"The raging fury of Edwardian ornamentation" meets "a virtual frenzy of stylism": New Zealand architecture in 1900s: a one day symposium

Date: Friday 6th December 2019
Venue: School of Architecture, Victoria University, Wellington
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Lew Martin's poetic turn, writing that: "[t]he raging fury of Edwardian ornamentation and enrichment fairly flickers in the sun," is a rare moment in New Zealand's too frequently prosaic architectural historical lexicon, but there is perhaps something in the stylistic frenzy of the early 1900s that results in the pleasure of architectural description, but also of transition and movement. In their description of "Gingerbread" George Troup's 1906 Railway Station in Dunedin, Stacpoole and Beaven asserted that the rich, boldness of the architecture and its physical illusion of grandness "is a case where the motor car, as a means of approach, is a poor substitute for horse and carriage." As McLean muses: "Even today it still exudes Edwardian pride in the iron horse." The decade's progression in rail- with the completion of the North Island's main trunk line in 1908, and Richard Pearce patenting his design for a flying machine in 1906, additionally were harbingers of a century of new geospatial possibilities. The century's end amidst the euphoria of virtual reality which continues to excite (some) seems to have provided the evidence that this is a legitimate characterisation of its nascent decade.

New Zealand's first motor cars (two Benz) were imported to Wellington in 1899, the year following the McLean Motor Car Act. It wasn't until 1901, however, that Auckland's first car was imported, though Schrader states the "by the early 1900s motorcars were a familiar sight on city streets." That year (1901) began with Queen Victoria's death and the new reign of Edward VII, truly indicating the passing of an era, reinforced, for New Zealand later in the decade, with the shift of status from a Colony to a Dominion in 1907. This, as Michael King noted, implied "the beginnings of a sense of independent identity." A number of anniversaries celebrating towns and districts founded in the 1840s and 1850s, and the consequence of 60% of New Zealand's Pākehā population being "born in New Zealand as children and grandchildren of pioneers," reinforced the "perception that one major era of New Zealand's history and development was over and another just beginning." Hodgson similarly observes that: "[a] significant number of the architects now practising had been born in New Zealand, had undertaken their training as articled pupils to established architects here and later furthered their training overseas by study trips and working in overseas offices." Examples include Wellington-born Gerald Jones (1880-1963) and Akaroa-born Louis Hay (1881-1948). Jones "received some of his education in Sydney, but was articled to Edward Bartley of Auckland and set up a practice there on his own in 1908," while Hay was articled to C.T. Natusch in 1896: "In 1904 he spent a period of time working in the Lands and Survey Department, Invercargill, but by 1905 he was back in Napier, remaining there for the rest of his life. He made a brief trip to Sydney in 1908."

The issue of national identity was however not so straightforward. King points to "a "double patriotism" ... emerging which took pride in being both British and New Zealand," and that increasingly, since the 1890s, "a feeling was coalescing that some form of "Maori" rather than specifically tribal political activity should be attempted to promote common Maori causes, particularly in dealings with the national Parliament." In architecture, Hurst Seager's 1900 pronouncement that, in New Zealand, "we have no style, no distinctive forms of [architectural] art ... our cities are chiefly made up of architectural quotations," indicated an unfulfilled nationalist architectural aspiration; possibly only partially fulfilled with the formation of the New Zealand Institute of Architects in 1905.

