

Puketāpapa Local Board Workshop Agenda

Date of Workshop: **Thursday, 21 September 2023**

Time: **1.30pm – 3.30pm**

Venue: **Puketāpapa Local Board, Boardroom, 560 Mt Albert Road, Three Kings or via Microsoft**

Attendees: **Ella Kumar (Chairperson), Fiona Lai (Deputy Chairperson), Roseanne Hay, Mark Pervan, Bobby Shen, Jon Turner**

Apologies: **Vanessa Phillips,**

Staff attending: **Mary Hay(Senior Local Board Advisor) and Selina Powell (Democracy Advisor).**

Reminder: **Mobile phones on silent.**

Time	Workshop Item	Presenter		Proposed Outcome(s)
1.30pm – 1.35pm (5 mins)	1.0 Karakia and declarations of interest	Ella Kumar Chairperson	Tūtawa mai i runga Tūtawa mai i raro Tūtawa mai i roto Tūtawa mai i waho Kia tau ai Te mauri tū Te mauri ora Ki te katoa Haumi e Tāiki e!	<i>Come forth from above, below, within, and from the environment Vitality and well being, for all Strengthened in unity.</i>

Time	Workshop Item	Presenter	Purpose	Proposed Outcome(s)
1.35pm – 2.35pm (60 mins)	2.0Item: Parks and Community Facilities <i>Governance: Setting direction/priorities/budget</i>	Jody Morley Manager Area Operations Rodney Klaassen Work Programme Lead	To provide a monthly update from Parks and Community Facilities.	That the local board is updated and provides feedback.
2.35pm – 3.30pm (55 mins)	3.0Item: Board member time	Ella Kumar Chairperson	Member time.	Board only discussion
End of workshop	4.0Closing Karakia	Ella Kumar Chairperson	Unuhia, unuhia Unuhia mai te urutapu nui Kia wātea, kia māmā, te ngākau te tinana, te hinengaro i te ara takatū Koia rā e Rongo e whakairia ake ki runga Kia tina! Haumi e! Hui e! Tāiki e!	<i>Draw on, draw on</i> <i>Draw on the supreme sacredness</i> <i>To clear and to set free the heart, the body and the inner essence</i> <i>In preparation for our pathways</i> <i>Let peace and humility be raised above all</i> <i>Manifest this! Realise this!</i> <i>Bind together! Affirm!</i>

Next workshop: Thursday, 28 September 2023 at 9.30am

Ordinary business meeting 21 September 2023 at 10.00am

PUKETĀPAPA LOCAL BOARD

Monte Cecilia Masterplan Walkthrough

Parks and Community Facilities Department

Thomas Dixon – Parks & Places Specialist

Jody Morley – Area Operations Manager

Rodney Klaassen – Work Programme Lead

September 2023



Purpose of Workshop

- To give the local board a greater understanding of the Monte Cecilia Masterplan, and any other relevant planning documentation for this park.
- To answer any other parks related queries or questions that the local board may have.





MONTE CECILIA PARK

Monte Cecilia Park is a beautiful park located in the heart of Las Vegas. It features a large green lawn, several trees, and a residential area in the background. The park is a great place for a picnic or a walk. It is also a great place for a dog walk. The park is a great place for a family outing. It is a great place for a date. It is a great place for a friend. It is a great place for a neighbor. It is a great place for a stranger. It is a great place for everyone.

DEDICATED AND MAINTAINED BY
HON. JOHN HANSEN, GOV.
MAYOR - ALBUQUERQUE, N.M.
ON DECEMBER 15, 1958

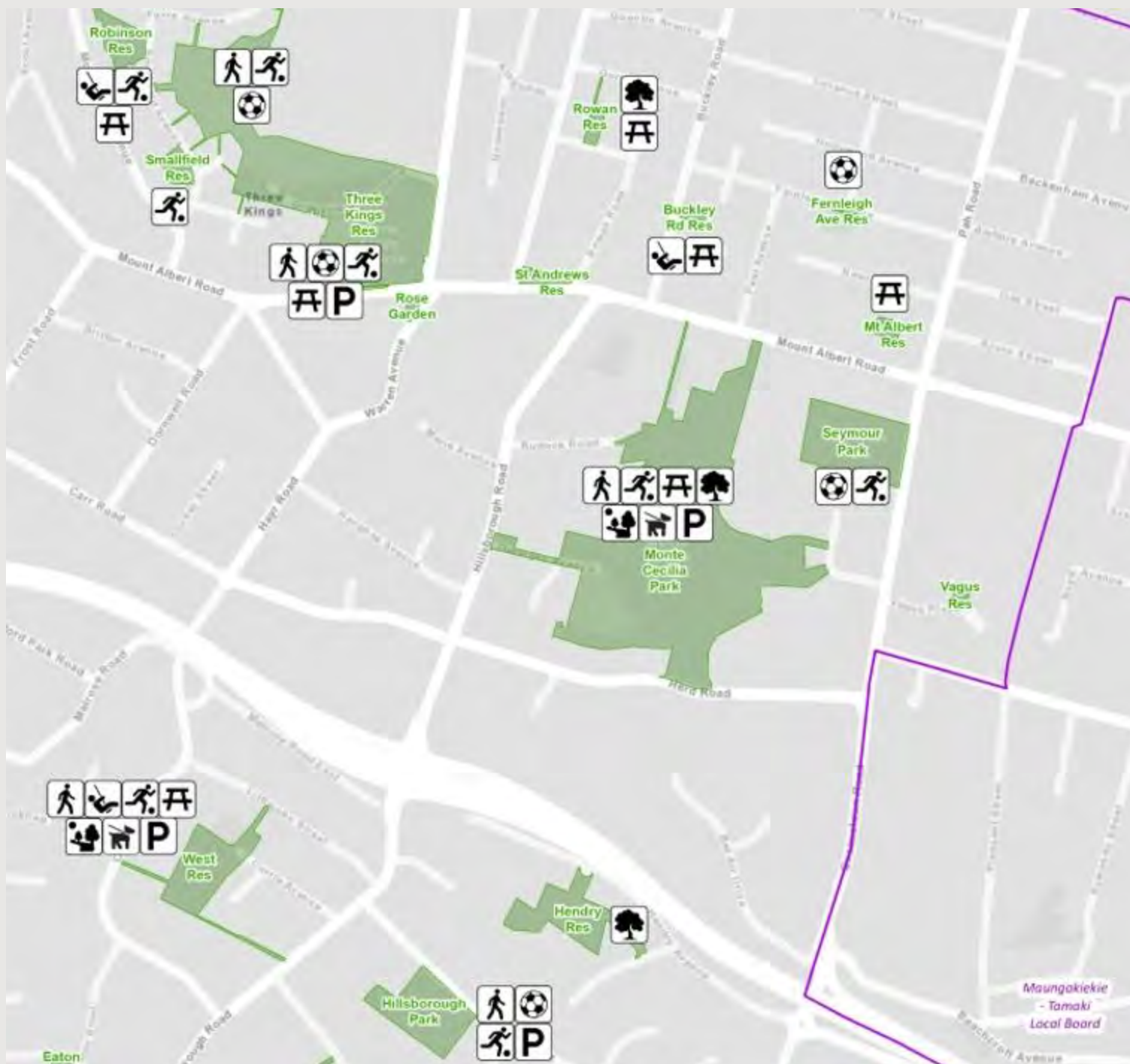
 CITY OF LAS VEGAS

Monte Cecilia Park Context

- Is a Destination (Premier) Park – largely due to Pah Homestead, and for dog walking.
- Has a rich history as a pa site, farm, estate, convent, school, park.
- Has a selection of regionally significant historic trees.
- Is a complicated site.



Wider Parks Context



Monte Cecilia Accessible Map



Monte Cecilia Park Management Plan

404

Not Found

The resource requested could not be found on this server!



Unitary Plan Overlay – Monte Cecilia Precinct

- Monte Cecilia Precinct + Open Space Conservation + Historic Heritage + Notable Trees
- Objectives
 1. The historic and natural heritage values and characteristics of the Pah Homestead are protected and enhanced.
 2. The Pah Homestead is used for activities which are compatible with the natural and historic heritage values and characteristics of the precinct.
- Policies
 1. Ensure activities are compatible with the Monte Cecilia Statement of Significance and Pah Farm Conservation Plan.
 2. Promote the arts and cultural purpose of the precinct while ensuring there are no adverse effects on the archaeological, heritage, geological, arboricultural or Māori cultural values of the precinct.
 3. Ensure that the landscape values, heritage landscape values and the spatial relationship between the park and the homestead are conserved and protected.



Cultural Overview (2004)

- Sits at the heart of significant Māori occupation.
 - Cross-roads between Maungakiekie, Te Tātua a Riukiuta, Puketāpapa, Pukekaroro, Onehunga and the two portages (Te Whau and Ōtāhuhu).
 - The park holds Wāhi Tapu sites and other sites of significance to mana whenua.
 - Opportunity for vegetation management, Māori design and cultural interpretation.
- ① Basalt/scoria seating walls incorporated with the slope to provide vantage point views of Maungakiekie (One Tree Hill).
 - ② Playscape environment incorporating 'foot prints' from the past, referencing previous occupation of the site, including Māori pā.
 - ③ Northern slopes – supplement planting with native specimen trees and groves to support native flora.
 - ④ Tree collection and art trails along ridgelines to be unformed and identified by visual markers incorporating interpretive information. Markers to be designed specifically for the park and integrated into art works.
 - ⑤ Open grass area offers 180° views of Manukau Harbour and Māngere maunga. Feature steps and seating walls to be incorporated into contours of the knoll if appropriate. Interpretive material, artworks and planting design to reflect Māori heritage and values attached to Whataroa Pā, the axis of ancient pathways between landmarks beyond the site.
 - ⑥ Seating walls incorporated informally into the slope to appreciate significant views to Manukau Harbour and Maungakiekie (One Tree Hill).
 - ⑦ Existing heritage|interpretation that recognises Māori heritage, important landmarks and uses Māori place names.
 - ⑧ Planned additional heritage interpretation that recognises Māori heritage, important landmarks and uses Māori place names (see *Tohu on 1.7 Te Aranga Māori Design Principles Matrix on pg. 10*).



Master Plan 2007



Legend

1. Proposed visual art centre with restaurant/ café, function space and toilets
2. Homestead garden with marquee lawn, paved gathering area and parterre gardens
3. Restored original steps, re-contoured terrace and new steps on eastern axis
4. Upgraded 'port cochere' entrance with pick up/ drop off zone and new car park (10 spaces)
5. Proposed new entrance to northern wing of homestead, new toilets and café courtyard
6. Display gardens with edible and traditional planting, and limestone chip/ recycled brick paths
7. Restored original steps on northern axis aligned with prominent knoll.
8. Car park entrance to be designed to accommodate rootzone of scheduled trees
9. New car park (70 spaces) with innovative stormwater drainage design and orchard trees
10. Lookout to Maungakiekie (One Tree Hill) with stone seating walls cut into slope
11. Compacted gravel path with steps to traverse steep slope
12. Pedestrian entrance from Budock Road with bluestone wall
13. Playscape environment with remnant farm elements developed around the concept of 'footprints'
14. Gated service entrance from Mt Albert Road
15. Native planting on northern slopes with views to circular oak tree feature on Moore property knoll
16. 3m width lowland perimeter path made of compacted gravel and scoria with sections of boardwalk
17. Harekeke (NZ flax) and ti kouka (cabbage tree) representing former Beveridges swamp- providing renewable resource for flax weaving and other traditional art forms.
18. Tree collection and art trails with mown grass paths, permanent/ temporary sculpture, and artworks integrated with seating and interpretative elements
19. Open space remains undeveloped for passive recreation and events, and protection of views
20. Performance stage footprint with power supply - temporary stage setup integrated with flax planting and orientated toward amphitheatre with stone wall seats and trees planted for shade (comparable in size to Tahaki Reserve at base of Maunagwhau- Mt Eden)
21. Pedestrian and service entry from Korma Road for maintenance and event set up/ pack down.
22. Entrance orchard planting and temporary path connection to carriage drive under tree canopy- to protect open space vistas from homestead
23. Tree avenue and original carriageway drive- reinstated at 4m width with asphalt and terracotta drainage tiles.
24. Pedestrian entrance from Herd Road with bluestone walls, steps for steep slope and grass terracing.
25. Lookout with stone seating walls, native planting, and interpretive artworks signifying Whataroa Pa and the 'axis of ancient pathways' connecting the maunga's visible from the park
26. Lookout to Manukau Harbour, Mangere Mountain and Maungakiekie, with stone seating walls

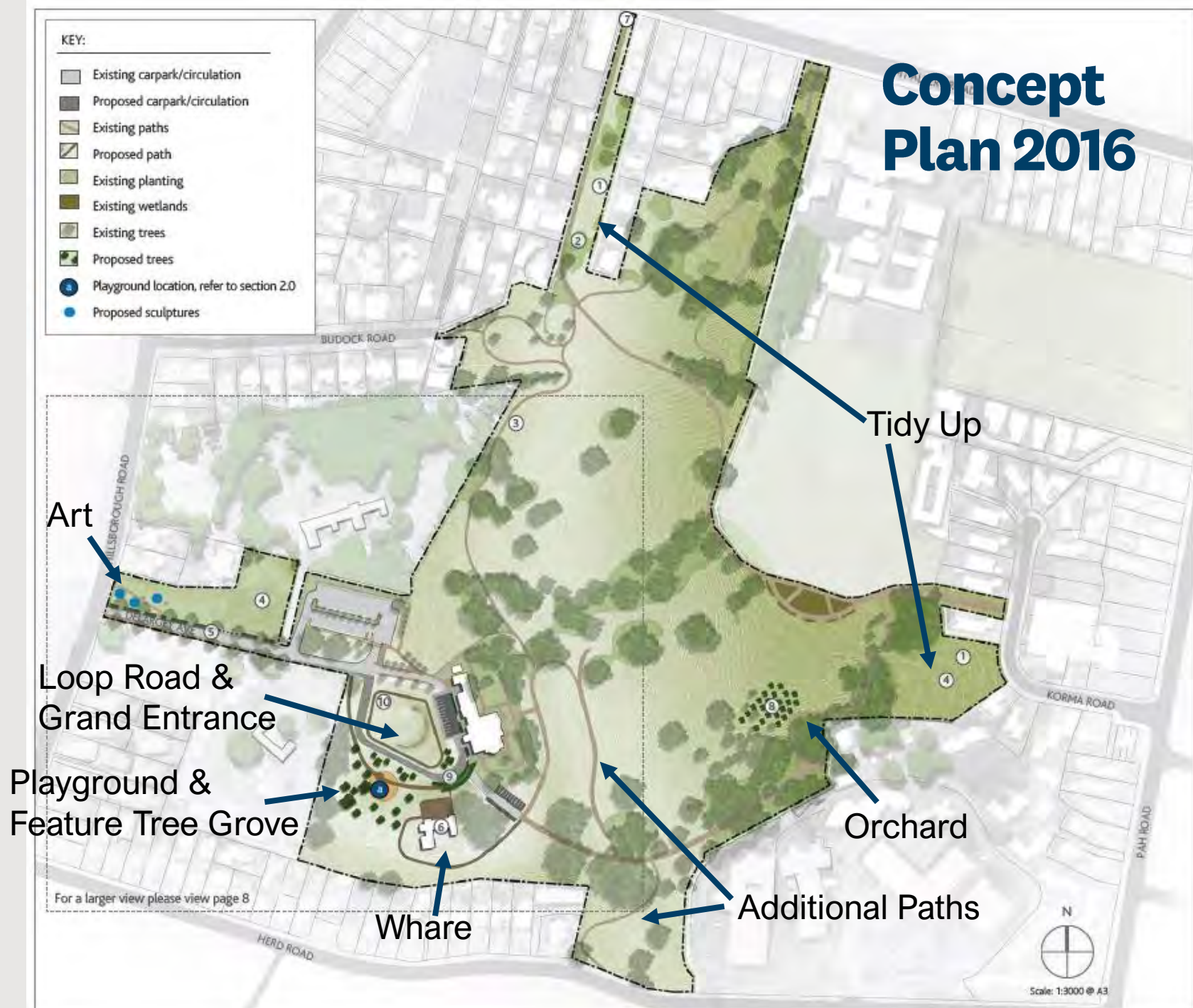
Concept Plan 2016

- KEY:**
- Existing carpark/circulation
 - Proposed carpark/circulation
 - Existing paths
 - Proposed path
 - Existing planting
 - Existing wetlands
 - Existing trees
 - Proposed trees
 - Playground location, refer to section 2.0
 - Proposed sculptures

- NOTES:**
- ① Removal of building structures including foundations, tidying of planting and reinstatement of lawn.
 - ② Address retaining wall issue, currently propping up tree root system, approx 20m in length.
 - ③ Handrail to be upgraded to fit in with the character of the park and complement the friary fencing.
 - ④ Overflow parking for events and large functions only, grass on gravel and sand base.
 - ⑤ Removal of pillars along northern edge of Delargey Drive.
 - ⑥ Whare building to be retained, restored and utilised as a community facility.
 - ⑦ Improved park entrance.
 - ⑧ Reinstatement and extend existing orchard.
 - ⑨ Loop road, refer to page 8 for further details.
 - ⑩ Heritage marker to recognise former site of Monte Cecilia School

NOTE: Planning constraints will affect the masterplan's detailed design due to sensitivity of the site's cultural and natural heritage.

The local board wants to recognise the heritage of the park including the Monte Cecilia School/Diocese, Māori heritage and Pākehā/European heritage. Opportunities and ideas will be sought on how this might be done at the detailed design stage.



For a larger view please view page 8



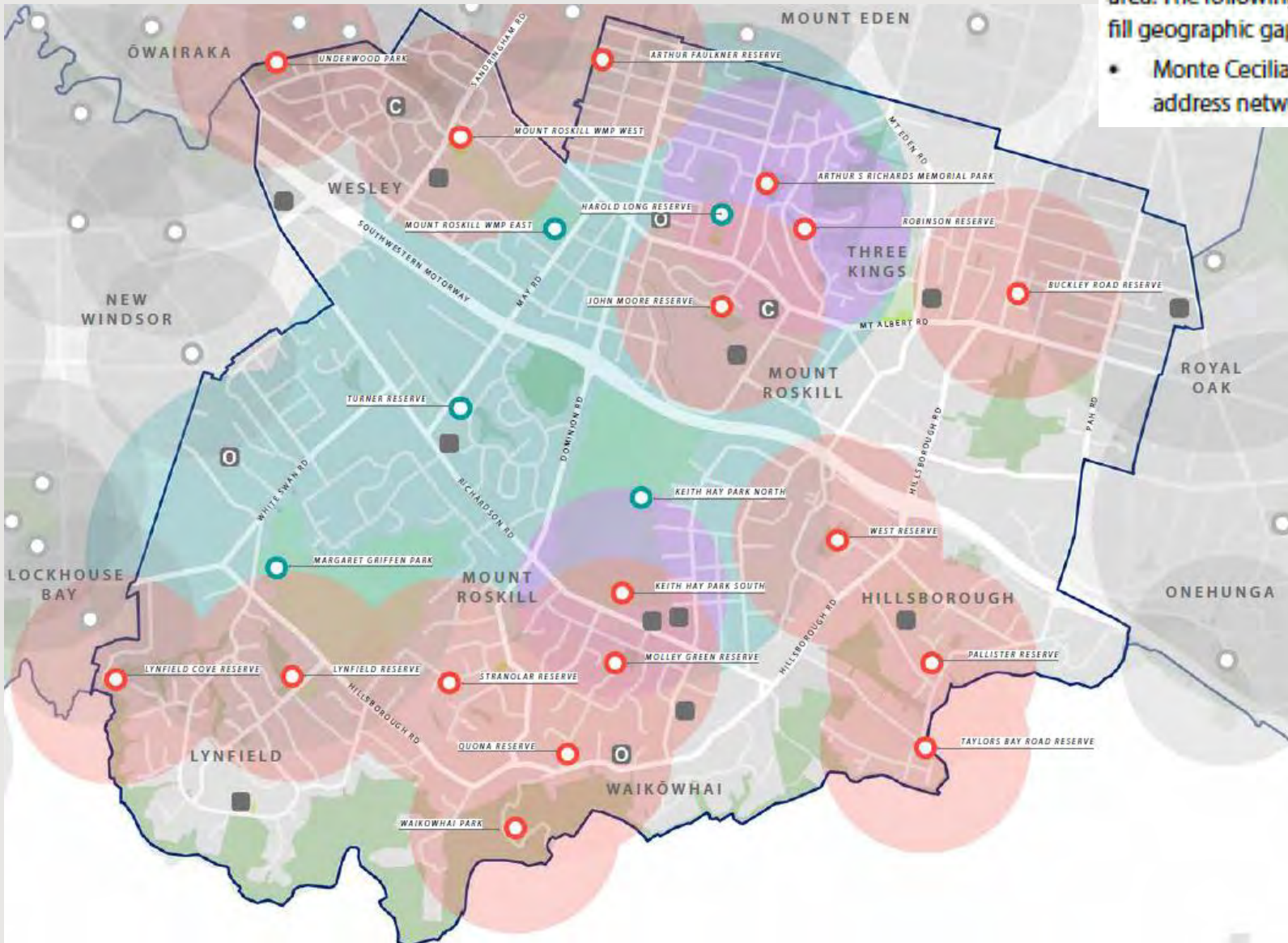
Zoomed in Hub



Play Provision Assessment

As identified previously, there are clear gaps in playspace provision at a neighbourhood-level in the western Mount Roskill, Lynfield, Wesley and Hillsborough / Epsom areas. There is also a suburb level gap in the eastern Mt Roskill area. The following sites have been identified for future playspace development to fill geographic gaps:

- Monte Cecilia Park, Hillsborough – a destination playspace is recommended to address network gap and complement existing destination facilities



Provision of a playspace at Monte Cecilia has been included as an advocacy item in previous Local Board Plans



MANA

Rangatiratanga, Authority



Outcome: The status of Iwi and Hapū as mana whenua is recognised and respected as a council partner.

Mana whenua engagement is key to developing cultural narratives that are easily manifested in the overall design interpretation and design outcomes.

WHAKAPAPA

Names and Naming



Outcome: Māori names are celebrated and naming opportunities are supported.

Names and naming could be worked into the lookout/viewing structure. Any wider naming discussion would occur outside of the project proper.

TOHU

The Wider Cultural Landscape



Outcomes: Manu whenua significant sites and cultural landmarks are acknowledged.

The play area has been located in such a position that from an elevated structure, expansive views across a landscape of significant cultural significance is possible. Landmarks visible (or potentially visible) include; Maungakiekie (One Tree Hill), Te Tātua a Riukiuta (Three Kings), Te Pane o Mataoho (Mangere), Pukewiwi / Puketapapa (Mt Roskill), Te Waonui a Tiriwa (Waitakere Ranges), Hunua Ranges. There are a number of historical narratives around these landforms, which could be told here.

TAIAO

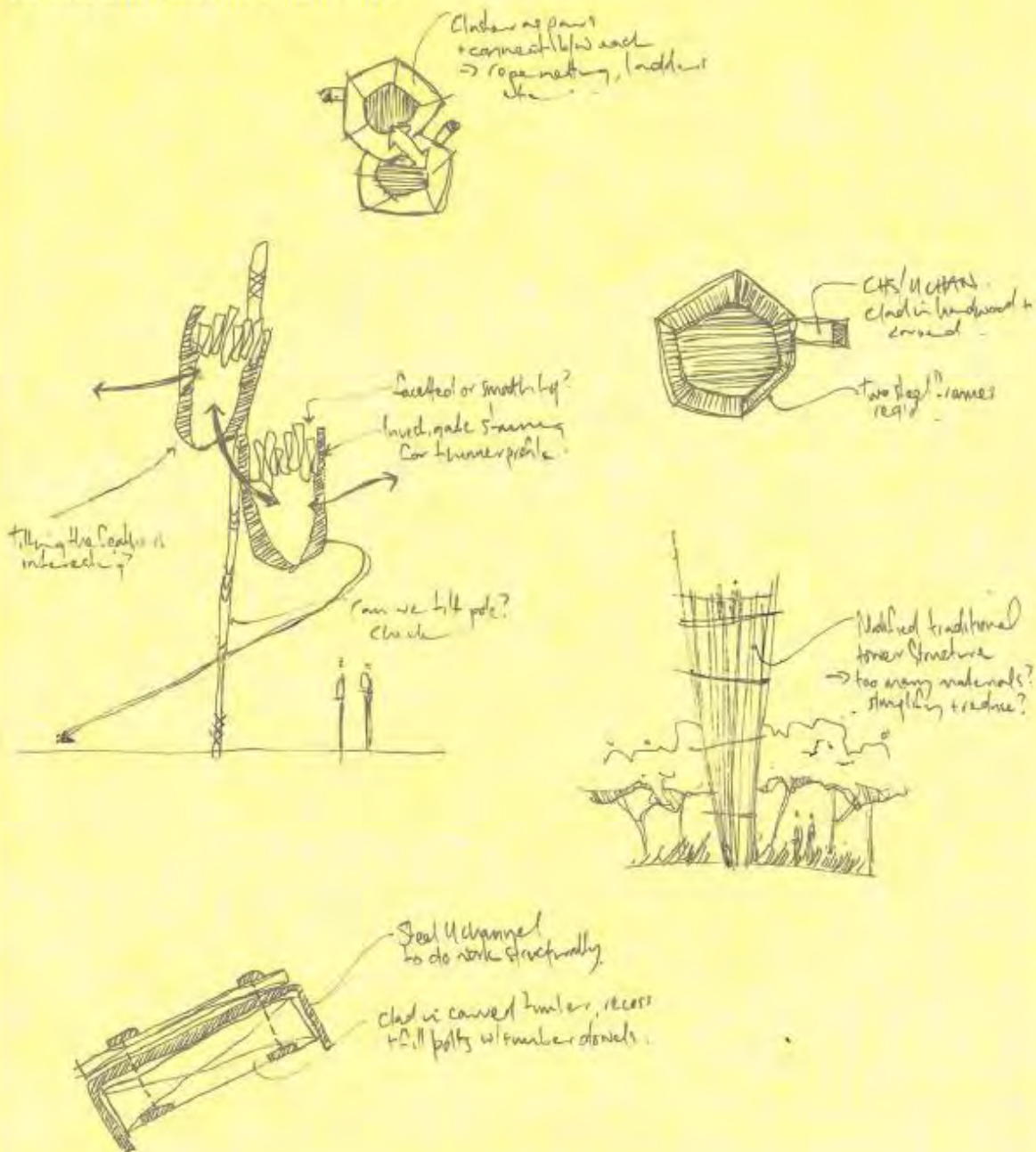
The Natural Environment



Outcome: The natural environment is protected, restored and enhanced.

Materials proposed are generally from a natural palette, reducing embodied energy costs and carbon miles. These include timber, sand and shell, as well as grass and planting. Some steel, wetpour and plastic will be required, but this has been kept to a minimum. Conceptually, the raising of the terraces should allow us to balance cut and fill on site, and we will investigate other best practice LID measures in the detailed design phase.

PLAYGROUND CONCEPT SKETCHES



MAURI TU

Environmental Health



Outcomes: Environmental health is protected, maintained and/or enhanced.

All existing trees are to be retained on the site, and supplemented by low native underplanting. As the project is not creating large areas of impervious or 'polluted' surfaces, the LID water aspects are not as critical on this project as many others - although some measure of attenuation may be included at detailed design.

MAHI TOI

Creative Expression



Outcome: Iwi/hapū narratives are captured and expressed creatively and appropriately through engagement with mana whenua

There is a huge amount of opportunity around creative expression embodied in this concept. The structures themselves offer the most iconic opportunities, with a design concept based loosely around the korowai cloak feather/midrib. The timber structures also offer opportunity and we have tentatively earmarked these for some measure of patterning to break up the line. The palisading and water play area offer further interesting opportunities for mahi toi.

