"a distressing lack of regularity":
New Zealand architecture in the 1850s:
a one day symposium
Friday 7th December 2012

ABSTRACTS

Sarah Caylor ""NUISANCES": Managing human excrement in post-settlement Wellington, 1839-1865"
This paper will explore how the fledgling community of Wellington, New Zealand dealt with the management of human excrement from the arrival of the New Zealand Company in 1839 until 1865 when the Town Board began efforts to manage the removal of "night soil" from Lambton Quay. Particular attention will be paid to the cultural environment that these debates operated in – specifically with regard to the cholera and sewerage debates in London, Māori protocols and customs, and the various effects of the Peruvian guano trade on the management of feces of all varieties since the 1840s. Attention will also be paid to the types and design of structures and mechanisms that facilitated the processing of human excrement in colonies such as Wellington. This is an area of study that is largely ignored but has nonetheless had a significant impact on the built environment. This paper proposes to offer a perspective that can help us think a bit more basally about how the needs of Wellington residents were met throughout the 1850s.

Paul Diamond "Sites of Māori entrepreneurship in the collections of the Alexander Turnbull Library"
The 1850s, unlike the decades either side, didn't feature wars over land. Instead, the decade is striking for the growth and presence of Māori commercial activity – trading and participation in skilled supporting trades such as carpentry and stone masonry.

Where Māori feature in the visual record of this period, their participation in the burgeoning economy isn't immediately obvious, and they appear as passive observers alongside the European built environment - businesses, schools, houses and churches. But the commerce had to happen somewhere. In this paper, Paul Diamond, Curator, Māori at the Turnbull Library, will outline results of a survey of the library collections for evidence of the sites of Māori entrepreneurship.

Adrian Humphris & Geoff Mew "Shy Times in 1850s Wellington: will the real architects please stand up?"
Wellington was in a period of transition in the 1850s. The first flurry of settlement was easing somewhat and trading was becoming established. However the earthquakes of 1848 and 1855 shook not only buildings not designed to withstand them, but also the confidence of the immigrant population. People were quick to realise that timber flexed better than brick or cob, but in the process they lost several of the earliest buildings with any pretensions to architectural merit. Together with the shaky nature of the economy, and the fact that Auckland was the capital city, there was little incentive for men whose sole training was in architecture to attempt to practise full time.

The paucity of architectural records from the 1850s further complicates accurate evaluation of the situation, but it is clear that many of the people designing buildings had multiple skills in several other fields besides architecture. Buildings definitely dated to the 1850s that remain in Wellington can be numbered on one hand and not one of them can be said to have been designed by an architect. The two men with

the largest tallies of Wellington building designs in the 1850s also claimed skills in surveying and civil engineering, whereas the two (possibly three) trained architects that we know of seem to have obtained minimal work in their field and to have largely diversified into other occupations. A further five names are associated with Wellington architecture in some way during the 1850s, either with the design of single buildings or simply advertising their services in local newspapers - with no evidence they actually obtained any work.

In this paper we look at the backgrounds of the major designers including the trained architects, their work and a few of the factors which caused most of them to seek alternative employment.

Christine McCarthy "Ground Floor Attics: representations of V-Huts"
A photograph held at the Canterbury Museum shows four or five V-Huts amidst unkempt grasses bracketted by flax bushes. The stark severity of the inverted Vs, the military precision of their placement, and the strict symmetries of the gable-end facades, conflict with the apparently provision nature of the these "built tents." The image is an oft-repeated one. Variously described as "V-huts at Milford," "V huts at Riccarton," and "V huts in Hagley Park," the photograph inhabits a diverse bibliography of architectural history which includes: Pascoe's *Making New Zealand: Houses* (1940), Stacpoole's *Colonial Architecture in New Zealand* (1976), Hammond's *Bush Carpenters* (1979), and more recently the Christchurch City Libraries website (undated).

References to the V-hut describe it as "famous," indemic to Christchurch, "primitive," and "temporary," while the pitch of its dominant inverted V roof is identified as being an architecture characteristic of Canterbury houses. This paper will document the slim references to V-huts which permeate 1850s journals, diaries and newspapers, as well as investigating images of V-huts, concluding with the 2003 reality TV series *Colonial House*, whose Pākehā architecture centred around a V-Hut; now a feature exhibit at Ferrymead Heritage Park.

Robert McClean "Making Wellington – earthquakes, survivors and creating heritage"
Landing at Te Whanganui ā Tara in 1840, New Zealand Company settlers lost no time to construct the "England of the South" using familiar building materials of brick, stone, clay and mortar. Within months of settling at Pito-one (Petone), the newly arrived people not only experienced earthquakes, but also flooding of Te Awa kai Rangi (Hutt River). Consequently, the original plan to build the City of Britannia at Pito-one was transferred to Lambton Harbour at Pipitea and Te Aro.