The sense of transition experienced in the first decade of the twentieth-century was also reinforced by Premier Seddon's new use of the title "Prime Minister." Midway through the decade, in 1906, Seddon died and Joseph Ward became Prime Minister. Seddon's new title though was not the only office with a change in nomenclature. While the term "Colonial Architect" had only been used for William Clayton (1869-1877) - Pierre Finch Martineau Burrows having the title of "Chief Draughtsman," the decade saw John Campbell became "Government Architect" in 1909. Similar changes to institutions also reflected the new-found Dominion status, the Colonial Museum ("a little building behind Parliament"), for example, became the Dominion Museum. New Zealand also partook in colonial power, annexing the Cook Islands in 1900, and Niue in 1905, while declining the invitation to become part of the Commonwealth of Australia in 1901 - though our first participation in the Olympics (in 1908) was as part of an Australasian team. This was also the decade when "New Zealand's first national rugby team to play in Britain ... [was] given the nickname "All Blacks"," a national (and our current) flag was formally adopted in 1902, and the first use of the kiwi, as a symbol of New Zealandness, occurred (on 20 August 1904), in a *New Zealand Free Lance* cartoon celebrating NZ's win against an Anglo-Welsh rugby team.

In 1907 the Ministry of Education established *The School Journal* in order to "provide children with New Zealand-based reading material," King likewise pointing to "a modest first florescence of literature which revealed the beginnings of a sense of [Pākehā] history (Reeve's *The Long White Cloud* in 1898, Robert McNab's *Historical Records of New Zealand* [280/281] ten years later, and T.M. Hocken's *A Bibliography of the Literature Relating to New Zealand* in 1909); and of nostalgia for what was passing away (William Satchell's novels *The Tale of the Bush* (1905) and *The Greenstone Door* (1914))." It seems strange that now, only a solid 110 years later, that New Zealand history is to be made compulsory in 2022.

A year earlier than the school children (1906), architects (and engineers) gained their national publication: *New Zealand Building Progress*. Shaw contextualises this literary development by writing that: "By the turn of the century a number of journals from Great Britain, the U.S.A. and Australia were carrying information about the work of the Chicago School ... Although most practitioners continued to receive the notable overseas periodicals, *Progress* was a success from the start, as can be seen from the number of architects who placed advertisements. Initially it was the field of domestic architecture that was most affected by this increase in the flow of information."

The year that the flag was officially adopted, the Boer War (1899-1902) came to an end. New Zealand had been the first British Colony to volunteer a contingent, and it was the first time that "a force [had been] raised in New Zealand and sent abroad specifically to represent the country in combat." Because of a British policy, Māori were banned from fighting as a contingent in the Boer War, though this was contested; King recording a hui "held at the Basin Reserve in Wellington on 28 March 1900 [where Māori] protested vigorously against the policy." The Boer War also provided the context for our first national war monument, the Ranfurly Veteran's Home in Auckland (1903), now named after its proposer, Governor Ranfurly as a "living" monument, and "an antipodean version of London's Chelsea Home for Pensioners."

In 1901 the New Zealand population reached 830,000 - with only 5% being Māori. Pool and Kukutai refer to late nineteenth-century "forewarnings about Māori extinction," and a population low of 42,000 Māori in 1896. The most extreme physical representation of this thinking about Māori extinction is perhaps the obelisk on Maungakiekie, which memoralises the Māori race in accordance with John Logan Campbell's bequest that funded it. He died in 1912, but the obelisk was not completed until substantially later in 1940. By 1908 New Zealand's population had passed the one million mark. By the end of the first decade of the twentieth-century, New Zealand was both significantly urban (with 49% of Pākehā living in towns of over 2,500 people), and racially-distinct geographically (with 98% of Māori living in rural communities in 1900). In this regard, the decade might be thought of as the last time New Zealand comprehensively understood rurality, despite continuing national myths. In Oamaru J.M. Forrester designed the showgrounds (1907): "the centrepiece of rows of cattle pens, sheep yards and pig styes that even today seem to march on forever towards the railway line." King noted that the rural/urban racial asymmetry also resulted in the geographic separation of "Maori from other Maori." Just as the urban and Pākehā population outnumbered the rural and Māori, the North Island population surpassed that of the South, with 56% of New Zealanders living in the North Island in 1911. High levels of homeownership for Pākehā, of over 50% in 1911, were another standout statistic. Crown land, much of it bought or confiscated from Māori, was used "to build railways, roads and bridges to make that land accessible," and the associated railway stations and railway infrastructure.