AHI KA

The Living Presence



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

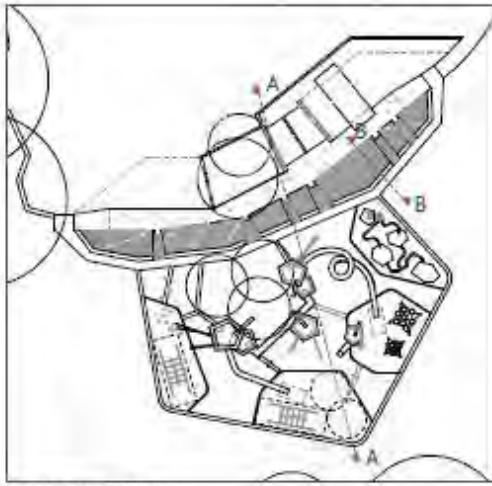
This concept 'brings to life' the historical Waiohau fortified pa present on this site, making historical narratives accessible to today's tamariki. This is designed as an active, 'hands on' space, with aspects such as the waterplay area giving an in-depth understanding of some of the daily tasks of running a settlement such as this.

1.4 Concept Plan



- 1 Timber deck traverses new ridgeline, between astroturf bank and palisades. This deck could become a play feature in its own right, by introducing ground plane 'musical play' elements, possible matariki references – to discuss
- 2 Manuka (or stylised Manuka) palisade walls, lashed together with a criss-cross binding, and overhanging the timber deck to provide safety from falling protection
- 3 Grass bund, recontoured to become steeper than current, and provide a climbing/rolling experience
- 4 Existing totara trees retained, low growing native underplanting added underneath
- 5 Stepping logs or similar provide a series of access routes through palisade wall
- 6 Rope netting set in timber deck frame to provide climbing and lying/relaxing options, shaded from afternoon sun by existing trees
- 7 Triple width slide down astroturf bank
- 8 Astroturf bank for rolling/climbing, provides main access up onto deck, climbing grips may be installed beside slide and nets.
- 9 Stabilised shell bank at base of palisades provides interesting visual texture and historical references.
- 10 Linear boardwalk at base of palisade provides access to fortifications, and collects movement in a play sense. This may have inscriptions or patterns etched to 'disrupt the line' (reference Te Onekiritēa / Bomb Point)
- 11 Large sand play area provides safe fall and a play element in its own right. Sand play elements to be incorporated in detailed design.
- 12 Series of aerial palisade huts, potentially based around deconstructed korowai 'feathers' and slung off timber clad steel U Channel sections. These elevated structures provide elevated views to a number of regional landmarks. Opportunities exist here to incorporate narratives/placenames, possibly worked into a 'periscope' style viewer. The largest of the three structures could be a more easily accessed lookout for all ages to use.
- 13 Long, enclosed slides provide exit points from huts.
- 14 Water play area, using Archimedes Spiral and based around a map of a typical pa, and with diverter paddles used so that the kids can send water to various locations around the pa (kai and rongoa areas, for instance).
- 15 Flubber style play components
- 16 Toddler unit, based on taller timber structures, but lower and more accessible.
- 17 In ground trampolines, spaced as close as possible to allow for jumping between them
- 18 Access points across sand to be a series of balance logs, possibly see-saw style.
- 19 Linear 'rope swing' or similar.
- 20 Nature trail leads kids to tree area, where rope swings, and a final tower housing a flying fox can be found.

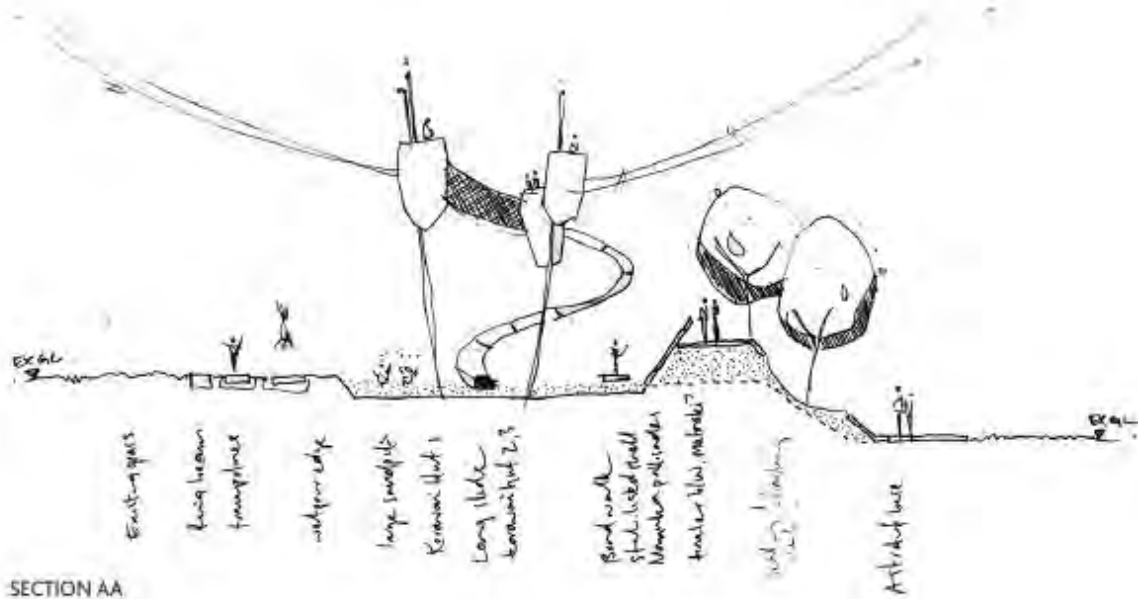
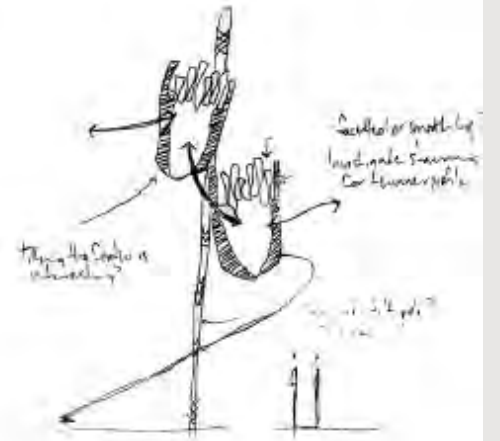
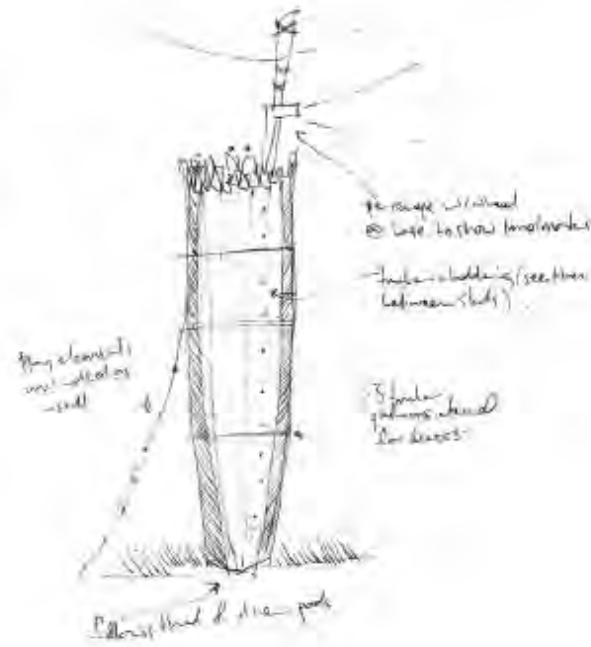




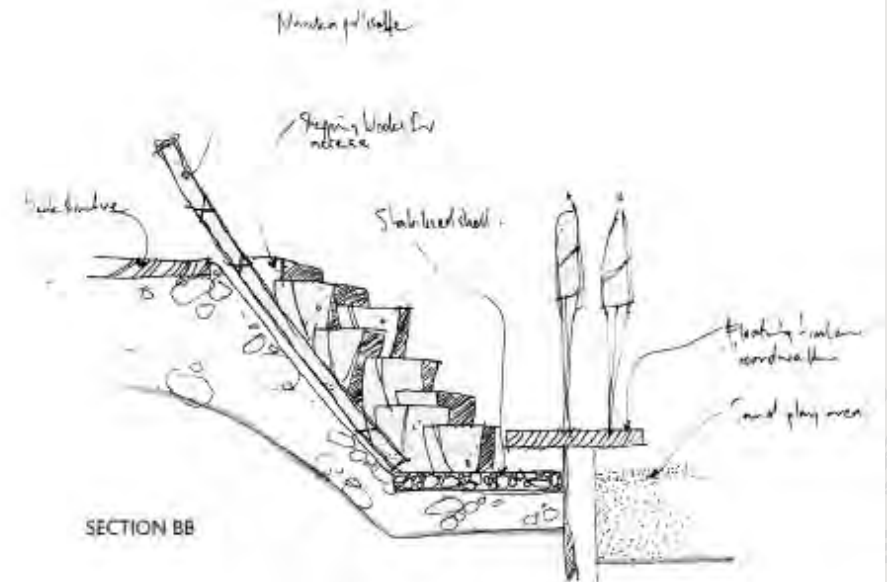
REFERENCE PLAN



PLAY TOWER SKETCHES



SECTION AA



SECTION BB

Actions

- Removal of building structures and reinstatement of lawn
- Address retaining wall issue at Northern accessway
- Upgrade path handrail to fit in with friary fencing
- Enable area for overflow parking for events
- Removal of pillars along northern edge of Delargey Drive
- The Whare building to be retained, restored and utilised as community facility
- Improved northern park entrance
- Reinststate orchard and extend orchard
- Looped entrance road
- Bus pick up / drop off zone
- Heritage marker for former site of school
- Feature tree grove
- Playspace



Priorities (in the view of your Parks and Places Specialist and in no order)

- Provision of a bookable event / multipurpose space in place of the Whare.
- If a destination playspace is not achievable in short-medium term, consider provision of a neighbourhood scale playspace – could be designed to be added to and thus upgraded in stages.
- Accessibility improvements as identified within accessibility audit.
- Heritage marker for former site of school.
- Consideration of community garden.
- Retention of dog walking.
- No looped entry road.



A New Plan?

- Regional Services and Strategy lead on the production of Masterplan documents.
- They will require significant funding, lead in time, and at least one year's delivery.
- Would advise against doing anything less than a master plan here.
- Could benefit from a future Local Park Ombinus Management Plan.





**Any Additional
Questions?**



Monte Cecilia Playground

DRAFT CONCEPT PLAN | APRIL 2017

1.1 Playground Theme

Monte Cecilia Park has a well-documented European heritage and a landscape broadly based around a 'picturesque' aesthetic. Prior to this however, it was a site of importance to a series of Maori tribes, being known as 'Whataroa', a Waiohau fortified pa in the 17th and 18th centuries. The site selected for the playscape sits upon a minor terrace, and offers great views over the wider landscape. These are attributes prized in the selection of a pa, and we have chosen to explore this narrative as it completes the historical picture of the site, while also offering some very interesting play opportunities.

The playscape is based around a series of elevated timber structures, reminiscent of palisade huts. These offer views across both the play area and the wider landscape, and would feature a number of access methods, with rope bridges/slides and poles providing movement between each. Surrounding the huts, and traversing the ridgeline would be an elevated 'fortified terrace', and beyond this a final hut featuring a flying fox. The idea is that movement around the playscape could be reflective of former battles, as children sweep across the plain and around the ramparts, while activities inside the 'pa' would reference some of the daily tasks of life within the walls. Undersurfacing to the entire area would be sand, to allow maximum play value, and a number of other 'off the shelf' items would complement the bespoke items.

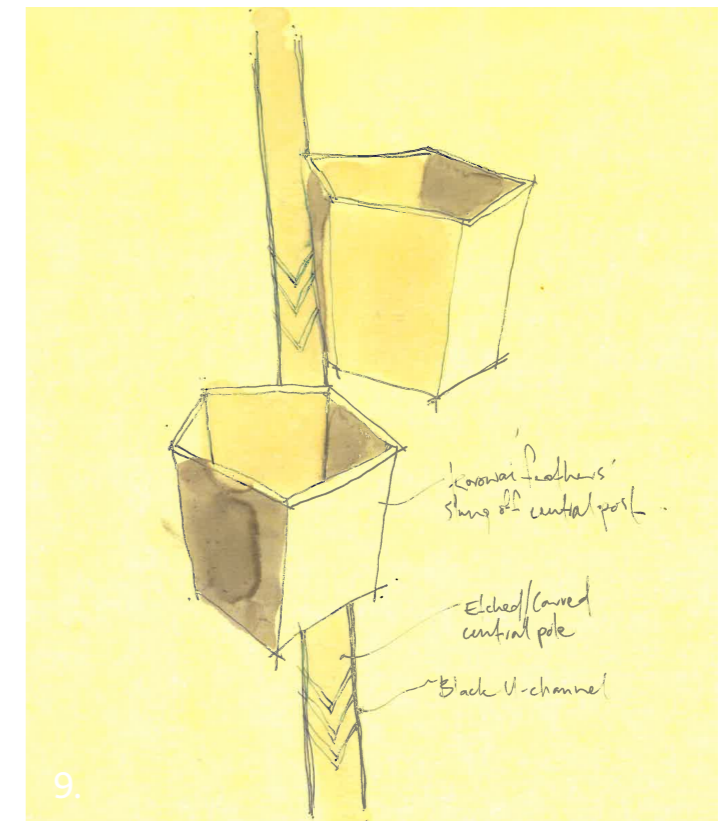
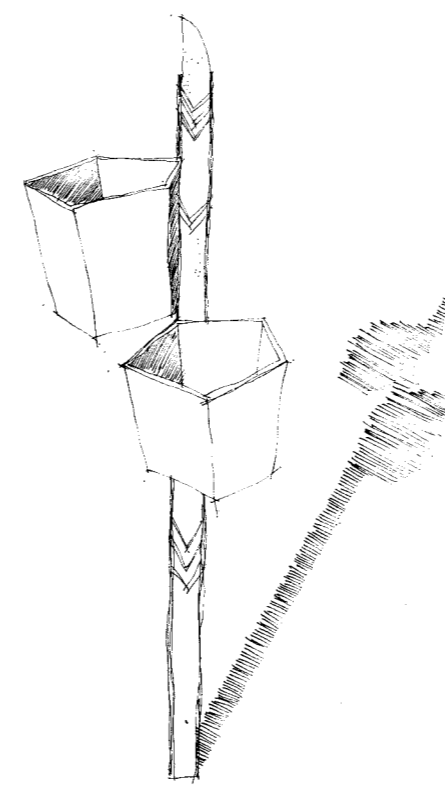
FIGURE REFERENCES

1. 1885 painting shows an image of a Māori pā
2. Maungawhau (Mt Eden) pā terraces
3. Kereru feathers on black muka mawhitiwhiti
4. Korowai (source: raranga creations)
5. Otatara Pā Historic Reserve
6. Natural play
7. Shells on the beach
8. Play tower initial sketch
9. Palisade huts initial sketch

PĀ CONCEPT



EXPLORING THE THEME



1.2 Te Aranga Design Principles

MANA

Rangatiratanga, Authority



Outcome: The status of Iwi and Hapū as mana whenua is recognised and respected as a council partner.

Mana whenua engagement is key to developing cultural narratives that are easily manifested in the overall design interpretation and design outcomes.

WHAKAPAPA

Names and Naming



Outcome: Māori names are celebrated and naming opportunities are supported.

Names and naming could be worked into the lookout/viewing structure. Any wider naming discussion would occur outside of the project proper.

TOHU

The Wider Cultural Landscape



Outcomes: Manu whenua significant sites and cultural landmarks are acknowledged.

The play area has been located in such a position that from an elevated structure, expansive views across a landscape of significant cultural significance is possible. Landmarks visible (or potentially visible) include; Maungakiekie (One Tree Hill), Te Tātua a Riukiuta (Three Kings), Te Pane o Mataoho (Mangere), Pukewiwi / Puketapapa (Mt Roskill), Te Waonui a Tiriwa (Waitakere Ranges), Hunua Ranges. There are a number of historical narratives around these landforms, which could be told here.

TAIAO

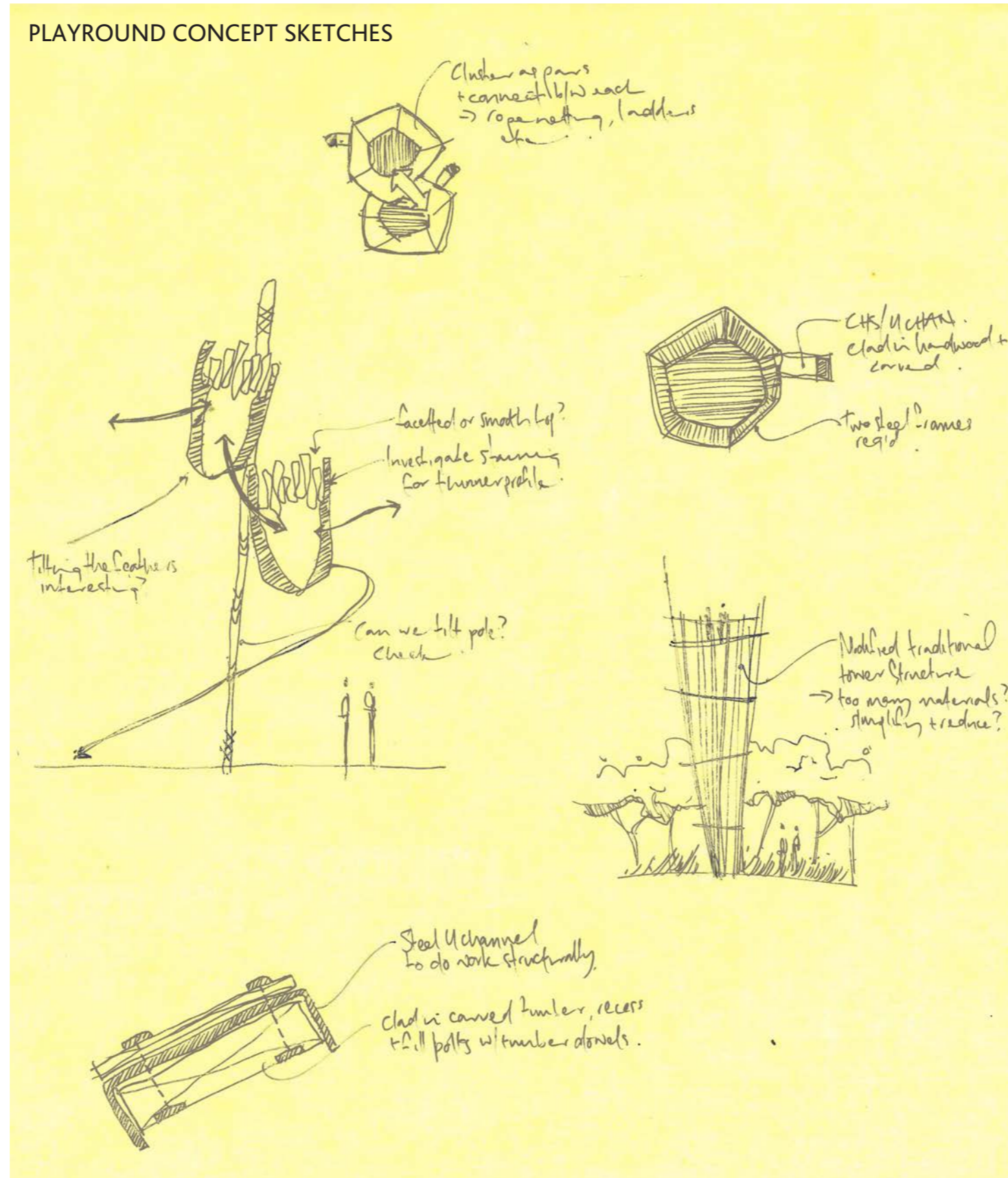
The Natural Environment



Outcome: The natural environment is protected, restored and enhanced.

Materials proposed are generally from a natural palette, reducing embodied energy costs and carbon miles. These include timber, sand and shell, as well as grass and planting. Some steel, wetpour and plastic will be required, but this has been kept to a minimum. Conceptually, the raising of the terraces should allow us to balance cut and fill on site, and we will investigate other best practice LID measures in the detailed design phase.

PLAYGROUND CONCEPT SKETCHES



MAURI TU

Environmental Health



Outcomes: Environmental health is protected, maintained and/or enhanced.

All existing trees are to be retained on the site, and supplemented by low native underplanting. As the project is not creating large areas of impervious or 'polluted' surfaces, the LID water aspects are not as critical on this project as many others – although some measure of attenuation may be included at detailed design.

MAHI TOI

Creative Expression



Outcome: Iwi/hapū narratives are captured and expressed creatively and appropriately through engagement with mana whenua

There is a huge amount of opportunity around creative expression embodied in this concept. The structures themselves offer the most iconic opportunities, with a design concept based loosely around the korowai cloak feather/midrib. The timber structures also offer opportunity and we have tentatively earmarked these for some measure of patterning to break up the line. The palisading and water play area offer further interesting opportunities for mahi toi.

AHI KA

The Living Presence

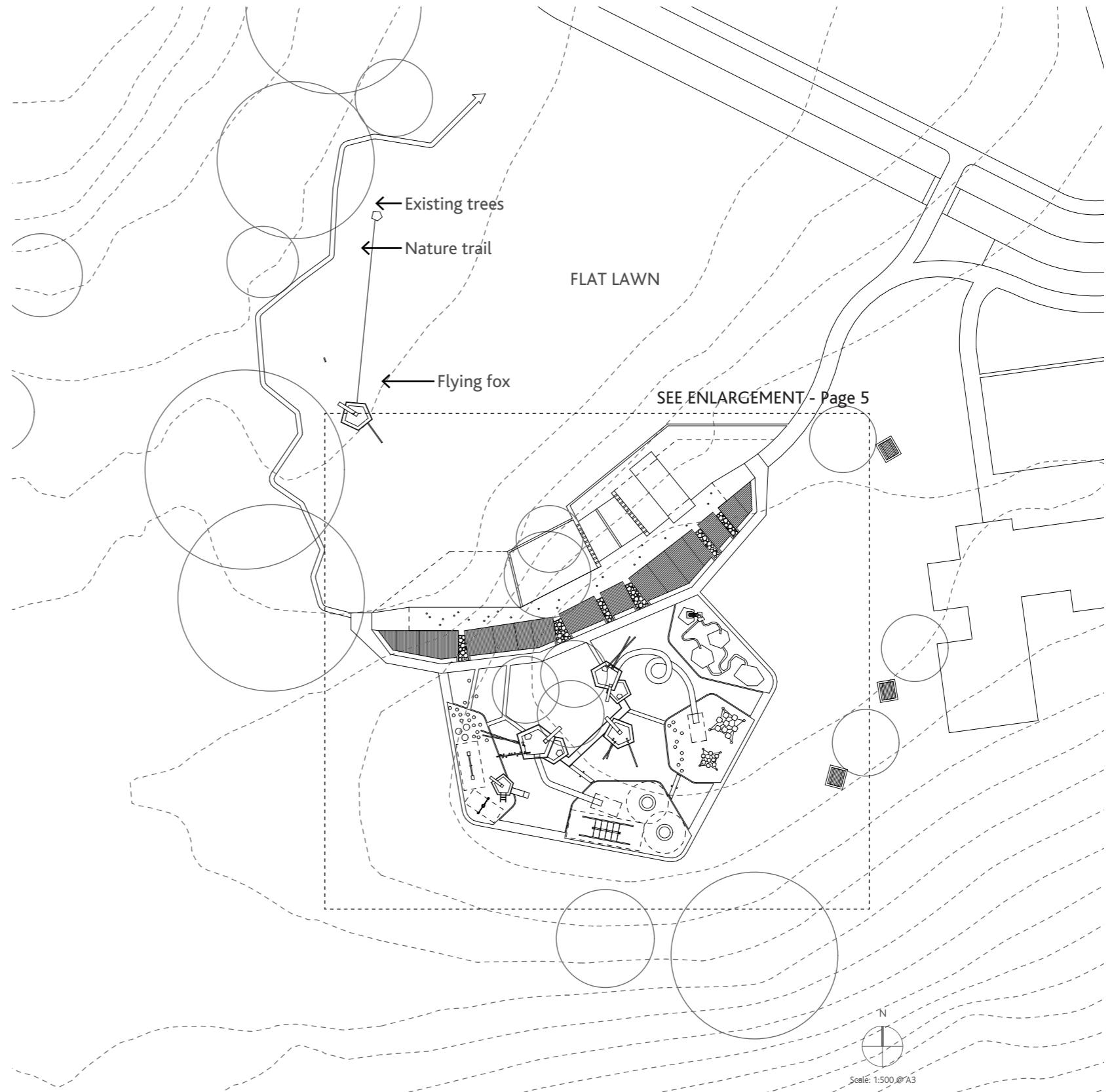
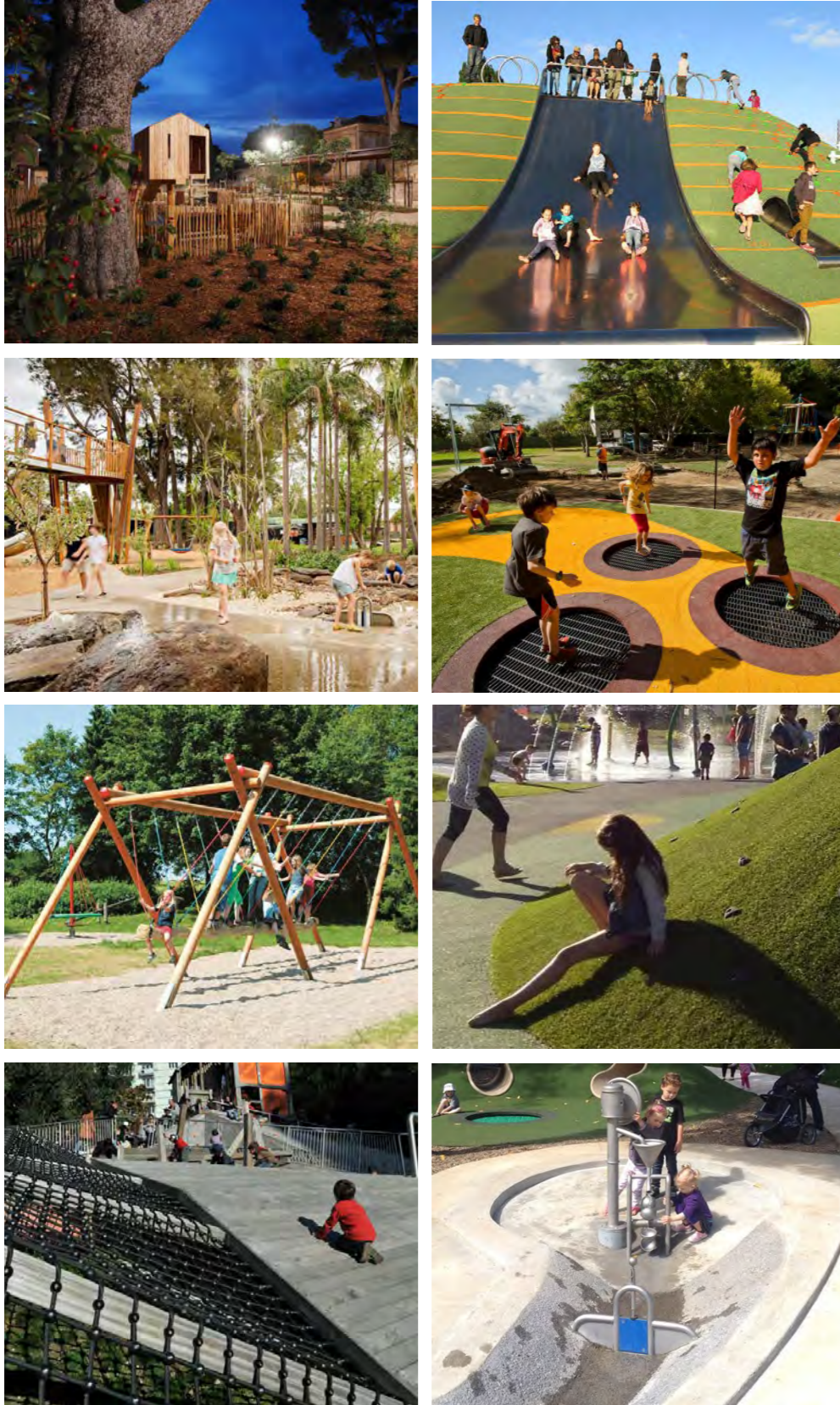


Outcomes: Iwi/hapū have a living and enduring presence and are secure and valued within their rohe.