The construction of Wellington was severely disrupted by the first visitation occurring on 16 October 1848 when the Awatere fault ruptured releasing an earthquake of M_w 7.8. The earthquake sequence, lasting until October 1849, damaged nearly all masonry buildings in Wellington, including newly constructed Paremata Barracks. This event was soon followed by the 2nd visitation of 23 January 1855. This time it was a rupture of the Wairarapa fault and a huge 8.2 M_w earthquake lasting until 10 October 1855.

Perceptions of buildings as "permanent" symbols of progress and English heritage were fundamentally challenged as a result of the earthquakes. Instead, the settlers looked to the survivors – small timber-framed buildings as markers of security and continued occupation. A small number of survivors will be explored in detail – Taylor-Stace Cottage, Porirua, and Homewood, Karori, both buildings of 1847 and both still in existence today. Also the ruins of Paremata Barracks as the only remnant of a

masonry structure pre-dating 1848 in the Wellington region. There are also a few survivors of 1855 earthquake including Christ Church, Taita (1854) and St Joseph's Providence Porch, St Mary's College, Thorndon (1852). There are also the post-1855 timber-framed legacies of Old St Paul's Cathedral (1866), Government Buildings (1876) and St Peter's Church (1879).

Improved knowledge about the historical evolution of perceptions of heritage in Wellington as a result of past earthquake visitations can help inform public education about heritage values, how to build today and strengthen existing buildings in readiness for future earthquake visitations.

Bill McKay "The Erosion of Māori Cultural Landscapes in 1850s Auckland"
The Tāmaki Makaurau isthmus has been occupied by Māori since 1350, but signs of that occupation, both physically and in nomenclature, have been smothered and eroded since Pākehā arrival and the formation of Auckland, New Zealand's largest city. This paper examines the erosion of the Maori cultural landscape in the 1850s, as the power balance shifted between Ngāti Whātua and the settlers they had invited here.

Cultural landscape refers to significant landforms such as pa sites, volcanoes and waterways, structures (such as kāinga or villages), place names and stories related to all of these. This examination focuses on warfare sites as part of a larger research project looking at New Zealand's war memorials. The authoritative text on New Zealand's war memorials, by Phillips and Maclean, acknowledges that "Maori had their own ways of remembering the dead of past conflicts" but generally focuses on objects and structures from the New Zealand Wars period onwards; it does not give deep consideration to the issue of memorialisation in the pre-European era or the tribal conflicts of the Musket Wars.

This paper will argue that Māori, as a people utilising an oral rather than written history, also memorialised conflict, but through names and stories attached to places rather than through more material means. Thus the first site of a bloody Musket Wars battle, at Moremonui, although marked by Pākehā with an Historic Places Trust plaque, is known by Māori as Te Kai a te Karoro (The Seagulls' Feast). It could also be argued that Pacific and Maori cultures have a different approach to time, space and materiality in contrast with Western culture's concern with physical durability and permanency; this too would influence forms of memorialisation. To Māori, it could also be that the re-naming of a site was a more appropriate, effective, memorable, tapu or spiritual mode of memorialisation than a mere structure. The use of names is also a means of influencing appropriate conduct on or utilisation of a site.

Improved awareness of cultural landscapes, in a multicultural metropolis, is important to our understanding of not just histories but the many dimensions of urban society and consequent avoidance of cultural insensitivity. This paper is also pertinent at this time, as this year the Crown will settle ownership of Auckland's volcanic cones (and some islands) with over a dozen iwi and hapū of Tāmaki Makaurau. This will also involve the renaming of over a dozen landmarks including the iconic Rangitoto which will revert to its original name, Rangi-i-Tongia-a-Tamatekapua (The Day the Blood of Tamatekapua was Shed), commemorating the ancient clash between the commanders of the two great waka that first brought people to the isthmus.

Guy Marriage "Ahuriri: Napier in the 1850s"
This paper looks at the early Pākehā settlers of Napier in the 1850s, and attempts to unravel what houses they had, where they were, and what styles they were built in. In the course of this investigation, an inevitable intersection with the pre-existing

Māori iwi was unearthed and is also examined. It searches for the earliest existing housing remains in Hawkes Bay. So far, very little has been discovered remaining from the 1850s.