In the South Island, the Dunedin Railway Station (George Troup, 1903-1907) is "one of the world's truly magnificent railway stations." It "oozes confidence in a railway system that was nearing its zenith." Shaw likewise states that the building's "restless facades are a perfect architectural reflection of the Railways Department's confident belief in rail as the major mode of transport for the twentieth century," while Stacpoole and Beaven describe the railway station as "a building of such impact ... that it must rank as the outstanding monument of Edwardian architecture in New Zealand." McLean is even more enchanted. For him, the station is magical; "a sparkling Aladdin's Cave full of stained glass, tiles, ironwork and Royal Doulton arches and friezes. Even the tiled foyer floor comes alive with locomotives and rolling stock." Troup also designed stations at Bluff, New Plymouth, and Petone.

Following the completion of the Dunedin Railway station, the North Island main trunk line opened in 1908, with the first train on it travelling from Wellington to Auckland. McGuinness and White note that its completion enabled MPs to travel to Auckland to meet the arrival of the US Navy's Great White Fleet. Its construction fostered the development of centres around each station. Hunterville had served as "a base for main trunk railway construction," and its local development, included the building of a post office in 1903. The journey on the North Island main trunk line included the Makatote Viaduct (Central Plateau 1908), "which conformed to

the classic North American steel trestle pattern," and the time taken to achieve the construction of the North Island main trunk line, three decades after the South Island equivalent, has been attributed to the time it took for "engineers and politicians ... [to] overcome the opposition of King Country Māori and the forbidding central North Island terrain to complete the northern equivalent."

These attempts to access and control Māori land would, as we all know, continue through into the twentieth-century and 1900 saw the passing of the Maori Councils Act and the Maori Land Administration Act. The first, according to McGuinness and White, enabled Māori local self-government, authorising Māori to "frame for themselves such rules and Regulations on matters of local concernment, or relating to their social economy as may appear best adapted to their own special [needs]." Jackson and McRobie, however, describe this legislation as establishing "[c]ouncils empowered to enforce hygiene standards among Maori." The second act established "Māori-controlled land boards to develop Māori land and lease any surplus." According to McGuinness and White these land boards halted the alienation of Māori land, as "only 6,773 acres of land had been leased to Europeans by 1905." In contrast, Smith identifies the desire to "balance iwi demands to hold on to their remaining land against settler demands for land for settlement" as the rationale for the land councils being established. Hill writes that a 1906 extension, underpinnned by the notion that "people should not be able to "own land without using it"," threatened "many remaining tribal patrimonies," causing a government-appointed commission of inquiry into the best use of Māori land. The Stout-Ngata Commission, established in 1907, conducted a stocktake of land, and "confirmed how little good land was left," and recommended that "Māori retain large tracts of their remaining lands." The Native Land Act 1909 removed restrictions and Māori land loss further increased. This focus on "idle" Māori land, was part of a larger preoccupation of the Liberals regarding:

> how best to use land, widely recognised as the country's richest resource ... the spectacle of "idle" or unfarmed land ... a scandal. One of the party's most popular policies, ... was the determination to break up the big estates ... to allow settlement by smaller landholders able to take advantage of the new refrigeration technology which made meat and dairy farming not only viable but profitable.

The loss of land, and related broken promises made to Māori, prompted the building and naming of a weatherboarded wharenui at Arowhenua: "Te Hapa-o-Niu Tireni" ("The Broken Promises of NZ") in 1905. Brown states that "[l]ike their northern counterparts, South Island Māori had not adopted the practice of whare whakairo building developed on the East Coast." Peter Shaw's summary that "[e]conomic depression was to remain a fact of Maori life for many years to come," concludes that "[n]aturally, architectural trends reflected these factors."