This concept 'brings to life' the historical Waiohua fortified pa present on this site, making historical narratives accessible to today's tamariki. This is designed as an active, 'hands on' space, with aspects such as the waterplay area giving an in-depth understanding of some of the daily tasks of running a settlement such as this.

1.3 Playground Concept

PLAY EXPERIENCES

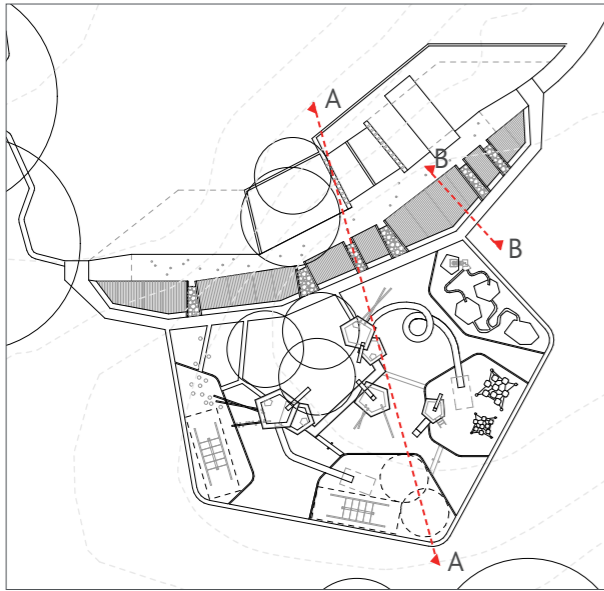


1.4 Concept Plan

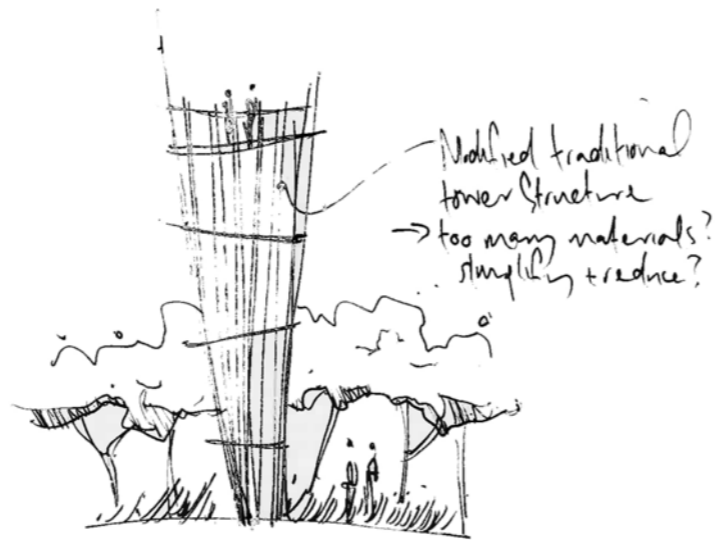


- 1 Timber deck traverses new ridgeline, between astroturf bank and palisades. This deck could become a play feature in its own right, by introducing ground plane 'musical play' elements, possible matariki references – to discuss
- 2 Manuka (or stylised Manuka) palisade walls, lashed together with a criss-cross binding, and overhanging the timber deck to provide safety from falling protection
- 3 Grass bund, recontoured to become steeper than current, and provide a climbing/rolling experience
- 4 Existing totara trees retained, low growing native underplanting added underneath
- 5 Stepping logs or similar provide a series of access routes through palisade wall
- 6 Rope netting set in timber deck frame to provide climbing and lying/relaxing options, shaded from afternoon sun by existing trees
- 7 Triple width slide down astroturf bank
- 8 Astroturf bank for rolling/climbing, provides main access up onto deck, climbing grips may be installed beside slide and nets.
- 9 Stabilised shell bank at base of palisades provides interesting visual texture and historical references.
- 10 Linear boardwalk at base of palisade provides access to fortifications, and collects movement in a play sense. This may have inscriptions or patterns etched to 'disrupt the line' (reference Te Onekiritēa / Bomb Point)
- 11 Large sand play area provides safe fall and a play element in its own right. Sand play elements to be incorporated in detailed design.
- 12 Series of aerial palisade huts, potentially based around deconstructed korowai 'feathers' and slung off timber clad steel U Channel sections. These elevated structures provide elevated views to a number of regional landmarks. Opportunities exist here to incorporate narratives/placenames, possibly worked into a 'periscope' style viewer. The largest of the three structures could be a more easily accessed lookout for all ages to use.
- 13 Long, enclosed slides provide exist points from huts.
- 14 Water play area, using Archimedes Spiral and based around a map of a typical pa, and with diverter paddles used so that the kids can send water to various locations around the pa (kai and rongoa areas, for instance).
- 15 Flubber style play components
- 16 Toddler unit, based on taller timber structures, but lower and more accessible.
- 17 In ground trampolines, spaced as close as possible to allow for jumping between them
- 18 Access points across sand to be a series of balance logs, possibly see-saw style.
- 19 Linear 'rope swing' or similar.
- 20 Nature trail leads kids to tree area, where rope swings, and a final tower housing a flying fox can be found.

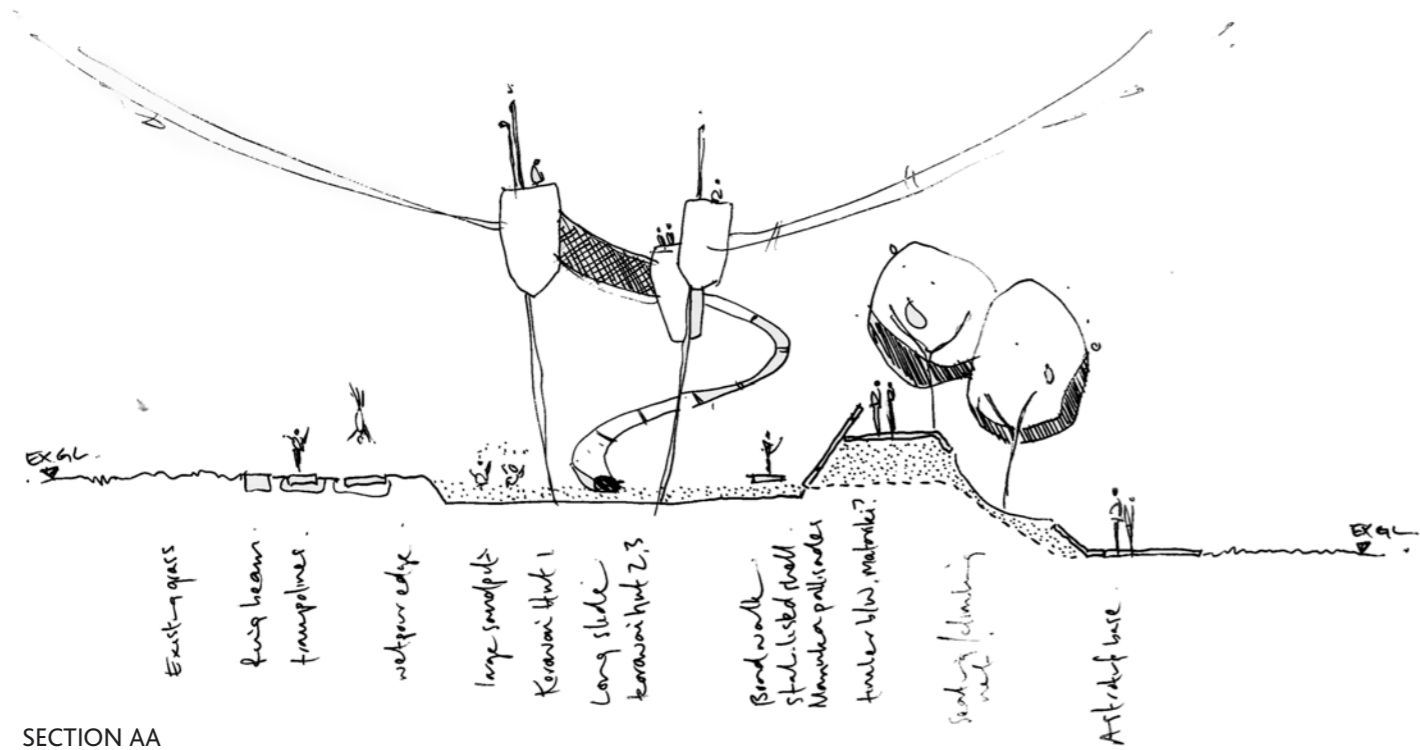
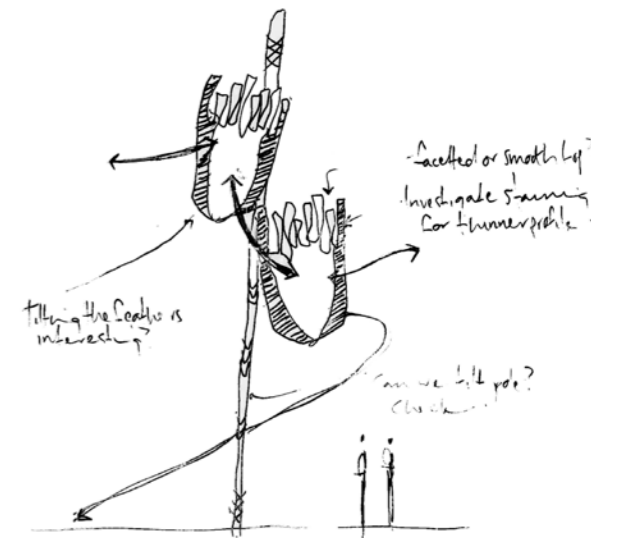
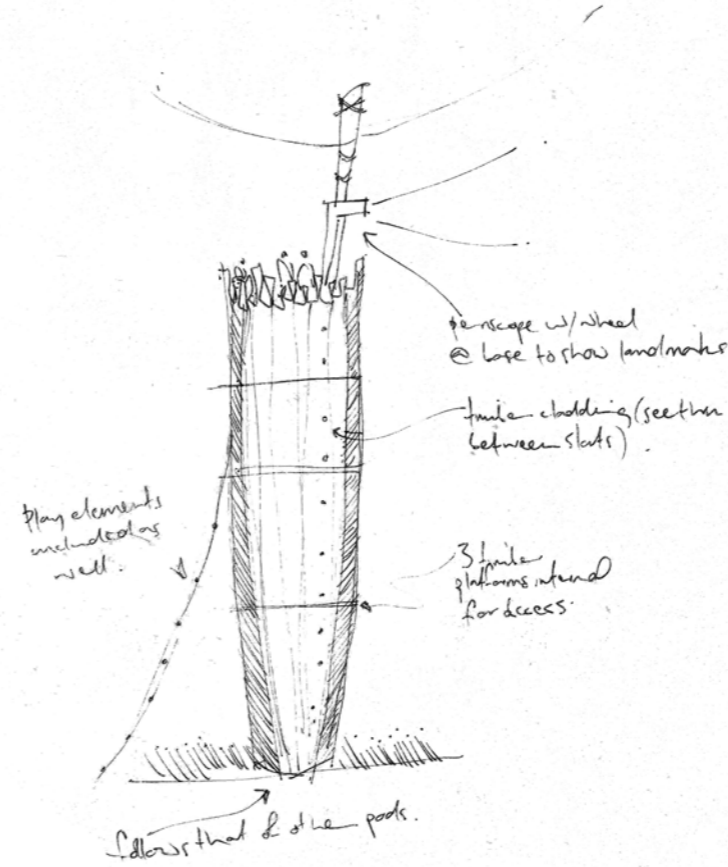
1.5 Concept Development



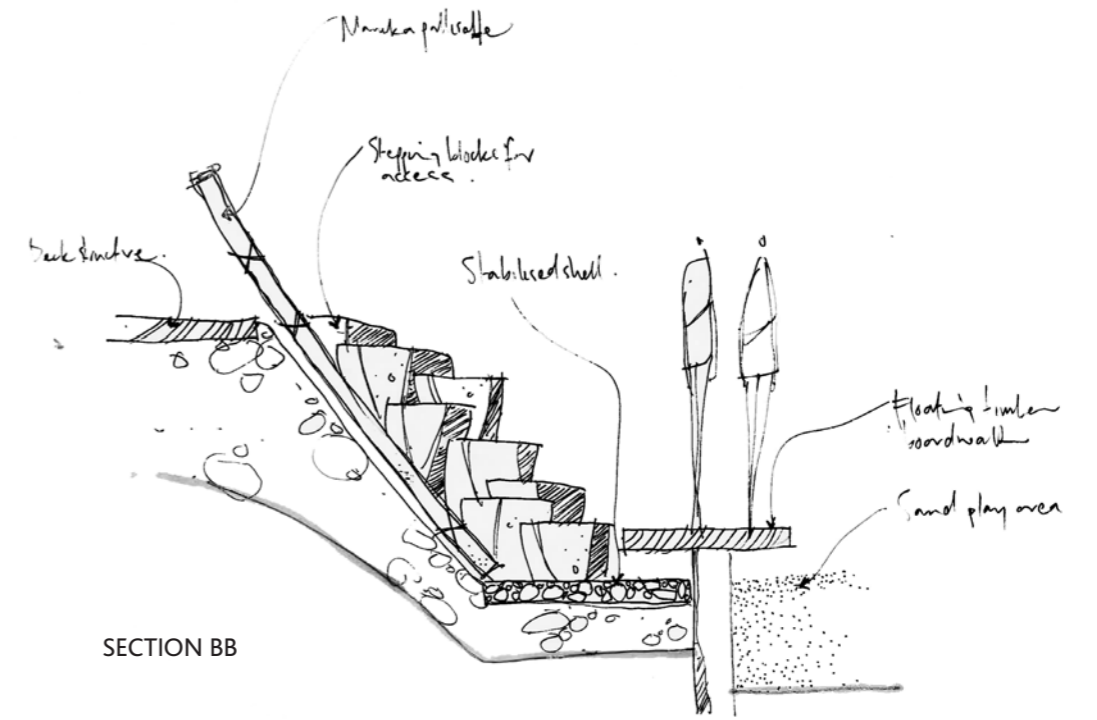
REFERENCE PLAN



PLAY TOWER SKETCHES



SECTION AA

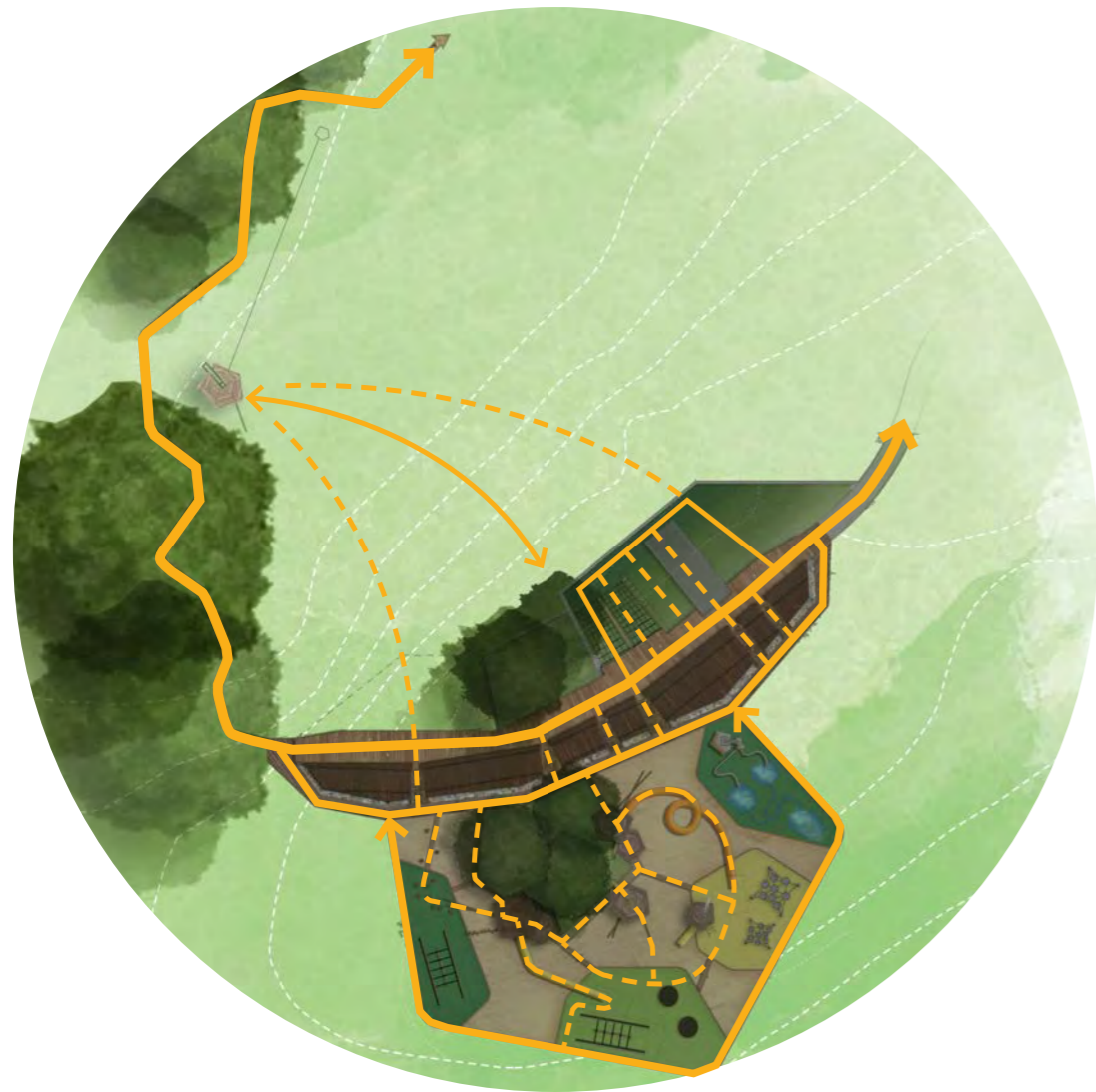


SECTION BB

1.6 Play Circuit

MOVEMENT NETWORK

Movement networks throughout our play spaces are carefully planned, as we have found that often the most popular play activities are spontaneous games of tag/chase/tiggy, and the more opportunities to circulate kids around a playground there are, the more fun these activities will be. In this instance, the circulation patterns are loosely based around a 'Pa/defense' structure, where 'scouts' can start around the flying fox hut, then charge across the grass plain, up the terrace, and from there through the palisades and down into the play area proper to warn the inhabitants of an impending attack. From here on, the game could go anywhere.



MATERIAL PALETTE



PLAY CIRCUIT TYPICAL ELEMENTS





Monte Cecilia Park

Your Accessibility Journey

Report

Be. Institute

PO Box 5614, Wellesley Street, Auckland 1141, New Zealand

p 0800 Be in touch (234 686) **or** 09 309 8966 **e** info@beaccessible.org.nz

Dear Thomas,

Thank you for embarking on this accessibility journey, we are excited to work with you towards becoming a fully accessible business or organisation so that you may tap into the growing access customer market, as well as make a positive contribution to your community.

In this report you will find:

1. A Brief Introduction

How we got to where we are now

2. Your Accessibility Report

A full detailed report of how your business / organisation performed in each section of the accessibility assessment

3. An Accessibility Development Plan

Goals for your business / organisation to work towards 100% accessibility

4. Appendix

Frequently Asked Questions
Be. Accessible Disclaimer

This report is intended to be a reference guide as your accessibility journey continues. Please do not hesitate to contact us if you need further clarification or explanation of anything in this report.

Kind Regards,

Neville Pulman and Lauren Wetini
Be. Welcome Programme



Background

In February 2018, Puketāpapa Local Board commissioned Be. Accessible to perform a Be. Welcome Assessment on Monte Cecilia Park with the purpose of facilitating their journey towards accessibility.

Approach

Julianne McEldowney was the Be. Coach who visited Monte Cecilia Park and completed your Be. Welcome Assessment, which was structured upon the following four areas:

1. Finding Out About your Environment
2. Arriving and Getting In
3. Getting Around Within
4. Getting Out Safely

The Benefits of Accessibility For Your Business / Organisation

1. Increase revenue
 - Attract new customers
 - A competitive point of difference
 - Increased customer loyalty

2. Increase reach through
 - New marketing opportunities
 - The Be. Welcome quality mark
 - Profile on www.beaccessible.org.nz

3. Improved environment
 - A better work environment for your staff
 - Empowered employees who are confident in their ability to welcome any access customer
 - A better experience and environment for all your customers

Your Accessibility Report

2

Overall Rating

Your overall assessment score was 71% which means you receive the following Be. Welcome rating:



Your organisation has achieved good levels of accessibility in a number of areas.



Congratulations – you’ve made incredible progress toward becoming a truly accessible business. So where to now? We’re here to walk alongside you, and give you expert advice on how to fill your meter all the way up to the top.

Our Be. Welcome team will follow up to see how you are progressing, and can be contacted any time on 09 309 8966 or info@beaccessible.org.nz.

Thank you for joining us to create a more accessible society for all.



Your Online Profile

The following text will be the business profile of your accessibility that will be displayed on the Be. Accessible website (www.beaccessible.org.nz).

Summary

Monte Cecilia Park is one of Auckland's best kept secrets - featuring the historic Pah Homestead, home of TSB Bank's Wallace Arts Centre and cafe (not included in this assessment). The park includes expansive, green open spaces with a well-established orchard and archeological pah sites. An original carriageway has been maintained under a mature canopy of exotic trees with views out to Manukau Harbour.

The main entrance to Monte Cecilia Park is off Hillsborough Road with bus stops and a sealed footpath and road to accessible car parks (in the main car park area and opposite Pah Homestead). Public, accessible, unisex toilet facilities and a covered drop/off pick up zone are near the car park area. Additional pedestrian access points are located off Korma Road (from Pah Road opposite Sanitarium), Mt Albert Road, Herd Road and Budock Road. Pathways throughout the site may be asphalt, concrete, gravel and dirt on sloping terrain. Concrete paths and a wooden boardwalk provide slip resistant surfaces to enjoy some aspects of the park however gradients may be steep particularly along the western perimeter (near the border with the Friary). Public seating includes back and arm rest support at regular intervals throughout the park.

Getting ready to go:

Website:

- Monte Cecilia is featured on EventFinda, Walks in Auckland and Our Auckland (Auckland Council) websites.

Arriving and Getting In:

Bus Stop:

- Two bus stops on Hillsborough Road near Delargey Road entrance into Monte Cecilia Park have timetable information, shelter and seating.
- From the bus stops heading north towards Mt Albert Road, kerb ramps and a pedestrian safety zone are provided for safe access across a busy section of Hillsborough Road.
- The bus stops are located at 61 and opposite 67 Hillsborough Road.
- The number of the bus stop is 8655.
- The bus route is Midtown and Lynfield.
- There is seating and shelter at the bus stop.

Car parking:

- There are three accessible car parks nearest the sheltered waiting area and accessible toilet facilities. Two accessible car parks have pole signage opposite the accessible entrance into Pah Homestead. These are on a slight slope and the ground surface appears slip resistant.
- There is accessible car parking.
- There is no shelter over the accessible car parking.

Drop off/pick up zone:

- There is a sheltered area with seating behind the toilet facility block, which faces towards the car park and is a convenient place to wait for taxis or a driver.

Your Accessibility Report

2

- The drop off/pick up zone is located within 200 metres of the park and Pah Homestead.
- There is shelter over the drop off/pick up zone.
- There is no kerb curb cut to the pavement or the environment is uneven.

Drop off/pick up zone signage:

- There is no signage for the drop off/pick up area.

Kerb Side:

- Be aware of a kerb in front of the sheltered drop off/pick up area.
- There is a kerb ramp for changes in level between the car park and footpath.
- There are steps along the access route to the site.

The identified accessible route to the site:

- Road and path surfaces from Delargey Avenue and Luck Crescent are accessible for all, consisting of slip resistant asphalt road surface and concrete footpaths. Road markings have faded.
- Tactile indicators are installed at kerb ramps on Delargey Avenue.
- Bollards contrast against the background environment and do not cause obstructions.
- The accessible route to the site has a minimum width of 1200mm.
- There are ground tactile indicators installed to help navigate to the main entrance.
- The accessible route has fixed obstructions that could impede travel.

The main entrance into the site:

- The main entrance into the site is accessible.

Main entrance signage:

- Signage is provided at each entry point and includes information and directions to facilities available. Signage at the main entrance includes the International Symbol of Access.

Main entrance doorways (this includes gates and turnstiles)

- Gates to the car park area and park entrance adjacent to Pah Homestead are closed overnight.
- Single swing doors have a minimum width of 760mm.

Getting around within the site:

Communicating Accessibly:

- There is large print information available.
- Information can be sent out via email.

The identified accessible route within the site:

- Sloping terrain and variable path surfaces add to the experience of visiting an old English estate. Surfaces include gravel, concrete and a boardwalk over the wetlands area.
- A short path from the carriageway to a seat overlooking Manukau Harbour is uneven due to tree roots. The sloped hillside may be difficult to manage in places. An asphalt footpath with a wooden handrail on the right hand side ascending may be steep for some visitors to manage comfortably.

- Be aware loose gravel on sloped surfaces may be problematic for some. Lighting is dark under tree canopies. Light poles are installed over the footpath and car park area for night time events at TSB Wallace Art Centre.
- The accessible route within the site has a minimum width of 1200mm.
- Any permanently fixed objects are detectable by a person using a cane.
- There are facilities and services within the site that are not immediately accessible from this accessible route.
- Lighting levels of this accessible route impact on visibility and viewing quality.
- The accessible route has fixed obstructions that could impede travel.
- The accessible route has multiple levels of terrain.
- The layout contains obstacles and/or surfaces that impede travel for the access customer.

Fixed ramps within:

- A steep footpath near the fence to the Franciscan Friary has a handrail on the right hand side ascending. Surface may be slippery in wet conditions.
- A steep footpath has a handrail on right hand side ascending near the Franciscan Friary (west side).
- Ramps have a handrail.

Signage within the site:

- Signage boards at each entrance of Monte Cecilia Park inform visitors of the historical significance of the site, pinpoint where visitors are located, and provides a map of pathways, roadways and key features and facilities.
- Signs for Dog Access Areas have information about dogs on a leash and areas dogs may run free and the local Alcohol Ban hours.

Sensory options:

- Natural lighting transitions to dark under tree cover. Light poles are installed along Delargey Avenue and the car park area for night-time events at Pah Homestead.

Surfaces:

- Concrete pathways and boardwalk provide slip resistant surfaces on the lower grounds of Monte Cecilia Park (the main pathway from Korma Road entrance). Be aware that gravel pathways may be uneven in places and loose stones may be cause stumbling.
- Tactile indicators are not installed on the accessible route

Accessible Toilets:

- Two automated, accessible toilet facilities are located between the car park and Monte Cecilia Park and Homestead. Lighting is initially dim but brightens after a short time. Floor dimensions are large, 2150mm x 1700mm.
- 2 x accessible, unisex toilet facilities located between car park and Pah Homestead.
- All gender accessible toilets are in a self-contained compartment with full privacy.

- There is a baby change station or separate parent room available.
- The toilet seat lid can act as a back rest.
- Caution when transferring as the toilet pan is not a completely stable base.
- The accessible toilet is a minimum of 1600mm wide x 1900mm long.
- The washbasin is reachable from the toilet seat.

Places of assembly, entertainment and recreation:

- Entertainment areas are on the accessible route.
- Recreation areas are located on the accessible route.
- There is direct access to an accessible toilet.

Designated Accessible Areas:

- Seating with arm and back rest support is provided at regular intervals with direct access from pathways throughout Monte Cecilia Park for rest.
- The designated smoking area is accessible.
- There is a grassed area for support animals (e.g. guide, hearing or mobility dogs).

