/48GM3zs>

HERITAGE

HE REO MO NGA TAONGA TUKU IHO

VOICES

2025 SPRING
NEWSLETTER

HISTORIC
PLACES
AOTEAROA

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Leah Crisp

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Historic Places Auckland - Tamaki
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HP Hawke's Bay

Heritage Taranaki Inc

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HP Manawatū-Horowhenua

HP Wellington

HP Canterbury

HP Mid Canterbury

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Character Coalition, Auckland

Christchurch Civic Trust

Civic Trust Auckland

Remuera Heritage Inc

Patea Historical Society

Heritage Wairarapa

Kinder House Society

NZ Society of Genealogists Inc

South Canterbury Historical Society

Timaru Civic Trust