The loss of much of their good land during the nineteenth-century meant that "[m]ost Maori communities made a precarious living from mixed subsistence farming," sometimes supplemented with income "from seasonal work created by the expanding European rural economy." King writes of this period that Māori "continued to live for the most part in kainga or small villages with a hapu base or, in more isolated districts, in individual family homes outside kainga." He describes South Island "kaika," as:

> defined but flexible structures communities organised their rounds of hui, tangihanga ... and church functions, arranged marriages to strengthen useful alliances among families and hapu, [which] planned, constructed and maintained community facilities such as meeting houses and dining halls, dealt with local conflict and often resolved it, and discussed the perennial issues raised by prospects of land sales or public works in the vicinity of kainga.

Likewise Brown describes "kainga" and "kaika" as:

> small communities of dwellings ... built around meeting houses or churches. These villages continued the tradition of spatial organisation used before European arrival. They were likely to have also been influenced by the mission complex model, where life was centred on activity at an assembly building and tapu and noa were reinterpreted in terms of the Christian values of the sacred and profane.

King though suggests a wider range of settlements stating that: "Some communities ... were by the beginning of the twentieth century almost indistinguishable in external appearance from a Pakeha village. Others, such as the settlements high up on the Whanganui River and the smaller Tuhoe villages in the Urewera, had changed very little in appearance since the wars of the 1860s."

Predominately Pākehā settlements also spanned a range of forms and development and continued to undergo transformations. Schrader suggests that early 1900s civic reform targetting street orators and street hawkers later gave way to the sentiments of town planning with the publication of Auckland journalist Charles Reade's 1909 *The Revelation of Britain: A Book for Colonials*.

Churches continued to be important community centres and landmarks. Hodgson refers to the building of "[s]ome imposing churches ... along with a host of smaller churches serving the suburban parishes." Famous

among these are: Auckland's St Matthew's (Frank Pearson, 1901; supervised by Edward Bartley), Wellington's St Gerard's Church (J.S. Swan, 1906), Invercargill's First Church (John Mair, 1910), and Frank W. Petre's work in the South Island; his work during the 1900s included: Dunedin's St Joseph's Cathedral (-1905), Christchurch's Cathedral of the Blessed Sacrament (1899-1905), Oamaru's Saint Patrick's (1893-1918), Invercargill's St Mary's (1905), Timaru's Basilica of the Sacred Heart (1910) and Waimate's Saint Patrick's (1908-09, tower, 1912). As McLean notes of his church architecture, "[a]lthough they reflect Petre's genius, they also remind us of the wealth of the South Island and of the importance of the Catholic Church there a century ago." While Peter Shaw records George Bernard Shaw's reported comparison of Petre's Cathedral of the Blessed Sacrament to the work of Brunelleschi, Stacpoole and Beaven acknowledge the building's "magnificent massing," describe its interior as "disappointing" and its

> handling of inter-locking geometry and spatial control ... [as] brilliantly seen inside ... Walking round the building is an exhilarating experience as the full orchestration of exact classicism unfolds everywhere, considered and resolved. The splendid rear view, from the tree-surrounded courtyard, transports the onlooker direct to Rome.

Hodgson also draws attention to the Byzantine-influenced Catholic Convent chapel in Christchurch (Seager, Wood and Munnings, 1907), which he describes as "one of those surprising buildings which help to season the general monotony of a streetscape. Designed with obvious care and interest and styled along unusual lines, it repays close inspection." A similarly considered and unique building was the now demolished Art Nouveau Auckland Society of Arts Building (George Goldsbro, 1904).

Libraries are another core community building, and in the decade of the 1900s they were given specific support from the American Philanthropist Andrew Carnegie who funded New Zealand libraries in Westport (1904), Thames (John Currie, 1905), New Plymouth (c1906), Dunedin (Crichton and McKay, 1906-1908), Hamilton (Rigby and Warren, 1906-1908), Hokitika (A.R. Griffin, 1906-1908), Hastings (1907), Dannevirke (1907-1908), Gore (1907-1910), Timaru (1908-1909), Greymouth (Edward Iveagh Lord), Cambridge (A.B. Herrold, 1909), and Onehunga (James Park, 1909-1912).