Getting out safely:

- Monte Cecilia Park is an open, natural environment. In the event of an evacuation Pah Homestead visitors would congregate in the car park area on the accessible route.
- Assembly areas (e.g. evacuation point) are on the accessible route.

Commendations

The following commendations have been made:

Finding Out About

Alternative Marketing Formats

- Entrance signage informs visitors of the key facilities available at Monte Cecilia Park.

Arriving & Getting In

Bus stops

- Location of bus stops near the Hillsborough Road entrance to Monte Cecilia Park is commended. These include text information, seating and shelter.

Car Parks

- 3 accessible car parks are provided nearest the accessible route to Pah Homestead and the accessible route.

Drop off/pick up area

- Provision of a sheltered waiting area with an informative display board of the history of Monte Cecilia Park and Homestead is commended.

Kerb Side

- Kerb ramps installed ensure level access is provided between car park, footpaths and at intersections. Tactile indicators installed on footpaths that intersect with Delargey Avenue warn pedestrians they will cross a road and to be cautious as they cross.

- A pedestrian safety zone provided on Hillsborough Road ensures people using public transport can safely cross the road.

Accessible Route into the site

- The route into Monte Cecilia Park is accessible with road surface to car park and area near Pah Homestead. Pathways to the park are slip resistant and firm underfoot.

Main entrance Signage

- Signage at the main entrance to Monte Cecilia is informative providing direction to key facilities, good colour contrast (white text on dark background) and provides direction to facilities on site.

Site Entrance Gates

- Gates at the car park and southern entry into Monte Cecilia Park are open during the day and have a strong colour contrast (black and stainless steel).

Getting Around Within

Accessible route within the site

- Signage at the main entrance includes the International Symbol of Access (ISA), symbols for café, toilet facilities, viewing areas and parking.
- Information boards installed near pedestrian entrances include a map of Monte Cecilia grounds, surrounding roads and key to features and facilities on site ensure visitors know where they are and the direction to other parts of the park.

Fixed ramps within the site

- Provision of a handrail along the steep footpath along the Franciscan Friary fence line provides some support for people who may be unsteady on their feet or struggle with the incline.

Signage within the site

- Signage within the site clearly provides direction to nearby roads to aid in orientation, a map which identifies key landmarks and historical information about the site.

Sensory options

- The park provides sensory stimuli including sounds of birds, wind through trees, changes in ground surfaces (leaves, twigs, concrete, gravel and boardwalk surfaces); variances in lighting and shading, large expanses of grass sky and trees will appeal to all, including people with visual impairment, intellectual impairment and on the autism spectrum.

Surfaces

- Concrete and asphalt surfaces appear slip resistant and firm.

Accessible Toilets:

- Novaloo is an appropriate choice with automated door, lighting and locking mechanisms.
- Two automated, unisex accessible toilet facilities are conveniently located near the car park.
- Locking and opening mechanisms are intuitive and easy to use with 'green' corresponding to opening the door and 'red' corresponding to closing.

- The automated sliding door ensures ease of use.
- A raised flush button enables people with limited hand function to use the palm of their hand to activate.

Places of assembly, entertainment and recreation

- The park is an attractive open space with viewing opportunities across the park (for safety), Ultimate Frisbee sporting events and Movies in Parks' public events.

Designated Accessible Areas

- Public seating within the park includes back and arm rest support and is situated at regular intervals along the pathways.
- Dog access area off the leash in the lower grounds of Monte Cecilia creates a welcoming environment for dog owners.

Getting Out Safely

- Monte Cecilia is an open space. Health and safety is of high importance for Auckland Council staff in maintaining a safe environment for visitors.

Recommendations

Priority Recommendations

Below are the top four improvements extracted from our recommendations list on page 18-28. We recommend the Local Board focussing initially on the four areas below, based on the Coach's assessment and community consultation that took place:

1. Create an accessible, interactive and inclusive playground for children and families to enjoy play together. Ensure the ground surface of the playground is slip resistant and suitable for wheeled equipment to manoeuvre easily.
2. Re-paint road signage, car parks and accessible car parks and install pole signage to inform visitors where these are located.
3. Replace gravel and dirt path surfaces with slip resistant concrete surfaces to ensure the park is a welcoming and safe environment for all people who visit or walk the heritage grounds on a regular basis.
4. Provide information on path types and walking options for visitors (and regulars) to know how accessible paths are, level of difficulty and parks located nearby for visitors to plan further outings.



Other Recommendations

We suggest the following recommendations to improve on your current percentage and rating.

Finding Out About

Website

- Re-instate information about Monte Cecilia Park on the Auckland Council website to inform visitors about the facilities, accessibility and features of this historic landmark.

Brochures

- Create brochures that celebrate Puketāpapa Parks and provide information about paths, accessibility and facilities available.
- Ensure the brochure font size to 12 point, so it is easier to read.
- Provide a large print version of the brochure which is easier to read for those who struggle with small print.
- Include descriptive images/photos/icons to assist those with visual access needs.
- Ensure the brochure uses clear, plain English. This will ensure that it is readable for people with all levels of language capability.
- Ensure the brochure has strong, simple colour contrast, such as black on white. See the Blind Foundation's recommendations in the Appendix for more details.
- Provide a map with directions on how to get to the site as some access customers rely on clear instructions for navigation.

Accessibility Development Plan

3

- Use matte paper for the brochure, as glossy paper may cause light to reflect off the surface and obscure the print for those with a visual access need.
- Avoid using large blocks of capital letters, italics or underlining. Sentence case is recommended for headings or descriptors in brochures as the shape of words can be read more easily by those with visual access needs.
- Avoid overlaying text on images, as this can make it poorly contrasted and difficult to read.
- Provide alternative language formats for the brochure, enabling your organisation to reach a wider group of customers. Consider using QR Code technology for visitors to access a range of languages or New Zealand Sign Language online via their smartphone. For more information on NZSL translation services, visit www.seeflow.co.nz.
- Add the ISA symbol and your Be. Welcome rating in the brochure, to communicate that your organisation has taken steps to become accessible.
- Include a site map of your facilities in the brochure. This is especially helpful for access customers who need information on facilities and layout ahead of their visit.
- Consider offering a detailed site map onsite to help people navigate.
- Ensure site map identifies differing path types.
- Ensure site map identifies differing terrain levels and alternative routes.
- Include the most accessible route around the site on the site map. This can be shown in a contrasting colour as a path.



- Outline on the map which facilities have height/space/weight restrictions for some access customers.

Alternative Marketing Formats

- Add the International Symbol of Access (ISA) to toilet facility signage on the large signage boards at main entrances.

Arriving & Getting In

Accessible Car Parks and Signage

- Include the International Symbol of Access(ISA) symbol on directional signage for accessible car park locations on display boards and on poles where the parks are located.
- Mark accessible parks with a yellow outline on the ground to clearly indicate which car parks are accessible (in the main car park area and opposite Pah Homestead). Paintwork has faded.
- Redesign the layout of the accessible park to meet the required New Zealand Standards (refer NZS 4121:2001 fig 7, pg 29).
- In the event of a major car park upgrade, provide cover over accessible spaces to protect those with limited mobility from the elements, as it can take longer to transfer into a wheelchair, or remove a walker from a car.
- Install additional signage to inform access customers where the accessible car parks are.
- Ensure all parking signage is as visible as possible.
- Ensure all parking signage is ISA approved.
- Ensure parking signage has good colour contrast and is large enough to be read from a distance.



- Including images or symbols on parking signage.
- Remove the tripping hazard at the edge of standard car parks opposite the Pah Homestead entrance. The ground surface material has dropped to create a 30mm raised edge with the road which may not be detected by people when leaving their vehicles, especially when attending events at night. Re-surface these standard car parks and ensure transitions between car park and road surfaces are level.
- Install wheel stops at the end of all car parks to prevent vehicles from encroaching the garden areas (main car park) and accessible route (footpaths opposite Pah Homestead).
- At the time of the assessment a car not displaying a CCS Disability Action issued Mobility Parking Permit parked in an accessible car park opposite Pah Homestead. When asked if they had a permit, the response was "I won't be long, I [own] the cafe". This attitude negates the good work of providing accessible facilities when ignored by cafe owners or staff. It is strongly encouraged that cafe staff and Auckland Council contractors attend Be. Confident workshops to enhance their knowledge and compassion towards people with access needs.
- Re-surface the cafe staff car parks to ensure the ground surfaces are slip resistant and clearly marked.
- Liaise with Rubbish Collection services and the cafe to find a suitable place for bin collection. At the time of the visit, rubbish bins from the cafe were lined up in the staff car park area. Pedestrians and people with access needs may use this roadway which raises concerns of pedestrian safety when trucks operate in this area from time to time.
- Liaise with the cafe to designate an area for the safe collection of rubbish bins.



- Install signage to inform visitors trucks may be operating in this area.

Drop off/pick up zone and signage

- Install kerb ramps in front of the sheltered waiting area that backs onto the accessible toilet facilities building to provide level access with the pavement. This will ensure visitors with limited mobility or visual impairment access needs are able to safely get into or out of a vehicle independently and avoid the potential of injury.
- Provide signage to make the drop off/pick up zone easier to find.
- Ensure the drop off/pick up zone signage is easily visible.
- Install drop off/pick up zone signage which has good colour contrast.

Kerbside

- Install a kerb ramp so that those with mobility devices, buggies, or visual access need can safely negotiate the change between car park and pavement.
- Black bollards installed on the accessible route contrast against the background environment, no further action required.
- The position of bike racks when bikes are attached may obstruct the path of travel along the accessible route to the sheltered waiting area.
- Install tactile indicators at the kerb ramp nearest the accessible car park to inform people with visual access needs of the change in gradient and where the footpaths intersect with the road where cars are exiting the car park to provide warning that vehicles will be moving in this area.

Bike racks

- Install bike racks near Pah Homestead building for the safety of visitors. At the time of the assessment a bike was secured to a handrail on the left-hand side of the steps to the main entrance to Pah Homestead. This is a potential tripping hazard for those relying on the handrail for support.

Accessible route to the site

- Paint road markings for Stop lines, directional arrows, car parks (white lines), judder bars (white diagonal lines), yellow ground signage for accessible car parks.
- Ensure the route from the carpark/roadside to the site entrance is clear of fixtures, rubbish or loose furniture. Obstructions can impede travel for access visitors.
- A rubbish bin, bike rack and bollards near the toilet facilities and sheltered area are painted black and are visible against the background environment. No further action required.
- Install colour contrasted slip resistant nosings to the steps into Pah Homestead at the main entrance.
- Remove the raised edge where the red ground surface in front of the Pah Homestead stepped entrance meets the grey pavers. This is a potential tripping hazard as it is difficult to see.
- Install a colour contrasted strip along the length of the red surface edge or eliminate the raised edge by infilling surface material to create a level surface.
- Liaise with contractors to ensure rubbish bins are regularly emptied. On a second visit rubbish bins were overflowing with bagged litter and a beanbag had been dumped alongside.

Getting Around Within

The Accessible Route within the Site

- Install signage to clearly identify the accessible route from the main entrance.
- Ensure the accessible route has a minimum width of 1200mm throughout to allow unimpeded travel.
- There are fixed obstructions within the site. Add colour contrasting strips to wooden bollards located:
 - a) next to the accessible route at the Pah Homestead end of the car park;
 - b) midway along the pedestrian pathway from Mt Albert Road and at the Herd Road entrance.
- Install handrails along the steep slope from Herd Road to provide a steady support for people as they descend or ascend the slope.
- Add signage to indicate sloping terrain and types of paths.
- Ensure rubbish bins are regularly emptied by Council staff. At the time of the assessment a rubbish bin near Herd Road entrance was full (an unpleasant sight for neighbours and visitors to the park).

Fixed Ramp Within the Site

- This site is of historical significance, however consider transforming the steep footpath near the Franciscan Friary to include a permanent ramp that will make navigating the sloped terrain easier for people with access needs

- Install level rest areas every 9 metres.
- Change the slope of the ramp to a gradient of no more than 1:12 to be easily used by those with mobility equipment.
- Ensure the approach to the ramp allows a turning space of 1800mm. This allows sufficient room for wheeled equipment and ambulant people to pass each other.
- Provide a slip-resistant surface on ramp/footpath.
- Ensure width of ramp/footpath is minimum 1200mm for people to pass one another safely.
- Install handrails on both sides of the ramp to enable safe use for visitors with access needs. Ensure the ramp maintains a 1200mm width throughout.
- Ensure ramp handrails are secure and graspable.

Signage within the site

- Install signs to provide information to access customers of services available, for example toilet facilities (on the building and from the park).
- Display the ISA symbol to identify the accessible route.
- Ensure signage is continuous and visible around the accessible route.
- Where possible, provide signage in alternative languages. Consider the provision of audio described information via Smartphone technology that connects all visitors to historical information about the trees, homestead and previous owners of this landmark park. Install Braille tactile directional information at key junctions alongside text information.

Sensory Options

- Given this is a natural environment consider whether installing artificial lighting is needed to improve viewing under tree canopies.
- Install braille or tactile indicators as necessary, to inform access customers with visual access needs of hazards or changes in the environment (for example at the head and foot of the sloped surface with handrail along Franciscan Friary).

Surfaces

- Replace all gravel and dirt paths with slip resistant concrete surfaces which are accessible and usable by all visitors with access needs including people using manual wheelchairs with small castor wheels in front and pneumatic tyres; older people with limited balance, mobility and visual impairment; parents with strollers. Concrete paths will be easily detected in shaded areas under tree canopies. Consideration has been given to the importance of maintaining gravel pathways in keeping with the historical nature of the park and homestead, however this reduces the number of people who can truly enjoy moving through the park and enjoying all that is available. This also prevents family groups from enjoying the park if one or two in their group has an access need and are unable to fully participate in the group activities.
- Install ground tactile indicators on the accessible route as necessary for people with visual access needs, intellectual access needs and all visitors to remind them of changes in the environment.
- Install a raised edge on concrete path adjacent to sports field fence to prevent wheels on mobility equipment from dropping over the edge. This is applicable for people with visual access needs using mobility equipment who may have limited depth perception.

- Ensure gardeners clear pathways of debris (leaves, flowers, twigs) that have dropped from trees causing slippery surfaces, especially in wet conditions.
- Eliminate the raised edges that occur on paths where different sections meet: a) raised edge on path down from judder bar on Delargey Avenue is a tripping hazard (the assessor tripped); b) pedestrian entrance from Mt Albert Road, a 70mm raised edge exists where gravel path meets concrete path; c) uneven surface where Mt Albert Road footpath intersects with gravel road/pathway (approximately 100mm drop) into Monte Cecilia Park.
- Ensure potholes are filled to ensure level surfaces following heavy rain as it has an impact on gravel pathways (Mt Albert Road entrance).
- Ensure gravel surfaces are levelled following heavy rain or if gravel has gathered at certain points after cyclists skid their tyres (original carriageway).

Accessible Toilet Facilities:

- At the time of the assessment the toilet facility door on the left hand side would not open. Install signage to inform visitors the facility is out of order and a maintenance order has been issued.
- Ensure facilities are included in regular maintenance checks and ensure faults are repaired immediately.
- On a subsequent visit the left hand toilet facility was operational.
- Remove the raised lip at the door entry to both toilet facilities to eliminate potential tripping hazards. Install a threshold ramp at both entrances.
- Install appropriate signage along the accessible route to communicate the location of the accessible toilets.

- Offer a baby change station in the accessible facilities as no separate parent room is available.
- Ensure all toilet seats are secure to allow for safe transfer from a wheelchair. Add checks as part of regular maintenance checks to ensure people are able to use facilities safely and independently.
- Install robe hooks within 900-1200mm above the floor to be reachable by people using mobility equipment. Adjust the height of the mirror with base at 1000mm above the floor to allow people using wheelchairs or mobility scooters to see their reflection without straining.
- Repair loose toilet seats (in both facilities) to ensure visitors with access needs can use the facility safely and independently.
- Repair loose soap dispenser.
- Liaise with Novaloo manufacturers to install a sensor that will retract the sliding door when closing, to ensure the door does not continue its path of closing when blocked by an obstruction (that is, when a person with an access need has not cleared the doorway in the allocated time it takes for the door to close).
- Add signage to indicate Left hand use (on the right hand toilet door) and Right hand use (on the left hand toilet door).

Designated Accessible Areas

- Add back and arm rest support to public seating in the sheltered area near the car park.
- Provide more “Doggie Bag” dispensers at each entrance where Dog Access Areas information is provided to ensure a park that is well cared for.

This appendix contains the following:

- A. Frequently Asked Questions
- B. Be. Disclaimer

A. Frequently Asked Questions

Q: How do I improve my rating?

A: There is no prescribed number of actions you must take to improve your rating. The Be. Welcome Assessment is designed to be holistic so it will be different for every organisation; the idea is to do what you can, when you can. Every improvement is very likely to increase your overall percentage score, however feel free to discuss with your Be. Coach how your improvements might impact your rating.

Q: So, are you expecting that we implement all of your recommendations?

A: Not at all – the idea is that you do what you can first; what is easy, inexpensive and practical for you. Then work through the improvements as prioritised by your organisation, and adopt a philosophy of continuous improvement over time.

Q: What if some things are out of my control?

A: We understand that some decisions aren't yours to make, especially when it comes to property or building improvements. The important thing is that you, and your access customers, are aware of these factors so that alternative solutions can be found.

In the case where decisions need to be made by a landlord or higher manager, feel free to use this report as an evidence-base for the need for greater accessibility. Your Be. Coach and the wider team at Be. are also more than happy to answer any questions that your colleagues may have so don't hesitate to get in touch.

0800 Be. in Touch (234 686) or info@beaccessible.org.nz

Q: What is the role of my 'Be. Coach'

A: Be. Coaches are people who have undergone extensive accessibility training with Be. Accessible and are therefore in a position to give you advice and guidance on your accessibility journey. They are there to answer any questions you may have about your report and accessibility journey, and if they can't answer a question themselves, they'll be able to point you in the right direction!

B. Be. Accessible Disclaimer

Be. Accessible endeavours to ensure that the information provided is accurate, current and given in good faith. The information is provided on the basis that:

- Neither Be. Accessible nor its employees or contractors accept any liability for any error in or omission from the information provided whether negligent or otherwise.
- Neither Be. Accessible nor its employees or contractors accept responsibility or liability for how recipients utilise information received in this report and other Be. Accessible communications.
- Information received from Be. Accessible should not be relied upon for personal, building, legal or financial decisions. Advice specific for your situation should be sought from an appropriate professional.
- Be. Welcome Assessments are done visually and therefore not a replacement for any necessary legal/compliance reports necessary to comply with the New Zealand Building Code and other associated standards.
- Be. Accessible reserves the right to make changes to the information made available at any time and without notice.

Monte Cecilia – Our History



**Auckland
Council**

Te Kaunihira o Tāmaki Makaurau





This hoop pine (*Araucaria cunninghamii*) near the Monte Cecilia homestead is the oldest and largest example of this species in New Zealand. It was one of the earliest plantings in the nationally significant group of historic trees at Monte Cecilia Park. Image courtesy of Graeme Murdoch.

Cover image: The Pah Homestead and its park-like setting. Image courtesy of Graeme Murdoch.

Welcome Nau mai, haere mai

Monte Cecilia Park is a 15-hectare park owned and managed by Auckland Council. It features The Pah Homestead, an Italianate style mansion built between 1877 and 1879, and a nationally significant group of large, historic trees in an open-grassed setting.

This booklet tells some of the stories about the people who have lived at Monte Cecilia, its changing use over time, its magnificent mansion, physical setting and tree-studded grounds. Visitors can see physical reminders, like historic buildings, the former carriageway and trees that tell of this remarkable history.

The park is located between Herd, Mt Albert, Hillsborough and Pah Roads, Hillsborough, a 15-minute drive from central Auckland. It is open to the public during daylight hours. The Pah Homestead, housing the TSB Bank Wallace Arts Centre (the Arts Centre) and The Pah Café, is open Tuesday to Friday from 10am to 3pm and 10am to 5pm on weekends. Entry to the park and café is free, while entry to the Arts Centre is by donation. Dogs are permitted in the park if on a lead. The park enjoys an elevated position providing extensive views to One Tree Hill/Maungakiekie to the north-east,

and Māngere Mountain/Te Pane ā Mataaho and the Manukau Harbour to the south. The property has a sheltered north-easterly aspect and borders the playing fields of Seymour Park and Marcellin College.

What to see and do

- Take a walk around the park's perimeter pathway and enjoy the outstanding historic trees, open expanses of lawn, and panoramic views.
- Stay a while and visit the park's restored historic Pah Homestead. It includes The Pah Café and the TSB Bank Wallace Arts Centre, hosting exhibitions curated from the James Wallace Arts Trust Collection of contemporary New Zealand art and showcasing the Trust's collaborations with artists and arts organisations throughout New Zealand and around the world.

While visiting the site, please do not remove or disturb any botanical specimens or archaeological remains which provide an important record of our history and are protected by law.



Landform and geology

Monte Cecilia Park has a remarkable physical setting offering expansive views to One Tree Hill/Maungakiekie, Mt Wellington/Maungārei and the Manukau Harbour. Its softened landforms, ridges, and large natural amphitheatre are of considerable geological value as they now provide the largest undeveloped area of volcanic tuff-mantled sandstone topography remaining on the Auckland isthmus. Similar smaller sites can be found at Albert Park in the central city, and at Jellicoe Park, Onehunga.

For many years the Monte Cecilia ridge and basin landform was thought to be a volcano. This idea initially resulted from Auckland Provincial Surveyor Charles Heaphy identifying it as a tufa crater in 1860. This interpretation was then seen to be an accepted fact

when the Austrian geologist Ferdinand von Hochstetter interpreted the landform in 1864 as a 'tuff cone'. It is of interest that Māori must have shared this view, as the traditional name for the basin and wetland extending to the east was 'Te Puia', or 'the volcano'.

This interpretation continued until relatively recently when modern geological data showed this was not the case.

For many years the Monte Cecilia ridge and basin landform was thought to be a volcano.

We now know that the higher part of Monte Cecilia Park is a broad Waitematā series sandstone ridge. Consisting of sandstone and clays deposited under the sea between 16 and 22 million years ago, it took its present form when later uplifted as part of a larger ridge separating the catchments of the Waitematā and Manukau Harbours. The basin forming the north western portion of the park is part of a stream valley that slowly eroded into the sandstone landscape. A lava flow from the One Tree Hill/Maungakiekie volcano later dammed part of this valley forming 'Beveridge's Swamp'.

The softened landforms of Monte Cecilia Park were created when the existing sandstone and clays were overlain by consolidated layers of ash and fine scoria (tuff), erupted from the Three Kings/Te Tātua ā Riukiuta volcano 28,500 years ago. This volcano, the largest in the Auckland volcanic field, produced huge amounts of

volcanic ash and debris which were deposited to the east by the prevailing westerly winds. The bedded layers of tuff are between two and six metres thick and can be seen within the park beside the pathway leading up from the Mt Albert Road entrance. They can be more easily seen in cross-section near the main entrance to the park in the vicinity of 50 Hillsborough Road.

While not a volcano, Monte Cecilia Park has clearly been heavily influenced by the volcanic field that surrounds it. One of the special features of the park are the vistas that it provides to the Three Kings/Te Tātua ā Riukiuta and One Tree Hill/Maungakiekie volcanoes to the north, Mt Wellington/Maungārei to the east and Te Motu ā Hiaroa/Puketūtū Island to the south. The fertile volcanic soils that cover the park certainly helped make it an attractive place to live for many generations of pre-European Māori.



A portion of von Hochstetter's 1864 map of the geology of Auckland. It shows Monte Cecilia Park as a volcanic crater with 'Capt. Symond's house' on the site of the Pah Homestead. 'Beveridge's Swamp' is now the site of the Marcellin College playing fields and Seymour Park.



An exposure of bedded tuff opposite the Monte Cecilia Park entrance in Hillsborough Road. Image courtesy of Rachel Ford.

Early Māori occupation

Koheraunui – ‘the large leafed kohekohe tree’

Monte Cecilia Park was an attractive place to live from the earliest period of human settlement in the region because of its strategic location and rich natural resources. The long Māori occupation of the land is reflected by its traditional Māori place names. The park is part of what was a larger area known as Koheraunui – literally the area where ‘the large leafed kohekohe (*Dysoxylum spectabile*) tree’ grew in profusion. This impressive tree species was, along with pūriri (*Vitex lucens*), karaka (*Corynocarpus laevigata*), rewarewa (*Knightia excelsa*), mahoe (*Meliclytus ramiflorus*), taraire (*Beilschmiedia taraire*) and nīkau (*Rhopalostylis sapida*), predominant within the broadleaf-podocarp forest which once clothed the volcanic field. It was a forest type that attracted large numbers of birds such as the kererū (native pigeon), tui and kākā, providing an important source of food, and feathers for weaving and ornamentation.

The site of The Pah Homestead was traditionally known as Whataroa, ‘the long, or expansive, food store’, and the land to the east in the vicinity of Royal Oak as Uinui (Uhinui). This latter name refers to ‘an abundance of root crops such as the yam and taro’, which were grown in the area. All of these place names reflect the rich natural resources and agricultural qualities of Koheraunui. The nearby Manukau Harbour also offered a wide range of fish and shellfish resources.

The fact that the Māori occupants of Whataroa used these resources was indicated by the discovery of bone fish hooks, complete with barbs and shanks when the school playing fields were formed in the early 20th century. The lower part of the park lay on the edge of a wetland known traditionally as Te Puia or ‘the volcano’, and later as ‘Beveridge’s Swamp’. This area would have provided a variety of foods such as eels and waterfowl, as well as weaving and thatching materials. It also provided a reliable source of fresh water which was a valuable resource for occupants of the wider volcanic landscape in pre-European times.



Kohekohe (*Dysoxylum spectabile*) foliage from which Monte Cecilia Park takes its traditional Māori name, Koheraunui. Image courtesy of Jeremy Rolfe.

Māori tradition and archaeological evidence found during the construction of the 1848 and 1879 Pah homesteads, indicate that Whataroa was a pā, or fortified position. The remains of tōtara posts found when the first house was built 1847-1848 indicate that the site was defended by wooden palisading. It would also have been defended by ditches and earth banks on its northern and western extremities. The name of the pā indicates that it was a defended food storage site located within an area cultivated by a sub-tribal group, rather than a major defensive citadel. In times of major conflict the inhabitants of the wider district would almost certainly have taken refuge at the major pā site, Ngā Paretoka ā Rauti, located on the nearby Three Kings/Te Tātua ā Riukiuta volcano.

Whataroa Pā is thought to have been a small ‘ridge pā’ located on the site of the present homestead, although no visible evidence of it can be seen today. The site

was formerly a north-south ridgeline that was flattened during the construction of the Pah homesteads and their gardens and lawns. It would have had natural defences provided by steep slopes to the east, south and south-west. A steeply sloping gully in this latter area was filled to form school playing fields in the early 20th century. The defences of the relatively flat northern and western perimeters of the pā would have been entirely reliant on wooden palisading, ditches and banks.

Māori tradition and archaeological evidence found during the construction of the 1848 and 1879 Pah homesteads, indicate that Whataroa was a pā, or fortified position.



This complex of food storage pits on the Three Kings/Te Tātua ā Riukiuta volcano was photographed by Hugh Boscawen in the 1890s. The scale and layout of the nearby defended food storage site of Whataroa is thought to have been similar to this. Image courtesy of H. Boscawen Album, Auckland War Memorial Museum.

Ngai Riukiuta – 'the tribe of Riukiuta'

Little detail remains of the Māori history of Koheraunui and Whataroa Pā, although the area is known to have been occupied for many generations by descendants of the crew of the Tainui voyaging canoe who arrived in the area from Polynesia in the 14th century. This included in particular the descendants of the chiefly ancestors Poutukeka and Rakataura.

The early occupants of Koheraunui were part of the wider Tainui tribal grouping known as Ngāoho and more locally as Ngāti Poutukeka (Ngāti Pou). Following the death of its leader Huakaiwaka, Ngāti Pou became known Te Waiōhua.