Tyson Schmidt ""...a few patches of potato-ground and rude dwelling-places": views of 1850s New Zealand through Lockean eyes"
One of the first pieces of legislation passed by the newly formed General Assembly of New Zealand was the Wastelands Act 1854, providing for the sale, letting, disposal and occupation of lands acquired by the Crown from Māori. The wastelands concept was an early part of the colonial project, but gained particular traction with the demise of the New Zealand Company in the early 1850s, Governor Grey's departure in 1853, and settler-dominance of the first Parliament in the mid 1850s. The origin of the concept stems from Enlightenment philosopher John Locke, whose labour theory of land held that a right to property arose through exertion of labour on that land – or put the other way, uncultivated or unoccupied meant un-owned.

Adopted by the likes of Edward Gibbon Wakefield, the wastelands concept underpinned a strongly economic approach to settlement. It has already been well established how images of New Zealand's landscape and built environment were used to support settlement efforts – depictions of emptiness served to "...stimulate avarice for land in the heart of a potential settler who has none" (as Hamish Keith puts it). We can extend such analyses by reading these images in light of the wastelands concept, showing how this reflected relationships between the Crown and Māori during the 1850s.

Ben Schrader "Urban aspirations: New Zealand towns in the 1850s"
During the 1850s the first inland towns were founded at Greytown and Masterton. They signalled a new direction in Pākehā settlement, a movement from coastal edge port "cities" to secondary towns in the (North Island) interior. It was from these centres that colonisation proceeded apace. These new towns followed the pattern of New Zealand urbanism established in the 1840s: low-density development with houses and buildings scattered over a wide domain. Could they then really be called towns? Architecturally, the built environment of all towns might be best described as utilitarian and frontier-like. But the decade is notable for the first expressions of a grander, civic architecture, best shown in the construction of public buildings, some of which are examined here. Were these New Zealand's first urban buildings?

Katharine Watson & Ian Hill ""Gentlemen's residences" in 1850s Christchurch: An examination of the homes of William Rolleston and John Cracroft Wilson."
The Christchurch earthquakes have seen the demolitions of many buildings in the Canterbury, including some of the city's earliest building stock. Linwood House was built for William Rolleston at around the same time as John Cracroft Wilson built Cracroft House. Although both men would have been members of the elite in the new settlement, the first houses they built are quite different. The houses were recorded by archaeologists prior to and during demolition, using the techniques of buildings archaeology. This paper discusses the results of those investigations and considers the similarities and differences between the two houses in terms of both style and construction techniques.

Peter Wood "Re: Visiting the Architecture of Rangiātea, the "Maori Cathedral" at Otaki"
In March, 1852, the *Wellington Independent* reported its satisfaction at the sight of a drawing of the interior of Ōtaki Church, by Mr. C. D. Barraud. It declared the drawing a faithful representation of the church and its congregation that had been executed with "that taste and excellence we are led to expect from the pencil of so able an

artist." It concluded that the print would soon to be published - "in colours" – as it would make a beautiful, interesting and "novel" picture. This claim was added to a few days later in the *New Zealand Spectator and Cook's Strait Guardian.* Without irony they described the theologically themed depiction as being "spirited" as well as graphic. They go on to claim the "Native Church at Otaki" as one of the "lions" of the "settlement," and as "... an object of such interest as usually to commend a visit from every passing traveller." Yet, for all that initial eagerness, Rangiātea would not go on to become a popular destination, and it has remained largely a picture of architecture. Indeed, even scholarly interest in it as an object of architecture does not appear in depth until the doctoral research of Sarah Treadwell, in the 1990s, who located the architectural significance of Rangiātea in a dialogue with the spatial and cultural patterns of the traditional Māori meeting house. In 2008 Treadwell reflected upon her PhD work with the admission that, in hindsight, her argument suffered the same kind of representational stability we can find in Barraud's rendition. Treadwell writes:

> I now consider Rangiatea as a patterned continuity - an emergent condition that operates with abbreviated time (many of its manifestations are temporary) and a refusal of completion and finish. It is aligned in these qualities with the lightweight, permeable and renewable architecture of the Pacific.

The significance of Rangiātea as the singularly outstanding example of Māori building of the 1850s is uncontested, but Treadwell suggests that what we know and mean by historic "significance" – in his case history's preference for clear lines of origin and influence – are not to be depended upon as a stable discourse. I take that as an invitation to speculate on two aspects of Rangiātea's genealogy: one looking to its origin, the other to its offspring. Of the former I will speculate on the Pacific associations Treadwell hints at. Of the latter I will be extending Treadwell's work on the dwelling of Tamihana Te Rauparaha that once sat beside Rangiātea. With both expansions I hope to continue the programme of architectural destabilisation that has recently come to define, however problematically, Rangiātea's place in New Zealand architectural history.