Critical though to Pākehā cities were commercial buildings. Retail architecture ranged from streets of street hawkers and discrete buildings for small businesses, such as the building housing A.E. Kitchen, Chemist, in Wanganui (1909), through to the elegance and sophistication of Auckland's Strand Arcade (A.P. Wilson, 1900). The Hurst Seager-designed Byzantine-influenced Christchurch Meat Company in Hereford Street (1903, dem. 1960) demonstrated the architectural potential of commercial architecture, which, as Hodgson writes, was "a notable piece of work which reflected both the architect's invention and the client's willingness to indulge in a little whimsy." Also in Christchurch, the Press Company Building (Collins & Harman, 1907) and the Lyttelton Times Building (Sidney & Alfred Luttrell, 1902) advanced New Zealand office building design. Shaw writes that the design of the Lyttleton Times Building increasing natural light levels inside, while Stacpoole and Beaven describe the Press Company Building as "the ultimate refinement of the Gothic style applied to normal office needs."

The new century introduced a new type of urban building to New Zealand with our first skyscraper arriving thanks to the Luttrell brothers. The Christchurch New Zealand Express Company Building (Sidney & Alfred Luttrell, 1905-06) was a taster, usurped by its Dunedin equivalent (Sidney & Alfred Luttrell, 1908-10), which "fully deserves its reputation as New Zealand's first skyscraper." Credited with bringing the ethos of Chicago skyscraping to New Zealand, the Christchurch building was an early steel-framed high rise, its brick used to clad rather than be a structure. The Dunedin building is more sophisticated, and is conventionally recognised as New Zealand's first skyscraper. Stacpoole and Beaven describe its construction techniques as "particularly advanced, for the building has a ferro-concrete raft foundation and steel frame, with precast reinforced concrete slabs and other sections all manufactured off the site." The importance of the building was reflected by the interest shown across the profession, with it being "visited by many architects intrigued to observe at first hand its application of modern principles." Less discussed are the Luttrells' other buildings, such as King Edward Barracks (Christchurch, 1909) with its 120 foot (37m) roof span.

The Luttrell brothers appear to have been equally committed to urban leisure activites as to office blocks designing grandstands for racecourses at Addington (1910) and Trentham (c1906). This was not incidental. In 1901 the 48 hour work week was established for factories, providing the capacity for working people to have leisure time, which was a "new concept ... [that] appeared in the 20th century."

1901 was also the year that a Department of Tourism and Health Resorts was established in New Zealand - making us the first country to establish a national tourism organisation, resulting in consequential tourism infrastructure. For example, following the government taking over the Waitomo glow-worm caves in 1904,

"the Department of Tourist and Health Resorts set about replacing a small earlier accommodation house," with the John Campbell-designed Waitomo Caves Hotel (1908).

In the tourist "hot spot" of Rotorua, a new Government Bath-house (W.J. Trigg; B.S. Corlett; J.W. Wrigley, 1904-1908) - an "extraordinary Elizabethan concoction" - was built to replace the first government bath-house. Stacpoole and Beaven attribute it as being: "an Edwardian tour de force, impressive inside as well as out," while Lew Martin provides a particularly detailed description of the interaction between its construction and aesthetics:

> The half-timbered Tudor style was specially suitable for several reasons: it was an economical way of building a large, dramatic and prestigious structure; it fitted in with and expanded upon Campbell's liking for a dark timber framework enclosing light-coloured panels; and it could be made to pay homage to Maori art and architecture, both in the areas of intricate half-timbering which gave a similar effect to that of woven tukutuku work, and in the massive decoratively pierced bargeboards reminiscent of maihi.

The Government Bath-house in Rotorua was also progressive in its construction, Stacpoole and Beaven recording that its architects "used modern techniques, such as pre-cast con-crete panels, to give expression to an historical style."