A particularly important ancestor associated with the area was Rakataura who was the tohunga or spiritual leader on the Tainui canoe. He was also known as Hape and as Riukiuta. It is from this ancestor that the traditional name for the Three Kings volcanoes and their surrounds, Te Tātua ā Riukiuta – 'the belt of Riukiuta' – comes. The hapū or sub-tribal group that occupied this area, including Koheraunui, was Ngai Riukiuta – 'the tribe of Riukiuta'.

They were part of the wider Te Waiōhua tribal grouping who occupied the Auckland Isthmus/Tāmaki Makaurau until the mid-18th century.

It is from this ancestor that the traditional name for the Three Kings volcanoes and their surrounds, Te Tātua ā Riukiuta – 'the belt of Riukiuta' – comes. The hapū or sub-tribal group that occupied this area, including Koheraunui, was Ngai Riukiuta – 'the tribe of Riukiuta'.

The conquest of Tāmaki Makaurau

The mid-18th century saw an outbreak of inter-regional conflict that was to have a major impact on tribal dynamics in the region and on the occupation of the Tāmaki Isthmus including Koheraunui. The history of this period is lengthy and complex, so what follows here is a very brief summary of events.

By the early 1700s, the tribal grouping that became known collectively as Ngāti Whātua had begun to occupy the central and southern Kaipara area. These people had important ancestral associations with the Tainui tribes of Tāmaki Makaurau and initially lived peacefully beside them. It was for this reason that Kiwi Tamaki, the paramount chief of Te Waiōhua then resident at Maungakiekie, attended a funeral ceremony at Waitūoro, west of present day Helensville. Following the ceremony, Kiwi Tamaki and his party killed a number of Te Taoū people, leading to ongoing ill-feeling between Ngāti Whātua, including Te Taoū, and Kiwi Tamaki's people of Te Waiōhua.

Over several years the conflict broadened as the wider Ngāti Whātua confederation became involved. It culminated in the death of Kiwi Tamaki at Tītīrangi, followed by a major attack on Tāmaki Makaurau. Te Taoū and their allies were successful in capturing some of the pā of Tāmaki Makaurau, including Maungakiekie, and ultimately Māngere Mountain. This latter battle was led by the Te Taoū leader Tuperiri, who showed his mana over the district by settling for a generation at One Tree Hill/Maungakiekie. He and his people also periodically cultivated the Three Kings/Te Tātua ā Riukiuta area, including Koheraunui.



Rakataura, also known as Riukiuta and Hape. From this illustrious ancestor descended Ngai Riukiuta who occupied Koheraunui (Monte Cecilia) for over four hundred years. This carving created by Sunnah Thompson of Te Kawerau ā Maki stands at Cornwallis/Karanga ā Hape. Image courtesy of Graeme Murdoch.

The Te Waiōhūa sub-tribal groups occupying the Tāmaki Isthmus, including Ngāi Riukiuta, had been decimated and the survivors took refuge with their many relatives in southern Manukau and Hunua areas. Those of Te Taoū who remained in Tāmaki Makaurau made strategic marriages with Te Waiōhūa who slowly returned to the Manukau district.

By the end of the 18th century Tāmaki Makaurau lay in the midst of ongoing inter-regional disputes and tension from the north, south and east. As a result the volcanic cones on the isthmus were no longer safe places to be occupied permanently.

The introduction of epidemic disease following European contact in the late 1700s, and later attacks by northern Ngāpuhi forces armed with muskets, further depopulated the area. This left Koheraunui and Whataroa deserted for several generations.

Occupation of Koheraunui in 1840

In 1836 the tribal groups of Tāmaki Makaurau returned to the Manukau area under the protection of the Tainui paramount chief Potatau Te Wherowhero, who later became the first Māori King. Under the mana of Te Wherowhero the Waiōhūa people, including Ngāti Te Akitai, Ngāti Te Ata and Ngāti Tamaoho reasserted their ancestral associations with parts of the Tāmaki Isthmus. This was assented to by the Ngāti Whātua leader Apihai Te Kawau (Te Tawa) who was also of Waiōhūa descent, and who was repaying the protection offered to his people by Tainui during the musket wars of the previous decade. Māori oral tradition provided by the late Dr. Henare Tuwhangai suggests that from 1838 until the early 1840s, Te Wherowhero, his younger relative Kati, and their people, lived and gardened at Koheraunui on the site of what is now Monte Cecilia Park. They occupied the land until 1844 when they sold it to its first European owner William Hart.



Potatau Te Wherowhero who lived periodically at Koheraunui (Monte Cecilia Park) 1839 to 1844. He became the first Māori King in 1858. From a watercolour by G.F. Angas, 1844. Image courtesy of Sir George Grey Special Collections, Auckland Libraries, Potatau Te Wherowhero (Angas plate 44).

The purchase of Koheraunui by William Hart

The Koheraunui No.1 block, on which most of Monte Cecilia Park is located, was purchased by Auckland land agent, auctioneer and hotelier William Hart from the Tainui rangatira Kati and his cousin Tamati Ngapora on 3 December 1844. This purchase of Māori land on the Tāmaki Isthmus was one of many made in late 1844 after the Governor lowered the Crown tax on such land purchases to one penny per acre. The payment for the estimated 400 acres of land was £60 cash, two pairs of trousers, two coats, four boots, two waistcoats, and four shirts. The deed notes that on 18 December 1844 the leading Ngāti Whātua chief Apihai Te Kawau (Te Tawa) consented "to the disposal of Koheraunui by Kati to whom it belongs".

After the Government Lands Commission investigated William Hart's claims to over 800 acres (323 ha.) in the Epsom area, his claim to the Uinui (Uhinui) block situated between Royal Oak and Onehunga

was rejected. His claim to 77 acres (31 ha.) at Epsom (Greenlane) was accepted, although this property was sold in late 1847. Hart's claim to 400 acres (161 ha.) at Koheraunui was reduced to a grant of 193 acres (78 ha.) on the condition that he make an additional payment of £15 to the Māori sellers. In January 1846 Hart purchased the neighbouring 66 acre (26 ha.) Koheraunui No. 2 block from Thomas Power. Power had earlier purchased the land from its Ngāti Whātua owners, led by Apihai Te Kawau, for payment of £4 and 16 shillings. The two Koheraunui blocks formed the original Pah Farm property which was added to by Hart over the next decade until it included 250 acres (101 ha.).



Apihai Te Kawau (left) who sold Koheraunui No.2 to Thomas Power, and who consented to the sale of Koheraunui No.1 by Kati to William Hart. He is shown here with his nephew Te Reweti. Hand coloured lithograph by J.W. Giles, after a watercolour by G.F. Angas, in *The New Zealanders Illustrated*, 1847. Image courtesy of Sir George Grey Special Collections, Auckland Libraries, 7-C70.

Koheraunui becomes The Pah

William Hart's motivation for buying Māori land near Auckland had largely been speculative. He was also motivated by a desire to develop a farm of his own, and to find a quieter life for his wife Mary and their four children in the countryside. After seeing the fine maize

crops cultivated by Māori in the Epsom-Onehunga district he decided to purchase land in that area. The property that he acquired at Koheraunui proved to be the ideal place for William and Mary Hart to develop a farm and to build a home for their family.



William Hart's Koheraunui No.1 grant (Deed 49) and Power's Koheraunui No.2 grant (Deed 85) which formed the original Pah Farm property. Roll Plan 35, Archives New Zealand, Auckland.

In 1847 Hart had what was then a substantial home constructed at Koheraunui. The house was a single-storied building of colonial 'regency period' design and included eight rooms. A timber barn, incorporating a stable, hay loft and workshop, was also built near the house using tōtara milled on the property. William Hart had been intrigued to learn from local Māori that the site of his home had formerly been a fortified Māori pā. Further evidence of this was provided when tōtara palisading was uncovered during the excavation of foundations for the house. Because of this Hart decided to name his house The Pah, with the property becoming known as 'Pah Farm'. Here Hart was using the common Victorian spelling of the Māori word 'pā'. The access road between Epsom and Hart's property became known as Pah Road, a name which remains in use today.

grass. Large crops of wheat and barley were also grown for the Auckland market. Elaborate 'pleasure gardens' were created around the house, and a fruit orchard was established. A number of exotic specimen trees were planted in the surrounding fields. The homestead area was protected from the strong westerly winds by a windbreak of radiata pines which had recently been introduced from California. None of the buildings from the Hart period remain at Monte Cecilia, although several of the oldest trees near the present homestead are thought to date from this time. Many of these trees were imported from Australia. They include the largest known hoop pine (*Araucaria cunninghami*) and several of the largest Moreton Bay fig (*Ficus macrophylla*) trees in New Zealand.

After several years Pah Farm had grown in size to 250 acres (101 ha.) through the purchase of four adjoining allotments. It soon became a successful beef and dairy cattle rearing operation with 150 acres (61 ha.) sown in



The Pah Homestead built for William and Mary Hart in 1847-1848. Elaborate gardens, statues and shrubbery surround the house which is sheltered by radiata pines. The people in the photograph include the Hon. James Farmer and his children who lived at The Pah from 1855 to 1866. Image courtesy of Sir George Grey Special Collections, Auckland Libraries, 589-160.

In 1850 William and Mary Hart decided to move to the United States where Mary had been born in 1807. The livestock, farm implements and furniture from The Pah were auctioned, although the farm remained in Hart's ownership and was leased under the direction of Brown and Campbell Ltd. During the 1850s the property was leased out to a number of short-term tenants. They included Captain John Jermyn Symonds of the Royal New Zealand Fencible Corps, and later a Member of Parliament and Judge of the Native Land Court.

In 1851 Hart defaulted on mortgage payments for Pah Farm which was put up for sale by auction. In 1852 the property was purchased by William Brown and John Logan Campbell for £1600. They ran it as part of their large cattle grazing operation which included One Tree Hill and Puketūtū Island. During this period cattle from Pah Farm were used to supply local butcheries and the British Army Commissariat based at Fort Britomart and Albert Barracks (Albert Park), Auckland.

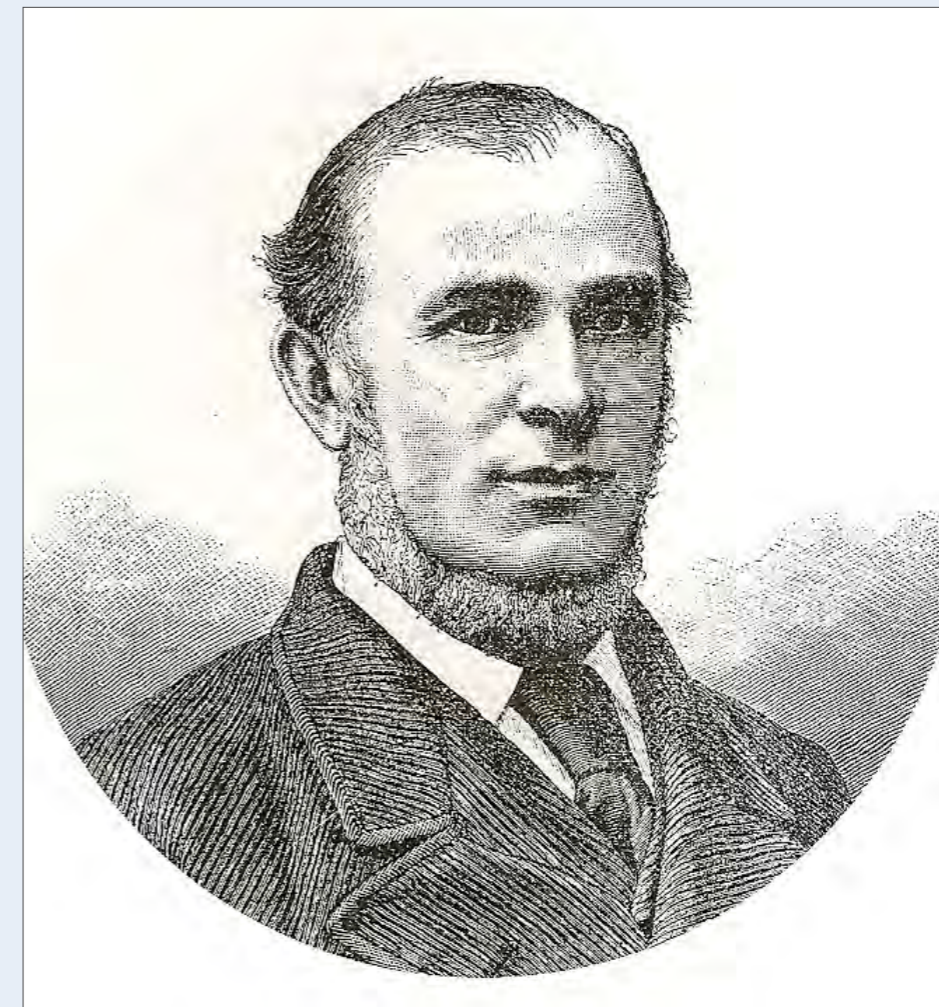
In 1855, Pah Farm was sold to Brown and Campbell's business partner, James Farmer. Farmer and his wife Julie lived periodically at The Pah where their son and daughter were born in 1860 and 1862. Farmer carried out additions and alterations to the homestead but was largely an absentee owner. He made few other changes to the property but as an office holder in the Auckland Horticultural Society, he is likely to have carried out further tree planting. James Farmer sold Pah Farm in 1866 to become farm manager for Brown and Campbell's One Tree Hill farm. He later became a Member of the Legislative Council and was a Director of the Bank of New Zealand before retiring to Scotland in the 1880s.

In 1851 Hart defaulted on mortgage payments for Pah Farm which was put up for sale by auction.

Thomas Russell – expansion and landscaping

In 1866 The Pah was purchased by Thomas Russell for £12,725. Born in County Cork, Ireland, Russell spent his early childhood in Australia before arriving in New Zealand at the age of 10 in 1840. He was a qualified lawyer and briefly a national politician, but was best known as a land speculator and one of the most prominent businessmen in colonial New Zealand. Thomas Russell, his wife Emeline and their seven children, lived at 'Glenside' in Symonds Street, Auckland City. The Pah was acquired both as a country retreat for the family and as a commercial enterprise and investment. Under Russell's ownership the farm was increased in size to 309 acres (125 ha.) through the purchase of four adjoining allotments. Under the daily management of John Parfitt, Pah Farm developed into a profitable livestock breeding enterprise. Large crops of potatoes, onions and carrots were also grown for export.

Thomas Russell retained Hart's house and hired David McIndoe as his head gardener to landscape the area surrounding the house and to plant more specimen trees on the farm. Russell was an active member of the Auckland Horticultural Society and is thought to have planted a Chilean wine palm (*Jubaea chilensis*), several bunya bunya pines (*Araucaria bidwillii*), and the circular grove of holm oaks (*Quercus ilex*) on the northern edge of the farm. A major development undertaken in conjunction with the enlargement of the property was the construction of a formal stone entrance on Pah Road (now Queenstown Road) and a wide, tree-lined carriageway leading up to the homestead. A house was built for McIndoe near the new entranceway and an orchard was established nearby.



Thomas Russell (1830-1904), lawyer, politician and prominent businessman. He owned and developed Pah Farm between 1866 and 1877. Engraving from *Auckland Weekly News*, 1882.

BY ORDER OF THE MORTGAGEE.

CONNELL AND RIDINGS

Will sell by Public Auction, at their Mart, Queen-street, on WEDNESDAY, the 10th November, at 12 o'clock,

THE FARM called the PAH, lately occupied by William Hart, Esq.,—consisting of 250 Acres, all enclosed, 150 of which being laid down to grass, and now in excellent condition.

There is a large and commodious Dwelling House erected thereon, containing eight rooms, well finished, with outhouses and farm buildings.

The house is surrounded with pleasure grounds laid out with much taste, with orchard adjoining, containing about five acres well stocked with fruit trees in full bearing.

This is well known as one of the finest properties in this part of the Colony, whether considered in reference to the quality, aspect, and situation of the land, or as a pleasant and desirable residence.

The House, with Orchard and Small Paddock of about six acres, are now unoccupied, and possession can be immediately obtained.

The remainder of the land is under lease which will expire in March next.

Terms at Sale.

Advertisement for the mortgagee sale of The Pah, *The New Zealander*, 20 October 1852.

Pah Farm provided Thomas Russell and his family with a quiet retreat from the bustle of his hectic political and business life, although this was not always the case.

According to R.C.J. Stone:

Russell was strong-willed, yet persuasive and plausible. Those who knew him were rarely neutral: they either admired or feared him. He had an unenviable capacity to arouse suspicion. Kindly and loyal to those who uncritically supported him, he could be vindictive towards those who did not. He never lacked enemies.

One of these, Cyrus Haley, an American, made a spectacular attempt on Russell's life. In January 1872, demented by losses in goldmining companies which he attributed (quite unjustly it seems) to the boardroom machinations of Russell, Haley made a midnight raid on the homestead of The Pah, Russell's fine suburban farm near Onehunga. Shouting 'Thomas Russell, I want your

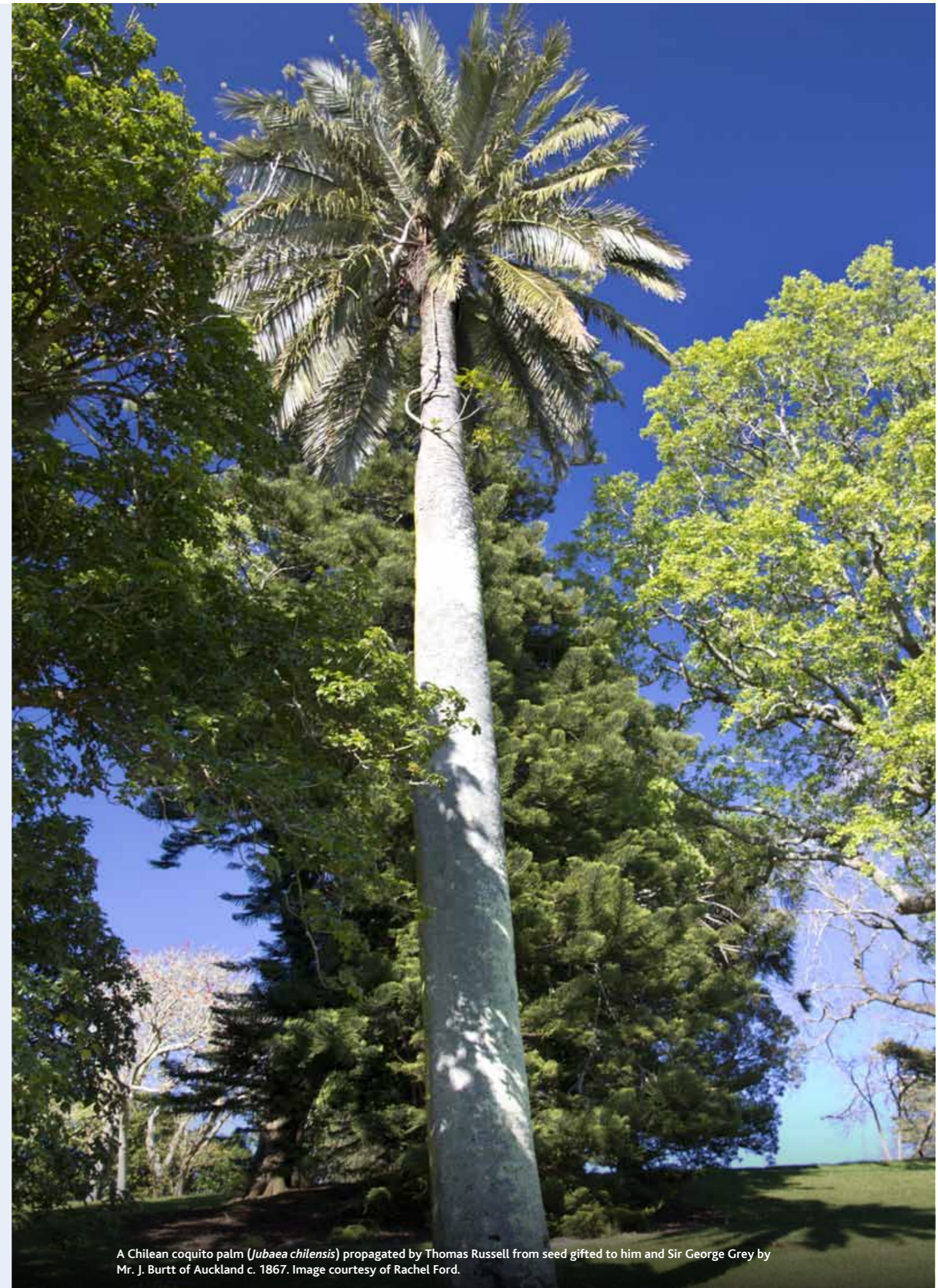
blood', Haley moved around the house firing shots into each of the bedrooms. He did not harm Russell, who by coincidence had had to stay overnight in town, nor did he injure Emeline Russell or their seven children. At a much publicised trial in Auckland, Haley was convicted of attempted murder and gaoled for life. [In October 1875 Cyrus Haley was shot dead when attempting to escape from a Dunedin Prison work gang].

R.C.J. Stone. 'Russell, Thomas- Biography', from the Dictionary of New Zealand Biography. Te Ara- the Encyclopaedia of New Zealand, updated 1 September 2010.

In 1874 Thomas Russell and his family emigrated to England so that the children could receive the education that he and his wife desired for them. Russell remained a director of the Bank of New Zealand and continued to visit New Zealand periodically to watch over his extensive investments until his death in Surrey, England, in 1904.



A section of the wrought iron fence erected in the 1870s to enclose The Pah Homestead and its gardens. Image courtesy of Rachel Ford.



A Chilean coquito palm (*Jubaea chilensis*) propagated by Thomas Russell from seed gifted to him and Sir George Grey by Mr. J. Burt of Auckland c. 1867. Image courtesy of Rachel Ford.

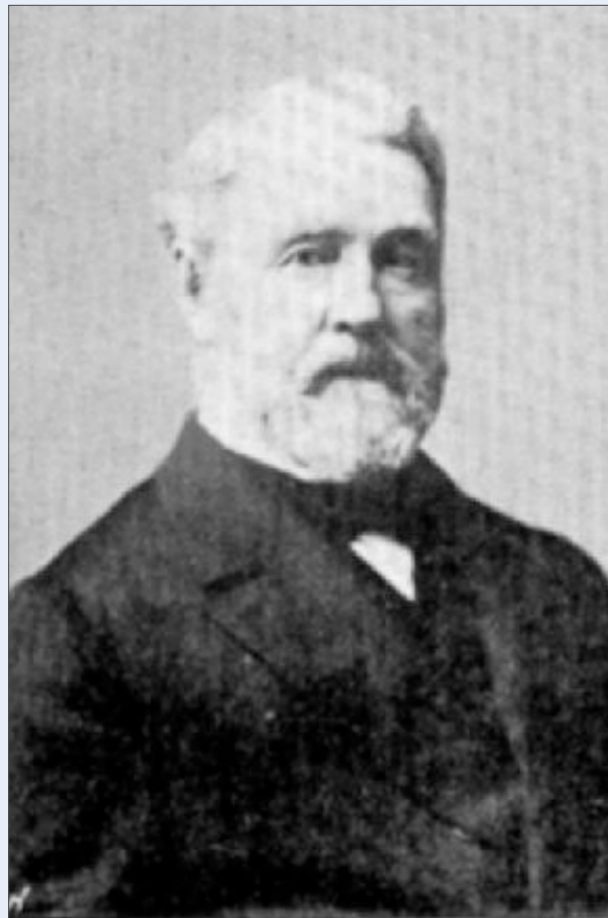
James Williamson – ‘A self-made merchant prince’

In July 1877 Pah Farm was purchased by the Honourable James Williamson for £10,000 which was a considerable amount less than Thomas Russell had paid for it a decade earlier. Williamson was born near Belfast in the north of Ireland in 1814, and from an early age worked on his father’s sailing ships which regularly visited the Pacific. In 1840, at the age of 26, Williamson settled at Kororāreka (Russell), New Zealand, and opened a trading store in partnership with Thomas Crummer. In 1841 Williamson and Crummer opened a store and hotel behind the beach in the newly established town of Auckland. The partnership flourished and went on to develop dairy farms at Meadowbank and Surrey Hills (Grey Lynn) to supply milk to the town of Auckland and surrounding villages.

In the 1860s James Williamson served as a member of the House of Representatives and later the Legislative Council. He was a founder of the New Zealand Insurance Company (1859) and the Bank of New Zealand (1861), and was heavily involved in land speculation in the

Waikato and investment in the Thames goldfields. In 1857 James Williamson married a noted beauty in colonial Auckland, Julia Seidler, and they had three sons and three daughters. Williamson prospered during the 1860s through profitable supply contracts to the British army, and later through speculation in confiscated Māori land and the Thames goldfields. By the 1870s James Williamson had become known throughout New Zealand as a ‘self-made merchant prince’. As an expression of his wealth and success, Williamson decided to purchase Pah Farm from his business associate Thomas Russell, and to construct a palatial gentleman’s residence on the property.

By the 1870s James Williamson had become known throughout New Zealand as a ‘self-made merchant prince’. As an expression of his wealth and success, Williamson decided to purchase Pah Farm from his business associate Thomas Russell, and to construct a palatial gentleman’s residence on the property.



Hon. J. Williamson
Cyclopedia of New Zealand, 1902.

The construction of The Pah mansion 1877-1879

After purchasing Pah Farm James Williamson demolished the house built by Hart, and extended by Russell, and set about building the mansion that still stands today. The leading Auckland architectural practice of Edward Mahoney & Son was engaged by Williamson to design a substantial residence that would suit his outstanding site. The building was designed in the Italianate style which had become fashionable among the elite of the British Empire after Queen Victoria and Prince Albert built Osborne House on the Isle of Wight in the mid-19th century. In the same period Edward Mahoney & Son designed John Logan Campbell’s Italianate mansion Kilbryde numerous churches and the Auckland Customhouse.

The site of Hart’s former house and gardens was levelled, with the commencement of the construction of the new

mansion being a highly publicised event. The excavation of the foundations provided further evidence of the Māori occupation of the site so Williamson decided to retain the name The Pah for his new home.

The house was built by Keane and Jenkinson Ltd. over a 16 month period, at the then huge cost of £20,000. When completed in 1879 The Pah was hailed as the finest house in the Auckland Province. It was constructed in plastered brick masonry on massive basalt and scoria foundations, with a timber-framed floor, ceiling and roof structure.

When completed in 1879 The Pah was hailed as the finest house in the Auckland Province.



When completed in 1879 The Pah was Auckland’s finest house. Designed in an Italianate style it featured a formal entry portico, wide verandahs, large semi-circular bay windows and a four-level arcaded tower. Image circa 1896, courtesy of the O’Rorke Family Album.



This image highlights the classical Italianate design elements and asymmetrical massing which gives the building its picturesque quality. Image courtesy of John Fields.

The bricks used in the construction of the house were made on site. The roof was clad in imported Welsh slate. Large brick stables, a coachhouse, kennels and accommodation for grooms and stable hands were built at the same time. Two, large, underground water reservoirs were built to supply the house and associated buildings, and gas pipes were installed in anticipation of a reticulated gas supply reaching the area at a later date.

The Pah featured a formal entry portico, wide verandahs, large semi-circular bay windows, and a four-level arcaded tower designed as a viewpoint and to incorporate James Williamson's telescope. The interior of the house incorporated large, formal

entertaining rooms on the ground floor, including a large entrance hall, drawing rooms, a dining room, and a billiard room, housing what was then New Zealand's finest billiard table. The upper level of the main wing included seven spacious bedrooms offering extensive views. The west wing of the house housed the kitchen, preparation area and storerooms on the ground floor, and servants' accommodation on the first floor. The tower incorporated a staircase leading to the middle level which featured a large circular window framing the view to One Tree Hill/Maungakiekie. The upper level of the tower was built with windows on all walls providing panoramic views of the surrounding district.



Detail from one of the marble fireplaces. Image courtesy of Rachel Ford.