Hodgson describes the turn of the century as seeing "a great deal of building in all fields," while King notes that "[p]rivate enterprise was weak in New Zealand. Only the Government could assemble sufficient capital to extend the country's transport and communications infrastructure," and, in his role as Government Architect, John Campbell's influence dominated this work, however, the involvement of private architects in the design of government buildings (such as Maddison's Christchurch Departmental Building, 1909, and the Luttrell brothers' King Edward Barracks, Christchurch (1909)) reflected "a policy to provide employment for local architects and contractors wherever practical."

In additon to its forays into touristic ventures the government building programme during the 1900s included "new and replacement premises for its post and telegraph, justice, railway, education and other departments." The provision of this public infrastructure was sometimes interlinked. Martin notes that "[t]he construction of permanent post offices often related to the advancing construction of railways and the carriage of mail by train." It included John Campbell-designed post offices in: Naseby (1900), Takaka (1900), Clyde (1900, 1909), Hamilton (1901, 1916), Onehunga (1902), Temuka (1902), Wanganui (1902), Hunterville (1903), Bulls (1905, dem. 1980s), Collingwood (1906), Cambridge (1908), Roslyn, Dunedin (1908), St Bathans (1909), and Matakohe (1909). Campbell was also responsible for the Post Office and Government Building in Tauranga (1905), and Chief Post Offices in Auckland (1908) and Wellington. Shaw writes that Auckland's Chief Post Office, as noted by Richard Seddon at its opening, "owes a great deal to Sir Henry Tanner's 1907-10 General Post Office in King Edward Street, London."

Martin also identifies a good number of Campbell-designed courthouses, including at Waihi (1901), Collingwood (1901), Dunedin (1902), Dannevirke (1905), Opunake (1905), Eltham (1908), Te Kuiti (1908), Cambridge (1909), and his Newton Police Station (Auckland, 1903), his Public Works Department Offices at Te Kuiti, and his Animal Research Laboratory (1905) in Wallaceville, Upper Hutt, which housed what had been "the first southern hemisphere diagnostic and research laboratory of its kind." Other government work included: the Christchurch Departmental Building (Joseph Maddison, 1909), the Napier Government Building (John Campbell, 1902), the Hokitika Government Building (John Campbell, 1908), and the Greymouth Government Building (John Campbell, 1909).

Regardless of the above, and his partly-built design for Parliament Buildings, Campbell's Public Trust Building in Wellington (with Llewelyn Richards, 1905-1909), is perhaps his most impressive. According to *Progress*, the design pioneered steel frame construction being "the first building in the world to have its steel frame riveted to give tensional strength to the walls." Martin writes that Campbell revised an early scheme commissioned from architects in San Francisco due to difficulty estimating costs, at which point he "introduced a structural steel frame."

The decade also saw a number of projects for local government, including town halls in Wellington (Joshua Charlesworth, 1900) and Invercargill (E.R. Wilson, 1906), and the competition for Auckland's town hall in 1907 (won by J.J. and E.J. Clark, blt 1911). 1907 was also the year that the William Clayton-designed wooden Gothic Parliament Buildings (1873) was burnt down, prompting a design competition for its replacement (won by John Campbell and Claude Paton), and the need for a new Government House, the existing one being co-opted to accommodate parliamentary functions until the new parliament building was completed. Government

House (John Campbell, 1910) was consequently relocated to Wellington's town belt, adjacent to the Basin Reserve.

Parliament was of course not the only political mandate existing in the country. The Kingitanga and Kotahitanga had both been established in the nineteenth-century. In 1902 a hui at Waiomatatini marae disestablished the Kotahitanga (Māori Parliament). The following year (1903) the Māori King (King Mahuta Tawhiao Pōtatau Te Wherowhero) accepted a seat on the Legislative Council, and in 1907, at a hui at Waahi Pa, the Kingitanga was revitalised. 1907 was also the year that Rua Kenana established a community of 400 at Maungapohatu, and built his council house Hiona (1907). Brown describes Hiona as:

a unique and striking building, being both circular in plan and double-storeyed, which eliminated customary seating arrangements on the ground floor ... most likely inspired in proportion, arrangement and colour by biblical descriptions of Solomon's Temple. 16 However, [Rua]... probably based the overall appearance of his design on a lithograph of Jerusalem's Dorne of the Rock.

That same year (1907) Te Whiti and Tohu of Parihaka fame died and the Tohunga Suppression Act became law. The Tohunga Suppression Act outlawed Māori professing to possess supernatural power to treat or cure disease, and to predict future event, and was not repealed until 1962.

Two years later (1909) the Young Maori Party was founded. Issues of Māori health, support to develop Māori land, and fostering Māori arts and crafts were key kaupapa. Earlier than this Maui Pomare, as the Native Health Officer (appointed in 1901), had established a health service for Māori, and lectured, using slides and microscopes, on microbes in water. Smith attributes inadequate funding to "disillusionment," and Māori communities suffering from "typhoid, diarrhoea, respiratory diseases and relatively high infant mortality." The position of Native Health Officer followed the establishment of a centralised Department of Public Health in Wellington in 1900 (under the Public Health Act), with "a Chief Health officer, Dr Mason, and district health officers and offices in Auckland, Napier, Wellington, Nelson, Christchurch and Dunedin," which took over administering hospitals in 1909. Its formation, after the passing of the Act on 13 October 1900, and that of the Bubonic Plague Prevention Act (passed 28 June 1900), followed the death of the country's first (and only) bubonic plague victim on 22 June: "Hugh Charles Kelly of Upper Queen Street."

Key innovations in the realm of mothers and children can also be credited to this decade, most famously the establishment in 1907 in Dunedin of the Society for the Promotion of the Health of Women and Children (or Plunket) founded by Truby King "to assist mothers and prevent babies dying." Christchurch and Auckland followed suit in 1908. King states that Truby King's "holiday home on the Karitane pennisula at the entrance to the Waikouaiti estuary [was] ... used ... as an extension of Seacliffe [asylum] and, after 1907, as a cottage hospital for training nurses in maternal and infant welfare. It became the prototype for Karitane hospitals." Seddon's 1904 campaign to save the babies, supported by public servant Grace Neill, also resulted in an architectural outcome, with the establishing of St Helens Hospitals in 1905 in New Zealand's main towns. St Helens Hospitals trained midwives and provided maternity homes. Despite this and Plunket, the decade saw a continued reduction in family size, with Pākehā families reducing from six children in the 1880s to two or three in the 1920s.

The following year (1908) saw Selina and David Cossgrove found Boy Scouts and Girl Peace Scouts in New Zealand, at the end of which there were 36 New Zealand scout troups, though most were in Canterbury. Schrader writes that: "from 1908, Boy Scouts and Girl Guides, with their focus on morally improving outdoor games, camping and survival skills, soon drew thousands of children to their ranks."

The same year the St Helens Hospitals became established (1905), Seddon's Workers Dwelling Act became legislation. Schrader states that Seddon was "[i]nspired by Britain's municipal housing schemes ... It was an unprecedented intervention in the New Zealand housing market, aimed at lowering market rents and improving housing quality ... Pockets of workers' dwellings were erected in suburban Ellerslie (Auckland), Petone and Newtown (Wellington), Sydenham (Christchurch) and Belleknowes (Dunedin)." This was the context of New Zealand's first state house being built, but "higher than expected rents and the added time and expense of commuting to city workplaces meant that most workers preferred to remain in town, and the scheme never realised its initial promise." McGuinness and White credit the project as resulting in "several hundred state houses" being built. King also notes that during the 20 years between 1892 and 1912, "the Government bought 223 estates totalling 520,000 hectares; and they settled on them some 7000 farmers and their families."