The interior of The Pah was finished in a remarkably grand manner for the period, reflecting the quality and scale of the building. It featured elaborate plaster ceilings and cornices, marble fireplaces, an ornately tiled entrance, parquet floors, stained glass, a large main staircase and extensive use of local and imported wooden panelling. Williamson furnished the house in a manner that reflected its grandeur, with a large quantity of the furniture and fittings being ordered from the leading English cabinet-making firm of Gillow and Sons, from London. Remarkably, the interior of the house remains largely as completed in 1879, although the original furnishings have gone except for an elaborate hat stand and mirror in the main hallway.



Wooden panelling made by Gillow and Sons, London. Image courtesy of Rachel Ford.

The creation of a park-like landscape

To reflect the grandeur and Italianate style of The Pah, Williamson reorganised the surrounding gardens in a more formal manner. Under the supervision of contract gardener, and later head gardener, John Blackmore, the area around the house was completely re-landscaped. The new gardens incorporated formal flower beds, shrubberies and lawns, all enclosed by neatly clipped hedges. Broad steps and terraces were formed in front of the house to provide a visual link with the contrasting pastoral landscape beyond. Extensive tree planting was undertaken in front of the house to enhance its park-like setting and panoramic views. The tree-scape that we see today in Monte Cecilia Park was largely created at this time. Numerous flowering shrubs were planted beside the carriageway, a new orchard and orangery were established, and timber plantations were planted on the southern portion of the farm. The eastern, western and northern boundaries of the property were enclosed with dry stone walling. The park-like setting created by Williamson was well described by his son-in-law Harold Bullock-Webster during a Christmas visit to The Pah in 1883. The grounds were well laid out, with a staff of seven or eight gardeners to

keep everything in apple pie order: tennis lawns, croquet lawns, and every flower that grew; orchards and orangeries and specimens of every English and New Zealand tree; and a view of land and water that could not be surpassed.

The grounds were well laid out, with a staff of seven or eight gardeners to keep everything in apple pie order: tennis lawns, croquet lawns, and every flower that grew; orchards and orangeries and specimens of every English and New Zealand tree; and a view of land and water that could not be surpassed.

H. Bullock-Webster, *Memories of Sport and Travel Fifty Years Ago* (Auckland: 1938).



A view from the house in 1896, looking over the terrace to the park-like landscape created by James Williamson, with the now quarried Mt Smart in the far distance. Image courtesy of the O'Rorke Family Album.

Transfer of ownership to the Bank of New Zealand

While Williamson focused considerable effort on the construction of his remarkable mansion and its park-like setting, he ensured that Pah Farm continued to operate profitably. Livestock were bred for sale and a commercial dairy herd was operated by his farm manager Edward Herd. Oats were grown for use as horse feed and several Chinese market gardeners were employed to provide food for the house and for the Auckland market. Farm staff resided in two houses and several workers cottages located on the property.

During the economic depression of the 1880s James Williamson encountered major financial difficulties as his Waikato land company became insolvent.

When facing bankruptcy in 1887 Williamson attempted to retain family ownership of The Pah by transferring it as part of his estate to his three sons, Thomas, James and Sydney. After a long period of emotional strain and ill health, James Williamson died at The Pah on 22 March 1888. In 1889 the property was mortgaged to the Bank of New Zealand in an attempt to retain it in Williamson family ownership. Failure to meet mortgage payments in 1891 meant that The Pah was taken over by the bank. After an unsuccessful attempt to auction the property, the bank's Assets Realisation Board subdivided Pah Farm into 35 lots which were progressively sold from 1898.



The brick stables constructed for James Williamson in 1879. They originally housed four pairs of carriage horses, several teams of working horses, riding hacks and a number of horse-drawn vehicles. Image courtesy of the O'Rorke Family Album.

A succession of wealthy tenants 1891-1902

While the property was under bank administration between 1891 and 1902 it was leased to a succession of wealthy tenants. The best known of the long term tenants were the Dignan and O'Rorke families. In the early 1890s The Pah was leased by Auckland lawyer and Auckland City Councillor Peter Dignan. He later became Auckland's first New Zealand-born Mayor from 1897 to 1898. The Dignans leased the main house and 35 acres (14 ha.), and lived in considerable style. This was exemplified by a large afternoon 'At Home', which was reported in the *New Zealand Graphic* in 1892:

The Pah, one of the largest private homes in the North Island stands on a hill about five miles from Auckland. The grounds are kept in perfect order by the new owner [sic] Mr P Dignan. The place is well worth seeing. Given these agreeable surroundings it is not surprising that when Mrs Dignan issued invitations for a large afternoon 'At Home' they were readily accepted.

The Hostess, clad in a lovely gown of claret cashmere, received her guests in the spacious entrance hall. Thence they wandered through the numerous well-furnished rooms on the ground floor. The Drawing Room looks handsome with its grey satin furniture, but the magnificent view from the window is too enchanting to leave room in the visitor's eye for upholstery considerations.

On the afternoon in question the Truda Brothers discoursed sweetly various well-known airs and many of the younger guests sat on the wide stairs to enjoy the music and to chat quietly. Refreshments were in Cannings usual style.

The drive to the house is very pretty and an old world air is imparted to the mansion by the large portico at the Hall door at which the carriages draw up.

Mrs. Dignan is a charming hostess and her numerous guests departed their ways much pleased with their afternoon's entertainment.

A later tenant was Edward O'Rorke, the son of Sir Maurice O'Rorke, Member of Parliament for Onehunga between 1861 and 1890 and Speaker of the House of Representatives for 20 years. The O'Rorkes also lived in style, holding lavish parties, grand balls and numerous competitive equestrian events. During his tenancy Edward O'Rorke renovated the stable block and maintained a large group of quality race and polo horses. While the O'Rorkes lived relatively briefly at The Pah, they compiled an outstanding photographic record of the house and its surroundings.

By 1901 the only part of Pah Farm that remained unsold was the 46 acre (18 ha.) block surrounding the homestead and its out-buildings. In September 1901 the bank signed a sale and purchase agreement with the Reverend Percy Smallfield for the purposes of establishing a private boys' school at The Pah.

The Hostess, clad in a lovely gown of claret cashmere, received her guests in the spacious entrance hall.



For many years The Pah was the venue for lavish parties and events. This photograph shows guests at a Christmas house party hosted by the O'Rorke family in 1896. Back row from left: Edward O'Rorke, Fred Perrie, Jessie Rhodes (nee Clark), Mrs. Baldwin. Seated from left: Amy O'Rorke (nee Rhodes), Heaton Rhodes, Mr. Baldwin. Image courtesy of the O'Rorke Family Album.



The Auckland Hounds assembled in front of the portico for a hunt at The Pah, around 1896. Image courtesy of the O'Rorke Family Album.

The historic trees of Monte Cecilia Park

Monte Cecilia Park contains one of the Auckland region's finest collections of historic exotic trees and some of the oldest exotic trees in New Zealand. The oldest trees were planted by William Hart between 1847 and 1855, and James Farmer between 1855 and 1866. The mature tree collection that dominates the park-like landscape seen today was created in the main between 1866 and 1888 by Thomas Russell, and in particular by the Honourable James Williamson. The plantings and associated landscaping were organised by several important figures in Auckland's 19th century landscape and horticultural history, namely David McIndoe and John Blackmore. The species planted reflect colonial New Zealand's close social and economic associations with England, the eastern seaboard of Australia and California.

Several of the park's historic trees provide the largest examples of their species in New Zealand. They include three Illawarra figs (*Ficus obliqua*), the largest of eight Moreton Bay figs (*Ficus macrophylla*) by the top of the carriageway, a hoop pine (*Araucaria cunninghamii*) and a camphor laurel (*Cinnamomum camphora*).

Other notable trees include large examples of Norfolk Island pines (*Araucaria heterophylla*), Norfolk Island hibiscus (*Lagunaria pattersonii*), a Chilean wine palm (*Jubaea chilensis*), three Queensland kauri (*Agathis robusta*), a number of holm oaks (*Quercus ilex*), including a large circular grove, two Turkey oaks (*Quercus cerris*), a bunya bunya (*Araucaria bidwillii*), several Atlantic blue cedars (*Cedrus atlantica 'Glauca'*), two European nettle trees (*Celtis australis*) and a blue lillypilly (*Syzygium oloesum*). Large specimens of New Zealand native trees planted in the 19th century include tōtara (*Podocarpus totara*), pūriri (*Vitex lucens*), and pohutukawa (*Metrosideros excelsa*). A considerable number of trees from the original Pah Farm plantings remain on neighbouring private properties.

Several of the park's historic trees provide the largest examples of their species in New Zealand.



Monte Cecilia Park contains one of Auckland's finest collections of historic exotic trees. Image courtesy of Jay Farnworth.



Map of historical features and trees.

Key

- 1 – Large examples of holm oaks
- 2 – Large examples of blue lillypilly
- 3 – Large example of a bunya bunya pine
- 4 – Largest Illawarra figs in New Zealand
- 5 – Large examples of Turkey oaks
- 6 – Largest Moreton Bay fig in New Zealand
- 7 – Large examples of Atlantic blue cedars
- 8 – Rare example of a Chilean wine palm
- 9 – Rare example of European nettle tree
- 10 – Large Norfolk Island hibiscus
- 11 – Largest hoop pine in New Zealand
- 12 – Large example of a Norfolk Island pine
- 13 – Circular grove of holm oaks
- 14 – The Pah mansion (1879)
- 15 – Restored terraces and steps (1879)
- 16 – Former carriageway
- 17 – Restored wetland

St John's Collegiate School

In 1901 the Church of England decided that St John's College, Tāmaki, was needed exclusively for theological students. As a result the college's associated boys' school founded in 1882 had to find a new home. At the suggestion of the Headmaster Reverend Percy Smallfield, The Pah was chosen as a suitable new location for the school, and an agreement to purchase the property was secured. St John's Collegiate School was officially opened at The Pah on 11 February 1902 with a roll of 100 boys.

The Pah Homestead became the focal point of the boarding school, with few alterations needed other than the construction of a large bathroom in the ground floor service wing, and a laundry in the former service courtyard. Existing ground floor rooms were used as the Headmaster's study and office, the main staffroom, dining and reception rooms, and a lounge for Headmaster Reverend Percy Smallfield's family. The first floor housed five dormitories for the boys, two masters rooms, and accommodation for the Smallfield family.

The school's domestic staff were housed in the former servant's quarters. The lower level of the tower was used for storage while the top level was retained as a scenic lookout. The existing stables were used as a gymnasium, workshop and armoury for the school cadet unit. William Hart's barn, the 'Red Shed', was used as a storage area and workshop.

A large wooden building known as 'The Whare' was relocated from St John's College, Tāmaki, and used to house the library, a master's room, three dormitories and a bathroom. This historic building remains in use as part of Monte Cecilia School. The former Epsom Public Hall and several other small buildings were also relocated from Tāmaki for use as classrooms. The large underground water reservoir located near the stables was converted to become one of the first school swimming pools in the country. In 1902 gas was finally piped to the house, making use of the gas fittings that Williamson had installed 23 years earlier.

St John's Collegiate School operated in a similar manner to an English public school of the period, with the school day being long and highly disciplined.

As documented by W. M Smallfield:

The school day started at 6.30am with teeth cleaning and a cold shower, physical exercise from 7 to 7.25, followed by dress inspection and prayers.

Breakfast was at 7.40, morning prep from 8.15 to 8.45, with a roll call for the whole school at 9.05. Then came three hours of morning lessons with a hot lunch at 12.30. Afternoon lessons were held from 1.30 till 3.00 followed by games and other activities until 5.15. The evening meal was at 5.30. Carpentry instruction, gym and prep extended until 9pm, with supper and lights out at 9.30pm. The boys were also involved in cricket, tennis, rugby, athletics, and the St Johns Cadets Corps and rifle team.

The physical setting of The Pah was praised as being an ideal site for a boys' school, as described in the first volume of the St John's Collegiate School Magazine, 1908:

Pitched on top of an historical Maori hill, it takes rich heritage of ozone from the South Pacific on the west, while to the south and north and east lie miles of the richest dew-fed meadowland- the pride of Aucklanders - an aesthetic feast for the body and soul of those lucky enough to receive their early training at St Johns.

W. M. Smallfield, St John's School Story, 1964



Reverend P. S Smallfield.
Cyclopedia of New Zealand, 1902.



St John's Collegiate School pupils undertaking carpentry instruction in the Red Shed, the barn built by William Hart c. 1847. Image courtesy of the Smallfield Collection Scrapbook, Anglican Diocesan Archives, Auckland.

In spite of the educational success of St John's Collegiate School, the enterprise was not financially viable and the sales and purchase agreement negotiated with the bank in 1901 was not completed. In January 1908 the bank sold The Pah property to Mrs Alfreda Bayley of Taranaki for £10,000, with St John's Collegiate School securing a five-year lease for its continued use as a boys' school. As a personal project Reverend Smallfield supervised the creation of an upper playing field by filling the large gully located to the southwest of the house. The project took six years to complete, with large quantities of soil being

moved by pupils using wheelbarrows and shovels. In the process a number of mature pine trees were felled and used as fill.

The unauthorized removal of these trees caused considerable upset to Mrs Bayley, with the result that the school's lease was not renewed. St John's Collegiate School was closed at the end of 1912 and the pupils transferred to King's College, Remuera. Most of the relocated school buildings were removed in 1913, although the historic Whare building still remains near the homestead.



St John's Collegiate Cadet Corps in front of the portico at The Pah. Image courtesy of the Smallfield Collection Scrapbook, Anglican Diocesan Archives, Auckland.

Monte Cecilia – The Sisters of Mercy

In 1913 The Pah was purchased by the Order of the Sisters of Mercy and the Roman Catholic Bishop of Auckland.

The house and property were renamed 'Monte Cecilia' in honour of the founder of the Auckland community of the Sisters of Mercy, Mother Mary Cecilia Maher, who had begun work in New Zealand with Bishop Pompallier in 1850.

The house and property were renamed 'Monte Cecilia' in honour of the founder of the Auckland community of the Sisters of Mercy, Mother Mary Cecilia Maher, who had begun work in New Zealand with Bishop Pompallier in 1850.

Monte Cecilia Orphanage

From the beginning, the work of the Sisters of Mercy in New Zealand was focused on the care of orphans. The order operated an orphanage at St Mary's Convent Ponsonby 1863 to 1912, and then briefly at Northcote where their building was destroyed by fire. The orphanage was then re-established at Monte Cecilia where it operated until 1925. Under the direction of Mother Margaret May Mortelle and Mother M. Ligouri Marnell, 12 Sisters looked after approximately 120 girls at Monte Cecilia. The girls received a general education, undertook religious studies, and learnt music and dressmaking. They made their own clothes and assisted the Sisters with the running of the small dairy farm which provided the institution with milk, butter, cheese and meat. Extensive vegetable gardens were maintained between the homestead and the Friary and on the lower terrace in front of the homestead, and hens were kept. On turning 15 many of the girls commenced work, although they could remain living at Monte Cecilia until the age of 20. As Monte Cecilia had only been intended to be a temporary home for the orphanage, few physical changes were made to the homestead. However, the stables were converted for use as a laundry.



This 1972 aerial view of The Pah shows the farm, vegetable gardens and orchard maintained by the Sisters of Mercy at Monte Cecilia until the mid-1970s. Image courtesy of John Fields.



The chapel opened in the former drawing room when Monte Cecilia became a novitiate house in 1925. Image courtesy of the Auckland Catholic Diocesan Archives.

Monte Cecilia as a novitiate house and school

When the Star of The Sea Orphanage opened at Howick in 1925, Monte Cecilia became a temporary facility for the training of novices to the Mercy Order. Approximately 25 novices entered the New Zealand Order annually, with the majority coming from Ireland. At this time the original drawing room at The Pah was converted for use as a chapel, with Mass being celebrated by designated school chaplains including Father O'Brien and Monsignor Ormond. From 1925 until 1951 Monte Cecilia operated as a boarding school for boys under the leadership of Mother M. Liguori Martell, Sister M. Acquin and Mother Michael. Girl boarders were accepted in 1952 and by 1964 Monte Cecilia had become exclusively a girls' primary school. Sister Evangelist Cavanagh was Superior during the early 1950s

and was followed by Sister M. Ignatius Tuohy and Mother Michael.

As only part of the Monte Cecilia property was required by the school it was subdivided for other uses by the church from 1939. At this time the St Francis Monastery and Retreat Centre was established on seven acres (2.8 ha.) to the north of the main house. This facility continues to operate today. In the late 1950s the Marist Brothers established a training centre on the northern edge of the property, and in 1958 founded a secondary school for boys, Marcellin College.

The Monte Cecilia homestead continued in use as a girls' primary school until 1965 when it became a national training institution for entrants to the Mercy Order who were undertaking teacher training. From 1969 this function was undertaken at St Mary's, Ponsonby, and Monte Cecilia again became a boarding school for girls.



Monte Cecilia School pupils at play in the 1960s. Fairfax Media / Auckland Star Collection. Image courtesy of the Sir George Grey Special Collections, Auckland Libraries, 7-A3145.

It continued in this role until 1976 when it was sold to the Catholic Diocese of Auckland. From 1971 Monte Cecilia School was entirely based in a new classroom block built to the west of the homestead. In 1976 Monte Cecilia Catholic School was designated as the parish school of St John Vianney Parish and was staffed by two Sisters of the Order of St Joseph and lay teachers.

From 1976 the Monte Cecilia homestead was occupied for six years by the Channell Institute, a diocesan religious training facility under the direction of Father McFall. In 1982 the Diocese allocated the homestead to the St Vincent De Paul Society for use as emergency accommodation for homeless families. The building was refurbished and staffed by Sisters of Mercy and Marist Brothers and the Chapel re-opened in 1983.

The stables building was used during this period as a community house.

The registration of The Pah as a heritage structure

The outstanding historic heritage value of The Pah came to the attention of the wider public in 1972 following the publication of *New Zealand Art – Architecture 1820-1970* by architect and historian John Stacpoole and architect Peter Beavan. Further recognition resulted from the publication of *Victorian Auckland* by John Stacpoole and American scientist and photographer, John Fields, in 1973. In 1983 the New Zealand Historic Places Trust (NZHPT) registered The Pah as a Category I heritage structure.

In 1985 the NZHPT made a grant of \$5,000 to assist with the restoration of the building's ornate verandahs as part of a general upgrade of the house.

Increased awareness of the building and its environs led to it being used as a filming location for *The Quiet Earth* film (1985) and the television series *Gloss* (1987).

The homestead and grounds have continued to be a popular filming location since then. Monte Cecilia remained in the ownership of the Catholic Diocese of Auckland until the house and the land immediately adjoining it were purchased by Auckland City Council for park purposes in September 2002. The Pah Homestead, including its interior and surrounds, is protected by Auckland Council.

A public park – from concept to reality

Park acquisition, planning and development

Following a proposal for a potential 50-lot subdivision on the Monte Cecilia site in 1997, Auckland City Council commissioned a feasibility study on acquisition options. The possibility of creating a new public park based around The Pah Homestead emerged, and in May 1998 the council formally endorsed the concept of creating a 'premier park'. Because of the financial significance of the necessary land purchases and the complexity of land ownership involved, the council published a notice of requirement for designation of the necessary land.

Between December 2000 and December 2002, the council purchased the homestead and 12.05 ha. surrounding it from the Catholic Diocese of Auckland, Marist Brothers and the Northern Masonic Association.

The council's purchase of the homestead ended the 90-year association of the Catholic Church with the building. The church's long link with the Monte Cecilia property remained in place, however, through the ongoing operation of Monte Cecilia Catholic School, the St Francis Retreat Centre, Marcellin College and the Liston Retirement Village.

In order to improve access to the park, seven adjoining sections were purchased by the council between 2006 and 2010, bringing the total area of the park to 14.57 ha. Council-owned Seymour Park (2.4 ha.) was also added to the park. The council subsequently negotiated the purchase of Monte Cecilia Catholic School and the Liston Retirement Village, to further enlarge the park and to restore the context of the homestead and stables. These latter land acquisitions were a matter of considerable community controversy, and debate within the council, but were successfully concluded with the Auckland Catholic Diocese.

The restoration of the homestead and development of the park

After the purchase of Monte Cecilia in 2002, Auckland City Council immediately began planning for the future use and development of the park and homestead. Public open days were held from 2003 and the council commissioned reports on the archaeological, geological, landscape, botanical and cultural heritage values of the property. At the same time the community was invited to participate in the naming process for the park, with the most popular name emerging as 'Monte Cecilia'. The park was officially named Monte Cecilia Park and was formally opened by the Mayor of Auckland City, John Banks on 25 September 2004. The public had access to the park from this time but were initially excluded from the homestead which required extensive upgrading.

In 2004 Matthews & Matthews Architects and landscape historian John P. Adam completed a comprehensive document, called 'The Pah Farm Conservation Plan'. The plan recommended that the use of the homestead should be consistent with the intended recreational role of the property. It also recommended that the use of the house should minimise change to its historic fabric and existing configuration and allow an appropriate degree of public access. Ongoing public consultation confirmed a passive recreational use for the grounds and raised a wide variety of potential uses for the homestead. These included using the building as a venue for community education and workshops, as a museum and gallery, or as a venue for the arts. There was little support for the private commercial use of the building, although the inclusion of a café or restaurant was supported.

By 2005 the council had decided to develop the park as a passive recreational space and to invite proposals from the market to establish a future use for the homestead. The invitation assumed that restoration and refurbishment of the building would be carried out as a partnership with the council and that any use would generate income to provide for its ongoing maintenance. While this initiative was unsuccessful, the council decided to start the first stage of the restoration of the homestead which involved the urgently needed replacement of its slate roof and the strengthening of the roof structure. In 2008, the council initiated a comprehensive restoration programme for the homestead even though the future use of the building had not then been determined.



This view of the main staircase was one of John Fields photographs of The Pah that featured in *Victorian Auckland*, Stacpoole and Fields, 1973. John Fields (American; Australia; New Zealand, b.1938). The Pah, Hillsborough Road, Mt Roskill black and white photograph Auckland Art Gallery Toi o Tāmaki, gift of John Stacpoole and John Fields, 1983, 1983/11/39.



The homestead and grounds as purchased by Auckland City Council in 2002. Image courtesy of Matthews & Matthews Architects Ltd.

In early 2009 the council finally found a use for The Pah Homestead that reflected the outcome of the public consultation process and encouraged public access to and enjoyment of the building. Most importantly, the proposed use could be accommodated with minimal change to the heritage fabric and largely original layout of one of Auckland's most important historic buildings.

In August 2009 Mayor John Banks announced:

By early next year, the homestead will be transformed into the TSB Bank Wallace Arts Centre.

Mr Banks said that he was approached in 2007 about finding a suitable home for the James Wallace Arts Trust collection:

Over the last 18 months I've looked at 12 to 15 properties around Auckland city. I was here when the park opened last time I was mayor and I had an epiphany. I thought what a great idea it would be to move the collection to the Pah Homestead.

Central Leader, 5 August 2009. Fairfax NZ News. Retrieved from www.stuff.co.nz

The comprehensive restoration of the homestead was undertaken between 2009 and 2010, with a focus on maintaining its integrity as a historic heritage structure while adapting it for use as an arts and functions centre.

The work was undertaken with the support of the TSB Bank and the James Wallace Arts Trust. Technical input was provided the New Zealand Historic Places Trust and specialist heritage architects Matthews & Matthews Architects Ltd. The comprehensive restoration programme provided a nationally recognised example of

the conservation and adaptive reuse of a large historic building and its environs. The restoration included structural upgrading and installation of fire protection, air-conditioning, security and lighting, together with the repair of exterior surfaces, joinery and verandahs. A new lift was installed and service areas provided.

The comprehensive restoration of the homestead was undertaken between 2009 and 2010, with a focus on maintaining its integrity as a historic heritage structure while adapting it for use as an arts and functions centre.

The interior of the house was carefully conserved and redecorated throughout. Specially designed wall panels were discretely installed within the main gallery spaces to enable changing displays of art. A new café was located in the original dining room and the servants' quarters were adapted to house an artist in residence. A new art storage facility was built to the north of the house to enable changing exhibitions to be hosted. An extensive programme of landscaping was also undertaken throughout the park by Natural Habitats Ltd, Urban Solutions and associated contractors. This included the installation of a perimeter walk, the construction of car parking and toilets, and the development of a stormwater wetland in the lowest part of the park. The historic wrought iron hurdle fences were restored, together with the plastered brick steps and the lower grassed terrace to the east of the house.



Steel plate frame being installed to strengthen the tower, September 2009. Image courtesy of Matthews & Matthews Architects Ltd.



Extensive restoration of ceilings and interior finishes was undertaken in 2009. Image courtesy of Matthews & Matthews Architects Ltd.



The restored exterior of The Pah Homestead, with outdoor café seating on the verandah, 2012. Image courtesy of Rachel Ford.

The TSB Bank Wallace Arts Centre – an exciting new cultural destination

Since its official opening in August 2010 the restored Pah Homestead, TSB Bank Wallace Arts Centre (the Arts Centre) has become a nationally significant cultural destination. The Arts Centre is the home of the James Wallace Arts Trust and its outstanding collection of contemporary New Zealand art. It also includes The Pah Café and the boutique Pah Gallery Shop. The collection of over 6,000 artworks has been acquired since the 1960s by agri-businessman, arts patron and philanthropist, Sir James Wallace, who was knighted in 2011 for services to the arts.

The vision of the James Wallace Arts Trust is to support, promote and expose New Zealand contemporary artists, while providing the public access to a unique collection of artworks produced by these artists. A special emphasis of the Trust's activities is the fostering of young and emerging artistic talent.

These objectives are achieved primarily by the acquisition of new artworks, collaborative projects and exhibitions and through the Annual Wallace Art Awards, New Zealand's longest-running and most generously funded art awards. Beneficiaries of the James Wallace Arts Trust include the Auckland Writers Festival, the Auckland Philharmonia Orchestra, the New Zealand Symphony Orchestra, NBR New Zealand Opera and the Auckland Theatre Company.

The TSB Bank Wallace Arts Centre hosts a changing programme of exhibitions curated from the Trust's collection, as well as regional touring exhibitions. The Arts Centre also runs community education programmes targeting Auckland schools and the wider public, and maintains an online public database of the collection. An artist-in-residence programme formed in association with Otago University is an important



The TSB Bank Wallace Arts Centre complements the heritage values of the homestead and has become a nationally significant cultural destination. Left: Stephen Martyn Welch, *Dick Frizzell*, 2012, oil on canvas. Right: Stephen Martyn Welch, *Richard O'Brien*, 2012, oil on canvas. Collection of the James Wallace Arts Trust. Image courtesy of Julia Thorne.



The TSB Bank Wallace Arts Centre has an outstanding collection of contemporary New Zealand Art displayed both in the homestead and its gardens. Hannah Kidd, *The Sky is Falling* (detail), 2008, corrugated iron and steel rod. Collection of the James Wallace Arts Trust. Image courtesy of Tanya Ruka.

component of the Arts Centre. This partnership also provides for exhibitions curated from the extensive collections of the Hocken Library.

The management of the Arts Centre is undertaken by a dedicated team of Wallace Arts Trust staff and over 80 dedicated volunteers, many of whom are provided through the Auckland Decorative and Fine Arts Society. The Arts Centre has proven to be immensely popular with the public. After only three years, attendances have exceeded the council targets tenfold. "The house is so beautiful it breaks down the barrier between people and seeing contemporary art. That's why they keep coming back".

"The house is so beautiful it breaks down the barrier between people and seeing contemporary art. That's why they keep coming back".

Sir James Wallace



Stefan Gertsmann, *The Guards*, (detail), 2010, driftwood, acrylic glass, mirroring balls. Collection of the James Wallace Arts Trust. Image courtesy of Adele Krantz.



Visitors enjoying Monte Cecilia Park in the spring sunshine, 2012. Image courtesy of Graeme Murdoch.

Our History

Our History is a booklet series produced by Auckland Council, iwi and community groups to increase public understanding, awareness and appreciation of Auckland's local history and significant natural and historic resources.