The first houses to be erected under the Workers Dwelling Act were in Patrick Street, Petone, a site which Helen Clark, marking the centennial of their construction in 2006, credited with being "the site of the very first

state housing scheme in New Zealand – and possibly in the world." The Patrick Street house designs by seven different architects resulted from an architectural competition. Hurst Seager's development of eight bungalows on a site overlooking Pegasus Bay at The Spur, Sumner (1902-1914), is another unique architectural community and provides an interesting comparison to the government-funded scheme.

The viability and building of suburban houses was facilitated by the suburban expansion of towns and cities with the development of tram lines. A wide variety of houses designed by architects occurred in this period into the lead up to the mainstream transitional bungalow (or "bungled villa"). They included: Daresbury Rookery, Christchurch (Samuel Hurst Seager, 1897-1901), Mona Vale, Christchurch (J.C. Maddison, c1900), Charles Natusch's Rangiatea (Rangitikei, 1904), Olveston, Dunedin (Ernest George, 1904-06), 26 Heriot Row, Dunedin (Basil Hooper, 1905), Warrender St House, Dunedin (Basil Hooper, c1906), Neligan House, Auckland (Noel Bamford, 1907-09), New Zealand's first Californian bungalow: Los Angeles, Christchurch (J.S. Guthrie, 1910), and Woburn, Lower Hutt (C.T. Natusch, 1910).

During the decade, families were also supported by the New Zealand arbitration court adopting the premise of a "living wage," following the Australian Harvester decision in the arbitration court in 1907. The living wage was one which was "sufficient to maintain a male breadwinner, a dependent wife and three children." As Smith observes, it assumed conventional gender roles, and an entitlement of the workingman "to marry and have a family, and earn a wage sufficient to keep his family in a small degree of comfort." However this commitment to a "living wage" was clearly insufficient, with 1909 seeing the formation of the New Zealand Federation of Labour, following a 1908 miners' "tucker time" strike in Blackball.

Hodgson's assessment of the period as "a virtual frenzy of stylism - a drive to design buildings in styles which were historically based, engagingly up to date, adaptations and just plain mixtures" appears to be a valid one. The architectural histories of the decade reference Renaissance-, Baroque-, Art Nouveau-, Byzantine-, Arts and Crafts-, Gothic-, Elizabethan- and Tudor-, classical-, Scottish Baronial-, American commercial-, and Sullivanesque- influenced architecture. But perhaps the most accomplished stylistic achievement was Olveston, which Stacpoole and Beaven credit with being: "an eclectic mixture: tall mullioned bay windows under Dutch gables, a classical portico, prominent chimneys, crenellations, all held together by a practised hand. ... It is a curiosity, a museum piece totally unrelated to the development of housing in New Zealand."

The decade ended (1910) with the Māori King's seat on the Legislative Council lapsing, George V, replacing his father, Edward VII, and William Swanson Read Bloomfield, the earliest Māori known to have graduated from an architecture school, commencing his architectural studies at the University of Pennslyvania. He graduated in 1913. The villa of the nineteenth-century was in decline; the bungalow anticipating its mainstream ascendancy. The first decade of the twentieth-century was a decade of change, of raging fury and virtual frenzies. Architecture played a pleasureable part in this.

Papers (15-20 min) presenting new research that examines any aspect of this period of New Zealand architectural history are called for from academics, practitioners, heritage consultants, and postgraduate students. Papers are required to be formatted in accordance with the style guide provided to authors to enable publication. The symposium is one of a series of annual meetings examining specific periods of New Zealand architectural history. It is intended that papers comprising the proceedings will be made available through the Victoria University institutional repository within a year of the conference.

Symposium fee: The cost of the symposium (including proceedings) will be $70, to be collected on the day of the symposium. Additional copies of proceedings will be available on the day for a cost of $20.

Timetable:
Abstracts due: 5pm Monday 16th September 2019
Programme announced: Monday 16th September 2019
Full Papers due: Monday 22nd November 2019
Registration due: Friday 29th November 2019
Conference: Friday 6th December 2019

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