For further visitor information and information on the James Wallace Arts Trust and collection, visit:

- James Wallace Arts Trust website
www.wallaceartstrust.org.nz
- Auckland Council website
www.aucklandcouncil.govt.nz

Further reading

- S.W. Burstall and E.V. Sale, *Great Trees of Auckland*, 1984.
- Ewan Cameron, Bruce Hayward and Graeme Murdoch, *A field guide to Auckland*, 2008.
- Bruce W. Hayward, Graeme Murdoch and Gordon Maitland, *Volcanoes of Auckland: The Essential Guide*, 2011.
- D.R. Simmons, *Maori Auckland*, 1987.
- R.C.J. Stone, *From Tamaki-makau-rau to Auckland*, 2001.
- R.C.J. Stone, *Logan Campbell's Auckland: tales from the early years*, 2007.

A select bibliography of sources used in the production of this booklet is available from Auckland Council.

Acknowledgements

This booklet is an Auckland Council historic heritage initiative and the sixth in the Our History series. It was written in 2013 by historian Graeme Murdoch based on personal research undertaken from 1973. An important source of information for 20th century history, the architecture of The Pah Homestead and the landscape and horticultural values of the park, has been 'The Pah Farm Conservation Plan' prepared for Auckland City Council in 2003 by Matthews & Matthews Architects Ltd in association with John P. Adam. Jane and Anthony Matthews are also acknowledged for advice on the architecture of The Pah Homestead, and the restoration of the building and its environs.

In relation to traditional Māori associations with Koheraunui (Monte Cecilia Park), the input of Malcolm Paterson of Ngāti Whātua ō Ōrākei and Te Warena Taua of the Te Kawerau Tribal Authority is acknowledged. Dr. Bruce Hayward, Ewen Cameron and Dr. Louise Furey are thanked for their expert advice on geological, ecological, historical and archaeological matters respectively. Invaluable assistance was also provided by Dr. Oliver Stead, the staff of the James Wallace Arts Trust and Narelle Scollay and Trish Ball of Auckland Catholic Diocesan Archives. Particular thanks go to Mr John Fields for allowing access to his photographs of The Pah and to Mr. J.D.H. O'Rorke for allowing the use of images from the O'Rorke Family Album. The source of other images and quotes are as credited.

Monte Cecilia timeline

28,500 years ago

The Three Kings volcano erupts and covers the Monte Cecilia landform in layers of volcanic ash and debris (tuff). A luxuriant broadleaf podocarp forest subsequently developed on the land.

1300s

Ngāi Riukiuta, descendants of the crew of the Tainui voyaging canoe, settle on the land which becomes renowned for its gardens.

1500s

A major fortified pā is constructed on the Three Kings/Te Tātua ā Riukiuta volcano and Whataroa Pā constructed at Koheraunui (Monte Cecilia).

1700s

The conquest of Tāmaki Makaurau by a combined Ngāti Whātua force occurs and Koheraunui is deserted.

1821-1826

Tāmaki Makaurau is depopulated as a result of the northern musket raids.

1836

Ngāti Whātua return to Tāmaki Makaurau and the Tainui subtribes return to the Manukau area, all under the protection of the Tainui paramount chief Potatau Te Wherowhero.

1836-1838

Ngāti Whatua chief Apihai Te Kawau gifts parts of Tāmaki Makaurau, including Koheraunui, to Potatau Te Wherowhero and related chiefs of Te Waiōhua/ Ngāti Tamaoho.

1838-1844

Potatau Te Wherowhero, Kati and their people periodically occupy and cultivate Koheraunui. Apihai Te Kawau retains mana over the northern edge of the land.

1844

Governor FitzRoy lowers the Crown pre-emption waiver fee on Māori land purchases in Auckland to one penny per acre resulting in a flood of land purchases by Europeans. Koheraunui No. 1 is purchased by William Hart from Tainui rangatira Kati and Tamati

Ngapora. Koheraunui No.2 is purchased by Thomas Power from Apihai Te Kawau of Ngāti Whātua.

1847

William Hart receives title to Koheraunui No. 1, 193 acres (78 ha.), and purchases Koheraunui No. 2, 66 acres (26 ha.), from Thomas Power. Hart constructs his house The Pah and develops Pah Farm and the first exotic tree plantings.

1852

The Pah is sold to John Logan Campbell and William Brown.

1855

The Pah is purchased by James Farmer who extends tree planting.

1866

Prominent lawyer, land speculator and politician Thomas Russell purchases The Pah and extends the property to 309 acres (125 ha.). A formal entrance and carriageway are formed and further specimen tree planting is undertaken.

1877

The Pah is purchased by wealthy businessman, land speculator and politician Hon James Williamson

1877-1879

Hart's house is demolished. The Pah mansion is built and the formal park-like landscape seen today is created around the house.

1888

James Williamson becomes insolvent and dies, with the property being taken over by a family trust.

1891

The Bank of New Zealand takes over the property when mortgage payments are not met.

1898

Pah Farm is subdivided into 35 lots by the bank and put up for sale.

1901

The Pah Homestead and 50 acres (20 ha.) surrounding it become St John's Collegiate School for boys opened in February 1902.

1908

St John's Collegiate fail to complete the 1901 sales and purchase agreement and the property is sold to Mrs Alfreda Bayley.

1912

St John's Collegiate lease is not renewed and the school merges with King's College.

1913

The Pah is purchased by the Order of the Sisters of Mercy and the Roman Catholic Bishop of Auckland. The property is renamed 'Monte Cecilia' in honour of the Order's founder, Mother Mary Cecilia Maher, and the homestead becomes an orphanage for girls.

1925

Monte Cecilia is used briefly as a novitiate house and then for the next 26 years as a Catholic boys' boarding school. Girls were admitted to the school from 1952.

1939

From this time a significant proportion of the Monte Cecilia property is subdivided by the Auckland Catholic Diocese to establish other church institutions.

1964

Monte Cecilia becomes a Catholic girls' boarding school.

1965

Monte Cecilia becomes a national training institute for entrants to the Mercy Order who are undertaking teacher training.

1969

Monte Cecilia again becomes a Catholic girls' boarding school.

1976

Monte Cecilia becomes a religious training institute for the Auckland Catholic Diocese. Monte Cecilia Catholic School is permanently relocated to a site to the west of the homestead and becomes a parish school.

1982

Monte Cecilia is used as an emergency housing facility for homeless families operated by the St Vincent De Paul Society who renovate the building.

1983

The Pah is registered as a Category I historic place by the NZHPT.

1985

The NZHPT help fund the restoration of the building's verandah.

1998

In response to an application to subdivide the Monte Cecilia property, Auckland City Council endorses a proposal to develop a 'premier park' on the site and designates the necessary land for park purposes.

2000-2002

Monte Cecilia House and an adjoining 12.05 hectares is purchased by the council.

2003

The council holds park open days and commissions a series of reports to establish the park's geological, landscape, botanical and historic heritage values.

2004

The park is formally named Monte Cecilia Park and officially opened by the Mayor of Auckland John Banks.

2009 – 2010

The Monte Cecilia mansion is extensively restored by the Auckland City Council with support from TSB Bank and the James Wallace Arts Trust. The grounds are landscaped and visitor facilities installed.

August 2010

The nationally significant cultural destination – The TSB Bank Wallace Arts Centre – is opened in the mansion, along with The Pah Café.



Channel Institute staff and training postulants, Monte Cecilia, c. 1978. Image courtesy of the Auckland Catholic Diocesan Archives.

Cultural Heritage Overview

Whataroa Pa (Pah Farm)



**Ngati Whatua o Orakei Corporate Limited for
Auckland City Council
By Ngarimu Blair & Bernadette Papa
November 2004**



**NGATI WHATUA O ORAKEI
CORPORATE LTD**

Contents

1.0 Introduction

2.0 I nga wa o mua - Before now

3.0 Cultural heritage values

4.0 Recommendations

5.0 References

1.0 OVERVIEW

This report provides an outline of the cultural heritage values of Whataroa Pa at the Monte Cecilia (Hillsborough) Park. Whataroa is an elevated Pa site overlooking the Manukau Harbour that sits in the shadow of Maungakiekie. This report contributes cultural background information on the historical and natural values of the area, important to tangata whenua. Consideration of this information should be demonstrated in the development of any long-term plans for the area.



Fig. 1. The Tamaki heritage map indicating the location of Whataroa Pa. This map highlights the proximity of Whataroa amongst neighbouring Pa sites and the Manukau Harbour. (Map source: Ngati Whatua o Orakei Maori Trust Board)

This report was commissioned from Ngati Whatua o Orakei Corporate Limited by Auckland City Council to produce a cultural heritage overview for Monte Cecilia (Hillsborough) Park formerly referred to as the Pah Farm. The area has significant heritage values as a Pa site known to Ngati Whatua o Orakei as Whataroa.

2.0 I NGA WA O MUA – BEFORE NOW

2.1 Introduction

The site of the Monte Cecilia Park in the Hillsborough area is barely a kilometre from the Manukau Harbour foreshore at Onehunga. The site was formerly known as the Pah Farm, so named by William Hart who negotiated the land block known

as 'Uinui' to settle on from Te Hira Te Kawau and others (Alemann, 1992). Hart was informed by the negotiators that the site was formerly a Pa named Whataroa – meaning the 'long platform'.



Image 1. Views to Te To Waka (the Otahuhu portage) from Whataroa Pa. (Ngati Whatua o Orakei Corporate Ltd)

2.2 The Manukau Harbour

The ancient peoples of the Auckland region were the Patupaiarehe or Turehu (the people “who arose from the earth”), human in appearance with reddish hair, fair skin, musical voices and superhuman abilities. All tribes of the region today can claim descent from the Patupaiarehe however their specific tribal identities are derived from successive waves of Polynesian immigrants who arrived in waka (canoe) such as the Mahuhu ki te Rangi, Tainui, Aotea and Mataatua. *Te Manuka o Hoturoa* (lit. ‘Hoturoa’s concern’) is an ancient name of the Manukau Harbour. Hoturoa was the captain of the Tainui waka and the name primarily applies to the bar at the entrance to the harbour which is tricky to navigate*. A deputation (led by Taikehu) from the Tainui waka reported after exploring the area that there were ‘great flocks of seabirds and leaping mullet’ so plentiful that they could be caught with bare hands (Stone, 2001:13).

Descendants of the Tainui waka occupied the shores of the Manuka and intermarried with earlier inhabitants – Te Tini o Toi, the multitude of descendants of the legendary navigator - Toi. Another story adds that people occupying Mangere Pa saw what appeared to be a war party on the sand banks near the middle of the harbour. Immediately, a taua set out from the Pa to engage the

* Simmons (1987) says the name was established by a Tainui chief named *Hotunui*.

interlopers. However, as they neared the sand banks, the dark specks seen from the Pa turned out to be a flock of seabirds, hence the cry – ‘e *manukau!*’ or it’s ‘only birds!’ Manukau is said to mainly apply to the part of the harbour in the vicinity of Mangere Pa (Simmons, 1987). All descendants of all these people continue to acknowledge the Manukau kaitiaki (or guardian) - *Kaiwhare*.

The Tainui and Aotea waka were hauled across the portage at Otahuhu, from Te Wai o Taiki (Tamaki River) to the Manukau before ending their journeys deep in the Waikato and Taranaki. The portage was a strategic point of the Maori economic and political markets as it gave easy access to both coasts and the resources therein and beyond. The Otahuhu portage - *Te Tō Waka* (lit. ‘the waka haulage’) is visible from Whataroa Pa (Image 1). In 1840, Ngati Whatua chiefs Te Kawau, Tinana and Reweti signed the Treaty of Waitangi on the shores of the Manukau Harbour a short distance from Whataroa after two decades of crippling intertribal musket- warfare. Te Kawau sought the Crown’s help to retain his lands. However, within five years of European settlement of Auckland, Ngati Whatua were to lose almost all their territory, despite assurances that Pā and Wāhi tapu (sacred sites) would not be taken.

2.3 Maungakiekie

Maungakiekie is the largest man-made fortress in the Southern Hemisphere. For centuries its numerous living terraces, food storage pits, defensive ditches and banks supported a population of some 5,000 people. By 1740 Maungakiekie had become the citadel of Te Taou, the base of Ngati Whatua chief Tuperiri. From four elevated strong points, including Hikurangi - his main Pa near the summit - Tuperiri directed food cultivation across the Tamaki (Auckland) Isthmus.

The extensive earthwork defences at Maungakiekie were engineered by Ngati Awa chief Titahi, and later completed by Kiwi Tamaki of the Wai-o-Hua tribe. A lengthy period of peace was broken when Kiwi provoked Ngati Whatua chief Te Wahaakiaki, threatening to hang his breastbone from the branches of Kai Arero, a pohutukawa tree on the western slopes of Maungakiekie. Foolishly, Kiwi took his forces into battle away from his main Pa, and at Paruroa (Big Muddy Creek) on the Manukau Harbour, he was defeated. Instead, it was Kiwi’s breastbone that hung in a puriri tree at Tauwhare, near Helensville. Later, the sons of Tuperiri married Wai-o-Hua survivors to secure a lasting peace between the tribes. The lands of Tamaki formerly held by Wai o Hua then became those of Tuperiri.

Today his descendants are known as 'Ngati Whatua o Orakei'.



Image 2. Whataroa Pa sits amongst the ancient pathways to the Manukau Harbour and portages at Otahuhu and Te Whau (Blockhouse Bay) being situated between the central Pa at Maungakiekie (visible in the background) and the Manukau Harbour. (Ngati Whatua o Orakei Corporate Ltd)

Sir John Logan Campbell, one of Auckland's pioneering European settlers, is buried on the summit of Maungakiekie. He named the peak One Tree Hill after the Totara tree he saw there on his first visit in 1840. That tree had been planted over 250 years earlier to mark the birth of Korokino to visiting Ngati Awa parents. According to custom the umbilical cord was cut and a totara was planted. While his parents continued their journey, Korokino stayed and was raised by the Ngāriki people to cement the ties of friendship and family between the two tribes. The tree was known as Te Totara i Ahua, and was cut down as part of the colonisation of Auckland. To replace it Campbell planted Totara with a shelter belt of Monterey pines, but only the latter survived. In 1994 and 1999 Campbell's remaining pine suffered chainsaw attacks by Maori protesters. Finally in October 2000 the descendants of Tuperiri and Kiwi Tamaki presided over ceremonies for the removal of the dying tree.

2.2 Whataroa

Whataroa is an elevated Pa site with clear views to the Manukau Harbour (see cover page and image 1.) and sits below the central Pa at Maungakiekie (Image 2.). The Pa was developed and inhabited by a Waiohua hapu under the mantle of the enigmatic leader - Kiwi Tamaki, who was based at Maungakiekie. The Waiohua were conquered in battles with Ngati Whatua in the mid 1700s, and Ngati Whatua home fires began to burn in the Isthmus. As a result, many

Waiohua Pa on the Isthmus, including Whataroa, were either deserted, spoiled or reoccupied by the victors and their allies.

The cultural heritage index (CHI) notes shell fragments from a garden beside the house (Monte Cecilia) and filled in 'pits' to the north of the property as the only remaining visible evidence of the Pa site (Appendix 1). During work to level an area for the building of Hart's house on the site, records note that workmen unearthed the upright remains of Totara palisades as well as artefacts and greenstone items, all indications of an extensive, strongly fortified Pa on the ridge that was being excavated. Shell fragments were observed, protruding from (asphalt and red chip) paving next to the gardens adjacent to Monte Cecilia House (Appendix 1).

Whataroa is also located on an axis of ancient pathways between Maungakiekie, Te Tatua a Riukiuta, Puketapapa, Pukekaroro and the two portages (Otahuhu and Te Whau) that link both the Waitematā and Manukau Harbours' which includes a major 19th century Ngati Whatua papakainga based in Onehunga.



Fig. 2. Geological layout of the Three Kings formation now mostly quarried away, illustrates: tuff rings; cones and; craters that form the 'girdle' of the central cone reference – Te Tatua a Mataoho. (source: Mt Roskill Borough Council)

2.3 Te Tatua a Riukiuta

Te Tatua a Riukiuta (lit. 'the belt/girdle of Riukiuta') is the customary name for the volcanic cones of the area dubbed by Felton-Matthew the Three Kings, as he likened them to the 'three wise men' (Simmons, 1987). Riukiuta consolidated his position in Tamaki by way of inter-marriage with surrounding local tribes, the marriages considered to be Riukiuta's 'girdle' (Mt Roskill Borough Council).

Another ancient name for these Pa sites is *Nga Pare Toka a Rauiti* – or the ‘rock headband of Rauiti’. Rauiti was the brother of Riukiuta and the geological footprint of these cones (Fig. 2.) demonstrates the ‘headband’ formation. Pa defences were primarily constructed of stone terraces, and this is a common feature of Pa throughout Tamaki (and neighbouring regions) using rock revetments.

Image 3. A photo taken in 1899 clearly shows kumara pits on the side of Koheraunui that are located above cultivated slopes. Remnant rock walls can also be seen in this image. (Simmons)



Te Tatua a Riukiuta (Fig. 1.) applies not only to the volcanic cones, but also the lava flow that emanated northward from them, down what was considered a ‘natural stream valley’ (see website ref. 3.). The leading edge of this 10km lava flow is evident at Te Tokaroa (Meola Reef) which extends some 2km across the Waitematā to within 500m of Te Matarae a Mana (or Kauri Point) on the North Shore. Legend has it that Te Tokaroa was created by the Patupaiarehe, the ‘fairy people’ of ancient times, when attempting to build a causeway across the Waitematā River to escape a rival group. The Patupaiarehe who operated only under darkness were vanquished under the burning sun too strong for their light skinned bodies. The ruin of this ancient attempt to bridge the Waitematā River remains to this day in the form of the long reef – Te Tokaroa.

Koheraunui (lit. ‘large-leaf Kohekohe’) or Big King is the traditional name of the southeast cone, which has been quarried away. Kumara pits (Image 3.) in this area are usually located above sloping gardens defined with stone walls, and pit storage has been estimated to produce a 4° improvement in temperature for winter storage of tubers (Simmons, 1987: p.55).

The other two peaks that comprised the Three Kings were known as Taurangi (lit. 'unfulfilled') which was located to the south of the 'centre king' - Te Tatuā a Mataoho (lit. 'the belt or girdle of Mataoho'). Mataoho is the local atua (deity) of volcanoes and volcanic processes. Fig. 2. outlines the original layout of the Three Kings which illustrates the girdle concept.

2.4 Puketapapa

Puketapapa (Mt Roskill).or 'Flat-top hill' is a mere 2.5km from the Manukau Harbour and approximately 7km from the Waitemata. Another term for the cone is *Te Patapapa* (lit. 'the Pa with the flat top'), a Pa that was originally inhabited by Ngaoho (descendants of the eponymous ancestor Ohomairangi). This pa was occupied by Tuperiri after his wars with Kiwi.



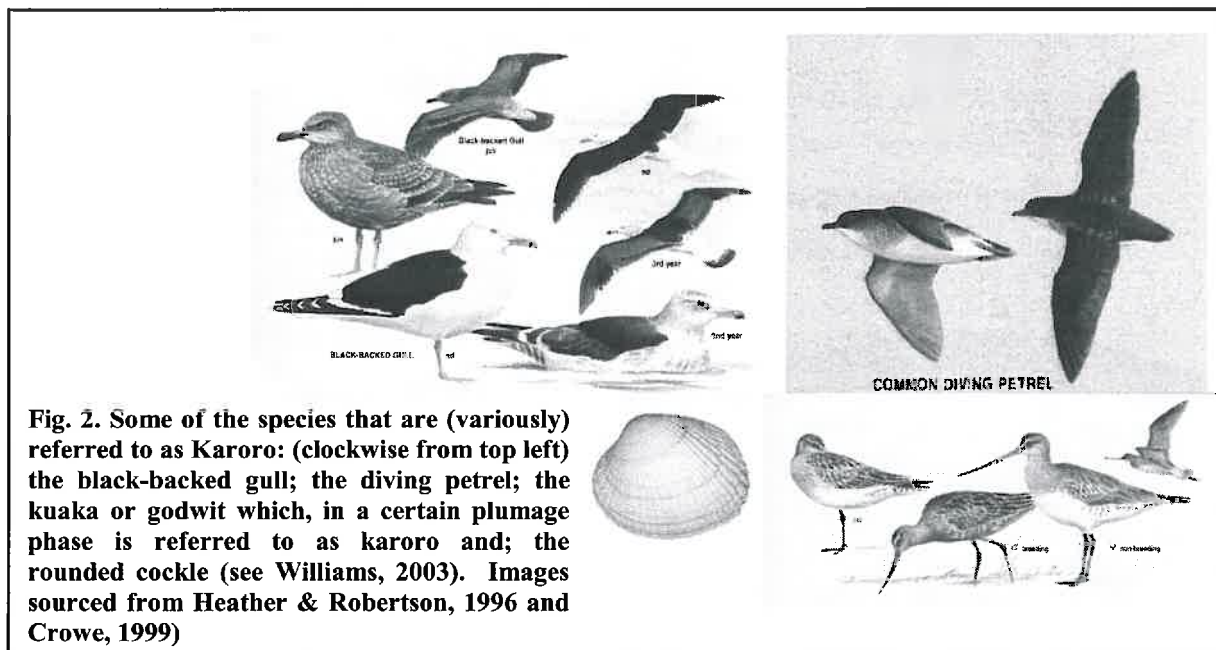
Image 4. View of the western side of Puketapapa about 1870. This side was excavated by archaeologists who revealed a form of double palisading that is uncommon in Tamaki. Maungakiekie and Puketapapa are two local Pa with this style of defence network. (Simmons)

Archaeologists found through excavations of the Pā a double palisade complex with the first line consisting of an irregularly spaced row. The inner line contained posts spaced further apart that were held together in an underground trench with 'heavy stringers' (Simmons, 1987:56) or horizontal timber or sleeper beams against which the uprights could be stabilised in the loose scoria (Winstone Park Management Plan). Archaeological carbon-dating estimates the Pa complex to about the 15th-16th centuries.

2.5 Pukekaroro

Pukekaroro (lit. 'Karoro or seagull hill') is the ancient name of the area now occupied by the Hillsborough Cemetery (refer Fig 1.). Karoro is a name that primarily applies to the black-backed gull (*Larus dominicanus*), but is also applied to a type of cockle (*Protothaca crassicosta*), see Fig. 2. Both species are locally

common in the nearby Manukau Harbour. Additionally, most of the regions' Pa being in relative proximity to the coasts and portages placed them well for annual kuaka hunts (*Limosa lapponica*) in the autumn months (March-April). Seasonal migration patterns meant that fattened godwits were easy prey (at this time) for hunters with long poles to strike the flocks in flight as they skimmed the tree lined ridges.



2.6 Associations

Te Panapa (lit. 'the causeway Pa') which is located in close proximity to Whataroa Pa (Fig. 1.) is a name that may also be associated with Hart's naming of his land block - the Pah Farm. A stream known as *Te Rorea-a-Kehu* (lit. 'the tidal water bore of Kehu')[†] flowed into the Manukau Harbour, parallel to the south-western perimeter of Whataroa Pa in the gully now marked by State Highway 20. Te Rorea-a-Kehu is also translated as 'the swishing sound (of waters) of Kehu'. (Simmons, 1987)

Te Puheatanga o Te Ata (lit. 'the blowing back of Te Ata') is a name associated with the Onehunga Lagoon area where Te Ata's attempt to cross the harbour was thwarted when her waka was blown back by strong winds sent by jealous relatives. The Ngati Te Ata of the southern shores of the Manukau harbour descend from this ancestress – Te Ata.

[†] Simmons (p.83) translates Te Rorea-a-Kehu to mean 'the swishing sound (of waters) of Kehu'.

3.0 CULTURAL HERITAGE VALUES

3.1 Kaitiakitanga

Ngati Whatua o Orakei promotes the protection and active celebration of 1000+ years of Maori history and heritage within the Auckland region. Ngati Whatua o Orakei also fosters objectives that seek to maintain, enhance and restore the native biodiversity of its tribal district.

3.2 Customary practices

Vegetation plays a significant role in customary practices and some tree groves are considered to be wahi tapu (sacred sites). There are many intrinsic values of native plants. Traditional uses of native plants also contribute to current and contemporary practices. Resources for use in construction and arts, healing, ceremony and other activities are highly valued by tangata whenua. Ngati Whatua also recognises inter-relationships that exist between native flora and faunal diversity (eg. spat nurseries, puriri moth, āwheto, etc).

3.3 Vegetation management objectives

Due to a long period of evolutionary isolation, New Zealand possesses some of the oldest and rarest species of plants and animals in the world, which makes them extremely vulnerable (due to limited defence mechanisms) to introduced species. The effects of introduced animals and plants have been profound, threatening large numbers of indigenous species through predation and prosperity (see website ref. 1.).

On a local scale the issues are even more pronounced. Today, Auckland is said to be the 'weediest city' in the world with more weeds than any other city due to an encouraging climate, busy port and a large migrant population (see website ref. 2.). Most experts agree that many of the problem species we have in Auckland escaped from residential gardens.

Vegetation management in the elevated semi-sheltered coastal environment of Whataroa should aim to:

- Protect, restore and enhance appropriate native species.
- Provide sufficient resources to sustain native species all year round.

- Provide a removal and eradication plan for any noxious, non-native species within the management area.
- Address any animal pest issues of the management area.
- Reduce and improve any water quality issues.
- Provide for the control, removal and replacement of any protected non-native trees that are: added to the regional weed species list; or may become problematic.

4.0 RECOMMENDATIONS

4.1 Wāhi Tapu, Maori Heritage Sites and Sites of Significance

- The Maori heritage sites identified in this report are not recognised in Auckland City's District Plan (Maori Heritage section). A drive to have such sites added to and recognised in the District Plan is sought.
- The Auckland City Council District Plan should be updated and changed where necessary to provide recognition and (statutory) protection for sites identified in this report.
- Kaitiaki monitoring will be required for any earthworks within the reserve. Koiwi and 'discovery' protocols should be established and agreed between Council and Ngati Whatua o Orakei before major works on the site are undertaken.

4.2 Te Wao Nui a Tane – Native Biodiversity and Vegetation

- All planting should consist of species native to the Tamaki (Auckland) region and are appropriate for local conditions of the site. Ecosourcing is essential to this objective.
- Plant diversity should aim to nurture and sustain (existing and potential) native fauna and avifauna all year round.
- Every effort should be taken to minimise the impacts of all works (eg. weeding, planting or safety management) on existing native species.
- Any new plantings in the reserve should primarily aim to increase, protect and enhance native biodiversity by addressing the aforementioned criteria.
- Provide natural resources for customary practices, eg. arts, medicines, ceremonial, etc.
- Protect, celebrate (or reflect) and affirm Maori heritage values of the site.
- Demonstrate consideration of Maori heritage values in methods proposed for revegetation of the reserve.

- Outline long-term requirements for reviewing vegetation management issues of the reserve.

4.3 Weed Management

Ngati Whatua o Orakei heritage and resource management principles promote weed management strategies that embrace the following objectives:

- A commitment and long term strategy for the control and eradication of any noxious plants either existing or in future on the site.
- Explore and outline all potential methods (eg. chemical, non-chemical) for the control of noxious species.
- Avoidance of the use of chemical control of weeds wherever alternative methods are practicable, particularly spray-on methods due to high potential to affect non-target species. A long term commitment to total avoidance of herbicidal control methods for weed management.
- A communication strategy (eg. location, timing, publicity) for the use of chemical controls is established.
- A strategy should be developed to address the 'protection' issues of species that are added to the noxious species list for the Auckland Region.

4.4 Additional Matters

- Short and long term vegetation monitoring and maintenance matters should be identified in planning documents for the reserve.
- Architectural and design references should be made to recognise, give reference to and celebrate Maori heritage sites and sites of significance in the reserve. Such references might include;
 - Heritage interpretation that uses correct Maori place names.
 - Use of other local design references and motifs i.e. for signage, structures, art installations, etc.

5.0 REFERENCES

- Alemann, M. (1992) Early Land Transactions in the Ngati Whatua Tribal Area. Auckland, MA Thesis, University of Auckland.
- Crowe, A. (1999) Which Seashell? A simple guide to the identification of New Zealand seashells. Auckland, Penguin Books Ltd.
- Heather, B. & Robertson, H. (1996) The Field Guide to the Birds of New Zealand. Auckland, Penguin Books Ltd.
- Kay, R. & Bassett, H. (1997) Maori Occupation of Land within the Boundaries of Auckland City Council 1800-1940: an historical report for the Auckland City Council. Auckland, Bassett Kay Research.
- Mt Roskill Borough Council (date uncertain) Winstone Park Management Plan. Archival File.
- Searle, E.J. (1964) City of Volcanoes: geology of Auckland. Auckland, Paul's Book Arcade.
- Simmons, D. (1987) Maori Auckland. Auckland, The Bush Press.
- Stone, R.J.C. (2001) From Tamaki-Makaurau-Rau to Auckland. Auckland, Auckland University Press.
- Platts, U. (1971) The Lively Capital; Auckland 1840-1865. Christchurch, Avon Fine Prints Ltd.

5.1 Website references

1. <http://www.doc.govt.nz/Conservation/002~Animal-Pests/001~Pests-and-Weeds-General-Information.asp>
2. <http://www.landcareresearch.co.nz/education/weeds/weedinfoa-4.asp>



Monte Cecilia Park

DRAFT CONCEPT PLAN | MAY 2016

AUCKLAND COUNCIL

1 Site analysis and concept

1.1 Location

Site Extent

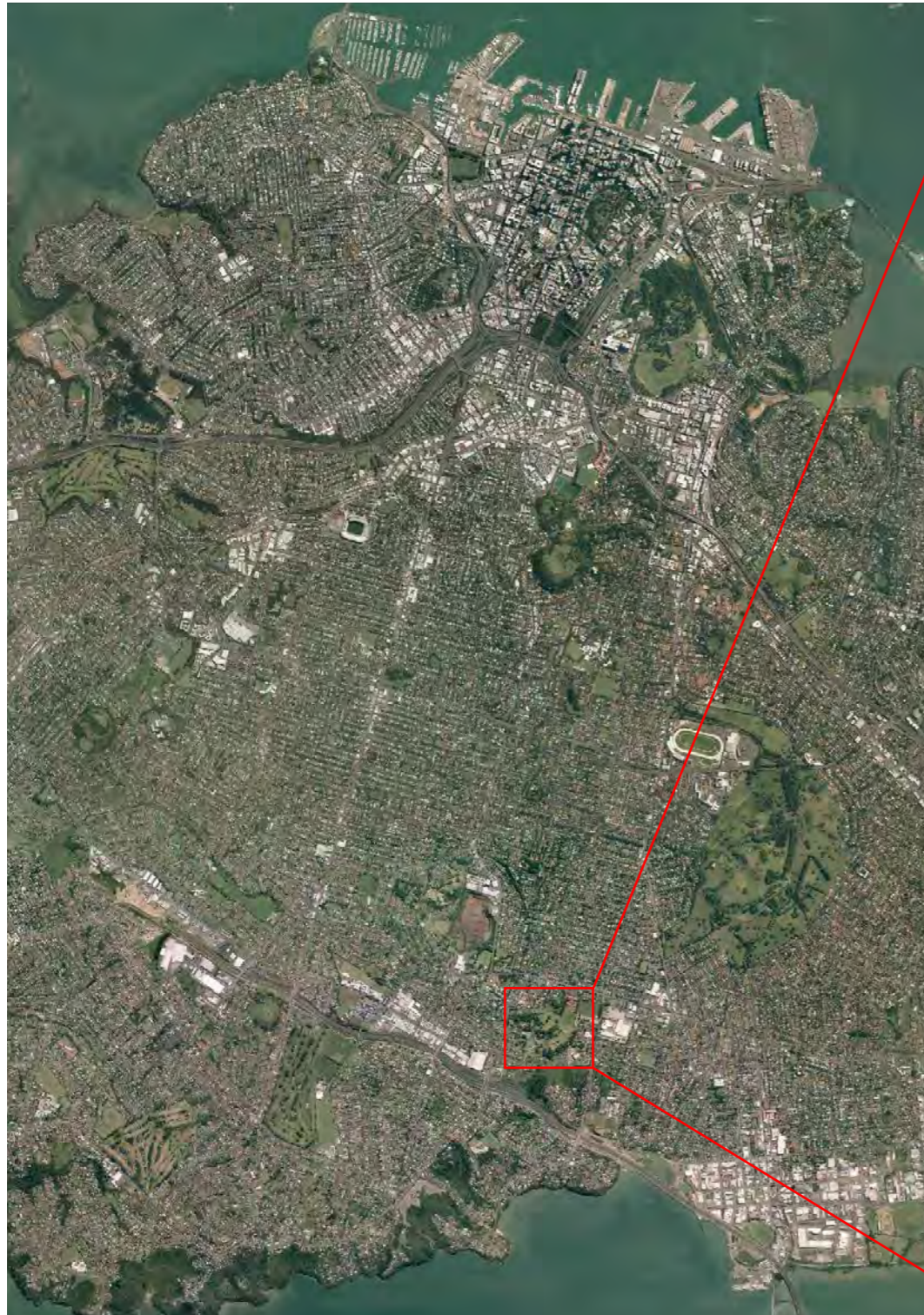


Figure 1. Auckland City



Figure 2. Monte Cecilia (aerial photo taken 2010)

1.2 Existing conditions

Photographic analysis

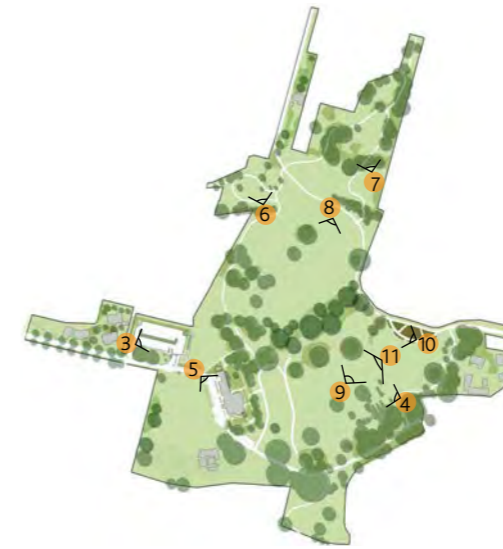
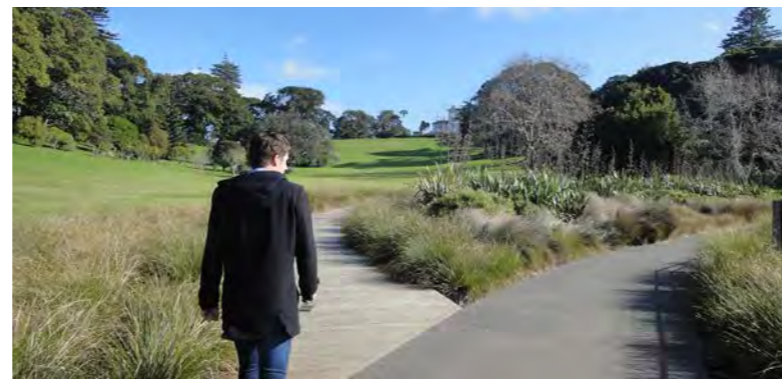


FIGURE LEGEND:

- Figure 3. Delargey Avenue carpark
- Figure 4. View towards Pah Homestead
- Figure 5. Pah Homestead
- Figure 6. View of green near Budock Road
- Figure 7. View towards northern boundary of park
- Figure 8. Mature woodland frames northern green
- Figure 9. View towards Marcellin College
- Figure 10. Wetland native planting with boardwalk
- Figure 11. Panoramic view of the central green

3		4	
5	6	7	8
9		10	
11			

1.3 Existing Conditions



- LEGEND:
- Park Boundary
 - Tree Locations
 - Planter beds
 - Existing wetland
 - .5m contours
 - Directional & Heritage signage
 - Proposed sculptures
 - ⊙ Park entrance including signage
 - Footpath
 - Recent acquisitions, not yet incorporated into park
 - Monte Cecilia Primary School (acquisition by A.C. 2016)

1.4 Monte Cecilia concept





1.5 Monte Cecilia concept zoom

NOTES:

- ① Feature tree grove.
- ② Whare building to be retained, restored and utilised as a community facility.
- ③ Central green with contoured landform and low stone walls around perimeter.
- ④ One way loop around central green for car, bus and service vehicle pick-up / drop-off. Intersection with carriage drive denoted by feature bluestone paving and hedging. The loop road will be a low speed 'shared space' with appropriate road treatment to ensure pedestrian safety.
- ⑤ Bus bay pick-up / drop-off zone (2 parallel parks).
- ⑥ Footpath connection to Whare.
- ⑦ Existing carparks retained.
- ⑧ Formal hedging and removable bollards used for overflow carparking for events and large functions only.
- ⑨ Heritage marker to recognise former site of Monte Cecilia School.

NOTE: Planning constraints will affect the masterplan's detailed design due to sensitivity of the site's cultural and natural heritage.

The local board wants to recognise the heritage of the park including the Monte Cecilia School/Diocese, Māori heritage and Pākehā/European heritage. Opportunities and ideas will be sought on how this might be done at the detailed design stage.

1.6 Mana Whenua objectives

The Puketāpapa Local Board want to recognise the heritage of the park including Māori heritage. The following features are included in the master plan to provide placeholders for further detailed design to be undertaken with mana whenua as the master plan is implemented in the years to come. See 1.7 Te Aranga Māori Design Principles Matrix for more detail

NOTES:

- ① Basalt/scoria seating walls incorporated with the slope to provide vantage point views of Maungakiekie (One Tree Hill).
- ② Playscape environment incorporating 'foot prints' from the past, referencing previous occupation of the site, including Māori pā.
- ③ Northern slopes – supplement planting with native specimen trees and groves to support native flora.
- ④ Tree collection and art trails along ridgelines to be unformed and identified by visual markers incorporating interpretive information. Markers to be designed specifically for the park and integrated into art works.
- ⑤ Open grass area offers 180° views of Manukau Harbour and Māngere maunga. Feature steps and seating walls to be incorporated into contours of the knoll if appropriate. Interpretive material, artworks and planting design to reflect Māori heritage and values attached to Whataroa Pā, the axis of ancient pathways between landmarks beyond the site.
- ⑥ Seating walls incorporated informally into the slope to appreciate significant views to Manukau Harbour and Maungakiekie (One Tree Hill).
- ⑦ Existing heritage interpretation that recognises Māori heritage, important landmarks and uses Māori place names.
- ⑧ Planned additional heritage interpretation that recognises Māori heritage, important landmarks and uses Māori place names (see *Tohu on 1.7 Te Aranga Māori Design Principles Matrix on pg. 10*).

NOTE: Planning constraints will affect the masterplan's detailed design due to sensitivity of the site's cultural and natural heritage.



1.7 Te Aranga Māori Design Principles Matrix

The key objective of the Te Aranga Māori Design Values and Principles is to enhance the protection, reinstatement, development and articulation of mana whenua cultural landscapes and to enable all of us (mana whenua, mataāwaka, tauwi and manuhiri) to connect with and to deepen our collective appreciation and 'sense of place'. The following core Māori values have informed the development of the Te Aranga Māori design principles. The outcome-oriented principles are underpinned and guided by these values: **Rangatiratanga • Kaitiakitanga • Manaakitanga • Wairuatanga • Kotahitanga • Whanaungatanga • Mātauranga**

The Te Aranga Design Principles framework provides the opportunity for mana whenua to ensure the incorporation of an appropriate narrative that will enhance the intrinsic and cultural fabric, engender a sense of place, recapture those aspects of their cultural history that are embedded in the whenua and upon the korowai of their people, past, present and future.

The Monte Cecilia Park site is culturally significant. Mana whenua values need to be recognised and provided for through the design and development of the park. The following Te Aranga matrix has been developed by Auckland Council staff based on mana whenua reports and meetings and will be finalised and refined during the detailed design phase.

Te Aranga Principles	Definition Interpretation	Mana Whenua Outcomes	Place Based Application
Mana	Rangatiratanga, authority.	The status of Iwi and Hapū as mana whenua is recognized and respected as a council partner. Honouring Te Tiriti o Waitangi. Self-determination, Identity.	<ul style="list-style-type: none"> Ongoing mana whenua engagement and effective collaboration is key to developing cultural narratives that are expressed in the park. 12 mana whenua iwi were invited to meetings (10/6/15) (26/2/16) to discuss the draft master plan. Further workshops will be held to explore mana whenua heritage of the site, cultural narrative and visual identity and incorporate the TADP's into the detailed design of projects in the master plan. A summary of the Māori habitation and history of the park site is provided by Graeme Murdoch in the book Monte Cecilia – Our History.
Whakapapa	Mātauranga, names and naming.	Māori names are celebrated. Consultation and research on use of correct ancestral names. Recognition of traditional places names and heritage through signage and way finding.	<ul style="list-style-type: none"> Information on whakapapa and traditional places has been given in the report "A Cultural Heritage Overview" by Ngāti Whātua o Orakei in 2004. The name of the park 'Monte Cecilia Park' is recent and a result of public consultation. Changing the name is not currently supported by the local board. However, there are opportunities for dual naming/bilingual signs or naming important parts of the park, such as the Herd Road lookout which overlooks the (Te To Waka) portage at Otahuhu. The school hall, which has been called 'The whare' could have a Māori name. An interpretation panel specifically about Whataroa Pā could be produced and installed near its location. Native trees could be identified with their Māori, botanical and common name. Further workshops need to be held to agree on dual naming/bilingual signs
Tohu	Whanaungatanga, the wider cultural landscape	Mana whenua significant sites and cultural landmarks are acknowledged. Site orientation to important landmarks present/past and site lines preserved.	<ul style="list-style-type: none"> An important site in the park is the Whataroa Pā site which is probably covered by the Pah Homestead. If mana whenua wanted an interpretation panel about Whataroa Pā it would be placed near the Pah homestead . The view shaft to Maungakiekie from the north of the homestead will be protected. The Herd Road entrance has views to the Manukau Harbour portage Te To Waka at Otahuhu and will be protected. This would be an appropriate place for an interpretation panel to acknowledge the important landmark. Provide interpretation signage or art to mark these important landmarks, raise awareness and informs locals and visitors. The master plan recommends the re-use of the school hall for the wider community and the arts.
Taiao	Kaitiakitanga, the natural environment.	The natural environment is protected, restored and enhanced. Guardianship, stewardship, safety.	<ul style="list-style-type: none"> The plant palate recommends multiple uses of ecosourced native plants to re-establish local biodiversity and restore natural areas . Add kohekohe trees to reference the name Koheraunui. Selection of plant and tree species as seasonal markers and attractors of native bird life. The wetland has been replanted with traditional wetland species which are available for harvesting and kaitiakitanga.
Mauri Tu	Mauritanga and Wairuatanga; environmental health, essence, life-force, wellbeing.	Environmental health is protected, maintained and enhanced.	<ul style="list-style-type: none"> Existing native trees will be protected. More will be planted. Protect the overall landform and any other culturally significant areas. Promote the site for events such as Matariki. The orchard will be of benefit to the wider community. Treat carpark stormwater where possible.
Mahi Toi	Rangātiratanga, Whanaungatanga, creative expression.	Ancestral names, local tohu and Iwi narratives are creatively reinscribed into the design environment including: landscape; architecture; interior design and public art Iwi/Hapū mandated design professionals and artists are appropriately engaged in such processes.	<ul style="list-style-type: none"> There are opportunities for future art projects to promote cultural heritage and mana whenua creative expression on the site, especially sculptures. A sculpture site at the entrance could be dedicated to an iwi artist. The detailed design of the playground provides another opportunity for mahi toi.
Ahi Kā	Rangātiratanga, Kotahitanga, visibility, living presence.	Mana whenua live, work and play within their own rohe. Iwi/Hapū have a living and enduring presence and are secure and valued within their rohe. Acknowledges the post Treaty of Waitangi settlement environment where Iwi living presences can include customary, cultural and commercial dimensions. Living Iwi/hapū presences and associated kaitiaki roles are resumed within urban areas.	<ul style="list-style-type: none"> The wetland has been replanted with traditional wetland species which are available for harvesting. Maintain community access to natural resources e.g. waterways to facilitate, maintain and enhance mana whenua ahi ka and kaitiakitanga. Joint ventures to develop the park ensure relationships are recognized and enhanced.

1.8 Plant Palette - Feature Areas

The indicative plant palette draws upon the existing character of the park. Orchards are suggested to keep in with the homestead atmosphere. Formal hedges and feature tree groves are proposed to compliment the proposed central green and bus-bay. The planting selection should be sensitive to the park heritage and compliment the existing species.

Use native hedging for formal gardens adding native specimen trees and groves to support native flora (e.g. totara, puriri, kohekohe, tawa, karaka, taraire, kaikomako). Manage gardens to minimise weed habitat and hence weed growth and the need for herbicides.



Figure 12. Orchards



Figure 13. Colourful amenity planting - Monte Cecilia



Figure 14. Feature tree groves - Monte Cecilia



Figure 15. Tui in native planting



Figure 16. Mix of native planting - Monte Cecilia



Figure 17. Native hedging - Botanical Gardens

1.9 Plant Palette - Native Underplanting

The indicative plant palette seeks to improve native biodiversity while adding interest and colour to the understory. Crown uplifting, the removal of weeds and underplanting will add colour and neaten the newly aquired plots. Ensure continuity with the rest of the park in the planting design. Low-growing, hardy and evergreen natives such as ferns, carexes and astelias are suggested. Add native edible plants (e.g. ramarama, horopito, herbs and ferns), which would ecosourced and planted diversely to support native fauna. Manage gardens to minimise weed habitat and hence weed growth and the need for herbicides.



Figure 18. *Arthropodium cirratum* 'Matapouri Bay' Rengarenga



Figure 19. *Asplenium bulbiferum* Pikopiko



Figure 20. *Asplenium oblongifolium* Pānako



Figure 21. *Astelia solandrii* Kaiwharawhara



Figure 22. *Elatostema rugosum* Parataniwha



Figure 23. *Carex dissita* Purei

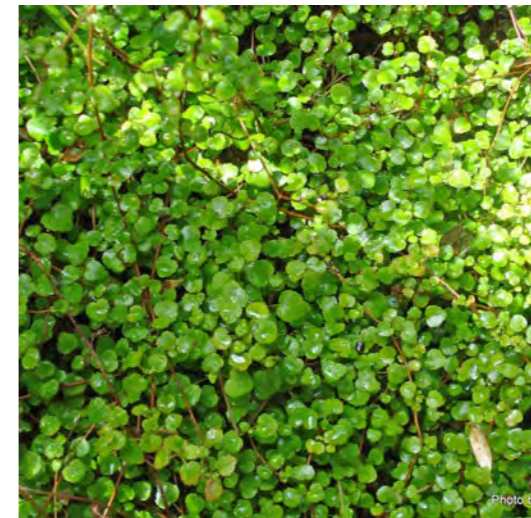


Figure 25. *Fuchsia procumbens* Tōtara



Figure 24. *Libertia ixioides* Mikoikoi

2 Playground

2.1 Playground Design Principles

Possible concepts of playscape to be explored are 'footprints' left from traces of former occupations of the park, nature and woodlands. The natural setting is to be embraced by incorporating natural play through the landscape. Interactive play elements that aim to provide the widest possible variety of activities and a full range of play experiences are to be used. A strong emphasis on the heritage of the park will be a major influential factor in the design process.



Figure 26. 'Woodland' playground



Figure 27. Simple effective interventions



Figure 28. Interactive elements



Figure 29. Natural play elements



Figure 30. Merging the landscape with play



Figure 31. Landform contouring



Figure 32. Bringing play into design



Figure 33. Incorporating nature into detailed design



Figure 34. Playground location option 3

2.2 Playground Location

NOTES:

- Playground as shown would roughly be 250 - 300m².
- Similar area to the playground in Shore Road playground (Remuera).
- The concept, size and shape of the playground will be further developed at the detailed design stage and is indicative only.
- Option for parking/circulation is shown for reference. The choice of option for parking and circulation would not affect the success of the playground at this location.
- Close to all main park facilities; allows parents to get food/drink from the cafe.
- Near car park.
- Flat, unencumbered area.
- Close to trees and proposed planting for shading.

2.3 Playground Precedent Images - Potential Play Experiences

Rocking/Swinging



Balance/Climbing



Scotering/Biking



Sliding/Spinning



I318. Monte Cecilia Precinct

I318.1. Precinct Description

The Monte Cecilia precinct is located within Monte Cecilia Park, half way between Three Kings and Royal Oak. The park is situated in the middle of a large block between Mt Albert and Herd Roads to the north and south and between Hillsborough and Queenstown Roads to the west and east.

Monte Cecilia Park is an area of exceptional heritage value to the immediate area, and within the wider Auckland region. The precinct covers Pah Homestead and its surrounds including the Whare building, car parking areas and the carriage drive. The Pah Homestead building is a 19th century Italianate mansion that sits within park like surrounds. The clear historical, visual and spatial relationships between the house and grounds (including the stables, carriage drive and gates, sheds paths, steps, fencing etc) are integral to the sites sense of place. The precinct site and surrounding land is also of significance to tangata whenua as it is known to have been occupied by Māori and was formerly known as Whataroa Pa.

The purpose of the precinct is to enable the use of the homestead and its immediate surrounds for arts and cultural activities as well as conferences, meetings and functions. The rules of the precinct are intended to provide for such activities so long as the park's heritage values are maintained as a priority.

The zoning of land within this precinct is Open Space - Conservation Zone. The Historic Heritage Overlay and Notable Trees Overlay also apply to this precinct.

I318.2. Objectives

- (1) The historic and natural heritage values and characteristics of the Pah Homestead are protected and enhanced.
- (2) The Pah Homestead is used for activities which are compatible with the natural and historic heritage values and characteristics of the precinct.

The relevant overlay, Auckland-wide and zone objectives apply in this precinct in addition to those specified above

I318.3. Policies

- (1) Ensure activities are compatible with the Monte Cecilia Statement of Significance and Pah Farm Conservation Plan.
- (2) Promote the arts and cultural purpose of the precinct while ensuring there are no adverse effects on the archaeological, heritage, geological, arboricultural or Māori cultural values of the precinct.
- (3) Ensure that the landscape values, heritage landscape values and the spatial relationship between the park and the homestead are conserved and protected.

The relevant overlay, Auckland-wide and zone policies apply in this precinct in addition to those specified above.

I318.4. Activity table

The provisions in any relevant overlays, Auckland-wide provisions and the zone apply in this precinct unless otherwise specified below.

Table I318.4.1 Activity table specifies the activity status of land use and development activities in the Monte Cecilia Precinct pursuant to section 9(3) of the Resource Management Act 1991.

Table I318.4.1 Activity table

Activity		Activity status
Community		
(A1)	Arts and cultural activities and/or natural displays within the Pah Homestead building	P
(A2)	Conferences, meetings and functions	P
(A3)	Food and beverage	P
(A4)	Musical performances	P
(A5)	Offices up to 200m ² GFA	P
(A6)	Retail activities up to 25m ² GFA	P
(A7)	Temporary marquees, stages and similar structures	P
(A8)	Visitor accommodation up to 105m ² GFA	P
Development		
(A9)	Any activity, building or structure in the precinct not provided for as a permitted activity	RD

I318.5. Notification

- (1) Any application for resource consent for an activity listed in Table I318.4.1 Activity table above will be subject to the normal tests for notification under the relevant sections of the Resource Management Act 1991.
- (2) When deciding who is an affected person in relation to any activity for the purposes of section 95E of the Resource Management Act 1991 the Council will give specific consideration to those persons listed in [Rule C1.13\(4\)](#).

I318.6. Standards

The relevant overlay, Auckland-wide and zone standards apply in this precinct. In addition to the following standards.

All activities listed as permitted in Table I318.4.1 Activity table must comply with the following permitted activity standards.

I318.6.1. Conferences, meetings and functions

- (1) Conferences, meetings and functions must not involve any buildings or the structures beyond Pah Homestead building, except for temporary structures provided for in this precinct.

I318.6.2. Food and beverage

- (1) Food and beverage activities within the Pah Homestead building may also include associated tables, seating and umbrellas on the veranda and in the scheduled site surrounds.
- (2) Food and beverage activities must not involve any buildings or structures beyond the Pah Homestead building, except for temporary structures provided for in the precinct.

I318.6.3. Office activities

- (1) Office activities must be ancillary to arts and cultural activities and/or natural displays within the Pah Homestead building.
- (2) Office activities must also be located within the Pah Homestead building.

I318.6.4. Retail activities

- (1) Retail activities must be ancillary to arts and cultural activities and/or natural displays within the Pah Homestead building.
- (2) Retail activities must be located within the Pah Homestead building.

I318.6.5. Temporary marquees, stages and similar structures

- (1) The height of all temporary marquees, stages or similar structures must not exceed 5m.
- (2) All temporary marquees, stages or similar structures must not result in disturbance of the ground.
- (3) All temporary marquees, stages or similar structures must be in place for no longer than 5 days, inclusive of the time required for establishing and removing all structures.
- (4) These controls will not apply where the temporary marquee, stage or similar structure complies with all the relevant provisions of a Site Surrounds Management Plan approved by the council.

I318.6.6. Visitor accommodation

- (1) Visitor accommodation activities must be ancillary to arts and cultural activities and/or natural displays within the Pah Homestead building.
- (2) Visitor accommodation activities must be located within the Pah Homestead building.

I318.7. Assessment – controlled activities

There are no controlled activities in this Precinct.

I318.8. Assessment – restricted discretionary activities

I318.8.1. Matters of discretion

The Council will restrict its discretion to the following matters for the activities listed as restricted discretionary activities in the Monte Cecilia precinct:

- (1) compatibility with the Statement of significance for the Monte Cecilia Historic Heritage Area in Schedule 14.2 Historic Heritage Areas – Maps and statement of significance;
- (2) compatibility with other events and activities in the precinct and the activities provided for in the zone;
- (3) heritage landscape values;
- (4) Maori cultural and archaeological values;
- (5) geological, arboricultural and ecological values; and
- (6) traffic and vehicle safety

I318.8.2. Assessment criteria

The Council will consider the relevant assessment criteria below for the restricted discretionary activity listed above:

- (1) the extent to which the proposal is compatible with the Statement of significance for the Monte Cecilia Historic Heritage Area in Schedule 14.2 Historic Heritage Areas – Maps and statement of significance;
- (2) the extent to which the proposed development promotes the dominant arts, and cultural activity and/or natural display activities and significant ancillary conferences, meetings and functions activities provided for in the precinct;
- (3) the extent to which the proposed development promotes:
 - (a) appropriate temporary events within Monte Cecilia Park;
 - (b) the dominant arts, cultural activity, natural display activities and significant ancillary conferences, meetings or functions activities provided for in the precinct; and
 - (c) the passive recreation activities provided for in the Open Space - Conservation Zone;
- (4) the extent to which the adverse effects from the proposed development are avoided, remedied, or mitigated with regards to:
 - (a) the heritage landscape values of Monte Cecilia Park; and
 - (b) the visual/spatial relationship between Monte Cecilia Park and the Pah Homestead building;

- (c) amenity and functioning of surrounding land uses. Discretion may be exercised, and conditions may be imposed over the following, but is not limited to:
- (i) hours of operation;
 - (ii) noise levels;
 - (iii) lighting levels;
 - (iv) the number and frequency of events;
 - (v) the number of people;
 - (vi) the number, nature and frequency of vehicle movements having regard to any concurrent activities and the capacity and operation of the intersection of Delargey Avenue with Hillsborough Road; and
 - (vii) the number of parking spaces available having regard to any concurrent activities and mechanisms included in any parking/travel management plan;
- (d) the Maori cultural values of the land are recognised and provided for (this may include cultural monitoring);
- (e) the archaeological values of Monte Cecilia Park;
- (f) trees; and
- (g) vehicular, pedestrian and cycle safety and function.

I318.9. Special information requirements

There are no special information requirements in the Precinct.

I318.10. Precinct plans

There are no precinct plans for the Precinct.